

FIRST DRAFT

# BATMAN

## POP GOES THE JOKER

BY

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BATMAN

"POP GOES THE JOKER"

by

Stanford Sherman

NOTE:

THE CAST AND SET LISTS WILL FOLLOW  
WITH THE FINAL SCRIPT.

"POP GOES THE JOKER"

TEASER

FADE IN

1 EXT. GOTHAM CITY - DAY (STOCK) 1

NARRATION

(o.s.)  
A PICTURESQUE DAY IN GOTHAM CITY.

2 EXT. SOUTHBY'S GALLERY - DAY 2

showing the posh exterior of an art gallery and a sign which reads:

J AND J SOUTHBY  
Artistic Procurers

NARRATION

(o.s.)  
AND IN ONE OF THE MANY ART  
GALLERIES WHERE CULTURE-LOVING  
GOTHAMITES GATHER...

MOVE IN to SIGN in window, which announces: "SPECIAL  
SHOWING. PAINTINGS OF OLIVER MUZZY, BELOVED AMERICAN  
ARTIST."

3 INT. SOUTHBY'S GALLERY - DAY 3

The walls are covered with Muzzy's beloved American works. The paintings are in the Norman Rockwell vein; boys and dogs, rural barbers, and other Beloved American Subjects. The paintings bear PRICE TAGS ranging from one to five thousand dollars. Browsing through the gallery are five or six well-dressed PEOPLE, including ALFRED, who is examining one of the five thousand dollar paintings. Near him are J. SOUTHBY, the gallery owner, and OLIVER MUZZY, the gallery filler. Southby wears the well-greased smile of a professional pirate; Muzzy's expression THROUGHOUT is that of a man suffering from chronic indigestion. Southby sees that Alfred is looking at one of his high-profit items, and bustles over to set the hook.

4 ANGLE ON ALFRED AND SOUTHBY 4

as Southby bustles up, rubbing his hands together.

SOUTHBY

(oozes amiability)

Are you interested in purchasing  
the painting, sir?

Cont.

ALFRED

Not for myself. But my employer, Mr. Bruce Wayne, is a great admirer of Mr. Muzzy's work.

SOUTHBY

(greedily)

Bruce Wayne, the millionaire philanthropist?

ALFRED

Correct, sir. Mr. Wayne is very interested in acquiring an original Muzzy.

Southby edges toward the painting and surreptitiously reaches for the price tag.

SOUTHBY

You don't say.

(points toward Muzzy)

Perhaps you'd like to meet the artist himself...

As Alfred looks toward Muzzy, Southby grabs the price tag and...

5 INSERT - PRICE TAG ON PAINTING 5

The tag reads: "\$5,000". Southby's hand FLIPS the price tag to its reverse side, which reads: "\$7,500".

6 RESUME TWO SHOT 6

Southby conceals his price hike as Alfred looks toward Muzzy.

ALFRED

That would be a pleasure.

SOUTHBY

No sooner said than done.

7 WIDER ANGLE - INCLUDE MUZZY 7

Southby ushers Alfred over to Muzzy and introduces him. In the b.g. we can see an OFFICE DOOR (so labeled) which leads to Southby's private office.

Cont.

SOUTHBY  
(questioning  
look at Alfred)  
Mister --

ALFRED  
Alfred will do.

SOUTHBY  
Alfred, may I present  
Mr. Oliver Muzzy,  
Beloved American Artist.

ALFRED  
(shaking hands)  
A pleasure, sir.

MUZZY  
(dourly)  
Ngg.

JOKER  
(o.s., shouting)  
This is an outrage!

Muzzy and Southby look toward the entrance. Alfred takes a quick look, then moves toward the office door in the b.g.

8 ANGLE ON ENTRANCE

8

Joker ENTERS, followed by TWO HENCHMEN, garbed in ARTISTS SMOCKS AND BERETS, and carrying TOMMY GUNS. Joker carries a tommy gun UNDER EACH ARM.

JOKER  
An outrage against art! An  
insult, I say!

9 WIDER ANGLE

9

The two henchmen herd the browsers, Muzzy and Southby to one side. Alfred has DISAPPEARED. Joker puts down his two tommy guns and runs from painting to painting, emitting cries of anguish.

JOKER  
Ugliness!... Monstrosity!...  
Horribility!...

10 ANGLE ON JOKER

10

PAN WITH HIM as he moves down the row of paintings.

Cont.

10 Cont.

10  
Cont.

JOKER

Look at that!!! You call that  
art?... And this thing!  
Disgusting!...

PAN PAST Joker to:

11 MED. SHOT - OFFICE DOOR 11

JOKER

(o.s.)  
And this one! Worse and worse!...

12 INT. SOUTHBY'S OFFICE - DAY 12

A small cubicle with desk and other office furniture.  
Hanging on the wall over the desk is a PIN-UP CALENDAR.  
Alfred is on the phone.

ALFRED

(sotto)  
I'd appreciate your mentioning  
it to Mr. Wayne at once. Thank  
you, Mrs. Cooper.

13 INT. WAYNE LIVING ROOM - ANGLE ON AUNT HARRIET 13

She is on the phone.

AUNT HARRIET

All right, Alfred. I'll tell  
him right away.

She hangs up.

14 RESUME - ALFRED 14

He hangs up the phone, opens the door a crack and looks  
out.

15 P.O.V. SHOT - THE JOKER 15

still in front of the paintings.

JOKER

This ugliness must be destroyed!

16 ANOTHER ANGLE - JOKER 16

He picks up his tommy guns and, holding one in each hand,  
he approaches a painting.

Cont.

16 Cont.

16  
Cont.

JOKER

Take that!...

He sprays the painting with GREEN PAINT from one of the guns.

JOKER

And that!...

He sprays it with RED PAINT from the other gun.

17 REACTION - SOUTHBY AND MUZZY

17

Southby is on the edge of a coronary, but Muzzy's demeanor is unchanged: hands in pockets and the usual dyspeptic expression on his face.

SOUTHBY

Fiend! Monster!

MUZZY

Ngg.

18 ANGLE ON JOKER

18

as he runs down the row of paintings...SQUIRT! SQUIRT!  
SQUIRT!

JOKER

Away with ugliness! Down  
with dullness!

19 INT. WAYNE'S STUDY - DAY

19

Bruce is reading a magazine and Dick studies a large art book spread out on the cocktail table.

DICK

Gosh, Bruce, I have to memorize  
all these Renaissance painters  
for my art course.

BRUCE

Fine art is an acquired taste,  
Dick. It takes years to develop  
it.

DICK

It's going to take years for me  
to memorize these names!

20 ON DOOR - SHOOTING PAST BRUCE AND DICK

20

Aunt Harriet opens the door and pokes her head in.

AUNT HARRIET

Bruce, Alfred just called from the Southby Gallery. He's found a painting he thinks you'll be very interested in. It's called 'The Laughing Man'.

BRUCE

That does sound interesting, Aunt Harriet. I think Dick and I'll go down and take a look at it right now.

AUNT HARRIET

I hope you like it, Bruce.

She closes the door.

21 ANOTHER ANGLE - BRUCE AND DICK

21

DICK

'The Laughing Man'?

BRUCE

(stands up)

That's Alfred's way of telling us that one of Gotham City's arch-criminals is at the Southby Gallery right now.

DICK

(jumps to his feet)

Holy Tip-Offs! The Joker!

BRUCE

Exactly. I think you'd better continue your art education at the Southby Gallery -- as Robin.

22 ANOTHER ANGLE - INCLUDE BATPOLES

22

They go down the hatch as we -

FADE OUT

END OF TEASER

PART ONE

FADE IN

23 INT. BARCAVE - DAY (STOCK) 23

Duo hop into Batmobile, start the engine.

24 EXT. BATCAVE - DAY (STOCK) 24

Batmobile pops out of the entrance, heads for Gotham City.

BAT SPIN TO:

25 INT. SOUTHBY GALLERY - DAY 25

Joker is completing his work of defacement. All of Muzzy's paintings are covered with red and green paint. The Joker's henchmen hold their guns on the group of spectators. Duo burst INTO SHOT and head for the henchmen.

HENCHMEN

Batman!

SOUTHBY

Thank heavens!

26 ON DUO AND HENCHMEN 26

Duo take advantage of surprise, and dispatch the henchmen with one punch. SUPER TWO TITLES OVER, one for each kayo.

27 ANOTHER ANGLE - INCLUDE JOKER 27

As Duo turn their attention to him, he backs away, pointing his weapon.

JOKER

Stay back, Caped Clunkheads, or I'll blast you into Swiss cheese!

BATMAN

From the stains on your gun barrel, Joker, I'd say you were using very soft bullets these days.

JOKER

(looks down  
gun barrel)

Why, you --

Cont.

27 Cont.

27  
Cont.

Batman rushes, and Joker gets off one good shot of RED PAINT, which catches Batman on his complementary blue chest, but Batman in turn catches Joker in his sedentary stomach and lays the Felon out,

28 ANOTHER ANGLE

28

Robin and Southby join Batman. Joker sits on the floor, clutching his punched-in paunch.

JOKER

Ooooooh, internal injuries! I'm going to die.

SOUTHBY

I hope you do, you finagling fiend!

(points)

Look at what he did to the paintings, Batman!

29 ANOTHER ANGLE - INCLUDE PAINTINGS BEHIND THEM

29

Muzzy, hands still in pockets, is peering at one of his bespattered paintings.

SOUTHBY

Priceless works of art destroyed forever! Think of the loss to posterity! And the loss to my profits!

BATMAN

I'm afraid the damage is irreparable, but I can at least assure you that the Joker won't be doing any more decorating for a long time.

30 CLOSE ON MUZZY

30

peering closely at a painting.

SOUTHBY

(o.s.)

He's destroyed the work of America's Most Beloved Artist!

MUZZY

(dourly)

Shut up, you blustering idiot.

31 WIDER ANGLE - INCLUDE DUO AND SOUTHBY

31

They all look toward Muzzy.

SOUTHBY

But...but...

MUZZY

(points at  
painting)

I've been trying to paint this modern stuff for years. But I couldn't get the hang of it. All I could ever draw was stupid-looking farm boys and puppy dogs. Now THIS...

32 CLOSE ON MUZZY

32

as he stares at the painting, and for the very first time a SMILE appears on his astringent face.

MUZZY

(smiling)

...this is art!

33 WIDER ANGLE

33

Muzzy joins the group.

MUZZY

Mr. Joker, would you consider giving me half credit for those paintings? After all, mine are underneath.

Joker stops fondling his stomach and gets to his feet. He carefully brushes off his clothes and straightens his tie, directing a contemptuous glance at the Duo.

JOKER

You'll excuse my appearance, Mr. Muzzy.

(thumbs Duo)

But these uncultured boobs have no appreciation of Art.

MUZZY

(contemptuous look  
at Duo)

Obviously.

Cont.

33 Cont.

33  
Cont.

JOKER

As for the credit, I'll settle  
for a fifty-fifty split -- I  
mean, co-authorship.

MUZZY

Agreed.

Joker and Muzzy shake hands. Meanwhile Southby is  
looking toward the paintings where several browsers  
have gathered.

34 ANGLE ON SEVERAL BROWSERS

34

They are standing before a painting.

FIRST BROWSER

I don't understand it at all.  
It must be very profound.

Southby comes up and peers over their shoulders.

SOUTHBY

Notice the large green blob,  
gentlemen.

SECOND BROWSER

Hmmm, yes, I see what you mean.  
Very profound. Genius even.

Southby grins and rubs his hands together.

35 ANGLE ON DUO, JOKER, ET AL

35

JOKER

(to Duo)

Peasants! Philistines! But what  
can you expect from a man who  
appears in public in such a  
ridiculous outfit!

36 TIGHT TWO SHOT - JOKER AND BATMAN

36

as Joker uses his forefinger to SIGN HIS NAME in the red  
paint on Batman's chest.

JOKER

Now, Batman, you are wearing an  
original Joker -- signed by the  
artist.

He laughs madly.

37 WIDER ANGLE

37

Joker gathers up his smocked henchmen and heads for the door.

JOKER

Come, boys. Let us leave this zoo full of bourgeois boobs.

(calls to Batman)

Henceforth, Batman, stay out of art galleries. Stick to comic books.

He laughs and goes OUT.

38 ANGLE ON DUO AND ALFRED

38

ROBIN

Are we going to let him walk out of here?

BATMAN

We have no choice, Robin. He's committed no crime -- in fact, he's increased the value of the paintings. I think we'd better discuss this with Commissioner Gordon.

ALFRED

(takes out handkerchief)

Allow me to tidy up your costume first, sir.

BATMAN

Thank you, Alfred, but that can wait. Let's go, Robin.

Duo move o.s. MOVE IN TO:

39 CLOSE SHOT - ALFRED

39

staring after the departing Duo, empathy writ large on his countenance.

ALFRED

(to himself)

The man has no thoughts for himself. Surely there can be no other like him in all of England or the Colonies.

BAT SPIN TO:

40 INT. COMMISSIONER GORDON'S OFFICE - DAY  
COMMISSIONER GORDON, CHIEF O'HARA and Duo.

CHIEF O'HARA  
(pointing to Batman's  
chest, irate)  
The nerve of that Cozening Clown!  
Paint all over your shirt, Batman.  
Ye should have cracked his pate for  
him!

BATMAN  
His damage to me is unimportant,  
Chief O'Hara. What concerns us is  
his potential damage to Gotham City.

COMMISSIONER GORDON  
Batman's right, Chief O'Hara.  
(to Batman)  
And we're aware, Batman, of the  
tremendous self-restraint you  
exercise in suffering indignities  
at the hands of that Flippant Felon  
and his cronies.

BATMAN  
Merely part of my job, Commissioner.  
We have more immediate problems to  
deal with. I am sure the Joker has  
some larger scheme, of which this  
is only the first step.

CHIEF O'HARA  
Aye, Batman. That Jesting Jackanapes  
has something up his sleeve besides  
his elbow.

BATMAN  
I'd suggest putting on extra guards  
at all the museums, Commissioner.

ROBIN  
What about some of the valuable  
private collections?

COMMISSIONER GORDON  
Right you are, Boy Wonder.  
(to Chief O'Hara)  
You'll keep them under close sur-  
veillance, Chief O'Hara.

CHIEF O'HARA  
I'll watch them like a mother hen,  
Commissioner.

40 Cont.

40  
Cont.

BATMAN

That's about all we can do until  
the Joker makes some move. To  
the Batcave, Robin!

Duo stride out.

BAT SPIN TO:

41 INT. BATCAVE - DAY

41

Alfred is working on Batman's spotted chest with a sponge and a can of BATCLEANING FLUID. Near them is a table on which stand TWO TELEPHONES: One the Red Batphone, the other an ordinary black telephone. Robin is in the b.g., looking at a magazine.

ALFRED

I'm sorry about not having a  
clean costume, sir. I meant  
to wash them, but I've been so  
busy working on the Batfiles  
lately...

BATMAN

That's all right, Alfred. The  
Batfiles are much more impor-  
tant...

ROBIN

(approaches with  
magazine)

Batman, there's an interesting  
notice in the current issue of  
the "Gotham City Art News".

BATMAN

(looks at magazine)

Yes, Robin, that is interesting.

The Red Batphone begins BEEP-BLINKING.

BATMAN

(moves to phone  
and picks it up)

Yes, Commissioner?

INTERCUT:

42 INT. COMMISSIONER GORDON'S OFFICE - CONVERSATION

42

COMMISSIONER GORDON

A piece of news, Batman. Believe it or not, the Joker has been invited to enter the Gotham City International Art Contest.

BATMAN

Yes, I just found out about it myself.

COMMISSIONER GORDON

I plan to have fifty plainclothesmen at the contest, Batman.

BATMAN

That's likely to put Joker on his guard, Commissioner. Perhaps it would be shrewder to plant just one man there. Preferably a man who knows Baby Jane Towser, the wealthy young socialite who organized the contest.

COMMISSIONER GORDON

(thinks)

I've got it, Batman! Bruce Wayne, the millionaire philanthropist. He's cooperated with us many times in the past, and he travels in the same social circles as Baby Jane Towser.

BATMAN

Excellent idea, Commissioner. I suggest that you call Mr. Wayne immediately and apprise him of the situation.

COMMISSIONER GORDON

Right, Batman.

43 RESUME INT. BATCAVE

43

Batman hangs up the Red Batphone.

BATMAN

Why is Joker entering that art contest?

ROBIN

Especially since they're not offering a cash prize.

Cont.

43 Cont.

43  
Cont.

The ordinary black telephone RINGS. Batman picks it up.

BATMAN

Hello.

44 INT. COMMISSIONER GORDON'S OFFICE

44

Commissioner Gordon on an ordinary phone.

COMMISSIONER GORDON

Mr. Wayne? This is Police  
Commissioner Gordon...

BAT SPIN TO:

45 EXT. ARMOURY BUILDING - DAY (STOCK)

45

An old-fashioned armoury building, not particularly  
military in appearance.

NARRATION

(o.s.)

AND SO, THE NEXT DAY, AT THE  
GOTHAM CITY ARMOURY...

46 INT. ARMOURY ROOM - DAY

46

In a cleared space in the middle of the room are FIVE  
EASELS, each easel complete with artist: PABLO PINCUS,  
a bald artist dressed in blue shorts and pink shirt;  
VINCENT VAN GAUCHE, a bearded artist wearing wooden  
shoes and Dutch peasant outfit; JACKSON POTLUCK, a  
long-haired artist dressed in blue jeans and T-shirt;  
LEONARDO DAVINSKY, a full-bearded man wearing Italian  
Renaissance garb; and, at the fifth easel, the Joker.  
BABY JANE TOWSER stands near the artists. Around the  
room are the SPECTATORS, who include Bruce and Dick.

BABY JANE

Ladies and gentlemen, before we  
begin the Gotham City International  
Art Contest, I'd like to introduce  
the five world-famous artists who  
are competing.

47 ANGLE ON PINCUS AND BABY JANE

47

BABY JANE

The renowned Spanish artist, well-  
known for his pink and blue periods  
...Mr. Pablo Pincus.

(looks at Pincus)

Isn't he a doll?

47 Cont.

APPLAUSE as Pincus bows deeply. TRUCK WITH BABY JANE as she moves to Van Gauche.

BABY JANE

The illustrious Dutch artist who founded the neo-Gammon school of art...Mr. Vincent Van Gauche.

(looks at Van Gauche)

A real sweetie.

APPLAUSE as Van Gauche bows. She moves to Potluck.

BABY JANE

I'm sure you all know our American artist...Mr. Jackson Potluck. What a hunk of Americana.

APPLAUSE as Potluck bows. She moves to Davinsky.

BABY JANE

The noted Italian artist, painter of the world-famous fresco, "Midnight Snack"...Leonardo Davinsky...

APPLAUSE as Davinsky bows: TRUCK with Baby Jane as she moves to Joker.

BABY JANE

And finally, Gotham City's own entry in the contest...The Joker!

The Joker raises his hands over his head in the manner of a prizefighter, and receives THUNDEROUS APPLAUSE.

48 TIGHT TWO SHOT - BRUCE AND DICK

48

We HEAR the APPLAUSE from the spectators around them. Bruce and Dick are not clapping.

DICK

How can they clap for that crook?

BRUCE

Don't forget, Dick -- Joker is from Gotham City, and this is a home town crowd.

49 ON BABY JANE AND ARTISTS

49

ATTENDANTS are bringing in the ARTISTS' SUPPLIES. Pincus is given several large BUCKETS of paint;

Cont.

49 Cont.

49  
Cont.

Van Gauche two large WASHTUBS of paint; Potluck two bushels full of overripe VEGETABLES and fruit; Davinsky a large BATHTUB of yellow and green mess; and Joker an assortment of SMALL PAILS.

## BABY JANE

The artists have three minutes to complete a painting. At the end of the time, the judges will select the winner and award the grand prize. Ready, artists?

The artists get set.

50 ANGLE ON STARTER 50

The STARTER holds a gun in one hand and a stopwatch in the other.

## STARTER

On your mark...get set...  
(fires the gun)

51 ANGLE ON ARTISTS 51

They are off and running. Paint flies in every direction.

52 ANGLE ON PINCUS 52

He is sloshing ENTIRE BUCKETS of paint on the canvas.

53 ANGLE ON VAN GAUCHE 53

He JUMPS INTO THE WASHTUB to wet his feet, then jumps out, throws his canvas to the ground and begins STOMPING on it.

54 ANGLE ON POTLUCK 54

He HURLS TOMATOES at his canvas, then runs up and begins smearing the mess around with both hands.

55 ANGLE ON DAVINSKY 55

He JUMPS INTO THE BATHTUB AND LIES DOWN IN IT. Then he gets out, throws his canvas down and begins ROLLING AROUND on it.

56 ANGLE ON JOKER 56

He is pouring paint from pail to pail, measuring the amounts very carefully. He dips in a brush, approaches

Cont.

56 Cont.

56  
Cont.

his canvas, squints, grimaces, hesitates, then changes his mind and bends down to mix some more. Again he dips his brush, holds it up, squints, and once more changes his mind and returns to mixing. Meanwhile, his canvas is COMPLETELY EMPTY.

57 ON BRUCE AND DICK

57

Dick looks very puzzled by the whole display.

BRUCE

Modern art tends to be rather unrestrained, Dick.

DICK

Unrestrained! The Governor should declare this place a disaster area!

58 ANGLE ON JUDGES AND BABY JANE

58

Ribbons proclaiming their function are stapled to the judges' jackets. They are all beaming at the chaos in front of them.

BABY JANE

Isn't it magnificent?

FIRST JUDGE

Glorious.

59 ANGLE ON ARTISTS

59

All wildly sloshing, stomping, hurling, and rolling... except for the Joker, who still has not touched his canvas. Baby Jane approaches the Joker.

60 ON JOKER AND BABY JANE

60

Joker is prancing in front of the canvas, measuring, squinting, holding up his brush, but eschewing any violation of the white virginity of his canvas.

BABY JANE

Joker, the time is almost up and you haven't started your painting.

JOKER

Started? My dear, I've almost finished...

Cont.

JOKER (Cont.)

(gestures at the  
painting)

...it's perfect. Every line in  
place, every color balanced...  
needs just one final touch.

BABY JANE

Hurry, Joker, you haven't much  
time.

Joker steps back from the painting, raises his brush  
dramatically, performs several grand flourishes, then  
reaches forward and places a SINGLE DAB of paint some-  
where on the canvas.

JOKER

Voila!

61 WIDER ANGLE

61

The Starter fires his gun to stop the action and the  
judges begin inspecting the paintings, starting with  
Pincus. The exhausted and paint-fouled artists stand  
near their canvases.

62 TRUCKING SHOT - JUDGES AND ARTISTS

62

as the judges move down the line.

JUDGES

Interesting use of color...fine  
example of neo-realism...harmonic  
composition...

They arrive at Joker's painting (or lack thereof).

FIRST JUDGE

What is that?

JOKER

(very aloof and  
very artistic)

My painting is titled "Death of  
a Mauve Bat."

SECOND JUDGE

Where is the bat?

Cont.

62 Cont.

62  
Cont.

JOKER

(very patiently,  
as if explaining  
to children)

The bat, gentlemen, is dead.  
It died in nineteen thirty-six.  
A bad year for bats.

SECOND JUDGE

(points to dab)

Then what's that?

JOKER

That is a swallow returning to  
Capistrano.

FIRST JUDGE

Of course, Harry. Bats and  
swallows. Very symbolic.  
And Capistrano.

SECOND JUDGE

And Capistrano. I see what you  
mean. Very profound.

The two judges move off a couple of feet and huddle  
together.

63 ON JOKER AND BABY JANE

63

BABY JANE

I hope you win, Joker.

JOKER

With these...Philistines...who  
can tell? If I were merely  
talented I would win easily.  
But being a genius I may be too  
far ahead of my time.

64 WIDER ANGLE - INCLUDE JUDGES AND OTHER ARTISTS

64

Judges conclude their deliberations and...

FIRST JUDGE

(announcing)

We have reached a decision.  
The winner of the Gotham City  
International Art Contest is...  
The Joker.

Cont.

64 Cont.

64  
Cont.

FIRST JUDGE (Cont.)

(APPLAUSE)

Joker's painting, "Death of a Mauve Bat", will hang in an honored place in the Gotham City Museum.

Spectators APPLAUD, Baby Jane embraces the Joker.

65 ANGLE ON BRUCE AND DICK

65

DICK

I don't believe it, Bruce.

BRUCE

The paths of modern art traverse strange pastures, Dick.

66 ON JOKER

66

Raises his hand to stop the applause.

JOKER

As winner of the grand prize I would like to announce the opening of a new school for aspiring artists, where I will personally instruct my students in the secrets of Modern Art.

(takes out note-  
book and pencil)

Applications for the Joker Art Institute are now being accepted.

67 WIDER ANGLE

67

The first applicants are the other artists, who line up in front of the Joker.

JOKER

(to artists)

Sorry, millionaires only, please.

The dejected artists turn away.

BABY JANE

I want to be the first student in your art school -- you big hunk of genius, you.

Cont.

67 Cont.

67  
Cont.

JOKER

Of course, my dear. You're several times a millionaire, I believe.

BABY JANE

Oh yes, I'm heiress to the hula-hoop fortune, you know.

A WEALTHY MATRON comes up. Several pounds of DIAMONDS are planted on her expansive bosom.

MATRON

May I enroll in your school, Joker?

JOKER

Of course, Madam.

(looks at her diamonds)

I can see you have all the necessary qualifications.

68 ON BRUCE AND DICK

68

BRUCE

I begin to see the Joker's plan. He wins the contest so he can start an art school...

DICK

...in which he enrolls only millionaires...

BRUCE

...in which case he should welcome Bruce Wayne as a student.

69 ANOTHER ANGLE

69

Bruce goes over to the Joker, who's writing down the names of other wealthy applicants gathered around him.

BRUCE

I'd like to enroll in your new Art Institute, Joker.

JOKER

Well, if it isn't Bruce Wayne, wealthy millionaire philanthropist. Consider yourself enrolled.

Cont.

69 Cont.

69  
Cont.

BRUCE

Aren't you going to give me a  
test to see if I have talent?

JOKER

The rich, the well-born, and  
the able, Mr. Wayne -- and  
anyone as rich as you must be  
very, very able.

BAT SPIN TO:

70 INT. BATCAVE - DAY

70

Robin monitors the BATRADARSCOPE while Alfred stands nearby.

ROBIN

We're getting a good strong signal from that homing device Bruce has in his pocket, Alfred. The Batradarscope indicates that he's at Location RIP-four, seven, eight.

ALFRED

I'll check that location on the Batcomputer, Master Robin.

Alfred goes to the Batcomputer, presses some buttons. A CARD pops out.

ALFRED

(reads from card)

Location RIP-four, seven, eight is a building on Eleanor Place.

ROBIN

Bruce is carrying a miniature Batcommunicator under his jacket lapel. He'll let us know if the Joker tries anything.

BAT SPIN TO:

71 INT. JOKER'S STUDIO - DAY

71

The Joker's SCULPTURE GLASS is in progress. The class consists of THREE WEALTHY MATRONS, Bruce Wayne and Baby Jane. Each student works in a different medium: one with LEAD PIPE, another with SALT WATER TAFFY, a third with BARBED WIRE, Bruce with MODELLING CLAY, and Baby Jane (wearing a WELDER'S HELMET and wielding a BLOWTORCH) with a large lump of SCRAP IRON. The subject for the day is a PLATE OF FRUIT, placed on a stand in front of the class. Joker stands next to the plate. On the wall behind him is a sign:

JOKER  
ART  
INSTITUTE

AND  
LAIR OF  
ARTISTIC  
INSTRUCTION

Cont.

71 Cont.

71  
Cont.

JOKER

(takes an apple  
from the plate and  
bites into it)

Today's lesson is still-life sculpture,  
class. I will walk around and give  
you my criticism as you work.

72 ANOTHER ANGLE

72

Eating his apple, Joker begins his tour of the class.  
The First Matron has made a sort of Christmas tree out of  
lead pipe and is screwing new branches into the central  
trunk.

JOKER

Very good, Mrs. Putney.

(points to one  
of the pipes)

But that orange is not quite right.

MRS. PUTNEY

(hurt)

That's not an orange, Joker, it's  
a pear.

JOKER

(consoling)

Of course, Mrs. Putney, of course.  
Keep up the good work.

He moves to the next matron, who is battling the salt  
water taffy. (The taffy is winning.)

JOKER

You're making fine progress,  
Mrs. Van Dormer. Just stick to it.

She gives him a frustrated look which he ignores as he  
moves to the next one, who is gingerly twisting barbed  
wire into loops and whirls.

JOKER

Barbed wire is the medium of the  
future, Mrs. Runcilmeyer. But that  
is no way to make a banana.

Joker grabs a protruding piece of wire and twists it into  
a loop.

JOKER

That is a banana.

Cont.

72 Cont.

72  
Cont.

He moves to Baby Jane, who has her helmet lowered and is blowtorching the scrap iron. Due to the helmet and torch, she doesn't hear him.

JOKER

Baby Jane...  
(louder)  
Baby Jane...

She turns suddenly, swinging the blowtorch around and giving him a hot-navel.

JOKER

(jumps back)  
Ouch!

BABY JANE

(flips up her  
helmet)  
Oh! I'm sorry, Joker.

JOKER

Be careful with that thing.

BABY JANE

How do you like my work?

JOKER

Fine. First rate. Fruitiest  
sculpture I ever saw.

BABY JANE

But I'm not sculpting the fruit --  
I'm sculpting you.

JOKER

Me?

BABY JANE

(very hurt)  
You mean you don't recognize it?

JOKER

(casting a jaundiced  
look at the  
sculpture)  
Why, of course I recognize it, my  
dear. I just didn't realize I was  
so handsome.

He tweaks her cheek playfully and moves on to Bruce Wayne. She follows him with adoring eyes. Bruce is working in modeling clay and has sculpted a perfect replica of the plate of fruit.

Cont.

JOKER

Terrible! Terrible! Even a three-year-old could do better than that, Wayne. Here, let me show you.

He pushes Bruce aside and attacks the modeling clay with gusto. He soon converts it into an amoebic nightmare.

JOKER

There, that's more like it!

BRUCE

I see what you mean. That is about the level of a three-year-old child.

JOKER

(frowns)

I do the jokes around here, Wayne.

BRUCE

(points to amoeba)

I'd say that was one of your better ones.

JOKER

Very funny, Wayne.

(sinister smile)

But the joke's on you.

(calls)

Come on in, boys.

73 ANOTHER ANGLE - INCLUDE HENCHMEN

73

WHO ENTER the room with their usual tommy guns. Bruce fells the Joker with a good right hook and heads for the henchmen.

JOKER

(from the floor)

No heroics, Wayne, or the ladies will get hurt.

BRUCE

(stops)

I should have known someone like you would use women as a defense.

BABY JANE

Joker, how could you?

Cont.

73 Cont.

73  
Cont.

JOKER

Tut, tut, my dear. We artists are not to be judged by ordinary standards. We're a very special breed.

BRUCE

You're a special breed, all right.

JOKER

Button your lip, Wayne, or you'll be buttoning your shroud. You'll all be happy to learn that ransom notes have already been sent to your families. Each of you has a valuable Renaissance art collection which will be delivered to me in exchange for your lives.

(to Henchmen)

Tie them up!

The Henchmen herd the captives into a tight little group.

BAT SPIN TO:

74 INT. BATCAVE - DAY

74

Robin is pacing nervously. Alfred is watching the Batscope.

ROBIN

Something's wrong, Alfred. It's not like the Joker to go this long without trying some underhanded trick.

The Batphone BEEPS. Robin dashes to the phone and snatches it up.

ROBIN

Yes, Commissioner?

INTERCUT:

75 INT. COMMISSIONER GORDON'S OFFICE - CONVERSATION

75

COMMISSIONER GORDON

Boy Wonder? I'm afraid we've put our friend, Bruce Wayne, in terrible danger. Joker's kidnapped the entire art class, and sent out ransom notes. And we don't even know where he's holding them.

Cont.

75 Cont.

75  
Cont.

ROBIN

I think Batman and I can find him,  
Commissioner.

COMMISSIONER GORDON

Will you and Batman need any help?

ROBIN

Thanks, Commissioner, but I think  
we can handle it. If the police  
show up, innocent people might be  
hurt.

76 RESUME BATCAVE

76

ROBIN

Something must have happened to  
Bruce's Batcommunicator. I'd  
better get right down there.

ALFRED

I take it you'll want me to drive  
the Batmobile for you.

ROBIN

No, Alfred, you have to stay here  
and watch the Batradarscope -- in  
case the Joker moves his hostages  
while I'm en route.

77 ANOTHER ANGLE - INCLUDE EMERGENCY BATTUNNEL DOOR

77

Robin goes toward it.

ROBIN

I'll take the emergency Battunnel.  
It comes out on Highway One and  
I can catch a bus to Gotham City.

He opens the door to the Battunnel, EXITS.

BAT SPIN TO:

78 INT. JOKER'S STUDIO - DAY

78

The hostages are tied to chairs, guarded by the Henchmen. Joker is standing by the former plate of fruit, which is now a plate of cores and pits. He is devouring the last apple.

JOKER

Your families had better send that loot pretty soon, or you'll all end up at the bottom of the river.

BABY JANE

Even me, Joker?

JOKER

Sorry, my dear, but business is business.

79 CLOSE ON BRUCE'S HANDS

79

wriggling out of the ropes.

80 ON BRUCE AND JOKER

80

The Joker eats his apple and struts.

JOKER

As for you, Wayne, I hope your family doesn't deliver. I'd enjoy dropping you in the drink.

BRUCE

I hope you're better at that than you are at painting.

JOKER

(leaning over him)

You go too far, Wayne, you go too far!

81 ANGLE ON WINDOW

81

through which Robin jumps IN.

82 RESUME BRUCE AND JOKER

82

JOKER

(turning)

What?...

Bruce has managed to loose his bonds, and he jumps the Joker.

- 83 WIDER ANGLE 83
- The rumpus rages. SUPER TITLES OVER. Bruce and Robin mix it up with the Henchmen.
- 84 ON ROBIN AND HENCHMAN 84
- Henchman grabs the barbed wire sculpture and attacks Robin with it. Robin wrests it away from him and chases him across the room.
- HENCHMAN  
(getting barbed in  
the seat as he runs)  
Ouch!...Ouch!...Ouch!...
- 85 ON BRUCE AND HENCHMAN 85
- Henchman has picked up the blowtorch and is attacking Bruce. Bruce kicks the blowtorch out of his hand and flattens him.
- 86 ON JOKER AND ROBIN 86
- They are near the salt-water taffy sculpture. Joker sneaks up BEHIND Robin, grabs him, and shoves him into the taffy. Robin struggles with the gluey mess, like Brer Rabbit with the Tar Baby. Stuck fast.
- 87 ON BRUCE, JOKER AND HENCHMAN 87
- They are near the lead pipe sculpture. Bruce flattens the Henchman, but Joker unscrews a pipe from the sculpture and attacks Bruce. Bruce unscrews a pipe for himself, and they fence, clinkety-clink. Bruce manages to knock Joker's pipe from his hand, but is caught from behind by one of the Henchmen. KO.
- JOKER  
The nerve of that rich smart aleck...  
thinking he could match wits with  
me...the Joker!
- HENCHMAN  
Why ain't Batman here, Joker?
- JOKER  
Because he's frightened of me,  
you dolt. Scared out of his wits.  
I knew the day would come when his  
spine would turn to Batjelly. I'm  
only sorry he's not here to enjoy a  
special surprise I cooked up for him.  
But Bruce Wayne will do as a  
substitute...I'm getting to dislike  
him as much as Batman.

The BATMOBILE is a large MOBILE (art, not auto) suspended from the ceiling, the components of which are: Bruce and Robin (in harnesses), and a multitude of giant pallet knives. The Joker stands underneath the mobile.

JOKER

My finest artistic creation. The Batmobile. Too bad that chicken-hearted Batman isn't here to die in it.

ROBIN

That's a lie. Batman is no more afraid of you than he is of a flea.

BRUCE

And I know Batman well enough to be sure of it.

JOKER

No use trying to alibi for him... The Caped Crusader has turned Cowled Coward. I'll never have to worry about the Pusillanimous Pinhead again.

(moves toward the door)

And you'll soon discover that my Batmobile is very mobile. When I leave, an automatic motor will begin rotating it. See how long you can dodge those razor sharp pallet knives!

at the door.

JOKER

(waves)

Good-bye, Boy Bumpkin. Ta ta, Bruce Wayne, ex-millionaire philanthropist. And remember...

(mispronounces the Latin)

ars longa, vita vrevis: art's a gas but life's a drag.

He laughs madly and goes OUT.

90 ON MOBILE

90

It slowly begins to rotate.

ROBIN

Holy Hamburger, Bruce, we'll be chopped to pieces by those blades.

BRUCE

We'll have to try to dodge them, Robin. And by the way, the Joker mispronounced that Latin quotation. The correct pronunciation is...

(pronounces the  
Latin correctly)

ars longa, vita brevis: art is long  
but life is short.

ROBIN

It looks like it's going to be  
very short.

The mobile has now picked up speed and the blades are swinging wildly, as are Bruce and Robin, trying desperately to dodge the deadly blades.

NARRATION

(o.s.)

BRUCE AND ROBIN DICED TO DRIBLETS?

BATMAN CERTAINLY CAN'T HELP THEM!

WILL THE JOKER GO FREE TO PRACTICE  
THE ART OF CRIME?...AND MAKE A CRIME  
OF ART?

FIND OUT TOMORROW...SAME BAT-TIME...  
SAME BAT-CHANNEL!

FADE OUT

END OF PART ONE

PART TWO

FADE IN

91 INT. MOBILE ROOM

91

Bruce, Robin and blades whirling dervishly.

NARRATION

(o.s.)

WHEN WE LAST SAW BRUCE AND  
ROBIN, THE ARTFUL JOKER HAD  
HUNG THEM ON A GIGANTIC  
BATMOBILE, ALONG WITH DOZENS  
OF GIANT PALETTE KNIVES ABOUT  
TO SLICE THEM TO SLIVERS. IN  
ONE MOMENT WE'LL FIND OUT  
WHETHER THEY'RE SAVED -- OR  
SHAVED!

FADE OUT

END OF REPRISE

FADE IN

- 92 INT. MOBILE ROOM 92  
Blades and bodies spinning merrily. SUPER TITLES AND CREDITS OVER.
- 93 ANGLE ON BRUCE 93  
He swings out of the way in the nick of time as a blade flashes by him. A piece of his jacket is SLICED OFF.
- 94 ANGLE ON ROBIN 94  
Dodging as a blade zips past him and SLICES OFF a piece of his cape.
- 95 FULL SHOT 95  
ROBIN  
We can't dodge forever, Bruce.  
That last one almost got me.  
BRUCE  
I know, Robin. There's only one hope...
- 96 ON BRUCE 96  
As a blade comes toward him, he reaches out and GRABS IT (by the handle), then uses the blade to cut the rope by which it is suspended.  
BRUCE  
See if you can do the same thing, Robin.
- 97 ON ROBIN 97  
He executes the same maneuver.
- 98 FULL SHOT 98  
Now they use the blades to cut down the other blades as they swing past.
- 99 ANGLE ON FLOOR 99  
Two blades fall INTO SHOT, and IMBED THEMSELVES INTO THE FLOOR.
- 100 ON MOBILE 100  
Bruce and Robin sever the last of the threatening blades.

Cont.

100 Cont.

100  
Cont.

BRUCE

Now we can cut ourselves down,  
Robin.

They begin sawing away at their own ropes.

101 ON BRUCE

101

He cuts through his rope and drops o.s.

102 ANGLE ON FLOOR

102

Bruce lands among the blades. Robin drops INTO SHOT  
near him.

BRUCE

Think it's time to prepare a  
little surprise of our own,  
Robin.

ROBIN

I've got a spare Bat-Costume  
in my Utility Belt, if that's  
what you mean, Bruce.

BRUCE

(smiles)

Replacing Bruce Wayne with  
Batman would be a little too  
much of a surprise, Robin. It  
might look suspicious. I had  
something a little different  
in mind.

ROBIN

What's that, Bruce?

BRUCE

If you'll gather up those  
knives, I'll show you.

Robin begins pulling the knives out of the floor. Bruce  
goes over to a corner of the room.

103 ANGLE ON BRUCE

103

There are several LARGE CANS OF PAINT in the corner,  
one of which is labelled "Red". Bruce removes the lid  
from the can and prepares to throw the red paint on the  
wall.

104 INT. JOKER'S STUDIO - DAY

104

The hostages are still tied in their chairs. Joker and his Henchmen loll around, waiting for completion of the slaughter in the Mobile Room.

JOKER

(to hostages)

Soon Bruce Wayne and Boy Wonder will be gone forever. And I'll be rich forever as soon as your priceless art treasures are delivered to me.

BABY JANE

You could at least untie us, Joker. My hands are getting stiff.

JOKER

(bows gallantly)

Of course, my dear. The Joker is nothing if not magnanimous.

105 ON JOKER AND BABY JANE

105

He frees her from her bonds. She stands up and rubs her wrists.

BABY JANE

What about the others?

JOKER

My magnanimity does not extend to overweight matrons, my dear.

BABY JANE

That's not very nice, Joker.

JOKER

My dear, we artists are not required to be nice -- only talented.

(looks at watch)

Speaking of which, my most talented creation should have completed its work by now.

106 WIDER ANGLE

106

Joker and Henchmen go to the door of the Mobile Room.

- 107 CLOSER SHOT 107  
 Joker reaches for the "BATMOBILE ACTIVATOR SWITCH" on the wall next to the door. The switch has two positions: "OFF" and "HAMBURGER". Joker switches it to "OFF" and opens the door.
- 108 INT. MOBILE ROOM - ANGLE ON DOOR 108  
 Joker enters and claps his hands in glee as he looks at walls.
- JOKER  
 What a beautiful sight! Beautiful!
- 109 ANOTHER ANGLE - INCLUDE WALL 109  
 The wall is covered with RED PAINT which, to the Joker's gullible eye, looks hemoglobular. He runs along the wall, glorying in the gory sight.
- JOKER  
 (exultant):  
 Magnificent! Magnificent! A glorious sight!  
 (stops, mock tragic)  
 But alas, I did think that Bruce Wayne's rich blood would be a little bluer.
- BRUCE  
 (o.s.)  
 It's not blue, Joker....
- 110 ANGLE ON BRUCE AND ROBIN 110  
 standing behind some crates.
- BRUCE  
 ...and it's still inside Bruce Wayne!
- 111 ANGLE ON JOKER AND HENCHMEN 111  
 JOKER  
 Get them!
- 112 RESUME BRUCE AND ROBIN 112  
 They produce the giant KNIVES and begin HURLING them toward the Henchmen.

- 113 ANGLE ON HENCHMAN 113  
 THUNK! THUNK! He is PINNED to the wall by a pair of knives.
- 114 ANGLE ON ANOTHER HENCHMAN 114  
 THUNK! THUNK! And he too is pinned to the wall.
- 115 ANGLE ON JOKER 115  
 The home team is losing and the manager bolts for the door.
- 116 ANGLE ON BRUCE AND HENCHMAN 116  
 Bruce runs to engage the Henchman. The Henchman begins battering him backwards. (Bruce exaggerates the effect of the blows, staggering and reeling wildly.)
- 117 INT. STUDIO 117  
 Joker emerges from the Mobile Room, bolts the door behind him, and runs over to Baby Jane.
- 118 ANGLE ON JOKER AND BABY JANE 118

JOKER

Save me, Baby Jane! Those Philistines in there intend to do me bodily harm.

BABY JANE

Save you? After you tied me up and tried to steal my art collection?

JOKER

I couldn't help myself. I'm an Artist. I have a desire for things of beauty.  
 (strikes his chest)  
 Beauty is irresistible to me...  
 (leans close)  
 ...that's why I'm so attracted to you, my dear.

BABY JANE

(flattered)  
 Really?

JOKER

(placing hand over heart)  
 I swear it on a stack of Blue Boys.

## 119 RESUME MOBILE ROOM

119

The Henchman is sitting on Bruce's chest, pummeling him. Robin dashes up and dispatches the Henchman.

ROBIN

You okay, Bruce?

BRUCE

Yes, but I had to let him knock me around. We don't want these crooks to make any connection between Bruce Wayne and Batman.

ROBIN

Gosh, that's right. But that's a tough way to throw them off the track.

BRUCE

(rubbing his chin)

Fortunately, I'm in good condition. Come on, we still have to round up the leader of these artistic failures.

## 120 RESUME STUDIO

120

Joker is still pleading with Baby Jane, who hasn't decided what flag she will fly.

JOKER

I did it all for Art, Baby Jane. All for Art. Can you doubt that I'm a great artist after seeing my paintings?

BABY JANE

Your paintings were impressive, Joker. Certainly not the work of an ordinary mind.

## 121 ANGLE ON DOOR

121

It SPLINTERS as Robin bursts through. Bruce follows at a less dynamic pace.

## 122 ANOTHER ANGLE

122

Robin rushes up to Joker, who immediately darts behind Baby Jane, using her for protection.

Cont.

122 Cont.

122  
Cont.

JOKER

Keep him away from me! That juvenile delinquent has no appreciation for fine art.

ROBIN

Baby Jane, you're not going to protect him!

Baby Jane ponders the question and decides on her flag; it's the Jolly Joker.

BABY JANE

He's just a misguided artist, Robin.

ROBIN

He's misguided, all right, and we're going to reguide him -- straight to the Gotham State Penitentiary.

BABY JANE

I don't think it's fair to persecute a poor artist like that.

ROBIN

He's committed a crime, Baby Jane.

BABY JANE

But the art collections haven't been delivered yet, so he hasn't stolen anything, and as for the kidnapping, I, for one, refuse to press charges and as for them...

She glances toward the hostages.

123 ANOTHER ANGLE - INCLUDE HOSTAGES

123

Still tied to the chairs.

BABY JANE

...They've all borrowed money from my filthy-rich father, and if Daddy were to demand payment immediately...

MRS. PUTNEY

(embarrassed cough)

Well, uh, I certainly won't press charges, Baby Jane.

Cont.

123 Cont.

123  
Cont.

The other hostages shake their heads in agreement.

ROBIN

It won't help you, Joker.  
Bruce Wayne will press charges.  
I'm sure he doesn't owe money  
to anyone.

124 ANGLE ON FOUR

124

BRUCE

No, my financial affairs are  
quite in order. But if Baby Jane  
feels that the Joker is merely  
misguided, I will defer to her  
judgement.

BABY JANE

You're a sweetie, Brucie.  
(to Joker)  
And now I have my very own  
artist to play with.

JOKER

I'm yours to command, my dear.

BABY JANE

(takes his hand)  
Come on, you big hunk of genius,  
you.

She leads the Joker OUT.

JOKER

(taunting)  
Ta ta, Boy Bungler. And tell  
your chicken-hearted Batpartner  
if I see him on the street I'll  
have him run out of town.

125 CLOSE ON BRUCE AND ROBIN

125

ROBIN

Why didn't you press charges, Bruce?

BRUCE

Too dangerous, Robin. You and I  
have been seen together enough as  
it is.

Cont.

125 Cont.

125  
Cont.

ROBIN

But now he's not only free,  
he thinks Batman's afraid of  
him.

BRUCE

He won't be under that delusion  
long. You'd better return to  
the Batcave. I'll go back to  
Wayne Manor and get down to the  
Batcave as soon as I can.

BAT SPIN TO:

- 126 EXT. TOWSER MANSION - DAY (STOCK) 126  
A junior version of San Simeon.
- 127 INT. TOWSER DINING ROOM - DAY 127  
At a long dining room table, Joker and his Henchmen are having a small snack to restore their strength. Baby Jane sits at the head of the table, Joker at her right and the Henchmen down the table. Baby Jane is not eating; her only concern is to see that the Joker and his gorging crew are well-fed. It's their only concern, too -- they're wolfing it down like a herd of razorbacks. Behind Joker stands CHARLES, the Butler, his expression that of a teetotaler touring the Bowery.
- 128 TWO SHOT - BABY JANE AND JOKER 128  
Joker is raping a defenseless drumstick.
- BABY JANE  
Do have some more chicken, Joker.  
You need your strength.
- JOKER  
For myself I need nothing, dear girl. I could exist on two grapes and a thimble of water. But my muse! My muse is starving!
- He strips the drumstick and FLIPS IT BACKWARD over his shoulder.
- 129 ANGLE ON BUTLER 129  
With diffident thumb and forefinger he extracts Joker's chicken bone from his pocket and stares at it in disgust.
- 130 RESUME - TWO SHOT 130
- BABY JANE  
Charles, bring some more chicken for the Joker's muse.
- JOKER  
Where is your filthy-rich father, by the way?
- BABY JANE  
Daddy's off on a business trip, foreclosing mortgages.
- JOKER  
A man after my own heart.

Cont.

130 Cont.

130  
Cont.

Charles appears, bearing a tray of chicken. Joker sweeps half a dozen pieces onto his plate.

JOKER

Thanks, Charlie.

CHARLES

(icily)

You're welcome, sir.

BABY JANE

Tell me, Joker, where do you get ideas for your paintings?

JOKER

Inspiration, my dear -- from my muse...

(smiles, taps her  
wrist with his  
drumstick)

...and from beautiful admirers.

He begins gnawing the drumstick.

BABY JANE

If only I could feel I'd inspired a great work of art!

JOKER

(gnawing on drum-  
stick, mouth full)

Don't worry, my dear, you will.

131 CLOSE ON JOKER

131

He stops at mid-gnaw, his eyes stare, he appears to be listening to another world Voice. (This is Joker's gallery scene, and he plays it with all his Romeo-esque elan).

JOKER

Hark! A message from my muse.

132 TWO SHOT

132

BABY JANE

What does it say?

JOKER

Shhhh!

Cont.

132 Cont.

132  
Cont.

JOKER (Cont.)

(uses drumstick  
as microphone)

Joker to muse...Joker to muse...

Come in, muse...over.

(listens to ditties  
of no tone)

Yes?...Yes...I see...Of course...

Over and out.

(flips the drum-  
stick back over  
his shoulder)

I have my instructions.

BABY JANE

(breathless)

What are they?

JOKER

(stands up, shouts)

Clear the table!

133 FULL SHOT - TABLE

133

Charles is standing at the opposite end of the table. Joker's Henchmen SWEEP the dishes down the length of the table. The expensive china sails off the end of the table and lands with a CRASH at Charles' feet.

JOKER

Paint! Bring me paint!

BABY JANE

Charles, you heard the Joker.

134 ON CHARLES

134

standing in a midden of smashed crockery and chicken bones.

CHARLES

(stalactically)

Very good, Miss.

He steps out of the slag heap and moves off.

135 ON JOKER AND HENCHMEN

135

The Henchmen are lugging pails of paint toward the table.

JOKER

Never mind, I brought my own.

Cont.

135 Cont.

135  
Cont.

Joker grabs the pails and begins slopping paint all over the dining room table.

BABY JANE

But, Joker, that's a priceless antique table.

JOKER

(slapping paint)

Out with the old! In with the new!

136 CLOSE ON JOKER

136

as he covers the table with paint. He straightens up and calls to his men.

JOKER

All right, boys. Go to work on it.

137 WIDER ANGLE - INCLUDE HENCHMEN

137

They are now armed with FIRE AXES. They descend on the table and begin HACKING IT TO BITS.

138 TWO SHOT - JOKER AND BABY JANE

138

watching the mayhem, aghast and aghast, respectively.

BABY JANE

They're destroying it!

JOKER

Not destroying, creating. Think of it this way, my dear. You're not losing a table, you're gaining a masterpiece.

BAT SPIN TO:

139 INT. WAYNE HALLWAY OUTSIDE STUDY

139

Bruce is talking to Aunt Harriet.

AUNT HARRIET

I was so worried when I got this ransom note, Bruce. There's no telling what that terrible man might have done.

Cont.

BRUCE

As it turned out he didn't do anything. We were all quite unharmed. And I'm sure Batman is keeping a very close watch on him.

AUNT HARRIET

I hope so.

BRUCE

(moves toward  
study door)

Now, if you'll excuse me, Aunt Harriet. It's the end of the month and I have to... settle some accounts.

AUNT HARRIET

Of course, Bruce.

Bruce ENTERS the study.

140 INT. STUDY

140

Bruce closes the door behind him, moves quickly to Shakespeare, and flips the switch. The doors open and he jumps in to make a solo trip to the Batcave.

141 INT. BATCAVE - DAY

141

Batman arrives and joins Robin and Alfred.

BATMAN

(looking down  
at his chest)

I see you managed to remove the stain, Alfred.

ALFRED

The Batnaphtha finally did the trick, sir.

ROBIN

What about removing the Joker, Batman?

BATMAN

Our first order of business, Robin. We have to anticipate the Joker's next move and be there waiting for him.

Cont.

141 Cont.

141  
Cont.

ROBIN

How can anyone predict what a  
kook like that will do next?

BATMAN

The criminal mind, erratic as  
it is, nevertheless has certain  
characteristic patterns. For  
instance, the Joker has begun  
an artistic caper; I suspect  
he'll continue it.

ROBIN

And he can count on Baby Jane Towser's  
help.

BATMAN

Yes, I'm afraid he's completely  
bamboozled that poor girl, and  
I'm sure he'll try to use her.  
The question is: how?...how?...

BAT SPIN TO:

142 INT. TOWSER DINING ROOM - DAY

142

The dining room table has been chopped into various  
polygonal pieces, which have been set out in a row  
against the wall. Charles is sweeping a small pile  
of SPLINTERS and SAWDUST into a DUSTPAN. Joker is  
showing off his masterpieces to Baby Jane.

JOKER

Think of it, my dear, you can  
tell your grandchildren that  
you witnessed the turning point  
of Twentieth Century art!

BABY JANE

(looks at the  
"works")

But where is it turning to, Joker?

JOKER

Onward and upward, my dear.  
History has been made in this  
room.

(points to painting)

Look at the soul in that one!

(points to another)

Look at the fire!

Cont.

JOKER (Cont.)

(points to another)

And there -- observe the green  
objective correlative!

BABY JANE

I'll rent a gallery for you, Joker.

JOKER

(disdainful)

A gallery? These paintings should  
hang in the Louvre...or at the very  
least, the Gotham City Museum.

BABY JANE

But there's no room in the Gotham City  
Museum. It's already filled up.

JOKER

And with what? Dusty relics of the  
past. Outworn and outmoded. Would  
you think of wearing five year old  
dresses?

BABY JANE

Of course not. They're out of style.

JOKER

Then why dress a museum in five  
hundred year old paintings?

BABY JANE

I see your point. And after all,  
everything else in this country  
yields to progress -- there's no  
reason why Art should escape.

JOKER

Good. Then it's all settled.  
We'll go down there tonight and  
replace those outdated relics  
with my brand new paintings.

BABY JANE

Joker, we can't do that.

JOKER

And why not? Didn't your father  
build the Towser wing of the museum?

BABY JANE

Well, yes, but...

Cont.

JOKER

And didn't they give him a special  
Founder's Key?

BABY JANE

Well, yes...

JOKER

Then it's all settled.  
(she is unconvinced)  
Unless you want your genius to find  
some other inspiration?

BABY JANE

Oh no, Joker. I must always be  
your inspiration.

JOKER

Then get Daddy's key.

BABY JANE

Of course.

BAT SPIN TO:

143 INT. BATCAVE - DAY

143

Batman and Robin.

BATMAN

Alfred should be finished shortly,  
Robin. And we can put our little  
plan into effect.

The Batphone BEEPS. Batman picks it up.

BATMAN

Yes, Commissioner.

INTERCUT:

144 INT. COMMISSIONER GORDON'S OFFICE - CONVERSATION - DAY 144

COMMISSIONER GORDON

The Joker's been too quiet, Batman.  
I'm worried. A whole day and  
nothing's happened.

CHIEF O'HARA

(speaks into phone)

That Larcenous Loony has something  
under his hat besides his head,  
Batman.

BATMAN

I agree, Chief, but Robin and I  
have something in our pockets  
besides our hands.

COMMISSIONER GORDON

Anything I should know about,  
Batman?

BATMAN

I think I'd like to handle this  
myself, Commissioner. Especially  
since the Joker has been spreading  
ugly rumors about me.

COMMISSIONER GORDON

Whatever you think best, Batman.  
No one could believe for a minute  
that you're afraid of that Cackling  
Cutpurse.

BATMAN

Thank you, Commissioner.

145 RESUME BATCAVE - ON BATMAN AND ROBIN

145

Alfred comes INTO SHOT, wearing an ARTIST'S SMOCK and carrying a PALETTE and BRUSHES.

ALFRED

I'm all finished, sir.

BATMAN

Fine, Alfred. Let's have a look.

All three move o.s.

BAT SPIN TO:

146 EXT. GOTHAM CITY MUSUEM - NIGHT (STOCK)

146

NARRATION

(o.s.)

AND THAT NIGHT, AT THE GOTHAM CITY MUSEUM...

147 INT. GOTHAM CITY MUSUEM - ANGLE ON TWO HENCHMEN - NIGHT

147

It is DARK. They remove a painting from the wall. (It is dark enough so we can't see what the painting is.) They cover it carefully with a BLANKET. Then pick it up and move o.s. Now Joker and Baby Jane come INTO SHOT, carrying one of Joker's monstrosities (which is recognizable by its trapezoidal shape). They hang it on the wall in place of the abducted painting.

JOKER

There! Now all the world can see what a genius I am!

BABY JANE

And what an inspiration I am!

JOKER

Of course, my dear.

BABY JANE

What are you going to do with the dusty old relics that used to hang here, Joker?

JOKER

That junk? I'm going to take it out to the city dump and burn it. Now be a good girl and go get another of my masterpieces.

Cont.

148 ANOTHER ANGLE - INCLUDE HENCHMEN

148

The Henchmen are wrestling with a blanket-covered painting. Joker comes up to them.

JOKER

Be careful, you dolts! Those paintings are priceless. How many are left?

HENCHMAN

This is the last of them, Joker.

JOKER

Have you loaded them on the truck?

HENCHMAN

All but this one. Where should we take them?

JOKER

To the last place the Gotham City Police expect us to go...

HENCHMAN

(grins)  
Our old studio!

JOKER

Right. Now get going.

The two Henchmen move off as Baby Jane comes up with another Joker original.

BABY JANE

Here's another masterpiece, Joker. Won't the museum directors be surprised?

JOKER

They'll be overjoyed, my dear.

'BAT SPIN TO:

149 INT. JOKER'S STUDIO - NIGHT

149

Joker's Henchmen are carrying the last of the blanket-covered paintings into Joker's private office, which adjoins the main studio. Joker stands near Baby Jane, who is bound and gagged.

JOKER

Handle them carefully. There's ten million under those blankets.

Cont.

149 Cont.

149  
Cont.

BABY JANE

Gmff!...Smff!...

JOKER

I can't understand you if you mumble, my dear. You're almost as bad as my muse...I could never understand her either.

(moves toward door)

Ah well, art styles change, but felony is always in fashion.

(to henchmen)

Keep an eye on her.

He goes into his office and closes the door.

150 INT. JOKER'S PRIVATE OFFICE - NIGHT

150

Containing a desk and a couple of chairs. The blanketed paintings are piled against one wall. Near the desk are some DRAPES. TWO TELEPHONES are on the desk, one at each side. Joker picks up one of the telephones and dials.

INTERCUT:

151 INT. COMMISSIONER GORDON'S OFFICE - CONVERSATION - NIGHT

151

A small desk light is burning, as Commissioner Gordon and Chief O'Hara snore peacefully on cots near the desk. Phone RINGS. Commissioner Gordon gets up and answers the phone. Chief O'Hara continues to snore peacefully.

COMMISSIONER GORDON

Commissioner's office.

JOKER

Working nights, Commissioner?  
(laughs)

COMMISSIONER GORDON

Joker!

152 ANGLE ON CHIEF O'HARA

152

Even asleep, his vigilant mind hears the clarion call. He sits BOLT UPRIGHT on the cot.

CHIEF O'HARA

Joker!

PAN WITH HIM as he gets up and moves quickly to the desk.

Cont.

JOKER

I've decided to give you a little present, Commissioner, for being so nice to me all these years.

COMMISSIONER GORDON

If you're trying to offer me a bribe, Joker...

JOKER

A bribe? Joker stoop to such an ordinary crime? Ridiculous! No, I intend to present you with the entire Renaissance Art Collection of Gotham City Museum...as a gift.

COMMISSIONER GORDON

Renaissance Art Collection! How did you --

JOKER

Never mind how, Commissioner. I've got it, and I'm giving it to you. Isn't that nice of me? Of course there will be a slight delivery charge: About ten million dollars. Paid within the hour, or I burn the entire collection.

COMMISSIONER GORDON

When Batman gets his hands on you...

JOKER

Batman! That Cowardly Creep?

153 ANGLE PAST JOKER - ON DRAPES

153

He is facing AWAY from them, of course. The drapes open silently to reveal the Caped Crusaders.

JOKER

He's so scared of me he doesn't dare come out of his Batcave.

Batman reaches out and picks up the second phone on Joker's desk.

JOKER

You can forget about help from Batman, Commissioner, and start thinking about my ten million.

Cont.

153 Cont.

153  
Cont.

BATMAN  
(speaks into phone)  
Good evening, Joker.

JOKER  
Oh ho, Batman. So you're on the  
line, too. Hiding out in the  
Commissioner's office, are you?

154 REACTION - COMMISSIONER GORDON AND CHIEF O'HARA 154

They stare at each other in confuddlement.

155 RESUME - JOKER'S OFFICE 155

BATMAN  
I hope you don't mind, Joker.

JOKER  
Just stay indoors, Batboob. I  
catch you outside and I'll beat  
your pointy ears back. You hear?

BATMAN  
Of course, Joker. What's this I  
hear about stolen paintings?

JOKER  
I've got dozens of them, Batman.  
Every one an old master.

156 CLOSE SHOT - BATMAN 156

BATMAN  
You don't say.

157 CLOSE SHOT - JOKER 157

JOKER  
(frowns)  
I do say.

But Batman's tone is too calm for comfort. Joker casts  
a suspicious look toward the paintings.

158 FULL SHOT 158

Carrying the phone receiver with him (long cord), the  
Joker goes over to the blanketed paintings and rips off  
one of the blankets. Underneath is a KINDERGARTEN PAINTING  
(e.g. a stick man, a house with corkscrew smoke, and a  
porcupine sun). Writ large in the bottom corner of the

Cont.

158 Cont.

158  
Cont.

painting is the signature of the artist: ALFRED. Joker  
rips off the other blankets to reveal more of the same.

JOKER

(still speaks  
into phone)

You Caped Clotpoll. You switched  
paintings on me. These are nothing  
but kindergarten drawings.

BATMAN

(into phone)

Naturally. And even a kindergarten  
mind could have anticipated your  
moves, Joker. This caper was even  
more obvious than usual.

JOKER

You can say that on the phone, Batman,  
but if I had you here, I'd pound  
you to a pulp.

Batman HANGS UP his phone.

BATMAN

Start pounding, Joker.

Joker wheels, and drops the phone in shock. Then he bolts  
for the door, but Batman catches him and begins bashing.  
SUPER TITLES OVER as Batman batters.

159 RESUME COMMISSIONER GORDON AND CHIEF O'HARA

159

listening to Joker's YELPS issuing from the receiver.

CHIEF O'HARA

Music to me ears, Commissioner.

COMMISSIONER GORDON

Yes, Chief O'Hara, it's a sweet,  
sweet sound.

160 RESUME - JOKER'S OFFICE

160

Joker's Henchmen burst through the door and engage the Duo.

161 ANGLE ON JOKER

161

on the floor, he crawls toward the door.

- 162 INT. JOKER'S STUDIO 162  
 Joker crawls from the office and pulls the door shut. WE HEAR the sounds of carnage from within.
- JOKER  
 (listening to the slaughter)  
 Horrible, horrible.
- 163 RESUME CHIEF O'HARA AND COMMISSIONER GORDON 163  
 listening to the same slaughter, THROUGH PHONE.
- CHIEF O'HARA  
 (beatific)  
 Beautiful, beautiful.
- 164 RESUME BATFIGHT 164  
 Scrunch, crunch, runch.
- 165 RESUME JOKER 165  
 Joker grabs Baby Jane and pulls her toward the door.
- JOKER  
 I'm getting out of here -- and you're my insurance.
- 166 RESUME BATFIGHT 166  
 Crash, smash, mash. They bring the fight to a close by crowning each of the Henchmen with one of Alfred's paintings. Then they race to the door.
- 167 INT. STUDIO 167  
 Duo emerge and see that the Joker has flown the coop.
- ROBIN  
 He's gone.
- BATMAN  
 Come on. He can't be far.
- 168 EXT. STREET - ANGLE ON JOKERMOBILE - NIGHT 168  
 Joker puts Baby Jane into his vehicle and climbs behind the wheel.

169 TWO SHOT - IN JOKERMOBILE

169

JOKER

I need some quick cash to hide out for a few months. And I'll get it from that rich fink, Bruce Wayne. He probably has a lot of cash lying around, and this will pay him back for queering my kidnap caper this morning.

170 WIDER ANGLE

170

Jokermobile drives off.

171 ANGLE ON DUO

171

They run into the street in time to see the Jokermobile pull away.

ROBIN

There he goes.

BATMAN

(turning)

To the Batmobile!

172 ANGLE ON BATMOBILE

172

Parked on the street nearby. Duo run INTO SHOT and into Batmobile. The turbines roar, and they are off.

173 EXT. ANOTHER STREET

173

The Jokermobile zooms THROUGH SHOT, followed in a few seconds by the Batmobile.

174 EXT. SPEEDING BATMOBILE - NIGHT (PROCESS)

174

ROBIN

This road leads to Wayne Manor, Batman. Do you think that's where the Joker's headed?

BATMAN

It makes sense, Robin. The Joker would like to get back at Bruce Wayne for stopping his kidnap attempt this morning. Besides, he'll need some cash if he plans to hide out for awhile.

(flips switch)

Hang on, Robin. I'm switching on the afterburners.

		61
175	ANGLE ON AFTERBURNERS	175
	They disgorge SPOUTS OF FLAME and the whine of the Bat-turbines grows more shrill.	
176	SPEEDING JOKERMOBILE - NIGHT (PROCESS)	176
	Joker is hunched over the wheel.	
	JOKER	
	If I can just get to the railroad crossing in time, those Caped Creeps will never catch me.	
177	SPEEDING TRAIN - NIGHT (STOCK)	177
	TOOT, TOOT.	
178	EXT. RAILROAD CROSSING - NIGHT	178
	The Jokermobile comes down the road and jounces across the tracks. WE HEAR the train whistle TOOTING frantically.	
179	SPEEDING TRAIN - NIGHT (STOCK)	179
	It zooms PAST CAMERA, and presumably through the crossing.	
180	ANGLE ON BATMOBILE	180
	Screeches to a stop in front of the crossing.	
181	ON DUO - IN BATMOBILE	181
	ROBIN	
	Holy sidetracks, Batman. This will give the Joker a three minute jump on us.	
	BATMAN	
	I know, Robin. But there's no other road to Wayne Manor.	

BAT SPIN TO:

182 INT. WAYNE ENTRANCE HALL - NIGHT

182

WE HEAR the doorbell RING INSISTENTLY, as Alfred goes to the door. He opens it to reveal Joker and Baby Jane, who is still gagged. Joker wields a REVOLVER.

JOKER

Where's Bruce Wayne?

ALFRED

I'm afraid he's out for the evening, sir.

JOKER

(pushes his way  
inside)

Too bad. I'll get my revenge later, right now I'll settle for cash. Where's the safe?

ALFRED

My duties do not include aiding and abetting thievery.

JOKER

(points gun at  
Baby Jane's head)

Oh no? How about aiding and abetting corpses?

ALFRED

I see. Right this way, sir.

He leads Joker down the hall.

183 INT. WAYNE LIVING ROOM

183

Aunt Harriet is knitting. Alfred ENTERS, followed by Joker and Baby Jane.

ALFRED

Please be calm, Mrs. Cooper.

JOKER

Yeah. One peep and I'll blow your head off.

The villain's rudeness converts Aunt Harriet's fright to fight.

AUNT HARRIET

(angry)

Why, you rude bumpkin. What have you done to that poor girl?

Cont.

JOKER  
 (shoves Baby Jane  
 toward Aunt Harriet)  
 Take the stupid girl. She's no  
 good to me any more.  
 (to Alfred)  
 The safe.

ALFRED  
 Right over here, sir.

Aunt Harriet sits Baby Jane down on the sofa and ministers to her. Alfred leads Joker to a picture near the FIRE-PLACE.

184 ANGLE ON JOKER AND ALFRED

184

ALFRED  
 (points to picture)  
 Behind there, sir.

Joker moves the picture aside and Alfred seizes the moment to pick up a POKER from its stand near the fireplace.

JOKER  
 There's no safe here, you --

Alfred swings the poker and knocks the gun from Joker's hand. Joker quickly picks up ANOTHER POKER from the stand and he and Alfred begin FENCING around the room. In contrast to Joker's wild flailing, Alfred's fencing style is cool, precise and elegant.

AUNT HARRIET  
 Be careful, Alfred. The Joker's an  
 arch-criminal.

ALFRED  
 Yes, madam. But he's a rather  
 poor fencer.

JOKER  
 Why you Anglo-fink. I'll smash  
 you to smidgens.

Joker redoubles his efforts, but is inexorably pushed back.

ALFRED  
 May I point out that 'Smidgens' is  
 a juvenile colloquialism which  
 should have no place in even such  
 a poor vocabulary as yours...sir.

Cont.

184 Cont.

184  
Cont.

Alfred now executes his coup de grace and knocks the Joker's poker from his hand. Joker flees from the room, with Alfred in hot (lukewarm, anyway) pursuit.

185 INT. HALL OUTSIDE WAYNE STUDY - NIGHT

185

Joker comes down the hall in flight from Alfred. He sees the study door and dashes inside.

186 INT. WAYNE STUDY - NIGHT

186

Joker dashes across the room and stops NEAR SHAKESPEARE, looking around for egress. As Alfred ENTERS, Joker turns and puts his hand on Shakespeare for support.

JOKER

Stay back. Stay back or I'll...

187 ON JOKER

187

As he takes a step backward, the weight of his hand flips open the Bard's dome.

JOKER

(looks at the key)

What's this, eh?

188 WIDER ANGLE

188

ALFRED

Don't touch that.

JOKER

Oh no?

Joker turns the key and the doors to the Batpoles slide open.

JOKER

Oh ho. A secret passage.

He races across the room, jumps in, slides down one of the poles.

189 ANGLE ON ALFRED

189

Alfred runs over and opens a SMALL (2x2) CONCEALED DOOR in the wall next to the Batpoles. Inside the door is the "EMERGENCY BATPOLE ELEVATOR" control.

190 INSERT - EMERGENCY BATPOLE ELEVATOR CONTROL

190

There are two BUTTONS: UP and DOWN.

- 191 RESUME ALFRED 191  
He pushes the "UP" button.
- 192 ON JOKER - SLIDING DOWN BATPOLE 192  
Down, down, he goes.
- 193 ON BATPOLE ELEVATOR 193  
This is a SMALL, ROUND PLATFORM, designed to move up and down the Batpole which goes through its middle. Underneath it is a square motor housing, which presumably contains a motor. The Batpole Elevator is moving up the Batpole.
- 194 ON COLLISION 194  
Joker descends INTO SHOT FROM ABOVE as the Batpole elevator ascends INTO SHOT FROM BELOW. Joker lands on the elevator platform and zips back UP o.s.
- 195 ON ALFRED AND BATPOLES 195  
The elevator arrives, bearing Joker, and CONTINUES UPWARD, to slam Joker against the TOP OF THE BATCHUTE. Joker is doubled over, pinned like a rolled anchovy between elevator and chute top.
- JOKER  
Help! Get me out of here!
- ALFRED  
As you wish, sir.
- Alfred pushes the "DOWN" button. With a WHOOSH the elevator zips down the Batpole, and the Joker, clutching the pole for dear life, zips after it.
- JOKER  
(disappearing down  
the Batpole)  
Heeeeeelp!
- 196 ANOTHER ANGLE - INCLUDE DOOR 196  
Batman and Robin burst in, and run across the room.
- BATMAN  
(alarmed; looks at  
Batpoles)  
Alfred! What happened?

Cont.

196 Cont.

196  
Cont.

ALFRED

I'm afraid the Joker accidentally tripped the Batpole switch and mistook it for a secret passage.

ROBIN

Then he's down in the Batcave!

ALFRED

He didn't quite make it to the Batcave, Master Robin.

ROBIN

Then where is he?

Alfred turns to the control panel and pushes the "UP" button.

ALFRED

I believe he should be arriving presently.

197 ON JOKER IN BATCHUTE

197

The descending elevator comes to a sudden stop, which throws the Joker to the floor. The elevator now ZOOMS UPWARD o.s.

198 RESUME STUDY

198

Joker has not yet arrived.

BATMAN

Activating the Emergency Batpole Elevator was fast thinking, Alfred.

ALFRED

Thank you, sir.

ROBIN

It's lucky you didn't get around to washing Batman's other costumes, Alfred. Or else Joker would have found himself wearing a Batcostume.

BATMAN

And that would have given the whole thing away, of course.

ALFRED

This is the first time, sir, that I'm glad of having been derelict in my duty.

198 Cont.

198  
Cont.

Now Joker arrives and is scrunched between elevator and chute top, as before.

JOKER

Batman! Robin! Get me off this crazy dumbwaiter. I can't breathe!

BATMAN

(faint smile)

The Joker says he can't breathe, Alfred. Why don't you give him a little breathing space.

ALFRED

(warmly)

A pleasure, sir.

He reaches toward the control.

JOKER

No!

Alfred hits the "DOWN" button. ZIP! And Joker disappears down the Batchute once again.

JOKER

(disappearing)

Heeeeeelp!

BATMAN

We'd better see about Mrs. Cooper and Baby Jane Towser. I take it you can handle the Joker until we return.

ALFRED

I believe the situation is well in hand, sir.

199 INT. WAYNE LIVING ROOM

199

Aunt Harriet has her arm around Baby Jane and is comforting her.

AUNT HARRIET

Now, now, Baby Jane. It wasn't your fault. Anyone could be misled by the Joker's slick talk.

BABY JANE

(tearfully)

But I was so gullible, Mrs. Cooper.

Batman and Robin ENTER.

199 Cont.

199  
Cont.

AUNT HARRIET

Batman and Robin. Thank Heaven  
you're here. Is Alfred all right?

BATMAN

Yes, he's fine, Mrs. --

AUNT HARRIET

Cooper. Harriet Cooper.

BATMAN

Mrs. Cooper. Of course. We've  
met before, but your name slipped  
my mind.

AUNT HARRIET

I don't wonder, Batman. You have  
a great many other things to worry  
about.

BABY JANE

And people like me don't make your  
job any easier, Batman.

BATMAN

You made an honest mistake,  
Baby Jane. No one blames you for  
it.

BABY JANE

I blame myself, Batman. It'll be  
a long time before anyone catches  
me at another art gallery.

ROBIN

It'll be an even longer time for  
the Joker.

AUNT HARRIET

Where is the Joker, by the way?

200 TWO SHOT - DUO

200

ROBIN

(grins)

Right now, Joker's having his ups  
and downs.

BATMAN

(faint smirk)

Yes, you might say that.

201 RESUME ALFRED

201

The elevator brings Joker up as before, and pinions him like a kumquat.

JOKER

Alfred. old pal...have pity.

ALFRED

We Anglo-finks have a long memory  
 (pushes the "DOWN"  
 button)  
 ...sir.

Once again the bottom drops out of Joker's world, and down he goes.

JOKER

(descending)

Heeeeeeeelp!

202 CLOSE ON ALFRED

202

ALFRED

One shouldn't take pleasure in another creature's misfortunes, of course.

(smiles very faintly)

But occasionally one can be forgiven for a slight twinge of satisfaction.

FADE OUT

END OF PART TWO

TAG

FADE IN

203 INT. SOUTHBY GALLERY - DAY 203

Around the walls are hung ALFRED'S KINDERGARTEN PAINTINGS. Several BROWSERS are examining the latest wrinkle in Mother Art's old face.

204 ANGLE ON SOUTHBY, ALFRED, BRUCE AND DICK 204

SOUTHBY

No telling what the public is going to like, you know. Personally, I never understood modern art. I always liked Whistler's Mother.

ALFRED

To tell the truth, so do I.

SOUTHBY

(alarmed)

Shhh. Someone might hear you, and you'd lose a fortune.

BRUCE

Alfred wouldn't lose anything. But it might decrease the proceeds to the Wayne Free Nursery School, to which Alfred is donating his profits.

ALFRED

It was the least I could do, sir. Especially in view of the...ah... nature of the paintings.

SOUTHBY

(looking off)

Excuse me. I think I see a customer ripe for plucking -- I mean -- interested in buying.

He hurries off. Chief O'Hara and Commissioner Gordon come up. They all AD LIB greetings.

COMMISSIONER GORDON

Well, Alfred, it's not everyone who can have his very first efforts displayed at Southby's.

ALFRED

Thank you, sir.

205 ANOTHER ANGLE - INCLUDE PAINTING

205

The painting hangs on the wall near them. It is priced at \$5,000.00.

CHIEF O'HARA

(looks at painting)

And fine efforts they are, too, Alfred.

ALFRED

Do you really like them, sir?

CHIEF O'HARA

(with meretricious warmth)

Oh, indeed I do. They're... they're...masterpieces.

ALFRED

Perhaps you'd like one, sir.

CHIEF O'HARA

(taken aback)

Why...uh...indeed I would. But...

(relieved smile)

I can't afford the price.

ALFRED

(goes to painting)

Oh, that's no obstacle, sir.

(takes painting

from the wall

and gives it to

Chief O'Hara)

Allow me to present you with this one, as a token of my... esteem.

206 ANGLE ON CHIEF O'HARA

206

Chief O'Hara looks down at the painting with a pathetic expression.

CHIEF O'HARA

(very softly;  
to himself)

Mother Machree!

207 REACTIONS - BRUCE, DICK, ALFRED AND COMMISSIONER GORDON 207

Their smiles indicate the measure of their enjoyment.

FADE OUT

THE END