

Cart list
PET list



RECEIVED
NOV 9 1965
HOWIE HORWITZ

PET up in 1st has a
diabolical plot by
but what is he up to - why
the film etc - B + R know he's
up to more than appears on
surface

BATMAN

"THE SILENT FILM CAPERS"

by

Dick Carr

In opening, let them
hear Aunt Harriett with
them + have to get her
home, to complicate
whole deal -

Riddler Kidnapped
Robin in Pilot

nowheres near our
kind of dialogue
throughout -

FIRST DRAFT: November 9, 1965

"CAPERS"
THE SILENT FILMS - CRIMES

FADE IN

INT. THEATER - NIGHT - ANGLE ON SCREEN

On the screen is a silent film, featuring the antics of the Keystone Kops.

ANGLE ON AUDIENCE

Seated in last row, near an exit door, are BRUCE WAYNE and DICK GRAYSON. They are laughing along with the rest of the audience. Seated next to Dick is a portly gentleman, laughing the loudest - this is MR. VAN JONES. Everyone in audience wears formal attire.

ANGLE ON SCREEN

The silent comedy reaches a climax and then ends.

ANGLE ON AUDIENCE

The lights come up and the audience applauds. Then Bruce leans across Dick and offers his hand to Mr. Van Jones.

BRUCE
Congratulations, Mr. Van Jones.

VAN JONES
Thank you, Bruce - thank you.

BRUCE
I don't believe you know my ward, Dick Grayson.

VAN JONES
Hello, young man.

DICK
How do you do, sir.

BRUCE
Mr. Van Jones was kind enough to loan these rare films to the charity committee, Dick.

DICK
Well, they certainly were a treat.

VAN JONES
Thank you, I'm glad you enjoyed them.

*OMIT INT
THTR - START
SHOW IN LOBBY*

They all stand and move into the crowded aisle, as the theater is being emptied.

INT. LOBBY OF THEATER - NIGHT

As the elegantly-dressed patrons come out into lobby, they mill around in small groups discussing the films. Bruce, Dick and Mr. Van Jones come out into lobby.

BRUCE
It was a nice turn out.

VAN JONES
Well, it's for a very good cause.

BRUCE
Dick, we'd best be getting home. This is a school night.

DICK
Yeah. But I did all my homework before I.....
(looks o.s.)
Hey!

Dick grins and points, the others look.

ANGLE ACROSS LOBBY

A character dressed as THE TRAMP waddles across the lobby, twirling his cane and twitching his moustache. He wears baggy pants, a tight coat, long shoes and a small derby. The crowd in lobby steps aside and laughs as he passes them. He walks up to staircase, where a young GIRL - dressed as Clara Bow - stands. The Tramp lifts his hat and the Girl coyly blushes, HANDS HIM BOUQUET OF POSIES.

ANGLE ON BRUCE, DICK AND VAN JONES

BRUCE AND DICK
They laugh along with the rest of the crowd.

BRUCE
This is very clever. Your idea, Mr. Van Jones?

(COLOLY) VAN JONES
No. The committee must have planned this added attraction.

ANGLE ON TRAMP AND GIRL

He lifts his derby again, then offers his arm. The Girl shyly takes it and the Tramp struts as he walks her down the steps. Then suddenly a POLICE WHISTLE IS HEARD AS THREE KEYSTONE KOPS rush into lobby and begin chasing the Tramp.

*Let Them
both have
dates + fix
dialogue
accordingly*

*Whole bit
will probably
work better if
it's intermission*

VARIED ANGLES OF CROWD

As the Kops chase the little Tramp all over the lobby, waving their nightsticks. The Tramp still holds the Girls bouquet of posies.

REACTION SHOTS

The crowd, Bruce and Dick watching the chase, smiling.

ANOTHER ANGLE

The little Tramp eludes the Kops, ducks into the door leading to Box Office. The Kops run past door, search crowd for their prey.

INT. BOX-OFFICE - NIGHT

The Little Tramp turns from door, sees CASHIER, shrugs shoulders and lifts his hat. The Cashier grins.

CASHIER

Where'd you come from?

The Tramp grins, shrugs again and tips his derby.

CASHIER

Well, I'm afraid you're not allowed in here.

The Tramp looks sad, frowns, then offers the bouquet of flowers as a peace offering. The Cashier smiles again.

CASHIER

Sorry, it's against the.....

The little Tramp squeezes the bottom of bouquet and a thick gas streams into the Cashier's face. He coughs once, then slumps over in a deep sleep. The Little Tramp begins scooping up cash from counter and empties the cash drawer into a black suitcase.

INT. THE LOBBY - NIGHT

The Keystone Kops are still running wildly through the crowd. Now they spot the Clara Bow girl, approach her and pantomime asking her where the Tramp is. She shakes her head and spreads her arms wide in innocence, but the Kops take her by the arm and lead her toward the front doors.

ANOTHER ANGLE

The Tramp peeks out from box-office door, sees the Kops arresting the girl, comes out quickly and bravely walks over to give himself up. He bows to the girl, surrenders to the policemen and, still carrying the suitcase, is led outside by the Keystone Kops, the girl adoringly on his arm.

ANGLE ON CROWD

As they applaud heartily at the "live" vignette. Bruce and Dick are clapping, but Mr. Van Jones is not - he is frowning.

DICK

That was great - almost as good as the films.

VAN JONES

I beg your pardon?

DICK

I mean - they were pretty good.

VAN JONES

Young man, I have spent a considerable fortune collecting rare prints of old movies. I'm not at all sure I appreciate an amateur group taking the attention away from them.

BRUCE

Well, now, I'm sure the committee thought...

VAN JONES

(interrupts)

Thought very little of my films, I'd say. Good evening, sir.

Mr. Van Jones departs in a huff.

DICK

Pretty touchy, isn't he?

BRUCE

Well, it's true, he has spent a lot of money on his collection.

(grins)

But I thought the skit was funny, anyway.

DICK

(laughs)

Me, too. When he came out of the cashiers office, carrying that big suitcase, and he saw the girl being arrested....

BRUCE

(smiles)

Yes.

(sudden thought, frowns)

Say - he wasn't carrying a suitcase when he ducked in there, was he?

DICK

No, I don't think so. It must have been planted there.

BRUCE

(still frowning)

Maybe. But as a prop, it wasn't that necessary. Come on.

ANOTHER ANGLE

They make their way through crowd to the Cashier's office. Bruce raps on the door. There is no answer. He looks at Dick, then he tries the door. It opens.

INT. BOX OFFICE - NIGHT

Bruce and Dick come in quickly, see Cashier asleep on floor. They close door behind them, then examine the Cashier.

BRUCE

He'll be all right. He's had a dose of sleeping gas.

DICK

A robbery! Right in plain sight!!

BRUCE

Yes, and it was quite a take! These tickets sold for a hundred dollars a piece!!

Bruce notices a note on the counter. He picks it up.

BRUCE

Hello!

(reads)

Well, that explains it.

(to Dick)

A riddle!

DICK

The Riddler! Of course!! This was just his type of crazy scheme!! Let's get after him, Bruce!!

BRUCE

Easy, my boy. ~~Out of uniform~~ ^{IN THESE CLOTHES} we're as helpless as kittens. ~~And by the time we reach the Batcave...~~

DICK

Yes. ^{HOLY COW...}
(slams fist in palm)

AND

We stood there ~~are~~ watched the Riddler! We even laughed!!

AND

BRUCE
Dick, you make a call to the police and report this. Then we'd better get home quickly. I have a feeling Commissioner Gordon will shortly be sending for the Batman!!

6. *too long to here*

FLIP SCREEN TO:

INT. BRUCE'S STUDY - NIGHT

Bruce and Dick are entering the Study, ~~xxxxxx~~ ALFRED, the butler, follows.

BRUCE
Are you sure there's been no call on the Bat-phone, Alfred?

ALFRED
I'm positive, sir.
(to Dick)
Did you enjoy the film festival, Master Grayson? Dick?

DICK
Yeah - all except the second feature.

Bruce looks down at the red-phone.

Commissioner BRUCE
Gordon should be calling. I left the riddle right where I found it. And he'll know what that means.

ALFRED
A riddle, sir? Don't tell me that diabolical scoundrel is....

BRUCE
I'm afraid so, Alfred. The Riddler is on the loose again.

DICK
What was the riddle, Bruce?

BRUCE
"Why is a musician's bandstand as hot as an oven?"

DICK
A musician's bandstand?

BRUCE
(nods)

That's what it said. And across the top of the note was written: "OUR NEXT ATTRACTION".

DICK

Uh-oh. That sounds like he's planning some more silent film type robberies.

too omnipotent

BRUCE

It does. Only....

The red-telephone rings, Bruce picks up the receiver.

BRUCE

Yes, Commissioner?....Yes, sir...we'll be right there, ~~sir~~

Bruce hangs up, turns to Alfred.

BRUCE

Is Mrs. Cooper asleep, Alfred?

ALFRED

I believe so, sir - she retired at nine. Although she was concerned about Master Dick being out so late.

Bruce should be concerned too!

BRUCE

I'm afraid he'll be out much later! This could be a long night! Come along, Dick!

Bruce moves to the plaster bust of Shakespeare on the desk, inserts his hand and turns the switch.

ANOTHER ANGLE

A section of the Study wall SLIDES OPEN and reveals the BAT POLES. Bruce and Dick race to the poles AND SLIDE DOWN OUT OF SIGHT as the sliding wall-section closes.

INT. CYLINDRICAL SHAFT - SPECIAL EFFECT

As Bruce and Dick slide down toward Batcave, grabbing their gear and changing during the descent.

INT. BATCAVE - NIGHT

Bruce and Dick have changed to the uniforms of BATMAN and ROBIN as they reach the elaborate Batcave.

SUPERIMPOSE: MAIN TITLE AND CREDITS

As Batman and Robin cross to the fantastic BATMOBILE. They enter the car, Batman and Robin switch on the Atomic power and the Batmobile heads for the ramp!

FADE OUT.

FADE IN

EXT. HILLSIDE - DAY (STET SHOT FROM PILOT)

A section of the hillside slides open, the Batmobile flashes out, skids onto the dirt road, races away as the false hillside instantly closes.

FLIP SCREEN TO:

INT. COMMISSONER GORDON'S OFFICE - DAY

COMMISSIONER GORDON and CHIEF O'HARA stand near desk, looking at Batman and Robin. Gordon extends a slip of paper.

GORDON

Here's the note the Riddler left behind.

BATMAN

(nods)

I've already seen it.

GORDON

(surprised)

What? How...

BATMAN

That's not important. The important thing now is to figure out what it means.

O'HARA

Well..."Why is a musicians bandstand as hot as an oven?" Does he plan to rob some place that has music?

DICK

I don't think so, Chief. I've been thinking about that riddle - and it had me stumped - until I started thinking about musicians and the kind of slang they use.

GORDON

What do you mean, Robin?

Traser was right

ROBIN

Why is a musicians bandstand as hot as an oven? Because that's where he makes his bread.

BATMAN

That's it. Bread...oven...

ROBIN

A Bakery.

O'HARA

A Bakery? Isn't that a rather remote guess?

BATMAN

Chief O'Hara, when you've matched wits with the Riddler as often as we have, you look for the remote meaning to his Riddles. He's never obvious.

GORDON

But what could he steal in a Bakery?

BATMAN

A payroll. Chief, there are at least five large bakeries in Gotham.

O'HARA

At least.

BATMAN a squad of

I suggest you dispatch/policemen to each Bakery. Robin and I will cruise in our Batmobile and wait for an alert.

O'HARA

Right.

The Chief moves to the telephone.

GORDON

Do you think he'll strike again tonight, Batman?

BATMAN

The Riddler can strike anytime, Commissioner! He might even be striking right now!!!!!!!

FLIP SCREEN TO:

*Get up large
chain - like
Helms*

INT. LARGE BAKERY - NIGHT - ESTABLISHING SHOTS

POSSIBLE STOCK SHOTS of the interior of a large bakery. Shots of the huge ovens, the many workmen.

ANGLE ON SIDE DOOR

A BAKER is carrying a tray of rolls past the door as he HEARS A RAPPING ON THE DOOR. He hesitates, THE RAPPING CONTINUES. The Baker then puts down his tray, goes to door and unlatches it, opens the door. We see THE GIRL who was Clara Bow at theater, now she wears a shawl around her head, wears tattered clothing. She shivers in the cold air.

GIRL

Oh, please, sir - please. You must help me!

BAKER

(surprised)

Help you?

GIRL

I must have bread to save my starving Mother!

BAKER

We don't sell bread back here.

GIRL

It matters not. For I have no money with which to buy! And so I must beg! Charity, kind sir - charity!!

BAKER

Welll....

GIRL

I've had to sell all that I've owned. All, that is, but this tattered shawl. Take it, if you must.

She starts to remove shawl.

BAKER

No, no.....

GIRL

But I insist!!

She flips the shawl from over her head and it completely covers the head of the Baker. Then she pulls a cord attached to shawl and the edges of shawl tighten, pinning the Bakers arms to his side.

ANOTHER ANGLE

*all should
be done if
payroll to be
robbed*

As TWO MEN, dressed in white suits and wearing large, handlebar moustaches enter quickly, grab the Baker and whisk him out the door. Then enters THE RIDDLER - also dressed in white suit and wearing handlebar moustache. He looks down the hallway, then turns toward open door and waves his men to come in. THREE MEN in white suits and handlebar moustaches enter, wheeling a three-decker cart laden with cream pies. The Girl steps aside, then exits through the door as the Riddler motions the men to wheel cart after him as he proceeds down the hall.

ANGLE DOWN HALLWAY

The long hallway leads to a glass door, behind which are the payroll offices. Standing outside the glass door is a company GUARD. The Riddler walks toward the guard, followed by his men wheeling the pie cart.

ANOTHER ANGLE

The Guard steps forward as the Riddler approaches.

GUARD
Hold it!!

RIDDLER
What's wrong?

GUARD
You can't come in here!

RIDDLER
Why not? We have pies to deliver!

GUARD
You take those pies down to shipping!
That's at the other end of the plant!

The Riddler picks up a pie from the tray.

RIDDLER
Ah, but these are special pies! Whipped sleeping
gas and nuts!!

GUARD
Huh?

RIDDLER
Try one!!

The Riddler flings the pie in the Guards face. The Guard staggers and then falls, fast asleep. The Riddler motions his men forward.

INT. PAYROLL OFFICES - NIGHT

The Riddler comes through glass door, holds it open as his "piemen" wheel the cart in. Then the Riddler and each of his men take two pies and enter the various offices.

INT. OFFICE - NIGHT

TWO CLERKS look up, surprised, as the Riddler enters and flings pies into their faces. Both men fall, the Riddler then walks to half opened safe and begins to empty it.

CUT TO:

EXT. GOTHAM CITY STREET - NIGHT

PASSING SHOT as the Batmobile drives along.

INT. BATMOBILE - NIGHT

Batman is driving, Robin is talking into the Batphone.

ROBIN
(into phone)
Yes, Chief...right...
(hangs up phone, to
Batman)

Chief O'Hara says his men have reached the Bakeries.

BATMAN
Good. We'll swing over toward the Gotham Bakery. That's the largest and most logical.

CUT TO:

INT. PAYROLL OFFICES - NIGHT

WE ARE CLOSE ON TWO POLICEMEN as they walk through door, guns drawn.

POLICEMAN
What's going on he.....????

A pie splatters each policeman in the face.

ANOTHER ANGLE

The Riddler holds a satchel, so does a second man. The Riddler hands man his satchel.

RIDDLER
Here, Moe! You take the swag! There's more cops!!
(shouts)
Men!! Man your pies!!

Let's do away with as many shots as possible - require process + not that important to be talking in car

He should have collected a new gang with fancy name!

ANOTHER ANGLE

The Riddler and two of his men grab a pie in each hand and rush through door to meet the advancing FIVE POLICEMEN.

VARIED ANGLES

Of Policemen firing - ducking - being hit by pies as the Riddler and his men fill the air with pastry.

ANGLE ON RIDDLER

He laughs loudly as the last policeman drops. Then he calls to his men.

RIDDLER

Quickly, now! To the truck!!

His men start outside as Riddler turns, looks up toward boxes and smiles.

RIDDLER

Whenever you're ready, O.B.?

ANGLE ON BOXES

One of the Riddler's Men is atop the boxes, behind a small movie Camera on a tripod. He closes the tripod and lifts Camera.

MAN

I got everything, Riddler!

RIDDLER

Hurry up, then.

The Man leaps down and follows the Riddler outside.

EXT. ALLEY - NIGHT

A Bakery Truck is parked by the door. Riddler opens the rear door, motions to Man with Camera.

RIDDLER

Inside! And get your camera set up to shoot through the slot...

(giggles)

..our stars should arrive any second now.

The man climbs in rear, Riddler closes door, then crosses to cab and climbs in beside driver.

INT. CAB OF TRUCK - NIGHT

The Girl is behind the wheel of truck. She looks at her watch as the Riddler climbs in beside her.

GIRL

It's time for the other trucks to be pulling out.

RIDDLER

And we'll join them. But I did so want...

(looks up alley)

Ahhhhhh!

SHOOTING THROUGH WINDSHIELD UP ALLEY

We see the Batmobile as it comes down the alley.

INT. CAB OF TRUCK - NIGHT

The Riddler, grinning, raps of rear of cab.

RIDDLER

Action, C.B. - Action!!

(nods) let's go!

All right, darling - ~~join the other trucks!!~~

She puts the truck in gear.

EXT. THE ALLEY

The Truck pulls away as the Batmobile passes it. Several other trucks come up the alley, from the Bakery, and drive behind the Riddler's truck. They are all identical.

ANGLE ON BATMOBILE

As it pulls to a stop and Batman and Robin get out. Robin looks at the passing trucks.

ROBIN

It looks like business as usual, Batman.

BATMAN

Yes. But we'd better check with Chief O'Hara's men!

*finish
sentences!
lay it all
out*

LONG SHOT - BATMAN AND ROBIN

As they rush toward the Bakery side door. Then, as they reach the door, REVERSE THE FILM and they run backwards - HOLD - THEN THEY RUN FORWARD AGAIN.

*do a
trick
here so the
2 scenes
join*

INT. RIDDLER'S HIDEOUT - NIGHT

A deserted warehouse. The Riddler is seated beside a projector, running the shot of Batman and Robin backwards and forwards, laughing loudly. Then he snaps on the lights. The Girl and the gang are seated around projector.

*top
scene isn't
reality*

RIDDLER

Oh, if I could have seen their faces when they found those policemen! That's what our film lacks, gentlemen - Close-Ups! Of Batman and Robin! C.B. - make a note to pick up those shots during our next production!

C.B. MAN
quit them names
(shrugs)

Okay, Boss - only they ain't exactly gonna pose for us.

RIDDLER

No? Observe!

He snaps off the lights and begins running the film again forwards and backwards.

CLOSE SHOT - THE RIDDLER

As the light from screen flickers over his laughing face.

RIDDLER

On film I can make them run backwards and forwards - and before I'm finished I'll have them running in circles!!!

He laughs loudly as we:

FADE OUT.

FADE IN:

EXT. WAYNE MANSION - DAY - ESTABLISHING SHOT

DISSOLVE TO:

INT. BRUCE'S STUDY - DAY

Bruce sits in his chair, near the fireplace. He ~~is smoking his pipe,~~
leafing through a book.

INSERT - THE BOOK

It is a pictorial study of silent films. We see a few pages of pictures
as Bruce scans the book.

ANOTHER ANGLE

A brief knock on study door, then Alfred enters, carrying a newspaper.

ALFRED

Your afternoon paper, sir?

Bruce puts the book aside, takes paper.

BRUCE

Thank you, Alfred.

ALFRED

It's discouraging, to say the least,
sir.

Bruce opens paper.

INSERT - THE PAPER

The headline reads: "RIDDLER ON CRIME SLAPSTICK SPREE".

ANOTHER ANGLE

BRUCE

(nods)

Ummmmmm-hmmmmmm.

ALFRED

Tell me, sir - do you expect this putrid
puzzler to continue this silent movie
routine?

BRUCE

I do.

*We haven't
set this up well yet*

ALFRED

Well, it seems a bit much, sir.

BRUCE

It's the Riddler's nature, Alfred. The more bizarre his method of law-breaking, the more attention he gets - and the more he discredits all law enforcement agencies. I often think that's his motive - even more than the loot he takes.

ALFRED

Well, I'm confident you and Master Dick will put an end to his movie career, sir.

BRUCE

Thank you, Alfred. Is Dick home from school yet?

ALFRED

Yes, sir - and quite famished, I'd say.

BRUCE

Oh?

ALFRED

He's been in the kitchen ever since he got home.

BRUCE

(grins)

I doubt if he's eating. I think he's working on our latest riddle.

ALFRED

In the kitchen, sir?

Bruce takes note from pocket.

BRUCE

We found this note at the Bakery.

(reads)

"When is a new car considered seedy?" And beneath that..."What do you find in the kitchen that's not alive?"

ALFRED

(ponders)

...in the kitchen that's not alive. Why... nothing's alive, sir?

BRUCE

That's what makes the riddle ~~hard~~ *difficult*. It could be anything. But Dick's rather good at figuring these out.

FLIP SCREEN TO:

INT. THE KITCHEN - DAY

Dick Grayson holds pad and pencil in hand, is making a list of everything he finds in the kitchen. AUNT HARRIET is mixing a cake batter.

AUNT HARRIET

Would you like chocolate icing or Caramel, dear?

Dick doesn't hear her, is intently writing. Aunt Harriet turns to look at him.

AUNT HARRIET

Well? Dick?

Dick turns.

DICK

Huh? Oh...I'm sorry, Aunt Harriet, I didn't hear you?

AUNT HARRIET

Honestly, I don't understand what kind of homework that teacher is giving you - imagine - writing down everything you find in a kitchen.

DICK

Well..uh...it sort of has to do with social studies.

AUNT HARRIET

Well...I asked if you wanted chocolate icing on the cake or Caramel icing?

DICK

Oh, chocolate's fine, just fine.

AUNT HARRIET

Chocolate it is, then. I won't be here for dinner, I'm going over to see Mrs. Noble. But you can have a nice piece of this ~~for desert~~ ~~and another piece~~ before you go to bed - IF you go to bed on time tonight.

DICK

That sounds swell, Aunt Harriet.

AUNT HARRIET

I don't think you've been getting enough rest, young man.

DICK

Well...

AUNT HARRIET

So you remember - no cake unless you're in bed early.

DICK

Yes, Ma'am - no cake unless I'm in bed early.
(grins)
You're a doll, Aunt Harriet.

He kisses her on cheek, then exits the kitchen. Aunt Harriet is obviously very pleased by her nephews affection. She smiles, continues beating the batter.

AUNT HARRIET

Well...

INT. BRUCE'S STUDY - DAY

Dick enters, carrying his notebook.

DICK

Hi, Bruce.

BRUCE

Well. I understand you've been haunting the kitchen.

DICK

Yes. I made a list of everything I could find - but I still can't figure out that riddle. What do you find in the kitchen that's not alive?

BRUCE

Well, obviously if it's not alive, it must be dead.

DICK

I've gone down my list with that in mind.
(reads)

Dead flour, dead sugar, dead salt, dead pepper, dead knives, dead forks, dead pots, dead pans, dead skilletts, dead...

BRUCE

Hold it, whoa, whoa...back up.

DICK

Huh?

BRUCE

You're expecting to find something that makes sense - but it can only make sense as long as you apply it to the Riddlers currant subject - silent movies. Now go back about three items.

DICK

(reads)

..dead pots, dead pans...

BRUCE

Singular.

DICK

Dead-pan! An expression! A dead-pan expression!

BRUCE

Exactly.

DICK

You knew it all the time!

Bruce picks up book, opens it to certain page.

BRUCE

Not all the time. But while you were browsing through the kitchen, I leafed through this pictorial history of silent movies - and as soon as I found this dead-pan comedian, I related it to the riddle.

Shows Dick picture of Buster Keaton (if this is permissable).

DICK

So. The Riddler plans to play his next crime strictly dead-pan.

BRUCE

Now the question is where that crime will occur. The other riddle....

DICK

Oh, that was simple - I figured that out at school. When is a new car considered seedy? When it's a lemon!

BRUCE

Good lad.

DICK

Only what possible crime could it pertain to?

BRUCE

Lemon, lemon....

DICK

Maybe he plans to hold-up a lemonade stand? In front of a used car lot!

*Commissioner Gordon
would say this
NOT DICK*

Bruce snaps his fingers.

BRUCE

Lemonade - of course!

Bruce crosses quickly to desk, rifles through letters.

~~BRUCE~~ DICK

Hey, I was just kidding!

BRUCE

But you hit the nail on the head.

(picks up invitation)

Here it is - my invitation to a reception this evening honoring General Royce, the automobile manufacturer!

DICK

What's that got to do with lemonade?

BRUCE

The General happens to be a tea-totler. And at all his parties the guests drink nothing but lemonade. ~~He's being honored tonight for his latest, unsuccessful run for the President on the Prohibition Ticket.~~

DICK

And you think the Riddler will be there?

BRUCE

He could well be. I told Alfred the Riddler likes to embarrass law enforcement officials - and among the guests tonight will be The Mayor, Commissioner Gordon and Chief O'Hara.

DICK

(excited)

And - ~~the~~ Batman and Robin!!

BRUCE
Hold on! That presents a problem.

DICK
What do you mean?

BRUCE
This invitation was sent to me as Bruce Wayne - if I don't show up - and the Batman does - it might just arouse suspicion.

DICK
You're right.

BRUCE
It might be best if I attend as Bruce Wayne. You can wait outside in the Batmobile - then once I spot the Riddler I can change quickly to Batman.

DICK
Good idea! And I can watch the party on the Batscope!!

FLIP SCREEN TO:

INT. THE BATMOBILE - NIGHT

Robin sits in front of the TV like screen of the Batscope, adjusting it. The Batmobile is parked on a side street beside a Hotel.

On the screen, in black and white, we can see:

INT. HOTEL RECEPTION ROOM - NIGHT -PANNING SHOT

The room is crowded with Dignitaries. The MAYOR is talking to the stern looking GENERAL ROYCE and his stout WIFE, Commissioner Gordon is chatting with Chief O'Hara and we see a tuxedoed Bruce Wayne enter the crowded room.

ANGLE ON ROBIN IN BATMOBILE

He grins and continues watching.

CUT TO:

INT. RECEPTION ROOM - NIGHT - ANGLE ON BRUCE

As he walks over to Commissioner Gordon and Chief O'Hara.

BRUCE
Good evening Commissioner - Chief O'Hara.

O'HARA
Hello there, Wayne.

GORDON
(nods)

Bruce.

BRUCE
Quite a crowd here tonight. How's the
lemonade?

GORDON
Sweet.

O'Hara
~~Very~~ Sour.

They look at one another.

GORDON
The lemonade is exceptionally sweet this
evening.

O'HARA
(firm)
I say it's sour.

GORDON
Something must be wrong with your taste
buds.

O'HARA
My taste buds? What about yours??

Bruce is surprised at this belligerent attitude between the two
friends.

BRUCE
Gentlemen, Gentlemen....

O'HARA
Well....

BRUCE
I..uh..I think I'll pay my respects to the
General.

ANOTHER ANGLE

Bruce walks away, frowning, still concerned about the argument. He
approaches the General and his Wife, who wears a huge, diamond
necklace.

BRUCE
Goodevening General, Mrs. Royce.

WIFE

Hello, my dear boy, hello.

GENERAL

Glad you could come, Wayne.

BRUCE

My pleasure, General.

GENERAL

It's rewarding to have a fine turn-out like this. It just goes to prove my point.

BRUCE

Oh?

GENERAL

One needn't serve intoxicants to have a successful party.

BRUCE

Well, I think our teen-agers have proved that.

GENERAL

It's true. If it's anything I can't stand it's a cocktail party - they serve hard liquor and the guests get rowdy, belligerent - pretty soon there's a fight - they're a disgrace, a disgrace.

WIFE

Oh, I don't know. I've been to a few I've enjoyed.

GENERAL

(snaps)

That's enough, Martha.

WIFE

Well, I have.

GENERAL

I said that was enough!

BRUCE

Uh...that's a beautiful necklace, Mrs. Royce.

GENERAL

It should be. It cost me over a hundred thousand.

WIFE

Don't you think I'm worth a hundred thousand?

GENERAL
Sometimes I wonder!

WIFE
Oh, you do? Well, who else would put up with you and nothing but lemonade??

BRUCE
Uh...excuse me, I see a friend.

ANOTHER ANGLE

Bruce walks away from General, makes his way through the crowd, most of them talking heatedly. Bruce ducks into a phone closet.

INT. PHONE CLOSET - NIGHT

Bruce doesn't pick up phone, instead takes pen microphone from pocket.

BRUCE
Robin?

INTERCUT WITH:

INT. BATMOBILE - NIGHT

Robin picks up mike from dash.

ROBIN
Yes, sir.

BRUCE
Something strange is going on here. I've never heard General and Mrs. Royce quarrel - and the Commissioner and the Police Chief were snarling at each other..in fact, every one in the room seems on edge.

ROBIN
Have you spotted the Riddler?

BRUCE
Not yet, it's quite crowded. But stand by - I'll call you as soon as I do.

ROBIN
Right.

EXT. BATMOBILE - NIGHT

We see Robin put the mike back, then he is startled as the GIRL - this time dressed a Bo-Peep type heroine - rap on the window of the Batmobile. Robin jumps out of the ~~car~~ Batmobile.

GIRL
Oh, please, sir - please! Help me!

ROBIN
Help you?

GIRL
Two men down the street! They grabbed my little brother and they threatened to hurt him - unless I deliver a message to you.

ROBIN
What message??

GIRL
"When is a bonnett not a bonnett?"

ROBIN
A riddle! The Riddler!! Where are these men?

GIRL
I'll show you!

She leads the way down the side street, Robin alongside her.

EXT. CORNER OF ALLEY - NIGHT

Robin and the girl stop at the corner.

GIRL
They're gone!!

~~XXXX~~ ROBIN
So it seems. What was that riddle again?

GIRL
When is a bonnet not a bonnet?

ROBIN
(thinking)
When is a bonnet not.....

GIRL
(quickly)
I have it!!

She removes her bo-peep bonnet, lets her long hair fall loosely around her shoulders. She smiles at Robin warmly.

GIRL
(purrs)
When it becomes a young woman.

Robin stares at the girl, suddenly suspicious.

ROBIN

What is this?

The Girl, still smiling seductively, takes a compact from her pocket, opens it and admires her face in the mirror.

GIRL

What's the matter, Robin? Don't you find me attractive?

ROBIN

Yeah, Yes, but I.....

She suddenly blows hard, sending a spray of powder from the compact and into the Boy Wonders face. He coughs and staggers back, groggy, as two of the Riddlers henchmen rush out of the alley and grab his arms.

HENCHMAN #1

He's out cold! That's pretty potent powder!

GIRL

This? It's nothing for the Riddler - you should taste the concoction he mixed for that lemonade party.

(smiles)

He calls it temper tonic!

CUT TO:

INT. RECEPTION ROOM - NIGHT

Bruce Wayne wanders through the crowd, noticing the bickering attitude of most of the guests. A WAITER approaches, carrying a tray full of lemonade filled glasses.

WAITER

Lemonade, sir?

BRUCE

Uh...not right now. I'm looking for someone.

Bruce walks on into crowd, the Waiter quickly disposes of his glasses to the guests, then WE FOLLOW him as he walks to serving table, puts down the empty tray and picks up another full tray. Another waiter, wearing a pork-pie hat, has his back to us as the other waiter moves away. Now he turns and we see it is the Riddler - his face made up to look like Keaton - dead-pan. He takes a tray of empty glasses and places them next to a pitcher of lemonade.

CLOSE SHOT - THE DEAD PAN RIDDLER

He looks left and right, without expression, then he takes a small bottle from breast pocket, pours a few drops from bottle into pitcher, puts bottle back in pocket, then pours lemonade into glasses.

ANGLE ON BRUCE WAYNE

As he circulates in the crowd. He glances at two men near him.

FIRST MAN

It was not, it was the Dodgers!!

SECOND MAN

Dodgers my eye! It was the Gotham Greats in seven games!

FIRST MAN

Yer out'a yer mind!

SECOND

~~XXXXX~~ MAN

You callin' me a nut?

FIRST MAN

That's right! You're a nut!!

*fix dialog
for ABC*

Bruce shakes his head and walks on, past two women.

WOMAN #1

I simply said your dress was a very popular style - two years ago!

WOMAN #2

I hardly think you're the one to talk about style, dear - tell me, are you still wearing that rabbit stole?

Bruce looks concerned, walks up to MAYOR.

BRUCE

Goodevening, Mr. Mayor.

MAYOR

(snarls)

What;s so good about it?

BRUCE

Well...

MAYOR

That's the trouble with you rich young fellows - everything's nice and rosy.

BRUCE
Now, look, Mr. Mayor....

MAYOR
Just because I'm Mayor doesn't mean I have
to be pushed around by you wealthy young
punks! And don't you forget it!!

The Mayor storms away. Bruce looks startled.

ANGLE ON DEAD-PAN RIDDLER

AS he carries tray of lemonade glasses through the crowd. He passes
all but one to gussts, then he walks up to the two men who were
arguing earlier. He pantomimes giving the last glass to one, then
he withdraws it and offers it to the other.

FIRST MAN
Hey, I want that!

Dead-pan offers it again to first man.

SECOND MAN
He was giving it to me!

FIRST MAN
It's mine!

SECOND MAN
Mine!

FIRST MAN
Mine!

Dead-pan is moving the glass back and forth between them as they
shout, now he shrugs, and tosses the contents of glass in the First
Man's face. The First man roars at the second.

FIRST MAN
Now see what you did?

The First man throws a punch at the Second man, who swings back and
a fight is on.

ANGLE ON BRUCE

He turns and looks toward fight.

ANGLE ON DEAD-PAN

He moves through crowd, causing havoc as he goes. He slaps one
woman on the back, she turns and slaps the man behind her in the
face, that man swings at the woman's companion. There is a chain

reaction of pushing and shoving and tempers flaring and bursting into violence. Men are swinging at one another, women are slapping and kicking.

ANGLE ON GENERAL AND WIFE

They stand near serving table, shaking their fingers at one another as they argue. People are fighting all around them. The Riddler walks up behind Mrs. Royce as she lifts a pitcher of lemonade from the table. The Riddler admittly unlatches her necklace and pulls it off her neck as she turns back to the General and pours the pitcher of lemonade over him.

CLOSE SHOT - BRUCE

As he spots the Riddler.

ANGLE ON RIDDLER

Still dead-pan, he moves through the crowd toward the door.

ANGLE ON BRUCE

He starts after him, is hindered by the fighting, brawling crowd. Even the Commissioner and Chief O'Hara are scuffling. Bruce is stymied, finally turns and pulls the pen microphone from pocket.

TIGHT ON BRUCE

As he talks into pen mike.

BRUCE

Robin!! Block the front entrance!! The Riddler is coming out!! Robin!! Robin??

EXT. BATMOBILE - NIGHT

The super machine is empty. But we can hear Bruce's voice over speaker.

BRUCE'S VOICE

Robin? Answer me Robin!! Robin!!!!

CLOSE SHOT - BRUCE

He looks very, very worried as he realizes Robin is missing.

FULL SHOT - THE ROOM

The riot is going full blast as we FREEZE FRAME and SUPER TITLES:

"IS THIS THE END OF LAW ENFORCEMENT IN GOTHAM?"
 "IS THIS THE END OF LEMONADE PARTIES?"
 "IS THIS THE END OF THE DYNAMIC DUO?"
 "NO" "THIS IS SIMPLY THE END OF PART ONE"

FADE OUT.

Some physical danger for tag

titles wrong idea!

PART TWO

FADE IN

BRIEF REPRISE OF PART ONE

This is a series of FREEZE FRAME SHOTS from action of part one, each with a SUPERED TITLE.

- (a) "A SILENT MOVIE....." Shot of actual silent film up on screen.
- (b) "COMES TO LIFE..." *Watch out for Xmas* Keystone Kops chasing Tramp among crowd in theater lobby.
- (c) "FOR THE PURPOSE OF CRIME!" The Riddler as Tramp gasing the Cashier with posie spray.
- (d) "THE RIDDLER!!" Close shot of Riddler wearing handlebar moustace.
- (e) "ROLLING IN DOUGH!" The Riddler in act of throwing a pie.
- (f) "SPLAT!!" A policeman getting pie in face.
- (g) "BATMAN AND ROBIN" The Batmobile stopping in the alley.
- (h) "CAUGHT!!" Batman and Robin reaching Bakery door.
- (i) "BUT ONLY ON FILM" The Riddler by his projection machine, Batman and Robin on his screen.
- (j) "A CLUE!" Bruce Wayne looking in book.
- (k) "ANOTHER SILENT CHARACTER...." The Riddler as Dead-Pan, holding tray of glasses.
- (l) "a LEMONADE PARTY..." Full shot of Party at beginning stages, all is quiet.
- (m) "THAT TURNS SOUR!" Same party in midst of riot.
- (n) "WHILE ROBIN...." Robin standing by girl as she looks into compact.
- (o) "TAKES A POWDER!" The girl blowing powder into Robins face.
- (p) "AND NOW....."

SLOW DISSOLVE TO:

EXT. CITY BUILDING - DAY

SUPER: "THE NEXT MORNING - THE POLICE COMMISSIONERS OFFICE".

INT. OFFICE - DAY

Gordon is there, O'Hara and the Batman - who is pacing around.

BATMAN

It's my fault...it's all my fault.

GORDON

Don't blame yourself, Batman.

BATMAN

But I shouldn't have left Robin alone.

O'HARA

None of us is responsible for what happened last night.

(hopefully)

Isn't that right, Commissioner?

CLOSE SHOT - COMMISSIONER

He looks around at O'Hara. We can see the Commissioner has a black eye.

GORDON

I suppose so, Chief.

He rubs his eyes.

ANOTHER ANGLE

O'HARA

After all - who could have guessed the Riddler would spike that lemonade with temper tonic.

BATMAN

I should have guessed! I've been up against this wild schemer before!!

GORDON

Yes, and you've always defeated him before. I'm confident you'll do it again.

BATMAN

But if I lose Robin in the process, it'll be a bitter victory indeed.

The telephone rings, Gordon answers it.

*Better dialogue
Thru out -*

GORDON

(into phone)

Yes?....yes. Yes, of course, thank you.

(hangs up)

That was the television station. They called to say we might be interested in their present newscast.

O'HARA

I'll get it.

O'Hara turns on television set in corner of room.

CLOSE ON SET

As it warms up and picture of NEWSCASTER appears.

NEWSCASTER

...and so the Senator left the building with a snappy "no comment" to newsmen. However, his office did say he would release a statement later in the day. And now on the local scene...this station has recieved some very unusual film from an anonymous source and we shall run that film right now. It was photographed at a much slower speed than our modern projection equipment operates, so it appears jerky and fast, much like a silent movie, so bear with us...

ON SCREEN APPEARS THE PARTY SCENE, with the guests moving as in a silent movie.

NEWSCASTERS VOICE

The reception last night honoring General Royce was crowded with the cream of Gotham Society. Also present were high City Officials.

On screen we can see the Mayor, Gordon and O'Hara.

NEWSCASTER'S VOICE

Now get this, folks - only lemonade was served at this party. The General dislikes serving hard drinks, since he claims such parties always turn into brawls. So what happened last night?

THE PICTURE ON SCREEN CUTS TO SHOTS OF THE RIOT.

NEWSCASTER'S VOICE

There you see it. A pier six brawl on the sixth floor of Gothams most exclusive Hotel. It's hard to believe, but these films speak for themselves.

REACTION SHOTS

Batman, O'Hara and Gordon watching glumly. Gordon is rubbing his eye.

ANGLE ON TELEVISION SCREEN

The riot continues.

NEWSCASTER'S VOICE

So this is how the upper crust throw a party.
HMMMMM. Better watch that lemonade, folks.

The Newscaster appears again on screen.

NEWSCASTER

And now, before I sign off, I have a special
message for the Batman!

ANOTHER ANGLE

Batman reacts, moves closer to the set.

NEWSCASTER

Along with this film came a request to read
this message over the air. So, here goes....
"WHY IS A BEAR LIKE A FALLEN TREE?" and...
"HOW DO YOU MEASURE GRASS?"

CUT TO:

INT. WOODSHED - DAY - CLOSE ON SCREEN OF SMALL PORTABLE TV

NEWSCASTER

I'll repeat that again.

CAMERA PULLS BACK FROM SET and we see the Riddler and his gang
standing around TV set. Robin is bound and gagged to a chair.
The Riddler giggles as the Newscaster repeats.

NEWSCASTER

Why is a bear like a fallen tree? And How do you
measure grass???

The Riddler laughs, then snaps off the set. He turns to Robin.

RIDDLER

Ha-ha, ho-ho - I hope the Batman isn't
slow.

Robin strains to speak. The Riddler removes his gag.

RIDDLER

You were saying?

ROBIN
You're a fool, Riddler!

RIDDLER
Thank you. But I must confess I work hard
at it.

ROBIN
Batman will figure out those riddles in no
time.

RIDDLER
In no time, eh?

ROBIN
Of course! A bear lumbers, and a fallen tree
becomes lumber. And how do you measure grass?
By the yard! And that's where you're holding me!
Here at the lumber yard!!

RIDDLER
Right you are! And now we must prepare for our
visitor!

(to men)
Bring him along!

Two of the gang lift robin to his feet, they follow the Riddler out
side.

EXT. LUMBER YARD - DAY-TRACKING SHOT

The Riddler walks alongside Robin as they cross the yard, past
piles of lumber.

RIDDLER
It's a pity the yard is closed today, Robin.
I'm sure the workmen would enjoy seeing a
master woodsman like myself in action.

A Master? ROBIN
Is that why you're running away? Before Batman
gets here?

RIDDLER
Running away? Don't be silly. We're simply
moving to a more appropriate section of the
yard.

(he stops)
Tell me, Robin - Why is a barber like a nagging
wife?

ROBIN
(frowns)
Because they both split hairs?

RIDDLER
Exactly. And speaking of hair splitting -
(points)
Behold!

Robin looks.

POV SHOT - HUGE BUZZ SAW

The Buzz saw is under an open shed in corner of the yard.

CLOSE SHOT - ROBIN

He stares, wide-eyed as his mind calculates the Riddlers scheme.

ANOTHER ANGLE

The Riddler is smiling at Robin.

RIDDLER
How would you like your sideburns - long or short?

ROBIN
Batman will get you for this, Riddler.

RIDDLER
But will he get you? I believe you said he'd be here in no time. But question: is no time - in time?

The Riddler laughs loudly as Robin looks again at Buzz Saw.

POV SHOT - THE SAW

One of gang (girl?) turns on the machinery, the conveyor belt starts moving and the huge saw begins spinning.

TIGHT HEAD SHOT - ROBIN

Staring.

CLOSE SHOT - THE SAW

Spinning faster and faster and faster.

FADE OUT.

FADE IN:

EXT. GOTHAM CITY STREET - DAY

The Batmobile streaks along at a break-neck speed.

INT. BATMOBILE - DAY

Batman is at the controls, his jaw set in grim determination.

CUT TO:

INT. GORDON'S OFFICE - DAY

The Chief is pacing, looks at watch.

O'HARA

He should almost be there. I still think we should send some police to assist.

GORDON

No. Batman's afraid the Riddler might spot Policemen and harm Robin.

(grim)

That is - if he hasn't already!

CUT TO:

EXT. LUMBER YARD - DAY

The Batmobile glides silently to a stop outside the high wall surrounding the yard. Batman gets out, walks to a side door and slips inside quietly.

EXT. INSIDE FENCED YARD - DAY

Batman walks softly, but quickly, through a path between large stacks of lumber. Then, as he starts to come to a clearing in the yard, we HEAR:

RIDDLER'S VOICE

(laughs)

Ho-ho, he-he - what kind of termite do I see!!

X The Batman looks up.

UP ANGLE TOWARD STACK OF LUMBER

The Riddler is dressed in a black suit, with a black cape and a black stove-pipe hat. He is twirling a long black moustache. He stands on the high stack of lumber, looking down at Batman.

RIDDLER

You may hiss the villain now!!

ANOTHER ANGLE

BATMAN

I'll do better than that!!

Batman leaps on one pile of lumber, then to a higher pile and up to one edge of the large stack - the Riddler is on the other edge.

RIDDLER

First a riddle: When is a man a stupid relative?

BATMAN

I've had enough of your riddles!!!

The Batman leaps toward the Riddler, who leaps to another stack. The Batman pursues the black caped villain, catches him at end of second stack, wheels him around, holding onto his arm tightly.

BATMAN

I've got you!!

RIDDLER

That you have! And I hope we'll be very happy! The four of us!!

BATMAN

Eh?

RIDDLER

You - me - and Robin in two parts!!
(nods O.s.)
See for yourself!

Batman looks.

POV SHOT - THE BUZZ SAW

We can see the figure of Robin, strapped to the conveyor belt, as his head moves closer and closer to the blade of the buzz saw - only a few inches away!!

ANGLE ON BATMAN AND RIDDLER

The Riddler throws back his head and laughs.

RIDDLER

You're too late, Batman! Too late!!!

The Batman throws the mirthful crook aside and leaps off the stack of lumber in a rush.

CLOSE SHOT - THE SAW

Only one inch now from the shock of hair approaching it.

TRACKING SHOT - BATMAN

He races at top speed toward the Buzz Saw.

TIGHT SHOT

The Saw blade and hair.

CLOSE ON BATMAN

As he leaps through air to grab the huge lever that controls the machine! But at that instant:

ANGLE ON BUZZ SAW AND ROBIN FIGURE

Too late! The Saw begins cutting!! SUPERIMPOSE: "ZZZZZWWWAAAAAPPPPP!!"

CLOSE HEAD SHOT - THE BATMAN

Staring in horror!! SUPERIMPOSE: "YE GODS!!" *ADD*

ANGLE ON BUZZ SAW

The blade in neatening sawing a wooden likeness of Robin in half, spraying saw dust as it cuts. SUPER: "WHAT'S THIS??"

CLOSE SHOT - BATMAN

Staring, STILL SHOCKED. ~~SUPER~~SUPER: "A WOODEN DUMMY!!"

ANOTHER ANGLE

Batman steps forward and picks up one half of the dummy.
SUPER: "THANK HEAVENS!"

*This should
be 1/2 1/2
tail*

CLOSE SHOT - BATMAN

BATMAN

When is a man a stupid relative?
(sighs, relieved)
When he's a man-a-kin - a dummy.

Batman shakes his head in relief, then notices a note pinned to the vest of the dummy. He unpins note, opens it and reads.

BATMAN

More riddles!

CUT TO:

EXT. CITY STREET - DAY (stack)

The Batmobile is speeding back into Gotham.

INT. BATMOBILE - DAY

As Batman drives, he is speaking into Batphone.

BATMAN

Those were the riddles, Commissioner.

INT. COMMISSIONER'S OFFICE - DAY (INTERCUT)

Gordon is holding the phone to his ear.

GORDON

I'm not very good at these things,
Batman. Why was Flo Ziegfield like a
near sighted man?

BATMAN

Because they both put on spectacles!

GORDON

But what's it mean?

BATMAN

There was a silent movie star famous for
wearing spectacles! And in many of his
pictures he was balanced on the ledge of
tall buildings.

GORDON

And the other riddle? What kind of men are
always above board?

BATMAN

Chess men! And that's where I'm headed,
Commissioner! To the Chessman Building!!

EXT. CITY STREET - DAY

As the Batmobile speeds on.

CUT TO:

INT. TOP FLOOR OF BUILDING - DAY- ANGLE ON ELEVATOR

The light indicator above elevator shows the elevator coming up to the twentieth floor. The elevator doors open and out steps the Riddler & dressed to look like Harold Lloyd, carrying a cane. On his arm is the Girl - dressed as a vamp, Theda Bara. They make a most ~~XXXXXXXXXX~~ unlikely looking couple as they walk down the hall and enter a door marked: ~~XXXXXXXXXX~~"CUSTOM MADE JEWELRY".

INT. JEWELRY SHOW ROOM - DAY

The Riddler and the Vamp come in. A meek-looking CLERK approaches them.

CLERK

And what can ~~you~~ I do for you?

The Vamp looks sultry and vampish as she huskily answers:

GIRL

Show me...

CLERK

Uh..show you what?

GIRL

Things...pretty things...

CLERK

Well...

The clerk opens case ~~in~~ and begins showing the Vamp stones as the Riddler wanders around the showroom. He sees a small case of jewels on a shelf, adroitly hooks case with his cane and pulls the jewels to him. He does this again - but this time the Clerk sees him.

CLERK

What the...you..stop that! Stop!!

The clerk rushes for the Riddler, the Vamp turns and exits by the door. The Riddler trips clerk with his cane, then turns and rushes

to window, opens it and steps outside.

EXT. SIDE OF BUILDING - DAY

The Riddler walks along the ledge, starts to fall, uses cane to hook sill and pull himself back upright. Then he turns the corner of the building.

ANOTHER ANGLE

Riddler moves toward fire escape ladder, which leads to roof. There is a flag pole protruding from building. Suddenly a rope swings up and a Bathook catches onto the flag pole.

REACTION SHOT - RIDDLER

His eyes widen.

ANGLE TOWARD POLE

Batman expertly climbs the rope and flips up onto the ledge.

ANOTHER ANGLE

RIDDLER

Batman! You wouldn't hit a man with glasses, would you?

BATMAN

Only when they're fake - like you are, Riddler!!

RIDDLER

Before you do, a question: Can ~~xxxxRobinxxx~~
~~xxxx~~ a Robin fly when his wings are clipped?
(points)

Look up!!

Batman looks toward roog.

ANGLE UP TO EDGE OF ROOF

Robin, his arms bound tightly to his side, is being held at edge of roof, Riddler's men on either side of him. Robin is struggling.

ANGLE ON BATMAN AND RIDDLER

RIDDLER

And this is no dummy, my friend!
(shouts)
Push him off!!!

*let writer explain
how in hell we
do all this
!!!*

ANGLE ON ROOF

The hoodlums shove the Boy Wonder off the roof.

ANGLE ON BATMAN

He turns and leaps for the flag pole.

QUICK CUT

To Robin falling.

TRICK SHOT

As Batman swings from pole, in an arch, and catches the falling Robin with his legs.

ANOTHER ANGLE

The Riddler scurries up the ladder to roof.

ANGLE ON FLAG POLE

It has bent with the weight, now it snaps. Batman and Robin fall, but Batman grabs a lower ledge and hangs on. Then, with almost super human strength, he lifts both himself and Robin onto the ledge.

ANOTHER ANGLE

As they rest on the ledge, both winded. THE SOUND OF A WHIRRING MOTOR IS HEARD, they look up.

STOCK SHOT

A helicopter pulling up and away.

ANGLE ON BATMAN AND ROBIN

ROBIN

The Riddler - he's getting away!!

BATMAN

It doesn't matter, lad - you're back and you're safe! And that's the important thing!

Robin grins at his savior as we:

FADE OUT.

FADE IN:

INT. WAYNE DIDDING ROOM - NIGHT

Dick is gulping down his meal, Bruce sits at the head of the table, Alfred is serving. Bruce notices the empty place.

BRUCE

Isn't Mrs. Cooper coming down to dinner, Alfred?

ALFRED

I'm afraid not, sir. She's in her room. Pouting.

BRUCE

Pouting?

ALFRED

Yes, sir. You see, when she came home late last night, she didn't notice that Master Dick was not in his room - but she did notice that he hadn't eaten a single bite of the cake she had baked for him.

DICK

Oh, poor Aunt Harriet. Her feelings must be hurt.

ALFRED

Well, she is most sensative - especially about her cake.

DICK

I'd better go up and make peace.

He stands, ~~xxxxxxxrightxxx~~ crosses to door.

DICK

Be right back.

Dick exits.

ALFRED

He's such a thoughtful lad.

BRUCE

Yes. And it's certainly good to have him back, isn't it, Alfred?

ALFRED

My prayers were answered, sir. Thanks to your sterling performance.

BRUCE

Well, I fear my performance has yet to match that of the Riddler! If I could just figure out his ultimate aim.

ALFRED

I beg your pardon, sir?

BRUCE

All these silent movie routines - they're leading up to a final caper - I'm sure of that - the Riddler always has one goal before he starts a series of crimes. And I know it has something to do with silent movies - but what??

CUT TO:

INT. AUNT HARRIET'S BEDROOM - NIGHT

Aunt Harriet sits on chaise lounge in front of fire, holding a handkerchief to her face, dabbing at her eyes. There is a gentle rap at the door and then Dick enters.

DICK

(cheerful)

Hi, Aunt Harriet!

AUNT HARRIET

(sniffs)

Hello.

DICK

Hey! Why so sad? I'm very happy tonight!

AUNT HARRIET

So I see. Never mind. You wouldn't understand.

DICK

Don't you want to know why I'm so happy?

AUNT HARRIET

Of course. Your happiness is my only concern.

This speech should be in INT act of 1st 1/2

DICK
Well, tonight's the night!

AUNT HARRIET
Tonight's what night?

DICK
The night I get to eat some of that
beautiful chocolate cake!!

AUNT HARRIET
Tonight?

DICK
Of course!

AUNT HARRIET
But..but why didn't you have any last
night?

DICK
And break my word? Never.

AUNT HARRIET
Your word?

DICK
Sure. You said I could have a piece if I
went to bed on time, and...well...I sort of
got tied up and forgot the time.

AUNT HARRIET
(brightens)
You mean you didn't eat the cake because of
that?

DICK
That's why.

AUNT HARRIET
And you're happy about having some tonight?

DICK
Happy? I'm delighted!!

Aunt Harriet stands up, beaming.

AUNT HARRIET
Oh, you dear, boy - so am I.

She walks with him toward door.

CUT TO:

INT. BRUCE'S STUDY - NIGHT

Bruce is talking on the Bat Phone.

BRUCE

Yes, Commissioner!

INT. GORDON'S OFFICE - NIGHT - INTERCUT

Gordon is at his desk, talking into phone. O'Hara stands beside him.

GORDON

The Riddles just arrived by special delivery, Batman. And these are simple ones - even O'Hara and I could figure them out easily. What kind of machine has ears? A train - it has engineers.

BRUCE

Go on.

~~GORDON~~

O'Hara signals for phone, delighted.

O'HARA

My turn.

(takes phone)

Why does a cowboy wear a tight belt? To ~~keep his~~
hold his pants up!!

Gordon takes the phone.

GORDON

You see, Batman? A train - and hold-up - the Riddler plans to hold-up a train!!

BRUCE

Perhaps. But you said there was a third riddle?

GORDON

It's not important. There's no doubt the Riddler plans to rob ~~the~~ a train.

BRUCE

Commissioner, the third riddle, please.

GORDON

(reads)

Why is the Hall of Fame like a fireplace?

BRUCE

And your solution?

GORDON

Well..we haven't quite figured that one out.
(quickly)

But Hall of Fame - famous people - a lot of famous people take the El Chief - and that's the train we think the Riddle plans to rob. It leaves Gotham in an hour. I'm sending a hundred men down there to guard it. Thought you might want to be in on the capture.

BRUCE

Thanks, Commissioner - you might be right, but - well, with all those men there you won't need me.

GORDON

All right, Batman - we'll handle it.

BRUCE

Thanks for calling.

Bruce hangs up the phone slowly, thoughtfully. Then the door opens and Dick and Aunt Harriet enter, arm in arm.

DICK

Here she is, the champion baker..

BRUCE

Hi, Aunt Harriet. Headache gone away?

AUNT HARRIET

Oh, I feel much better. Now you boys stay here - and I'll get you each a piece of cake.

BRUCE

Fine, fine. Only we'll have to eat it quickly. Remember, Dick? I promised to drive you to the library.

DICK

Oh? Oh, yes, yes...

AUNT HARRIET

I'll just be a minute.

She exits. Dick looks serious.

BRUCE

Quick - riddle me this: Why is the Hall of Fame like a Fireplace?

DICK

(thinking)

Hall of fame...fireplace...hall of fame..
full of famous, great people...that's it.
Because they both have grates!

Bruce walks to bookshelf, takes down Pictoral History of Movies.

BRUCE

Of course. Train...hold up...Great...
"The Great Train Hold-Up" It was the first
silent western movie ever made. Here it is...

(reads)

"This picture was an immediate success and it
~~xxxxxxxxxx~~ set the pattern for years to come.
Unfortunately, most of the prints of this picture
have been lost or destroyed - and the only known
existing print is in the private collection of
K.C. Van Jones. It is valued at ten times the
cost of the original picture or well over a
million dollars!"

DICK

Van Jones. He's the man we met at the silent
film festival.

BRUCE

Yes, he collects nothing but rare films. And unless
I miss my guess, this one film is what the Riddler
is after!

DICK

My guess is your guess is right. What now?

BRUCE

Well, first we'll eat Aunt Harriet's cake -
then let's go and see if we can't make the
Riddler eat some crow!!!

FLIP SCREEN TO:

EXT. VAN JONES MANSION - NIGHT

The Batmobile drives up to the large, iron gates of the
mansion and stops.

INT. BATMOBILE -NIGHT

Batman and Robin are inside. Robin looks toward the house.

ROBIN

There doesn't seem to be any lights
on in the house.

Page 41

Flu Zugfeld means nothing to kids, and probably not to 80% of our audience. Make it more general, as per my change.

Page 43

We should have a stock suicide shot to establish height.

Page 44

Pretty tough stunt. I think writers should be realistic and not leave it to us to routine these things. (NOT ALWAYS, ANYWAY.)

more

BATMAN
Let's make sure - turn on the Batscope.

Robin raises the antennae, turns on the scope. ON SCOPE APPEARS:

INT. OF LIVING ROOM - NIGHT

It is dark and empty.

ROBIN
No one in the living room.

BATMAN
Tune in on the Study.

Robin adjusts knobs, then ON SCREEN WE SEE:

INT. STUDY - NIGHT

Van Jones is seated in chair next to a projector. On other side of projector sits the Riddler - dressed in blue jeans and a brightly checkered shirt. They are showing silent films on the screen - the movies showing Batman racing across lumber yard to save Robin from the Buzz Saw.

ANGLE ON BATMAN AND ROBIN

ROBIN
Will you look at that!

BATMAN
Silent movies!

ROBIN
Of us!! And that's the Riddler in there with Van Jones!!

BATMAN
Yes, Robin - it is!

ROBIN
Well? Let's go in and take him!

BATMAN
Not just yet, Robin. I think I can figure out the Riddlers plan. We'll leave the Batmobile here. But we won't go to the house.

ROBIN
Huh?

BATMAN
We'll go to the stables!

They get out of Batmobile.

CUT TO:

INT. VAN JONES STUDY - NIGHT

Van Jones and the Riddler are now watching Batman and the Riddler on the ledge. Robin falls, Batman swings on pole and catches him.

VAN JONES

A brilliant shot! Brilliant!!

RIDDLER

Thank you, sir.

Van Jones snaps on the lights and stands up.

VAN JONES

Riddler - these are the finest silent movies made in the past twenty-five years!!

RIDDLER

Well, I seem to be the only one in the business these days.

VAN JONES

True, true - my only love is silent films - and you can't buy them anymore. Oh, I've tried hiring actors and making them myself, but that's not collecting - that's producing.

He starts to re-wind the film.

RIDDLER

I was only too glad to fill your order, Mr. Van Jones! You have the only original silent movies ever made of Batman and Robin in action.

VAN JONES

And you've earned your money, Riddler - you've earned it well. Here's a check for our agreed price - a hundred thousand.

He hands the Riddler the check. The Riddler lifts a brief case and opens it, as if to put the check away, as Van Jones picks up the reel of film.

RIDDLER

That's very expensive film. I do hope you'll take good care of it.

Van Jones crosses to wall, moves picture back and begins opening safe.

VAN JONES
Of course, of course...I keep all my rare
films in this safe.

RIDDLER
Indeed.

ANGLE ON VAN JONES

As he unlocks safe, his back to the Riddler.

CLOSE ON RIDDLER

As he takes a cowboy hat from briefcase, puts it on, then ties a
bandana around his nose and mouth and then takes a six-gun from
the case.

ANOTHER ANGLE

As Van Jones swings the safe open, the Riddler laughs.

RIDDLER
Why are you like a clock at midnight, Van
Jones?

Van Jones turns.

VAN JONES
Eh?

RIDDLER
(smiles)
Because I want both your hands straight up -
right now!!

Van Jones raises his hands.

VAN JONES
~~RIDDLER~~
What is this?

RIDDLER
As the fisherman said about to land the
fish - "this is the last reel". Step aside.

Van Jones moves away as Riddler takes brief case to safe and fills it
with cans of film.

VAN JONES
My films!! You can't take them! They're
priceless!!

*Saddle
bag*

RIDDLER

Oh, I'm certain you'll think of a high price - when you try to ransom them back!!

CUT TO:

EXT. THE HUGE LAWN OF MANSION - NIGHT - ANGLE ON TREES

The Girl, dressed as a cowgirl, sits astride a horse, holding the reins to another horse. Three gang members are also dressed in western garb, also astride horses. The Girl looks at her wrist watch.

GIRL

It's time. Let's go.

ANOTHER ANGLE

As they ride to the Study Veranda. The French Doors open and out comes the Riddler, calling back.

RIDDLER

Adios, film collector! If you want to find us, we went thataway!!!

The Riddler laughs, then leaps from Veranda onto back of horse. He turns to gang.

RIDDLER

~~When does a young maiden become a horsewoman?~~
When does a young maiden become a horsewoman?
When she takes the bridal path! And so shall
we. Come!

He starts to turn his horse, then suddenly the girl gasps and points.

GIRL

LOOK!!!!

ANGLE UP YARD

Here they come! ~~Batman and Robin~~ Batman and Robin astride two ~~white~~ white horses!!

CLOSE SHOT - RIDDLER

RIDDLER

(alarmed)
The posse!!!!

ANOTHER ANGLE

Batman and Robin are twirling Lariets in the air as they ride down on the gang. The gang wheels their horses in confusion as they try to get away.

VARIED SHOTS

As Robin ropes one gang member and pulls him from horse.

ANGLE ON BATMAN

As he ropes two "baddies" in one loop and pulls them off horses.

ANGLE ON GIRL

She turns her horse in an effort to escape. Robin rides up beside her and lifts her from saddle with one arm.

ROBIN

Keep your powder dry!!

ANGLE ON RIDDLER

He spurs horse.

ANGLE ON BATMAN

Quickly tying the hoods in a Batknot. Then he leaps back on horse and takes out after the Riddler.

CHASE SEQUENCE

This can be as elaborate as in western movie, or perhaps just as effective in stills - such as:

STILL SHOT OF BATMAN RIDING HARD

SUPERIMPOSE: "THE CHASE"

SHOT OF BATMAN NEAR RIDDLER - SUPER "THE GAP IS CLOSED"

SHOT OF BATMAN LEAPING FROM ONE HORSE TO ANOTHER - "THE LEAP"

SHOT OF BATMAN ON TOP OF RIDDLER ON GROUND - "THE CAPTURE"

WITH A PLAYER PIANO ACCENTING, THE SCREEN MIGHT GO BLACK, THEN

SUPER: "ONE MOMENT PLEASE = THE FILM BROKE!" THEN:

SHOT OF RIDDLER, GIRL AND GANG ALL BOUND BY ONE ROPE, HELD ONTO BY BATMAN AND ROBIN.

SUPERIMPOSE: "FINIS"

FADE OUT.

*Write out
chase + take*