

FIRST DRAFT

BATMAN

THE SANDMAN COMETH

BY

ELLIS ST. JOSEPH

EXECUTIVE PRODUCER

WILLIAM DOZIER

PRODUCER

HOWIE HORWITZ

MAY 25, 1966

GREENWAY PRODUCTIONS

IN ASSOCIATION WITH

TWENTIETH CENTURY - FOX TELEVISION, INC.

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CAST LIST

	<u>SEGMENTS</u>
BATMAN	1 and 2
ROBIN	1 and 2
GORDON	1 and 2
O'HARA	1 and 2
ALFRED	1 and 2
AUNT HARRIET	1 and 2
SANDMAN (DR. SOMNAMBULA)	1 and 2
SLEEPING BEAUTY	1 and 2
NAP	1 and 2
PAUL J. SPAGHETTI	1 and 2
SNOOZE	1 and 2
FLOORWALKER (BIT)	1
BUTLER (BIT)	1 and 2
REVEREND GOODLY	2
A WIFE (BIT)	1
A HUSBAND (BIT)	1
POLICEMAN (BIT)	1
TV REPORTER (BIT)	1
NEGRO LADY (BIT)	1
TWO COPS (NON-SPEAKING)	2
BANK MANAGER (BIT)	2
POLICE SERGEANT (BIT)	2
POLICE CAPTAIN (BIT)	2
NEWSCASTER'S VOICE	1 and 2

SET LIST

INTERIORS:

GORDON'S OFFICE

WAYNE STUDY

WAYNE BREAKFAST ROOM

BATCAVE

SANDMAN'S DISPLAY ROOM

SHOP WINDOW

P.J.'S BEDROOM

P.J.'S ENTRANCE HALL

SMALL ELEVATOR

P.J.'S CELLAR

ELEVATOR SHAFT

SMALL SAFE

BILLBOARD

BATMOBILE

FACTORY ROOM

PHONE BOOTH

SUBWAY CAR

TRUCK DRIVING SEAT

BANK STRONG ROOM

POLICE STATION

CELL

POLICE CAR

P.J.'S LIVING ROOM

SET LIST

EXTERIORS:

DEPARTMENT STORE
DEPARTMENT STORE LEDGE
STREET OUTSIDE SHOPWINDOW
P.J.'S MANSION
P.J.'S MANSION LEDGE
TOP OF GOTHAM STATE BUILDING
MORPHEUS MATTRESS COMPANY
GOTHAM CITY TRUST COMPANY
AUTO DEMOLITION YARD

STOCK:

POLICE PARKING LOT
GOTHAM STATE BUILDING
BATMOBILE
BATCYCLE

"THE SANDMAN COMETH"

TEASER

FADE IN

1 EXT. GOTHAM CITY - VARIOUS SHOTS - NIGHT (STOCK) 1

QUICK CUTS to establish early evening activity in Gotham City. Lighted theatre marquees, swarming taxis, strollers along avenue of elegant shops.

NARRATOR

A balmy evening in Gotham City.
What more pleasant than to stroll
down the Avenue, enjoying the
lighted window displays?

2 EXT. DEPARTMENT STORE SHOPWINDOW - NIGHT 2

PULLING IN on unusually large crowd which has gathered in front of a shopwindow.

NARRATOR

But what advertising stunt has
drawn such a crowd?

CAMERA MOVES THROUGH crowd to show what they are looking at. A luscious young woman (SLEEPING BEAUTY) lies on a bed, sleeping in full view of the spectators. Bedcover extends only to her waist, allowing us to see her lovely curves and diaphanous black nightgown. A sign at the foot of the bed reads: "SLEEPING BEAUTY". A large sign, in the shape of a cloud, reads: "MORPHEUS MATTRESS - LIKE SLEEPING ON A CLOUD".

NARRATOR

Ah, Sleeping Beauty! A tempting
display, indeed!

3 ANGLE ON SPECTATORS 3

A WIFE

My, isn't she lovely? This is the
second day she's been on display.
They say she can sleep round the
clock -- imagine.

HUSBAND

(admiring)
That beautiful -- and never says a
word. I'm imagining!

Wife gives him a reproving look.

4 PAST SPECTATORS, TOWARD WINDOWS

4

A sinister figure (NAP) slips through curtains at rear of window. He is tall, cadaverous, wears black tights from neck to foot, has a dead-white face, and large black circles around his eyes. Oblivious of the spectators, Nap reaches Sleeping Beauty in one catlike stride, and gazes down at her with devouring eyes.

WIFE

Heavens above, who's he? He can't
be part of the display --

Next instant, Nap scoops up Sleeping Beauty (who miraculously remains asleep!) throws her over his shoulder, and reveals in his free hand a small object that looks like a flashlight. He points it at window. It emits a laser beam which quickly cuts a large round hole in the window glass. Carrying Sleeping Beauty, he leaps out of the window, and runs through dismayed crowd. CAMERA PANS to show Nap start climbing a creviced wall like a human fly, his fair victim flung over his shoulder...

5 ANGLE ON CROWD - FEATURING THE SANDMAN

5

with Husband and Wife in b.g. The SANDMAN is a large impressive individual -- a black smoked-glass monocle in one eye, a big unlighted cigar in his mouth, his body enveloped in a greatcoat of thick fur (raccoon would be perfect!) which descends almost to the ground. He can either be totally bald, or have a long mane of streaked leonine hair, depending on the actor who plays him... Like the other spectators, he is gazing up after Nap and his fair victim. But while the others cry out in dismay, the Sandman permits himself a little cruel smile.

CROWD WILDTRACK

Save her! Stop him! Police!
Police!...

A POLICEMAN ENTERS SHOT behind Sandman, addressing Husband and Wife.

POLICEMAN

What's goin' on?
(notices broken
glass)
A robbery, is it?

WIFE

A horrible man all in black -- he
kidnaped Sleeping Beauty!

6 CLOSE SHOT - SANDMAN

6

Turning away, Sandman opens his greatcoat, just enough for us to glimpse that it is lined with pockets containing more lethal gadgets than James Bond's attache case! He chooses one of them -- a crystal grenade. During above, we HEAR o.s. VOICES:

POLICEMAN'S VOICE

(o.s.)

Where'd he go?

HUSBAND'S VOICE

(o.s.)

Up the wall!

POLICEMAN'S VOICE

(o.s.)

Up the what?

WIFE'S VOICE

(o.s.)

The wall! Look, there he is --

7 ANGLING DOWN - TOWARD POLICEMAN, HUSBAND AND WIFE

7

all gazing upward.

HUSBAND

(pointing up)

See him! On the roof now --

8 THEIR P.O.V. - ANGLING UPWARD STEEPLY

8

a sinister sight, indeed! Against the night sky, Nap carrying Sleeping Beauty, runs off along the ledge of adjoining roof with uncanny balance.

9 FEATURING SANDMAN - POLICEMAN, HUSBAND AND WIFE IN B.G. 9

as Policeman draws gun, and aims upward.

POLICEMAN

(shouts)

Stop where you are -- or I'll shoot!

Unobserved, Sandman drops crystal grenade at Policeman's feet. A blinding explosion of light! SCREEN goes WHITE for an instant, then BACK TO SCENE. Policeman and crowd are all rubbing their eyes.

Cont.

WIFE
(looks up again)
They've disappeared!

Policeman blows WHISTLE.

DISSOLVE TO:

10 INT. COMMISSIONER GORDON'S OFFICE - EARLY MORNING 10

COMMISSIONER GORDON sits at his desk, his coat off, shirt collar open. He is drinking coffee, and glances up -- as CHIEF O'HARA ENTERS. Both men look weary, tense.

COMMISSIONER GORDON
Still no lead to the kidnaper or
his accomplice?

CHIEF O'HARA
(shakes head
gloomily)
Vanished like shadows in the night,
sir!

COMMISSIONER GORDON
O'Hara, I'm convinced that we're up
against an arch-criminal --

CHIEF O'HARA
But who?

COMMISSIONER GORDON
(dedicated)
I don't know, but I'll find out. I
won't rest till I do.

He gulps more coffee.

CHIEF O'HARA
Think of yer health, sir. Ye've
been up on the case all night...

COMMISSIONER GORDON
A small price to pay when I think
of what's at stake. If
Sleeping Beauty isn't found, no one
in Gotham City will be able to go to
their beds and sleep in security!

CHIEF O'HARA
But we've already done everything
we can --

Cont.

10 Cont.

10
Cont.

COMMISSIONER GORDON

(rises)

By Hercules, not everything! There's
still one last resort!(goes to red
phone; reverently)

Our Caped Crusader!

CAMERA MOVES IN on Commissioner Gordon as he lifts
plexiglass cover, and jabs at button.

11 INT. BRUCE WAYNE'S STUDY - CLOSE ON BATPHONE - MORNING 11
doing its historic tricks.

NARRATOR

"AND IN WAYNE MANOR, STATELY HOME OF
BRUCE WAYNE AND HIS YOUTHFUL WARD,
DICK GRAYSON..."CAMERA PULLS BACK to INCLUDE ALFRED, the butler, carrying
a breakfast tray, ENTERING from hallway. Balancing tray
with one hand, he picks up receiver with the other.

ALFRED

(into phone)

I'll call him forthwith, sir.

12 INT. WAYNE MANOR BREAKFAST ROOM - MORNING 12

AUNT HARRIET, BRUCE WAYNE and DICK GRAYSON are at the
breakfast table. Aunt Harriet, wearing a morning robe,
is reading the morning paper.

AUNT HARRIET

My, my! I declare...

BRUCE

What's up, Aunt Harriet?

AUNT HARRIET

It's about Paul J. Spaghetti, the
Second Richest Man in the World...She looks up to discover that Bruce and Dick have stopped
eating to listen.

AUNT HARRIET

Eat your breakfast while it's warm,
dears, and I'll read it to you.

Cont.

AUNT HARRIET (Cont.)

(reading aloud)

"Billionaire Paul J. Spaghetti has returned to Gotham City after having lived abroad for several years. As famous for his insomnia, as for his wealth, P.J. -- as he is known to his intimates -- has come in search of a doctor who can make him sleep."

(lowers paper)

Poor man, he hasn't slept in years!

In b.g., Alfred ENTERS with tray, and starts serving coffee -- waiting opportunity to convey message.

DICK

Holy Croesus! How can you call a billionaire poor?

BRUCE

Aunt Harriet is right, Dick. We must always remember that the richest of men may be the poorest in what money can't buy.

DICK

Gosh, I never thought of it that way. I guess, sleep is beyond price.

ALFRED

(coughs -- ahem!)

If I may quote something apt -- ?

As Bruce nods:

ALFRED

"Sleep that knits up the ravell'd sleeve of care,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast..."

BRUCE

(alert to message)

Shakespeare?

ALFRED

(winks)

Precisely, sir!

Cont.

12 Cont.1

12
Cont.1

Bruce and Dick exchange quick glances, jump from table.

BRUCE

Excuse me, Aunt Harriet. But I want to check that quotation --

DICK

Me, too!

They rush OUT.

AUNT HARRIET

(to Alfred)

Fancy those boys preferring Shakespeare to their shirred eggs!

13 INT. BRUCE'S STUDY - MORNING

13

CLOSE ON Shakespeare's bust. In b.g., Bruce and Dick dash into room, and to Batphone.

BRUCE

Yes, Commissioner?

14 INT. COMMISSIONER GORDON'S OFFICE - MORNING

14

Commissioner Gordon on phone. Chief O'Hara standing by.

COMMISSIONER GORDON

An abominable crime, Batman!
Your city needs you!

15 INT. BRUCE'S STUDY - MORNING

15

BRUCE

(into phone)

We're on the way!

He hangs up.

BRUCE

To the Batpoles!

Shakespeare's secret switch is turned, secret panel slides open to reveal Batpoles. Our twosome rush toward them and down.

FADE OUT

END OF TEASER

PART ONE

FADE IN

16 INT. BATCAVE (BATSTOCK) 16

Dynamic Duo appear in costume, dash to Batmobile, jump in, and zoom off...as MAIN TITLES, ETC., are SUPERED.

17 EXT. BATCAVE (BATSTOCK) 17

Batmobile roars OUT, and heads for Gotham City.

18 EXT. POLICE DEPARTMENT PARKING LOT - DAY (STOCK) 18

Batmobile pulls to a screeching stop. The Dynamic Duo jump out, and race up steps of the Police Department Building. HOLD FOR EPISODE TITLE.

BAT SPIN TO:

19 INT. COMMISSIONER GORDON'S OFFICE - DAY 19

Batman, Robin, Commissioner Gordon and Chief O'Hara are in the midst of a tense discussion.

BATMAN

A great crime is like an unsigned masterpiece. One can recognize the hand of the master-criminal from his technique.

COMMISSIONER GORDON

That rules out the Riddler, the Penguin, the Bookworm -- our whole familiar menagerie of miscreants.

CHIEF O'HARA

No wonder we couldn't get anywhere! But then who could it be?

BATMAN

(grimly)
I think I know.

ROBIN

A new criminal?

BATMAN

New only to Gotham City, but old in the ways of crime.

Cont.

BATMAN (Cont.)

(to Gordon and
O'Hara)

Brace yourselves, gentlemen. This bizarre crime reveals the presence in our midst of that arch-fiend -- the Sandman -- and his gang of Sleepwalkers!

COMMISSIONER GORDON

(pales)

The Sandman!

CHIEF O'HARA

Did ye say -- Sleepwalkers?

BATMAN

(nods darkly)

Creatures he has enslaved by turning them into somnambulists.

ROBIN

A bull's-eye, Batman! That explains how the kidnaper escaped up the wall and along that dangerous parapet...

BATMAN

Only a sleepwalker has such contempt of height and gravity -- and the law.

ROBIN

(to Gordon)

And the explosion of blinding light was like sand thrown in everyone's eyes...that proves it!

COMMISSIONER GORDON

(shaken)

I fear you're right, Boy Wonder. But why would the Sandman abduct Sleeping Beauty?

CHIEF O'HARA

Maybe he's fallen in love with her!

BATMAN

No, Chief O'Hara. The Sandman is ice without and steel within...no room for love in his greedy heart.

Cont.

ROBIN

This must be his first step toward
some even more diabolical crime!

COMMISSIONER GORDON

More diabolical? Ah, when I think
of that poor innocent girl in his
clutches -- defenseless and asleep!

He manfully shields his eyes with one hand.

ROBIN

Our first concern must be to rescue
Sleeping Beauty!

BATMAN

Exactly. And if I'm not mistaken,
Sleeping Beauty will lead us to the
Beast.

ROBIN

(to Gordon)

We'll need a photo to identify her.

COMMISSIONER GORDON

I've a better idea.

(consults watch)

Yes -- just in time for the morning
newscast.

(flips on office

TV)

They're bound to feature the
kidnapping --

20 ANGLE ON OFFICE TV SCREEN

20

Batman, Robin, Commissioner Gordon and Chief O'Hara
gather round to watch screen, as it blurs into picture --
of SHOPWINDOW in daytime, showing Sleeping Beauty still
awake, standing beside the bed. She's an eyeful of
alluring curves in her diaphanous nightgown. A TV REPORTER
is interviewing her.

NEWSCASTER'S VOICE

(o.s.)

An advertising stunt culminates in a
dastardly crime! Two days ago, your
TV Reporter interviewed the fair
victim when she first lay down so
trustfully in view of passing
Gothamites...

21 CLOSE ON OFFICE TV SCREEN

21

TV Reporter holds mike, as Sleeping Beauty lies down with seductive gracefulness.

SLEEPING BEAUTY

(with delicious sigh)

Ah, this Morpheus Mattress...

(smiles with
sensuous pleasure)

It's like sleeping on a cloud!

TV REPORTER

But can you relax totally in full view of the public?

SLEEPING BEAUTY

(purring)

Oh, ye-e-s. I can sleep anywhere, anytime.

TV REPORTER

Have you always had this astonishing talent?

Sleeping Beauty half-rises, and shakes her head with big innocent eyes.

SLEEPING BEAUTY

Oh, no! I used to be an insomniac...

TV REPORTER

(astonished)

Really! How did you get over it?

SLEEPING BEAUTY

I owe it all to Dr. Somnambula...

22 INT. SANDMAN'S "DISPLAY ROOM" - DAY

22

Room is filled with innocent-looking furniture (bookcases, liquor cabinets, chairs, couches, etc.) which are really hideaway beds. They are closed now, and you'd never guess. Sandman is looking at a TV set, which CONTINUES the preceding NEWSCAST. Sleeping Beauty, wearing her filmy black nightgown, leans over his shoulder.

NARRATOR

"Meanwhile, in the secret hideout of the abominable Sandman..."

As TITLE FADES:

Cont.

SLEEPING BEAUTY

(on small TV
screen)

I couldn't sleep a wink until
Dr. Somnambula cured me.
Dr. Somnambula can make anyone
sleep...

Sandman CLICKS off set with remote control.

SANDMAN

Perfect! It worked like a dream!
Now everyone in Gotham City will
have heard of Dr. Somnambula, and
no one, not even Batman, suspects
that I shall be Somnambula --

SLEEPING BEAUTY

But suppose Batman finds out,
Master?

SANDMAN

No chance. I'm preparing a long
sleep for the Dynamic Duo.

(rich deep
laughter)

Ho, ho, ho! We'll put them to bed
with a shovel! Ho, ho! Ho, ho,
ho, ho --

BUZZER SOUNDS. They look off.

23

WHAT THEY SEE

23

A large wall placard of Sleeping Beauty, on a cloud. One
of her eyes opens, shuts, opens, shuts -- the effect of a
fetching wink.

24

BACK TO SCENE

24

SANDMAN

It's Nap and Snooze.

He turns the remote control toward the placard, and CLICKS
it. The placard rises, revealing a secret door. Nap and
SNOOZE ENTER, door closing automatically behind them. Nap
and Snooze are alike as two black peas. Both are tall,
cadaverous, dressed in black tights, have dead-white faces
and black circles round their eyes. They speak in hollow
whispers, and never, never smile.

Cont.

24 Cont.

24
Cont.

SANDMAN

Did you carry out my orders to the letter?

NAP AND SNOOZE

(stand stiffly)

Yes, Master!

SANDMAN

Well done, my sleeping partners!

BAT DISSOLVE TO:

25

INT. COMMISSIONER GORDON'S OFFICE - DAY

25

CLOSE ON Commissioner Gordon, phone to ear. He listens with openmouthed astonishment.

COMMISSIONER GORDON

What?... When?

(calls off)

Wait, Batman!

26

WIDER ANGLE

26

to show Dynamic Duo in doorway, halfway out. They stop, turn. Chief O'Hara takes a suspenseful step toward Commissioner Gordon.

COMMISSIONER GORDON

(into phone)

In broad daylight -- and nobody saw it happen?!

(swallows hard)

I'll get back to you.

(hangs up, turns toward others)

Sleeping Beauty has been returned to her shopwindow!

ROBIN

How did they manage it?

COMMISSIONER GORDON

We don't know. She's still sleeping --

CHIEF O'HARA

Thank heavens, she's come to no harm!

Cont.

COMMISSIONER GORDON

(with difficulty)

I agree, our proper reaction to such news should be gratitude for her safety, but -- but --

(suddenly explodes)

What a blow to the image of our Gotham City Police Department! It makes us look ridiculous! A girl is kidnapped, then returned -- under our very noses! What crook will ever respect us again after this highly-publicized prank?

BATMAN

It's no prank, Commissioner. It's something sinister -- with the Sandman behind it!

(to Robin)

Let's see for ourselves...

The Dynamic Duo dash out.

COMMISSIONER GORDON

(calls after them)

Good luck!

(to O'Hara)

Only they can restore the tarnished lustre of our shields!

BAT SPIN TO:

27 EXT. BATMOBILE - DAY (STOCK) 27

Batman and Robin racing along Gotham City streets.

28 EXT. STREET OUTSIDE SHOPWINDOW - DAY 28

Batmobile ROARS up, stops. Batman and Robin jump out, and run toward store's entrance.

BAT WIPE TO:

29 INT. SHOPWINDOW - DAY

29

STORE FLOORWALKER, Batman and Robin emerge through rear curtains.

FLOORWALKER

There she is, just as we found her...

30 WHAT THEY SEE

30

Sleeping Beauty in the bed -- lying on her back, a blissful smile on her lips, her delectable bosom rising and falling with rhythmic cadence of peaceful slumber. One arm is over her waist, the other at her side.

FLOORWALKER'S VOICE

(o.s.)

A blessing she slept through the whole terrible affair!

31 FULL SHOT - INCLUDING NEW GLASS WINDOW

31

Batman studies Sleeping Beauty intently. Robin looks off toward window glass.

ROBIN

(to Floorwalker)

How did they get back in the window?

FLOORWALKER

Very simple -- the glass hadn't been replaced yet.

BATMAN

(thoughtfully)

She seems relaxed and to be breathing regularly...but --

FLOORWALKER

But what, Batman?

BATMAN

I'd better take her pulse.

32 CLOSE SHOT - SLEEPING BEAUTY

32

in f.g., the others standing behind her. Swiftly, Batman reaches for the wrist of the arm lying beside her, gives it one terrific yank, and it comes off from the body! The detached arm remains stiff, and betrays some loose stuffing at its open end.

Cont.

ROBIN

Holy Rip van Winkle! A dummy!

FLOORWALKER

(thunderstruck)

I don't understand! She's still
breathing...

Batman hands the detached arm to the horrified Floorwalker (who has no choice but to accept it!), then with both hands, Batman picks up Sleeping Beauty and heaves her over on her face. Her back is hollow, and reveals a bellows which continues to inflate and deflate!

BATMAN

(pointing)

An electric bellows made to
counterfeit a breathing bosom!

(indicating clue)

I suspected the trick when I
noticed that electric cord
leading under the bed.

ROBIN

She's a decoy meant to lead us off
the track, while Sandman moves
toward his real goal!

BATMAN

You're right, Robin! We've got to
find out what that is, and fast --

The Dynamic Duo dash out through the curtains. The Floorwalker stares after them, still burdened with the lady's limb!

BAT SPIN TO:

33 INT. BATCAVE - CLOSE ON CRIME COMPUTER - DAY

33

as Batman swiftly presses its keys, and Robin watches suspensefully. The Computer is labeled with its name, naturally. It flashes with juke box lights, then gives its answer on a card.

BATMAN

(reads card)

"There is no Dr. Somnambula registered
in this State. Somnambula is an
Italian word meaning sleepwalker."

Cont.

33 Cont.

33
Cont.

ROBIN

Holy Jekyll and Hyde! That means --
Sandman and Dr. Somnambula are the
same!

BATMAN

(quick nod)

Now for a clue to what he's after...

Again, Batman's fingers race over the Computer's keys.
Again, juke box lights, then a card. Batman glances at
it eagerly, then frowns with disappointment.

BATMAN

(reads it)

"More information needed."

ROBIN

(thinks hard)

Did you feed-in everything that
Sleeping Beauty said?

BATMAN

Good idea!

Again, Batman presses keys, lights flash, card drops.
Batman reads it aloud:

BATMAN

"Sandman's intended victim must be
a rich man who cannot sleep."

ROBIN

P.J. Spaghetti -- the Second Richest
Man in the World -- and he suffers
from insomnia! The whole kidnapping
was a ruse to reach him --

BATMAN

(grimly)

And to rob him of more than sleep!

(starts to
Batmobile)

We haven't a second to lose --

Both jump into the cockpit. The Batmobile whirls around,
and blasts off.

34

INT. P.J. SPAGHETTI'S BEDROOM - DAY

34

A sumptuous bedroom on the third floor of a mansion.
P.J. SPAGHETTI sits back, nervous and exhausted, in a

Cont.

34 Cont.

34
Cont.

high-backed regal chair. His large lugubrious eyes are deep wells of sleeplessness. He wears p.j.'s (the reason he's called P.J.), and a rich brocaded robe. The Sandman stands before him, his black monocle trained on P.J. with medical intensity. As usual, the Sandman chews on his big unlit cigar.

P.J.

What a relief you've come, Doctor!
I've been trying to find you ever
since I heard how you cured
Sleeping Beauty...

(clasps hands in
anguished appeal)

Can you really make me sleep?

SANDMAN

I must know a little more about your
case. How long have you been
suffering from insomnia?

P.J.

(pathetically)

Ever since I made my second billion...

SANDMAN

Aha! Very interesting.

P.J.

All night long, I turn and toss,
worrying about my money...

SANDMAN

(steps closer)

I think I can relieve you of that.

P.J.

Oh, if you only could, I'd be
willing to pay anything! A thousand,
five thousand, ten thousand --

P.J. stops abruptly. No rich man is ever carried away
completely. A shrewd calculating look comes into his eyes.

P.J.

How much do you want?

SANDMAN

No fee. I'll feel richly rewarded...
ahem, by doing it in the interest of
science.

35 CLOSE SHOT

35

Be careful, P.J.! He's getting closer!

P.J.

(relieved)

Now I know that I can trust you!
Tell me -- what is the cure? Pills?
Injections?

SANDMAN

(shakes head)

A professional secret.

The Sandman quickly takes the cigar from his mouth, points it at P.J., presses it -- and out of it comes a CLOUD OF SMOKE. (NOTE: Many other Batman episodes have used a squirt of sleeping gas. But since the smoke from Sandman's cigar is the main gimmick of our present episode, it is important that this smoke should appear different and be much more spectacular. I suggest that its COLOR should be MIDNIGHT BLUE -- or PURPLE -- to suggest the dark of night! And instead of a mere squirt, it should be a big cloud that envelops the whole upper-half of its victim, and linger for a second before dissipating.)

36 CLOSER SHOT - P.J.

36

His head and shoulders are enveloped in a lingering cloud of BLUE smoke and P.J. is asleep at last, his eyes closed!

37 CLOSEUP - P.J. AND SANDMAN

37

Leaning forward, the Sandman peers through his black monocle into P.J.'s face. A beat...

SANDMAN

Are you asleep?

P.J.

(in hollow whisper)

Yes, Master!

SANDMAN

(rubs hands with
evil glee)

Where do you keep your financial records?

P.J.

In my -- bedroom -- safe.

Cont.

37 Cont.

37
Cont.

SANDMAN
(a sharp order)
Open it!

P.J. rises, his eyes still closed.

38 CLOSE PANNING SHOT - P.J. AND SANDMAN

38

P.J. moves across the room with the closed eyes of a sleepwalker. The Sandman follows him avidly. HOLD as P.J. reaches a painting of "Sleeping Venus" (or any other painting with the same potent mixture of Sleep and Seductiveness). P.J. presses a secret button. The painting slides back, revealing a wall safe. With closed eyes, P.J. twirls the combination and opens the safe's door!

39 CLOSE ON SAFE

39

P.J. stands beside it with closed eyes and arms hanging limp (and he's going to stand right there for the next few scenes, unmoving, asleep on his feet!). We don't see into the safe, but the Sandman does, and he gasps with greedy delight. Quickly, he reaches in, and brings out a huge ledger marked "FINANCIAL RESOURCES". For a moment, he grips it to his chest like a beloved!

SANDMAN
The world is mine!

Turning abruptly, Sandman speaks directly to P.J. -- who shows no reaction, of course!

SANDMAN
What was yours shall be mine! I'll be the Second Richest Crook in the World! What am I saying? I'll be the Richest!

CAMERA PANS with the Sandman, as, still hugging the ledger to him, he starts toward the window.

SANDMAN
I'll be master of everyone...

Clutching the ledger to him with one arm, the Sandman uses the other to fling open the window. He looks out.

40 WHAT HE SEES

40

Nap and Snooze (like two black shadows -- what else?) are approaching, walking along the narrow ledge of the MANSION'S EXTERIOR with uncanny balance!

41 BACK TO SCENE

41

Nap and Snooze slip through the open window into the room. The Sandman, still clutching the ledger with one arm, points with his other toward the bedroom's entrance door.

SANDMAN

Quick! It won't be long before Batman and Robin are on my trail, and we must delay them! You know what you have to do --

NAP AND SNOOZE

(in chorus)

Yes, Master!

42 ANOTHER ANGLE

42

Nap and Snooze glide across the room, EXIT through hall door.

43 CLOSE SHOT - SANDMAN

43

He hurries to the desk table, and lays the ledger down on it. In b.g., P.J. stands like a wooden Indian.

SANDMAN

(to himself)

The world will be a ball at my feet...

He quickly draws a little camera from his coat-of-a-thousand-pockets; then he opens the ledger, and looks at its first page.

SANDMAN

Oil fields!

He greedily takes a photo of the page -- CLICK! Then hurriedly turns the page, and looks at the next one.

SANDMAN

Diamond mines!

CLICK -- he photographs that page. He turns to the next.

SANDMAN

Cash deposits!

44 EXT. P.J.'S MANSION - DAY

44

The Batmobile races up to a breakneck stop. The Dynamic Duo leap from the cockpit, dash toward the door, ring the bell --

- 45 INT. P.J.'S ENTRANCE HALL - DAY 45
- Skulduggery is taking place behind a column (or could it be behind a statue of the Sleeping Faun?) P.J.'S BUTLER, stripped of his coat, lies unconscious, hog-tied. Nap bends over him, knotting gag. OVER, comes RINGING DOORBELL. Swiftly, Nap slips into the Butler's coat, and goes to answer the door.
- 46 ANGLE ON DOOR 46
- Nap opens it. Batman and Robin hurry in.
- BATMAN
We must see Mr. Spaghetti immediately
-- it's a police emergency!
- For a beat, Nap looks at them with his hollow, black-circled eyes, then whispers:
- NAP
This way, gentlemen.
- 47 MOVING SHOT 47
- as Nap leads the Dynamic Duo to a small elevator, such as one finds in city mansions. Nap presses a button, opening the door. The elevator's interior is barely larger than a vertical coffin.
- NAP
Third floor...
- Batman and Robin squeeze into the elevator, standing side by side.
- 48 INT. ELEVATOR 48
- as Robin stabs third floor button.
- NAP
I'll announce you on the house
phone --
- Nap disappears behind the closing elevator doors. SOUND of ELEVATOR STARTING.
- 49 INT. MANSION'S CELLAR - CLOSE SHOT - SNOOZE 49
- Snooze stands before the closed elevator door. He is gazing up at the lighted floor-register above the door. As the lighted number moves from one to two, Snooze reaches for a nearby electric switch. It is labeled "ELEVATOR SWITCH".

50 INT. ELEVATOR

50

Batman and Robin, standing side by side -- as light goes out! HOLD on BLACK SCREEN.

ROBIN'S VOICE

What's up? It stopped! Think it's a power failure?

BATMAN'S VOICE

No -- a trap.

(a beat)

I thought that butler looked depraved.

ROBIN'S VOICE

Holy Houdini! How do we get out -- ?

BATMAN'S VOICE

First, our Batlights...

(LIGHTS ON AGAIN! To be specific, two pencils of light project from the ear-tips of Batman's Batcap! Exactly like the radar beams of real bats!)

ROBIN

Let's try the emergency bell.

He presses it.

BATMAN

No use. The line's dead...

BAT WIPE TO:

51 INT. P.J.'S BEDROOM - DAY 51

The Sandman avidly CLICKS photo of ledger's last page
As he closes the ledger, Nap and Snooze hasten in through
the hall door.

SANDMAN

(quickly)

Here! Take the camera with you.
I want no evidence --

He hands the camera to Snooze. Wordlessly, Snooze and
Nap hurry to the open window, and climb out.

52 INT. ELEVATOR 52

Batman looks up at the ceiling trap door.

BATMAN

Make a cradle of your hands.

Robin does. Batman steps up on the cradle to reach the
ceiling's trap door. He opens it, climbs through.

53 INT. ELEVATOR SHAFT 53

Crouching above the open trap door, Batman reaches down
through it.

BATMAN

Give me your hands.

In a second, he pulls Robin up through the trap door.

BATMAN

Now for our Batarang!

Robin throws the famous Batarang upward. It catches
firmly -- and they start up, Robin first, Batman close
behind him.

54 INT. ELEVATOR SHAFT (HIGHER UP) - TRICK SHOT 54

The Dynamic Duo climb the vertical wall of the elevator
shaft. With rays of light beaming from Batman's Batears.
this should be a spectacular version of their famous climb.

55 INT. P.J.'S BEDROOM - CLOSE SHOT - DAY 55

of P.J., again sitting in his armchair. He is just waking.
His eyes open, a bit dazed. Blinking, he gazes around.

P.J.

Where am I?

56 WHAT P.J. SEES - PANNING SHOT

56

to show that all appears normal in the room. The window is closed again. The ledger has vanished, and the painting hides the safe again. HOLD on Sandman, standing nearby with a benign smile -- as benign as he can look with his black monocle and infernal cigar.

SANDMAN

You've been in the land of Nod.

57 TWO SHOT - SANDMAN AND P.J.

57

P.J.

(ecstatic)

Oh, how blissful! I feel reborn!
I could go out and make another
million!

(jumps up, all
energy and gratitude)

Dr. Somnambula, you are my salvation.
I want you always at my side --

The door bursts open. The Caped Crusaders rush breathlessly into the room.

ROBIN

We're just in time --

Startled, P.J. turns toward them. The Sandman holds his ground.

P.J.

Batman! Robin! What's the meaning
of this intrusion?

ROBIN

We've come to save you from that
Mephistophelian malefactor!

He points at the Sandman.

P.J.

(taken aback)

Dr. Somnambula?

ROBIN

He's the Sandman!

58 LARGE CLOSEUP - THE SANDMAN

58

His face wears a feline smile of self-assurance. His head doesn't move, but his one visible eye darts from left to right, and again left to right --

Cont.

58 Cont.

58
Cont.

BATMAN'S VOICE

An arch-criminal, sir. I don't know what he's after, but I've a shrewd suspicion -- it's your money.

59 BACK TO SCENE

59

P.J.

Nonsense! He hasn't even charged a fee -- and he's given me my first real sleep in years!!

BATMAN

How do you know what he may have stolen while you were asleep?

(a beat)

Have you a safe in this room?

(as P.J. nods)

Better examine it.

P.J.

I can't believe it.
(incredulously looks at Sandman, then at Batman)

But I'll check it, just to prove to you...

He starts toward the safe.

60 ANOTHER ANGLE

60

as Batman and Robin confront the Sandman. The Sandman's smile is very self-assured, almost smug. In b.g., P.J. moves the painting and opens the safe.

BATMAN

Our first meeting, Sandman. And I trust it will be our last.

SANDMAN

(without losing smile)

You have taken the words out of my mouth.

ROBIN

We know that you kidnapped Sleeping Beauty!

Cont.

60 Cont.

60
Cont.

SANDMAN
(insolently)
What proof have you?

ROBIN
Whatever is missing from that
safe--

P.J.
(in b.g.)
Nothing is missing!

61 CLOSE ON SAFE

61

as P.J. examines it. This time, we can see into it. The ledger is lying there securely. Also, four fat sheaves of bank notes! P.J. takes out the money.

P.J.
I always keep forty thousand on
hand. It's all here--

62 WIDER ANGLE

62

as Batman and Robin ENTER SHOT. Holding cash, P.J. irately turns to them.

P.J.
So much for your scurrilous
suggestions! Dr. Somnambula is
a pearl among doctors -- an
ornament to his profession!

ROBIN
Leaving that money could be a
sly trick--

P.J.
(shouts)
I'll hear no more against the
good doctor!

Robin and Batman exchange look of helpless consternation.

BATMAN
(quietly)
What can we do when the victim
defends the criminal?

63 FULL SHOT

63

Batman and Robin turn around -- to discover that while their backs were turned, the Sandman has vanished.

ROBIN

He's gone!

P.J.

(furious; shrill)

You've driven him away -- and he's my saviour! How shall I ever sleep again?

BATMAN

Quick, Robin. After him --

The Dynamic Duo leg it out of the room. P.J. shouts after them through the open door:

P.J.

I'll report you to Commissioner Gordon for this!

BAT WIPE TO:

64 P.J.'S ENTRANCE HALL - MOVING SHOT - DAY

64

of the Dynamic Duo running in famous matched stride. HOLD as they reach house door. It is open.

ROBIN

He's left! Maybe we can still catch him --

BATMAN

(stopping)

Wait!

Batman looks off. Robin follows his glance. They hear a MUTED GARGLE. It sounds like: "M--m--m--m!"

65 ANOTHER ANGLE

65

to show that the bound and gagged Butler has recovered consciousness, and managed to wriggle into view. His muted gargle is an attempt to attract attention. Batman and Robin hurry to his aid.

BATMAN

(deadpan)

We must always take time to help the unfortunate.

They get the Butler into a sitting position on the floor.

ROBIN

He must be the real Butler!

As Batman unties the gag, Robin notices a large piece of paper pinned on the Butler's chest. Robin takes it off, looks at it.

ROBIN

What's this?

BUTLER

(as gag is
removed)

Dr. Somnambula said it was for you!

ROBIN

(reading it)

"If you want to find Sleeping Beauty,
look for her on a cloud."

(to Batman)

A criminal cryptogram! What on earth
can it mean?

BATMAN

(deeply)

Nothing on earth, Robin. I think
we'll find our answer...in the sky.

BAT SPIN TO:

66 EXT. GOTHAM STATE BUILDING - DAY (STOCK) 66

ANGLING UP to show skyscraper's lofty pinnacle against b.g. of high clouds. If possible, EFFECT of CAMERA ZOOMING UPWARD toward top.

67 EXT. TOP OF GOTHAM STATE BUILDING - DAY 67

A clear morning. Lovely white clouds sailing across the blue sky. We see just a small section of sightseers' platform, on which the famous telescope stands. Like all gadgets in our series, the telescope carries a sign: "TELESCOPIC VIEW OF GOTHAM CITY. 10¢".

Running INTO SHOT, the Dynamic Duo head for the telescope. WIND MACHINE counterfeits the brisk wind at high altitude, blowing their capes out behind them as in original cartoon. Batman glances at telescope's sign, then quickly reaches into his Utility Belt for a dime. He inserts coin in box, then puts his eye to the lens. Robin waits suspensefully, while Batman slowly swivels telescope to tour the city's horizon. Suddenly he catches sight of something, and freezes the telescope, peering through it. Then, with an air of victory, he straightens up, and makes way for Robin.

BATMAN

Look!

Robin eagerly peers through the telescope.

68 WHAT ROBIN SEES THROUGH TELESCOPE - IRIS SHOT 68

A large rooftop billboard on city's outskirts. It is a gigantic cut-out of Sleeping Beauty in her diaphonous nightgown, voluptuously sleeping on a bed of painted clouds. It advertises: "MORPHEUS MATTRESS -- LIKE SLEEPING ON A CLOUD".

69 BACK TO SCENE 69

as Robin excitedly turns to Batman.

ROBIN

The Morpheus Mattress Factory!

BATMAN

(nods crisply)

Let's go!

They dash off.

BAT SPIN TO:

70 INT. BATMOBILE'S COCKPIT - DAY 70
 Batman and Robin are speeding through the city's outskirts.

ROBIN
 It all hangs together -- Morpheus
 Mattresses, Sleeping Beauty, the
 Sandman!
 (as Batman nods)
 But suppose it's a trap?

BATMAN
 We'll have to chance that.

71 EXT. DOORWAY OF MORPHEUS MATTRESS FACTORY - DAY 71
 The Batmobile comes to a high-powered stop. The Dynamic Duo
 leap from the car. Momentarily, they look up at a sign
 above the entrance door.

72 THEIR P.O.V. - THE SIGN - "MORPHEUS HIDE-AWAY BED AND MATTRESS COMPANY" 72

73 CLOSE SHOT - DYNAMIC DUO 73

ROBIN
Hide-away...of course, it's the
 Sandman's hideaway!

BATMAN
 Good thinking, Robin. Let's
 beware -- and be wary.

Warily, they open the door.

74 INT. FACTORY ROOM - MED. FULL SHOT - DAY 74

as Batman and Robin ENTER a large shadowy room. They
 pause to look around. Opposite them, a couple of steps
 lead up to another door. On their right, unseen as yet,
 a third door. To their left, well within view -- the
 long metal table on which mattresses are quilted with
 buttons. This operation is performed by a big machine,
 moving on a ceiling trolley, which shoots down a three-foot
 needle into the mattress to secure its buttons. Eerily, no
 one attends the machine; it is working away by itself.
 Its formidable needle descends with terrible power and
 emits a ground-shaking SOUND: KA-FOOM! KA-FOOM! KA-FOOM!

ROBIN
 It's deserted.

Cont.

74 Cont.

74
Cont.

BATMAN

Even with automation, there
should be someone around to --

Suddenly, Batman breaks off, seeing something OUT of SHOT.
He grips Robin's arm, and points.

75 PAST DYNAMIC DUO - TOWARD SLEEPING BEAUTY

75

as she emerges from door on right. Her eyes are closed,
her arms extended before her in the classic gesture of a
sleepwalker. She is barefoot, and wears only her diaphonous
nightgown. She seems completely unaware of the watching
Duo, as she moves toward them.

ROBIN

(gasps)

Holy Macbeth! It's Sleeping Beauty!

BATMAN

(whispers)

She's walking in her sleep! Sh!

Without daring to stir, Batman and Robin watch -- as
Sleeping Beauty passes right in front of them, then turns
and heads toward steps.

BATMAN

(whispers)

This is our chance. We'll follow
her --

They tiptoe after her.

76 ANGLE ON STEPS

76

Sleeping Beauty moves up the steps, and heads for the
nearby door. Keeping their distance, Batman and Robin
tiptoe behind her.

77 CLOSE ON DOOR

77

which is lettered: "DISPLAY ROOM". Sleeping Beauty lowers
one hand, turns knob and goes out. Door closes behind her.
Almost on her heels, Batman and Robin reach the door, open
it and follow after her.

78 INT. DISPLAY ROOM - DAY

78

It looks as it did before, except that one of its cabinets
has been opened into a hide-away bed. Sleeping Beauty is

Cont.

moving across the room, as Batman and Robin ENTER behind her. They freeze near the door, watching her...as she goes to the bed, lies down with arms crossed on her lovely bosom, and relaxes into innocent slumber!

ROBIN

(whispers)

Let's wake her. She can tell us where Sandman is --

BATMAN

(whispers)

But we must do it gently. One never wakes a sleepwalker abruptly.

They tiptoe cautiously toward her. Suddenly, WHOOSH -- the bed vanishes into the wall with its fair occupant! For an instant, Batman and Robin are rooted in amazement. Then the door slams behind them.

ROBIN

We've got to get her out of there! She's trapped!

BATMAN

(looks toward door)

No, Robin. We are...

Unexpectedly, BANG -- a hide-away bed shoots out from a desk behind them, barely missing them. They jump back and BANG -- another hide-away bed shoots out of a couch, knocking them off balance. As they struggle to rise again, BANG, BANG, BANG -- all the innocent-looking pieces of furniture shoot out of their hide-away beds, trapping our Dynamic Duo in a maze of bedsprings and mattresses! Last of all, a double bed falls down from the wall, and out of the dark void behind it emerge Sandman, Nap and Snooze! Menacingly poised for action, they stand on the bed's mattress, higher than their trapped victims!

ANGLING UP FROM DYNAMIC DUO'S P.O.V.

to show Sandman, flanked by Nap and Snooze.

SANDMAN

(to unseen Duo)

It's bedtime...for both of you!

(to Nap and Snooze)

Get them!

Cont.

79 Cont.

79
Cont.

Swiftly, Sandman reaches inside his many-pocketed coat, and whips out a Korean kriss. Raising its sharp snaky blade overhead, he leads the charge.

80 FULL SHOT

80

With catlike agility, the three villains literally bound over the mattresses and spring upon Batman and Robin. Dynamic Duo fight back, giving battle amid a fury of bursting springs and flying feathers. Batman disarms Sandman of his kriss, but Sandman fights on, cigar clenched between his teeth. As the battle waxes wilder, SUPER in EXPLODING TITLES: "ZING! WHAM! POWIE! OINK!"

81 CLOSE SHOT - BATMAN, SNOOZE AND NAP

81

Valiant Batman tears into his two assailants, but no sooner does he knock the villains down than they bounce back from mattresses again!

82 CLOSE SHOT - ROBIN AND SANDMAN

82

A terrible moment for the Boy Wonder. Sandman ducks one of Robin's blows, takes cigar from his mouth -- and shoots a cloud of somnambulistic smoke at Robin! Instantly, Robin's eyes close, and he freezes into immobility.

SANDMAN

Open your eyes, slave!

ROBIN

(whispers)

Yes, Master.

(opens his eyes)

SANDMAN

(diabolical laugh)

Ho, ho, ho, ho!...

Returning cigar to his lips, the Sandman swiftly moves away.

83 FEATURING BATMAN

83

as he struggles in the combined grips of Nap and Snooze. (NOTE: Batman's back is turned toward Robin, and he is not aware of what has happened to the Boy Wonder!). Sandman ENTERS SHOT. He balefully smiles at Batman, while slowly taking cigar out of his mouth.

Cont.

83 Cont.

83
Cont.

SANDMAN

Relax, Batman.

Sandman blows somnambulistic smoke into Batman's face. Batman's eyes shut, and he slumps in the grips of his captors.

DISSOLVE TO:

84 INT. FACTORY ROOM - DAY

84

SHOOTING UP toward the dread button-stitching machine. It is not working now, but half of its menacing stiletto-like needle points downward. CAMERA ANGLES DOWN to show Batman, below. He has been spread-eagled on a mattress, which lies on the metal stitching table. His wrists and ankles have been firmly roped to the four corner-legs of the table. He wakes, stares upward, starts struggling against his bonds.

SANDMAN'S VOICE

This machine will button you up,
Batman, Forever.

Batman turns his head toward Sandman's voice (TOWARD CAMERA).

85 PAST BATMAN - TOWARD SANDMAN, SLEEPING BEAUTY, NAP AND SNOOZE

85

as Batman discovers them standing beside the table. Sandman is gloating. Sleeping Beauty's eyes are open now, and she is smiling like the Mona Lisa. Nap and Snooze show no expression -- that's the most awful!

SLEEPING BEAUTY

You'll soon be sleeping on a cloud.

BATMAN

(horrified)

Sleeping Beauty! You -- one of
the gang?

Sandman gestures across the table toward unseen person.

SANDMAN

Start the machine!

As Batman turns his head to see who is on the other side:

86 PAST BATMAN - TOWARD ROBIN

86

Batman is dumbstruck to find Robin standing beside him, receiving Sandman's orders. Robin shows no expression. For a beat, he meets Batman's eyes, then half-turns away and presses a wall-button labelled: "STARTER". Almost immediately, we HEAR the machine start making its floor-shaking SOUND of KA-FOOM...KA-FOOM...

BATMAN

You, too, Brutus!

87 FULL ON MATTRESS AND OVERHEAD MACHINE

87

to show three-foot needle plunging down to stitch a button, rising, plunging again...Needle begins planting its buttons at the outermost edge of king-size mattress, methodically working its way nearer and nearer to Batman.

88 ANGLE ON SANDMAN AND SLEEPING BEAUTY

88

SANDMAN

(to Batman)

A pity we can't stay around for the last stitch -- but we have a date with millions of dollars, and it wouldn't do to be late!

(to Sleeping Beauty)

We must hurry.

(turns away)

SLEEPING BEAUTY

(as if saying
good night)

Bye, bye, Batman.

She follows Sandman.

89 PAST BATMAN - TOWARD THE OTHERS

89

Pinioned Batman watches Sandman hurry toward the Display Room door, obediently followed by Sleeping Beauty, Nap, Snooze, and -- oh, deepest blow of all - by Robin! They go OUT.

90 ANGLE ON BATMAN

90

spread-eagled, struggling helplessly against his bonds, while that dreadful three-foot needle stabs down nearer and nearer -- making its floor-shuddering NOISE of KA-FOOM, KA-FOOM. As CAMERA MOVES IN on imperiled Batman, we SUPER EXPLODING TITLES:

Cont.

90 Cont.

90
Cont.

"HAS ROBIN REALLY PUT AN END TO BATMAN?"

"THIS IS THE UNKINDEST CUT OF ALL!"

"BATMAN QUILTED TO A MATTRESS?!"

"ROBIN DOOMED TO A LIFE OF CRIME?!!"

"UNHOLY SMOKE!!!"

"WE MUST WAIT ON PINS AND NEEDLES TO
FIND OUT TOMORROW NIGHT! SAME BAT
TIME! SAME BAT CHANNEL!"

FADE OUT

END OF PART ONE

PART TWO"A STITCH IN TIME"

FADE IN

- | | | |
|-----|--|--|
| 91 | QUICK REPRISE OF PART ONE | 91 |
| | FREEZE-FRAME SHOTS from Part One, NARRATION OVER: | |
| (a) | "A <u>TEMPTING WINDOW DISPLAY!</u> " | Husband and Wife looking at Sleeping Beauty in shopwindow. |
| (b) | "SLEEPING BEAUTY KIDNAPPED!" | Nap, carrying Sleeping Beauty, jumps through broken window. |
| (c) | "A NEW ARCH-CRIMINAL COMETH!" | Sandman dropping flash bomb. |
| (d) | "THE SANDMAN AND HIS GANG OF SLEEPWALKERS!" | Sandman admits Nap and Snooze into Display Room. |
| (e) | "SLEEPING BEAUTY RETURNED!" | Dynamic Duo stopping at door, as amazed Gordon listens at phone. |
| (f) | "A BREATHING DUMMY!" | Batman turns the dummy of Sleeping Beauty upside-down. |
| (g) | "A BILLIONAIRE INSOMNIAC VICTIMIZED BY SANDMAN, ALIAS DR. SOMNAMBULA!" | Sandman blowing somnambulistic smoke at P.J. Spaghetti. |
| (h) | "DYNAMIC DUO TO THE RESCUE!" | Batman and Robin racing in Batmobile. |
| (i) | "CAGED!" | Batman and Robin in elevator as lights go out. |
| (j) | "WHAT'S SANDMAN UP TO?" | Sandman snapping photo of P.J.'s ledger. |
| (k) | "ESCAPE!" | Dynamic Duo climbing elevator shaft on Batarang rope. |
| (l) | "BUT NOTHING'S MISSING!" | P.J. at safe, holding bank notes in his hands. |
| (m) | "A CRIMINAL CRYPTOGRAM!" | Robin takes message from chest of tied-up Butler. |
| (n) | "SOLVED!" | Batman looking through telescope. |

Cont.

91 Cont.

91
Cont.

- (o) "SANDMAN'S HIDEWAY!" Batmobile races up to Morpheus Factory.
- (p) "A DECOY!" Sleeping Beauty vanishing into hide-away bed.
- (q) "TRAPPED!" Heroes and villains battling on opened hide-away beds.
- (r) "ROBIN A SLEEPWALKER!" Sandman blows somnambulistic smoke into Robin's face.
- (s) "BATMAN SPREAD-EAGLED!" Batman spread-eagled on mattress.
- (t) "BETRAYED BY ROBIN!" Robin presses button, starting machine.
- (u) "HORRIBLE! MOST HORRIBLE!" Batman struggling against his bonds, as giant needle stabs down nearer and nearer...

FADE OUT

END OF REPRISE

FADE IN

92 INT. FACTORY ROOM - DAY 92

Continuing action from last FREEZE-FRAME in REPRISE. Batman struggles against ropes; giant needle stabs downward, closer each time. Enough for EPISODE TITLES.

93 INT. DISPLAY ROOM - CLOSE ON ROBIN - DAY 93

standing like a zombie. Sandman ENTERS SHOT, looks at him. (NOTE: Through entire scene, we HEAR KA-FOOM of infernal machine in next room).

SANDMAN

Extend your arms.
(as Robin obeys)
Thumbs together.

Robin brings his extended hands together.

94 ANOTHER ANGLE 94

to INCLUDE Sleeping Beauty, Nap and Snooze.

SANDMAN

(to Nap)
Tie his hands.

Robin stands motionless, as Nap ties his wrists together.

SANDMAN

(watching,
chuckling)
Oh, what an historic day! It
will live in the annals of crime!
Penguin, Riddler, Joker, all
tried to liquidate Batman. They
failed, but I succeeded--
(stops chuckling)
Tie his feet, too.

Snooze starts to tie Robin's ankles. Boastfully, Sandman turns to Sleeping Beauty.

SANDMAN

Now all I have to do is liquidate
Robin, and no evidence will be
left --

SLEEPING BEAUTY

What about the Batmobile? That's
evidence, too.

Cont.

94 Cont.

94
Cont.

SANDMAN

I'll get rid of Robin and Batmobile,
both!

95 CLOSE ON ROBIN

95

His eyes blink dazedly. He looks around, momentarily
confused.

NAP'S VOICE

He's waking, Master.

Robin tries to move, discovers that he's bound.

96 FROM ROBIN'S P.O.V. - SANDMAN

96

SANDMAN

Good! Good! I want him to
enjoy the spectacular end I've
in store for him...

97 TWO SHOT - ROBIN AND SANDMAN

97

Realizing he is helpless, Robin ceases to struggle. He
glares at Sandman in righteous indignation.

ROBIN

Where's Batman?

Sandman answers with rich deep laughter.

ROBIN

What have you done to him?

SANDMAN

It was you who did it, Boy Wonder!
At my command, you pressed the
switch that disposed of him.
What delicious irony -- Batman
killed by Robin!

A beat -- as Robin reacts to the tragic news. One manly
tear wells in Robin's eye.

ROBIN

(in quiet
accusation)
You delight in cruelty, Sandman.

Cont.

SANDMAN

(grinning)

Don't feel too bad, Boy Wonder.
You and Batman will be together
soon again. I'm sending you to join
him on a Batcloud -- ho, ho, ho!

(to Nap and Snooze,
abruptly crisp)

Carry him out to the Batmobile.

Nap and Snooze pick up Robin, as Sandman opens secret door
by remote control. They start OUT.

98 INT. FACTORY ROOM - DAY

98

CLOSE ON Batman, as giant needle misses his head by a
hair's breadth. It is now moving directly toward his bound
hand. Frantically, he struggles harder...pulls, yanks --
and suddenly, just as the needle is about to plunge into
his hand, he squeezes his hand out of its glove. Not an
instant too soon.

99 CLOSEUP - BATMAN'S GLOVE

99

as the needle stabs into it, planting it with a button!

100 BACK TO SCENE

100

Like greased lightning, Batman uses his free hand to draw
Batknife from his Utility Belt, cuts the bonds on his
other hand and feet and leaps from mattress. He pauses
only to cut his glove free from its quilting button.
Donning glove, he runs toward the Display Room Door.

101 INT. DISPLAY ROOM - DAY

101

Batman rushes in, and finds it deserted. He takes his
walkie-talkie from his Utility Belt, and talks into it.

BATMAN

Robin! Robin! Batman to
Robin!...

As he tensely waits for answer:

CUT TO:

102 INT. BATMOBILE'S COCKPIT - DAY 102

Sandman is driving toward city limits. In fur coat, cigar in mouth, he looks like a mogul at the wheel. Robin sits in his usual seat, his hands and feet tied, strapped in by (ah, the irony of it), his safety belt! Sandman glances back over his shoulder.

103 FROM SANDMAN'S P.O.V. 103

The "MORPHEUS MATTRESS COMPANY" truck is tagging close behind. Snooze is driving. Sleeping Beauty sits beside him, Nap on her other side. She waves ahead to unseen Sandman.

104 INT. BATMOBILE'S COCKPIT - DAY 104

Reassured, Sandman drives on. He looks at Robin, laughs triumphantly.

SANDMAN

You thought I didn't get into P.J.'s safe, but I did -- and took the most valuable thing there. Can you guess what? I'll give you a clue! What does a man take without really taking it? There's a riddle for you to figure out while you and your beloved Batmobile are being liquidated...

ROBIN

(a beat -- then
bitterly)
How evil can you get?

SANDMAN

(jubilant)
You'll find out!

105 INT. GLASS PHONE BOOTH - DAY 105

Batman is talking on public phone. Through glass, Morpheus Factory entrance is glimpsed in b.g.

BATMAN

(deeply moved)
Commissioner, I know Robin too well to believe he would ever betray me and embrace a life of crime. I'm convinced that Sandman turned him into a sleepwalker...

106 INT, GORDON'S OFFICE - DAY

106

Gordon on phone. O'Hara listening, close by.

GORDON

(horrified)

We must stop at nothing to
find him! I'll put every man
in the Force on it --

107 PHONE CONVERSATION - INTERCUTTING BETWEEN GORDON
AND BATMAN

107

BATMAN

(dedicated)

I'll find him -- and the Sandman.

(forcefully)

Meanwhile, I want you to give
maximum protection to Paul J. Spaghetti.
Station men inside his house and
out...and above all, don't let
him see a certain Dr. Somnambula!

GORDON

Depend on me, Batman. But why?

BATMAN

I'll explain later! I must get
to the Batcave as fast as
possible----

GORDON

Let me send a police car for
you ---

BATMAN

No. That would take double the
time. Gotham City's Transit Line
is the world's most Rapid!

BAT SPIN TO:

108 INT. SUBWAY CAR

108

Just the small section where Batman is sitting. PASSENGERS
sit on either side of him, taking no notice of his unusual
attire. Train stops. A stout middle-aged NEGRO LADY
ENTERS SHOT, carrying bundles. She stops in front of Batman,
and takes hold of the hanging strap. Batman rises, offers
his seat.

BATMAN

Allow me, Madam.

Cont.

108 Cont.

108
Cont.

Negro Lady accepts his seat with a smile of delighted recognition.

NEGRO LADY

Thank you, Batman!

Batman takes hold of hanging strap, as train ROARS on.

BAT SPIN TO:

109 INT. BATCAVE - CLOSE ON ALFRED - DAY

109

dusting the Batcycle.

BATMAN'S VOICE

Alfred!

ALFRED

(startled, turns)

You gave me a start, sir. I didn't hear the car ---

CAMERA PULLS BACK to INCLUDE Batman, rapidly walking into cave.

ALFRED

Where is it, sir? Where's Master Robin?

BATMAN

Both of them in the clutches of that arch-fiend, the Sandman!

ALFRED

How dreadful! What can we do to rescue them?

BATMAN

There's only one way. The Batmobile Tracking Graph----

110 CLOSE SHOT - BATMOBILE TRACKING GRAPH

110

Batman hastens to it, followed by Alfred. The Graph is labelled with its name, of course! It is a translucent vertical screen with a map of Gotham City on it.

BATMAN

Chances are -- wherever the Batmobile is, Robin is, too.

Cont.

110 Cont.

110
Cont.

Batman jabs the Graph's control button. A small bright light appears on its screen, flashing on and off rapidly.

BATMAN

Thank heaven, the Batmobile's still transmitting its location signals!

111 CLOSEUP - TRACKING SCREEN

111

to show that its little light is moving toward edge of map.

ALFRED'S VOICE

It's moving ---

BATMAN'S VOICE

Fast.

ALFRED'S VOICE

Seems to be heading toward the city limits...

112 BACK TO SCENE

112

BATMAN

Look! It's slowing...it's stopping.

Tracking light stops at City's boundary line.

ALFRED

Whatever could be way out there?

BATMAN

(grimly)

I think I know.

(a beat)

The Auto Demolition Yard!

BAT SPIN TO:

- 113 EXT. AUTO CRUNCHER - DAY (STOCK) 113
 as vast steel compressor descends on a doomed auto with awful CRUNCHING SOUND. It rises, leaving a block of compressed metal!
- 114 EXT. DEMOLITION CONVEYOR BELT - MED. SHOT - DAY 114
 Batmobile is the third car in line to be crunched. Sandman and Sleeping Beauty stand beside it, looking inside.
- 115 CLOSER SHOT 115
 to show Robin in cockpit of Batmobile. Sandman and Sleeping Beauty stand beside him.
- SANDMAN
 (to Robin -
 with relish)
 In a few minutes, you and your beloved Batmobile will be crunched into one single mass of metal. I hope you enjoy your last ride!
 (to Sleeping Beauty)
 Now we must be off to collect our millions...
- SLEEPING BEAUTY
 (vaguely)
 Bye, bye, Robin.
- They go OUT of SHOT. Robin twists his neck, gazing after them.
- 116 FROM ROBIN'S P.O.V. - THE MORPHEUS TRUCK 116
 parked on nearby road. Snooze sits at the wheel. Nap stands outside, watching. Sandman and Sleeping Beauty approach truck. Sandman jumps into its front seat. Nap and Sleeping Beauty disappear inside its van. Truck drives off.
- 117 CLOSE SHOT - ROBIN 117
 in cockpit. SOUND of truck driving off. He quickly turns his head, stares straight ahead. O.s., comes loud CRUNCH! Helplessly, he struggles against his bonds.
- 118 EXT. BATMAN ON BATCYCLE - DAY (STOCK) 118
 ROARING at fantastic speed through city traffic. WIND MACHINE should make his cape extend behind him horizontally.
- NARRATOR
 Gas'er, Batman! Only you can save Robin and the Batmobile!

- 119 EXT. DEMOLITION CONVEYOR BELT - DAY 119
Batmobile moves forward on conveyor. It is now second in line!
- 120 CLOSEUP - ROBIN 120
staring ahead, he redoubles efforts to break free.
- 121 EXT. AUTO CRUNCHER - DAY (STOCK) 121
CRUNCH -- another car is demolished.
- 122 EXT. BATMAN ON BATCYCLE - DAY (STOCK) 122
ROARING toward the outskirts of the city.
- NARRATOR
Faster! Faster, Batman!
- 123 EXT. DEMOLITION CONVEYOR BELT - MED. SHOT - DAY 123
of Batmobile moving up, then stopping. It is now first in line!
- 124 CLOSEUP - ROBIN 124
staring ahead. Sweat breaks out on his forehead. Suddenly, he hears ROAR of approaching motorcycle. He turns his head, looking off with wild incredulous hope.
- 125 WHAT HE SEES 125
Batman races up, stopping short!
- 126 CLOSE SHOT - BATMAN 126
Before he can jump off Batcycle, a loud CRUNCH is HEARD. Not a split second to lose, if Robin is to be saved! Batman swiftly leans toward Batcycle's Control Box on handlebars.
- 127 CLOSEUP - BATCYCLE'S CONTROL BOX 127
Box is labelled: "BATMOBILE REMOTE CONTROL". It contains several buttons and a miniature steering wheel. Batman's gloved finger jabs at one of the buttons.
- 128 PAST BATMAN - TOWARD BATMOBILE 128
Batmobile responds with its famous 180 degree turn, and drives out of the cruncher's jaws!

129 CLOSE SHOT - BATMOBILE

129

stopping beside Batcycle. Batman jumps off, quickly cuts Robin's bonds.

ROBIN

(overjoyed)

Gosh! Thanks, Batman!

(breathes with relief)

They told me that you were dead...

BATMAN

Now they believe both of us are dead, it's our chance to catch them ---

Batman rapidly stows Batcycle in Batmobile's trunk. Robin jumps out to help him.

ROBIN

(while helping)

I know what Sandman was after in P.J.'s safe. He gave me a clue. "What does a man take without really taking it?" The answer can only be -- a photograph!

BATMAN

Of course! But a photograph of what?

ROBIN

The answer to that is in P.J.'s safe! Come on, Batman!

The Dynamic Duo jump into the Batmobile and blast off.

BAT SPIN TO:

130 INT. P.J.'S BEDROOM - DAY

130

P.J. -- wearing p.j.'s and robe, as usual -- is in the midst of a heated argument with Gordon and O'Hara, who are accompanied by TWO COPS.

P.J.

(exploding)

...Go -- go -- all of you!

Dr. Somnambula is my saviour! My only hope of sleep! Batman drove him away and now you want to prevent him from coming back!

Cont.

130 Cont.

130
Cont.

GORDON

Be reasonable, sir! I've come
personally to convince you that
you need police protection ---

P.J.

(shrilly)

I need protection from the police!

131 EXT. P.J.'S MANSION - DAY 131

The Commissioner's car is parked outside the doorway.
The Morpheus truck drives up behind it and stops.

132 INT. TRUCK'S DRIVING SEAT - SANDMAN AND SNOOZE 132

Snooze is at the wheel. Sandman stares ahead.

SANDMAN

The Commission's car?!

(a wicked laugh)

Ho, ho, ho! We'll catch all our
fish in one net!

(gets out of car)

Wait for me around the corner...

133 PANNING SHOT - SANDMAN 133

He hastens toward the cellar entrance and scuttles down
its steps.

134 INT. MANSION'S CELLAR - CLOSE SHOT 134

CLOSE ON cellar window, as Sandman's shadow darkens it.
He opens the window, climbs in, CAMERA FOLLOWING, he
hastens across the dim-lit cellar to a large machine.
It is labelled: "AIR CONDITIONER". Its SOUND indicates
the machine is running. Sandman points his cigar at
its "INTAKE", sprays into it an enormous quantity of
sommambulistic smoke.

135 INT. P.J.'S BEDROOM - CLOSE SHOT 135

of air conditioning vent, as sommambulistic smoke
billows through it. CAMERA PANS with smoke...to show
that everyone has gone to sleep. P.J., Gordon, and both
Cops -- all stand frozen, their eyes closed! CONTINUE
PANNING to HOLD on entrance door, where Sandman stands,
triumphant!

Cont.

135 Cont.

135
Cont.

SANDMAN

(on threshold)

Ah, what a master stroke! P.J. --
the Police of Gotham City -- all of
them asleep, and in my power!

(satanic laughter)

Ho, ho, ho! I came, I saw, I
conquered!

(as cloud of smoke
drifts near him)

I better get fresh air in here...

He takes a deep breath, holds it, ENTERS. CAMERA SWINGS
to show him hurrying toward window.

136 CLOSE SHOT - WINDOW

136

as Sandman flings it open. He stands there and inhales
deeply -- then suddenly, registers shock at something he
sees outside.

SANDMAN

(staggered)

Impossible!

137 FROM SANDMAN'S P.O.V. - BATMOBILE

137

pulling up short behind the Commissioner's car! Batman
and Robin jump out!

138 INT. P.J.'S BEDROOM - SANDMAN AT WINDOW

138

SANDMAN

(appalled)

The Dead Duo! Dynamic as ever!

He steps back, thinking fast.

SANDMAN

But I'll still prevail...

CAMERA FOLLOWING, he hastens to the frozen sleepwalkers.

SANDMAN

Open your eyes!

They obediently open their eyes.

SANDMAN

(to Gordon and O'Hara)

Batman and Robin are dangerous
criminals, counter-agents in the
fight against crime! Arrest them!

138 Cont.

138
Cont.

Quickly, Sandman turns to P.J.

SANDMAN

(to P.J.)

Follow me!

Sandman climbs out through the window. P.J. follows.

139 EXT. NARROW LEDGE OUTSIDE WINDOW - DAY 139

Hugging the wall, Sandman edges along the dangerous ledge. P.J. follows him without holding on -- the uncanny balance of a sleepwalker! They disappear around the corner of the building.

140 INT. P.J.'S BEDROOM - DAY 140

The Dynamic Duo rush into the room, to be confronted by tight group of Gordon, O'Hara and Two Cops.

BATMAN

(looking around)

Where's P.J.?

GORDON

He has escaped your clutches!

As Batman and Robin react in shock, O'Hara raises his fist.

O'HARA

We've found ya out at last -- ye're counter-agents in the fight against crime!

141 CLOSE SHOT - BATMAN AND ROBIN 141

ROBIN

(staring with disbelief)

They seem normal, but...

BATMAN

Look at the dazed expression in their eyes!

ROBIN

(grasps point)

They're sleepwalking!

142 FULL SHOT 142

The police are still standing in a tight group. Gordon points toward the Dynamic Duo.

GORDON

(to Cops)

Arrest them!

Before the Cops can move, Batman whips out his Batarang, and throws it. Swiftly, it encircles the four Policemen in boomerang fashion, its rope winding round and round them, tying them together! With their arms bound to their sides, the imprisoned foursome are unable to draw their weapons. Batman and Robin run toward them.

BATMAN

(knotting rope)

Sorry, Commissioner. But you're having a bad dream, and we want you to sleep tight...

ROBIN

It's for your own good ---

GORDON

You two will pay for this!

O'HARA

(to Duo)

Turncapes, that's what ye are!
Wolves in bat's clothing!

ROBIN

(as Batman
secures knot)

Quick! The safe ---

Batman and Robin hurry toward the safe.

143 ANGLE ON SAFE

143

Robin slides back the painting, revealing safe. Batman takes a small mechanism from his Utility Belt.

BATMAN

We'll use our Audio-Magnetic
Computer to get the combination.

Batman puts tiny computer on combination dial, where it adheres magnetically. Listening closely, Batman turns the dial. We HEAR CLICK -- CLICK --

144 TOWARD POLICE FOURSOME

144

fuming helplessly, as they watch the Dynamic Duo.

Cont.

144 Cont.

144
Cont.

O'HARA
Safecrackin' under our very
eyes! It's downright flagrant!

145 ANGLE ON SAFE

145

as Batman turns dial, and Robin waits suspensefully. A
last CLICK --

BATMAN
We've got it.

Batman opens the safe door, revealing money and ledger
inside.

ROBIN
It must be the ledger!

Batman takes out the ledger, sets it down on the table.

BATMAN
(reading its cover)
P.J.'s Financial Resources!

Batman swiftly turns the pages. He and Robin inspect
them together.

ROBIN
The Sandman must have photographed
its pages. But what was he looking
for ---?

BATMAN
(points to page)
Here it is -- CASH DEPOSITS!
(bends closer to
study figures)
P.J. keeps vast sums of cash to
secure himself against any contingency.
The largest is in P.J.'s own bank, the
Gotham City Trust Company.

Batman points to figure. Robin bends over to read it.

ROBIN
Holy Mammon! Fifty million in cash ---

BATMAN
And in the Sandman's hands, if we
don't stop him!

146 PAST POLICE FOURSOME - TOWARD BATMAN AND ROBIN

146

The tied-up policemen watch helplessly, as the Dynamic Duo
dash out.

147 EXT. BANK - DAY

147

A big GOLD-LETTERED sign reads: "GOTHAM CITY TRUST COMPANY". The Morpheus Mattress truck is parked outside its door!

NARRATOR

Meanwhile, within the impregnable wall of the Gotham City Trust Company ---

148 INT. P.J.'S STRONG ROOM IN BANK

148

SHOOTING TOWARD big metal door, as it is opened by BANK MANAGER. P.J. (in somnambulistic trance) follows close behind.

P.J.

I'm taking out my cash.

MANAGER

Much of it, sir?

P.J.

All of it!

The Manager is startled. He stops, stares around him.

149 PANNING SHOT

149

to show what the Manager sees. Bank notes, bank notes, bank notes -- piled to the ceiling!

150 PAST MANAGER AND P.J. TOWARD SANDMAN, SLEEPING BEAUTY, NAP AND SNOOZE 150

P.J.

(to Sandman
and gang)

Take it out ---

Sandman and gang rush past the rattled Manager. Greedily, they pounce on the bank notes, scoop them up in great armfuls, and start carrying them out. It's obvious they will have to make many trips.

151 INT. P.J.'S BEDROOM - DAY

151

SHOOTING PAST telephone, to show that the tied-up Police Foursome are slowly edging toward the phone. They move clumsily, like a crab with too many legs.

Cont.

151 Cont.

151
Cont.

GORDON

(the rugged
commander)Just a little farther, men...ouch!
(explodes)

O'Hara, you stepped on my foot!

O'HARA

Sorry, Commissioner. I thought
it was me own.

GORDON

(grimly)

Keep going!

They reach the phone. Gordon has worked one hand partly free. He manages to lift the receiver and dial "0". An airy female voice floats up from the phone, saying: "Operator."

GORDON

(roars)

Get me Police Headquarters!

152 EXT. BATMOBILE - DAY (STOCK) 152

Dynamic Duo speeding through heavy traffic.

153 EXT. BANK - DAY 153

A jubilant Sandman stands beside the open rear of the Morpheus truck, superintending its being loaded with bank notes. P.J. stands next to him. Nap, Snooze and Sleeping Beauty are carrying armfuls of cash from bank to truck.

SANDMAN

(to Sleeping Beauty)

Any more?

SLEEPING BEAUTY

This is the last...

SANDMAN

Splendid! You and Nap go in back.

(as they obey)

P.J., come up front with me. You're
still our most valuable asset --
ho,ho,ho!

154 CLOSE SHOT - BATMOBILE 154

Batman and Robin race up, stopping short on the other
side of the bank entrance.

154 Cont.

154
Cont.

ROBIN
(points ahead)
Look!

155 WHAT THEY SEE

155

Morpheus truck parked a few cars length away. Snooze is already at the wheel. P.J. and Sandman are climbing in beside him.

156 BACK TO BATMOBILE

156

BATMAN
Quick!

The Dynamic Duo jump out of cockpit. CLOSE CAMERA MOVES with them, as they run on the sidewalk toward the truck. HOLD ABRUPTLY -- as POLICE SERGEANT erupts into SHOT, pointing portable machine gun at them!

SERGEANT
Don't move!

157 WIDER ANGLE

157

to show Batman and Robin have been stopped in front of the bank's entrance -- from which run out several other POLICEMEN, their guns drawn, and pointing at the Dynamic Duo.

ROBIN
But we're trying to stop a getaway!

SERGEANT
Oh, no! We're stopping the getaway
-- your getaway!

BATMAN
(excitedly)
Officer, there's a criminal in that truck --
(points)
Making off with fifty million!

ROBIN
And kidnapping Paul J. Spaghetti!

SERGEANT
(smugly)
The Commissioner told us what you'd be sayin' --- and not to believe a word of it. You're wanted for safe-cracking, among other more serious charges, and you're coming with us.

- 158 CLOSEUP - SANDMAN 158
- in truck's front seat, looking back through black monocle. He grins with evil glee. Then turns to Snooze.
- SANDMAN
- Step on it!
- 159 BATMAN'S P.O.V. 159
- The Morpheus truck drives off.
- 160 THREE SHOT - BATMAN, ROBIN AND SERGEANT 160
- against b.g. of Policemen. Batman and Robin gaze after the truck despairingly.
- ROBIN
- (groans)
- They got away!
- SERGEANT
- (handcuffing
Batman)
- Sorry it had to be you, Batman.
You used to be a hero to my kids.
They're gonna take this hard...
- 161 INT. SMALL NEIGHBORHOOD POLICE STATION - EVENING 161
- PULLING IN PAST a POLICE CAPTAIN at his desk, concentrating on paperwork, while radio plays MUSIC at his elbow...to HOLD on CLOSE SHOT of Batman and Robin behind bars.
- ROBIN
- (desperately)
- Every minute we're here gives Sandman more time to escape!
We've got to get out ---
(looks off toward
Captain, lowers
his voice)
- Batman, after all the impossible escapes we've managed, it should be a snap to break out of jail. Just a few bars and an iron door ---
- BATMAN
- (firmly)
- No, Robin. We mustn't confuse escaping from criminals with escaping from the law. It must be done legally, or not at all.

Cont.

161 Cont.

161
Cont.

ROBIN
(on tenterhooks)
But if we wait for that ---

Robin breaks off -- interrupted by o.s. radio CHIMING
the hour. He and Batman look off toward it.

RADIO ANNOUNCER'S VOICE
We pause to bring you the seven
o'clock news.
(a beat)
Surprise wedding of Paul J. Spaghetti,
Second Richest Man in the World, to
the glamorous model, Sleeping Beauty...

Batman and Robin exchange galvanized glance.

162 CLOSE SHOT - POLICE CAPTAIN AND RADIO 162

Captain goes on working, as Radio Broadcast continues.

RADIO ANNOUNCER'S VOICE
Reverend Goodly of the Hillside Chapel
announces that he will officiate at
the simple ceremony, which will take
place this evening at the bridegroom's
Gotham City mansion ---

Trying to concentrate, Captain snaps radio off.

163 ANGLE ON CELL 163

as Batman and Robin look at each other in consternation.

ROBIN
So that's what the Sandman was after!
He's too greedy to settle for fifty
million. He wants everything...

BATMAN
Yes! And it would be too suspicious
for P.J. to give him everything, but
perfectly understandable for P.J.
to give it to his wife -- who is in
Sandman's power!

ROBIN
Holy Svengali! We can't let that
happen!

BATMAN
(thinking hard)
I agree...

Cont.

163 Cont.

163
Cont.

Suddenly decisive, Batman strides toward bars.

BATMAN

Captain!

164 WIDER ANGLE - TO INCLUDE CAPTAIN

164

CAPTAIN

What's up?

BATMAN

Tell Commissioner Gordon -- if he comes down here, I'll divulge information that will open his eyes.

CAPTAIN

Ready to sing, are ye?
(picks up phone)
Put me through to the Commissioner...

165 CLOSE TWO SHOT - BATMAN AND ROBIN

165

Batman darts toward rear of cell. Robin follows. Quickly, Batman takes walkie-talkie from his Utility Belt.

BATMAN

(low voice)

Now everything depends on if Alfred is in the Batcave to pick up our signal.

(softly, into walkie-talkie)

Alfred. Alfred. Batman to Alfred...

166 INT. P.J.'S BEDROOM - NIGHT

166

CLOSE ON door, as Sandman opens it slightly, and glimpses P.J.'s Butler outside.

BUTLER

(in hushed voice)

The guests are all seated, and the minister is ready to perform the ceremony, sir.

SANDMAN

(brightly)

The bride and groom will be right down. Thank you.

Sandman closes door in his face, turns jubilantly.

to show Sandman is confronting P.J., Sleeping Beauty, Nap and Snooze. P.J. (in somnambulistic trance), is dressed in striped trousers, cutaway coat, and wears a red rose in his lapel. Sleeping Beauty wears a wedding gown (very like her nightgown), and a floating veil like a cloud. Of course, she carries a bouquet. Nap and Snooze are in their usual black tights, except they have donned white gloves. Sandman is dressed in white tie and tails.

SANDMAN

(to P.J.)

It's time!

Sandman steps close to P.J.

SANDMAN

Let me look at you.

Looks him over as if he were a dummy.

SANDMAN

Very impressive. A bit of dust here --

(flicks it off)

Your rose --

(adjusts it in
buttonhole)

Anything else? Ah, yes --

Sandman points his cigar, blows a whiff of somnambulistic smoke into P.J.'s face.

SANDMAN

Just to make sure you don't wake
up.

(to Nap and Snooze)

Escort the groom downstairs!

Nap, Snooze and P.J. go OUT. Sandman puts on his long, thick fur coat over his formal attire, then turns toward full-length mirror to admire his magnificence.

Sandman adjusts his white tie, black monocle, etc. Sleeping Beauty's reflection is glimpsed behind his.

SANDMAN

(sentimentally)

Oh, if my dear parents had only lived to see this day! They were master-criminals in a modest way... but to do what I've done!

168 Cont.

168
Cont.

SANDMAN (Cont.)

(rising triumph)

Batman and Robin behind bars --
the Police of Gotham asleep on
their feet -- then to wed myself
to P.J.'s billions! After this,
my star will blaze brightest of
all in the criminal firmament!

Sandman blows himself a kiss in the mirror.

169 WIDER ANGLE

169

as Sandman turns to Sleeping Beauty, and offers a
courtly arm.

SANDMAN

Your arm, my dear.

SLEEPING BEAUTY

(takes his arm)

Do I look like a bride?

SANDMAN

The picture of innocence! I could
almost shed a tear to lose you, but
I must remember -- I'm not losing a
daughter, I'm gaining a fortune!

As they move toward the door:

WIPE TO:

170 INT. POLICE STATION - NIGHT

170

CLOSE ON cell bars. Alfred is outside them, Batman and
Robin are inside them. Alfred glances warily behind him,
then surreptitiously hands a small container of Batwake
through the bars to Batman.

ALFRED

(whispers)

The Batwake, sir!

BATMAN

(whispers)

Thank you!

Alfred winks, and immediately hurries off.

171 ANOTHER ANGLE 171

As Alfred hurries out, Gordon and O'Hara are hurrying in! Alfred buries his chin in his cravat and scuttles past. Gordon and O'Hara hasten on without recognizing him.

172 TOWARD CELL BARS 172

Batman and Robin stand close to the bars, as Gordon and O'Hara stride up.

GORDON

(sternly)

So you're ready to make a full confession?

Batman sprays Batwake into Gordon's face.

O'HARA

What --- ?!

O'Hara gets a whiff, himself. Both he and Gordon stiffen, blink their eyes, then -- fully awake -- stare at Batman and Robin in jail!

GORDON

(horrified)

Batman and Robin...what are you doing in jail?!

BATMAN

Let us out and we'll explain ---

GORDON

(shouts off)

Captain, release these prisoners!

SHARP CUT TO:

173 INT. P.J.'S LIVING ROOM 173

MOVING SHOT of Sandman and Sleeping Beauty moving down an aisle -- formed by gilded chairs on which sit admiring SOCIETY GUESTS. In b.g., a LADY ORGANIST plays Wedding March music. CAMERA HOLDS as they reach an improvised altar, banked with flowers. REVEREND GOODLY stands waiting. P.J. is already in place. Nap and Snooze stand as witnesses.

REVEREND GOODLY

Dearly beloved, we are gathered together to join these two in Holy Matrimony...

- 174 EXT. BATMOBILE - NIGHT (STOCK) 174
Batman and Robin speeding toward wedding.
- 175 INT. P.J.'S LIVING ROOM - MED. CLOSEUP - NIGHT 175
of P.J.

I do. P.J.
(hollowly)

BAT SPIN TO:

- 176 EXT. POLICE CAR - NIGHT 176
O'Hara and Policemen racing after Batmobile.
- O'HARA
(to Driver)
Step on it, or we'll lose
Batman!
- 177 INT. P.J.'S LIVING ROOM - MED. CLOSEUP OF SLEEPING BEAUTY - NIGHT 177
- SLEEPING BEAUTY
I do.
- ANGLE WIDENS to INCLUDE Sandman, sighing with billion-dollar relief!
- 178 FULL SHOT - WEDDING GROUP 178
Shooting from behind them, to FEATURE Reverend Goodly.
- REVEREND GOODLY
If there is anyone present who
knows any reason why these two
should not be joined together,
let him speak now or --
- BATMAN'S VOICE
Stop!
- The Wedding Group turn around. They and Reverend Goodly gaze off in amazement toward CAMERA.
- 179 MOVING SHOT - DYNAMIC DUO 179
running in famous matched stride down the aisle.
- 180 CLOSEUP - SANDMAN 180
thunderstruck.
- 181 MED. FULL SHOT - WEDDING GROUP 181
as the Dynamic Duo reach the altar.
- BATMAN
(to Reverend Goodly)
They're asleep!
- REVEREND GOODLY.
(bewildered)
Their eyes are open ---

Cont.

181 Cont.

181
Cont.

BATMAN

I'll prove it to you!

Quickly, Batman sprays Batwake in P.J.'s face! P.J. blinks several times, then looks around in astonishment.

P.J.

What's happening? What's the meaning of this --?

SANDMAN

(overlapping;
shouts to Nap and
Snooze)

Get them!

Suddenly, the wedding turns into a battle royal. Batman and Robin take on Sandman, Nap and Snooze, trading uppercuts for belly punches, etc. Flowers and altar get knocked over. Wedding guests scatter, SCREAMING. Only Sleeping Beauty remains unmoved. SUPER EXPLODING TITLES: "ZAM!" POWIE! OOF! WHING!"

Sandman tries to aim his cigar at Batman, but Batman knocks it out of his hand. Sandman dodges to the floor to retrieve it.

182 ANGLING TOWARD FLOOR

182

As Batman jumps on Sandman before he can retrieve cigar. Desperately, they tussle, rolling over -- each trying to reach the lethal cigar. Batman gets it first, points it and releases a cloud of somnambulistic smoke into Sandman's own face! Sandman ceases to struggle, and his eyes close.

BATMAN

Now will you behave?

SANDMAN

(hollowly)
Yes, Master!

183 WIDE ANGLE

183

as Batman jumps up, joins Robin. They quickly knock out Nap and Snooze. A Police WHISTLE BLOWS.

184 TOWARD DOORWAY

184

O'Hara and Policemen rush in and down the aisle.

185 GROUP SHOT

185

as O'Hara and Policemen reach Batman and Robin. O'Hara glances round at the bodies, debris, etc.

O'HARA

Holy Matrimony! It looks more like a funeral!

BATMAN

Put them to bed behind bars, Chief O'Hara. Tell the Warden to tuck them in securely.

O'HARA

(to Police)
Scoop 'em up, boys.

O'Hara turns to discover Sandman standing like a zombie.

O'HARA

Sandman! You're comin' with me...

Sandman submits obediently as O'Hara handcuffs him.

186 ANOTHER ANGLE

186

As O'Hara starts off with Sandman, they pass Sleeping Beauty.

SLEEPING BEAUTY

(deadpan)
Bye, bye, Sandman.

O'HARA

(to Sleeping Beauty)
It's bye-bye to both of ye!
Ye're not gettin' a ring but
a bracelet ---

He slips other end of Sandman's handcuff on her wrist.

O'HARA

March!

As they march back up the wedding aisle:

FADE OUT

END OF PART TWO

TAG

FADE IN

187 INT. WAYNE MANOR BREAKFAST ROOM - MORNING

187

Another day, another breakfast! Bruce, Dick and Aunt Harriet are gathered around the table. As usual, Aunt Harriet wears a morning robe, and is scanning the morning newspaper. Alfred is serving in b.g.

AUNT HARRIET

(face in paper)

Amazing -- just wonderful ---

BRUCE

What, Aunt Harriet?

AUNT HARRIET

(lowering paper)

-- How quickly Commissioner Gordon caught that wicked Sandman, and saved poor Paul J. Spaghetti.

(with civic pride)

Nobody can say the Gotham City Police Force were asleep on the job!

Bruce and Dick exchange dead-pan glances.

DICK

(changing subject)

Er -- Alfred, may I please have another cup of cocoa?

ALFRED

Yes, Master....

Bruce and Dick jump, then relax with a smile -- as Alfred pours the cocoa.

FADE OUT

THE END