

Applied in opening format?

III

Need at least one full page without B+R

BATMAN

Take out Supered titles

Real belts in Batmobile (this)

"The Purrfect Crime"

Xtra (and news) batmobile stunt - either for thrower, oil slick spreader or some new gimmick -

Catwoman wardrobe + gimmicks?

By: STANLEY RALPH ROSS  
LEE ORGEL

GAC: MARK LICHTMAN

FIRST DRAFT  
12/27/65

Set & cast list

More action? in part I?

SCRIPT NOTES: "The Purrfect Crime" (1st Draft)

wrong!  
↑

X

Scene # 12. Gordon & scene in general gets too leisurely here. After theft of golden cat, delivery of kitten would strike even that bumblehead as instantly relevant. Dialog should be like... GORDON: A kitten! O'HARA: Look! There's a bit of paper under its collar! And so on. / ~~This teaser pretty long, or isn't it? if so, could well do without Felix~~ delivering kitten. Could have been found (the box, I mean) on h.q. steps addressed to Gordon. "It was left by a jumpy little fellow in a tiger-skin shirt! He ~~ran~~ left it and ran before we could catch him!"

X

Sc. 15 Again, reaction not quite adequate. When they see picture of Andrews and cats with one ~~xxx~~ X'd out, should comment right to point. "Mark Andrews, the multimillionaire! Owner of the stolen gold cat!" "One of them X'd out!" etc. / Last line on this page not quite right. It's not that Catwoman is only crook in G.City who'd dare pull stunt like this, the town is full of such braggart thugs. Suggest something like... GORDON: (Grim) Gentlemen... I scented the tracks of a feline predator! O'HARA: You mean...? GORDON: Exactly, Chief O'Hara. The Catwoman! etc etc AS WRITTEN.

wrong

Sc. 20 ~~Cut word "Batman" in Gordon's speech. I think we agreed once, he ~~doesn't~~ shouldn't call our hero "Batman" when we see him dressed as Bruce. Not for any logical reason, just a matter of convention. And add usual phrase: "To the Batpoles!"~~

X

Sc. 23 Should ~~be~~ read "first of the planned robberies." Also, let's not minimize value of swiped statue by calling it "minor theft." Say it's fabulously valuable, would satisfy any normal crook---but ~~with~~ ~~cat~~ to Catwoman and her insatiable greed, would only be an appetizer! / Robin's line a little heavy for him. Should be more like: "Gosh. I wish Mark Andrews was here. I bet he could give us some more dope!" And in walks Andrews.

X

Sc. 24. Andrews' 2nd speech confusing; people may have forgotten that stolen cat was at Museum, not the Fair. Oh nuts, forget that nit-pick. But shouldn't give impression that Andrews' "whole collection" is just this pair of cats; we've said earlier, they're only tiny part of his collection.

Page 11. ~~PAGE MISSING~~ in script sent to me. I hope there is some tiny indication of what Batman is going to do back in Batcave.

Sc. 33 Same comment. Need some indication of what atomic reactor ploy is all about. Saying at least that this is ~~dynamic duo's~~ trick that's gonna lead them to Catwoman's crooked criminal lair.

Sc. 43 Let's INTERCUT with LEO speaking sotto-voce into phone. At least, I have personal aversion to these one-sided conversations, which for me are always obscure. "What times does it close?" for example: I know "it" refers to Fair, but others might not. Also, I'm sure Catwoman would know that already, conversation should be about Dynamic Duo ~~having entered the~~ heading straight for Great Hall of Culture.

Sc. 45 Seems to me we must see Batman spray cat with the aerosol can. I realize that later on he explains to Robin what he did & why, but this just doesn't hold up. Robin CERTAINLY would be in on plan right from its inception, would understand it perfectly. Must rewrite a few lines throughout to make this conform. Earlier in Batcave, Robin's dialog would be worry about whether it's going to harm innocent people. The radioactive gunk. To which Batman would give reassuring answer as he cuts strength of stuff down, might even check it with Geiger gadget. "There. Down to safe level..." etc.

Sc. 56. As ever, I don't think Batman calls Robin "Boy Wonder." And to conform with above, need new dialog here, since Robin MUST know already that idea is to have the cat swiped. Or anyway, that they're prepared for it to be swiped if they don't catch C-woman in act.

Sc. 57. BATAROMETER is surely wrong name for scanning device. Batscanner strikes me as more appropriate.

Sc. 67. I think there should be dialog over this odd activity. Can be cryptic as her stooges query what she's doing, she gives them obscure answers. But must be something.

Sc. 78. Make more of word "catacombs" in last speech on page 24. Like: "You're deep underground. In my CATacombs!" "Very funny." etc. etc. Should think of as many cute word-plays as possible for Catwoman. Like... "Ha-ha. You're about to have a CATastrophe!" Should also be able to work in CATnap. And let her say somewhere that while they're being chewed up by beasts (or whatever) she'll be speeding away in her KITTY-Kar! And that her tiger will give Batman a nice CATnip. I don't think we can have too much of that sort of aimiable nonsense.

- Sc. 79 Catwoman's 2nd speech. Too many "Batman"s in speech. I note this throughout, excessively repetitive use of names in direct discourse. Whack out half of them, huh?
- Sc. 81. This is certainly place for an apposite exclamation by Robin. "Holy pincushion!" or something better. Same in Sc. 84, Dynamic Duo should have brief startled exclamations of some sort.
- Sc. 83. Batman's line. Isn't this pretty faggish?
- Sc. 87. I'm afraid Damon & ~~Fynix~~ Pythias ref is a bit recondite. And to the few who do semi-know it, again it smacks faintly of faggery.
- Sc. 90. Excuse me pointing out obvious, but I assume this up-whooshing effect can be quite easily done by having Robin drop down & then reversing film. I only make this comment because I think effect is very good indeed, & shouldn't be lost.
- Sc. 99. Far too many titles, but this is for you to decide.
- Sc. 101. Here and following. Authors assured me that these tiger-scenes can be easily done with stock & ~~maybe~~ a prop tiger claw, etcetera. This is for Batchief Howie to take up directly with them. I do hope it can be done.
- Sc. 157. Bottom of page. If it's not too much extra bother, might be nice to see Alfred in bed when Batman calls. Wearing antique nightcap.
- Sc. 168. Top page 53. Clarify a bit here. Have Leo say something to effect that they don't need cats any more, they have the map, don't they? To which C-woman replies much as written... That Batman will figure out secret & get map too, be right after them. As I said in ref Sc. 67, there should be further hints much earlier of what Catwoman is up to. Something about treasure that two cats will lead them ~~to~~ to, whereas one would be useless. No fear of tipping audience, I'd play Catwoman's chortling mystification & planning to the hilt. ~~This will~~ Wouldn't mind adding two or three pages to Part One via this stuff, it's probably a little short anyway. We might see her checking old books & maps herself, drawing plans etc etc.
- Sc. 171. Middle page 54. I like joke about area named "Moot Point" so much that I want to hit it even harder. They study cats, find place where markings cross in an "X", check it against map. Then sez Patman: "Exactly! Corresponding to this desolate peninsula on Judge Hardy's estate... Moot Point!" Oh well, I think that's funny! / But aside from that. Author has left out explanation of how markings on cats are connected w/ Cap'n Flanken's treasure. Presumably this is what Batman





TO: HOWIE HORWITZ  
FROM: WHIT ELLSWORTH

1/4/66

Notes on "THE PURRFECT CRIME" (First Draft - Ross, Orgel)

There is enough PROCESS in this script to justify using it, but it can easily be eliminated if you wish, and I will so indicate throughout the script. FAKE PROCESS can be used in the final sequence, since the action takes place on a dark road at night.

By and large I think it's a good script.

~~Page 7~~ When the HOTLINE rings, shouldn't Alfred answer it?

~~Page 9~~ A cultured person like BATMAN wouldn't say "Pleased to make your acquaintance; he'd say "How do you do."

~~Page 10~~ Nor would Andrews say "likewise, I'm sure."

~~Page 11~~ Don't need this PROCESS. If dialogue is necessary at all, play it in BATCAVE in Scene 33

17, 18 As in previous CAT WOMAN script, CW tells the cat what to do. Pretty unbelievable, even in our context. Then having Batman fight an alley cat like a foreador and end up catching it in his cape seems less than heroic. Suggest that CW takes the cat-statue and screams, and that's all. Then Batman arrives to find the knocked-out Robin.

Batman doesn't call Robin "Boy Wonder."

~~20, 21, 22~~ -- None of this PROCESS is necessary. Play it standing still.

~~Page 24~~ How about a P.O.V. shot of the door, with heavy bolts shooting into place as though by magic?

Bottom of page. "Catacombs" aren't merely cellars; they are by definition burial places. Maybe CW calls them catacombs, then Robin points out her mistake, then she chuckles cattily and says: "Ah, but they are going to be burial places. Yours!"

~~Page 30~~ CW's speech: "I'm yours, Batman" definitely has sexual overtones. Should be something like: "If you choose the correct door, you capture me. If you choose the wrong door, the tiger captures you!"

~~Page 35~~ Scene 116 Batman talks to himself. Always awkward.

~~Page 37~~ CW's speeches make her sound like a cannibal. Batman talks to himself again.

Page 42 Scenes 141, 142 This is another of those shots where we have to send an agent into each viewer's home to explain what happened. The mechanics ought to be worked out better beforehand.

Page 45 ~~Scene 149 Instead of PROCESS, play scene before they start off in Batmobile.~~

Page 47 ~~Scene 154 Instead of PROCESS, play this in Batcave in Scene 156~~

Page 48 ~~Batman's first speech. Suggest he say "back" rather than "backside."~~

Page 49 It's amusing to have Alfred arrive so promptly, but of course utterly impossible. He could say he just happened to have this volume on his night table. Not as funny, admittedly, but I think it weakens the show as a whole to do the impossible for the sake of a gag.

Alfred should arrive by BATPOLE.

Page 50 Instead of leaving, faithful Alfred might say that he intends to "keep the vigil" with them.

~~54, 55, 56 The dialogue in this PROCESS sequence could just as well be played in the BATCAVE before they take off.~~

Page 57 Scene 182 This is actually two scenes---a P.O.V. shot and a shot of B&R. The PROCESS can be FAKE PROCESS. Same in 188 and 191.

Page 64 Obviously CW is now dead. If she is, we can't bring her back for another show; if she isn't, she still has the jools and has outwitted B&R after all. Wouldn't it be better to have her drop the jools and be rescued, and have Batman philosophize to her about putting the effort into something honest and useful?

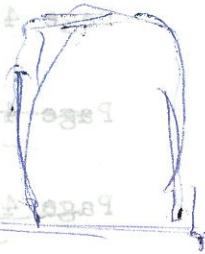
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Page 42 Scenes 141, 142 This is another of those shots where we have to send an agent into each viewer's home to explain what happened. The mechanics ought to be worked out better beforehand.

Page 43 Scene 143 Instead of PROCESS, play scene before they start off in automobile.

Page 44 Scene 144 Instead of PROCESS, play scene before in scene 150

Page 45 Batman's first speech. Suggest he say "back" rather than "backer."



Page 46 It's amusing to have Alfred arrive so promptly, but of course it's impossible. He could say he just happened on the table. Not as funny, admittedly, but I think weakens the show as a whole to do the impossible for the sake of a gag.

Alfred should arrive by RAPTOR.

Page 50 Instead of leaving, faithful Alfred might say that he intends to "keep the vigil" with them.

Page 51, 52, 53 The dialogue in this PROCESS sequence could just as well be played in the BATCAVE before they take off.

Page 57 Scene 188 This is actually two scenes - a P.O.V. shot and a shot of BAR. The PROCESS can be FARE PROCESS. Same in 188 and 191.

Page 64 Obviously GW is now dead. If she is, we can't bring her back for another show; if she isn't, she still has the tools and has outlived her usefulness. Wouldn't it be better to have her drop the tools and be rescued, and have Batman apologize to her about putting the effort into something honest and useful?

\* Catwoman's dress (Get it!) >  
< Have catwoman entrance > not behind desk  
(call Stern Grunberg re Lion + Tiger stock)  
Listen to Herzog's stuff (See notes)

Alfred should be in a place playing chess in living room ✓

No Super titles, only variations

Too many titles, <sup>BATMAN</sup> or variation cut them down

Leave Super + variation over end of part one!

Set list and cast list

Couple of more cat-gimmicks  
(No gun - cut-o-wire tails >

more action in first half

cut lesser down

"The Purrfect Crime"

Batmobile is more of a star, add further gimmicks  
Make like James Bond car Use in part one

Little aerial with wings  
~~Use~~ Use

more action in the middle of part one  
BY: STANLEY RALPH ROSS  
LEE ORGEL

Use the car to get in rather than <sup>Bat</sup> fly  
aerial is <sup>BAT</sup> thing that burns door

try for 12 pages without Batman + Robin  
SAC: MARK LICHTMAN

FIRST DRAFT  
12/27/65

imp scene with museum have Catwoman actually come into force to force combat with Batman

Take every day itens and switch!

ER. Purr

"The Purrfect Crime"

*Cum-ball  
narration*      *In the quiet of the city  
Dager leads*

FADE IN:

1. EXT. LARGE IMPOSING BUILDING - GROUND LEVEL VIEW - NIGHT (Stock)

ESTABLISHING an obviously important structure. (PERHAPS WE CAN USE THE L.A. COUNTY ART MUSEUM OR THE NEW YORK MUSEUM OF NATURAL HISTORY) In b.g. clock is bonging off twelve strokes. A SUPERED TITLE let's us know precisely where we are. It reads: "GOTHAM CITY ART MUSEUM".

DISSOLVE THRU TO:

2. INT. ART MUSEUM - DISPLAY CASE - NIGHT

MS of spotlighted glass display case containing a strange and compelling object d'art: a golden cat sits regally on a velvet pedestal. The cat is a three-sided one with its backside being flat up against the rear of the case. The rest of the room is in semi-darkness. FOOTSTEPS APPROACH from OFF STAGE. A middle-aged GUARD walks by the case from left to right, glances at the haughty feline for just a second, then continues on his appointed rounds. We HEAR a "MEOW" o.s. The Guard walks back, right to left, and stops in front of the case. He peers into the darkness.

GUARD

What's that? Who's there?

We HEAR the cat's "MEOW" again. The Guard crosses back right to left. And we HEAR him "ARGHH" and then the sickening thud a body makes when it kisses a marble floor, face down. CAMERA DOLLIES IN CLOSE to the golden cat who has been sitting there all this time with nary a purr. A GLOVED HAND with a hammer comes into FRAME and smashes the glass case. Nothing happens! Again the hammer strikes, this time with great force. Still no break. The HAND comes out of FRAME for just a second, then in again. This time, just the finger is seen pointing to the glass. And then, what appears to be a sharp steel claw extends from the tip of the finger. It makes a large SCREECHING circle against the glass, then pushes the glass in, then removes the object of its affection. (Obviously this claw is a glass-cutter of no mean capability.)

3. INT. COMMISSIONER GORDON'S OFFICE - DAY

The kindly COMMISSIONER is seated there talking to his trustworthy CHIEF O'HARA. ~~TWO OTHER UNIFORMED OFFICIALS are standing at the ready and observing their superiors.~~

(continued)

## 3. CONTINUED:

GORDON

I know it was valuable, but why would they take only that and leave all those other magnificent treasures?

O'HARA

You got me, Commissioner. ~~There must have been at least half a million in that room.~~

GORDON

Perhaps the guard can shed some light on this.

O'HARA

If he ever regains consciousness.

GORDON

Have they diagnosed whatever it is that caused his coma?

O'HARA

Doc Brinkley over at Gotham City General says he's never seen anything like it before. Must be some new sort of drug.

GORDON

Obviously we are not dealing with your ordinary run-of-the-mill ~~criminal here.~~

## 4. CLOSE UP - GORDON

Gordon's intercom BUZZES. He flips it on.

GORDON

Yes, Bonny.

TURER (O.S. FILTER)

There's a delivery boy here with a package for you, sir.

GORDON

Tell him to leave it, ~~Bonny.~~ *Please.*

TURER (O.S. FILTER)

He insists on delivering it to you personally.

(continued)

## 4. CONTINUED:

GORDON

Oh, very well. Send him in.

## 5. ANGLE ON DOORWAY

Gordon flips off his intercom. The door opens and a very, very short and wiry man walks in, carrying a small package. The man is wearing a tiger-striped shirt, slacks and a stringy-brim hat. This is FELIX. His eyes always move, like a cat's. He's very nervous. Some part of him is always jiggling. He looks as if he's moving when he stands still. He hesitates inside the door.

## 6. ANGLE FAVORING GORDON

GORDON

Come in, come in, young man.

## 7. FAVOR FELIX

FELIX

Are you the, uh, Commissioner?

## 8. ANGLE WIDENS TO COVER FELIX, GORDON AND O'HARA

GORDON

Yes, what do you have there?

FELIX

This is for you.

GORDON

(eyeing his nervousness)

Say, what's wrong with you?

You're as jumpy as a cat.

FELIX

(almost jumping  
out of his shirt)

What??? Oh, yeah, all my friends tell me that. I guess it's just that I've never been a visitor in a Police Station before. Here.

## 9. CLOSE UP - GORDON

He takes the box and Felix, eyes darting left to right like he's watching a Kramer-Gonzalez tennis match, ~~starts~~ **to leave, BACKING OUT**

(continued)

9. CONTINUED:

GORDON

Just one moment, young man.

10. CLOSE UP - FELIX

FELIX

(whirls in fright)

Yeah?

GORDON

Come back here.

11. TWO SHOT - FELIX AND GORDON

Felix walks back to the desk. Gordon hands him a quarter.

GORDON

For you.

Felix leaves in a very big hurry. Gordon looks after Felix for one beat, then:

GORDON

Very strange...he never said  
'thank you'.

O'HARA

Yes, I noticed that, too.

GORDON

(begins to  
unwrap box)

Well, let's see what we have here.

12. CLOSE UP - GORDON

He removes the wrappings, opens the box. He's startled by what's inside and brings out the cutest little pussy-cat you ever did see, black, wearing rhinestone collar; (what else with basic black).

GORDON

HMMMMM, why would anyone want to  
send me a kitten?

O'HARA

(sees a slip of paper  
under the cat's collar)Perhaps the answer lies under her  
collar, Commissioner.

(continued)

## 12. CONTINUED:

Gordon notes the paper under the cat's collar, removes it, then ~~hands the cat to one of the INSPECTORS who has been standing by.~~

GORDON

~~See that the cat is properly fed, Beatty.~~

BEATTY

~~Will do, sir.~~

~~Beatty leaves with the cat in hand. Gordon unfolds the paper.~~

TO O'HARA

## 13. TWO SHOT - GORDON AND O'HARA

O'HARA

~~What does it say, sir?~~

GORDON

Hmmmm. It's a clipping from a newspaper. Here, what do you make of this?

O'Hara leans over to look at the clipping. Gordon smooths it out on the desk.

## 14. INSERT SHOT - NEWSPAPER CLIPPING

Photo shows MARK ANDREWS holding two cat statues. (The same as seen earlier). One is Xed out.

## 15. TWO SHOT - GORDON AND O'HARA

O'HARA

That's Mark Andrews, the multi-millionaire.

GORDON

And those two cats are only a small part of his priceless collection.

O'HARA

One was on loan to the Museum and the other is at the Gotham City Fair.

GORDON

Who is the only criminal in Gotham who would dare pull off a stunt like this and then throw it in our faces?

(continued)

15. CONTINUED:

O'HARA

You mean...

16. FAVORING GORDON

GORDON

Exactly. The Catwoman. The whole thing fits together, doesn't it, O'Hara? The little kitten, that jumpy man with the tiger-skin shirt...

O'HARA

(starts to move to door)

Of course! I'll see if I can still catch him.

GORDON

Never mind, O'Hara. He's probably halfway back to wherever he came from by now. No, I'm afraid this calls for more drastic methods.

Gordon rises and walks to the Batphone, CAMERA PANNING HIM. The two follow him.

O'HARA

You're right, Commissioner Gordon! It's our only hope.

GORDON

Oh yes, ordinary criminals are easy and predictable enough, O'Hara, but when dealing with a Super-Criminal, you must fight with a Super-Detective. I don't know who is behind that mask and I don't care, O'Hara. All I know is that the masked manhunter has made Gotham City a better place to live in.

DISSOLVE TO:

17. INT. WAYNE MANOR - BRUCE'S STUDY - TWO SHOT - DAY

BRUCE and DICK are playing a game of three-dimensional chess. This remarkable pasttime is accomplished on eight levels, with clear plastic boards stacked on top of each other and enough space between them to reach in and move. Bruce makes his move as he speaks.

(continued)

17. CONTINUED:

BRUCE

It's actually quite rudimentary, Dick. But you have to think at least fourteen moves ahead. For example, bishop to king's four... sixth level...and Check!

DICK

Holy Reshevsky! You did it again. Gosh, Bruce, I think I'll just stick to my Latin crossword puzzles.

18. INSERT SHOT - BATPHONE

The Batphone BEEPS and does all the things for which it is so justly famous.

19. BACK TO SCENE

Bruce tenses. All thought of playful competition are gone. When the Batphone beeps Bruce moves quickly across the room. CAMERA FOLLOWING, and so does Dick. Bruce picks up the phone.

BRUCE

Yes, Commissioner ~~Gordon?~~

20. INT. GORDON'S OFFICE - CLOSE GORDON ON PHONE

GORDON

Batman, I have dreadful news. The Catwoman is on the prowl again.

21. BACK TO BRUCE'S STUDY

BRUCE

We'll be right there!

He hangs up the phone, turns to Dick.

DICK

What is it, Bruce?

BRUCE

That felonious feline is back in town. Let's go!

*Bruce talks square and never clever, funny or alliteratively!*

*to The Batpoles!*

(continued)

21. CONTINUED:

Bruce activates the secret switch inside Shakespeare's dome. The secret panel slides back revealing the Batpoles. Bruce and Dick dash to them.

*MAIN TITLES HERE*

22. FOOTAGE - AS IN PILOT

Bruce and Dick slide down to Batcave, emerge costumed as the DYNAMIC DUO, race to the Batmobile under ~~MAIN TITLES~~ and we're off on another adventure in the thrilling lives of BATMAN and ROBIN!

*EPISODE TITLES*

FADE OUT

END OF TEASER

*At least 2 1/2 or 3 pages pro long*

ACT ONE

FADE IN:

23. INT. GORDON'S OFFICE - DAY  
Batman, Robin, Gordon and O'Hara are in the midst of their discussion. Gordon is showing Batman the clipping.

GORDON  
And we believe that this is just the first of the robberies.

BATMAN  
Good thinking, Commissioner. Obviously Catwoman would not be satisfied with such a minor theft.

GORDON  
What do you make of the clipping, Batman?

BATMAN  
There is a great deal of hidden significance in just one of the cats being crossed out.

ROBIN  
Maybe Mark Andrews could help us with some additional information.

24. DOORWAY  
MARK ANDREWS walks in through the open door. He is a large, florid man with the exaggerated style of a man who is accustomed to having his own way. Mark Andrews speaks in exclamation points!!!!

ANDREWS  
I certainly can.

He WALKS INTO SCENE.

~~ROBIN~~ ~~GORDON~~  
Batman... The Boy Wonder, Robin... this is Mark Andrews. We called him to come down to headquarters.

BATMAN  
(extends his hand)  
~~Pleased to make your acquaintance,~~  
Mr. Andrews.

(continued)

## 24. CONTINUED:

Andrews takes Batman's hand and shakes it vigorously.

ANDREWS

Likewise, I'm sure. I've followed your exploits for years. Nice meeting you, too, Robin.

Robin nods hello and Batman continues.

BATMAN

The clipping indicates that there are two golden cats.

ANDREWS

The second one is at the Gotham City Fair. I wouldn't lend any- *one institution*  
~~body~~ my whole collection at one time...insurance, you know.

BATMAN

Yes, I understand. Tell me. How much longer will it be on display at the fair?

ANDREWS

Until this evening.

ROBIN

So if Catwoman is going to steal that one, she'll do it tonight!

BATMAN

Correct, Robin. We've no time to lose.

GORDON

Do you want extra police protection?

## 25. FAVORING BATMAN

BATMAN

Without casting any aspersions, Commissioner, I think we might be able to best operate with just Robin and myself. Any large contingent of officers might create unnecessary confusion.

GORDON

Whatever you say, Batman. I know it'll be safe with you on the job.

BATMAN

Let's go, Robin!

26. ON BATMAN AND ROBIN  
CAMERA FOLLOWS as they move out of the office fast.  
Gordon, Andrews, and O'Hara look after them in admiration.

ANDREWS  
I'll feel better knowing Batman  
and Robin are there.

GORDON  
(deliberately)  
We all will, Mr. Andrews. We  
all will.

EAT WIPE TO:

27. ~~EXT. BATMOBILE - DAY~~  
~~as it speeds along the road.~~

← PARKING LOT

28. INT. BATMOBILE - (PROCESS) - DAY  
Batman is driving and Robin is pondering.  
ABOUT TO START

ROBIN  
It just doesn't sound right, Batman.

BATMAN  
(knowingly)  
Too easy, is it, Robin? First the  
cat at the museum, then the cat at  
the fair, then...

ROBIN  
Then? Then?

BATMAN  
The rest of the Andrew's collection!

ROBIN  
Holy trickery!...You're right, but I  
still don't understand why Catwoman  
would tell us what she's planning.

FAST CUT TO:

29. INT. CATWOMAN'S LAIR - HER OFFICE - DAY  
A feline festooned room. Catwoman is seated behind her  
ornate desk and is addressing two of her yeggs: Felix and  
LEO. On the desk are two pedestals. One is occupied  
by the cat seen earlier. The other is empty, awaiting  
the cat's mate. Felix is the little nervous man seen  
earlier. Leo is a seven foot giant. There are two others  
in b.g. They are silent.

*Batbelts*  
*eliminate process*  
*Where is it?*

*If we're introducing the character  
here for 1st time, we  
should give her dramatic  
entrance*  
(continued)

29. CONTINUED:

CATWOMAN

Because if they swallow this bait I will be rid of the dynamic duo once and for all.

LEO

But do you think we'll be able to handle Batman and Robin?

FELIX

Others have tried and failed.

30. TIGHT ON CATWOMAN

She stands and snaps a whip that she has on the desk. They cower.

CATWOMAN

(annoyed)

I am not like the others. I am the Catwoman. And don't you forget it!

LEO

(contrite)

I'm sorry, Catwoman. I didn't mean to step on your paw.

CATWOMAN

Just remember this, once we get that other cat, untold riches will be ours. Now, each of you know what you have to do...do it!

*They're probably sent her up the river in the past - she's sure she can outsmart them this time - also probably wants revenge!*

*Why?*

FAST CUT TO:

31. EXT. BATMOBILE - (STOCK)  
as it zooms into Batcave.

32. INT. BATCAVE  
as Batmobile comes in. Alfred is in the Batcave, tidying it up. The powerful Batmobile comes to a stop and Batman and Robin leap out.

33. FAVOR ALFRED

ALFRED

Good afternoon, gentlemen. Mrs. Cooper asked me to inquire if dinner will be at the accustomed time. She's prepared your favorite this evening...trout almondine.

(continued)

33. CONTINUED:

BATMAN

Please convey our regrets, Alfred,  
but we have bigger fish to fry tonight.

ALFRED

Trouble, sir?

BATMAN

Catwoman has unsheathed her claws again.

ALFRED

Tsk, tsk, will they never learn?

ROBIN

We're gonna fix that Catwoman this time.

BATMAN

Start the reactor, Robin. Time is of  
the essence.

*This dial - - is  
around as is  
Alfred Hammett knows  
B + R  
They're*

*The  
reactor recharges  
batmobile !!!*

34. ON ROBIN  
as he walks to the console and flips a switch.

35. ON REACTOR  
as it glows on. (Stock if available). CAMERA PANS BACK  
to console as Batman and Alfred move in to it. Batman  
now has a beaker in his hand and he is pouring some fluid  
into a test-tube.

ROBIN

Batman, all systems on the reactor  
are 'go'.

BATMAN

Good, the solution is ready. Increase  
the power to 17,000.

ROBIN

(doing this)

Power to 17,000.

BATMAN

What's the neutron count?

ROBIN

(reading dial)

Forty-seven and holding.

BATMAN

Perfect. Alfred, attach a pressure  
can to the output.

36. **CLOSE ON ALFRED**  
as he takes an aerosol can and attaches it to a small tube at the side of the reactor.

ALFRED

Done, sir.

BATMAN

Fine! Robin, are the Atomic coordinates correct?

ROBIN

Right on the button, Batman!

BATMAN

~~Good, one degree too many or too little and nuclear fission might result.~~

37. **ON BATMAN**  
as he pours the test-tube of fluid into a funnel at the other side of the reactor.

38. **INSERT SHOT - REACTOR**  
The marvelous machine begins to beep, burp and bellow for twelve seconds. Batman checks the time on his stopwatch.

BATMAN

Power off!

Robin pulls the masterswitch down. Machine stops, except for a hissing sound which emanates from the can. The three of them watch this as the can glows. Hissing sound stops. Batman removes it with a pair of tongs and puts it into a small vat of solution. CAMERA FOLLOWS HIM and so do Robin and Alfred. When Batman puts it into the vat, smoke arises. (Dry ice.)

BATMAN

There, this will neutralize the dangerous radio-activity and allow just enough emission for our purposes.

ROBIN

Holy Einstein, Batman. You sure do know your atomic chemistry.

BATMAN

When dealing with powerful forces, Robin, one can never be too knowledgeable. Now, let's go!

*What are they doing?*

39. ON BATMAN AND ROBIN  
as they leap into the Batmobile and start out of the cave.
40. STANDARD BAT FOOTAGE  
as Batmobile pulls out of cave and onto road.

~~SUPER TITLE: "PLOT AND COUNTERPLOT.  
WHO SHALL PREVAIL?"~~

BAT DISSOLVE TO: ?

41. EXT. GOTHAM CITY FAIR BUILDING - LATE AFTERNOON  
Sign on building reads: "GOTHAM CITY FAIR"
42. EXT. TICKET BOOTH - DAY  
LS of line of people waiting to get in. Batman and Robin are about to take their place at the end of the line (about five people precede them). They hear the TICKET TAKER yell for them.

TICKET TAKER (O.S.)

Batman! Robin! This way, please.

CAMERA FOLLOWS Batman and Robin as they walk to the head of the line. We now see who the Ticket Taker is: Leo, the Catwoman's giant henchman.

LEO

No need for you to wait in line, Batman. You're probably here on official business, aren't you?

BATMAN

I'd rather not say.

(beat)

~~How much for one adult and one junior?~~

LEO

(as he tears tickets)

That's two dollars all together.

Batman removes two singles from his belt and hands it to Leo. He and Robin pass through the gate. CAMERA STAYS ON LEO. He reaches under the counter and picks up a Porta-Phone.

CUT TO:

43. INT. CATWOMAN'S OFFICE IN HER LAIR  
Felix is here. MS as she is seated behind the desk. A telephone that looks like a sleeping cat PURRS. She picks it up.

CATWOMAN

Yes?...Good! What time does it close...? Fine.

She replaces the receiver.

44. TWO SHOT - CATWOMAN AND FELIX

CATWOMAN

(smiles)

It's going purrfectly.

FELIX

I don't like it, Catwoman. Dealing with Batman and Robin makes me nervous.

CATWOMAN

Everything makes you nervous. Are the bandages ready?

FELIX

Yes, Catwoman.

CATWOMAN

All right then, start wrapping our gift for Batman.

BAT DISSOLVE TO:

45. INT. GREAT HALL OF CULTURE - GOTHAM CITY FAIR - NIGHT  
The room is dark and eerie. Batman and Robin are standing in front of a dimly-lit alcove where the second golden cat resides. On either side of the alcove are Mayan Burian Sarcophagi standing on end. MS Batman and Robin as Batman checks his watch.

BATMAN

Hmmm, almost midnight. It's time to check the exits again.

ROBIN

I'll do it.

BATMAN

No, I'll take care of it this time, Robin. But if you see or hear anything, let me know via the communicator. I'll be back in three minutes and twenty seconds.

(continued)

45. CONTINUED:

ROBIN

Right.

Batman walks out of scene and into the darkness. Robin eyes the cat, crosses his arms in front of his chest, and assumes a stance of vigilance. Unbeknownst to the Boy Wonder, behind him, the lid of one of the sarcophagi silently opens.

~~SUPER TITLE:~~ "BEHIND YOU, ROBIN, BEHIND YOU!"

We cannot see what's in the coffin. All we can see is that it has just opened a few feet.

46. INSERT SHOT - SARCOPHAGUS - NIGHT  
A slim hand, swathed in ~~funereal wrappings~~, points toward Robin. A large black cat pads out of the sarcophagus.

47. BACK TO SCENE  
Robin is still looking straight ahead. He is startled by a "MEOW" near his foot.

*Feline* ROBIN  
Holy cats! A cat!

48. CLOSE UP - CAT  
Suddenly the cat leaps.

49. ON ROBIN  
Despite Robin's lightning-quick reflexes, the cat manages to claw him slightly on the hand. Robin's reaction is instantaneous. He becomes dizzy, weaves and as he is falling to the floor, turns on his communicator and weakly cries:

ROBIN  
Help, Batman...hél...

50. INT. - SARCOPHAGUS - NIGHT  
What appears to be a mummy walks out of the burial box. As it walks, it unzips the bandages to reveal that this creature is really Catwoman. She walks to the inert figure of Robin, CAMERA FOLLOWING.

CATWOMAN  
(looking down)  
Oh, poor little Robin. Did the itty-bitty kitty ruffle your feathers? Hahahahahahaha.

(continued)

50. CONTINUED:

BATMAN'S VOICE

(OVER COMMUNICATOR)

What is it, Robin? What's  
wrong? Answer me!

Catwoman points in the direction of the long hall. She  
addresses the black cat.

CATWOMAN

Stop him, little brother.

51. INSERT - CAT - NIGHT

The cat runs off down the hall.

52. BACK TO SCENE

Catwoman takes the golden cat from its place. As she  
does this, she hears the SOUND OF FEET RUNNING down the  
hall. She runs OUT.

53. INT. HALLWAY - NIGHT

Batman halts in his tracks when he is confronted by the  
hissing cat. The cat leaps at Batman who evades the rush.  
Batman takes off his cape and, using it as a matador  
would use a cape with a bull, he continues to avoid the  
cat's lunges. He finally manages to subdue the animal  
in the folds of the cape, and, with the cat secured, he  
rushes to the stricken Boy Wonder.

54. TIGHT TWO SHOT

Batman, seeing the scratches on the prostrate Robin,  
immediately administers the universal antidote pill from  
his Batbelt.

55. ~~INSERT - SMALL PILL BOX WITH LEGEND: UNIVERSAL ANTIDOTE~~

56. BACK TO SCENE

BATMAN

There, that should counteract the  
fiendish Catacol drug.

ROBIN

(groggy)

What...happen...the cat...

BATMAN

Easy now, ~~Boy Wonder~~.

*That Universal Antidote*  
*antidote*  
*Batman never*  
*calls him*  
*this*  
(continued)

56. CONTINUED:

ROBIN  
Did she get the cat?

BATMAN  
Yes, Robin.

ROBIN  
(distracted)  
I failed you, Batman. I failed you.

BATMAN  
No, you didn't, Robin. It's just as  
I planned it. Now the Catwoman herself  
will lead us right to her lair.

BATSPIN

57. INT. BATMOBILE - ~~PROCESS~~  
The car is standing still.

ROBIN  
The ~~Batarometer~~ is functioning  
perfectly, Batman.

58. INSERT - DASHBOARD OF BATMOBILE  
showing screen labeled: ~~BATAROMETER~~. There is ~~an~~ pulsating  
blip on the ~~Batarometer~~ screen.

BATMAN (O.S.)  
Now you know why I sprayed the cat  
with the radioactive salts. All we  
do is follow the blip, and the Cat-  
woman is ours.

59. BACK TO SCENE

ROBIN  
(with unrestrained  
admiration)  
Gosh, Batman...Gosh!

BATMAN  
But first, we'd better report in  
to Commissioner Gordon. He said  
he'd be waiting at his office.

Batman picks up the Batphone just under the dash and  
presses the button.

CUT TO:

*take out*

*We should have seen this!!*

60. INT. GORDON'S OFFICE - CLOSE ON BATPHONE  
CAMERA ANGLE WIDENS TO INCLUDE GORDON. The phone GLOWS  
and Gordon picks it up.

GORDON

Yes, Batman? Good news?

61. INTERCUT BATMOBILE (PROCESS) AND GORDON'S OFFICE

BATMAN

Good news and bad news, Commissioner.

GORDON

Go on.

BATMAN

She's got the second cat!

GORDON

That's bad.

BATMAN

But we know where she is!

GORDON

That's good!

BATMAN

It'll take us a while to get  
to her lair!

GORDON

That's bad.

BATMAN

But we've got her on the Batarometer.  
As long as she holds onto the cat,  
she can't get away!

GORDON

That's good.

BATMAN

~~Batman,~~ over and out.

62. BACK TO BATMOBILE (PROCESS)  
Batman starts the car. It pulls away with a snap of their  
heads.

ROBIN

Do you think she knows we're  
on her trail?

CUT TO:

63. INT. CATWOMAN'S LAIR - OFFICE  
Catwoman is talking to Felix and Leo. She is fondling both cats and smiling happily. Catwoman is seated on the edge of her desk in a provocative pose. A bowl of pussy-willows are on the desk.

CATWOMAN

Of course I know they're on my trail. They wouldn't be Batman and Robin if they weren't!

FELIX

What are we going to do when they get here?

CATWOMAN

We're going to dispose of them. Are we set to greet our two innocents?

LEO

It'll be a hello they'll never forget.

CATWOMAN

Good!

LEO

(rubbing his hands)

This is going to be a pleasure.

CATWOMAN

Just make certain nothing goes wrong. It isn't often I get a chance like this.

FELIX

I'd feel lots better if we didn't pussyfoot around and just shot them or something not complicated. I think...

64. TIGHT ON CATWOMAN

CATWOMAN

(snaps her whip)

You're not paid to think. You're paid to do. Remember this, Felix, yours is not to reason why...

65. BACK TO SCENE

FELIX

All right, all right. We're ready whenever you are, CW.

(continued)

*Good!  
let's articulate*

*Better word*

*That*

*no initials - We did that bit in false face*

65. CONTINUED:

GATWOMAN  
I'm ready now!

CUT TO:

66. INT. BATMOBILE (PROCESS) - NIGHT  
Batman is looking at the Batarometer.

BATMAN  
She's still at the same location.  
We should be there in less than  
two minutes.

CUT TO:

67. INT. CATWOMAN'S LAIR  
The others have left and Catwoman is still fondling the cats. She finally lays them face down on her desk, until they are exactly side by side. Then she withdraws a sheet of paper from her desk and places it over the backs of the cats. Catwoman takes a felt marker and begins to trace a pattern on the paper by running the marker through the shallow grooves on the cats' backs. She smiles all the while and hums quietly.

CUT TO:

68. EXT. BATMOBILE - ON STREET - NIGHT  
The mighty auto pulls up in front of an innocuous-looking warehouse building. The Caped Crusaders leap out.

69. CLOSE TWO SHOT - BATMAN AND ROBIN - NIGHT  
They stand in front of the Batmobile and look up.

BATMAN  
This is it, Robin. She's in  
that building.

ROBIN  
But how can you be sure, Batman?

BATMAN  
Look up, Robin, at that sign  
over the door.

ROBIN  
(looks up)  
I don't get it.

70. INSERT SHOT - SIGN ON BUILDING - NIGHT  
The sign reads: GATO AND CHAT FUR COMPANY, WHOLESALE AND RETAIL". A delivery van with the same legend is parked further up the alley, but is still visible.

ROBIN (O.S.)

Gato and Chat Fur Company.  
~~What does that mean?~~

71. BACK TO SCENE - IN FRONT OF BUILDING - NIGHT

BATMAN

Gato means 'cat' in Spanish and Chat means 'cat' in French. Only the Catwoman would choose a hide-out with those names. Brush up on your foreign languages, Robin. You'll find they come in handy when fighting crime.

*save last sent.*

ROBIN

Si, si, Batman. What do we do now?

BATMAN

Well, there are no windows and only one entrance. We don't have much of a choice. This looks like a job for the Batkey.

72. FAVORING BATMAN  
He removes a key from his belt. It is an unusual key with the Bat symbol on it.

ROBIN

Batman! What if it's a trap?

BATMAN

There's only one way to find out.  
Ready, Boy Wonder?

73. CLOSE UP - DOOR  
Batman puts the Batkey in the lock, opens the door and the two of them plunge through.

74. INT. BARE ROOM - DIMLY LIT  
There are no doors leading out of the room. The door they came through closes behind them with a loud CLICK.

## 75. TWO SHOT - BATMAN AND ROBIN

ROBIN

The door!

BATMAN

Obviously it's going to be somewhat more difficult getting out than it was to get in.

CATWOMAN (O.S. FILTERED)

Good evening, Batman and Robin. Welcome.

BATMAN

Good evening, Catwoman. It seems as if you were expecting us.

CATWOMAN (O.S. FILTERED)

I have a wonderful night planned for you. And it starts right now!

## 76. CLOSE UP - BATMAN AND ROBIN'S FEET

A section of the floor gives way right beneath their feet and Batman and Robin go hurtling through it.

## 77. FAST CUTS OF BATMAN AND ROBIN TUMBLING DOWN, DOWN, DOWN, SLIPPERY-WALLED TUNNEL.

## 78. INT. BARE ROOM - BRIGHTLY LIT

LONG SHOT as Batman and Robin come hurtling out of a chute and onto the floor. The two crime fighters stand and shake the cobwebs out of their heads, then observe their surroundings.

ROBIN

Where are we, Batman?

CATWOMAN (O.S.)

May I answer that, Batman?

BATMAN

Be my guest.

CATWOMAN (O.S.)

You are deep in the inner catacombs of this building. Study your surroundings, my elusive enemies, because this may very well be the last room you ever occupy.

(continued)

78. CONTINUED:

BATMAN

(grimly)

I've heard that song before, Catwoman, but the last few bars are always the same. And the criminal is always behind them.

79. INT. CATWOMAN'S TV CONTROL ROOM

She is watching Batman and Robin via a TV set. (~~Black and white~~) Felix and Leo are standing there watching the proceedings, also.

CATWOMAN

This is my night to howl, Batman. Because tonight you are the mice, and I am the cat.

BATMAN (O.S.)

The old cat and mouse game, is it?

CATWOMAN

You have a wonderful way with words, Batman. I couldn't have put it any better. How does it feel to be the quarry for a change, Batman?

Batman doesn't answer.

CATWOMAN (CONT)

What's the matter...cat got your tongue? Hahahahahahaha.....

80. INT. BARE ROOM

Batman and Robin are standing there listening to her cackling.

CATWOMAN (O.S. FILTERED)

...Hahahahahahahahah.

BATMAN

All right, Catwoman. You've had your laugh. What do you intend to do with us?

CATWOMAN

Do? Well, first I'm going to give you two a few pointers. Look sharp, now, fellows.

*only two walls move or!!!* 26.

81. WIPE SHOT FROM ONE END OF ROOM TO THE OTHER  
Sharp spikes come out of the walls of the room with a pop! Batman and Robin look at both walls. The Masked Manhunters appear stunned at this predicament! Even more so when the walls start to move towards them! Slowly, oh so slowly, the walls come closer and closer to Batman and Robin.

ROBIN

What are we going to do, Batman?

BATMAN

(whispers)

You hit the deck, Robin. I'll get us out of this!

Robin goes down. The walls are almost on them now. Batman and Robin are in the exact geographical center of the room.

CATWOMAN (O.S. FILTERED)

Ticklish situation, isn't it, Batman?

82. CLOSE SHOT

Now, Batman has his arms extended, in a vain attempt to keep the walls from coming any closer. He feels one of the spikes, then another, then another. They all bend!

BATMAN

These spikes are made out of painted rubber, Robin!

ROBIN

(getting up)

The old cat and mouse game.

BATMAN

(grim)

Exactly!

CATWOMAN (O.S. FILTERED)

But it was scary for a while wasn't it? Hahahahahahahah.

BATMAN

(grimmer)

Your sense of humor leaves me cold, Catwoman.

83. INT. CATWOMAN'S TV CONTROL ROOM - MS - CATWOMAN

(continued)

## 83. CONTINUED:

She is still watching them over viewer. As she talks she hands what appears to be a black bomb (Anarchist variety) to Felix. She nods at him and he leaves the room.

CATWOMAN

Perhaps my next idea will warm you up, Batman. It's quite interesting.

BATMAN (O.S.)

(grimmet)

Nothing you do could interest me.

*Bad line*

## 84. INT. BARE ROOM

A panel opens on the wall and a hand throws the bomb out at the Gotham City Crimebusters. Batman, with bat-quick reflexes recognizes the death-dealing device and instantly leaps to shield Robin's body with his own. The grenade POPS loudly and smoke emanates from it. But, other than that, no shrapnel or explosives. The smoke clears and Batman gets up and walks to the grenade.

## 85. INSERT SHOT - BOMB

A little flag pops out of the grenade. On it is written the single word: MEOW.

CATWOMAN (O.S. FILTERED)

Now you have to admit that was funny, Batman.

## 86. BACK TO SCENE - BARE ROOM

BATMAN

Your childish antics lead me to believe you are a kitten, not a cat.

## 87. INT. CATWOMAN'S CONTROL ROOM

As she watches the scene, Felix comes back in the room. She nods to Leo who brings her a remote control device similar to the sort you'd use to change channels on a TV set. But this device has an entirely different use.

CATWOMAN

I am bored with you, Batman. The time has come to separate Damon from Pythias. Say goodbye to each other.

88. CLOSE UP - CATWOMAN  
Catwoman flicks a switch on the gizmo she is holding.
89. INT. BARE ROOM  
Batman and Robin are at opposite sides of the room.
90. CLOSE SHOT - ROBIN *clear*  
A circular plastic tube comes down over the Boy Wonder. He struggles to get out but he is sucked UP with a tremendous WHOOSH out of scene. Batman runs INTO FRAME too late. He looks up and watches Robin disappear.

CATWOMAN (O.S. FILTERED)  
Wave bye bye to Robin. Your  
little bird has flown.

BATMAN  
What have you done with him?

CATWOMAN (O.S. FILTERED)  
(kittenishly)  
That's for me to know and you  
to find out.

BATMAN  
You feline devil!

91. CLOSE ON CATWOMAN

CATWOMAN  
Temper, temper, Batman. Why  
don't you just admit I'm smarter  
than you are and let it go at that?

BATMAN (O.S. FILTERED)  
There's more than one way to  
skin a cat...woman.

92. INT. CATWOMAN'S CONTROL ROOM  
Catwoman stands at her desk and takes the transistor microphone she has been speaking over with her. She walks toward the door Felix went through before.

CATWOMAN  
I'll tell you what I'm gonna do.  
Being one of the world's few truly  
fair criminals, I'm going to give  
you a fighting chance...

93. INT. BARE ROOM

94. MS BATMAN as he stands at the ready.

CATWOMAN (O.S. FILTERED)  
 ...which is a lot more than some  
 of my friends would do.

BATMAN  
 What infernal scheme do you have  
 in mind this time?

A section of the far wall rises out of frame to reveal  
 two doors side by side.

95. CLOSE UP - BATMAN

CATWOMAN (O.S. FILTERED)  
 Batman, are you a betting person?

BATMAN  
 (outraged dignity)  
 I never gamble.

96. CLOSE UP - CATWOMAN

CATWOMAN  
 Well, this time you'll have to.  
 Because I now have a wager that  
 you must accept. The stakes are  
 your life!

97. CLOSE UP - BATMAN

BATMAN  
 You leave me no choice.

CATWOMAN (O.S. FILTERED)  
 Ah, but I do. And that is the sum  
 and substance of the bet. In front  
 of you are two doors. I am standing  
 behind one of them.

BATMAN  
 And the other?

CATWOMAN (O.S. FILTERED)  
 Ay, there's the rub. Behind the  
 other door is a ferocious Batman-  
 eating tiger.

(continued)

97. CONTINUED:

BATMAN

So the odds are even?

CATWOMAN (O.S. FILTERED)

Correct. If you pick the right door, I'm yours, Batman. If you pick the wrong door...you're mine. So which is it, Batman...The Lady or the Tiger?

98. CLOSE ON BATMAN

CAMERA FOLLOWS as Batman walks to the two doors, studies them for a moment, then reaches, as most of us would, for the door at the right. It swings open.

99. CLOSE SHOT - DOOR

The door opens fast and a tremendous tiger leaps out at the camera. We FREEZE on this shot and SUPER TITLES IN QUICK SUCCESSION and announcertype voice OVER.

"WRONG CHOICE, BATMAN!"

"WILL BATMAN EVER SEE ROBIN ALIVE AGAIN?"

"WILL ROBIN EVER SEE BATMAN ALIVE AGAIN?"

~~"AND, INDEED, WHAT HAS BECOME OF ROBIN?"~~

"WILL OUR DARING DUO ESCAPE THE CLAWS OF THE WILY CATWOMAN?"

~~"CAN ANYTHING SAVE THE TERRIFIC TWOSOME?"~~

"THE ANSWER TO THESE AND MANY OTHER TERRIFYING QUESTIONS TOMORROW NIGHT, SAME BAT TIME, SAME BAT CHANNEL!"

FADE OUT

END OF PART ONEPART TWO - COMING SOON!

"The Purrfect Crime"ACT TWO

FADE IN:

100. QUICK REPRISE OF PART ONE

*We have seen already etc*

*live into freeze etc*

SERIES OF QUICK FREEZE FRAME SHOTS stolen from footage of Part One, each with a SUPERED TITLE. They proceed in rapid succession as follows:

- |                                    |   |
|------------------------------------|---|
| (a) "A CAT BURGLAR STRIKES!"       | Catwoman's hand reaching for Golden Cat.  |
| (b) "GORDON GETS A GIFT!"          | Commissioner Gordon looking at small package on his desk, is startled by what he sees inside. |
| (c) "X MARKS THE CAT!"             | Newspaper clipping of Andrews and cats, x one cat.  |
| (d) "CATWOMAN BARES HER CLAWS!"    | Catwoman snapping her whip in her office.   |
| (e) "COOKING UP A PLAN!"           | Batman and Robin at the atomic reactor.   |
| (f) "GETTING TO THE FAIR ON TIME!" | Batman and Robin racing in the Batmobile.   |
| (g) "A SPY REPORTS!"               | Leo on porta-phone in ticket booth.   |
| (h) "ON GUARD!"                    | Batman and Robin standing guard in room containing cat.                                       |
| (i) "LOOK OUT BEHIND YOU!"         | Robin alone in the room as the sarcophagus door swing open.                                   |
| (j) "ARGH!"                        | Cat leaps on Robin.   |
| (k) "ROBIN REVIVED!"               | Batman with universal antidote administers it to Robin.                                       |
| (l) "TO THE CATLAIR!"              | Batman and Robin using Batarometer in Batmobile.  |

- (m) "OPEN SESAME!" Batman and Robin open door of warehouse.
- (n) "IS THIS TRIP NECESSARY?" Batman and Robin go through floor.
- (o) "SHARP TACTICS!" Wall spikes close in on Batman and Robin.
- (p) "TWO MICE IN A CAT TRAP!" Bomb on floor, Batman and Robin ducking.
- (q) "AIRBORNE!" Robin flying upwards.
- (r) "THE LADY OR THE TIGER?" Batman standing in front of two doors about to make his decision.
- (s) "CATASTROPHE!!!" Cat leaping out at Batman.
- (t) "AND NOW, AFTER A MOMENT'S PAWS, WE'LL CONTINUE..."

FADE OUT:

*1/2T half  
Short!!!*

END REPRISE

FADE IN:

101. CLOSE SHOT - DOOR  
Same as Scene #99. The ferocious Batman-eating Tiger has leaped at our hero. Batman using his lightning-like reflexes evades the snarling beast's first charge.
102. CLOSE UP - BATMAN  
Whirls to face tiger and backs toward the wall behind him.
103. CLOSE UP - TIGER  
Crouching and snarling as if ready to spring.
104. CLOSE UP - BATMAN  
Batman has now backed up to the wall and his hands are busy at his Batbelt.

CATWOMAN (O.S. FILTERED)

Sic him...pussy.

105. CLOSE UP - TIGER  
Tiger starts another charge!
106. CLOSE UP - BATMAN  
CAMERA FOLLOWS as Batman races to the wall opposite and runs up it; he slaps his hands hard against the surface and stays there, a good ten feet off the floor!
107. INSERT - BATMAN'S HANDS  
holding the amazing Batcups which are firmly affixed to the wall.
108. FULL SHOT - BATMAN  
as PAW COMES INTO SCENE from below.

CATWOMAN (O.S. FILTERED)

You can't stay there forever,  
Batman. Your hands will soon  
lose their strength.

BATMAN

(determined)

Not while I have a breath left.

109. INTERIOR CATWOMAN'S CONTROL ROOM  
She is watching the proceedings over her monitor and talking into her mike.

CATWOMAN

It's been a long time between bites for Tinkerbelle.

BATMAN (O.S. FILTERED)

*Then* You should take better care of him, Catwoman. After all, pets are a responsibility.

110. SAME AS SHOT #108  
Tiger's PAW COMES INTO SCENE from below and claws graze Batman's leg.

111. CLOSE UP - CATWOMAN  
at the mike in her control room.

CATWOMAN

Batman, it's been fun. But all good things must end and the goodest ending I can think of is yours.

BATMAN (O.S. FILTERED)

It's not ended yet.

CATWOMAN

It will be soon, and it's a pity I can't stay to watch. But you know how I hate the sight of blood. TTFN...

BATMAN (O.S. FILTERED)

And what is that supposed to mean?

CATWOMAN

Ta Ta For Now...I'm off to pluck Robin's feathers.

Catwoman switches off monitor and leaves. Camera stays on black screen.

SUPER TITLE:

~~"HMMMM, IT LOOKS BAD FOR OUR SIDE!"~~

112. CLOSE UP - BATMAN  
The tiger's claw COMES INTO SCENE again, even closer. Batman lets go of one of the Batcups and holds fast with the other. His free hand is at the communicator on his Batbelt.

(continued)

112. CONTINUED:

BATMAN

Let's see now...first a reverse of polarity.

113. CAMERA TIGHT ON HANDS

Hand has opened hinged cover of communicator, and is working inside.

BATMAN (O.S.)

Then an increase in the audio modulation...about 20,000 decibels should do it, and Tinkerbell's head should ring.

114. FULL SHOT - BATMAN

as he shuts the lid of the communicator reaches, into belt for two Batplugs which he puts in his ears, then turns the communicator on. The room is filled with an ear-shattering WHINE that continues to build in intensity.

115. CLOSE ON TIGER

The high-pitched SOUND has an immediate effect on the tiger. It backs to a corner and cowers there, almost immobilized by the sound.

116. MS - BATMAN

He drops to the floor and, with a quick look at the now-befuddled cat, leaves the room through the door the tiger entered. He carefully closes it behind him and switches off the ear-splitting communicator at his Batbelt. A moment later, we hear the ROAR of the giant cat and the SOUND of his body hurtling against the now securely-closed door. CAMERA HAS FOLLOWED Batman into a long corridor. He looks around, gets his bearings, then:

BATMAN

And now to find Robin. Where would that wily woman have him? I'll leave a Batsign to identify the area.

117. INSERT - BATSIGN

Batman stamps the sign of the bat on the wall. It is a luminous mark.

BAT WIPE TO:

## 118. INT. CATWOMAN'S OFFICE

She is at her desk, fondling her two cats. Robin stands before her. He is gripped tightly by Felix and Leo. Two other henchmen are in b.g. The Boy Wonder struggles to get free but he cannot. Her black cat is stretched out on the desk.

CATWOMAN

Don't bother, Robin. You wouldn't know how to get out of here even if you did get loose.

ROBIN

Just you wait, Catwoman. Batman'll be here in a minute and you'll be plenty sorry.

CATWOMAN

(maliciously)

He's going to have to come a long way.

ROBIN

We know what you're up to, Catwoman.

CATWOMAN

(like a cat toying  
with a bird with a  
broken wing)

Is that so? Tell me more!

ROBIN

You want to steal Mark Andrew's collection. Well, it just won't work, Catwoman! The place is surrounded by Police.

CATWOMAN

Thanks for that information, Robin, but it doesn't change my plans one bit.

ROBIN

What have you done with Batman?

CATWOMAN

(still fondling  
the cats)

Fear not, my little one, you're going to join him soon.

ROBIN

When?

CATWOMAN

(stands)

Right now! Felix, Leo, take Robin down and clip his wings.

(continued)

118. CONTINUED:

The two yeggs start to drag the struggling youth to the door.

119. ANOTHER ANGLE - WIDE SHOT

ROBIN

Where are you taking me?

CATWOMAN

This meeting is over...and so are you. I have a lovely little great in store. We're having a dinner party this evening and you are to be the ~~guest of honor~~, the main course.

ROBIN

And Batman?

CATWOMAN

He has already been served. Batman was an hors d'oeuvre. Take him away! I'll be down in a moment.

Robin is pulled out, heels dragging, still struggling.

120. CLOSE UP - CATWOMAN

She is still fondling the cats. She puts the two down side by side, retraces the map pattern we saw earlier. Then she takes an ancient-looking scroll out of her desk. She compares the scroll with the markings on the paper. Satisfied that the tracing is an accurate copy of the markings on the cats' backs, she wraps it in the scroll and puts both into her bodice. She stands and walks out of the room, CAMERA FOLLOWING.

121. INT. CATACOMB - CORRIDOR - DIMLY LIT

Batman is walking along, trying to find his way out of these infernal catacombs. He comes to a cross-corridor and sees Batsign.

BATMAN

*Drat, I've gone in a circle. I better try another passage.*

Batman starts down corridor to the right. In the distance he spies a dim light.

122. INTERIOR - CATWOMAN'S PLAYROOM

(continued)

*Hate character  
talking to  
them selves*

## 122. CONTINUED:

This is a large room replete with all sorts of evil things. The walls are damp and the place is illuminated by the flickering light of flaming torches. Obviously the cellar of the building we have been in since entering the street. In the b.g. we HEAR the ROAR and blood-curdling GROWLS of many big cats.

## 123. MS - CATWOMAN AT DOORWAY

She sees something o.s. and smiles like the cat that ate the canary.

## 124. CAMERA FOLLOWS CATWOMAN

She walks across room until she approaches her four henchmen who are standing around a waist-high table. Robin is stretched out on a plank which has been placed on the table. He is face down, and his head extends beyond the end of the plank. Two loose straps bind him to the plank, one at the waist, the other at the ankles. The straps are loose enough so that if the plank were ~~s~~ <sup>KEY TYPE</sup> tilted, Robin would slide off.

CATWOMAN

Did you weigh him?

LEO

132 pounds, 10 ounces.

ROBIN

You won't get away with this, Catwoman!

CATWOMAN

(ignores Robin)

Is that sand ready?

FELIX

All ready, Catwoman.

CATWOMAN

Good, then I'll baste him.

## 125. INSERT - CATWOMAN'S HAND

with one pound salt cellar (LIKE MORTON SALT CONTAINER). Label reads: "MAXIME'S DE PAREE, CHOICE CATNIP".

## 126. BACK TO SCENE

Catwoman liberally sprinkles Robin with the catnip. She surveys her handiwork like Chef Boyardee over a pastafazool.

(continued)

126. CONTINUED:

CATWOMAN

Perfect! To the pit with him.

127. CAMERA FOLLOWS

The four henchmen lift the plank and approach the edge of a pit. The ROARS of the cats become louder. They place the plank on a fulcrum, and, as two of the henchmen hold the plank ready, Leo and Felix lift a huge clear plastic cylinder and place it on the end opposite Robin. They fit it over a hole drilled through the plank.

CATWOMAN

Add the sand quickly now!!!

Leo picks up sandbags and empties them into the empty cylinder. He adds some extra sand from a pail at his feet.

LEO

132 pounds, 10 ounces exactly.

128. ANIMAL PIT - ROBIN'S POV (STOCK)

Robin is staring straight down into a pit of ravenous lions or tigers.

ROBIN

Catwoman, you are not a nice person.

CATWOMAN

Thank you, Robin. You couldn't have complimented me any better.

*LEO REMOVE THE STRAPS.*

*LEO REACHES OVER RESES CATS + STRAPS FOR OFF.*

129. INT. CORRIDOR - DIMLY LIT

Batman has come full circle and sees his Batsign again. He is somewhat annoyed at himself.

BATMAN

Precious moments lost! There's only one possible way out. This must be the way!

He runs up the passage like Bob Hayes was chasing him!

130. INT. CATWOMAN'S PLAYROOM - NIGHT

CLOSE SHOT ROBIN as all of his body is now hanging over the pit. One false move by the Boy Wonder and it's bye, bye, birdie.

131. PULL BACK TO INCLUDE CATWOMAN

she is surveying her handiwork with glee.

(continued)

131. CONTINUED:

CATWOMAN

You must be curious, Boy Wonder,  
why the strange feeding method?

ROBIN

I'm always interested in the workings  
of the criminal mind.

CATWOMAN

My pets are orderly beasts and have  
to be fed on time. So when enough  
sand runs out, dinner is served.

ROBIN

~~I am not afraid.~~

~~SUPER TITLE: "WHAT PLUCK!!!"~~

CATWOMAN

Well, Robin, I have pressing ap-  
pointments elsewhere.

ROBIN

Are you going to leave me alone  
here?

Hope rising in his manly breast.

CATWOMAN

No such luck, my laddie. Four  
of my untrustworthy henchmen will  
attend to the details.

Felix and Leo walk INTO SCENE.

CATWOMAN

Felix, Leo...I'll meet you two  
later.

LEO

Right, Catwoman.

CATWOMAN

(to Robin)

Farewell, my lovely. Give my  
best to Batman when you see him  
at that great scratching post in  
the sky!

Catwoman pulls plug from sand cylinder and walks out of  
scene, out of the door and out of our story, for the  
nonce.

132. CLOSE UP - ROBIN  
He slips a bit. The agony of the situation is reflected on his unlined face.
133. CLOSE UP - CYLINDER OF SAND  
Each dropping grain seems to signal a horrible end. The scene is underscored by the SOUND of the animals, roaring for their supper, like little Tommy Tucker.
134. THE PIT - ROBIN'S POV (STOCK)  
The beasts are nervously pacing their cage. Their stomachs are rumbling. Where is their dinner?
135. CLOSE UP - ROBIN  
He slips again. Oh agony! What is to become of the youthful man hunter? At most, he has a few seconds before slipping into the jaws and claws of eternity. Where is the senior member of the dynamic duo?
136. CLOSE UP - THE CYLINDER OF SAND  
Not much sand left now. The balance of terror is slowly shifting.
137. THE PIT - ROBIN'S POV (STOCK)  
ARRRRRRRRRRROOOOOOAAAAARRRRR, or other appropriate comments.
138. CLOSE UP - AIR VENT  
on the ground level of Catwoman's playroom. Batman, wonderful Batman, appears at the vent. He grasps the situation. His jaws tighten.
139. LONG SHOT - INCLUDE ROBIN AND VENT  
The four henchmen are standing around Robin. We can see Batman prying open the vent, oh so quietly.

*Have.*  
SUPER TITLE:

"HAVE THE SANDS OF TIME  
RUN OUT FOR THE BOY WONDER???"

FELIX  
(solicitiously)  
I hope he's tender. Sultan's digestion hasn't been what it should be lately.

LEO  
(annoyed)  
He'd have no problems if you'd stop babying him!

(continued)



## 144. QUICK CUTS - VARIOUS ANGLES

A general melee ensues. Leo squares off against the Boy Wonder while Batman takes on the other three. Batman holds off Felix with one hand while knocking the other two senseless with two Cassius Clay clouts. Felix is swinging wildly but has him at stiff-arm's length. Meanwhile, Robin has avoided Leo's huge roundhouse swings. Robin is like a very fast Willie Pep against Carnera. He slips in and out of Leo's swings with reckless abandon. The giant is incensed at this treatment, and roars his disapproval. Leo takes out a mean-looking switchblade knife and prepares to carve Robin up. Batman sees this and signals Robin to step aside.

BATMAN

Out of the way, Robin! Let  
me handle this!

Leo comes at the Caped Crusader with a thrust. Batman steps to one side and Leo rushes past, the knifeblade just a scant inch from Batman's muscular body. Like a bull sighting El Cordobes, Leo gets set to rush again. He does with a fury. Batman fakes Leo out, then hits him a Karate chop on the wrist. The knife falls, and Batman picks it up. With a look of supreme disdain, Batman ~~takes the knife and breaks it in half!~~ *tosses it away.* Meanwhile, Felix has been tangling with Robin who knocks him out. Leo comes at Batman again and Batman ducks. Leo's inertia carries him across the floor and sliding towards the pit. As Leo is about to provide a really big meal for the cats, Batman reaches out, grabs Leo's massive ankle and pulls him to safety. When Leo attempts to hit Batman again, despite the crimebuster's saving him from a horrible fate, Batman gives the big man a hefty zetz and knocks him down and to all appearances, out cold.

NOTE: During the battle, we have supered titles that read:

~~"ZETZ!"~~  
"THWACK!"  
"AIIIEE!"  
"CRUNCH!"  
"CRACK!"  
"CLANK!"

"OOOF!"  
"ZAP!"  
"BONK!"  
"RAKKK!"  
"ARRGH!"  
~~"PEH!"~~

## 145. MEDIUM SHOT - BATMAN, ROBIN AND THUGS

Batman drags Felix to where the other two thugs are still lying. Leo is lying off to one side. While the following action is taking place, we can see Leo recovering consciousness. Batman reaches for his trusty Batbelt and removes 2 rolls of Battape. He hands one to Robin.

(continued)

145. CONTINUED:

BATMAN

Bind him with Battape, Robin, I'll take care of the other two!

ROBIN

Right, Batman.

BATMAN

Then we'll call headquarters and have O'Hara's men take care of these yeggs.

146. CLOSE SHOT - LEO

Leo, who has been feigning unconsciousness, crawls toward the door, then stands and makes a break for it.

147. LONG SHOT - BATMAN, ROBIN AND LEO

The Dynamic Duo do not see Leo at first. Then, Batman, out of the corner of his mask, spots the darting figure.

BATMAN

Robin, he's trying to escape!

They race after the fleeing Leo; Batman tries a flying tackle but Leo reaches the door and the Flying Avenger smashes into it! Robin runs to Batman's side and helps him up.

ROBIN

You all right, Batman?

BATMAN

Fine. Let's get him!

The Terrific Two race from the room.

148. INT. - CATWOMAN'S OFFICE

Leo dashes in, sees the two golden cats on the desk, and pauses to gather them up. His brief stop is seemingly fatal as Robin and Batman bound into the room, and advance on Leo.

BATMAN

All right, Leo, you're cornered! You better come quietly.

LEO

I know when I'm licked. I'll...

(continued)

## 148. CONTINUED:

Leo, true to his evil nature, suddenly hurls the cats he's been holding in his hands at Batman and Robin! Batman fields his flying cat deftly, but the weight of the flying missile is too much for the Boy Wonder and he is felled. Leo dashes for the door. Batman is faced with a decision, pursue Leo or aid his fallen companion? Naturally, he turns to his friend.

BATMAN

(to Leo)

I'll deal with you, later.

The sneering Leo makes good his escape as Batman stoops to help Robin.

EAT DISSOLVE TO:

149. INT. BATMOBILE - NIGHT (~~PROCESS~~)  
 Batman is driving, Robin is seated next to him holding the two golden cats.

BATMAN

How do you feel now, Robin??

ROBIN

Much better, Batman. Gee, I'm sorry I fouled things up and allowed Leo to escape.

BATMAN

No matter, Robin. We'll see that they all get their just desserts. Now you'd better call the Commissioner again.

Robin picks up Batphone.

150. INT. GORDON'S OFFICE  
 CLOSE ON RED PHONE GLOWING and doing all those things.

151. ON GORDON  
 as he walks hurriedly to the Batphone and picks it up. He appears to be quite tired and his usual impeccable dress is somewhat askew.

GORDON

Yes...Oh, Boy Wonder. I've just returned from a late session at the Mayor's office. And he wants action, fast! Is there anything I can tell him?

## 152. INTERCUT CONVERSATION (BATMOBILE AND GORDON'S OFFICE)

ROBIN

Yes, Commissioner. We've captured three of the Catwoman's mob. Chief O'Hara can pick them up at the Gato and Chat Warehouse on David Street.

GORDON

Wonderful! But tell me...any word on the Catwoman????

ROBIN

She and her right hand man, Leo, made a clean getaway...but we recovered Mark Andrew's cats.

GORDON

That should take some of the pressure off. Does Batman have any inkling of Catwoman's whereabouts?

ROBIN

No, sir. Any word from the stakeout at Andrew's house?

GORDON

I'm in constant contact with them, Boy Wonder, and there's no sign of Catwoman.

ROBIN

(to Batman)

Nothing at the Andrews' house.

BATMAN

Very well. Then it's up to us to make the next move. Tell the Commissioner we'll be at the Batcave.

ROBIN

Heading for the Batcave, sir. Robin, over and out.

153. INT. GORDON'S OFFICE  
He is on the phone.

GORDON

Over and out...and good luck!

Gordon hangs up, looks straight into camera.

GORDON (CONT)

(with his usual pregnancy)

To all of us.

154. INT. BATMOBILE - NIGHT (PROCESS)  
Robin lifts one of the cats for closer inspection.

ROBIN

I don't understand why Catwoman would leave these behind. Especially after going to such lengths to steal them!

BATMAN

Perhaps she had another use for them. We'll find out when we examine them at the Batcave.

BAT WIPE TO:

155. INT. BATCAVE - BATSTOCK  
Down ramp, halts on turntable which revolves, Batman and Robin leap out and head for their fearsome array of electronic marvels.

156. TWO SHOT - ROBIN AND BATMAN  
as they move fast across the room.

BATMAN

Robin! Turn on the Spectrascopes!

CAMERA FOLLOWS ROBIN as he walks to a good-looking thingamajig. He switches it on and it glows with Sherlock Ohms. Batman WALKS INTO SCENE, carrying the cats.

BATMAN

Let's see what's inside.

Batman puts the two cats under the Spectrascopes and looks up at the screen. Robin is at the controls.

BATMAN

Not a thing.

ROBIN

How about the metal-analyzer?

BATMAN

Good idea. But let's be ultra-careful. We must return these cats without a mark on them.

FAST DISSOLVE TO:

157. TWO SHOT - BATMAN AND ROBIN  
They are standing at a table. The two cats are lying on the table and Batman is staring at them in great consternation. Robin is even more consternated.

ROBIN

They've got to be the answer, Batman. But we've tried everything.

Batman is moving the two cats around and looking at them. He is searching for that elusive answer. The cats are standing up.

ROBIN

The metal analyzer, the spectroscope, both negative. No hidden compartments. I just don't understand it!

Batman, still musing to himself, lays the two cats on their sides. Now he sees something that wasn't there before.

BATMAN

Hmmmm. Strange. Look at the back-side of this cat, Robin. What do you see?

ROBIN

Just some funny markings, Batman. Why?

Batman moves the other cat to where Robin can see it.

BATMAN

How about this one, Robin?

ROBIN

Well, some different markings.

BATMAN

That's just it, Robin. These cats are supposed to be identical... Wait a moment, something just occurred to me.

Batman walks to the wall where there is an intercom squawk box labeled "ALFRED". Batman pulls down the "Talk" switch.

BATMAN

Alfred?

ALFRED (O.S. FILTERED)

Yes, sir?

(continued)

157. CONTINUED:

BATMAN

Sorry to wake you, old man.

ALFRED (O.S. FILTERED)

It's all part of my job, sir.  
What can I do for you?

BATMAN

Could you please bring down the  
History of Gotham City? *It's on my night-table*

ALFRED (O.S. FILTERED)

Do you want the entire set or  
any particular volume, sir?

BATMAN

Volume Two, please.

ALFRED (O.S. FILTERED)

Immediately, sir.

Batman switches off the box.

158. ON BATMAN

CAMERA FOLLOWS as Batman walks back to Robin who is still  
looking at the cats, trying to figure out what the heck  
it is that Batman noted.

ROBIN

What do you expect to find in  
~~a book~~, Batman?

BATMAN

(cryptically)

The answer, Robin, the answer.  
Are you at all familiar with  
the history of these cats, Robin?

ROBIN

Just that they're valuable and  
that Mark Andrews owns them now.

BATMAN

The story goes that they were once  
the property of...

ALFRED (O.S.)

Sir...?

Batman and Robin look off.

*Timing?*

159. INT. BATCAVE - ELEVATOR DOOR  
MS Alfred as he walks in. He is dressed in a natty robe. He carries a large book in his arms. CAMERA FOLLOWS as he walks to Batman and Robin.

ALFRED  
Sorry I took so long, but Mrs. Cooper decided to rearrange the library by color.

Alfred hands the book to Batman.

BATMAN  
Thank you, Alfred.

Alfred looks around the disheveled Batcave.

ALFRED  
Shall I tidy up, sir?

BATMAN  
No, that's all right, Alfred. Just go and get some sleep. Sorry we had to wake you.

ALFRED  
My pleasure, sir.

He starts to leave, then turns to the Dynamic Duo.

ALFRED  
Begging your pardon, gentlemen, but shouldn't you get some rest?

BATMAN  
Not while evil-doers run rampant in Gotham City.

ALFRED  
Of course, sir, of course. Goodnight.

BATMAN  
Goodnight, Alfred.

ROBIN  
Goodnight.

CAMERA FOLLOWS Alfred to the elevator where he steps into it and is whisked onwards and upwards.

160. BACK TO SCENE  
Batman picks up the book, hefts it, turns to Robin.

(continued)

160. CONTINUED:

BATMAN

Relax a while, Robin, this may  
take a few minutes.

*to acres*

BAT WHIP TO:

161. CLIFF AREA - (ABOVE ZUMA BEACH) - LONG SHOT - NIGHT  
The place is very deserted. It is quite eerie and all  
we HEAR are the sounds of seagulls looking for Capistrano  
or someplace.

162. CLOSER SHOT - NIGHT  
CAMERA MOVES TO RIGHT to a small stand of trees. In  
the trees is an automobile.

163. CLOSE UP - FRONT SEAT OF AUTO - NIGHT  
Catwoman is sitting there nervous as a...as a...well,  
she's nervous, anyhow. She turns on her car radio.

RADIO ANNOUNCER (O.S. FILTERED)

It's four a.m. in Gotham City and  
time for the news, George Burke  
reporting. In a spectacular raid  
early this morning, Gotham's Caped  
Crimbuster's, Batman and Robin,  
arrested most of Catwoman's mob.  
Details as we get them. Meanwhile,  
in Washington, informed sources...

She switches off the radio in disgust, turns the key and  
starts the car. She is going to get the hell out of  
there in a hurry.

164. LONG SHOT - CATWOMAN'S POV - NIGHT  
A pair of headlights come right for Catwoman's car and  
the vehicle screeches to a stop just short of hitting  
her car.

165. INT. - CATWOMAN'S CAR - NIGHT  
She switches off the ignition, pulls out a gun and is  
ready to shoot whoever is in the truck. She leaps out  
of the car.

166. WIDE SHOT - AREA - NIGHT  
Include the front of Catwoman's car and the front of the  
truck. The scene is lit by the headlights on the truck.

## 167. CATWOMAN'S POV - NIGHT

The headlights are glaring in her eyes. She shields them as she wields her gun. CATO' NINE TAILS

CATWOMAN

All right, whoever you are, put up your hands!

LEO (O.S.)

It's me, Catwoman...Leo. Don't shoot.

CATWOMAN

Well, shut off the lights, you big lummoX, and come out here!

Leo the LummoX switches off the lights and now the only illumination comes from Mr. Moon. Leo walks to Catwoman.

## 168. TWO SHOT - CATWOMAN AND LEO - NIGHT

She is dressing him down while looking straight up. He cowers from her tongue-lashing.

CATWOMAN

Don't ever do that again, you cloddy clutz!

LEO

I'm sorry, Catwoman.

CATWOMAN

(somewhat placated)

All right, just watch yourself at all times!

LEO

Right!

CATWOMAN

I just heard about Batman and Robin capturing the rest of the Cat Pack. What happened?

LEO

(shuffling his feet)

Well...it's a long story...

CATWOMAN

Cool it! I haven't got time for long stories! Where are the cats?  
(he doesn't reply)  
You did save the cats, didn't you?

Leo shuffles his feet some more.

(continued)

168. CONTINUED:

LEO

Well...it's a long story...Batman got them.

CATWOMAN

Batman got them!!! That does it! This is another fine mess you've gotten us into, Leo.

Catwoman takes a deep breath, shakes her head.

CATWOMAN

All right, start setting up Batman's reception. Now that he's got the cats, he's bound to figure out their secret. Put alternate Plan B into effect.

BAT WIPE TO:

169. INT. BATCAVE - BATMAN AT HIS DESK

Batman is studying the book and Robin is standing over him, still not quite certain of his mentor's mental magic. Batman's face lights up as he flips a page to a map.

*Great Scott!*

BATMAN

Eureka! I've found it! And it's just as I remembered it! Look here, Robin.

Robin peers at the map.

170. INSERT - MAP

Batman's finger traces the outline of the city as shown on a Gotham City Map, circa 1710.

BATMAN (O.S.)

This is the shape of Gotham City in those days. Since then, a lot more land has been added. But does this pattern look familiar to you?

171. BACK TO SCENE

ROBIN

Holy Geography! Of course! That's the same marking you get when both cats are side by side!

(continued)

171. CONTINUED:

BATMAN

Holy Geography, indeed, Robin.  
 These two cats were useless with-  
 out each other. But together, they  
 lead right to the hidden treasure  
 chest of that notorious Pirate,  
 Captain Flanigan!

*Better  
name*

ROBIN

Gosh, Batman, gosh!

Batman puts the cats side by side.

BATMAN

Look here, Robin, do you see anything?

ROBIN

An X.

BATMAN

Exactly. Right out in the  
 desolate suburb of Moot Point!

ROBIN

What are we waiting for?

Batman leaps to his feet.

BATMAN

Let's go!

172. INT. BATCAVE - LONG SHOT

The Powerful Pair leap into the Batmobile, fire up the  
 brute and it's off we go again!

BAT CUT TO:

173. LONG SHOT - LONELY ROAD - NIGHT

The Batmobile is barrelling along the road.

174. INT. BATMOBILE - NIGHT (~~PROCESS~~)

Batman is driving, Robin holds the two cats face down on  
 his lap so he can read their backs as you would a map.

ROBIN

If Catwoman still had these  
 cats in her possession, Batman,  
 we'd have no trouble finding her.

(continued)

174. CONTINUED:

BATMAN

Yes, you're absolutely right,  
Robin.

Robin holds the cats up close to his face.

BATMAN

(without taking his  
eyes off the road  
naturally)

Don't hold those cats too close  
to you, Robin. Some of the salt  
may rub off on you.

ROBIN

Right, Batman. I should have  
thought of that, myself.

Robin puts the two cats on the console between them.  
Then he looks at the cats in deep thought. His brow  
furrows as much as a fifteen year old's brow can, then  
above Robin's head we: SUPER TITLE AND PICTURE OF LIGHT BULB.

SUPER TITLE: "A FLASH OF GENIUS!"

ROBIN

Batman?

BATMAN

Yes, Robin?

ROBIN

If someone were to hold the cats  
close enough and long enough, do  
you think the radioactivity might  
show up on the person?

BATMAN

Very possibly.

ROBIN

Well, Catwoman was holding these  
cats, and...

BATMAN

(anticipating Robin's thoughts)  
Switch on the Batarometer!

ROBIN

Right!

175. INSERT - BATAROMETER  
as Robin switches it on. The bloody thing goes crazy.  
Bleeps and glops and burps.

176. BACK TO SCENE

ROBIN  
(consternated)  
Batman! The Batarometer is  
going crazy!

BATMAN  
(still driving; with-  
out looking)  
Of course! Put the cats in the  
lead-shielded compartment. They're  
disturbing the calibrations.

Robin does so and the Batarometer settles down to do  
its work.

ROBIN  
There, Batman. There's the blip.  
She's out at Moot Point, all right.

BATMAN  
There's only one road leading into  
that area, Robin. And if Catwoman  
knows we're coming, she'll be ready  
for us. This calls for the Bat Armor!

177. INSERT - BATMOBILE DASHBOARD  
Robin's hand presses button marked BAT ARMOR. We hear  
a CLANK over the sound of the motor.

178. EXT ROAD (STOCK) - NIGHT  
Batmobile is whizzing around turns.

179. CLIFF AREA - LONG SHOT - NIGHT  
Catwoman is waiting next to her car. The large truck  
pulls up, Leo climbs down and walks to her.

180. TWO SHOT - LEO AND CATWOMAN

CATWOMAN  
Are you finished?

LEO  
Yes, Ma'am.

(continued)

180. CONTINUED:

CATWOMAN

Good. I've got the spot in the cave marked. Bring your tools.

181. EXT. ROAD (STOCK) - NIGHT  
Batmobile is really zooming now. (But not exceeding the speed limit, of course.)

182. INT. BATMOBILE - DRIVER'S POV  
Two headlights are seen coming toward the Batmobile. 7

BATMAN

What's that fool doing?

ROBIN

He's driving right at us!

Batman pulls further to his right. The headlights of the car coming at them does the same.

BATMAN

He's on the wrong side of the road!

ROBIN

(looking out window)

Don't go any further to the right, Batman, or we'll go off the cliff!

Batman pulls to his left now, on the wrong side of the road. The oncoming car does the same. The car is almost right on them.

BATMAN

Hold on, Robin. ~~This calls for an Emergency Bat-Turn!~~

Robin grabs for the sissy-bar on the dash.

183. BAT-TURN FOOTAGE (STOCK)  
Include name plate and everything else there is in this potpourri.

184. EXT. BATMOBILE - ON ROAD - NIGHT  
The turn now done, Batman has brought the Batmobile to a halt. The Dynamic Duo get out of the Batmobile and look in the distance.

185. ROAD LEVEL SHOT - THEIR POV  
They look off in the distance and all they see are two little red lights.

185. ON BATMAN AND ROBIN  
CAMERA FOLLOWS THEM as they walk up to a large mirror!  
It has been blocking the road.

BATMAN  
Those were our headlights, Robin.  
Obviously the work of Catwoman.

ROBIN  
Holy Reflections! She sure is a shrewd operator.

BATMAN  
Not shrewd enough, Robin. Let's get this out of the way! Come on!

Batman and Robin run back to the Batmobile, hop in.

186. INT. BATMOBILE - THEIR POV  
Batman turns on the big car and they head straight for the mirror.

ROBIN  
Are you going through it???

BATMAN  
There's no other way. Brace yourself.

187. LONG SHOT - BATMOBILE - NIGHT  
The verile vehicle CRASHES through the mirror, with nary a scratch to the car and we're off again.

188. INT. BATMOBILE - TWO SHOT (PROCESS)

ROBIN  
Wow!

BATMAN  
I'm afraid that's not the end of it, Robin. Unless I miss my guess, Catwoman's got something else up her sleeve.

BAT CUT TO:

## 189. INT. DANK CAVE

Catwoman and Leo have unearthed a treasure chest of goodies. Catwoman is lighting his labors with a flashlight. Roof is low so Leo has to bend over. Catwoman's black cat is also in attendance.

CATWOMAN

And they thought we were after Mark Andrews' collection. It's just a drop in the bucket compared to what we've got here. Here...fill this up. It'll be easier to handle than that clumsy chest!

She hands Leo a duffle bag.

LEO

And now there's just two of us left to share it.

CATWOMAN

(smiles; with great portent of things to come)  
Yes...just...two of us.

BAT WHIP TO:

## 190. EXT. ROAD - DAWN

Batmobile moves fast along straight road.

## 191. INT. BATMOBILE - TWO SHOT

Batman and Robin are watching the road for any further hazards.

ROBIN

The sun's coming up!

BATMAN

Oh, what a beautiful morning.

Robin looks at the Batarometer.

ROBIN

She's really close now, Batman.  
Less than a mile or so away.

They are suddenly jolted by a SERIES OF EXPLOSIONS. The two of them are being buffeted.

ROBIN

What's that?!

(continued)

191. CONTINUED:

BATMAN

Just as I thought. She's mined the road with explosives.

ROBIN

No wonder you had me put on the Bat Armor. Gosh, you really think of everything, Batman. You're a whiz!

Batman grins modestly.

192. EXT. - CLIFF AREA - DAWN

The truck and Catwoman's car are parked. The Batmobile pulls up INTO SCENE. Batman and Robin jump out.

193. TWO SHOT - BATMAN AND ROBIN

Batman is looking at the Batarometer from outside the auto, turns to Robin.

BATMAN

She's within one hundred feet of here, Robin.

Robin looks around but can't see where. All there is is a sheer cliff, the small clearing and the cars.

ROBIN

But where?

Batman sees something in the dirt.

BATMAN

Look at those footprints, Robin.

ROBIN

Only one man has feet that big.

CAMERA FOLLOWS THEM as they follow the prints to what seems like a rock wall.

BATMAN

There's probably an opening somewhere near.

194. INT. DANK CAVE

Leo has finished stuffing the stuff into the bag. He shoulders it.

LEO

Boy, I wonder what my end will be.

(continued)

## 194. CONTINUED:

Catwoman takes her heavy flashlight and raises it over Leo's head.

CATWOMAN

This!

And with that, she raps the giant over his cranium. He is felled like a giant redwood attacked by Paul Bunyan. But just before he goes down...

LEO

Why'd you do that?

Leo's eyes cross and he falls. Catwoman slings the loot over her shoulder and makes toward the entrance when the cave door swings open.

## 195. CAVE DOOR - TWO SHOT

Batman and Robin appear at the door.

BATMAN

Stay right where you are, Catwoman!

## 196. THREE SHOT

This shot is done from behind Catwoman and includes Batman and Robin in front of her. They are in focus. She turns and runs into camera. She comes INTO FOCUS and runs past camera. Batman and Robin run to camera and after her.

SWISH PAN TO:

## 197. TWO SHOT - DIM LIGHT

Batman and Robin running away from camera.

## 198. INT. CAVE - ANOTHER AREA - DIM LIGHT

Catwoman stops in an alcove for a moment to catch her breath. Then she turns off her flashlight, figuring that they'll never find her in the pitch blackness. The minute she does this, she lights up! The lissome lady is glowing!

## 199. ANOTHER AREA - TWO SHOT - DARK

Batman and Robin peer into the darkness ahead. Batman and Robin are glowing too!!!

200. TWO SHOT - BATMAN AND ROBIN  
as they peer into the darkness. They can see the figure  
of the Catwoman glowing.

BATMAN

There she is, Robin!

ROBIN

She's glowing! You're glowing, too.  
So am I!

BATMAN

Don't worry, Robin. It's just a  
side effect of the radioactive  
salt. It'll wear off in a while.

201. MS CATWOMAN  
She sees the two glowing figures coming at her, and  
begins to run.

202. INT. CAVE - VARIOUS SHOTS IN AND AROUND CORNERS  
We see the Dauntless Duet pursuing the perennial pussy-  
cat all around a whole bunch of stalactites, stalagmites,  
rocks and such. We'll see a black screen, then the  
glowing figure of Catwoman run RIGHT to LEFT, then  
Batman and Robin in hot pursuit. Keep this up as long  
as we need, then:

203. BRIGHT AREA IN CAVE  
(~~PERHAPS CAN USE 'LOST IN SPACE' SET HERE.~~) IS of the  
Catwoman as she comes out into area that features a very  
sheer drop to way, way down dere in what appears to be a  
bottomless pit. And that is, indeed what it is. All  
this time, the little lady has been schlepping her bag  
of good things. Batman and Robin are close behind.  
There is a ten foot chasm between where she is and  
where she'd like to be. She could probably jump it were  
it not for the handicap she carries. But, with the extra  
weight it becomes quite a perilous affair. Nevertheless,  
she is going to try it.

BATMAN

Don't do it, Catwoman! You'll  
never make that jump with what  
you're carrying!

CATWOMAN

Just watch me, Batman!

She takes three running steps then leaps into space.  
A dreadful mistake. Catwoman lands short of her mark.  
Her faithful feline exhibits better sense and stays put.

## 204. CLOSE SHOT - CATWOMAN

The felonious feline frail is clutching a stalactite with one hand and the bag with the other. But the stalactite is smooth and she's obviously slipping.

CATWOMAN

(looking up at Batman)

Batman...help me...help...

## 205. TWO SHOT - BATMAN AND ROBIN

Batman unleashes his Batlasso.

BATMAN

Hang on, Catwoman. When I throw the Batlasso, reach out and catch it.

*rope*

## 206. CLOSE SHOT - CATWOMAN

Slipping further now. She looks down. It's a long way. She looks up.

CATWOMAN

I'm afraid.

## 207. MEDIUM SHOT - BATMAN

He's got the Batlasso ready and is about to throw it.

BATMAN

Let go of the bag, Catwoman, then you can catch the lasso with your free hand.

## 208. CLOSE SHOT - CATWOMAN

Almost to the end of her stalactite.

CATWOMAN

I can't let go of it!

What a decision for the larcenous lady! If she releases the jewels, they'll fall into the darkness below. If she doesn't, then she'll fall.

## 209. CLOSE UP - BATMAN

He is swinging the lasso but can't release it until she's ready to accept it.

BATMAN

Drop it, Catwoman. Otherwise you'll fall into that bottomless pit. Nothing's worth that!

210. CLOSE UP - CATWOMAN  
Hanging on by her claws alone.

CATWOMAN

I...can't...let...go...I...  
just...can't...

And with that, she slips off the stalactite leaving us just a CLOSE UP of the STALACTITE and nothing else. Eight seconds go by and then we HEAR a SPLASH at the bottom!

221. TWO SHOT - BATMAN AND ROBIN  
The Masked Manhunter is rolling up his Batlasso. Robin shakes his head. *RePE*

ROBIN

Why didn't she let go? Didn't she know what would happen?

BATMAN

Greed is an overpowering emotion, Robin. It dims all the senses, even that of self-preservation. I suppose that, in the end, is what trips up all criminals.

ROBIN

(shakes his  
head as he  
looks down)

What a way to go.

BATMAN

She worked very hard for her ill-gotten gains, Robin. Can you imagine if she'd put all that effort into something honest?

(beat)

Come on, Robin...our job is done.

As they walk OUT OF SCENE, Dick bends and scoops up the now docile cat.

*Is she really gone?*

FADE OUT:

END ACT TWO

TAG

FADE IN:

222. INT. BRUCE'S STUDY - DAY  
Bruce and Dick are finishing off their game of three-dimensional chess that they left in mid-check earlier. Alfred is dusting the place. Dick makes a move.

BRUCE

You're getting the hang of it now, Dick. Almost had me there.

Bruce studies the boards, then makes his move.

BRUCE (CONT)

Bishop to Queen six, third level.

DICK

This'll take a minute, Bruce. I didn't figure that move at all!

Dick strokes his beardless chin in thought. Alfred walks INTO SCENE.

223. TWO SHOT - ALFRED AND DICK  
The blase butler is looking at the game over Dick's shoulder. An inveterate kibitzer, Alfred has a suggestion or two for everything from Pinochle to LaCrosse.

ALFRED

Begging your pardon, Master Dick, but a Knight takes Bishop ploy might be in order here.

DICK

(smiles happily)

Thank you, Alfred.

Dick makes the move indicated by Alfred. Bruce instantly sizes up the situation.

224. BACK TO WIDE ANGLE  
Bruce makes his move.

BRUCE

In that case, gentlemen, Queen takes Knight and...Checkmate.

Dick looks up at Alfred with a look that is somewhat less than disgruntled.

(continued)

224. CONTINUED:

DICK  
(annoyed)  
Thank you, Alfred.

ALFRED  
You can't win them all, sir.

DICK  
I can't even win one!

BRUCE  
Now, now, Dick. Nobody likes a  
poor loser. There'll be other  
games and...

AUNT HARRIET (O.S.)  
Shoo! I said shoo! You devil!

Bruce and Dick and Alfred turn to see what's happening.

225. STUDY DOORWAY - AUNT HARRIET  
The little old lady has a broom in her hand and is  
shooing something. CAMERA FOLLOWS HER until she's  
next to Bruce, Dick and Alfred.

BRUCE  
What's wrong, Aunt Harriet?

226. INSERT SHOT - CAT  
scooting across the floor. It's that big black cat  
we've grown to adore.

227. BACK TO SCENE

AUNT HARRIET  
It's that infernal cat! The little  
heathen stole the lobster I was  
preparing for your dinner. That  
cat's a thief!

Bruce and Dick laugh.

BRUCE  
Well, Aunt Harriet, we're trying  
our best to rehabilitate it.

AUNT HARRIET  
It steals everything it can lay  
its paws on!

(continued)

227. CONTINUED:

DICK

You have to understand, Aunt Harriet, the cat comes from a bad family.

AUNT HARRIET

Where did you find it, anyway?

BRUCE

We got it from...someone we knew.

AUNT HARRIET

Well, I say, once a thief, always a thief.

BRUCE

Aunt Harriet, you must learn... there is no such thing as a bad cat.

Bruce, Dick and Alfred smile at the secret shared by them as we

FADE OUT:

THE END