

THE RETURN OF BATMAN

Original Story

TREATMENT

Written by

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(c) WGAW

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Bob Kane's

BIBLE

Characterization for Batman and Villains

The Mysterioso Genre

It is my intrinsic intuition that Batman, the movie, should not be played in the "campy" style of the television series whatsoever, for two reasons: One is that a Batman movie was made in 1969 in the "campy style" of the TV series, using the original cast of the Dynamic Duo and the same cast of villains. Therefore, we don't want to make a carbon copy of that campy genre again. The second reason is that the era of "camp" of the Sixties has passed and we don't wish to identify this new version with either the TV series, which is still syndicated and seen daily in over 110 countries around the globe, or the original Batman movie which still plays intermittantly in re-runs on TV.

Therefore, the new Batman motion picture ought to go back to its original roots and the "Mysterioso Genre" in which I first created him in the early Forties. The mood should be ominous, with a fog-laden atmosphere not unlike "Dracula" whereby a foreboding atmosphere prevails with long, dark shadows and an apprehensive sense of danger permeating the entire mood of the picture. However, we can instill some lighter nuances in the dialogue, a la James Bond, and the script, aside from being "mysterioso," should be filled

with high dare-devil, action-packed adventure which comes to an excruciatingly suspenseful climax in the most grandiose manner possible which will leave the audience numb with terror and excitement.

### THE JOKER

And now for my personal choices of the leading villains in this Batman movie. Of course, The Joker automatically comes to mind as my first choice as he is most probably the greatest villain ever created to oppose our super-hero and he is to Batman what Professor Moriarity is to Sherlock Holmes his super arch enemy and nemesis. The Joker, he of the funereal, burning eyes and the perpetual, ghastly grin. I am certain that all the legion of Batman fans in the world will agree with me on this point, that the Joker is the most recognizable and logical opponent for Batman to battle.

However, I would like to take issue here that if the Joker is used as Batman's nemesis in this script -- then I would succinctly suggest that he be played much more "straight" rather than making him the "buffoon clown" of the TV series, which at times portrayed him to be "idiotic" and much too "campy." He did not use "corny puns" at the beginning of his origin which tends to make the audience not take him too seriously.

I'd like it understood that I did not create the original Joker (in the origin of my first stories) as the "buffoon clown" that he eventually evolved into, but originally created him as a brooding, maniacal, and wily foe of Batman who did not use "corny puns" interspersed in his dialogue (a la the TV series). The Joker was a foreboding, sinister figure, the Prince of Plunder and Mayhem to be taken very seriously by the audience, Batman and related characters in my fictional scenario, as well. He certainly was not beyond committing the most heinous crime of all -- murder!

And that is the persona that I earnestly suggest for the Joker character, this time around, in keeping with a "mysterioso mood" of the New Batman Movie. Otherwise, if we "camp" the Joker, then, alas, I feel that the entire script will automatically fall into just another "campy" blow-up of the TV series for the big screen. The Joker's modis-operandi is not merely to play silly, superficial "practical jokes" on his nemesis, Batman, but to play dangerous "practical jokes" which have the threatening intent of life or death consequences behind his ingenious and evil motivations. (Jack Nicholson is my hands-down first choice to portray the Joker.)

## ALTERNATIVE VILLAIN

### MAN-BAT

My second choice for a lesser known villain for Batman and one who was not created until some 20 years or so after the origin of my super-hero is Man-Bat! This villain is much more sinister and frightful-looking in his evil demeanor and falls into the Horror Genre. He is the antithesis and split-personality of Good vs. Evil in man. Man-Bat literally transforms himself from a normal looking human being into a huge, gruesome looking bat -- hanging upside down in his lair when he sleeps, similar to the real-life bats whom he emulates in physical form and manner. He then becomes the evil side of his namesake, Batman, his arch-enemy, and is out to destroy him. In other words, he is the classic example of the Dr. Jekyll and Mr. Hyde, the Good vs. Evil syndrome.

It is my intrinsic feeling that using Man-Bat as Batman's arch enemy would most definitely put the Batman movie into a horror genre more identified with "Dracula" and "Frankenstein." Frankly, I am not certain that this would be the right way to go for the new Batman movie but might better be used secondly if a sequel to Batman is in the cards. My gut feeling is that the Joker (played mysterioso and straight) would fare better as he is much more widely known since Batman's inception. (I can attain a Batman

comic book, if there is interest or curiosity in Man-Bat's origin and physical evil-demeanor.)

### CATWOMAN

Therefore, assuming that the writer and director are in accord to use the Joker in the Batman movie, as I am so inclined -- then I would suggest only one other supervillain and that is Catwoman, for this movie. She is Batman's female nemesis, not quite as evil as the Joker and assuredly will spice up the scenario with sex appeal and a love interest for Batman, in a kind of love-resentment relationship. Catwoman is the epitome of sensual pulchritude (using a 10+ actress in physical demeanor, such as Jacqueline Bisset or Barbara Carrera). This sexy and devious fox has an on-going cat and mouse relationship with Batman, who has a secret yen for Catwoman's body and his ever-pursuing campaign to reform Catwoman from her life of crime. (You see, Batman is human after all, and does have a libido for beautiful and sensual women.)

Of course, we can play out the charade between the two rivals who aspire to unmask each other's true identities. Batman is also curious to know who Catwoman really is and suspects her as being society jet-setter, Selina Kyle, who steals from the rich, as Catwoman, in order to pay for her high-swinging life style. On the other hand, Catwoman

really suspects Batman as being Bruce Wayne in his alter-ego and does her best in trying to prove her intuition right. And so their little game of cat and mouse continues until one or the other discovers the true identity of their alter-egos and the consequences to be paid by such a revelation.

#### ROBIN

As for Robin, the Teen Wonder, I'd rather keep his appearance to a minimum as he wasn't introduced until the second year of Batman's initial appearance where the caped crusader ran solo and was portrayed as a lone vigilante in a dark, misterioso genre. However, if Robin is used in this scenario, then I strongly suggest that the "Holy this, Batman" and the "Holy that, Batman" be deleted entirely from his dialogue, as he should be played straight, without puns and high-camp.

#### BATMAN

I presume that two unknown actors will be hired for the new Batman movie. May I suggest that the new Batman ought to play his role "straight" this time around and not as "campy" as Adam West did for the TV series, which was fine for that era of pop-art and high-camp.

It is my feeling that the new Batman should be not only

handsome (kind of in the Christopher Reeves mold) but should be more virile and muscular in appearance than the TV Batman. And of course a big plus would be if he is really a good actor who could also handle his Bruce Wayne identity in a suave, sophisticated, "Cary Grant" sense of flair and droll manner.

The Batman costume should also be different than Adam West's TV one. In that the new costume should look more "mysterious" and "bat-like." For instance, the ears on the cowl should be much longer in height to give the illusion of a "bat." And the cape should appear to be more scalloped and "bat-like" with a rib-like network on the back of the cape to emulate a real bat's wings. The cowl and the cape should be jet black instead of West's dark purple color. (I will show you my early Batman sketches from Batman's early appearance in the comic books for his costume and will also draw new sketches of exactly what I have in mind.)

In conclusion... the New Batman Movie should be mysterious, suspenseful, loaded with thrills and chills cliff-hangers (a la "Raiders of the Lost Arc") in a fast-paced action packed adventure with a touch of whimsical nuances (a la "James Bond"). Amen!

## THE RETURN OF BATMAN

FADE IN on a stormy night in Gotham City where the CAMERA DOLLIES in from a great height, taking in a PANORAMIC VIEW of the rain-drenched city's skyscrapers and bridges. An abundance of crashing thunder shatters the midnight silence as jagged lightning bolts streak across the murky skies. The CAMERA PANS DOWN CLOSER and CLOSER until it reaches street level where we see the back of a lone figure bent over the grilled doorway of an antique car showroom. The sinister-looking person is jimmying a lock, and finally succeeds in opening the huge twin doors to the showroom.

Suddenly the sound of a shrill alarm is triggered off, but not before the furtive thief, carrying a gasoline can, dashes for an antique 1927 Stutz-Bearcat car with which he fills the tank. The back of the intruder is still facing the audience throughout all this action. The antique car showroom is filled with ultra-expensive antique automobiles of early vintage 1919 to 1930.

The man now jumps into the front seat of the red Stutz-Bearcat and disconnects and re-connects several wires under the dashboard until the motor turns over. The audience finally attains their first look at the stranger, whose countenance reveals the ghastly white face of the grinning Joker.

CUT TO outside where we see a patrol car, alerted by the siren, screech their vehicle to a stop in front of the showroom. The two policemen hop from their open doors, pulling their guns from their holsters as they run through the open doors of the showroom shouting for the culprit to "Freeze."

The wily Joker, grinning mockingly, retorts by whipping out his deadly, laughing-gas weapon which spews a green gas into the startled faces of the officers, who fall to the floor paralyzed in their tracks. The ghastly smile of the Joker is etched on their immobile faces. The 'Clown Prince of Plunder' accelerates the motor of the antique car and takes off through the showroom's open doors and out into the thoroughfare of the wet pavement. A jagged streak of lightning crackles through the heavy laden skies, illuminating the white, evil face of the Joker who is laughing maniacally at his coup.

As the Joker heads up Park Lane Avenue in the deserted streets of Gotham -- another sleek black vehicle skids around a corner in pursuit of the stolen antique Stutz-Bearcat roadster. It is the Batmobile with the grim caped crusader behind the wheel of his super-charged vehicle. Batman, on his nightly patrol, in keeping Gotham City safe from crime-busters, was also alerted by the break-in from

his two-way police radio intercom system which is tied into the network of all the police precincts in Gotham.

A chilling chase ensues as the Batmobile speeds after the antique roadster driven by the caped crusader's arch enemy, the Joker, who does his best to elude his pursuer on this dark, rainy night in Gotham. The two vehicles skid wildly over the slippery pavement as they turn corners on two wheels and finally wind up on the West Side Highway which leads them to the Washington Bridge.

The bridge is sopping wet from the torrents of rain as the Joker's antique car skids and veers out of control as it crashes into the railing of the bridge. The Joker is thrown clear from his open roadster and, although dazed, starts to climb up the girders of the bridge as he crazily tries to elude his adversary, who brings the Batmobile to a sliding halt before the Joker's vehicle.

The Batman jumps from the Batmobile and also starts to climb up the bridge girders in pursuit of his quarry, who is laughing hysterically. The two men look like tiny spiders in a giant spider web as they become immersed in the giant girders of the bridge. The Joker is now halfway up the bridge as thunder and lightning permeate the gloomy atmosphere of the unfolding drama.

Meanwhile Batman is closing the gap between them as the Joker wheels around in panic and fires his laughing gas weapon at the Dark Knight who, much to his arch enemy's surprise, does not affect Batman whatsoever. The puzzled villain fires his weapon again and again, but to no avail, as Batman continues his pursuit of his wary foe who is frustrated by his untenable plight.

Suddenly the bizarre looking Joker loses his footing and falls backwards off the slippery girder in a downward plunge towards the murky river waters below. His screams are drowned out by another burst of crashing thunder as he hits the water, which sucks him below its icy surface. The Batman watches with trepidation as he peers down into the darkness following the Joker's flight, but does not see his nemesis reappear to the water's surface. The Batman skeptically muses aloud: "Could this really be the end of the Joker... I wonder???"

The caped crusader climbs back down off the bridge's girders until he has reached the bottom where he once more looks over the railing in search of any sign of life from his arch foe, but to no avail. The Joker has apparently drowned. The Batman then climbs back into his Batmobile where, in a grim CLOSEUP we see him removing two rubber plugs from his nostrils. He again muses aloud:

"Unfortunately the Joker will now never know how I avoided his deadly laughing gas, with the aid of these two rubber plugs in my nostrils. He should have known that I have anticipated his modis operandi by now!"

The Batmobile speeds off the bridge as the CAMERA PULLS BACK, taking in a LONG, PANORAMIC VIEW of the entire macabre scene as we see the Batmobile disappear into the mist and fog on this rain-drenched night in Gotham City.

FADE OUT.

FADE IN:

WAYNE MANOR - LATER THAT NIGHT

Bruce Wayne, Batman's alter-ego, is seated in an easy chair before a large fireplace in his sumptuous living room. Alfred, his faithful butler, enters carrying a tray with coffee and cake. He is the only person other than Bruce's ward, Dick Grayson, to know his master's crime fighting identity as Batman. Dick's crime fighting identity is Robin, the Teen Wonder.

Alfred places the tray on a coffee table next to Bruce's chair. "I brought your dessert, Master Bruce." "Thank you, Alfred." "The house is rather quiet with Dick away at college, eh wot, Master Bruce?" "Yes, Alfred, but he'll be home for the Summer holidays." "It must feel strange

fighting crime without your sidekick, sir?" "Yes, Alfred, but we're all conditioned to change," Bruce replies meditatively. "You must remember that I was a lone crimefighter ever before I adopted Dick and taught him to become Robin." "Yes, Master Bruce, it seems like only yesterday since you adopted Dick as your ward after that unfortunate circus accident which killed his parents on the high trapeze wire." Alfred retorts reflectively, "Tell me, sir, you seem to be moody and introspective since you returned from your vigil tonight over Gotham City as Batman. Did you encounter any trouble?"

Bruce puffs on his pipe pensively. "You're quite observant, Alfred. As a matter of fact, I apprehended my old arch enemy, the Joker, who got away for good this time!" "For good, sir?" Alfred answers puzzledly. "Right, Alfred, I'm afraid so," Bruce retorts emphatically. "It appears that he drowned in our encounter over the Washington Bridge." "Well, if you don't mind my saying so, sir, it's good riddance to a really bad egg!" "Yes, Alfred, I suppose you're right. But I wouldn't rush his obituary, as yet, Alfred!" Bruce reflects while blowing out a stream of smoke from his pipe. The two men stare at each other enigmatically at Bruce's cryptic remark.

"Will there be anything else, Master Bruce, before I retire?" "No, Alfred, I'll say good night and see you in the morning." "Thank you, sir, good night!" Alfred departs, leaving Bruce staring into the embers of the fireplace.

He puffs on his pipe as he raises his head to gaze upon a large painting hanging above the fireplace. It is a portrait of his long deceased father, Thomas Wayne, and his mother Martha standing behind their young ten-year-old son, Bruce. Suddenly, a clap of thunder and a bolt of lightning illuminates the room as it filters through the French glass windows -- throwing eerie shadows in its wake.

Bruce stares hypnotically transfixed at the portrait as he muses aloud. "My, my, how quickly time passes... I remember another stormy night such as this about twenty-five years ago..." His voice trails off as the SCREEN DISSOLVES INTO A FLASHBACK...

The CAMERA PANS inside the elegant greystone townhouse of Thomas Wayne (40 years old), his beautiful, blonde wife Martha (35 years old) and their young son Bruce (10 years old). They are preparing to leave for the local movie theatre. Sometime later the happy family are seen exiting the theatre along with the throngs of movie-goers. The trio are headed for the parking lot when a streak of lightning illuminates the ominous rain-laden sky. Suddenly, as they are about to enter their automobile a foreboding figure steals out of the shadows and accosts the Wayne family brandishing a gun.

The culprit swiftly rips a diamond pendant from the neck of

Mrs. Wayne while her husband lunges forward to apprehend their attacker. Wayne, Senior slumps to the ground after being shot in the chest by his assailant. Mrs. Wayne and their young son are shocked and terrified by this brutal act of unexpected violence. The distraught woman screams uncontrollably and is also shot down in cold blood in order to stifle her screams for help.

Meanwhile, young Bruce Wayne is paralyzed with traumatic shock after witnessing this most heinous crime of murder perpetrated against his parents. Abruptly -- another bolt of lightning crashes across the murky sky accompanied by loud claps of thunder and heavy rain. Bruce gazes wide-eyed as if in a hypnotic trance, into the fearful eyes of the murderer, which leaves an indelible impression of his face upon his subconscious memory bank. The intruder suddenly becomes frightened and takes off into the rain-drenched night like a scared rabbit. The CAMERA ZOOMS IN on a CLOSEUP of the inconsolable youth, bent over the prostrate bodies of his beloved parents.

FADE OUT.

FADE IN:

The SCENE SHIFTS to the gravesite at the cemetery where the ten-year-old Bruce Wayne is kneeling in prayer before the tombstone of his parents. Alfred is standing silently

by with his head bowed as the bereaved boy makes a vow to avenge the death of his parents by becoming a crime-fighter when he grows into manhood, pursuing a relentless avenging crusade against all criminals who break the Ten Commandments in our society. The young lad is left in the custody of the Waynes' trusted servant, Alfred, who looks after young Bruce like a mother hen.

FADE OUT.

FADE IN:

And so the years pass as we CUT TO MONTAGES of Bruce Wayne, now 25 years old, working out in his private gym ensconced in his stately greystone mansion located in Gotham City. We see him swinging from trapeze bars... lifting weights... using all kinds of Nautilus equipment and hitting a punching bag in a staccato rhythm. Bruce has trained his body to the superb condition of any Olympic contender, and has become a master athlete.

CUT TO:

Bruce is seen in his crime laboratory experimenting with all kinds of scientific equipment, test tubes and Bunsen burners that hold glass bottles of boiling chemicals in their cauldrons. He has become a master of scientific deduction.

CUT TO:

The dapper young man is now seated in an easy chair before

a huge fireplace in his spacious library study. He is reading "Crime and Punishment" and possesses one of the largest collection of books on the study of criminology in the world. Bruce Wayne has now become a master criminologist. His deceased father has left him a vast fortune which Bruce dispenses a great portion to philanthropic causes from the Wayne Foundation set up by his father.

Bruce is now ready to assume his role as a crime-fighter. While relaxing in his living room he thinks aloud... "I am now ready to become a crusading avenger -- but first I must assume a disguise to protect my true identity. Criminals are really a superstitious, cowardly lot underneath all the veneer. So my disguise must strike terror into their hearts. I must become a prowler of the night... eerie and frightful. A... A..."

Suddenly... as if in answer to his meditation... a huge bat flies in through his open window.

"That's it!" Bruce surprisedly exclaims. "A bat! It's an omen! I shall become a creature of the darkness... a bat!"

And thus was born this weird apparition of the night... this avenger of all evil and crime... The Batman!!! Bruce Wayne, in his alter-ego, has become the Batman by wearing

the black, ominous outfit of a bat in order to generate fear and apprehension into the hearts of the denizens of the underworld.

The CAMERA DOLLIES IN to the mysterious crime-fighter known as the Batman who is crouched on a rooftop, Bat-wings spread out behind him, looking like a huge bat ready to spring at his prey -- the slimy underworld of Gotham City. A full moon illuminates his silhouette behind him.

FADE OUT.

FADE IN FROM FLASHBACK BACK TO THE PRESENT:

The Joker miraculously survives his brush with death in the icy waters of Gotham River as he is seen climbing up the river's embankment. He retreats to his secret hideaway which is a crypt in a cemetery located on the outskirts of Gotham City. The Prince of Plunder's lair is filled with stolen art treasures, paintings, jewelry boxes and other valuable mementos. The Joker swears revenge on his arch enemy, Batman, and the establishment in general in a vehement temper outburst.

The Joker embarks on a rampage of ingenious new crimes which keep the police and Batman in constant frustrations and confrontations with the wily criminal who always manages to escape their elaborate network of traps for

him which end on suspenseful cliff-hangers. A million-heiress society matron decides to throw a most elaborate Halloween party for the creme de creme of society. Her socialite friends show up en masse in a variety of costumes. However, much to her surprise, there are at least a half-dozen Catwoman costumes. (The question is, Which one is the notorious jewel thief, the real Catwoman?) There are also numerous Jokers, in his image. (The question is, Which one is the real Joker who is not to be trusted in a mansion filled with authentic masterpiece paintings and other multi-million dollar coin and stamp collections -- displayed in glass cases in the library. These expensive collectors' items are too tempting for the Joker to ignore.) Then, to her astonishment, there are another group of men dressed up as Batman. (The question is, Which one is the real Batman?)

At midnight the lights go out for a few moments. When the lights return the socialite notices, much to her anguish, that an authentic Rembrandt original masterpiece has been cut loose from its frame and is missing. A few other guests are shocked to find that several pieces of their diamond jewelry have been removed from their person. The glass cases ensconcing the valuable coin and stamp collections have also been broken into. The hostess calls on the real Batman to come to her aid, accusing one of the Jokers as being the real Joker who stole the Rembrandt, the invaluable

stamp and coin collection. The question is, Who is the real Joker amongst all her socialite guests that are wearing Joker masks? Then again, is the real Joker, in fact, at her Halloween party?

The socialite then accuses Catwoman, who is known to be a notorious jewel thief by reputation, as the one who stole the diamond jewelry from her guests. But, again, the question is, Which one is the real Catwoman, that is if the real Catwoman is really amongst the bogus imitators of the actual one.

The terrorized hostess turns frantically to the half-dozen guests dressed in Batman costumes, imploring the real one to come forward to her aid. That is, of course, if the authentic Batman is, in fact, actually present. Finally after a long pregnant pause, one of the Batmen comes forward towards the hostess volunteering his services. The socialite is relieved at the prospect of Batman's help. However, a twist of events, unbeknown to the hostess and her guests occurs, when the real Batman's alter-ego, Bruce Wayne, shows up late (without any costume) at the party to add to the audience's enigmatic dilemma??? (Like in the old movie serials -- we shall end this sequence on a cliff-hanger.)

Gotham City is the newest site of The Olympics which will

be held in Gotham Stadium and, like all other Olympic events since its inception, there is a great amount of preparation by everyone involved, the Olympic committees, the Mayor's office and all the police precincts in Gotham, particularly this time because the Russian government has finally allowed their top athletes to compete after lengthy and complex diplomatic negotiations with the United States.

That evil genius, the Joker, decides to take full advantage of this historical event by pulling off his biggest coup of the century -- the kidnapping of Ivan Stanovich, Russia's leading athlete who plans to compete in four Gold Medal events against all the other top athletes of the United States and other countries. It is his diabolical way of terrorizing the entire establishment of Gotham City, the Mayor, the police and his nemesis, the mighty Batman. The master criminal, if he succeeds in his nefarious scheme, will hold the Russian athlete hostage for 100 million dollars. He threatens to not only keep him from competing in the Olympics before they begin, but will kill him if he doesn't receive the ransom money.

The Joker decides to enlist the aid of Catwoman, to aid him in his most heinous crime by promising to share half of the fortune of ransom money. The mastermind villain works out an ingenious plot. The Russian athlete, Ivan

Stanovich, while having dinner at the American Embassy, is confronted by an American diplomat who is asked to join the athlete and his dinner companions for coffee. The diplomat introduces himself as Randolph Williamson, who is well-known in diplomatic circles as an Ambassador of Good Will between the two rival countries. The diplomat and the Russian athlete hit it off extremely well together in a simpatico of comraderie. The dinner is finished as the diplomat suggests to Stanovich, in a whispered aside, that he would like to introduce him to the most beautiful woman in the world for a little diversion and relaxation from his gruelling training preparation for the Olympics, which start in two weeks. Although the Russian is a trained athlete, he is also a man with a strong libido whose sexual appetite has been whetted by the suave innuendos of the diplomat. And so, against his better judgment of retiring early during his training period -- Stanovich takes Williamson up on his tempting invitation to a clandestine rendezvous with the diplomat's sex kitten.

CUT TO:

A luxurious penthouse where the two men are greeted by the seductive Catwoman in her skin-tight, black sequined outfit, plus her cat-mask. The Russian athlete, upon questioning the reason for the eye-mask, is explained to his satisfaction that a bit of seductive mystery can only enhance their liaison. The diplomat bows out gracefully, leaving

Catwoman and the athlete alone. The sensuous feline offers the athlete a drink, but he refuses all alcoholic beverages because he is on a strict training regimen.

He does, however, accept a soft drink of ginger ale. Catwoman surreptitiously opens her large pinky ring where she extracts a pill which she drops unnoticed into the glass. The couple dance closely to the strains of the melodic hi-fi as Catwoman seductively nibbles on Ivan's earlobe. She ushers him into her boudoir after his libido has been fully aroused. He finishes his drugged ginger ale and passes out on the bed as Catwoman attempts to disrobe.

Moments later... the diplomat enters her boudoir and surveys the sleeping athlete. He smiles evilly as he removes his makeup of Randolph Williamson, the U.S. Ambassador of Good Will, to reveal the ghastly, grinning, chalk-white face of The Joker! The two villains congratulate each other on their cunning charade. The Joker informs Catwoman, when questioned about the real Williamson's whereabouts -- that he waylaid him and has him hidden at a secret hideaway.

FADE OUT.

FADE IN:

The next day the Mayor's office receives the Joker's demand for 100 million dollars ransom for the safe return of

Russia's top athlete, Ivan Stanovich. The news leaks out despite diplomatic channels to squelch it and an international crisis has been created between the two leading nations in the world. Pandemonium breaks loose from the President's office to all the diplomatic circles around the world as the Russian diplomats threaten to not only boycott forthcoming Olympics but that if their leading athlete is harmed or not found, that the U.S. will suffer grave consequences.

Batman is called in to try to ferret out the Joker and force him to release his captor before time runs out for everyone concerned. Batman does succeed in baiting the Joker from his hideout and engages in a series of exciting cliff-hanger confrontations, wild rooftop chases, daredevil automobile chases, a thrilling helicopter chase, a motorboat chase and an underwater battle; but somehow the elusive Joker always manages, at the last moment, to elude Batman's traps. Meanwhile, the excruciating tension mounts between not only Russia and the United States, but all the other Russian Bloc countries who threaten to boycott the Olympics if the Russian athlete doesn't show up unharmed and ready to partake in the Olympics on time.

In the interim... Batman decides to appeal to Catwoman, his "friendly foe's" compassionate nature to aid him in

finding the Russian athlete. However, he is not aware, at this time, that she is in cahoots with the Joker in their 100 million dollar ransom scheme. Catwoman is torn between double-crossing the Joker and joining Batman by informing him where the Joker has hidden the Russian athlete. She faces quite a dilemma because, if the Joker succeeds in his kidnap plot -- then she will receive 50 million dollars of the Joker's ransom. That is certainly a factor to be considered, to say the least.

On the other hand, Catwoman has a romantic soft spot in her heart for Batman and would also gain a much more altruistic reward from not only Batman, but the U.S. government, the Russians and the world at large, if she double-crosses the Joker. Catwoman, at last, would be forgiven for her sins as an international jewel thief and would be lionized as an outstanding American heroine who would go down in the history books as saving the 1987 Olympics from complete catastrophic failure.

And so Catwoman, while contemplating a decision on her dilemma, decides in her alter-ego guise as Selina Kyle, socialite, jet-setter, to invite herself to Bruce Wayne's palatial home for a romantic candlelight late supper. She has always suspected Bruce Wayne as being Batman, as Batman suspects Selina Kyle as being Catwoman. They indulge

themselves in their little game of cat and mouse charade in trying to unmask one another intellectually and figuratively.

Bruce and Selina enjoy their champagne supper and then sip after-dinner drinks. The romantic couple then dance closely while Selina uses her feminine wiles on Bruce to seduce him. They fall back on the couch in a passionate embrace. Selina is invited to stay overnight but chooses to sleep in one of the elegant guest rooms. The sensual beauty is restless, gets out of bed and leaves the bedroom. She wanders into Bruce's huge library where she extracts a book from a shelf. Selina walks over to an easy chair but notices a handsome bust of Bruce standing on a pedestal. She pauses before the sculptured head of Bruce and runs her hand up and down over the head feeling the texture of the bronze when, suddenly, a library panel slides open -- much to her amazement!

Selina walks over to the open panel and enters where she descends a long, winding stairwell which leads to a vast underground cavern that ensconces an ultra-modern scientific laboratory. She is awed by this discovery underneath Wayne Manor and is surprised by seeing the Batmobile parked in a corner. Selina is now convinced that she has inadvertently stumbled upon the Batcave and that Bruce Wayne is none

other than Batman, satisfying her innate suspicions. Batman's secret identity has finally been unmasked by Catwoman!

Selina becomes frightened when she feels a hand placed on her shoulder from behind. She turns around in trepidation to see Bruce Wayne standing passively alongside her.

"Bruce! You startled me!" she exclaims nervously. "Selina, you naughty girl. You should be sleeping instead of snooping in forbidden places," Bruce whimsically retorts. "I'm sorry, Bruce!" Selina embarrassedly apologizes, "But I inadvertently discovered your secret -- You're really Batman!"

"Well, now that the cat, or shall I say bat, is let out of the bag -- I suppose you have finally unmasked me!" Bruce drolly replies while lighting his pipe. "Selina, my darling, now that you've discovered my true identity -- I can only hope that you can keep a secret!" "You have my word, Batman, er, Bruce!" "I hope so, Selina, because my life as a crime-fighter depends on it. And if any one of my arch enemies find out who I really am, like the Joker, the Penguin or Catwoman, then my career as a crusader for justice is over!" Bruce emphasizes dramatically. "I understand, Bruce, you have my word of honor that my lips are sealed!"

"Tell me, Selina, now that you know my secret identity as Batman, can I ask you a question?" "Sure, Bruce, anything."

"Anything? you say. Then, verify the truth to me -- I strongly suspect that you really are Catwoman, right?" Selina remains silent, smiling slyly. She finally answers. "I am sorry, Bruce, but that question must remain unanswered. You see, a woman is much more provocative if she remains a mystery to a man!" "I suppose you're right, Selina, touché!" Bruce parries wryly as he takes a shining gold medallion into his hands which is hanging from a gold chain around his neck. He starts dangling the glowing object before Selina's eyes as she stares spellbound at its brilliance.

"By the way, Selina, have you seen this unusual medallion that Alfred brought me from his trip to Egypt?" "No, Bruce, but it's truly beautiful. The engraving is hand-carved into the head of a pharaoh." "Very observant, Selina, it's supposed to have mystical powers!" Bruce keeps whirling the shining medallion before Selina's eyes, who stares hypnotically into the dazzling, blinding light emanating from its brilliant glare until she becomes transfixed into a hypnotic state.

Bruce lifts the hypnotized woman into his arms and carries her back upstairs via the winding stairwell until he exits through the open library panel which closes behind him. He seats her on a sofa where he joins her. Selina stares

straight ahead with glazed eyes as if in a trance. "All right, Selina, you will now listen to only the sound of my voice. You are now in a deep sleep, in a hypnotic state, and will listen carefully to the sound of my voice which will be ingrained into your subconscious." Bruce is talking very softly to Selina as he leans close to her ear. "When I count to three and snap my fingers, you will awaken and will remember absolutely nothing of your discovery of the Batcave or that I am really Batman. Your mind will become a complete blank of that entire episode. You will only remember that you left your bedroom and found yourself in the library where you retrieved a book," which Bruce places into her hands. "Now, one... two... three!" Bruce snaps his fingers as Selina awakens refreshed. She looks surprised as she sees Bruce standing next to her by the couch.

"Oh, Bruce, I couldn't sleep so I thought I'd read awhile and must have dozed off." "I was also restless, Selina, and thought I'd come in here for a book." Selina rises and starts walking through the library on her way back to her room. "Well, I'm kind of sleepy now -- guess I'll turn in, g'night." She kisses Bruce, when she notices the bust in his likeness. She walks over to it as if discovering its presence for the first time. "Why, Bruce, this sculpture of you is marvelous, it catches your essence."

"Thank you, Selina, a famous Parisian sculptor, Pierre René, had me sit for it on my last trip to Paris." Selina is about to touch the sculpture in an automatic reflex action as many people do, when Bruce quickly takes her arm and ushers her out of the library. "Come, Selina, it's getting late, let's retire." They both exit through the library door as Bruce's expression is one of sustained relief.

FADE OUT.

FADE IN:

Meanwhile, the tension of the kidnapped Russian athlete mounts to an ever-increasing crisis which leaves the forthcoming Olympics in doubt. The Russian embassies in both the United States and Russia send dire ultimatums to the United States embassy through their diplomatic channels. The Mayor's office receives further cryptic ultimatums by the Joker to deliver 100 million dollars by a certain deadline or else he will deliver Russia's top athlete -- Ivan Stanovich -- dead!!!

The CIA is called in along with the FBI government agencies as well as the Gotham Police and, of course, Batman; but all are stymied as to the Joker's whereabouts while he remains undercover.

Dick Grayson has returned home for his summer vacation when the Bat signal summons Batman to police headquarters, where he is confronted by Commissioner Gordon who informs him that Catwoman has called in with a message for Batman to meet her at a secret rendezvous. Dick has joined Batman in his alter-ego guise as Robin, who is now seventeen years old.

Batman and Robin race in their Batmobile to the waterfront on lower Gotham's warehouse district, where they meet Catwoman who decides to double-cross the Joker, for a more altruistic cause, by informing the Dynamic Duo that his arch enemy is holding the Russian athlete hostage inside the Statue of Liberty. She further explains that it was a most ingenious hiding place and the least likely to be suspected because of the restoration of Miss Liberty taking place at this time, which precludes all tourists to visit until the unveiling that will coincidentally be at the same opening day of the Olympics.

The trio jump into a waiting speedboat which cuts through the murky waters on its way over to the tiny island where the landmark is located. They moor the tiny craft as they gain access to the base of the Statue, when the gallant three are caught in a stream of gunfire. The CAMERA ZOOMS UP to the torch of Miss Liberty where the maniacal Joker

is seen standing outside on the rim of the torch, firing a rifle down on the hapless group.

The Dynamic Duo and Catwoman scatter like field mice as they duck for cover on this dark, gloomy night. Batman has crawled up the main entrance of the Statue and "jimmies" the door lock open. The trio cautiously start to ascend the winding rail stairwell when once again they are met by a cacophony of gunfire from above as the Joker aims his rifle down on his foes.

Batman removes a tear-gas pellet from his utility belt which he flings up at the Joker, who starts gasping for air after it explodes in his face. He drops the rifle while he is in the throes of a coughing fit. Batman takes advantage of the Joker's temporary indisposal by racing up the winding stairwell until he reaches the level of the torch where the Joker is kneeling in a coughing seizure. However, when the caped crusader reaches the Joker, he desperately lashes out at his nemesis by kicking him in the stomach, which sends him reeling backwards, down the winding stairwell. Luckily he falls into the arms of Robin who was running up the stairwell followed by Catwoman.

CUT TO:

Outside the Statue, where we see the Joker exiting onto the rim of the torch in order to breathe some fresh air

and escape the choking effects of the tear-gas. He is now inhaling deeply in a CLOSEUP while he wipes away the tears from his eyes with a handkerchief. The villain's reprieve is only temporary as the relentless Batman charges through the doorway of the torch.

Batman lunges towards the Joker as the two bitter enemies are locked in a life-and-death struggle for survival. They exchange severe blows, give and take until the Joker lands a haymaker to Batman's jaw which sends him flying over the rim of the torch, held in the giant hand of Miss Liberty.

The stunned crusader flips over to the outside of the rim of the torch, but manages to catch hold of the tip of the carved rim with his fingertips while he dangles precariously high above the ground as the CAMERA ANGLES UP from a worm's-eye view of Batman's plight. The incensed Joker then proceeds to step onto Batman's fingertips in a frantic effort to dislodge him and let him fall to his death. Batman's face is contorted in pain as he grimaces, but holds onto the rim for dear life. Finally the Joker succeeds in dislodging one hand of Batman and is now trying to crunch his other hand loose when Robin grabs the Joker from behind, spins him around while he lands a jaw-crushing blow to his chin.

Batman manages, with Robin's help, to climb back to safety onto the rim. The Joker rises from the torch's surface to do battle with the Dynamic Duo in a wild melee as the tide swings back and forth until the Joker slips backwards over the torch's rim and now finds himself in Batman's predicament, hanging dangerously outside the rim by his fingertips. The crazed villain pleads for Batman to save his life but Batman, enjoying his moment of victory, merely stands with arms nonchalantly folded, while he smiles smugly down at the Joker's plight. "I'll save you on one condition, Joker," Batman shouts down. "Anything, Batman, anything!" the Joker snivels. "Tell me where you've hidden Ivan Stanovich this instant or I'll let you fall!" "I've got him tied up in the basement of the Statue, Batman!"

Suddenly... the Joker's fingertips start to slip off the edge of the torch's rim. He screams hysterically for Batman to save him and, just as he loses his grasp altogether, Batman reaches down over the edge and catches the Joker's wrist in mid-air. The Dark Knight pulls his arch foe up and back over the rim to safety.

The beaten Joker's hands are tied behind his back by Robin as he glares with defiant eyes at Catwoman, who has joined the group on the outside of the torch. "Catwoman, you double-crosser!" the Joker comments cynically. "I knew

instinctively that I should never have trusted a woman as devious as you!" "Well, well, Joker, all I can say is that it takes one to know one, and you are merely getting your just desserts!" Catwoman retorts sardonically.

The sullen Joker leads the trio down to the basement of the Statue of Liberty where he opens a door with a key he has taken from a guard. Batman finds the Russian athlete tied up in the recesses of the dark room, alongside three guards who are also secured by rope. The athlete and guards are freed from their prison as the group head back to the mainland by the motor launch. The Joker is brought to a Gotham City jail to await arraignment for charges of kidnapping and murder of two policemen at the antique automobile showroom. Catwoman is now heralded as a heroine instead of a villainess, and becomes an international celebrity. Batman and Robin are congratulated by the police commissioner for capturing their arch enemy. The Russian embassies are celebrating the release of their star athlete who still has a week to practice before the opening day of the Olympics.

The opening day of the Olympics arrives as we PAN TO a PANORAMIC SHOT of Gotham Stadium and the inaugural day ceremonies which begin with the Mayor's welcoming speech and igniting of the torch.

Through a SERIES OF QUICK FLASH-CUTS we will view most all of the Olympic events, swimming, diving, track, decathelon, high jump, broad jump and all other Olympic events associated with the Olympics.

CUT TO:

STATELY WAYNE MANOR

where we see Bruce Wayne, his ward Dick Grayson, Selina Kyle and Alfred, the butler, all seated around a giant TV set located in the study as they watch the closing ceremonies of the Olympics. (We could use clips of film of the actual events and ceremonies from the 1984 Olympics held in Los Angeles.)

"Well, Bruce, Ivan Stanovich conducted himself admirably. He won three Silver Medals, in track, swimming, broad jump and one Gold for pole vaulting," Dick comments enthusiastically. "Yes, Dick, but not quite good enough because Jim Darrow of the U.S. team won three Gold Medals and one Silver for the same events," Bruce answers pragmatically. "Master Bruce," Alfred intervenes. "I'll bet my next year's salary that the Russians will blame the strain of the kidnapping and lay-off from training on his failure to be the best athlete in this year's Olympic event." "Well, Alfred, I can't say I would blame them," Bruce replies seriously. "Suppose our top athlete ran into the same extenuating circumstances if the Olympics were held in Russia?" Alfred takes a beat and then nods in agreement.

"And if it weren't for Batman and Robin's heroics in capturing the Joker, then there would not have been any Olympics this year," Selina comments wryly as she eyeballs Bruce in sly innuendo. "That's right, Selina, and if it weren't for the courage of Catwoman turning informant for Batman -- the end result would not have turned out favorably for everyone concerned," Bruce replies slyly, smiling directly at Selina. "She really deserves the real credit." "Maybe Catwoman will now mend her wicked ways from a life of crime and join forces with Batman and the Police Departments of Gotham City," Dick interjects somberly. "That would be an excellent idea, don't you agree, Selina?" Bruce comments wistfully, as he looks directly at Selina. "Well, Batman, I suppose that depends entirely on the conscience and whim of what I imagine to be an extremely complicated and erratic woman," Selina answers enigmatically with a fixed Mona Lisa smile as she stares directly back into Bruce's eyes... as the CAMERA PULLS BACK TO A GREAT HEIGHT, diminishing the figures in the Wayne living room.

FADE OUT.

THE END