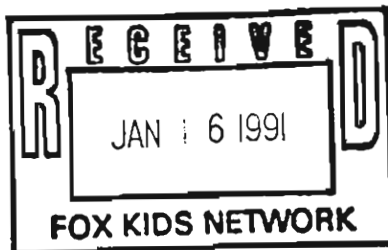


BATMAN

"THE CAPE-AND-COWL CONSPIRACY"

Written by

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WARNER BROS. ANIMATION, INC.

BATMAN

"THE CAPE-AND-COWL CONSPIRACY"

CAST LIST

(including MODEL NOTES)

REGULARS

BATMAN / BRUCE WAYNE
COMMISSIONER GORDON

FEATURED GUEST STARS (NEW MAIN MODELS)

JOSIAH (pronounced "Hoe-ZYE-uh") WORMWOOD -- TRUMAN CAPOTE SOUND-ALIKE. Tall, gaunt and 40ish. Effete, but not "nelly" or "campy" -- nothing to offend gays or homophobes, please; the point is to misdirect the viewer into thinking the guy's wimpy or weak...setting them up for the twist of his strength and combat prowess at the climax.

"BARON" WACLAW JOZEK (pronounced "VAH-clov YOATS-ek") -- 50ish; beefy; soft and cowardly-looking, with bushy brows. Visually, think Leonid Brezhnev. But he speaks with an untraceable Mittel European accent -- could be Slavic, could be...who knows? Deep voice from a barrel chest. Please avoid the "Boris Badenov" cliche.

INCIDENTALS (NEW MODELS)

McWHIRTER -- Male ingenue, mid-20's; thin, reedy voice, but tries to sound tough. A diplomatic courier by trade. Slender, fresh-freshed, eager-looking. Wears heavy overcoat.

CIA AGENT -- Age indeterminate. Nameless, faceless "spook." Wears dark glasses and a black trenchcoat. "White-bread" voice.

FBI AGENT -- Age indeterminate. Nameless, faceless "spook." Wears dark glasses and a gray trenchcoat. "White-bread" voice, yet somehow sounds different than the CIA Agent.

MATRON -- 50-ish. Portly. Society type. Think Maragaret Dumont.
-- (One line only)

N.D. DINNER GUESTS -- (Walla only)

N.D. WOMAN -- (Walla only). Not even a real person; she's a hologram. If her screams can sound electronically-generated, so much the better.

"THE CAPE-AND-COWL CONSPIRACY"

LAYOUT NOTES

EXTERIORS

AMUSEMENT PIER

On the waterfront (Atlantic seashore). The concession booths on the midway are boarded up for the night and huge canvas and plastic tarps cover the various rides, lashed securely.

MINIATURE GOLF COURSE

It is surmounted by a quarter-scale ARTHURIAN CASTLE -- the castle is one of the various novelty-structures on the course. The castle stands over a narrow stream -- a miniature "moat" that is crossed by a drawbridge. The "moat" is actually a small stream that wends over the entire golf course, crossed here and there by short footbridges.

SAND TRAP

(per description in body of script)

GOTHAM CITY POLICE HQ (STOCK)

LEDGE OUTSIDE COMMISSIONER GORDON'S OFFICE

ROOFTOP (BAT-SIGNAL)

LUXURY HOTEL

VERANDA OUTSIDE BALLROOM

WACLAW JOZEK'S LUXURY APARTMENT BUILDING

JOZEK'S PENTHOUSE

TERRACE OUTSIDE JOZEK'S PENTHOUSE

Beyond the edge of the terrace is a length of pitched roof on which, if one were to jump from the terrace, one would slide several yards before dropping.

GYMNASIUM ON TERRACE

A small cabana or guest-house-like structure on the terrace (See under Interiors).

"TRAVEL TOWN"

A two-acre outdoor railroad museum similar to the area of the same name at Griffith Park. In the center are several large locomotives set on little strips of track, and a concession stand, all surrounded by an amusement park train on a half-gauge track. Access to this area is thru a two-story

ENTRANCE ARCHWAY

in which is set a large...

MAIN TICKET BOOTH

THE ENGINE

A locomotive on display that is the site of Batman's first trap in this show.

PARKING LOT AND STREET OUTSIDE "TRAVEL TOWN"

N.D. STREET IN GOTHAM CITY - PHONE BOOTH

INTERIORS

CONTROL ROOM AT AMUSEMENT PIER

(per description in body of script)

GORDON'S OFFICE (STOCK)

HOTEL BALLROOM

JOZEK'S PENTHOUSE

This place is plush, with a pronounced eastern European flavor. Tapestries on the walls; ornately designed furniture; glassware on display behind an elaborate bar; intricate esoteric statuary; hardwood desk, blending rather well against the backdrop of dark deco Gotham visible thru a wall of sliding glass doors leading to the terrace.

THE ENGINE (LOCOMOTIVE) AT "TRAVEL TOWN"

MAIN TICKET BOOTH (A DISGUISED CONTROL ROOM)

MADAME DeLARUE'S WAX MUSEUM

Run-down and tacky-looking; think Hollywood Wax Museum rather than Madame Tussaud's. Other details per script.

MAIN EXHIBIT HALL

WORKROOM

NARROW N.D. ROOM

Used by Wormwood as a control room.

JOZEK'S GYMNASIUM

It contains a circuit of nautilus equipment and a rack of weights, and a separate area containing a sauna and a J

BATMAN

"THE CAPE-AND-COWL CONSPIRACY"

ACT ONE

FADE IN:

EXT. AMUSEMENT PIER - NIGHT - ESTABLISHING PAN

OVER this oceanfront amusement area, closed for the night. [See Layout Notes appended at front of script].

McWHIRTER (V.O.)

(OVER THE PAN; sotto; muttering
as he reads)

"Where tracks and golf balls roll and
wind /...

HOLD on the MINIATURE GOLF COURSE [See Layout Notes appended at front of script]. Eighteen flagpoles topped by different-colored banners, torn and frayed -- each bearing the number of a golf-course hole -- FLAP in the WIND (APPROPRIATE SFX). As we PUSH IN on them...

McWHIRTER (V.O.) (CONT'D)

"... 'Round colored banners of all
kind /...

CLOSER - ENTRANCE TO MINIATURE GOLF COURSE

A YOUNG MAN -- McWHIRTER [See Model Notes at front of script] -- is stepping onto the course...hesitantly, uncertainly. He holds a scrap of paper in one hand.

McWHIRTER (CONT'D)

(quizzically)

"Here, new instructions /..."

INTERCUT INSERT - OTS McWHIRTER - TO PAPER IN HIS HAND

We can read it clearly. It is made up of printed letters cut out of magazine ads and pasted up, the classic "ransom note" style. It reads per the voice-over. [PROPS: The line-breaks are as shown below.]

WHERE TRACKS AND GOLF BALLS ROLL AND WIND
'ROUND COLORED BANNERS OF ALL KIND
HERE, NEW INSTRUCTIONS
YOU WILL FIND

McWHIRTER (CONT'D) (V.O.)

"...You will find"....?

WORMWOOD (V.O.)
(electronic filter)
That's right, Mr. McWhirter -- here.

TRACKING McWHIRTER

UNDER THE FOLLOWING DIALOGUE, he moves across one of the small footbridges, proceeding tentatively. HOLD as he suddenly stops short and looks around, bewildered, at the sound of an electronically-distorted VOICE from an unseen loudspeaker (o.s.):

WORMWOOD (V.O.) (CONT'D)
You've come to the right place.

BEGIN INTERCUT WITH:

INT. A TICKET BOOTH -- CONTINUOUS - ON WORMWOOD

On his lap is a large suitcase, open to reveal a portable control-console that looks like the mixing board sound engineers in recording studios operate. Set in the "lid" of the case are SEVERAL CLOSED-CIRCUIT VIDEO-MONITORS, on one of which we SEE a TRACKING SHOT OF McWHIRTER IN MCU. WORMWOOD speaks into a goose-neck microphone that snakes up from the console. [SOUND NOTE: Here in this room, his voice loses its electronic distortion.]

WORMWOOD (CONT'D)
Just follow the sound of my voice.

We FOLLOW McWhirter as he continues over the golf course, searching for the source of the sound... He CALLS OUT, to nowhere in particular.

McWHIRTER
(calling out angrily; ECHOING eerily against the abandoned buildings)
Who the devil are you?

WORMWOOD
(petulant sniff; then, sarcastic:)
Well...! For a mere diplomatic courier, you're quite the diplomat, aren't you?

HOLD as McWhirter STOPS, heads back the way he came.

McWHIRTER
Are you my contact or aren't you?

END INTERCUT WITH:

MONTAGE - SERIES OF FAST CUTS

showing VARIOUS VIEWS FROM THE BATTERY OF MONITORS in front

Wormwood: Various angles and positions along the golf course, including THE SAND TRAP which we'll be establishing more clearly later. A larger, main screen shows the MCU TRACKING SHOT OF McWHIRTER. THE FOLLOWING DIALOGUE PLAYS OVER THIS MONTAGE:

WORMWOOD (V.O.)

Perhaps you'll be able to call me your benefactor, if you play your cards right.

McWHIRTER (V.O.)

(starting to lose his temper)

If you're my contact, what's the countersign?

ON WORMWOOD

WORMWOOD

(tsk, tsk's; then, w/ a weary sigh)

The impatience of youth...

He flips a switch on the console (APPROPRIATE SFX) and, at the CLICK of the switch, we GO TO:

EXT. MINIATURE GOLF COURSE - CLOSE ON McWHIRTER

Light appears from OFF, BELOW McWhirter. As he turns to look in the direction of the light, ANGLE ADJUSTS TO REVEAL two parallel strings of RUNNING LIGHTS -- like those bracketing an airport runway, only smaller -- tracing a path from the castle in a new direction, crossing the course to a MINIATURE SAND TRAP and beyond, in b.g. Above the sand trap is a fanciful gingerbread house-style archway. A BEAT... then:

WORMWOOD (CONT'D) (V.O.)

All your questions will be answered, dear boy...if you'll simply follow the running lights.

TRACKING WITH McWHIRTER

He starts forward at a WALK, then breaks into a RUN (APPROPRIATE SFX), up a short flight of stairs [STORYBOARD NOTE: Make sure that the sand trap is built UP from pier-level; it is enclosed in a low retaining-wall like that at a skating rink, and the pile of sand is at least ten feet deep]...and into

THE SAND TRAP - WIDE

McWhirter races INTO the sand -- tufted by tiny dunes, like a beach -- and stumbles forward for a step or two, then STOPS suddenly finding himself trapped in the sand directly below archway.

McWHIRTER
(cry of dismay)

CLOSER - McWHIRTER

McWhirter registers horror as he begins to SINK into the sand. He STRUGGLES to no avail to free his feet before they go under...followed by his legs...then his knees! But it's no use; he's stuck fast: it's QUICKSAND!

WORMWOOD (V.O.)
Now, then...about that collection of bearer bonds you're supposed to transport...

McWhirter continues to sink progressively lower in the sand -- he's almost in up to his waist by now.

McWHIRTER
(panicky)
You're not my contact!

WORMWOOD (V.O.)
(derisively)
Figured that out, have you? Clever boy. No...I'm the fellow who disguised that quicksand bog as a sand trap.

INT. CONTROL ROOM - CONTINUOUS - ON WORMWOOD

as he FLIPS another switch on the control panel.

WORMWOOD (CONT'D)
Now, if you'll just tell me where I can find those bonds...

As Wormwood flips the switch we GO BACK TO

THE SAND TRAP - LOW ANGLE - PUSHING IN ON UNDERSIDE OF ARCHWAY

where, above McWhirter's head, a SLIDING PANEL opens (SFX: HYDRAULICS)...REVEALING a recessed compartment in which a winch-and-pulley mechanism is mounted, upside-down. As we PUSH IN (thru a DISSOLVE, if necessary)...

WORMWOOD (CONT'D)
(OVER TRUCK-IN)
...you won't have to call me your executioner. Are we communicating yet?

...till the winch-and-pulley FILLS FRAME. We see a rope on ' eel, a handle like that on a water-skier's tow-line attach' one end.

McWHIRTER (V.O.)
(half-hysterical, stammering
cry)
But you're not my contact...!

The reel begins to TURN, dropping the handle DOWN toward McWhirter, O.S.

WIDE ANGLE - FAVORING McWHIRTER

Now in almost up to his armpits! He looks around in panic, then up at the handle which drops IN on the rope, still several feet away. McWhirter sinks further...the wet, clinging sand SPLASHING up onto his shoulders (APPROPRIATE SFX)! Finally, he thrusts both arms up, reaching, straining frantically -- but the INCOMING handle STOPS a few inches above his head, well out of reach! He's like Tantalus gazing at the overhanging fruit.

WORMWOOD (V.O.)
Picky, picky...

CLOSER - McWHIRTER

The swirling quicksand now creeping up his arms, up his throat, toward his chin...

McWHIRTER
(totally losing it)
Alright! Alright -- I'll tell
you...!

INT. CONTROL ROOM - CONTINUOUS

Wormwood rests his hand on a dial. On a monitor that shows a CLOSE-UP OF THE TOW-ROPE, we SEE that it remains motionless. Wormwood leans in close to the microphone:

WORMWOOD
Good call. Now hurry up -- I hate it
when people talk with their mouth
full.
(snide laughter)

DISSOLVE TO:

EXT. POLICE HQ - NIGHT - TO ESTABLISH

PUSHING IN on COMMISSIONER GORDON'S lighted OFFICE window, PAST the decorative gargoyles and the BAT-BOOTPRINTS in the layer of soot or the ledge outside it...

GORDON (V.O.)
(incredulous)
Let me get this straight: You want
assistance? --

INT. GORDON'S OFFICE - NIGHT (CONTINUOUS) - ON GORDON

behind his desk, with an expression of disbelief. ON THE CUT, Gordon rises, addressing the two as-yet-unseen figures standing across the desk from him, beyond the pool of light from his desk lamp.

GORDON (CONT'D)
-- from me?

As Gordon starts to pace the room, ANGLE WIDENS TO INCLUDE TWO "SPOOKS" [per Model Notes appended at front of script]. The one in the gray trench coat is an FBI AGENT and the one in black is a CIA AGENT. The spooks don't like each other; thru the following, they keep exchanging dirty looks.

GORDON (CONT'D)
The only thing I'm used to hearing from you Feds is "Butt out."

CIA AGENT
Look, Gordon, we don't have much time.

DURING THE FOLLOWING DIALOGUE, Gordon spots THE BAT-SHADOW on the ledge outside the window (cast by moonlight). The shadow quickly retreats O.S. as Gordon steps toward the window. Gordon pushes the window open a few inches, to allow the as-yet-unseen Batman, out there on the ledge, to hear the conversation inside. Simultaneously: as the CIA Agent speaks, he pulls a wallet-sized photo from an inside pocket of his trench coat.

CIA AGENT (CONT'D)
All we do have is this: Last night, the International Relief Consortium was supposed to receive a delivery from one of their couriers --

FAVORING GORDON

The CIA Agent holds the photo out to Gordon, who takes it as he crosses back to his desk from the window. We SEE that it's a headshot of McWhirter, from the first scene.

CIA AGENT (CONT'D)
-- this guy. Name's McWhirter.

NEW ANGLE - ON FBI AGENT

During the following, we PAN AWAY from him to FRAME the window, then PUSH IN, THRU it...

FBI AGENT
He was supposed to pick up and deliver a donation --

EXT. LEDGE OUTSIDE GORDON'S WINDOW

Now showing more clearly the BAT-FOOTPRINTS in the soot there...

FBI AGENT (CONT'D) (O.S.)
-- a diplomatic pouch containing 750
thousand dollars in bearer bonds --

ANGLE ADJUSTS TO REVEAL THE BATMAN, half-hidden in the shadows,
crouched among the gargoyles, eavesdropping.

FBI AGENT (CONT'D) (O.S.)
-- earmarked for humanitarian aid
to --

NEW ANGLE ON BATMAN - VERTIGO SHOT - DOWN PAST LEDGE

A dizzying height above street-level.

GORDON (O.S.)
(cutting in over him; impatient)
The starving refugees of Eastern
Europe. Yeah, I know. Get to the
point.

INTERCUT VARIOUS ANGLES ON BATMAN ON
THE LEDGE, WITH:

INT. GORDON'S OFFICE - WIDE ANGLE

Gordon has taken the photo from the CIA Agent, and has returned to
his desk to study it by the light of his desk lamp.

CIA AGENT
McWhirter never showed up. Somebody
else got to the bonds before he did.
And now they're missing.

OTS GORDON - TO THE PHOTO IN HIS HAND

Gordon stares at it a beat as the FBI Agent steps IN. UNDER THE
FOLLOWING DIALOGUE, ANGLE ADJUSTS as the FBI Agent steps up to the
edge of Gordon's desk and leans over it to literally get in
Gordon's face -- coming INTO CAMERA to MCU.

GORDON
This McWhirter -- he's the guy those
uniforms found this morning? In an
alley three blocks from Ocean Park
Pier?

FBI AGENT
That's right -- and we've spent the
day interrogating him. In the
hospital.

ON CIA AGENT

stepping forward, into the light.

CIA AGENT
Somebody lured him into a trap.
McWhirter never saw the guy's face...

Outside on the ledge, Batman's eye-slits widen a bit in reaction to this, then narrow contemplatively...

CIA AGENT (CONT'D)
...but his voice was distinctive:
high-pitched...a little nasal.

WIDE ANGLE - GORDON'S OFFICE

Gordon crosses to a file cabinet, takes out a file folder and puts the photo of McWhirter in it, then returns the folder to the drawer, DURING:

FBI AGENT
And that's all we've got.

GORDON
So what do you want from me?

FBI AGENT
We need any and every available
resource on this thing.

ON THE CIA AGENT

He raises his hands, holds them out at his sides, makes "flapping" motions with him -- like bat-wings: hinting broadly.

CIA AGENT
(pointedly)
And we hear you have a
very..."special" resource.

FAVOR GORDON

Angrily SLAMMING the file cabinet drawer SHUT (SFX), ON:

GORDON
(protesting)
He's a vigilante, for god's sake -- a
loose cannon! I don't control him --

Outside on the ledge, Batman allows himself a small, tight smile at this...in spite of himself.

CIA AGENT
That's your problem.

END INTERCUT WITH BATMAN ON:

ANGLE PAST GORDON TO OFFICE DOOR

The CIA Agent has opened it and now stands there, in the open doorway, hand still on the doorknob, glaring coldly back at Gordon. The FBI Agent does likewise.

CIA AGENT
We figure you wouldn't want
Washington holding you responsible
for an ugly international incident.

As he goes OUT, the FBI Agent FOLLOWING THRU the doorway, SLAMMING the door behind him (SFX):

FBI AGENT
(on his exit)
We'll be in touch.

ON GORDON

HOLD on him a beat, looking after, seething with frustration. Then he starts as he hears the following, turns quickly to look that direction:

BATMAN (O.S.)
Looks like you need a "loose cannon."

GORDON
(GASP, then SIGH OF RELIEF when he
sees:)

ANGLE ON OPEN WINDOW - THE BATMAN

crouches on the ledge beyond, framed in the window. As he steps down, into the office:

GORDON (CONT'D) (O.S.)
I'm afraid so, my friend. "High-
pitched, nasal voice"? --

WIDER - THE SCENE

Gordon crosses back to his desk and The Batman takes a step or two into the office, hanging back just outside the pool of light from the desk lamp, DURING:

GORDON (CONT'D)
-- you know who that sounds like,
don't you?

BATMAN
Wormwood? The "interrogator"? --

Gordon nods.

BATMAN (CONT'D)

(off Gordon's nod)

Supposedly, he specializes in using death-traps to pry information out of his victims?

ON GORDON

behind his desk. He leans forward, elbows on the desktop, holding his head in his hands. he looks like he's about to have a migraine.

GORDON

(w/ a weary sigh)

Uh-huh. But look up "elusive" in the dictionary, and it says: "Josiah Wormwood."

OTS GORDON - TO BATMAN .

standing at the far end of the room, near the filing cabinet, barely visible -- practically nothing but eye-slits in the darkness.

BATMAN

Tell me about it. Nobody's ever seen him, Jim, much less collared him. They say he's only an urban legend.

ON BATMAN

He turns to Gordon's filing cabinet, pulls open a drawer and starts rifling the files, DURING THE FOLLOWING. It's almost as if he can see in the dark as he quickly finds a file.

GORDON

Maybe. But why is he any less believable than you?

BATMAN

Point taken.

(beat)

It may take some rather...unusual methods to flush out a guy like Wormwood. I'll have to start with someone who claims to know him...

ON GORDON

as Batman's hand reaches IN, under the desk lamp, holding out the file folder, open to REVEAL a MUG SHOT (one full-face shot, one profile, with the metal plate showing his prisoner number hanging around his neck). The prisoner in the shot is BARON WACLAW JOZEK [See Model Notes at front of script]. DURING the following, we PUSH IN on the mug shot till JOZEK'S FACE FILLS FRAME...

GORDON
(continues over dissolve)
Oh, yeah...I remember that clown.
Nothing but a two-bit con man...

DISSOLVE TO:

EXT. A LUXURY HOTEL IN GOTHAM CITY - NIGHT - ESTABLISHING

GORDON (CONT'D) (V.O.)
...but a Continental type -- a real
smoothie.

INT. HOTEL - OUTSIDE GRAND BALLROOM - ON SIGNBOARD EASEL

standing up near the entrance to the ballroom. It READS, in bold
type: GOthAM FOREIGN AID SOCIETY - ANNUAL FUND-RAISING BANQUET.
And, beneath that, in smaller type: GUEST SPEAKER: BARON WACLAW
JOZEK.

GORDON (V.O.) (CONT'D)
The kind who'll do anything for a
free meal. Calls himself...

INT. GRAND BALLROOM - DAIS - FAVORING A MATRON

in basic black and pearls -- very dignified. She stands at a
lectern in the center of the dais, addressing an (o.s.) crowd of
black-tie guests at this fund-raising banquet. Beside her is
seated JOZEK, dressed in a tuxedo, waiting for her introduction to
conclude. DURING THE FOLLOWING, we PAN UP to the hotel's mezzanine
level, to HOLD on a gallery overlooking the banquet hall...where
THE BATMAN steps from the shadows to secure one end of a bat-rope
to the gallery railing...

MATRON
(cutting in)
...The Baron, who has graciously
consented to be our guest speaker
this evening, will tell us of life
under his native country's
dictatorship. Ladies and gentlemen,
Baron Waclaw Jozek.

ON JOZEK

as he steps up to the lectern amid HEARTY APPLAUSE from o.s.
(SFX). Thru the following, ANGLE WIDENS...

JOZEK
Madame President...honored
guests...This is a rare pleasure for
me, unaccustomed as I am to being
sought-after --
(breaks off as)

The Batman swings down INTO SHOT on his rope, grabs Jozek under one arm, and smoothly CONTINUES THRU SHOT with Jozek in tow...

JOZEK
(startled, trailing cry)

N.D. DINNER GUESTS (V.O.)
(WALLA: Mocking LAUGHTER)

ANGLE ON N.D. DINNER GUESTS - QUICK CUT

at the tables arrayed below the dais -- as production requirements permit (This can be a tight CU on two or three of them, or a fast series of quick cuts, with one or two guests per cut). All of them are throwing their heads back and laughing like crazy.

N.D. DINNER GUESTS (CONT'D)
(WALLA: Laughter, ad.-lib.
exclamations: "The Batman!" / "What
is this guy, a crook?" / "What's the
gag?" / "Some kind of publicity
stunt?" etc.)

QUICK CUT - ANGLE ON DOUBLE DOORS

opening from the banquet hall onto a veranda, as Batman, still with Jozek in tow, swings down THRU SHOT and thru the doors, DISAPPEARING from view as he releases the bat-rope, which swings back and O.S. in the opposite direction.

N.D. DINNER GUESTS (CONT'D)
(WALLA: Ad.-lib.'s continuing on
above theme)

EXT. ON VERANDA - CONTINUOUS

ON THE CUT, The Batman, with Jozek under one arm, alights on the veranda. Jozek, clearly terrified -- eyes wide as saucers and sweating profusely -- looks up at The Batman as he produces his GRAPPLING GUN from beneath his cloak, FIRES it up and OFF, DURING:

JOZEK
(terrified, stammering)
What do you want with me?

BATMAN
Information.

EXT. OVER GOTHAM SKYLINE - NIGHT - CONTINUOUS - PANNING

Batman, again carrying Jozek under one arm, as before, GAINS INTO PAN, swinging along on his rope. Jozek looks down O.S., even more terrified than before.

BATMAN
You're afraid of heights, aren't you?

INSERT - JOZEK'S POV - VERTIGO SHOT (QUICK CUT) - MOVING

simulating the view from above as they swing along parallel to a street. It looks as if they're at least thirty stories up!

CLOSE TWO - BATMAN, JOZEK - TRACKING WITH THEM

Jozek can only look up at Batman and nod -- now so scared he can't speak. Sweat almost, but not literally, fountains off his brow.

JOZEK
(nodding)
(GULPS)

As they gain o.s.:

BATMAN
I think you and I are going to get
along just fine...

DISSOLVE TO:

EXT. JOZEK'S LUXURY APARTMENT BUILDING - DAY - ESTABLISHING

We PUSH IN on the PENTHOUSE APARTMENT as we HEAR the SOUND of A DOORBELL.

JOZEK (V.O.)
Come in.

INT. JOZEK'S PENTHOUSE - CONTINUOUS - WIDE ANGLE

In one corner of the living room, Jozek sits in a large armchair with clawed legs and armrests, behind an equally-massive desk. Jozek extends a hand -- but without getting up -- as Wormwood ENTERS, tentatively looking around with extreme caution. Wormwood does not shake Jozek's hand. He seems rather uncomfortable about being here.

JOZEK
Welcome to my humble abode, Mr.
Wor --

WORMWOOD
(quickly; over him)
No names! Please!

Wormwood sits down in a chair opposite Jozek, checking his watch with just a flick of his gaze. His eyes keep darting here and there -- this guy's always on his guard.

JOZEK
Very well. Can I offer you a --

WORMWOOD

(cutting in, over him)
I've no time for pleasantries, Jozek.
You know I almost never make "house
calls."

CLOSER - JOZEK AND WORMWOOD

WORMWOOD (CONT'D)

This had better be important.

THRU THE FOLLOWING, Jozek takes a short paper tube from the desktop -- a small rolled-up poster -- and unfurls it with a SNAP of his wrist. It unrolls toward Wormwood, showing him that it is a blow-up of a news photographer's B&W candid photo of...The Batman.

JOZEK

It is...to me.
(pointing to cape & cowl in
photo)
I want the Batman's cape and cowl.
And I want you to get them for me.

Wormwood reaches over, takes the poster, cocking an eyebrow speculatively at Jozek, AS:

WORMWOOD

(fascinated)
The Batman...? My, but he must have
embarrassed you rather badly the
other night.

JOZEK

(protesting too much)
Do I look embarrassed?

WORMWOOD

allows himself a small smile at this as he rolls the poster back into a slender tube. A beat, then...

WORMWOOD

Humble the legendary Batman? I must
admit, it is an intriguing challenge.

RESUME TWO - WORMWOOD, JOZEK

JOZEK

(testing)
Not too much of a "challenge," I
trust...?

WORMWOOD

(flaring; indignant)
Of course not!

A beat as his anger subsides and he taps the end of the rolled-up poster against his chin, as he stares contemplatively out the window.

WORMWOOD
("thinking out loud")
I own an interest in a tourist attraction -- the old railway exhibit in Gotham Park... Yes...yes, that would work...

OTS JOZEK - TO WORMWOOD

As he leans in close to Jozek, coming INTO CAMERA to a CU:

WORMWOOD (CONT'D)
But I'm afraid I can't contain my curiosity. I must know: What do you intend to do with Bat --

NEW ANGLE

Jozek's hand lashes out, abruptly SNATCHING the poster out of Wormwood's hand:

JOZEK
(cutting in over him; enraged)
That's none of your business!
(beat)
You will be lavishly paid. More than that, I need not say.

A beat...then Wormwood rises, casually takes the poster back, gently lifting it out of Jozek's hand.

WORMWOOD
Very well. I'll get you the Batman's cape and cowl. It won't be difficult.

TIGHTEN ON WORMWOOD as he takes the poster in both hands and effortlessly RIPS the rolled-up tube into shreds (SFX), scattering them THRU FRAME! Over which...

WORMWOOD
(w/ a malevolent grin)
He is only human, after all...

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

EXT. GOTHAM SKYLINE - NIGHT - PANNING

to HOLD on the BAT-SIGNAL slicing the starless sky.

EXT. POLICE HEADQUARTERS - NIGHT - ON ROOFTOP

Gordon stands at the edge of the roof under the Bat-Signal beam, staring out across the city. ANGLE WIDENS as The Batman glides down INTO SHOT on a bat-rope, BEHIND Gordon and the Bat-Signal. As Batman reaches over to a switch on the side of the giant lamp to turn it OFF (SFX), Gordon starts at the SOUND...then turns, relieved to see Batman...

GORDON
(startled GASP, then SIGH of relief)

NEW ANGLE

BATMAN
You have a message for me,
Commissioner?

Gordon starts toward Batman, pulling an envelope from his pocket.

GORDON
How'd you know?

BATMAN
(w/a gesture toward Bat-Signal)
That's the only time you use this
thing, isn't it?

TIGHTEN ON BATMAN as Gordon steps IN, handing Batman the envelope, clearly stamped VIA MESSENGER.

GORDON
It came a few hours ago. By Special
Delivery.

INSERT - THE ENVELOPE IN BATMAN'S HAND

The address reads: BATMAN, c/o GOTHAM CITY POLICE HEADQUARTERS. ON THE CUT, Batman's other hand reaches IN, removing from the envelope a scrap of paper. The message on it is in "ransom note" style, just like McWhirter's last one:

WHERE IRON HORSES GO TO ROT
AND CHILDREN TOOT THEIR HORNS A LOT
A DAMSEL'S PLEAS SHALL
COME TO NAUGHT

BATMAN

(reading)

"Where iron horses go to rot / And
children toot their horns a lot / A
damsel's pleas shall / Come to
naught."

BACK TO SCENE

Batman has produced his grappling-gun and now FIRES a grappling line OFF into the night sky...

GORDON

Do you know what it means?

BATMAN

Don't you?

...and swings OFF across the city. Gordon can only look after a beat, nonplused.

DISSOLVE TO:

EXT. "TRAVEL TOWN" - NIGHT - PANORAMIC SHOT

PANNING over this area per layout notes out top of script. A plume of smoke rises from the stack of one of the locomotives -- call it the ENGINE. It faces a BUMPER at the front end of the length of track on which it stands (this bumper is the kind of thing that sits at the ends of the tracks at railroad terminals). PAN STOPS on the entry archway.

CLOSER ANGLE - ENTRY STRUCTURE

where we find Batman standing atop the arch, surveying the scene. A beat...then he leaps off the roof to the grounds below, moving quickly in and out of shadows toward the smoking engine, GAINING OFF.

ON THE ENGINE

Batman races IN and enters the open cab.

WORMWOOD (V.O.)

Looking for someone, Batman?

EXT. MAIN TICKET BOOTH - NIGHT - TO ESTABLISH

the admissions box office near the main entrance.

WORMWOOD (V.O.) (CONT'D)

Sorry --

INT. TICKET BOOTH - CONTINUOUS

Again we find Wormwood seated at his portable control-console,

quickly FLIPPING switches and turning dials. We SEE a window through which Wormwood can see the engine.

WORMWOOD (CONT'D)

-- you won't find me in there.
However...

INT. THE ENGINE - SERIES OF QUICK CUTS

-- BATMAN turns to see
-- A DOOR with a four-inch-round "doggie door" open at its base;
then
-- BATMAN turns to look in the opposite direction, to SEE
-- THE OTHER DOOR to the cab CLANGING SHUT (SFX); and
-- GRATES OF THICK WIRE MESH that begin to SLOWLY ROLL UP over
the window-openings (SFX), to reinforce them and making them
escape-proof.
-- BATMAN looks out toward the front of the engine, alarmed as
he HEARS the engine CHUGGING to life (SFX). OVER ALL THIS:

WORMWOOD (CONT'D)

...you will find...a trap!

WOMAN

(screams of terror)

EXT. THE ENGINE

In front of it, tied to the bumper on the track several yards up ahead, is AN N.D. WOMAN, your basic young, beautiful damsel-in-distress, wearing an evening gown.

WORMWOOD (V.O.)

(electronic filter)

Now, then...you have approximately
one minute...

INT. TICKET BOOTH

Wormwood leans into his microphone, eyes fixed on the engine visible in the window.

WORMWOOD (CONT'D)

...to save that young woman.

WOMAN (V.O.)

(screaming continues, intermittently:
Ad-lib. cries for help)

INT. ENGINE - WITH BATMAN

By now, he has a BATARANG in hand, and he whirls, reaching up to JAM the Batarang -- VERTICALLY -- into the narrow opening above one of the nearly-closed window-lattices.

CLOSE ON THE WINDOW OPENING

as the grate GRINDS to a stop, the Batarang holding it open (SFX)!
The engine builds up STEAM (SFX from OFF).

WORMWOOD (V.O.)
But I'll remove her from jeopardy...

INT. TICKET BOOTH - ON WORMWOOD

WORMWOOD (CONT'D)
...if you simply surrender your cape
and cowl. You can push it through
the little opening at the base of the
engine door.

EXT. THE ENGINE - ON WINDOW GRATE

HOLD a beat...then Batman comes INTO VIEW, trying to squeeze out
through the opening above the grate, beside the Batarang, which has
begun to bend slightly under the pressure. Batman's literally
wriggling thru the window. He gets as far as his waist.

WORMWOOD (V.O.)
Thirty seconds left, Batman.

BACK INSIDE ENGINE - ON BATMAN

He hangs from the sliver of open window, feet dangling. He's
stuck. He reaches behind him to remove his bulky utility belt so
that he can get the rest of the way through.

BATMAN
(grunts of exertion)

WORMWOOD (V.O.)
Fifteen seconds.

EXT. ENGINE - ON GROUND BESIDE THE TRAIN

As Batman, belt in hand, drops IN, tumbling down from the o.s.
grate. He gets up as soon as he hits the ground, though -- going
into a neat tuck-and-roll that brings him smoothly to his feet.
Then he races OFF toward

THE WOMAN

who is struggling against her bonds. Batman runs IN toward her --
DROPPING his belt -- as the engine loudly SPOUTS a big head of
STEAM (SFX).

WORMWOOD (V.O.)
One second left.

Batman reaches out toward the woman...but as his SHADOW falls over
her, she VANISHES!

FAVORING THE ENGINE

It ROARS to life and CHUGS toward the incredulous Batman (SFX). He looks back at the point where the woman had been...

BATMAN
(sotto; incredulous)
A hologram...?

WOMAN (V.O.)
(screams)

...then he looks up at the oncoming engine, then jumps and rolls OFF -- just as the engine SMASHES into the bumper, making a mess of the bumper and the lawn surrounding the track and DERAILING the engine, which shudders to a stop in the grass beyond the bumper (APPROPRIATE SFX)!

OTS BATMAN - TO ENGINE .

as he looks up at the train. We SEE the PROJECTION of the woman's image on the side of the engine!

INT. TICKET BOOTH - WORMWOOD - QUICK CUT

He reacts, alarmed by what he sees out the window...

WORMWOOD
(slight gasp)

...then bolts from his seat.

BACK ON BATMAN

Batman leaps to his feet, grabbing the belt off the ground as the LIGHTS GO OFF. He takes the grappling gun from its holster and FIRES it ahead of him, O.S., as he races toward the entrance archway.

EXT. STREET OUTSIDE TRAVEL TOWN - NIGHT (CONTINUOUS)

ON THE CUT, we SEE Wormwood's sports car exiting the "Travel Town" parking lot, FISHTAILING wildly. As it SCREECHES o.s., we

PAN AWAY to FRAME THE BATMAN, who is swinging on his rope up onto the roof of the entrance archway...just in time to see Wormwood escape. PUSH IN on him as his eye-slits narrow in frustration -- off which...

DISSOLVE TO:

INT. JOZEK'S PENTHOUSE - NIGHT (LATER) - CLOSE ON JOZEK'S HAND

Of Jozek, we SEE only the distinctive claw-shaped armrest of his easy chair, his arm, and part of the telephone receiver. ON THE CUT:

JOZEK

Do you have the items?

SPLIT-SCREEN - JOZEK / A PHONE BOOTH ON A DESERTED GOTHAM STREET

On which we PUSH IN to REVEAL Wormwood, whispering into the phone as he looks around furtively, making sure he's not being watched.

WORMWOOD

(sotto)

Uh...no. He beat the first...apparatus.

JOZEK

"First?" You mean there will have to be others?

WORMWOOD

Only one -- and this time I shall put the man himself in jeopardy. I have a facility at DeLarue's Wax Museum that will serve purposes nicely...

JOZEK

Just see that you succeed.

WORMWOOD

Oh, I will. And once you have what you want, you must tell me why --
(breaks off as)

A CLICK as Jozek HANGS UP (SFX), and SPLIT-SCREEN GOES TO A CLOSEUP OF WORMWOOD, reacting in surprise to the DIAL-TONE he's left with.

DISSOLVE TO:

EXT. POLICE HQ - NIGHT - ROOFTOP - ON BAT-SIGNAL

Dark. Gordon steps IN, reaches for the switch to turn on the huge lamp, but STOPS as he HEARS:

BATMAN

Looking for me?

WIDER

Gordon turns to face the Batman, who steps INTO VIEW from behind a stairwell kiosk.

GORDON

Batman...! I was about to call you again.

Gordon pulls a PAPER from his coat pocket.

BATMAN

I figured as much. By now you must have another message for me.

Gordon hands the paper to Batman.

INTERCUT INSERT - THE SLIP OF PAPER IN BATMAN'S HAND

Like the first two, in "ransom note" style. It reads per the voice-over, the line-breaks per below:

WHERE WASHINGTON AND YOUNG BABE RUTH
STAND SIDE-BY-SIDE WITH JOHN WILKES BOOTH
BATMAN WILL FIND
A PLAN UNCOUTH

BATMAN (V.O.)

"Where Washington and young Babe Ruth / Stand side-by-side with John Wilkes Booth / Batman will find / A plan uncouth."

TWO-SHOT - BATMAN AND GORDON

The Batman turns to go but Gordon grabs him by the arm.

GORDON

Please. What do you think this one means?

CLOSE - BATMAN

BATMAN

Those famous figures? Standing around together? DeLarue's Wax Museum, what else?

OTS - BATMAN - TO GORDON

GORDON

Oh. Of course.

BATMAN

Something wrong, Commissioner?

GORDON

No...no...It's just... Well, it took me over an hour to figure that out.

WIDER - FAVORING BATMAN

He has removed his GRAPPLING GUN from beneath his cloak. He allows himself a slight, enigmatic smile as he FIRES a line OFF...

BATMAN

I'll let you in on a little secret -- later, when all this is over...

Gordon looks after, puzzled, as Batman SWINGS OFF on his rope...

DISSOLVE TO:

INT. MADAME DeLARUE'S WAX MUSEUM - NIGHT (LATER) - EXHIBIT HALL

Batman walks IN through a door in b.g., into a wide, high-ceilinged room. PULL BACK to SHOW numerous historical tableaux of LIFE-SIZED WAX FIGURES on raised platforms, arranged at strategic points around the room. As Batman wends his way among them:

THE DOOR

SLAMS shut (SFX).

WORMWOOD (O.S.)
(electronic filter)
Over here, Batman.

Batman follows the sound of Wormwood's voice OFF, toward:

A DOOR

in the far wall. Batman steps IN, opens it...

WORMWOOD (V.O.)
That's it. Come right in.

INT. WORKROOM - CONTINUOUS

A cluttered space in which we SEE work benches and tables, on which are arrayed various fragments of wax figures "in progress": heads, hands, legs, etc. On shelving that lines the walls we SEE huge bricks of raw paraffin that will be melted down in molds, to form the wax figures. As soon as Batman enters, he whirls to look behind him as he HEARS:

A STEEL INNER DOOR

SLIDING along a track just inside the doorway. It CLANGS shut, sealing the door behind an impenetrable barricade (SFX). Batman is clearly trapped.

ON BATMAN - QUICK CUT

He stands in the middle of the floor, looking around quickly.

INT. DARKENED ROOM ("CONTROL ROOM") - CONTINUOUS - WORMWOOD

sits before his portable console, eyes fixed on the MAIN MONITOR, which relays A VIEW OF BATMAN FROM ABOVE.

WORMWOOD
Now...if I might call your
attention...

INT. WORKROOM - ON BATMAN

WORMWOOD (CONT'D) (V.O.)
...to the panel sliding open along
the ceiling?

Batman looks up at

THE CEILING

where a large sliding panel OPENS (SFX: HYDRAULICS) to REVEAL a huge, unlit HALOGEN LAMP set into a slight recess. Suddenly, the light comes ON, blindingly, DURING:

WORMWOOD (V.O.) (CONT'D)
It's uncovering a twenty thousand-watt halogen bulb. I don't actually know...

BACK ON THE BATMAN

who shields his eyes with his arms. A beat...then his eyes adjust, and he begins looking this way and that for an escape route, DURING:

WORMWOOD (V.O.)
...how hot twenty-thousand watts makes a room...but I do know that it melts wax.

In the b.g., we SEE that the blocks of paraffin on the shelves, as well as the fragments of figures, have begun to melt. He looks up and OFF.

INSERT - BATMAN'S POV - A HIGH CASEMENT WINDOW

near the ceiling. A steel wall similar to that over the door is beginning to SLIDE shut over it.

WORMWOOD (CONT'D) (V.O.)
And eventually, it will melt you.

BACK TO THE BATMAN

He leaps up onto the work table...and we SEE that there is a pool of melted wax widening from the wax sculptures that are melting on the tabletop. The Batman SLIPS, flies OFF...

BATMAN
(grunt of surprise)

PAN TO FRAME BATMAN, who has fallen on his back in a puddle of melted wax now at least two inches deep. Now he sits up, throws back his cloak, and tries to pull his BATARANG from its holster on his belt. PUSH IN to SHOW gobs of cooling, hardening wax all over his utility belt, gumming up the pouches and making it very diffi-

cult for Batman to extract the Batarang.

RESUME BATMAN IN MCU

He shrugs, then pulls off one of his gloves and holds it close to the base of a wax bust on the table. He holds it with the fingers pointing down, so as to catch melted wax dripping off the bust.

WORMWOOD (V.O.) (CONT'D)

Of course, you can save yourself simply by giving me your cape and cowl.

CLOSE ON BATMAN'S HANDS

When the glove FILLS with melted wax, he ties a knot in the wrist of the glove...then we TRUCK OUT SLIGHTLY as he UNCLASPS his belt-buckle with one hand and PULLS off his belt.

INT. CONTROL ROOM - ON WORMWOOD

He sits back smugly, folding his hands behind his head.

WORMWOOD (CONT'D)

No hurry, I'll wait.

BACK IN EXHIBIT ROOM - ON BATMAN

Now we SEE that he has looped one end of his utility belt around the base of the glove and secured it, turning the glove into a makeshift throwing hammer.

WIDER - QUICK CUT

Batman throws the glove-and-belt projectile at

THE CEILING LAMP - QUICK CUT

The makeshift weapon flies up and IN, BOUNCES off the lamp (APPROPRIATE SFX), and falls OFF.

BACK TO THE BATMAN

He picks up the fallen weapon with his gloved hand and wipes off some hardened wax from the glove-and-belt projectile, as:

WORMWOOD (V.O.)

Ohh. Very inventive. Do you suppose it will work?

...then Batman tries it again.

ON THE CEILING LAMP

The increasingly-waxy glove-and-belt "bolo" HITS the light again, HARD (APPROPRIATE SFX), this time SHATTERING the bulb, putting it

out. SCREEN DARKENS DRAMATICALLY.

HIGH ANGLE - ON THE FLOOR

Batman, sans belt and wearing only one glove, slumps to his hands and knees in the darkened room, trying to catch his breath.

BATMAN
(GASPS, trying to catch his breath)

WORMWOOD (V.O.)
Congratulations. But don't breathe
too deeply, Batman:

LOW ANGLE - THE CEILING FIXTURE

From the broken lamp HISSES a cloud of GAS (SFX).

WORMWOOD (V.O.) (CONT'D)
It seems that when you shattered the
lamp...

HIGH ANGLE ON BATMAN

He remains on all fours in a pool of melted wax, coughing, beginning to lose his balance. PUSH IN on him.

WORMWOOD (CONT'D)
...you triggered the release of
cyanide gas from a tank in the
ceiling.
(beat)
Now...your cape and cowl, please,
Batman.

BATMAN
(thru coughs, w/ resignation)
Alright. Alright. Turn off the gas,
whoever you are. You win.

CLOSE ON BATMAN

He leans back on his haunches and reaches for a clasp at his breastbone, directly above the bat-emblem...and begins to undo his cloak! As he begins to peel off the cowl, we...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

INT. WAX MUSEUM - NIGHT - WORKROOM - TIGHT ON A SLIDING PANEL

in the wall. ON THE CUT, it OPENS to REVEAL a powerful-looking FAN which ROARS to life, SUCKING the gas from the room (SFX). TRUCK OUT to INCLUDE the workroom as the gas dissipates. The room is dark except for a corner in which we SEE another wall panel that SLIDES up (SFX) to REVEAL a large MIRROR. That corner is lighted with a spotlight.

ANGLE - A MORE SHADOWY CORNER

opposite the mirror, where we SEE the Batman, still on all fours -- in silhouette. He has finished removing the cape and cowl and now tosses them onto the floor a few feet in front of him.

BATMAN

Satisfied?

ON THE CAPE AND COWL

on the floor. TILT UP to the mirror and PUSH IN on it, as:

WORMWOOD (V.O.)

(electronic filter)

Actually, no. I wonder...

INT. CONTROL ROOM - CONTINUOUS

Wormwood still sits at his controls, as before...only now he looks out into the dark room through one-way glass -- the flip-side of the mirror. He leans in close to his microphone:

WORMWOOD (CONT'D)

...if you would put those down neatly...

INT. EXHIBIT ROOM - WIDE ANGLE

The gas is all but gone now. Batman -- capeless and still in silhouette -- slowly gets to his feet.

WORMWOOD (CONT'D) (V.O.)

...over here, by the light?

ANGLE - LIGHTED CORNER OF FLOOR

The Batman's hands reach IN to place the cape and cowl in the pool of light in the corner. ANGLE ADJUSTS TO FRAME THE BATMAN, in the light, snarling at the mirror. We SEE that his face is now covered with an OPAQUE STOCKING MASK which he had put on UNDERNEATH the cowl!

WORMWOOD (V.O.) (CONT'D)
A second mask...? Not as confident
as we'd seemed, then, are we?
(beat; then, w/ a dismissive
sigh)
Keep your silly identity --

BACK ON LIGHTED CORNER OF FLOOR

where a trap door SLIDES OPEN underneath the cape and cowl (SFX),
"swallowing up" the articles, which drop INTO it and OUT OF SIGHT.
As the trap begins to slide closed (SFX: HYDRAULICS)...

WORMWOOD (V.O.) (CONT'D)
-- these are all I require.

BACK ON BATMAN

in his stocking mask. With an angry scowl, he spins to snatch the
glove-and-belt off the floor and hurl them at

THE MIRROR

which SHATTERS when the glove-and-belt fly IN, STRIKING it (SFX)!

INT. CONTROL ROOM

ON THE CUT, The Batman leaps IN, through the empty frame of the
knocked-out window, to alight beside Wormwood's empty chair. The
Batman looks this way and that, but clearly, Wormwood is gone.
TIGHTEN ON THE BATMAN as he yanks the stocking mask off his head to
REVEAL the frustrated, clenched-jawed face of BRUCE WAYNE...

BRUCE WAYNE
(snarl of frustration)

DISSOLVE TO:

EXT. JOZEK'S PENTHOUSE - NIGHT - RE-ESTABLISHING

WORMWOOD (V.O.)
Stop stalling, Jozek! --

INT. JOZEK'S PENTHOUSE - CONTINUOUS - ON JOZEK'S DESKTOP

ON THE CUT, Wormwood's hand comes INTO SHOT, clutching the Batman's
cape and cowl, and SLAMS them down on the glass-covered desktop.

WORMWOOD (V.O.) (CONT'D)
-- I've got the goods.

WIDE ANGLE

Wormwood and Jozek face each other across the desk. Jozek has
opened a desk drawer and is reaching into it.

WORMWOOD (CONT'D)

Have you got my certified check?

CLOSER TWO - JOZEK, WORMWOOD

Jozek takes the check from the drawer and holds it up...but then draws back his hand, almost teasingly, DURING:

JOZEK

I have indeed. But first...a toast.

Jozek pockets the check as he moves to a wet bar in the corner, on which we SEE bottles of mineral water and an ice bucket. Gesturing to them:

JOZEK (CONT'D)

I'm sure you'll accept my hospitality this time. You wouldn't wish to offend me before you get paid, would you?

WORMWOOD

(after a beat)

On one condition:

:POV FROM WET BAR - PAST JOZEK TO WORMWOOD

Jozek picks up ice tongs from the counter top and begins taking ice cubes from the bucket, DROPPING them into two empty water goblets (SFX: CLINK OF ICE).

WORMWOOD (CONT'D)

Will you tell me why you wanted Batman's cape and cowl? Finally?

NEW ANGLE - FAVORING THE DESKTOP

on which the cape and cowl remain draped, close in f.g. Jozek picks up a bottle opener.

JOZEK

Only if you agree to a..."trade."
You tell me your secret, and I'll
tell you mine.

...and, thru the following, he OPENS one bottle, then another (SFX), and pours the two glasses (SFX: SODA ON ICE).

JOZEK (CONT'D)

Tell me what you did with those bonds. And who commissioned their theft.

Wormwood leaps to his feet with a startled expression. THRU THE FOLLOWING, Jozek moves to the desk and puts down his glass,

then crosses around the desk with the other glass, to set it down on the end table nearest Wormwood, which is behind Wormwood. Thru the following, Wormwood pulls a WALLET out of an inner pocket.

WORMWOOD

(a sigh, then)

Very well. An agent of the Quirian Emirates will get the bonds from a locker at Pan-Europa Airways tomorrow...

...and from the wallet he pulls out a small KEY. Jozek moves back toward the desk, and Wormwood turns to follow him with his eyes as he returns the wallet to his pocket.

WORMWOOD (CONT'D)

...when I meet him there to give him this key.

TIGHT ON WORMWOOD

as he turns back to the end table to pick up his glass. He turns his back on Jozek DURING:

WORMWOOD (CONT'D)

Now. What will you do with the cape and cowl?

As Wormwood picks up the glass, BEGINS the turn back TOWARD Jozek...

JOZEK (O.S.)

I'm going...

...and ANGLE WIDENS TO REVEAL THE BATMAN, where Jozek had stood a moment ago! Wormwood reacts -- aghast; his face going white -- as he COMPLETES the turn and sees this.

BATMAN

...to wear them.

WORMWOOD

(gasp)

THE DESK

On which we SEE a rubber FACE MASK OF JOZEK (PROPS: This is actually a collection of latex appliances that have been spirit-gummed together and peeled off as a single unit, but the peeled-off "face" is clearly and unmistakably Jozek's). Beside the mask sits an ashtray.

WORMWOOD (O.S.)

(aghast)

You're...not Jozek?

BACK TO PREVIOUS ANGLE - WORMWOOD

Backpedalling nervously toward a wall as the Bat-shadow falls over him...

WORMWOOD (CONT'D)
You were wearing...an elaborate
disguise...?

The Batman steps IN...

BATMAN
Always was, scumbucket -- from the
moment you first walked in here.

CLOSE ON THE BATMAN

As he advances, eye-slits narrowing as his allows himself a slight, menacing smile -- chilling.

BATMAN (CONT'D)
The real Jozek blew town two days
before I called you -- pretending to
be Jozek. In other words...

BACK TO PREVIOUS ANGLE

WORMWOOD
(finishing the thought)
It was you I was dealing with...all
along?!

Batman leaps forward to TACKLE Wormwood. PAN TO FOLLOW as the forward momentum sends both men SLAMMING against the wall.

BATMAN / WORMWOOD
(impact groans)

HOLD on Batman and Jozek against the wall as the key goes flying from Wormwood's hand and OFF.

BACK ON THE DESK - QUICK CUT

as the key drops IN and CLINKS into the ashtray next to the mask (SFX).

RESUME BATMAN AND WORMWOOD

Wormwood brings both arms UP, elbows bent -- breaking Batman's hold on him. Batman is knocked backward, O.S., as Wormwood bolts OFF, for the front door.

LOW ANGLE ON DESK (WORM'S-EYE VIEW) - QUICK CUT

The Batman rolls IN toward the desk.

CLOSE ANGLE - UNDERSIDE OF DESK

where Batman comes to a stop on his back, looking up. As he reaches up, TRUCK IN RAPIDLY ON A BUTTON on the underside of the desktop as Batman PUSHES it, causing

THE FRONT DOOR

to CLICK SHUT (SFX), LOCKING it just as Wormwood reaches it, racing IN. He grabs the doorknob, yanks, struggles...

WORMWOOD
(grunt of exertion)

...but it's no use -- the door won't budge.

ON WORMWOOD

TRUCK OUT SHARPLY as he turns to face Batman, who comes running IN, heading straight for him, clutching hands outstretched. ADJUST TO INCLUDE the ROUND COFFEE TABLE as Wormwood seizes it, hoists it up...

WORMWOOD
(grunt of exertion)

...and flings it with both hands like a discus at

THE BATMAN

in mid-run. He throws up his hands to block it, catching the INCOMING table against his shoulder...

BATMAN
(impact groan)

...and we PAN TO FOLLOW as the momentum throws Batman back at a far wall.

ON TERRACE DOOR

Wormwood races IN, pulls it open, dashes OFF thru it.

BATMAN - QUICK CUT

He climbs out from behind the table and shrugs it off, leaping to his feet and chasing OFF after Wormwood.

WITH WORMWOOD - ON THE TERRACE

looking this way and that, desperate for a place to run. Then his eyes widen as he sees

THE GYMNASIUM (INTERCUT INSERT)

Wormwood races OFF toward the gym.

INT. GYMNASIUM - WITH WORMWOOD

as he races past a circuit of Nautilus equipment, to a corner where we SEE weight benches and racks of free-weights. HOLD as he stops, picks up a pair of hand weights. ANGLE WIDENS as Batman races IN behind him, and Wormwood turns and throws both weights at

BATMAN - QUICK CUT

The Dark Knight effortlessly CATCHES both weights, one in each hand (APPROPRIATE SFX).

BATMAN
(grunt of exertion)

But while his hands are occupied...

WORMWOOD

YANKS the cable out of a pull-up machine (APPROPRIATE SFX) to use as a weapon.

ON A RACK OF BARBELLS

as Batman steps IN, throwing the hand weights down O.S., and grabs a barbell...

BATMAN
(grunt of exertion)

WORMWOOD

is now handling the cable like a whip. He SNAPS it OFF (SFX), toward

BATMAN

where the cable WHIPS IN (SFX), as if about to wrap itself around Batman's neck and choke him. But Batman hefts up the barbell to shoulder height, BLOCKING the cable, which SMACKS the shaft of the barbell and wraps around it with a CRACK (APPROPRIATE SFX)!

NEW ANGLE - TO INCLUDE ENTRANCE TO JACUZZI AND SAUNA AREA

in the b.g. Wormwood lunges IN toward Batman, arms outstretched to throttle him, half-mad with rage...

WORMWOOD
(ENRAGED SNARL)

...but Batman forcefully tosses the barbell with entwined cable at

WORMWOOD

who artfully sidesteps, YANKING open the wooden sauna door and ducking behind it for cover. PUSH IN as the barbell-and-cable fly

IN and SLAM into the door, KNOCKING it off its hinges (APPROPRIATE SFX)!

WIDER

as Wormwood comes INTO VIEW, picks up the door, and hoists it over his head.

WORMWOOD
(grunt of exertion)

He charges OFF toward Batman with it, as if intending to bludgeon him with it!

WORMWOOD
(ENRAGED HOWL as he charges)

ON BATMAN AT THE EDGE OF THE JACUZZI

as Wormwood charges IN with door held aloft. Batman side-steps, forced to dive into the Jacuzzi to elude Wormwood (SFX: SPLASH)!

WITH WORMWOOD

The momentum of his lunge propels him forward, out the door to the gym and across the terrace -- heading straight for the retaining wall at the edge. He can't stop!

WORMWOOD
(trailing cry)

IN THE JACUZZI - UNDERWATER - QUICK CUT

as Batman shoots up toward the surface and OFF.

ANGLE - EDGE OF TERRACE

as Wormwood, still clutching the heavy oaken door, tries to "brake"... but SKIDS instead...and SLAMS into the waist-high retaining wall. He pitches forward...

TRACKING WITH BATMAN - QUICK CUT

He has just come out of the Jacuzzi area and now exits the gym just in time to see

WORMWOOD - QUICK CUT

tumbling over the edge and OUT OF SIGHT!

WORMWOOD
(trailing cry)

TRACKING WITH WORMWOOD - QUICK CUT

as he SLIDES down the length of the pitched roof beyond the

terrace.

ON THE SLOPING ROOFTOP

Wormwood slides, tumbling, down the length of the pitched roof, to the edge and OFF into empty space...

WORMWOOD
(cry of terror)

...as Batman swings IN on his rope, in the b.g.

CLOSER - ON WORMWOOD IN MID-AIR

as Batman swings IN to catch him with one arm. PAN TO FOLLOW as Batman swings upward with Wormwood in tow, back over the terrace.

ANGLE - ENTRANCE TO GYMNASIUM

as Batman drops IN on his rope, still carrying the struggling Wormwood under one arm. As he alights, he lets go of Wormwood, and the forward momentum sends Wormwood flying OFF to a CAMERA-SHAKING O.S. CRASH...

TRACKING WITH WORMWOOD

who has gone down on his belly on the gymnasium floor -- which is still slick from the wet footprints of the combatants -- and is now SKIDDING across it like a hockey puck. He GAINS O.S. with --

WORMWOOD
(trailing cry)

-- to an O.S. SPLASH!

INT. GYMNASIUM - ON THE JACUZZI

in which Wormwood THRASHES (APPROPRIATE SFX). Batman's hands reach IN, grab Wormwood.

WIDER

Batman yanks Wormwood out of the Jacuzzi and tosses him down onto the deck, on his belly. He begins to wrench Wormwood's hands behind his back, preparing to handcuff him, as we...

DISSOLVE TO:

INT. PENTHOUSE - LATER - ON A DOOR OFF THE LIVING ROOM

which now OPENS, and out walk Gordon, the FBI Agent, and the CIA Agent. Gordon holds a small tape recorder. FOLLOW as they step toward the terrace doorway, thru which The Batman is dragging the now- Bat-cuffed Wormwood.

GORDON

Got the whole story on tape, Batman.
Good work.

BATMAN

(nodding in greeting)
Thank you, Commissioner. Gentlemen.

GORDON

When you called and asked me to come
here...

FAVORING BATMAN

He hands over the cuffed Wormwood to the FBI and CIA men, who struggle to control the bucking, struggling prisoner WHILE an amused Gordon addresses him:

GORDON (CONT'D)

...I figured out your "little
secret." No wonder it was so easy
for you to figure out those
messages --

FOLLOW as The Batman crosses thru the living room to a window near the desk...

GORDON (CONT'D)

-- Wormwood told you his plans,
thinking you were Jozek!

BATMAN

If Jozek ever returns from Europe,
Commissioner, thank him for the use
of the hall.

He OPENS the window, turns back to Gordon...

BATMAN (CONT'D)

By the way, the key landed somewhere
in this room. I'm sure you'll find
it.

ON GORDON

who's begun searching for the key. On the following dialogue, he wheels around to look OFF in Batman's direction, with a quizzical expression...

BATMAN (O.S.)

And I'm leaving behind something Mr.
Wormwood wanted. I hope he chokes on
it.

GORDON

Why? What do you care what this
slimeball wants --
(breaks off)

...and he smiles at

WHAT HE SEES - THE CLAW-FOOTED CHAIR

with the cape and cowl neatly draped over its back.

WIDER ANGLE

The "spooks" look at it, startled, then hustle Wormwood OUT the door as Gordon, CHUCKLING, picks up the cape and cowl...

GORDON

(chuckles)

WORMWOOD

(on his exit)

The man's not human. He can't be...!

Gordon throws the articles of Bat-clothing OFF, after them. And, as Wormwood's protests fade under from down the hall, we...

FADE OUT

END