

FINAL

Bat header

*HH
Master*

BATMAN

KING TUT'S COUP

BY

STANLEY RALPH ROSS

EXECUTIVE PRODUCER

WILLIAM DOZIER

PRODUCER

HOWIE HORWITZ

Howie

FEBRUARY 1, 1967

GREENWAY PRODUCTIONS

IN ASSOCIATION WITH

TWENTIETH CENTURY - FOX TELEVISION, INC.

BATMAN (BRUCE)
ROBIN (DIKE)
LORD CHANCELLOR (FRANK)
ROYAL JUDGE (JEREMY)
COMMISSIONER GORDON
CHIEF OF POLICE
JIMMY BARRETT
ALFRED
BRUCE
LISA CARSON (ULIOPATRA)
BARBARA
JOHN E. CARSON
JULY JACKSON
S. HARRIS (JULY)
WOMAN'S MONTH
DORIS SCOTLAND (JULY)
SEVERAL SOLDIERS IN EGYPTIAN ARMY (S...)
DEPUTY MAJOR MORTY
VALERIE
VICTOR WASHIN (JULY)
MURDER BOARD
SQUAD LEADER
OFFICER (ALSO LINDA THANDAM)
MORTY
A SLAVE GIRL (JULY)
OTHER THINGS (JULY)

BATMAN

"KING TUT'S COUP"

by

Stanley Ralph Ross

chaz - let's
get a line or two
betw. Gordon & Bruce
re Gordon's dtr away at the
college - ~~not~~ related to the
dine happenings at Yale when
Profs of Egyptology get
looked - Gordon dont
similar things dont
occur at Barbara's
school, etc

FINAL
February 1, 1967

REVISED - "KING TUT'S COUP" - 2/6/67

CAST LIST

	<u>PART</u>	
BATMAN (BRUCE)	1 and 2	
ROBIN (DICK)	1 and 2	
KING TUT (PROFESSOR)	1 and 2	
LORD CHANCELLOR (FRANK)	1 and 2	
ROYAL JESTER (ERNEST)	1 and 2	
COMMISSIONER GORDON	1 and 2	
CHIEF O'HARA	1 and 2	
AUNT HARRIET	1 and 2	
ALFRED	1 and 2	
NEILA	1 and 2	
LISA CARSON (CLEOPATRA)	1 and 2	
NARRATOR	1 and 2	
JOHN E. CARSON	2	
JOLLY JACKSON	2	
5 HANDS (SILENT)	2	
WOMAN'S VOICE	2	
DRESS EXTRAS (SILENT)	1	
SEVERAL POLICEMEN IN EGYPTIAN GARB (SILENT)	1	
DEPUTY MAYOR ZORTY	1	X
VALET	1	
WINDOW WASHER (SILENT)	1	
MUSEUM GUARD	1	
FOUAD SPHINX	1	
OFFICER (ALSO IRISH PHAROAH)	1	
PENNY	1	
2 SLAVE GIRLS (SILENT)	1 and 2	
OTHER TUTLINGS (SILENT)	1 and 2	

SET LIST

EXTERIORS:

IVY-COVERED WALL - DAY
WINDOW - DAY
BATSTOCK - DAY
PYRAMID CLUB - DAY AND NIGHT
BATCLIMB - DAY
ROOF TOP - NIGHT
SKYLIGHT - NIGHT

INTERIORS:

EXHIBITION HALL - NIGHT
COMMISSIONER GORDON'S OFFICE - DAY AND NIGHT
WAYNE LIVING ROOM - DAY AND NIGHT
WAYNE STUDY - DAY AND NIGHT
BATCAVE
THRONE ROOM - DAY AND NIGHT
SECOND ROOM - NIGHT
BOILING OIL ROOM - NIGHT
SWANK SUITE AT OASIS HOTEL - DAY X
ACTING MAYOR'S BEDROOM - NIGHT X
HOTEL BALL ROOM - NIGHT X
HALLWAY OF HOTEL - NIGHT
CARSON'S APARTMENT - NIGHT
RADIO BOOTH - NIGHT
HALLWAY TO LISA'S APARTMENT - NIGHT

Cont.

SET LIST (Cont.)

STOCK:

YALE UNIVERSITY - DAY

GOTHAM MUSEUM - NIGHT

HALF OF A PYRAMID - (MASKED STILL) - DAY

INSERTS:

NEWSPAPER

NEGATING BRUCE'S CHANGE ON BAT-DESCENT

5 HANDS CLICKING OFF RADIOS (TWICE)

"KING TUT'S COUP"

TEASER

FADE IN

1 EXT. COLLEGE CAMPUS - DAY (STOCK) 1

Verdant, green, rolling lawns.

NARRATOR

IT'S THE START OF A NEW SEMESTER
AT YALE UNIVERSITY. AND THE
PROFESSOR OF EGYPTOLOGY OUTLINES
HIS PLANS.

2 MED. SHOT - PROFESSOR AND TWO STUDENTS 2

KING TUT is dressed in the robes of a teacher and two of his STUDENTS listen carefully and hang on his every word. The students wear student-type garb. One of them will become the Royal Jester and the other, Lord Chancellor. But for now, they are FRANK and ERNEST. At the moment, they stand next to an ivy-covered wall. The Professor holds an ancient Egyptian urn in his arms, and wears a hat.

PROFESSOR (TUT)

It bodes to be an exciting class, fellas. That is if you're interested in new archeological discoveries, and not two football players hoping this will be a 'snap course'.

FRANK

We're real dedicated students, Professor...

ERNEST

Sure. Football only comes first when we train all spring, and play all fall.

FRANK

How about you, Professor? How's your time?

Professor looks curious.

FRANK

We heard you flipped a while back. And assumed the identity of King Tut. Is that true?

Cont.

1-A
X
2
Cont.

2 Cont.

PROFESSOR (TUT)

(nods)

I suffer from a unique combination of amnesia and identity transference. Only happens when I get hit on the head, though.

(removes hat, it is metal-lined)

Thus, as you can see, I've protected myself with this hard hat.

3 MED. SHOT - WINDOW

3

A WINDOW WASHER is busy plying his trade. There are two earthenware flower pots on the sill. As the washer reaches across to get his scraper, he knocks over the two pots and they go plummeting down.

PROFESSOR (TUT)

(wearily)

The gang's all here.

And with that, he removes his hard hat, and smashes the urn on his own head! His eyes cross.

BAT SPIN TO:

5 EXT. GOTHAM MUSEUM - NIGHT (STOCK)

5

A venerable old building, with sign identifying it.

NARRATOR

AND TWO NIGHTS LATER AT THE GOTHAM CITY MUSEUM -- PSYCHOLOGY SECTION -- AN UNHOLY TRIO LURKS...!!!

6 INT. EXHIBITION HALL - CLOSE ON CASNET

6

A spotlight illuminates a large bejeweled sarcophagus. A sign at the base of the thing says: SARCOPHAGUS, CIRCA 1300 B.C.

7 MED. SHOT - TUT AND TWO AIDES

7

They stand in the archway and gaze upon the long box.

LORD CHANCELLOR

Further, almighty potentate, for what purpose do you seek this jeweled sarcophagus?

Cont.

4

PROFESSOR AND STUDENTS

4

The pots land on the two students' heads. Their eyes cross and they shake off the effects. Now they look at the Professor, fall to their knees and salaam.

FRANK

Hail, almighty Tut, Prince of Darkness.

ERNEST

Hail, sovereign of all that's mean and evil.

FRANK

Hail!

ERNEST

Hail!

Professor looks at CAMERA, heaves a sigh.

PROFESSOR (TUT)

(wearily)

The gang's all here.

And with that, he removes his hard hat, and smashes the urn on his own head! His eyes cross.

BAT SPIN TO:

5

EXT. GOTHAM MUSEUM - NIGHT (STOCK)

5

A venerable old building, with sign identifying it.

NARRATOR

AND TWO NIGHTS LATER AT THE GOTHAM CITY MUSEUM -- EGYPTOLOGY SECTION -- AN UNHOLY TRIO LURKS...!!!

6

INT. EXHIBITION HALL - CLOSE ON CASKET

6

A spotlight illuminates a large bejeweled sarcophagus. A sign at the base of the thing says: SARCOPHAGUS, CIRCA 1300 B.C.

7

MED. SHOT - TUT AND TWO AIDES

7

They stand in the archway and gaze upon the long box.

LORD CHANCELLOR

Prithee, almighty potentate, for what purpose do you seek this jeweled sarcophagus?

X

Cont.

7 Cont.

7
Cont.

KING TUT

I want it to sleep in,
Lord Chancellor. I've
found sleep is the most
effective cure for insomnia.
Is that not so, Royal Jester?

61
X

JESTER

Another pearl of wisdom has
dropped from your lips, Master.

KING TUT

Silence! Methinks me hears an
infidel.

8

ANOTHER ANGLE - MUSEUM GUARD

8

The GUARD walks into the area, and right into the massive
bulk of King Tut.

GUARD

Wha...what are you doing here?

KING TUT

What are you doing here?

GUARD

I asked you first.

KING TUT

So you did, so you did. I'm here
to lay rightful claim to yon
sarcophagus.

GUARD

You're a thief!

KING TUT

You're right!

The Lord Chancellor steps up behind the Guard and raps
him over the head. The Guard falls in his tracks.

BAT SPIN TO:

9

INT. COMMISSIONER GORDON'S OFFICE - DAY

9

COMMISSIONER GORDON looks up from his desk at CHIEF O'HARA.

COMMISSIONER GORDON

And how is the Guard's condition,
Chief O'Hara?

Cont.

9 Cont.

9
Cont.

CHIEF O'HARA
Still unconscious.

COMMISSIONER GORDON
In times like these, there is only
one man who can help us solve the
problem.

(beat)
Bruce Wayne!

CHIEF O'HARA
Bruce Wayne? Not Batman?!

COMMISSIONER GORDON
There's an Egyptian Costume Ball
at the Gotham City Hotel tonight.
Bruce Wayne is chairman. Perhaps
he knows something we don't.

He steps to regular phone.

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

10

The trio are all garbed in raiment befitting the evening's
coming activities. Bruce is Caesar, Dick is Marc Antony
and Aunt Harriet is dressed as the Queen of Sheba.

AUNT HARRIET
You'll look very handsome tonight,
Bruce. A magnificent Caesar! I'm
glad we had this little dress
rehearsal...

BRUCE
And I can hardly wait to see Lisa
dressed as Cleopatra.

DICK
(smiles)
Better be careful, Bruce. Marc Antony
snatched Cleo from Caesar. And if
history repeats itself, I may be a
formidable foe.

Cont.

10 Cont.

10
Cont.

AUNT HARRIET

Don't be greedy, Dick. You have your own date, Lisa's sister, Penny. And I'm sure she's every bit as provocative as Lisa.

X

DICK

The Queen of Sheba hath spoken.

ALFRED walks in.

ALFRED

(to Bruce)

Phone for you, sir. In the study. Commissioner Gordon.

X

Dick and Bruce react to Alfred's lack of aplomb in mentioning the Commissioner's name in front of Aunt Harriet.

AUNT HARRIET

Commissioner Gordon? What would he want with you, Bruce?

BRUCE

(looks hard at Alfred)

We'll soon find out, Aunt Harriet.

Alfred and Bruce EXIT.

DICK

(to himself)

I can't imagine Alfred making an error like that.

AUNT HARRIET

What'd you say, Dick?

DICK

Er, nothing, Aunt Harriet.

11 INT. WAYNE MANOR STUDY - DAY

11

Alfred and Bruce ENTER.

BRUCE

(stern)

Alfred, I'm shocked at your breach of secrecy.

ALFRED

No need to be, sir. The Commissioner is calling Bruce Wayne, not Batman. But, an intuitive feeling told me you should take it in here...

Cont.

11 Cont.

Bruce nods, lifts the Black Phone.

11
Cont.

BRUCE
Yes, Commissioner?

INTERCUT:

12 COMMISSIONER GORDON AND BRUCE

12

COMMISSIONER GORDON
As Chairman of tonight's Egyptian
Ball, can you tell me what
significance the robbery of a
sarcophagus, circa thirteen hundred
B.C. might have? It's principal
value is as an antique.

X

BRUCE
Wait a moment! Thirteen hundred
B.C. is the era when King Tut trod
the land.

COMMISSIONER GORDON
That's what I was afraid of. I'd
hoped it was a publicity stunt of
some sort.

BRUCE
My committee would never engage in
a stunt.

COMMISSIONER GORDON
Then it appears our old nemesis,
King Tut, may have returned to
haunt us.

BRUCE
My advice would be to call Batman,
immediately!

COMMISSIONER GORDON
Sound thinking, Bruce.

X

13 INT. COMMISSIONER'S OFFICE - DAY

13

Commissioner Gordon hangs up the Black Phone, walks to
the Red One.

COMMISSIONER GORDON
(to Chief O'Hara)
Bruce Wayne advised me to phone
Batman.

Cont.

13 Cont.

13
Cont.

CHIEF O'HARA

I guess millionaires aren't so
dumb after all.

COMMISSIONER GORDON

Otherwise they never would have
become millionaires!

14 INT. WAYNE STUDY

14

The Red Phone BEEPS. Bruce reaches for it as Dick walks
in.

BRUCE

(into phone)

Yes, Commissioner.

COMMISSIONER GORDON'S VOICE

(o.s.)

The worst has come to pass, Batman.

BRUCE

I know. King Tut is back in
Gotham City. We'll be right there!

Bruce hangs up.

15 INT. COMMISSIONER GORDON'S OFFICE

15

Commissioner Gordon looks at the phone in his hand, then
looks at the CAMERA.

COMMISSIONER GORDON

Absolutely incredible! You'd
think the man could read my mind!

16 INT. WAYNE MANOR STUDY - BRUCE AND DICK

16

BRUCE

To the Batpoles!!!!

Dick turns the switch, the panel opens and they race to
the Batpoles and slide down -- as Caesar and Marc Antony.

FADE OUT

END OF TEASER

PART ONE

FADE IN

17 STANDARD BATFOOTAGE OPENING - DAY 17

Down the poles, out into BATCAVE under MAIN TITLES, to the Batmobile and the chase is on!

BAT SPIN TO:

18 INT. COMMISSIONER GORDON'S OFFICE - DAY 18

Commissioner Gordon, Chief O'Hara, Batman, Robin.

ROBIN

Why can't he stay where he belongs -- up at Yale, where he's just a nice mild-mannered Professor?

BATMAN

Don't forget, Robin -- when the Professor metamorphosiszes into King Tut, he forgets his true identity.

(to Commissioner Gordon)

No clues?

COMMISSIONER GORDON

(shakes his head)

Nary a one.

CHIEF O'HARA

Tut tried once to claim Gotham City as his Kingdom. You don't suppose he'll try it again?

BATMAN

I doubt it. He was thwarted on that gambit.

The PHONE RINGS on Commissioner Gordon's desk. He picks it up.

COMMISSIONER GORDON

Yes...?

(listens, stiffens)

How brutal! We'll get on it right away!

Commissioner Gordon hangs up the phone, looks at the others.

Cont.

18 Cont.

18
Cont.

COMMISSIONER GORDON

Fouad Sphinx, the talented Middle-Eastern pantomimist has just been -- found in his swank suite at the Oasis Hotel!

BATMAN

Alive?

COMMISSIONER GORDON

Barely, Batman. He's been severely pummeled about the head and shoulders by someone answering the description of King Tut. Furthermore, he was tied up in the classic tradition. I've instructed my men to leave everything exactly as they found it, pending your investigation.

ROBIN

(reviews)

Sphinx...Oasis...Middle-Eastern. You think it might mean something, Batman?

BATMAN

Chances are it's a clue. Let's go, Robin!

Batman and Robin race OUT of the room.

STRAIGHT CUT TO:

19 EXT. PYRAMID - DAY (STOCK)

19

NOTE: This is a still SHOT with the pyramid point masked off.

NARRATOR

MEANWHILE IN TUT'S HIDE-OUT AT THE PYRAMID CLUB, A SHUTTERED ROADHOUSE IN AN UNDERDEVELOPED SUBURB.

20 INT. THRONE ROOM - DAY

20

A long room featuring the casket seen earlier. It is propped up at a forty-five degree angle on a pedestal. At its base sit the Royal Jester and the Lord Chancellor. On a couch lolls lovely NEILA, a curvaceous wench dressed

Cont.

20 Cont.

20
Cont.

in the proper Egyptian clothes we have seen before in assorted movies. A bowl of grapes sits between the men. Two other GIRLS fan the men.

JESTER

His royal badness should have been back by now. I pray he did not run afoul of the law.

LORD CHANCELLOR

Fear not, Royal Jester. King Tut sees all and knows all.

NEILA

If he's so smart, I hope he can get us some cash. I have to return this outfit to the costume company by a week from Tuesday.

Cont.

20 Cont.

20
Cont.

A SOUND OF TRUMPETS is heard. Tut ENTERS. The Jester, Chancellor and the two girls prostrate themselves. Neila is conspicuous by her lack of respect.

NEILA

Hello, Tut baby. What's shaking?

KING TUT

Batman's head. Unless I miss my guess.

JESTER

Is it all right if we get up?
My back hurts.

KING TUT

You may rise.

Tut walks to the angled casket and steps into it, relaxes.

KING TUT

Ahhhh. Be it ever so humble...

From his royal robes he removes a folded newspaper and begins to read it. The others watch.

NEILA

(to the others)

What's with him?

Tut holds up a hand.

KING TUT

Please, Neila! You may be Goddess of the Nile, but I am your King.

(back to
the paper)

And soon I will claim my Queen!

Now the others are really in a state of bewilderment. But as commanded, they remain silent.

21

INSERT - THE NEWSPAPER

21

in Tut's hands. It features a photograph of a gorgeous young lady, garbed as Cleopatra, Queen of the Nile. The caption beneath the photo reads:

Cont.

21 Cont.

21
Cont.

KING TUT

(reads aloud)

'The lovely Lisa Carson, daughter of wealthy socialite John E. Carson, will appear at the Egyptian Ball as Cleopatra. Her escort will be millionaire Bruce Wayne, as Julius Caesar.'

22

BACK TO SCENE

22

Tut sighs rapturously.

KING TUT

Come - observe.

The Lord Chancellor, the Jester and Neila move up to the throne, to look at the photo.

KING TUT

(to himself)

Millionaire Bruce Wayne. Tonight he will lose his Queen - to me, the King.

(to the others)

Pulchritudinous - just as I envisioned her down through the centuries! Tonight she will be mine alone!

NEILA

(suddenly jealous)

Where does that leave me?

KING TUT

You, my dear, shall be her Lady In Waiting.

JESTER

But I thought...

KING TUT

Silence, Tutling! I have been reincarnated, as the whole world knows.

(looks to the paper again)

And now, so is the lovely Cleopatra. Everything always works out for the best.

(adding, thoughtfully)

And the fact that her father has more than his share of Gotham City's money won't hurt, either.

A-22

EXT. OASIS HOTEL WALL - DAY

BATCLIMB SEQUENCE (ALREADY SHOT) -- but over SILENT FOOTAGE of Duo before they reach window we HEAR:

NARRATOR

MEANWHILE, EN ROUTE TO
FOUAD SPHINX'S SUITE BY BATROPE
IN CASE THE HOTEL'S UNDER
SURVEILLANCE ...

Duo now reach window which opens and we go into SUZY KNICKERBOCKER CAMEO (ALREADY SHOT), but which reads:

BATMAN

Suzy Knickerbocker! What are
you doing in Gotham City?

SUZY

I go where the action is, Batman.
The Caribbean. The Riviera.
Wherever glamour gathers, you'll
find Suzy ...

ROBIN

I'm afraid you'll find it pretty
quiet here, then.

SUZY

Oh, I don't know, Boy Wonder. I
hear millionaire Bruce Wayne's
really one of the hippies. All
that marvelous money, and fantastic
Wayne Manor ... !

BATMAN

(corrects, square)
Stately Wayne Manor. Mr. Wayne's
basically a very serious young
man.

SUZY

(advises)
Basically serious young men some-
times furnish stunning surprises.
(about his costume)
What a divine ensemble! Did you
have it made in London or Rome?

BATMAN

I believe in patronizing local
merchants.

Cont.

A-22 Cont.

ROBIN

(agrees)

There's a guy who makes great capes and cowl right here in Gotham City ...

SUZY

(speculates)

I think you two belong in my column. I'll work you in between Acapulco and Princess Grace ...

ROBIN

Holy Jet Set! Imagine us in Suzy Knickerbocker's column, Batman!

BATMAN

An unlikely spot for mundance crime-fighters, I'm afraid.
(indicates they must be off)
And speaking of crime-fighting...

SUZY

I adored seeing you!

Duo nod back politely and CLIMB OUT, Suzy looking after them as she speculates:

SUZY

I wonder who they really are. Probably a couple of international playboys. Climbing the walls, as usual ...

STRAIGHT CUT TO:

23

INT. SWANK SUITE IN OASIS HOTEL - DAY

23

ANGLE TOWARD window, through which Duo ENTER. WIDEN TO INCLUDE A POLICEMAN who steps up to them, though we do not as yet see Fouad Sphinx.

OFFICER

Ah! The Caped Crusaders! We left everything just as we found it, per Commissioner Gordon's instruction ...

BATMAN

Good work, officer. Where is the talented pantomimist in question?

23 Cont.

23
Cont.

OFFICER

(indicates)

In the corner...

Batman and Robin walk across the room. CAMERA FOLLOWS. They stand on either side of FOUAD SPHINX, a blonde, nordic-looking man. At this moment, Sphinx is still tied hand and foot, with a loop around his neck so if he moves his feet, he'll strangle.

BATMAN

How do you feel, Mr. Sphinx?

SPHINX

How do I look, Batman?! King Tut is a very muscular fellow.

BATMAN

What did King Tut say?

SPHINX

'You got my message?'

BATMAN

Was there anything else?

SPHINX

He left you a note. It's in my pocket.

Sphinx struggles to reach in his pocket and finally produces a scroll. He hands it to Batman who examines it.

BATMAN

Written in an ancient tongue, Robin. Circa thirteen hundred B.C.

ROBIN

King Tut's era!

BATMAN

Right! It will take some study. To the Batcave!

They start to leave.

SPHINX

Batman?

Cont.

23 Cont.1

23
Cont.1

BATMAN

Yes, Mr. Sphinx?

SPHINX

Do you think it would be all right if someone untied me now? I'm getting a little cramped.

BATMAN

Of course. Officer!

Policeman walks INTO SHOT.

BATMAN

Help the poor fellow.

As policeman does, Batman walks to the window with Robin behind him.

A-23

ANGLE AT WINDOW

A-23

ROBIN

Back down the wall, Batman?

BATMAN

(nods)

It may prove quicker than waiting for an elevator. And every scrap of time is worth saving, Robin.

They climb through window and OUT.

24

OUT

OUT

24

BAT SPIN TO:

25 INT. BATCAVE - DAY

Batman and Robin stand before the Electronic Translator, into which Batman inserts the scroll. Suddenly the message board lights up, and letters begin to flash upon it. Batman and Robin stand back to read. Batman speaks the words aloud as they flash on the board.

BATMAN

(reads)
'I, the Great King Tut, have returned to Gotham City to wreak revenge on Batman and his accursed companion...'

ROBIN

(not without pride)
Hey! That's me!

Batman continues to read as the last of the message appears.

BATMAN

'..., and next in importance, to claim my own.'

Batman and Robin exchange a puzzled glance.

ROBIN

His own what?

BATMAN

That is the question.

He goes to the Red Phone, picks it up. In a moment:

BATMAN

(into phone)
We've just deciphered the scroll, Commissioner.

26

INT. COMMISSIONER GORDON'S OFFICE

Gordon is on the Red Phone. Chief O'Hara stands beside him. Gordon listens a moment.

26

INTERCUT:

27

COMMISSIONER GORDON AND BATMAN

27

COMMISSIONER GORDON

Uh huh, uh huh.
(listening, frowns)
I knew he'd be after you and Robin, but -- to claim his own? What does it mean?

Cont.

27 Cont.

27
Cont.

BATMAN

Whatever his plan, Commissioner -- with the Ancient Egyptian Ball being held tonight, I have a feeling our evil friend may put in an appearance there.

COMMISSIONER GORDON

I'll have a cordon of police in attendance. And to keep them from being noticed, they'll be attired as Egyptians.

He hangs up, turns to Chief O'Hara.

COMMISSIONER GORDON

I want several of your best men at the Ball tonight, in Egyptian raiment.

Chief O'Hara's face turns as red as the phone.

CHIEF O'HARA

Twenty of the finest -- dressed up like a bunch of heathens? May the saints preserve us!

BAT SPIN TO:

28

INT. TUT'S HIDE-OUT - THRONE ROOM - NIGHT

28

The King is pacing the throne room, a happy gleam in his eyes.

TUT

It will work. The Royal Plan will work!

The Lord Chancellor and the Jester exchange uncomfortable glances. Finally the Lord Chancellor speaks.

LORD CHANCELLOR

One thing, Your Royal Meanness. What if the police -- think you might be attending the festivities?

JESTER

That scroll was a pretty good tip-off.

Cont.

28 Cont.

28
Cont.

TUT

But, you see, I want Batman and Robin to show up at the Ball tonight.

LORD CHANCELLOR

What happens when you show up at the Ball?

The King emits a lusty cackle.

TUT

You underestimate your Sovereign's think-tank. I have this day delivered to a certain address in Gotham City an exact replica of the Royal Robes and Mask of the Great King Tut! Mayor Linseed is away on one of his frequent visits to Viet Nam. Acting Mayor Zorty is acting in his stead.

The King pauses, full of himself.

TUT

And tonight, he...will be me!

CUT TO:

29

INT. MAYOR'S BEDROOM - NIGHT

29

Deputy MAYOR ZORTY, with the help of his VALET, is putting on the Royal Robe of King Tut. He looks at himself in a mirror, pleased.

X

ZORTY

Sent by a stranger. What a lovely gesture!

VALET

A tribute to your popularity as Deputy Mayor of Gotham City, if I might be so bold.

X

ZORTY

Not at all.

(puts on mask)

And now - to the Ball, where no one will know me till the unmasking!

BACK TO:

30

INT. TUT'S THRONE ROOM - NIGHT

The Evil King holds his sides with laughter.

Cont.

tonight's Ball will really be a
ball. For there is you on the
throne for you our King! You're
truly... The Pharaoh of Pharaoh The
Absolute Emperor of the Nile!

JESTER

You can't expect that kind of
thinking.

TUT

And now -- into action! You two
will go immediately to the Ball.
And when the false King arrives,
report back.

The two Jesters take off. Tut beckons to the two slave
girls.

TUT

Please -- the Royal Girls.

The two gorgeous slave girls move up to either side of
the throne, begin fanning the King with ostrich plumes.
The King, a contented man, directs his attention back to
the photograph of the lovely Cleopatra. CAMERA ANGLES
DOWN to a very discontented Nello seated on the pillows
below the throne. She reaches for a grape, regards it
distastefully, slings it across the room.

BAT SPIN TO:

31 INT. GOTHAM CITY HOTEL - LOBBY - NIGHT 31

People in Ancient Egyptian costumes are arriving for the
Gala occasion.

32 ANGLE ON "EGYPTIAN QUADRANTS" 32

There are Chief O'Hara's sons, looking extremely embarrassed
in their own own... and what's more, these Irish Pharaohs
look exactly like what they are - ducks.

33 ANGLE ON LORD CHANCELLOR AND JESTER 33

standing to one side, also in Egyptian costumes, watching

34 ANGLE ON ENTRANCE 34

Deputy Mayor Zorry, resplendent in his King Tut costume, he
makes a grand entrance.

f

30 Cont.

30
Cont.

TUT

Tonight's Ball will really be a ball. For there is room on the throne for but one King! Yours truly. The Master of Thebes! The Absolute Emperor of the Nile!

JESTER

You can't knock that kind of thinking.

TUT

And now -- into action! You two will go immediately to the Ball. And when the false King arrives, report back.

The two Tutlings take off. Tut beckons to the two slave girls.

TUT

Please -- the Royal fans.

The two gorgeous slave girls move up to either side of the throne, begin fanning the King with ostrich plumes. The King, a contented man, directs his attention back to the photograph of the lovely Cleopatra. CAMERA ANGLES DOWN to a very discontented Neila seated on the pillows below the throne. She reaches for a grape, regards it distastefully, slings it across the room.

BAT SPIN TO:

31 INT. GOTHAM CITY HOTEL - LOBBY - NIGHT 31

People in Ancient Egyptian costumes are arriving for the Gala occasion.

32 ANGLE ON "EGYPTIAN GLADIATORS" 32

These are Chief O'Hara's cops, looking extremely embarrassed in their costumes. And what's more, these Irish Pharoahs look exactly like what they are - cops.

33 ANGLE ON LORD CHANCELLOR AND JESTER 33

standing to one side, also in Egyptian costumes, watching.

34 ANGLE ON ENTRANCE 34

Deputy Mayor Zorty, resplendent in his King Tut costume, X makes a grand entrance.

- 35 ANGLE ON "EGYPTIAN GLADIATORS" 35
 One of them nudges another, who nods. All of them move toward the entrance.
- 36 ANGLE ON LORD CHANCELLOR AND JESTER 36
 watching, pleased.
- 37 ANGLE ON ENTRANCE 37
 as "King Tut" (Zorty) moves toward the lobby, the Irish X Pharaohs grab him...surround him and quickly convey him back toward the entrance.
- ZORTY X
 Let go of me! This is an outrage!
- "IRISH PHAROAH"
 Tell that to the Commissioner,
 Your Majesty!
- The "King" (Zorty) is hauled bodily outside. X
- 38 ANGLE ON LORD CHANCELLOR AND JESTER 38
 Grinning with pleasure.
- 39 OUT OUT 39
- 40 ANOTHER ANGLE - BALLROOM - NIGHT 40
 Bruce Wayne, attired as Caesar, arrives at the Ballroom's entrance. On his arm is the gorgeous Lisa Carson, Gotham City's most beautiful debutante and daughter of John E. Carson, the City's wealthiest millionaire X (next to Bruce Wayne, of course.) Lisa is in a breathtaking Cleopatra costume. With them are Dick, as Marc Antony, accompanied by Lisa's lovely younger sister, PENNY, dressed as a lady-in-waiting to the Queen of Sheba, who is Aunt Harriet. Flashbulbs pop, NEWSPAPERMEN hurry up to interview Bruce, as a FANFARE SOUNDS. Then we HEAR APPLAUSE from the costumed guests.
- 41 CLOSER ON PRINCIPALS 41
 Bruce turns graciously to Lisa, recognizing the fanfare.
- BRUCE
 For you, my Queen.

Cont.

41 Cont.

41
Cont.

LISA

'Hail Caesar, and my lord! Hail,
most dear Caesar!'

BRUCE

(smiling)

Excellent Lisa. Right out of
'Antony and Cleopatra.'

AUNT HARRIET

(looking off)

They're all waving to you, Lisa.

BRUCE

They want her to ascend the throne.

Bruce and Lisa move toward the throne.

CUT TO:

42

INT. COMMISSIONER GORDON'S OFFICE - NIGHT

42

Into the office burst the Irish Pharaohs with their prize. Commissioner Gordon and Chief O'Hara rise.

CHIEF O'HARA

Good work, men. You got him.
The City's no longer in peril.

The struggling "King" (Zorty), still held tight by the costumed police, speaks up now.

ZORTY

The City may not be in peril,
O'Hara, but you and your clumsy
clods are!

Commissioner Gordon and Chief O'Hara exchange a glance.

CHIEF O'HARA

(in despair)

Oh! Oh! If it's who I think
it is -- and I think it is --
I'll be walkin' a beat again and
so will you, Commissioner.

COMMISSIONER GORDON

(to the police)

Unhand him, gentlemen.

The Irish Pharaohs release the "King", who immediately tears off his mask. The police shudder. Chief O'Hara shuts his eyes.

CHIEF O'HARA

It's himself! Deputy Mayor Zorty!

X

COMMISSIONER GORDON

We all owe you an apology, sir.
We had a report that the evil
King Tut was back in town.

ZORTY

I'm not blaming you, Gordon. You
were doing your duty.

CHIEF O'HARA

But -- what about the real King Tut?

Cont.

42 Cont.

42
Cont.

COMMISSIONER GORDON
No doubt this subterfuge was part
of his plan. He may be at the
Ball at this moment!

CHIEF O'HARA
Then get back there, men. On the
double!

As the Irish Pharaohs start to leave:

ZORTY
And this time bring back the
right King. Or you, O'Hara,
and the rest of you, will all
be walking a beat!

X

CHIEF O'HARA
(to his men)
Do all you can, men. And do it
fast!

The Irish Pharaohs rush off.

CUT TO:

43 INT. BALLROOM - GOTHAM CITY HOTEL - NIGHT 43

44 ANGLE ON ENTRANCE 44

With a fanfare of trumpets from his entourage, King Tut
makes his royal entrance. He stops, surveys the room,
beams as he sees:

45 P.O.V. SHOT - THE THRONE 45

and lovely Cleopatra (Lisa) seated on it.

46 ANGLE ON ENTRANCE 46

Tut turns to the Lord Chancellor and the Jester.

Cont.

46 Cont.

46
Cont.

TUT

Look at her! Every inch a Queen!

Enraptured, Tut starts to cross to the throne.

47

ANGLE ON BRUCE AND DICK

47

with Aunt Harriet and Penny. They watch Tut approach the throne.

DICK

(sotto)

You were right. It's Tut...

BRUCE

We'll play this cautiously, Dick.
Watch. And wait.

AUNT HARRIET

(overhearing)

Do you boys know that man?

BRUCE

If he's who we think he is, we
do.

DICK

And if we do, we'll deal with him.

PENNY

Heavens! You two make it sound
like a job for Batman and Robin!

BRUCE

I hardly think Dick and I rival
the Dynamic Duo, Penny.

48 WIDER ANGLE

48

as the Lord Chancellor and the Jester approach.

LORD CHANCELLOR

Mr. Wayne?

BRUCE

Yes.

LORD CHANCELLOR

We're from the police.

JESTER

We've been ordered to apprehend
the man disguised as King Tut.

BRUCE

Yes, I know.

AUNT HARRIET

Is something wrong?

DICK

Don't worry, Aunt Harriet.

PENNY

Well spoken, noble Marc.

LORD CHANCELLOR

We have a plan, if you'll help us.

BRUCE

Of course.

LORD CHANCELLOR

(indicating)

See the exit over there?

Bruce and Dick look off.

49 P.O.V. SHOT - AN EXIT

49

Beside it stands a group of husky gladiator types.

50 BACK TO SCENE

50

LORD CHANCELLOR

They are also police.

JESTER

The King seems to be attracted
to Queen Cleopatra.

DICK

(looking off)

You can say that again!

51 P.O.V. SHOT - THE THRONE 51

Tut stands before Cleopatra (Lisa) in blind adoration. She, on the other hand, appears a bit nervous.

52 BACK TO SCENE 52

LORD CHANCELLOR

(to Bruce)

If you could ask the young lady to dance with the King -- and steer him over to that exit, we can capture him quietly, without disturbing the others.

BRUCE

I'll try to oblige...

He crosses to the throne. The Lord Chancellor and the Jester move toward the designated exit.

53 ANGLE ON THRONE 53

Bruce **approaches** the throne, whispers to Lisa, who nods. She steps down from the throne and into the arms of Tut. They dance off.

54 TWO SHOT - CLEOPATRA (LISA) AND TUT 54

dancing. She is dexterously maneuvering him toward the exit.

CLEOPATRA (LISA)

It's an honor to dance with Your Majesty.

TUT

The pleasure is all yours, my sweet. Not every young girl gets to wrap her arms about the King!

55 ANGLE ON EXIT 55

As they reach the exit, the Gladiators surround them, move off with them.

56 HALLWAY OUTSIDE EXIT 56

A Gladiator immediately puts a gag over "Cleo's" (Lisa's) mouth, while others carry her away. Tut and the remainder of the Tutlings follow.

57 ANGLE ON BRUCE AND DICK

with Aunt Harriet and Penny.

AUNT HARRIET
What a short dance!

PENNY
Yes. It's not like Lisa to go
off with a stranger.

At this moment a cordon of Irish Pharaohs hurries up.

"PHARAOH"
Mr. Wayne, have you seen King Tut?

BRUCE
The police just took him away.
(suddenly, horrified)
Or did they?

"PHARAOH"
We're the police, sir!

BRUCE
Come on, Dick!

They race across the room toward the exit, followed by
the police.

58 AT EXIT

58

No sign of Tut, or of Lisa.

BRUCE
(to "Pharaoh"
sharply)
Notify Commissioner Gordon!

AUNT HARRIET
Mercy gracious sakes alive!

BAT SPIN TO:

59 OUT

OUT 59

60 INT. BATCAVE - NIGHT

60

Bruce and Dick, now attired as Batman and Robin, stand
at the giant lucite-lighted map of Gotham City. Batman
nods, adjusts knobs, and suddenly the screen lights up.
A moving light is seen.

Cont.

60 Cont.

BATMAN

I took the precaution of placing
a tracking gizmo in Lisa's clothes.

The dot stops moving.

BATMAN

We have them zeroed in!

He picks up the Red Phone, speaks into it.

BATMAN

Commissioner - you've heard the
news, of course.

(listens)

We've located the Royal Palace.
Undoubtedly King Tut has taken
Miss Carson there. The Pyramid Club.
A shuttered roadhouse in an under-
developed suburb.

Cont.

60 Cont.

60
Cont.

BATMAN (Cont.)

(listens again)

I'm sorry, sir. Robin and I had better attempt this one ourselves. A girl's life is in danger. This mission has to be accomplished quietly.

He hangs up. The Dynamic Duo race to the Batmobile.

BAT SPIN TO:

61 INT. TUT'S HIDE-OUT - THRONE ROOM - NIGHT 61

NARRATOR

BUT, IN HIS HIDE-OUT, IN THE SHUTTERED
PYRAMID CLUB, KING TUT IS PLANNING
SOME NOISE OF HIS OWN... X

As NARRATION FADES, we see:

Two thrones. Lisa, as Cleopatra, has been enthroned on the throne next to that of Tut, who eyes her with adoration, slightly mixed with avarice. Neila, on the pillows below, consumes sour grapes and looks up at Lisa with jealous hatred.

TUT

And now, my love, it shall be eternity! For at last I have found you!

LISA

But - I'm not Cleopatra. I'm Lisa Carson! And I live right here in Gotham City! On the fashionable lower East part of the upper West side!

TUT

Your home is the Nile!

LISA

(protesting
violently)

I've never been to the Nile -
and I'm never going!

TUT

Fate - and I - will return you there.

Cont.

61 Cont.

LISA

If this is a joke, I've had
enough!

(reaches for
his mask)

Who are you, anyway?

Tut pushes her hand away.

TUT

King Tut, Master of Thebes,
King of the Nile! Moon-God of Thoth!
Any other questions?

LISA

(deflates)

I have a very wealthy father.
He'll pay you anything to let
me go!

NEILA

(looking up)

Yeah - a Queen's ransom.

The Lord Chancellor and the Jester exchange a greedy
glance; Tut's greedy glance is in the direction of
Cleopatra.

TUT

There is no money in the world
to equal the rapture of having
my Queen by my side -- forever!

LISA

You're not going to have me by
your side -- ever!

TUT

Perhaps a short stay in my
royal dungeon will help you
change your mind, my pet.
Amazing -- that cold enclosure
sometimes has such a warming effect.

(gestures)

Jester -- Lord Chancellor...!

Jester and Lord Chancellor move in and move Lisa OUT.

CUT TO:

62

EXT. PYRAMID CLUB - NIGHT

Batman and Robin leap out of the Batmobile, go to the door and try it.

BATMAN

Bolted tight.

ROBIN

Shall we try the Batmelter on the lock?

BATMAN

No, Robin. We must find other means!

He looks up, throws the rope up.

63

OUT

OUT 63

64 TWO SHOT - BATMAN AND ROBIN

64

Batman turns to Robin.

BATMAN

Watch the door! I'll see
what I can find above!

He hoists Batrope.

65 INT. ROOM

65

as Jester and Lord Chancellor come back IN (sans Lisa),
and cross to Tut.

LORD CHANCELLOR

Mission accomplished,
Your Highness.

JESTER

She's locked up, all right.
But it seems like a waste of
money. Though it's none of
my business, I guess...

TUT

That's no guess, Jester!

66 ANGLE ON ROOF

66

We see an elevator shed, and nearby, a skylight. Batman
has reached a skylight, peers down.

67 P.O.V. SHOT - THE ROOM

67

from Batman's angle.

68 OUT

OUT

68

69 ANGLE ON LORD CHANCELLOR AND JESTER

69

The Chancellor nudges the Jester. The Jester nods.
Quietly they steal off.

70 ANGLE ON BATMAN

70

working on the skylight to find a means of entrance.

71 INT. PYRAMID CLUB - AT ENTRANCE

71

The Lord Chancellor turns to the Jester.

Cont.

71 Cont.

71
Cont.

LORD CHANCELLOR

If that girl in the dungeon ain't kidding, there could be a fortune in this!

72 EXT. PYRAMID CLUB ENTRANCE

72

Robin is examining the lock when suddenly the door opens and the Lord Chancellor and Jester grab the struggling youth.

JESTER

How about that? The first robin of Spring!

LORD CHANCELLOR

Let's take him to the head bird watcher! The King himself!

They drag Robin inside.

73 EXT. ROOF - BATMAN

73

working on the skylight. As he opens it he sees:

74 P.O.V. SHOT

74

Robin being hauled before the King.

TUT

Aha! A bird of prey! Tie him up!

(as the Tutlings obey his command)

If Boy Wonder is here, his Caped Companion can't be far behind.

BATMAN'S VOICE

(o.s.)

You're right, Your Highness!

Tut looks up, startled, and a second later Batman drops into scene. For a second all the Tutlings are in shock, then gather their forces.

75 ANGLE ON BATMAN

75

as he does battle with the Tutlings at hand.

76

ANGLE ON ROBIN

76

struggling with the ropes that bind him, without success.

77

ANGLE ON TUT

77

preparing for action.

78

WIDER ANGLE

78

to show Batman doing battle royal with the Tutlings and winning. But just as he disposes of the last Tutling, the King picks up a blunt object (the Jester?) and conks Batman, who falls to the floor, unconscious. Now the Tutlings slowly rise to their feet.

TUT

Now - what shall we do with our mortal enemies - who shall not be mortal much longer?

(thinks, then:)

Aha! For the moment we shall leave Boy Wonder tied up -- to decide his ultimate fate. But for Batman --

(claps his hands,
an order)

-- bring the Royal Casket!

Two Tutlings bring up the casket we have seen before.

TUT

Place my friend inside...

Tutlings obey the order, just as Batman comes to and struggles. But in he goes, ready or not.

TUT

Strap it shut!

Tut emits a royal cackle.

TUT

Now, take the Revolting Rodent to the freight elevator!

(indicates Robin)

And perhaps the Boy Blunderer should be present at his Caped Companion's demise!

BAT SPIN TO:

79

EXT. ROOF TOP - NIGHT

79

A large vat of water stands on the roof. The casket containing Batman is held by a block and tackle just above the water. Tut and his men look on as do Robin and Neila. Robin continues struggling to free himself of his bonds but is rapped over the head whenever he struggles too ardently. Tut stands at a rope attached to the block and tackle. X

TUT

Friends, Egyptians and Countrymen!
Lend me your ears! I come to kill
Batman, not to praise him. The
evil that men do lives after them
but, in this case, the good of
Batman will be interred with his
bones. If you have tears, prepare
to shed them now. For this is the
most unkindest deed of all.

And with that, he activates block and tackle. The casket lowers into the water.

80

CLOSE ON VAT

80

We see the bubbles coming out of the vat.

81

CLOSE ON TUT

81

He looks over the edge of the vat as the bubbles keep bubbling.

TUT

It's not that I love you any
less, Batman. It's simply that
I love me more.

(to the others)

Come Tutlings! Bid farewell to
Batman! May his be a sodden and
watery grave!

82-
85

QUICKS CUTS OF:

82-
85

A - ROBIN'S ANGUISHED FACE
B - TUT'S DELIGHTED FACE
C - THE BUBBLING VAT

X

SUPER TITLES AND NARRATION OVER THE ABOVE.

Cont.

82- Cont.
85

82-85
Cont.

NARRATION

IT APPEARS TO BE A DEATH WORSE
THAN FATE!
BATMAN HAS BEEN IN STICKY SITUATIONS
BEFORE, BUT NEVER LIKE THIS!!!
AND WHAT OF ROBIN, WHO'S FIT TO BE
TIED???
IS THIS BATMAN'S WATERLOO???
TUNE IN TOMORROW, SAME BAT-TIME
SAME BAT-CHANNEL....AT YOUR OWN RISK.

FADE OUT

END OF PART ONE

*Five long
too*

PART TWO

FADE IN

86 EXT. ROOF TOP - NIGHT

86

We SEE the vat in the middle of the roof top. King Tut stands near it, laughing. Robin is being held in check by one of the Tutlings; his arms are bound. Neila couldn't care less. X

NARRATOR
AS YOU MAY OR MAY NOT RECALL...

87 CLOSE ON VAT

87

Bubbles emanate from the sarcophagus.

NARRATOR
...WE LAST LEFT BATMAN SEALED
INSIDE AN EGYPTIAN SARCOPHAGUS FIVE
FEET DEEP IN WATER!!!

88 CLOSE ON ROBIN

X
88

Viewing the proceedings with great alarm. X

NARRATOR
FOR YOU, SEVERAL HOURS HAVE
PASSED SINCE THE DEED WAS DONE.
FOR OUR PRINCIPALS, NOT ONE
SECOND!!!

89 CLOSE ON TUT

89

He is beside himself with glee as he looks at the bubbling vat.

NARRATOR
THE WAY IT LOOKS, WE MAY BE
WITNESSING THE FINAL CHAPTER
IN BATMAN'S BRAVE LIFE.

90 WIDE ANGLE - ROOF TOP

90

NARRATOR
DON'T MOVE AN INCH. THE MOST
INCREDIBLE OCCURENCES HAVE YET
TO INCREDIBLY OCCUR!!!

FADE OUT

END OF REPRISE

FADE IN

91 EXT. ROOF TOP - NIGHT 91

The scene is as we left it. Robin continues to struggle but is rewarded by raps on his noggin. Neila is tugging on Tut's robe, trying to get him to leave. Tut stands over the vat. SUPER SEGMENT TITLE.

92 CLOSE ON TUT AT VAT 92

He wears a sly grin.
SUPER GUEST VILLAIN CREDIT.

93 CLOSE ON ROBIN 93

His lips are thin, his eyes are narrowed.
SUPER PRODUCER CREDIT.

94 OVERHEAD SHOT OF VAT 94

The bubbles bubble weakly now.
SUPER WRITER CREDIT.

95 WIDE ANGLE 95

Tut steps away from the vat and walks to his sycophants.
SUPER DIRECTOR CREDIT.

TUT

The die is cast, Tutlings. Never again will Batman poke his nose in my business.

(adds)

Or anyone else's business, for that matter!

A-95 ANGLE - ROBIN A-95

regarding the vat with horror, and struggling to free himself.

B-95 RESUME SCENE B-95

TUT

And now to get back to the Throne Room! And see if my adored Cleopatra has changed her mind in the dungeon...

X

NEILA

I still don't see what that dame has that I don't.

Cont.

B-95 Cont.

TUT

Whatever it is, Neila -- she's had it far longer than you. Several thousand years longer, in fact!

(to henchmen)

Follow me, Tutlings. We have much to do.

(indicates Robin)

And bring the Boy Buffoon along.

He's seen the last of that --

(toward vat)

-- vatted calf!

96 OVERHEAD SHOT OF VAT

96

CAMERA MOVES IN CLOSER as the bubbles get weaker. Finally, they stop. We stay on this for a few agonizing seconds. Then, NARRATOR speaks the thought we all share.

NARRATOR

CAN IT BE? IS BATMAN DOOMED?
IN TIMES PAST HE WOULD HAVE
ESCAPED BY NOW. OH, GLOOM.
THE BUBBLES HAVE CÉASED. BATMAN
BREATHES NO MORE. OR DOES HE???

STRAIGHT CUT TO:

97 INT. WAYNE LIVING ROOM - NIGHT

97

Alfred is busy puttering and Aunt Harriet is muttering.

AUNT HARRIET

I can't imagine what's happened to Bruce and Dick, Alfred. It's hours past their bedtime. And why did they race off in such a hurry at the ball?

ALFRED

Perhaps they're with the police, Mrs. Cooper. Helping to locate the missing girl.

AUNT HARRIET

That's more a job for Batman and Robin, Alfred. Bruce and Dick are hardly heroic crimefighters.

ALFRED

I'm afraid so, Mrs. Cooper. They're anything but Batman and Robin.

97 Cont.

97
Cont.

AUNT HARRIET

(now a bit
defensive)

Bruce is a fine, upstanding man.
And Dick has a splendid future
ahead for him. But can you see
either of them running around in
those capes or cowls or that
Batmobile ...?

ALFRED

It does somewhat strain the
imagination, madam.

AUNT HARRIET

(nods)

Strains it and --

(tiredly)

-- wears it out, Alfred. I
think I'll get to bed.

Aunt Harriet EXITS, Alfred heaving a sigh and then heading
for Wayne study.

98 INT. WAYNE MANOR STUDY - NIGHT 98

Alfred walks into the study, looks around. He appears to be pondering something. He walks to the Shakespeare head, flips it open and activates the switch. The panel slides back. He walks to the poles and begins to dust them with a rag.

99 CLOSE ON ALFRED 99

He continues dusting and then runs his hands along the pole. Now he smiles, thinks a moment, then...

ALFRED

Why not?

And with that, he leaps onto the pole marked "BRUCE" and slides down.

100 INSERT SHOT 100

Alfred's hand reaches out and hits switch labeled "NEGATE BRUCE'S CHANGE."

101 INT. BATCAVE 101

Alfred lands at the base of the poles, broadly smiling. He looks up from whence he came. Obviously, the trip has been great fun. Now he walks across the Batcave, dusting as he goes. His ears perk up when he HEARS a BEEPING o.s. He walks to a machine marked "WIRELESS BAT-TRANSMITTER - FOR USE IN BATEMERGENCIES ONLY." Alfred's eyes widen as he HEARS a message being BEEPED at him. He sits down and listens to the rhythmical SOUND. Now he starts to write something on a handy pad.

ALFRED

Morse Batcode?!!! Good Heavens!!!

BAT SPIN TO:

102 INT. TUT'S HIDE-OUT - THRONE ROOM - NIGHT 102

Tut is checking Lisa under the chin. She reacts with disdain. The others look on. Robin, bound, in SHOT.

TUT

Apparently your short stay in my dungeon had no effect on you, my dear. You still react with disdain...

Cont.

102 Cont.

LISA

(icily)

Disdain is scarcely the word
for it...

TUT

You just don't know me well
enough yet. And to know me
is to positively adore me.
Is that not right, Tutlings?

Cont.

102 Cont.

LORD CHANCELLOR

Truer words were never spoken,
sire.

JESTER

We kiss the ground you walk on,
Almighty evil one.

LISA

You're in big trouble, King Tut.
Kidnaping, murder, grand theft
and malicious mischief!

TUT

(sighs)

Don't be a party-poop, Lisa.
All right, fellows, gather up yon
Bird Boy, and bring the Tut-Truck
around. We go now to the
Royal Oil Boiling Room.

(to include Lisa)

And a good place to make our nuptial
arrangements ...

The Jester lifts the bound Robin and tosses him over his
shoulder.

LISA

There aren't going to be any
nuptial arrangements!

(cries)

I want to go home!

TUT

And so you shall! Home -- in
glorious triumph and splendor --
to the Nile!

LISA

When my father finds out about
this, he'll run you out of town
on an Egyptian rail!

TUT

Your father, dear child, lies a-
mouldering in the grave in Rama,
great city of the Sahara.

(to Jester)

When we get to the Royal Oil
Boiling Room, be sure to prepare ...

103
104

OUT

OUT

103
104

A-104 EXT. SKYLIGHT - ALFRED

The suave servitor peers through skylight, as he and we HEAR:

TUT'S VOICE
(o.s., concluding)
...some really boiling Royal
Boiling Oil for the Boy Wonder!
I like my fowl well done!

We assume that Tut and party leave room below, for Alfred now turns from skylight to:

105 EXT. ROOF - VAT - NIGHT 105

Alfred ENTERS SHOT, sees the vat -- and that the bubbles have ceased bubbling -- utters a silent prayer and STEPS INTO VAT!

BAT SPIN TO:

106 EXT. A LARGE TRUCK OR VAN - NIGHT (STOCK) 106

moving along a street or road.

NARRATOR
PRESENTLY, AS THE TUT-TRUCK HEADS
FOR THE ROYAL OIL BOILING ROOM ON
THE OUTSKIRTS OF TOWN...

107 INT. TRUCK - NIGHT 107

Tut is doing his darndest to get Lisa to like him, but she won't respond. Robin is unconscious, sprawled in the corner.

TUT
Why don't you admit it, lovely
Cleo? Fate pushed us together
and now no man can split us
assunder.

LISA
For the last time. My name is not
Cleopatra and you are not King Tut.

LORD CHANCELLOR
She speaks heresay, omnipotent one!!

TUT
Indeed she does, Lord Chancellor.
But I am willing to overlook it,
in one so beauteous as she.

Cont.

107 Cont.

107
Cont.

LISA

Please, I beg of you. Next to Bruce Wayne, my father is probably the wealthiest man in Gotham City! He'll pay anything to get me back!

JESTER

She speaks with straight tongue, sire. John E. Carson has tons of the stuff.

LORD CHANCELLOR

We could make a good deal. The market is strong for young heiresses right now.

TUT

Silence, Tutlings! No deal will be consumated until after our nuptials.

The Jester hits a gong like the J. Arthur Rank movies begin.

JESTER

He has spoken.

LISA

I'll do anything if you call my Father now!

TUT

(beckons evilly)
Come closer, my sweet. Begone, Tutlings. The King would have a few moments with his beloved...

As Lisa hesitates --

108 EXT. ROOF TOP - NIGHT

108

Batman is lying on the tarred roof. The sarcophagus is in another area. Alfred continues to slap Batman's face. Finally, the blue-clad body stirs. Scene played quietly.

BATMAN

Uh...Ohhhh.

ALFRED

Thank Heaven. You're alive.

Cont.

BATMAN

Just barely, Alfred.

ALFRED

I came as soon as I received your Morse Batcode message. It was most propitious that I happened to be dusting the Batcave when you sent it.

BATMAN

I counted on your love of your work.

ALFRED

Why didn't you use the Batcommunicator, sir?

BATMAN

It was ruined by the water seeping in.

ALFRED

I don't understand how you managed to survive with no air for such a great length of time, sir.

BATMAN

I put myself into a trance not unlike the Indian fakirs do. It requires extreme concentration, but managed to slow my heart and respiratory systems to a crawl.

ALFRED

You must have been without air for more than an hour!

BATMAN

I know of one fakir who was buried for three years!

ALFRED

Incredible, sir.

BATMAN

Yes. An admirable demonstration of self-control.

(Batman stands)

Where's Robin?

Cont.

108 Cont.1

108
Cont.1

ALFRED

King Tut removed him from the premises. I'm not sure where.

BATMAN

Hmm. Well, let's find out.
To the Batcave!

Batman and Alfred race to the stairwell.

109 INT. TUT-TRUCK - NIGHT

109

Lisa is now dropping grapes into Tut's mouth and he appears to be much more benign than last we saw him. Lisa is obviously buttering him up.

LISA

So won't you please call my father, Tut-sy? I promise he'll make you a very rich man...

TUT

Possessing you as my bride is all I want. No man could ask for more...

LISA

It's always nice for a -- young married couple to have some extra spending money...

(feeds him more grapes)

For little trifles. A honeymoon cottage...

TUT

Your honeymoon cottage will be the most beauteous palace in my realm!

LISA

(another tack)

Well, then for an -- unexpected emergency ...

TUT

Tut foresees all, my beloved. Even my emergencies are expected!

LISA

(still another tack)

Surely it is the custom in your proud land for a wife to come to her husband with a little -- dowry...

TUT

(thinks about this,
then nods)

I believe the lovely Queen Snefru
gave the great King Shoshenk a herd
of camels upon their marriage...

LISA

Tutsy-poo, I can assure you my
father will do much better than a
herd of camels.

TUT

(surprised)

Better? Than a herd of camels?

LISA

Yes. So call him. Please ...

TUT

Well... all right. But I insist
he stays away until after the
wedding. That's our bargain. Right?

LISA

Of course, Tutty-baby ...

We can SEE that Lisa has her fingers crossed.

TUT

What's his phone number?

Tut reaches for a mobile telephone that's inside a tiny
pyramid-type case.

110 INT. JOHN E. CARSON'S PALATIAL APARTMENT - ON CARSON - 110
NIGHT

CARSON, a handsome greying man, paces the floor of the
well-appointed room.

NARRATOR

MEANWHILE, IN JOHN E. CARSON'S
PALATIAL APARTMENT, A WORRIED
FATHER IS WEARING A HOLE IN THE RUG.

111 LOW ANGLE SHOT - RUG 111

We SEE that the room has a very thick rug but there is a
trough running through it where Carson treads.

112 WIDE ANGLE - ROOM 112

Carson continues pacing and wringing his hands. The phone
RINGS. Carson races to it.

CARSON

Hello!

113

TUT IN TUT-TRUCK (LISA AT HIS SIDE) AND CARSON IN
APARTMENT - NIGHT

113

TUT

Mr. Carson? This is your future
son-in-law.

CARSON

What?

TUT

I'm sure you'll welcome me into
the family. I come from very
good stock. My Father was a
King. And his father before him.
And his father before him! And
so am I!

X

CARSON

(angry)

Leaving out your larcenous lineage,
what have you done with and/or/to
my daughter?

X

LISA

(into phone)

I'm safe, Daddy.

TUT

And she'll remain safe for the
paltry sum of eight million,
three hundred thousand, four
hundred eight-seven dollars
and twelve cents. A Queen's
ransom.

CARSON

I see. But why such an uneven
amount?

TUT

It's what I need to pay off the
mortgage on the Pyramids. The
interest rate over thirty-four
hundred years is positively
usurious!

CARSON

Very well. As long as she's in
no danger, no sum of money is too
great. Now, what about the
arrangements? It will take me
a while to get that much cash.

TUT

We must deal through an intermediary.

113 Cont.

113
Cont.

CARSON

I have an idea. My company sponsors the daily Jolly Jackson Phone Jockey show on the radio. When I've collected the money, I'll call in and say: 'The Sleet in Crete is never very neat.'

TUT

You've got it.

CARSON

Keep listening to the program.

Carson hangs up.

CEASE INTERCUT:

114 STAY WITH CARSON - NIGHT

114

He lifts the phone, dials operator.

CARSON

Operator? Get me Commissioner Gordon.

BAT SPIN TO:

115

INT. BATCAVE - NIGHT

115

Batman and Alfred stand at a small laboratory table featuring beakers and Bunsen burners and the like. Batman wears rubber gloves over his gloves as he pours one test tube into another. Alfred looks on in awe.

BATMAN

So Tut plans to boil Robin in oil, eh?

ALFRED

I heard him mention something to that effect, through the skylight. Also, as I now recall, something about his -- Royal Oil Boiling Room... X

BATMAN

We'll soon see about his monstrous scheme. And, next, where he plans to perpetrate it...

Now Batman pours the results of his work into a teeny bottle no larger than a half ounce perfume bottle.

BATMAN

Drawing upon my storehouse of chemical knowledge, I have herein concocted an alchemist's fluid which will neutralize the boiling oil...!

ALFRED

Exactly what does it do, sir?

BATMAN

I'm not quite sure, Alfred. It's the first time I've ever tried this experiment. But I think the end result will be -- foam rubber...

ALFRED

(perplexed)

Foam rubber? Out of a half a half ounce bottle...

BATMAN

The size of a package, Alfred -- is no indication of the value of its contents.

Cont.

115 Cont.

115
Cont.

ALFRED

Of course, sir. Very apt, sir.

Batman removes the gloves, steps away and walks to the Giant Lucite Map of Gotham City.

BATMAN

Now -- the Royal Oil Boiling Room...
(ponders)

That would most likely be in the abandoned boiler works in the old Boyleston section of the city. Adjacent to the vacant vat factory...

RED PHONE BEEPS, and Batman walks to it.

BATMAN

Yes, Commissioner?

116 INT. COMMISSIONER GORDON'S OFFICE - NIGHT

116

WITH Commissioner Gordon on Red Phone, looking quite concerned.

COMMISSIONER GORDON

First, Batman, will you be talking to Bruce Wayne...?

INTERCUT:

A-116 BATMAN AND COMMISSIONER GORDON

A-116

BATMAN

I occasionally run into him, Commissioner. Why?

COMMISSIONER GORDON

I've been trying to get him. Without much luck.

BATMAN

Well, as you know, he's very busy with the Wayne Foundation. And countless other projects.

COMMISSIONER GORDON

Indeed I do know. But I need his advice. And, in a way, you're involved. And Yale University. And also that detestable King Tut...!

Cont.

A-116 Cont.

BATMAN

Oh?

COMMISSIONER GORDON

Yes. I'm worried about my daughter, Barbara, Batman...

BATMAN

How's she involved in all this?

COMMISSIONER GORDON

As Bruce Wayne knows, she's away at college. She'll be graduating shortly. And I'd hate to think that some of the dire happenings which have happened to that fine Professor of Egyptology -- could also happen to my beloved daughter, at her school.

BATMAN

I rather doubt that your daughter, Barbara is going to get conked on the head and turn into a long-dead Egyptian ruler, Commissioner.

COMMISSIONER GORDON

I know it sounds a little farfetched, but she's an only child and -- of course -- my pride-and-joy. I guess I just need a little reassurance.

BATMAN

If I see Bruce Wayne, I'll ask him to call you. He knows much more about the present American collegiate scene than I do.

COMMISSIONER GORDON

I'd be most grateful, Batman.

BATMAN

(beat)

You said that was first, Commissioner. What's second?

COMMISSIONER GORDON

Oh. Of course. I mustn't let my personal concerns conflict with my public problems.

Cont.

A-116 Cont.1

A-116
Cont.1

COMMISSIONER GORDON (Cont.)

(then:)

Are you familiar with
Jolly Jackson, the Phone Jockey?

BATMAN

Isn't he the man who takes calls
from people and insults them on
the air?

COMMISSIONER GORDON

Exactly. And, here's our
predicament...

X

BAT SPIN TO:

117 INT. RADIO STATION BOOTH - JOLLY JACKSON - NIGHT

117

JOLLY JACKSON, a fast-talking radio man is on the phone
with one of his many fans.

JOLLY

Our number is QUentin three-
eight-two-five-seven and the
program is Open Mouth. Hello.

WOMAN'S VOICE

(o.s.)

Mr. Jackson?

JOLLY

Speak up, lady. You're on the
radio.

WOMAN'S VOICE

(o.s.)

I want to know what to do about
my husband.

JOLLY

What's wrong?

WOMAN'S VOICE

(o.s.)

The Doctor told me he has to
get the sea breezes for his
health but we can't afford to
go away to an ocean resort.
What do you suggest?

Cont.

117 Cont.

JOLLY

Fan him with a herring!

He clicks off the phone, presses another phone button.

JOLLY

What's your beef?

INTERCUT:

118 BATMAN IN BATCAVE WITH JOLLY IN BOOTH

118

BATMAN

Mr. Jackson, this is Batman.

Jackson presses "OFF" button.

JOLLY

I had to cut you off there,
fella. No names, please.

BATMAN

But it's important that my
message is heard.

JOLLY

You're the eighth person who
called today claiming to be
Batman! It used to be Napoleon.
Now it's Batman.

BATMAN

But I'm really Batman, and I
have a message for King Tut.

JOLLY

King Tut?! I'm no Egyptian
phone jockey, Bub.

BATMAN

Maybe not. But this is a matter
of life and death.

JOLLY

That's what they all say. All
right, if you're really Batman
then you are a brainy guy, right?

BATMAN

Go on.

Cont.

JOLLY

Tell me who said: 'Biography should be written by an acute enemy.'?

BATMAN

Arthur James Balfour - born eighteen-forty-eight, died nineteen-thirty. It was quoted by S.K. Ratcliffe in the London Observer, January thirty, nineteen-twenty-seven.

Jolly Jackson does a take, then lifts his finger off the OFF button.

JOLLY

Folks, we have a very special guest on the line today. A great and good friend of yours truly -- Batman. He has a message for you. Fire away, Caped Crusader.

BATMAN

This message is for King Tut only. I request all other citizens of Gotham City to comply with my wishes and shut their radios off for the next thirty seconds.

119- FIVE QUICK CUTS OF VARIOUS HANDS TURNING OFF VARIOUS
123 RADIOS

119-
123

124

INT. TUT TRUCK - CLOSE ON TUT - NIGHT

He sits with a transistor radio plugged in his ear. Lisa and the others sun in truck. As Tut listens, he gets angrier and angrier. Finally he growls and yells.

TUT

Curse you, Batman! May you fall down a flight of stairs and break every tooth in your mouth -- except one. And in that one, may you have a toothache for the rest of your natural life -- which won't be very long.

Tut looks at the Jester, gestures:

TUT

Bring me the Tut phone, Tutling!

Jester does so.

125

INT. RADIO BOOTH - NIGHT

125

Jolly Jackson is talking into the mike.

JOLLY

Okay you can turn your radios up again, folks. Good. For those of you who didn't hear what Batman had to say, it was very exciting. And to those of you who didn't turn off your radios, naughty, naughty.

(a phone blinks
or whatever)

Jolly Jackson here. Can I help you?

INTERCUT:

126

TUT ON PHONE WITH JACKSON

126

TUT

This is King Tut speaking.

JOLLY

(wearily)

Here we go again.

TUT

Tell that repulsive rodent...

Cont.

126 Cont.

126
Cont.

JOLLY

Just a minute, Tutsy. Sorry to do it, folks, but will you all turn off your radios for another few seconds.

127- QUICK CUTS OF FIVE HANDS TURNING OFF FIVE RADIOS

127-
131

132 BACK TO INTERCUT

132

JOLLY

Go ahead, sweetheart.

TUT

Notify that blue beanbag to bring the money to the Royal Oil Boiling Room, in the abandoned boiler works in the old Boyleston section of the city! Alone! And you can also tell him...

133 INT. BATCAVE - BATMAN - NIGHT

133

He has a transistor radio plugged in his ear, reacts.

BATMAN

Tsk, tsk, such language.

Quickly, Batman removes the plug from his ear as Alfred is ANGLED IN.

ALFRED

Results, sir?

BATMAN

Yes, Alfred. Just as you recalled -- and I suspected. Tut's apparently holding the girl in the abandoned boiler works...

ALFRED

Holy steam valve!

(as Batman looks at him sharply)

I'm sorry, sir. That just -- slipped out. I suppose it's because Master Robin's uppermost in my mind at the moment...

Cont.

133 Cont.

133
Cont.

BATMAN

And in mine, Alfred. You mind
the store!

He leaps OUT toward Batmobile, CAMERA WITH Alfred reacting
-- and repeating:

ALFRED

Mind the store?

(gets it)

Oh, yes. One of those unique
American colloquialisms...

BAT SPIN TO:

134 INT. ROYAL OIL BOILING ROOM - NIGHT

134

NARRATOR

MEANWHILE, IN THE ROYAL OIL BOILING
ROOM ADJACENT TO THE VACANT VAT
FACTORY...

NARRATION FADES, and we find ourselves in a somewhat
lethal-looking room in the middle of which is a large
metal cauldron already bubbling with hot sticky oil. It
looks like the world's largest fondue dish. Under it is
a large burner. Tut gazes upon it with great satisfaction
as Robin, Lisa, Neila and others look on and await his
next royal oily pronouncement. Tut hauls a large
thermometer out of the oil, consults it.

TUT

It's almost perfect.

135 CLOSE ON ROBIN 135

He struggles to free himself of his bonds but he is too well strapped against a pole.

136 CLOSE ON LISA 136

She sits on a portable throne, lashed to it like the figurehead that adorned ancient pirate ships.

137 CLOSE ON TUT 137

His face is a mountain of happiness.

TUT

Only a few more moments until countdown. I think there is more than enough room in that boiling vat for Batman, don't you?

138 THREE SHOT - TUT AND HIS MEN 138

JESTER

About Batman, sire. I thought we rid ourselves of him once already tonight.

TUT

True enough. But the Caped Conniver seems to have a penchant for escaping from tight spots. He will not escape from this one.

139 INT. JOHN E. CARSON'S PALATIAL APARTMENT - NIGHT 139

Batman is there in the midst of a conversation with Carson. Carson holds a large bag with a \$ written on its side.

CARSON

The banks were all closed and the most I could muster was slightly over six million.

BATMAN

Not enough. That fiend demanded eight million, three hundred thousand, four hundred eighty-seven dollars and twelve cents and not a penny less.

CARSON

What can I do?

BATMAN

For once, I don't know.

139 Cont.

X

139
Cont.

CARSON

Do you think he'll take a check
for the difference?

BATMAN

It's worth a try.

Carson sits down and writes out a check.

CARSON

Batman, please promise me you'll
make every effort to bring her
home safely. She's the only
daughter I have and I love her
very dearly.

BATMAN

You have my word, Mr. Carson.

CARSON

This ransom will break me but I
don't care.

BATMAN

Break you? I was under the
impression you were a multi-
multimillionaire.

CARSON

Everyone thinks so, but all I have
is now in your hands. I was hoping
to arrange a match between Lisa and
Bruce Wayne. The combination of
our fortunes would put me back on
top, give me room to manipulate.

BATMAN

A marriage of convenience, eh?

CARSON

(nods)

It goes on all the time among the
upper classes. Normally, I wouldn't
dream of Bruce Wayne as Lisa's
husband. He's a nice enough fellow
but not marriage material for a
girl like Lisa. Actually, you're
more her style.

Cont.

139 Cont.1

139
Cont.1

BATMAN

Me? I'm afraid not, Mr. Carson.
My heart is already pledged...

(Carson reacts)

...to crime-fighting!

(all business)

Now. No time to tarry, Mr. Carson!
Lest we forget, lives are at stake.

Batman hustles out.

140

INT. THIRD ROOM - NIGHT

140

The boiling oil is boiling hot now. Tut is in conference with his two men. Robin and Lisa are next to each other, now tied back to back.

LISA

Robin. Is there any hope?

Cont.

140 Cont.

140
Cont.

ROBIN

For you, maybe. But I think my
goose is cooked.

Neila slithers over to them, keeping an eye on Tut all the while. Tut and his men are still busy talking. Neila doesn't look at Robin and Lisa as she speaks to them. Rather, she talks out of the side of her mouth and remains glued to Tut. It's all very surreptitious.

NEILA

Listen, kid. You want out, right?

LISA

I know my Father will send the ransom money, but I'm not so sure King Tut will release me.

NEILA

Knowing what kind of a fink he is, I'm positive that he'll grab you and the loot!

X

Neila moves in between Robin and Lisa and begins to untie them.

ROBIN

You're going to help us?

NEILA

Frankly, Robin, I don't give a darn about you. But I want her out of here. King Tut is fat and lazy and extremely rude. But he's all I have. And with Lisa around, I don't even have that.

She finishes untying them. Robin and Lisa make a break for the door. Tut sees them attempting to escape.

TUT

Seize them!!!!

The two girls stop in their tracks. Robin stands in front of them as a defender. Tut, Jester and Chancellor jump on Robin and, combined, knock him senseless. The girls struggle to aid the fallen warrior but they are quickly wrapped in a large ribbon of some sort.

Cont.

TUT

The Queen is disloyal, and the handmaiden is a traitor! You have insulted your King. As soon as Batman and Robin have been properly done to a turn, both of you will join them in yonder vat.

Jester and Lord Chancellor drag Robin to the precipice of the vat. Tut looks at the oil as Robin appears to be regaining his senses.

ROBIN

You'll answer to Batman for this!

TUT

Boiled in oil! It was my dear Father's favorite spectator sport!

(to Robin)

And you, Batboy, will not be a spectator!

(to his men)

If my Master Plan is correct, the Cowled Cornball will arrive momentarily.

LORD CHANCELLOR

With the money!

JESTER

We'll clobber him!

TUT

No, please. No violence. I do not believe in it.

(cackles)

But torture is always fun. He will join his Caped Crony in a double birdbath!

He moves off, turns, claps his hands.

TUT

Slave girls, we are ready!

141 WIDER ANGLE - TO INCLUDE SLAVE GIRLS

141

Each of them stands by a huge hanging gong, with a sledge hammer at the ready.

TUT

Ten....

Cont.

141 Cont.

141
Cont.

One of the slave girls belts the gong.

TUT

Nine

The second slave girl kicks the gong around with her hammer.

142

QUICK SERIES OF INTERCUTS

142

of Tut calling off the numbers of the lovely slave girls banging of Lisa and Neila reacting of Robin reacting. Finally --

143

ANGLE ON TUT

143

speaking.

TUT

One

BONG from o.s. as one of the beauties bangs a bong.

TUT

ZERO!!

144

ANGLE - ROBIN

144

Tutlings lift him, ready to toss him in to the boiling oil, when SUDDENLY there is a SHATTERING, CRASHING SOUND from o.s. The Tutlings and Robin, like living statues, are suspended in motion as all look off in the direction of the SOUND.

145

CLOSE SHOT - TUT

145

astounded, as he looks off.

146

ANGLE - ENTRANCE OF THIRD ROOM - NIGHT

146

Batman, with Batpropulsion, has smashed his way through the entrance doors on the Batcycle. (Sign on front reads: "BATTERING RAM"). Batman leaps off.

147

ANGLE - TUT

147

He turns to the Tutlings holding Robin.

TUT

Into the oil!

- 148 ANGLE - ROBIN AND TUTLINGS 148
The Tutlings lift a struggling Robin, ready to toss him into the vat.
- 149 CLOSE SHOT - BATMAN 149
He has taken a pellet from his Batbelt, throws it toward the vat.
- 150 ANGLE - THE VAT 150
As the pellet hits it, the vat suddenly stops steaming.
- 151 ANGLE - BATMAN 151
The Lord Chancellor and the Jester lunge toward him. Batman reaches into the Batcycle, pulls out the heavy canvas bag filled with the ransom, brings it down hard on the head of the two Tutlings. Both hit the floor as the bag breaks and the green stuff scatters all around. Batman hurries off toward Robin.
- 152 ANGLE - VAT 152
The two Tutlings hurl Robin into the vat. BUT - what was boiling oil has become - by virtue of Batman's pellet - foam rubber!
- 153 CLOSE SHOT - ROBIN 153
He hits the surface of the vat and bounces. The oil has become rubberized.
- 154 ANGLE - TUT 154
as Robin drops on him, knocking him flat, and temporarily out of action.
- 155 ANGLE - BATMAN 155
Tutlings rush at him just as Robin comes up to join him. Batman and Robin toss Tutlings onto the vat.
- 156 ANGLE ON TUTLINGS 156
They fly into the air, come crashing down on their noggins on the floor.
- 157 SERIES OF SHOTS 157
of the Battle Royal - Batman and Robin versus the Tutlings, with usual Supered Titles and taking advantage of locale's props.

INTERCUT WITH:

158 ANGLE - LISA AND NEILA 158
 watching, helpless.

159- OUT OUT 159-
 160

161 BACK TO BATTLE ROYAL 161
 with all hell breaking loose, and bodies flying through
 the air.

162 OUT OUT 162

163 ANGLE - BATTLE ROYAL 163
 and its finish, with Batman and Robin standing among the
 inert bodies of the King's men. Batman turns to Robin.

BATMAN
 Call the Commissioner. Tell him
 O'Hara's men can come over now!

He hurries off as Robin takes his Batsender from his
 Batbelt.

164 ANGLE - LISA AND NEILA 164
 Batman moves up to them, quickly cuts their ties.

LISA
 (gratefully)
 Batman, how can I ever thank you?

BATMAN
 Having you back with your father -
 and Bruce Wayne - is thanks enough
 for me.

Robin rushes up to Neila, lifts her to her feet.

ROBIN
 Don't worry, Neila. Everything's
 going to be all right.

Batman walks to Tut, who is just regaining his senses.
 Batman kneels next to Tut.

165- OUT OUT 165-
 173

A-173 TWO SHOT - TUT AND BATMAN

KING TUT

This year's curriculum includes
a visit to the archeological
museum and...

(looks at Batman)

Oh, no. Did it happen again?

BATMAN

It certainly did.

KING TUT

(contritely)

Did I hurt anybody in my alter
ego as King Tut?

BATMAN

Only yourself, Professor.
Only yourself.

KING TUT

(with relief)

That's good. A criminal alter-
ego is a great cause for anyone's
concern.

BATMAN

As a criminal, Professor, your
alter ego would have been dealt
with, justly -- but firmly.

(Bar Association line
to CAMERA)

After all -- 'No man is above
the law, and no man is below it.'

FADE OUT

END OF PART TWO

TAG

FADE IN

174 INT. HALLWAY IN APARTMENT BUILDING - NIGHT

174

Bruce Wayne and Lisa Carson walk down the hallway to a door marked APARTMENT 31-F. They stop at the doorway.

LISA

It's been a lovely evening,
Bruce.

BRUCE

I've had a wonderful time, too.
A shame our date had to be spread
over two nights. But King Tut
had other plans for you.

LISA

How is the poor deluded man?

BRUCE

I understand he's undergoing
therapy to help cure his ailment.
When he's not functioning as
King Tut, I'm told that he's actually
quite normal.

LISA

All of us have alter egos we
submerge.

BRUCE

True. So true...

There is a beat.

LISA

Would you like to come in for
a glass of milk and cookies?

BRUCE

I'm afraid it's a bit late.
(looks at his watch)
Ten-thirty.

LISA

Will you call me again?

Cont.

BRUCE

I wonder if that would be wise, Lisa. You're a very attractive girl and would make some lucky man a marvelous wife. Unfortunately, I'm not that man. The Wayne Foundation is my wife. You'd be wasting time with me.

LISA

I don't think it's wasting time, Bruce.

Bruce takes her hand and shakes it.

BRUCE

It's been very nice knowing you, Lisa. Let's break clean.

She disdains his hand and, instead, puts her arms around him.

LISA

Don't I get a good-bye kiss?

BRUCE

A...kiss?

LISA

A kiss!

BRUCE

Well, if you insist.

LISA

I do!

She grabs him and kisses him full on the lips. At first he is stiff, then he responds. Finally they separate although still cling to one another. They whisper.

BRUCE

Milk and cookies did you say?

LISA

I made the cookies myself.

Cont.

174 Cont.1

174
Cont.1

BRUCE

(sighs, then looks
at camera)

Man cannot live by crimefighting alone.

X

Lisa opens the apartment door, Bruce adjusts his tie to a nattier position and the two of them walk in. The door closes gently and we:

FADE OUT

THE END

