

Howie —

This is a tough one to fit, but a pretty tricky heavy role if it can be licked. Not much style in the writing as is.

Bill

BATMAN

"HICKERY DICKERY DOC"

by

Jay Thompson

Every time I have run Batman film on "Stop and Go" I have thought what a great gimmick it would be in the show if we could properly reverse the film in a short sequence or two. This "reversing time" device just might be it if everything else in the script can be straightened out.



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HOWIE HORWITZ

INT. CLOSE ON BATMAN'S EYE - DAY

BATMAN'S EYE is in a sharp ring of light while the rest of his face is in dark shadow. SOUND of a watch ticking.

DR. REKO  
(voice over; counting  
with the ticks of the watch)  
Six, five, four, three, two, one.

At the count of 'one,' CAMERA PULLS BACK to show BATMAN sitting behind a complicated piece of optical apparatus, and DR. REKO, a bald, mild-mannered oculist standing over him holding a stop-watch. DR. REKO moves away from BATMAN and opens the heavy curtains over the windows. The room is flooded with daylight.

INT. DR. REKO'S OFFICE - DAY

DR. REKO  
Keep your eyes closed for a minute or two to adjust to daylight. Now, you say it was a laser beam?

BATMAN  
Yes. The Joker, while pulling one of his more impractical jokes, was cutting through the steel beams of Civic Auditorium.

DR. REKO  
(horrified)  
While five thousand innocent citizens were watching the championship fight?

BATMAN  
Fortunately, Robin and I, in our capacity as private citizens, were there. We managed to save the auditorium.

DR. REKO  
And five thousand citizens.

BATMAN  
Anyone would have done the same.

DR. REKO  
But this laser beam --

*he wouldn't tell  
Reko if any  
dual identity  
would be?  
Maybe if you  
had I think not  
Should suggest P*

BATMAN

The Joker, seeing that his plan was about to fail, angled a mirror to direct the laser beam at my eyes.

DR. REKO

Fortunately, his aim is no better than his sense of humor. However, he did come close enough to cause severe eyestrain. Use a few drops of this--

He hands BATMAN a small medicine bottle.

DR. REKO (con)

--three times a day.

BATMAN

Thank you, Dr. Reko.

DR. REKO

And where shall I send the bill?

BATMAN

(laughing)

I've preserved the secret of my identity too long to fall for that one.

(taking Batfold from his Utility Belt)

I believe this will cover it?

BATMAN gives a large bill to the astonished DR. REKO, then goes to the window. HE opens the window, and grabs the Batrope hanging down outside. With a salute of farewell to the DOCTOR, HE begins climbing up the outside wall of the building.

QUICK DISSOLVE TO:

INT. COMMISSIONER GORDON'S OFFICE - DAY

COMMISSIONER GORDON sits behind his desk which is strewn with notes, memos, etc. CHIEF O'HARA sits at the other side of the desk.

CHIEF O'HARA

None of these so-called 'crimes' makes any sense. They're all so -- well, pointless.

GORDON

You should know, Chief O'Hara, that the crimes that make no apparent sense are often the toughest ones to unravel.

(with a meaningful look

GORDON (con)  
at the Red-Hot Line Phone)  
That's when we have to call in a  
specialist. Now, let's have the  
run-down.

CHIEF O'HARA  
(consulting a notebook)  
All of the incidents took place last  
night between midnight and five  
o'clock this morning. They were  
all discovered when the stores or  
shops opened this morning.

GORDON  
Go ahead.

O'HARA  
The first call we got was from the  
Idle Hour Book Shop. Someone broke  
into the book shop last night, but  
didn't steal anything.

GORDON  
How did they know someone had been  
there?

O'HARA  
Every copy of some book called 'Of  
Time and the River' was taken off  
the shelf and replaced backwards.

GORDON  
Perhaps by someone with a grudge  
against the author of the work.

O'HARA  
Maybe. Then, the second call was  
from the Melody Music Shop. Some-  
one broke into the shop, but nothing  
was stolen. However, all the copies  
of a song called 'Time on My Hands'  
were upside down on the music racks.

GORDON  
Could be a rival composer angered by  
the great success of the song.

O'HARA  
Maybe. And on the automatic phono-



O'HARA

(after looking at the paper)  
This may be what it's building up to.

O'HARA hands the note over to GORDON.

GORDON

(his eyes widening as he  
reads the note)  
I think you're right, Chief. And  
that means only one thing.

BOTH MEN look slowly at the plastic-covered Red-Hot  
Line telephone. CAMERA DOLLIES IN on telephone.

QUICK DISSOLVE TO:

INT. BRUCE WAYNE'S RED-HOT LINE TELEPHONE - DAY

CAMERA PULLS BACK revealing

INT. LIBRARY OF BRUCE WAYNE'S TOWN HOUSE - DAY

BRUCE WAYNE and DICK GRAYSON are seated opposite each  
other across a small table on which is a chessboard.  
The game is in progress. BRUCE makes a move. DICK'S  
face lights up and he takes BRUCE'S queen.

DICK

You missed that one, didn't you?

BRUCE MOVES a knight.

BRUCE

Checkmate.

DICK

Boy, I sure missed that one.

THEY begin replacing the men on the board.

DICK

To get back to Dr. Reko, wasn't it  
dangerous for you to consult him  
as Batman rather than as Bruce Wayne?

BRUCE

Five thousand spectators saw the  
laser beam graze my face. Batman  
had to see the oculist. You know  
how necessary secrecy is to our  
work for the police.

DICK

Of course. I guess I just wasn't thinking.

BRUCE

Don't fret about it, Dick. We can't think of everything.

DICK

It makes my blood boil to think what The Joker almost did to your eyes. When I think of it, I could --

BRUCE

Don't be too hard on The Joker, Dick. You must remember, he probably hasn't had the advantages we have had. But I don't mean to excuse him completely. He could go straight if he wanted to.

DICK

Maybe not, Bruce. Maybe it's a social problem. Maybe The Joker can't find a job that he's suited for.

BRUCE

(putting his hand on Dick's arm)

Dick, any person who really wants to work can find a job.

The Red-Hot Line telephone (clearly labelled as such) rings insistently.

BRUCE

(speaking into the 'phone)

Yes, Commissioner Gordon?

INCOHERENT VOICE over.

BRUCE

Right away, Commissioner.

HE hangs up the telephone.

BRUCE

(to DICK)

I guess you know what that means, Dick. Or should I say 'Robin'?

DICK

I sure do, Bruce. Or should I say, 'Batman'?

THEY move hurriedly to open the sliding panels which reveal the carefully labelled Batpoles and slide down them.

SERIES OF SHOTS: BRUCE and DICK slide down the Batpoles to the Batcave, where they emerge magically as BATMAN and ROBIN. They get into the ever-ready Batmobile and speed off. OVER THE SERIES OF SHOTS SUPER:

MAIN TITLES AND CREDITS

INT. COMMISSIONER GORDON'S OFFICE - DAY

BATMAN and ROBIN are talking with COMMISSIONER GORDON.

BATMAN

There seems to be a connection between the clock, the books, and the incident in the music store.

GORDON

That's what we thought. The arrival of this note made it clear. Read it.

HE hands BATMAN the folded sheet of paper. ROBIN looks over BATMAN'S shoulder.

INSERT: Folded sheet of paper on which is crudely printed:

It's TIME  
For crime.  
So WATCH  
The Scotch.  
TICK-TOCK,  
The CLOCK.

BATMAN

(voice over)

It's time for crime. So watch the Scotch. Tick-tock, the clock.

INT. COMMISSIONER GORDON'S OFFICE - DAY

BATMAN (con)

The books were 'Of Time and the River.'  
The music was 'The Syncopated Clock'  
and 'Time on My Hands.' The clock on the Rexford Building -- well, it's obvious, isn't it?

GORDON

It is. It didn't take our secret code department long to figure out the meaning of this note coupled with the other mysterious happenings.

BATMAN

It's about Mr. Angus Ferguson, isn't it?

GORDON

Right as usual, Batman. There is a private showing of the clocks and other timepieces in the fabulous collection of Angus Ferguson tonight.

ROBIN

Not Angus Ferguson, the famous Scotch philanthropist?

BATMAN

None other. Mr. Ferguson is over here to present the city with ten million dollars.

ROBIN

I read about that. He's giving the money to Gotham City to help clean up the slums.

BATMAN

Let's say, 'Neighborhood rehabilitation,' Robin.

(to GORDON)

This note is obviously a threat against Mr. Ferguson. Surely your department can handle this, Commissioner?

GORDON

That's the problem, Batman. Mr. Ferguson loves our country almost as much as he loves his native Scotland.

ROBIN

He must be a very good man.

GORDON

He refuses to believe that anyone in our country would want to harm him or steal from him.

BATMAN

That seems a bit idealistic to me.

GORDON

He refuses to have police guarding his priceless collection of time-pieces; he won't even hire private detectives. I'm hamstrung.

BATMAN

But with your excellent corps of plainclothesmen --

GORDON

I don't dare send them. If Mr. Ferguson found out there was even one policeman there --

BATMAN

Gotham City might well lose the ten million dollars it sorely needs for that worthy cause.

GORDON

If you would do this for us, Batman, I'd be eternally grateful. You and Robin are celebrities in your own right, and Mr. Ferguson would never know you were there to protect him.

BATMAN

We'll do it.

GORDON

(grasping BATMAN'S HAND  
with ~~WAS~~ his)

Thank you. Gotham City won't forget what you're doing, Batman.

BATMAN

Let's hope we can prevent whatever crime is planned against this fine philanthropist.

HE and ROBIN move to the window, outside of which dangles the Batrope.

GORDON

You're our only hope, Batman. Take care.

BATMAN and ROBIN, at the window, give a final salute of farewell to GORDON, grab the Batrope, and pull themselves up out of sight.

CUT TO:

*up?*

*Celebrities in Scotland?*

INT. FERGUSON'S HOTEL SUITE - NIGHT

The walls, and most of the floor space, are covered with timepieces. Ranging from primitive sundials to the very latest atomic-decay chronometers, their ticking and -- every now and again -- their chiming form a background of sound under the following scene.

The cream of Gotham City (both financially and socially) is here -- dressed to the nines. More than one man has the ribbon across his chest that announces a hero of his country. The WOMEN are young and jewel-laden, or dowagerish and jewel-laden. One corner of the room has a built-out alcove of black velvet. Over the alcove a sign reads 'THE MAHARAJAH'S CLOCK.'

MAJOR DOMO

(knee breeches and all)

Batman and Robin!

The GUESTS applaud as BATMAN and ROBIN move down two steps and into the suite. GUESTS stop applauding and ignore them as they move around the room.

BATMAN

I don't see our host. He must be talking with some of the notables here tonight.

ROBIN

Do you think we could get something to drink?

BATMAN

I think so.

THEY walk to a small bar-cum-buffet squeezed between a grandfather's clock and the exposed works of something that must have been the size of Big Ben.

BATMAN

(to BARTENDER)

Two rootbeers, please.

They receive their rootbeers (in bottles) and begin walking around the display.

BATMAN

(as they pass different exhibits)

This striped candle would burn for exactly one hour before the white stripe was used up. Then, the following black strip would last the next hour. This brass bowl has a

BATMAN (con)

small hole in the bottom. When it is placed in a tub of water, it takes exactly one hour to fill up and sink to the bottom.

ROBIN

Cosh, Batman. How do you know all that?

BATMAN

Study hard, and you'll learn all you need to know. By the way, how is the algebra coming?

ROBIN

Aw, not tonight, Bru-- I mean Batman. We're supposed to be here for fun.

BATMAN

Never forget: even though you're out for a social evening, you must be alert. What's this?

THEY have made their way to the curtained alcove.

ROBIN

(reading the sign)

The Maharajah's Clock.

THEY open the curtains and enter the darkened alcove. All VOICES and SOUNDS from outside are immediately muffled and seem far away.

ROBIN

WOW!

INT. THE ALCOVE - NIGHT

The alcove is dominated by an enormous jeweled clock. Standing seven feet high and six feet wide, it is encrusted with diamonds, rubies, and emeralds. Almost every part of it seems to be in motion. Ivory elephants wave their trunks, Indian dancers move with clockwork sinuosity, goddesses wave their eight arms with rhythmic precision. In the center is a small gold dial with Sanskrit characters on it instead of numerals.

BATMAN

If there's any dirty work done tonight, you can be sure this

BATMAN (con)  
clock is the hoped-for prize!

ROBIN  
It must cost millions.

BATMAN  
More than that. It must be price-  
less. What --

A FIGURE has moved from the folds of black velvet to approach THEM. he FIGURE wears a watch in each of his pockets, with watchchain attached; several wrist-watches adorn either wrist, and a couple of clocks depend from his belt. Strange 'clock music' is heard OVER as the FIGURE approaches; this signature music will announce his presence throughout the episode. BATMAN looks at him, then smiles in relief. HE walks over to the FIGURE, holding out his hand.

BATMAN  
It doesn't take a Sherlock Holmes  
to guess that you are Mr. Angus  
Ferguson.

DR. TEMPORAL  
On the contrary, I am not Mr.  
Ferguson.

HE simply looks at BATMAN'S outstretched hand; HE doesn't offer to shake hands.

DR. TEMPORAL  
I am Dr. Temporal, and I am here  
simply as a common thief.

BATMAN and ROBIN look at each other in amazement.

DR. TEMPORAL  
Before the evening is over, I will  
be the new owner of the Maharajah's  
Clock, evaluated by Lloyd's of London  
at three million pounds.

BATMAN  
(aside to ROBIN)  
A harmless eccentric. We must humor  
him.  
(to DR. TEMPORAL)  
That must make you happy. But it will  
take you some time to steal the clock.

HE indicates a paper-wrapped parcel in DR. TEMPORAL'S hand.

BATMAN

Is that why you brought a box lunch with you?

DR. TEMPORAL

It's not a box lunch, Batman, but you may find you've bitten off more than you can chew!

DR. TEMPORAL removes the paper wrappings, exposing a small black box with several lights and knobs on it. HE flicks a switch, the lights go on and off in a random manner, and a low HUM is heard.

INT. CLOSE ON BATMAN AND ROBIN - NIGHT

SUPERED OVER BATMAN'S and ROBIN'S FACES is a CLOCK face pointing to nine o'clock. Our Heroes freeze as the clock's hands spin from nine to ten o'clock. At exactly ten o'clock, BATMAN and ROBIN shake their heads and groggily 'come to.'

INT. THE ALCOVE - NIGHT

BATMAN

Are -- are you all right?

ROBIN

I think so. What happened?

BATMAN

I'm not sure. I felt that -- Great Scott!

ROBIN

What?

BATMAN

Look!

The wall opposite THEM is empty. The MAHARAJAH'S CLOCK is nowhere to be seen. WE hear the wail of a POLICE SIREN which turns into

INT. CLOSE ON FERGUSON'S FACE - DAY

FERGUSON

ARRGHCH!!

CAMERA PULLS BACK TO SHOW

INT. COMMISSIONER GORDON'S OFFICE - DAY

GORDON, O'HARA, FERGUSON, and FERGUSON'S LAWYER are standing tensely around GORDON'S desk. ANGUS FERGUSON is a small bandy-legged man, fiftyish; he is dressed in tam and kilts. His face is beet-red, and HE is beyond words. All HE can make are guttural choking sounds. FERGUSON'S LAWYER is a prim little dried-up man in his sixties.

FERGUSON'S LAWYER

In conclusion, if Mr. Ferguson's clock is not returned as quickly as possible, he will sue the city for three million pounds, or eight million, five hundred and twenty-nine thousand dollars.

FERGUSON

ARRGHCHL!!

GORDON

But Mr. Ferguson refused police protection. He can't sue --

FERGUSON'S LAWYER

Mr. Ferguson paid Gotham City, indeed the whole country, the compliment of trust. Unless that trust is justified by the return of the clock, the City will be guilty of grand larceny

GORDON and O'HARA look helplessly at each other.

GORDON

Naturally, we deplore the fact that the clock was stolen on the eve of the very generous gift that Mr. Ferguson --

FERGUSON

ARRGH! RRGHCHLGH!

FERGUSON'S LAWYER

Of course there is no question of Gotham City's receiving the ten million dollars now. Gotham City will be lucky if it doesn't have to pay that much to Mr. Ferguson.

FERGUSON

ARRCHGHCHL!!

FERGUSON and FERGUSON'S LAWYER storm out of the office.

GORDON

(slumping into his chair)  
We're lost, O'Hara. He haven't a  
ghost of a clue to work on. If  
only Batman --

BATMAN and ROBIN swing through the window by the Bat-  
rope, which dangles outside the window.

GORDON

Batman!

BATMAN

Hello, Commissioner.

GORDON

Batman, you've never let me down  
before. You promised to be at  
the private showing last night.

BATMAN

We were there, Commissioner.

GORDON

But the clock --

BATMAN

It's hard to believe, but Robin  
and I stood by helplessly while  
the clock was stolen. We were  
actually in the alcove when the  
crime was committed. By the  
way, how did the criminal make  
off with such a large object?

O'HARA

My men found a cunningly concealed  
trapdoor in the ceiling over the  
alcove. It led directly to the  
roof, where we found evidences of  
a waiting helicopter.

BATMAN

Of course. That had to be it.

GORDON

You say that you and Robin stood by  
helplessly?

ROBIN

I'm afraid so.

GORDON

How did the criminal overpower you?  
Gas? Firearms? What?

BATMAN

He used the one weapon that no man  
can fight: TIME!

GORDON

I don't understand.

BATMAN

I'm not sure I quite understand it  
myself. Dr. Temporal, as he calls  
himself, was in the alcove holding  
a small black box with a diabolical  
purpose. By manipulating a few dials  
on the box, Dr. Temporal placed Robin ~~XXXX~~  
and me outside time.

O'HARA

Impossible!

BATMAN

We were frozen in a split second of  
time while real time moved from  
nine to ten o'clock, providing ample  
time for the theft of the Maharajah's  
Clock.

GORDON

Outside time! That's preposterous!

BATMAN

So I should have said myself. That  
is, I would have said so yesterday.  
Today, I'm not so sure.

BORDON

Batman, that laser beam must have  
affected your mind. There's no  
such thing as a machine to disrupt  
the orderly flow of time.

ROBIN

But that's just what happened!

BATMAN

At first I thought I was losing my  
mind, but Robin confirms everything  
that happened.

GORDON

There must be some other explanation.

BATMAN

I would certainly like to think so.

CLOSE ON BATMAN.

BATMAN (con)

If Dr. Temporal's little black box does what I think it can, Robin and I are powerless against him. With that box, he can do more than rule the world -- he can rule time!

QUICK DISSOLVE TO:

INT. BAT CAVE - DAY

ROBIN and BATMAN stand before a large electronic brain which bears a sign reading 'BATCOMPUTER.' BATMAN is adjusting one control.

ROBIN

I don't get it, Batman. Exactly how did you program the Batcomputer?

BATMAN

I fed information about every major invention in the history of the world into the Batcomputer. This way, it can make a reasonable prediction as to when other inventions will be made.

ROBIN

For instance.

BATMAN

For instance, let's try space travel. I insert this card punched with all information concerning aviation and rocketry and --

BATMAN inserts a punched card into the BATCOMPUTER and several electronic GLURPS and WHIRRS are heard. On a large screen flashes the legend:

	UNMANNED SATELLITES - 1955-1965
Then:	MANNED SATELLITES - 1960-1975
NEXT:	MAN ON THE MOON - 1975-1985
NEXT:	MAN ON NEAREST PLANET - 2000-2050
FINALLY:	BEYOND - 2089-????

ROBIN

Beyond! Does that mean --

BATMAN

All things are possible, Robin.

ROBIN

Golly! But what is it all for, Batman?

BATMAN

On this next card is punched all the information we have on time. The Batcomputer should be able to tell us if it's possible for someone to have invented a machine to control time.

ROBIN

Like Dr. Temporal!

BATMAN

Let's see what this card does.

CLOSE ON PUNCHED CARD: It is marked, 'TIME CONTROL. WHEN?'

INT. BATCAVE - DAY

BATMAN inserts the card in the BATCOMPUTER. With appropriate sound- and sight-effects, we see numbers whizzing by on the SCREEN. 1900. 2000, 8000, 16,000, 100,000 -- Finally the machine stops and on the screen is the symbol:  $\infty$  .

ROBIN

What does it mean? It looks like an eight lying on ~~DOWN~~ its side.

BATMAN

It's a mathematical symbol meaning -- Infinity!

ROBIN

But that means --

BATMAN

That according to all the information we have at present, man will never conquer the flow of time.

ROBIN

But we know that it's been done!

BATMAN

(his head in his hands)

BATMAN

(his head in his hands)  
I don't understand. I don't understand.

ALFRED enters carrying a small tape recorder on a silver platter.

ALFRED

Pardon me, sir, but I thought you might like to hear this immediately.

BATMAN

What is it, Alfred?

ALFRED

I was listening to the radio, and the program was interrupted by this. Fortunately, I was able to catch most of it on the Batrecorder.

ALFRED pushes a button on the BATRECORDER (which is labelled 'BATRECORDER') as BATMAN and ROBIN lean over it to listen.

DR. TEMPORAL

(voice over)

--interrupting this program with a high-powered jamming system to reach Batman, wherever he is.

ROBIN

It's the voice of Dr. Temporal!!

DR. TEMPORAL

(voice over)

Acknowledge defeat, Batman. You have no weapon against time. And citizens of Gotham City: you are powerless against me. Even Batman can't imagine a clock without the ocean; especially a time clock!

THE VOICE laughs maniacally, then stops abruptly as ALFRED switches off the BATRECORDER.

ALFRED

Will there be anything else, sir?

BATMAN

Nothing, Alfred. Thank you.

ALFRED

Very good, sir.

ALFRED exits with the BATRECORDER.

ROBIN

What can it mean, Batman?

BATMAN

It must be the warning of another crime that will be committed by Dr. Temporal. But what? What?

ROBIN

Something about a time clock. And The ocean. I've got it! The time clock must be at a factory.

BATMAN

That's right! And the ocean means one of the large factories on the coast. Quickly, Robin. Help me re-program the Batcomputer!

Quickly, BATMAN adjusts a few wires and dials, telling ROBIN what to do.

BATMAN

Set area 15 for geographical location. Area 23 for size of operation. Now, get the industrial information from the Batfiles.

After ROBIN makes the adjustments, HE goes to a wall of filing cabinets marked 'BATFILES' and removes an armful of cards from the drawer marked 'INDUSTRY.' BATMAN takes the papers and places them on a tray marked 'BATCOMPUTER INPUT' and presses a button. In no more than three seconds, all of the cards have been crammed into the maw of the BATCOMPUTER, as electro-chemical digestive noises come from the inside of the machine.

BATMAN

(turning knobs)

Now, for the largest coastal industries.

HE presses a button, and six cards are ejected from the BATCOMPUTER into a tray marked 'BATCOMPUTER OUTPUT.' BATMAN hurriedly looks through them.

BATMAN

(reading the cards)

The Flavor-Rite Biscuit Company. The  
Holdever Lock and Latch Company. The  
Zodiac Watch and Clock Company.

ROBIN

Watch and Clock!

BATMAN

That looks like it, Robin. To the  
Batmobile.

STOCK SHOT: BATMAN and ROBIN leap into the waiting  
BATMOBILE, rev up, and are off. Shots of BATMOBILE  
going through underground passage, then emerging  
from the side of the hill, the trapdoor of which  
closes after them.

INT. BATMOBILE - DAY

As a coastal highway flashes by in the background,  
BATMAN and ROBIN look grimly out of the BATMOBILE  
at the ribbon of road unwinding before them.

BATMAN

That was quick thinking, Robin.  
But one thing worries me.

ROBIN

What's that?

BATMAN

Dr. Temporal said I couldn't imagine  
a clock without the ocean. We're  
going to a factory that makes clocks  
situated on the ocean.

ROBIN

You mean it might be a trap to throw  
us off the trail?

BATMAN

It may well be. Dr. Temporal has a  
very subtle mind. What is a clock  
without the ocean? Or without a lake?

ROBIN

Or without a sea?

BATMAN

A clock without a 'C.' The letter C.  
A time clock without a 'C' is a time  
lock. That must mean a bank; the  
vault always has a time lock. Gotham

BATMAN (con)  
City National Bank! Prepare for  
Bat-Turn.

STOCK SHOT: BAT-TURN, during which BATMOBILE makes an instantaneous 180° turn and heads back in the opposite direction.

CUT TO:

INSERT: BANK FACADE with sign reading: 'GOTHAM CITY NATIONAL BANK.'

EXT. BANK - DAY

The BATMOBILE pulls up in front of the bank, and BATMAN and ROBIN leap out.

INT. BANK - DAY

BATMAN and ROBIN run into the bank and rush up to a GUARD as other PEOPLE IN LINE at tellers' windows turn to look at them.

FIRST WOMAN

It's Batman! There must be something wrong.

SECOND WOMAN

We'd better get out of here.

FIRST WOMAN

We're safe now that Batman is here.

THIRD WOMAN

I don't know. Didn't you hear that Dr. Temporal on the radio this morning?

BATMAN

(to GUARD)

The vault! Quickly!

GUARD

(pointing off)

Around that corner, Batman.

BATMAN and ROBIN dash through the bank to the vault in the rear. Standing by the door is DR. TEMPORAL.

DR. TEMPORAL

I see you finally got my message, Batman. I've been waiting for this.

HE takes the paper wrapping off the little black box and twists a knob. LIGHTS FLASH on the box and we hear the ominous low humming noise. BATMAN and ROBIN go immediately into slow motion. THEY rush for DR. TEMPORAL, but it will take them hours to cover the few yards between themselves and him. DR. TEMPORAL points the machine at himself, twists another knob, then -- in an undercranked sequence -- he rifles the vault as rapidly as would the Keystone Cops. His movements are as fast (as HE fills a valise with money and jewels) as BATMAN'S and ROBIN'S are slow. When the valise is full, DR. TEMPORAL turns the machine on himself, turns a knob, and his movements are back to normal. HE points the machine at BATMAN and ROBIN, twists another knob, and the Powerful Pair go from slow-motion to a complete standstill.

DR. TEMPORAL

(exiting with valise)

Thank you for your co-operation,  
Batman. We must do it again soon.

HE walks out of the bank before the staring eyes of the frozen customers.

MAN IN LINE

Batman and Robin just stood there.

FIRST WOMAN

I know! I can hardly believe it!

MAN IN LINE

It was almost as though -- they were helping Dr. Temporal!

A WOMAN screams and the bank comes to life. BATMAN shakes his head groggily, as dows ROBIN. THEY walk slowly out of the bank.

FIRST WOMAN

(calling after them)

It's your fault, Batman. You're as guilty as if you had taken the money with your own hands.

BATMAN

She's right, Robin. All these people depending on me, and -- I've let them down!

Slowly, THEY walk out of the bank, listening to the angry murmur of the crowd.

SERIES OF SHOTS: Front pages of NEWSPAPERS with headlines reading:

- (1) BATMAN AND ROBIN HELP CRIMINAL!
- (2) BATMAN BATS .000!
- (3) NOT BATMAN BUT BADMAN!

INT. TELEVISION SCREEN - NIGHT

On the screen a NEWS COMMENTATOR is winding up his ~~NEWS~~ telecast.

NEWS COMMENTATOR

--so in conclusion, may I remind you of the old saying that there is nothing quite so bad as a policeman who has gone wrong. How much worse for the citizens of Gotham City to be at the mercy of that master criminal, Batman!

A HAND reaches out and turns off the television set.

INT. BRUCE WAYNE'S LIBRARY - NIGHT

BRUCE and DICK sit despondently watching the set. AUNT HARRIET has just turned off the set.

AUNT HARRIET

Don't listen any more. You'll have nightmares.

DICK

I feel as though I'm living in a nightmare, Aunt Harriet.

AUNT HARRIET

And no wonder. If I had that Batman and that Robin here right now, I'd tell them a thing or two.

DICK

(with a glance at BRUCE)  
What would you tell them, Aunt Harriet?

AUNT HARRIET

Why, every penny I have was in the Gotham City National Bank. It was little enough, but it was all I had.

DICK

Don't worry, Aunt Harriet. You know.

DICK (con)

I'll take care of you.

AUNT HARRIET

(her arm on DICK'S shoulder)

Stars! I know you will, and I'm grateful.  
I don't know where I'd be without your  
help. But if I could get my hands on  
that Robin --

HER FINGERS tighten on DICK'S shoulder.

AUNT HARRIET(con)

--well, I don't know what I'd do.

DICK

(miserably)

He'd deserve it, too.

AUNT HARRIET

Don't sit up too late. You're look-  
ing a little under the weather.

DICK

I'll get to bed soon. Bruce has,  
uh, promised to help me with my  
algebra.

AUNT HARRIET

All right. Good night.

DICK

Good night.

AUNT HARRIET leaves, straightening several objects on  
her way out of the library.

DICK

Bruce?

BRUCE sits with his head in his hands.

DICK

Bruce?

BRUCE

Sorry, Dick. What is it?

DICK

What are we going to do?

BRUCE

What can we do?

BRUCE puts his head back in his hands and rubs his eyes.

DICK

(switching on the television set)

Maybe I can find something to cheer you up.

On the TELEVISION SCREEN appears the SPORTSCASTER.

SPORTSCASTER

(voice over)

--played their finest game of baseball tonight at Gotham Field. It was the largest group of fans ever assembled --

DR. TEMPORAL appears on the TELEVISION SCREEN. BRUCE and DICK jump to their feet.

ROBIN

Dr. Temporal!

DR. TEMPORAL

(voice over)

This is Dr. Temporal again coming to you through my high-powered jamming system. To the citizens of Gotham City: you are helpless; Batman is on my team now. And speaking of teams, Batman doesn't even know what baseball is played on.

HIS FACE fades from the screen to be replaced by the face of the SPORTSCASTER.

SPORTSCASTER

(voice over)

--in the ninth inning to clean out --

VOICE continues under.

BATMAN

Another clue! What baseball is played on. Batpoles!

THEY go to the Batpoles, and then they slide down to the Batcave, changing costumes on the way down.

INT. BATCAVE - NIGHT

ROBIN and BATMAN race from the Batpoles to the Batmobile.

ROBIN

Dr. Temporal must be planning to steal the money from the box office at Gotham Field.

BATMAN

The announcer said it was the largest crowd ever. But I'm not too sure.

INT. INSIDE BATMOBILE - NIGHT

BATMAN drives the BATMOBILE through the underground passage.

BATMAN

Remember, the clues that Dr. Temporal gives aren't obvious. They always have a hidden meaning. If the crime was to be at the Field, the message wouldn't have been so clear. What was tonight's game played on?

ROBIN

Gee, I don't know. Except the game was shown on television -- hey! Baseball is played on television.

BATMAN

I think that's it.

BATMOBILE leaves secret exit in side of hill and speeds down the highway.

BATMAN

That's why we're heading for the Empire Telecasting Building.

INSERT: SHOT OF BATMOBILE racing through the night.

INSERT: FACADE OF BUILDING with sign reading 'EMPIRE TELECASTING BUILDING.'

INT. TELEVISION STUDIO - NIGHT

BATMAN and ROBIN dash into the deserted studio. The only person there is an old CLEANING WOMAN scrubbing the studio floor on her knees.

BATMAN

Are you the only person here?

CLEANING WOMAN

Batman! And Robin! That's a good

CLEANING WOMAN (con)  
name for you -- Robin. Who are you  
'robbin'' tonight?

ROBIN  
But we --

CLEANING WOMAN  
I know all about you and your thiev-  
ing ways. Now, get out of here before  
I call the police. Crime fighters!  
Huh!

BATMAN  
Come on, Robin.

THEY walk out of the studio.

INT. CORRIDOR IN TELECASTING STUDIO - NIGHT

ROBIN  
How could we have been so wrong?  
Do you think Dr. Temporal is really  
at the baseball field?

BATMAN  
No, Robin. We just miscalculated.  
That's not what worries me most, how-  
ever.

ROBIN  
It isn't.

BATMAN  
No. It's losing the confidence of  
the people of Gotham City. Take  
away the confidence of a people,  
and you rob them of their most  
valuable treasure.

THEY walk a moment in silence.

BATMAN  
(he's got it!)  
Treasure! Jewels! Robin, what is  
baseball played on?

ROBIN  
(he's got it!)  
A diamond!

BATMAN

Right! We'd better get to the Van Graad Diamond Company, if we aren't too late already.

THEY run down the corridor.

EXT. GOTHAM CITY STREETS - NIGHT

The BATMOBILE races through the streets toward the famous Van Graad Diamond Company.

INT. CLOSE ON A TRAY OF DIAMONDS - NIGHT

A FLASHLIGHT'S BEAM plays over the eight- and ten-carat diamonds resting on their black velvet tray. We hear the music that heralds the approach of DR. TEMPORAL. This cuts short with the SOUND of SHATTERING GLASS.

INT. THE VAN GRAAD DIAMOND COMPANY'S WORKROOM - NIGHT

The WORKROOM is lined with benches and tables on which are lapidary instruments and handfuls of cut and uncut diamonds blazing in the light, which is suddenly turned on. BATMAN and ROBIN crash through a large sky-light, swinging in on the Batrope. Just before they reach the floor, a HAND holding the LITTLE BLACK BOX enters the frame, flicks a knob, and points the box at the falling Duo. BATMAN and ROBIN are frozen in their fall two feet above the floor, their capes flaring above them.

ANOTHER ANGLE: DR. TEMPORAL walks over to BATMAN and ROBIN frozen in mid-air.

DR. TEMPORAL

You're slowing down, Batman. I've been waiting almost an hour for you to show up. Up! That's good. You're going to be up just long enough for the police to find you here. You'll fall to the floor as they enter.

HE closes the tray of DIAMONDS and places it in his coat pocket.

DR. TEMPORAL

Thank you for the diamonds. I'll see you another TIME. TIME and TIME again! TIME after TIME!

We hear his DIABOLICAL LAUGHTER as he disappears through a small door.

There is a knocking at the main doors of the workshop. SOUND of 'OPEN UP!' 'IT'S THE LAW!' The DOORS burst open to reveal CHIEF O'HARA and four POLICEMEN. Just before THEY enter, BATMAN and ROBIN fall to the floor, where they rub their eyes groggily.

O'HARA

Batman! And Robin! What happened?  
Did you get here too late?

BATMAN

No, Chief O'Hara. Too early!

BATMAN helps ROBIN up, and they walk out of the work-room.

CHIEF O'HARA

(looking after them and scratching his head)

There's something mighty funny going on here. Mighty funny.

QUICK DISSOLVE TO:

INT. BUTLER'S PANTRY IN BRUCE WAYNE'S HOUSE - DAY

ALFRED and AUNT HARRIET, both in aprons, are polishing the fine old silver and tableware. ALFRED is secretly doing most of the work, although HE allows AUNT HARRIET to believe she is doing her share.

AUNT HARRIET

I just can't seem to talk to Dick any more. He's behaving so strangely. He is always preoccupied.

ALFRED

He must have a lot on his mind, Mrs. Cooper.

AUNT HARRIET

And Mr. Wayne. Why does he have such a long face?

ALFRED

What with everyone blaming him --

AUNT HARRIET

B laming him?

ALFRED

Er, that is, naming him. Because

ALFRED (con)  
of his philanthropic interests,  
they've named him for four new  
committees.

AUNT HARRIET  
He is a good man. And such a  
good influence on Dick. Without  
Mr. Wayne, Dick would probably be  
running wild and getting into all  
sorts of trouble.

ALFRED  
(smiling to himself)  
I expect you're right, Mrs. Cooper.

There is the SOUND of a BUZZER. ALFRED looks up at  
the call box. The light next to the card reading  
'LIBRARY' is on. ALFRED reaches up and turns off  
the box.

ALFRED  
Excuse me, Mrs. Cooper.

HE goes out of the butler's pantry.

INT. BRUCE WAYNE'S LIBRARY - DAY

BRUCE and DICK are seated over the chessboard. DICK  
moves a knight.

DICK  
Checkmate.

BRUCE  
Sorry, Dick. I just don't seem  
to be able to concentrate.

DICK  
It's all right, Bruce. I know how you  
feel. Any luck with the Bat-Timer you  
were working on?

BRUCE  
None. The trouble is, there isn't  
any such thing as a machine to in-  
terfere with time; therefore, I  
can't invent a machine to counter-  
act the effects.

DICK  
But we know the machine exists. We've  
been caught in it three times!

BRUCE

What I've been wondering is --

ALFRED enters the library.

ALFRED

You rang, sir?

BRUCE

Any calls on the Red-Hot Line while we were out?

ALFRED

One, sir. From the Commissioner, of course. I relayed the call to the Batrecorder. Shall I play it back for you?

BRUCE

I suppose so.

ALFRED takes the small Batrecorder from near the Red-Hot Line telephone and switches it on.

GORDON

(voice over)

Batman: I don't quite know how to say this, but I've been talking with the Chief. We've decided that maybe you shouldn't answer any more challenges from Dr. Temporal

BRUCE'S jaw muscles tighten; DICK jumps to his feet angrily.

GORDON

(voice over)

We know you wouldn't do anything wrong, Batman --

DICK

Wrong!

GORDON

(voice over)

-<sup>1</sup>/<sub>2</sub>but we, well, why don't you take a rest for a couple of weeks. Let the police see if they can tackle this Dr. Temporal. Have a good rest.

The Batrecorder clicks off.

DICK

Of all the --

BRUCE

He may be right, Dick.

DICK

(horrified)

You're not giving up!

BRUCE shrugs with an eloquent 'What-else-can-I-do?' gesture.

DICK

I don't believe it!

ALFRED

(after clearing his throat)

Pardon me, sir --

BRUCE

What is it, Alfred?

ALFRED

If I might suggest, sir, what the whole problem revolves around is the little black box that, er, distorts time, as it were.

BRUCE nods woodenly.

ALFRED

Might I suggest that you get this box from Dr. Temporal so you can see exactly what it is. If you see what I mean.

DICK

That's great! How about it, Bruce?

BRUCE

But we don't know how to find Dr. Temporal.

ALFRED

It has struck me, sir, that most of his messages have involved twists of words. Particularly word-plays on time. Now, in his private life --

BRUCE

(no longer despondent;  
our old Batman)

I think you've got it, Alfred.

(He claps ALFRED on the  
shoulder, causing that  
worthy man to wince)

To the Batcave. We'll find that  
fiend if it takes all day and all  
night!

INT. BATCAVE - DAY AND NIGHT

BATMAN, ROBIN, and ALFRED are near the BATCOMPUTER.  
BATMAN programs the BATCOMPUTER with ROBIN'S help, while  
ALFRED reads from a large thesaurus-type book labelled  
'THESAURUS.'

ALFRED

--watch, clock, chime, strike,  
temporal, sundial, alarm clock --

CAMERA MOVES IN on BATCOMPUTER'S flashing lights, then  
MOVES BACK to show a passage of time.

ALFRED

(tired; sleepy)

--eight-day clock, Big Ben, steeple,  
meter, rhythm, metronome--

CAMERA MOVES IN ON BATCOMPUTER and back to show passage  
of more time.

ALFRED

(almost out)

--daylight saving time, mountain time,  
and -- and--

HE is asleep.

BATMAN

I think that will do it. Let's  
have the Gotham City Telephone  
Directory, Alfred. Alfred?

ROBIN

He's asleep.

BATMAN

Let him get his rest. Would you  
give me the telephone directory?

ROBIN

Right here.

BATMAN places the TELEPHONE DIRECTORY in the tray marked BATCOMPUTER INPUT and throws the switch. DIGESTIVE NOISES, etc., as the BATCOMPUTER 'eats' the DIRECTORY. In the tray marked BATCOMPUTER OUTPUT drop a stack of punched cards.

BATMAN

Now, we run these through the Bat-computer to narrow down the field.

The CARDS go in the INPUT and three cards come out into the OUTPUT tray.

ROBIN

(picking up the cards)  
It has to be one of these!

BATMAN

Let's see. Mrs. Noon, Tick-Tock Cafe -- No. How about this: Mr. Ben Bigger, Times Square -- No. Robin! Listen to this! Mr. Ratchet Maynesprynge, Tempo apartment Building.

ROBIN

And he lives on the twenty-second floor. It must be Dr. Temporal.

BATMAN

We'll soon see. I think it's time we paid a little visit to 'Mr. Maynesprynge!'

THEY dash to the BATMOBILE and are off and away.

INSERT: SHOTS of the BATMOBILE racing through the night.

EXT. TEMPO APARTMENT BUILDING - NIGHT

BATMOBILE pulls up alongside the building. Two MASKED FIGURES leap out of the BATMOBILE.

EXT. STREET NEXT TO TEMPO BUILDING - NIGHT

BATMAN and ROBIN are gazing up to the twenty-second floor. BATMAN takes BATARANG from Utility Belt and attaches it to one end of Batrope. ~~XXXXXXXX~~ Then, he sails the BATARANG up and out of sight. HE turns and talks to ROBIN. Neither of them follow the

progress of the BATARANG.

BATMAN

When we get there, be as quiet as possible. He won't be expecting us, but it is essential that we get the little black box before he has a chance to use it.

The BATARANG, with the BATROPE attached falls into his hand. HE absentmindedly removes the BATARANG and replaces it in his Utility Belt.

BATMAN

Batrobe, away!

THEY begin climbing the rope, which is doubled around a flagpole on the terrace of the twenty-second floor.

EXT. TERRACE OF MAYNESPRYNCE'S APARTMENT - NIGHT

BATMAN and ROBIN cautiously climb over the low railing surrounding the terrace, clinging to the rope. THEY sneak along the terrace, and then peep through French ~~XXXXXX~~ windows giving onto the living room of the apartment.

EXT. BATMAN'S AND ROBIN'S POV - NIGHT

Through the French windows we see an expensively furnished penthouse apartment. Seated at a desk with his back to the French windows is the menacing figure of DR. TEMPORAL.

INT. MAYNESPRYNCE'S APARTMENT - NIGHT

In the foreground, DR. TEMPORAL leans over his desk. Behind him, we see ROBIN and BATMAN slowly open the French windows and walk stealthily into the apartment. THEY approach DR. TEMPORAL. Just as they get right up to HIM, HE whirls around.

ANOTHER ANGLE: DR. TEMPORAL whirls around pointing the black box at BATMAN and ROBIN. HE flicks a knob. BATMAN and ROBIN freeze on the point of attacking DR. TEMPORAL.

DR. TEMPORAL

I thought it was about time you located me. I've had this apartment and this alias for weeks waiting for you to come here. Now; let us proceed with the destruction of Batman and Robin! All we have to do is turn the time back.

HE twists a knob, and slowly, in reverse motion, BATMAN

and ROBIN walk backwards to the French windows, close them in their faces, then peep through. Then THEY begin walking backwards toward the terrace railing. DR. TEMPORAL comes through the French windows to join them on the terrace. In reverse motion, they grab the Batrope and begin to descend. Now, we see the glittering letter-opener in DR. TEMPORAL'S hand. Walking to the flagpole, HE slashes through the Batrope, both cut ends of which quickly fly over the terrace railing. DR. TEMPORAL rushes over to the railing.

EXT. DR. TEMPORAL'S POV - NIGHT

We hear the maniacal laughter of DR. TEMPORAL as we see BATMAN and ROBIN falling, falling, falling to the concrete below. SUPER TITLE:

IS THIS REALLY BATMAN'S DOWNFALL?

END OF PART I

PART TWO

QUICK REPRIZE OF PART ONE

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

- |     |                    |  |
|-----|--------------------|--|
| (a) | TIME FOR A CHECKUP | Close on B atman's eye in circle of light.                       |
| (b) | A CHECKUP ON TIME  | Gordon and O'Hara puzzled in Gordon's office.                    |
| (c) | HELP FOR TIME      | Shot of Rexford Guilding clock with numerals reversed.           |
| (d) | TIME FOR HELP!     | Close shot of Red-Hot Line.                                      |
| (e) | CHECKMATE!         | Bruce and Dick seated over chessboard.                           |
| (f) | CHECK, MATE!       | Batman and Robin leaping off Batpoles and heading for Batmobile. |
| (g) | GORDON'S PLEA      | Gordon, Batman, and Robin in Gordon's office.                    |
| (h) | SOCIETY'S PLAY     | Interior of Ferguson's suite favoring guests.                    |
| (i) | THE QUARRY!        | Shot of The Maharajah's Clock.                                   |
| (j) | THE HUNTER!!       | Medium shot of Dr. Temporal in alcove.                           |
| (k) | THE WEAPON!!!      | Close on the little black box in Dr. Temporal's hands.           |
| (l) | DISTRESS           | Ferguson's face purple with anger.                               |
| (m) | DESPAIR            | B atman and Robin in Gordon's office.                            |

- (n) IT CAN'T BE \*\* Batman and Robin stare with astonishment at infinity sign on Bat-computer screen.
- (o) -- BUT IT IS!! Batman and Robin helpless as Dr. Temporal robs the vault of Gotham City National Bank.
- (p) SCOLDED BY THE FOURTH ESTATE -- Newspaper's headline.
- (q) -- AND ON THE FIFTH FLOOR! Shot of cleaning woman in television studio looking up defiantly.
- (r) HOT ICE! Batman and Robin suspended in mid-air as Dr. Temporal robs diamond workroom.
- (s) A DARING PLAN! Batman and Robin climb over terrace railing of 'Maynesprynge's' apartment.
- (t) THE MASTER OF TIME! Dr. Temporal at his desk aiming little black box at the camera.
- (u) THE REVERSAL OF TIME! As Robin and Batman hang on Batrope over edge of terrace, Dr. Temporal's hand holds the letter-opener next to the rope around the flagpole.
- (v) THE END OF TIME?!! Aerial shot of Batman and Robin falling to the street.
- (w) AND IN JUST ONE MINUTE\*\* Another angle of Batman and Robin plummeting earthward.

FADE OUT

INT. COMMISSIONER GORDON'S OFFICE - NIGHT

GORDON sits alone in his office, staring into space.  
The CAMERA MOVES IN until his face fills the screen.

GORDON

(voice over)

O' Hara is right. I'm sure I did  
the right thing. But it's the first  
time I've had to tell Batman not to  
interfere. I wonder --

The DOOR SLAMS. CAMERA PULLS BACK to show CHIEF O'HARA  
bursting into the room.

O'HARA

It's finally come, Commissioner.  
A note sent to the police from Dr.  
Temporal.

GORDON

Let me see it!

HE reads the note quickly and shakes his head.

GORDON

I don't understand it.

O'HARA

The secret code department can't make  
heads or tails out of it.

GORDON

(with a meaningful look  
at the Red-Hot Line)

I wonder --

O'HARA

I thought we agreed to keep him  
out of this case.

GORDON

I can't help feeling we're going  
to need his help.

O'HARA

From the way he's been acting, I'd  
say he's the one who needs help.

CUT TO:

EXT. OUTSIDE THE TEMPO APARTMENT BUILDING - NIGHT

BATMAN and ROBIN are falling helplessly through the air.

~~XXXXXXXX~~ BATMAN  
My cape, Robin! Grab my cape!  
Quickly!

Falling through the air, ROBIN manages to clutch the edge of BATMAN'S CAPE. At the same time, BATMAN takes from his Utility Belt a BATARANG with a rope attached. Fighting against gravity and the wind pressure, HE manages to fling the BATARANG high into the air.

ANOTHER ANGLE: The BATARANG with the BATROPE flies high in the air, then the BATARANG rapidly flies several times around a projecting air-conditioner, winding the Batrope securely around the air-conditioner.

ANOTHER ANGLE: With a jerk that almost wrenches BATMAN's shoulder out of the socket, the pair jerk to a halt a few stories above the street. ROBIN'S hands are pulled away from BATMAN'S CAPE, but before HE can fall, BATMAN scoops one arm down and around ROBIN, catching him firmly. THEY look at each other.

BATMAN  
That was close!

EXT. BATMAN'S POV - NIGHT

Looking high into the air, we see the small figure of DR. TEMPORAL leaning over the terrace railing.

DR. TEMPORAL  
(from far away)

It won't do you any good. I'm reversing time.

EXT. TEMPO APARTMENT BUILDING - NIGHT

The above sequence is run backwards from just before BATMAN'S last line: BATMAN uncatches ROBIN, who manages to grasp the cape again; BATMAN stops falling with a jerk; the BATARANG with the BATROPE attached, unwinds from around the air-conditioner, and falls back to BATMAN'S hand. BATMAN and ROBIN begin falling upward; ROBIN uncatches BATMAN'S cape. BATMAN turns and screams something about his cape to ROBIN; the TWO of them fall upwards until they are holding onto the BATROPE at the edge of the terrace railing.

With a glinting flash of letter-opener, DR. TEMPORAL je-joins the rope around the flagpole, and BATMAN and ROBIN climb over the railing onto the terrace. DR. TEMPORAL freezes them with a flick of the humming black box.

DR. TEMPORAL

Do you begin to see how helpless you are, Batman? What? No answer? Dear me, I forgot you are outside time. Now, be very careful, and do just what I tell you.

HE WALKS Over to the railing.

DR. TEMPORAL

I want you both to turn and look over the railing, when I put you back in time. If you don't do it, I will repeat ~~MYXOM~~ Operation Downfall with Robin while you watch helplessly, Batman.

HE flicks another switch, and the Dynamic Duo are unfrozen.

ROBIN

Don't worry about me, Batman. Get him!

BATMAN

No, Robin! To the railing.

THEY walk over to the railing and look down on the spiderweb of lights that is Gotham City after dark. DR. TEMPORAL freezes them in this position.

DR. TEMPORAL

Now, my friends, I want to show you something to give you nightmares for the rest of your very short lives. Look!

SERIES OF SHOTS: The first shots are from BATMAN'S and ROBIN'S POV, but after the first two or three establishing shots, the POV is no longer important, and the scenes may be from any angle, no matter how impossible for them to be seen literally by BATMAN and ROBIN on the terrace of the Tempo Building.

THE FIRST SHOT is of the sidewalks of Gotham City at night. There are shoppers, tourists, and other pleasure-seekers.

DR. TEMPORAL

(voice over)

See what happens when time moves just a bit faster.

The same scene continues but slightly undercranked.

DR. TEMPORAL

(voice over)

And faster and faster and faster.

With each 'faster,' we hear the click and hum of the little black box, and the street scene is undercranked just a bit more. At the end of the third 'faster,' the shoppers, etc. are moving with unbelievable speed.

DR. TEMPORAL

(voice over)

And if time stops --

FROZEN FRAME of street scene. A WOMAN SHOPPER is in the act of dropping a large bag of groceries onto the sidewalk; boxes, cans, and vegetables are frozen in a cascade from the ripped bag to the sidewalk.

DR. TEMPORAL

(voice over)

--the starts again very slowly --

Slowly, the objects continue falling from the bag and land and bounce on the sidewalk in slow motion.

DR. TEMPORAL

--or even moves backwards slowly --

Slowly, the objects bounce once, then slowly fall upward and back into the WOMAN SHOPPER'S BAG, which miraculously heals its split seam.

DR. TEMPORAL

(voice over)

-- or moves backwards rapidly --

GENERAL SHOT OF STREET undercranked and in reverse.

ANOTHER SHOT of a street corner. A BUS backs into the bus stop, passengers get off backwards from the front end of the bus, while other passengers get on the bus (walking backwards ) at the rear door. Both doors close, and the bus shoots off backwards.

DR. TEMPORAL

(voice over)

Look into the windows. Into homes;  
stores; restaurants.

INT. RESTAURANT - NIGHT

We see in a corner of the restaurant, a banquette with a LOVING COUPLE in it, a table with a PRIM OLD LADY eating, and a second table with a quarrelsome MIDDLE-AGED COUPLE having dinner.

The ~~XXXXXXXXXXXXXXXX~~ LOVING COUPLE pick up their wine glasses, toast each other, link arms, and drink. The PRIM OLD LADY crumbles a few crackers delicately into her soup. Next, the FIGHTING COUPLE, after having mouthed their way to the climax of an argument: the WOMAN takes her plate of food and shoves it into her husband's face.

We hear a click of the black box, and the plate of food flies off the MAN'S FACE and is replaced by his WIFE in front of her. The PRIM OLD LADY'S crackers leap from the bowl of soup, reform themselves from crumbs back into crackers in her hands, after which she replaces them in the bread basket. The LOVING COUPLE look into each other's eyes, raise empty wine glasses to their mouths; the glasses are mysteriously filled; they unlink arms, toast, and place the full glasses before them.

INT. DINING ROOM - NIGHT

In an UNDERCRANKED and REVERSED sequence, we see a family sitting around a dining room table: MOTHER, FATHER, and SON and DAUGHTER. Solemnly, but rapidly, the CHILDREN pass their plates to the MOTHER, who takes the vegetables and potatoes off the plates and replaces them in vegetable dishes. Then, the MOTHER gives the plate to the FATHER, who lifts a piece of roast beef off of the plate with a knife and fork, then rapidly joins the slice of beef onto the roast with a reverse motion of his knife.

EXT. AIR FIELD - NIGHT

A large jet airliner flies backwards down onto the airstrip and taxis backwards towards the airdrome.

EXT. GOTHAM FIELD - NIGHT

From the spectator's POV, we see a ball fly over the

fence and up to the bat of a player who has been running backwards from first to home plate. The BATTER seemingly bats the ball to the pitcher, who un-winds a windup, then looks speculatively at the batter.

EXT. TERRACE OF MAYNESPRYNCE'S APARTMENT - NIGHT

ROBIN and BATMAN are frozen as we left them, looking out over the city. DR. TEMPORAL has a maniacal glint in his eyes.

CAMERA PANS until ROBIN'S FACE fills the screen.

ROBIN

(voice over)

It's -- it's too terrible to think about!

CAMERA MOVES until BATMAN'S FACE fills the screen.

BATMAN

(voice over)

The diabolical fiend; to subject Robin to this horror!

ANOTHER ANGLE including all THREE.

DR. TEMPORAL

Now, I must ask you to leave me. I want you out of here, and fast; so I will set the machine for reverse and rapid.

HE twists a couple of knobs.

BATMAN and ROBIN hurriedly run to the rope, backwards.

EXT. TEMPO BUILDING - NIGHT

BATMAN and ROBIN, at a furious pace, are climbing down the BATROPE.

EXT. STREET NEXT TO TEMPO BUILDING - NIGHT

BATMAN and ROBIN leap backwards off the BATROPE, and run in reverse to the BATMOBILE, which drives rapidly off -- backwards.

EXT. STREETS OF GOTHAM CITY - NIGHT

While all pedestrians and automobiles are going forward in a normal manner, the BATMOBILE plunges through the traffic, driving backwards. On one street, the Batmobile suddenly stops immediately (on something smaller than a dime), then it begins driving forward in a normal manner.

INT. BATMOBILE - NIGHT

BATMAN and ROBIN are shaking their heads groggily, as though coming out of a horrible experience.

ROBIN

Batman, did we really see, I mean -- it can't be true.

BATMAN

I would like to say it isn't, but you would want me to tell you the truth. I'm afraid we saw what we saw.

ROBIN stares in front of him, his face a mixture of disbelief and horror. BATMAN looks at ROBIN, then makes a valiant attempt to pull himself together. If costs a lot, but HE must not let ROBIN despair.

BATMAN

Come on, Robin. We've been in worse positions with the Penguin, the Riddler, the Joker -- we always manage to --

ROBIN

But -- TIME!

BATMAN

I know, it's pretty terrible. But don't despair, Robin. That's just what Dr. Temporal wants. Come on. Let's see that old spirit.

Slowly ROBIN turns to look at BATMAN. BATMAN seems to be in control of himself, although there is a pulse beating rapidly in his jaw. ROBIN takes a deep breath.

ROBIN

All right, Batman. We'll get that time maniac if it's the last thing we do.

HE smiles at BATMAN, who returns the smile.

BATMAN

Good boy. Now, get Alfred on the Batphone and see how things are at home.

ROBIN takes the BATPHONE (so labeled) from the BATPHONE COMPARTMENT and presses a few buttons next to the COMPARTMENT. HE waits.

ROBIN

Alfred? Robin. How are --

INT. BUTLER'S PANTRY OF BRUCE WAYNE'S HOUSE - NIGHT

ALFRED

(into telephone)

~~Commissioner~~ Gordon has been calling every half hour. I told him I couldn't reach you. He wants you to go to his office no matter how late it is.

EXT. STREETS OF GOTHAM CITY - NIGHT

With a leap of sudden energy, the BATMOBILE executes the B AT-TURN and races down the streets to the COMMISSIONER'S OFFICE.

QUICK DISSOLVE TO:

INT. COMMISSIONER GORDON'S OFFICE - NIGHT

COMMISSIONER GORDON, CHIEF O'HARA, BATMAN and ROBIN are in conference.

GORDON

--so first, let me apologize for asking you to stay off the case. I can't know what got into me.

BATMAN

It was the only thing you would do under the circumstances. Don't think of it again.

GORDON

And I'm sure Chief O'Hara wants to apologize also.

It's a struggle, but O'HARA manages it.

O'HARA

Yeah, I apologize. But I want to go on record as saying I think you and Robin behaved might suspiciously at all those robberies.

GORDON

Now, to get down to business. This note came from Dr. Temporal, and I don't mind saying we're buffaloed. Would you take a look at it?

BATMAN and ROBIN take the note from GORDON AND read it

together.

INSERT: CLOSE on NOTE in BATMAN'S HANDS.  
On the note is printed:

What is the next crime? Batman asks,  
And the Doctor says, ~~MEMORANDUM~~ 'O-HO.'  
Tigers and elephants, two by two,  
Even they know a good time to go.

Remember, Batman: You'll need wings!

DR. TEMPORAL

The 'O' in 'TEMPORAL' is filled in with the dial of a  
clock.

ROBIN

(voice over)

What is the next crime? Batman asks,  
And the Doctor says, 'O-HO.'  
Tigers and elephants, two by two,  
Even they know a good time to go.

Remember, Batman: You'll need wings.  
Gosh, Batman; what could it mean?

INT. GORDON'S OFFICE - NIGHT

BATMAN'S EYES have widened in horror. His strong jaw  
muscles have never worked so rapidly. HE is obviously  
in the grip of a strong emotion, and he -- just as  
obviously -- is determined not to let it show. HE  
takes a deep breath, and speaks as nonchalantly as  
possible.

BATMAN

It may be important, Commissioner,  
but it's probably a silly prank of  
Dr. Temporal's.

GORDON

(relieved)

Then you think it's not serious?

BATMAN

You don't even need me. Just stake  
out a few men at the Municipal Zoo  
and you'll probably get your man.

O'HARA

I thought it was the Zoo. I knew  
those tigers and elephants must --

BATMAN  
(anxious to leave)  
We'll be going, now.

ROBIN  
Gee. Aren't we going to go with  
Chief --

BATMAN  
Robin, if you want  
(with heavy meaning)  
to go fishing tomorrow, you'd bet-  
ter get to bed. It's late.

ROBIN  
(it sinks in)  
Oh, yeah, Batman. Well, goodnight,  
everybody.

BATMAN and ROBIN grab the BATROPES dangling outside  
GORDON'S OFFICE WINDOW and are off.

O'HARA  
I told you we didn't need that  
guy, Commissioner. I knew the note  
was about the zoo the minute I look-  
ed at it.

GORDON  
(worried)  
I hope you're right, O'Hara. Batman  
seems d -- strange.

INT. BATMOBILE - NIGHT

BATMAN and ROBIN are speeding to the secret entrance  
to the BATCAVE.

ROBIN  
I got your hint, Batman. What's it  
all about?

BATMAN  
I'm not completely sure, but if that  
note means what I think it does, we  
can't have the police in on it.

ROBIN  
Why not?

BATMAN  
They would have to warn the citizens  
of Gotham City if the note means what  
I think it does. And the panic that  
would result -- Gotham City might  
never recover.

The BATMOBILE enters the secret entrance, which closes behind it.

QUICK DISSOLVE TO:

INT. BATCAVE - NIGHT

Dominating the scene is a large screen in front of which is a large piece of transparent plastic; on the plastic is written the poem from DR. TEMPORAL'S last message, and it is lit from behind by the light screen. BATMAN stands before the screen with a pointer, rather like a teacher, and ROBIN sits in front of him very like a pupil.

BATMAN

I hope I'm wrong about this. We've made mistakes before, and we can't afford to this time.

ROBIN

Then it isn't the zoo?

BATMAN

Far from it. Take the first line. 'What is the next crime? Batman asks.' That seems pretty straightforward.

ROBIN

Yes.

BATMAN

'And the Doctor says, 'O-HO.' What do we make of that?

ROBIN

Well, if the answer is 'O-HO' --

BATMAN circles ~~XXXXXXXX~~ 'O-HO' with a BATMARKER.

BATMAN

That's it. And what is O-HO?

ROBIN

It's just the sound of a laugh.

BATMAN

More basic.

ROBIN

Well, it's a word made up of two O's and one H.

(the dawn)

H - two - O! The chemical symbol for plain water.

BATMAN

Good. Now, what about tigers and elephants? Two by two?

ROBIN

Is it the 'two by two'?

BATMAN circles the phrase with the BATMARKER.

ROBIN

The only time I can think of animals going two by two was in the ark. Batman! In the next line, 'even they ~~W~~ "KNOW A" good time to go' -- The words 'know a' sound like Noah. Noah's ark!

BATMAN

That's what I'm most afraid of.

HE circles the words 'know a' with the Batmarker.

ROBIN

And the last line. Gee, I don't get that at all.

BATMAN

(circling the word 'wings')  
It's 'wings.'

~~ROBIN~~

ROBIN

H - two - O; Noah's ark; water -- I've got it! Water wings! But that means --

BATMAN

I'm afraid so. Flood!

ROBIN

But nobody can just decide to have a flood. I mean, well, you just can't.

BATMAN

Gotham City gets all of its water from the Waterville Reservoir north of the city. A few sticks of TNT placed on the southern wall of the reservoir --

ROBIN

It would flood the city. It would -- destroy all life!

ROBIN goes to the BATCAVE EXTENSION of the RED-HOT LINE telephone and is about to pick it up.

BATMAN

NO! Don't call Commissioner Gordon!  
There is no time to evacuate the City.  
Panic would reign.

ROBIN

Then we'd better get up to Waterville.

BATMAN

I agree. But there's one thing  
that makes me feel that I haven't  
solved the whole message.

ROBIN

What's that?

BATMAN places a large translucent MAP behind the transparent plastic on which the poem is written. A LAKE or POND corresponds with the circles that BATMAN has drawn around certain words and groups of words.

BATMAN

(using the pointer)

Circling the important words makes a map of this message. Look at the map of the upstate area: The circle around O-HO is roughly where Eagle Lake is. The long circle around 'two by two' corresponds to Loon Lake. The circles around 'know a' and 'wings' are Big Pond and Little Pond. But there is no circle that stands for the Waterville Reservoir.

ROBIN

Where is the reservoir on that map?

BATMAN draws an elongated vertical circle around the reservoir; it includes the first letter of each line of the message.

ROBIN

Look! Look at the letters you've circled. W \* A - T - E - R !!

BATMAN

We've no time to lose!

THEY race for the BATMOBILE

QUICK DISSOLVE TO:

EXT. AERIAL VIEW OF WATERVILLE RESERVOIR - NIGHT

Shimmering in the moonlight, the reservoir looks like nothing so much as a placid mountain lake. The only difference is that tall standards rise out of the water carrying a multiplicity of electric lines twenty feet over the surface of the water.

EXT. VIEW OF RESERVOIR FROM TALL HILLSIDE - NIGHT

BATMAN and ROBIN are crouched in the darkness looking down on the reservoir. A tall standard carrying electric lines is just behind them. Other standards lead down the steep hill to where they cross the reservoir.

BATMAN

I think I see a light down there.

ROBIN

And it's flickering around on the southern bank of the reservoir, just as you said.

BATMAN

Going down in the Batmobile would reveal our presence to Dr. Temporal. You wait here -- I have an idea.

ROBIN

Can't I go?

BATMAN

I need you here in case of trouble. Stay in the Batmobile and be ready to move at the first Batsignal.

ROBIN

(after a pregnant pause)  
Good luck!

ROBIN goes off into the bushes.

BATMAN takes the BATARANG with BATROPE attached from his Utility Belt. With unerring aim, HE sails the BATARANG to the top of the electrical standard. Then, after testing the purchase of the BATROPE, HE begins to climb up the standard.

EXT. TOP OF ELECTRICAL STANDARD - NIGHT

BATMAN pulls himself up on one of the cross bars, then he looks around. Reaching into his Utility Belt, his fingers take a three-inch rod from a com-

partment marked BATEXTENSOR. HE presses the BAT-EXTENSOR, and the three-inch rod extends with a whirr into a pole seven feet long. BATMAN tests the electric wire with his toes, then takes his first steps walking down the wire, balancing himself with the BATEXTENSOR.

EXT. STANDARDS LEADING DOWN TO RESERVOIR - NIGHT

Across the wires that sag from standard to standard, we see a familiar hooded FIGURE in silhouette making his careful way down to the reservoir.

EXT. TOP OF STANDARD OVER THE RESERVOIR - NIGHT

BATMAN looks down, sees he is over the water, un-extends the BATEXTENSOR, and replaces it in his belt.

CAMERA MOVES IN until only BATMAN'S FACE fills the screen.

BATMAN

(voice over)

My only hope is to try to drop  
into the water without attracting  
too much attention.

EXT. BATMAN ON STANDARD FROM SOUTHERN SHORE - NIGHT

We see BATMAN fall feet first from the top of the standard. Just as he hits the water, two HANDS (each wrist of which sports three wristwatches) holding a little black box move rapidly into the foreground of the frame. There is a click: BATMAN rises from the water up to the top of the standard. The HAND turns another knob; BATMAN plunges again feet first into the reservoir.

DR. TEMPORAL MOVES into the picture.

DR. TEMPORAL

(turning knobs and reversing  
the action every time BATMAN  
is on the standard or in the  
water)

Enjoying your dips, Batman? You were foolish to think I would want to destroy Gotham City. I haven't stolen half as much from that metropolis as I plan to. With your help.

EXT. BATMAN - NIGHT

BATMAN

(falling through the air)  
I couldn't take a chance on your  
deranged --

HE plunges into the water, then rises sputtering to  
complete another trip to the top of the standard.

BATMAN

-- mind might think of. Humiliating  
as this situation is, at least I can  
be thankful that --

HE plunges into the water again, having completed  
another trip to the top and back. HE rises spluttering  
out of the water.

BATMAN

-- the citizens of Gotham City are --

Before he can complete a trip, HE is plunged into the  
water again. Once more he rises gasping.

BATMAN

-- safe.

QUICK DISSOLVE TO:

INT. BEDROOM OF BRUCE WAYNE - DAY

BRUCE lies in bed staring at the ceiling. ALFRED and  
DICK hover over him solicitously.

DICK

-- and when I found him, he was  
half drowned, floundering about  
in the water. Of course, there  
was no sign of Dr. Temporal.

ALFRED

We're very fortunate he's alive.  
Shh!

The bedroom door opens and AUNT HARRIET enters with a  
covered tray.

AUNT HARRIET

I made him some chicken soup; im-  
agine a man his age staying out  
'til all hours and getting a cold.  
How did it happen?

DICK

Uh, he was caught in that terrific  
downpour we had last night.

AUNT HARRIET

That's odd; I'm a light sleeper, and  
I didn't hear a drop of rain fall!  
Get him to eat some of that soup.

SHE exits, straightening a few objects on her way out.

DICK

Bruce? Bruce, do you want some  
soup?

BRUCE shakes his head 'no.'

DICK

I don't understand it, Bruce. You  
jumped into the water and just --  
well, nobody would ever know you  
had been a champion swimmer in  
college.

BRUCE sits up slowly in bed with a look of wonder on  
his face.

BRUCE

What - did - you - say?

DICK

I just said you fell in the water  
and -- gee, it looked like you  
were doing the dog-paddle.

B RUCE'S jaw muscles tense and a gleam of awareness  
flashes in his eyes.

BRUCE

If you're right, Dick, I think  
I have the solution to the whole --

HE puts his hands over his eyes in an ecstasy of pain.

ALFRED

What's wrong, sir?

BRUCE

That old eyestrain again. Alfred,  
call Dr. Reko and tell him I must  
see him in an hour.

HE pushes back the covers and gets out of bed.

DICK

Do you think you should?

BRUCE

(wincing at the pain in his eyes)

I think I must!

CUT TO:

INT. DR. REKO'S OFFICE - DAY

DR. REKO sits behind his desk speaking to BATMAN sitting opposite him.

DR. REKO,

I'm sorry, Batman. It's worse than I thought the first time I examined you.

BATMAN

Tell me how bad it is.

DR. REKO

Oh, nothing serious. Nothing serious at all. But I must insist that you come for an extended course of treatment. Shall we say first thing tomorrow morning?

BATMAN

(rising)

All right. Tomorrow morning. That will still give me time to -- to do something that must be done.

CUT TO:

INT. COMMISSIONER GORDON'S OFFICE - DAY

GORDON and BATMAN stand facing each other across GORDON'S desk. GORDON'S face is contorted with surprise.

GORDON

You want me to what?

BATMAN

It's very simple. I want you to get Mr. Angus Ferguson to give another reception tonight in his suite.

GORDON

You know how he feels! He won't even speak to me.

BATMAN

Not even if you promise him that Batman will return the Maharajah's Clock?

GORDON

You don't mean it?

BATMAN

I do mean it. By the way, tell Mr. Ferguson that the reception must be fancy dress. A masquerade party.

GORDON

I'll certainly try it. But Batman; can you really return the clock to him?

BATMAN

If I can't, Batman will retire from public life. Forever!

GORDON'S face is a picture of disbelief, astonishment, and fear as BATMAN swings out of the window.

QUICK DISSOLVE TO:

INT. HOTEL SUITE OF ANGUS FERGUSON - NIGHT

The suite is filled with the timepieces that were there before, and the sound of their ticking introduces the scene. The black velvet curtains are pulled back to show the empty alcove, but the sign reading THE MAHARAJAH'S CLOCK is still conspicuous. The GUESTS are all costumed and masked. MR. FERGUSON wears a small eyemask, but it is no good as defense against identification, as he wears his tam, kilts, etc. Among the guests are: ROBIN, dressed and masked as usual; ELDERLY FEMALE SLAVE, a middle-aged woman in an imitation of one of Maria Montez's get-ups; PIRATE, an athletic young man; ROMAN SENATOR, a middle-aged man in a toga. There is also the usual sprinkling of Pierrots and Cleopatras.

THE CAMERA MOVES ABOUT among the guests, and winds up CLOSE ON ROBIN.

ROBIN

(voice over)

Batman said he would be here,  
but he didn't tell me how he would  
be costumed. I hope I recognize  
him.

CAMERA PULLS BACK to show MR. FERGUSON approaching him.

MR. FERGUSON

So you're the lad who's going to  
return my glock.

ROBIN

Gosh, I sure hope so, Mr. Fergus-  
on. Batman and I feel just awful  
about what's been happening.

MR. FERGUSON

When I think of it I -- ARRCHGLRRH!!

HE walks away in a rage.

ROBIN

(a gasp of surprise!)

B atman!

INT. ROBIN'S POV - NIGHT

We see the back of a FIGURE dressed in BATMAN's cape,  
hood, and tights. The FIGURE turns around and we see  
it is a middle-aged man, slightly tipsy, dressed in  
a bad imitation of the Batman Costume. HE is portly,  
and his potbelly hardly goes with the dashing figure  
he evidently thinks he is cutting.

ANOTHER ANGLE: The BATMAN FIGURE joins a group made  
up of the ROMAN SENATOR, the ELDERLY FEMALE SLAVE, and  
a few other guests.

BATMAN FIGURE

(to ROMAN SENATOR)

Shay, buddy. Les have that friendsh,  
Romansh, and countrymen shpeech.

MALE GUEST

(to ELDERLY FEMALE SLAVE)

He's drunk. Pay no attention.

ELDERLY FEMALE SLAVE

(the voice is a parody of  
the outraged dowager)

And imagine dressing up as that awful  
Batman, who's nothing but a common  
criminal.

ANOTHER GUEST

Batman isn't a criminal. There must be some explanation for the way he's been acting.

ROMAN SENATOR

(turning to ANOTHER GUEST)

I think you must be right, my friend. There should be some logical explanation for the behavior of Batman and that little twerp, Robin.

ROBIN

(dashing up to ROMAN SENATOR)

Don't talk that way about Batman!

(pause)

Sir. I don't mean to be disrespectful, but Batman has problems that you don't know about.

ROMAN SENATOR

Indeed? I would have said that I was the one person who knew all about Batman's problems.

ROMAN SENATOR whips off his rubber face-mask and his toga and stands revealed as DR. TEMPORAL!

There are several simultaneous SCREAMS and GASPS OF SURPRISE as the group pulls back to form a circle around DR. TEMPORAL.

DR. TEMPORAL

(reaching into his pocket)

Would you all like to see the little machine that has caused Batman so much trouble?

INT. CLOSE ON ROBIN - NIGHT

BATMAN

(voice over)

Get the vox, Robin!

ROBIN

(voice over)

Batman's voice! But which one is he?

INT. HOTEL SUITE - NIGHT

ROBIN looks at the faces of the GUESTS perplexedly.

Then, just as DR. TEMPORAL is about to flick the switch of the little black box he has taken from his pocket, ROBIN leaps at DR. TEMPORAL, snatches the box from him, and dashes it to the floor. The box breaks into small fragments exposing complicated wiring, transistors, etc.

ROBIN  
(triumphantly)  
Where is your power now, Dr.  
Temporal?

The BATMAN FIGURE whips off the rubber face-mask and Bathood, unzips the Batcostume and its padding, and stands revealed as BATMAN!

BATMAN  
Here's your man, Chief O'Hara.

ELDERLY FEMALE SLAVE whips off her headdress, blonde curls, and face-veil to expose the tough face of Chief O'HARA!

O'HARA  
Take him, Sergeant.

PIRATE whips off his eye-mask, claps a police badge on his chest, and handcuffs DR. TEMPORAL.

BATMAN  
If you will send some of your men to the penthouse apartment on the Tempo ~~XXXXXXXXXX~~ building, Chief, you will find the stolen money, the diamonds, and --  
(with a slight bow to  
MR. FERGUSON)  
The Maharajah's Clock!

MR. FERGUSON  
Thank 'ee, Batman. Thank 'ee.

HE hands BATMAN a check.

INSERT: Close on check made out to 'Gotham City' for \$10,000,000.00.

INT. HOTEL SUITE - NIGHT

BATMAN  
I knew there was no such thing as a time machine. But I couldn't

BATMAN (cont)

see how Robin and I could experience the changes in time caused by Dr. Temporal's machine.

HE picks up a few fragments of the box from the floor.

BATMAN

This is a simple hypnosis machine that made Robin and me think that time was behaving oddly.

O'HARA

But there's no such thing as a hypnosis machine!

BATMAN

Anything can be a hypnosis machine if one is conditioned to think so. I was given a hypnotic suggestion to react to everything Dr. Temporal said, and Robin, who is young and impressionable, went along with it.

ROBIN

But who could have hypnotized you in the first place, Batman? You haven't been in anyone's power.

BATMAN

But I have, Robin. Twice. Two visits I paid to --

BATMAN pulls off DR. TEMPORAL'S second rubber face-mask revealing --

BATMAN

Dr. John Reko!

The mild-mannered face of DR. REKO is contorted with rage.

ROBIN

But why Dr. Reko?

BATMAN

Everyone in Civic Auditorium knew that the laser beam came perilously close to my eyes. One person there decided to pose as an oculist, knowing that I would visit him as a patient.

ROBIN

But who --

BATMAN

Who would know better than one man?  
One man ~~REKO~~ who was there?

BATMAN takes out his BATMARKER and goes to a large clock with a glass cover hinged on the front.

BATMAN

Dr. John Reko. Reko, comma, J.

HE has written on the glass: REKO, J

BATMAN

Look!

HE swings open the glass front so we see it from the other side. There is written: J ,OKER.

ROBIN

The JOKER!!

BATMAN

(pulling off Dr. Reko's  
third rubber face-mask  
revealing the evil grin-  
ning face of The Joker)  
The Master Comedian of Evil!

The PIRATE-POLICE SERGEANT has stepped back in surprise. Taking advantage of this, the JOKER -- still handcuffed -- pulls away and rushes to an open window, outside of which is the skyline of Gotham City. THE JOKER stands on the sill of the large window and faces the frozen group of GUESTS.

JOKER

It was my best joke, Batman, but  
not my last. I'll be back, and  
next time --

HE loses his footing and falls into the darkness outside. ROBIN and BATMAN rush to the window and look out and down into the black void. The JOKER'S SCREAM, the epitome of terror, dies away ominously.

EXT. FROM OUTSIDE HOTEL WINDOW - NIGHT

We see ROBIN and BATMAN looking out of the window.

ROBIN

All those disguises; a Roman Senator,  
Dr. Temporal, Dr. Reko, and finally --  
The Joker! I wonder what's behind  
that last mask!

BATMAN

The perverted mind of a poor, tor-  
tured soul.

ROBIN

(shaking away a shudder)  
Anyway, he's gone for good, now.

BATMAN

(looking down into the void  
as though trying to read the  
future)  
I wonder, Robin. I wonder.

CAMERA PANS AWAY from the window and picks up the  
glittering lights of Gotham City -- a city saved  
once again by The Defenders of Right!

F A B B O U T

THE END