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BATMAN MASK OF THE PHANTASM

Volume 24 Number 6
Volume 25 Number 1



Commemorative Double Issue
The Enduring Caped Crusader,
from Comics to Adam West,
Michael Keaton, and the Movie
Debut of Animated Adventures



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The magazine with a "Sense of Wonder."

FEBRUARY, 1994

Welcome Batfans! This issue is for you, our commemorative look at the comic book phenomenon of Batman and the mythic hero's incarnation in films and on television. The hook, of course, is the theatrical debut of the character's animated adventures, **BATMAN: MASK OF THE PHANTASM**, set to open nationwide December 25. The animated Batman is sure to be an eye-opener for fans unfamiliar with the dramatic adult slant of the Warner Bros series on Fox that spawned the film.

Writer Bob Garcia provides a behind-the-scenes look at how Warner's **BATMAN** cartoon series got elevated to feature status. Garcia interviewed the producers, directors and artists at Warner's burgeoning animation operation in Sherman Oaks, California to chronicle how a dark, noir, adult-oriented cartoon series ever reached the air in the first place. His step-by-step look at the animation process covers everything from the Emmy-winning music of Shirley Walker to the voice direction of Mark Hamill, whose talents help bring the Joker to life. Included in the coverage is Garcia's detailed episode guide to the series' 65 shows, including a look at what's in store for next season.

The centerpiece of our **BATMAN** coverage, however, is Garcia's affectionate Retrospect look at the production of the '60s Adam West TV series. Though its campy tongue-in-cheek approach is the bane of Batfans who prefer the hero's currently-in-vogue Dark Knight trappings, Garcia points out that the old series was instrumental in bringing the myth to a wider audience and was influential in shaping the comics as well. Garcia's book-length production history of the series covers everything from the show's colorful look and villains, to its makeup, music and fantastic props.

The icing on our commemorative cake is provided by **BATMAN** expert Joe Desris who contributes an episode guide that marks the highlights of the 120 half-hour Adam West shows, as well as a look at comic book creators Bob Kane and Bill Finger, and the comic origins of the film and TV characters. *Frederick S. Clarke*



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Backed by Warner Bros and producers Richard and Lauren Shuler-Donner, one of the oldest brand names in horror films is about to make a comeback. / *Article by Alan Jones*

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THE RETURN OF

Launching big budget remakes, backed by

By Alan Jones

After lying dormant for the last seventeen years with comeback rumors circulating on a regular basis, the name most synonymous with British horror is finally back in business. Make that *big* business. Hammer films is returning to taste the boxoffice blood of a hi-tech terror era with such a force, the near terminal British film industry is still reeling from the shock. Backed by Warner Bros and producer/director Richard Donner, on the boards are remakes of *THE QUATERMASS EXPERIMENT*, budgeted at \$40 million and scripted by *ALIEN* author Dan O'Bannon and Dennis Wheatley's *THE DEVIL RIDES OUT*. In all, Hammer has nineteen projects in development plus a television series.

Hammer chief Roy Skeggs negotiated the multi-million-dollar four-year deal with Donner and his producer wife Lauren Shuler-Donner. Noted Skeggs, "Richard was very influenced by Hammer films in his early career." The Donners' credits include *THE OMEN*, *SUPERMAN*, *LADY HAWKE* and *RADIO FLYER*.

"It's the best deal any British producer has done in years," said Skeggs, who joined Hammer as production accountant for National Studios in 1956. Skeggs became Hammer's accountant and secretary before supervising 40 Hammer horror films during the '60s' golden era and producing ten, including *FRANKENSTEIN AND THE MONSTER FROM HELL* (1973) and *THE SATANIC RITES OF DRACULA* (1973), and the company's final venture, *TO THE DEVIL DAUGHTER* (1976). Skeggs also produced "The Hammer House of Horror" TV series made in association with ITC Entertainment in 1980. He acquired the Hammer company eight years ago after it had fallen into the hands of an official receiver because, Skeggs said, "The management at the time just gave up. The slasher vogue didn't interest them so Hammer tended not to make anything at all."

"Hammer's extensive library was the main reason we signed the deal," said producer Lauren Shuler-Donner. "There's a shortage of ideas in Hollywood."



Richard Wordsworth as a mutating astronaut in *THE QUATERMASS EXPERIMENT*, writer Nigel Kneale's 1955 science fiction classic now budgeted at \$40 million.

First in the Warner Brothers/Donner/Shuler-Donner deal will be the \$40-50 million remake of *THE QUATERMASS EXPERIMENT* scheduled to begin shooting in January 1994. "And it will still be titled *EXPERIMENT*," emphasized Skeggs, who knows the continuing marquee value of Hammer nostalgia. "Once the contracts were signed the Donner' went through the entire Hammer back catalogue and picked out about twenty titles they felt lent themselves to being remade. I chose twenty also and we put both lists together and picked out the cream. We each thought *THE QUATERMASS EXPERIMENT* was a good atmosphere piece for its day [1955] but the special effects were pretty awful. We figured with today's computer graphic effects it could be a wonderful picture. We approached Dan O'Bannon to script because *ALIEN* was a slight steal on *THE QUATERMASS EXPERIMENT* anyway. So he got both jobs! Old Hammer movies never had a budget of more than \$300,000.

And that was for a big title! The huge investment we're talking about here is a major leap forward."

The original version of *THE QUATERMASS EXPERIMENT*, directed by Val Guest, was derived from Nigel Kneale's sensationally successful serial which aired on BBC-TV during July-August 1953. It signaled Hammer's first big success in horror and led directly to the Gothic vein mined by the company, beginning with *THE CURSE OF FRANKENSTEIN* in 1957. Brian Donlevy starred in the monochrome masterpiece as Professor Quatermass investigating the alien force transforming an astronaut from a recent space mission into a hideous monster. United Artists released the movie in the United States and titled it *THE CREEPING UNKNOWN*. Skeggs doesn't agree that the subject matter is more BBC than Hammer. "The TV series was certainly very popular but it was the Hammer film that made the story a classic," he said. "We intend to remake the entire *QUATERMASS* trilogy over the next four years with *QUATERMASS II* and *QUATERMASS AND THE PIT* to follow."

Lauren Shuler-Donner sees Professor Quatermass a highly franchisable figure. "The Hammer back catalogue is just wonderful and packed with great thrillers," noted the producer, hot from the combined success of *DAVE* and *FREE WILLY*, "Their extensive library was the main reason we signed the deal in the first place. There's a shortage of ideas in Hollywood at the moment, yet here's a company with a wealth of stories ready for reinterpretation. American audiences aren't so familiar with the Quatermass pictures. They only had cult appeal initially. But if we do *THE QUATERMASS EXPERIMENT* right, the whole world will embrace the character. The Quatermass stories are classics—*QUATERMASS AND THE PIT* is my favorite—and the remakes can definitely

HAMMER HORROR

Warner Bros and director Richard Donner.

work for a new generation.”

The second remake in the Warner/Donner/Shuler-Donner deal will be **THE DEVIL RIDES OUT** (1968), based on Hammer's highly successful adaptation of the Dennis Wheatley novel starring Christopher Lee as the Duc de Richleau who pits his devil worship knowledge against an evil group of Satanists. “It's a similar situation to **THE QUATERMASS EXPERIMENT**,” said Skeggs. “**THE DEVIL RIDES OUT** is a fabulous film but the special effects are lacking. Now we can make a truly superb version of the Wheatley tale using modern technology. It's my favorite Hammer film too. I chose this one to remake and I'm trying very hard to make sure this production will definitely be shot in England.” Shuler-Donner intend to shoot the **QUATERMASS** movies in America.

Other remakes being considered are **STOLEN FACE** (1952) and **TASTE OF FEAR** (1961), titled **SCREAM OF FEAR** for its U.S. release. The former was directed by Terence Fisher and concerned a plastic surgeon turning a criminal psychopath into an exact replica of his dead lover. The latter, directed by Seth HOLT, falls into the ‘Who's plotting to drive a young girl insane?’ category. Noted Lauren Shuler-Donner, “Both of these thrillers could be updated into really classy movies on the scale of **JAGGED EDGE** and **FATAL ATTRACTION**. **STOLEN FACE** is an intriguing concept and when we redo it, we'll have to decide from which angle we'll approach the story. Should it be about the tortured doctor and his need to replace the woman in his life with a dead ringer? Or should we go with the remodeled woman, the way of the original? That sort of decision is why these Hammer movies won't simply be straight remakes.

“It's the good story bones we looked for with regards to our remake choices. **SCREAM OF FEAR** twists and turns, a horrible dead body appears, then it twists and turns some more before a great denouement. No one ever suspects who it is and that superior twist will work for today's audiences.” Shuler-Donner's commitment to the Hammer package has meant she's had to give up developing the movie adaptation of Anne Rice's **THE WITCHING HOUR**,



Christopher Lee as the Duc de Richleau in 1968's Dennis Wheatley adaptation **THE DEVIL'S BRIDE**, the second in a series of proposed remakes to begin filming in January.

which her husband was set to direct for Warners.

But the remakes only spearhead an ambitious roster of new Hammer projects. Also part of the Warner/Donner/Shuler-Donner deal is **HIDEOUS WHISPERS**, based on a novel titled ‘The Hiss,’ which Donner will direct. Noted Skeggs, “He said he's been looking for exactly this sort of horror film ever since he had a huge success with **THE OMEN** in 1976. Another story called **PSYCHIC DETECTIVE** is also being developed at the moment. We're taking on writers practically daily and I seem to be going to Los Angeles every three weeks for production meetings.”

But the first new Hammer movie to go in front of the cameras will probably be **CHILDREN OF THE WOLF**, which was

due to begin filming in November, a low-budget thriller co-produced with the Movie Acquisitions company, starring Lesley-Anne Down, with John Hough directing. Hough directed **TWINS OF EVIL** for Hammer in 1972. Does this mean the company will be happy to employ veteran Hammer stars, directors and technicians again? “It depends,” said Skeggs. “The American end will make their own decisions but I would love to use all established Hammer people if we can find them. There's still a few around and some have already been in touch. There will always be cameo roles for Peter Cushing and Christopher Lee if they want them. I want links between the past and the future to ensure every movie will be an authentic Hammer film.”

Cushing and Lee, of course, found Hammer fame playing Baron Frankenstein and Count Dracula. But don't expect to see any sequels of the **SCARS OF DRACULA** (1970) or **FRANKENSTEIN CREATED WOMAN** (1967) sort in the newly remodeled House of Horror. “There's no point, because Francis Ford Coppola just remade **DRACULA** and Kenneth Branagh is about to direct **FRANKENSTEIN**,” said Skeggs. “Universal is also developing a new version of **THE WEREWOLF** and someone else is doing **THE MUMMY**. They are all big-budget pictures and have made any other versions redundant. Hammer made seven **DRACULA** movies and five featuring **FRANKENSTEIN**. It's enough.”

A new television series is also part of the Warner/Donner/Shuler-Donner agreement. “**THE HAUNTED HOUSE OF HAMMER** will be like **THE TWILIGHT ZONE**,” said Skeggs. “The deal is for 44 one-hour episodes. 22 will be shot in Britain next spring, the remainder in America. They feature strange ghost stories from classic writers to modern ones. We sifted through 700 short stories before making our choices. Richard Donner will direct several and we've also approached Dante and Brian De Palma. They are both huge Hammer buffs. Until fairly recently I never realized so many American directors and producers had been influenced by the films. Martin Scorsese even has a Hammer section in his

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BABYLON 5

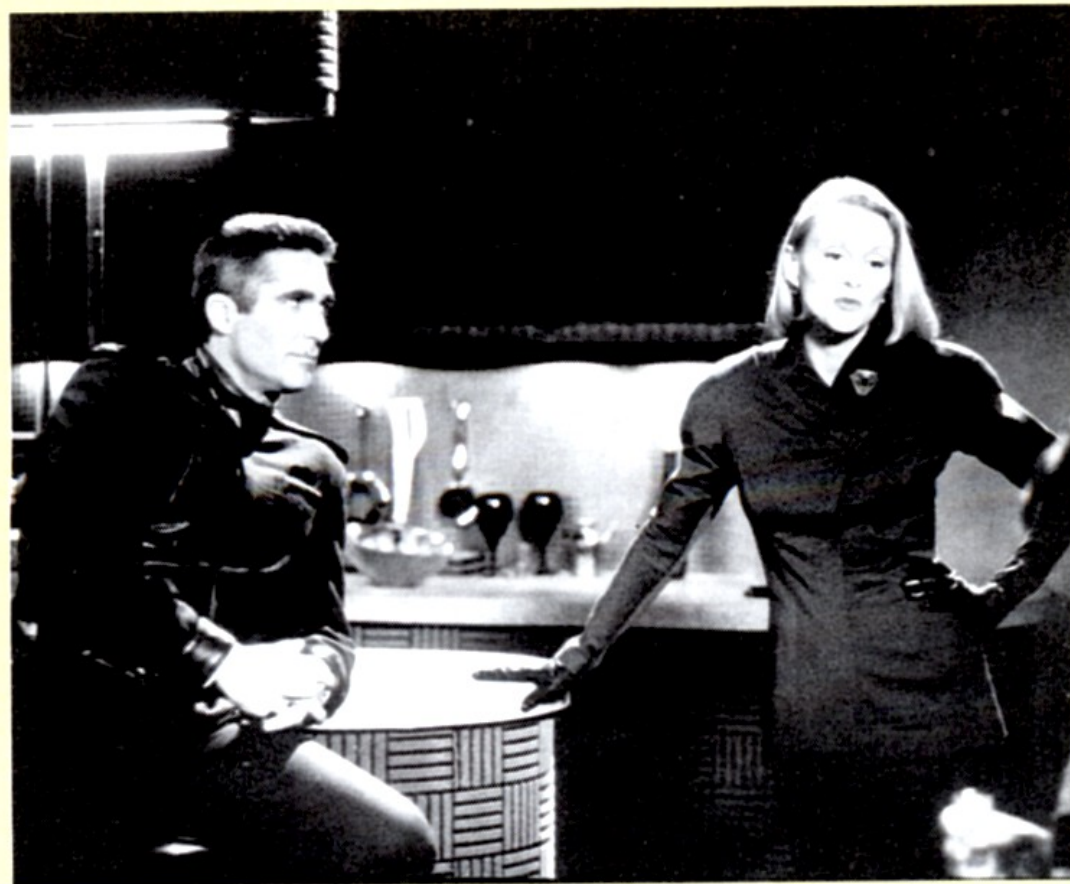
STAR TREK's TV challenger launches its syndicated series premiere in January.

By Mark A. Altman

After a prolonged period of doubt as to the fate of Warner Bros' BABYLON 5 telefilm, the studio has committed to a 22-episode order for the first year of one-hour episodes of the syndicated space opera, to premiere on independent stations in January.

"I never had any concern about being picked up," said series creator J. Michael Straczynski. "The negotiations dragged on and on for very legitimate reasons. Two months after we hoped to get the pick-up, I came home and I was hot and tired and put my feet up and the phone rang. They told me we were being picked up. It was great, but I still had a headache, I was tired and my feet still hurt. The trumpets didn't sound, the curtain didn't come down and the choir didn't show up. It wasn't the supreme moment one kind of hopes for, but it was jazzy enough in its way."

BABYLON 5 was first introduced to fans in February of 1993 when Warner's Prime Time Entertainment Network unspooled the original BABYLON 5 telefilm, a two-hour backdoor pilot for a proposed weekly science-fiction series from the mind of writer/producer Straczynski, a veteran of the new TWILIGHT ZONE, MURDER SHE WROTE and CAPTAIN POWER & THE SOLDIERS OF THE FUTURE. The movie earned mixed notices from fans and critics who lauded BABYLON 5's state-of-the-art computer effects but who found the telefilm's storyline



Michael O'Hare as Commander Jeffrey Sinclair, running the space station for the Earth Alliance, with new Psi Corps liaison Talla, played by Andrea Thompson.

somewhat hackneyed.

"It was a flawed pilot in many ways but we were very happy with what we did given what we had to work with," said Straczynski. "A lot of the problems were production oriented. We had these very colorful ambassadors and if you put the Earth Alliance characters in these plain blue uniforms they're going to fade into the background against these guys. We had to punch them up visually and add textures and colors to the costumes. We also had to bring the writing up for the human characters to compete with these alien ambassadors."

Another problem the production team faced in making the telefilm was the fact the pilot ran 25 minutes too long. "All the character stuff ended up on the cutting room floor,"

said Straczynski. "I showed some of the footage at conventions and people who didn't like Sinclair, for instance, came away with the revelation that Sinclair was kind of an interesting character. The first thing that goes in an edit like that is character, the second is humor, the third is action, the fourth is plot and we had a very plot-heavy movie with a lot of exposition. Now that we're into the series and we've established our universe, we can sit down and have fun."

Although much of BABYLON 5's look will remain the same when the series premieres in January, there have been a number of dramatic changes made both in front of and behind the camera. All of BABYLON 5's troika of woman have been replaced, including Blaire

Baron who portrayed Sinclair's love interest, Carolyn Sykes, Tamilyn Tomita who played second-in-command Laurel Takishima and Patricia Tallman as the telepath Lyta Alexander. "What you have to do with an ensemble cast is look at how the unit plays and what kind of synergy exists among the performers," offered Straczynski. "Each performer can be a terrific actor in his or her own right but when you put them together, how do things work out? Is the whole greater than the sum of its parts? We thought it wasn't as great as it could have been. We wanted to raise the energy level and we knew we had to make some changes. We did a very long and self-critical post mortem: Where did we go good? Where did we do not so good? Where can we improve the show? And we felt that casting was one area where we could make some changes and make the show better."

New to BABYLON 5 are Andrea Thompson as the station's resident telepath, Richard Biggs as the new doctor on-board, replacing Johnny Seka, and John Flynn who serves behind-the-camera as the show's new director of photography. "We recast different actors with a different energy level," said Straczynski. "For the second in command we got a great performer, Claudia Christian, who brings with her a real sense of command. We also have a new ladyfriend for Sinclair, Julia Nickson-Soul, and we retain the same ethnic mix as was in the pilot."

Straczynski has also incor-



The station's insectoid Mafra boss, N'grath, makeup design by Optic Nerve,

porated the cast changes into the narrative tapestry of his space saga. "It's played to our benefit to have these new cast changes in that in the course of one of our episodes, Sinclair asks, 'Isn't it very strange that two of our people who saw inside a Vorlon have been transferred back to Earth Central in very quick time and we haven't heard from then since?' I think

it would be great down the road to bring back some of the characters because there are definitely ways they could fit in. There are some revelations about Laurel I would love to make. There are about ten things that point to the fact that she was involved with the conspiracy in the pilot, perhaps not of her own volition. I can bring her back for an episode where a

Series creator Joe Straczynski on the space station's newly constructed command center, replacing the pilot's rented props.



ship comes in, the door opens and Laurel Takishima is bloody and battered and passes out and there's your teaser. Now something is chasing her back to BABYLON 5."

Also joining the cast in recurring roles are cult actress Mary Woronov (EATING RA-OU) as the aide to Vorlon ambassador G'kar (THE FUGITIVE's Andreas Katsulas) and Stephen Furst (ANIMAL HOUSE) as the ambassadorial aide to Centauri ambassador Londo (Peter Jurassic). The soundstages for the show span 15 elaborate standing sets, most of which also function as swing sets. The medlab has been completely redesigned as have the observation dome, which functions as the command center, and a restaurant and nightclub have been added. The new episodes will also showcase the station's squadron of fighter craft designed to function in a zero-G environment, fulfilling the series mandate for scientific accuracy. It's an attempt at keeping events on the station lively even though its crew will not be boldly going far from the confines of the space station.

"If you do a show set in Los Angeles like REMINGTON STEELE, you don't have to find a justification to go off to Las Vegas every week," said Straczynski. "That's where your story takes place. We have a quarter million residents, 14 recurring and regular characters, all with their own agendas, so there's a huge soup of drama we can dip into wherever we want. We also have the garden set and the fresh air restaurant which will be large and open and we'll be doing shuttles going back and forth and some



Norg, an alien bodyguard, makeup design by Optic Nerve, supervised by John Vulich and Everett Burrell.

battle scenes that are going to be amazing. We're doing non-aerodynamic ships that are designed to move on any axis at all and when these things go into action against something, it looks very cool."

Of the 22-episode order, Straczynski will be writing eleven himself. The rest have been assigned to several familiar science-fiction scribes including D.C. Fontana, David Gerrold, Marc Scott Zicree and author and BABYLON 5 creative consultant Harlan Ellison, who may even pen a story involving Robert Culp reprising his role from OUTER LIMITS' "Demon With A Glass Hand." Other actors scheduled to appear in the first season are David MacCallum, W. Morgan Shepard and Walter Koenig as a psi police enforcer.

For Straczynski, the launch of BABYLON 5 and the chance to become the great bird of his own galaxy is a six-year dream come to fruition, "Creatively, it's wonderful because I'm telling the stories I want to tell," he enthused. "As a fan, it's terrific. It has a great deal of responsibility because it's a personal vision I have of what the stories should be and I'm always being called and trying to keep track of 10 zillion different things. It's a wonderful opportunity and it's what I've worked for all these years." □



Playing the Caped Crusader tongue-in-cheek for the '60s.



By Bob Garcia

"I thought it was 'The End' when it came out, and I still enjoy it today when I see the reruns. It was so original to actually bring the comic script to the screen as pop art, with the actual POW lettering on the screen and the unusual camera angles. The filmmaking was terrific."

—Bob Kane,
Creator of Batman

It was the end of 1965, and television viewers had voyaged to the bottom of the sea, been bewitched, gotten Smart, met the men from U.N.C.L.E., and been lost in space for a few years. Television was doing a balancing act between ripping off the movies, parodying the movies, and trying to figure out just what it was it could do differently than the movies. And with the advent of color broadcasting, television creators needed a way to really show what the medium could do.

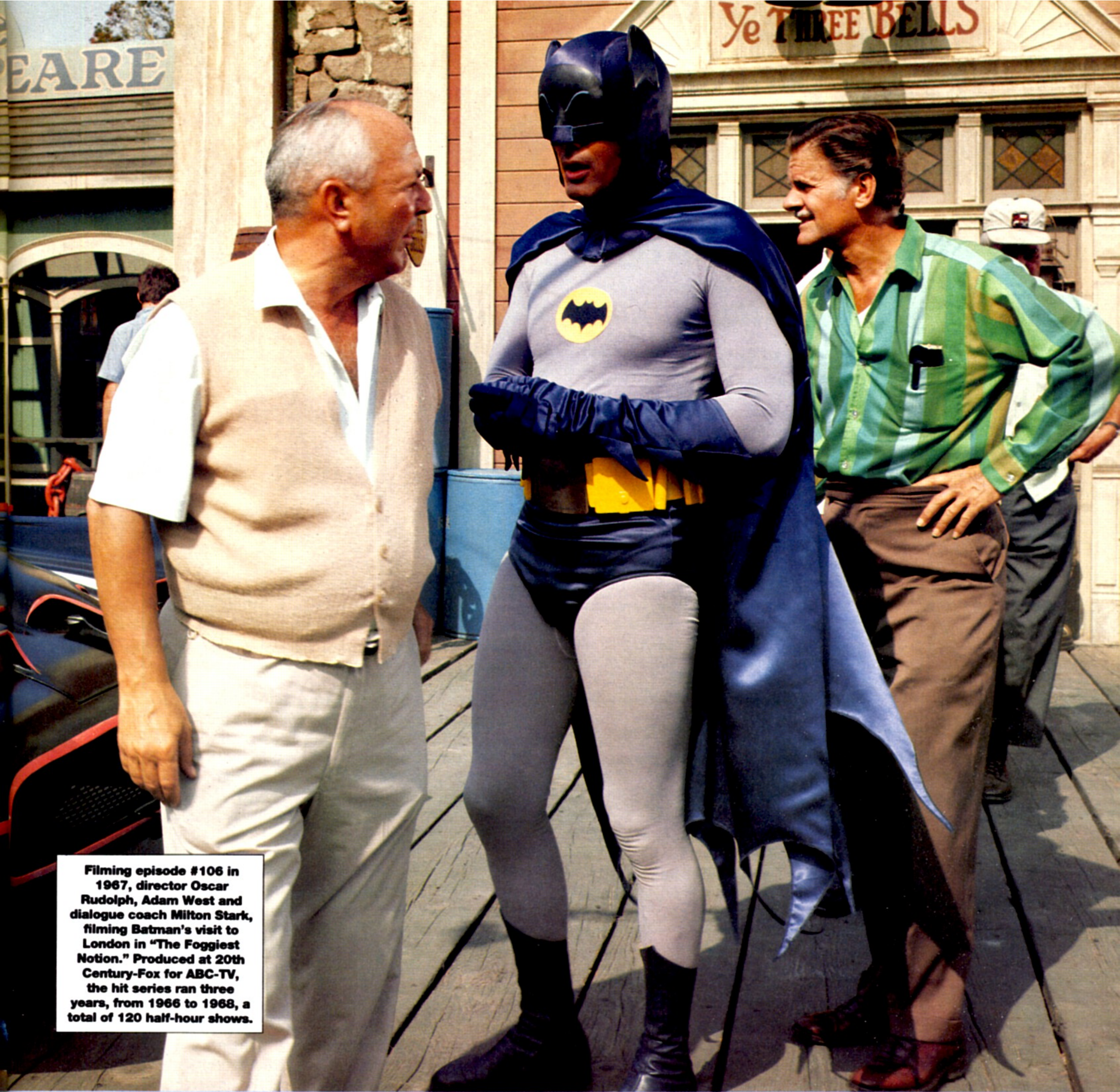
Simultaneously, artists were breaking the rules and bringing a new look to modern art. They

Adam West as Batman and Jill St. John as Molly, the Riddler's moll in "Hi Diddle Riddle," the series' 1966 debut.



were copying the style of comic panels and repeating various commonplace images in different-colored motifs. Everything was highly symbolic and unconventional, using shapes and colors in ways that shocked the mainstream. Pop art was here, and pop culture was looking for a way to break into the homes of all America with its full-color irreverence and audaciousness.

A veteran producer of



Filming episode #106 in 1967, director Oscar Rudolph, Adam West and dialogue coach Milton Stark, filming Batman's visit to London in "The Foggiest Notion." Produced at 20th Century-Fox for ABC-TV, the hit series ran three years, from 1966 to 1968, a total of 120 half-hour shows.

movies and a pioneer in television, Bill Dozier, would fulfill these needs with a campy irreverent look at the modern world, a comic book show named BATMAN. While he personally wasn't a fan of pop art, the people involved in the show, (the art director, the writers, the costume designers), would bring the same attitudes to television as the artists brought to the art world. Dozier's crew created a bright pop art world filled with

Below left: Milton Berle as Louie, the Lilac in episode #112, "Louie's Lethal Lilac Time." Center: Cesar Romero as the Joker, defacing art in episode #91, "Pop Goes the Joker," a scene that presages the action of BATMAN RETURNS. Right: Liberace as famed pianist Chandell in episode #49, "The Devil's Fingers," wooing Madge Blake as Aunt Harriet Cooper.





THE PENGUIN

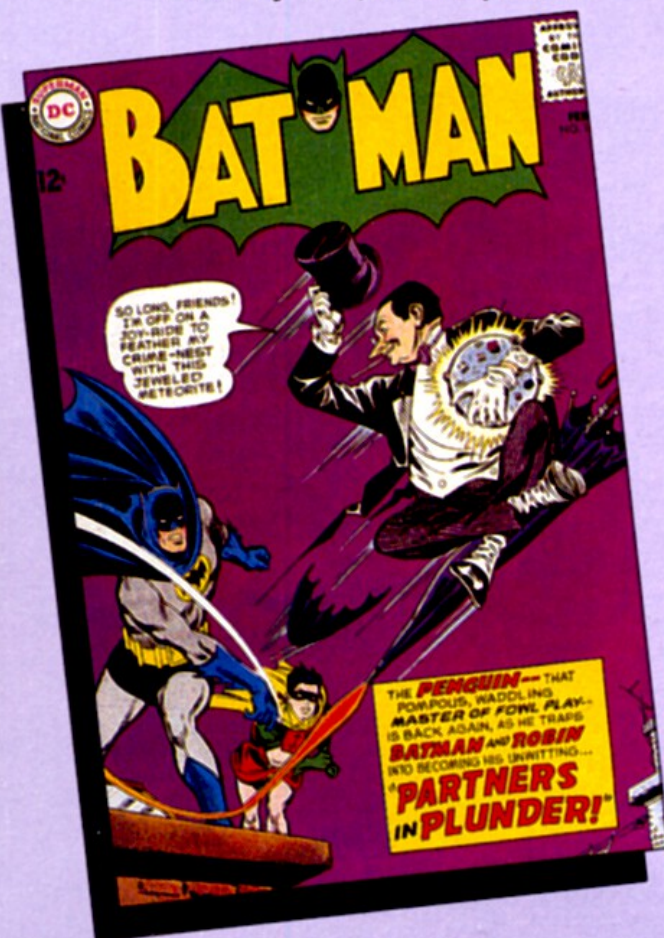
Burgess Meredith was a consummate supervillain.

By Bob Garcia

Ephraim Katz, in *The Film Encyclopedia*, called Burgess Meredith the man who brought the Penguin to life: "One of the most gifted and versatile performers of the American stage and screen."

Born in Cleveland in 1908, Meredith worked as a merchant seaman and businessman before embarking on a stage career in 1929. Afterward, he went to Hollywood to star in numerous films, including *OF MICE AND MEN*, *ROCKY*, *TORTURE GARDEN* and *CLASH OF THE TITANS*. He directed the feature *THE MAN ON THE EIFFEL TOWER* and starred in innumerable television shows including episodes of *ROD SERLING'S THE TWILIGHT ZONE*, *SEARCH*, etc.. Meredith even pulled off what Julie Newmar

The Penguin of the comics, art by Carmine Infantino for *Batman* #169, February 1965, TV's inspiration.



did not, and starred in the third season of *BATMAN* while acting in *MACKENNA'S GOLD*.

Meredith's enthusiasm for the part of the Penguin was astounding. He enjoyed every minute of being that waddling, quacking, sarcastic genius. His contempt for the Dynamic Duo dripped with a venom that no other villain on the show quite matched.

"Burgess Meredith was absolutely brilliant," said associate producer William D'Angelo. "Lorenzo [Semple] created the character, but Burgess brought so much on top of what was on the paper; it was incredible to see. He absolutely loved doing that part. He called us every week to ask when the Penguin was coming back. He would have done every episode if we had enough of them for him."

Even the chore of hours in makeup didn't hinder Meredith's enthusiasm. "The minute he got that makeup on, he became the Penguin, and he was that character all day long, until all that came off," said Bruce Hutchinson, the show's makeup artist. "He was a laugh riot. He loved this character. He would kind of waddle around as the Penguin did on the show, with the umbrella, hat and monocle... He was another bizarre man. He had a razor-sharp sense of humor, and we had more fun with him... I think it was the first [character with which] he could just kick back and have a wonderful time, because he had always been a pretty serious actor. And that was the difference on that show that really made it. Either you had to be a very bad actor, or you had to be brilliant, to pull that stuff off."



Meredith as the Penguin in *BATMAN: THE MOVIE* (1966), wielding his cigarette-lighting umbrella, the epitome of the comic's waddling, quacking, sarcastic genius.

Jan Kemp, the costumer for the show, also loved working with Meredith. "Buzz Meredith was a charming man," said Kemp. "I always admired him, but to work with him was wonderful." Kemp told how he created the look of the character for Meredith. "The Penguin was relatively easy to produce," said Kemp. "Using an old-fashioned cutaway suit as the basis, I designed body pads to give him a portly look and found a fake fur fabric that resembled penguin feathers to make the vest and gloves. Burgess decided to walk with a waddle to imitate the penguin look, while the little quack sound was to actually disguise the fact that the cigarettes he used in the long holder were irritating his throat. Burgess was—and still is—a non-smoker."

Meredith also had to put up with having the monocle glued into his eye socket with spirit gum, and eventually had to dye his hair for the performance after a wig proved too much trouble. In spite of it all, he was, shall we say, unflappable.

Bob Butler, the director that first worked with Meredith as the Penguin, admired how well the

actor understood what he was doing in the part. "[The Penguin] was a man who enjoyed dressing up in clothing *a la* a penguin; who liked wearing a tuxedo all the time and walking like a little bird," said Butler. "That was the reality in the TV show, and Meredith got behind that instantly. He didn't worry about the psychology of a man who would be that way... He was exquisite. He was a formally trained actor and he knew that this whole thing wasn't too far from *com-media dell'arte*. You just get behind it. You just play this bizarre reality for all its worth."

And play it, he did. Each time Meredith's Penguin appeared on screen, everyone else would fade into the background. His cool, quick ad-libs would often be funnier than the script. For example, in the feature film, while he was stealing the show from three other villains, he reputedly ad-libbed the line (as Catwoman was sweeping their dehydrated henchmen into test tubes): "Remember each one has a mother."

Noted producer Charles FitzSimons, "Why he never won an Emmy for that performance, I'll never know." □

colors and ideas never before seen on television. Opposed to conventional wisdom where the villains would be dastardly creeps and the hero someone to emulate, the show turned the tables. Dozier's assistant, Charles FitzSimons, put it nicely, "The villains were entertaining and colorful and Batman was a bore."

Movie stars who would never think of appearing on television at the time, begged to be put on **BATMAN**, with each villain more flamboyant and colorful than the last. Each star lampooned his own image. Liberace was a showy concert pianist and his badly dressed evil twin. Vincent Price was the operatic intellectual Egghead. George Sanders was the ultimate cool-headed villain, Mr. Freeze. Cesar Romero was the Joker dressed not in a clown's outfit but in the dapper day-glo tux and tails that his '40s lady-killer image demanded.

Thus did **BATMAN** become one of the biggest hits in television history.

In 1965, Harve Bennett, later executive producer on **STAR TREK II: THE WRATH OF KHAN** and **THE SIX MILLION DOLLAR MAN**, was ABC's director of west coast development. He thought the network needed a cartoon show for the early evenings. He recommended Dick Tracy to Edgar Sherick, director of programming in New York. Sherick tried to acquire the rights, but creator Chester Gould demanded an astronomical amount of money for the license. ABC made a bid but lost to NBC.

Yale Udoff, who has since become a screenwriter and recently wrote the science fiction thriller **EVE OF DESTRUCTION**, was the director of late-night programming at the time. "When I was a kid I used to read *Batman* comics. And because I have these very distinct, Russian cheekbones, people used to call me the Joker." Udoff pitched the idea to Sherick.

"Udoff came in and said we ought to do **BATMAN**," said Sherick. "We threw him out of the office, but he persisted, and we decided to look into it."

EPISODE GUIDE

By Joe Desris

"I'm just reminded I'd promised to take my young ward, Dick Grayson, fishing."

—Bruce Wayne lies in order to answer the Batphone

#1 HI DIDDLE RIDDLE

#2 SMACK IN

THE MIDDLE ★★★

1/12/66, 1/13/66. Written by Lorenzo Semple Jr. Directed by Robert Butler.

Batman and Robin are sued for one million bucks for false arrest by the Riddler, who seeks to force Batman to unmask in court. Clues hidden in the legal documents bring the Dynamic Duo to a hot and trendy discotheque What A Way To Go-Go, as Batman does the Batusi with the Riddler's moll, played by Jill St. John.

"I didn't know that I was going to have to do a dance in a disco before I came in," Adam West has noted. "That was all improvised on the set. The watusi was the dance that was popular then. I said, 'Okay, I'll do the Batusi.' And it just happened."

Production values and the pilot's high budget are evident in the creative and original set designs, lighting and excellent use of color, noticeably absent in some under-budgeted third season misfires. Variations between pilot and regular series: opening theme is slightly different, Alfred's rarely used tuxedo



Adam West does an impromptu "Batusi" with Jill St. John as the Riddler's mom in "Hi Diddle Diddle."

is worn throughout #1/2 and the superimposed cliffhanger texts are angled.

BatBits: Based on "Remarkable Ruse of the Riddler" from *Batman* #171 (5/65), written by Gardner Fox. Lyle Waggoner was originally cast as Batman and filmed for a test reel.

#3 FINE FEATHERED FINKS

#4 THE PENGUIN'S

A JINX ★★★

1/19/66, 1/20/66. Written by Lorenzo Semple Jr. Directed by Robert Butler.

Fresh out of the slammer, Penguin and his gang create several disturbances, including a giant umbrella which lands in Gotham. Nothing is stolen, so Batman and Robin theorize the antics are a ruse.

Batman's origin was never specifically dealt with during the series. Bruce Wayne mentions the murder of his parents in episode #1,



West and Burt Ward examine a clue left by Penguin at the side of a giant umbrella in "Fine Feathered Finks."

refers to an umbrella that belonged to his late father in #3, and recalls "the murder of my parents by dastardly criminals" in #82. The references to Batman's past appear in material worked on by Lorenzo Semple Jr., initially the series head writer and someone who appears to have received the most influence from (or paid better attention to) established *Batman* comics lore.

At the end of #4, Semple had Commissioner Gordon explain the origin of the Batcostume. "It's simple. As Batman realized when he set out on his crusade, nothing so strikes terror into the criminal mind as the shape and shadow of a huge bat." Semple felt strongly about using bat shadow imagery. "I think that's very important, and should be in *all* scripts from now on," wrote Semple in a November 6, 1965 letter to producer Bill Dozier. "The bat-costume and bat-shadows throw terror and dismay into criminals. Indeed, that's the very kernel of the whole costume gimmick and we certainly didn't make that point in the pilot. Tell all toiling Bat-Writers to try to work it in." No such emphasis was ever made.

BatBits: Based on "Partners in Plunder!" from *Batman* #169 (2/65), written by France Eddie Herron. Mickey Rooney was considered for the role of the Penguin.

#5 THE JOKER IS WILD

#6 BATMAN IS RILED ★★★

1/26/66, 1/27/66. Written by Robert Dozier. Directed by Don Weis.

The Joker devises a utility belt of his own, and switches it with Batman's. He captures the Dynamic Duo and threatens to unmask them on live TV, a classic bit of Batlore. These episodes avoid the series' typical bizarre deathtrap cliffhanger, an excellent but underutilized change of pace. This is the best Joker performance by Cesar Romero. Hubie Kerns and Victor Paul, the stunt doubles for Adam West and Burt Ward respectively, are evident

Joker displays his new utility belt to henchmen Al Wyatt and Nancy Kovack in "The Joker Is Wild."



throughout the fight scene at the end of #6. The first season's more expensive optical on-screen POWs and EYOWs are less obtrusive and obliterative than later versions, allowing the action to be more visible.

"White was forbidden on the set," said William Dyer, Adam West's lighting stand-in. "You'd always wear a shirt the color [of the costume] or close to it. And if something was really important, they'd give you a smock to wear [in] the color they wanted. Ironically enough, you'll see all the heroines in white and cameraman Howie Schwartz would go bananas. 'Why did you do this to me again? You know I don't like white!' Patricia Barto did the costumes. She'd always do that kind of thing; he'd get furious."

BatBits: Both Jose Ferrer and Gig Young were considered for the role of the Joker.



The essence of debonaire, George Sanders as Mr. Freeze, in "Instant Freeze," understated deadliness.

"Poor devil. Forced to live in an air-conditioned suit that keeps his body temperature down to 50° below zero. No wonder his mind is warped."

—Batman

#7 INSTANT FREEZE

#8 RATS LIKE CHEESE ★★★

2/3/66. Written by Max Hodge. Directed by Robert Butler.

Batman and Robin attempt to thwart Mr. Freeze's plans to steal the Circle of Ice Diamond, and are frozen in their steps by a deadly ice-gun.

"I don't think I did a very good job with George Sanders," lamented director Bob Butler, of the actor who played Mr. Freeze. "I don't know if I didn't direct him enough. He was certainly a lovely guy; kind of a gentle, decent, professional guy. Why it didn't gel with him, I don't know." Sanders was less bombastic than others who followed in the role, including Otto Preminger and Eli Wallach. Sanders is more serious and perhaps more understatedly deadly. Some of this stems from Sanders' calm on-screen indifference as a cultured cad. In keeping with his screen persona, Sanders' 1972 suicide note observed that he was "bored."

BatBits: Based on "The Ice Crimes of Mr. Zero" from *Batman* #121 (2/59) by Dave Wood. Mr. Zero was changed to Mr. Freeze for the TV show, and the comics followed suit. Watch for Teri Garr in the bit part of a girl in #7.



Ann Baxter as "Zelda the Great," an escape artist not of supervillain status, based on a story in *Detective Comics*

#9 ZELDA THE GREAT
#10 A DEATH WORSE THAN FATE ★★★

2/9/66, 2/10/66. Written by Lorenzo Semple, Jr.
 Directed by Norman Foster.

Master escape artist Zelda the Great steals \$100,000 from the First National Bank on April Fool's Day, and, believing the cash to be counterfeit, kidnaps Aunt Harriet, suspending her over a vat of flaming oil in demand of a ransom. Though not of supervillain status, Ann Baxter as Zelda and Jack Kruschen as Albanian genius inventor Eivol Ekdol work because Semple's story is well written.

Lorenzo Semple's initial outline for these episodes used comics escape artist Carnado. William Dozier wrote, "Let's remember we must work dames into these scripts, both for Batman and Robin, wherever feasible." The comment inspired Semple to modify his work. From a November 11, 1965 letter to Dozier: "Am changing the Great Carnado into Zelda the Great, a super-sexy femme escape-artiste and illusionist!"

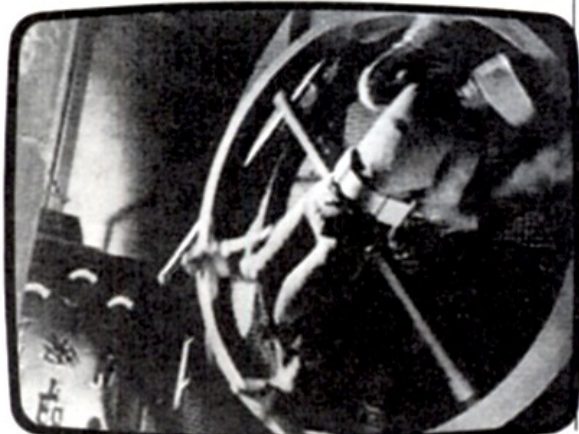
BatBits: Based on "Batman's Inescapable Doom-Trap!" from *Detective Comics* #346 by John Broome. These episodes were originally entitled "The Inescapable Doom Trap/Zelda Takes the Rap" and scheduled to air 1/26 and 1/27. Frankie Darrow, who plays a newsman, previously was a Dead End Kid. Both Zsa Zsa Gabor and Bette Davis were considered for the role of Zelda.

#11 A RIDDLE A DAY KEEPS THE RIDDLER AWAY
#12 WHEN THE RAT'S AWAY THE MICE WILL PLAY ★★★1/2

2/16/66, 2/17/66. Written by Fred De Gorter.
 Directed by Tom Gries.

Visiting King Boris is kidnapped

An obviously fake dummy of Batman strapped to a drive shaft in "Riddle a Day Keeps the Riddler Away."



SERIES CREATOR

Producer William Dozier turned the Caped Crusader into a TV sensation.

By Bob Garcia

The men who would produce **BATMAN** met only a few years before at CBS, when William Dozier was the head of West Coast Operations and Charles FitzSimons was producing a pilot for his sister Maureen O'Hara, entitled **MEN AND WOMEN**. Dozier was a wonderful executive and a very decisive man, who didn't like yes men," said FitzSimons, the feisty Irishman Dozier chose to help run his independent Greenway Productions, the company that made the **BATMAN** series for 20th Century-Fox and ABC.

FitzSimons was an Irish barrister who came to America as a protege of John Ford and Merian C. Cooper, the team that made **KING KONG**. FitzSimons saw Dozier's success partly as the result of his Jesuit schooling. "That fantastic Jesuit education and discipline stood to his benefit in the motion picture industry," said FitzSimons. "He was a very erudite, highly intelligent man. In motion pictures as well as other industries, the biggest complaint is that executives don't make decisions; they waffle. Bill Dozier gave you a decision. I once asked him about it and he looked at me and said, 'Well, the statistics are you can only be right or wrong. If you give a decision you're going to be right half the time.'"

“Dozier had a ball with it. He pretended to take it seriously but he had a tremendous sense of humor, a twinkle in the eye.”

—Art director Serge Krizman—



Executive producer William Dozier on the Batcave set. Dozier's Greenway Productions created the show for 20th Century-Fox at the behest of ABC executives.

Dozier and FitzSimons produced **BATMAN** out of a small three room office with an adjacent screening room on the Century City lot. It was large enough for the two of them, their secretaries and a dog run for Dozier's white standard poodle, Mac.

Dozier acted as owner of the company, cast the principals, hired the producer, and unit manager and was in on every

decision including costuming, sets, vehicles, and scripts. He dealt directly with the networks and syndication companies and developed others properties for Greenway. As Dozier's assistant, FitzSimons produced all pilots, handled the rental agreements with vehicle customizers, produced **BATMAN**'s feature film and worked on financial scheduling matters with the unit production managers. Together, the two would view the dailies, go over scripts, and go down to the Culver City lot, every day to check up on their productions. At the beginning of **BATMAN**, they attended every production meeting. As problems were smoothed out, they attended them sporadically. "Sam Strangis was a very responsible man," said FitzSimons of the show's unit manager. "It wasn't necessary for Bill or I to be at the regular production meetings."

Dozier had worked his way up from a story editor to head of RKO's theatrical division, to twice being head of CBS's west coast operations, to head of Screen Gems, and finally his own company, Greenway. He was a man who knew how to enjoy his success as well. With his wife Anne Rutherford, he threw fabulous Hollywood parties.

"There was an austere sense to him you saw in business and yet there was still this childlike



Burt Ward as Robin and Adam West as Batman rehearse a scene in the Batcave with dialogue coach Milton Stark.

sense of fun," said FitzSimons. During *BATMAN* Dozier had FitzSimons set up an elaborate race track for six-inch model cars in his large play room. "Bill would go to great lengths for a gag," noted wife Anne Rutherford.

Dozier brought that sense of fun to *BATMAN* as well, enjoying its campy humor to the hilt. "Dozier had a ball with it," said art director Serge Krizman. "He pretended to take it seriously, but he had a tremendous sense of humor. A twinkle-in-the-eye man. Very serious about it: Bat-like. He was very nice to work with. He'd come down. He enjoyed seeing what we were doing, and usually liked what he saw, and had ideas to add."

Greenway attempted to launch *THE GREEN HORNET* on ABC after *BATMAN*, and Dozier discovered the legendary Bruce Lee in the process. FitzSimons and Lee became good friends and after the series was cancelled FitzSimons helped teach the martial artist how Hollywood worked, calling the town the "Land of Smoke."

FitzSimons designed Lee's business cards with the front saying "Bruce

Lee, Kung Fu, \$1,000 per hour." On the back of the card he wrote, "Beginners' lessons: 3 One-hour Sessions, \$300." He told Lee to have a hair dresser friend hand out the cards. "Soon every middle-aged, overweight, macho executive was his client," laughed FitzSimons.

Even after *BATMAN* was cancelled and *THE GREEN HORNET* failed, Dozier and FitzSimons still believed in comic book properties. Greenway made a *DICK TRACY* pi-

lot for television, but it wasn't picked up. Later, Greenway attempted to launch *WONDER WOMAN* with *BATMAN* veterans Stanley Ralph Ross writing and Leslie Martinson directing, but network chief Doug Cramer turned it down for ABC.

Finally, in 1968, Dozier dissolved Greenway Productions. He spent his remaining years teaching drama and dramatic arts at Mount St. Mary's College until he died in his sleep in 1991. Wife Anne Rutherford had show tunes played in the chapel during the funeral.

After Greenway, Charles FitzSimons was offered a job at Fox and took it. "All I did was move from one office to another on the lot," said FitzSimons. In the last 40 years, he has produced over 300 hours of film and television between series, specials, and movies of the week, including *THE NANNY AND THE PROFESSOR*, the last two years of *LOVE AMERICAN STYLE* and eventually *WONDER WOMAN*. FitzSimons is currently the Executive Director of the Producer's Guild, a post he has held since 1981. □

West, Dozier, assistant Charles FitzSimons, who produced the pilot for Dozier, and Bruce Lee, star of Dozier and ABC's *THE GREEN HORNET*.



"Between Sherick and me," said Udoff, "was the director of development, Doug Cramer, who had a large art collection and was very interested in pop art. He got behind it," Udoff remembered. "Then Sherick thought it would work. Sherick in turn sold it to the head of the network, Thomas Moore. All these executives were flying back to New York from L.A. reading *Batman* comic books hidden in their *Fortune* magazines, and I got not even a five dollar raise out of it."

"When we presented it to the board at ABC, they thought we were out of our minds, thoroughly bereft of our reason," said Sherick. "But we weren't gambling the whole network on this show, and they had enough respect for the people that they put in charge to give them a certain rein with their judgment. ABC was the place to take a chance with things. So I took a chance with it and it worked."

ABC at the time was the



Dozier hired Howie Horowitz, veteran producer of *77 SUNSET STRIP*, to produce the series after the pilot sold.

third-rated network, and had had success in the past with shows like *THE ADDAMS FAMILY* and *BEWITCHED*. So it was an ideal nurturing ground for *BATMAN* to grow.

After acquiring the rights, from National Periodical Publications, (the company that would later become DC Comics, Inc.), ABC decided to bring the production to 20th Century-Fox, which had come through for the network on *PEYTON PLACE*, another twice-a-week television series that had become a blockbuster hit. Bennett described ABC's relationship with Fox as "very,

by the Riddler, leading Batman and Robin into a trap. Director Tom Gries uses complex camera setups, occasional lengthier fluid takes, deep focus and some unusually dark sets for the series. Gries also directed #33/34, and brought visual excitement to the series.

BatBits: At the beginning of #12, look for the blatantly (campy) stuffed dummies of Batman and Robin on the drive shaft.

#13 THE THIRTEENTH HAT

#14 BATMAN STANDS PAT

★★1/2

2/23/66, 2/24/66. Written by Charles Hoffman. Directed by Norman Foster.

Using his Super Instant Mesmerizer, paroled Jervis Tetch (alias The Mad Hatter) attempts to capture every member of the jury which originally convicted him, as well as Batman, who testified against him, burying the Caped Crusader in super-fast hardening plaster. With Hatter's criminal acts more appropriately tied to hats, these episodes are superior to the other Hatter installments (#69/70). David Wayne gives the Hatter a goofball accent (or whatever that is), but fails to make him a major league villain. Diane McBain has a gorgeous voice as Hatter's moll, Lisa.

BatBits: Two-Face was originally considered as a first season villain, using the theme of a TV commentator who has a TV tube blow up in his face. This was a



David Wayne as Jervis Tetch, the Mad Hatter, in "The Thirteenth Hat," the best of the Hatter

variation of a Two-Face story as reprinted in *Batman Annual* #3 (1962), originally from *Detective Comics* #230 (4/56), written by Bill Finger, where a klieg light blows up in an actor's face. Ultimately, the character did not appear on the series.

#15 THE JOKER GOES TO SCHOOL

#16 HE MEETS HIS MATCH, THE GRISLY GHOUL

★★1/2

3/2/66, 3/3/66. Written by Lorenzo Semple, Jr. Directed by Murray Golden.

Joker plans to undermine student morale and recruit high school dropouts for his gang, the Bad Pennies. The Clown Prince of Crime wires the Dynamic Duo to a slot machine about to generate 50,000 volts. Atypically, Dick Grayson helps solve crimes, infiltrating the Bad Pennies sans Batman. Much of the show revolves around Grayson, his school and classmates.

Even though Burt Ward was several years out of high school, he



Cesar Romero as the Joker in "The Joker Goes to School," recruiting high school dropouts for his gang.

still looked young enough to do justice to the role of a student. "I was 20 years old," Ward has observed regarding his initial involvement with the series, "and became 21 and had to go to court to get my contract approved so that I could work on the show."

BatBits: In November 1965, Semple concocted a new villain named The One-Armed Bandit, "whose peculiar kick is gimmicked coin-machines of all sorts." The idea ultimately wound up in these episodes with Joker in charge of the One Armed Bandit Novelty Company and vending machines that churned out silver dollars, quarters, answer sheets to exams and knockout gas.

"The opposite of a girl is a boy!"
—Robin puzzles out a clue

#17 TRUE OR FALSE FACE

#18 HOLY RAT RACE

★★★★

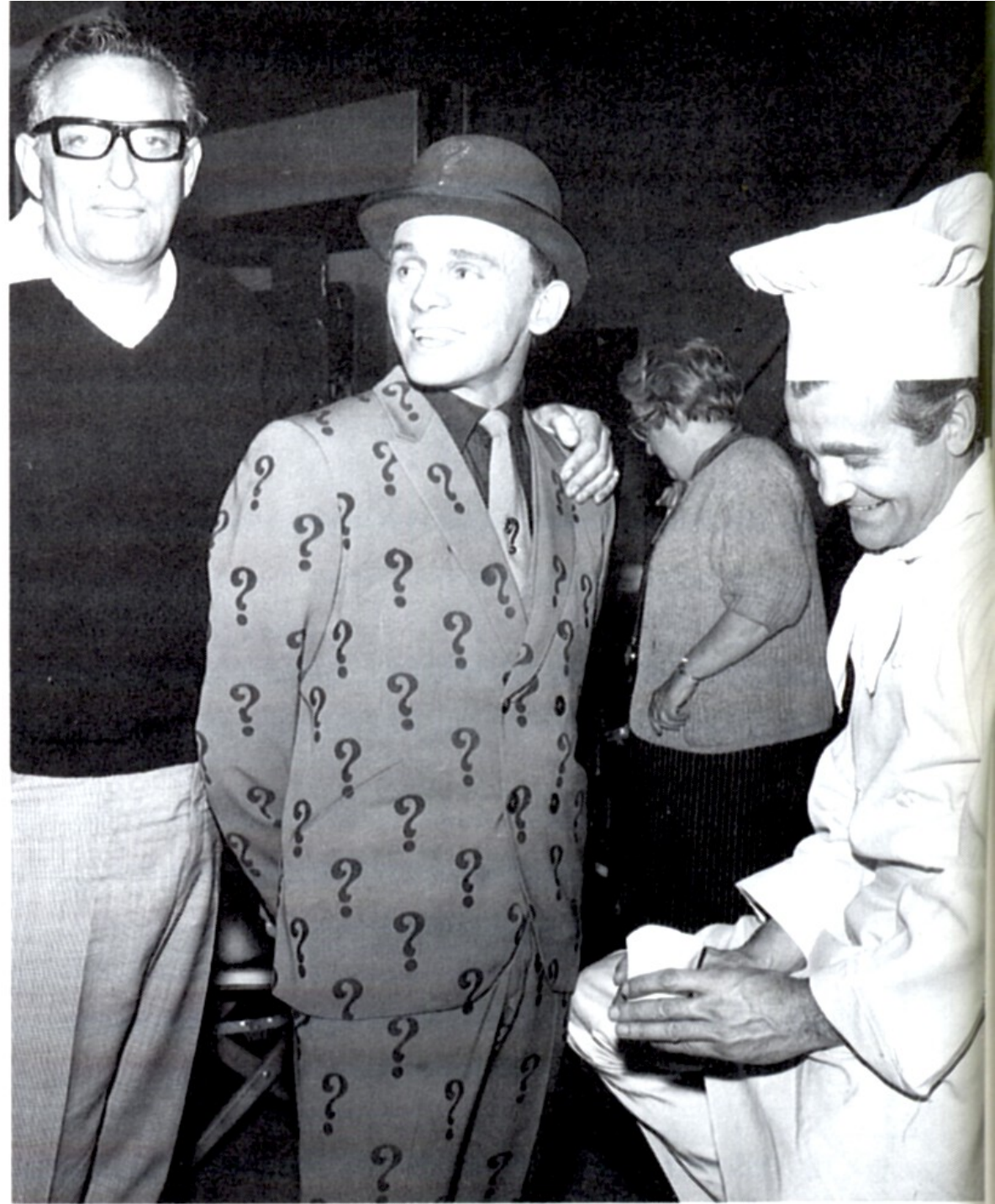
3/9/66, 3/10/66. Written by Stephen Kandel. Directed by William Graham.

False Face steals the Mergenberg Crown, replacing it with a replica, then gasses Gotham Guardians and then epoxies them to subway tracks (with quick setting plastic cement) as a train approaches.

In many episodes, the outcomes were either evident or foreshadowed long before the conclusion; not so here. With numerous twists, turns and false leads, this offbeat pair of episodes remains consistently oblique, even to the end, regarding whether Batman and Robin will ever apprehend the tricky False Face. The villain's abhorrence of the word true as well as his use of false clues are other nice touches. Batman at its best, for this writer's taste.

"Not even his mother will recognize the actor playing False Face," said producer Howie Horwitz in a February 2 ABC press release. "He's a classically styled actor with

Malachi Throne as False Face, the mystery star behind the immobile mask in "True or False Face."



Director Charles Rondeau (l), Frank Gorshin as the Riddler and Richard Bakalyan as C.B. from episode #31 "Death in Slow Motion," telecast 4/27/66.

very chummy."

Doug Cramer called William Self, the head of television production at Fox. Self had been an actor, part of Howard Hawk's movies like *THE THING* and *RED RIVER*. He produced the pilot of Rod Serling's *THE TWILIGHT ZONE*.

"One of the main reasons ABC came to us with a project like *BATMAN*," said Self, "was that they knew a studio our size could handle the costs." Fox then was the home of such costly shows as *VOYAGE TO THE BOTTOM OF THE SEA*. Self suggested taking *BATMAN* to Bill Dozier, a producer on the Fox lot who was once Self's boss when Dozier ran CBS. "I knew him to be a capable guy," said Self. "He had a relationship with Eric Ambler, the famous novelist. I felt that to give *BATMAN* some stature we should try to get a guy like Eric Ambler to do the pilot. I was really looking for justification for doing *BATMAN* as a prime time show. I thought tying such prestigious names as Dozier and Ambler to it, kind of gave it that edge."

Dozier had been head of CBS, RKO Pictures, Screen Gems and finally in the 1960s started his own production company, Greenway Productions. He worked in motion pictures as well as television, seeing both industries as the same. Bennett knew him as "a grand, stylish man...who had a dry, Nebraska, vicious sense of humor."

"Batman? Are you out of your mind?" were Dozier's first words after hearing ABC pitch the idea to him, according to Sherick. "Three months later it was called Bill Dozier's *BATMAN*."

"I had never heard of Batman," said Dozier. "I never read comic books when I was a kid, my parents wouldn't allow me to. Naturally I didn't admit any of this. I said, 'Well, let me think about it.' So I went to New York, I bought a dozen of the comic books of various vintages and I got on a plane. [I was] coming back with a lap full of these things and one of my good friends at Young and Rubicam [ad agency] came up



THE RIDDLER

Frank Gorshin on acting the Prince of Puzzlers.

By Bob Garcia

"Riddle me this, Batman," was a phrase indelibly imprinted upon a generation of Batfans. Frank Gorshin's Riddler was the consummate Batman foe. With a grandiose performance, he transformed a rather minor comic book villain into the Prince of Puzzlers, who so delighted in outwitting the Dynamic Duo that he couldn't restrain his laughter and glee. Gorshin brought the audience in on the joke. Clearly, this Riddler was so intelligent and in control, that the heroes were easy marks. Heck, in the first episode he even got away. With a hard edge, Gorshin convinced a nation that he was indeed a super villain to be reckoned with.

It was Bill Dozier who recognized that the screen actor and impressionist would be the perfect Riddler. Having seen Gorshin's work at Screen Gems

The Riddler of the comics, art by Win Mortimer, the character's first appearance in October 1948.



while he was its head, Dozier decided to call him in for the part. "I was flattered that he did think of me," said Gorshin. "And I was excited too, because as a kid I loved Batman comics and I never thought that someday I might be able to play that character that wears the question marks and left the riddles. I relished it. I wanted to do it. I didn't have to audition or anything. They asked for me, and I agreed."

When Gorshin received the script, he became even more excited. "It was definitely going to be a comedy. When I found out they were gonna have balloons on screen saying POW and ZAM, how could it be anything else? Then I read the dialogue and it was pretty apparent that it was going to be tongue-in-cheek. It was going to be for laughs and at the same time it was going to have an appeal for kids, because there was going to be a lot of action involved with it.... I thought it was really clever. Lorenzo Semple was a brilliant writer, and I thought, 'This is going to have legs.'

"It was a pioneer. It was a whole new thing. It was also exciting being on the first show, and setting the pace, so to speak. I was the forerunner, and I love that responsibility, because I thought it was going to last a long time."

But while Gorshin's enthusiasm was high, and his spirit was with them, during the pilot's preproduction, Gorshin himself couldn't be. He was booked into Las Vegas and New York and couldn't make it to Hollywood for the initial fittings, which caused a certain amount of headaches for Jan Kemp, the costume designer.



Attacking the role of the Riddler with a manic intensity, Gorshin took a minor villain in Batman's comic book pantheon and made him a classic character.

"I had a lot of coordinating to do with phone calls to get measurements and to plan the costumes without his body to fit them too, initially," said Kemp. "For his first outfit in the series, I had planned a set of leotards covered with question marks, then later added a suit with more question marks. When he finally got time to come to the studio he kept the entire wardrobe department in stitches with laughter at his jokes and impressions."

Gorshin remembered that the guidance for how to do the character was minimal, after he got to Fox. "Nobody talked to me about it. They just gave me *carte blanche*," he said. "What I wanted to do was carry umbrellas all the time and I wanted to talk like a duck: quack, quack, quack. But they said no, some-

body else is already doing that."

Noted Bob Butler director, on the pilot episode, "Frank Gorshin got the Riddler immediately. I hadn't pictured that the part would be that juicy and giddy as he made it. As soon as he started performing it that way I thought it was hilarious. He's an excellent actor. He's a guy who can stay in character. He gets in and stays in, very consistent, very thorough and convincing.

"That ultra-intensity was very real for him. He just invented a world for himself, where he was having a great time all the time. He was goofy: wonderfully excited and exhilarated, just wonderful choices.... That originally came from Lorenzo [Semple] too. Frank couldn't have done that if the material hadn't been written as



Gorshin as the Riddler and a captive Robin escape from the Riddler's overturned car, with Batman in pursuit, in the series' pilot "Hi Diddle Riddle."

kind of giddy and kind of crazy to begin with...He stayed on the text. Spiritually he was free and wild, but he stayed on the text one hundred percent...Of course, Frank took it to the top."

Noted Gorshin, "I think it's relatively easier to play the villain than to play the straight guy," said Gorshin. "It's easy to tear down the scenery...to be big, bigger than life. But to just be able and stand there and talk to someone and be believable and accepted, is really difficult to do."

To play *this* merry villain, Gorshin created a laugh that was so distinctive it became his signature. "Richard Widmark had done a picture some years ago called *KISS OF DEATH*," said Gorshin. "He pushed an old lady down the stairs and when he did that he laughed and it became indelible, that character Tommy Udo. To this day, people remember Richard Widmark having played Tommy Udo...because [of] what he did while he was laughing.

"I tried all kinds of laughs. I thought, 'Well, the laugh, if anything, has to be honest.' [As the Riddler,] I'm really enjoying life, and I'm not doing it for laughs. I'm doing it because I love it. I love outwitting the law, outwitting Batman, leaving riddles and so forth. There was nothing I couldn't do. I was a genius. I could do Shakespeare. I could be a scientist. I could do anything. But I chose that...So it's got to be a sincere laugh. And I found that whenever I do laugh at something really, I get

this high-pitched [laugh]. And I thought, 'Well, I'll just do that. I'll just be honest with it.'

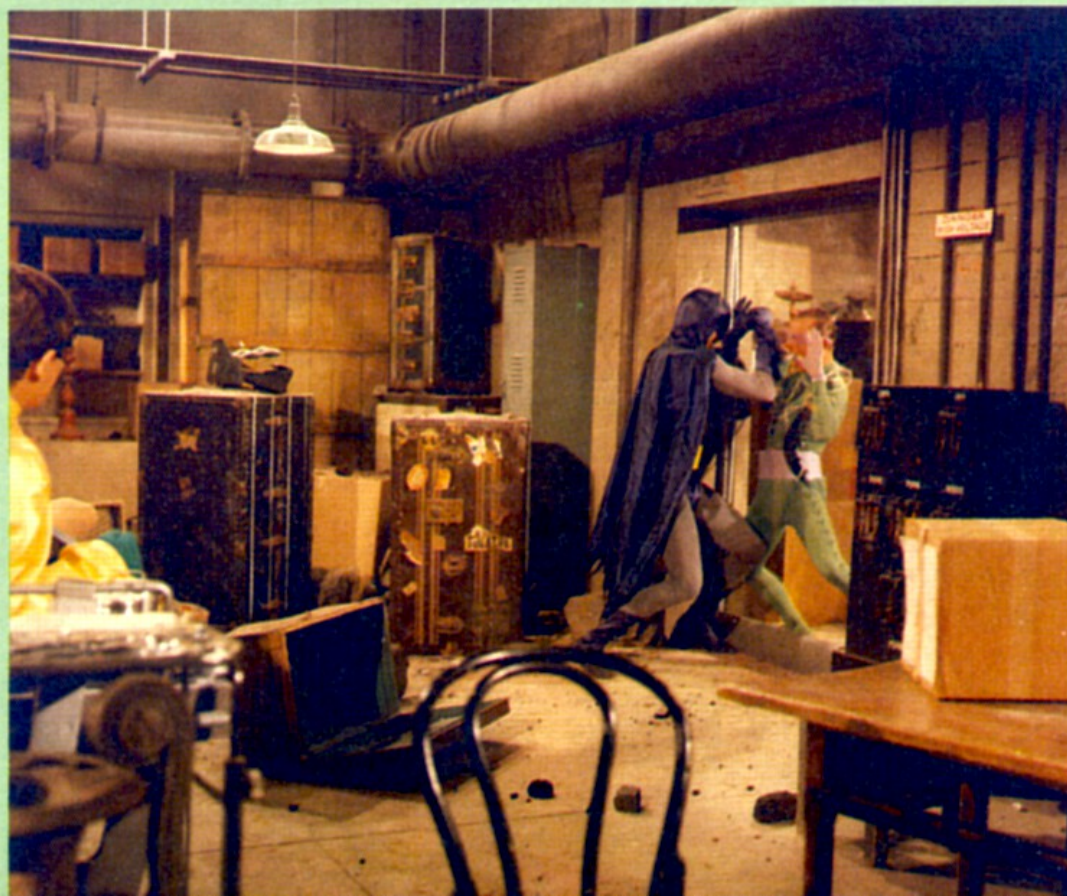
After the pilot aired, it was reputedly difficult to get Gorshin back to play the Riddler as a recurring character. "Frank Gorshin always felt that he was a serious movie actor," remembered unit production manager Sam Strangis. "He kind of looked down a little bit on television, looked down on the character and the show. Because he always thought he was one step above that. He thought he was the next James Cagney. It was hard to get Frank to understand what we were doing on the show, because after the pilot he didn't want to do any more. It was only through Bill Dozier that we got Frank to continue doing some of them."

Eventually, the character of

the Riddler grew to have its own life for Gorshin, and when the show was cancelled, Gorshin wasn't happy. "I didn't even get to do half of the things I thought the Riddler was going to do. When I got the scripts I couldn't wait to do it. I thought, 'Yeah. They gotta do this and they gotta do that.' I saw it going everywhere. I would [have liked] to see him do the things I thought he would do, being the genius that he thought he was. I would have loved to have seen him doing Shakespeare, being an actor even for his own little community; getting involved with some scientific project; or doing some of the things that a genius would do. He would want to entertain all of that, to show the world what he could do, and how well he could do it."

As the years have gone by,

As Batman comes to the aid of a captive Robin in the series' pilot "Hi Diddle Riddle," Gorshin as the Riddler flees as a plexiglass door seals off his escape.



the notoriety brought on by the show has worn hard on the actor. "I enjoy the recognition but at the same time it's frustrating because you'd like to be recognized for something else, too," said Gorshin. "Whatever that might be. I would have liked to [have] created something else somewhere along the way. It's frustrating to know that that's [been] over twenty years ago... It's to be enjoyed and yet it's not enjoyed by me. I enjoy the recognition, but I don't enjoy the fact that there isn't recognition for something else since then.

"It was a job. I had to do a job. It wasn't any different than doing anything else. [Not] any different than the first time I worked with Bob Wagner and Broderick Crawford in a picture called *BETWEEN HEAVEN AND HELL*, and I had met these people for the first time. It was just great to work, and I can't separate that experience from the other experience. It was always great to be involved with something." □

Quotes by Frank Gorshin in this article, by producer William Dozier in the main story and by Cesar Romero in the Joker article on page 42 were provided courtesy of Kevin Burns at 20th Century Fox Television, part of an interview for *BATMAN*'s twentieth anniversary. Copyright © 1989 20th Century Fox Film Corp. All Rights Reserved. Used with permission.



As the car bursts into flames, Adam West as Batman rushes to Robin's rescue with his Bat-fire extinguisher.

the aisle, stopped, looked over my shoulder and said, 'Well, I guess those scripts do get dull after a while.'

"Now I couldn't tell him why I had a lap full of *Batman* comic books. I felt like an idiot. So I read all these things and thought they must be out of their minds. It was all so juvenile. Then a very simple idea struck me and that was to overdo it. If you overdid it, I thought it would be funny to adults and yet it would be stimulating to kids...the derring-do and that stuff. But you had to appeal on both levels or you didn't have a chance."

Back in Hollywood, Dozier asked Eric Ambler to write the pilot. He was amused, but said no. Dozier also told his assistant, Charles FitzSimons, about doing *Batman* for TV. "He wanted to do it with live actors," said FitzSimons. "I got goose bumps. It was one of the most exciting seconds of my life. I thought, 'My God, what a fantastic idea!'" Several months later, FitzSimons was filming test reels for the show.

To write the pilot, Dozier remembered Lorenzo Semple, Jr., whom FitzSimons described as a "pixie," because of his sense of humor. Dozier had worked with Semple before, pitching a show to ABC that never saw the light of day.

Semple's memory of who came up with the idea of camp-

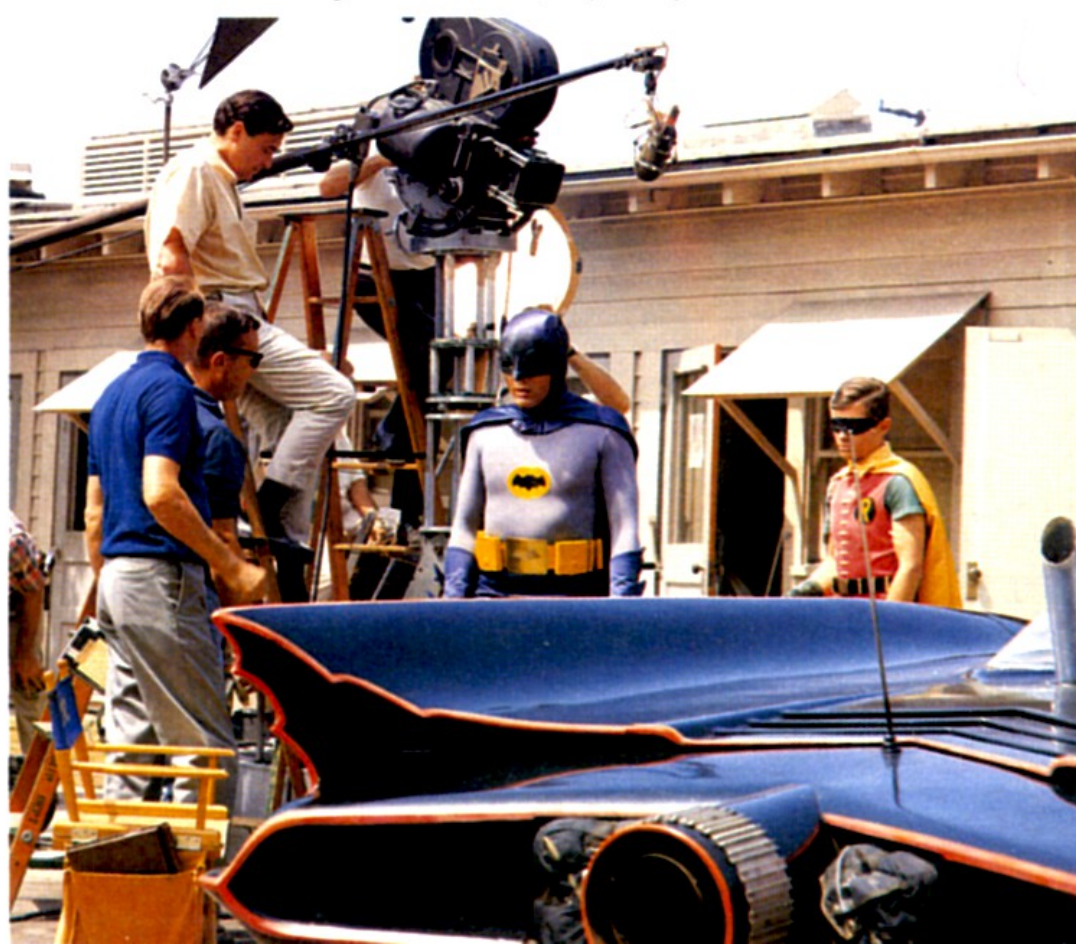
ing up *BATMAN* differs. "He never read a comic in his life," said Semple about Dozier. "He had no idea. He was stunned, embarrassed, he said he was afraid someone would see him with them on the airplane. I did the pilot script, and not a comma was changed. [The script that] Bill got was complete down to the stage directions. Now Bill says he took the idea to ABC to sell it. That he took a full script, and not the idea, is the small thing he fails to mention."

Dozier called a meeting with ABC, and Bennett remembers him as having decided to camp up the show. "Bill said, 'We want to send it up. We want to do a gentle kind of spoof that comes out of the whole 'Pow, Bang, Socko,' and make it just a kind of a fun show.'" But if

Semple came up with the idea, and not Dozier, Bennett doubts that Dozier wouldn't have given Semple the credit: "Bill was too creative a man to steal or not give credit," said Bennett.

Whether it was Dozier or Semple who decided to camp up the show, it was Semple who knew exactly how to do it. Correspondence between the two while the script was being completed shows how influential Semple was. In a letter to Dozier on July 29th, 1965, Semple discussed the two principal roles with Dozier after Dozier had commented on his outline for the first script. Addressing Dozier's comment about Bruce Wayne not seeming normal enough for the audience: "I quite understand what you mean by 'normalizing' Bruce,

Setting up camera and sound for a take of Adam West as Batman and Burt Ward as Robin exiting the Batmobile, capturing comic book color on film.



a background in New York theater, movies and television." In Joel Eisner's *The Official Batman Batbook*, actor Melachi Throne lamented a modification to the original concept which called for makeup instead of a mask. Throne's credit appeared as "?" in episode #17 and at the beginning of #18. However, curious viewers could simply open *TV Guide* which listed his credit on both evenings.

Batbits: Bill Finger created False Face in *Batman* #113 (2/58).

"I'll be back in three minutes and twenty seconds."

—Batman to Robin

#19 THE PURR-FECT CRIME
#20 BETTER LUCK NEXT TIME ★★★ 1/2

3/16/66, 3/17/66. Written by Stanley Ralph Ross and Lee Orgel. Directed by James Sheldon.

In the series' first Catwoman adventure, the Feline Fury spirits away one of a pair of golden cat statuettes containing the secret to Captain Manx's lost treasure. Catwoman traps Batman to battle a ferocious tiger and balances the Boy Dinner over a pit of hungry tigers and lions.

Noted director of photography Howard Schwartz in *American Cinematographer*, "We try to use color in an exciting way and for that reason we use a great deal of colored light on the sets. We felt that amber



In the first Catwoman adventure, Batman does battle with her pet tiger in "The Perfect Crime."

was a 'cat color' we played everything in her office and lair in ambers. We went to the greens for the Riddler because he wears a green outfit, and on the Penguin we used purples. These colors are produced, of course, by placing appropriate gelatins over the lamps. Naturally we keep the colored light off the faces, except for extreme effects where somebody will turn on a red light or green light or something of the sort."

BatBits: Suzanne Pleshette was considered for the role of Catwoman, played by Julie Newmar. Catwoman's alter ego Selina Kyle was never shown on the series.

#21 THE PENGUIN GOES STRAIGHT
#22 NOT YET, HE AIN'T ★★★

3/23/66, 3/24/66. Written by Lorenzo Semple, Jr. & John Cardwell. Directed by Leslie H. Martinson.

Penguin apparently dumps his criminal past when he routs several robberies and establishes the Penguin's Protective Agency to

but I'm not worried about it," wrote Semple. "The way I see him, he is so ineffably square that he has a sort of *sui generis* normality strictly his own."

In that same letter Semple goes on to discuss Robin: "I think it's important to think of him as essentially 15+ rather than 16+, if you see what I mean. He's a very big boy rather than a very young adult. Teenage girls swoon at him all right, but his mental processes (if any) are boyish, not manish. I see him as Jack Armstrong, not that odious parking-lot attendant in the old 77 SUNSET STRIP. Again (and I think you agree), I conceive this whole thing being so gorgeously square that it's hip; so far Out that it's In. No necessity to make it modern by using teenage slang and what not—indeed, on the contrary."

Also in that letter, Semple also makes a suggestion about directing the episodes: "Direction is going to be awful important in this thing. Not so much directing the actors as the camera angles and set-ups: I just know many of the latter should be bizarre, with exaggerated perspectives you get in actual comic-strip panels." This came after Semple had a discussion with the man who would later direct the pilot, Bob Butler. Whether it was solely Semple's idea for bizarre angles or something Butler suggested that

influenced by the TV show, Catwoman gets a sleek bodysuit in *Batman* #197 from December 1967.



CATWOMAN

Julie Newmar set the standard as the sleek seductress of Gotham City.

By Bob Garcia

Julie Newmar was the perfect villainess; the woman who would rather drop to her death with her stolen jewels, than be rescued by Batman and give up her prize. Using the skills she perfected on stage in *L'IL ABNER* and on screen in *SEVEN BRIDES FOR SEVEN BROTHERS*, she slinked, pranced, and danced her way through the first two seasons of *BATMAN* as Catwoman. Even though Lee Meriwether and Eartha Kitt would create their own distinct visions of Catwoman for the show, Julie Newmar remains the most memorable Catwoman of all.

Her involvement with the show came out of the blue. "I'd never even heard of it," said Newmar, who took the part on the recommendation of her college-age brother, who told her that *BATMAN* was the number one show at Harvard. Newmar got her first script the day before filming began at Culver City, during costume fittings. She told how she helped create that Catwoman style.

"I used to make my own costumes and know how to create that extraordinary curvy look," said Newmar, "secrets that you learn to do. I changed the belt line. I put this flashy gold belt around my hips instead of my waist because I thought it accented the curviness.

"We never had time for the makeup, to do anything wonderful or extraordinary. If they spent some money on it, we



Newmar as Catwoman, the first and best of three actresses to take the role in the series, took a hand in designing her own makeup.

could have come up with something really incredible."

Newmar came up with a way to accentuate her eyebrows. "She had a concept of what this character was supposed to look like," recalled makeup supervisor Bruce Hutchinson. "So I said, 'I want to see what you do, and if it works, it's all yours.' She did these eyebrow things which were all her creation, and she did eyelashes, and she drew in eyelashes all around her eyes with a very sharp pencil. She created a wonderful look. A very soft yet vulnerable look, that played into the evilness of that character. Julie's a very strange lady. She's ethereal."

Newmar was delighted to play the villain, "It was a great role," she said. "Catwoman was so spontaneous and creative and

maddening and sexy and insouciant." She credited Stanley Ralph Ross (who wrote every Catwoman episode but one) for the character's success. "He added a love interest to it," she said.

Newmar, a student of Lee Strasberg's Method, bought a couple of cats to get a feel for her role. She remembered the filming as "always rushed." After they blocked out the character's movements for the camera, the directors would say they were going to shoot the rehearsal. Chuckled Newmar, "That means, 'Hurry up, we're saving money. Do it right.'"

"You had to be like Robin Williams, completely spontaneous!" she continued. "It's fun that

way. I kind of liked it. It demanded a pin-perfect performance right off the bat. When the villains came on they tilted the camera, as they did the dialogue. It was always fun to invent—at an angle, so to speak—so that what you *did* had surprise elements to it *all* the time.

"You're not going to fly off your mark, because the camera is not ready to catch you. You [did] try to have something up your sleeve that would surprise them and your co-star, but something that stays in the script, in the moment, in the frame."

"On top of what you see, it's comedy, and comedy elicits the unused intelligence in the back of my brain. Which I fancy a lot. Straight drama is fairly simple, you know—Saltines—but with



Newmar, the purr-fect Catwoman shows off her dynamic dancer's form in Patricia Barto's sleek costume design.

comedy, now we're creating something *magical*. To have fun with something is a very special focus: a very special energy.

"The actors were outrageous [on BATMAN] because if they didn't play it straight, they gave it away. You could go very far indeed, but underneath it all, you had to truly play it straight. The time when a person is at his most

foolish is when he believes his own ego. He stands up and pounds desks, and you just laugh and think: what a damn fool. That's how it has to be."

But the fun wasn't just in the outrageousness of the actors or the script; trappings added a dimension to the magic. "They got everything they could get from the back halls or wherever they store that musty old scenery," she remembered. "I used to laugh when I got on the set. They used to have weird-looking string balls hanging there and these ugly looking chairs with cat skin. It looked much more marvelous on the screen. Those colors just gave it that zing. All the crafts got to come up with the most outrageous stuff. What fun!

"I love props because you

“Straight drama is fairly simple. Comedy is creating something magical. It requires a very special focus, a very special energy.”

—Actress Julie Newmar—

can fall over them, you can do funny things with them, you can accentuate certain important words with them," she said. "You can do so many wonderful things with props. I used to adore working with them. Anything that *didn't* work was even *more wonderful*. You could do a reaction off of it. And if that was funny, you'd react off *that* reaction. You'd have three or four laughs right there."

Newmar said she was unable to do the feature film, because of other commitments, but she didn't regret passing it up. "I think the whole concept of the show when it was really good, really fit a fair-sized TV screen, rather than the big screen," she observed. "It made it funnier [to be seen] there. That is reversed when you have a great and

beautiful film with fabulous scenery. You don't want to see it all scrunched down onto a small 24 or 36 inch screen. You want to be surrounded, so your eyeballs just pick up the edges."

She also missed playing Catwoman in the third season of BATMAN, because she was working in J. Lee Thompson's disappointing, extravagant adventure film, MACKENNA'S GOLD.

Even with her disappearances from Gotham, her Catwoman remains a fan favorite. "Actually, I get far more fan mail now than I ever did when the show came out," she said. "People would notice and speak up about it then, but not through the mail."

Her notoriety does have its drawbacks for a mother of two, especially when she's out at dinner. "People will come up to me—stick an elbow in my side and say, 'Purr. Now squat down and take a picture with my niece here. We want to take this back to Colorado.' Or, 'Will you please lie down so we can get to see how tall you are?' Sure, I'm in the middle of this roast beef, I'll just do that right away." □

guard society's wealth. One of Penguin's first successes as the sentinel of aristocracy is to nab Batman and Robin while they are switching Sophia Starr's real jewelry for fakes. Marks the series' first use of the Batcycle.

Leslie Martinson utilizes a lengthy, 69-second take with Batman, Penguin and Robin in close-up during the first half of #21. It makes for an interesting contrast against the more typical constant cutting. Another 35-second take at the end of that episode utilizes a Hitchcockian traveling camera which begins on Penguin/Gordon/O'Hara and finishes on the Doomed Duo, suspended behind a shooting gallery.

The idea of Penguin going straight has been part of the character's history in comics. It was previously used on numerous occasions, among them: *Batman* #41, 70, 76; and *Detective Comics* #171.

In a hilarious sequence, Batman remotely wrestles control of the Batmobile from Penguin after the dastardly bird has hijacked the vehicle. The scene obviously influenced a segment in 1992's BATMAN RETURNS, where Penguin remotely took control of the Batmobile while Batman was driving.

BatBits: Hairstylist Kathryn Blondell recalled, "They made a very expensive wig for Burgess, who actually went out the night before



Holy bulls-eye! Trussed up at the back of a Gotham shooting gallery in "The Penguin Goes Straight."

and decided to have his hair dyed. He wound up using his own hair."

#23 THE RING OF WAX

#24 GIVE 'EM THE AXE ★★

3/30/66, 3/31/66. Written by Jack Paritz and Bob Rodgers. Directed by James B. Clark.

Riddler seeks to plunder The Lost Treasure of the Incas. The Caped Crusaders are drugged, tied up and suspended over a vat of boiling wax by the Riddler's Remote Control Enormous Candle Dipper, facing doom at Madam Soliel's Wax Museum.

Riddler had only been used in three comic book stories before his appearances on the TV series (*Detective Comics* #140, 142, *Batman* #171) with the first two occasions way back in 1948.

Therefore, it is nearly impossible to contrast a TV vision of the villain with that of the comics. In fact, much of Riddler's future print characterization had a foundation in Frank Gorshin's intense interpretation.

"The biggest problem with [doubling] Frank," recalled stuntman

Eddie Hice, who doubled for Bruce Lee on GREEN HORNET, "was always the green leotards. He kept himself in real good shape. That's how I got the job, incidentally. I'm built like he is. When I showed up, Gorshin just went nuts. He says, 'Well, riddle me this. Look at this.' Every time they'd get a double for Gorshin, the guys didn't look right. They were kind of hanging out. They had a lot of problems [with weight]. Victor Paul called me. I was doing another show on the lot. Green Hornet. I was doubling Bruce Lee. Anyway, I jumped over there and I got into the green tight outfit and they slicked my hair back. Gorshin's then was kind of blondish and we colored the hair a little bit. When I showed up, Gorshin just went nuts. He says, 'Well riddle me this. Look at this.' And from then on I started doubling him. Even if his [costume] tore or something, they could take my



Consulting the Bat-computer to learn the Joker's whereabouts in "The Joker Trumps An Ace."

"How many times must I tell you? Queens consume nectars and ambrosia, not hot dogs."
—King Tut to Nefertiti

#27 THE CURSE OF TUT
#28 THE PHARAOH'S IN A RUT ★★ 1/2

4/13/66, 4/13/66. Written by Robert C. Dennis and Earl Barret. Directed by Charles R. Rondeau.

A student riot endows a Yale professor with a head wound and the delusion that he is King Tut, Great King of the Nile, setting up an Egyptian Sphinx in Gotham's Central Park as ruler of the city. Captured by Tut, Batman finds himself subjected to the ancient Theban pebble torture which is supposed to render him a mindless slave. Thanks to Victor Buono's delivery as Tut, this episode is good for a few yucks when Buono is on screen.

Makeup man Bruce Hutchinson recalled the original ornate makeup job planned for Tut, which made him look like a drag queen, "We both looked in the mirror and fell on the floor. He said, 'I couldn't go out of this trailer looking like this. I'd get arrested.' So we took all the makeup off and just put that funny little gold beard on him. It worked much better."

BatBits: These episodes mark the series' first use of an original major antagonist for Batman, one not previously found in comic books.

#29 THE BOOKWORM TURNS
#30 WHILE GOTHAM CITY BURNS ★★ 1/2

4/20/66, 4/21/66. Written by Rik Vollaerts. Directed by Larry Pearce.

Bookworm, the well-educated master of stolen plots, toys with Batman and threatens to blow up the Amerigo Columbus Bridge. However, the blow-up is only a picture enlarged on a warehouse wall. Bookworm traps the Dynamic

Roddy McDowall as Bookworm, the well-educated master of stolen plots in "The Bookworm Turns."



Duo inside a monstrous recipe book with billowing steam about to turn our heroes into the Cooked Crusaders.

These episodes recycle some classically successful Batman plot devices such as a stolen Batmobile, Wayne Manor violated and big props. Comic book writer Bill Finger's decades of classically memorable Batman scripts certainly influenced the content of these installments.

Like the Riddler, Bookworm is one more interchangeable antagonist who frequently and intentionally leaves clues and hopes to rub out that Batnuisance. Instead of originating more devices and manic villains, of which there were many in the generally untapped comic books, Batman writers fell into an ultimately lethal Batformula and redundancy eroded the series' success.

Roddy McDowall gives the Bookworm a wonderful, edgy quality. The villain had volumes of potential, and was even supplied with a smidgen of origin/motivation: he could only copy, not write/create anything original, not unlike the series' scripters. Unfortunately the character never returned.

For the scene of Robin strapped to the clapper of Big Benjamin, the giant bell in the Wayne Memorial Clock Tower, art director Serge Krizman recalled building a belfry well set that was 40-feet high. I



Victor Buono as King Tut, the first major villain not found in the comics, in "The Curse of Tut."

couldn't find a bronze bell that was eight-feet high so it had to be made all out of plastics," said Krizman. Cinematographer Howie Schwartz had to resort to a 9.5mm wide-angle lens to get it all in.

Victor Paul, who was Burt Ward's stunt double and, along with Hubie Kerns, the series' stunt coordinator added, "I was hanging upside down in this giant bell tower. I'm always the guy hollering for Batman. I'm tied on this six-foot gong inside a bell that's 12 feet in diameter. They're swinging me back and forth. Then I told them, 'The blood is starting to go to my head. I can't hang upside down forever.'"

BatBits: Jerry Lewis was the first cameo Gothamite during a Batclimb. Aired in 1966, these episodes appeared during National Library Week.

#31 DEATH IN SLOW MOTION
#32 THE RIDDLER'S FALSE NOTION ★

4/27/66, 4/28/66. Written by Dick Carr. Directed by Charles R. Rondeau.

The Riddler turns moviemaker, capturing his criminal escapades on film. Robin is strapped on a

prompted this comment is a matter for debate.

While Semple was working on the script, Charles FitzSimons had started working on the show. "We knew exactly what we were doing," said FitzSimons. "It was completely created before we ever started to shoot a foot of film. BATMAN was one of the most rigorously planned things in television. It took me several months from the time Dozier sat down with me at lunch and said we were going to do it. From that time, I started research on the comic books to plan the tests: from designing costumes and batarangs and all of the kind of nonsense that was involved, to trying to find a certain kind of silk to make Batman's cloak, so that the hollows would be dark and the ridges would be highlights, and designing the mask he wore. There was an enormous amount of preparation involved.

"[We had to decide] how campy we wanted the costume to be. We could easily have done what they've done in the theatrical picture, where they've built a phony body, a very operatic costume. We had to go the other way because we were looking for camp. We were looking for it to be funny. These things you don't come up with overnight."

Semple finished the 60-page pilot on August 7, 1965 and mailed it off to Greenway Productions.

Dozier became convinced the show was going to be a major breakthrough for Greenway Productions. Dozier, at 57, was close to the end of his career, and he wanted to produce a big hit. A powerhouse at production, with an uncanny eye toward picking talent, he started to put together the cast.

Dozier initially wanted Ty Hardin for the lead role, but Hardin wasn't available. Dozier saw Adam West on a comic James Bond commercial for Nestle's Quick. Impressed, he called in West to read for the part. Also called in was Lyle Waggoner.

"You have to test more than one person or the networks don't think they're getting a fair shake," said Dozier. "You must let them make a decision be-



Stuck to the floor of the public library by the Riddler's invisible emulsion in "The Ring of Wax."

coat off and put it on him. [There was always a double outfit.] That's how unique it was." Hice also doubled John Astin in #79/80.

BatBits: Based on "A Hairpin, A Hoe, A Hacksaw, A Hole in the Ground!" from *Batman* #53 (7/49) by Bill Finger.

#25 THE JOKER TRUMPS AN ACE
#26 BATMAN SETS THE PACE ★★ 1/2

4/6/66, 4/7/66. Written by Francis and Marian Cockrell. Directed by Richard C. Sarafian.

The Joker plots to pilfer the Maharajah of Nimpah's solid gold golf clubs, but instead kidnaps the Maharajah. The Dynamic Duo, in pursuit, are tied up and locked in a chimney filling with lethal gas. Some great ideas are heisted from a Joker comic book story in *Batman* #53.

BatBits: Series guest stars reportedly received \$2,500 for their nefarious appearances. Cathy Ferrar, said, "Gleeps! It's Batman!" in episode #1, gained some notoriety and became known as the "Gleeps Girl." She returned in this episode with an additional five syllables to her role ("Crime is certainly rampant these days."). At the time, she observed, "It's been phenomenal. I've done dozens of dramatic shows...but I never got this kind of reaction before."



COMIC CREATOR BOB KANE

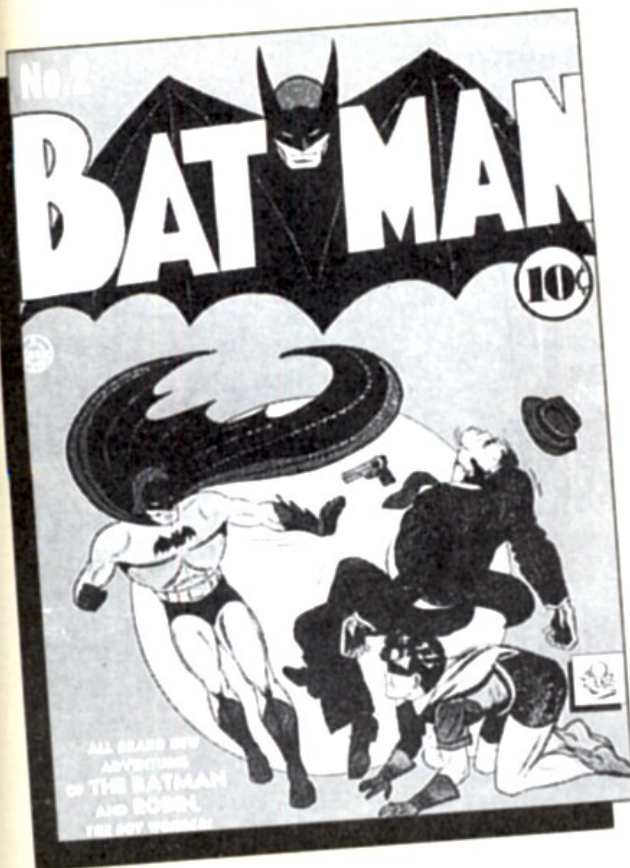
*Began the work at DC in
1939 for \$25 per week.*

By Joe Desris

Born in the Bronx, New York on October 24, 1916, Robert Kane has referred to himself as a "compulsive doodleholer" and "a great copy cat." At 15, he entered a contest to copy characters from the *Just Kids* newspaper comic strip and won second prize: the original art for a *Just Kids* daily. While at De Witt Clinton High School in the Bronx, Kane was a cartoonist on his school paper, *The Clinton News*. After high school, he recalled attending the Commercial Art Studio in New York City for about one year, later spending two or three months at Cooper Union and several months at The Art Students League of New York.

In 1936, Kane pencilled and inked his first comic book work,

Kane's cover art for *Batman* #2, Summer 1940, an early stylized look with huge, flowing cape.



Hiram Hick, which appeared in *Wow What a Magazine!* #3 (September, 1936). In 1937, he spent about seven months at the Fleischer Studios in New York doing fill-ins, inking and opaquing on Betty Boop cartoons.

Working as a staff artist for the Eisner/Iger studio in 1937, his first adventure strip was "The Case of the Missing Heir," in *Detective Picture Stories* #5 (April, 1937). He continued working on humor material and in 1938, began selling short, humorous fillers to DC Comics such as *Jest a Second* in *Detective Comics*.

In 1938, Kane met writer Bill Finger at a party. They subsequently collaborated on several adventure strips. *Rusty and His Pals*, which began in DC's *Adventure Comics* #32 (November, 1938), was the first. Their continued efforts resulted in the creation of Batman within a year, the initial story appearing in *Detective Comics* #27 (May, 1939). Another joint effort was *Clip Carson, Soldier of Fortune* which premiered in *Action Comics* #14 (July, 1939).

"I made a transition during the first six months [of Batman]," recalled Kane. "I was basically a slapstick cartoonist when I started Batman, versus being an illustrative cartoonist, like Flash Gordon. My stuff was more pie-in-the-face like Popeye and Mutt and Jeff. When I started at DC Vincent Sullivan, the editor, said to me, 'Why don't you come up with another superhero?' That's when I decided to make the transition to the illustrative style of drawing."



Artist Bob Kane, showing off paintings of his most famous comic characters.

As Batman grew in popularity, Kane soon dropped *Rusty and Carson*. Throughout these early years of Batman, Kane was pencilling stories and covers plus doing significant amounts of inking. With the demand for additional material, other artists and writers were brought on board (at first by Kane, later by DC) to meet the demand.

Beginning in 1943, Kane discontinued his regular drawing of comic books to concentrate on pencilling the daily *Batman and Robin* newspaper strip. He also pencilled three Sunday continuities. After the strip's 1946 cancellation, he returned to his involvement with comic book material and with the help of several assistants, continued until his departure from DC in 1968.

Kane developed the anthropomorphic Batman and Robin TV parody *Courageous Cat And Minute Mouse*, which premiered in September, 1960. This animated series consisted of 130 five-minute episodes. *Cool McCool*, his second animated show, parodied spies and secret agents. The half-hour show premiered September 10, 1966 with 20 six-minute episodes.

The popularity of the BAT-

MAN television series brought Kane and his art to the forefront in 1966. "I wasn't creative consultant on the TV show," said Kane, "because I was in New York. I guarantee you, had I been in Hollywood, Bill Dozier would have used me. By the time I asked him to use me (he came to New York one time), he already had somebody, his friend Lorenzo Semple, Jr. I'm sorry I didn't stay out here when I was a kid. I love Hollywood, I really do. I came in and out. That's the point. I never stayed more than a year or year and a half."

Kane has had a number of one-man art shows in galleries and museums nationwide, with his initial exhibition of paintings at New York's Gallerie Internationale in 1969. He released a series of five limited-edition lithographs through Circle Gallery in 1978. Additional lithographs followed in 1989 and several more in 1992. He served as a consultant on the immensely successful 1989 movie *BATMAN* and on *BATMAN RETURNS* in 1992.

Additional background and anecdotes about Kane, plus his recollections of Batman's origin, can be found in *Batman and Me*, published by Eclipse Books. □



Francis X. Busman (l) as well-known film collector Mr. Van Jones in "Death in Slow Motion."

conveyor belt in a lumberyard, about to be sawed in two as Riddler records the event. Batman comes to the rescue, but liberates a dressed dummy. Meanwhile, the Riddler is about to drop Robin from the ledge of a high building, similar to a well-known Harold Lloyd stunt.

This teleplay's story originated in the comic books as a Joker adventure, and was insufficiently modified to a Riddler-oriented vehicle. Batman comic book villains are not so easily interchangeable. The ultimate demise of the Batman series could very well be traced to episodes #29-32, the series' first low spots.

BatBits: Based on "The Joker's Comedy Capers!" from *Detective Comics* #341 (7/65) by John Broome. Francis X. Bushman, who played Mr. Van Jones, a well-known film collector, was a silent film star who was voted most popular leading man in American films from 1914-1917. He died August 23, 1966, just months after his BATMAN appearance, at age 83.

#33 FINE FINNY FIENDS

#34 BATMAN MAKES THE SCENES ★★

5/4/66, 5/5/66. Written by Sheldon Stark. Directed by Tom Gries.

Penguin and his fiends capture and brainwash Alfred, forcing him to reveal secrets about Bruce Wayne's upcoming Multimillionaire's Annual Award Dinner. Batman and Robin are caught in the Penguin's umbrella field, gassed and then locked inside a vacuum tank. Similar to many third season episodes, Alfred plays a pivotal role.

In 1966, Adam West commented on the series' hectic schedule, noting, "The demands are so inordinate that I must get away from it all every weekend at the beach. It's hard work. On a shooting day (we shoot every day, except weekends), I

Batman and Robin, caught in an umbrella field at the Penguin's lair in "Fine Finny Friends."



COMIC BOOK ART DIRECTION

Serge Krizman developed the show's color-saturated Art Deco design.

By Bob Garcia

"I need a thirty-foot cake."

"You're nuts."

"Yes."

"You're crazy. When do you need it?"

"Tomorrow."

"You're crazy!"

—Krizman to
BATMAN prop man

Before bringing the colorful, exciting and madcap world of BATMAN to life for Fox, Serge Krizman had a long career in television and movies. He was a trained theatrical architect and spent the late '40s working on live television programs at KFI-TV until he went to Goldwyn Studios in 1952. Krizman served as art director on other TV series, such as THE FUGITIVE, and has 24 feature films to his credit, including CALIGARI and LOVE AT FIRST BITE.

During the filming of BATMAN's pilot, Fox employed several art directors (Jack Martin Smith, Franz Bachelin, and Ed Graves). Bill Self, head of television production for Fox recommended Krizman, who had just been recruited to the studio by producer Charles FitzSimons.

Self had worked with Krizman from 1952 to 1956, producing 208 episodes of THE SCHLITZ PLAYHOUSE OF STARS. Krizman was also a good friend of producer Bill Dozier.

"They showed me the pilot and Dozier showed me the original sketches by Bob Kane," said



Krizman, a Russian emigre whose art direction gave the show its unique look.

Krizman. "We had ample discussions of what the approach would be. Dozier had quite a bunch of comic books given to him by the publisher, to get the feel of it. It was, after all, Bob Kane's series. We had to evoke the memories of those who read it, once it got on the screen."

As executive producer, Dozier contributed many ideas to the set up of the show, including the Batpole switch hidden in a bust of Shakespeare and all the various signs in Batman's world. "Dozier had a tremendous ball with this show," said Krizman. "He was great to work with."

After he was hired, Krizman met with the show's staff. Of producer, Howie Horwitz, he said: "He was a delight of a man. He told me, 'All I want you to do is sprout your wings and fly...go crazy.' And that's what I did."

"I insisted on a uniform look

for BATMAN, kind of like a corporate identity," continued Krizman. Each villain had to have a signature color. "Color played an extremely important part of the look of the show. We had conferences on costumes with designers Patricia Barto and Jan Kemp for a strong and definite coordination of color. Even the effects and gadgets were color-coordinated. We were a tightly knit group from the visual standpoint.

"Theatrical is what it amounts to, because it was sort of a crazy thing," said Krizman. "Our initial discussions were that we could not take ourselves seriously, however the approach is that it is the most real thing in the world. It can't look completely cockeyed and out of this world. So we were very much aware of the fact that it was not a realistic thing. The crazier the better, but still keeping a certain amount of truth in it."

Krizman worked closely with the cinematographers to bring this unique look to life. The first cameraman on the series was Ralph Woolsey, who worked ten weeks on the show.

"Woolsey wasn't quite with it," said Krizman. "He took forever. He was too much by the book: used to shooting certain things, certain ways. Then Howie Schwartz came in, and it was really with him that I worked very closely. [He had a] little more flexible attitude. Once we established the mechanics of it, he just went crazy. He just said, 'Make it as color-



Preproduction design by illustrator Leslie Thomas for episode #37, "Hot Off the Griddle," as Catwoman watches from above while giving Batman and Robin a hot foot, with eggs frying on the floor. The pipes carry her catatonic gas. Inset: The scene from the show, Julie Newmar and her cat minions.



ful as you want to."

After the initial conferences, Krizman established his main crew. He had an assistant, three draftsmen or set designers, a coordinator who served in supervisory capacity of the mill, paint shops, and prop departments, and a sketch artist who would create art for the producer or director to get a handle on future props.

For this ambitious series, Krizman worked closely with Ivan Martin who was Fox's lead construction manager in charge of the studio's entire lot, including the carpenters, casters, etc. When the series began, they didn't quite believe the scope of the project was as big as it truly was. Recalled Krizman, "One of the heads of construction happened to ask me what was my next crazy thing. It happened to be the umbrella," a giant prop used in the first episode after the pilot. "I said, 'We need a thirty-foot umbrella.' He said, 'Oh, yeah Sure.' I said, 'We do. Make it!' Eventually they just fell in and looked forward to the next crazy thing. It was more fun to do that than to make a breakaway door, which I did for years."

From building full-size villain's lairs to rigging elaborate death traps, the series' amazing scope was achieved entirely with

“Dozier had comic books given to him by DC to get the feel of it. It was, after all, Bob Kane’s series we needed to evoke.”

—Art director Serge Krizman—

in-camera effects. "We did very little matte shots or trick photography," said Krizman. "It was all pretty much straight shooting. There wasn't much time."

As a result of all this outlandish super heroics and super villainy, Krizman's team kept the construction crews busy at Fox. "We made building plans to quarter-inch scale," he said. "The art director would sketch it out and give it to the draftsman to make the plan for Fox's construction department. They would also give full-scale details if necessary. Sketches were also done by Leslie Thomas for the producers so they could get a feel for the scenes and props."

When so many stars wanted to appear on the show, Krizman had to design the set for the famous Batclimbs. It was a very simple effect. He took a skyscraper backdrop and propped it up sideways against one sound

stage wall. The fake wall with the guest star's window was attached by a hinge to a tall base in which the star would stand. When the star was on his mark, the wall would be lowered, and West and Ward would begin their "climb," holding on to a rope nailed into a brace made out of two by fours.

Before each season started, Krizman would jazz up the Batcave. "We reinforced some things," he said. "We added a switch on the Bat-poles and a lot of machinery... It had nothing to do with script. We felt that it should be more futuristic, more crazy, more buttons, more lights. You couldn't do drastic changes from show to show. We did it while we were on hiatus between seasons. We would do stuff to improve it and make it more wild."

Krizman didn't get a chance to see most of his work being filmed. He was too busy. "Unless there was a new thing that had to be made, or I was making the sets for the first time, I couldn't be at the shooting site too much.

"We had things pretty much preset on BATMAN. The storyline indicates what is happening on that set, and I had to take that into consideration in my designs. It was all pretty much

tween at least two. And there was no contest. Adam was far superior in the part."

West was already a familiar face at ABC because the network's in-house production company had created a pilot for a television show called ALEXANDER THE GREAT a few years earlier. This was a sword and sandals epic which starred William Shatner as Alexander and West as his principal aide-de-camp. It was a pretentious and silly show that never aired.

West fell in love with the BATMAN script. "It was wonderfully fresh, innovative and funny," he said. "I fell down laughing eighteen times. I thought if we could marry this to a good production, it would be sensational. I wanted to test for it immediately, because I had an option to go to Europe."

Looking for someone to play Robin was another matter entirely. The talent search seemed to take forever. "We weren't having very much luck," FitzSimons said. "We wanted to find somebody who had that very special Robin quality. I was in my office. It was six o'clock in the evening, and a phone call came from the cop at the gate at 20th Century Fox. He said, 'There's a young man out here

Adam West as Bruce Wayne and Alfred (Alan Napier) as Batman in #81 "The Joker's Last Laugh."



work from 7 in the morning to as late as 10 and 12 at night.”

Noted William Dyer, West’s stand-in, “When we finished the first season, we went right into the feature. Then went to New York to promote it.”

BatBits: An average of nine pages of script were shot each day during the first and second seasons. Scripts ran about 67 pages in length for two episodes.



Art Carney as Archer, with Crier Tuck (Doodles Weaver) and Big John (Loren Ewing), episode #35.

SECOND SEASON

“You dipped your diphthong. People from Philadelphia are known for that.”

—Batman to Dick Clark

#35 SHOOT A CROOKED ARROW

#36 WALK THE STRAIGHT AND NARROW

9/7/66, 9/8/66. Written by Stanley Ralph Ross. Directed by Sherman Marks.

The Archer pillages Stately Wayne Manor and distributes his loot to the destitute. Batman and Robin bag Archer, but impecunious Gothamites manage to raise bail with \$50,000 in milk bottle deposit money. The Archer then commandeers an armored truck containing \$10,000,000 in cash earmarked by the Wayne Foundation for distribution to Gotham’s poor.

Archer, Bookworm and Minstrel are probably the most ill-conceived villains in the series. All three stories show a lack of understanding about Batman’s history, about supervillains and at times, even about camp. All are handicapped by modest origins, but Archer, a Robin Hood retread complete with merry men henchmen, simply seems too anachronistic.

Dialog coach Milton Stark remembered that Art Carney “was very sad,” during his stint as The Archer. “Something was happening in his personal life then. I went to a dressing room to help him. He said, ‘Gee, kid, I hope you don’t mind, but I just don’t feel up to it at the moment. I’m comfortable, I know my lines. I’ll call you when I’m ready.’ But the minute he got in front of that camera, he turned it on. That’s like a racehorse when they hear the bell, off they go. It’s amazing.”

BatBits: Watch for a Batclimb cameo by Dick Clark in #35. A villain named “The Archer” first appeared in *Superman* #13

pre-blocked: a situation that most of the directors were rather pleased with because they, too, had very little time.

“Some of the sets we knew would go from show to show like Penguin’s and Joker’s stuff. They were kept at Culver City. We would tag them as ‘Fold and Hold’ so nobody else could use it.”

While some of the props had to be built whole cloth from Krizman’s designs, he preferred to dress the set with existing furniture and set decorations from Fox’s huge prop department on its backlot. It was a cheaper and much more practical way of doing things. “Fox had a marvelous, wonderful prop department and furnishing department which was unusual,” said Krizman.

“When I found something, I would just tag it, or I’d call up the set decorator and we would look at it together. It was in his department, and he would tag it, so they could alter it as necessary. Things had to be altered. I could never find exactly what I needed. For example, I found the basis for the throne of King Tut, but it was not Egyptian, but the piece itself was big enough. We had to put things on top of it and alter it completely so it would fit. That way we didn’t have to build things from

“Lorenzo Semple Jr. was a fine writer. He set the tone for the whole concept and was on the set a lot during that first year.”

—Art director Serge Krizman—

scratch.”

Props that couldn’t be found were made. “Luckily, Fox had a very extensive plaster shop,” said Krizman. “It was very well staffed. They could duplicate almost anything. They had machines for plastic compression molding. They could duplicate anything three-dimensional with plastic. They lay a plastic sheet over it and a top would come down with great heat and mold the plastic right over the object being copied.”

Krizman was taxed to the limit because of the outlandish props the show required every week. Sam Strangis, the unit manager never tried to clip the writers’ wings when they wrote for the show. In fact, he encouraged them to be outrageous. When the outlines arrived, they would be gone over by producer Howie Horwitz, Krizman, Strangis, costumer Jan Kemp and others. The production heads would try to figure how to do things inexpensively, or at least manageably.

“I have to say this about

thing.

“When there were changes, it was only in the dialog,” said Krizman, with admiration. “What was in the scripts originally, that was what stayed. It was heaven for me. Because if you can plot things three or four shows ahead of time, you can plot your revamps. You take one set, and revise it three shows later, with this or that changed. You design it and build it that way. That was entirely to Horwitz’s credit.”

Even the scriptwriters would think of Krizman. He remembered in particular Lorenzo Semple, Jr. “Lorenzo was a marvelous guy, and a very fine writer. He was there a lot during the first year. He set the tone for the whole concept of the thing. He would walk down on the sets quite often. Often he would call me and ask me if we could do something technically or financially. It was a new approach to television, and we were always asking ‘Can we go this far?’”

Eventually, the prop depart-



Preproduction design by Illustrator Leslie Thomas for episode #9 “Zelda, the Great,” Inventor Elvol Ekdal displaying his Inescapable Doom Trap to escape artist Zelda. Left: Ann Baxter as Zelda in the show, illustrating the penchant for titled camera angles shown by series cinematographer Howie Schwartz.





The Batcave, as designed by Ed Graves for the pilot, construction supervised by Franz Bachelin. Inset: Sketch by Leslie Thomas submitted for producer approval.

ment had a storeroom filled with the various Batprops that the Dynamic Duo used to fight crime. It kept on hand Bat-arangs, Bathooks, Batclaws, Batlasers' Batgauges, a Bat-zooka, a Bat Blowtorch, etc. The only prop they wouldn't let Krizman go crazy on was the Batmobile. "They wouldn't let me touch it," lamented Krizman. "It should have been more intriguing."

Even though there was a storeroom of props, every episode needed new elaborate traps, and true to Kane's comic, they were usually oversized everyday objects transformed into dangerous devices of death. Krizman remembered the huge book for "As the Bookworm Turns." "That was shot at Warner Brothers at New York Square," he said. "I had to build this 18-foot-high, 12-foot-wide and three-foot-thick book and it had to open in half, like a real book. They had to walk in-

side and the book closed on them. The special effects department did excellent work on that. When you have two parts of a thirty-foot book open and close and not see the guide wires, it was engineered quite well."

That episode also featured Robin hung upside down on a bell clapper in a belfry. The scriptwriter probably thought that the production crew would just scout a location, or use a set on Fox's backlot. Unfortunately that wasn't the case. "The belfry well was forty feet high and had to be built from scratch. I couldn't find a bronze bell that was eight-feet high," said Krizman. "So it had to be made all out of plastics."

Another more outrageous prop was built for John Astin's Riddler episodes, "Batman's Anniversary" and "A Riddling Controversy." Batman and Robin were trapped in a giant cake filled with "quicksand,"

and forced to escape by using their Heel and Toe Batrockets. "The giant cake was fun. It had four tiers, and was 35-feet high. We built most of it with plywood except the top which we put foam rubber in so the Dynamic Duo would sink. We had a small elevator installed so they would have something to stand on as they were lowered into the foam. The candles on the bottom were fully lit with electric lights. It was one of the most elaborate death traps the show had." The two principals and the two stunt doubles were lowered into the cake by wires, and after their boots' rockets went off the doubles were pulled away in a cloud of smoke.

With all the work involved, Krizman had fun with the series, which he credits to producers Dozier and FitzSimons. "It was a very, very smooth operation, and I give credit for that to the top," he said. "It's the top that keeps the thing going. People had fun with it. They always had a nice word when they liked something. Usually you only hear when they don't. Of all the shows I've done, it was probably the most enjoyable." □

who heard you were looking for a Robin, and he'd like to have a chance to see you.'

"I was so tired, I said 'Look, tell him to have his agent contact me.' The cop came back and said, 'He doesn't have an agent.'

"So I said, 'Well, if he's about 5'6" or 7", if he's over eighteen but looks fifteen, has black curly hair, blue eyes and he's athletic, send him in.' I thought the cop would say, 'Well, forget it.'

"The cop came back and said, 'He says he's twenty-one but looks sixteen. He has black curly hair, blue eyes, and says he has a brown belt in karate.'

"So Burton Gervis came into my office, and I nearly fell off my chair. Here was the personification of everything we were looking for visually.

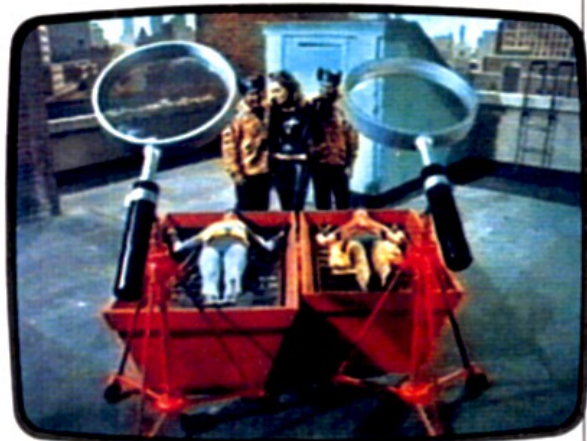
"I called Bill Dozier on the intercom and said, 'Robin has just walked into my office.' Bill said, 'Are you out of your mind?' I brought him into Bill's office, and Dozier nearly fell off of his stool. So I tested him with Lyle Waggoner. He was it. He didn't have to act."

Gervis was completely untrained as an actor, and the producers weren't sure he would work out. So they asked Bob Butler, who they had just hired as director of the pilot, to interview him. "We went off for an hour or so and we talked and read through the script." said

Ell Wallach as Mr. Freeze in "Ice Spy" (#93), lurking in a lair under the Bruce Wayne Ice Arena.



(November-December 1941). The criminal wore a green archer's costume and worked alone, extorting money from wealthy victims whom he would murder if they refused to pay.



Sunning with Catwoman in #37, another memorable death trap by writer Stanley Ralph Ross.

"I'm not just pussyfooting around this time, Batman!"

—Catwoman

#37 HOT OFF THE GRIDDLE

#38 THE CAT AND THE FIDDLE ★★★ 1/2

9/14/66, 9/15/66. Written by Stanley Ralph Ross. Directed by Don Weis.

Catwoman hits the Gotham Guardians with her paralyzing Catatonic cat-darts and tosses them out of a 12th story window. At the Pink Sand Box club the Duo is surprised when their table suddenly spins around, throwing them into a metal chamber with super-heating floor.

BatBits: Watch for James Brolin as driver Ralph Staphylococcus in #38. Brolin was roommate to the show's casting director, Michael McLean, which accounts for his appearance in several episodes.

#39 THE MINSTREL'S SHAKEDOWN

#40 BARBECUED BATMAN? 1/2 ★

9/21/66, 9/22/66. Written by Francis and Marian Cockrell. Directed by Murray Golden.

The Minstrel, a lute-playing electronics genius, threatens to sabotage the computerized Gotham City Stock Exchange. The Dynamic Duo is captured and hoisted onto a rotating spit over an electronic radar grill. A weak episode: Van Johnson's Minstrel is just too dumb a villain, with extremely awkward motivations and origins.

Batbits: Watch for Phyllis Diller as Scrubwoman in #39.

Van Johnson as the Minstrel, a lute-playing electronics genius in "The Minstrel's Shakedown" (#39).



Filming episode #40, "Barbecued Batman?" director Murray Golden (center), Van Johnson as the Minstrel and Leslie Perkins as moll Amanda, a set exemplifying art director Serge Krizman's use of comic book colors.

Butler. "I realized he was just a real primitive, nice guy. Primitive as far as acting techniques. He was a good athlete and had a real ingenuous quality. I think we talked openly about [his inexperience]."

"As we talked about it and what he liked to do and what he felt comfortable doing—which was mainly the stunts, he loved physical action—I just realized as long as we didn't make great demands on him, and he could kind of play himself, he would be very, very good for us. Which he was. I went back to Dozier and FitzSimons and said 'This guy's great. He's naturally kind of easy and innocent.'"

Recalled Dozier, "We didn't test any other boys. We just didn't figure it was necessary. He was just perfect. He was a very eager kid, worked hard. He didn't have a dime. He had been living on cashed-in pop bottles before he did Robin. And he was married and he was really on his uppers. It was a delight to see him sort of come alive."

So Burton Gervis, at FitzSimons suggestion, changed his

“Burt Ward was a very eager kid. He didn't have a dime. He had been living on cashed-in pop bottles before he did Robin.”

—Producer William Dozier—

last name to his mother's maiden name and became Burt Ward for the role of the energetic, over-eager sidekick to his super straight mentor. The Dynamic Duo was born.

Charles FitzSimons was in charge of getting the test shots of Ward and West done, using a phony Batcave and costumes. The supervisor of television production at the time was Jack Senter, a skilled art director, who had been at Fox for years.

"They wanted to get the visuals and the mood of Batman, but they didn't have a lot of money," Senter said. "And I believe that money is not the solution to making these illusions, anyway. But we really and truly had no money, so a bit of 'thievery' went on. It was a real

maverick situation."

Irwin Allen was on the lot at the time with his extravagant production, *VOYAGE TO THE BOTTOM OF THE SEA*. Senter called him the "Master of the Light Show," and said, laughing, "I don't think to his dying day, he knew how much stuff I stole from him for those four or five days."

The set was huge and surreal looking. "It was exciting to look at, because the true source of it all was a comic book," said Senter. "We wanted credibility, but we didn't want reality."

Fox supervising art director Jack Martin Smith recommended that FitzSimons and Senter use Ed Graves to do design work. Graves was an illustrator at Fox who worked very closely with car customizer George Barris on the design of the Batmobile, and later designed the final version of the Batcave. Barris' car was bought down to the studio unfinished to be featured in the test reel. The shoot took three or four days and the three actors did a number of different scenes. The Batmobile arrived on the third day after



COMIC CO-CREATOR BILL FINGER

*The unsung writer/collaborator
who worked with artist Bob Kane.*

By Joe Desris

The creation of Batman was actually a collaboration between artist Bob Kane and writer Bill Finger. Finger wrote Batman's first two adventures in *Detective Comics* and helped refine Kane's initial concept, adding a cowl, bat-ears, a nose-piece, gauntlets and omitting Batman's eyes for a more mysterious look. Finger named Batman's alter ego (Bruce Wayne), and placed him in Gotham City. Finger also wrote milestone stories such as "The Origin



Finger, the gifted and prolific author who wrote the comics.

of the Batman!" (*Batman* #47, June-July 1948) and "The 1000 Secrets of the Batcave!" (*Batman* #48, August-September 1948). Much of the direction of the 1960's BATMAN TV series was essentially the unacknowledged work of Finger.

William Finger was born February 8, 1914. As a child Finger loved movies and pulp fiction, including *The Shadow* and *Doc Savage*, all of which influenced his plots and writing style for comic books.

Finger met cartoonist Bob Kane at a party in 1938. They subsequently collaborated on several adventure strips. *Rusty and His Pals*, which began in *Adventure Comics* #32 (November 1938), was the first. Within a year, Finger and Kane had co-created Batman. Finger wrote Batman's first two adventures in *Detective Comics* #27 (May 1938) and #28 and shortly thereafter became the regular scribe for Batman.

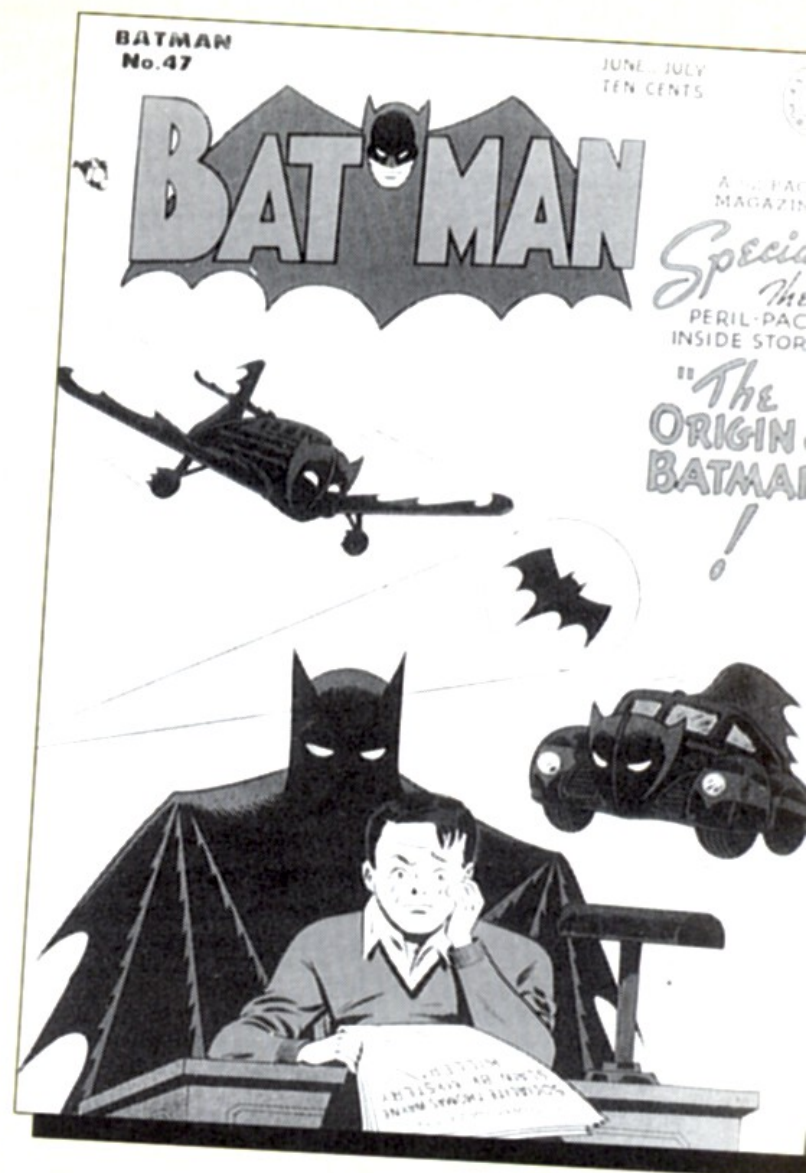
Although chronically and notoriously tardy with submissions, Finger simultaneously was a gifted and prodigious author, turning out thousands of pages of work in his lifetime. Throughout his association with DC, he worked on numerous characters, including Batman, Green Lantern,

Wildcat, Vigilante, Johnny Quick, Superman, Superboy, Blackhawk, Tomahawk, Challengers of the Unknown, Lois Lane and Robin (solo stories which appeared in *Star Spangled Comics*) as well as in *World's Finest Comics* (Batman and Superman team-ups). From 1943 to 1946, Finger wrote a number of the daily and Sunday *Batman and Robin* newspaper strip continuities. At Timely Comics, he worked on *Captain America Comics* and *All Winners Comics*. He wrote the first

Lana Lang story, "The Girl in Superboy's Life!" which appeared in *Superboy* #10 (September-October 1950). His last Batman story, written in early April 1965, was "Two Batmen Too Many!" in *Batman* #177 (December 1965).

Known for his organized, methodical comic book plots as well as oversized props, Finger maintained a detailed "gimmick file" on numerous topics. Over the years, he clipped and saved articles and photos on a wide variety of subjects, using the file not only as a springboard for new stories but also to provide artists with references. By the time of his death, Finger had accumulated a wealth of information; "enough to fill a standard file cabinet," according to his son, Fred.

Finger wrote for 77 SUNSET STRIP, THE ROARING TWENTIES and HAWAIIAN EYE TV during the late '50s and early '60s. He worked on two episodes of the BATMAN TV series (#45: "The Clock King's Crazy Crimes," and #46: "The King Gets Crowned") which aired in 1966. During the late '60s, Finger worked at a studio on Long Island making institutional training films for the Army. He wrote the script for THE GREEN SLIME, a 1969 movie copro-



Finger wrote the origin of Batman for issue #47 (June 1948) in addition to collaborating with artist Bob Kane on the character's first comic.

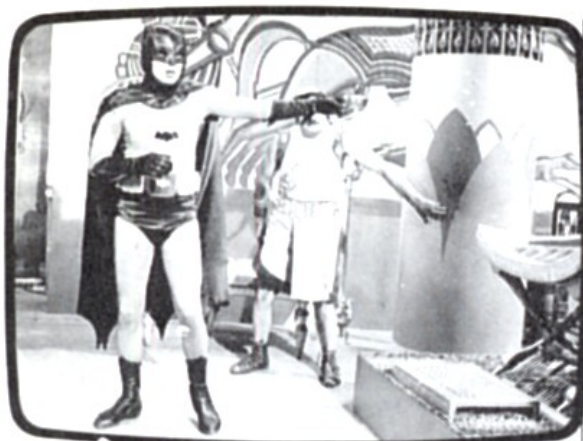
duction between Toho and MGM and he is likely to have written several animated Superman cartoons during late '60s.

Finger is fondly recalled by his contemporaries. "Bill Finger was a genius," observed artist Dick Sprang. "The best writer in the comics. I'd get one of his scripts and what fun! He'd always send a bunch of clippings. Some page he ripped out of *Life*. He never got his work in on time. I don't know how many Bill Finger stories I did where I'd [only] get three pages. [Fellow artist] Jack [Schiff] said, 'I don't know what's coming, but you better protect yourself.' I then had to make what the movies call protection shots. I had to trace the characters or some setting before I sent in my page because I knew I had to pick this up somewhere in the continuation of this story."

Recalled artist Charles Paris, "One summer night, somewhere in the 1950s. I remember sitting down in Washington Square talking to Bill. I asked what he was doing, and he [said he] was writing TV commercials. I asked, 'How is it that you write TV commercials?' He said, 'Because I'm used to thinking in terms of pictures. A writer's writer is no good for writing TV scripts. He thinks in writer's terms. A comic book writer thinks in visual terms. Or should.'"

Finger suffered several heart attacks during his life. "He was a golf nut," recalled Schwartz. "But he went around for hours with that pain in his arm and finally walked into St. Vincent's hospital and discovered he was having a heart attack. This was in the early 1950s, I guess."

Bill Finger died in Manhattan on January 24, 1974, two weeks shy of his 60th birthday. □



Adam West in an Egyptian set from "The Spell of Tut" (#41) the best of the King Tut episodes.

#41 THE SPELL OF TUT

#42 TUT'S CASE IS SHUT ★★★

9/28/66, 9/29/66. Written by Robert C. Dennis and Earl Barret. Directed by Larry Pearce.

From ancient scarabs, King Tut plots to distill Abu Raubu Simbu Tu, a deadly potion capable of paralyzing the will, enough to debilitate Gotham City. Tut has Robin walk a receding plank overlooking a crocodile pit, and Chief O'Hara high on a window ledge performing acrobatics. Probably the best Tut episodes, with #117 ranking very close. From Victor Buono's delivery to O'Hara's flagpole flips, there is a steady stream of nutty events, more comedy than camp, largely due to Buono.

Batbits: Watch for the Batclimb cameo by Van Williams as The Green Hornet and Bruce Lee as Kato.

#43 THE GREATEST MOTHER OF THEM ALL

#44 MA PARKER ★★★

10/5/66, 10/6/66. Written by Henry Slesar. Directed by Oscar Rudolph.

Batman incarcerates Ma Parker, but she takes over the prison, capturing the warden. The Dynamic Duo are captured and strapped into electric chairs. Shelley Winters as Ma Parker is a stronger series villain than Minstrel or Archer, in a spoof on gangster movies and TV shows.

A 1966 issue of *New Zealand TV Weekly* quoted Shelley Winters as saying, "We didn't even get to read the script or rehearse before shooting. No wonder that Adam West and Burt Ward look about dead. You hardly have time to eat lunch." She also complained about unsafe conditions on the set.

Batbits: Watch for Julie Newmar's cameo as Catwoman, a fellow prison inmate. During a prison Batclimb, Milton Berle makes a cameo as Lefty.

Shelley Winters as MaParker, between takes of #43, "The Greatest Mother of Them All."



breaking down on the expressway on its way there. On the strength of the presentation reel, ABC ordered the show.

"I'm the one who decided to buy BATMAN," said Sherick. "ABC was having some difficulties [with shows running an entire season starting in September.] So we developed something called a 'second season,' and BATMAN was developed for the second season, as essentially a mid-season replacement." The order was for 13-weeks worth of episodes to run from January to March of 1966. This gave Greenway only a few weeks to create and film the pilot.

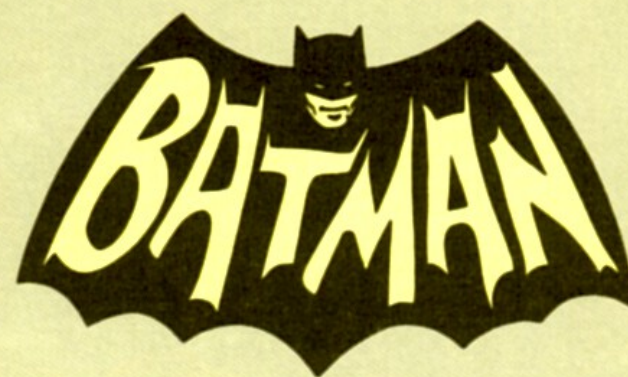
Dozier and FitzSimons hired Sam Strangis to be BATMAN's unit manager, the first person on staff for the show. "Fox owned the show," said Strangis. "We [Greenway Productions] in principal worked for them. I represented Bill Dozier's company. I was in charge of production, and did the budgets and fought the studio. I would hire the crew. But they had the final word. It was their money, their show. In principal, Bill Dozier was a partner. The copyright was 20th Century Fox and Greenway Productions."

"I knew it was going to cost money," said Self. "It's normal to put money into a show over and above the network license fee to protect the syndication value. And we did that on almost every show I ever made."

"BATMAN was unusually high. But, I felt it was worth the gamble. We weren't being foolish in putting extra money into it. Of course I think that has proven to be true. It's still running today."

Ed Graves, who had designed the Batmobile, also designed the elaborate Batcave, a true production wonder. Over fifty feet tall, the set contained a working turntable for the Batmobile run by a geared motor, twin Bat-poles that came down from a catwalk with the poles able to support the actors' weight, a two-story atomic reactor mockup in the background capable of supporting the weight of several people, several Batcomputers and more.

"It wasn't just a set but an active set," said Ivan Martin, the chief of the entire backlot.



BUILDING THE BATMOBILE

How the futuristic Ford Futura got customized.

By Bob Garcia

While Lorenzo Semple, Jr. was putting the finishing touches on his script for the BATMAN pilot, he wrote to executive producer Bill Dozier enthusiastically on August 6th, 1965: "I can tell you that we've created one absolutely guaranteed new TV star: the Batmobile." The Batmobile became almost as popular as the show's stars, and even today draws thousands of fans to auto shows around the country.

Semple's version of the Batmobile is an American dream. The ultimate example of car-as-an-extension-of-owner. Batman's car was a dark, powerful machine, faster than anything else on the road. It was extremely cool, flamboyantly thwarting its own theft with sirens and fireworks. Its atomic-powered engine and fire-spouting rocket turbine propelled it down the road at only dreamed-of speeds. It even protected itself from fire with flame-retardant smoke.

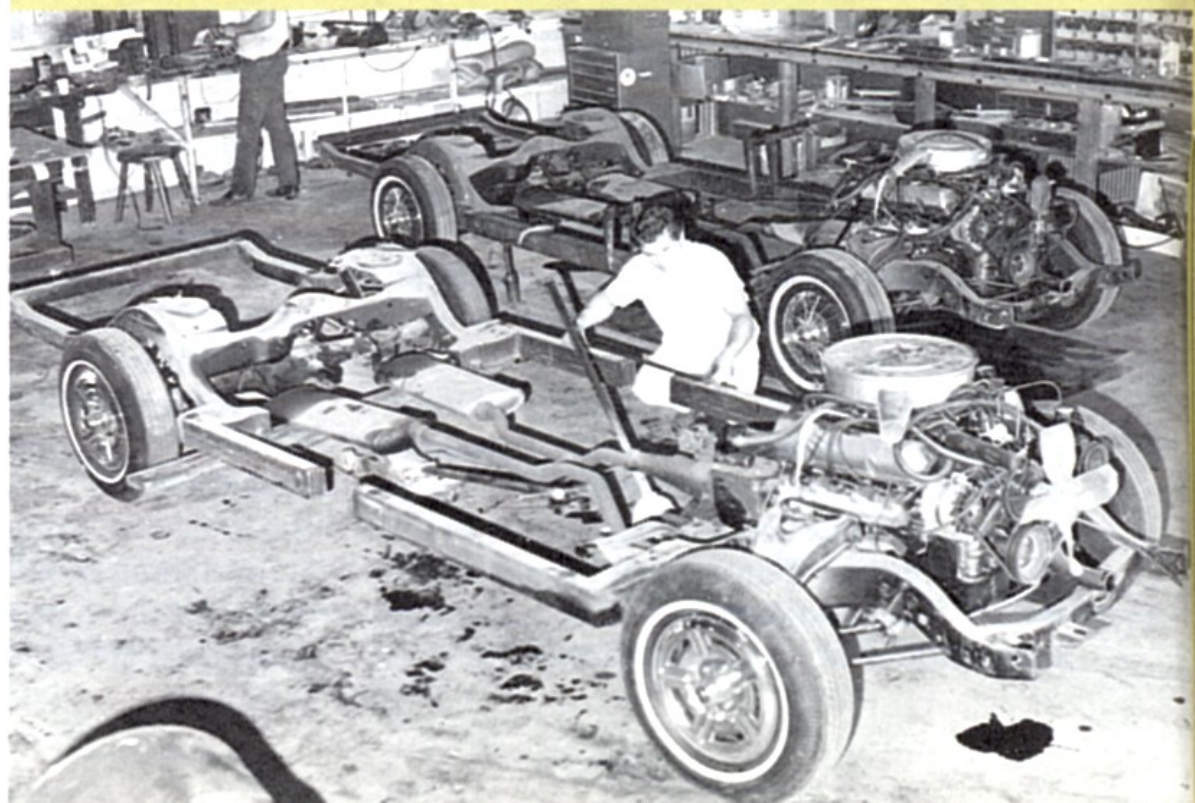
And much more. It made Bob Kane's Batmobile pale in comparison, and by its creation, Semple forged a legend.

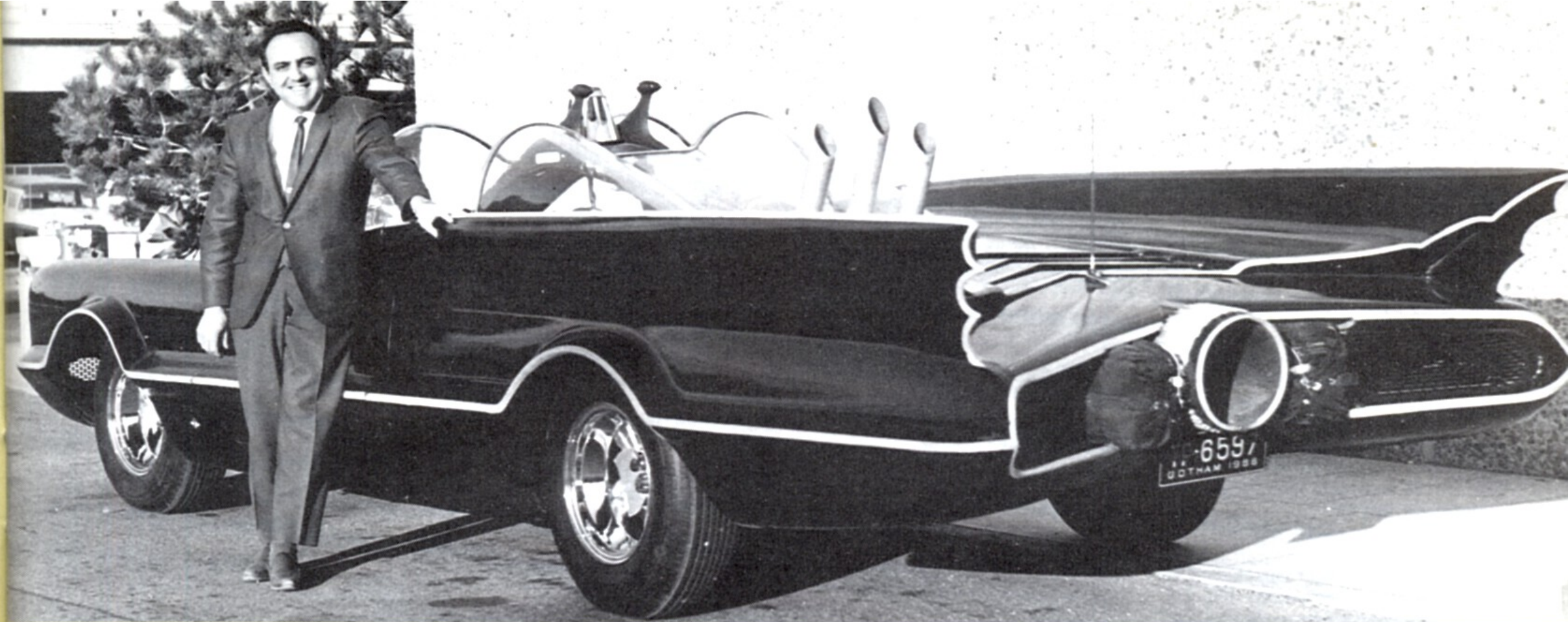
After reading the script, Dozier realized he needed someone working on the Batmobile immediately and called George Barris, the "King of the Customizers." Barris and his brother had started customizing, (or customizing as he prefers), cars before World War II, and moved to Hollywood in 1945. There, they set up shop in Lynwood, California and created cars for Clark Gable, Mamie Van Doren, Jayne Mansfield, Spike Jones, and even Barry Goldwater.

The company had moved to North Hollywood, and specialized in cars for television show, including customizing the monstrous hot rod (from hell?): the Munster Koach.

Dozier and Barris cut a deal: BKI would be paid to customize a car and would then rent that car to Greenway on a weekly basis for the show. Production

Two Batmobile frames in Barris' shop, cut for an eleven-inch extension.

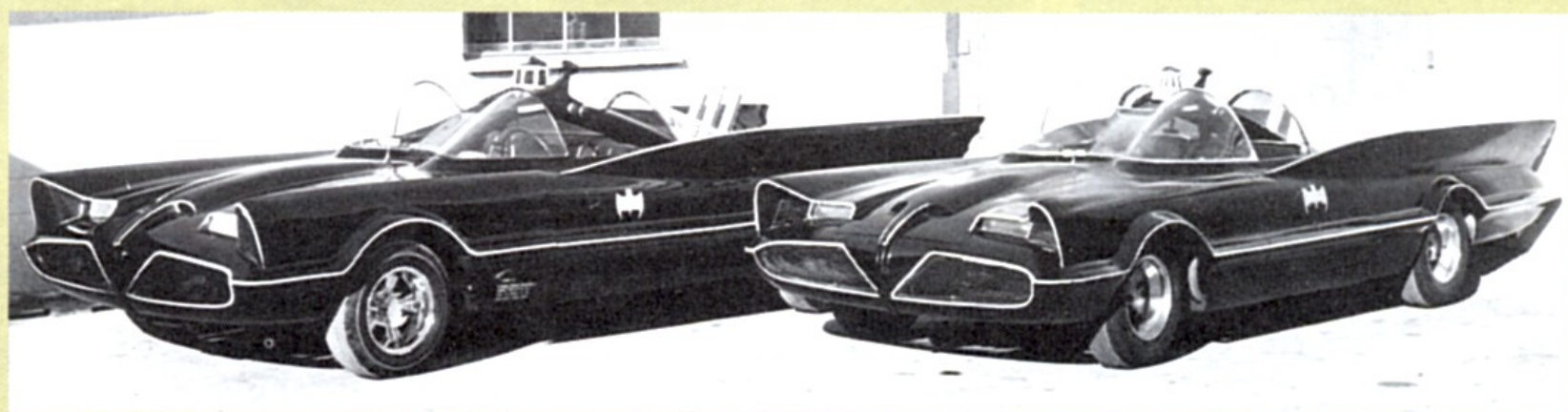




Car customizer George Barris with the Batmobile in 1966. Right: Two of the five cars built for the show at his North Hollywood plant.

artist Eddie Graves at 20th Century Fox designed the Batmobile and gave the sketch to Barris. "The art director brought in an idea of what they needed: flashing lights, turbine fire blower on the back, chain slicer, etc.," said Barris. "We gave them a twentieth-century Batmobile that was different from Bob Kane's."

Barris had an automobile that fitted Graves' design, an experimental 1957 Ford Lincoln Futura. Barris was given three weeks to deliver the car to the studio for the pilot. While Barris worked on making the chain cutter and other additions to the car, Barris hired a competing car kustomizer, Bill Cushenbery, to do the body work. "Bill did the metal shaping," said Barris. "I chose him because of his experience and craftsmanship. He is a top-



notch hand craftsman."

Recalled Cushenbery, "I guess they were too snowed under. I did it in my own shop. Barris *told* me what to do. I didn't work from any sketches."

Said Barris, "I incorporated the bat-face into the design sculpturing of the car. That's why you see the ears go up where the headlights are. The nose comes down for the chain slicer. The mouth is the grill. Right on back to the huge long fins which are the Bat-fins."

The metal modifications proved very tricky. "The car had to be torn down quite a way to do the work because the fins

stopped at the quarter panels," said Cushenbery. "I made up new fins that went all the way into the doors. Then I reworked the wheel wells and made them all the same, and reworked the hood to make it look like a Batman car type hood. I had a welding machine and a little air hammer. I would pound the metal out and run it through a little air hammer until I got the shape I wanted. I would trim it and weld it on. It's quite an art."

After Cushenbery was finished, a Barris crewmember added finishing touches. "One of his guys came over to my shop and started putting Bondo™ [bonded plastic] on it," said Cushenbery. "I don't know why they did it. They put plastic on everything. It's like a primer. It was sprayed on. It pissed me off. It didn't need it."

Barris explained that the plastic was added to finish off the welding seams to provide a smooth effect, something not uncommon at his shop. When Cushenbery was finished, he delivered the car to BKI for the final work to make it look like Graves' sketch. "We never took the Futura body off the frame to modify it," said Barris. "Bill Cushenbery made the extension on the fins.

We did the scallops over here. From the scoop on the hood, he put an extension down which went into the chain slicer. We made the grill cavity, and we made the ears from the headlights, and everything in the rear."

The Futura had a *full* plastic bubble from front to rear and side to side, covering the whole cab. "We made it into what we call a target top: half on front, half on rear," said Barris. "Then we put the radar arch in the middle, with flashing lights and the emergency lights. The 20th Century Fox prop department worked with us on some of these things that were to be incorporated from the script for special effects—radar arch, smoke stuff, seat ejector, how we were going to release the nails, spill the oil. They put those rocket tubes on the back of the car, and we had to make the adapters for where they went." A final addition was the silver hubcaps with the red bat especially cast by Center Engineering.

BKI had to take a break in building the car and send it over to the sound stage that Jack Senter had dressed for the screen tests of Lyle Waggoner, Ward, and West. It stayed for the tests for about a day or so, receiving some modifications

Constructing the Batmobile, fiberglass front end being installed on the frame.



#45 THE CLOCK KING'S CRAZY CRIMES

#46 THE CLOCK KING GETS CROWNED ★★★

10/12/66, 10/13/66. Written by Bill Finger and Charles Sinclair. Directed by James Neilson.

Disguised as a pop artist, Clock King tries to rob a gallery of a time-related surrealist painting. The Dynamic Duo are stuffed into the bottom of an oversize hourglass and left to be drowned in sand as Clock King plots to filch Bruce Wayne's collection of antique pocket watches. Clock King existed in comic books as a Green Arrow villain but works well here as a foil for the Dynamic Duo. The giant clock in #46 is a classic Batman story-telling element.

Scripter Bill Finger was the co-creator of Batman with



Walter Slezak as The Clock King, Eileen O'Neill as Millie Second, and henchman Michael Pate #45.

cartoonist Bob Kane, and wrote Batman's first appearance in *Detective Comics* #27 (May 1939). In *Batmania*, Mark Hanerfeld reported Finger's comments in 1966 about writing for the show. Finger noted how "the story had to conform to the established format," and how he had to accent the input of producers Bill Dozier and Howie Horwitz and their story editors, plus the approval of ABC. "Every one of them contributes something, a piece of paper, saying he doesn't like this or he doesn't like that. By the time the writer gets it, he goes absolutely out of his mind trying to please everybody! This happened to me."

BatBits: Watch for the Batclimb cameo in #45 of Sammy Davis Jr.

#47 AN EGG GROWS IN GOTHAM

#48 THE YEGG FOES IN GOTHAM ★★★

10/19/66, 10/20/66. Story by Ed Self, teleplay by Stanley Ralph Ross. Directed by George Wagner.

Egghead attempts to wrest ownership (and therefore control) of Gotham City from lease holder Chief Screaming Chicken, the last of the Mohicans. Egghead attaches Bruce Wayne to an Electro-Thought Transferrer which will not only egg-stract Wayne's knowledge but leave him "an empty-headed fop."

Batbits: Watch for Bill Dana's

on the sound stage from Twentieth Century Fox special effects technicians and then went immediately back to BKI.

When the pilot starting shooting in October, the car still wasn't finished and was delivered to the studio with only the primer coat applied. "In the first shots the car was in the black primer, which really didn't come on so strong," said Barris. "They wanted to get more of a gloss on it. We then airbrushed white highlights around the outside edges, but that didn't come out as strong either. That's when we went into the 3/4 inch red fluorescent glow edges to accentuate the lines of the Bat-face and fins. It made it much more dramatic."

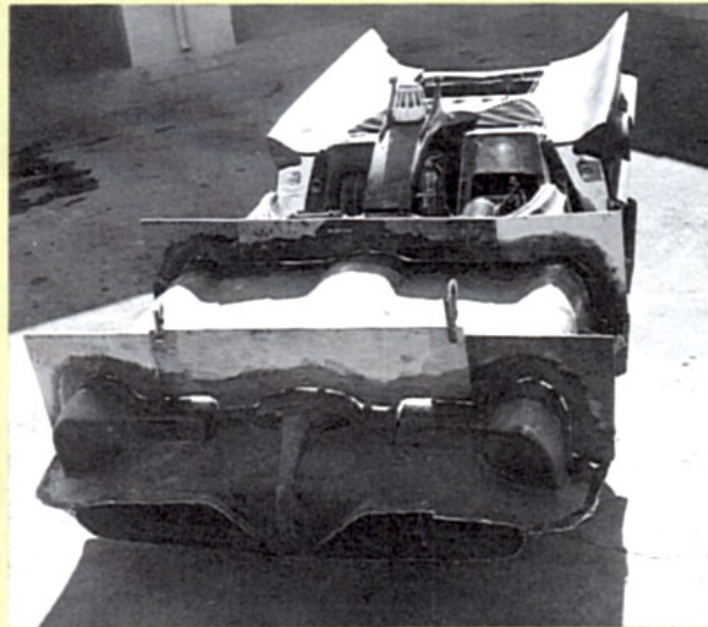
During the filming of the pilot, a small mishap ensued that put Bill Dozier into a panic: "In the rush of getting done, we got it up to the Batcave to get the original shots coming out of the Batcave," said Barris. "For safety reasons, I acquired Mickey Thompson's racing tires off of his race car, so that we would not have any problems. We took the car up there and had our stunt driver come barreling out of the Batcave. He hit the first turn and blew a tire.

"These tires were a thousand dollars apiece. Needless to say, we had no spare. Dozier was going out of his mind because we're holding up the whole thing. So immediately, we jacked up the car, peeled off all the tires and wheels, and went down to a Firestone Dealer. We got some regular Firestone tires, popped them right on, and off we went."

Victor Paul, Burt Ward's stunt double and with Hubie Kerns, BATMAN's co-stunt remembered shooting the car at a real cave in Bronson Canyon. "All they did was put in a bunch of phony doors and highway fence in front of it," said Paul. "We only had a couple inches on either side. It was so tight

“That thing was a deathtrap, almost. The steering would break on it. Once we missed an open manhole by inches!”

—Stuntman Victor Paul—



Barris used fiberglass molds to duplicate other Batmobiles off the original Ford Futura. Below: Spraying inside of the mold with black gel-coat.



that the cameraman had to undercrank. We didn't want to take any chances of tearing the car apart. We came out of there about 25 miles per hour."

The Futura was only the first Batmobile built for the television show. BKI made four others on different Ford chassis as there were no other Futuras. BKI had to lengthen the different chassis by 11 inches to match the longer wheel base and tread of the Futura.

The second car was a stand-in car for filming. The third was mostly used to tour for exhibitions and feature attractions. The fourth car was a drag racing car, with a more powerful engine than the others. And ac-

ording to Barris, the fifth car was another steel car and was used mostly for drive-by shots out on the highway. California Metal Shaping pulled molds off the number three car to do the metal work.

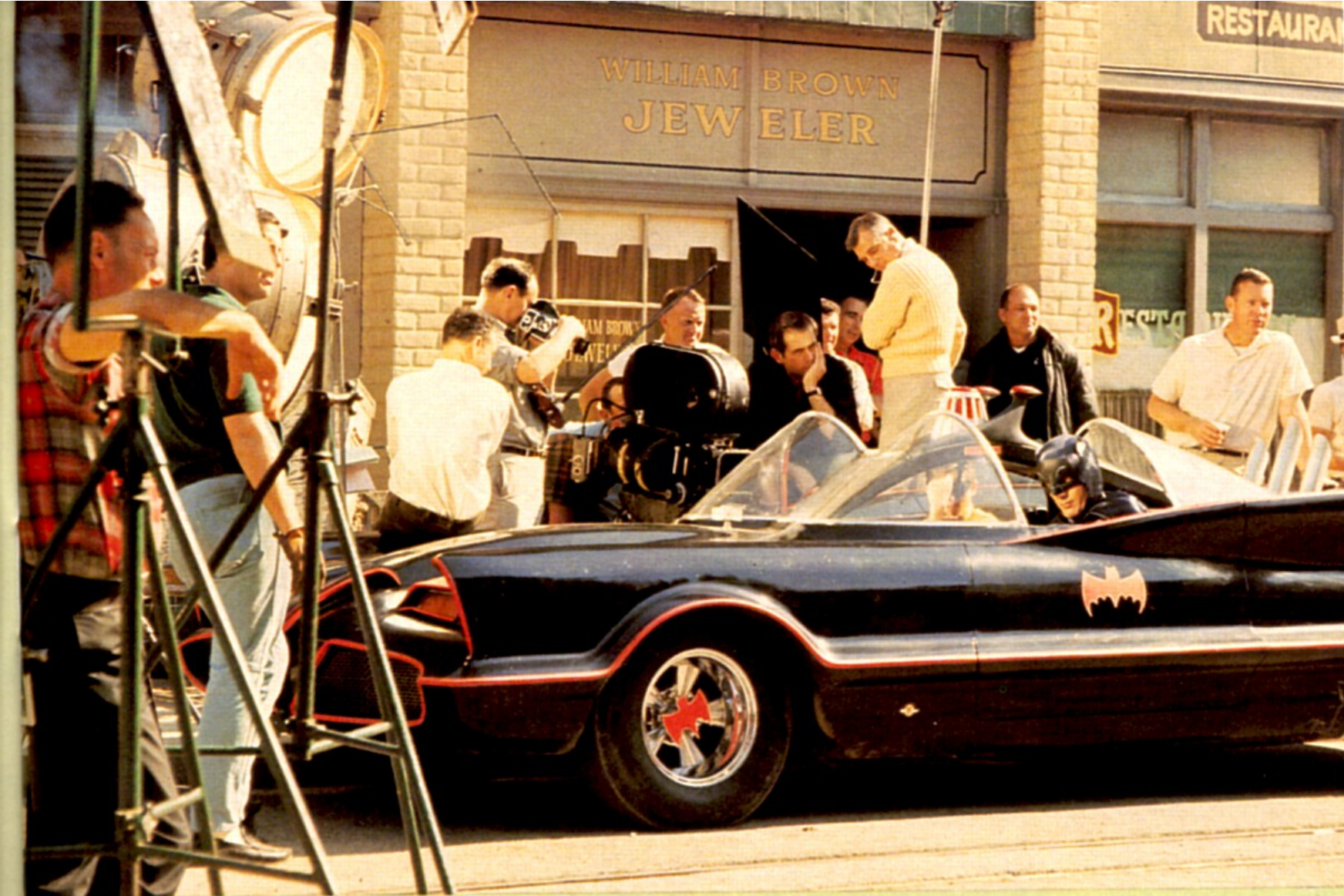
"The engines were all 427 Ford (except the drag racer)," said Barris. "The transmissions were all BMN Hydros. The fiberglass cars weighed 3800 lbs. The steel cars were 5500 lbs. All the tricks in the cars were created for various things called for in the scripts: Nail-spreader, oil-skidder, the butane flame blower out of the back, the anti-flame detector, seat ejectors."

According to Kerns, he only drove the Futura and none of the others. "I'm told they are very fine cars, but I would never know, because I never saw them," he said. "When I heard they were making a second, I thought we were going to get a good car for the show, but I never saw them. I only drove that piece of junk that looked good."

Kerns thought of the Futura as "that piece of junk" because of the age of the car and the high degree of use the production required of it. "It got so much use, the suspension and the engine got tired," said Barris. "It was a tired car before it got started."

Because it was "tired," Barris was always prepared for repair work. "We always had certain repairs after certain shots were done," said Barris. "We had tires, wheels and other knock-offs in our shop. We always maintained spare parts, either on location or here. Fox transportation was there with tooling also."

Another problem due to all the stunt work required of the experimental car was overheating. "The engine would get hot, because they would leave it running and everything is enclosed," said Barris. "We had to adapt more fans in there. We incorporated draw fans in the front of the radiator and pull fans behind the radiator. To do that it took 30 to 40 amps more juice.



Filming the Batmobile on the set. Left: The original car as seen in the 1959 Glenn Ford movie, *IT STARTED WITH A KISS*. Near left: Roadtesting the finished Batcar.

The generator only puts out 18 to 20 amps. We were losing 20 amps every time we were running it so the battery would go dead. That means we had to put in a spare battery and another 20 amp alternator so that it would get more juice to run all the extras when at low speed, and still not get over 220 to 230 degrees as far as the engine was concerned."

The car also had another annoying problem. "The windshield had a bad spot in it where Hubie had trouble seeing," said Victor Paul. "It was always blurry on one side."

Barris explained that as a problem unique to windshields with compound curves, and the cockpits of the other cars were blown a different way after the flaw was discovered. "That was a Lexon we used on the Futura, then we used plexiglass," said Barris. "We vacuumformed the others, which means we didn't have to lay it in the mold. It was a lot cleaner and easier."

In spite of the complications, they continued to film the show with the Futura. "It did a lot of what we wanted it to do, taking

off and stopping, and coming around the bend," admitted Victor Paul. "It would move. That car was over 5000 pounds, once you got it going it could go pretty fast. We did some pretty fast chases around Malibu where we were going at a pretty good clip."

But age finally caught up with the Futura. "That thing was a deathtrap, almost," said Victor Paul. "The steering would break on it. The transmission got screwed up on it."

"I remember we were doing a chase in Malibu and Hubie was coming around this curve, down by the beach near Marineland. We finished the take, and Hubie said, 'Y'know we had *no more* steering. I was turning the wheel and we were just going straight. Another time, we missed an open manhole by inches."

After too many close calls, BKI had to do a major overhaul on the car. "We removed the transmission, the drive, the suspension, and the engine, and replaced it with a 1965 Ford; the same as the other four cars," said Barris.

Two of the most common effects shots done on the show with the Batmobile was the Bat-turn and the rocket engine start-up. Each of the cars was equipped with the twin Dietz parachutes commonly used to stop drag-racing cars. These were supposed to turn the Batmobile 180 degrees during Bat-turns. The effect was managed with an insert shot rigged by Fox's special effects crew. The car was mounted on a special effects turntable and was simply turned around. The camera was undercranked to speed up the film and the interior shots were done by rear projection work.

The rocket engine start-up's tight shot was done at the prop department at Fox. They built a full-scale mock-up of the back of the Batmobile for an inset shot. While the Futura and other Batmobiles did shoot flames, they weren't spectacular enough for the producers.

Today, only the first two cars are still in Barris' possession, the others in hands of collectors. Barris leases them for car shows and exhibitions around the country. Crowds always gather to see them, wherever they go, proving that these vehicles are truly "The stuff that dreams are made of." □

"All the parts worked, and everything worked fine. We had more problems with the Batmobile than anything else."

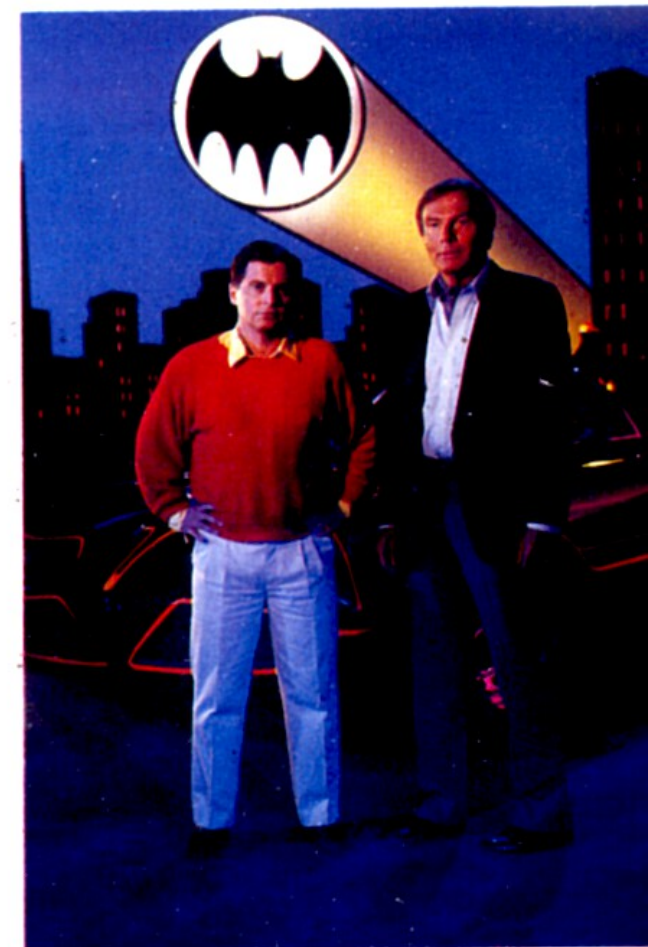
The creation of the Batcave involved a whole new technology for the studio at that time. They built the wire frame for the set and then covered it with polyurethane to create the rock walls done for the cave. When dry, polyurethane could be carved with knife to obtain the look needed. The polyurethane was dyed a base color and later spray-painted by the art crew for highlights and shadows.

With the principals cast, Dozier hand-picked the rest of the supporting crew: Neil Hamilton, an old matinee idol and old friend of Dozier's, as Commissioner Gordon, Alan Napier as Alfred, Stafford Repp as Chief O'Hara, and Madge Blake as Aunt Harriet Cooper. They were all perfect foils for our intrepid heroes.

"We invented Aunt Harriet, for example," said Dozier. "We put her in the show mainly because we didn't want people to think this was a homosexual relationship between Bruce Wayne and Dick Grayson. How could it be with an aunt who's there all the time? Still, some people thought it was."

"Jules Feiffer, who does those cartoons [for instance],"

Burt Ward and Adam West with their car, on the set of Fox's 20th anniversary *BATMAN* show.





THE ORIGIN OF BATGIRL

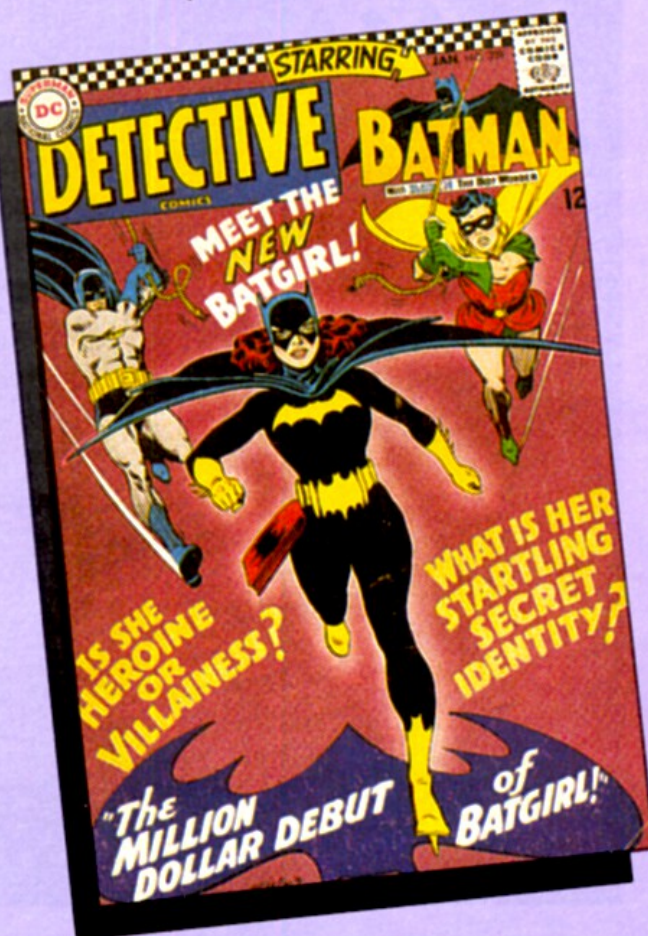
Yvonne Craig was introduced to boost the ratings.

By Bob Garcia

There was a Batgirl before Barbara Gordon was introduced in *BATMAN*'s third season. In the '50s Batwoman's niece Betty Kane wore a copycat costume of her aunt and fought crime. When *BATMAN* proved to be a hit television series, DC had the idea to revamp the character to get some of the female audience generated by the show.

Batman editor Julius Schwartz was given the task of coming up with a new Batgirl character in April or May of 1966. "I conceived of Batgirl and plotted it with my writer Gardner Fox," said Schwartz. "The whole background of her being Commissioner Gordon's daughter was all part of the story. The artist, Carmine Infantino came up with the costume and the motorcycle. Carmine and Gardner did a story called 'The Million Dollar Debut of

Detective Comics #369, January 1967, art by Carmine Infantino, inspired the show to star Batgirl.



Craig's third season debut astride a Batcycle customized by Dan Maglera.

Batgirl' which appeared in *Detective Comics* #369."

BATMAN's executive producer Bill Dozier was sent a proof copy of the comic and immediately pushed to have the new character added to the show. Designers Patricia Barto and Jan Kemp whipped up a costume, which producer Howie Horwitz reputedly had trouble okaying, because he was color-blind. A casting call went out, and former ballet dancer Yvonne Craig auditioned and was hired. Negotiations were concluded with Yamaha for a new cycle. Four months later, in February 1967, Greenway billed ABC for nearly \$27,000, the cost of making a Batgirl presentation reel.

Craig was 30 when she got the role. "They were really worried that I would tell somebody that," said Craig, who wasn't a fan of the series. A seven-minute presentation reel was shot featur-

ing Batgirl to sell the idea to affiliates and advertisers concerned that *BATMAN* had dropped in the ratings its second season. She starred with Adam West and Burt Ward, and prevented a millionaire from being kidnapped by the Killer Moth (played by Tim Herbert) and his Mothmen.

The presentation reel shows how Barbara Gordon has a secret room in the back of the library with her costume, and how her yellow dress converted into the Batgirl costume, with her hat becoming the cowl, and her skirt doubling as the double-lined satin, purple and gold cape. She even wore the top of her tight-fitting uniform under her dress. Most of these quick-change gimmicks were dropped for the television series.

Craig's costume went through several revisions. "The first time I put it on, it was made of an almost girdle-like fabric. It was not really as thick as neoprene but

was somewhat constricting," recalled Craig. "[Producer] Howie Horwitz took *one* look at me in it, and said to Pat [Barto], 'One of the reasons...No, actually, *two* of the reasons we hired her are being impeded by this costume. The fabric is just smushing her down.' Those were in the days of bullet bras, those old pointy things. So she cut it on the bias and it became quite comfortable and looked good."

One change in Batgirl from the presentation reel to the regular series bothered Craig. It wasn't in the costume, but in her character. "She was much more flirtatious," said Craig. "And she had a lot more droll sense of humor than ever got written into the character on the show."

Craig's first episode was memorable for working with Burgess Meredith: "He loved doing the Penguin, he had such fun with that," said Craig. "He steals me and is going to marry me so he can do dastardly deeds. If he's one of the family he feels nobody is going to arrest him. As a concept, it's my favorite show."

The episode was also memorable for Craig's motorcycle stunt on the first day of the shoot. "I'm supposed to ride my Batcycle out of my secret room," remembered Craig. "I rode a motorcycle at the time. The special effects guy had it rigged so that I would ride down this ramp, turn and they would drop a wall. When I hit my mark on the ramp, I was to give it all the power I could, and it would look like I was riding the wall down.

"I kept my hands near the brake in case the wall didn't go down. Sure enough that's what happened. I gave it full power and I looked up and there was



Craig as Commissioner Gordon's daughter Barbara, turned crimefighter.

no wall going down at all. So I slammed the brakes and went sliding sideways, almost into the wall. On the other side Hubie Kerns, the stunt coordinator, was saying, 'She chickened out.' I was so angry!

"He was thinking I took away a stunt person's job. The second time it worked."

Another fun motorcycle stunt went wrong when Vincent Price was guest-starring as Egghead. "Vincent Price was supposed to ride on the back of my Batcycle," remembered

Craig on the cycle used for a seven-minute presentation reel to help sell advertisers, never broadcast.



Craig "I told him I'd never ridden anybody on the back. It's heavy enough as it was. If it looked like I was going to lose it, I told him to just jump clear. He said, 'I'm so tall that I could stand up and you could ride it out from under me.'"

The action called for Price to jump off the back of the motorcycle and run around to the front. On the second take Craig lurched forward and ran over Price's foot twice. "I seemed to be completely out of control," said Craig. "He was a very good sport about it. He told me that if he knew the scene was going to be played in that way, he would have acted like a matador. When I came at him, he would have shouted: 'Olé!'"

Craig did all of the motorcycle stunts herself, because her double didn't know how to drive one. "She had a great double," said stunt coordinator Kerns. "Audrey Saunders, from the Saunders circus family, and a truly great stunt girl." Even with a stunt double, Craig pushed for more and more stunt work.

"I coerced Howie Horwitz in

continued Dozier. "He uttered a piece once for the press that he thought Bruce Wayne and Dick Grayson were homosexuals. At that time, I was doing several interviews on talk shows. On one of them, they asked me about this, and I said, 'If Jules Feiffer thinks that, he's just a dirty old man.' And that was the end of that."

Besides a savvy control of the publicity, Dozier had a gift for casting. He seemed to instinctively know who was perfect to portray each villain, and picked the young Frank Gorshin as the Riddler and Jill St. John as the Riddler's girl, Molly, for the pilot.

He hand-picked most of the villains for the series run, from his many friends and colleagues from over the years. FitzSimons was amazed that Dozier was able to convince such heavyweights as Burgess Meredith, Cesar Romero, George Sanders, Roddy McDowall, Anne Baxter, and others to dress up in costume on a comic book series.

Dozier also selected Neal Hefti to do the theme song. "He played me some of his music," said FitzSimons. "Then Neal was given the assignment. He came up with the whole damn theme, even the idea of repeating Batman's name. So he got not only a composer's royalty, but a lyricist's royalty also!"

Anne Rutherford, Dozier's wife, remembered that her husband was disappointed by the theme song's credit line. He wanted it to read "Word and music by Neal Hefti," since there was only one lyric, "Batman."

BATMAN featured one of the most expensive television pilots ever made. The cost was in excess of \$400,000, twice the cost of an average pilot. Bob Butler, a veteran of HOGAN'S HEROES, was hired to direct. Butler later filmed the pilots for STAR TREK, HILL STREET BLUES and L.A. LAW, among others.

Butler knew what to expect when he got involved. He had met Semple at a party and had the project outlined to him. Butler was so enthusiastic, Semple wrote Dozier and recommended Butler as director. "I knew Lorenzo to be a wonderful,

cameo as Jose Jimenez in #48's Batclimb.



Vincent Price as Egghead courts Edward Everett Horton as Chief Screaming Chicken in episode #47.

#49 THE DEVIL'S FINGERS

#50 THE DEAD RINGERS

★★★ 1/2

10/26/66, 10/27/66. Written by Lorenzo Semple, Jr. Directed by Larry Peerce.

Famed pianist Chandell, also known as Fingers, puts the make on Aunt Harriet, hoping to marry her, bump off Bruce and Dick and thereby have access to the Wayne fortunes. Batman and Robin are plopped onto a conveyor belt, about to be perforated into human piano rolls. Liberace accommodatingly overacts as Fingers.

"Liberace was so kind," said Milton Stark. "At lunch periods he'd sit at the piano and say, 'What do you want me to play?' He'd play anything for them. He was very congenial, very nice and a real professional."

BatBits: Work on the second season became so hectic that Adam West began to use cue cards. "We were there 15 hours most every day, five days a week," recalled makeup man Bruce Hutchinson. "[If on a] Friday night we had four-and-a-half pages to do and everyone was dead tired, they'd just start writing cue cards. Adam had pages of technical dialog to try to memorize."



Aunt Harriet (Madge Blake), Alfred (Alan Napier) and Chandell, a.k.a. Fingers (Liberace) in #49.

"Plenty of girls and bands and slogans and lots of hoopla, but remember, no politics. Issues confuse people."

—Penguin to his election crew

#51 HIZZONNER THE PENGUIN

#52 DIZZONNER THE PENGUIN

★★★

11/2/66, 11/3/66. Written by Stanford Sherman. Directed by Oscar Rudolph.

The polls show overwhelming support for Penguin in his run for



Suspended over a vat of sulfuric acid by the Penguin in episode #51, "Hizzoner, the Penguin."

mayor, thanks to his rescue of a baby from a runaway carriage, a contribution of \$100,000 to the Gotham City Charity Fund and other equally outstanding efforts. Since the only alternative to Penguin for Mayor is Batman for Mayor, the Caped Crusader enters the race, but cannot match Penguin's flair, snappy jingles and willingness to kiss babies. Batman and Robin are waylaid and strung up over a vat of acid.

Noted stuntman Victor Paul, who doubled for Robin, "Batman was fighting a bunch of guys in derbies. I said instead of bringing in six guys, bring in five. I've never been photographed without a mask so I'll put on one of these black outfits with a black turtleneck and a derby and I'll do a fight. Bing! I got nailed from Batman. My friend Hubie Kerns nailed me right in the schnoz. It rocked me, laid me back. The producer was standing there. He said, 'That's it! Victor, you never again fight in a scene unless you're doing Robin. I can't afford to get you hurt and then you can't work.' The only guy that hits me is my own partner."

BatBits: Watch for cameos in #51 by Little Egypt and Paul Revere and the Raiders.

#53 GREEN ICE

#54 DEEP FREEZE ★ 1/2

11/9/66, 11/10/66. Written by Max Hodge. Directed by George Waggner.

Mr. Freeze kidnaps Miss Iceland, freezes Commissioner Gordon and Chief O'Hara and discredits Batman and Robin by routing wimpy doubles of the Dynamic Duo. The genuine crimefighters find Mr. Freeze in a seemingly abandoned Cold Storage Plant but are jumped and then placed in giant frozen popsicle containers, soon to be turned into Famous Frosty Freezies.

Holy Popsicle! Being turned into Famous Frostie Freezies by Mr. Freeze in #53, "Green Ice."



letting me do my own fights" said Craig. "He was reticent, because he thought it would be dangerous. He was very protective."

Victor Paul, was responsible for rehearsing with Craig for the fight scenes. "I'd done a lot of dancing at one time," said Paul. "I showed them a lot of moves. We had a double for Yvonne Craig for some of the dangerous stuff. Most of the time they did their own fights. She liked to dance so I'd do a lot of pirouettes and lifts. She did a lot of little kicks and stuff like that.

"I used to put her on top of a table or a pedestal and have the villains come to her, instead of her going to the villains. I would dream up stuff where I would grab her by the waist and throw her to Hubie, and as she goes through the air she'd kick a guy. It was a ballet or an adagio fight."

For all the activity on the set, sometimes Craig found herself standing around for hours, mainly because she couldn't sit down because of her costume. "I had one costume and a spare, but there weren't any more," she said. "Periodically, the knees would bag out and you would have to get them taken in. When the knees started getting baggy, you didn't dare sit down on the set, because it would only make baggier knees. So we spent a lot of time standing around, with Adam looking like they were going to put him up on the cross using a hair dryer on his armpits to dry him off, because—God forbid—he should do anything *human*, like sweat."

By the third season, the production company had slipped into a comfortable schedule. It was maybe a little busier than other television series, because of all the stunt work and makeup time, but still nowhere near the pressure of the first two seasons. "We shot an episode in three days," said Craig. "We would start on Monday, finish it on

“Adam [West] looked like they were going to put him on the cross, using a hairdryer on his armpits—God forbid that he sweat.”

—Actress Yvonne Craig—



Yvonne Craig in the Batgirl costume designed by Patricia Barto and Jan Kemp. Craig had to stand on set because sitting bunched the knees.

Wednesday. Start another one on Thursday, finish it on Tuesday. Start another one on Wednesday, finish that on Friday. Start over again on Monday.

"You're in makeup around 6:30 am, and you're shooting around 8am. Then we stayed there late. They were long days, but wonderful days. So I never minded. They were good people and a great crew. The crew all got along well, really liked one another and worked well together. It was terrific."

Craig acquired a nickname

on the show, an honor usually reserved for the crew, not the cast: "Tom Bishop was the publicist for Fox and he used to call me 'B.B.," said Craig. "Everybody thought that it was for Batbrood. He told them that *was* what it stood for. He told me it was because I have such huge front teeth. It really stood for 'Bucky Beaver.'"

Craig recalled that Adam West had trouble remembering his lines as Batman. "I don't know why he couldn't, but he just couldn't," said Craig. "I had this long, long, *long* thing in the London Towers episode. It was a page of dialogue, ending with 'It's in the possession of Barnaby Cats, devil-may-clotier of London.' Then Adam was supposed to say, 'Let's go.' I get to the end of it, and there was dead silence.

"So I said 'Adam, wake up!'

"He said 'Oh, oh, I'm sorry. What am I supposed to say?'

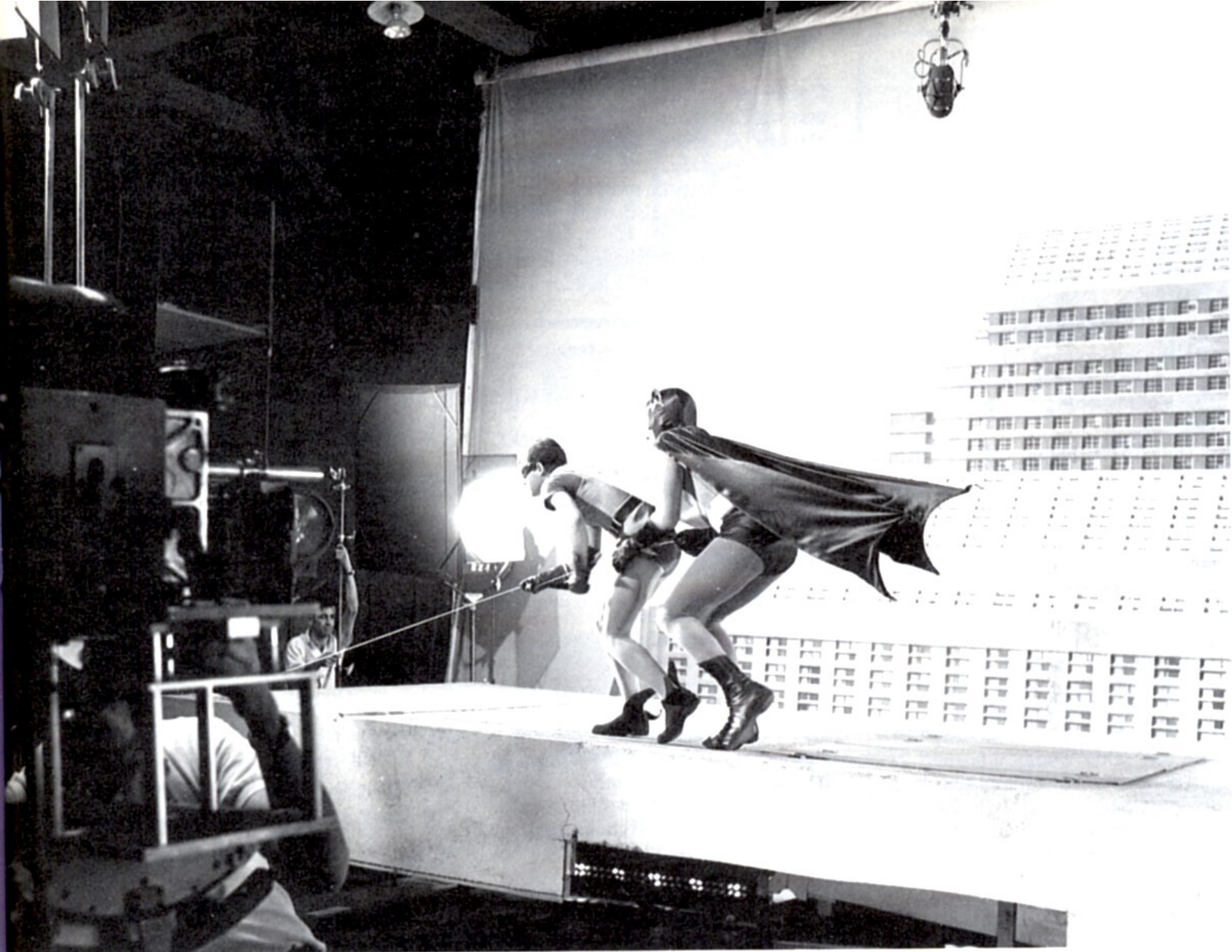
"I was so annoyed with him I said, 'You say "To the Cathouse," and then we leave.' 'So that's what he said.

"In those days you *couldn't* have said that, but he said it and we didn't cover it. Nobody paid attention. The next day, Howie Horwitz and Bill D'Angelo came down on the set looking like thunder.

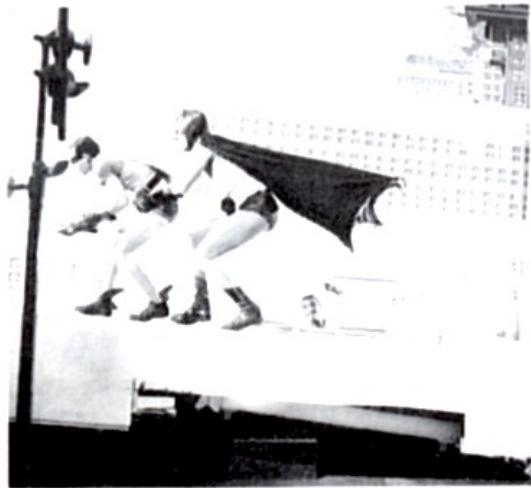
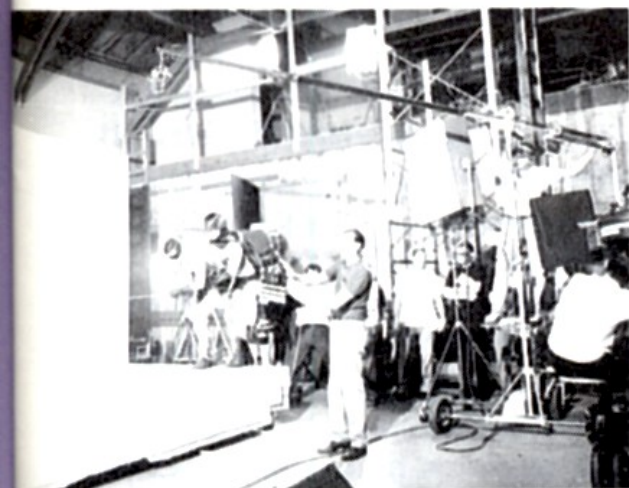
"They said, 'We just came from dailies and you said, "To the Cathouse!'"

You *can't* say "To the Cathouse!" You're supposed to say, "Let's go." We can't use that now!" Adam was standing there looking completely bewildered. And I said to him, 'Oh, Adam! That is *disgusting!*' And I left."

Craig is surprised at interest in the show so many years later. "I don't think that any of us dreamed that twenty years later we would even be talking about it," she said. "It was a wonderful, fun job, that you couldn't believe they were paying you to do. But it was a job" □



Filming the Batclimb cameo of Sammy Davis Jr. for episode #45, "The Clock King's Crazy Crimes," using art director Serge Krizman's titled Gotham City set and backdrop. Stars did the Batclimbs for just \$100 daily scale.



crazy maniac," said Butler "So I knew what the script was about instantly. I enjoyed it and knew it was Lorenzo's crazy take."

Shooting began October 20th, 1965. Butler, age 29, loved every minute of the show's outrageousness. He created the show's signature dutch-angled/tilted camera shots in order to achieve that comic panel look, and played around with stagings for the best effect. He successfully pulled off what he and Semple had talked about earlier that year.

Butler remembered how he staged Batman's first appearance in Commissioner Gordon's office, with Batman, Robin, Commissioner Gordon, Chief O'Hara and several other

officers. "I stole the whole staging out of the Carol Reed movie, *FALLEN IDOL*, and applied it to this scene where these guys are trying to figure out the Riddler. "I had them pacing back and forth. Everybody kept moving in that scene."

"I had a small war going on with Adam West," said Butler. "He continually wanted to add gags for his character. But Dozier had told me, 'Don't let him prove to his pals in Malibu that he knows this thing is crazy. Straight! Straight! Straight!' Which I would have done anyway."

"At one point Bruce and Dick Grayson were in their lavish den," he continued. "They're discussing the case, and Bruce had been reading. He tells Dick a parable or a life experience, then he closes this

book very gently *and dust rises up!* Obviously Adam had gone and gotten Fuller's Earth and put it in this goddamned book to be funny. I yelled 'Adam. No. Goddamnit!' So we went again without the dust."

If the cast took a while to fully understand the joke, so did the crew. In one of the last scenes of the second part on the pilot, Riddler's girlfriend, Molly, played by Jill St. John, falls to her death in the Bat Reactor.

"Jill St. John falls into this big, goddamned thing in a puff of smoke, and an explosion goes up," said Butler. "We cut to Adam and he says, 'What a terrible way to go-go.' We had already been in the go-go disco joint. 'Go-go' had already been in the script, [and the featured discotheque was named 'What a way to Go-Go'] so when Adam

"When we ran over time, the director would decide what [to cut]," recalled dialog coach Milton Stark. "I told him [Preminger] we have to cut some of his speeches. 'You're taking out my best lines!' he said. I started to laugh. He asked, 'What [are] you laughing about?' I said, 'How many times have actors said that to you?' He laughed [and] said, 'By God, it's true, you know.'"

"Otto Preminger; you can have him," noted makeup man Lee Harman. "They were smart. They hired a director [George Waggner] that was older than Otto, that had done a lot of things. Otto didn't like anybody being touched up and this guy just said, 'Hey, you're just acting in this. I'm directing it.' He told him who was the boss; we all loved that."

Otto Preminger was too-far-over-the-top in his portrayal of Mr. Freeze. For camp to work best, all roles had to be played perfectly straight, as Neil Hamilton did Commissioner Gordon so successfully throughout the series. Anything else and the show began to stall.

BatBits: Preminger had a problem to solve before appearing on the show: he owed \$11,000 in back dues to the Screen Actor's Guild.

#55 THE IMPRACTICAL JOKER

#56 THE JOKER'S PROVOKERS

1/2 ★

11/16/66, 11/17/66. Written by Jay Thompson and Charles Hoffman. Directed by James B. Clark.

Joker is on a crime spree involving keys and manages to incapacitate Batman and Robin with a mysterious little box; in reality, the Duped Duo had been hypnotized. They discover Joker in an old key factory, and are captured. Robin is placed in a machine that will spray wax him to death while Batman is strung out on a giant human key duplicator.

Jay Thompson's original script, "Hickery Dickery Doc," was substantially more fascinating and entertaining than what ended up being broadcast. Charles Hoffman's rewriting, contributed to a confusing episode, probably the worst pair of Joker episodes in the series.

"Charlie Hoffman was probably 70 when we were doing the show," recalled regular series scribe Stanley Ralph Ross. "He had been a great friend of Howie Horwitz. They used to do 77 SUNSET STRIP over at Warner Bros. Charlie was made the story editor when Lorenzo [Semple] left."

Examining a clue from the Joker in the Batcave, where everything has a label, in episode #55.



BatBits: Watch for Howard Duff in a Batclimb cameo. Kathy Kersh, Burt Ward's second wife, plays the Joker's moll, Cornelia.

"Batman's never rude to a lady. But you're no lady."

—Robin to Marsha

#57 MARSHA, QUEEN OF DIAMONDS

#58 MARSHA'S SCHEME OF DIAMONDS ★

11/23/66, 11/24/66. Written by Stanford Sherman. Directed by James B. Clark.

Marsha wants the Batdiamond, a monstrous gem which provides power to the Batcomputer. In the process, she manages to leave Chief O'Hara, Commissioner Gordon and a roomful of lovesick men behind her. Batman resists her charms but Robin is hit with one of Marsha's



On the wrong kind of stake-out filming West, tied up by Shame to face stampeding cattle in #59.

the Duped Duo end up staked to the ground with stampeding cattle bearing down on them. Cliff Robertson as Shame, a western parody, fails to be much of a supervillain. A pity the show didn't turn more often to the comics for inspiration, rather than concoct its own menaces.

According to an ABC press release, Cliff Robertson arranged to take his seven-year-old daughter to visit the Batman set. On the way home, she said, "Daddy, I never knew you knew such important people," noted Robertson. Robertson called producer Bill Dozier and told him his daughter wanted to know why he wasn't on the show. Recalled Robertson, "He just laughed and said, 'I'll send you a script.'"

Batbits: Watch for Werner Klemperer's cameo as Colonel Klink in a Batclimb in #60.

#61 THE PENGUIN'S NEST

#62 THE BIRD'S LAST JEST ★★ 1/2

12/7/66, 12/8/66. Written by Lorenzo Semple Jr. Directed by Murray Golden.

Once again, Penguin appears to go straight (also see #51/52 and #73), opening The Penguin's Nest, a restaurant catering to the wealthy, a ruse to collect handwriting samples for forger Ballpoint Baxter. Batman and Robin come to the aid of Chief O'Hara, locked in a trunk and tumbling into a pool which Penguin is about to electrify.

This teleplay has its foundation in a good comic book story, *Batman* #36 (9/46), with the same title as episode #61, written by Alvin Schwartz. The published version moves along more quickly, unencumbered with the baggage of a cliffhanger.

After many requests of Bill Dozier for an acting role in the series, writer Stanley Ralph Ross finally managed to capture the highly coveted, non-speaking role of Ballpoint Baxter in #61. "If you're really funny, you're going to get laughs without lines," Ross recalled

Burt Ward as Robin displays his martial arts training, kicking the Penguin's henchman in #61.



Dozier telling him. "I tripped and I was wearing these thick bottle glasses," said Ross. "From that point on, the crew called me Ballpoint." Ralph Ross was the most frequent series writer with his name appearing on 27 episodes.

Batbits: Watch for Ted Cassidy's Batclimb cameo in #61 as Lurch.

"Why, you're no dance teacher! You're Catwoman!"

—Dick Grayson to Miss Klutz

Boff! Z-zwap! Ugg! Cr-r-a-a-ck! Ooooff!

—fight scene from #63

#63 THE CAT'S MEOW

#64 THE BAT'S KOW TOW ★★★

12/14/66, 12/15/66. Written by Stanley Ralph Ross. Directed by James B. Clark.

Catwoman plots to appropriate the voices of Chad and Jeremy with a Voice Eraser when the singing duo stop over at Wayne Manor. She locks the Dynamic Duo inside a huge echo chamber where the sound of a dripping faucet is magnified ten million times. Chad and Jeremy were good friends of casting director Michael McLean, who asked that they be



Julie Newmar as Catwoman charms Chief O'Hara (Stafford Repp) in "The Cat's Meow" #63.

worked into a script.

Jay Sebring portrayed the operator of Mr. Oceanbringer's Salon for Men. "He was a famous hairdresser," recalled Charles FitzSimons. "He had his own salon and was very expensive. And he was a friend of Bruce Lee's." Among the stylist's star clients were Bill Dozier, Stanley Ralph Ross, Milton Berle, Bobby Darin and Frank Sinatra. At the time, a Sebring original ran \$50 with subsequent trims at \$26. Along with Sharon Tate, he was one of the victims of Charles Manson and friends in 1969.

BatBits: Watch for Steve Allen's cameo as TV host Allan Stevens, and Don Ho's reverse Batclimb cameo, both in #64.

#65 THE PUZZLES ARE COMING

#66 THE DUO IS SLUMMING ★ 1/2

12/21/66, 12/22/66. Written by Fred De Gorter. Directed by Jeffrey Hayden.

Shakespeare-spouting Puzzler gasses guests at the christening of a new supersonic plane and relieves them of their jewelry. At the Puzzler's balloon factory the Dynamic Duo are sent skyward, unconscious in an aerial balloon, the

said it, it was a play back on the joke.

"Incidentally, in the directions it said he was to take off his cowl and hold it to his chest in honor of the deceased. But it took too goddamned long [in rehearsal], and it was kind of wonderfully stupid for him to say the line with the mask on. We just did it that way.

"He got it real right. Just a kick. It must have been on take one, because I said, 'Cut. Print.' and walked away. The cameraman who had worked with George Stevens a number of times, a really savvy guy, said, 'Wait a second, Wait a second.' He came up to me very discreetly, as those old pros do. 'Did you hear what he said?' I said, 'Yeah.'—'He said what a way to go-go.' I said 'Yeah, I know.' I took off and he followed me again and asked, 'That's not right. Is it?' And I said 'That's right. It's good. Let's go.' And on we went. For a while the crew didn't get it. Little by little they got to the party."

It took over 20 days to shoot that one-hour episode. "I think I was probably greedy about getting it right," said Butler. "It was scheduled for 18 days and it went to 21 in my eagerness to get it done really well."

They were running out of time and money, and FitzSimons, who was acting as the producer, came up with a way to cut down time using a device in the script. "The 'Pows, Biffs,' and 'Bangs' covered the areas where you might have needed an additional shot," said FitzSimons. "We had to do that because we couldn't keep going financially." This enabled the pilot's production company to just add opticals in post-production, and not have to shoot more fight scenes on the sound stage.

This solution only caused problems later. "Eventually, we found this to be a terrible trap," said FitzSimons. "Because those effects were originally done as opticals and were very expensive. When we started the series, I had to discover a cheaper way to do them, and came up with the idea of editing slugs with the effects on them that followed the movement of the fist or kick or whatever. We created these eight frame slugs and just cut them in. You



Carolyn Jones as "Marsha, Queen of Diamonds," #57, after the Dynamic Duo with her love darts.

love darts and orders Batman to surrender. Batman demands the Boy Lover's freedom, but it can only be had by marrying Marsha. And so the Caped Crusader proceeds to join Marsha at the altar...

Carolyn Jones plays Marsha, a thief who must force men to love her and thrives on jealousy. Although a good change from the bank robbing, riddle dropping, costumed male capitalists who covet world domination, Marsha is perhaps more deserving of psychoanalysis than a Batman script, especially one so flawed in consistency and logic.

BatBits: For the 1966 Emmys, BATMAN was nominated as Outstanding Comedy Series while Frank Gorshin was nominated for Outstanding Performance By An Actor In A Supporting Role In A Comedy ("Hi Diddle Riddle"). A third nomination was made for editing.

Robin: "But he knows that we know about his hideout there!"

Batman: "Correct! However, knowing that, he'd think that we'd think he would not return there, therefore he did and so will we."

#59 COME BACK, SHAME

#60 IT'S HOW YOU PLAY THE GAME ★

11/30/66, 12/1/66. Written by Stanley Ralph Ross. Directed by Oscar Rudolph.

Shame and his cohorts are stealing car parts in order to soup up their truck so it can outrun the Batmobile. Batman and Robin track the car rustlers to their hideout, but



BATMUSIC

Nelson Riddle composed original scores for each of 120 episodes.

By Bob Garcia

Nelson Riddle, who had been arranging the music for Frank Sinatra and Nat King Cole among other superstars, got involved with BATMAN through his association with Fox's head of television, Bill Self. "In 1957, I produced the ill-fated Sinatra show for ABC," said Self. "Nelson Riddle was our musical director. That's the first time I ever met Nelson, and he



Riddle, "one of the fastest," according to son Chris, who played in his dad's orchestra.

and I became very good friends. I greatly admired his work. When BATMAN became a reality, I suggested Nelson."

While Dozier had known Riddle socially, it was on Self's suggestion that he went to the conductor to ask him to score the show. "I don't know if he would have done 'just a normal television show,' but I think because of our relationship, he did do BATMAN," said Self.

Chris Riddle, Nelson's son, remembered: "Unfortunately, my father came on after the theme was written, so he was unable to write his own, as he usually did." Nelson Riddle had created the theme song and scored almost every episode of ROUTE 66 in the late '50s and early '60s.

Each Bat-episode was individually scored. "We would do BATMAN in the morning," said Chris Riddle, who was playing trombone and tuba at the time in the orchestra. "It was a nine o'clock morning call at Fox on their own sound stage. They would be shooting furiously all week long. I don't think they were very far ahead, if they were ahead of us at all. There weren't many shows 'in the can' before the scoring started.

"We used to do an episode in a three-hour minimum call. We scored it with clicks and we scored it for film, so there was no real editing to do. Each piece of music fit perfectly, because it was *written* to fit perfectly. You would go to a striping session. The music editor Sam Morta would have a rough cut of the film and he would stripe

it—put marks where the music begins and ends—and those are timed. The time between the two stripes is how long a cue should be."

Riddle usually went to the striping session the day before he would have the orchestra in to play the score. He wrote the music the day of the striping session. "He had a rotating chair," said Chris. "On the right hand side of his piano was a drafting table, and it

tilted a certain way with an easel at the bottom and a ridge so he wouldn't lose his pencils. He didn't have it tilted that much and he had one of those swivel lamps. He used the same table his whole life.

"He would just play chords on the piano. Everything else would just come out of his head. He didn't even play it out. He scored long-hand, one bar at a time straight down. Four bars a page, straight down. Anybody who was playing anything on that page. He had a unique way of writing and he worked very fast. My father was one of the fastest."

The next day, Riddle and his musicians would assemble on a Fox sound stage, with the 35mm film projected on a huge screen behind the orchestra. The conductor would work his musicians in sync to the images. "We used to use about 20 to 25 musicians, lots of woodwinds, percussions or brass," said Riddle. "Hardly ever strings, except if there was a particular character whose signature theme called for them. Each villain had a signature theme... These musicians were the same Hollywood guys who went through Capitol records with him and through motion pictures and television. He would call the same people every time. Nine times out of ten, even if they were busy with something else, they would get a sub for the other date, so they could work with my father. They had a lot of loyalty to him."

Much of that loyalty came from Riddle's respect for the people he worked with, and in turn how they worked with his music. "I



Dancing to Riddle's tune, Adam West and Burt Ward get the hot foot from Catwoman in second season episode #37, "Hot Off the Griddle."

don't think there was a better orchestrator than Nelson Riddle," Chris said. "He knew every instrument and exactly where to write for them and where they sounded best. He never wrote anything that was impossible to play. If somebody had a problem with a piece of music, he would simplify it right then and there. He respected the expertise of the musicians to the point that if he knew he'd written something a guy was stumbling over repeatedly, it obviously represented a technical struggle that wasn't worth it."

BATMAN presented an interesting challenge to the veteran composer. "It was a novel thing to have a comic strip in color on television," said Chris. "My father thought it would be a good idea to catch those 'Socks, Biffs' and 'Pows' and emphasize them with the orchestra. Usually a gliff on the trumpets or something on the woodwinds."

With his busy schedule Riddle wasn't able to score every episode. His old friend from the days of the big bands, Bill Mays, would then come in and do the work for that week, or sometimes composer Warren Barker.

While the actors' residuals have stopped, the music continues to provide income for the Riddle estate. Whether the music lasted two seconds or 80, each episode had an original score, and each time it plays, it pays.

"The score is not a performance as much as copyrightable material," explained Riddle. Each small slice of music has a title. There was a 38-second piece which carried

continued on page 61



Maurice Evans as The Puzzler, a hasty stand-in for the unavailable Frank Gorshin as Riddler in #65.

basket holding our heroes set to fall back to earth when the balloon reaches 20,000 feet.

Fred De Gorter's script actually began as a Riddler vehicle entitled "A Penny For Your Riddles/They're Worth A Lot More!" probably intended as an early second season episode. Frank Gorshin was unavailable, so De Gorter rewrote the script for a new villain, Mr. Conundrum, titled "The Conundrums Are Coming/The Duo Is Slumming," changed to the Puzzler (actually a Superman villain in the comic books). As a result, the Puzzler is merely a lightweight Riddler copycat.

Robin's stuntman Victor Paul remembered filming the fight on the Lear Jet in #65. "The owner is standing there watching us. They're trying to shove me into the engine. The fat henchmen got on the wing and the plane tilted down. It actually leaned way over, and touched the ground. The owner ran out and said, 'What are you doing? This is a two-and-a-half-million-dollar plane and you guys are going to ruin it!'"

BatBits: Watch for Andy Devine's cameo as Santa in a Batclimb in #66.

#67 THE SANDMAN COMETH
#68 THE CATWOMAN
GOETH ★ 1/2

12/28/66, 12/29/66. Story by Ellis St. Joseph.
Teleplay by Ellis St. Joseph and Charles Hoffman.
Directed by George Waggener.

Catwoman and Euro-crook Sandman, disguised as Dr. Somnambula, plot to relieve billionaire noodle queen J. Pauline Spaghetti of some of her wealth. Sandman puts Robin into a trance, pushing a button that brings the needle of a giant button stitching machine down on Batman, tied to a mattress. Michael Rennie as Sandman makes for another weak villain, even with the help of Julie

Michael Rennie as Euro-crook Dr. Somnambula, a.k.a. The Sandman, in #67, "The Sandman Cometh."



wouldn't know you were looking at a slug; it went by too quickly." Those slugs were sixty to seventy percent cheaper than the opticals."

The distinctive voice of the series narrator belongs to executive producer Dozier himself. "After we had been shooting about three weeks on the pilot, we had a lot of footage and the network wanted us to assemble it so they could show it to advertisers," said Dozier. "They were panicked to get a show on the air, and sold. So we immediately knew we had to have something to tie those scenes together so they'd make a little sense. The writers wrote some continuity stuff that would tie these various scenes together.

"Then I started auditioning professional off-screen announcers," continued Dozier. "I think I auditioned about six or seven, and none of them had the right tone. I remembered what I wanted from radio shows like THE SHADOW; a lot of suspense and so on." Finally, FitzSimons told Dozier, "Bill, there's only one person I know with that supercilious, superior quality in his voice, and that's you. Why don't you do it?"

Dozier reluctantly agreed. "We were up against the gun to get this film ready for the network to see, so I said, 'Well, okay. I'll do it for this and then let's get on with it.' I did it for the film we put together, and the network brass came out and ranted. They loved what they saw and asked, 'That voice, we have him tied up?' and I said, 'No, no. He's a big star.' I milked that for about five minutes and finally told them who it was, and I think if they played their cards right they could get him.

"I did all of them from then on," Dozier continued. "I could do them exactly because I was familiar with all of the scripts. I knew the feeling of the particular episode. I would go to the dubbing room and knock off three or four of them in an



COSTUMES

Designer Jan Kemp on setting the comic style.

By Bob Garcia

BATMAN's brightly colored costumes were theatrical in the extreme and exactly what you would expect from a graduate of the prestigious London Royal Academy of Music and Dramatic Art. Jan Kemp bucked the visual conventions of television bringing an outrageous look from the stage that worked brilliantly on television.

Kemp landed the BATMAN assignment at Fox shortly after coming to Hollywood in 1964: "I was working on the first episodes of DANIEL BOONE starring Fess Parker, when they decided to take me off that and put me on BATMAN," said Kemp. "When I received the assignment, I decided to get every copy of the *Batman* comic books that I could lay my hands on and shut myself away in a room with the phone off the hook and just absorb all the information I could about the characters and their behavior patterns...I spent a lot of time

Costumer Jan Kemp, designing outrageously bright and colorful.

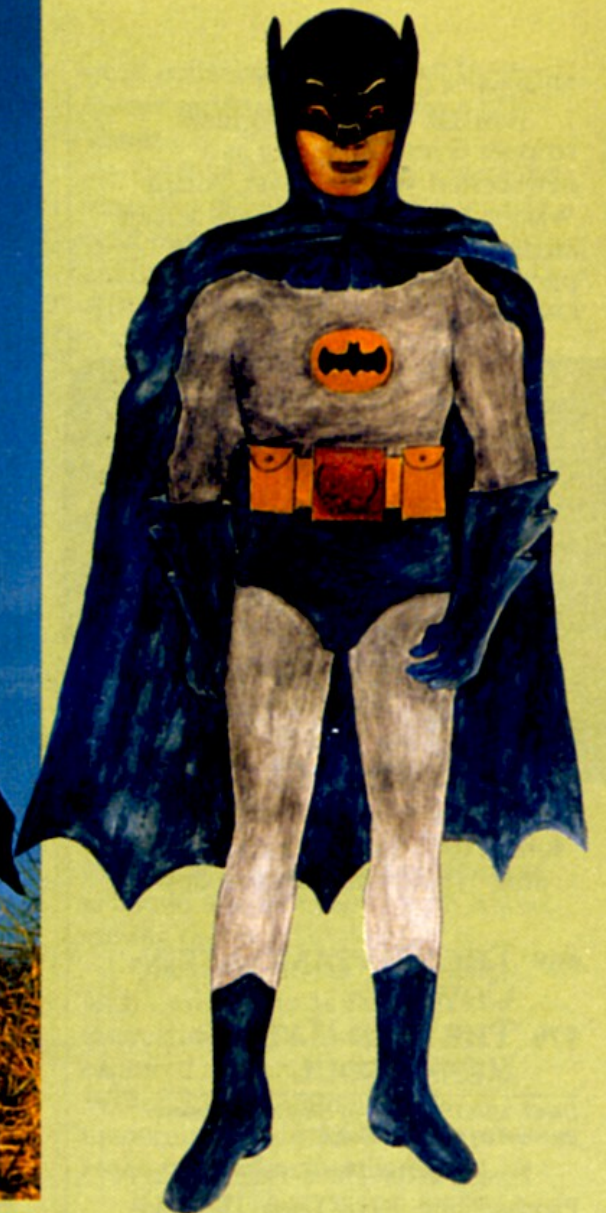


looking at them and in discussions with Charles FitzSimons.

"We decided we should try and get some kind of new color look on the show, which had never been attempted on television before...This project would require a different approach in regard to costumes and I decided to give the actors a vivid combination of colors and styles that had not heretofore been used in films or television, and by so doing translate into real life the garish look of the comic book pages...The idea being that television [as a medium] was stereotyped and that it could only carry certain colors. I claimed and later proved that we could use all sorts of 'ultra-violent' colors and get away with it."

Patricia Barto acted as Kemp's co-designer, fitting all the actresses. "It was physically impossible for me to fit all the men and all the ladies at the same time," said Kemp. "It was difficult to find materials that would look good with the colors we wanted. Practically every piece of fabric had to be dyed to achieve the colors we were striving for, and initially I met with some opposition. However, as Mr. Dozier was fond of remarking, 'You have to overdo it in such a fashion that it becomes straight, and therefore funny!' That was the premise the production departments used and gave the end result such a comedic camp quality that the audience seemed to enjoy."

Kemp and Barto worked with a master tailor and a mistress seamstress along with their assistants at a large facility at Culver City. They had their



Burt Ward as Robin and Adam West as Batman wearing Kemp's costume designs (left and right), heavily influenced by the look of the comic books.

own storage facilities and seamstress rooms in which to create costumes. Only when there was a difficult problem did they have to send anything over to be made by department head Courtney Haslam at Fox's main facility. Because of the color scheme that the show was working with, Fox's main wardrobe was pretty useless.

After the word was handed down that the pilot had been picked up by ABC, Kemp and Barto went to work on the weekly series. The quick startup and the high production values made the job especially difficult. "I worked 16 hours a day at one time," said Kemp. "I could hardly come home. In what little spare time I had, I chased around Los Angeles to the big department stores, manufacturers and all kinds of retail shops and wholesalers' shops looking for particular fabrics."

Not everything was especially fabricated for the show, the Sandman's fur coat and most of Mad Hatter's hats as well as many other costumes were purchased off the rack at local stores. Kemp's search for clothes and materials led him to be dubbed by the crew with the Batman-nickname: "Head Rag-Picker."

"I wanted to stay as near the comic book look as I could," said Kemp. "I had the feeling

that Batman should be an athletic looking character. I tried to use skin-tight material and things that would give an appearance of his athletic quality. I used Helenca for the tights which we dyed to reflect what we wanted in a color scheme.

"We found a company which had a satin-silk fabric which we used as the cape, intended to provide a flowing look. *Ours* was a cape that worked and

which kept more to the comic's original concept."

Kemp collaborated with other departments to make Batman's costume work. "Batman always carried a lot of gadgets in his belt," he said. "I designed that belt with the prop department. They told us what they had to use in the way of weapons and we made our pouches to fit their gadgets. We would change them as the se-

quence required. It was a leather belt with a buckle produced by a metal shop in brass."

Kemp refined the design of Batman's cowl throughout the first few episodes. "We tried figuring out how to make a cowl that would work for Adam West; make him able to work, to hear and to move, without suffering from claustrophobia. Our effects department at Fox came up with a hard plastic combination that was the basis of the cowl. We covered it with the fabric we were using for the costumes. After three or four trials, we found a shape that worked. We made dozens of them.

It was the villains' costumes that were most challenging for Kemp during the first two seasons. Almost every week, he had to make flashy new costume for each flashy new villain. Noted Kemp, "I came up with designs for colors and the set decorators, the effects department, and everybody else would try to coordinate with those colors so everything began to have the same color look about it. Serge Krizman and I worked very closely on coordinating our colors so we could make a really effective piece.

"We had all the designs ready before any of the villains were cast, in most cases," he said. "It was the only way we

Kemp's design sketches for The Penguin (right) and for Egghead (left).



Kemp was a graduate of the London Royal Academy of Dramatic Art and supervised the show's costumes with Patricia Barto, who designed costumes for the actresses, creating a new look for TV.

Newmar's Catwoman.

BatBits: Watch for former stripper Gypsy Rose Lee as a newscaster. William Dyer, Adam West's lighting stand-in got screen credit as a policeman, and often played cops on the show without credit.



The Mad Hatter's radioactive fumes turn Batman's cowl pink in #69, "The Contaminated Cowl."

#69 THE CONTAMINATED COWL

#70 THE MAD HATTER RUNS AFOUL ★

1/4/67, 1/5/67. Written by Charles Hoffman., Directed by Oscar Rudolph.

Posing as the Three-Tailed Pasha of Panchagorum, Jervis Tetch, The Mad Hatter, heists Hattie Hatfield's valuable ruby. The Hatter's radioactive fumes turn Batman's cowl a contaminated pink. The Dynamic duo are locked inside an X-Ray Accelerator Tube and Fluoroscopic Cabinet, facing obliteration.

Charles Hoffman's script makes little use of the Hatter's hat motif. Hoffman based his material on a comic book story, "The Mad Hatter of Gotham City" from *Detective Comics* #230 (4/56), but did little to develop the material.

BatBits: Hoffman, the series story editor, wrote 22 scripts for the series, second only to Stanley Ralph Ross.

#71 THE ZODIAC CRIMES

#72 THE JOKER'S HARD TIMES

#73 THE PENGUIN DECLINES ★★

1/11/67, 1/12/67, 1/18/67. Story by Stephen Kandel, teleplay by Stephen Kandel and Stanford Sherman. Directed by Oscar Rudolph.

Joker and Penguin collaborate in a series of crimes inspired by signs of the Zodiac. The Joker's moll, Venus, turns from her evil ways to assist Batman and Robin, but all three are chained in a shallow pool, about to be eaten by a giant clam. With the Penguin apprehended in Part One, this makes for a pretty

With Venus (Terry Moore), the Joker's moll, about to be eaten by a giant clam in episode #71.



could handle the show actually. If we allowed every actor that came in a choice we would never get anywhere. Most were very amenable, in fact people were clamoring to be on BATMAN. They didn't worry too much about what they were wearing. Each of their costumes was a different challenge to create and make workable for the person who had to wear it. No one objected to the many fittings required."

Kemp pegged designing for actor Victor Buono as King Tut as his biggest challenge in the series. "He was huge. You have no idea," said Kemp. "He wore a size 8 1/2 hat. His chest size was something like 62. His waist was even bigger. We had to use yards and yards of material to make the costumes. The tailor shop was stocked so full of fabrics for this episode that the studio personnel started calling me Omar the Tent Maker. He was a wonderful guy to work with, very affable, very happy."

It has been reported that Frank Gorshin hated his green tights so much that he went out and had a suit tailored for the Riddler. Kemp said the story is ridiculous. "I designed all the Riddler's costumes," said Kemp. "Initially, we wanted to play him totally in tights and then decided later on that we should have a change and put him in a suit."

George Sander's Mr. Freeze, with his metal helmet, caused particular problems for Kemp and the production crew. "Everybody, including George, felt he should be inside a helmet," said Kemp. "The point I made was that you were going to have difficulty with his speech. As a matter of fact, we had to dub most of his dialogue at a later date."

The producers thought the problem could be remedied with microphones inside the helmet. "We did fit the helmet with miniature mikes," said Kemp. "But the problem was

"I used vivid color combinations and styles to translate the garish look of the comics, a new idea for film and TV."

—Designer Jan Kemp—



Jan Kemp's original designs for The Riddler (left) and The Joker, made prior to casting, an attempt to duplicate the look of the comic books.

that we'd still get a resonance on his voice which wasn't quite George Sanders. It was like putting a man inside a bucket. He sounded like he was speaking in an oil drum."

When Otto Preminger took over the role for Mr. Freeze's second appearance, Kemp came up with a permanent solution to the problem. "We took away the helmet and gave him a collar that had little jets to blow the ice-cold air around him," said Kemp. "In actual fact, I think we made a point in the script about this, that he was wearing this device that kept him cool."

In addition to the villains themselves, Kemp designed or selected costumes for each of their henchmen. "I would try to

find some idea and present it to the producers so it would look like the original comic villains," said Kemp. "I would get loads of costumes after they made the decision on the design. Buying at local stores wherever I could, or going out to local marts where they had bolts of clothing on sale, and buying what I wanted. Sometimes dying it or fixing it up to the way I wanted it to look.

"Every project was a new challenge, especially after we began to accumulate more and more villains; each one with their varied assortment of dozens of henchmen, none of whom should look anything like the previous sets of villains and henchmen. Often I could reuse pants or T-shirts or caps or whatever by doing another dye-job on them. And producing them as different villains. By the time we'd done one season we had a huge stock of these henchmen that we kept in our wardrobe department, that we could draw from and remix them or mix and match them as we wanted.

"During the run of the show I must have costumed about 600 principal characters and a countless number of henchmen. Someday I should sit down and count them all, but the

real challenge is in producing costumes of original design without repeating what has gone before. I must have been successful; I received many compliments on the look of the costume."

After BATMAN, Kemp was responsible for the look of MANNIX, HAPPY DAYS, THE INCREDIBLE HULK, QUINCY, THE COLBYS, and DYNASTY among others. He also created the costumes for one of the most impressive looking alien races on television: the Visitors in the mini-series and television show "V". But BATMAN still holds a special place in his heart: "Those days were some of the most enjoyable times in my career," said Kemp, fondly. □



Filming episode #45, "The Clock King's Crazy Crimes," with (l to r) Walter Slezak and Eileen O'Neill as The Clock King and Millie Second, Burt Ward, Adam West, stuntman Huble Kerns and actor Ivan Triesalt.

hour. It was simple for me at least *because* I knew what they were all about."

In November Greenway was told that ABC had decided to make the show two half-hour episodes twice a week. Howie Horowitz, the producer of Warner Bros' 77 SUNSET STRIP, was hired as BATMAN's producer as the pilot was being filmed. Horowitz was in charge of all aspects of the series: the writing, the crew, the coordination with the studio. Horowitz assembled the first 13 scripts/outlines during November and December and sent them off to executive story consultant Semple for analysis. In a series of letters to Dozier and Horowitz from "The Batcave" in Spain, Semple started his notes for writers which was eventually collected as the Bat-bible for the show.

Noted Semple in his correspondence, "I don't want to seem to be trying to direct these damn charades

from 7,000 mile distance, but please please try to get over to Our Star how absolutely essential it is to keep *Most Driving Pace* in dialogue scenes. He and Robin must absolutely *Pounce* on each other's cues. Absolutely no thoughtful musing, and if I or any other writer accidentally put in such dialog stage directions, for batsake knock them out with thick black ink before mimeo!"

The incomparable Victor Buono as King Tut, one of the series' original villains, in a lush Egyptian costume designed by Jan Kemp.



While series filming was underway, ABC tested the pilot at ASI, Audience Surveys, Incorporated, in Hollywood.

"The average pilot would score 68," recalled Harve Bennett. "BATMAN scored a 49. To my knowledge it was the lowest ASI score ever recorded, at least the worst score recorded up to that time. The silence was continuous for five minutes. Everyone was looking for

someone to blame, and there was nobody to blame. Occasionally, Dozier would say, 'Well, the machines broke.'

"We had a meeting afterwards, and maybe my memory has glorified this, but Ed Sherick, the man who created WIDE WORLD OF SPORTS, a genuine television pioneer, the type of guy you associate with George Patton in personality, a volatile, passionate man, suddenly got up and stamped his fist on the table and said 'I don't give a damn what these people say, it's funny!' Or words to that effect. 'I'm just going to take this back to New York and get the

weak collaboration. Howard Hughes' former girlfriend Terry Moore plays Venus.

BatBits: These episodes were the series' first three-parter, simultaneously celebrating the show's one-year anniversary and helping to open ABC's second season.

**"You know I'm violently opposed to police brutality."
—Commissioner Gordon**

**#74 THAT DARN CATWOMAN
#75 SCAT! DARN
CATWOMAN ★★★ 1/2**

1/19/67, 1/25/67. Written by Stanley Ralph Ross. Directed by Oscar Rudolph.

Catwoman's aide, Pussycat, attacks Robin with cataphrenic, turning him to the Feline Fury's side of the law in a plot to buy plans for the Gotham City Mint. Batman tracks Catwoman to her hideout but is bound to a mousetrap with Robin cutting the rope...

One of the series' highlights, with Leslie Gore as Pussycat and interesting twists including a captured and brainwashed Robin. Writer Stanley Ralph Ross's numerous wonderful wordplays alone warrant a close listen.

BatBits: The test reel for the series used Burt Ward in several situations. Recalled Ward, "I did Dick Grayson in the civvies outfit, Robin doing a scene, and, because I'm a blackbelt in karate (they wanted a very athletic type of person), I broke a brick with my hand and broke a board over my head."



Brainwashed by Pussycat (Leslie Gore), Catwoman's aid in "That Darn Catwoman," episode #74.

**#76 PENGUIN IS A
GIRL'S BEST FRIEND
#77 PENGUIN SETS A TREND
#78 PENGUIN'S
DISASTROUS END ★★**

1/26/67, 2/1/67, 2/2/67. Written by Stanford Sherman. Directed by James B. Clark.

Batman and Robin are coerced by Penguin to appear in a movie with Batman forced to do 100 takes of a kissing scene with Marsha, Queen of Diamonds. The Dynamic Duo is tied to a giant catapult and readied to be launched across Gotham City. But Batman remotely commandeers the Batmobile to eject a safety net. Rejoining the production, they are dressed in chain mail armor and about to be pulverized as scrap metal in a high-pressure hydraulic crusher. Another multi-part show that would be improved if condensed.



THE JOKER

Cesar Romero on being Crime's Clown Prince.

By Bob Garcia

"I never thought very much of Batman because I never saw the comic strip," said Cesar Romero, who was called on by producer William Dozier to play the Joker after episodes had been filmed with Frank Gorshin as the Riddler and Burgess Meredith as the Penguin. Dozier screened the first episode for Romero at Fox. "It was just great," said Romero. "I thought 'My God. This is really fun.' When I read the script I said, 'Why sure I'll do this. I'd love to do it.'"

"Why he wanted me for the Joker I will never know," said Romero. "His wife Anne Rutherford said he saw me in something that made him want to cast me. I can't imagine what it was. I'd never done anything like that before."

Duplicating the look of the comics, the Joker as he appeared at the time of the TV show, in July 1965.



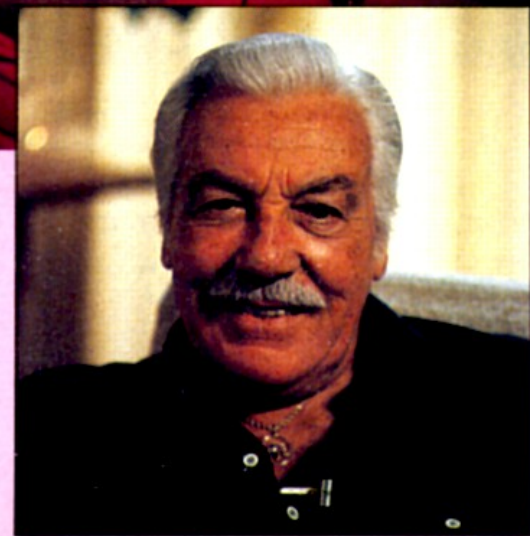
Jan Kemp the costume designer for the show, remembered Romero's first reaction to his costume. "Cesar Romero was always the epitome of the well-dressed gentleman," said Kemp. "At our first meeting, I said to him that I would like to preserve that image in his costume and planned to give him a smartly tailored dress tail suit. He approved. I explained further, 'Of course, it will be a burgundy color with black stripes on the pants. You should have a green shirt and a floppy black silk tie with white face makeup and green hair, not forgetting green socks!' He started to giggle with this insane cackle. The producers were there, and he had us all in stitches with his hysterical laughter. He decided to keep the laugh in the show as his trademark."

Romero loved playing the Joker. "It was a very easy character to go into," said Romero. "I didn't prepare for it in any way at all. Once you get into that costume and get the wig and makeup on, you change completely. It was a ball to whoop it up, laugh and scream. It was a hammy part. You see, I was never a straight leading man in pictures. Far and few between were the pictures where I ended up with the girl. I was always sort of a second banana. When I first started in pictures I played a lot of gangsters."

Romero cited CAPTAIN FROM CASTILLE, in which he played Cortez, as one of his favorite roles. "I've thoroughly enjoyed making a tremendous variety of pictures, said Romero. "The Joker was just another character that came along, but I hope I'm not only



As The Joker, Romero refused to shave off his trademark moustache, makeup by Bruce Hutchinson, costume by Jan Kemp. Inset: On the show's 1986 20th anniversary.



going to be remembered as the Joker."

Like with Meredith, Gorshin and Julie Newmar as Catwoman—the directors stayed out of Romero's way and let him do his stuff. "I didn't get any direction from any of the directors," said Romero. "They let me alone. There was nothing to change."

The producers also stayed out of Romero's way when it came to the makeup and his famous mustache, which he refused to shave off for the show. "I grew my mustache when I was 23-years-old, because I was very much in love with a lady ten years older than I," said Romero. "She wanted me to look older. I've had it ever since. The Joker was just one week's work at the time. I wasn't going to shave it off and told them that. I told them to just pile makeup on it. That was perfectly all right with them."

After an hour of makeup in the morning, Romero was transformed into the Clown Prince of Crime. "I think it was one of the

show's best villains," said Romero. "And from the reaction I get, I think the audience did to. I think they were more attracted to the Joker, Penguin and Catwoman than many of the characters."

But by the third season, even that excitement began to wear thin, for the actor as well as the audiences, mainly because the scripts were weaker. "I think that after 2 1/2 years they didn't know where to go with it," said Romero. "It seems as if they were doing the same thing over and over again. There wasn't enough variety in the stories. I guess, they went about as far as they could go with it."

For Romero the role was just another acting job. "You're an actor and you go out and act," he said. "I like to keep busy. But is there anything of the Joker in me? I don't think so. That was just a character to play." □

boys behind it.”

Sherick remembered: “I had a dinner date, and I was going to join Doug Cramer and Bill Self later. When I got over to the restaurant, their faces were a mile long. It was the worst test in ASI history. The audience had hated the show so much that if they could have pushed the dials below zero they would have done it.”

As a result of the first ASI, ABC had FitzSimons go back to the studio and dub in a laugh-track. FitzSimons thought it was ridiculous. “I knew it would come up with exactly the same result,” said Fitzsimons. “And it did. Now the network was ready to commit suicide. Then they had me go back to the dubbing room and dub in a ludicrous narration which said, ‘What you’re about to see is a comedy. Be prepared to hiss the villains and cheer the heroes.’ Which was real shit. Their contention was [the audience] didn’t know it was funny.” It was tested three times, and each time had the same result. Eventually, Ed Sherick just went back to New York and sold the show.

BATMAN was an overnight sensation and *Time* magazine in a February, 1966 issue described the campaign that made it so: “BATMAN would have attracted nobody but preschoolers were it not for ABC’s ingenious promotion efforts. Skywriters emblazoned BATMAN IS COMING in the heavens above the Rose Bowl game. Every hour on the hour, television announcements bleated the imminent arrival of the Caped Crusader. Hordes of people who recalled Bob Kane’s comic book creation as well as the 1943 movie...pushed their toddlers out of the way to get a good look at the TV set.”

Noted Sherrick, who hired Grey Advertising to mount the campaign, “There was a terrific hunger for it. It was an instantaneous hit. It didn’t last forever, but it burned bright.”

When it was obvious the show was a success, Dozier flew Lorenzo Semple out to Hollywood, gave him an office which he never used, and had

Robin stuntman Victor Paul recalled shooting the huge trash chutes in #77. Said Paul, “This magnetic crane picks up Batman and Robin [in armor] and takes them over this giant trough and drops them in, and [they] go through a giant funnel into a trash bin. We’re up about 20 feet, when the director tells them to let us go. I said, ‘Let us go, bull. You can’t let us go in the funnel with all this junk and metal? You can’t do that.’ He said, ‘Gee, you’re stuntmen.’ And I said, ‘Yeah, but we’re not idiots.’” Ultimately, dummies were sent through the funnel.

BatBits: Carolyn Jones returned as Marsha. Several shots of the Batman set and crew can be found sprinkled throughout #76.

“Only the Riddler and his ilk would have such a flagrant disregard for private property. This door will have to be repaired.”

—Batman to Robin

#79 BATMAN’S ANNIVERSARY
#80 A RIDDLING CONTROVERSY ★1/2

2/8/67, 2/9/67. Written by William P. D’Angelo. Directed by James B. Clark.

Riddler robs Batman’s charity dinner and the Gotham City Bank to



Sinking in quicksand in #79 atop a giant cake, thinking they were posing for marshmallow figures.

raise funds to purchase a destructive De-Molecularizer. Batman and Robin, thinking they are posing for life-size marshmallow figures of themselves, discover they are sinking into quicksand atop a giant cake, a classic comics riff. John Astin takes over the Riddler role, but is not as nutty and over the edge as the Prince of Puzzlers demands (or at least as Frank Gorshin has accustomed us to).

“The reason John Astin played the Riddler,” recalled Gorshin, “was because I had a night club commitment which I couldn’t cancel. They wouldn’t let me out and the studio wanted to do that episode at that time. So, instead of waiting for me to be available, they figured I wasn’t indispensable; they put my clothes on somebody else. I was really offended that they did. Of course, I understood the logistics and everything. There was nothing they could do. They had a schedule and so forth.”

BatBits: During 1966, Thursday installments of the series were rated the fifth most popular TV show while Wednesday segments were tenth. BONANZA was the series at #1.



Carolyn Jones as Marsha Queen of Diamonds gets direction from the Penguin in episode #76.

“Robin, warm up the Bat-spot analyzer while I take a sample of this affected cloth.”

—Batman

#81 THE JOKER’S LAST LAUGH

#82 THE JOKER’S EPITAPH ★★1/2

2/15/67, 2/16/67. Story by Peter Rabe, teleplay by Lorenzo Semple, Jr. Directed by Oscar Rudolph.

On the trail of phony phunds, Batman discovers that the chief teller at Gotham National Bank is a Joker-controlled robot raising funds for the Joker’s Penthouse Publisher comic book company. Robin is captured and about to be pressed flat into a comic book.

Batbits: Oscar Rudolph directed 36 episodes, and 30 of the final 52, the most of any of the 19 directors credited on the series. Producer Charles FitzSimons recalled that Rudolph directed the entire Ann Sothorn series, PRIVATE SECRETARY. “He was very proficient, very responsible and was a very good friend of mine.”

“The way we get into these scrapes and get out of them, it’s almost as though someone was dreaming up these situations; guiding our destiny.”

—Robin to Batman

#83 CATWOMAN GOES TO COLLEGE

#84 BATMAN DISPLAYS HIS KNOWLEDGE ★★

2/22/67, 2/23/67. Written by Stanley Ralph Ross. Directed by Robert Sparr.

Catwoman steals a life-size statue of Batman to design a Bat-costume and robs a supermarket. The real Batman is arrested, but escapes with Alfred’s help. Catwoman then lures the Dynamic Duo to the top of a building where they are dumped into a giant coffee cup. A huge percolator filled with sulfuric acid is about to pour liquid death over our subdued heroes. Another fantastic deathtrap from the mind of Stanley

Catwoman directs a giant coffee percolator to drip sulfuric acid in gameshow hijinks in #83.



Ralph Ross, sandwiched between more modest material.

Noted makeup man Lee Harman about Batman and Robin’s costumes, “Those tights were so tight that they’d get sweaty. You’d have to use a hairdryer to keep them dry so that wouldn’t show through.” Added supervisor Bruce Hutchinson, “When they cut the scene and went onto something else, the cowl, the cape and the belt would come off; it got too hot. Every take. The cowl would just lift off. Adam perspired a lot. Burt’s mask would come off and he had to have his hair combed over the mask every time.” A segment with Batman in prison (second half of #83) shows exactly how Batman’s cape and cowl were removed.

Batbits: Watch for Art Linkletter in a Batclimb cameo in #83.

#85 A PIECE OF THE ACTION

#86 BATMAN’S SATISFACTION ★★1/2

3/1/67, 3/2/67. Written by Charles Hoffman. Directed by Oscar Rudolph.

Batman and Robin team up with the Green Hornet and Kato to stamp out counterfeiting at the Pink Chip Stamps Factory. Batman and Robin



Robin is about to be pressed flat into a comic book at the Joker’s publishing company in #81.

end up stuck to a glue table, while the Hornet and Kato are fed into a machine, about to be pressed into stamps. With four major heroes, several crooks and a handful of secondary characters to write for, little room was left for a strong plot and character development.

BATMAN and THE GREEN HORNET were filmed on the same Culver City lot, and shared the same network and producer. THE GREEN HORNET did poorly during its single season, often ranking in the bottom 20 of the Nielsen ratings. “It may be because we turned Batman into a camp character,” observed Bill Dozier in 1967, “that people refuse to buy Green Hornet, or anyone else in a mask, who isn’t treated in the same way.”

Robin stuntman Victor Paul remembered filming the climactic fight between the two Dynamic Duos. “We had quite an incident, because Batman and Robin didn’t want to lose the fight. Bruce Lee didn’t want to lose the fight [either]. They had a big to-do about that. Bruce Lee said, ‘Nobody beats me.’ Finally, we had to get the producer to come down and straighten out the whole deal. We just sat there and waited. He said, ‘Look, it’s a Mexican standoff. Nobody wins. You have this big fight. At the end of



Teaming up with **THE GREEN HORNET** to boost its ratings in #85, "A Piece of the Action."

it, you just stop it and stare at each other; that's the end of the fight.' So that's how we did it.

"I talked to Bruce Lee," added Paul. "'Bruce, whatever you do, don't nail me because I'll come back with a chair on you.' He was fast; if he hit you, he'd knock your head off and he was used to making contact. I said, 'Don't make any contact with me because that's not right.'"

Batbits: Watch for Edward G. Robinson's batclimb cameo in #86

"If the Caped Crumb is here, the cowed creep can't be far behind."

—King Tut

#87 KING TUT'S COUP

#88 BATMAN'S WATERLOO

★★

3/8/67, 3/9/67. Story by Leo and Pauline Townsend. Teleplay by Stanley Ralph Ross. Directed by James B. Clark.

Tut and his Tutlings cop a sarcophagus from the Gotham City museum and plot to kidnap Lisa Carson (Lee Meriwether), dressed as Cleopatra for the upcoming Egyptian Costume Ball. Batman is sealed in the royal sarcophagus and dropped in to a large vat of Water. Robin's fate: to be boiled in oil. Includes a Tut origin segment at the beginning of #87. Highlight: Carson inviting Bruce Wayne into her hotel room for milk and cookies, one of the few times Wayne kisses anyone on the show.

Heavyweight Victor Buono was in his late 20's. "I was about 300 pounds at that point, also," observed scripter Stanley Ralph Ross. "So we looked like Tweedledum and Tweedledee. I was about 30. We palled around together. I really liked Victor. He could make me laugh by saying hello. The guy was a genius. He wrote poetry and he did an album called *Heavy*." Buono died January 2, 1983.

BatBits: For the first time in the

Bruce Wayne has cookies and milk with Lee Meriwether as socialite Lisa Carson in episode #88.



LORENZO SEMPLE, GURU OF CAMP

The first season story editor who set up the show's straight-is-funny style.

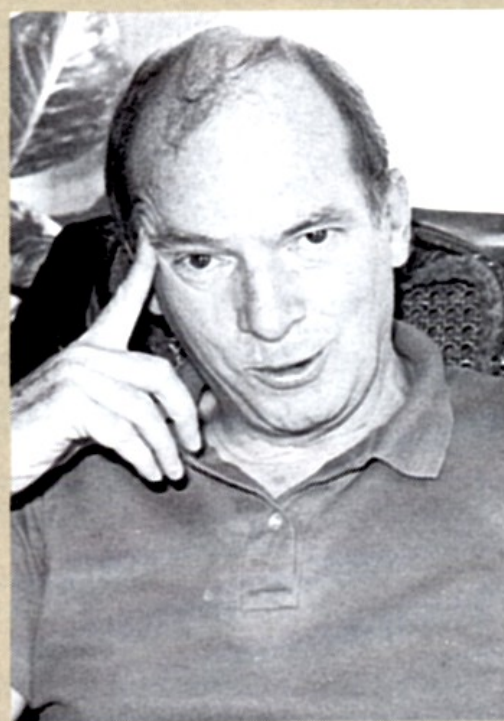
By Bob Garcia

Lorenzo Semple, Jr. was so successful in camping up Batman, the producers felt he would be the best one to maintain creative control on future scripts. In 1965, he was given the job of executive script consultant, corresponding with the producers while living in Spain. His letters critiquing scripts were compiled along with his notes on the show (affectionately referred to as Bat-Poop) into an informal writer's bible for the show. There are no surviving copies of the bible, but Semple's letters spell out his wisdom on Bat-writing.

Most of the comments that follow are from Semple's critique of Max Hodge's first draft of episodes #7 and #8, "Instant Freeze" and "Bats Like Cheese."

"Bruce Wayne does NOT call Gordon, 'Sir'!" wrote Semple. "Batman's whole attitude toward Mr. Freeze strikes a wrong note. If Mr. F's predicament is the result of Batman pouring a beaker of Secret Sludge over him, wouldn't Batman feel some responsibility and sympathy? 'The poor devil. His mind twisted by that perpetual cold. We must catch him for his own sake, as well as Gotham City's, (or words to that effect.)" The episode included Semple's suggested dialogue almost verbatim, and instituted Batman's tendency to pity his criminal foes.

Wrote Semple of the Boy Wonder, "I do not think that Robin calls Batman 'Sir' either! It's utterly wrong for Robin to



Semple, camp's architect, who went on to write big-budget films like Steve McQueen's *PAPILLON*.

be the straight man feeding Batman hambone questions. That's what O'Hara is for. Even Gordon's better than Robin at this chore. My assumption: Batman and Robin are fully briefed on all their past adventures. Robin cues Batman by statements in brisk indicative mood, not queries....They trigger each other, set each other off."

Semple drew a distinction between the Batman of the comics and his TV incarnation. "I realize increasingly the gulf between comic-book Batman stories and our own. We see Batman just sitting in front of his TV set, moping around [in this script]. I realize this is very common pattern in original comic-books. I submit that it's quite unacceptable for our tight-woven dramas. If a scene does not end with the words, 'Let's go!', then that must at least be implied. Indeed, were I [pro-

ducer] Howie [Horowitz], I would make a rubber stamp with that pithy and unbeatable phrase to stamp at end of scenes where it's lacking in drafts!"

One dictum Semple stressed that was largely ignored by the producers was the need for budgeting restraint. "I am voice in Spanish wilderness, constantly crying out for simplicity and economy of effect! I have been beating my brains out trying to contrive scripts that are really quite modest in production, using fairly simple props and intercuts to give illusion of much more action than there actually is, and I think others should do same. There is also a bonus in this: quite aside from saving dough, the extra brainwork required in forcing a Bat-story into a formal and limited frame will (I submit) always make it a better Bat-Script."

Semple railed against the use of contrivance and coincidence. "In Hodge's first draft, Batman merely stumbles upon Mr. Freeze's first heist at the Diamond Exchange. I know we count a lot on amusing and insane coincidence in Batwriting (I do!), but I'm not sure this qualifies," wrote Semple. "I mean Batman racing to see the parade, stumbling into the diamond heist. Either Freeze wants Batman there, or else he wants him not there. If former, something much more startling should happen to set Batman going."

Semple sought to play for comedy rather than drama, referring to the Mr. Freeze script. "This thawing-out nonsense is pretty good, but should it take



George Sanders as Mr. Freeze in episode #7, "Instant Freeze." Semple's notes on the episode's script show his defining influence in shaping the series, though copies of his writer's bible, "Batpoop," no longer exist.

place in a deathly still room, down in the cellar of City Hall? I think not. Seems to me, the scene would be (like, say) the Super-Hyperbaric Thermal Chamber at Gotham City General Hospital. Could have wonderful parody of doctor shows, as fight made for Batman's life. That is kind of thing which is fast, shootable, funny, and I think should be exploited wherever it comes up."

Semple sought to keep Batman heroic and ingenious. "In principle, I really don't like an ending where salvation comes because Robin and Cops have simply followed Batman, dredge him from soup when the the broth looks blackest," he wrote. "This would only be acceptable if it resulted because Batman managed to broadcast some tricky clue to his whereabouts, right under the villain's nose. Which Robin would interpret to Cops."

It was Semple who suggested the means to foil Mr. Freeze, which led to the show's penchant for far-out Bat-devices. "There is another much simpler and more Batmanesque ending available. To wit: With his full knowledge of how Mr. Freeze

“We must appeal on two levels, to kids and grown-ups. On a sophisticated level the appeal comes from inherent juvenility.”

—Writer Lorenzo Semple—

works, isn't it certain that Batman would have equipped himself with some clever counter-gadget? Super-Thermal Underwear? A micro-miniature heating system built into his cape? Thus he would only be pretending to be frozen (for whatever reason), [and] would suddenly pounce for the climax."

Semple's concept of "camp" advised the producers to play it deadly straight. "I wrote most dangerous line in Bat-Poop when I reminded writers that we must appeal on two levels: to kids and grown-ups too," wrote Semple. "I see now, appeal on sophisticated level must come from inherent juvenility of story-line."

Semple was a driving force in the early months of BATMAN's production. After seeing the actors in the roles, he wrote specific Author's Notes

for them on their characters. He wrote his own scripts for the show at the same time he acted as executive script consultant, and when he came out to California worked with Dozier and Horowitz on the show. He even looked over various treatments of THE GREEN HORNET series for Dozier.

Semple tired of the show after the first season and left, writing only a few more episodes, instead concentrating on film projects like PAPPILLION, and NEVER SAY, NEVER AGAIN.

Using short, crisp dialogue, having villains always anticipating Batman's interference in their nefarious plans, avoiding comic book pacing, always having the villains foiled by some outrageous foresight on Batman's part, and most of all playing it, straight, straight, straight, was Semple's formula for success. When writers deviated from Semple's plan, the shows fell flat. □

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him write a Bat-Bible for the show. For the entire first season, Semple continued what he had started in Spain, and sat in on all story conferences, marked up scripts, and oversaw his wacky creation. Bill D'Angelo put it bluntly, "Without Lorenzo I don't think there could have been a BATMAN. He just had the knack. His scripts were absolutely brilliant."

The first episodes were shot at three locations: Fox's Western Avenue Studio, Fox's Century City Studios, and the Culver City Studios, which had been Desilu Studios at one time, and before that Dozier's old stomping grounds, RKO. Fox had rented the latter because they had run out of space on their own lot.

Sometime in that first season, Ivan Martin had to pack up the Batcave, Stately Wayne Manor and Commissioner Gordon's office, and move it *all* to the Culver City location, because Fox needed the space on their own lot for other productions. His crew cut up the set, placed it on 60-foot lowbed trucks, that were only two feet off the ground, and drove seven miles to the new location and reassembled it.

BATMAN was an extravagant show. The writers came up with giant props, massive explosions, complicated death traps, and incredible sets. "The

Art Carney as the Archer, one of the series' original villains by prolific writer Stanley Ralph Ross.



series, Commissioner Gordon discusses his daughter Barbara Gordon with Batman (#88), a precursor to her debut third season as Batgirl.

"I never touch spirits. Have you some milk?"

—Batman to Black Widow

#89 BLACK WIDOW STRIKES AGAIN

#90 CAUGHT IN THE SPIDER'S DEN ★1/2

3/15/67, 3/16/67. Written by Robert Mintz. Directed by Oscar Rudolph.

After Black Widow robs the American National, Beneficial, Commercial, Diversified, Empire and Federal State Banks, Batman concludes she is robbing in alphabetical order. The Gotham Guardians are caught in a giant web as two huge black widow spiders crawl towards them. As with Shame or Sandman, Black Widow does not rank among the classic Batman villains. Tallulah Bankhead's Popeye-esque mumbling in the role is all but inaudible.



Dialogue coach Milton Stark goes over Batman's lines with Adam West during filming of #89.

"She was a riot," said hairstylist Kathryn Blondell about Bankhead. "In the morning we spent two-and-a-half hours getting her ready and never stopped laughing the entire time. Wonderful stories, [a] funny person; charming and quite a character. She was the first person [who made me] realize that an actor is an actor no matter how old. This woman would be hunched over and kind of look like a little old lady sitting on the side of the set, but when they said 'action,' she straightened up and she was sensational."

BatBits: Watch for George Raft's cameo in #89. Batman sings in #90. In real life, Adam West cut a single, "Miranda," for 20th Century-Fox Records. Additionally, in 1966, The Marketts' version of the series' theme charted at #17 in Billboard's top 60, while an arrangement by Neal Hefti and his Orchestra made it to #35.

#91 POP GOES THE JOKER

#92 FLOP GOES THE JOKER ★★★ 1/2

3/22/67, 3/23/67. Written by Stanford Sherman. Directed by George Waggner.

Joker joins the world of pop art when he disfigures paintings in a gallery with twin guns of spray paint, leading to a plot to steal the Renaissance art collections of



Robin astride the Joker's deadly mobile of palette knives, about to be sacrificed to pop art in #91.

imprisoned millionaires, including Bruce Wayne. Robin attempts a rescue but ends up in a giant rotating mobile of deadly palette knives that will slice apart the Boy Wonder-bread.

A fantastic pair of episodes that shows the staff's creativity at colorful lighting and design at its best. Some knowledge of art history will enhance an enjoyment and understanding of some of the less-obvious gags such as Jackson Potluck and Vincent Van Gauche. What knocks a piece off the ear of these episodes is perky overacting by Diana Ivarson as Baby Jane Towser, whose art contest helps launch the winning Joker on a new career as art instructor to the millionaires.

BatBits: Dialog coach Milton Stark played several small roles in the series including the second browser in #92, as well as the second zoologist (#72), Mr. Tamber (#76) and Irving Bracken (#89).

"I'll call Batman on the red phone, you get Mr. Wayne on the other."
—Commissioner Gordon to Chief O'Hara

#93 ICE SPY

#94 THE DUO DEFY ★★

3/29/67, 3/30/67. Written by Charles Hoffman. Directed by Oscar Rudolph.

Mr. Freeze kidnaps Professor Isaacson hoping to obtain an instant ice formula. Meanwhile, Batman discovers the connection between Freeze and ice-skating star Glacia Glaze (Leslie Parrish). The Dynamic Duo get shoved into a Sub-Zero Temperature Vaporizing Cabinet, shortly to become part of the Bruce Wayne Ice Arena.

Though the story is up to bat-par, Eli Wallach as Freeze (continuing the character's German accent) doesn't match George Sanders' substantially cooler characterization (#7/8). Wallach was influenced by (or directed to emulate) Otto Preminger's previous silliness (#53/54).

BatBits: The series' final

Eli Wallach as Mr. Freeze, at the periscope controls beneath the Bruce Wayne Ice Arena in #93.



Batclimb featured Carpet King, a cameo earned supposedly for selling producer Bill Dozier some Persian rugs. These sequences usually were written on a short deadline. "I would have to come up with stuff that ran 22 seconds or so," recalled scripter Stanley Ralph Ross. "They would call me up and say, 'Stanley, we've got so-and-so coming in tomorrow.' Sometimes I wrote it on the set. More often than not, I had a day. That was all decided by [producer] Bill Dozier and Howie Horwitz and it was all personal friends. People were waiting in line to do it. Everyone wanted to be on the show."

THIRD SEASON

"It's Alfred's emergency belt buckle Batcall signal. He's in trouble."
—Batman

#95 ENTER BATGIRL, EXIT PENGUIN ★★★

9/14/67. Written by Stanford Sherman. Directed by Oscar Rudolph.

Commissioner Gordon discovers that his daughter, Barbara, has been kidnapped by that well-known entrepreneur, Penguin. The cagey bird shows Barbara a wedding dress he selected and describes his plans to marry her. As the Commissioner's son-in-law, Penguin would become immune from prosecution. Barbara



Stopping Barbara Gordon's marriage ceremony to Penguin in third season opener, episode #95.

consents to marriage only after Penguin threatens to kill her father. Barbara secretly changes to Batgirl and is joined by the Dynamic Duo. With only half of the previous timeslot available, editing is crisper on most one episode third season shows, including this one.

Noted Yvonne Craig, who played Batgirl, about modifications to her costumes, "They cut the eyeholes bigger in all the masks, because any time Adam took a step forward, it was an act of faith, you know; he absolutely couldn't see in his cowl."

BatBits: In this episode, Barbara Gordon has recently returned from four years of college and Dick Grayson has just passed his driver's license exam, allowing him to drive the Batmobile at last.

#96 RING AROUND THE RIDDLER ★ 1/2

9/21/67. Written by Charles Hoffman. Directed by Sam Strangis.

Riddler attempts to take control of prize fighting in Gotham, posing as boxing champion Mushy Nebuchadnezzar, calling on Siren

show was never [financially] feasible," said Semple.

"Every show came in \$50,000 over, on the first pass, and we had to pare it down," said Strangis. "Because that was a lot of money, almost fifty percent over the total budget, because those guys would write big, and we never curtailed them. We said go out and write, and then it was up to me to try and pare it down and still give them what they wanted. We had to find all these trick ways of doing it."

Some of the expense involved the stars. West was chronically late to the set. "Adam West was a congenital bad boy, insufferable, incorrigible, but lovable," said associate producer Bill D'Angelo. "He would walk on the stage an hour late with a big smile on his face and you'd want to smack him, but all you could do was laugh with him. Ultimately, what I started doing was docking his salary. He really didn't believe we were going to keep the money, and I said, 'I warned you, Adam. We can't stand around waiting for you to show up in the morning. To teach you a lesson we're going to take your money away from you.' And we did. We took it away, and the Guild permitted us to do so. You couldn't yell at him because there was nothing malicious about him. He was wonderful, a great guy."

After a while, West and Ward had a feud about who was going to come out of their trailers and the set first. Eventually, it got so bad that the two had their trailers placed side by side with the doors facing each other. Bill D'Angelo or an assistant director had to walk in between them and call the stars to the set together. They would open the doors and wait until the other was coming out before they would go to work.

The feud progressively worsened. Reputedly, one day Ward had come late to makeup and had gotten into an argument with West who finally said, "The name of the show is BATMAN. You're my Tonto." Too much fame, too fast has been recounted as the cause of these flareups, but they never allowed



Rehearsing the discotheque scene for the pilot episode "Hi Diddle Riddle," director Bob Butler coaches Jill St. John and Adam West. Also shown, lighting gaffer Bill Neff (foreground) and unit production manager Sam Strangis (background). The set for the Batcave was just behind the set facade and drapes.

the problem between them to interfere with their characters. Ward's ebullient Robin always deferred to his mentor, following him into and out of scenes.

"We never let anything interfere with Batman and Robin," said West. "When we were on screen together, we were a team. It worked. That's all that matters."

West, however, still caused some headaches for the producers. "He never learned a line," said D'Angelo. "We had to get him a Teleprompter. Which was hysterical. Because we had guys like Burgess Meredith come in who knew every word. And Tallulah Bankhead in her dying days, knew every word. What the fuck does he need a Teleprompter for? But he needed it, and if you look closely at any of the episodes, you'll look at his closeups and you'll see him under that cowl reading left, right. Because he couldn't learn how to read either. There's a knack to learning how to read without moving your eyes."

When this was mentioned to West, he said, "We used it pri-

marily in the Batcave. I couldn't memorize all that pseudo-scientific nonsense. I told them to get me a Teleprompter so I could read it, and it would save them time and money. They finally did, and I was right. It worked."

Don Weis directed two episodes of BATMAN, one with Julie Newmar ("Hot Off The Griddle" & "The Cat and The Fiddle") and another with Cesar

Romero ("The Joker Is Wild" & "Batman is Riled"). "I remember Adam West was a pain in the ass," said Weiss. "He once had a quote in *TV Guide* for which I never forgave him. He said an orangutan could direct BATMAN. He was pretty pompous. Burt Ward wasn't an actor. He was kind of sweet because he didn't know anything, and he was very receptive to direction. Neil Hamilton was

marvelous, he was a real pro. Cesar was a doll, a charming man and a good actor. I loved him. All the professional actors were very good."

While Semple was the guiding force behind the first season, writing the Batbible, ten half-hour episodes and the feature film, he gradually faded out of the picture due to other commitments, writing only six more half-hour episodes in the last two seasons.

Stanley Ralph Ross was the series' most prolific writer, with a total of 27 episodes to his credit. Ross was first approached by Howie Horowitz at a recording session of Christine Nelson's comedy album, *Did You Come To Play Cards or To Talk?* Ross had written the album, and Horowitz liked what he heard. Horowitz gave the young writer his business card, and told him to give him a call because he had a new television show.

Since BATMAN was Ross's first stint at scriptwriting, they teamed him with veteran writer, Lee Orgel, and assigned them the first Catwoman episode

Cinematographer Howard Schwartz does a hand-held take of Victor Buono as King Tut for his mine car escape in #117, "I'll Be a Mummy's Uncle."





COMIC BOOK MAKEUP

Bruce Hutchinson managed with simple techniques.

By Bob Garcia

In 1965, Bruce Hutchinson had just finished his apprenticeship at 20th Century Fox's makeup department. His boss, Ben Nye (*THE FLY*), was looking for someone to replace his son on *BATMAN* after Ben Nye, Jr. finished the pilot. He chose Hutchinson to take on the task of creating the comic book look-alikes week after week, throwing the new boy headfirst into one of the most ambitious makeup shows on the air.

"I learned an awful lot those two years," said Hutchinson. "In fact, I had the best time I ever had in the business working on that show. Some of the most incredible people came through then. I met more people in two years than I have in the thirty years since. It was just a great experience."

The amount of work was staggering. There were at least ten contractually obligated speaking parts for each episode that had to be prepared: the two principal stars, their alter-egos, Commissioner Gordon ("He



Hutchinson (right) with Adam West, between takes, during filming in 1966.

didn't like makeup. He didn't like to be futzed with. We just powdered him down."), Chief O'Hara, Alfred, Aunt Harriet, the victims of crime, the villain's three or four henchmen, and of course the villain, who would usually be the most difficult.

"The scripts would hit our department first," said Hutchinson. "Ben Nye would go to the production meetings at 20th Century-Fox and he knew up front what kind of character it was supposed to be. If anything was unusual, he would get in touch with me, and tell me, 'Come up here and we'll get together and work it out.' If the character could be done without appliance work, then I would devise the character down at Culver."

Designs were presented to the producers, with William Dozier providing the final approval. "We never got into the major sophisticated prosthetics and creative work they're doing today," said Hutchinson. "The

stuff we did was pretty elementary, compared to what's being done now. But we were on a TV budget, and didn't have the kind of money to create all this stuff on a broad scale. So we made do. We created characters that were funny. It wasn't as realistic, it was comic booky, so you could get away from the realism of it."

Prosthetics were fabricated at Fox's main laboratory at Century City, under the direct supervision of Ben Nye, where all the makeup used by the department was made. The lab at Fox would send down the appliances and makeup as Hutchinson needed them.

The hectic shooting schedule was tougher on Hutchinson and his assistant than on most. Like all television makeup crews, they had to be on call every minute of the 15-16 hours shoots. While he had several assistants in the first season, there was only Lee Harmon to help him in the second and third. "We were [on stage all the

time]," said Hutchinson. "We'd spell each other every once and awhile."

At times, Hutchinson would get thrown a curve on top of his already hectic schedule. When Frank Gorshin couldn't appear in a Riddler episode, Maurice Evans stepped in as the Puzzler. With only a few hours of preparation, Hutchinson had to improvise a look and settled on "a '20s makeup, a Rudolph Valentino look."

The popularity of the series made guest stars eager to do the show. Going against the usual actor's vanity which makes them loathe being buried under elaborate makeups, they usually revelled in the affair. "They were all so eager to do the show, we could put anything on them and they loved it," said Hutchinson.

His Culver City makeup department consisted of one room that was constructed on Stage 15. Harmon, Hutchinson and hairdresser Cathy Blondell worked there, and most of the actors were made up there. Hutchinson remembered that he worked on West in the star's personal bungalow on the lot.

The crew would go out on location once a week. "We had a little room in what's called a 'honey wagon,' which was a 40-foot semi-trailer of dressing rooms," said Hutchinson. "It was harder to work in that." Only one of them would work inside with the hairdresser and the other would work outside, where lights and a mirror were rigged on the side of the trailer. Hutchinson would set up a card table and work on actors there. He liked it outside. "It was easier," he said. "Daylight lighting

Working wonders with straight makeup, Hutchinson turns Julie Newmar into Miss Klutze for #63.





Touching up Otto Preminger as Mr. Freeze in episode #53, "Green Ice."

is easier to work in than artificial lighting. You'd get a truer color. You'd get a truer look."

Makeup for the principal stars was pretty easy, especially Adam West. "Adam had a real strong face, but he did not have a natural cleft," said Hutchinson. "We added a little cleft, by darkening part of the skin, and I also hollowed out his cheeks to give him a little cheekbone." The hairdresser had to dye his hair to make it match the comic book hero's because his own was too light.

Burt Ward needed minimal face makeup because he was so young, but he was obsessive about his hair. "Burt was very particular about that," said Hutchinson. "He had his own person cut his hair. We became responsible for making it work."

Hutchinson assigned Ward's and stunt double Victor Paul's makeup to Harmon, who also did Yvonne Craig when she came on as Batgirl. Craig brought her own makeup. "It was something called Indio color, a very strange color, very difficult to apply," she said. "It is what Sophia Loren has used

for years and years. Your skin shines through it. It almost looks alabaster. You look like you don't have makeup on. Lee Harmon said 'I'm not putting this stuff on your face, it looks like duck shit.'"

Affirmed Hutchinson, "It did, I have to agree with him. We went round and round on it, but Yvonne was cool. We ended up compromising. She used it. As long as it was photographable, I didn't care. Eventually, Lee and I both did her."

Week after week, Nye and Hutchinson were required to develop new makeups for the guest villains. Hutchinson had to work out the details once the look was decided upon. In some cases that required several changes, such as those that had to be done for Cesar Romero's Joker, especially trying to get his wig to photograph green. "Those wigs were custom-made," said Hutchinson. "The hair was dyed before the wig was ever made. In person, it looked like an emerald green, but the way it photographed was much lighter, you couldn't get a green cast to it."

("The Cat's Meow" & "The Bats Kow Tow"). Ross was told to write a straight plot done deadly serious. He did, and it was such a successful script, that Orgel bowed out, and Ross soloed for the rest of his tenure.

Ross remembered that while Bill Dozier saw every script, his comments were usually minor. "He was a great noninterventionist," said Ross. "I once handed him a script and asked him if he wanted a second draft. 'Naw,' he said, 'I already did it for you.' 'You did it for me?' I cried. 'Yes, there were only a few typos and I fixed them. I'll pay you for a second draft.' That's the type of guy Dozier was."

When the show was renewed for a second season, Dozier had the idea he should renegotiate his contract as narrator. "Bill called me, as it was in my area of responsibilities," said D'Angelo, "and suggested that the narrator should have a raise. Howie [Horowitz] and I consulted and we decided that the narrator had only done thirteen episodes. Why should he have a raise? So we gave him our recommendation, 'No.'" Laughing, D'Angelo concluded, "But somehow Bill prevailed."

While the heroes were very popular, so were the guest villains. The show was able to draw from a wide range of film stars. "It was easy to get the special guest villains and special guest villainesses, which is what we called them," said Dozier. "They all recognized that it was a very different thing for them to do. It was a show that was very popular and they would have a big audience, and no actor can turn that down."

"Otto Preminger hadn't worked as an actor since WATCH ON THE RHINE in New York," continued Dozier. "He called me one day from New York and said, 'Bill! I must do BATMAN. I can't go home. My kids won't let me come home if I don't.' So I said, 'Otto, you come on out and we'll do one.' So he did. [I] paid him \$2500, the same as everybody else, and that was that."

"Getting these special villains and villainesses was great fun, and watching them do the show was fun," said Dozier.



Joan Collins as Siren teams up with Frank Gorshin as the Riddler in "Ring Around the Riddle," #96.

(Joan Collins) for assistance. Batgirl comes to the rescue but is tossed in a steam room. Gorshin's enjoyably goofball Riddler returns after John Astin's low-key portrayal (#79/80), but too much stuff is jammed into a tiny timeslot.

"[Boxer] Jerry Quarry was in his bathrobe," recalled Yvonne Craig, of an event between takes. "I asked him if he was a heavyweight, because I hadn't seen him box. He said, 'Yes,' and I said, 'You don't look big enough.' He said, 'When I take off my bathrobe I look bigger.' I walked away and decided not to pursue it."

BatBits: The Riddler's real name, Edward Nigma, was never used in the TV series.

#97 THE WAIL OF THE SIREN ★★★

9/28/67. Written by Stanley Ralph Ross. Directed by George Waggener.

With Commissioner Gordon under her spell, Siren initiates a plan to discover Batman's secret identity. Siren hypnotizes Bruce Wayne to turn over all the Wayne family jewels and cash and orders him to jump off the top of a tall building. Siren seemingly gets a promotion from supporting villainy (#96), though this episode was actually written and filmed first. The solo stint offers Joan Collins a bit more opportunity for character development. Siren/Circe/Lorelei is powerful but only modestly ambitious in her villainy.

"When they told me they had Joan Collins," noted scripter Stanley Ralph Ross, "they said create a character for her. I thought Siren was perfect for Joan. She was married to a guy that I later went into partnership with, Anthony Newley. I wrote a musical with him."

BatBits: "It was Adam's birthday [9/19]," recalled Bruce Hutchinson. "I went into his dressing room to make him up and he handed me a beautifully wrapped present. He said,

Collins as Siren/Circe/Lorelei in #97, another original villain, whose voice puts men under a spell.



'It's my birthday and I want to give you a present.' It was a beautiful bathrobe from I Magnin that he had purchased himself. It was the nicest thing an actor has ever done for me. That's the kind of man he was. I was always very fond of him for those kinds of reasons. He did a lot of things for a lot of people."



Ethel Merman as Lola Lasagne teams up with Burgess Meredith in "The Sport of Penguins," #98.

#98 THE SPORT OF PENGUINS
#99 A HORSE OF ANOTHER COLOR ★ 1/2

10/5/67, 10/12/67. Written by Charles Hoffman. Directed by Sam Strangis.

Lola Lasagne (Ethel Merman) links up with Penguin in hopes of fixing a horse race. Batman, Robin and Batgirl try to break up the potential horse-nappers, but Penguin diverts the Gotham Guardians by gluing the Batmobile in place and our heroes to their seats. The Penguin's linkup with Lola Lasagne seems beneath his more typical dramatic shenanigans, an example of a scriptwriter's poor understanding of the villain, as well as the third season's budgetary constraints. Less money meant simpler sets and special effects and resulted in simpler plotting.

BatBits: Although not used in the TV series, Penguin's real name was Oswald Chesterfield Cobblepot, first revealed in the Sunday, February 17, 1946 Batman and Robin newspaper strip, written by Alvin Schwartz.

#100 THE UNKINDEST TUT OF ALL ★★

10/19/66. Written by Stanley Ralph Ross. Directed by Sam Strangis.

The Nabob of the Nile returns to Tut-ness after being hit on the head by a brick during a love-in. Tut phones Bruce Wayne and accuses him of being Batman, leading Wayne to appear in public with the Caped Crusader. Batgirl and Batman foil Tut's plot to pilfer a priceless

Comedienne Patti Gilbert konks Yvonne Craig with a vase in #100, "The Unkindest Tut of All."



Charles FitzSimons remembered that the problem with the hair color was particularly irritating late in the third season when the show featured the rock group, Johnny Green and his Green Men as guest stars. The rockers, who did themselves entirely in green, using food coloring, including their hair, photographed greener than the Joker's expensive custom-made wig

But that wasn't the only problem to be solved with Romero. "We didn't do much testing, but we did do a test with the white makeup we did on his face," Hutchinson said. "And actually the white was too white. So the lab created a color that was more like a gray, a pumice color that photographed white. At the time they were using different film processing and different kinds of film than they do today. The film required much more makeup in those days and much more lighting."

The show was lit by long-time cinematographer Howard Schwartz. "Howie was very helpful," said Hutchinson. "I was very new. He helped me a great deal. He'd been around for quite a number of years and he and his lighting man Bill Neff were very good to us. There were a lot of times when the lace on Cesar Romero's wig would show, because it was not made of white lace, it was made of flesh-colored lace, and you'd see a rim of flesh tone around his hairline. I would try to dust it out with talcum powder. A lot of times we would have to go to Howie and say, 'We're in trouble. We need your help.' And he would scrim it out or defuse it out so you wouldn't see it."

The most elaborate makeups were those of Mr. Freeze, Egghead, Penguin and the Joker. The list would have included King Tut, but for one thing. "The first time we made him up they wanted this exotic Egypt-

"The best time I ever had in the business was on that show. I met more people in two years than in the thirty years since."

—Bruce Hutchinson, Makeup—



Noted makeup man Hutchinson, "Adam West had a real strong face, but he didn't have a natural cleft. We added that by darkening it."

ian looking makeup on him," said Hutchinson. "Well, we did the makeup. Everyone looked in the mirror and fell on the floor. He looked like an old opera diva, an old fat man in drag. He said 'No, no. This won't do.' So we just washed his face and put this little chin piece on and the costuming, and he sold it."

Otto Preminger's Mr. Freeze featured full blue face makeup and special eyebrows. "[Preminger] wanted bright red clowny looking eyebrows on the character which they approved of," said Hutchinson. "Otto Preminger was very good, a very nice man. As an actor, he couldn't have been more gracious. He was very cooperative and very enthused

with what we were doing."

Cliff Robertson did his own makeup as Shame. "Cliff had his own ideas," said Hutchinson. "He wanted to be very dark and very leathery-looking. So I just let him go. I'd put on the basic stuff and he did the rest himself. A lot of makeup men get upset if the actor wants to do his own makeup. But if it works for the character, I don't object."

Julie Newmar as Catwoman had almost complete control of her own makeup once she convinced Hutchinson she knew what was best. On the first day after she was outfitted with her fall and her costume, she showed him what she wanted to do and he thought her look was marvelous.

However, when Catwoman had to change identities on the show, Hutchinson stepped in. "Julie did one part as Catwoman where she disguised herself as an old lady, then in an instant she turned around and photographically became Catwoman again," he said. "That was a very tough makeup, because we had no time for appliances and no time for prosthetics. It all had to be done on her. Time

was a major factor. We created the old lady look with just highlights, shadows, and makeup on her face. She had a wig and a hat. She was supposed to pull the wig off and an instant later was Catwoman again, fully made up."

After BATMAN, Hutchinson worked at Fox on the PLANET OF THE APES movies, STAR and HELLO DOLLY, before moving over to Paramount on such sitcoms as LOVE AMERICAN STYLE, HAPPY DAYS, LAVERGNE AND SHIRLEY, and for the last ten years on CHEERS. "Sitcoms afforded me a much nicer way of life," he said. "I had a life. It was very beneficial for raising children. That's important to me." □



Putting together the Penguin's giant umbrella in front of 20th Century-Fox's executive offices to prepare for the filming of episode #3, "Fine Feathered Finks," one of many challenges for art director Serge Krizman.

"And it shows in their performances."

Casting director Michael McLean, who sometimes cast villains from a short list approved by Dozier, noted it was unusual for stars to do TV those days. "It was difficult to attract people with motion picture careers. The show was amazing. Everybody wanted to do it. I got calls which, when I first started, I thought were gags. Mickey Rudin would call on behalf of Frank Sinatra, and I would say, 'Yeah, who is this, really?'"

Stuntman Huble Kerns enters a huge plexiglass hourglass prop to film #45, a dangerous stunt when the cable securing the prop broke and it rolled away.



"It was the 'in' thing at the time, and everyone wanted to be a part of it, which is why we invented the Bat-climbs," said McLean. "There was no way we could use them all." The Bat-climbs were those little segments of the show where a guest star would poke his head out of the window while Batman and Robin were climbing the wall. They were added at the end of the first season, and Sammy Davis Jr., Henny Youngman, Jerry Lewis, and many others went in for such a gag.

After the first season ended, the production only stopped for a short time, before plunging into the feature film: **BATMAN THE MOVIE**. Leslie Martinson who had directed two Penguin episodes ("The Penguin Goes Straight" & "Not Yet, He Ain't") in the first season directed the movie. A month after the filming of the movie ended, the cast and crew were back for the second season.

"We went down to a 44-share from a 60-share opening night," said William D'Angelo. "[Fox's] Len Goldenson called Bill Dozier and told him we should all be fired. With a 44 share! He wanted Howie fired and everyone around him, but Dozier stood his ground, and said, 'Don't be silly.'"

"They tried to take control, but Bill and I were pretty good fighters. We just went on and did the show." However, the drop in ratings and the pressure from the studio prompted Dozier to plan for the introduction of Batgirl.

The schedule was always rushed, but late in the season the production was three weeks behind. "One week, we were lit-

collection of ancient Egyptian scrolls. The third season's smaller budgets are obvious here, as Tut is reduced to working out of a tent that is bigger on the inside than the outside.

BatBits: According to publicity, comedienne Patti Gilbert as Tut's moll ended up konking Yvonne Craig on the head three times in order to get a good take for the bit with the break-away vase.

#101 LOUIE, THE LILAC ★★★ 1/2

10/26/67. Written by Dwight Taylor. Directed by George Waggoner.

Louie plots to control the minds of Gotham's flower children. Robin is subdued after sniffing Louie's alba vulgaris-poison lilac and Batman is put away by a vase to the face. The Caped Crimefighters are then left in Louie's Hot House to be devoured by a giant Brazilian man-eating lilac. A showcase for the series' fantastic use of color. With hippies, flower children and pop music, this is a time capsule of the period. Milton Berle plays Louie, a perfect touch.



Yvonne Craig as Batgirl rides to the rescue in #101, seen through the windshield of her Batcycle.

BatBits: At the end of this episode, lyrics accompany Batgirl's typically instrumental theme.

#102 THE OGG AND I #103 HOW TO HATCH A DINOSAUR ★★★

11/2/67, 11/9/67. Written by Stanford Sherman. Directed by Oscar Rudolph.

Egghead joins with Olga, Queen of the Bessarovian Cossacks to kidnap Commissioner Gordon. The ransom: a 10¢ tax on every egg consumed in Gotham. Olga plans to marry Batman. Batgirl arrives to save the day, but the crimefighters are blinded by tear gas. Egghead seems to work better on his own rather than as Olga's second banana and does not seem as dangerous as before. Anne Baxter as Olga is not of supervillain status and their plans are more silly than outrageous, reaching too far for camp.

Vincent Price was Yvonne Craig's favorite series guest. "Any day that I worked with Vincent Price was especially wonderful," she recalled. "He was bright and witty and erudite. I always looked forward to the day he was to be in."

BatBits: The Neosaurus creature in #103 was also used in an episode of **LOST IN SPACE**. Since Twentieth Century Fox was involved with both productions, many of the sound effects heard on Batman are the



THE ORIGIN OF EGGHEAD

Vincent Price on his TV villainy, eggstraordinaire.

By Bob Garcia

The intellectual evil-doer known as Egghead, played by Vincent Price, never appeared in the *Batman* comic books. A similar villain named The Brain appeared in the comics in 1960, but lacked the characteristics that made Egghead unique. While most of the other villains adopted their identities as an affectation, this tall dapper gentlemen had a cranium to match his name.

Egghead was the creation of Ed Self, the son of the Fox executive in charge of production, Bill Self. Ed Self, who would later win an Emmy for the teleplay *THE INCIDENT*, was trying to get into the Writers Guild at the time, and wrote a story for *BATMAN*, handed over to Stanley Ralph Ross.

"My job was to make the story work, which was not that easy," said Ross. "It wound up being almost nothing of what Eddie had written, but at least it got him into the Guild." Eventually, Ross came up with a perfect comedic hook for the villain. "When I started to write Egghead, I looked up every word in the dictionary that started with 'ex' or 'ecc': Egg-centric, Egg-splasive..."

Executive producer William Dozier asked Vincent Price to star as the illustrious villain, and he was egg-static. "They were shows that were very much on the tip of everyone's tongue," said Price. "Everybody wanted to be in them. I was delighted when they called and asked me to do it. The show's villains were nasty, but funny."

When they told Price he would be working with Edward Everett Horton as Chief Screaming Chicken, the deal was clinched. "One of the people I always wanted to work with all my life, was Edward Everett Horton," said Price. "I loved him. He was such a great actor. He was very old at that point in time, and very quiet, but very sweet with that wonderful funny face...I just loved working with him."

Art director Serge Krizman designed a



Price as Egghead, one of the series' original villains created by writer Stanley Ralph Ross, with Ann Baxter as Olga, Queen of the Bessovarian Cossaks in #102 "The Ogg and I."

lair where Egghead could hatch his schemes. "I had a marvelous time with Egghead's headquarters with its seven-foot-long half-egg couch. It was almost contemporary art," said Krizman. Because the villain was original to the show, there was no comic book reference to work from, and everything had to be created by the production staff. "The most marvelous thing was there was nothing to go on," said Krizman.

"He was brilliant," said Price of his art director. "His sets were marvelous and he too had a sense of humor. In my apartment all the furniture was hard-boiled eggs cut in half. The painting on the wall was bacon and eggs. For all the world it looked like the most modern picture you ever saw in your life. It was so inventive."

Costumer Jan Kemp also had to develop Egghead whole cloth. "It came to my mind to use this yolk-colored costume with white trim in silk, and make it much like a tuxedo," said Kemp. "We discussed this with

Vincent and he was very pleased with our idea." Kemp made three suits.

The Egghead design included an oversized bald cap for Price to wear, created by makeup supervisor Bruce Hutchinson. "The first time we finished for the day, we spent 20 minutes to a half hour gently removing this bald cap, which was glued down," recalled Hutchinson. "The next day, he came in and said 'This is really boring. I hate this.' He reached back and ripped the thing off his head. From that day forward, that was the *only* way he would take it off. He said it was like taking a band-aid off a little bit at a time. 'You just have to rip it off.'

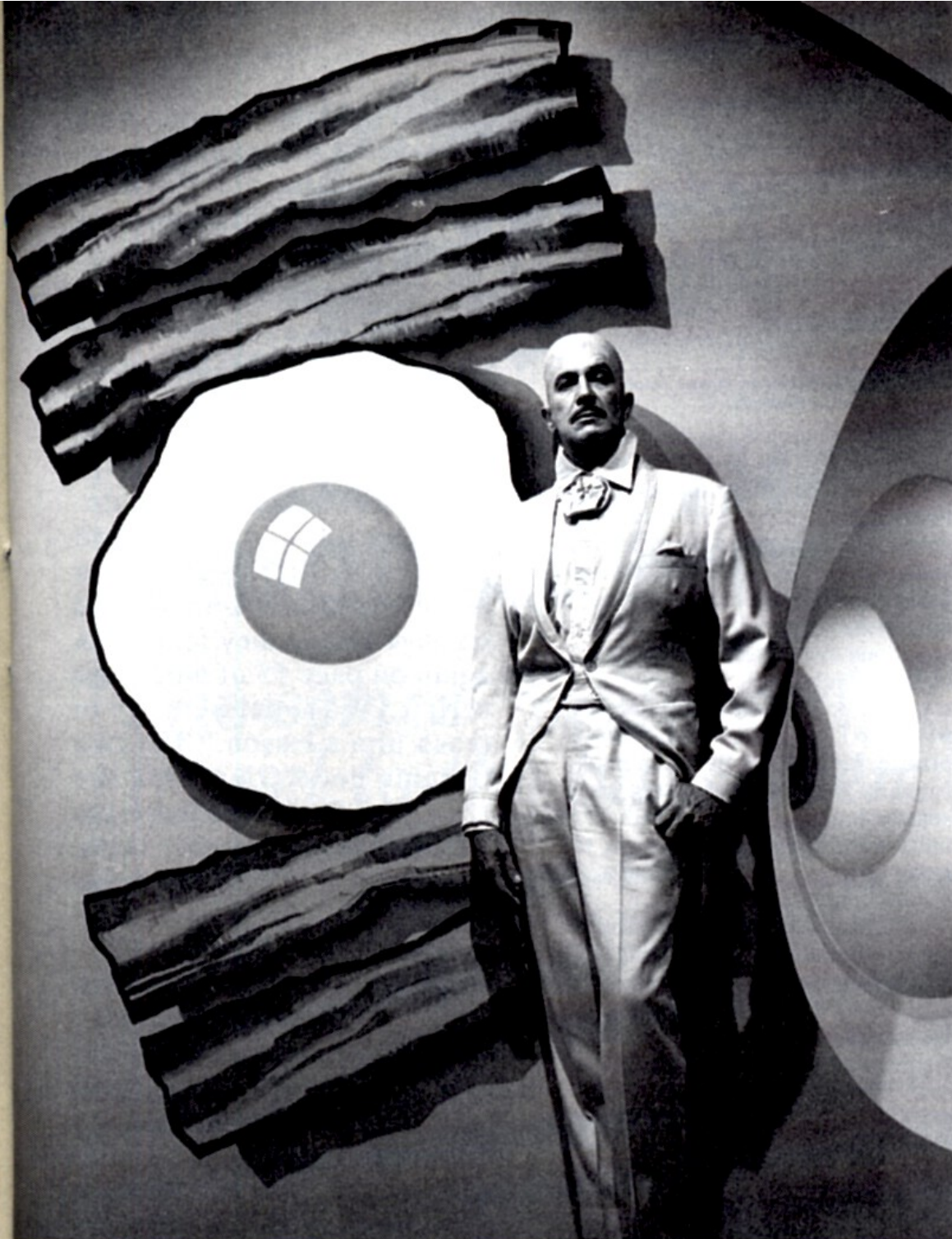
"They had to put a vent on the back of the makeup so I wouldn't sweat," said Price. "I'd get there at seven a.m., because it took so long to get on. I had to wear that all day long, and in a television show, you work *all* day."

"Actually, we left a little bit of it unglued and the perspiration would drain out of the back of his neck," said Hutchinson. "He wore a very high collar which was designed by wardrobe that kept the nape of the neck area pretty well concealed, so you couldn't really see much of that."

After the makeup and costuming problems were solved Price started to have a great time on the show. "I thought the *BATMAN* series was wonderful, so inventive and clever," said Price. "There was such a sense of humor on the whole set. The producers really loved it. They had a huge hit on their hands. They paid great attention to it. It was produced like a real movie. They didn't skimp at all."

Price remembered that the shoot went well, due mostly to the director George Waggner. "He was very good...There was lots of action, and it's always difficult to do action quickly. The camera can't get it or [someone] wants to improve it."

During the episodes' climactic battle, director of photography Howie Schwartz en-



The most stylish of villains, Price in Egghead's "head"quarters, modern pop art decor designed by art director Serge Krizman, costume by Jan Kemp.

listed Price for a little comeuppance for Burt Ward. "I don't think the crew liked him very much," said Price. "They found him very conceited. I think he announced he was the world's greatest actor, and that's pretty hard to get away with. When I had my battle with him, there were two eggs I was to throw at him. The crew came up and said: 'Two dozen. Here's our chance to get even with him.' I think I hit him with a dozen eggs. He had a very good sense of humor about it. A very nice guy."

Price also proved himself to be a very nice guy, as Jan Kemp found out. "During the time we were working on this, his wife and my wife were both expecting," said Kemp. "We became and remained very close friends. Sometime later, he was in New York doing a Broadway play. He sent me a clipping and attached was a note saying he felt he had been remarkably well taken care of, but never more so than by the costume department, particularly Jan Kemp who he said was 'My

personal Pierre Cardin.' I thought that was a very nice compliment."

The show aired October 19th and 20th, 1966 and on November 12th, *The New Yorker* reviewed the show. Much to the crew's delight, reviewer M. J. Arlen was complimentary: "It's a zippy program—sure-footed, full of nifty gadgets and ridiculous costumes, and with a couple of lines that could pass for wit on a foggy night. Vincent Price was Egghead, with a splendid high-rise head and wearing a beautiful white Tweedledum suit that Pierre Cardin ought to think about seriously. Batman was Batman. One is grateful for small pleasures."

Writer Stanley Ralph Ross was grateful that the magazine published such a favorable review. "I thought the sophisticated *New Yorker* was going to kick the shit out of us," he said. But it seemed the magic appeal of *BATMAN* extended even into the hallowed halls of Manhattan's elite. □

erally shooting three episodes, because we were so far behind on schedule," said D'Angelo. "Adam was in the hospital five out of seven days. We did the entire shows without Adam. We just shot his double, Hubie Kerns."

"It was only one episode, when Adam got sick," said Kerns. "They had me do the stuff in the costume, and I had to memorize dialogue. Dialogue was so tough for me to memorize. I would rather fall out of a twenty-story building. Everything would come out wonderfully monotone. I would sweat and sweat, and Victor Paul [who stunted for Robin] would just laugh and laugh. I would get so mad at him. I never had any training. I didn't know what it was to read from another person's line." When West got out of the hospital, they shot his closeups and looped the masters.

Lorenzo Semple only contributed a couple of episodes to the second and third seasons of the show. He was discouraged with the direction it took. "Nobody knew what to do with that show," said Semple. "It was too expensive to shoot. It got very sleazy. I thought it was produced horribly and very quickly. They didn't know they had a big hit. I think it steadily deteriorated, even the ones I worked on, because it sort of got wilder. They were straining harder. The great thing about the first few episodes is that they were amazingly unforced. They just seemed natural. Then people started with really silly characters. Some of the villains by the end of it were out to lunch."

Others were not so disenchanted. "It was the greatest show business experience of my life," said scripter Stanley Ralph Ross. "We were such a close-knit family that some of us still stay in touch. I see people I knew from *BATMAN* all the time. They loved to put me on. I did a cameo in *BATMAN* as Ballpoint Baxter, the world's greatest forger with thick glasses, a near-sighted forger ["The Penguin's Nest"]. I kept hawking [producer] Howie [Horowitz]. I wanted a part. He said 'Stanley, you're a writer, leave me alone.' I persisted, 'C'mon, please, gimme a part. Please.'

same as Irwin Allen's science fiction adventure.



The Neosaurus of #103 "How to Hatch a Dinosaur," a refugee from Fox's *LOST IN SPACE*.

#104 SURF'S UP! JOKER'S UNDER! ★★★

11/16/67. Written by Charles Hoffman. Directed by Oscar Rudolph.

Joker and his men shanghai surf champ Skip Parker from the Hang Five, a surfers' hangout. His beach bunny, Barbara Gordon, sees the Jokermobile driving away and phones the Commissioner. Chief O'Hara and Commissioner Gordon, disguised as surfin' dudes Buzzy and Duke, visit the Hang Five, joined by Batman and Robin. Joker uses his Surfing Experience and Ability Transferometer and Vigor Reverser, to acquire Skip's surfing abilities. Batman and Robin are poisoned and turned into human surfboards.

The series' gradual trend away from camp to self-parody erupts into an out-and-out parody of the show itself, which heretofore had been forbidden. The sets appear inexpensively designed with cheap props due to tighter budgets, actually working to this episode's benefit.

BatBits: Rumor: Frank Sinatra was upset because Cesar Romero beat him out for the role of the Joker.



Chief O'Hara and Commissioner Gorgon disguised as surfin' dudes Buzzy and Duke in episode #104.

#105 THE LONDINIUM LARCENIES

#106 THE FOGGIEST NOTION

#107 THE BLOODY TOWER ★★

11/23/67, 11/30/67, 12/7/6. Story by Elkan Allan. Teleplay by Elkan Allan and Charles Hoffman. Directed by Oscar Rudolph.

Lord Marmaduke Ffogg (Rudy Vallee) and Lady Peneleope Peasoup (Glynnis Johns) steal a collection of snuffboxes from a Londinium museum. Batman, Robin and Barbara Gordon travel by ship to Londinium, the Batmobile and Batcomputer secretly stowed away. The Gotham Guardians meet with

Ireland Yard Superintendent Watson to discuss the man-made fogs masking the thieves' escapes. Robin is taken on a tour of Ffogg's estate, supposedly a posh girl's finishing school, and learns the students receive shoplifting lessons. As Batman and Robin return to a country manor house dungeon-turned-Batcave, a deathly fog bomb attached to the Batmobile explodes. Ffogg is equipped with a memory erasing device, but a ridiculously convenient Recollection-Cycle Batrestorer quickly solves the problem, an example of the series' overabundant Batgizmos. Budgetary problems adversely affected this trio of episodes, the overall mood suffering from too obvious sets.

Recalled Yvonne Craig, who



Robin, about to be captured by Lady Peasoup and four girls from her finishing school in #105.

played Batgirl, "Rudy Vallee was without a doubt one of the worst people I've ever worked with. I had so looked forward to working with him. He'd been in the business for two hundred years. And he came on the set and he was an absolute churl. He was the meanest man, just awful. It was a three-parter; we thought we'd never get rid of him. His cohort, Glynnis Johns, was just a dream."

BatBits: In total, 32 writers received screen credits for working on the series.

"You better leave the crime fighting to men."

—Batman to Barbara Gordon regarding Batgirl

#108 CATWOMAN'S DRESSED TO KILL ★★

12/14/67. Written by Stanley Ralph Ross. Directed by Sam Strangis.

Catwoman bursts into a luncheon honoring Gotham's ten best-dressed women, setting off a Hair-Raising Bomb which destroys the others' hair-dos. The Feline Fury ties Batgirl to a pattern cutting machine to keep Batman busy while she steals the Golden Fleece, \$1 million in woven gold.

"We felt it was a very provocative idea," recalled producer Charles FitzSimons about executive producer Bill Dozier's selection of Eartha Kitt as Catwoman. "She was a cat woman before we ever cast her as Catwoman. She had a cat-like style. Her eyes were cat-like and her singing was like a meow. This came as a wonderful off-beat idea to do it with a black woman."

Noted Yvonne Craig, "I thought Eartha was perfect because she was



Eartha Kitt as Catwoman in #108, lounging between takes with her henchmen Manx and Angora.

very catlike anyway. And I liked that she was my size. I could beat her up. I come up to Julie [Newmar]'s bellybutton. Not good in a fight."

But Kitt lacked Julie Newmar's statuesque sexiness. The usual romance between Catwoman and Batman was missing in Kitt's episodes, in part, probably due to Kitt's race.

Director Sam Strangis goes for a number of his longer takes, including one in Catwoman's lair that lasts a full minute. And not to be missed: Alfred's bit as the oldest living hippie.

BatBits: Envisioning Catwoman as black was unique to the television series, an experiment that hasn't been repeated.

"You are a heartless, hairless man. I am liking you more and more."

—Olga to Egghead

#109 THE OGG COUPLE ★ 1/2

12/21/67. Written by Stanford Sherman. Directed by Oscar Rudolph.

Olga, Queen of the Bessarovian Cossacks (Anne Baxter) again teams with Egghead to steal the Sword of Bulbul and the Egg of Ogg. Egghead plans to steal 500 pounds of condensed caviar (at \$200 per ounce), stored at the Gotham City Bank. Batgirl gets Egghead to turn stool pigeon and lead her to Olga. Egghead declines from a strong second season villain to a whiney brat. Typical of third season; not serious enough for camp, not outlandish enough for satire.

"I knew Anne for a long time," recalled Vincent Price. "I had done a couple of movies with her [THE EVE OF ST. MARK (1944), A ROYAL SCANDAL (1945)] I knew her very well, but she had retired from the movies and gone to live in Australia. She had a couple of babies when she lived in the Outback and had a terrible time."

BatBits: Originally planned as a third installment for episodes #102/#103, all were shot together over nine days.

Ann Baxter as Olga and Vincent Price as Egghead with the Egg of Ogg in #109 "The Ogg Couple."



"No thank you. I never use tobacco in any form."

—Bruce Wayne refuses Joker's cigar

#110 THE FUNNY FELINE FELONIES

#111 THE JOKE'S ON CATWOMAN ★ 1/2

12/28/67, 1/4/68. Written by Stanley Ralph Ross. Directed by Oscar Rudolph.

Joker is paroled and immediately links up with Catwoman (Eartha Kitt), plotting to break into the Federal Depository. With help from Batgirl, the Dynamic Duo locate and subdue the villains. While querying Joker regarding his return to crime, they shake hands with the Grim Jester and are zapped by Joker's buzzer which slowly numbs their senses. Goofy courtroom scenes in #111 and Catwoman's KittyCar is a bizarre, fun vehicle. Pierre Salinger, formerly JFK's press secretary and a senator from California played underworld lawyer Lucky Pierre, the result of meeting Bill Dozier at a cocktail party.

BatBits: Catwoman and Joker are among Batman's earliest comic book adversaries, initially appearing in Batman #1 (Spring 1940), and became the best-known and most frequently seen Batman antagonists.



Kitt as Catwoman in #110, replacing Julie Newmar, who was off filming MACKENNA'S GOLD.

#112 LOUIE'S LETHAL LILAC TIME ★ 1/2

1/11/68. Written by Charles Hoffman. Directed by Sam Strangis.

Two of Louie's gang members kidnap Bruce Wayne and Dick Grayson for a million-dollar ransom. Batgirl is dumped into a vat which Louie orders filled with hot oil. Milton Berle reprises his stern interpretation of Louie in another Batman parody.

"That was a difficult shoot," observed director Strangis. "We were out in Fox's Rancho Park and almost a thousand kids and adults came crowding around to see Batman and Uncle Miltie. Miltie is quite a ham. He went out and told jokes and signed autographs. We lost a day of shooting."

Batbits: The Instant Unfolding Batcostumes With Utility Belts (just add warm water) are unveiled, another in a dippy line of astonishingly convenient Batjunk developed by authors who write themselves into a hole. What was camp quickly became cliché because no matter how bad the situation, the Caped Crime-fighter never had to think too hard (just like the writer)

He said 'Alright.' He gave me a part where I had nothing to say. Not one line. He said 'If you are really funny, you can get laughs without any lines.'"

Even though the set was fun, Ballpoint encountered a little difficulty with Robin off screen. "Ward was bitching because he didn't have enough to do," said Ross. "So, I wrote a script which gave him a lot to do. Then he bitched he had too much to do. Then I wrote him a script where he was kidnapped on page 10 and they found him again on page 55 of a 62-page script. I did it deliberately to teach him a lesson." The two became good friends on the show, and Ross, who today has a license to perform marriages, eventually married Ward to his current wife.

Ross, along with Charles Hoffman and Stanford Sherman, virtually took writing control of the series in the middle of the second season. Charles Hoffman, the story editor responsible for rewrites, became its second most prolific scripter with a total of 22 episodes including the final one. "He was fast as hell. He could do a rewrite overnight," D'Angelo remembered. "Charlie would arrive in the morning and just sit in front of the typewriter. He didn't do anything else. He was an old-fashioned writer. He was a shy fellow and very educated and articulate. In appearance, very square, you wouldn't believe that kind of stuff would come out of his typewriter. He had a great sense of humor."

The third writer in the triumvirate was Stanford Sherman, a young man who once studied to be a rabbi. Sherman also wrote for THE MAN FROM U.N.C.L.E., a series that Ross also contributed to. Sherman did 18 episodes of BATMAN, which included two three-parters, and eventually went on to write the Clint Eastwood comedy, ANY WHICH WAY YOU CAN. In 1983, he did the screenplays for ICE PI-RATES and KRULL. These three writers were responsible for 45 out of the show's final 56 episodes. Only Semple was



MAKING THE ORIGINAL MOVIE

The series' magic didn't travel to the big screen.

By Bob Garcia

Admittedly, the BATMAN feature film was an oddity. Usually, a feature film spawns a television show, not the other way around. But this movie was planned by producers William Dozier and Charles FitzSimons from the very beginning of the television series. The outline was written by Lorenzo Semple before he ever came out to Hollywood, and before contracts were even signed. FitzSimons was a firm believer that it should have been filmed and released while the first season was being shot, but Fox wouldn't give a go-ahead.

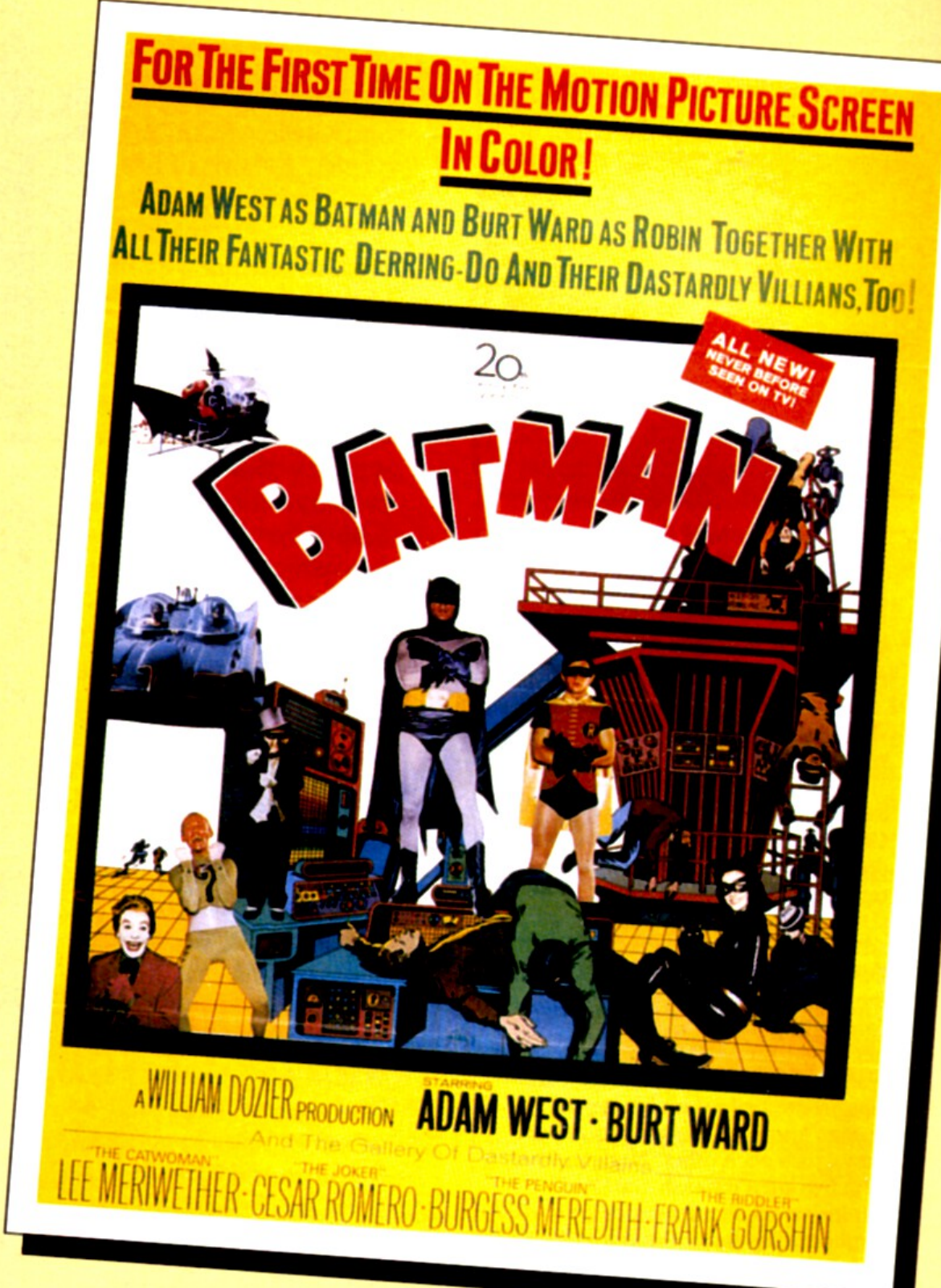
There were several reasons that probably led Fox executives to take this stand. As it was, during the first season, the production crew had way too many "Golden Hours" or more-than-overtime hours (usually

time-and-a-half pay). The show was always too late and too costly for studio executives to feel comfortable about okaying more time to shoot a feature film.

Another reason was that Greenway started pushing to make the feature film before the series aired, and Fox wasn't about to take a chance on committing to a project that was solely their expense, without knowing whether the series was a success. A television show is partially funded by the network, and therefore much less a financial risk. A full-length feature film was millions of dollars out of the studio's own pocket. Not only did they wait the two months before the first episode was broadcast, they waited until they were sure BATMAN's success wasn't an overnight fluke.

Finally, the outline was nev-

The TV cast, with Lee Merriwether replacing an unavailable Julie Newmar as Catwoman, threaten dehydrated world leaders held captive for ransom.



The poster for Fox's movie, made on the cheap during the hiatus first season, both a critical and boxoffice flop.

er approved by studio head Dick Zanuck. "Dick Zanuck is a very, very bright man," said FitzSimons. "He was very approachable, but he did have a responsibility as the head of the studio. That's why he felt that our original shot at the feature story wasn't good enough. He was very cooperative and very helpful, but he did feel that it was a venture that had to be made at a price [to the studio]. So, it had to have certain elements that he felt would be salable on a theatrical basis."

It wasn't until director Leslie H. Martinson came on board to shoot first season's "The Penguin Goes Straight" and "Not Yet, He Ain't" that work was started again on the project. Martinson had directed PT 109 and THE ATOMIC KID, the latter among features he called "eight-day specials." Said Martinson, "I get coronaries when I watch them, and I think about what we were able to do [in so short a period]. I get

them when I watch THE ATOMIC KID, 12 and a half days at Republic with all those special effects and Mickey Rooney."

FitzSimons and Martinson went over the rejected outline and made changes until it was okayed by Zanuck. Lorenzo Semple Jr. then wrote the script, finishing his first draft on March 28th.

"Charles FitzSimons produced the film," said Martinson. "He was so organized, that we knew exactly where we were going the day we started. He was on the set every moment." The shooting schedule was 26 days.

The movie was produced under the aegis of Greenlawn Productions as opposed to Greenway. The contracts were renegotiated for all the stars to appear in the film, and all the same crew members from the television show came on board: Serge Krizman, Bruce Hutchinson, Patricia Barto, Jan Kemp,

since some lifesaving Batgizmo would be handy.



Utilizing Instand Unfolding Bat Costume with Utility Belt—just add water!—in episode #112.

#113 NORA CLAVICLE AND THE LADIES' CRIME CLUB 1/2 ★

1/18/68. Written by Stanford Sherman. Directed by Oscar Rudolph.

Mayor Linseed arrives at a testimonial banquet for Commissioner Gordon and, under pressure from his wife, promptly replaces Gordon with Nora Clavicle (Barbara Rush), a women's rights advocate. Clavicle dumps chief O'Hara, as well as Batman and turns the department into a women-only force. But Nora is up to no good as her girls later heist the Gotham City National Bank. Batman, Robin and Batgirl are tied into a Siamese human knot; the slightest move and they crush each other. Nora and her henchwomen unleash crates of explosive mechanical mice on Gotham. The lack of major villains (against whom Batman is at his best) make this episode close to unbearable.

"We had a horrible time getting into it," said Yvonne Craig about the Siamese human knot, "because Burt is inflexible. They would say, get closer, get closer guys. We had to stay that way for rather a long time and he was complaining that it hurt. I said, 'It's supposed to hurt.'"

BatBits: The Ideal toy company released a Batgirl doll in 1967.



Tied into a Siamese human knot in #113, "Nora Clavicle and the Ladies' Crime Club," real torture.

#114 PENGUIN'S CLEAN SWEEP ★★ 1/2

1/25/68. Written by Stanford Sherman. Directed by Oscar Rudolph.

The Penguin infects a bin of bucks at the U.S. Mint with Lygerian Sleeping Sickness germs and destroys the only available vaccine (after inoculating himself and his gang). Citizens begin tossing their currency into the street and Penguin

Hubie Kerns, Howie Schwartz, visual effects expert L.B. Abbott and Sam Strangis.

"The sets were built for the feature separately," said art director Krizman. "They were a little bigger and a little more detailed." Krizman had a colleague take over the weekly show, while he prepared the movie. "We had four or six weeks pre-production time, which isn't very much," said Krizman. We had to augment our crew, because the sets for the feature were being built at the same time we were working on the show. It was a different crew."

Because of the extent of the special effects and stunt work, there were two units working concurrently. "I had a great second unit director who was a great help," said Martinson. "He had six or seven days to shoot the backgrounds for the rear projection scenes and other stuff. Ray Kellogg was a real find. A real old-timer who knew what he was doing." According to FitzSimons, the second unit worked for only one week of the four-week shoot.

Director of photography Howie Schwartz was Martinson's operator on 33 episodes of THE HONEYMOONERS. Schwartz spent two weeks with Martinson in preparation before shooting began. With the crew in place, they started filming, reputedly one week after the first season was over.

The crowds at the Santa Barbara location were so heavy at one point that filming had to be stopped. A local radio station reported that the movie was shooting at the pier and reputedly, 30,000 people showed up. The producers were forced to try a ploy to start work again.

"It was Easter vacation and the kids just flocked to the pier," said stuntman Hubie Kerns. "The production crew got so scared for Adam and Burt, that they put Victor Paul and me in a taxicab at the pier

“Studio chief Dick Zanuck felt that our original shot at the feature story wasn't good enough. It had to be made at a price.”

—Producer Charles FitzSimons—



The Batcopter was a standard Bell helicopter with prop wings and a Fox paintjob (above). The Batboat had a custom fiberglass top by Glastron.



and they had us take off with the uniforms on. 'There goes Batman and Robin,' shouted the crowd and they just piled on.

"We finally got off the pier and down the highway, and I looked back. It looked like the Pied Piper. The kids thought Batman and Robin were gone and went home. Then, we went back and continued shooting the picture."

Martinson was pleased to be working with Frank Gorshin as the Riddler. "I started Frank Gorshin in show business" said Martinson. "He had never been inside a sound stage, and in an 'eight-day special' I did called HOT ROD GIRL, he walked in and read. When I said I'd like to use Gorshin as the second lead, the producer said 'Leslie, this is

a budget picture. It's eight days. What if he freezes up?' I said, 'He won't. He's going to be someone in this industry someday. He's a great talent.'"

"Krizman designed a submarine for the Penguin and sent it over to the miniature department at Fox for construction as a six-foot model. (Producer FitzSimons remembered that he made one contribution to the craft's design. "I added the penguin feet as propellers," he chuckled.)

Abbott did all the underwater cinematography (his specialty) and turned in a beautiful sequence of shots filming the model in Fox's 40-foot-deep tank used for VOYAGE TO THE BOTTOM OF THE SEA. "Bill Abbott was a genius," said Martinson admiringly.

The miniature matched the full-size sub Krizman "found" for the shoot "I knew we didn't have the budget to build it" said Krizman. "I found the basic hull left over from a Sinatra feature, and added the Penguin tower with the figure in front of it. Then we built a miniature that matched."

The movie features one of the worst fight scenes in Batman's histo-

ry. The villains are constantly knocked into the camera by Wayne, and it is easily seen that they are stunt performers. If someone thought this was funny, they were terribly wrong. This rarely happened on the television show, and the problem is compounded ten-fold by the fact that for some reason the optical sound effects of the TV show were dropped, thereby breaking one of the show's cardinal rules described by Howard Schwartz in *American Cinematographer*.

"There are, of course, a great many fights in BATMAN, both on TV and in the feature," he wrote. "However, we have to make provision for later superimposition of words like 'Zap,' 'Pow' and 'Wham' that have

become a recognized feature of Batman fights. One thing we try to do where possible is to stage the fights in a situation which can be played low-key. In this way we can bring the doubles practically right up into the camera."

The fight sequences were staged by Martinson, Kerns and Schwartz to accommodate the tight shooting schedule, and cut down on the lighting time between setups. Here Martinson's experience as a director of "eight-day specials" came into play. He staged the action so that Schwartz didn't have to change the lighting setups between scenes. Martinson allowed the camera unit to simply move the camera in or out, using the same lighting with the addition of maybe only one or two additional units, or hot spots whenever it was necessary.

Hubie Kerns remembered that Martinson asked his advice on how to film his diving stunt as Batman, leaping into the water off Santa Barbara pier. Recalled Kerns, "He came up to me and asked: 'Where should I place the camera.' I felt real good. 'Les, if you put the camera way on top, and I jump away from the camera, it'll look higher. But of course, if you put the platform up there, it'll cost you too darn much money, so what you want to do is put the camera down below, by the boat, and have me dive into the lens of the camera.

"I told him two good places to place the camera," continued Kerns. "I see the shot, and he puts the camera in the middle, and follows me down into the water. What that does is cut the dive in half. Either of the other places would have been ten times better. It took away from the stunt itself."

When Batman tries to dispose of the Penguin's bomb, the result is the longest drawn-out joke in the movie that goes on far too long. "If the bomb sequence was too long you can blame it on me," said director



Frank Gorshin as the Riddler, striking a warning pose to his fellow criminals in their uneasy alliance against Batman and Robin.

Martinson. "In the original script, the only thing that really stopped him from throwing that bomb was the Salvation Army band. It's a great punch line: 'Some days you just can't get rid of a bomb,' [but the way it was written] it just didn't work. I added the scuba diver, the ducklings, the rowboat with the loving couple, the pier, and the rest. It's the sequence that I'm the most proud of, because I improvised that. It gets a great reaction from the audience."

Shots of the dynamic duo running through Gotham City were filmed in downtown L.A., with stuntman Hubie Kerns and Victor Paul trying to raise a ruckus with real crowds. "They had a hidden camera in a panel truck," said Paul. "We were supposed to be Batman and Robin running through downtown Gotham City. We ran through the May Company Department Store, yelling and trying to attract attention. We ran in the middle of the street, yelling like a couple of idiots trying to get people to say, 'There's Batman and Robin.' They looked at us like we

belonged there. We didn't believe it. We couldn't get *anyone* to say *anything*.

"Hubie used to be a track star and has legs twice as long as mine," he continued. "I'm five-nine and he's six-two. We ran about six blocks, and the camera is shooting us as we're dodging past people, through cars, jumping out in front of cars, trying everything to steal the shot, and nobody paid any attention to us. Hubie ran my legs off, and he laughed about it."

The climactic battle scene was shot on the lake at Fox Ranch. "It was about 360 feet wide by 400 feet long with a backing like a horizon," said Ivan Martin, construction manager for Fox. "The [full-size] submarine was brought in pieces and set up in the lake."

The actors and stuntmen wore wet suits under their costumes. "We had a sequence where they were all dueling on top of the sub," said Martinson. "It was pretty well-rehearsed. Hubie Kerns was a great stunt coordinator. Some of them fell off into the lake in the course of the dueling. I called 'Cut' and one of the stuntmen called out, 'Hey, where's Acey!' He wasn't around, and they all dove in. They pulled him out. He apparently slipped and cracked his head open. It looked like he was gone. He was rushed to the hospital."

Remembered Kerns, "That water is two and a half feet deep. If you're going to go in 30 inches of water and there's a cement base, you go in flat. You're not going to *dive* in. Now, Acey [Hudson] for some reason, and none of us know why, forgot the water was shallow. He dove in like it was a plunge, head first. He hurt his neck. He went to the hospital, but he was all right."

Recalled Paul, "He had a few stitches in the top of his head. Then his replacement, another kid, put on the outfit, did the same goddamned thing five minutes later. Then we all had

more influential.

Ratings sagged second season. Dozier's solution was to add Barbara Gordon as Batgirl to the mix to appeal to teenage girls and men over 40. But ABC cut the show's time slot to once a week, and only a half hour. The result was disastrous.

"When the show got cut to just half hour episodes, and they added Batgirl, it became extremely difficult to write," remembered Ross. "In every show you had to have Bruce and Batman, Robin and Dick, Commissioner Gordon, O'Hara and you had to have Barbara and Batgirl. Now, you had to introduce eight characters before you even got to the villain. The villain always had two assistants and that made 11 *contractually obligated speaking parts* before you got to plot. And the whole thing had to be done in twenty four minutes and twenty seconds."

It was felt audiences wouldn't remember cliffhanger endings from week to week. Only a few shows were two or three parts. The quality of the shows declined.

Instead of a seven-day shooting schedule, Greenway only had a five-day week, finishing an episode every three days. The tensions on the set were fewer. The two stars had seemingly called off their feud and had settled into their own routines. Yvonne Craig said, "I

Holy JAWS! Shooting the movie rear screen in 1966, long before anyone heard of Steven Spielberg.





Vacuuming Gotham City streets of the Penguin's radioactive cash in #114, "Penguin's Clean Sweep."

promptly vacuums up the cash-laden boulevards. Penguin is rich, but cannot do anything with his ill-gotten gains. Penguin helps a modest story in material reminiscent of the first or second season, a change of pace (back to camp) during a season of parody.

"I became extremely frustrated and unhappy, and wanted out," said Adam West in a 1987 *Starlog* interview. "There was nothing I could do to convince the producers or the studio to make improvements. I was just a hired hand. Eventually I lost all interest because I felt the series was being neglected. They weren't spending the money they should have and we weren't getting the scripts we deserved. I didn't want any part of that kind of situation. But I still hated to leave the character because Batman had been good to me."

BatBits: This episode's in-joke was to cast John Beradino as a doctor. At the time, Beradino had portrayed Dr. Steve Hardy on *General Hospital* for five years.

#115 THE GREAT ESCAPE
#116 THE GREAT TRAIN ROBBERY ★★ 1/2

2/1/68, 2/8/68. Written by Stanley Ralph Ross. Directed by Oscar Rudolph.

Shame escapes from jail with the help of his girl friend Calamity Jan, her mother, Frontier Fanny and a Sherman tank, planning to steal a diamond and some cash from the Gotham City Opera House. Batman, Robin and Batgirl are sprayed with fear gas, Shame taking a fraidy-Batgirl with him to his stable. Cliff Robertson reprised his role as Shame, one of Batman's weaker villains, but an improvement over #59/60. Barry Dennen as *Fernando Ricardo Enrique Dominquez*, or Fred, a Mexican character with a British accent, is hilarious.

Batgirl with Cliff Robertson as Shame and Dina Merrill as Calamity Jan in episode #114.



to go into the water. Acey's still around so it couldn't have killed him. He retired from the business, but not because of that."

Martinson used three cameras for the sequence. Two were on rafts, and one on a crane. "You need a crane to really get down to water level, and stay on the backing," explained Martinson. After the final shot was in the can, as a joke, the crew cut loose the raft that Martinson was on. "Yes, as I recall they cut me away. 'Thanks, Les. It's been fun.' In three feet of water I could have walked home."

Martinson looks back on the work fondly. "It was a wonderful, wonderful experience," he said. "Adam and I had a close relationship. We had a mutual respect for each other. We never had any temperament. I've worked with so many stars and Adam's right up there at the top of my list of favorites."

With a tightly maintained schedule and a director who knew myriad time-saving tricks, the movie came in on time and on budget. "It cost about one and a quarter million dollars to make," said producer Charles FitzSimons, who expressed his reservations about the project. "I felt the movie was too late, and I felt that it wasn't sold properly. It should have been a blockbuster."

Scriptwriter Semple pointed out that people didn't know it was a full-length feature film. At that time, other television shows like the *MAN FROM U.N.C.L.E.* were piecing together three episodes and releasing the compilations as a movie. Fox did nothing in its promotion to differentiate this film from those compilations. This misconception survives to this day. In the *Film Encyclopedia* under Burgess Meredith's entry, the movie is listed as being "compiled from TV episodes."

But the movie could have survived bad promotion and

“It was a wonderful experience. Adam West and I had mutual respect. We never had any temperament. Adam tops my list.”

—Director Leslie Martinson—



Cesar Romero as the Clown Prince of Crime.

limited distribution, had it been any good. It was a bad movie, and even today, film and video guides pan it: "You loved it as a comic, you loved it as two 15-chapter serials from Columbia, you loved it as a camped-up TV series—now hate it as a feature..." (John Stanley in *Revenge of the Creature Features Movie Guide*). "Really misses the mark; the campy humor worked better in the TV series..." (Leonard Maltin's *TV Movies Video Guide*). "It's longer and dumber than the TV show ever was!" (Michael Weldon, *The Psychronic Encyclopedia of Film*), etc.

The art director who tricked up a temporary Batcave for the series presentation reel, Jack Senter, had become Fox's assistant supervising art director on all feature films. He remem-

bered the screenings of the movie's dailies: "Every day we looked at *all* the features," he said. "I think at the time there was some pretty good stuff around it, and on would come *BATMAN*. My god, the groaning and moaning was awful. I think it did more for the demise of the show than anything else."

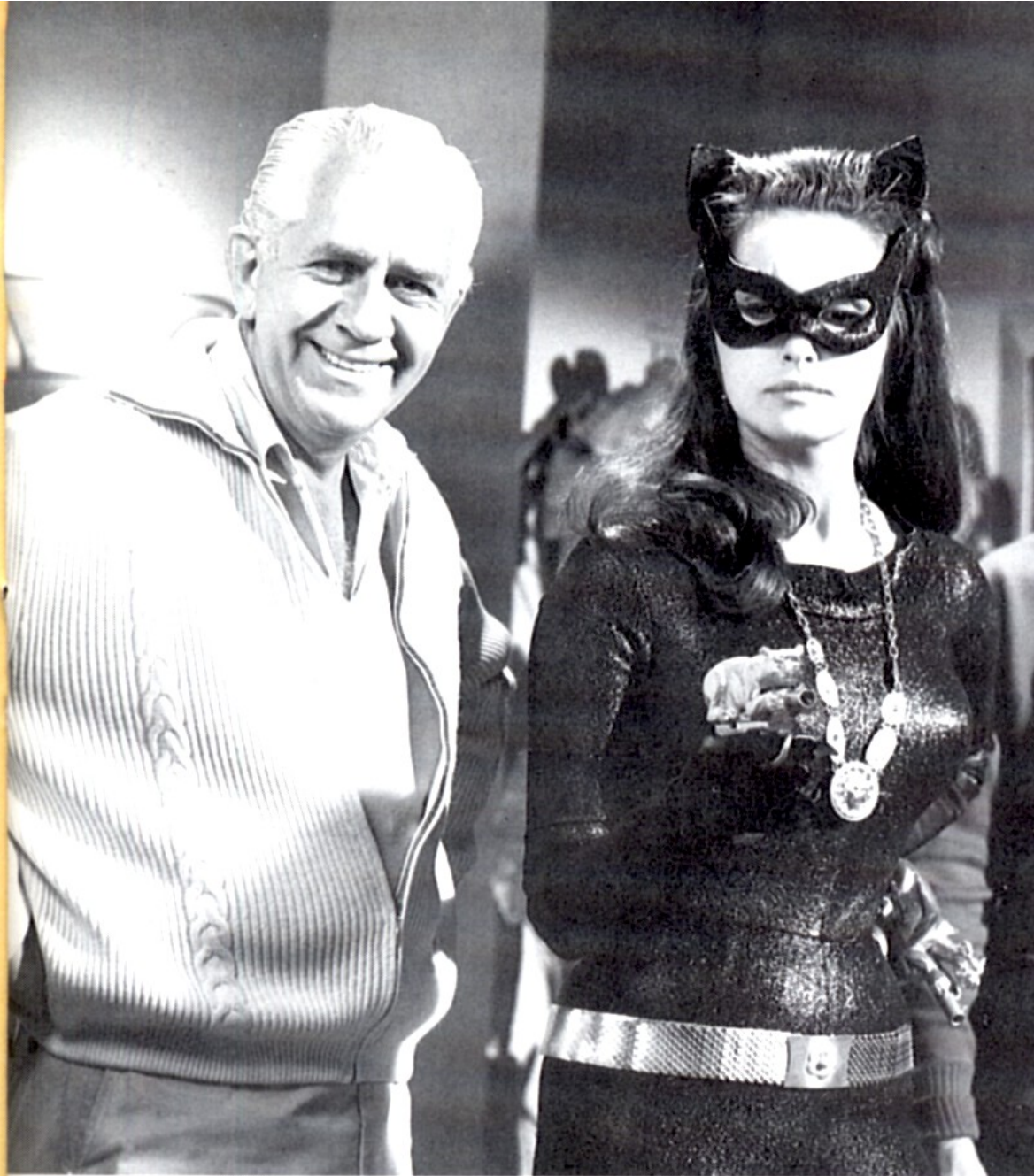
"As soon as it became a feature, everyone at the studio became involved," said Krizman. "Soon, we had 50 cooks for the broth. If they had just let the people who did the episodic series do their job and have fun with it, it would have worked."

Studio executives realized exactly how bad it was and acted appropriately to get their money back, and keep a low profile. "It was a nonsuccessful picture," said Fox's Bill Self. "It didn't really work. I know that. It was not a big hit. It probably, by anyone's classifications, would be [considered] a failure. It was done for a price. We used the cast that was there and the sets that were there anyway. I would suspect that it was relatively inexpensive, probably, \$2 million dollars, and a major studio like Fox is not

going to have a disaster on that."

The problem with the feature was that it broke most of the television show's cardinal rules for success: Batman and Robin should pounce on each other's lines, with meaningful pauses eliminated. The scenes should move briskly and long takes should be *verboten*. The material must be treated deadly seriously and not played for laughs. The fight scenes are staged for optical sound effects, and the sound effects should have been added in post-production. The list goes on and on.

To blame all the problems on the director would be unfair. Studio intervention and the producers all must share the blame. They created a successful formula for the TV series and should have stuck to it. □



James Sheldon and Julie Newmar, rehearsing #19, "The Purr-fect Crime."

heard there was trouble with Ward before I came on the show, but he was wonderful, very professional. After a take he would go to his trailer and play chess with a friend until we needed him."

However, Adam West still hadn't mastered memorizing all of his lines in time. He had a unique way of gaining time. "He did break a lot of props while he was learning his lines," Yvonne Craig remembered. "He would break a prop

and then say, 'Ohhhhhh, Props! This is broken...' It would give him more time to learn his lines. Burt said to him one day, 'Oh Adam. If you'd learn your lines, we wouldn't have so many broken props!'"

Ross remembered that the only time he ever ran into trouble with a script was during this third season. He wrote a wedding between Catwoman and Batman, and Julie Newmar wasn't available, so Eartha Kitt played the character. The

Julie Newmar practices leaping off tall buildings with Batman stunt double Huble Kerns, filming second season episode #74, "That Darn Catwoman."



black/white match was dangerous in the network's eyes. "I said, 'Don't be ridiculous. This is Gotham City. This isn't New York. They're never going to culminate their marriage. She's going to be captured in the end.'" They aired the show as it was written and never received one letter of complaint.

Whether television shows were renewed in those days depended on how well they drew affiliates to the network. ABC programmed gimmick shows or "stunt shows" like *THE ADDAMS FAMILY* and *BATMAN* to draw affiliates. ABC cancelled the show after three years because it lost its luster to affiliate stations.

The other reason ABC may have decided to let *BATMAN* pass was the show's demographics. The audience it reached wasn't the audience that ABC wanted to reach in that time period. "They discovered a new word...called demographics," said Dozier. "Not how many people are watching, but who are they? And they discovered that the bulk of the *BATMAN* audience was children. Not enough adults. Although children urge buying things, it's the adults who go and lay down the money. So, they weren't getting enough of the buying public and that's why it didn't last more than two and a half years."

ABC announced that it wasn't picking up the show for a fourth season in the last week of January, 1968. "ABC network had a stop date and time," said Charles FitzSimons. "By which they had to notify Greenway if they were going to pick up the option on the show for another year. We had sitting on the desk a very valuable offer for syndication. At that time it was one of the most valuable offers that had ever been made for syndication. [From] the point of view of Greenway Productions there was enough product already to syndicate without shooting any more. It was probably more immediately profitable if they did not pick up the show and it could go into syndication, because we believed that it would replay forever, which is coming

Scripter Stanley Ralph Ross, who also developed *Egghead*, *Siren*, *Archer* and *King Tut*, created *Shame*. "They said we have other guys who can do the comic characters," Ross recalled. "We need you for originals. So that's why I kept coming up with originals. My favorite original after the *Archer*, was *Shame*."

BatBits: *Shame's* moll, Calamity Jan, was played by Dina Merrill, Robertson's wife. Watch for Jerry "The Beaver" Mathers in #115 as Pup, the doorman.

"Turkey legs! My favorite fruit."
—King Tut

#117 I'LL BE A MUMMY'S UNCLE ★★★

2/22/68. Written by Stanley Ralph Ross. Directed by Sam Strangis.

Tut escapes from Mount Ararat Hospital and purchases a piece of land adjacent to Wayne Manor to mine a vein of the world's hardest metal, Nilanium. After checking with the Batcomputer, Batman learns that Tut's slanting mine shaft is aimed at the Batcave. Batman and Robin give chase in a mine car, but arrive too late; the pharaoh's crew is already in the Batcave. Next to #41/42, one of the best Tut adventures.

"I worked on *HUSH...HUSH*, *SWEET CHARLOTTE* [1965] and *WHAT EVER HAPPENED TO BABY JANE?* [1962]," recalled director Sam Strangis, "and I knew Victor from way back then. He was always terrific. Victor was family. He would always come on the show and have a great time."



Victor Buono and Henry Youngman as Manny the Mesopotamian in #117, "I'll be a Mummy's Uncle."

BatBits: Watch for comedian Henry Youngman as Manny the Mesopotamian.

#118 THE JOKER'S FLYING SAUCER ★★★1/2

2/29/68. Written by Charles Hoffman. Directed by Sam Strangis.

Abetted by a mad scientist cellmate, Joker's plans for a flying saucer (to help take control of the world) are underway. The Dynamic Duo are trapped in the Batcave from an explosion by a time bomb placed in the Batmobile by one of Joker's henchmen. Another episode so crazy it must be considered satire—a parody of the show itself. Alfred the butler is forced to build a flying saucer so Joker and his gang can take off for outer space.

BatBits: The comic book version of *Bat-Girl* was teen-ager Betty Kane, niece of heiress Kathy Kane (secretly



Corinne Calvert as Emerald and the Joker kidnap Alfred in #118, "The Joker's Flying Saucer."

Batwoman). This hyphenated Bat-Girl first appeared in Batman #139 (April 1961), and lasted just under three years.

#119 THE ENTRANCING DR. CASSANDRA ★

3/7/68. Written by Stanley Ralph Ross. Directed by Sam Strangis.

Criminal Dr. Cassandra (Ida Lupino) and her accomplice, Cabala (Howard Duff), are capable of camouflaging themselves so they appear invisible. Batman, Robin and Batgirl attempt to stop them from stealing the Mope Diamond at Spiffany's Jewelry Salon, but the doctor's Alvino-ray gun flattens the heroes paper-thin. The evil duo slips the flat trio under Commissioner Gordon's office door. At Gotham State Prison, Dr. Cassandra announces she is releasing Catwoman, Egghead, Penguin, Riddler, Joker and King Tut.

Scripter Stanley Ralph Ross wanted to call Cassandra's weapon a Ronald ray-gun. "This was the only time they really censored me," recalled Ross. "The weapon took the third dimension out of them and made them into cardboard cutouts. At the time Reagan was our governor. Alvino Rey was an old-time band leader from the '40s."

Batbits: Lupino and Duff both appeared in a situation comedy, MR. ADAMS AND EVE, from 1957-1958. Not only did they portray married movie stars, but they actually were married. At this time, Duff was starring as Det. Sgt. Sam Stone on FELONY SQUAD, also for ABC.

Although she does not recall him being filmed, Yvonne Craig usually brought her dog, Sebastian, to work, just as Alan Napier brought his dog, Tippy. "Sebastian was a Yorkshire terrier," she recalled, "and he and Tippy used to play. They were set-trained dogs. They would run around

Ida Lupino as Dr. Cassandra and Howard Duff as Cabala #119, "The Entrancing Dr. Cassandra."



THE BATCYCLE

Against all odds, cycle customizer Dan Magiera made a dream come true.

By Bob Garcia

The sleek black, white and red Batcycle was designed by an ambitious young motorcyclist who knew he was the right man for the job. Dan Magiera, a mechanic working on the Batmobile, remembered that in the comics Batman had also driven a Batcycle. He thought it was a perfect addition to the show and asked the folks he was working for if they wanted to develop a new Batcycle. Their answer: the studio wasn't interested.

Frustrated, Magiera quit and went out on his own. He was without capital, a motorcycle or even interest from the studio. But he had a dream.

With the credentials of a by-line in *Motorcyclist's* magazine, Magiera got Yamaha to donate a bike for customizing, a black Yamaha 250. Tom Daniels, an artist friend who contributed to hot rod magazines, sketched the Batwing designs for Magiera's Batcycle concept. With friend Richard Korkas, Magiera began to build the bike in his garage. He called BATMAN producer Charles FitzSimons at Greenway Productions about the work but was told there was no Batcycle in the script.

The bike was customized with a front steering assembly (the part with the scallops on it), made of Filon, a fiberglass sheet with integrated nylon. The windshield was made out of plexiglass which had to be specially molded and custom blown.

Magiera kept calling FitzSimons. "I probably called him 15 or 20 times," said Magiera. FitzSimons told him that the production had built their own Batcycle. "It's the wrong one,"



Batcycle customizer-turned-actor Dan Magiera, just wouldn't give up.

Magiera said he told FitzSimons. "You have to see this one first, because if you use that one, you're not going to be happy with it." FitzSimons gave in and told him to bring his bike down to the lot.

"As I came in the studio, I saw their version of the Batcycle," said Magiera. "It was owned by a guy named George Doxtetter, who supplied movies with cars and motorcycles. It was a Harley-Davidson with a windshield cut in the shape of a bat motif. I showed my motorcycle to Charles [FitzSimons], and he loved it. He called Serge Krizman, who took one look at it and said, 'This is a Batcycle.'"

Krizman asked for a few modifications done before putting it on the show. "He gave me a couple of ideas to redesign it," said Magiera. "We put a front fender on it, we put that red speed line on the side, and we put the red light on top of the side car. I got a 26-week contract with the studio (similar to that of George Barris's contract

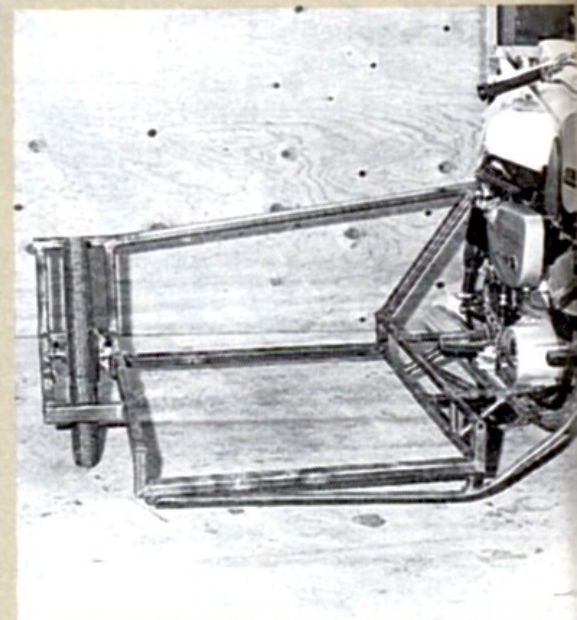
for the Batmobile), and began working on it *there* everyday."

The lease stipulated that Magiera was to teach the stuntmen Hubie Kerns and Victor Paul how to operate his creation. Especially Robin's go-cart breakaway. "The go-cart had a 50cc Yamaha electric-start, three-speed engine with a lawnmower-size gas tank and would probably last for 10 or 15 miles," said Magiera. "It was a small engine, but would probably go in excess of 50 mph. I could make it do a wheelstand coming off the Batcycle, but I was the only one who really knew how to ride the thing. You would release the go-cart by slowing down the motorcycle and the go-cart driver would gas the cart. So the slowing of the motorcycle and the acceleration of the cart would let them part."

Recalled Victor Paul, Robin's stunt double, "They brought it out at four o'clock at night and we gotta use it at eight o'clock the next morning. I said 'Jesus, give me a break. This is ridiculous.'

"The guy who built this nightmare (as I called it), takes

The Yamaha with sidecar frame.





Burt Ward and Adam West ride Magiera's finished cycle, including refinements suggested by art director Serge Krizman. Robin's go-cart sidecar proved tricky to operate for stuntmen Victor Paul and Hubie Kerns.

it around the parking lot and almost kills himself. He hits a parked car with it, gets up, and says, 'That's the way it works.' I said 'That's the way it works? You almost killed yourself!'

"[Production manager] Sam Strangis just put his eyebrows up and walked away and left us standing in the parking lot," continued Paul. "So Hubie and I stuck around until six o'clock at night trying to work this out."

Kerns was not happy with the arrangement. "They'd been working three weeks on the cycle," said Kerns. "Then when they show it to us, the expert gets caught and spun around and almost had an accident. And we, as greenhorns, would have to drive that the first thing next morning. But we had absolutely no trouble with it. Probably because Victor Paul

was so scared after seeing them screw up."

Paul explained his fears about the go-cart: "I had to be on my hands and knees and they built this platform on a regular motorcycle. Hubie wasn't that big of a bike man at that time. He drove a motorcycle, but this weirdo thing was different. If Hubie was doing thirty-five I had to really rev it up and really gun it to shoot off this platform going the same direction, and that was hard to do. That was the nightmare of it. I used to yell, 'Would you slow down for crying out loud, before you kill me?' He used to laugh."

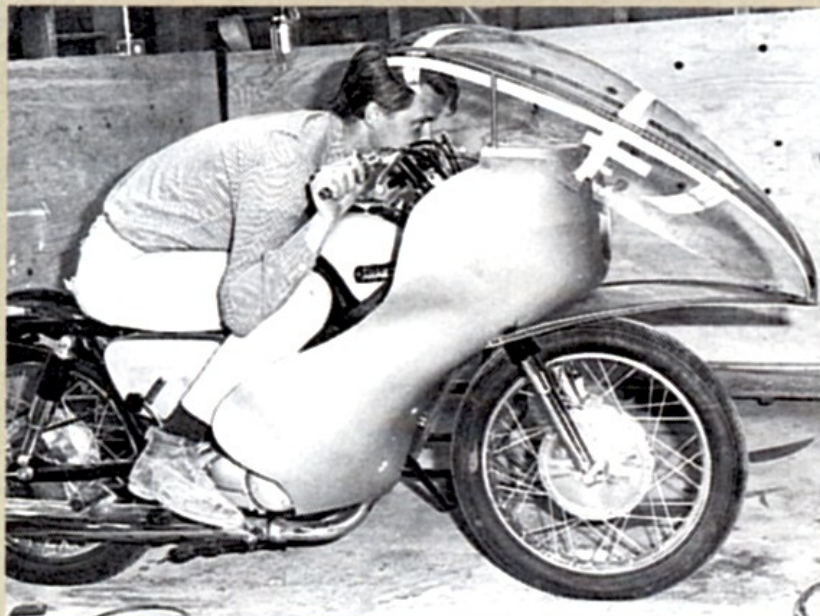
After the Batcycle appeared on the air, Charles FitzSimons received dozens of calls wanting to rent the machine. So Magiera called Yamaha, and got four more cycles to modify,

two of which toured, with two kept at the studio.

For the third season, Magiera was hired to make Batgirl's cycle. When they described the customizing to Yvonne Craig, she remembered that she thought it sounded wonderful. "They said 'You'll be riding this darling motorcycle, and it'll have this vanity mirror on the front, big Batwings and a bow on the back and it'll look really frilly.' I said 'Great,' not knowing that in order to customize it in that manner you'd have to *take the shocks off*. Every time you went over a pebble it was like jumping off a table stiff-legged. "That wasn't the least of its problems," continued Craig. "Adam had done nothing but bitch and complain that his motorcycle wasn't fast enough. What they forgot was that he weighed more than I did and he was carrying Burt around in a sidecar. They decided that they didn't want to hear that from me, and they gave me a bike that was really too big for me." On the other hand, Craig loved the automatic push-button starter.

Magiera still owns the Batgirl cycle, disassembled in his garage. He plans on rebuilding it and touring one day, but is currently too busy enjoying a career as an actor. His other Batcycles are in private collections around the country. □

Magiera in 1966 with his partially customized Batcycle in his garage at home.



true.

"When ABC did not pick up its option, the syndication deal was immediately closed. Afterwards, there was some kind of ire on the part of ABC. They basically said, 'But we didn't cancel the show.' And the reply was of course, 'But you didn't pick it up either.' Apparently there was indecision and it went by default."

Fox chief William Self remembered differently. "ABC let the show drop and we put it into syndication," said Self. "They may have had some second thoughts at a later date. But I have no recollection of our outmaneuvering ABC on that."

Adam West saw the ending coming. "When Fox started to cut back on the costs, I fought it," said West. "They wanted to change it into a kiddie show, and that's when I knew it was over. I was outta there. I never wanted to see those tights again."

With its huge expenses and initial up-front cost involved, Fox claims the show still hasn't earned money even though it's been in syndication since 1969, and the video of the feature film is in every video store in America.

"I did not honestly anticipate that BATMAN would have the life it has had," said Bill Self. "It has become kind of a cult show. I didn't think that of the many shows we were investing

Adam West and director Murray Golden, rehearsing episode #40, "Barbecued Batman," in 1966.



and chase one another and never made any noise."

"Persimmon pressurizer? Holy astringent plum-like fruit!"

—Robin

#120 MINERVA, MAYHEM AND MILLIONAIRES ★★

3/14 /68. Written by Charles Hoffman. Directed by Oscar Rudolph.

Minerva's Mineral Spa caters to millionaires, Bruce Wayne among them. Minerva's Deepest Secret Extractor obtains the combination to the Wayne Foundation vault. Minerva (Zsa Zsa Gabor) pops the Dynamic Duo into a giant pressure cooker.

This final parody includes one-liners (Minerva: "I feel like a new man."), too-bad-to-be-true props, inside jokes (appearances by producers William Dozier and Howie Horowitz) and dumb humor (Batman and Robin getting a massage while in costume?). Not great material, but still a fun show.



Zsa Zsa Gabor as Minerva in episode #120, "Minerva, Mayhem and Millionaires," the last show.

When the series was cancelled in January 1968, executive producer William Dozier remarked, "Well, we had a good three-year run. That's not bad for what was essentially a novelty show. You've got to be realistic about such series. They can't last too long. In fact, I was surprised that it went a third season." Although the show still led its time slot in the ratings, Dozier noted, adults had wearied of it, and the audience had become kids who are just as happy watching the old shows; they don't care if it's a repeat. So why go on spending \$487,000 for new ones? Dozier and producer Howie Horowitz appear as themselves at the beginning of this episode. We learn that Dozier keeps his securities in a grandfather clock while "millionaire producer" Horowitz keeps his cash in a TV set.

BatBits: "You have to take it seriously," said Adam West in 1966 about his work on the series. "I want to do it well enough that Batman buffs will watch reruns in a few years and say, 'Watch the bit he does here; isn't that great?'" West's speculations about the future came true since the show has aired almost continuously since entering syndication. "I've never had more fun doing any role than Batman," West said later, "It was a fortuitous, lucky marriage of a lot of talents, and, as a result, it became a classic. It's going to be playing forever." □



FROM COMICS TO TV

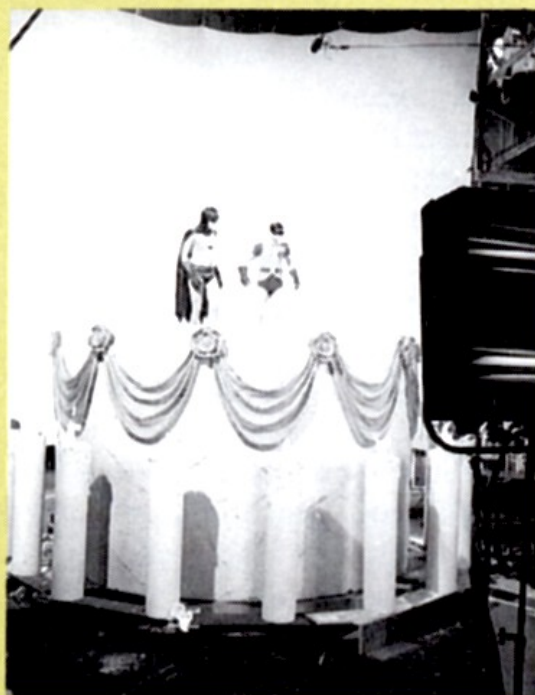
Comic book writers didn't get credit for the shows their work inspired.

By Joe Desris

For some fans of the BATMAN television series, especially those who collect the Caped Crusader's comic book adventures, it is old news that certain episodes began as comic book stories. For those unaware of this (a much larger group, I suspect), it will probably come as a surprise just how much material originated in the comics.

Credit for comic book authors on the BATMAN TV series was nonexistent. There are no on-screen acknowledgments whatsoever of *any* comic book author's contributions. Borrowing from a panel or two is one thing, but several stories were clearly and in large part heavily influenced by and/or taken directly from someone else's work, all without any apparent recognition. It was common policy however to give "story by" credits to others who provided outlines or scripts that were heavily rewritten.

Filming stunts Victor Paul and Huble Kerns for episode #79, "Batman's Anniversary," based on "Batman's Deadly Birthday," right.



During the period of the show's demand for scripts (about September 1965 through roughly November 1967), National Periodical Publications usually bought comic book scripts and art on a work for hire basis. There were no contractual obligations on the company's behalf for reprints or any other subsequent use of the material since N.P.P. (today known as DC Comics) owned the work outright.

In addition, the TV series aired during a period when DC's books generally did not publish creative credits. Julius Schwartz, editor of the Batman titles, was noting creative credits in the letter columns at the time and within a few years, all of DC's output carried such listings, often at the beginning of the story.

Information about original authors was available to the TV people, but only if requested. Not only did such records exist at DC at that time, but most stories in question were only a few

years old, not *decades*. Editors would likely have remembered who did what and most writers were still around to ask.

In any event, even if they wanted to, TV writers had no easy method for ascribing comics scripting to anyone except perhaps Bob Kane (even though he was actually an artist), since his was the only name on most stories. If comics had handled credits as they do today, perhaps the original writer's names would have made it to the screen.

As a side note, DC's current position regarding reprints and royalties is more generous. The original creative staff normally receives compensation and credit for reprinted work.

Comic book writers would seem likely prospects as scripters of BATMAN series teleplays. They already had to think visually in order to write comics. However, Bill Finger appears to have been the only regular comic book writer who





Detective Comics #196 (l), art by Win Mortimer,

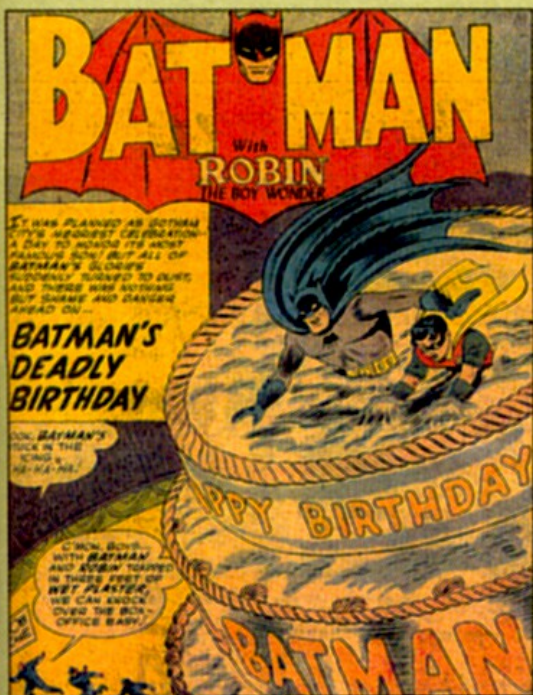
inspired episode #105, "The Londinium Larcenies. Batman #121, art by Kurt Swan, inspired episode #7.



had a script finally air, and may indeed have been the only such person to write for the show. In a November 9, 1965 letter to Bill Dozier about the teleplay for BATMAN episodes #9/10, Lorenzo Semple, Jr. noted, "It took a good deal of brain-power to adapt flimsy mag-story to our pattern." And in a November 15 letter, Semple observed, "I realize increasingly the gulf between comic-book Batman stories and our own."

Semple was generally referring to budgetary constraints and some of the more outlandish elements of comics which were easy to draw yet difficult or expensive to film. Indeed, unlike most other series

The splash page for "Batman's Deadly Birthday" by Bob Kane from *Batman* #130, March 1960, a giant cake story written by Bill Finger.



writers, Semple often retained many comic book elements when transferring the books to teleplays.

Overall, Hollywood has generally not looked fondly upon comics. It seems as though most of those involved feel previously published comic book material with a successful, lengthy track record somehow requires change, not continuation. The last half century indicates a general disdain for comic book material on Hollywood's behalf. From the movie serials to television to feature films, only selected translations have been successful at retaining the heart of the original material (examples: the 1989 and 1992 Batman movies, portions of the BATMAN TV series, 1940s Fleischer Superman cartoons, many of the Fox network's animated Batman episodes, and some of Linda Carter's WONDER WOMAN episodes).

Although never acknowledged, much of the TV show direction was in a way the work of Bill Finger. He co-created Batman along with cartoonist Bob Kane roughly a quarter century before the series. It was Finger who had originally scripted all those methodical patterns, oversize props and deathtraps as well as the big clocks, aiming Batman and many of the villains in their proper directions. Robin's jokes

and puns (translated to the series as "holy whatever") can also be found in Finger's early material. With time, other writers added and modified, but Finger was the one who laid the foundations for Batman which were followed by subsequent comic book, television and feature film writers.

Material from *Batman* #176 (December 1965) was used so often it could almost be considered a bible for the show, a ready reference early in the series. On sale in late-September 1965, it was available while many scripts were being written.

Episodes inspired by this reprint anniversary issue included #5 "The Joker is Wild," based on "The Joker's Utility Belt," originally printed in *Batman* #73 (October 1952); #7 "Instant Freeze," based on "The Ice Crimes of Mr. Zero," originally printed in *Batman* #121, shown above (February, 1959); #27 "The Curse of Tut," with Tut's rock on-the-head origin inspired by "The Caveman at Large," originally from *Batman* #102 (September 1956) and Egyptian motifs in "The Fox, The Shark and the Vulture," originally from *Detective Comics* #253 (March 1958); and #37 "Hot Off the Griddle," which uses a life-saving device from a Saturday newspaper strip reprinted in the issue (originally from May 12, 1946). □

in that BATMAN would be the best investment. Of course, the best investment was probably M*A*S*H* which I've been told is the highest paying show in the history of 20th Century-Fox. But BATMAN has done very, very well."

"This show is like America," said Sam Strangis. "In the books, it's always in the red. It'll always be in the red. It made more money merchandising than you can shake a stick at. It made more money in syndication. Fox doesn't pay residuals any more. It's clean money." The series aired daily on the Family Channel this December. After that, Fox can renegotiate a new deal with them or someone else.

Adam West and Burt Ward reprised their roles as Batman and Robin in two Hanna-Barbera live action comedy shows in the late seventies. The shows were done on videotape and were pretty awful. West also did the voice of Batman in Hanna-Barbera's SUPER-FRIENDS show.

As the sun sets in Gotham City, we bid adieu to our Herculean heroes. This night, a new, grimmer, more serious defender of the city streets arises to stalk criminals everywhere... and without his youthful ward! This is Batman? Times certainly have changed. A kinder, gentler nation, indeed! □



Bill Dana's Batclimb cameo as Jose Jimenez in #47, "An Egg Grows in Gotham," and spotting Dick Clark in #35, "Shoot a Crooked Arrow."



DARK KNIGHT

PREVIEW "BATMAN III" AND THE PLANS TO UNLEASH CATWOMAN

By Mark A. Altman

Holy Blockbusters, Batman! The film series chronicling the continuing adventures of the Dark Knight has been one of the most profitable franchises in movie history. In an industry in which every studio has its tent pole, a veritable cash cow which can be counted on to infuse the studio coffers with cash from hundred million dollar grosses, product licensing and video sales, BATMAN is Warner Bros. crown jewel.

While Paramount has the STAR TREK franchise, United Artists the James Bond film series, and New Line Freddy Krueger, few screen characters

shall, put the husband and wife team on the map, leading to their getting the plum BATMAN III assignment—although a second script is reportedly being developed as well to jump-start production on the film.

Although no contracts are signed, Robin Williams is reportedly front-runner for the juicy role of the film's lead villain, the Riddler. Williams' name has been connected with the BATMAN series as far back as 1989 when talk of a sequel to the original BATMAN film was making the rounds and Cher was being tubthumped for the highly coveted Catwoman role. If Williams is a no-go, the other most likely contender for Ed-



Krueger, few screen characters have created the kind of anticipation and excitement both on movie screens and on retailer shelves as Gotham's Caped Crusader. As a result, it should come as no small surprise that the studio is hoping to unspool another Bat-flick in 1995. In fact, the studio heads at Warner's who are anxiously awaiting the grosses on their first BATMAN animated film reportedly would like to release a Bat-film every year, alternating between live action and animated adventures.

Next on the boards at the studio, following the release of **BATMAN: THE ANIMATED MOVIE** this month, is the long-awaited **BATMAN III** which will be helmed by St. ELMO'S FIRE director Joel Schumacher, taking over from two-time Bat-director Tim Burton. Schumacher, a former costume designer on such films as **ANNIE HALL**, has garnered a reputation for his visual virtuosity and stylish mise en scene in such film as **FLATLINERS**, **FALLING DOWN** and **DYING YOUNG**. Burton is apathy towards the Batman character well-documented, the former director will instead serve as executive producer, overseeing the look and development of the project for Warners and lending his marquee-value name when it comes time to market the first Burton-less Bat-flick.

Scripting **BATMAN III** are unproduced screenwriters and Hollywood "flavors of the month," Lee and Janet Batchler, (TV's **THE EQUALIZER**) whose script **SMOKE & MIRRORS** is currently one of the hottest screenplays in Hollywood. The highly regarded **SMOKE & MIRRORS** script, with Sean Connery attached as its star for director Frank Mar-

If Williams is a no-go, the other most likely contender for Edward Nygma's villainous alter-ego is John Malkovich (**IN THE LINE OF FIRE**) who just signed to appear in the Kevin Costner sci-fier, **WATER-**

Michael Keaton returns to the role of Batman/Bruce Wayne in Warner Bros **BATMAN III**, to be directed by Joel Schumacher for the summer of 1995, a sequel with a stronger action storyline.

CATWOMAN



Michelle Pfeiffer as Catwoman in **BATMAN RETURNS**, the highlight of director Tim Burton's summer 1992 sequel, being groomed by Warner Bros for her own movie franchise.



WORLD, for Universal.

Several rumored storylines abound including one which would prominently feature the long-awaited debut of Robin. Although early drafts of **BATMAN RETURNS** featured Robin as a cocky black hero, Schumacher's take is reportedly more traditional in which the Boy Wonder is a mechanic who saves **BATMAN** and the Batmobile and becomes the dark Knight's companion. Filming begins in September.

In addition to **BATMAN III**, Warner's is reportedly developing a **CATWOMAN** vehicle for actress Michelle Pfeiffer, who will first be lensing the pir-

ate flick **MISTRESS OF THE SEAS** before seguing to the as yet unscripted Catwoman adventure to be directed by Burton, who is currently shooting **ED WOOD** for Disney. Potentially, **BATMAN III**'s video release would tie-in with the theatrical release of the first **CATWOMAN** feature in 1995.

Ironically, **CATWOMAN** had originally been conceived as an animated spin-off coming on the heels of both the tremendous success of the animated television show and **BATMAN RETURNS**. "When we first mentioned the idea, it had a lot of heat," said Bruce Timm, producer of **BATMAN: THE ANI-**

MATED MOVIE. "We all thought it would be a cool idea to spin her off into her own series. At one point, the studio was thinking about doing a Robin series which I was against, but I thought a Catwoman show would be really interesting and we all mentioned it at the same time that Michelle was really hot. Warners mentioned it to Fox, but we didn't have the time to develop it and it seems as though that ship has sailed."

While it appears as though Michael Keaton will once again don cape and cowl for **BATMAN III**, taking on a larger role than his relatively sparse screen

time in **BATMAN RETURNS**, and receiving a rumored \$15 million for his efforts, Burton's departure as director has aroused the ire of few comic book purists who decried his take on the mythos and are happy to see a new director aboard. Noted Kenneth Egan, a writer for *Tooned In*, a comic book trade magazine, in an opinion that seems to sum up that of comic book aficionados, "I am hoping to see **BATMAN III** as more of a pure detective story where he must figure out clues. I'm extremely happy that Burton's not directing. Even though he's a master visionary, he's a lousy storyteller." □



COMIC BOOK VISION

Director Tim Burton on the building of Gotham City.

By Taylor White

After wrapping **BATMAN RETURNS** and shortly before it opened in June of '92, director Tim Burton was already fairly sure that he had no desire to direct a **BATMAN III**. "You never know," he told the press. "It's like a weird relationship. You can't force it. It either happens or it doesn't happen. I don't really feel like it right now."

When reminded that Jon Peters, who produced the first film, had envisioned doing a trilogy from the beginning, Burton laughed. "I've always thought of it as an octagon," but added seriously, "I got it out of my system on this one. These decisions are emotional, not intellectual. Maybe that feeling will never come again. You just never know, really."

With Burton serving as the executive producer of **BATMAN III**, to carry forward his distinctive vision of Batman and Gotham City, director Joel Schumacher is perhaps better suited to handle the comic book plotting necessary for complete success in the genre. "I'm not the greatest story-teller," Burton admitted. "I wanted to strip away things and kind of let things float to the surface more. I want to let the characters' energies and their interrelations be the thrust of it."

Characterization, at least in the case of Michelle Pfeiffer's Catwoman, proved to be a hit with fans. "I was completely blown away by what she did physically," said Burton of Pfeiffer, "in terms of doing karate fights on curved roofs in



Burton directs Penguin Danny DeVito on the set of **BATMAN RETURNS**. Burton will executive produce but not direct **BATMAN III** for Warner Bros.

four-inch heels and making it look natural in 30 degrees temperatures while she's sweating to death and freezing to death at the same time. She was incredible, and no one will ever know what she went through with all that stuff. She learned to use the whip, and nobody could do it like she did. I was constantly amazed by her."

Less satisfying was Burton's

take on Batman himself, with most fans decrying that his Caped Crusader had little to do in either film. "For me the power in his character is that he's held back a little bit," said Burton. "He remains in the shadows. The power of that character is in his sadness and loneliness. We chose not to up the stakes and open it up more."

"The world of Batman to me

is a world of split personalities and not just simple good and evil. There's a lot of crossover." Burton noted that he passed on his Batman "philosophy" to the creators of the animated cartoon series. "They're trying to do something that's stylistically based on the look of the film. I've shown them what we're doing."

Burton credited Danny DeVito with fleshing out his vision of The Penguin. "In the comic all of the other characters have an interesting psychological profile, but I could never quite figure out what the Penguin's was. Danny DeVito didn't want to play himself in a tuxedo and top hat quacking. We decided to take the word 'Penguin' and let the images conjure themselves from that. He was very committed and very exciting to work with. He has such life and such power and a twisted sense of joy that it's a pleasure to watch him work."

And as for the fate of Robin, whose appearance is still unsure in **BATMAN III**, Burton noted, "I felt that giving Batman a young sidekick disrupted the psychology and power of the character. Giving him a young sidekick diminished his loneliness, his secrecy. You start to question why he's even putting on the suit anyone. Why not just take the kid out to the movies and the zoo."

With Batman seemingly taking a back seat to the flamboyant action of his foes, why was it necessary to have three villains in **BATMAN RETURNS**? Laughed Burton, "The world is getting more evil, I guess." □

The Animated Adventures

BATMAN

Warner Bros Animation's Emmy-winning series appeals to adults as well as kids.

By Bob Garcia

BATMAN could have been just another Saturday morning cartoon show with Batman and Robin fighting goofy villains. Neither it's heroes nor villains would need to have any reason for doing what they're doing. Their only motivation and justification would be the fact that they wear funny costumes. And these cardboard characters would fight each other in some simplified Everytown. In other words, the show could have been completely unmemorable.

Instead, BATMAN gives its audience characters they can care about; a hero with a tragic past and villains with tales of woe of their own. They exist in the epitome of a crumbling twentieth-century American city, Gotham City. And the stories told are usually exciting, sometimes controversial, and often emotionally affecting animated dramas.

The difference in approach has put BATMAN on the top of the critics' lists and garnered Warner Bros Animation two more Emmys to add to their roster, next to the ones earned by TINY TOONS. It's a groundbreaking show for American television, and credit for its success can't be given to just one individual person or decision. Bringing the Dark Knight to television in such a grand manner was not an easy task, but ultimately a rewarding one for the show's producers, Bruce Timm, Eric Radomski and Alan Burnett, and their talented crew.

For Warner Brothers, the idea for the series began even before the animation division was fully formed, when TINY TOONS was just a movie project the studio was negotiating to do with Steven Spielberg. Warners was looking for someone to run their animation division and they hired Jean MacCurdy, on a hiatus from animation after

“It was important we maintain the Warner Bros heritage of quality work that goes back to the days of ‘Looney Tunes.’”

—Warner's exec Jean MacCurdy—



Warner's Animation president Jean MacCurdy pushed for a series with the sensibilities of the classic SUPERMAN cartoons of Max Fleischer.

working for years at Hanna-Barbera. MacCurdy had worked for Warner Brothers in the early '80s when the studio decided that animated shorts were dead.

“If the studio was going to get back into the animation business, the only way to do it, was by doing the best possible production, given the time and the money available,” said Jean MacCurdy. “It was very important that we maintain our heritage of quality work that goes back to the days of LOONEY TUNES. They gave us all the tools to make that happen. They also understood that they hired us because we knew what we were doing, and they left us alone to do it.”

The division has been wildly successful. The Emmy Award-winning TINY TOONS ran for two seasons that eventually led to a direct-to-video movie, a strategy that was copied with BATMAN, with the movie opening theatrically December 25th. TAZMANIA and ANIMANIACS have also hit the television airwaves from Warner Brothers.

Alan Burnett, the producer in charge of BATMAN's scripts, is an old friend of MacCurdy's. “She gets things going. She puts the right people in the right place, and then she steps back and says essentially, ‘Have fun. Do a good job.’ I don't think I've worked with another executive who gave me as much freedom.

“She brought in Tom Ruegger to Warner Brothers, and I know for a fact that people above her were saying ‘Who's Tom Ruegger?’ But she knew. Here is a fellow who not only brought TINY TOONS to the screen, but helped forge a relationship between Steven Spielberg and Warners Animation. And with ANIMANIACS Ruegger will have another big hit on his hands. She has a keen sense of choosing the right people and putting them in the right spot.”



Batman battles the Joker in Warner's new animated movie **BATMAN: MASK OF PHANTASM**, opening nationwide December 25. Above: Title cards for the series designed by producer Bruce Timm. MacCurdy's Warner group has emerged as one of the strongest new animation divisions in Hollywood.

MacCurdy is currently the president of the animation division and clearly loves her work. "I have the best job there is, no doubt about it," said MacCurdy. "The one thing that ties all of our projects together, I think is quality. These are all very well-produced shows. The other thing is the studio's heritage that had to do with sophistication, irreverence and all the wonderful things that were the essence of **LOONEY TUNES**. I think we've tried to carry through on all of our shows. I like to believe we treat our audiences with respect."

Before 1990, **TINY TOONS** was the only show in production at Warner Brothers and at the time it was coming to a close.

Even though the first episode of **TINY TOONS** hadn't even aired, MacCurdy was looking toward the future. She called an open meeting of her staff of forty and placed a number of Warner-owned projects on the table: **GREMLINS**, **THE GRISWOLDS**, **TAZMANIA** and **BATMAN**. She asked for development ideas on the projects from everybody.

Eric Radomski, then a background artist, created background ideas for all the projects, and production staffer named Bruce Timm came up with a character design for Batman. In-

dependently, they showed their work to MacCurdy, who saw the potential of putting Timm's stylized characters into Radomski's Dark Deco Gotham City, and asked the two to produce a presentation reel to show the studio. MacCurdy told them to make it look like the old Max Fleischer **SUPERMAN** cartoons.

"I wanted it to be very Fleischeresque, having that style and look," said MacCurdy. "They both responded to that very positively. What was real important to me was that **BATMAN** would be distinctive in its look and style. And while you can say that's what you're going to do, to a lot of people, until you really show it to them, no one gets

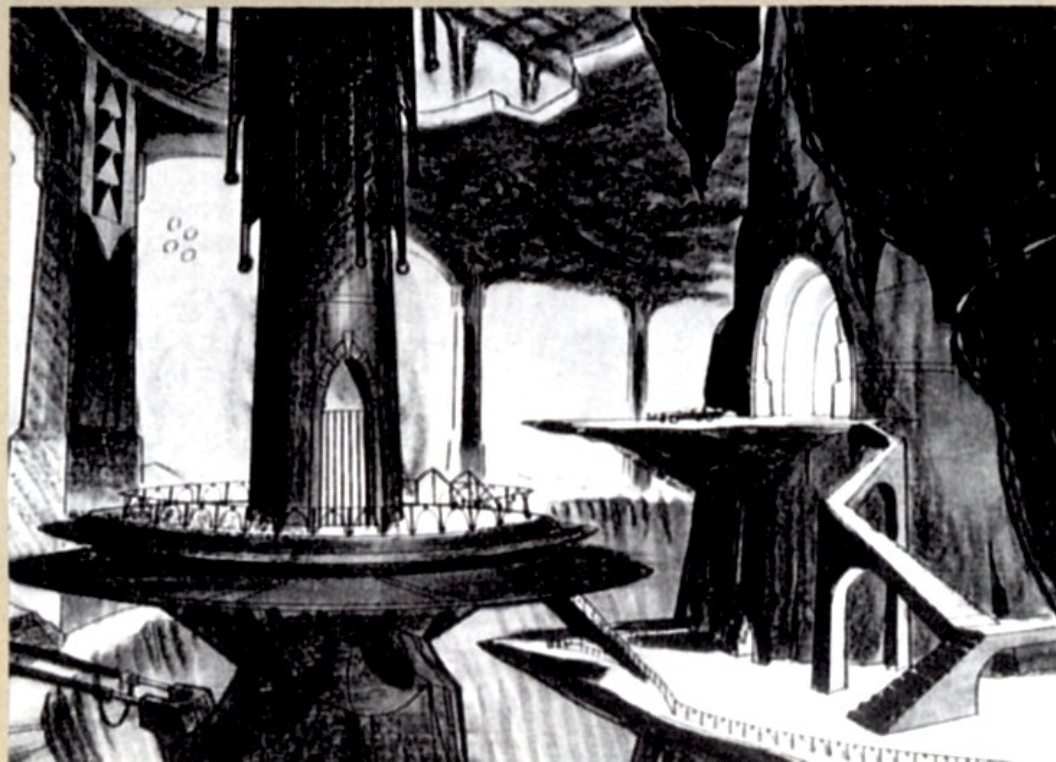
it. It was really important to me that from the very beginning everyone at the studio and Fox [TV, which bought the show] understood what we were after."

Radomski and Timm were a bit taken aback by the mandate. "It would be easy to say that I'm a fan of the old Fleischer **SUPERMAN** cartoons," said Timm. "We said: 'Okay, sure. No problem. Those are only the most expensive cartoons ever made.'" [Paramount did indeed pay Fleischer Studios \$100,000 per episode or four times the cost of an average cartoon in the '40s for that era.] That didn't deter the duo from getting to work.

While Timm and Radomski were to spend the next month producing the short, MacCurdy and Warner Brothers started negotiating to put the series in a package for Fox Television. The big selling point for the show was that the first episode would appear shortly after **BATMAN RETURNS**.

"I don't know if the series would have been made if it was not for the Tim Burton movie," said Timm. "In fact we had to buy the rights back from Nelvana in Canada. They bought an option on the character for a series back in 1987 or '88. I remember Bob Camp, when I was

An early Batcave design sketch by Ted Blackman, the principal background designer at the beginning of the series whose look defined Gotham City.



EPISODE GUIDE

by Bob & Nancy Garcia

Numbers in parentheses after airdates indicate the order in which the episodes were produced. Episodes are rated:

- ★★★★★ Must see
- ★★★★ Excellent
- ★★★ Good
- ★★ Mediocre
- ★ Poor

"You can't deny there's something between us." —Catwoman

"You're right and I'm afraid it's the law." —Batman

THE CAT AND THE CLAW (PART 1) ★★★

9/5/92 (#13) Story by Sean Catherine Derek and Laren Bright. Teleplay by Jules Dennis. Directed by Kevin Altieri. Animation by Sunrise.

Catwoman takes on an evil corporation and a terrorist organization to save a mountain lion



Meeting Catwoman for the first time on the rooftops of Gotham City in "The Cat and the Claw."

preserve. Batman gets involved, because the terrorists have hijacked a biological warfare weapon and are holding Gotham ransom. Wonderful action sequences, especially a rooftop meeting between Catwoman and Batman storyboarded by director Kevin Altieri. "I use that as an example of how to board, when we hire people," said Altieri. "It has all my tricks in it. Lame animation, but the board's good."

Altieri called for an almost impossible bit of animation, a great scene where the Red Claw is briefing her men with a slide show staged so she moves in front of the projected images during the briefing. "In cartoons if you want lines to bend over characters, it's not a trick, it's real animation," said Altieri. "You shouldn't do it. The chances of it working are astronomical, but I went for it anyway, and they did it! They blew so many other simpler things, and this they pulled off."

"Any nut case who dresses up like a bat, sooner or later, is bound to snap." —Bullock to Mayor Hill

ON LEATHER WINGS ★★★

9/6/92 (#1) Story and teleplay by Mitch Brian. Directed by Kevin Altieri. Animation by Spectrum.

A batlike figure attacks a security guard and Batman is blamed.



Batman, caught in the light of a police SWAT team come to capture him in "On Leather Wings."

Detective Harvey Bullock is given a Bat-task force by the Mayor and District Attorney to capture Batman. We follow Batman's step-by-step investigation, his battle with police, and the discovery of the Jekyll and Hyde-like character of Dr. Kirk Langstrom, a.k.a. Man-Bat, a giant half-man, half-bat creature.

All in all a great introduction to the series. Harvey Bullock, District Attorney Harvey Dent, Police Commissioner Gordon, and Mayor Hill are introduced in nicely moody scenes. This episode clearly establishes that Gordon is not going to be a sit-by-the-sideline milquetoast like the old live-action series. The light and fun version of Bruce Wayne is clearly counterpointed with his dark brooding Batman persona. And after the mystery is solved, the show climaxes with an incredible aerial battle, dramatically designed by director Kevin Altieri and superbly rendered by Spectrum Animation.

"To me, this is almost the quintessential episode of the show," said producer Bruce Timm. "It's got almost everything in it that you want, the mood, the mystery, and Batman's really cool. It's got this great villain, and it's scary, exciting and funny."

"Freeze." —Batman
"Mister Freeze to you." —Mr. Freeze

HEART OF ICE ★★★★★

9/7/92 (#14) Story and teleplay by Paul Dini. Directed by Bruce Timm. Animation by Spectrum.

Batman tries to foil Mr. Freeze in his attempts to create a powerful freeze gun and discovers how corporate executive Mr. Boyle is responsible for dooming Freeze to a life in a sub-zero world. In an entirely new twist on the villain, Freeze goes mad, believing all emotion has been frozen out of him. Batman tries to stop Freeze from assassinating Boyle, who was responsible for the death of Freeze's wife.

Clayface reforms himself after falling from the top of a building to elude Batman in "Feat of Clay."



The new take on this old comic book villain came out of early development talks between producers Eric Radomski, Bruce Timm and Paul Dini. Timm came up with the idea that Freeze barely escaped dying in a cryogenic experiment gone wrong, and considers himself dead. As a result, he doesn't fear death and has no emotions.

Timm not only had to act as producer on the show but also as director because they were so far behind schedule. Recalled Timm, "I didn't have a storyboard team so I got Doug Murphy, Phil Norwood, Joe Denton, Mark Wallace, Curt Geda and Lorenzo Martinez. I took anyone who had two days available, using people from other crews that had down time. They did a very good job and I didn't have to change a whole lot."

Timm noted he had difficulty getting voice actor Michael Ansara to play it "flat" for the role of Freeze/Dr. Fries. He was acting too much," said Timm. "It was really frustrating for him. He had never done cartoons before and an actor's first natural instinct is to act. He kept giving these line readings with all this inflection in them. I kept telling him it had to be less, a lot less—like a robot. He kept saying it sounded so flat. Everybody else was looking at me too, and was asking me if I was sure. To them it sounded flat. I think



Doomed scientist Mr. Freeze, spurred to revenge at the thought of his dead wife in "Heart of Ice."

it really sells it. I wanted his voice to sound like the Ebonites in that old OUTER LIMITS episode: 'Nightmare.' They sound real metallic and hollow. I even played that for him at the recording session, and explained that was what I wanted it to sound like. It drove the sound guys crazy doing it."

FEAT OF CLAY (PART 1) ★★★

9/8/92 (#20) Story by Marv Wolfman and Michael Reaves. Teleplay by Marv Wolfman. Directed by Dick Sebast. Animation by AKOM.

The origin of Clayface. After an accident, actor Matt Hagen is offered an experimental restorative skin cream to save his face by manufacturer Roland Daggett. Unfortunately, the effect is only temporary, and Hagen is forced to do dirty work for Daggett in order to keep getting his "fix," impersonating Bruce Wayne so Daggett can take over Wayne Enterprises. A massive dose of the restorative cream over his entire body turns Hagen into Clayface.

While the story moves along

working on the BEANIE AND CECIL show, showing me these drawings for Nelvana, which were his ideas on how to do BATMAN. It was very modern and hip, but still had this very kid's show mentality about it. Bright colors and all that stuff. That's obviously how they thought people perceived Batman. The Tim Burton movie changed the public's mind about how Batman should be treated."

MacCurdy had wanted to do a serious BATMAN back in the '80s before the Burton movies. "When Alan Burnett and I worked at Hanna-Barbera we worked on development of BATMAN for Saturday morning, and were not able to do it," said MacCurdy. "Partly I think because we both wanted it to be dark and serious, and conceptually it wasn't really acceptable yet."

"Batman has always been a property that I personally have been extremely fond of," said MacCurdy. "I've always found him to be an interesting, kind of sexy character. There's a depth to him, partly from his psychosis, I guess. Because Warner Bros had the second movie coming out, the timing was really right to have the series come out right after."

When MacCurdy presented BATMAN to Fox, she told them that it would be a *dramatic* series. She had complete faith that they could pull it off. "I thought there was endless story potential," said MacCurdy. "With this styling and with this look, I really felt that we could make an artistic statement that could make a difference."

Fox bought the show as part of a package, with only slight reservations. "There was some concern about BATMAN playing too old," said MacCurdy. "Certainly from the advertising point of view, but it's got a strong enough following that those concerns have been overcome."

Timm and Radomski finished their presentation reel and got called in to MacCurdy's office a few weeks later. Recalled Radomski, "Jean said, 'Everybody's loved this thing. How would you like to produce the show?' I think both of our jaws

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BATMAN

MASK OF PHANTASM, THE ANIMATED MOVIE

How the direct-to-video feature got upgraded to theatrical movie release.

By Bob Garcia

BATMAN: MASK OF THE PHANTASM, opening nationwide in theatres December 25, began as a direct-to-video feature at Warner Bros. "The original idea came out of a series of conversations between Bob Daley, Terry Semel, Sandy Riesenbach and myself," said Warner's animation president Jean MacCurdy. "We were thinking about what would be a good way to continue the series and into what other forms we could take it. The made-to-video movie was the answer."

Sweeping action adventure storylines were being considered when producer Alan Burnett suggested doing a more personal love story. Recalled story editor Michael Reaves of the conversation over lunch, "I thought that was very daring," said Reaves. "I suggested that we tell the story about the one woman for whom Bruce would have given it all up. He sparked to that and we laid out the basics right there."

Noted Burnett, "Even though it was originally slated for direct-to-video release, I wanted it to have the feel of a movie, and felt we needed really strong emotions. So we decided that years ago, Bruce fell in love with Andrea Beaumont



Originally conceived to keep animators busy between seasons, the movie pits Batman against Joker and Phantasm, a mysterious new villain.

and wanted to marry her. She brought to his life something he hadn't had in years, happiness. Then she left town and severed their relationship."

Burnett and Reaves devised a story that brought Beaumont back to Gotham City just as Phantasm, a new villain, was engaged in a campaign to wipe out rival criminals. "While Batman is trying to track down this killer, he's haunted by his one true love," said Burnett. "As he gets deeper into the mystery, he finds there is not only a connection to his girlfriend's past, but

to the Joker as well. A final cataclysmic fight pits Batman against Phantasm and the Joker and the love of his life hangs in the balance."

A series of flashbacks show Bruce Wayne's early attempts at being a vigilante before he created the Batman persona. In a sequence inspired by Frank Miller's and David Mazzucchelli's comic series *Batman: Year One*, Wayne dons black leathers and a mask to go out and fight crime. The flashbacks also depict Wayne and Beaumont's love affair. "We have nicknamed this sequence 'The Last Temptation of Batman,'" said producer Timm.

The Joker enters the picture when a gangster, fearing a hit from Phantasm, hires him for protection. "The Joker gives the movie a great big shot in the arm," said Timm. "He comes in as you're beginning to think that this is too heavy for a cartoon. He's hilarious. Even though he's scarier and meaner than he ever was in the series, he's funny. Without a doubt, it's Mark Hamill's best performance. He's way at the top of his form in this movie."

The final, dramatic confrontation between Batman, Phantasm, the Joker, and Beaumont is set at the site of Gotham City's World Fair: a setting combining elements of New



BATMAN aka Bruce Wayne, first appeared in *Detective Comics* #27 (May 1939). Orphaned after the murder of his parents, Bruce Wayne developed his crime fighting abilities over a 15-year period, becoming adept at acrobatics (*Batman* #4, above, Winter 1941), stunts, boxing, martial arts, science, disguises and detective skills. Combined with a strong sense of honesty and justice, Wayne became the Masked Manhunter, an obsessed, relentless and potentially lethal fighting machine bound by a personal code which forbade killing. After receiving his inheritance, he returned to Wayne Manor, the family home, and while sitting in the study, the flight of a bat through an open window provided the impetus for Wayne to become Batman. Officially, the police consider Batman a vigilante, although eventually he was deputized. This nocturnal, obsessed vigilante, dubbed the Dark Knight, a version in vogue for the last decade, actually harkens back to the earliest adventures and is in sharp contrast to the daytime adventurer largely seen until the late '60s. In addition to the devices on Batman's utility belt, recent years have shown his increased reliance on high-tech weaponry. Character sketch below designed by Bruce Timm./Joe Desris





ROBIN aka Dick Grayson, was part of a trapeze act, the Flying Graysons, and became Bruce Wayne's ward after his parents were killed in an accident. Batman had been featured in only 11 issues before Robin's comic book origin in *Detective Comics* #38, April 1940. This issue depicted him watching his parents hurtle to their death due to acid-weakened trapeze ropes. Modern interpretations have Grayson grasping a guy-wire to escape death as the trapeze rig collapses. As he matured, Grayson decided that he no longer fit the image of a Boy Wonder, and subsequently became Nightwing, allowing junior high school student Jason Todd to take over the role of Robin. The name Robin was chronicled as a derivation of both the bird and Robin Hood. Although the Boy Wonder initially carried a slingshot, his utility belt later contained a number of useful gadgets. Robin has appeared in a series of solo stories over the years. He is shown battling the clock on a Salvador Dali-inspired cover from *Star Spangled Comics* #79 (April 1948 above). On the animated series, Grayson is in college and helps Batman occasionally as semester breaks and vacations allow. Animated Robin designed by Kevin Nowlan, below./Joe Desris



York's 1939 and 1964 World's Fair. Story editor Paul Dini had wanted to use the abandoned fairgrounds of the 1964 fair as a setting since 1990, when he and Timm drove past its "sad and decrepit remains" on a trip to New York. Noted Dini, "When we were looking for a way in the movie to convey the hopefulness that Bruce and Andrea were undergoing when they were 19 and looking toward the future, we thought 'Let's do the World's Fair,' where the focus was on mankind and technology working together to make a bright, glorious future.

"It plays on the idea of the lie of the future as seen in our own lifetime, from the early '60s. One of the indignities I go through every now and then is, 'Where the hell is my jet pack? I still have to drive to work?' None of that came true. That sort of parallels what happens to Bruce and Andrea, they're looking ahead toward the future in this golden paradise that's going to be Gotham City, and the happiness they'll know together as a couple. And sadly, none of it comes true. The future just didn't work out like anybody planned."

The battle between Batman and the Joker breaks through the various exhibits with startling speed, wrecking miniature cities and swinging around giant globes on sets bigger and more elaborate than any designed for the TV series. Unencumbered by television's Broadcast Standards and Practices, director Kevin Altieri gives the fight a few deadly twists like the Joker's lapel flower shooting acid, not a gas as it did in the television series.

And Batman is a bit grimmer, so determined to take out the Joker that even when the villain screams at him, "You idiot. I'm your only way out of this. Let me go or we both die!" Batman answers simply,

"I wanted to have the feel of a movie, with really strong emotions. It is the love of Batman's life that is at stake."

—Producer Alan Burnett—



Young Bruce Wayne with Andrea Beaumont, the love of his life (above), and years later, during Batman's dangerous hunt for Phantasm (below).



"That's the idea."

Even though there's some restriction on blood—Altieri had to take out a shot of Batman stabbed in the shoulder—the sequence is so violent the producers are worrying that it might push the movie to get a PG-13 rating, and Warner Bros has demanded that they deliver a PG rated film. "The studio wanted to make sure the movie wasn't too dark or too far out," said Jean MacCurdy. "They certainly wanted something that was accessible for kids as well as adults."

Such worries are a far cry from television's BS&P restrictions which didn't even allow them to point a gun at someone. "In the first five minutes, we have things we weren't able to do in the series," said producer

Eric Radomski. "We have guys with handguns directly taking shots at Batman, who retaliates with fist-to-face. Someone actually gets killed."

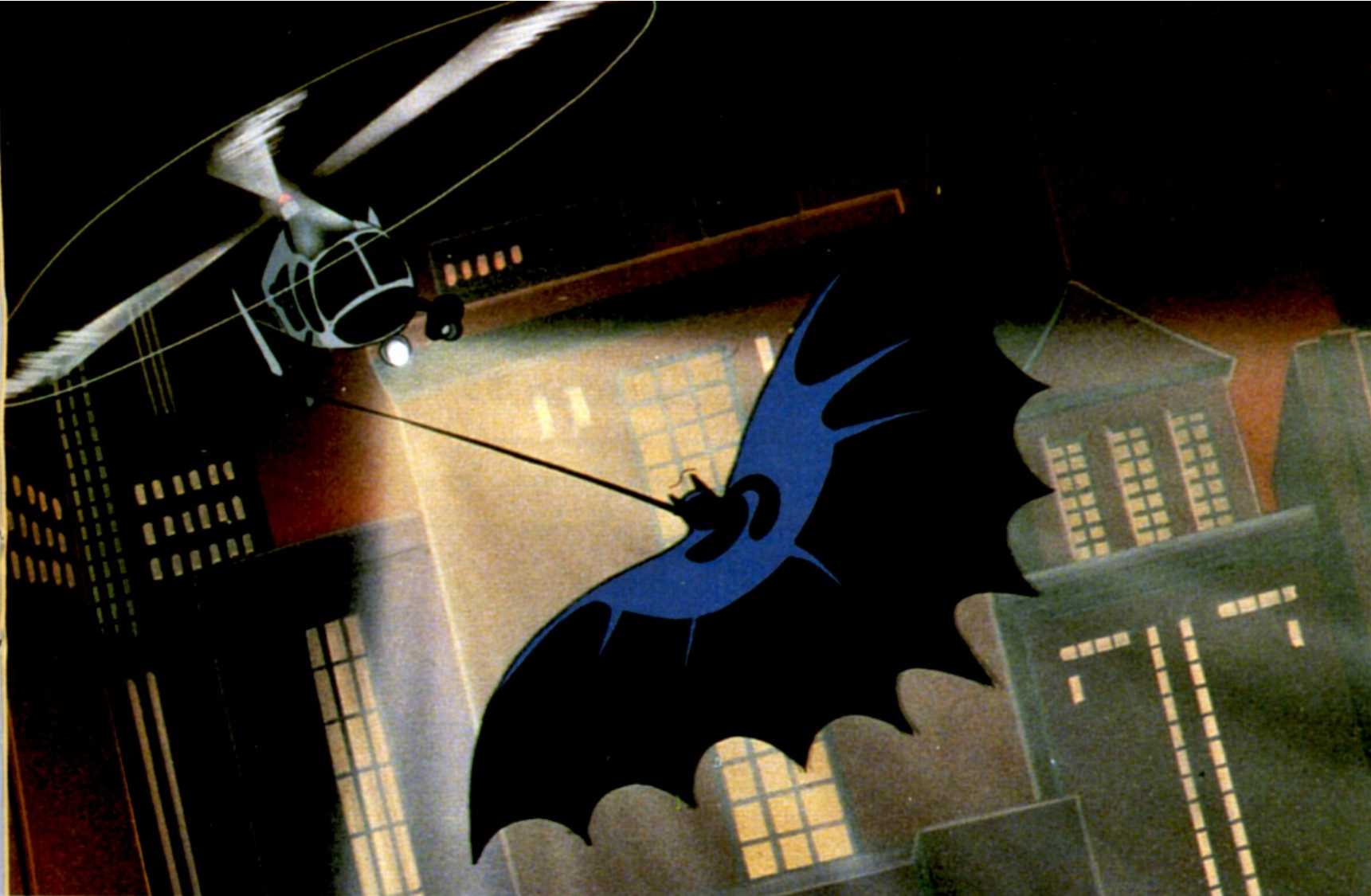
The murder actually got toned down a bit. "This comes from the executives on the lot," said Radomski. "They only had other very minor suggestions about changes. Although, we would have liked to push it just a bit more, you don't need to see anyone getting their head blown off."

The PG rating means more to Radomski than just being able to be more violent. "It says this is a real drama, and you have to have some wits about you to understand what this story is about. While I'm sure young kids are going to come see it for Batman, I don't think they're coming to see this psychological crisis we put him through. They want to see him run around the screen. And I don't think the rating says keep the children away from this, as much as it says this movie has an adult appeal. This is for people who are looking for a real movie, not just an expansion of the TV show. We're just pushing what we've done and taking it a step further."

The final script was assigned to the show's story editors to write. Paul Dini wrote the Joker's scenes and the first rooftop confrontation between Batman and Phantasm. Producer Alan Burnett and Martin Pasko wrote the movie's dominating flashback sequences of Andrea and Bruce falling in love. Michael Reaves wrote most of the final act, with its confrontation between Batman, the Joker and Phantasm.

Unlike the television series, where flashbacks were always rendered in sepia tone, the movie's flashbacks—almost half its running time—are set off visually with ripple dissolves, the present dark and grim and the past bright and optimistic.

"We're also going to really



Framed for Phantasm's crimes, Batman battles a police helicopter against the Gotham City skyline.

give the music a more positive attitude," said Radomski. "Gotham is always grim, and the music is always deep and foreboding. We did the same thing with the designs of the characters, dressing them up a little bit. I believe all these things together will convey that this was a more optimistic time in Gotham City."

When the script was finished in November 1992, Alan Burnett submitted it to the Warner Bros executives. They had asked to see the script, with the idea that it might be profitable to release as a theatrical film, and even had Burnett come over and give them a pitch.

President Jean MacCurdy remembered the reaction on the lot. "Everyone got quite excited about it. It was a terrific script. We realized we have quite a wide following and the show is not a kid's show by any means. It's a show that appeals to a very broad group of people, and it probably could work as a feature release. They did some brief market testing on it to see if people would be interested in seeing an animated feature of BATMAN, and the answer was yes." The decision to release the film theatrically was reached in February 1993. In November the movie had gone into production. But that decision was finalized in February 1993 and in November when the script was finished, the movie had to

go into production.

Series directors Dan Riba, Frank Paur and Kevin Altieri were each given a section of the movie divided up by location. Boyd Kirkland was given all the flashback sequences. "There is a lot of romance and drama set up in the flashback sequences, and Boyd was the guy we wanted to handle it," said Radomski. "It kept things uniform for the film."

After working hard on the series first year, the staff was looking more forward to a vacation than more work at the time. "No one was gung-ho about it, regardless of whether it was a feature or not," said Radomski. "We had done our duty for the series, and just wanted to go lay in the sun. We got the first set of rough storyboards from everyone, and they were just okay, but they weren't pushed. They were just so used to the cost-saving methods they had come up with for the daytime series that they used those methods for the feature film."

Radomski and Timm called a meeting of the entire staff and had a rather heated discussion to encourage pushing the movie to the limit. Radomski said he was very pleased with the results. "They realized they could ask for more elaborate camera moves and effects than they could on the show, and they started making this stuff even better than we had originally

expected."

The storyboards were done by Brad Rader, Mike Goguen, Kevin Altieri (who boarded much of the climax himself), Doug Murphy, Curt Geda, Ronnie Del Carmen (who worked for Paur and Kirkland), Gregg Davidson, Boyd Kirkland, Frank Paur and Butch Lukic (who did the vigilante sequence).

For the movie, Warner Bros Animation's computer division was asked to model a two-minute 3-D sequence: a computer-generated flight through Gotham City, for the movie's credits, supervised by Alan Brown. "We picked the best buildings from the last 65 episodes rendered by the crew's background artists [Russell Chong and Steve Butz] and set them in place throughout the motion path," said Brown. "After two months work we rendered the sequence directly to 35mm film in about 50 hours with 64 processors."

Voice director Andrea Romano gathered the cast together for a two-day recording marathon soon after the production began. In addition to regular cast members, Kevin Conroy (Batman), Bob Costanzo (Harvey Bullock), Bob Hastings (Commissioner Gordon), Mark Hamill (The Joker), Efrem Zimbalist, Jr. (Alfred) and Lloyd Bochner (Mayor Hill), added to the mix was Stacey Keach as

fine, most of the people in it are very unsympathetic, even Batman. He interrogates a criminal by terrorizing him. He smashes up the guy's car in midair using the Batwing, and then drags him through the Gotham River at high speed. Batman fully lives up to co-author and story editor Michael Reaves' vision of the dark avenger: "He's not the same Batman who makes that sanctimonious speech at the end of 'The Underworlders,'" said Reaves.

The animation is only average. "This was the first episode done by AKOM's C-Team of animators, and it really bummed us out when it first came in," said producer Timm. "That show probably had more retakes than any other, nearly completely redone two or three times before we could actually air it without cringing."

"I'm not an actor anymore. I'm not even a man." —Clayface.

FEAT OF CLAY (PART 2)

★★★★★

9/9/92 (#21) Story by Marv Wolfman and Michael Reaves. Teleplay by Michael Reaves. Directed by Kevin Altieri. Animation by TMS.

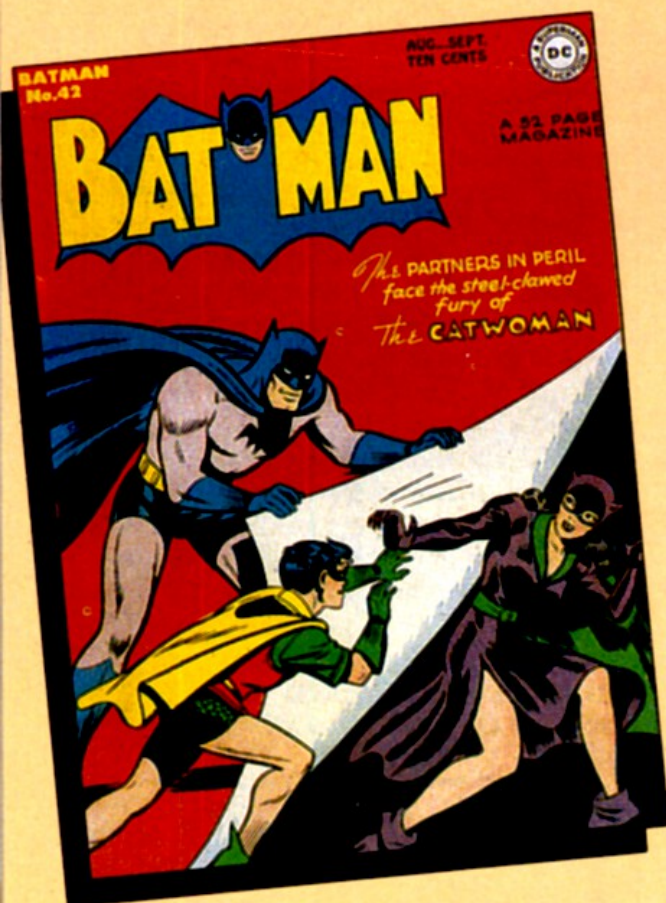
After Matt Hagen discovers he has been turned into Clayface, he goes after Daggett's men. He runs afoul of Batman who stops him from carrying out his vengeance. Then he decides to go after Daggett himself, when the corporate bad guy is doing a talk show.

TMS did the best animation of the series for this episode. "The second part had *maybe* six retakes on the whole show, which is incredible," said producer Bruce Timm. "The first time we saw it in the editing room, we couldn't believe how beautiful it was. It has all those transformation effects that *only* TMS could do. It was after these two episodes that we decided that any two-parters we did would have to be done at the same studio."



Clayface transforms, tortured by video images of his life as actor Matt Hagen in "Feat of Clay II."

Timm had a theory why TMS did such a good job, which he felt resulted from Warner Bros' demand that they redo the opening sequence for the series. Noted Timm, "I think when we shipped them 'Clayface,' they said to themselves: 'They think they know everything, but we'll show them how to do this show. We'll change Batman's colors. We'll do special color key treatments on the villains when they're walking over the green vat. We'll blow them away.' If that's their revenge, thank you for proving us wrong. I was so happy with that episode."



CATWOMAN first appeared in *Batman* #1 (Spring 1940) as a jewel thief known as Cat. Early in her career, the Queen of Crime developed a reputation for being unwilling to commit murder. By 1946, Catwoman began to be associated with feline motifs and paraphernalia in her crimes, including a cat-o'-nine-tails, pet cats, a kitty car roadster, a cat-shaped airplane and steel claws for climbing buildings. The beautiful Princess of Plunder has also used a labyrinthine "cat-acombs" hideaway, similar to the Batcave. Until the introduction of a body suit in the '60s' *BATMAN* TV series, Catwoman was usually depicted wearing a dress (*Batman* #42, August 1947, above). Historically, there has been a romantic attraction between Catwoman and Batman., who has occasionally allowed her to escape and has even saved her life. The animated series depicts Catwoman and her alter ego Selina Kyle as rich, glamorous and stunningly beautiful. She also contributes large donations to animal protection organizations. Shown below is an early Catwoman concept designed by Bruce Timm, before the character was made to resemble Michelle Pfeiffer as she appeared in *BATMAN RETURNS*. *Joe Desrts*



both Phantasm and Carl Beaumont, Dana Delaney as Andrea Beaumont, Abe Vigoda as Salvatore Vallestra, Dick Miller as Chucky Saul, John P. Ryan as Buzz Bronsky, and Hart Bochner as Councilman Reeves.

"This was right before Christmas," said Romano. "The timing was both good and bad. Some people were on vacation, and said yes. Others who we really wanted were not available because they were out of town." Romano had a bit of fun casting Bochner as the Batman-bashing Councilman Reeves. "Lloyd Bochner played Mayor Hill on the series and I always thought it would be fun to have his son Hart come in and have them work together."

When the storyboards of the script ran long by half, Timm and Radomski cut them and reboarded some sequences to fit a video budget. "We pulled our hair out trying to get it down to a manageable length," said Timm. "If we had known it was going to be a theatrical feature we would have let it run longer."

Timm and Radomski flew over to Spectrum Animation's offices in Japan to review the storyboards with Spectrum owners Norio Fakuda and Yukio Suzuki. The studio was to provide layouts for the entire film and half of the animation. The group then flew to Dong Yang studios in Korea to review the work that was to be animated there.

When word came through that the film would be released theatrically, Timm and Radomski grappled with Warner's request that the animation work in a 1.8:5 as well as a television aspect ratio. "At first we thought it would be a nightmare, and that we'd have to restage everything," said Timm. "Fortunately we didn't."

"It worked in both formats, in full-frame and wide screen. I only had to shift it slightly, up, down, left or right. I drew right on the board with my little [1.8:5] template, and gave that to them as a guide and left it up to them. What's forgiving about a 1.8:5, is that it's not a super-

"The Joker gives the movie a shot in the arm. He comes in when you're thinking this is all just too heavy for a cartoon."

—Producer Bruce Timm—

wide screen format. You're really not losing that much off the top and bottom."

The news that the film was going to be released in theaters left director Boyd Kirkland with reservations. "I was excited that we were finally getting something into the theaters, but ideally I would have liked it to have been something we had done that was designed as a theatrical release, with much more lead time. The decision to release it theatrically was made too late in production. A feature should have one head, one mind in control of the whole thing. This was basically a project to keep all of us busy between seasons. All of the directors worked on it, plus [producers] Bruce [Timm] and Eric [Radomski]. It will be interesting to see if it all comes together."

Because of the crush of the December release, layouts weren't checked and okayed prior to animation. The producers were disappointed with the first batch that came in. "It was obvious they didn't stick to our boards," said Timm. "The boards were practically tight enough to be layouts. We knew this was going to be theatrical quality, so we even took an ex-

tra precaution of shadowing the whole board because we wanted to make sure the shadows were going to be in the right place on the characters. When it came back, they had changed things quite drastically. We were very disappointed and surprised. It was a case where they wanted to feel creatively involved in the process."

The result? "We're calling for a million retakes from Spectrum on it," said Timm. "But the schedule doesn't change, so they just have three times as much work to do in the same period of time." The problem didn't extend to Dong Yang's animation because the studio's overseas animation coordinator Ric Marich caught most of the problems in Spectrum's layouts before they got into production.

In June a Leica reel (the storyboards shot to the correct timing) was shown to the staff and garnered mixed reactions. The flashbacks proved difficult to follow necessitating more work to make them stand out, but the story was judged to have worked. "It flowed so smoothly," said Timm. "We sat there for an hour and twenty-five minutes and it felt like an hour. It was nice to see that the story really worked."

Noted producer Alan Burnett of his reaction to the reel, "This is a terrific graphic novel for the screen. I was hoping it would be. If what we put up on the screen is an absorbing graphic novel for the audience, I will come away clicking my heels."

In October, the final stages

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Phantasm, assassinating the crooks of Gotham City, bumps off a gangster in a Gotham graveyard, the motives of the mysterious murderer a mystery.



hit the floor. We thought to ourselves, 'Holy Shit, what's this?' Neither of us had ever produced on that level: 65 episodes!"

Timm and Radomski had never really worked together before. "All I knew of him was that he was a background painter on TINY TOONS," said Timm. "I thought it was really strange that Jean made him co-producer of the show. I had done all types of stuff on TINY TOONS: character designs, storyboards, background designs—just about everything. So it kind of made sense to put me in charge, but I didn't know where she was coming from putting Eric in charge. Neither Jean nor I knew anything about Eric's extensive production background at Reinert."

MacCurdy noted that the anointing was purely gut instinct. "They seemed like earnest young men," she said, laughing. "I told them actually that I thought they both had enough guilt that they would make good producers. Because if you are a producer, what you have to do is worry all the time and they both looked like they'd worry a lot. And they both really cared passionately about it and that's very important."

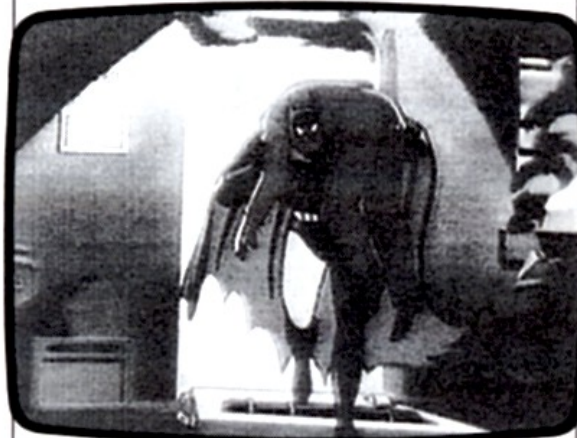
After Fox bought the package, Warner Bros Animation started to expand, and quickly outgrew its space on the lot. The offices were moved to the old Lorimar Telepictures building and eventually filled three floors, growing to almost 200 staff members.

Work began on producing the contracted-for 65 episodes in November 1990, with no time allotted for development. "Normally, when you go into production on a series you have a certain amount of time just to develop the show before you actually start working on episodes," said Timm. "But we didn't have any time. When it was sold, we had an air date and a production schedule to keep. So it was 'Make it up as you go along,' and we said 'Okay!'—We didn't know any better. We didn't know how it was done—so we just did it."

Noted Radomski, "Once we got going, I was searching

"The sequence where Daggett and Germs are walking over that green vat, those characters look like they're three-dimensional. They look like they're rotoscoped. When Daggett slowly turns toward the camera, the shadows really wrap around his face. It's as if they're real! They did all those colors themselves. We couldn't even ask for those colors if we wanted to. They aren't even in our palette. They had to specially mix those colors."

Shirley Walker, supervising music composer for the series, found the task of scoring this episode quite a challenge. "It was demanding story-wise," said Walker. "There was so much going on. I was so proud of it that I submitted it for Emmy consideration, and that's the one that I got a nomination for."



Crime boss Arnold Stromwell, saved from a Boss Thorne booby trap in "It's Never Too Late."

"These are 'dummy' books."
—Batman
"Yeah, and you're the dummy."
—Stromwell, pulling out a Tommy gun

IT'S NEVER TOO LATE ★★★

9/10/92 (#11) Story by Tom Ruegger. Teleplay by Garin Wolf. Directed by Boyd Kirkland. Animation by Spectrum.

Boss Thorne is engaged in a gang war with Arnie Stromwell and Stromwell's son has disappeared. Thinking that Thorne has kidnapped his son, Stromwell arranges a meeting with the crime boss. But he ends up spending the night with Batman, who shows him his son has not been kidnapped but is in a drug detox center recovering from drugs his organization imported. The gangster realizes his life is falling apart. Angry and in danger from Thorne's men, his only hope is his brother and Batman. A homage to gangster movies with references to everything from THE GODFATHER movies to TRUE CONFESSIONS.

"It's a real witty script and Boyd Kirkland did a great job directing it," said producer Bruce Timm. "His storyboards were staged brilliantly. There's this one great shot on the storyboard. You're looking at a church and the camera pans to where a restaurant is. I found that it was the first time I actually thought of Gotham as a real place. It's easy for the city to be just a backdrop, but here it felt like it had geography."

Noted director Boyd Kirkland, "I like shows that get into human dilemmas where you see into characters' minds. This is one of my favorite shows. Another reason I like



Red Claw with an airborne virus she intends to unleash on Gotham City in "The Cat and The Claw II."

this so much, is that Batman is not driving around playing catch-up. He knows what's going on and is behind-the-scenes manipulating the situation to serve his ends. To me, this is the epitome of how Batman should be portrayed."

"You're crazy!" —Joker
"I had a good teacher." —Charlie

JOKER'S FAVOR ★★★

9/11/92 (#22) Story and teleplay by Paul Dini. Directed by Boyd Kirkland. Animation by Dong Yang.

Charlie Collins curses out a fellow motorist on the expressway who unfortunately turns out to be the Joker. The villain spares Charlie's life in return for an unspecified favor. Years later, Charlie is brought in on a plot to kill Commissioner Gordon during a memorial dinner.

A mythic story seemingly right out of a Joseph W. Campbell treatise, Charlie Collins is an average man who encounters the deadly insane world of the Joker and through an act of uncommon courage sets himself free. A scene in the woods where a backlit Joker appears to cut his deal with Charlie is particularly chilling.

In the dinner sequence, Harley Quinn gasses the banquet members dressed in a very tight police woman's outfit. At one point, she uncrosses her legs in what the producers termed an unintentional Sharon Stone scene. "We didn't ask for it," said Timm, "but it showed up. We just hoped the BS&P lady wouldn't notice." BASIC INSTINCT has nothing to worry about.

"Red Claw—a woman?" —Batman
"Do you have a problem with that?" —Red Claw

THE CAT AND THE CLAW (PART 2) ★

9/12/92. (#16) Story by Sean Catherine Derek and Laren Bright. Teleplay by Jules Dennis. Directed by Dick Sebast. Animation by AKOM.

Catwoman and Batman both go

The infamous long and deadly kiss lovely Poison Ivy plants on DA Harvey Dent in "Pretty Poison."



after corporate villains who threaten Gotham. The pair are strapped to a stolen container of germs, with acid dropped on the outer casing. Catwoman gets free, and Batman sets up an explosion to destroy the facility and the deadly germ warfare canister, while Red Claw and Catwoman battle outside. However, the terrorist escapes.

Plot holes render this almost incomprehensible. Batman's solution to destroy an airborne virus is to blow it up and hope the flames kill it. And Red Claw, a typically stupid villain, decides to duke it out with Catwoman, instead of leaving the scene of the crime unscathed.

The animation by AKOM is abysmal. "The whole end sequence was geared around the explosions, and they were some of the worst explosions you'll ever see," said producer Bruce Timm. "We retook all of them two or three times. They were still awful, but we ran out of time and had to air them."

"Who are you?" —A crook
"I'm your worst nightmare." —Batman

PRETTY POISON ★★★

9/14/92 (#5) Story by Paul Dini and Michael Reaves. Teleplay by Tom Ruegger. Directed by Boyd Kirkland. Animation by Sunrise.

Poison Ivy attempts to murder Bruce Wayne's best friend, District



Charlie Collins, styled after producer Alan Burnett, one ups the Joker in "Joker's Favor."

Attorney Harvey Dent with a long deadly poisoned kiss (the length of which was cut by BS&P). While Dent is hospitalized, Batman battles Ivy in her greenhouse. Ivy's persona is that of the standard femme-fatale. The show is rife with overt and subtle sexual imagery.

"It wasn't intentional, but the Venus Fly-trap creature looks like a vagina with teeth," said producer Bruce Timm. "Originally, it looked like Audrey II, and I said 'Naww, let's not do that, what other kind of plant can we do? What if it's like a big snow-peapod?' I started sketching it out, and stopped when I realized what it looked like, but it worked. In a way, it's a very good visual metaphor for what she is, a man-killer."

For the scene where Poison Ivy slinks out of a restaurant, and all the men turn to watch her go, the Sunrise animators could not animate her derriere to look as seductive as the producers wanted. The task finally fell to storyboard artist Chen-Yi Chang, who animated the sequence

at Warner Bros with cels shipped overseas for Sunrise to film.

"I am vengeance. I am the night. I am Batman."

NOTHING TO FEAR ★★★

9/15/92 (#3) Story and teleplay by Henry Gilroy & Sean Catherine Derek. Directed by Boyd Kirkland. Animation by Dong Yang.

The Scarecrow is trying to destroy Gotham's University, because they stopped him from continuing his fear experiments there while he was a professor. Batman exposed to his fear gas begins to have hallucinations of his father reprimanding him as a disappointment.

Too episodic for its own good, this show features the origin of the Master of Fear, The Scarecrow. While there is an absolutely stunning battle aboard a flaming dirigible that makes up for most of the bad pacing, the ending is predictable, with the Scarecrow foiled by his own fear gas. A silent epilogue with Bruce putting roses on his parents' grave is beautifully animated and a wonderful touch to an otherwise mediocre script.

"It was written by Henry Gilroy, who had never written cartoons before," said producer Bruce Timm. "He was a film editor here and always wanted to get into writing. At the time we didn't have a story editor, so we gave it a go. When he turned in his first draft, which wasn't bad, we had hired our first story editor, Sean Derek. We immediately came to loggerheads over this show. Some of the dialogue she changed wasn't changed for the better."

This was the test show for Dong Yang, one of the series most reliable overseas animation studios. They pulled it off beautifully with only one glitch, the studio changed the look of the main villain. "On the model sheets, the original design looked really great," said Timm. "We drew him as if his body was all busted up, giving him this really weird scarecrow posture all very bent and twisted. However, when Dong Yang animated him they straightened his posture. We changed him for subsequent episodes."

An oddity in this show is the fact that while BS&P's cardinal rule is that no one can be killed in the series, they allowed a flaming zeppelin to crash in downtown Gotham City, never commenting on the surrounding buildings or the people in the street it must have landed on.

Confronting an illusion of his father's death's head brought on by Scarecrow in "Nothing to Fear."



ERIC RADOMSKI, SERIES CO-CREATOR

Devising a stylized noir look for the cartoon mean streets of Gotham City.

By Bob Garcia

Producer Eric Radomski doesn't ever remember reading a comic book in his life before BATMAN. "And I think this is to our benefit, because I'm not locked down to some religious takes on Batman," said Radomski. "It's great what's been done, but why not try something different. There's no reason you can't bend the rules. It's important to have the comics background on Batman, but had we stuck only to what the comics had created, it would have been a completely different show."

Noted Radomski's coproducer Bruce Timm, "He comes in with a real fresh approach to what's really cool from a purely layman's point of view. Otherwise it would've turned into a fan-boy geek fest. When [director] Kevin Altieri and I start arguing about who's the better artist, Jack Kirby or Neal Adams, Eric just looks at us and say, 'What the heck are you guys talking about?'"

Like much of the BATMAN staff, Radomski was a veteran of Warner's TINY TOONS, drafted by Warner's animation president Jean MacCurdy to develop new shows, including TAZMANIA, GREMLINS, THE GRISWOLDS and BAT-

"I'm not locked down to some religious take on Batman. It's great what's been done, but why not try something a little different."

—Producer Eric Radomski—



First-time producer Eric Radomski, part of the TINY TOONS staff picked by Warner's Jean MacCurdy to help develop the series.

MAN. Like everyone on the TINY TOONS staff, Radomski had the opportunity to pitch ideas directly to MacCurdy.

All of the shows were of equal interest to Radomski, who originally wanted to be an illustrator. "I did paintings for each," said Radomski. "We each had to take the seed idea, and come up with a look for that particular show. What it might look like if I had the op-

portunity to develop it." For Gotham City, Radomski turned to his two favorite illustrators for inspiration, Bob Peak and Bernie Fuches.

"They look nothing like BATMAN," said Radomski. "Bernie Fuches did a lot of sports illustrations, oil painting with a lot of wiping color out with rags, just leaving it very painterly. Bob Peak is just the opposite, he did the APOCALYPSE NOW movie poster and you can trace him back to MY FAIR LADY, which is really colorfully lit with multiple composition of characters and colors."

But it was Peak and Fuches that influenced Radomski to create the technique that gives Gotham City its startling look: painting the city's buildings on a black board. "Tim Burton movies' darkness and mysteriousness were

really the influence for our Gotham," said Radomski. "Bob Peak and Bernie Fuches suggested detail techniques which I've picked up on and applied to the look of the show. You see elements of detail, but you don't see everything. Your imagination fills in the gaps. I just remembered that, and did a treatment on black, because I knew Gotham City had to be a dark, mysterious place."



John Calmette's evocative background painting for "Christmas With the Joker," an example of the noir look Radomski established for the series.

"Because of the amount of work you have to generate with animation, I wanted to make it as simple as possible," said Radomski. "When we got into production I didn't want to be swamped with an incredible amount of painting. Typically in cartoons, the characters live in a wooded area, something real simplified. But Gotham City is nothing but architecture, hard-edged lines and very accurate angles. And you can't necessarily cheat perspective, otherwise the audience will look at it and say: 'Jeez, that doesn't look right.' It's a real obvious mistake, if you don't get perspectives or scale in comparison to characters right."

"The idea came to me, that we have to cheat this somehow. We can't literally paint all of these buildings into these backgrounds. So while black immediately set it in nighttime, I lit the buildings (using airbrush) with a light source, which would catch one edge of the building, and suggest the detail. Then I put in a few flecks of detail in that lighted area. That's all you need to see. It's an old Disney process, that they call 'pools of light.' It's where the character works. You add the detail, color and your most interesting lighting in that area, but everything else is secondary."

"Keeping that in mind, you'll see on an establishing shot that most prominent building is the

building lit the most. Everything else may be just a silhouette of shapes against a red sky. And that's all you need. You know it's a city. You know it's big, and you know its mysterious. You don't have to get in there and put in every detail. You suggest what the audience needs to see, and let the rest spring from their imagination."

Co-producer Bruce Timm took some convincing to accept the apointing on black technique. Recalled Radomski, "When he saw it the first time he thought; 'Jeez, we're going to have Elvis paintings here.' But we had a pencil-test camera [a color video camera and monitor] to show him and others how it would look under the camera. Once you put these paintings under light, the color throws a strong contrast, and they really brighten up a lot."

MacCurdy liked Rasomski's style for BATMAN, and paired him with Timm to produce a presentation reel for the show. When that proved a success, she hired them as producers to whip up the shows for already scheduled air dates.

Radomski is still surprised by the whirlwind pace of it all. "My biggest influence, after Disney, was Warner Bros," said Radomski, who hails from Cleveland. "Daily after school I would watch Bugs Bunny, Daffy, Coyote and Road Runner. They were the best. Now I work for the studio." □

around town to get as many available artists as possible." "Warners was just starting up and we only had one crew of guys with TINY TOONS, and that show was going into a second season. With both shows in production at the same time, we were only able to rob a couple of artists from TINY TOONS. I ended up literally calling everybody on the union list to get the rest. We had these guys filtering in, and slowly but surely we assembled a crew and got going."

One of the first things the crew started working on was the background look for the show. "The first thing we did was manage to steal Ted Blackman, a background designer from TINY TOONS," said Timm. "I have known Ted since our MIGHTY MOUSE days. We had him design the look of Gotham City. Now, Eric had his background treatment of painting on black paper [a liquidtex acrylic paint through an airbrush onto a two-ply black board]. So we knew that's how we were going to paint it, but we still didn't have the actual design. But I always knew I wanted to do something really Deco, because I'm just a real big Deco fan."

Noted Timm, "We didn't want our Gotham to look as totally menacing as in the films, for two reasons: one, just because I didn't want to do what Burton had done and two, I wanted to do a different kind of Gotham City. It was something we decided to do early on. I realized that for animation purposes, we could not get that kind of Baroque detail on the screen and make it work like it does in live-action. It just wouldn't look the same."

"Working with Ted Blackman and Eric, we came up with this look that seems to be a lot more detailed than it is. All the buildings are basically big slabs that have an interesting shape, but without a lot of detail. There are very few windows on the buildings, there's almost no ornamentation, no spires and gargoyles (there are a few, but only enough to read: if they're always there, you're not going to even see them.) We would focus in on certain buildings and make that the predominant piece of the composition. It ac-

"It's a birthday candle I designed. This one blows you out."

—Joker to party guests

BE A CLOWN

★★★★

9/16/92 (#9) Story and teleplay by Ted Petersen and Steve Hayes. Directed by Frank Paur. Animation by AKOM.

The Joker crashes the Mayor's son's birthday party as Jecko the Clown, and plants a bomb at the Mayor's mansion. The mayor's estranged son runs away from home and hops on the Joker's getaway truck that takes them both to an abandoned amusement park. The boy gets taken under the Joker's wing and when Batman appears, the boy is confronted with the danger he's been in all the time, as the Joker reveals Batman in a deathtrap.

During the climactic rollercoaster chase, the Joker's lapel flower originally squirted acid, making the scene much more dangerous, but BS&P said that was too threatening and it was changed to the flower squirting gas.



The Joker in disguise presents the mayor's son with a special birthday candle in "Be A Clown."

Noted producer Bruce Timm, who came up with the idea for the show, "I started with this image of Batman and this kid who is in some kind of peril. At the time I thought of a burning building. The kid is deathly afraid of Batman, because he is so scary. And Batman is not used to dealing with kids, because he's just a dark avenger of the night. Batman yells at the kid to give him his hand and the kid backs away. So in the midst of all this flaming debris, Batman consciously has to calm down and try to be nice. There's supposed to be this touching moment where the kid breaks down and takes Batman's hand."

Timm credited storyboard artist Phil Norwood for the brilliant bit of the Joker tapping his cane along a fence, and for staging the rollercoaster finale in an exciting but economical fashion. "We knew immediately we didn't have the budget that Disney's ROLLER COASTER RABBIT did," said Timm. "We had to figure out a way of doing all that really neat fast action on a roller coaster without having to animate perspective. Norwood figured out a lot of interesting little cheats, and fortunately AKOM pulled it off, which they don't normally do."

Noted director Frank Paur, "I still had the same storyboard crew I had on 'The Underworlders' and I was still having problems with them. A freelancer jumped ship on me and

Bruce Timm shut himself off in his room and did a wonderful job storyboarding the second act."

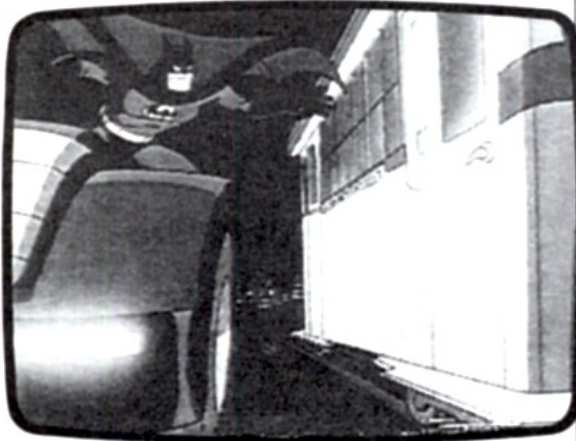
APPOINTMENT IN CRIME ALLEY ★★★★★

9/17/92 (#26) Story and teleplay by Gerry Conway. Directed by Boyd Kirkland. Animation by Dong Yang.

Roland Daggett can't convince the city to condemn Crime Alley, when he wants to build a development there, so he plans to blow up the street and make it look like an exploding gas main. His demolition men capture the woman who raised Bruce Wayne after his parents were killed, Dr. Leslie Thompkins, and when she misses her annual appointment at the crime site with Batman, the Caped Crusader Batman goes looking to find her.

"It's the one show that makes me cry at the end," said producer Bruce Timm. "It's very understated."

Noted story editor Michael Reaves. "Originally this story was written to satisfy a request by the network. They wanted a day in the



Batman makes a daring attempt to stop a runaway trolley car in "Appointment in Crime Alley."

life of Batman. We tried to make that work, and realized we couldn't, because you need an engine to drive the story. There had to be some reason for us to keep watching."

Features an incredible sequence in which Batman attempts to stop a runaway trolley by blocking it with the Batmobile.

"Freeze maggots! You're all under arrest." —Bullock to crooks

P.O.V. ★★1/2

9/18/92 (#7) Story by Sean Catherine Derek, Laren Bright and Mitch Brian. Teleplay by Derek and Bright. Directed by Kevin Altieri. Animation by Spectrum.

An homage to RASHOMAN. Cops Harvey Bullock, Renee Montoya and rookie Wilkes are being questioned about a botched arrest and the subsequent torching of a warehouse involving Batman. The three tell their stories, and the internal affairs officer, Lt. Hackle, demands their badges. The flashbacks showing the officer's stories are almost without dialogue, leaving the story to be told solely by the action on the screen, a masterful job of direction by Kevin Altieri with stunning animation by Spectrum.

Altieri recalled the script was much more complex when he received it: "We cut out flashbacks to Montoya's youth when she was called a liar. And flashbacks to Bullock's youth when he was



Comic book RASHOMAN, under interrogation the officers tell their story to Lt. Hackle in "P.O.V."

playing high-school football when his dad yells at him because he was using teamwork: 'Don't be a team player, be a star. Being a team player is for losers. Go out for Number One, Pal.'"

The cuts necessitated the addition of an action fight scene at the end as Montoya tracks the criminals to a warehouse by the docks. "BS&P had a fit because there was so much violence," said Timm. "I had to dance around it by explaining the difficulties created when we took out all those flashbacks. They had us make a number of changes. Originally, the scene where the driller is going after Montoya with the drill went on a lot longer. The guy chased her on top of a big pile of crates and he was rammng the drill into the crates. We got into a lot of trouble with that. [BS&P's] Avery Coburn said it was the most horrible rape fantasy sequence she'd ever seen. We agreed immediately to take that whole sequence out, but because it upset her so much, she really went to town on that whole episode."

"I'm here to clean your clock, Fugate." —Batman

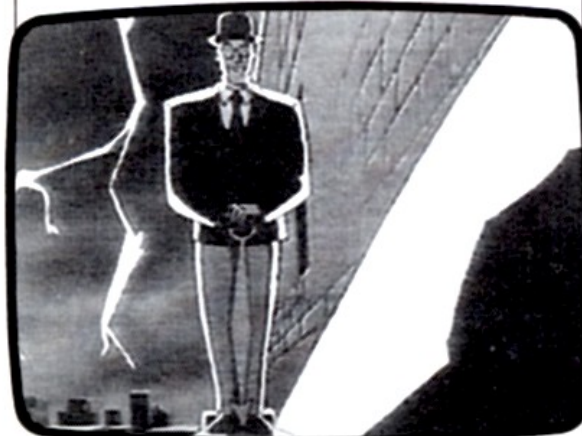
THE CLOCK KING ★★★★★

9/21/92 (#25) Story and teleplay by David Wise. Directed by Kevin Altieri. Animation by Nippon Sunrise.

Another off-hand comment by Mayor Hill, like his comment that incenses the Joker in "Be A Clown", sets him up as a target for another super villain, the Clock King, who believes the mayor has ruined his life. The show ends in an incredible giant Clock tower battle with the Mayor's life hanging in the balance.

"The Clock King was always planned as 'the most anal-retentive person on the planet,'" said producer Bruce Timm. "a straight guy with this little bowler hat and suit and briefcase. We originally intended it to suggest a stiff-upper-lip British gentleman. When the show came back, he was wearing brown. It

The Clock King enacts his revenge in a homage to Japanese animator Miyazaki in "The Clock King."



ruined it for me. He just looks like a normal guy, not a supervillain. So we're bringing him back next season, and he'll be in all black."

The Clocktower battles, storyboarded by Brad Rader, is director Kevin Altieri's homage to CASTLE CAGLIOSTRO, a Japanese feature animated by Miyazaki. "That movie is what got me into animation," said Altieri. "I was happy doing special effects in films, until I saw Miyazaki's work. It's limited animation, but he's telling a real story with real emotion."

"Not a funny bone in his entire body." —Alfred about Batman

THE LAST LAUGH ★★★

9/22/92 (#4) Story and teleplay by Carl Swenson. Directed by Kevin Altieri. Animation by AKOM.

It's April Fools Day and the Joker is steering a garbage barge down the river while pumping a deadly laughing gas throughout Gotham. The city is helpless with laughter, and the Joker's robbing it blind. Batman gets dumped in the middle of Gotham harbor by the Joker's robot henchman Captain Clown.

Director Kevin Altieri plussed the script with more exciting action, devised with storyboard artists Brad Rader and Tony Salmons. "Other than dialogue, what you see on screen doesn't really resemble the script at all," said Altieri. "In the original, Batman kept getting garbage dumped on him."



Fleeing Joker's robot henchman Captain Clown in an April Fool's Day caper, "The Last Laugh."

Altieri also came up with a new weapon for the Joker, to stave off Batman on a catwalk. Noted Altieri, "While I was storyboarding that sequence I wondered what would the Joker do? Throw a knife? No. I thought of the old poker trick with the card up the sleeve, and it would be a stainless-steel card. Zwock!"

The producers learned a valuable lesson about Broadcast Standards and Practices in Batman's fight with the robot henchman Captain Clown. "We found out that we could beat the crap out of him, because he's a robot," said producer Bruce Timm. "It was great. We didn't know if we could get away with that, but we took a chance. We had Batman pick up a pipe and bash him in the head, and there was no objection."

"That was the first Joker show that Shirley Walker scored," said Timm. "Her Joker theme was hip-hop. It was so far away from the

tually focuses your attention more on what you're trying to get across."

Noted Radomski, "The backgrounds are designed, almost like a paint by number." Once the building is designed in a black and white form, you already have your black shapes outlined for you. As a painter, all you have to do is think what's going to be the coolest color combination here on the light side, in moody lighting. The black areas are already done for you, so all you're doing is filling in the blanks. That allows the artist to have a little more time to concentrate on color schemes. So you can get some real cool, moody color combinations against the black, really making it look rich and elegant.

"There are a lot of techniques you can do with the airbrush. If you take the tip of the airbrush off, you can spatter, so you get a texture on the walls, giving it a gritty kind of look. If it's a rainy night or a misty night, it's real easy with the airbrush to soft focus the distant buildings. It gives it a real feeling of fog, as opposed of trying to draw it in. You can suggest it with the airbrush around the backgrounds, and it looks just like a foggy day."

When Radomski developed the series background technique, he had thought that BATMAN would probably be animated by the same people he'd been working with for the past year on TINY TOONS, TMS Animation Studio in Japan. But, it didn't work out as planned.

"TMS came in at the very beginning of the show and they walked," said Timm. "They didn't want to do the show. It was too difficult for them to do for the type of money we were offering and they only wanted to work with Spielberg. They decided they wanted to work on ANIMANIACS, which is the next Spielberg show. We were very upset."

As a result, BATMAN has been animated at several overseas studios, including Dong Yang, Sunrise, Spectrum, Jade, Blue Pencil, AKOM, and even TMS. (when ANIMANIACS wasn't being shipped fast enough, they ended up doing



BRUCE TIMM, SERIES CO-CREATOR

Devising a new and distinctive look for the Caped Crusader in animation.

By Bob Garcia

Producer Bruce Timm has been caught up with Batman ever since he first saw the '60s TV show as a kid. "I didn't realize it was supposed to be a comedy," he said. "I took it all seriously." Timm trained himself as a comic book artist, but found work instead in cartoon animation, on shows like G.I. JOE and HE-MAN.

In 1987 Timm went to work at Ralph Bakshi's studio on MIGHTY MOUSE. "I did it so I could work with John Kricfalusi [the creator of REN & STIMPY]," said Timm. "It was easily the most fun job I ever had in animation. Everything else before that was just sort of go in, sit down, do your work, don't think about it, and go home. It was very tame, but at the time it was outrageous; especially for network TV which had monstrous restrictions. We were doing all sorts of weird and nutty stuff and getting away with it. We used to stay until midnight and beyond to make it as good as possible.

Timm followed Kricfalusi to DIC to work on BEANIE AND CECIL, a disaster due to fights between ABC and the producers for creative control. Recalled Timm, "The BEANIE AND CECIL debacle was so odious, I basically quit and said I would never work in anima-



First-time producer Timm, a fan of the old '60s Adam West series who became a driving force behind the animated show.

tion again."

Timm tried to get work on comic books, but DC or Marvel Comics didn't seem to be interested. He worked for First Comics as a colorist, putting in long hours for little pay and getting sick on marker fumes. "Out of the blue, [Kricfalusi associate] Bob Camp called me up and told me Warners was doing TINY TOONS," recalled Timm. "After BEANIE AND CECIL I decided I would no longer care about any project ever again. I'd just do my job and take my paycheck."

Timm worked on TINY TOONS at Warners almost two years, actually enjoying the show, and as production wound down, Warner Animation's

president Jean MacCurdy, put out the call for development ideas on a number of properties including BATMAN.

"I went nuts," said Timm. "I went back to my desk, and I had this TINY TOONS board I was supposed to be doing and I put it aside. I sat down and whipped out these Batman drawings, and they were what I always wanted to draw Batman like.

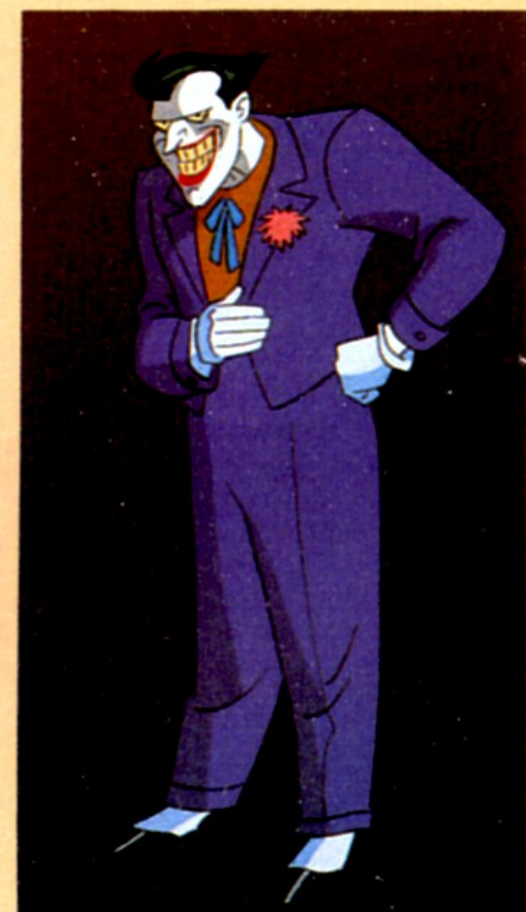
"I'd never been able to draw him like that before, it was weird. I always loved Batman since I was a kid and always tried to come up with my own version of the character. I'd either do a Bob Kane-style Batman or a Frank Miller-style Batman, and I never could find my

own identifiable Batman design. Within an hour I had all these drawings, and the next time Jean [MacCurdy] had a development meeting I went in with these drawings, and she said; 'That's perfect, That's just what he should look like.'"

Timm soon started work on the show, but his initial ideas were somewhat different than the direction eventually taken. "If I had my druthers at the very beginning of the show, I wouldn't have done it the way we did," said Timm. "I actually had a very different look in mind. I actually wanted to do the show a little bit more colorful, a little bit more graphic, a little bit more stylized than it is. Even though, the look of the



JOKER, with green hair, chalk-white face and hideous grin originated from swimming in a catch basin of chemical wastes. His early victims were marked by a Joker playing card and wore a grisly Joker-esque grin thanks to the Clown Prince of Crime's most dangerous weapon: Joker venom. From 1942 until the early 1970s, Joker ceased being a murderer, preferring to match wits with Batman. Since then, his murderous rampages have returned. Joker emerged as an undesirable genie on the cover of *Detective Comics* #69 (November 1942, above). First appearing in *Batman* #1 (Spring 1940), he has graced the covers of more Batman-related comic books than any other villain. Similar to his recent comics origins, the animated series portrays Joker, designed by Bruce Timm and Kevin Nowlen, below, as first encountering Batman during a botched robbery at the Monarch Playing Card Company, where he leapt into a drainage vat of chemical waste and later discovered that his skin had become white, his hair green and his mouth warped into a nasty permanent red grin. The series has added Harley Quinn as his accomplice. **Joe Desris**



Danny Elfman sound, I was stunned. But then I thought; 'Man, this is really cool.'"

ETERNAL YOUTH ★★★

9/23/92 (#29) Story and teleplay by Beth Bornstein. Directed by Kevin Altieri. Animation by Sunrise.

Poison Ivy is luring polluting industrialists to her spa, Eternal Youth. Once there she begins a process that will turn them all into trees. When she can't get Bruce Wayne, she does her dirty work on Alfred and his lady friend Maggie.

Director Kevin Altieri's staging saves a weak script, especially his idea for the giant tree that destroys Eternal Youth, which grows out to control after Batman spills growth formula on it. The resulting mile-high tree where the building used to be is something that only animation can do.

"There are things in scripts that are too mundane and you just have to restructure it to work for animation," said Altieri. "There are things that animation does really well. If the script doesn't have a recognition of that fact, any show I'm doing will, by the time it gets on the air. I think I'm pretty good at that. In this episode, the giant tree was added by Brad Rader and myself."

A minor problem is that Poison Ivy is off-model throughout the show. "Storyboard artist Mike Goguen gave us these really sexy drawings of Poison Ivy," said Altieri. "And the animator overseas redrew her to be his idealized version of a woman. She's supposed to be petite and girlish, with a deep sexy voice. He drew her like a long-limbed woman."



Poison Ivy, disguised as Dr. Demeter, out to eradicate world pollution in "Eternal Youth."

"If there's anything I know, it's how to keep a secret."

—Bruce Wayne to Harvey Dent

TWO-FACE (PART 1) ★★★★★

9/25/92 (#10) Story by Alan Burnett. Teleplay: Randy Rogel. Directed by Kevin Altieri. Animation by TMS.

Under the strain of running for re-election, D.A. Harvey Dent begins to get excessively violent. Under fire by Boss Thorne's men and some bad press because of his temper, Dent begins to crack. A fall into a chemical vat disfigures his face. In the final scene, he runs out on his fiance Grace and into the stormy night.

A magnificent show, featuring the dynamite animation of TMS. The characters come alive in a story by producer Alan Burnett, delivering on the promise of having adult



An early presentation concept before Warner's Animation president Jean MacCurdy's dictum to "make it look like Fleischer," characters by Bruce Timm, background design by Ted Blackman, painting by Laura Lizak. Inset: The Fleischer-ized concept used as a guide for the look of the show.

show today is very stylized, it still has a very realistic grounding. I initially wanted to do something a little more bizarre than that, a little bit more color saturated, with buildings more twisted and dense; a little bit more like the MIGHTY MOUSE style, but still keep it within a semi-realistic context."

In retrospect Timm recognizes how difficult such a concept would have been to realize. "It would have been really hard to get people to understand what we were trying to do," said Timm. "We had a hell-of-a-time of hard time trying to find artists who could draw our current style, because it's half-realistic and half cartoon. If we had gone the other way to the little more twisted MIGHTY MOUSE style, we'd still be trying to find artists to work on this series. It was actually very helpful that Jean [MacCurdy] asked for it to look like the Fleischer cartoons. It gave us a little more grounding."

Timm also thought the character of Batman should have been handled very differently. "It has changed over the years," he said. "I have to admit, I didn't really think too much about the dramatic aspect of it.

"I actually wanted to do a show a bit more colorful, graphic and stylized than it is, something that is a little more bizarre."

—Producer Bruce Timm—

At first, I wanted it to be a real scary and exciting adventure show. Going from Jean's edict about making it like the Fleischer cartoons and knowing of the popularity of the first Tim Burton movie, I thought we'd do a straight, pulp style action adventure show that was dark and moody and exciting and action filled. I initially thought of the Batman character as being like a force of God, where he wasn't even human. He'd show up and beat people up, and disappear without ever saying a word. I wanted to treat him as very grim and very mythical."

"Whether that would really have worked for 65 half-hours, I don't know. But, eventually the character evolved, and he has more personality and the more human aspects of him came out. And I think that's fine, it works for the character. He's a little off and while he's

not as psychologically screwed up as the Michael Keaton character, he's definitely not your average Joe in the street. There's something off about him and I think that is kind of appealing."

Timm has been impressed with the drama the show has achieved through its animation.

"It's really weird seeing two-dimensional comic-strip characters painted with flat cel paint, and they're completely believable characters having real adult conflicts," said Timm. "For example, I'm constantly amazed while watching the episode, 'Robin's Reckoning.' I can't believe that is a cartoon. It works on all cylinders. It's a heartbreaking show."

"Another example is the second part of 'Two Face.' At the end where his girlfriend Grace has her big confrontation scene with Two Face, she says 'You don't need this mask.' You cut to that closeup of her face. She's not even animating. It's just a held drawing on her. She's just staring at his face, but you know what she's thinking. She has so much compassion coming out of her. I say to myself 'I can't believe this is a cartoon, I'm getting so caught up in this.'"

situations and real emotions, the beginning of a strong upswing in quality for the series.

"It was better than anything the comics had ever done on that character," said director Kevin Altieri of Burnett's story. "I'm pretty notorious for changing scripts, which I don't do with malice, but for a love of the medium. But that script didn't need to be changed very much. There were embellishments I gave to it, like adding the rainstorms to the staging of the psychiatrist's office."

"At last we meet, face to face to face."
—Thorne to Two-Face

TWO-FACE (PART 2) ★★☆☆

9/28/92 (#17) Story and teleplay by Randy Rogel. Directed by Kevin Altieri. Animation by Dong Yang.

Two-Face is finally tipped over the edge into madness by the loss of his face, his life as Dent, and his fiancée Grace. He decides to destroy Boss Thorne's operations in Gotham City by violent means. Thorne kidnaps Grace and she leads Two-Face into a trap.

"This is such an adult show that I bet kids don't like it," said producer Timm. "There's not a whole lot of action and Batman's hardly in it. It's a lot of talking heads. But it works on such a powerful emotional level that I'm sure that anyone over the age of six is going to get sucked right into it. It's absolutely compelling. They always talk about the BATMAN films as being oh, so psychological. Bull. This episode is a compelling psychological drama."



Harvey Dent hides his disfigured face behind a mask to see his true love Grace in "Two Face, Part I."

progress. In their attempt to stop the robbery high atop a skyscraper, Robin is petrified with fear in a nice VERTIGO inspired sequence. The Scarecrow has paid off a guard to escape but the Dynamic Duo foil his plan to fix a Gotham Knights football game, and Robin in spite of his fear rescues the crowd from The Scarecrow's fear chemical.

Excellent direction and beautiful backgrounds let you ignore the sometimes great, sometimes awful animation in this episode. One charming scene involves Batman falling through the apartment window of a woman dressed only in a bathrobe, and her predictable but well-done reaction, accomplished with only her sigh prompting a smile and a wave goodbye from Batman.

"Great TMS animation for a really stupid story," said producer Bruce Timm. "A favorite sequence in that episode is where Scarecrow is going to that closed down arena, followed by the thug. There's some really nice staging there, really creepy and spooky."

I'VE GOT BATMAN IN MY BASEMENT ★★☆☆

9/30/92 (#12) Story and teleplay by Sam Graham and Chris Hubbell. Directed by Frank Paur. Animation by Dong Yang.

A nice kid's show in which a boy and a girl discover the Penguin's hideout, and end up having to keep a drugged, unconscious Batman away from the villain, hiding the Caped Crusader at home in the basement. The final battle between Batman, armed only with a screwdriver, and the Penguin, armed with a blade from his sword-umbrella, is silly.

"I think that if we hadn't gotten Alan Burnett to come over, we would have had a lot more shows like this one," noted director Frank Paur of the producer who stepped in to take control of the show's script process first season. Paur also disliked arming Batman with a screwdriver, but had his hands full wrestling with an as yet unsatisfying storyboard crew. "I had to get rid of

The Scarecrow, the Master of Fear, menacing an arena of sports fans in "Fear of Victory."



several episodes). Radomski initially had a difficult time selling all the studios on the technique.

"There was a learning curve with the overseas studios," said Radomski. "We had our techniques down, and they were interpreting our new painting style. The studios overseas are kind of production lines. They get their methods down and do their paintings. The traditional ways of doing things are pretty standard with all cartoon shows whether they have a different look or not.

"Now our process pretty much stands that on its ear. We had to go overseas and convince them this was the way we had to do it, and it would benefit them in the long run. It simplified their work by half, because of the way the backgrounds are designed as a drawing. One-half or two-thirds of every background is going to be black anyway, they would only be adding color to the light side. Once I was able to convince them that this was going to work, they started adapting their approach to it, and it ended up turning out great.

"It also added to the uniform look of the series, because we dealt with upwards of seven studios at any one time," Radomski continued. "In order to keep the shows consistently looking like BATMAN, it had to be a style everyone could copy. Because it was this simple airbrush approach on black, an almost idiot-proof style, you can't really screw it up unless you absolutely don't know what you're doing. It was not a hard sell, thanks to Warners Bros. They stood behind us and said 'If it costs a little bit more, fine. We'll support it because it really does have this unique look.'"

Radomski assembled a staff of background designers who created the locations for each episode: "There may be 30 of those designs for an episode," said Radomski. "Whatever the story calls for we have to give a general design. There may be an establishing shot of an exterior of a building that has an office on the inside. Maybe two views of that office for a re-



PENGUIN aka Oswald Chesterfield Cobblepot was very young when his father died of bronchial pneumonia. Since his mother blamed the death on being caught out in the rain, she insisted that her son always carry an umbrella. After the death of his mother left large debts which allowed creditors to take over the family bird store, an angry, bitter Cobblepot turned from college graduate to criminal for revenge. A natty dresser in tails, monocle, gloves and silk hat, the Man Of 1000 Umbrellas first appeared in *Detective Comics* #58 (December 1941), known for his avian-influenced crimes. His ingenious lethal umbrellas have unleashed sneeze powder, sleeping gas, germs, wire nets, smoke cartridges, explosive shells, bullets, poison darts, acid, swords and fire (*Batman* #38, December 1946, above). His perilous parasols have also acted as a camera, pogo stick, helicopter, boat, bulletproof shield and an acetylene torch. The Penguin of the animated series is inspired by the portrayal in *BATMAN RETURNS*, a flamboyant and grandiose character who lives in Gotham's sewers. Similar to the comics, he has a fondness for Shakespeare. Below, Bruce Timm's comics inspired character design, not used./Joe Desris



A lightning flash reveals Harvey Dent's transformation in the startling climax of "Two Face."

The show's animation by Dong Yang isn't up to the standards of TMS on Part 1, but director Kevin Altieri defended the studio. "It looks just like the layouts," said Altieri. "In part one, really great animators took some liberties from the layouts we provided."

"I'll drive real slow."
—Batman, after Robin's exposure to fear gas

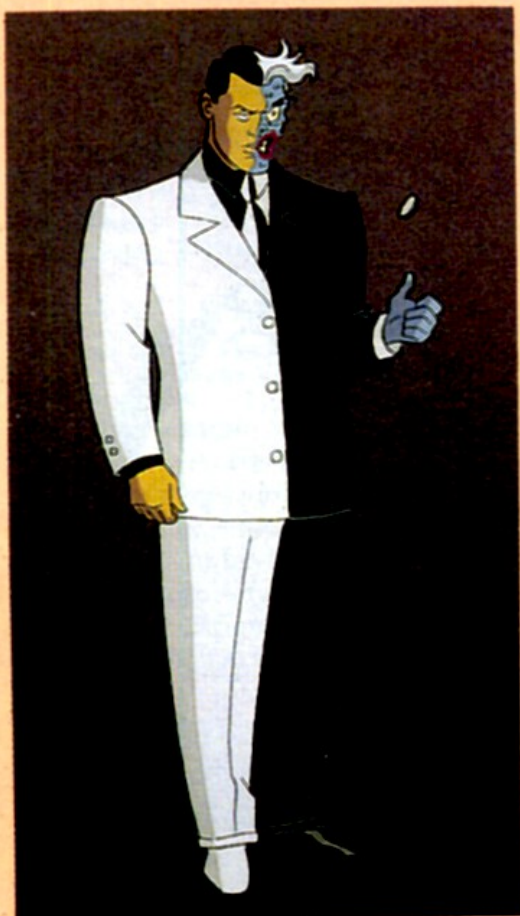
FEAR OF VICTORY ★★☆☆

9/29/92 (#24) Story and teleplay by Samuel Warren Joseph. Directed by Dick Sebast. Animation by TMS.

Scarecrow is instilling fear in Gotham's great athletes and then betting against their team to win money for chemicals. While Robin and Batman are on their way to interrogate the Scarecrow at Arkham, they see a robbery in



TWO-FACE, aka Harvey Dent had half his face scarred by acid. Plastic surgery corrected his distorted features and he married girlfriend Gilda Gold, but an explosion undid the surgery and irreconcilably returned Dent to a hideous appearance. He turned to crime feeling (with perfect film noir logic) that fate decreed he was to be a criminal. His appearance in *Batman #81* (February-March 1954) was his last adventure until a 1971 return Flipping a two-headed silver dollar (one side is scarred) determined a good or evil decision. The man with the double life has a two-toned car, pays cohorts with \$2 bills, and commits crimes involving two of something, such as robbing occupants of two-wheeler hansom cabs (*Detective Comics #80*, October 1943, above). He has also robbed people at a doubles tennis match, in a two-story home and in a theatre playing a double feature. His hide-outs have included a two-masted schooner and a room containing two of everything. For the animated series, Dent is described as having been the victim of a refinery explosion which scarred half his face and body, twisting his psyche as well, leading him to join the underworld as Two-Face, character sketch below designed by Bruce Timm./Joe Desris



Batman ties up one of the Sewer King's alligator guards in "The Under-Dwellers," rescuing street kids.

verse-angle shot.

"These are not shots that are always incorporated into that show," he continued. "We may have to do something that is an expanded view of what is called for in that shot, but it gives all the information. So that when the overseas studio has to interpret one of the over 300 scenes in the show, we may send only 30 keys. They have to interpret the balance of those backgrounds. Now, one of the backgrounds may be as simple as the upper corner of a room, but at least they have all the detailing information they need from those original background designs."

In the last year many of those designs have been done on computer by Animated FX. The backgrounds are then sent from the designers to the production's painters. "Our painters choose which ones they need to paint, because they don't need to paint both views of something; they'll paint just one master shot," said Radomski. "Then they set the color scheme, the lighting and the textures, which the overseas painters will take as their main blueprint. They'll paint those corners of the room and whatever angles are called for, using the color scheme and lighting that was given to them in the

“With this styling look and endless story potential I felt we could make an artistic statement that would make a difference.”

—Warner's exec Jean MacCurdy—

key. Basically, production in the states is a blueprint for the show. All the production art is done overseas.

"Along with finished backgrounds I go through storyboards, background designs, character designs, and approve all of that stuff," said Radomski. "But a general rule we have for our crew is that we try to allow them as much creative input as possible. We only had three principal background painters for the entire first season: John Calmette, Russell Chong, and Steve Butz. We've since lost John, and we have a new guy for the second season: Charles Pickens.

"Early on, I was on top of a lot of the master shots," said Radomski. "I decided what the Batcave was going to look like, the city's general color schemes, what colors we want to avoid and the lighting treatments we wanted to avoid. But

after that, once the guys started to get into it and felt comfortable about it, I pretty much let them do their thing. I end up approving all of the backgrounds that are done. For the most part there are minor changes, if I have any changes at all.

"We assembled a couple of workbooks, because we had several studios working on the show," said Radomski. "Each studio got a workbook, and we had a master book here. Not only does that help keep consistency, but it allowed our guys to call up stock references. So they don't have to keep sending samples of the Batcave. There must be 15 different paintings of the Batcave, with different locations, different levels: different computer areas, where the Batboat is docked, all of those kinds of things. So they're all logged in this stock book.

"When we have another episode that calls for the Batcave, rather than paint it, they just designate the stock workbook number," said Radomski. "Then we send that along on a color storyboard that spells out for each of the scenes, what background to use. So every studio has the same stock book."

Along with the backgrounds, the characters had to be de-

most of these boards and start from scratch," he said. "It was very time-consuming. Our schedule was so tight, that small things got by."

Noted producer Bruce Timm, "I can't even watch that show. It's the epitome of what we don't want to do with Batman. Strangely enough kids like it. The script came in and it was terrible. Normally, I tell the director to do what he can to make it interesting, and *nobody* could figure out a way to make it interesting. The storyboard artists didn't care, and it shows."

"I've had cats that made more noise than you."

—Commissioner Gordon to Batman

VENDETTA

★★★

10/5/92 (#21) Story and teleplay by Michael Reeves. Directed by Frank Paur. Animation by Spectrum.

A series of crimes are being committed in Gotham and the prime suspect is Detective Harvey Bullock. Commissioner Gordon believes he's innocent and when Batman digs deeper, he discovers Killer Croc is trying to settle an old score by framing Bullock.

"This show has a lot of stupid stuff in it like Batman finds a toothpick and figures it's Bullock," said producer Bruce Timm. "Duh! But it's one of those shows that works purely on a visceral level. It's well-staged and the animation is good. It's really moody. It's raining throughout the entire episode, which is really cool."



Killer Croc confronts Harvey Bullock after framing the Gotham City detective in "Vendetta."

Director Frank Paur praised Spectrum's animation. "We wanted to keep the show heavy on the mist, the rain. I wanted reflections, mist, gentle rain to play up the whole motif. I was really worried at first that it would go to a bad studio."

Story editor Michael Reeves' script was edited by Martin Pasko. Paur redid the last act himself. "The original ending had a fight in the sewer between Batman and Killer Croc," said Paur. "Killer Croc escapes to a Seaworld park where he gets knocked into a pool of electric eels."

PROPHECY OF DOOM

★★

10/6/92 (#19) Story by Dennis Marks. Teleplay by Sean Catherine Derek. Directed by Frank Paur. Animation by AKOM.

A con man posing as a clairvoyant is suckering rich millionaires by predicting disasters and then making them come true.



Penguin threatens the unconscious crimefighter in "I've Got Batman in My Basement," scaring kids.

Batman tracks Nostromos down, and the show ends with a climactic battle in an observatory full of ten foot tall models of planets carooming around each other

This is an astoundingly average show, that only works if you can buy the fact that these millionaires are so incredibly gullible. It seems only Bruce Wayne has the common sense to run a security check on Nostromos. None of the others bothered to find out he was an ex-con.

The most disappointing thing in the show is the animation. The scene in the observatory falls flat. "If that whole end sequence with the spinning worlds in the observatory had gone to Junio or any other animation studio, it might have come off, but it went to AKOM," said Bruce Timm. "They just weren't able to pull off that level of animation."

"That broke my heart" said director Frank Paur. "I designed these planets using a circle template. How hard is it to animate circles? It was done by hand, and if we had done it now, it would have been done on computer and would have looked spectacular. When I knew the show was going to AKOM, a studio I'd had a long history with, I knew they weren't going to be able to pull it off. Admittedly, it was a tough sequence, but they should have been able to do it."

"Only vampires loathe daylight more than Batman."

—Alfred

THE FORGOTTEN

★★★1/2

10/8/92 (#8) Story by Sean Catherine Derek and Gary Greenfield. Teleplay by Jules Dennis, Richard Mueller and Sean Catherine Derek. Directed by Boyd Kirkland. Animation by Dong Yang

Batman goes undercover to find out who's kidnapping homeless men. Captured himself, he's brought to a mine in a desert location and temporarily loses his memory. After defending one of his fellow prisoners he's thrown into the "box." The heat brings on hallucinations that reveal who he is and he escapes. In the meantime, Alfred has been searching for him, eventually bringing the Batwing and the Batman costume. One by one, Batman picks off the guards in a great action sequence set in a mine. Alfred's detective work, Wayne's hallucinations in the box, and the final tunnel battles (lit in stark black and white, a suggestion by producer Eric Radomski), are handled with enough innovation and wit to keep the story moving rapidly.

This is another message show put forth by the original story editors. "I

didn't want to do this show from the very beginning," said producer Bruce Timm. "Sean Derek was big on doing shows with social messages. And my big problem with message shows, is that you can't solve the world's problems in a half hour cartoon. If you raise the issue of homelessness, what can you do? It makes the episode look very exploitive, because you're just using the problem as an exotic background. You can't discuss the problem on any meaningful level in a 22-minute action cartoon. So I put in the dream sequence with Bruce in the barracks where these multitudes of people are looking to Bruce for a handout, and he doesn't have enough money for them all, and they're surrounding him and suffocating him. It's not



Nostromos plays an elaborate and deadly con game on Gotham City's rich in "Prophecy of Doom."

enough for him to put a band-aid on the problem at the end, by offering the two guys a job. It just doesn't work."

BS&P undercut the script's essential message, as director Boyd Kirkland explained: "There was a sequence at the beginning where Batman is wandering around the city, trying to find out why people were disappearing. It was staged with homeless people hanging around on sidewalks; families, mothers and kids. They made us take all that out of the boards. They said it was too much for kids to see that maybe a woman or a family can be out on the streets. They specifically asked that we only show men as homeless."

"I'll prepare your usual breakfast, sir: toast, coffee, bandages."

—Alfred to Bruce Wayne

MAD AS A HATTER

★★★★1/2

10/12/92 (#27) Story and teleplay by Paul Dini. Directed by Frank Paur. Animation by AKOM.

The Mad Hatter origin: Jervis Tetch, a scientist at Wayne Enterprises, creates a mind control device and attempts first to woo his young receptionist Alice and then to totally dominate her. Batman and the Mad Hatter have a deadly confrontation in an Alice in Wonderland amusement park filled with costumed mind-controlled slaves.

This is one of the most touching shows of the series. You sympathize with the love-sick Jervis Tetch, and almost feel sad for him when his dreams of Wonderland don't come true. The emotional impact of the story is helped immeasurably by AKOM's surprisingly good animation of subtle facial



An amnesia-stricken Bruce Wayne begins to regain his memory after imprisonment in "The Forgotten."

expressions and body language. And Roddy McDowall's performance as the Hatter helps sell the story completely. "Paul Dini really excels at these doomed love stories," noted producer Bruce Timm.

"It's one of my favorite scripts," said director Frank Paur. "Paul Dini does some wonderful stuff with characters. I started getting my regular storyboard crew together on this one: Ronaldo Del Carmen, Butch Lukic, and Lorenzo Martinez. Ronnie does these wonderful, fully expressive drawings, he's very good with the acting—'A fucking genius,' said Bruce Timm—Butch is really able to do a lot staging the action sequences. Lorenzo has a Disney background and his boards are lovely to look at, full of mood and character. While it's AKOM's best show, we still had close to a hundred retakes on it."

"Got a new toy, I see."

—Batman to Gordon about the Batsignal

THE CAPE & COWL CONSPIRACY

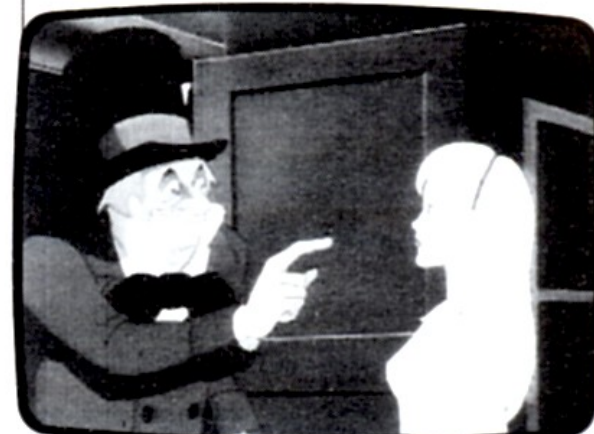
★

10/14/92 (#31). Story and teleplay by Elliot S. Maggin. Directed by Frank Paur. Animation by Dong Yang.

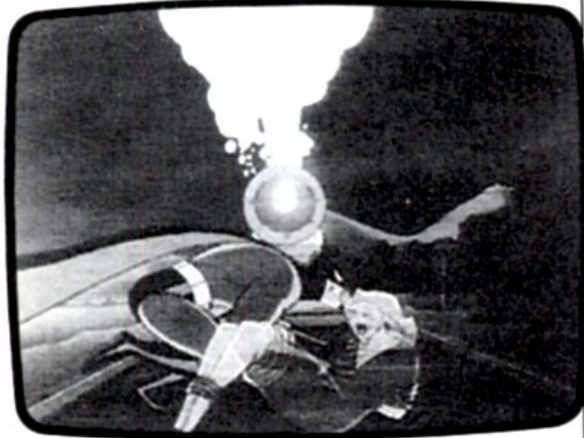
Wormwood, a professional procurer of illegal goods is operating in Gotham, and has been hired by the Baron to acquire Batman's cape and cowl. Though based on a cool comic story, this doesn't translate to animation. It becomes a gimmick show and not a very good one. Wormwood is lackluster and there is no real motivation for Batman to play mind games with him. Though the animation from Dong Yang is fine, it doesn't save a faltering episode.

"I tried to kill this show, but they didn't let me," said director Frank Paur. "We had a lot of story board artists who wanted to rebel on this

Alice in Batman-land, invited out for a night on the town by Jervis Tetch in "Mad As A Hatter."



one. The best metaphor is kicking a dead horse. It arrived dead and no matter how hard you kick it, it ain't going to give you a ride."



Realizing too late the woman he's trying to rescue is a hologram in "The Cape and Cowl Conspiracy."

"You're not well, Mr. Wayne. You need professional help."

—Batman

PERCHANCE TO DREAM

★★★★

10/19/92 (#30) Story by Laren Bright and Michael Reaves. Teleplay by Joe Lansdale. Directed by Boyd Kirkland. Animation by Dong Yang.

Batman is knocked unconscious chasing criminals and wakes up in a world where his parents are still alive and someone else is Batman. In fact, Bruce Wayne's engaged to Selina Kyle, who's not Catwoman. Eventually, he rejects this reality and confronts his alter-ego in a dynamic battle in a church tower during a tremendous storm. In the flashes of lightning, the real villain is revealed.

Story editor Michael Reaves explained the genesis of the show: "Alan Burnett had the idea of Batman waking up one morning and finding out he'd never been Batman. It was a very TWILIGHT ZONE sort of concept that I really liked. He gave it to [story editor] Laren Bright for an outline, but was not satisfied with her take on it. She didn't take the idea as far as it could go. This is a story about a guy who even though he's been given the opportunity for his most important dream to come true, has to have the truth no matter how much it hurts. He can't live a lie. I rewrote it with that in mind and I assigned the teleplay to Joe Lansdale, who did a terrific job. His dialogue carried the show. I think it's one of our best episodes."

The show is a wonder, taking a potentially cliched idea and making it work beautifully. Credit the voice characterizations of Kevin Conroy and Roddy McDowall. Conroy not only did the voice of Batman but also Bruce Wayne, Wayne's father and the evil Batman, reading the script in real time, alternating between characters in a grand performance. McDowall, as The Mad Hatter the villain behind the deceptions, reaches new heights as the man so tortured by Batman that he was willing to give his gravest enemy whatever he desired, as long as it kept him out of his life. McDowall's tirade at the end of the episode is a *tour de force* full of astonishment and anger.

Noted Timm of directing McDowall, "In the recording session,



ALAN BURNETT, SCRIPT SUPERVISOR

Writing adventures that satisfy adult comic book fans as well as the kids.

By Bob Garcia

"Batman was the first superhero I read as a kid, so I have a real affection for the character," said producer Alan Burnett. "I find it ironic that here I am, thirty years later actually writing and producing the stories of this character for a new generation. I find it ironic and sort of humbling."

Burnett and the staff at Warner Bros. Animation don't have too much to be humble about. BATMAN picked up two Emmys, one for Best Writing in an Animated Series, and one for Best Prime-Time Animated Show. It was Burnett's respect for the character that kept the quality of the show's scripts up to Emmy-level. After helping to get the series on track, Burnett left after the first season to work on other projects at Warners.

"When you think about Batman, he's one of the great heroic fictional icons of the century," said Burnett. "Who's bigger than him? Superman certainly. But is Sherlock Holmes bigger than he? Is James Bond bigger than Batman? When you talk about these heroic mythologies of the twentieth century, I think Batman is among the top three. There's a responsibility there. You have to have respect for the

"When you talk about heroic mythologies of the 20th century, Batman is in the top three. There's a great responsibility there."

—Producer Alan Burnett—



Burnett, the veteran animation producer who brought the series' story quality up to Emmy level with his first script for "Two Face."

character. He's a great invention."

Burnett was a comic book fan as a kid, and worked in animation for 15 years at NBC, Hanna-Barbera and Disney before coming to Warner Bros. Burnett had written an unsold pilot for BATMAN while at Hanna-Barbera. "It was too dark and serious," said Burnett. But Jean MacCurdy, an execu-

tive at Hanna-Barbera at the time, remembered Burnett and the pilot when she was given the task to develop the BATMAN series at Warners, and hired Burnett.

Burnett stepped into a chaotic production set-up and quickly whipped the series into shape in a series of staff meetings that defined the format. "I look at Gotham City as a place where the institutions aren't working or they're only working halfway," said Burnett. "And things are not getting better, they're getting worse, and Batman can be looked upon in some respects as a necessary evil. Others would say a guardian angel. He is someone who does not want others to experience the pain that he experienced."

Burnett said he was delighted that the staff wanted to go in a direction never tried before, one more adult and serious. "It was nice to work with people who didn't have preconceptions of what you can or can't do on an action-adventure show," noted Burnett. "It was a breath of fresh air. One of the smart things I did when I got in here was try to forget the rules myself. It helped the show push the envelope."

"There were certain things I knew we couldn't do, but there



Unmasked and on the run from the police in **BATMAN: THE MASK OF PHANTASM**, a more adult storyline that Burnett pushed for the feature.

were also some things where I said to myself, 'Well, let's just see. Let's have the network tell us we can't do this.' And son-of-a-gun, we ended up getting what we wanted most of the time." Surprisingly the series has received exceptionally little flack for its editorial content. "Fox tells us that **TINY TOONS** gets more mail about violence than we do," said Burnett.

Burnett's first priority was to establish the series' Rogue's Gallery of villains quickly, plotting out the debut of Two-Face before his first meeting was convened. "I wanted to show him as a split-personality before he had the accident," said Burnett, "because I always thought that his comic origin was bogus. Just because a person has an accident of that nature [struck by chemicals that disfigured half his face] doesn't mean that he's going to be psychologically split too. I wanted the psychological split to be the *first* thing, and the physical accident to be the event that brings out the evil personality."

Other villains' stories had been stalled for various reasons. Fellow producers Bruce Timm and Eric Radomski had been holding off on the Riddler, because they were never satisfied with the character. Burnett found a simple hook that satis-

fied them and got the script going: "Our Riddler is in reaction to the old television show's Riddler. As opposed to Frank Gorshin, we wanted our Riddler to be deadly serious."

The Penguin was held up by the studio's mandate to make the character like that in Tim Burton's **BATMAN RETURNS**, in production at the same time. Noted Burnett, "The Penguin we came up with was a merger of the comic book's and the one that Tim Burton was talking to us about."

Robin was also stuck in **BATMAN RETURNS** limbo. "That's one of the reasons, we didn't do Robin's story for the longest time," said Burnett. "Burton didn't know if he wanted Robin to be an African-American or Caucasian. In the end, when they cut Robin out of the movie altogether, we went with the old Dick Grayson Robin."

Most scripts came from stories created in-house. "We had a chance to do something special, so let's do something special," Burnett said. "Animation is too good a thing to be just relegated to kids, it should be of interest to young adults and older adults. I'm hoping against hope that **BATMAN** will help push animation dramas in the future." □

signed, and Bruce Timm did much of the initial work, eventually hiring Glen Murakami, Mike Gougen and others to work on the individual episodes:

Batman, Catwoman, Commissioner Gordon, Mayor Hill, Harvey Bullock, Harvey Dent/Two-Face and Harley Quinn were designed by Timm. The Joker, Alfred, Robin, Killer Croc, and Mad Hatter were designed by freelancer Kevin Nowlan. The Riddler and Mr. Freeze were designed by Mike Mignola

"I end up doing more designs than I would like to do," said Timm. "My character designers are all great, but they don't know what's inside my head. So they'll show me a design I don't like, and I'll just slap a piece of paper over the design and redraw it. Sometimes, they'll do things that to me are quite obviously wrong. They'll have a character that's supposed to be a rich socialite and he looks like a thug. There're very few episodes that don't have some characters I designed."

But Timm had one problem in the character designs he could not surmount: "Early on, I had a real hard time with the female characters because I was drawing them too realistically," said Timm. "While I was making all the other characters real cartoony and exaggerated, I had a real stumbling block on the women. They were ending up looking very realistic and kind of masculine."

"So a great artist, Lynne Naylor showed up one day looking for freelance work, and I gave her all the women to design. She redesigned Summer Gleeson and Renee Montoya and did the first character designs on Poison Ivy."

"It was much easier for me to design women after Lynne came in," he continued. "I was able to see what was missing from my own drawings, and I haven't had as much trouble since. One of the things I'm proudest of on the series is that we have the cutest cartoon women ever. For some reason, women are very, very hard to animate convincingly."

The first six months of production were fraught with de-



Bruce Wayne is stunned to see his father still alive in "Perchance to Dream," a great mystery story.

we had to push him. We told him he had to be more angry. He couldn't quite do it. We finally told him to go as far as he could go. Take it way over the top. Way over what he normally would do if he was in a theater. With that he gave us the intensity we wanted."

THE UNDER-DWELLERS ★★

10/21/92 (#6) Story by Tom Ruegger. Teleplay by Jules Dennis and Richard Mueller. Directed by Frank Paur. Animation by Junio.

Street kids are being captured and dominated by the Sewer-King, who incidentally has an army of alligators, grown from pets flushed down the toilets of Gotham. A silly show with great direction by Frank Paur that keeps the action moving as Batman investigates the gang of young thieves.

"It was my first episode as a director, and there are still things in it that I cringe at," said director Frank Paur. "Usually when we get an episode, we get to use a lot of discretion and change things. I wish I had been able to spend more time on that script. Another problem at the time, was that we had storyboard people who made things difficult. I found myself going back two or three times to fix scenes. They didn't quite understand we were shooting for a higher standard. So there was always a constant drain on my time."

"That whole opening sequence of the kids playing chicken with the train should have been cut. That was what we had to contend with at the beginning of the season. We had these little public service announcements worked into the scripts, a concept we nixed real quick."

The animation is also subpar. "It's Junio's weakest episode," said producer Bruce Timm. "We almost didn't use them after that. It was the first one that came back that really looked totally unlike our show. It

Fagin-like, the Sewer King chastises his crew of criminal children in "The Under-Dwellers."



was very Japanese. But I'm glad we did use them again, they've done great work.

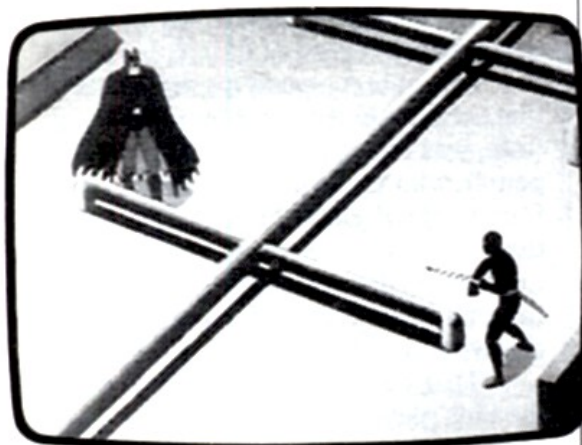
"BS&P took a lot out of this show," continued Timm. "Originally, the kids were to be victimized by the Sewer-King, but he was not allowed to be mean or tortuous to any of them. The impact is watered down. If we were doing it today, we probably would have decided not to do the show."

NIGHT OF THE NINJA ★★★

10/26/92 (#34) Story and teleplay by Steve Perry. Directed by Kevin Altieri. Animation by Sunrise.

While Bruce Wayne was in Japan learning the martial arts, he made a bitter enemy of one of his fellow students, Kyodai Ken. He humiliated him when he caught the young man attempting to steal their sensei's samurai sword. Years later, Kyodai Ken, now a ninja, comes to destroy the Wayne empire. A minor episode in the series, its narrative hook being that Kyodai Ken may be the only one able to best Batman in hand-to-hand combat. Because of this, we come to believe that Batman may be afraid of him. The plot tries to build on this tension, by having Robin save Batman from the duplicitous villain early in the show, leading to a final battle to answer the question of who is better.

The show's animation by Sunrise fails to come alive, disappointing director Kevin Altieri, a martial artist, who along with storyboard artist Brad Rader studied Akido, and tried to make the fight moves as realistic as possible.



Batman faces-off with avowed enemy Kyodai Ken for a rooftop battle in "Night of the Ninja."

"Get out of my face, clown."

—Two-Face

"Which one?"

—The Joker

THE STRANGE SECRET OF BRUCE WAYNE ★★★

10/29/92 (#36) Story by David Wise. Teleplay by Judith and Garfield Reeves-Stevens. Directed by Frank Paur. Animation by AKOM.

A Gotham judge is being blackmailed by Dr. Hugo Strange. Bruce Wayne goes undercover to Strange's retreat and is forced to reveal his secret identity. While Strange holds Batman and Alfred prisoner, he offers to auction off Batman's secret identity to the Joker, Two-Face, and the Penguin. The opening on Gotham Bridge has some of the best animation in the series but the last two acts are mediocre, with silly dialogue after the supervillains are introduced.

"I have a problem with villain



Dr. Hugo Strange extracts the secret identity of Batman in "The Strange Secret of Bruce Wayne."

team-ups," said producer Bruce Timm. "I think it diminishes them. When you put Penguin, Joker and Two-face all in one scene, suddenly they're all about one-third as interesting as they would be by themselves. And unfortunately this show proves my point."

"I've made her what she's always wanted to be. I gave her power and grace beyond her wildest dreams."

—Dr. Emile Dorian

TYGER, TYGER ★★

10/30/92 (#41) Story by Michael Reaves and Randy Rogel. Teleplay by Cherie Wilkerson. Directed by Frank Paur. Animation by Spectrum/Dong Yang.

Dr. Emile Dorian, a mad scientist, captures Catwoman to experiment on her in hopes of creating the ultimate animal. Batman travels to the doctor's island hideout to save Catwoman and must battle Dorian's other deadly mutations including Tygrus, a giant catman.

One of the series' weakest shows with cliché piled upon cliché, including swipes from THE ISLAND OF DR. MOREAU as well as THE MOST DANGEROUS GAME.

Producer Bruce Timm was pleased with the show's jungle chase sequence. "Batman is out there, and there's no music," said Timm. "The atmosphere is created entirely by sound effects, weird mutated animal screeches. It's spooky and well staged."

"The great Batman scared out of his mind. How does it feel?"

— Scarecrow

DREAMS IN DARKNESS ★★★★★1/2

11/3/92 (#28) Story and teleplay by Judith & Garfield Reeves-Stevens. Directed by Dick Sebast. Animation by Junio.

The show opens with Batman in a straitjacket in Arkham Asylum. We come to learn that he has been exposed to the Scarecrow's fear gas and is hallucinating wildly, but must

Batman imprisoned in Arkham Asylum due to his hallucinations in "Dreams of Darkness."



stop the villain from pouring a fear-inducing solution into Gotham City's water supply. Not only must he escape the Asylum, but battle the Scarecrow's men while hallucinating wildly.

This is a great plot. Batman is up to his neck in trouble and must overcome obstacle after obstacle. The episode features some top animation by Junio. And Dick Sebast pulls off the best of the Scarecrow shows. There are great touches like the Scarecrow's Grim Reaper watch, the slow-motion crack up of the Batmobile, and the show-stopping nightmare with the symbolic death of Wayne's parents with a giant revolver rising out of the city's rubble.

"One of my absolutely favorite shows, it works like gangbusters," said producer Bruce Timm. "There's never a dull moment. There's always something witty happening, either visually, or in the dialogue."

"The nightmare sequence is a killer," said Timm. "The gun is dripping blood! How did that ever



Dr. Emile Dorian and a mutated Catwoman in "Tyger, Tyger," creating the ultimate predator.

get past BS&P? It wasn't intended to be blood, it was intended to be wreckage from the street. But they painted it red, and it looks like this big old gun dripping blood. My God! —At the mixing stage, I had to fight with the music editor, Tom Milano, who's really good, about the way the music had been cued. It ran all the way up to firing of this large gun. Then it stops. I felt it wasn't working, because the music was fighting this great effect of those big huge cylinders cocking into place on the gun that the sound effects guys had come up with. I thought we had to stop the music before the cylinders cocked and told Tom I really wanted to try it this way. Eric agreed, so we set it up. Now, the music stops just two beats sooner. And the sound of that gun is like the Crack of Doom right before it fires. It really sells it."

"Time for all little Gray Ghosts to be in bed." —Mr. Wayne to young Bruce in flashback

BEWARE THE GRAY GHOST ★★★★★

11/4/92 (#18) Story by Dennis O'Flaherty and Tom Ruegger. Teleplay by Garin Wolf and Tom Ruegger. Directed by Boyd Kirkland. Animation by Dust.

Someone is bombing Gotham's municipal buildings using the same M.O. as a villain in the old Gray Ghost TV show. Batman goes to the

lays. "When we first started doing the show, there was always this question about whether Tim Burton was going to be involved in an executive producer capacity, like he was at Nelvana [on FAMILY DOG], and Fox was all hot for the idea," said Timm. "We were *not* hot for the idea, even though he's fine and makes good movies we really didn't need another cook in the kitchen. So, basically we were stalled, we weren't allowed to do anything concrete until we found out about Burton."

Noted MacCurdy, "We wanted Tim Burton to be aware and comfortable with what we were doing. His opinion mattered to the studio, and there were some delays, because Tim was busy. But I don't know if there was ever really a huge issue of him being executive producer. Maybe there was."

It turned out Burton was too busy with BATMAN RETURNS to become involved with the show, but the delay caused Timm and Radomski to make a decision that would cause more headaches for Timm later. "We knew we were behind schedule," he said. "So we went ahead and started working, getting scripts, but without Fox's involvement."

A bible had to be created for the show, and Radomski and Timm turned to TINY TOONS story editor Paul Dini. "We tried to get Paul, early on in the production, because I knew I was going to need a story editor to deal with writers," said Timm. "Paul was initially gung-ho about the idea, at least he seemed to be, but he would never quite commit to doing the series. Paul wanted to keep working with Spielberg. Everybody gets lured by Spielberg. TMS was the same way. They didn't want to work on our show, because they wanted to work on Spielberg's next project. Paul did a little work early on developing the series with me and Eric, but I brought in Mitch Brian. Paul told me that Tom Ruegger demanded that he go back to TINY TOONS, and we were stuck without Paul."

Dini admitted that it was a tough decision. "I was torn," said Dini. "I liked TINY TOONS and thought, they'll



BATMAN

PAUL DINI, CARTOON CRIMINOLOGY

The story editor-cum-producer who became the series' villain specialist.

By Bob Garcia

Producer Paul Dini made the villains of BATMAN his specialty, shaping the foes for the show's "bible" in development. "What excited me early on, was the opportunity to take these stock, nothing villains and try to turn them into something better," said Dini, "more hateful or more sympathetic than they appeared before."

Dini wasn't able to join the BATMAN production team as one of producer Alan Burnett's three story editors until late in the first year, because of obligations as a story editor on TINY TOONS. When he joined the staff, he was a bit dismayed at the type of stories being told. "They were a little simplistic," said Dini. "A lot of these villains who could be real characters in their own right, were kind of relegated to 'Freak of the Day' status."

"What is the point of having rich characters like Penguin, Joker or Two-Face in the show, if all they do is go after a rare statue? It doesn't add to the show or the character. They're after things and things don't mean much. If those things are connected to something personal to the villain, at least that gives them motivation. Then Batman's reason for going out and stopping them is made that



Catwoman, the ultimate cat burglar surveys her prize. Next season she gives up her politically correct trappings and goes bad for good.

much clearer. It deals with something deeper."

Dini's first script was "Heart of Ice," which won an Emmy for the series, a story in which Mr. Freeze commits a series of crimes for the purpose of getting revenge on the man who killed his wife and trapped Freeze into a life at sub-zero temperatures. Not only is it an action-packed show, it's one of the most emotionally charged of the series. Dini credited BATMAN's animated success to Warner's exec Jean MacCurdy who had a love for the comic character and encouraged some serious dramatic writing to take place.

Dini, a comic fan of Batman first hooked by the Adam West

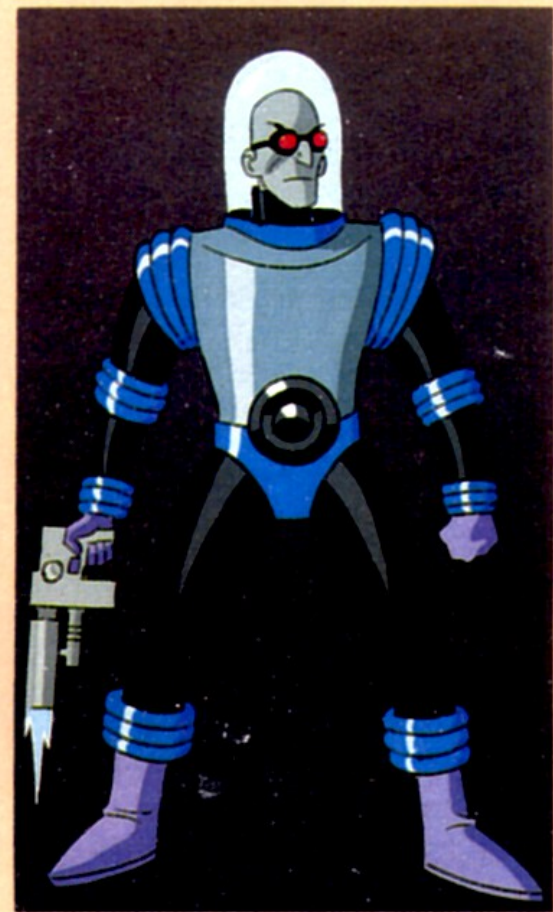
TV show, outlined his take on Gotham City. "It's a criminal environment that brings out this theatricality in the criminal element," said Dini, who always had a special interest in the villains, even as a fan. "Everybody has a gimmick. And in some ways you can actually get people to believe in a more realistic story with these characters. Since the audience is buying the basic concept of the show, you're able to take the characters down a notch, and make them a little more human—like Mr. Freeze or Man-Bat or Two-Face."

Dini recalled showing the "Two-Face" episode to longtime Batman comics writer and editor Denny O'Neill. "He sat there and he watched it very quietly, and said 'I wish that was the story that we told 40 years ago. That is one of the best motivations for a villain I've ever seen.'" Motivations for the villains is what fascinates Dini. "I have an aunt who is a criminal psychologist, and I've actually used her expertise for information," said Dini.

"Gotham city is a place that once looked to the future with optimism but somehow things got confused, things got dark, horrible, psychotic," said Dini. "And to a degree Bruce Wayne went that way too, and he's try-



MR FREEZE first appeared in *Batman* #121 (February 1959) as a character named Mr. Zero, working on a gun capable of emitting waves of frigid cold when an accident doused him with an experimental freezing solution, making a cold environment a necessity. His original weapon was a gun that blasted super-frigid cold from one barrel and withering heat from the other but he was most fond of freezing his enemies, (*Detective Comics* #373 March 1968 shown above). The name of the character was changed to Mr. Freeze for the 1960s Batman TV series and the comics eventually followed suit. Also in the TV series the Caped Crusader had once accidentally spilled some Instant Freeze solution on him during a fight. The animated series depicts Freeze, designed by Mike Mignola, below, as a cryogenic expert, Dr. Fries, who attempted to freeze his terminally ill wife. The corporation he worked for discovered the plan and pulled the plug. In the ensuing fight. A freezing tank explosion bathed Fries in cryogenic chemicals, dooming him to a life of sub-zero temperatures. His life is sustained in a special helmet and suit that maintains his body temperature at a constant 50° below zero. /Joe Desris





Uncovering the final clue to the Mad Bomber with the Gray Ghost in "Beware the Gray Ghost."

actor that played his childhood hero for help and is disappointed when Simon Trent wants nothing more to do with the role that ruined his career. Finally, the actor dons his old costume to help Batman catch the Mad Bomber.

The Gray Ghost resembles the old pulp heroes of the '30s like the Shadow, the Spider, or the original Green Hornet: fedora, suit, and twin automatics. The show is the only episode done by the studio, Dust, because the characters were terribly off-model.

"This was a lot of fun," said Producer Radomski. "When we had first gotten the script on that, we all went: 'This would be perfect for Adam West, but do you think he'd be offended because of the content.' But he was more than happy to do it. It was great to have this aging hero play this aging hero."

It was also fun because producer Timm played the Mad Bomber; "It was interesting to see him in there," said Radomski, chuckling. "We gave him hell."

Timm described a few of the show's in-jokes, "The Gray Ghost is Batman's boyhood hero, and The Shadow was Bob Kane's inspiration for Batman. That's doubled by the fact that Adam West was my childhood hero and my inspiration for getting into Batman." Other in-jokes include a *People* magazine cover with the Gray Ghost is casting Batman's shadow, and the violator reads: "Matt Hagen: Man of a Million Faces." In a Batcave shrine to the Gray Ghost, the poster on the wall has the Gray Ghost in the same pose as Batman is in the series logo.

CAT SCRATCH FEVER ★★1/2

11/5/92 (#35) Story by Sean Catherine Derek. Teleplay by Buzz Dixon and Sean Catherine Derek. Directed by Boyd Kirkland. Animation by AKOM.

Roland Daggett and Dr. Milo are

An infected Isis bites her mistress thanks to Dr. Milo and Roland Daggett in "Cat Scratch Fever."



A frightening sequence in "To Be A Clown," as the Joker provides a tour of his lair for the mayor's son.

"And to a degree Bruce Wayne went that way too, and he's trying to fight for some sort of sanity in the city. It's a city that lost it's way."

The show's producers and story editors maintain a tight control on the scripts. "For the most part we tend to generate most of the stories in house," said Dini. "I'll talk over stories with [producer] Alan Burnett, [and story editors] Michael Reaves and Marty Pasko. Or if we have writers we want to work with, some of them will suggest a story. Or talking with [producers Bruce Timm and Eric Radomski] will spark an idea. We try to generate as much of the actual story in house. We might farm out the script.

"I like writing my own stuff. I like writing the stories that I come up with. I believe, at least in the case of BATMAN, that in the time it takes me to bring in a writer, give him a plot, discuss the plot with him and then have him go to outline and then to script, I could have written the script myself.

That's why Dini wrote ten episodes first season. "I'm up to speed on these characters and there are things I actively want to do with them," he said.

Dini however, doesn't let the script be the final stage of his involvement with the story. He likes working with the direc-

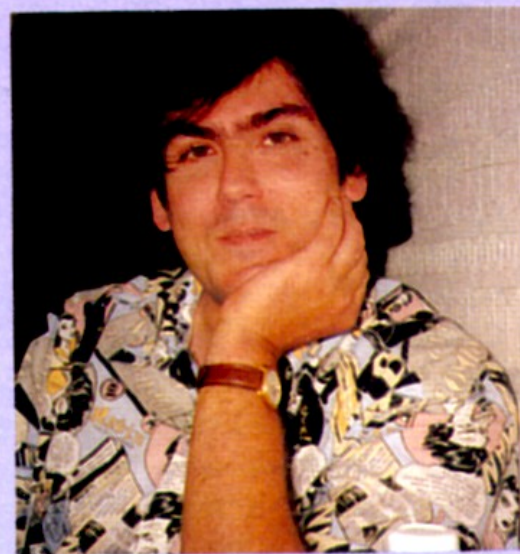
“What excited me was the opportunity to take these stock, nothing villains and try to turn them into something better.”

—Producer Paul Dini—

tors—to make suggestions. "It's really a collaboration for me," said Dini, who noted that its unusual in animation. "There were times when I was working at Filmation that people would rat on me saying, 'Dini's up talking to the directors again.'

"One of the producers would come up and say, 'How many times have I told you not to talk to the directors.' And I'd answer, 'Well how are we going

Paul Dini, promoted from story editor to producer second season.



to make any good cartoons if I can't talk to the guys who are drawing the things.' But that's the way they did it back then. It was cheap."

Dini patterns the way he works with directors on the way Disney and the great Warner Bros. cartoonists worked. "I read accounts of Chuck Jones and how he used to work with Michael Mal-

tese," said Dini. "Maltese would pitch an idea to Jones, and they would rough them out, and they would work on it together. Maltese would go away and he'd either draw a series of thumbnail sketches or he would write a loose little script. He'd give this to Jones and they'd rough them out, and they'd have a cartoon. I love working that way. I love working with directors and board artists that way, because if you can get these guys excited about drawing the show they'll give you 110%."

Dini likes to think he is giving 110% to the show himself, calling it the best work experience of his career; far more rewarding than previous stints on *MASTERS OF THE UNIVERSE*, *EWOKS AND DROIDS* and *BEANIE AND CECIL*. For his extra effort, Warner Brothers has elevated Dini from story editor to producer on *BATMAN*'s second season.

injecting a virus into the cats of Gotham, so that later Daggett Industries could provide the antidote, be the hero and make millions. They make one mistake. They kidnap Catwoman's cat, Isis. Just out of jail she tries to stop the pair and is infected with the toxin when her cat bites her. Batman not only has to fight Daggett and company but a feverish, hallucinating Catwoman.

Dr. Milo proves once again that he is a lame excuse for a mad scientist. The only redeeming quality of the show in the interplay between Batman and Catwoman and the staging by Kirkland. "We retook that show considerably just to make it watchable" said Timm. "It was a mess, we had AKOM reanimate that one from scratch. That was the show that broke our back with AKOM and we decided we weren't going to use them any longer. After we fired them, they still had a couple of shows in production and those shows were a lot better. I guess they had never been fired from a series before."

When Director Boyd Kirkland was handed the script, he was not fond of the story. "It was not an episode that I was excited about initially. Part of what we were struggling with on the writing level, whether we were going to have stories that were politically correct with social messages hidden in them, like this one against cruelty to animals. But half the fun is to take the challenge to make it exciting, and actually, the show came out okay, a lot of the sequences are pretty fun."

"The end of a perfect day."
—Batman after the Batcycle is crushed by an oncoming train, chasing She-Bat

TERROR IN THE SKY ★★★

11/9/92. (#45) Story by Steve Perry and Mark Saraceni. Teleplay by Mark Saraceni. Directed by Boyd Kirkland. Animation by Dong Yang.

A giant bat creature is once again



Francine Langstrom undergoes a terrifying transformation into She-Bat in "Terror in the Sky."

flying through Gotham, and Batman confronts Kirk Langstrom, who was the Man-Bat. Kirk protests his innocence and we discover that it is actually his wife Francine, who accidentally received a dose of the Man-Bat formula from one of her father's experiments.

Batman's pursuit of She-Bat is stunning, and really makes this a must-see show. "It's one of the most amazing set pieces in the entire series," said Producer Timm. "The board artist for that sequence was Phil Norwood who does a lot of live-



John Calmette's background painting depicting the Joker's reign of terror in "Christmas With the Joker." Below: The series' background design staff (l to r) Felipe Morell, Keith Weezner, David Karoll and Rae McCarson.



bring in somebody who's good for BATMAN."

Dini summed up the work he did on the bible, "It was one of the most liberal bibles we'd ever done," said Dini. "It was just a brief description of each character with some of Bruce's drawings on each page, and just a few plot lines for stories. That's all we wanted to do. We had an instinctive feel about where we were going to go with the stories.

"We did it that way, because we had all suffered with writer's guides from every other studio in town," Dini continued. "You go in, meet with the story editors and they're usually two frazzled guys who've got no idea what's going on because they've had no hand in developing the show and they don't really care about the show that much. They're out soliciting

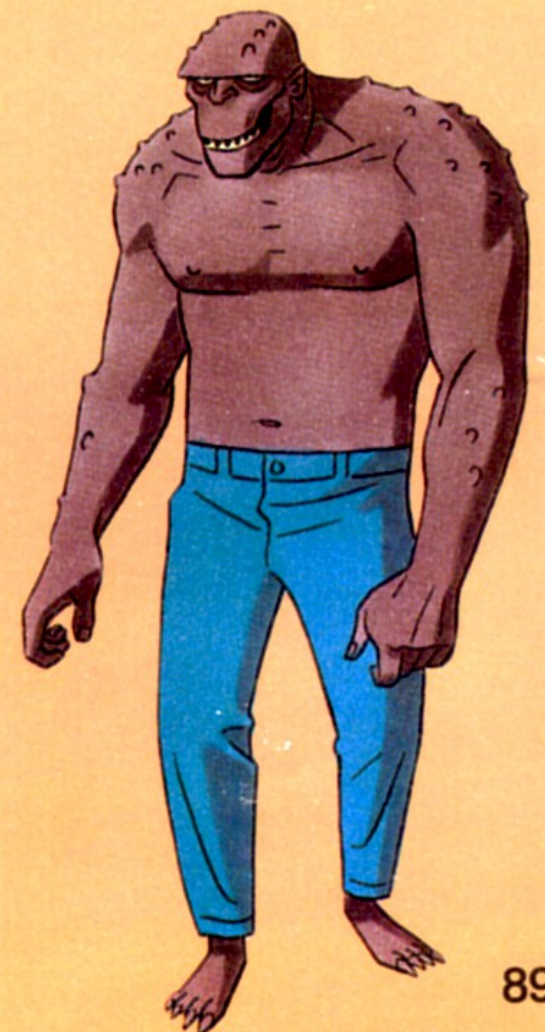
premises from every writer in town, and then they all buy the same hackneyed 65 stories over and over again. We didn't want to do that."

Noted Radomski, "For the first few months we were dangling out there. We were pitching our ideas for scripts and the network was a little leery. We were first time producers and they didn't know how strong they wanted the show to go. We knew we wanted it to be as strong as it could be. We needed a story editor and Dini wasn't available or inspired to, at that moment, come over and be the senior story editor."

Eventually, Sean Derek was hired as story editor and trouble began. "I didn't know her from Adam, but I took everybody else's recommendation," said Timm. "She was well-regarded so I thought we'd try to work with her, but it didn't work. She's a nice lady and very talented, but I don't think she



KILLER CROC, aka Waylon Jones, was born in a Florida slum and when his mother died while giving birth, was raised by his deadbeat, alcoholic aunt. His hereditary disease afflicted Jones with reptilian-like skin and he was teased by playmates. Winding up in juvenile hall, Jones once killed a fellow inmate with his bare hands after he insulted Jones about his looks. He went to prison. After 18 years he was paroled and found work at a carnival sideshow. He was billed as Killer Croc and wrestled alligators, an easy task thanks to his savagery, stamina and unusual strength. After leaving the carnival, he became a two-bit extortionist in Gotham City. Croc killed criminal mastermind Squid, who attempted to unite the Gotham underground and took it over himself (*Detective Comics* #525, April 1983 above). Croc was responsible for murdering Joe and Trina Todd, the parents of Jason Todd, who eventually became a replacement Robin. Croc first appeared in *Batman* #357 (March 1983). As with the comic book version, the animated Croc is an incredibly strong "reptile/man" with alligator-like skin plus razor sharp teeth and claws, character sketch below by Kevin Nowlan and Bruce Timm./Joe Desris





MAD HATTER, aka Jarvis Tetch, first appeared in *Batman* #49 (October 1948). In his first adventure, he stole a valuable Yacht Club trophy, later attempting to rob spectators at a Gotham City horse show. Subsequent stories moved away from an Alice in Wonderland-influenced character to one more obsessed with hats (Hatter's buzzsaw toppers attack the Gotham Guardians in *Detective Comics* #573, April 1987, above). The comic books also chronicled the story of the original Jarvis Tetch who supposedly disposed of a Hatter impostor and escaped from Arkham Asylum (the nuthouse where many of Batman's foes reside). A master at computer crime, this original Hatter managed to steal secrets from the mind of an employee of Wayne Enterprises and feed them into a computer, but Batman ended the scheme and captured the Hatter, only to have him escape again, and of course again be recaptured. The psychotic genius of the animated series, designed by Kevin Nowlen below, commits crimes based on Alice in Wonderland. He also is able to control people's minds, in one instance convincing two would-be muggers to jump off of a bridge. /Joe Desris



A Gotham City police car, dark deco design by Shayne Poindexter. Below: The series' character and prop designers (l to r) Poindexter, Glen Murakami, Jon Fisher, Mike Diederich, Chen-Yi Chang and Dexter Smith.



quite grasped what we were trying to do with **BATMAN**.

"Most of the scripts she story-edited for us early on, came out very standard TV cartoon fair," said Timm. "She knew we were trying to do something different, but she couldn't get it out of the writers. It was coming out very standard, and we had these long nasty arguments over stuff. It was really quite painful."

Noted MacCurdy, "These things happen on all shows. Sometimes it clicks and sometimes it doesn't. I think Sean was frustrated and I know the guys were frustrated. I had always hoped to have Alan Burnett [SMURFS, DUCK TALES: THE MOVIE] involved, because I knew that Batman was one of his favorite properties. But he wasn't available when we started up the show."

Once scripts did come in that were working or could be made to work by the directors, Timm had to take the scripts to Fox. The network would normally have been involved in the development of every script and every casting decision, but hadn't been consulted.

"When they got the first batch of stuff, they hated everything," said Timm. "It was as if we had done something behind their back. It was nasty at first. [Fox liaison] Sidney Iwantar and I were very adversarial. It was really because their feelings were hurt. Sidney absolutely hated 'On Leather Wings.' And it's one of our best episodes. Eventually he calmed down, but we would still have these arguments about the direction of the show. I used to sit down with every single board and he would call me, and we would go on for hours! It would sometimes take longer to talk about the board than to draw it."

"Eric and I didn't have a track record," said Timm, also "because we had never produced before and were an unknown quantity. While we knew what we were talking about was really cool, Sidney was unsure. When the shows starting coming in looking really good, they backed off. Now Sidney's on our side, and we get along fine."

Being first-time producers turned out to be a problem for Timm and Radomski. "Every-

action storyboards (*TERMINATOR 2*, etc.) He's really great, and he knows the limits of animation."

Another memorable sequence is the ending where She-Bat breaks out of a commercial airliner and Batman chases her down to the top of one of Gotham's bridges in the Batwing. "The last act was boarded by a guy named Yi-Chi Chen," said Timm. "He has really dynamic sensibilities as far as camera direction, and his staging is really good."

The sequence was added to because the show came out short and director Boyd Kirkland had to add a scene where a stewardess is sucked out of the plane.

"Sidney Iwantar, the show's liaison with Fox, turned down an earlier script as 'too dark and ugly for a cartoon,'" noted Timm. "Kirk and Francine were on the verge of divorce because of what he did as the Man-Bat. She couldn't live with him any more. In the end, they are all in the Batcave, and she bites Kirk injecting him with the mutagen. He becomes the Man-Bat again. The two end up fighting each other and fall into the abyss, killing each other."

"Sometimes, old friend, I wonder if I'm doing any good out there."
— Batman to Alfred

I AM THE NIGHT ★★★★★

11/10/92 (#49) Story and teleplay by Michael Reaves. Directed by Boyd Kirkland. Animation by Sunrise.

A weary Batman makes his annual visit to his parent's murder sight, and stops two criminals from beating up a con man. Late for a



Apologizing to an unconscious Commissioner Gordon for letting him down in "I Am the Night."

rendezvous on a police stakeout, Commissioner Gordon is shot in a firefight with the Jazzman as a result. The show climaxes in Gordon's hospital room.

Story editor Michael Reaves' antidote for the "sanctimonious overgrown boy scout" image that he felt pervaded the first few episodes of the series. "I wanted Batman to be this grim, silent, driven avenger. I wanted to do a real stark, '50s-style crime drama, like *NAKED CITY*, an adult story. And I didn't want one of the Rogue's Gallery to take the limelight away from Batman."

"Initially, we wanted to have Robin shot and that makes Batman question his whole purpose, but BS&P said no. I was surprised they said we could shoot Gordon. We couldn't show him getting shot, but that made it more dramatic."

Director Boyd Kirkland



ANDREA ROMANO, VOICE DIRECTOR

Assembling a stellar cast and coaxing the right reading for animation.

By Bob Garcia

Voice casting and direction for BATMAN is the province of Andrea Romano, a former actress, agent and acting teacher who worked for Warner Bros on TINY TOONS. Romano has worked in animation since 1984 and termed the Warner Bros group, "young, ambitious and energetic." Romano cast Adrienne Barbeau, one of her former acting students, as Catwoman.

The BATMAN producers also feel free to call up Romano with their own casting ideas. Noted producer Bruce Timm, "I would call her up with my idea about someone for a role, and she would either say she already had him, or call back ten minutes later and tell me she'd got him. She's amazing."

Romano chalked it up to good teamwork. "I feel like of all the productions I've ever worked on, this is the most cohesive group of people working toward a common goal," she said. "There's more open communication. Everybody contributes. I've got producers coming up with casting ideas and that's unusual. That doesn't happen very often in animation."

Romano is called in to cast, direct and record the dialog after scripts have been written and approved. She returns when the

“It’s as close to live-action acting as we could get, which is why we get so many wonderful celebrities to play with us.”

—Voice director Andrea Romano—



Romano at Warner's recording studio, in charge of casting scripts, directing the performances and recording the finished dialogue tracks.

cartoon is near completion to dub the voices on a finished sound track. Casting criteria were worked out during the show's early development.

"They made it very clear that it was not going to be the '60s television series, that it was really not going to be like anything else that had been produced on Batman before," said Romano. "And it was not going

to be a super-heroes type of animated cartoon. The closest thing that it was going to be like were the Tim Burton movies, but at the same time, because we are a children's program, we have to be more careful of the violence.

"And animation is slightly different than feature films anyway. While Burton's feature films are certainly broad, we had to find some way to sort of do a half-and-half kind of thing where it's got to be a little bit larger than life and yet not as broad as most of the animation that you normally see. It had to be as close to live action acting as we could get. Which is why we get so many wonderful celebrities to come and play with us because we're not asking them to do real goofy voices.

"The most important thing still is the acting. That's why we use a lot more on-camera actors than I have in any series

that I've ever done. We have to get a scene played where the people are acting and reacting where there is real fear in their voices and where there is real anger.

"When we're recording, especially when we've got some evil villain who gets to do some really huge, angry, screaming tirade, I make the joke that they won't need any therapy this

embraced the shows storyline, giving him a chance to do something he wanted to do with Batman, "I like to get inside the characters and see what makes them tick. Here we show Batman's self doubts, which bring him to a point where everybody can relate to him. I like that." He liked it so much that he took extra time to work with Reaves, revising several sequences in the storyboard stage.

The show-stopper is a slow-motion sequence where Batman stops Jazzman's assassination attempt with a quick batarang throw. The scene is helped immeasurably by sound effects, stilled just at the moment of the throw. "It's really dreamlike at that moment," noted producer Bruce Timm. "It's just the type of weird thing you don't see in other cartoons."

"Look on the bright side. Tomorrow, you'll be feeding hundreds of hungry cats."

—Harley Quinn, about to roll Catwoman into a cat food meat grinder

ALMOST GOT 'IM ★★★★★

11/11/92 (#46) Story and teleplay by Paul Dini. Directed by Eric Radomski. Animation by Spectrum/Dong Yang.

The Rogue's Gallery has gathered for a poker game, and to tell tales of how they almost killed Batman. Tales by Poison Ivy, Two-face, Penguin and Joker end with Batman trying to save Catwoman from Harley Quinn's cat-food meat grinder.



The Rogue's Gallery gets together for poker and the topic turns to Batman in "Almost Got 'Im."

A perfect homage to all those great supervillain death traps prevalent in the early Batman comics and the '60s TV show. Beautiful animation by Spectrum/Dong Yang and the staging by director Eric Radomski is magnificent.

Author Paul Dini loved working with director Radomski, "He did a terrific job on it changing the sequence of the villains' stories from my script so the action would build, with each story more elaborate than the other until the Joker's segment, which nothing can top. It's great and allows the wrap-up with Harley Quinn and Catwoman to be this nice funny release.

"It was a blessed episode, easy for me to write and fun to do, You need some sort of laughs and humor in a series like this, to offset the grimness of the show. You want to play the grim moments as grim and the sad moments as sad. Those

occasional funny moments are a release."

"I just had a disturbing thought. What if that guy wasn't wearing a mask?"
— Batman to Gordon

MOON OF THE WOLF ★

11/12/92 (#42) Story and teleplay by Len Wein. Directed by Dick Sebast. Animation by AKOM.

A werewolf is terrorizing Gotham and the evil Dr. Milo is the cause. His experimental 'steroid' formula changes athlete Tony Romulus into the creature of the night. Nothing but a slugfest between Batman and a werewolf, intercut with transformation scenes, and a warning for kids to stay away from steroids.

Noted producer Bruce Timm, "This is what I call a good Tuesday episode. It's not what you want to open a week on or end a week on, but it passes the time agreeably."

To jazz up the show, Timm suggested a guitar score to composer Richard Bronskill. "My first thought was that a really weird electric guitar solo like Eric Clapton's might give it a weird edge," said Timm. "I don't know if it made the show any better, but it's different."



Dr. Milo offers Tony Romulus the formula that will turn him into a werewolf in "Moon of the Wolf."

"Even scum spend the holidays with their families."
— Robin to Batman

CHRISTMAS WITH THE JOKER ★★★

11/13/92 (#2) Story and teleplay by Eddie Gorodetsky. Directed by Kent Butterworth. Animation by AKOM.

It's Christmas, and the Joker has broken out of Arkham Asylum to put on a murderous holiday television marathon endangering Commissioner Gordon, Harvey Bullock, and Summer Gleeson. His explanation? He didn't have a family of his own to share Christmas with, so he decided to steal one.

Noted producer Bruce Timm, "It's one of our weirdest shows. The original director Kent Butterworth quit and went to Universal in the middle of production. Eric Radomski pretty much redirected it through the layout stage, making it tighter."

BS&P refused to approve the original script. "It started out as a much nastier, really funny script, written by a friend of Paul Dini, Eddie Gorodetsky," said Timm. "When Joker says 'I didn't have a family of my own, so I decided to steal one,' it's a regular family he's

week because it really is kind of a release. I think the appeal to a lot of the celebrities on this kind of thing, is that they get to play characters that they may not normally get the chance to play on camera. They get to be big and broad and huge—if they are evil, they are truly evil; if they're good, they're good."

Romano gets scripts about a week before recording, and goes over casting choices with the producers, directors, writers and story editors. Then it's a matter of availability. Romano has brought a number of fine actors to the show, like friends Adam Ant and Barbeau, and actors she's had to cold call like Michael York, David Warner, Roddy McDowall, and many others. Some actors even call her up just like in the old '60s BATMAN show. And just like the old Adam West show, everybody gets paid scale and loves it.

"This show sells itself," said Romano. "I don't have to call up and say to an agent, We're doing a show called BATMAN, it's about this hero who dresses up as a bat. *Everybody* knows who Batman is. So it's an established property and a very *valuable* property. More often than not I've had actors themselves or their agents call me and say, 'Larry Drake wants to do a BATMAN.'"

To get Tim Matheson to play a sleazy D.A. on "The Shadow of the Bat," Romano played up the fact that John Vernon was voicing Rupert Thorne in the same episode. Vernon and Matheson had worked together on ANIMAL HOUSE. "You know that this is a good pairing because it's worked before," said Romano. "It's also an appeal, it's a trick. It has some pull, you know."

The trick also works with actors who may not have worked with another actor before, but really wanted to. "You call up a celebrity who maybe is not savvy to the show yet and you say, 'We'd like you to come in

"Celebrities get to play characters they might not normally get to play. They get the chance to be big and broad and huge."

—Voice director Andrea Romano—



Mark Hamill acts the Joker with maniacal glee, leaving the production in awe. "No need for therapy this week," is his favorite catch phrase.

and play this guest star.' 'Well, who else is on the show?' That's always the question that celebrities ask. Who else is doing it? Well, David Warner plays Ra's al Ghul. 'Oh, great, I'll be there. I love him, it'll be a pleasure. If David's doing it, then I'll do it.'

"A lot of them won't come and do animation again because they had such a bad experience on other shows. They were just so badly directed or the animation for a show they worked on was practically stick drawing. The productions didn't take the time, and they didn't put the care into it that we put into our show. I have to say there really has not been anybody who has done an episode of any of the shows that I directed who hasn't said 'Please let me come back and do another one. I'll come and do this any time. This is a pleasure.'"

While casting most of the celebrity villains was easy, The Joker caused headaches for Romano. "Everybody has an idea in their mind of what he should sound like," said Romano, who cast Tim Curry initially but de-

ecided to replace him after recording several episodes. The replacement needed to be someone who could provide an interesting twist to the character as well as be adept as ADR (Automatic Dialogue Replacement or looping), because Curry's voice needed to be replaced on the finished cartoons.

"Mark Hamill's agent had called me up long before we were actually even recasting that and said Mark would love to come in and do a villain for you, and he came in and played a 35-40-year-old executive who was just doing some sleazy business. It wasn't really a typical huge villain. He's a wonderful actor and did a very good job. When he finished the episode he said, 'Thank you so much for this job, but what I really want to do is a big, broad, evil villain.' You just don't normally think of Mark Hamill in those terms. So

then when the Joker auditions came about, when we knew we were going to replace Curry, Mark was the first person I thought of. I said, 'Let's find out.'

"He came in and was so energetic, enthusiastic and so talented, he's really quite a marvel to watch. We gave him the role. You could actually animate Mark, the way he moves and acts when he records, because he *becomes* the Joker. He's also a huge cartoon and comic book aficionado; he's quite a collector, and he knows more background information on these characters than many of us. So it was really quite a pleasure to have him start working with us and it's been just a joy all through the last couple of years."

Finding Kevin Conroy for Batman was a breeze by comparison. The only limitation was that the role couldn't go to a celebrity. "When you have a body of 65 episodes you have to know that you're going to be able to keep that celebrity here in town to finish the recording," said Romano. "A lot of celebri-



The voice regulars (l to r) Aaron Kincaid as Killer Croc, Diane Pershing as Poison Ivy, Hamill, Richard Moll as Two-Face, Paul Williams as Penguin, Arleen Sorkin as Harley Quinn, and Kevin Conroy as Batman/Bruce Wayne.

ties are going to up and go and take a movie in Europe for six to eight weeks and then you have to halt production while that happens. I had to be very careful about making sure I had an actor that I could keep in town long enough to get 65 episodes out, which took two years to record."

Conroy won the part among 75 who auditioned. "As soon as Kevin finished auditioning we all just said, 'That *absolutely* is the voice.'" recalled Romano. "I believe our concept for Batman was slightly different than any way that it's been portrayed before. If he's only being heard by people who know he's Batman, he has this deeper, raspier, sexier voice.

"He affects the Bruce Wayne voice, and we had to be careful that Bruce Wayne didn't become too foppish, too light, too silly, too affected, that it sounds too cartoony and too broad. Kevin was able to make that distinction very clearly and very easily and quite believably for all of us. That's why we were so crazy about him."

Producer Eric Radomski described a typical recording session. "Bruce [Timm], Alan [Burnett], the directors and I are at the recording. All of us have an opinion during the recording sessions. Andrea is a real pro, and she'll read her script, and

we'll rehearse it, and if we have specific notes before we go in to the actual recording, she'll confer with us. We'll just discuss the real important stuff in a particular show. She seems to be able to get the performance out of the actors.

"We'll do one complete run through the show. We sit there with our scripts during the recording, and jot down notes about particular line readings. The director has his opportunity to get what he needs. Having the talent we had on the voices, we basically give them a script and let them go. The only direction Andrea had to give time and time again to new actors is keep it from becoming too cartoony."

According to Romano, depending on the production schedule, directors often wait for her edited dialogue track before they begin to storyboard. "If the actors have done a really good job it really makes it much easier for the storyboard artist to create the look around that," said Romano.

Romano characterized the recording sessions as "fun and relaxed," with no memorizing. "They have a script to read from. There's no makeup, there's no wardrobe; and as long as their voice is warmed up when they walk in to do the ses-

continued on page 125

body thought they could walk over us," said Timm. "Literally, everybody came in and thought 'These guys don't know what they're talking about. They're not writers. They can't tell me whether it's a good script or not. I'll steamroller them.' And everybody tried. Eric and I fought back."

"Eric is a godsend," said Timm. "I couldn't do the show without him. When we started this show, he basically told me 'Bruce you make most of the creative decisions and I'll back you up,' and I thought that was fine. But as it turned out Eric had more animation experience than I did, because of his training at Rick Reinert Productions. He did literally everything in animation from timing to painting cels to doing camera work and literally everything you can do in animation.

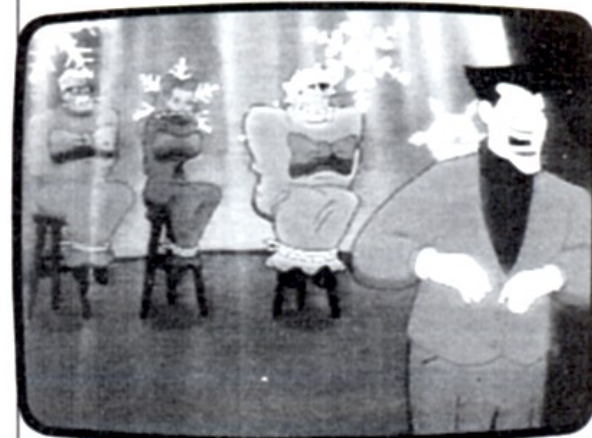
"More importantly, he has really strong feelings about what makes a good show. I fly off the handle and argue with writers and everything, but Eric has been a bear, ever since we first started. When we were having the story problems and we went in to talk to Sean, Eric would be saying that the script was really bad and we had to make it cooler, pointing out where to make changes and everything.

"Even when we got in a lousy script that I thought we could do, Eric would say that we couldn't. He's as opinionated and responsible for the overall look and style of the show as I am."

Noted series director Frank Paur about working at Warner Bros. "It's certainly a refreshing studio." The difference with Warner Bros is their attitude. They are genuinely interested in doing quality work. They want their work to last. Other studios like Marvel or DIC, the attitude is 'Just get the product out there.' The networks don't care what happens to it as long as it gets on the air. One person in control of a company once put it to me that all he cared about was how many pounds of film he had in his hand to put on the air. So Warner Bros is a great place to

stolen, making it much more intense and scary.

"I like the fact that Fox always runs it on Christmas, every year," said Timm. "It's really different than a typical, sappy Christmas episode on other series. It's dark, bitter and weird."



Commissioner Gordon, Summer Gleeson and Harvey Bullock spend "Christmas With the Joker."

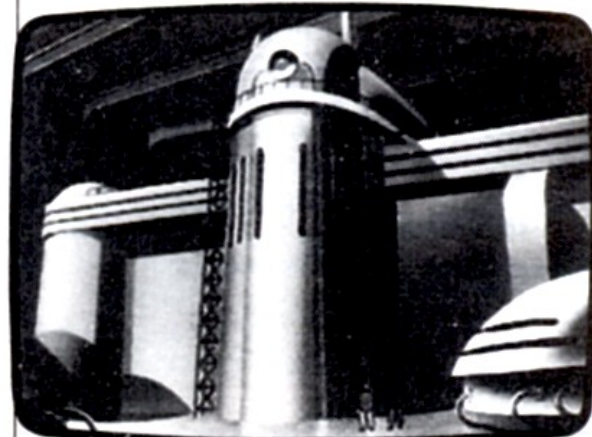
"I so wish you wouldn't be so rough with your toys, Master Bruce." —Alfred

HEART OF STEEL (PART 1) ★★★★★

11/16/92 (#37). Story and teleplay by Brynne Stephens. Directed by Kevin Altieri. Animation by Sunrise.

A robot is caught trying to rob Wayne Enterprises, almost killing Batman in the process. The clues lead Batman as Bruce Wayne to Karl Rossum, who has created an artificial intelligence computer named HARDAC. Wayne meets Marilyn Monroe look-alike Randa Duane, Rossum's assistant, who acts as HARDAC's agent in Gotham, replacing city officials with life-like robot doubles to protect humans from themselves. Duane, actually a robot, turns out to be a formidable foe for Batman thanks to scripter Brynne Stephens.

Producer Bruce Timm noted he wasn't happy with the score for the show. "We told the composer [Peter Tomashek] the whole show was an homage to '50s science fiction movies. Unfortunately, they made it too bombastic and took it way over the top."



HARDAC, the computer mastermind behind the plot to control Gotham City in "Heart of Steel."

HEART OF STEEL (PART 2) ★★★★★

11/17/92 (#38) Story and teleplay by Brynne Stephens. Directed by Kevin Altieri. Animation by Sunrise.

HARDAC has replaced Gordon,

Mayor Hill and Harvey Bullock. When Barbara Gordon calls Batman to police headquarters with the Batsignal, Bullock's double and Batman have a remendous battle and the robot gets dropped into the Batsignal with spectacular results. When Batman won't allow Barbara Gordon go with him to HARDAC's lair, she goes on her own. Animation by Sunrise is a knockout on both episodes. Scriptor Brynne Stephens fleshes out Barbara Gordon to set up her Batgirl debut in "Shadow of the Bat."

Noted producer Bruce Timm "[Director] Kevin [Altieri] encouraged the board artists to go off the script to 'do something different with it and make it better.' Every single robot in the show had a huge fight scene with Batman boarded. Originally the Bullock robot sequence went on and on. The board artist Mark Wallace did a great job on it, but we had to cut it all out. That happened with every single robot. Everyone went nuts."

Even a fight between Batman and his robot double was cut. "It was wonderful, *great* stuff," said Timm. "But the show was literally an hour and a half." That boarded scene became the genesis of "His Silicon Soul."



The Riddler's deadly Minotaur Maze greeting in "If You're So Smart Why Aren't You Rich?"

and they still didn't figure out how to make him work."

Producer Eric Radomski, who directed the show is less critical, except about its title. "I fought to get that changed and no one would change it." He agrees with Timm that "It's not one of the stellar performances of the Batman series."

"Why...it's an homage to me. Kind of sorry I have to blow it up."

—Joker, upon seeing the "Joker's Wild" casino

JOKER'S WILD ★★★

11/19/92 (#40) Story and teleplay by Paul Dini. Directed by Boyd Kirkland. Animation by AKOM.

While watching television in Arkham, the Joker learns that Cameron Kaiser has opened a casino called Joker's Wild, that's based on the villain's look. Enraged, he breaks out of Arkham. Batman can't believe anyone would be stupid enough to risk his casino in such a manner and investigates Kaiser's records discovering the casino is massively in debt, and the insurance policies are paid in full. Kaiser is betting the Joker will arrive and destroy the casino. When he does, Batman lets the villain know he's been played for a patsy and the Joker goes after Kaiser. A cool little episode that's purely an action show with plot twist after plot twist marred only by the Joker's simple escape from Arkham, where doors don't lock. "It's the kind of thing I wish I had caught at the storyboard stage," said producer Bruce Timm. "You can't have them reanimate the scene just because it's dumb."

Director Boyd Kirkland made special note of Phil Norwood's boards of Bruce Wayne meeting the Joker at the blackjack table. "Wayne is goading him and the Joker is doing all of these elaborate card tricks."

At the end, as Kaiser escapes in a helicopter, he turns to the pilot only to discover it's the Joker, pointing a .45 automatic directly at him,

The Joker confronts the wily Cameron Kaiser for besmirching his good name in "Joker's Wild."



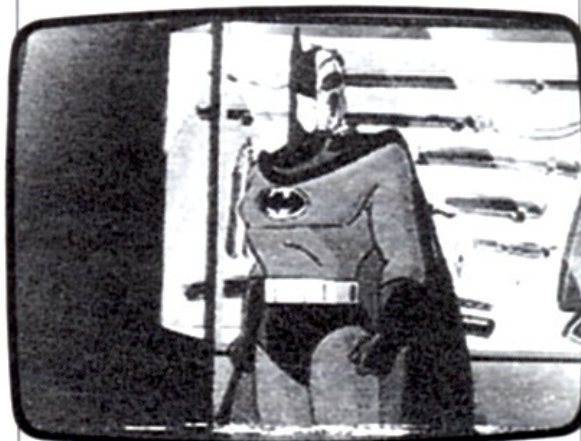
something you don't see anywhere else in the series. "By the time, we had gotten to that show, the network was letting us do that sort of thing," said Kirkland. "The first episode I did we couldn't even show a handgun. We probably got away with it because of that stupid Joker face on the end."

HIS SILICON SOUL ★★

11/20/92 (#60) Story and Teleplay by Marty Isenberg and Robert Skir. Directed by Boyd Kirkland. Animation by Spectrum/Dong Yang.

HARDAC's secret Batman robot activates and breaks out of storage. He tries to replace Batman and the hero has to battle his doppelganger, in order to save himself and the world.

A very unnecessary sequel to "Heart of Steel." While Boyd Kirkland storyboards a great moody beginning and directs some fine poignant moments with the robot realizing he is just a duplicate of Batman, he can't save a weak, uninteresting script. The narrative hook depends on the overworn cliché of the artificial man who wants to be human achieving humanity by sacrificing himself.



HARDAC's robot double of Batman in the Batcave's weapon room in the cliched "His Silicon Soul."

"For me it was making it work on the level of the mood I was trying to create, and also create a little empathy for the robot character," said Kirkland. "You need to care about the guy who makes the sacrifice at the end of the show. I thought it was kind of cool to see Batman fighting Batman."

"What happened to my mask?"
—Batman to Talia

OFF BALANCE ★★★

11/23/92 (#50) Story and teleplay by Len Wein. Directed by Kevin Altieri. Animation by Sunrise.

An informant tells Batman that the Society of Shadows is planning to steal a top-secret sonic weapon. Later, Count Vertigo and members of the Society use a vertigo-inducing device to take the weapon from armed guards. Batman attempts to recover it and meets up with Talia, a mysterious woman trying to get the self-same weapon for her father, Count Vertigo's previous employer. The two battle their way through Vertigo's booby-trapped fortress outside of Gotham City. Of course, as befits the villain's name, the final confrontation takes place in a bell tower ala Alfred Hitchcock's VERTIGO. The show's final sequence introduces Ra's Al Ghul.

work."

In the first few months of production, Bruce Timm wouldn't have agreed The production was so far behind schedule, they had to have a layout crew on location to save the time of sending storyboards overseas and waiting for the results. Timm was depressed with all the delays, script problems and network intervention, and came very close to quitting. "I had my quit speech all planned," he said, "I'd go home and tell it to myself, just what I was going to say the next day. Fortunately, I never had to use it."

Timm didn't quit ultimately because Alan Burnett finally became free of his contract at Disney and joined the staff as the show's third producer. "Things backed off a lot when Alan came in," said Timm. "For one thing Alan is a little bit older, and even though he had never produced before, he was very well known in animation circles as being a very good writer. He brought a certain amount of respectability with him."

"We met up with Alan and he's just a really great guy," said Radomski. "He turned out to be a real blessing for the show. He's real even-tempered and very sympathetic to what we felt real strongly we wanted the direction of the show to be. Alan just basically started going ahead with stories and getting writers interested and maintaining the quality." Noted Burnett, "There were story problems because Fox had concerns, political problems. There was already a lot of good stuff in place, it was just a matter of massaging and that's why I was brought in. I'd done a lot of massaging as a story editor with the networks and creative people at other companies.

"Everybody was working as hard as they could. They just needed someone to come in and take everyone's individual vision of the show and bring it together with everyone else's, taking the best of all the ideas and making it work as a cohesive vision. It wasn't an overnight process, it took months!"

When Burnett came on board the show had already

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Randa Duane's true nature is revealed in the climactic battle of "Heart of Steel, Part II."

IF YOU'RE SO SMART WHY AREN'T YOU RICH? ★★★

11/18/92 (#39) Story and teleplay by David Wise. Directed by Eric Radomski. Animation by Blue Pencil (La Paz Azul).

The origin of the Riddler. A brilliant game designer, E. Nygma, gets cheated out of millions of dollars by the company he works for. He decides to take revenge on his boss and adopts the identity of The Riddler. When Batman and Robin close in, he traps them in the Minotaur Maze, a full-scale version of his computer game. Fortunately for the Dynamic Duo, Robin had been an avid player of the game, for years. Unfortunately, he had never won it.

In this show's version of the classic villain, The Riddler's riddles and death traps take form long before he ever dons a costume and turns to crime. Producer Bruce Timm dislikes the character in any form. "He's super-intelligent, but he still has to pull these stupid riddles," said Timm. "That's the inherent problem with the Riddler. That's why he doesn't show up until late in the season, because nobody could figure out how to make the Riddler work,

BATMAN

DIRECTING THE CARTOON ACTION

Directors at Warner's Animation design show for overseas cartooning.

By Bob Garcia

While the production was staffing up, Producers Bruce Timm and Eric Radomski were looking for directors. One of the first people Timm called was Kevin Altieri, a co-worker at DIC. Altieri had worked at Nickelodeon and Disney, and at the time was doing comics for TSR. Altieri remembered his reaction. "I said to myself, 'Yeah right, Warner Bros is going to do BATMAN. I know what this is going to be. It's going to have Bat-Mite right?'"

Altieri came in for the interview, was shown the presentation reel and handed Mitch Brian's first script "On Leather Wings." Altieri was impressed. "The fact that the first episode featured a character like Man-Bat clinched it for me," he said. "That and the police blimps. It got me, and I wanted to do this show."

The police blimps that Altieri mentions are part of the strange hybrid world of BATMAN that Alan Burnett described as, "If the '40s had computer technology." Visually this translates to Tommy guns and zeppelins coexisting with black and white television, car phones, videotapes, and supercomputers. Altieri loved the look and feel of the world, and really hated the one incongruous Batvehicle that Bruce Timm added to the milieu, the Batwing.

Countered Timm, "I always liked the Batwing in the movie. I thought that was a brilliant piece of design, making the plane look like the Bat logo. Of all the different Batplanes he's had over the years, it's my favorite. I knew we had to change the design a bit for animation. If you look at the model, it has a really lumpy design to it. It doesn't look good from all angles. So I played around with it and came

up with that long pointy front end. Kevin hated it."

And Altieri is infamous for changing what he hates in a script, as story-editor Paul Dini described: "There are a lot of times he'll get a script and he'll go, 'Ugh, well I'll fix it.' He'll throw in some incredible visual sequence. I'm working with him on a script now where the ending of it is the Joker in a helicopter shooting at Batman and Harley with a bazooka. He told me he liked it all except the ending. He said, "Well, let's put him in this old style German-type plane."

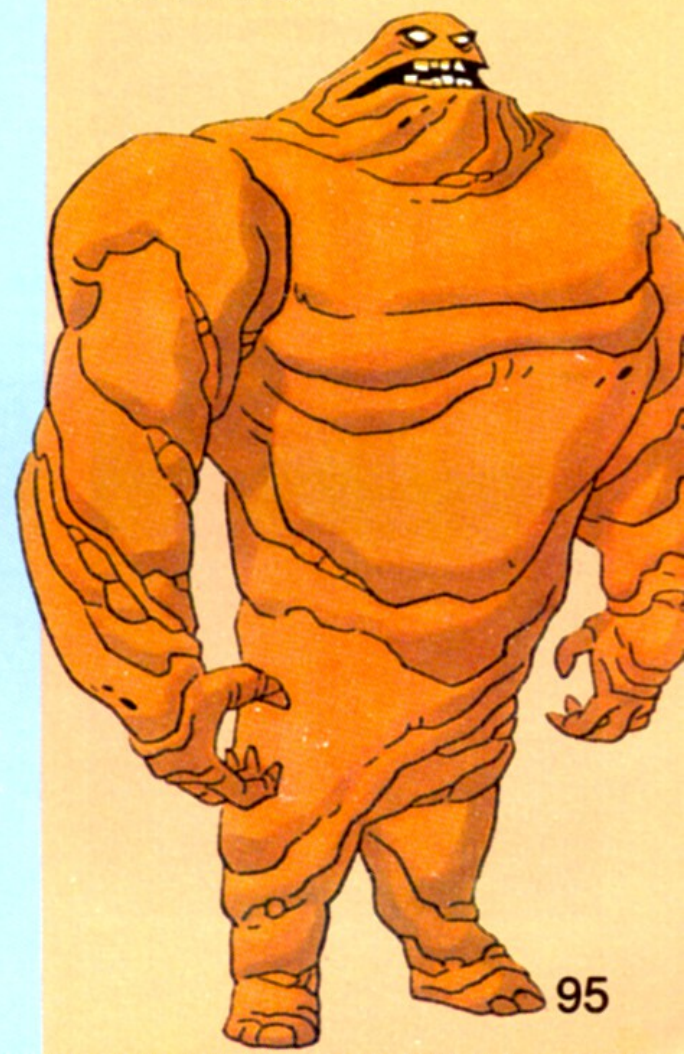
Altieri gets away with making changes because he always improves a script, adding exciting action or drama to it, making mediocre scripts into fun episodes, and good scripts into excellent episodes. He's proven to be one the best directors on the show.

Altieri was hired early in the production when there wasn't much of a staff. "When I got here, it was a big empty room full of empty offices," he said. "It was Bruce, Eric and Ann Whiting, the production manager and that was it. They asked me then 'So who can we get?' I knew about a bunch of guys that had been put out of work when TMS folded up their USA operation. So Dan Riba and Brad Rader came over. I'm still working with people who I was working with in my first year in animation."

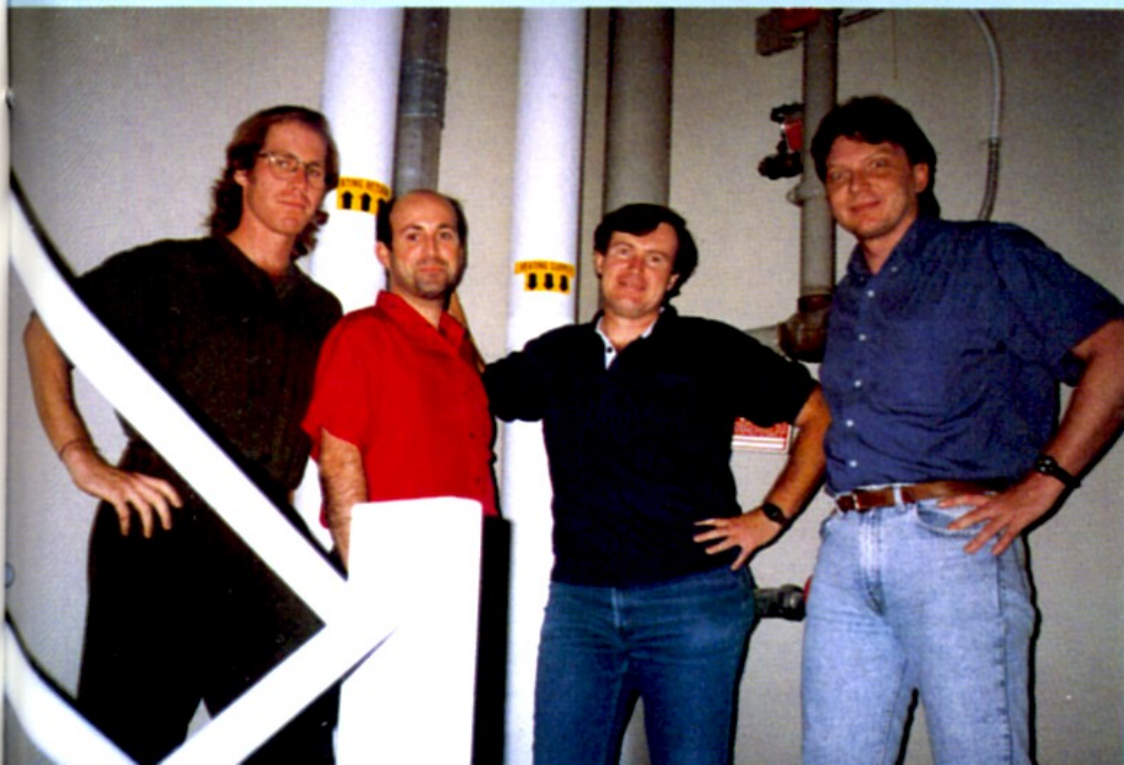
The next director hired was Boyd Kirkland, a former manager of a layout studio in Utah and



CLAYFACE first appeared in *Detective Comics* #40 (June 1940), although he had none of the villain's modern characteristics. It was over two decades later, in *Detective Comics* #298 (December 1961 above) when the story was told of fortune hunter Matt Hagen's discovery of an underground pool of protoplasm. After immersing himself in the pool, Hagen was able to transform himself into any shape he could think of. The powers of the pool lasted 48 hours, while the synthetic protoplasm Hagen subsequently designed had dangerous side effects on his body. Preston Payne also became a Clayface-type character (*Detective Comics* #478, August 1978) after isolating an enzyme from Hagen's blood and injecting it into his own body. The effect was more destructive on Payne, who had to build an exoskeleton to control his contagious touch (personal contact reduced victims to a blob of protoplasm) and support his clay-like flesh. In the animated series, Matt Hagen is an actor who uses a special face cream to modify his appearance. An overdose of the lotion affects his body, allowing him to to reshape his face and body into anyone he wants to impersonate, character sketch below by Bruce Timm./Joe Desris



Series directors (l to r) Kevin Altieri, Dan Riba, Boyd Kirkland and Frank Paur praise Warner's Animation for supporting an output of quality work.





RIDDLER Edward Nigma, as a boy, clandestinely photographed the solution to a finished puzzle in order to illicitly win a school jigsaw puzzle solving contest. As an adult, he ran a carnival puzzle booth but cheated in order to keep prize money for himself. He later turned to more extravagant crimes, leaving clues for the police to solve. Riddler has developed a conditioned reflex which makes it impossible for him to make a significant move in his life without offering some kind of complex riddle as an explanation. Even when Riddler seems to possess the upper hand, (*Detective Comics* #377, July 1968 above), Batman always solves his clues. First surfacing in *Detective Comics* #140 (October 1948), the Prince of Puzzlers had only been chronicled in three comic book stories before his appearance on the 1966-68 TV series. Much of Riddler's subsequent print characterization had a foundation in Frank Gorshin's intense TV interpretation. The animated series defines Riddler, designed by Mike Mignolas below, as having been Eddie Nashon, a sharp-witted genius who changed his name to Edward Nygma and made a fortune inventing puzzles, putting his cunning to use masterminding grandiose puzzle crimes. /Joe Desris



veteran director and producer from Marvel Productions (ROBOCOP, GI JOE). "Boyd has a real feel for the dramatic stuff," said Radomski. "He makes dialogue between two characters interesting, where normally they could be two heads talking to together, he's able to stage things and give a lot of acting to the characters that will convey that dialogue. He just has a knack for it, and it comes from his long career in this business."

Recalled Kirkland, "Everybody in town had heard Warner Bros was doing BATMAN. As soon as I heard they were actually hiring, I contacted them and told them I was interested. Since my background was mostly action-adventure shows, I got hired on that basis. I was hired about three weeks after Kevin Altieri."

The look of the show's stylized animation didn't throw the veteran director in the least. "What I'm doing as a director is mainly just telling stories," said Kirkland. "So how the character looks or the backgrounds are painted doesn't matter as much as getting into the acting and the staging, the flow and the dramatics of the story. Whether the guy has a round jaw or a square jaw does not affect the story or how I'm going to tell it."

Kirkland recalled how Timm had to fight for his concept of the show with Fox. Noted Kirkland, "Timm said to them, 'The darkness and the violence is the nature of the beast. This is what you bought. This is the character and if you're not going to let us do this sort of thing, then what do you want this show for?' As always with children's programming, they had a lot of restrictions for what they'd let us do. It took a while for everyone to get their concessions from each other, and for us to get an idea of what we could and could not do."

Kirkland described some of the rules Fox laid down at the beginning. "There's this strange

“Gordon is shot off-camera because the writers know what we can't show. We get notes, 'Make sure there's no blood.'”

—Director Boyd Kirkland—



Director Kevin Altieri's cover for *Superman-Batman Magazine* #2, painted by John Calmette, capturing Altieri's forte, Batman in action.

rule in animation called duplicability," he said, "if it's something they think that the kids could imitate and hurt themselves with, or if they do something conceivably dangerous that they would have picked up from the show.

"In G.I. JOE the excuse always was that the guns were not shooting bullets, they were shooting lasers. They were laser weapons and as long as they did not look like current everyday handguns, and they were shooting laser beams and not bullets, then that would be excused. But with BATMAN we were shooting bullets and seeing shells ejected out of the guns, so that was a real touchy area. It got on the air with two restrictions. Initially, they didn't want us to use any handguns, period. All we could use were tommy guns.

Tommy guns were OK because they're obsolete and they aren't laying around. The reasoning behind it was that some kid isn't going to find one.

"When we got into handguns we had to make sure they were designed with this Deco look so they didn't look like an authentic, typical handgun. Then, we actually got a few scenes where we did have regular revolvers, but in those cases it was only the police who could handle them. They were police weapons. We had a particular struggle with the network over the slow motion scene in 'I Am the Night.' The villain, the Jazzman, is trying to kill a hospitalized Commissioner Gordon. He gets a revolver from a cop who was standing guard outside Gordon's hospital room. He picks up the gun, aims it at Gordon and shoots. We went around and around. They wanted us to cut some of that.

"Earlier in that same episode, Gordon is shot off-camera because the writers know what we can't show. We get notes all over the place saying: 'Make sure there's no blood.' We cannot show blood in the series anywhere, but at least people

get hurt. In G.I. JOE it drove me crazy. You had shrapnel and bullets flying everywhere and nobody even gets winged. I guess there is some rationale to what we can use and what we can't. It eludes me. It's a pretty sensitive subject."

According to Kirkland, another sensitive subject is the racial makeup of the criminals "The network has told us we cannot put minorities in criminal or disparaging situations," he said. "They don't want to be accused of any racial prejudice by using minorities as bad guys, and asked us to avoid using them."

To Fox's credit, both of these restrictions have been overlooked at times to tell the story. The Jazzman did point and shoot a revolver at James Gordon in "I



Battling the Joker to recover the Mayor's son in "Be A Clown," a four-star episode directed by Frank Paur.

Am the Night.' The Joker points a gun directly at Cameron Kaiser in "Joker's Wild." An African-American villain appears in "Dreams of Darkness." A South American Indian and gentlemen who appear to be Latinos appear in "The Worry Men." However, all elements of ethnicity have been eliminated from any of the villains' speech patterns.

Other directors hired in those first few months were Kevin Butterworth, who left after almost completing one show, Dick Sebast who did several episodes including the Emmy-Award winning "Robin's Reckoning," and Frank Paur who had worked with Kirkland at Marvel Productions on BUCKY O'HARE, and took it over when Kirkland left. Later in the season, when Sebast left, board artist Dan Riba was promoted to director, to fill the gap.

Paur started his animation career in college in Utah doing layout for various companies. He moved out to California one summer to work, and when he realized he was making a very good living without a degree, he stayed. "I never thought I'd make a career out of animation," said Paur. "I always thought of it as a summer job, because it was always very seasonal." Since the late '80s, he has worked for DIC, Marvel, Hanna-Barbera and other studios, but Warner Bros surprised him.

"With ROBOCOP the budget

was about one-third of what we spend on an episode of BATMAN. The system Marvel had set up was very assembly line. There weren't as many stages and phases of preproduction. You did your piece and then handed it off to somebody else who did his piece, and somebody else did his piece. Now you were supposed to be overseeing all that but it was all flying through the system so fast that you were lucky to just catch the worst of it.

"Even if a director wanted to change the staging, even if he wanted to improve what was going on or the body language, there's no time to do it," he continued. "You're lucky if you can catch stuff where screen directions are screwed up let alone get into the subtleties of acting.

"So just the amount of time Warners has given us to do this makes a difference," said Kirkland. "You know we started BATMAN two years before we went on the air. So we had a lot of lead time and we set up a system where I have a lot more hands-on control of the artwork, the storyboards, the timing and that sort of thing than I ever had."

On BATMAN the directors wielded some control and influence. That control sometimes extended to judging whether a script was good enough to go into production. "That happens quite often," said Kirkland. "In fact I'm waiting for a script now because the version I got a week ago I rejected, 'I'm sorry, I can't

make a silk purse out of a sow's ear here, you gotta do a rewrite on this.' So to some extent I have the authority to complain."

It would seem that the producers could have just given that show to another director. "Well, you know, they've tried that before too, but usually all of us kind of see eye-to-eye on what's good," said Kirkland. "So we've rejected scripts as directors and asked for rewrites.

"Usually the stuff we can get into playing around with as directors is action, and things that don't involve dialogue," said Kirkland. "It gets awkward for us to start messing around at the storyboard level with the dialogue because that gets recorded within a week after the script is written and then that's locked down. We can't go in afterward and rerecord some lines. That's usually an expense they want to avoid.

"If we don't like something or don't think it's working, the storyboard guys and myself rework how an action sequence is going to play out and just drop out the action that was described in the script. If there's some dialogue that we don't particularly like, well, we'll just restage it all so we don't even have to use the dialogue. So we'll just drop it and say it visually. There are ways of manipulating and controlling without having to change the recording session. We're always looking for ways to improve things." □

A setup for the two-parter "The Demon's Quest." This episode explains how Talia falls in love with Batman and learns his secret identity. Luckily, it is more than that, with a solid storyline and fast-paced action. Watch for Twitch, the snitch at the beginning of the show who gets thrown off Gotham's Statue of Liberty for revealing the society's plan to Batman. If you look closely, you'll notice a passing resemblance to Tim Burton, passing because the character was animated off-model.

Three different versions of the episode aired, as the show got repeated in the rotation. "The distortion vertigo sequences weren't disorienting enough so we did retakes," said producer Bruce Timm of Sunrise's animation. "While we were waiting for them, we did effects in video with a computer that were real wobbly and quite nauseating. It worked great, but we did that to just get the show on the air. When we got the retakes back, the film editors cut them into the episode, but dropped the video distortion effects on the whole sequence and that ran. We told them to put the effects back in, which is the version now airing."



Count Vertigo uses the captured sonic weapon in a climactic bell tower chase in "Off Balance."

"Looks like Edward Nygma is making a comeback."

— Batman to Gordon

WHAT IS REALITY? ★★★

11/24/92 (#48) Story and teleplay by Marty Isenberg and Robert N. Skir. Directed by Dick Sebast. Animation by AKOM.

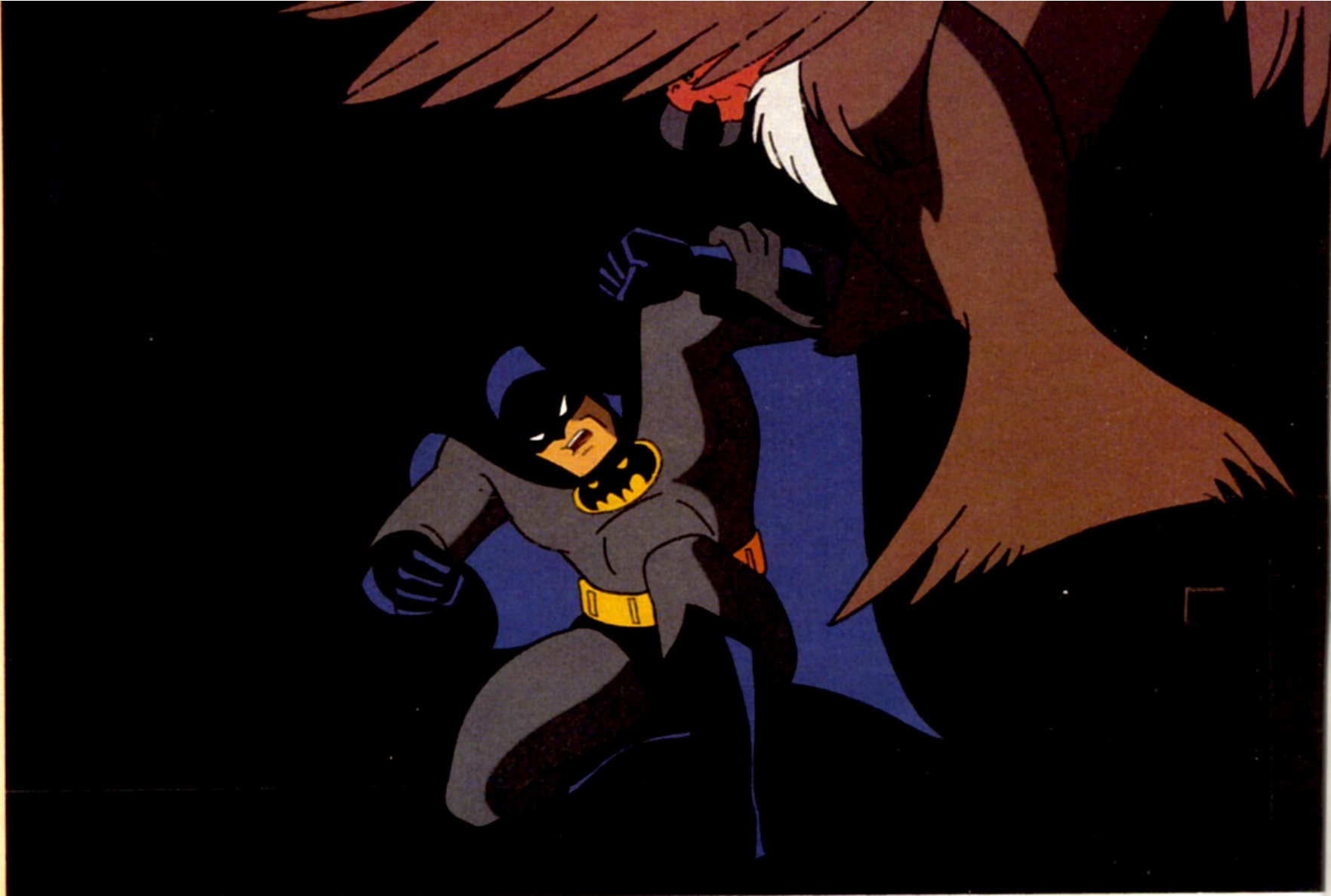
The Riddler is "hacking" his way through Gotham's automated teller system and the stock exchange, "deleting" his former personality, E. Nygma from all computerized records. To get revenge on Batman, he lures Commissioner Gordon into a deadly virtual reality program with no exit and Batman must battle the Riddler inside the virtual reality landscape to save his friend. Batman's first cyberpunk adventure and despite a rather hackneyed plot with a tremendously contrived "funny" escape solution, it's surprisingly entertaining with some good-looking animation.

Producer Bruce Timm was not a fan of the episode "Virtual reality is too science fiction for our show," he said. "While it may be conceivable that it will work in four or five years, Batman transforming himself into a black knight and flying around on a chessboard is unfathomable to me. Strangely enough, it's one of AKOM's better



BATGIRL, aka the adoptive daughter of Police Commissioner Gordon, Barbara Gordon, encountered Killer Moth ambushing Bruce Wayne on the way to a Masquerade Ball. Coming to Wayne's rescue, Gordon discovered she enjoyed the danger and excitement of a career fighting against crime. She first appeared in *Detective Comics* #359 (January 1967) and for awhile worked together with Batman and Robin (*Detective Comics* #385, March 1969 above).

Although portrayed as a high-school student on the animated series, character sketch below by Bruce Timm, comic books chronicled the unmarried Gordon as having a Ph.D. from Gotham State University. In addition to a well-stocked utility belt, she is aided by a photographic memory and a first kyu brown belt in judo and karate. Although much younger in the animated series (or perhaps depicted earlier in her career), Barbara Gordon remains the attractive, red-haired daughter of Commissioner Gordon and works part-time in the public library. Enamored of Batman's deeds, as well as of Batman himself, she wears a look-alike costume and fights crime as Batgirl. Betty Kane, a different Bat-Girl, appeared in the early '60s as the niece of Batwoman./Joe Desris



Batman attacked by the Penguin's giant South American vulture in "I've Got Batman in My Basement."

gone through two bibles. "I read both and culled from them," said Burnett. "I could have written another one, but I decided to discover the show through the scripts. I was interested in Wayne's past and how the boy was forged by the moment that his parents were shot."

Besides the creative problems, Burnett had the very practical problem of being far behind schedule. The editorial staff, comprised of himself, Sean Derek and Laren Bright, was too small to handle the crunch. Burnett hired additional story editors, including Martin Pasko, Michael Reaves, and convinced Paul Dini to leave TINY TOONS.

"All of the story editors had different takes on what the show was about," said Michael Reaves. "It is to Alan Burnett's credit that we were all able to subsume all those different takes under the same umbrella, and have it come out as a coherent vision."

In the Fall of 1991, with his editing staff in place, Burnett called a meeting that reforged the show's concept. "I got all the story editors and producers into one room for two days," he said. "We just talked about Bat-

"Batman is the glue holding Gotham City together. He's sort of the painkiller for the city. He tries to lessen the pain."

—Producer Alan Burnett—

man, and talked it out. What we thought his childhood was like before his parents were shot, and after his parents were shot. What his relationship with his father and mother was like. You never hear about what his relationship was with his mother, not even in the comic books. It's always his father, his father, his father. We talked about his sex life. Everything.

"We talked about the villains and why Gotham City is the type of city that produces these quirky characters. We talked about what Batman means to the city. We decided that Gotham City is a city where the institutions are not only breaking down but sometimes are the problem. Batman is the glue holding it together. He's sort of the painkiller for the city. He tries to lessen the pain."

Burnett was given a great degree of latitude to make the show work. "It was a dream

job," said Burnett. "I answer to Broadcast Standards. Everyone else who gave me notes, I didn't necessarily have to listen to them. I've never been in that situation before. And the BS&P folks at Fox, Avery Coburn and Sidney Iwantar have been terrific. Many times I've called up Sidney and told him I was having a story problem, and asked his opinion about a solution. He would volunteer his ideas, and I found him very helpful."

Timm and Radomski liked working with Burnett. "He had an open ear for us," said Radomski. "When we really didn't care for something, we could go and tell him our reasons, and he wouldn't be an asshole about it. He was real cool, and it ended up working out great."

"For the most part, he trusted us, and our opinions about how things would work, and we believed in a lot of stuff he did. It proved to be a great combination. The majority of stuff we got to do the way we wanted to do it."

Timm and Radomski wanted to avoid references to Batman's origin as much as possible. "Bruce and I fought against it everytime," said Radomski. "It would have been twice as many times, had it not been for us. It's an important point, but you

shows. They pulled off all the special effects very well."

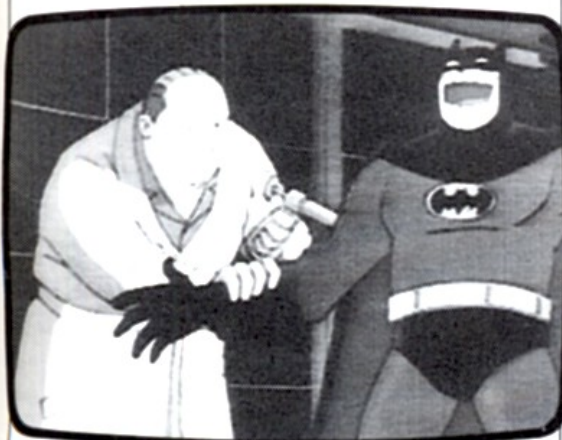
"C'mon, he was a demented, abusive, psychotic maniac."
—Harvey Bullock on the Joker's demise

THE LAUGHING FISH ★★★1/2

1/10/93 (#33) Story and teleplay by Paul Dini. Directed by Bruce W. Timm. Animation by Dong Yang.

The Joker has contaminated all the fish in Gotham with a chemical that makes them smile like his own face. In a typically insane twist, he goes down to the patent office and demands a patent on the fish so he may get royalties from every Joker-fish sold. When he's refused, the Joker proceeds dispose of patent officers until Batman tracks him to his hideout at the city's Aquarium. A nice adaptation of two Joker comic book stories ("The Joker's Three-Way Revenge" by Adams and O'Neil and "The Laughing Fish" by Englehart and Rogers).

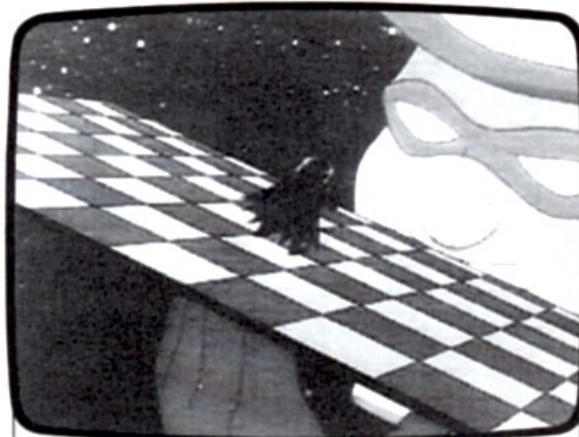
Director/producer Bruce Timm paid special attention to this episode.



Batman and the next victim of the Joker's plot in "The Laughing Fish," switch identities to no avail.

"I wanted the Joker to be very scary in this show and scripter Paul Dini came through," said Timm. "The Joker is actually threatening. Obviously, we couldn't kill people, but his victims might as well be dead. We put them into comas with this horrible grin on their face. It's one of Paul's best scripts." Timm not only influenced the story, he also shaped the episode on the boards, storyboarding the entire third act himself and most of the rest.

Timm also pushed the scariness of the episode during the scoring by Shirley Walker. "When we were spotting the show, I told Shirley I didn't want the Joker theme in it. I wanted it to sound like a horror movie. Not like an over-the-top melodramatic Universal horror movie, because most of our scores are already over-the-top, but I wanted it to sound like ALIEN. She didn't think a cartoon could support that type of score, but I convinced her that we had room to experiment in 65 episodes. It's the weirdest score of any of the shows, with this strange dissident music behind the Joker that builds a weird tension you're not consciously aware of. The first two acts have only this very straight demonic music and I think it helps the show immeasurably. Without it, it would just have been another show."



Batman goes cyberpunk in "What is Reality?" on an electronic gameboard made by the Riddler.

"I'm not a doormat. Am I?"
—Harley
"If you had a middle name it would be Welcome."
—Ivy

HARLEY AND IVY ★★★★★

1/18/93 (#56) Story and Teleplay by Paul Dini. Directed by Boyd Kirkland. Animation by TMS/Dong Yang.

Harley Quinn is kicked out of the Joker's gang and decides to go it on her own. In the course of her first solo robbery, she's thrown together with Poison Ivy who is robbing the same museum. The two team up and have a hugely successful crime spree at Gotham's expense. The women finally have to contend with both Batman and the Joker, but prove that no man is a match for them.

Author Paul Dini explained how this episode started. "I stuck my head in [producer] Alan Burnett's office one day and said I wanted to do THELMA & LOUISE with Harley and Ivy. He said 'I like it!' I thought the two of them would make an interesting pair. You have Harley who is an 'enabler' who lets the Joker do awful things to the world as well as to her. And you have Ivy who takes no crap whatsoever, least of all from a man."

"Originally, Harley was only supposed to be in one episode, but she was very appealing and she added this other dimension to the Joker; most of his henchpeople are pretty expendable. After Bruce [Timm] and I had done a couple of shows with Harley, we began thinking, what if she's really kind of stuck on him and that's part of the relationship. She's in love with him and he treats her like a pet. Harley, in her own warped way wants to marry the guy, settle down and have this nice little fantasy life. But he'll never give her that because he knows by not giving it to her, he's torturing her in a meaner way than if he actually just shot her. Someday he'll probably get around to that too. But this episode is a lighthearted romp with two psychotic women in costume"

Noted director Boyd Kirkland, "I don't know how we got away with the episode, because the whole underlying subtext of this show is this abusive relationship between the Joker and Harley. She just keeps coming back for more. The layouts were done at TMS, and I think they did a wonderful job on the girls. Of all the episodes featuring the girls, this is the best looking. They were on model."

Kirkland added one scene to the script. "The girls are tooling around town and they pull up at the

intersection next to the car with the guys who are hooting and hollering at them and such. Harley pulls out her bazooka and blows up their car. My wife laughed her head off at that sequence. It's what every woman would love to do."

Noted scripter Paul Dini, "We wanted this as our first prime time show, and Fox was going to run it. Then a Fox executive saw it and said 'What the hell is this? Batman's not in this episode. He's only in it at the end? The whole episode is two girls running around in their underwear. There's no boy appeal here.' I said, 'Well maybe not any boys you know.' They refused to run it in prime-time. Their idea of a perfect show is 'I Am The Night.' That meets their criteria. It's dark and grim, with more of an adult feel and Robin was in it."



Poison Ivy and Harley Quinn become fast friends on a crime spree in "Harley and Ivy."

"What happened? You been letting the kid drive again?"
—Earl to Batman and Robin, in the wrecked Batmobile

THE MECHANIC ★★★

1/24/93 (#55) Story by Steve Perry and Laren Bright. Teleplay by Randy Rogel. Directed by Kevin Altieri. Animation by AKOM.

Batman's car is wrecked and he takes it to his secret mechanic, Earl Cooper. Penguin discovers Cooper and forces him to sabotage the Batmobile in order to protect his daughter's life, leaving Batman and Robin at the mercy of the Penguin. A long take on something that didn't work that well in BATMAN RETURNS. If it wasn't for director Kevin Altieri's staging of the action sequences, this would have been a bore.

"This was one of those stories in development hell for a long time," said producer Bruce Timm. "We needed scripts. I think it's a stinker, but it has some of AKOM's better animation in it."

Noted director Kevin Altieri, "It was the first show that AKOM laid out itself. It's not as good as their 'The Last Laugh', but had far fewer retakes (almost 80% of 'The Last Laugh' needed retakes). I think they were threatened that they might lose the work, so they put their A-Team on it."

"It actually is a script that is similar to the '60s series," said Altieri. "But when you do do something like this comedy, you must remember that even though the script may be goofy, you have to show that the characters are living it."



Penguin holds Batmobile mechanic Earl Cooper's daughter captive to steal the car in "The Mechanic."

When Earl drops the tires on Penguin's henchmen, he thinks Batman's dead and he's crying."

THE MAN WHO KILLED BATMAN ★★★★★

2/1/93 (#51) Story and teleplay by Paul Dini. Directed by Bruce Timm. Animation by Sunrise.

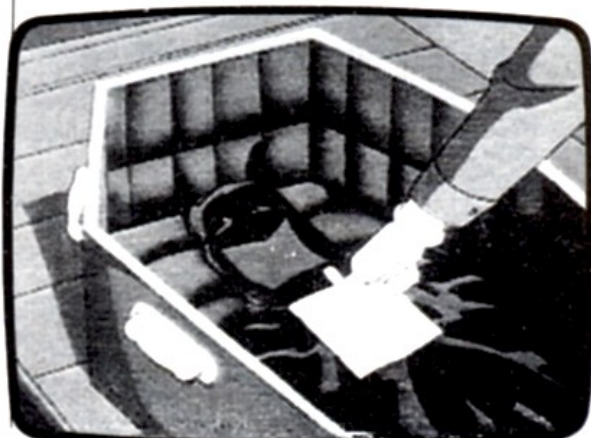
Told in flashback, we discover that Sid, one of Boss Thorne's stooges thinks he's killed Batman, and so do his accomplices. He's kidnapped by the Joker who drops Sid into a vat of acid with Harley Quinn playing 'Amazing Grace' in the background. Miraculously, Sid survives, and goes to his boss, Rupert Thorne, for protection from all the crooks who want to kill Batman's killer.

This is one of those stories that typifies scripter Paul Dini's Lone Ranger version of Batman: the hero who only comes in at the end and rides away when everything is solved. "The idea of Batman, and what he means to the city, is stronger when he's not around," said Dini. "It's a Will Eisner-style story." Eisner created the seminal masked hero, The Spirit, back in the '30s. "Batman's presence is felt all the way through it. That's what I love about the series. The idea of Batman is so strong that he doesn't even have to be in the episode. It's his aura that propels the series. Most of my episodes don't deal with Batman, but with the villains."

As for Harley Quinn playing "Amazing Grace" on the kazoo—"We thought we would get in trouble, that people would say it was sacrilegious," noted Dini. "But it was really funny. I gave [actress] Arleen [Sorkin] a kazoo and she did it in one take, which was lucky because we were all screaming with laughter when she did it. We never would have gotten another take out of her."

Noted producer Bruce Timm of Mark Hamill's voice characterization

The Joker gets sentimental and bids fond farewell to his fallen foe in "The Man Who Killed Batman."



of the Joker, eulogizing Batman, "That is one of the sequences, where Mark did such a great job vocally, that when I was boarding it, all I had to do was listen to what he was doing with his voice and pictures just popped into my head. It just happens like that sometimes. One of the things we wanted to do a lot more of in this series with the Joker was to have him do these great, violent mood swings."

Timm praised Sunrise Animation's handling of the Joker. "A lot of the studios interpret the shadows around his eyes like a mask, almost a raccoon mask. Fortunately, Sunrise didn't. I have to give Ronnie del Carmen credit, they followed his storyboards dead on. There are a lot of these great Joker expressions on the board that actually made it into the cartoon."



Zatanna, a magician from Batman's past, framed for a Gotham robbery in "Zatanna."

"I was a different person then."
— Bruce
"Yes, intense, driven, moody. She'd never recognize you now."
— Alfred

ZATANNA ★★★

2/2/93 (#54) Story and teleplay by Paul Dini. Directed by Dick Sebast. Animation by Spectrum/Dong Yang.

A fun script drives this story about Zatanna, a magician who gets framed for robbing the Gotham mint during her stage act. Batman had met her years earlier, while training to be the world's best crimefighter. At the time, he was using a false identity to study under the greatest stage magician and escape artist of all time, Zatara. His cute young daughter, Zatanna had a crush on "Joe Smith" and then he disappeared from her life. Director Dick Sebast's last show. Sebast quit in the middle of it and it was finished by uncredited Dan Riba.

This wonderful little episode is designed to delight DC comics fans by tying Batman's training to one of DC's Golden-Age heroes. But even if you don't know the history of the characters, the show comes off as a nice, light romp. Noted scripter Paul Dini, "Bruce had to learn to be an escape artist from someone, and I thought wouldn't it be great if he learned from Zatara, DC's old Golden Age hero, who at the time had a cute little sixteen-year old daughter. I pitched this to Paul Levitz, president of DC Comics, who said, 'That's wonderful. That's better than anything we've ever done with Zatanna!' And it was logical that if



PRODUCING THE PRESENTATION REEL

Eric Radomski and Bruce Timm on filming the short that defined the show.

By Bob Garcia

To help sell a stylish animated cartoon version of BATMAN to advertisers and quite possibly her own studio, Jean MacCurdy, president of Warner Bros Animation had Bruce Timm and Eric Radomski, two TINY TOON production artists film a one-and-a-half-minute presentation reel featuring their unique vision for the series. Neither artist had ever produced a cartoon before, and the success of their effort won them the job of producing the show.

Timm storyboarded the cartoon, an action sequence of Batman's encounter with jewel thieves. Radomski painted the backgrounds with the help of Ted Blackman, who went on to become the principal background designer for the entire series. "[Blackman] really nailed the look of Gotham City with this Art Deco feel to it," said Radomski. "He's an incredible graphic artist, and is really responsible for this art deco direction that we went for." Lorenzo Martinez also contributed incidental paintings.

Preproduction at Warner Brothers took about two or three weeks with the storyboards shipped to Canada for animation. The short included an opening multi-plane camera pan over Gotham City. Timm and Radomski were sent pencil tests of the animation for approval.

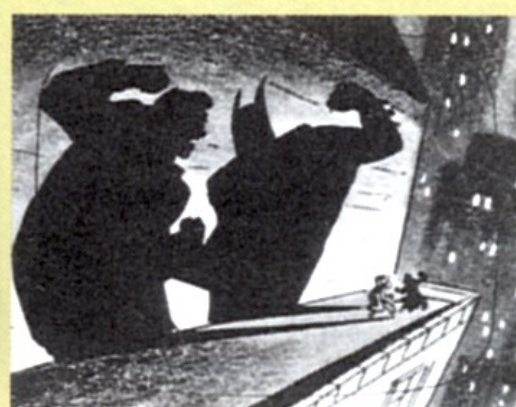


Storyboards by Bruce Timm (above and right) for the two-minute promo reel he directed with Eric Radomski to sell the series. Never telecast, the promo inspired the show's high contrast title sequence.

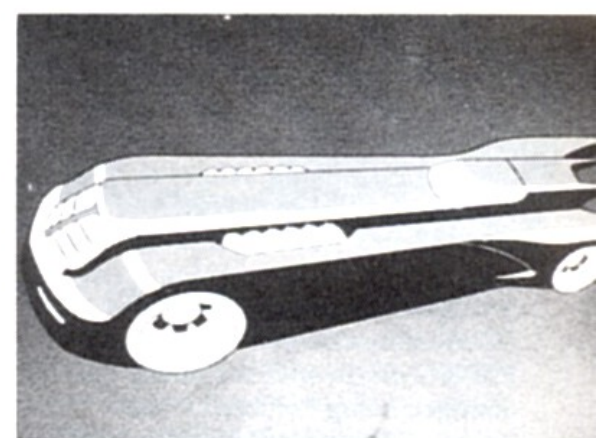
Greg Duffel of Lightbox Animation employed traditional animation techniques, but suggested adding shadows on his in-house computer system, something commonly done on his commercial work. Timm and Radomski agreed and Timm flew up to Canada for three days work on the shadows: "Usually we just paint a shadow on a character right away," said Timm. "These shadows were shot as a second pass, at a percentage, slightly out of focus to give them a soft edge."

"We did a mix on it, using some of the BATMAN score from the movie and added sound effects and packaged it together," said Radomski. "We showed the final version to Jean [MacCurdy] and she loved it. She took it over and showed her superiors on the lot and they loved it. We were hoping we might be made art directors on the series, just to maintain that style."

In the meantime, Warners had already sold the series to the Fox network in a package deal that included TAZMANIA and other properties. Timm and Radomski were hired as producers to deliver on the series. The promise of their presentation reel, and its quality enticed producer Alan Burnett to sign on as head writer. And the reel eventually served as the inspiration for the series' main title sequence, rendered in an even more stylized, impressionistic form. □



An homage to Bob Kane's Batmobile design as seen in "The Mechanic." Below: The series' Batmobile look.



don't have to beat people over the head with it. Once people know this man has been inspired to be this dark vigilante because his parents were killed—okay, done deal—let's move on to how he handles this problem in his everyday life."

Story editor Michael Reaves took a very hard stance on Batman's personality. "I see Batman as a borderline psychopath who just happens to be on our side," said Reaves. "He has a moral code that he does not kill, and we're lucky he has that. But otherwise he is a grim, driven character."

Noted Radomski, "Bruce and I gave the writers free rein to have their creative input, but still we maintained a general look and direction for the show. A lot of them have been waiting for this chance for a long time, because everyone has paid their dues. Just about everyone on the crew has been in the business for the past ten years. Everyone has had to work on a lot of crappy stuff."

"That's why we're all so excited to be working on it," said director Boyd Kirkland. "Finally, something that doesn't insult your intelligence and is high quality. It's like a dream come true for a lot of us. With this show you didn't have a toy company dictating things, you didn't have a network that was trying to squash everything and

he learned from her father, he would have had a little thing going with Zatanna." Dini wrote the part with voice actress Julie Brown in mind.

All right, scumbucket. It's you, me and thirty stories. You're going to tell me exactly what I want to know."

—Batman to a dangling saboteur

ROBIN'S RECKONING (PART 1) ★★★★★

2/7/93 (#32) Story and teleplay by Randy Rogel. Directed by Dick Sebast. Animation by Spectrum.

While foiling saboteurs at a construction site, Batman learns that the man who killed Robin's parents, Tony Zucco, is back in town. He goes off to track him down and tells Robin to stay at home. Robin tries to discover why Batman is being so mysterious, and finds out who his guardian is hunting. Angry at Batman for keeping him out of the chase, Robin rides off into the night. This Emmy award-winning episode is magnificent, with a fresh and emotionally charged retelling of Robin's origin with the young hero's dialogue being extremely well-written by scripter Randy Rogel. The animation by Spectrum is beautifully done, with a weight and depth seldom seen on television.

Particularly strong is the action as Batman infiltrates a mobster's estate, silently taking out guards and cutting through alarms. Noted producer Bruce Timm, "It's a stunning sequence, made all the more effective by the fact that it is



A young Dick Grayson with his aerial artist parents in "Robin's Reckoning," an Emmy-winner.

done without any music, only sound effects. That's the first time we did an action sequence without any music behind it. We were spotting the episode with [musical director] Shirley Walker, and she said 'This stuff is so strong you don't need music.' I said 'You're kidding!' It was all her idea, and she was right. For some reason, it makes it seem very real. It gave it an extra dimension that we usually don't have."

Timm noted how the emotions in the episode made people cry, "Dan Riba, who was a storyboard artist at the time, was crying in the editing room when Robin says goodbye to his circus friends and the elephant after his parents' deaths. I cried when I heard the score added to the scene by Carlos Rodriguez. The combination of the music and the visuals was just so moving, I started weeping."



The Penguin goes straight, out on a date with socialite Veronica Vreeland in "Birds of a Feather."

BIRDS OF A FEATHER ★★★

2/8/93 (#47) Story by Chuck Menville. Teleplay by Brynne Stephens. Directed by Frank Paur. Animation by Dong Yang.

The Penguin is in love, but not for long. Veronica Vreeland wants a super villain as the attraction at her next party so she invites the Penguin. He jumps at this chance to enter high society, and flattered by Vreeland's attention, he falls for her. At the party the Penguin discovers Vreeland's motives and kidnaps her.

Until this episode, the Penguin had been shown as a belligerent, self-centered, arrogant, pompous ass. Here we see what all that has gotten him in life. When he leaves the jail, no-one comes to meet him. He must ride a bus home. When he gets there, Batman has already broken in, and warns the Penguin to stay on the straight and narrow path. Noted director Frank Paur, "Batman comes out as a putz in this show with his actions proving to be as much the problem as the solution."

Producer Bruce Timm credited storyboard Artist Ronnie Del Carmen with the show's affecting characterizations. "He is the star of that show," said Timm. "Ronnie put a lot of time and effort into acting out the storyboard poses. He's the one that made that episode special. All the acting bits that the Penguin does throughout are due to Ronnie. He thought all of that out."

"You're a real piece of work Batman."

—Robin

ROBIN'S RECKONING (PART 2) ★★★★★

2/14/93 (#37) Story and teleplay by Randy Rogel. Directed by Dick Sebast. Animation by Spectrum/Dong Yang.

Batman finds Zucco in an building near an abandoned amusement park. Zucco is so paranoid, that he's actually alert enough to wing Batman, chasing him through the park. Flashbacks show young Dick Grayson's chase of Tony Zucco in the past that leads Bruce

Robin apprehends Tony Zucco, the man who killed his parents, in "Robin's Reckoning, Part 2."



Wayne to adopt the boy and train him as Robin. Dong Yang's animation is flat and cartoon-like from Spectrum's layouts.

"When the second episode came in it was a crushing blow," said producer Bruce Timm. "I always knew it was going to be a problem because of the overly-complicated merry-go-round sequence, but it was more than just that one sequence. It could have been great. It should have been better, because the boards were better. Spectrum fell down on this one, because they did the layouts for the show."

Though flashbacks give us a great background on Wayne and Grayson, and allows us a cool look at Batman's first costume, the story adds little to the emotional impact of the first episode. "The story wasn't quite as compelling as the first part," said Timm. "It just spends it's time tying up loose ends."



A blinded Batman does battle with the Penguin, dangling over an iron smelter in "Blind As a Bat."

"I still have serious misgivings about building weapons systems."

—Bruce Wayne, just before Penguin steals the stealth helicopter his company developed

BLIND AS A BAT ★★★

2/22/93 (#58) Story by Mike Underwood and Len Wein. Teleplay by Len Wein. Directed by Dick Sebast and Dan Riba. Animation by Junio.

The Penguin steals Wayne Enterprises' latest invention, a deadly assault helicopter with a special optical system for perfect targeting day or night. During the theft, Bruce Wayne is temporarily blinded. Feeling responsible for the havoc the Penguin wreaks with the copter, Batman takes a daring chance and has a helmet version of the new optical system connected directly to his optic nerves.

The Penguin takes on a certain menace in this episode, mainly because the interplay back and forth between the hero and the villain finally seems equal. With the helicopter at his disposal, he actually has something that puts him on somewhat equal fighting terms with Batman. as opposed to 'Birds of a Feather' or 'I Have Batman in My Basement' where the Fowl Fiend seems totally outclassed by Batman.

This is the first episode totally directed by Dan Riba (who had been a director at DIC). He spent a lot of time going over the layouts and it shows. The action is well timed and smooth, moving the episode along at a good pace. "Everybody was worried about the mechanics of the

while DC Comics was in the loop, they pretty much stood back and let us handle it.

"But the quality control and all that sort of thing comes down to the amount of time Warner Bros gives us. You can have the best intentions in the world, but if you've only got a week and that's all you've got, you can only do so much. Plus it helps to be with a studio with deep pockets. There is a lot of money involved in animation and usually a lot of lead time before you can recoup your investment. You need somebody with enough financial wherewithal to absorb all the costs and then float the whole thing for a couple years or however long it takes before they start seeing a profit. A lot of the smaller studios just can't afford to do that."

Kirkland outlined BATMAN's system of production. "The art department, the storyboard people, the sound folks all get the script, the same time I get the script, all on the same day, basically. Then we start to coordinate. The storyboard guys get working on it first. From their roughs or finished boards then characters and backgrounds are redesigned to accommodate whatever happened on the board. It's a give and take all done simultaneously." Storyboards are completed in three weeks and turned over to the directors who work with the storyboard artists for another week on refinements.

"At the same time I'm going through it Bruce and Eric are also going through it making notes of some things they'd like to see," said Kirkland. "We also have to send a copy to the network to get their approval. So I get notes back from the producers and the network and I try to incorporate everybody's wishes."

As production was coming to a close on the first few episodes, the producers realized they needed a musical director and composer and Shirley Walker came on board. Bruce and Alan and Eric all felt they didn't want electronic music except under special circumstances" said Walker. "The aura of this show reflects back into the late '30s early '40s in the vi-

continued on page 106



BATMAN

THINGS TO COME SECOND SEASON

A rundown of the twenty new episodes to premiere on Fox-TV for Fall 1994.

By Robert T. Garcia

When Fox picked up **BATMAN** for a second season to debut Fall 1994, they insisted on less emphasis on its film noir, dark, angry attitude, less introspection, more humor, more larger-than-life adventure and more of Robin. Next year the show moves exclusively to Saturday morning.

Producer Paul Dini's plans for next season include stories on each of the three major villainesses, another Mr. Freeze, and a Two-Face story. A script involving Hugo Strange was deemed subpar and dropped. Also not to be seen is a planned episode featuring a vampire character called Nocturna, cancelled during preproduction. Fox broadcasters wouldn't allow a vampire to bite Batman's neck or allow scenes of Batman searching through Gotham for blood.

Another episode cancelled after running afoul of Fox's Broadcast Standards and Practices was titled "The Darkest Night," in which Batman is hypnotized into becoming the ultimate vigilante. Noted producer Bruce Timm, "The mildest thing he does is threaten a thug while holding him over a rooftop. After he gets the information he wants, he drops the guy off the roof. Even though Robin is there to save him, BS&P said we couldn't have that happen. We decided that if we can't do the weakest thing, then this show is not worth doing."

Twenty new episodes have been ordered by Fox, including the following in preproduction as we went to press:

"Avatar:" Ra's Al Ghul is looking for the mother of all Lazarus pits, in a tale by Michael Reaves set in Egypt,



A character sketch for "Nocturna," a show you won't see second season. The producers cancelled the show, based on the vampire from the comics, because Fox put too many restrictions on putting the bite on the Dark Knight, or showing any blood.

to be directed by Kevin Altieri. The pit is guarded by a 3000 year-old "sorceress," Toth-Khepera, wielding science so far advanced it feels like sorcery. The voice of Toth-Khepera is provided by **STAR TREK**'s Nichelle Nichols.

"Baby-Doll:" Our attempt to create a classic new character," said producer Bruce Timm. Babydoll, as written by Paul Dini and directed by Dan Riba, is an ex-child star born with Systemic Hypoplasia. While she is in her '30s, she still looks like she is eight or ten and is purposely animated to look ultra-sickeningly cute. She's out kidnapping her ex-cast members from her old television show.

"Bane:" written by Mitch Brian and directed by Kevin Altieri. "We couldn't do the buildup 'Knightfall' had in the comics so we chose to do a 22-minute fight show," said Timm. "As a result, it doesn't have the same angst as the comics." It doesn't have the same plot, either. Batman is *not* defeated, crippled and replaced by someone else.

"Bullet for Bullock:" "This is a terrific story for Bullock that Chuck Dixon wrote for the comics," said Dini. "It's a story about Bullock and his personal life. We adapted that story, because we love Harvey Bullock, and it gives us a chance to concentrate on him." Michael Reaves adapts, Dan Riba directs.

"Catwalk:" "Selina Kyle's been arrested for being Catwoman and she's put on probation *if* she promises not to wear the suit and do illegal things," said Dini about his script to be directed by Boyd Kirkland. "She doesn't want to pretend to be good anymore. She wants to run out into the night and cause trouble: wild and free. Ulti-



THE CREEPER aka Jack Ryder, first appeared in *Showcase* #73 (March 1967), endowed with a device capable of rearranging the molecular structure of matter, making his costume weightless and invisible, and a serum capable of instant healing, providing unusual strength and stamina. Ryder, a former security man, obtained the gifts while protecting a Russian defector, Professor Emil Yatz. Infiltrating a costume party where Yatz's kidnappers supposedly were plotting to spirit away the Professor, Ryder haphazardly dressed himself in a sheepskin rug, yellow makeup and other found items, the origin of his costume. Ryder was subsequently pursued by both the underworld and the police and temporarily went insane from effects of the healing serum. (*Detective Comics* #418, December 1971 above). Ryder later moved from Gotham City to Boston, where The Creeper now battles evil. Sketches were made by Bruce Timm of the character for the animated show's second season, but the character was dropped when it was felt that one episode proved insufficient to handle The Creeper's origin and still allow room for a plot involving Batman./Joe Desris





POISON IVY aka Pamela Lillian Isley majored in botany in college and was convinced by her professor to burgle some ancient Egyptian herbs from a museum, but unknown to Isley, the herbs were poisonous. When the professor attempted to eliminate his accomplice with the untraceable poison, Isley's body instead assimilated the toxins which made her immune from all poisons when absorbed by her body. Choosing the name Poison Ivy, she embarked on a career of crime. Those who spurn or double-cross the gorgeous but vain Ivy's advances are considered enemies, especially Batman and Bruce Wayne. A member of the Injustice Gang of the World and the Secret Society of Super-Villains, she first appeared in *Batman* #181 (June 1966, above). The animated series provides a different origin for Pamela Isley. As a child her only friends were the plants she ended in the family's greenhouse. When a large corporation forced her parents off their land, Isley vowed revenge. She used her botanical skills to devise a "love potion" extracted from rare plants to bend "evil men" to her will. Adopting the name Poison Ivy, she turned to a life of crime, character sketch below designed by Lynne Naylor./**Joe Desris**



The Penthouse home of one of "The Terrible Trio," a second season take on the Leopold and Loeb syndrome.

mately, that is more important to her than the fear of going back to jail. It's kind of sad.

Noted Dini, "Catwoman's secret for me has always been Rudyard Kipling's 'I am the cat who walks by myself and all places are alike to me.'"

"Harley's Holiday:" Harley Quinn, one of the show's original villains, gets released from the Arkham asylum in this solo adventure written by Paul Dini and directed by Kevin Altieri. It's her first and only day of parole. No matter what she does, she just can't stay out of trouble.

"Harlequinade:" "This is basically the movie, 48 HOURS," said scripter Paul Dini. The Joker steals an atomic bomb and plans to use it to get rid of the police, the mayor and Batman. "He wants to do it all in one fell swoop," said Dini. "Nuke 'em and leave a glowing pothole." Only Harley Quinn knows the Joker's whereabouts, so Batman gets the police to promise her parole if she helps find him.

"It's a character study of the idiot and the hardass trying to work together," said Dini. "There is always the underlying suspicion that she is going to betray Batman at the very last

"We couldn't do the buildup 'Knightfall' had in the comics, so we chose to do 'Bane,' a 22-minute fight show without the angst."

—Producer Bruce Timm—

minute. Batman has to keep locking her in the car, because he can't trust her. In between it's funny, sexy and has a lot of action in it. And right in the middle of it Harley has a 1940s torch song number." Said producer Bruce Timm, who story-boarded one tense standoff between Harley and Batman, "It's better than 48 HOURS." Directed by Kevin Altieri.

"House & Garden:" "Poison Ivy wants a home, a family and a quiet life. Now, there's everyone else's definition of what that means, and then there's Ivy's," said scripter Paul Dini.

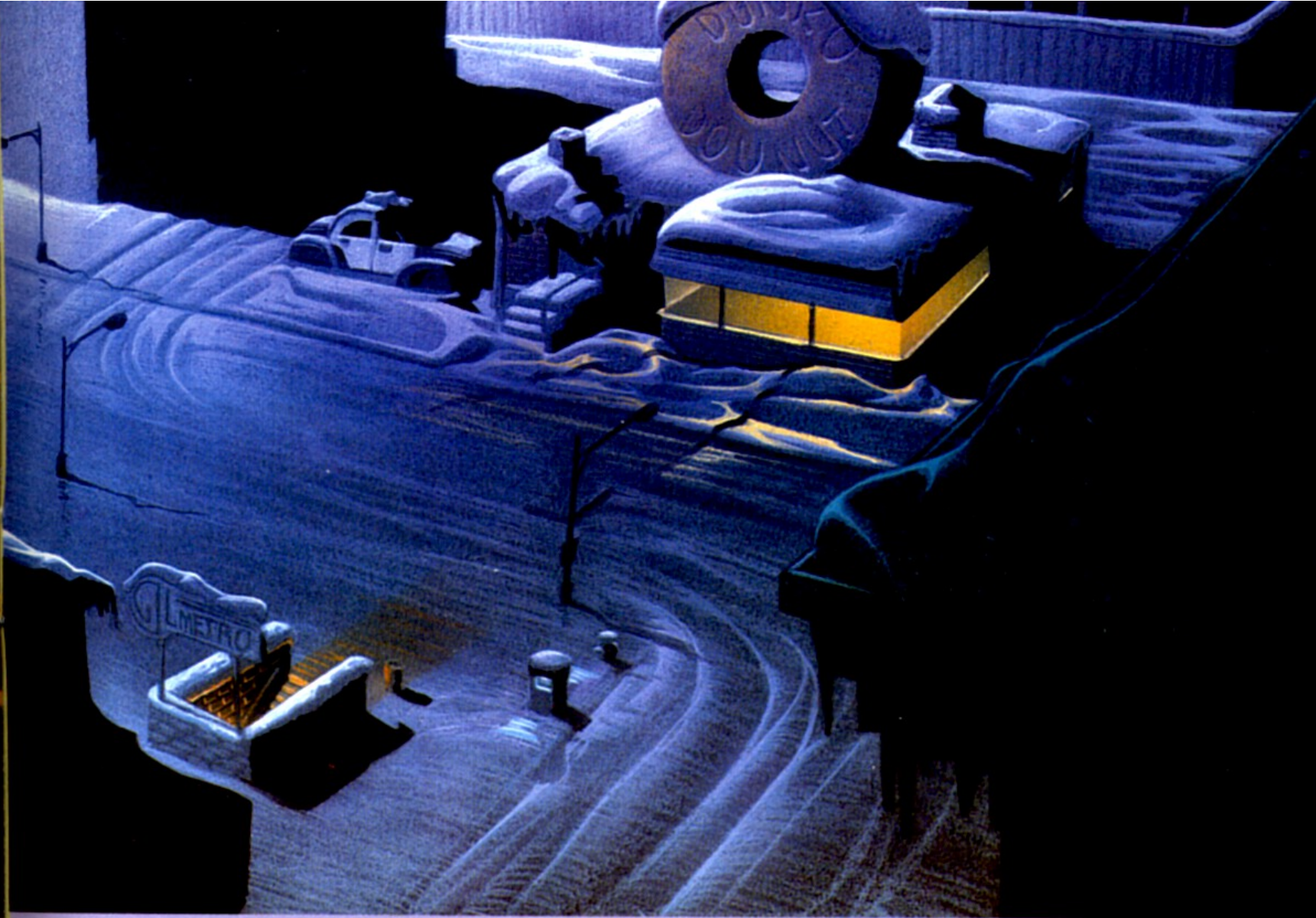
When someone begins using exotic plant poisons in Gotham City, Batman checks on Ivy. "And she's a mom," said Dini. "She's wearing a housedress and driving kids to school, and she loves it because she doesn't have to run from the police any more."

Dini feared Fox might pull the plug on this episode, because of a scene where Ivy talks candidly to Batman about being sterile. "It's something that Denny O'Neil put in his graphic novel *Poison Tomorrow*, in just a little throwaway line," said Dini, "and I picked up on it. If her body rejects all infection or outside contamination, her

body is a self-contained little hyper-immunity system, so she can't get pregnant. I thought Fox would never even let me hint at her sterility.

"I think they liked it, because Ivy had a motivation that is not uncommon for a lot of women who make a choice with their life about family. It's not a standard thing a villain goes after. The fact that she does gives her a resonance. When you can do that with a major villain, and create that resonance, it lets you round out what are fairly stock characters." Directed by Boyd Kirkland.

"The Lion and the Unicorn:" Alfred used to work for the British Secret Service before becoming the Wayne family butler. Red Claw has found a bomb she intends to drop in Trafalgar Square. She needs Alfred to get the firing code. One of his old spy buddies calls him



The corner donut shop, Gotham City style, in this background for second season's "A Bullet for Bullock."

up, and the chase is on. The episode's title is taken from a nursery rhyme which plays a part in the gambit. Written by Diane Duane, Peter Morwood and Steve Perry, directed by Boyd Kirkland.

"Riddler's Reform:" Paul Dini and Randy Rogel write a story that explains why the Riddler

always leaves clues, scripted by Rogel and directed by Dan Riba. "Why does he always leave these damn stupid riddles that always get him caught?" said producer Bruce Timm. "They came up with an intelligent, cool reason why the Riddler has this compulsion." Timm hopes this becomes the series' classic Riddler episode.

"Second Chance:" Two-Face is about to have plastic surgery to hopefully restore his features to normal, a script by Gerry Conway, directed by Boyd Kirkland. While Two-Face is under sedation, a gang of criminals breaks in and seemingly kidnaps him from the operating room. Rupert Thorne and the Penguin guest-star.

"Showdown:" Features voices by David Warner (Ra's al Ghul), Malcolm McDowell (Ra's' lead henchman: a nasty Flashman type), Elizabeth Montgomery, and Bill McKinney (Jonah Hex). The story by Bruce Timm, Paul Dini and Kevin Altieri, scripted by Joe R. Lansdale and directed by Altieri flashes back to Ra's' 1800's wild west misdeeds featuring an iron-clad zeppelin ala Jules Verne.

Batman isn't prominently featured, but Fox loved the idea

Catwoman's redesign for a spin-off series, now on hold, will show up second season as she turns outlaw.

of doing a western.

"Sideshow:" Killer Croc breaks out of a prison train and hides out at a circus with the freaks. It's Batman against the whole freak show, ala Todd Browning. Story by Michael Reaves, teleplay by Reaves and Brynne Stephens, directed by Frank Paur.

"Terrible Trio:" It's boring to be young, healthy and filthy rich, according to three villains who set Gotham on its ear with a crime spree. The lack of a real motive confuses the Dark Knight Detective in a story by Alan Burnett and Michael Reaves, scripted by Reaves and directed by Frank Paur.

"Time Out of Joint:" The Clock King is out to destroy the man who ruined his life, Gotham City's Mayor Hill, using a device that accelerates him in time, bringing the rest of the world to a halt. Story by Alan Burnett, script by Steve Perry, directed by Dan Riba.

"Trial:" The story that Timm and Dini originally wanted for the feature film, until, as Dini puts it: "We figured we could do all the cool bits we wanted to do in a half hour." Batman is hunted down and put on trial by the underworld for his sins against the Joker, Two-Face, Poison Ivy and the others. Story by Bruce Timm and Paul Dini, directed by Dan Riba. □

third act and how to make it work and we kind of lost track of what the characters' motivations were, myself included. Suddenly, I realized we had turned Wayne into an arms merchant, which he shouldn't be. He doesn't like guns. He would *never* manufacture guns.

"There was a line in the script where he gloats about how much money he would make on the sale of this copter. We altered that to him expressing his reservations about the sale. At the ADR [looping] session, [producer] Alan Burnett wrote a new line for a voice over expressing his regret at building the thing in the first place. We implied that not only had he been blind physically, but he had been blind to what his company was doing."

In the script the copter was supposed to have been for police riot control. After the LA riots, it was changed quickly to the military.

"You cannot hide a warrior's spirit behind your playboy image, Wayne-san."

—Yoru Sensei to Bruce

DAY OF THE SAMURAI

★★★★

2/23/93 (#43) Story and teleplay by Steve Perry. Directed by Bruce Timm. Animation by Blue Pencil, SI (La Paz Azul).

Bruce Wayne gets called to Japan by the sensei who taught him martial arts. Kyodai Ken is holding a prize pupil ransom for the secret of the Death Touch. Once he learns the secret, Batman and the ninja must battle to the death while a volcano explodes around them.

One of the best episodes in the series. The score is a perfect mood



A triumphant Kyodai Ken laughs over his successful plot against Batman in "Day of the Samurai."

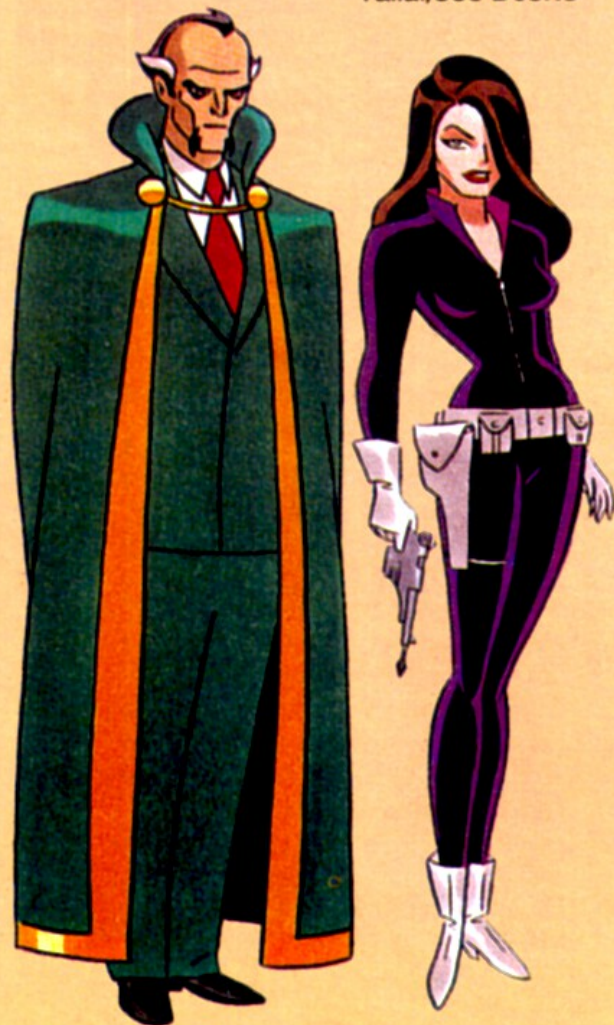
setter. The direction and staging of the action are well done, with a highly ambitious, use of subtitles in major segments of the show. The larger than life characters play against a mythic backdrop, with very real and dangerous heroics.

Director/producer Bruce Timm was reluctant to stage the final act as described in the script. It called for Batman to face off against Kyodai Ken unmasked. "I really have a thing about showing Batman in costume with his mask pulled down," said Timm. "I've always hated that in the comics. I don't mind knowing it's Bruce Wayne as Batman. But to see him half-and-half like that just makes him a guy in a suit. With the mask on he has this mythic quality. [Story editor] Michael Reaves



RA'S AL GHUL AND TALIA

the father and daughter team who seek to solve Earth's pollution problems by destroying human life, made their first comic appearance in 1971—Ra's in *Batman* #232 (June) and Talia in *Detective Comics* #411 (May). Ra's al Ghul, whose name means "demons' head," was born in North Africa approximately 800 years ago, and as a physician, developed The Lazarus Pit, a regenerative bath that restores life, usually his own, adding to his stamina and strength. After decimating humanity Ra's plans to establish tyranny over the survivors. Batman initially met the Demon when Ra's faked the kidnapping of Talia and Dick Grayson, actually a ruse to test Batman's resourcefulness. Ra's proclaimed Batman as the only man worthy to marry his daughter and be successor to his vast resources. Batman initially refused, although much later he did indeed wed Talia, and unknown to him, a child from this union was put up for adoption by Talia, a beauty schooled in medicine at the University of Cairo who is very familiar with chemistry. Bruce Timm designed the characters of the animated series, below, with a Frank Robbins look for Talia./Joe Desrls



Despondent in **BATMAN: THE MASK OF PHANTASM**, hunted by the police and involved with an old flame.

sual design and of course the comic book character is from that era. We all felt there was a certain honoring of those roots that we wanted to maintain. And even though it's a very contemporary use of orchestra and sound, the style of the music to me still reflects back to that era like the old Superman cartoons."

Towards the end of that first year, after the score was laid in, the first episode "On Leather Wings" was completed. The news was met with some anxiety, and a screening was scheduled. "We have such a long lag time between when we do a show and we get the film back that we didn't see this first episode until we had been working on the series for almost a whole year," said Timm. "We didn't know if any of the stuff was going to work at all.

'On Leather Wings' came back looking really great, and we all knew our jobs were safe. I'm sure that has a lot to do with why I love it so much."

Radomski credited the episode for inspiring the whole crew. "I don't know that everyone had the true faith that the

“It helps to be with a studio with deep pockets. There is a lot of money involved in animation and a long time to recoup.”

—Director Boyd Kirkland—

show would be this good. Everybody was just blown away by it. It was enough inspiration to get people to work their asses off, and give us their best work."

Even though the episode was exciting, there was one technical problem to be dealt with. Radomski's and Timm's *Dark Knight* was a bit too...dark. "From the very beginning, Warner Bros. had always been uncomfortable with how dark the show was," said Timm. "When they saw the first episode, even though they loved it, they still said there were scenes that were almost black. Fox was very nervous about it too. And in truth, some of the shots in 'On Leather Wings' were so dark, you couldn't even see what was going on.

"At the same time we had never seen a look like that in

any animated series ever! We'd never seen anything that impenetrable, and we were freaking out and thought it was really cool.

"In fact, when we transferred it to video, the guy who did the video transfer for us, told us that we were actually getting close to the legal limit of blackness. The FCC has a law about how dark the image can be. I don't

know the details of it, but when we heard that, we laughed, 'Oh that's cool. Let's push it even darker. Let's break the law.' We did actually end up going in and brightening up some of the scenes."

With an episode completed, a main title sequence needed to be added, something that had stymied Radomski and Timm for months, and didn't get finished until months later. "We had been putting it off, because we couldn't think of anything cool enough," said Timm. "We didn't want to do a typical cartoon main title. While we knew we wanted to do something different, we didn't know what. Eric and I came up with the idea of doing it in a different style than the rest of the series: very graphic angular shapes with the characters pretty much in silhouette throughout, like Art De-

figured out a way that he absolutely had to have his mask pulled down during the final fight. It just *bugged* me that I was the guy who had to direct that show! Not only that, I had to board *that* sequence."

La Paz Azul Animation went broke in the middle of production. "You can see the scene where it happens," said Timm. "They're in the volcano and bang: 'Oh my god, they ran out of money! This is garbage.' I couldn't bear to watch it, my heart was broken." Jade Animation was hired to do retakes, which saved the show. Timm also credited the authentic Japanese score by Carlos Rodriguez.

Noted Timm with some pride, "We kill the villain. Michael Reaves and I were very careful about setting it up from the script to the boards. We had to give him a getaway, just to get it past BS&P. There's a rock behind him, he could have jumped to. But he's not going to run away. He's committing seppuku."



Ra's Al Ghul, Talia and Ubu confront Batman in the Himalayas in "The Demon's Quest, Part 1."

"See you around, Batman too bad you can't say the same."

—Lloyd Ventris, the Invisible Man

SEE NO EVIL ★★★

2/24/93 (#15). Story and teleplay by Martin Pasko. Directed by Dan Riba. Animation by Spectrum/Dong Yang.

Lloyd Ventris, a petty thief, visits the daughter he's separated from by using a costume made of invisible material he stole. He learns that his ex-wife is planning to leave town, and starts on a crime spree to get enough money to steal his little girl. Batman tries to stop the crime spree and the kidnapping. A scary episode with an ever more psychotic daddy pretending he's his daughter's invisible friend.

Noted Timm, "An invisible man works really well in animation, even better than it does in live action. We have *total* control over the scene. We can do things that would take zillions of dollars to do in live action."

Timm recalled that the script by Martin Pasko was toned down by BS&P. "We were never allowed to put the little girl in any jeopardy. Originally, the climax was supposed to be at a lighthouse and the suit, instead of just being poisonous, was going to explode from repeated use. Ventris was going to be hiding in this lighthouse with his daughter! Batman would have had to race against time to get to them. But we were not allowed to do that. That's



Batman kisses Talia before riding off into the sunrise in "The Demon's Quest II."

why she escapes immediately."

Originally this production number was assigned to an episode entitled "The Count and the Countess." Producer Timm sent it to a Japanese studio for complete preproduction work as an experiment. He thought it would free up the in-house staff's time for better shows. The overseas studio took months to produce even character designs and a partial storyboard, and those were drawn in a style too off-model to be useable. Production on the first season was nearing an end and with a troubled script and unacceptable preproduction work, the episode was killed. When "See No Evil" was completed (the 57th or 58th show finished), it was assigned the lower production number left empty.

THE DEMON'S QUEST (PART 1) ★★★★★

5/3/93 (#59) Story and teleplay by Dennis O'Neil. Director Kevin Altieri. Animation by TMS/Dong Yang.

Robin is kidnapped and Bruce Wayne receives a note that reads "Batman. Come save Robin." Batman then meets up with Ra's Al Ghul whose daughter Talia ('Off-Balance'), has also been kidnapped, apparently by the same people. Ra's Al Ghul proposes they join forces, and the world-wide hunt begins. After Batman frees Robin from his captors and turns down the offer of Talia as a bride, Ra's Al Ghul is revealed to be a 600-year-old man who needs to be revived in the waters of the Lazarus Pit.

This is a faithful adaptation of Dennis O'Neil's and Neal Adams' now-famous series of Batman stories from the mid-seventies, and is the best comic adaptation to appear in the TV series which Altieri had lobbied to do almost from the start.

O'Neil wrote the script for Part 1 and an outline for Part 2. The results are spectacular. The change of venue from Gotham City to the streets and jungles of the outside world doesn't diminish Batman's character but serves to strengthen it and Altieri's staging of the action is superb.

"He's going to realize his dream of a green and balanced Earth at any cost. Even if it means laying waste to half the planet to do it."

— Batman about Ra's Al Ghul

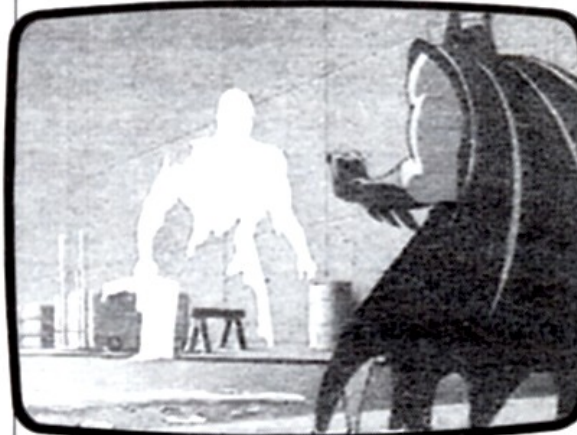
THE DEMON'S QUEST (PART 2) ★★★★★

5/4/93 (#63) Story by Dennis O'Neil and Len Wein. Teleplay by Len Wein. Directed by Kevin Altieri. Animation by TMS/Dong Yang.

Batman and Robin barely escape

certain death after falling into the Lazarus Pit. They return to Gotham from the Himalayas, and discover Ra's has a satellite in orbit. Batman follows Ra's to his desert stronghold and when he again refuses to marry Talia, Ra's tells him of his plan to use the power of the Lazarus Pit to create a paradise on Earth by wiping out two-thirds of the world's population.

Director Kevin Altieri boarded much of the show himself. His climactic sabre dual between Batman and Ra's is a particular standout. "I love sword fights and there are rare opportunities in animation to do



Batman splashes paint on an invisible thief to stand in the way of his escape in "See No Evil."

them," said Altieri. "The imagery from the Neal Adams comic always struck me; Batman stripped to the waist with that saber, wearing only the mask and tights, not the cape or anything else. I think it is the single greatest image Adams ever contributed to the character."

"You've got a hard head. How about using it for something other than a blunt object."

— Batman to Rhino

READ MY LIPS ★★★★★

5/10/93 (#64) Story by Alan Burnett and Michael Reaves. Teleplay by Joe Lansdale. Directed by Boyd Kirkland. Animation by TMS/Dong Yang.

A new mob has come to Gotham City and is robbing it blind, run by Scarface, a ventriloquist's dummy, who insists that he's alive and that the ventriloquist who's operating him is just a nobody. Batman follows the one criminal he can identify, Rhino, to the gang's hideout. Playing on the villain's psychosis, Batman tricks Scarface to turn on the ventriloquist.

Great direction by Boyd Kirkland combined with a Lansdale's solid script and good animation by TMS/Dong Yang make this one of the darkest and most interesting shows of the series. Batman's mindgame with the ventriloquist's multiple personalities is genuinely disturbing, and is yet another example of story editor Michael Reaves' vision of Batman as a do-anything-to-stop-the-bad-guy vigilante. His choice of Joe Lansdale as scripter enhanced that vision, as Lansdale is known as a writer in the Jim Thompson school of mysteries and suspense.

Noted director Boyd Kirkland, about the shooting "death" of Scarface, "It really has an impact. You have almost come to think of this thing as alive. It was one of



Batman convinces puppet criminal Scarface that his ventriloquist has betrayed him in "Read My Lips."

these sneaky ways of getting away with something BS&P would normally never let you get away with, because it was just a dummy. It was very effective and creepy."

"Behold the coming of my brother, Lord Hades."

—Maxie Zeus, the first time he sees Batman

FIRE FROM OLYMPUS ★★

5/24/93 (#62) Story by Paul Dini. Teleplay by Judith & Garfield Reeves-Stevens. Directed by Dan Riba. Animation by Spectrum/Dong Yang.

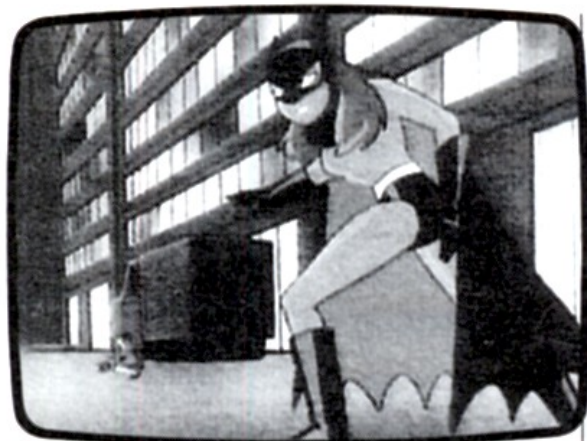
A giant electronic cannon is stolen from the army, and the culprit is Maxie Zeus a man who dresses and behaves as if he is truly his namesake, the Greek god Zeus. With wealth acquired through smuggling, he has built himself an Olympus (actually a penthouse) over Gotham. Batman must stop him from destroying Gotham City in his madness.

"We were *trying* to play Maxie Zeus as a loony," noted director Dan Riba. "With all our other villains you follow their slow descent into madness, but when we come to Maxie, he's just nuts. It's the episode most like the old '60s show, and basically Maxie functions as our King Tut. The real story centers on the people around him coming to the realization of just how crazy he is." This is a weak episode which Riba at least makes interesting by cleverly staging the death traps set by Zeus.

In a neat sequence at the end, Maxie is dollied through the corridors of Arkham Asylum, and recognizes his fellow gods in its confines: Hermes, the trickster god (The Joker), Janus the two-faced god (Two-Face), and Demeter, the goddess of plants (Poison Ivy). Riba found it to be an interesting twist: "It gives it a mythological importance. Sort of 'Campbellizes' the whole thing."

Maxie Zeus mistakes Batman for Hades, the lord of the underworld, in "Fire From Olympus."





Barbara Gordon as Batgirl, confronting drive-by shooters in "Shadow of the Bat, Part 1."

"Don't you just love it when he gives them to you gift wrapped."
— Gordon after finding Boss Thorne all trussed up by Batman

SHADOW OF THE BAT (PART 1) ★★★★★

9/13/93 (#57) Story and teleplay by Brynne Stephens. Directed by Frank Paur. Animation by Dong Yang.

A hotshot new Assistant Police Commissioner is putting the grab on lots of criminals and newspaper headlines. At first, Commissioner Gordon finds the situation wonderful until the young man uncovers evidence that Gordon himself has been taking bribes from Boss Thorne. When the commissioner ends up in jail, Batman goes undercover, despite Barbara Gordon's plea that he appear at a public rally of support for her father. Barbara finally decides to impersonate Batman at the rally. When gunmen attack the platform, Batgirl and Robin find themselves in the middle of a firefight, just when Batman discovers who from his Rogue's Gallery is behind it all.

A great show with a dark, moody opening, and intricate, surprising plot twists. As Batgirl's origin story, Barbara Gordon's motivation for becoming Batgirl is much stronger than any other previous version, and her visual styling and characterization are wonderful. Director Frank Paur called this his favorite episode.

SHADOW OF THE BAT (PART 2) ★★★

9/14/93 (#61) Story and teleplay by Brynne Stephens. Directed by Frank Paur. Animation by Dong Yang.

Batman, Robin and Batgirl are trapped in an abandoned subway station by Two-Face. He blows the tunnel and the Gotham River comes flooding in. Batgirl is the only one

Batgirl gallantly averts her eyes as Batman strips out a disguise in "Shadow of the Bat, Part 2."



COMPOSING MUSIC FOR ANIMATION

Emmy-nominated musical supervisor Shirley Walker on scoring cartoons.

By Bob Garcia

Shirley Walker, Emmy-nominated musical composer and conductor of **BATMAN, THE ANIMATED SERIES**, worked with the Coppola family on **APOCALYPSE NOW** and **THE BLACK STALLION** and Danny Elfman on **NIGHT BREED** and **BATMAN**. But it was Walker's work on CBS's **THE FLASH**, musically capturing a dark superhero world, that brought her to the attention of producers Eric Radomski and Bruce Timm.

Walker remembered regarding the job offer initially as an insult. "An animated half-hour show? You've got to be kidding? That's the last thing I want to do," she laughed. "They showed me some of the artwork for the show and that was it, I was hooked," said Walker. "I was just so impressed by their approach and their personal style."

Though scoring for an animated series can be difficult due to the dramatic compression of a 22-minute time slot, Walker soon realized that working in animation actually gave her more control over the final product. "For me, cartoon soundtracks are the highest level of work you can get, because there is no production sound," Walker said. "Everything is recorded from scratch cleanly and mixed together at



Walker's musical split for "Two-Face" placed a child's recorder amid orchestra woodwinds, sketch by Bruce Timm.

the dub. Since the dialog can be pushed right through just about anything that's going on, you find that you can actually, be *more* bombastic and louder and more aggressive than in feature films and dramatic television. You have a wider range of possibilities."

Walker expanded on the sound created for **THE FLASH**. "That was the genesis of our dark, superhero scores where you have these over-the-top operatic villains. I brought my own stylistic preferences over from that show, especially knowing that the producers liked that music." Walker then

added a dash of '30s and '40s movie serials.

"As a youngster, I had gone to Saturday matinees like **FLASH GORDON** and **CAPTAIN MIDNIGHT** and I'll never forget what that was like," said Walker. "I also grew up listening to radio shows, **THE SHADOW** and **THE GREEN HORNET**. When I thought of how to use music on this show, I thought I would love to do something that reached out and grabbed you and pulled you into the story with the music, just in the way that the music did in those things."

As an inspiration for her dark operatic superhero sound, Walker turned to her favorite film composers: "My own personal influences in film have been Bernard Herrmann, and George Fielding and I like Ennio Morricone. They bring an editorial attitude to the work. Not only are they staying with the specifics of the storyline, but sometimes there is a deeper message that cuts through that music. That's something I've always aspired to as a film composer."

As supervising composer on **BATMAN**, Walker works from one to three weeks on each episode. She calls in others to help when an assignment conflicts with her other work. Fellow composers train first by doing her orchestrations before moving up to scoring their own



Walker, flanked by Mike McCuiston (l) and Carlos Rodriguez (r) among her cadre of composers and orchestrators on the scoring stage at Warner Bros.

shows.

"When others would write for the first time on the show, I would see every cue before we went in to record it," said Walker. We'd go over it together. And as supervising composer, I would be at every scoring session and we would make further modifications there. The people who didn't really capture the style, didn't go on to work on any more shows. We only had about three crash-and-burns that we had to replace at a later time. That's not too bad out of 65 episodes." Composers Walker was exceptionally pleased with included Lolita McMontas, Mike McChristian, Harvey Cohen and Carlos Rodriguez (the show's only concert music composer).

Walker seeks to give each show a distinctive sound and chose Rodriguez to score "The Day of the Samurai" because she knew it required research. "I knew he would take the time to go the UCLA music library, and get out some recordings and talk to the Shakahatchi player and find out what was possible to play on that instrument, and how to notate it," she said. "He did an enormous amount of preparatory research in order to do that score, and it really paid off.

Walker enthused about working with producers Timm and Radomski. "They are really

clear about their story," she said. "There are little details in motivation that are maybe fuzzy in the visual presentation, but because it's important for me to know those things, as we're looking at the piece together, they'll have supplementary information about character motivation. Their complete attention to detail is one of the things that makes this show so successful."

Timm, Radomski and sometimes Alan Burnett or the individual directors are present at an episode's spotting session where along with the composer, they determine the use of music on each show. As supervising composer, Walker is also at every session. Sound and music are spotted together. Part of Walker's approach is that the score takes a back-seat to the story-telling. Even though episodes are 22 minutes, her scores average 10-12 minutes of screen time.

"In animation, it's real typical to want the music to be there to sort of cover up the holes and make you feel like there's no air and no space," she said. "I think part of the visceral success of the BATMAN show is the fact that we put you on edge by making you uncomfortable with silence occasionally. It sets the show apart from a lot of the cartoon music that's being done. I love sound anyway. I think you

co posters of the '30s."

The main title was sent out for animation to the best studio working on the show, TMS. When it came back looking nothing like Timm and Radomski's concept, TMS was forced to do it over. "They were really upset when we called them and told them they had to do it over from scratch," said Timm. "They did eventually turn in the main title sequence the way it now looks, and we are very happy with it."

As the shows came in different problems arose with the various animation studios, and the producers quickly began to learn the strengths and weaknesses of each of their suppliers: AKOM, Sunrise, Blue Pencil, Spectrum, Dong Yang and TMS. It seemed that AKOM had two or three levels of animating teams available to work on shows. When they put in their bid for the series, they used their A-Team. As the months went along, it seemed that BATMAN was slowly being relegated to the B-Team and finally the C-Team. There were so many retakes necessary in the second year of production, they actually fired the studio off the show.

Sunrise was another studio that contracted for episodes, and farmed out the work to another studio: Jade Animation in China. "Jade is notorious for cel dirt," said Timm. "Before they shoot the cels, they're supposed to wipe them off, but they don't. So you get these scenes with what look like dust motes flitting around. We retake half of their stuff, just for cel dirt. It's a drag."

Blue Pencil was a Spanish studio that did some wonderful work for the show. Unfortunately it underbid to get the show, and the episodes they did busted the studio. Its second episode went to Jade to complete. TMS did the best-looking show of the first season: "Feat of Clay" Part Two, and provided better-than-average shows later on.

Dong Yang is one of their most reliable studios. "I don't worry about sending stuff to Dong Yang," said Timm. "They are never less than competent. But sometimes it's worse to have something mediocre than

able to escape in time. She goes off to stop Two-Face from murdering her dad as Batman and Robin fight the torrent and seek safety in a derelict subway car. Eventually they use the car to crash their way to freedom. There's a final confrontation at the docks of Gotham. Great action sequences in a script that fails to match the quality of Part 1. The dark atmosphere of the first episode is lacking.

Noted director Frank Paur, "I think action-wise we were able to pull it off, but reality-wise, I don't think so. It just wasn't real plausible. There was a lot of stuff that we didn't really like very much and knew there were going to be problems. But we worked with what we had and made it as entertaining as we could. The chase on the docks and the beginning are fine.

"The whole second episode comes along and it didn't live up to the first one. I would have preferred less of things blowing up and more skullduggery going on. A lot of our sequels don't live up to part one. I don't know why that is. If anything they should be better, and this is actually one of the better ones. The animation by Dong Yang, the music and everything just elevates the show up above a lot of the others."



Batman tries to escape the body of Clayface in "Mudslide," one of the series' most exciting sequences

MUDSLIDE

★★★★★

9/15/93 (#52). Story by Alan Burnett. Teleplay by Steve Perry. Directed by Eric Radomski. Animation by Junio.

Clayface's body is decomposing and he is stealing materials from laboratories to supply a doctor who is trying to help. The doctor was a fan of Matt Hagen when he was a film star and risks all to save her film heartthrob. Batman tracks him down and in a climactic battle above tall cliffs, Clayface falls into the water below and disintegrates.

What is it about Clayface that make the guys on this show do their best work? This is another triumph for Eric Radomski who has turned out to be one of the series best directors. There's a scene where Clayface takes Batman into his body to suffocate him. We see Batman struggling to get out of Clayface's mammoth frame. As he struggles futilely inside, Clayface starts to count off Batman's heartbeats as his heart slowly begins to stop. The effect is terrifying. You find yourself holding your breath, and Batman's escape is an awesome release. It's the epitome of what animation can do magnificently. It just couldn't be done in live-action.

The ending is equally chilling and Clayface literally slips through Batman's fingers to fall to the water below and slowly gets dissolved in the waves. It's something that story editor Michael Reaves thought they wouldn't be able to get away with. "Since Warner Brothers was paying for the series, Fox could give suggestions, but we didn't have to take them," he said. "The only people we *had* to listen to was Broadcast Standards and Practices and their only flat-out taboo was that we couldn't kill anybody, and we even got around that a couple of times. In this episode Clayface went off that cliff and melted. He's dead."



Batman faces a giant Joker-In-A-Box in "The Worry Men," as voodoo hexes the Gotham rich.

"If ever anyone led a worry-free life, it's you, Bruce Wayne."
—Veronica Vreeland

THE WORRY MEN ★★★★★

9/16/93 (#65) Story and teleplay by Paul Dini. Directed by Frank Paur. Animation by Dong Yang.

After a party thrown by Veronica Vreeland, Gotham City's millionaires start robbing their own companies of millions. How does this tie into the mysterious Mayan witch doctor that Batman found stalking the party? It probably has something to do with those South American Worry Men dolls that Vreeland gave away at her party. Another wonderful mystery in a series that has some doozies.

Once again, the Mad Hatter is brought to life through the amazing voice characterization of Roddy McDowall. The Hatter gloats over a captured Batman telling him every detail of his brilliant insidious plot that even snared \$20 million from Bruce Wayne. It was a scene that worried director Frank Paur, "It's about a page and a half of dialog, straight dialog! And Roddy McDowall is just wonderful, if anyone else had done this it would have been flat, but just listening to him was like listening to music as he was going through all this stuff."

Paur explains the key to the Mad Hatter's menace, "He's probably the villain who hates Batman the most, because Batman stopped him from getting the woman he loved. It's really personal with him."

PAGING THE CRIME DOCTOR ★★★

9/17/93 (#53) Story by Mike Barr and Laren Bright. Teleplay by Randy Rogel and Martin Pasko. Directed by Frank Paur. Animation by Dong Yang.

Boss Thorne has a heart attack,

must look at what you can get the most drama from, whether it be music, or sound, or both, and make the choice based on that."

As a result of all the principals working together in the spotting session, very few alternate takes are required. "Alternative versions are a rarity," said Walker. "There were several occasions where we say to the producers, 'Let us put something here, and if you don't like it don't use it.' So occasionally we would provide them with a choice to make at the dubbing stage. But I think the nature of the process didn't allow for much of that. Generally, they were getting what we did. Everybody's busy-ness level is so high, you cannot be a control freak and work on this show. They had to have music people they trusted to deliver the goods for them."

Walker also conducts the music for the show at recording sessions, working with orchestras varying in size from 29 to 34 musicians. Since the music is the last thing done, she conducts the completed score, the 35mm animation running while the orchestra is playing. A recording session starts at ten in the morning, and two episodes are done in one day, with the end result being 30 minutes of music or less.

Walker has a list of preferred players, but the seats in the orchestra are usually filled with freelancers supplied by a music contractor. "Whenever there's a big movie score going on we tend to lose them," said Walker. "Sometimes when I was working on THE FLASH, we had to have our scoring sessions at night, because the big orchestra calls went out for the day. We have even had to do that a couple of times on BATMAN at the busiest time of year."

Walker plans for such situations by having lists of alternate players for various seats on the orchestra. "We're three deep on

"You can actually be more bombastic, louder and aggressive than in feature films. There's a wider range of possibilities."

—Composer Shirley Walker—



Walker, whose dark superhero stylings give the show a dramatic flair evocative of movie serials, on the music recording stage at Warner Bros.

all of our chairs," she said. "All of our woodwind soloists are very critical to the performance. On our show, the brass and percussion are what you mostly notice, and they're also very important. One of the things in film music that is underappreciated in all shows, is what the musicians bring to the work. The people who actually *perform* the music. My work is an idea on a piece of paper and isn't real until it's played by musicians who have spent their entire life taking music lessons, buying expensive instruments, playing in symphony orchestras so they know how to play in an orchestra. The dedication musicians have to music is phenomenal.

"And to walk in the door at ten in the morning, and with music that has never been seen

by any of these players before; they sit there and fight with this material. And we rehearse it. And they give a performance that *knocks you out*, because it is so incredible. Those people are the gifted heroes and heroines of my work."

From THE BLACK STALLION to THE FLASH to BATMAN, Walker delights in working with the melodramatic. "We have a big range of emotional qualities that are used in the music writing on this show and I'm very proud of that," she said. "It kind of reflects the complexity that is there. Our villains are not simple villains. We have the evil villains, who are always the business guys in this type of show, but then we have the *tragic* villains who were these great people who had some accident, which transformed their lives. They were disfigured and great tragedy ensued.

"What I was able to do for Two-Face was a really scary musical theme, very stark, bottom use of the orchestra, the low woodwinds and then have this very child-like sounding, little recorder instrument; it's a flute-like instrument that played up on the top. So you really got the split personality aspect of the character in the sound of the music alone."

No matter how much critical acclaim Walker receives for her work on the show, her most flattering compliment came from one of the show's executive producers. "Tom Ruegger called me up with this wonderful story," she said. "When the trading cards came out, he and his three sons went to the toy store to get them. They were driving back in the car, and each had opened their packets. They were asking each other 'Who'd you get?' And then one of them would hold up the card and say 'I got...' And he would sing the music for the character. And I thought that was like a dream come true for me." □

and his brother, the Crime Doctor of the title, is forced to kidnap Dr. Leslie Thompkins in order to do the surgery. Batman becomes involved and shuts down the operation. Features an opening with the most illogical armor car heist in history, straining even the most diehard Batman fan's credulity.

The sentimental ending where Bruce Wayne offers the man help in exchange for stories about his father actually is far more touching than it should be. "Everybody calls it 'The Geezer show,'" said director Frank Paur. "I had a problem with the part where these old people are leaping across the rooftops. Now, in the model sheets, Leslie looks like Granny in the Tweety Bird cartoons, and we have the script calling for all of these physical things. So, I went in to Bruce [Timm] and asked if we couldn't redesign the character to make her a little more sturdy. But Bruce believes that once you establish a character, this is the character you have to go with. So what I did was have one of our guys go through all the action poses with Leslie so she'd be a little more sturdy. At least I got that much past him."

Paur believes that a change of title might have changed people's expectations so they wouldn't have been so disappointed. "The images that the title conjures up is that there is this really evil, nasty guy who's doing all these weird experiments. When you see this nice, portly old gentleman, who's coerced into a life of crime by his brother, it's not quite what you're expecting, and the show goes off in a direction that's opposite to the title's connotations. It's really one of the sentimental shows that the ending makes fit together." □

A wounded Batman turns to friend Dr. Leslie Thompkins for help in "Paging the Crime Doctor."



RECURRING CAST

Kevin Conroy.....	Batman/Bruce Wayne
Efrem Zimbalist Jr.....	Alfred
Bob Hastings.....	Commissioner Gordon
Robert Costanzo.....	Harvey Bullock
Mari Devon.....	Summer Gleeson
Loren Lester.....	Robin/Dick Grayson
Ingrid Oliu.....	Renee Montoya
Mark Hamill.....	The Joker
Richard Moll.....	Harvey Dent/Two-Face
Adrienne Barbeau.....	Catwoman/Selina Kyle
Paul Williams.....	The Penguin
Diane Pershing.....	Poison Ivy
Arleen Sorkin.....	Harley Quinn
Ron Perlman.....	Clayface/Matt Hagen
Aron Kincaid.....	Killer Croc
Marc Singer.....	Man-Bat/Kirk Langstrom
Henry Polic III.....	The Scarecrow
Brock Peters.....	Lucius Fox
John Vernon.....	Rupert Thorne
Ed Asner.....	Roland Daggett



Batman captures the Sewer King in "The Under-Dwellers." Below: The series' unsung heroes, the storyboard artists (l to r) Mike Gougen, Butch Lukic, Troy Adomitis, Doug Murphy, Curt Geda and Ronnie Del Carmen.



really bad. You can write off the stuff that's really bad, but not when it just misses the mark."

Spectrum is also a dream to work with, providing superb animation for some of the series best-looking episodes. Timm and Radomski eventually teamed up the studio with Dong Yang. Spectrum supplies the layouts, and Dong Yang the final animation.

The team-up of Spectrum and Dong Yang was not only to get a better-looking show, but also to streamline production for the studios. The combination cut down on the number of retakes, something the series needed by the end of 1992

"Normally we have enough time to have the retakes cut in before we get on the air," said Timm. "Sometime around December 1992, we weren't getting the shows fast enough. We were getting a lot of shows that we had to order what we called priority retakes for. Just the re-

takes we absolutely needed to get the show on the air. Really obvious things, like characters being upside-down or the background being on top. We'd get the rest of the retakes later and cut them in for the second run."

BATMAN has been a spectacular success, becoming Warner Bros number one show for the past year, even in some overseas markets. "Apparently, BATMAN is a huge hit in Korea," said MacCurdy, adding, "It's done very well in Great Britain."

Noted Burnett, "I think Fox and Warner Bros. were taking a chance with this show. While it has some humor it's basically a drama and is so very different than anything that's ever been done on American television. I think Fox was a courageous network. And I think that the network is happy with the result." □



HARVEY BULLOCK, the slovenly detective first appeared in *Batman* #361 (July 1983). Ten years before, he had been suspended from Gotham's police department by Commissioner Gordon, who felt Bullock was a disgrace. But Corrupt Mayor Hamilton Hill appointed Bullock as Gordon's assistant, a move intended to sabotage the Commissioner's political career. The plan backfired and Bullock turned against Hill, becoming an ally of Batman and the Commish. In the comics Bullock also worked for a secret government law enforcement agency called Checkmate. Away from work, Bullock beat up the Skull Smashers who trashed his apartment, avenging their destruction (*Detective Comics* #549, April 1985, above). Bullock and Batman were not fast friends but they could work together. The animated series depicts the toothpick-chewing Bullock (he was cigar-chomping in the comics) as a rogue detective, character design by Bruce Timm, below. Like Batman he gets results, but the crass and bitter loudmouth believes that his badge allows him to break rules. He regards the Gotham Guardian as an unauthorized interloper who is invading his territory./**Joe Desris**



Ren & Stimpy Revolution

Nickelodeon's in-house Games Productions pledges to continue shaking up animation.

By Dan Persons

REN AND STIMPY's third season, at the time of this writing, was slated to premiere sometime in November and continue for thirteen new half-hours into 1994, under the aegis of creative director Bob Camp and Nickelodeon's in-house Games Productions. While a number of episodes are built upon concepts initially developed at Spumco, where Camp worked with creator John Kricfalusi before he was fired by Nickelodeon, most are the brainchildren of Camp and staff, and under their full control. With the fate of everyone's favorite Asthma-Hound Chihuahua and his idiot cat companion in their hands, the Games staff, and their bosses at Nickelodeon, were adamant that the on-screen insanity shall indeed continue unabated. Or, as Nickelodeon's vice-president in charge of animation, Vanessa Coffey, put it, "Ren and Stimpy are alive and well and comin' at ya."

Coffey wasn't untouched by the imbroglios of the second season, but the enthusiasm of the Games staff has helped her see her way clear. "There are a lot of people who are very passionate about this project," she said. "The passion for this project is so enormous that it really



Games Productions supervisor Bob Camp (r) and background artist Billy Wray attempt to carry on in the tradition of fired creator John Kricfalusi.

outweighed all the negative stuff that happened to me and to the show and to our network. The idea that I can sit here and watch these people—who went through it with me—sit there and still have fun and still feel passionate about it and feel passionately about getting it done and getting it done well, is really a testament to these characters and how good the show is. That's what I learned: this show is really important to a lot of people. That's really powerful."

As to what viewer's can expect in the coming season, Coffey summed it up by saying, "Nothing's changing and every-

thing's changing. Basically, REN AND STIMPY feels the same and that is that it's always changing. It's constantly different. What we're doing is we keep putting them in different situations with bizarre characters."

Bizarre doesn't begin to describe the personalities that viewers will encounter in the new season. Among the new players in the REN AND STIMPY universe are Wilbur Cobb, a decrepit, show-biz maven, part Muddy Mudskipper, part INCREDIBLE MELTING MAN; and the Scotsman, host of the immensely popular,

rival kids' show, THE SCOTSMAN BEATS HIS DOG.

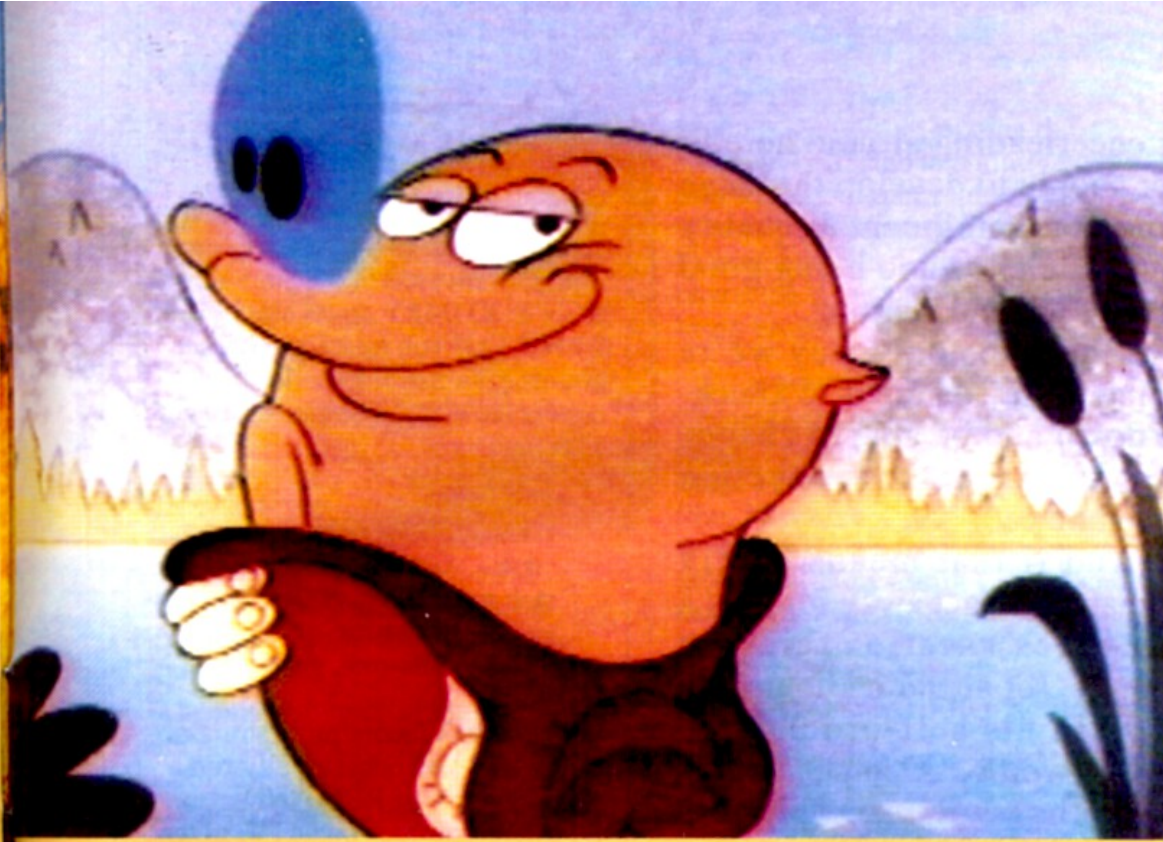
The Games-developed stories include "Ren's Retirement," in which the Chihuahua—upon discovering that his tenth birthday represents seventy years by human count—undergoes an accelerated aging process that eventually consigns him to a premature burial and sympathetic visits by friendly Mr. Worm; "Stimpy's Cartoon Show," in which the Game's staff may have vented some long-sublimated frustrations when they arranged to have Stimpy explain that "the producer's the guy who stands and bosses everyone around, then takes all the credit;" and another episode in which Ren and Stimpy are abducted by sadistic short-people, a story boasting what is possibly the season's best title: "Two-Midget Warning."

Most demented of all the Games-created stories may be "Jerry, the Belly-Button Elf," a twisted narrative that resembles a cross between such old Warner Brothers object-lesson cartoons as "Pigs is Pigs," and several bad acid flashbacks. As creative director Bob Camp described it, "He ends up inside his belly-button—this giant, pink void with smegma hanging from everywhere."

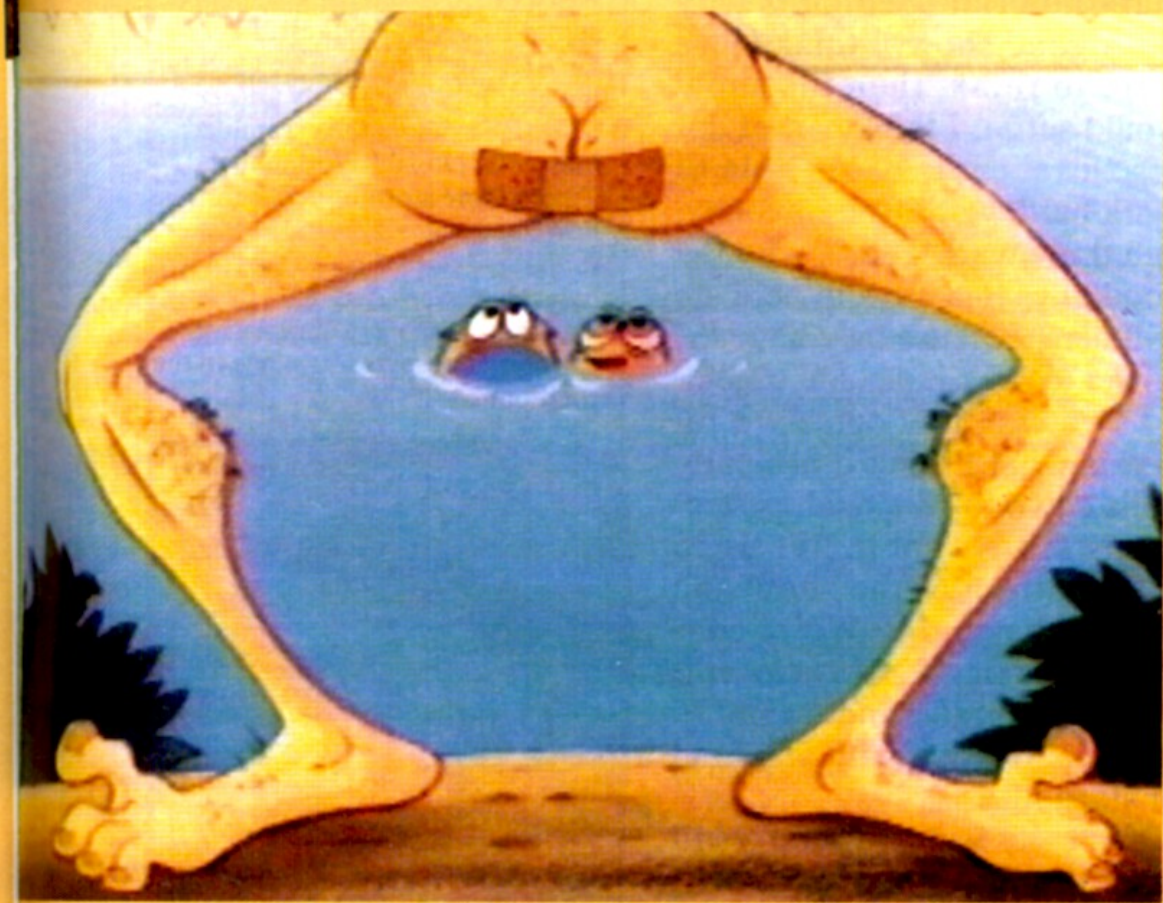
If Camp has his way, ZZ

GAMES VS. SPUMCO

“Why change systems we were using in seasons one and two?” said Bob Camp. “Its basically the same crew, using the same system, a bunch of goofy guys being funny.”



Ren & Stimpy go skinny-dipping in “The Great Outdoors,” a second season show designed by Kricfalusi’s Spumco and completed by Nick’s Games unit.



Top will be providing an appropriate, Belly-Button theme for the cartoon, while Gilbert Gottfried will perform the voice of Jerry, the Belly-Button Elf. Other, confirmed guest voices for the season will include comedians Charlie Callas and Jack Carter (for “Two-Midget Warning” and Wilbur Cobb, respectively), and MISTER ED cohort Alan Young who, similar to his previous efforts as the voice of Scrooge McDuck, will rely on his Scottish background to bring an appropriately indecipherable burr to the Scotsman (Noted Camp: “Other Scotsmen call people from [Alan Young’s] town, ‘Scotsmen who have been kicked in the head by a mule.’ There are scenes where he’s just going off, and even I don’t know what he’s saying.”) As with the second season, voice performer Billy West will handle most of the other voices,

including those of Ren Hoek and Stimpson J. Cat.

“This whole show has been a learning experience,” said Camp of his travails since leaving Spumco. “You know what the definition of experience is? It’s what you get when you didn’t get what you wanted in the first place. It says that in *Webster’s*, you can look it up. This whole show is a cumulative thing, it just builds and builds. Everybody learned a lot from the second season; that’s why the third season is going to be a lot stronger.”

According to Camp, the production process will change little from what was established by Kricfalusi. Story outlines will be developed and approved by Nickelodeon, then go directly to a story-boarding stage, bypassing a formal script and replacing it with gag-sessions in which the assembled staff will

wrangle over jokes and plot points. Most of the layouts will be handled by the Games staff, while Rough Draft Korea will provide the majority of the animation.

“You should see the boards this year,” said Camp, “they’re really great. We’ve got Peter Avanzino, the guy who did the boards for ‘Son of Stimpy’—he’s been doing some really great boards. He just did one called ‘Bass Masters.’ Bill Wray—our art director and background guy—is doing boards and directing now. Jim Gomez—who wrote ‘Space Madness’—is doing some boards for us and directing. Steven DiStephano is doing some boards that are just killer, he’s just an amazing artist with a real flair for comedic drawing.”

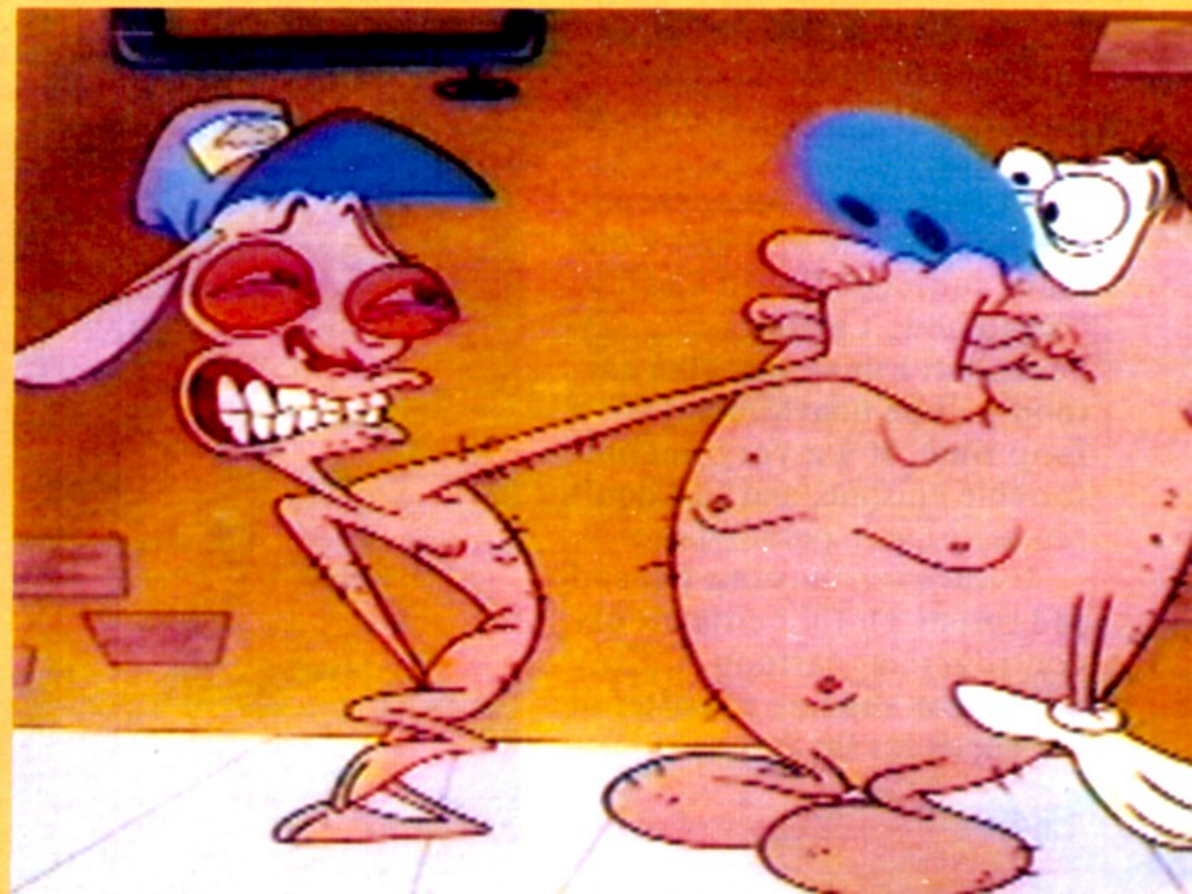
Despite the new studio, Camp said he sees no reason to tamper with a winning production process: “Why change systems we were using in seasons one and two? It’s basically the same crew, the same people doing the shows—we’re using the same system. We constantly try to find new ways to plus things as we go. But it’s still basically a bunch of goofy guys sitting

around being jerks and being funny.”

Which, of course, can lead to the kind of rarefied atmosphere that more serious, front-office types frequently find detrimental to their sanity. As one who has been there, Vanessa Coffey could readily attest to the experience: “They have like a party, or it seems like a party to me. They sit around and they throw around all these ideas and jokes and put it in a storyboard and plus it up. I’ve been to a few—I feel actually somewhat awkward being there. It feels like a very male thing, for some reason. I feel that they sometimes hold back if I’m in there. I feel like they can’t really explode if I’m in there, they’re watching what they say. I’ve only been in a few sessions, but the times that I have, I felt it would be better, and they would be more creative, if they didn’t have to watch what they said. So I leave, and then they’re screaming and yelling and jumping on the tables and being hysterical and throwing water on each other...I’m only kidding. They throw *food* at each other.”

This sublimation on the part of the Games staff may not completely be a boy/girl issue,

The denuded duo in “The Cat That Laid the Golden Hairball,” another Spumco cartoon finished by Games, whose first solo work is now airing.





Singing the Canadian National Anthem in "Royal Canadian Kilted Yaksmen," the final second season show and the swan song for Carbunkle Cartoons.

though. That suspicion is reinforced when Camp—after being told about Coffey's discomfort at the gag-sessions—greeted the news with a cautious, "Did Vanessa tell you that?"

Such reserve on the part of the creative staff might be understandable. However accessible and quality-minded Coffey may be, it is her decisions that determine whether a show lives or dies. That power was graphically demonstrated last season when one of *REN AND STIMPY*'s most expensive, and funniest, episodes, *MAN'S BEST FRIEND*, was pulled from the playlist before its first airing. After a year during which the cartoon circulated through the underground (where it was greeted with praise from almost all who saw it), and was subject to rumors that Games would undertake a re-filming of the more controversial passages, Coffey confirmed that, for the near future, any fans wishing to have a look at the ultimate *REN AND STIMPY* "lost episode" would have to rely on the kindness of their friendly, neighborhood bootlegger.

"It is, we feel, not appropriate for children, and that's our main audience," said Coffey. "You know, I would never say never, but I think that [the cartoon will be unavailable] for a long time. It's a very uncomfortable episode, and so I don't see us airing it, possibly ever."

Even after having passed judgment on this admittedly controversial cartoon, Coffey holds that she has not altered her hopes for the future of tele-

vised animation. "My vision, I feel, has remained the same. I feel that it is important to have different styles in animation, strong writing, strong characters, characters you can care about, think about, and shows that empower kids. I've *always* felt that way, and I still feel that way."

Which places something of a burden on Camp and crew. In light of the tangles and difficulties that preceded the third season, in light of the pressures now being brought to bear, can the Games team manage to work within the confines of the commercial system and still produce quirky, original animation? "That's the tough thing," Camp replied. "I've been reading books on this, and apparently it's not just in animation, it's in business in general. The only people who are making it and succeeding are people who can be efficient and constantly improve the product. I've got the commitment, and I'm constant-

Costumed Ren & Stimpy prepare to kiss their wives goodbye in "A Visit To Anthony," the perils of hero worship and living up to a fan's expectations.



ly cheerleading around here to get people to develop the same kind of commitment to quality and efficiency and being good at their job and learning."

I think the only way we're going to stay on top is to knuckle down and be able to change with whatever the production schedule calls for."

And if that means barely managing to get away for only a one-week vacation this past summer, or spending hours and days in his self-proclaimed "work-womb," Camp said he's more than willing: "There's nothing relaxing about doing this show, it's like a full-on, marathon run—which is why it's a good show. I think if we were to relax, then the show would suffer. I think part of doing the show is being able to work hard, work fast, be funny, and draw well. That's why the good guys that are still here are still here, because they have the power to stick it out and excel."

"We won't let ourselves relax, is what I think it basically boils down to. We're all perfectionists; we want to live up to the tradition of the show and then go beyond it. We're constantly looking for ways to let it evolve naturally and try not to stagnate or stick with any kind of stock ideas."

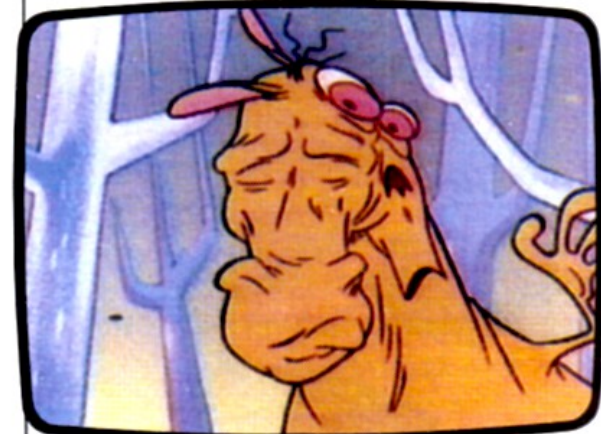
"I really feel like people still love the show. They're still with the show and they just want to see more *REN AND STIMPY*. That's what it's about. I'm seeing more and more that the reason this show is a hit is because of the show, because of the characters. People love 'em. They just want to see more of Ren and Stimpy doing what they do best, which is be funny." □

EPISODE GUIDE

The following second season episodes were as yet unaired, and not fully covered in our previous *REN & STIMPY* cover story (Vol. 24 No. 1) If you missed that issue and its invaluable episode guide, copies are still available, see page 128.

- ★ Sorta okay.
- ★★ Good.
- ★★★ Really, really, trust-me-on-this-one, good.

Note to Viacom programmers: Given that you occasionally run a week's worth of *REN AND STIMPY* episodes on MTV, given that this is the same network that boasts the violence-and-kink-laden *Aeon Flux* and the terminally stupid *Beavis and Butt-Head*, given that you've even run the gleefully gross *Son of Stimpy* without the assembled masses of Donald Wildmon and Tipper Gore storming your fortress, how about caving in and at last running "Man's Best Friend?" It is, by acclamation of all who have managed to see it, a superlative cartoon. It deserves its place in the rotation.



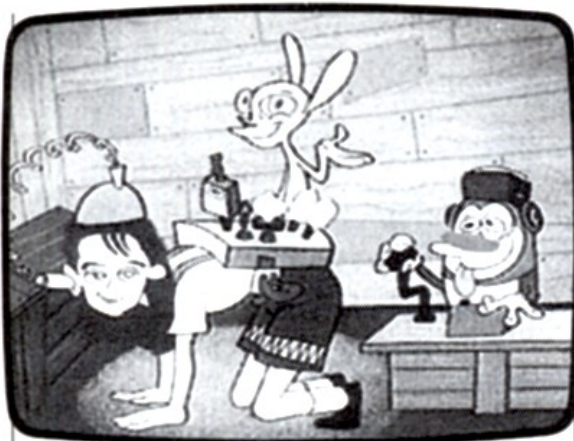
Ren transformed after eating a cowboy food pill in "The Great Outdoors," a funny spot gag show.

"Boy, it sure is nice to find other guys who are comfortable with their own nakedity, like me!"
—Old Man Hunger finds a couple of soulmates in *Ren and Stimpy*

THE GREAT OUTDOORS ★★

3/93. Directed by Vincent Waller and Ken Bruce

Nice to know that, some 50 years after Elmer Fudd struck out for some "west and relaxation" in the wilderness, things haven't changed all that much. Of course, Fudd never went skinny dipping only to find the idyll interrupted by the intervention of a butt-naked Old Man Hunger and his mother (the "Firedogs" matron); Fudd never had to build a fire by rubbing two squirrels together (with both creatures remaining serenely blasé throughout their ordeal); and Fudd never fell victim to "Beaver Fever," a horrible, disfiguring disease spread by drinking the fresh spring water in which "beavers do their business." A funny, spot-gag cartoon, with good animation by Rough Draft Korea. Definite highlight: the sight of Stimpy naked—he looks like a flesh-tone jellybean.



A contest winner gets a cameo in "Stimpy's Fan Club," among the best of the second season shows.

The Nick/Spumco split occurred while Vincent Waller was in the midst of directing this episode. As a result of Games picking up the ball, some scenes didn't come out as planned, including the shot of Mr. Horse crushing Ren. Missing according to Waller is "the hole that was left in the ground of Mr. Horse's butt imprint with Ren stretched to the shape of his ass. That, I guess, was a little too risqué for them."

"Squeeze that monkey, Bubba!"
—It's either a Frank Zappa song or Ren's attempt to get every last hairball out of Stimpy.

THE CAT THAT LAID THE GOLDEN HAIRBALL ★★

4/93. Directed by Ron Hughtart.

Ren's had it up to here with Stimpy's "feelthy, steenky" hairballs, but that's only until a TV announcer proclaims that, thanks to their miraculous uses as rocket fuel and pink-eye cure, the price for the little globs of goo has gone through the roof. An ecstatic Ren forces Stimpy to quit his day job (captain of a 747, in the episode's best, throwaway sight-gag) and commit to an assembly-line schedule whorving out the effluvia. Upshot: a denuded Ren, Stimpy, and Bubba (their all-purpose roustabout — you didn't expect them to do all the heavy lifting, did you?); and an emotion-laden finale marred only slightly by the characters' abrupt glee over the end of the episode. Lotsa gross CUs of Stimpy's tongue efficiently depilating fur-laden flesh, but the ending is flubbed with a bit of abrupt timing. Calm down, guys, let the gags work.

"That's a disgust-fest," said creative director Bob Camp. "That's our ode to grossness. That's one to make all the moms shiver and repulse. Every now and then we've gotta do that, we've gotta pull out all the stops and just decide to gross-out everybody on Earth. We just wanted to see how many hairballs we could put in one cartoon."

As for Bubba—the big lunk who's hirsute enough to keep Yugoslavia afloat in hairballs for a year—Camp says that his resemblance to another, second-season newcomer was not quite accidental: "He's sort of like a dumb, lovable version of ['Fake Dad's'] Kowalski. We didn't want to really use Kowalski, because he's so surly; he's always about two

seconds away from ripping the world in half. Bubba's kind of a big, affable dope. I don't think he's scheduled to return [for the third] season, but he's definitely a character in the show that we'll bring back."

"President... what a joke. President... president of what? His fan club! How they love him. Look at him, lying there asleep, the idol of millions. He's a fool! Blind, silly little fool! How easily I could end the farce... with these hands. THESE DIRTY HANDS!"

—If Shakespeare wrote for cartoons; Mad Ren's soliloquy

STIMPY'S FAN CLUB ★★★

4/93. Directed by Peter Avenzino.

There's life in REN AND STIMPY yet, if this installment's any proof. Wouldn't you know it: Ren's having temper tantrums over the flood of fan mail Stimpy regularly receives. Wouldn't you know it: Stimpy courts professional disaster when, in yet another fit of ill-placed generosity, he puts Ren in charge of answering his mail. Not only does the Chihuahua begin taunting the children who dare confide their innermost secrets to the lovable feline, but, at night, he begins to wax Macbethian over the make-or-break power Stimpy has so trustingly bequeathed to him. Undoubtedly the best "manic Ren" episode since "Space Madness," not even some less-than-inspired animation and an ending you can see coming up Sunset Boulevard mars this from being amongst the second season's top episodes. *This* is what we watch REN AND STIMPY for!

Midway through the show, the characters interrupt the proceedings to introduce a new inductee to the Ren and Stimpy Society: Susan Faust, winner of a Nick-sponsored contest. Think carefully about entering those Nickelodeon contests, kids—Faust winds up in unwashed lederhosen and jacked into Stimpy's video goggles. This is a prize? (Asked if he'd heard of Faust's reaction to the cartoon, Camp replied, a little nervously, "I'm sure she was thrilled.")

A VISIT TO ANTHONY ★★

5/93. Directed by John Kricfalusi and Jim Smith.

Could you live up to a fan's expectations? Ren and Stimpy learn the perils of hero-worship when they drop in on young Anthony (voiced by Anthony Raspanti, an actual fan who wrote the letter quoted at the

Roustabout Bubba, climbing in to explore Stimpy in "The Cat That Laid the Golden Hairball."



beginning of the episode). Not only do they traumatize the kid when he inadvertently discovers they have to perform the same morning ablutions as anyone else (uh, you sure he's a *genuine* fan?), but they also run afoul of Anthony's overbearing, cartoon-hating dad, who's all-too-ready to blame them for whatever misfortunes befall his precious child.

A good episode that should have been better faltered on its rather pedestrian animation, which rarely reaches the emotional extremes suggested by the soundtrack and the script. Too bad—a pivotal sequence in which Dad lectures R&S for their perceived crimes against his boy had all the earmarkings of a classic.

This half-hour episode is bracketed by two bumpers that curiously seem themed to the patriotic fervor that accompanied Desert Storm. In the first, returning Soldier Horse (accompanied by a very Chuck Jonesian sheep) is interviewed by news correspondent Ren Hoek—together, they try to puzzle out the precise reasons Why We Fight. In the second, Diplomat Horse and trusty aide Ren hold forth



Anthony can't believe 'toons have to take baths and go to the bathroom in "A Visit To Anthony."

in front of a hostile, U.N. press corps. In any context, these would be very strange bumpers. They're made even more memorable by the fact that the animation is better than the work done on the main episode.

In an R&S first, young Anthony Raspanti was flown to L.A. and photographed and recorded for the episode. While the idea of making a fan a character in his favorite cartoon was clever enough, the real-life execution posed some problems. "I didn't direct [the recording] session," said Camp, "but it was kind of tough. You know how little kids have little kid voices? He has, not an impediment, but a kind of a cute way of pronouncing things, which is cute as a little kid but doesn't translate well when recorded."

ROYAL CANADIAN KILTED YAKSMEN ★★

5/93. Directed by John Kricfalusi and Chris Recardi.

The last episode of the second season ("Untamed World 2: Lair of the LummoX" having been pushed back to season three) gets pride-of-place during its premiere, airing on a Sunday evening against 60 MINUTES. Too bad the half-hour episode is more an example of overkill than of prime, R&S satire.



Aboard yaks and heading for the frozen tundra in the half-hour "Royal Canadian Kilted Yaksman."

It's "Marooned" once again, this time with a Canadian tang, as the intrepid Ren and Stimpy mount their yaks and take off through frozen tundras and dense rainforest(?) in search of newer, better "barren wastelands." Depredations abound, including starvation, toilet paper-less outhouses, and Stimpy's incessant rendition of the Royal Canadian Kilted Yaksman anthem. Highlight here is Canadian Carbunkle Cartoon's superb animation (on allegedly their last R&S cartoon). The yak's breakdown is a classic of extreme histrionics.

Vanessa Coffey's favorite, second-season episode ("I just think it was gorgeous, I think it was funny. I think the song is hysterical."), YAKSMEN would have been a good, twelve-minute entry, but, frankly, at a full half-hour the cartoon's twice as long as it needs to be. Worse, the double-up philosophy works its way down to a full repetition of the Canadian anthem (yes, the second run does have some nice, non-sequitur shots of flying crocodiles and the like, but really...) and even to the two bumpers that follow the show. Taken individually, the essentially similar breakfast-food parodies for Powdered Toast (PT-charged children take off into the stratosphere until Powdered Toast Man helpfully comes along to remind them that kids can't fly) and Sugar-Toasted Sod Pops (gives you that chlorophyll-green smile that the opposite sex finds soooooo attractive!) would be fine. Placed one after the other, they scream "Padding!"

While what wound up on-screen was some of the series' best animation, Carbunkle animation director Bob Jaques claims it took considerable effort: "In my opinion, it wasn't laid out properly. There were a lot of problems in the mechanics of the show. We had to go back and fix the mechanics, and of course Carbunkle is not paid to do that. We're paid a strict animation fee—if I have to spend my time going in and working out problems that should have been worked out when we got the show, that's not fair to us."

Nevertheless, Camp was more than delighted with the results: "That's a lovely one. It was a lot of work, it was one of those genius things where we pull out all the stops. There was a lot of brilliant animation by Bob Jaques and Kelly Armstrong at Carbunkle. It's one of the best-looking shows we've ever done." □

Tale of a

Julian Sands stars in a low-budget mix of

By Alan Jones

Another undead movie joins the slew of vampire pictures waiting in the wings or currently in production. *TALE OF A VAMPIRE*, inaugurates State Screen Productions, the full-length feature off-shoot of Naked Films, a British rock video company run by Simon Johnson and Linda Kay. Both producers wanted to apply the extensive experience gained from their music promos for Chris Isaak, Manic Street Preachers and Rebel MC to the feature film arena and thought *TALE OF A VAMPIRE* would be the best way of doing it. The film is out on video from Vidmark, a Fall 1993 release.

"Horror is still the easiest way to enter the film industry because it has a definite market and there's less risk involved,"

Suzanna Hamilton as the vampire's age-old love, growing old after providing blood for his sustenance.



Julian Sands as the vampire enraptured by his reincarnated love, with producer Simon Johnson, who mounted the ambitious production for under \$1 million.

said Johnson. "We don't mind being accused of hedging our bets because we are! But vampire movies carry a lot of excess baggage and we didn't want to make anything derivative or just a Hammer-type B movie. So we looked for something strange, with a literary grounding, containing new twists and different moody tones."

Johnson and Kay found the project they were searching for through a 25 year-old Japanese student he had met while attending London's Film School. Diminutive Shimako Sato had penned a screenplay loosely based on Edgar Allan Poe's poem "Annabel Lee"—a script she felt compelled to write. "It was my last birthday and I was walking through downtown Tokyo clutching one of my presents, a book on vampire lore, when I was mugged," explained Sato. "My attacker stabbed me in the ear and the book got covered in blood. I saw it as an omen. I've always been interested in Poe, blood, sex and immortality and this brutal act spurred me to put my thoughts down on paper."

Aware of the great difficulties in obtaining British financing in the current recessionary climate, Johnson flew to Tokyo to set up a deal with Japanese backers. "They wanted to make a TV show," he said. "I suggested we expand it into a feature. They agreed to a budget of under \$1 million if we could attract a big-name star to play the lead." Johnson signed a simple two-page contract in December 1991, and filming began two months later in London, at a disused library in Deptford. The 1913 Gothic-styled building in suburban South London became a mini-studio complex housing the youth-plus crew. One of the few 'thirtysomething' technicians employed was special effects veteran David Watkins who worked on Ching Siu Ting's *A CHINESE GHOST STORY*.

"The story needed to be set in London because I wanted to avoid any comparison with the Japanese vampire who is more the psychic energy sucker of Chinese tradition," said Sato. "While I'm using violence in the typical Japanese way, my

major influences are expressionistic and pre-Raphaelite. *TALE OF A VAMPIRE* is a horrifying ballet of frightening beauty, stunning elegance and meaningful blood."

Sato assembled her dream cast for *TALE OF A VAMPIRE*—literally! She wrote the dual role of modern Anne and Victorian Virginia with Suzanna Hamilton in mind. Hamilton, star of 1984 and *OUT OF AFRICA*, was naturally flattered. "Shimako loved my work in *BRIMSTONE AND TREACLE* and felt I was right for both parts," said Hamilton. "I've never been interested in vampire

mythology before because I always remember my dentist once telling me it could simply be traced back to rabies. But I am now! Something I can't really put my finger on captured me when I read Shimako's treatment. I couldn't forget it and it haunted me for weeks. Perhaps it was the sharply observed characterizations or the fact it has pertinent things to say about our existence within the basic concept. It was unlike anything I've ever been involved with. That was the challenge, the opportunity to do something unique and extraordinary."

For the "Man in the Hat," a shadowy enigmatic figure revealed to be Poe himself at the climax, Sato requested Kenneth Cranham, last seen covered with heavy prosthetics in *HELLBOUND: HELLRAISER II* as Dr. Channard. Cranham was asked by Johnson to take the role with no pay. "I said no, of course," he laughed, but he found himself intrigued and seduced by the project and Sato's "untraditional approach to the genre." Cranham intones lines from 'Annabel Lee' at key



Vampire

Bram Stoker by way of Edgar Allan Poe.

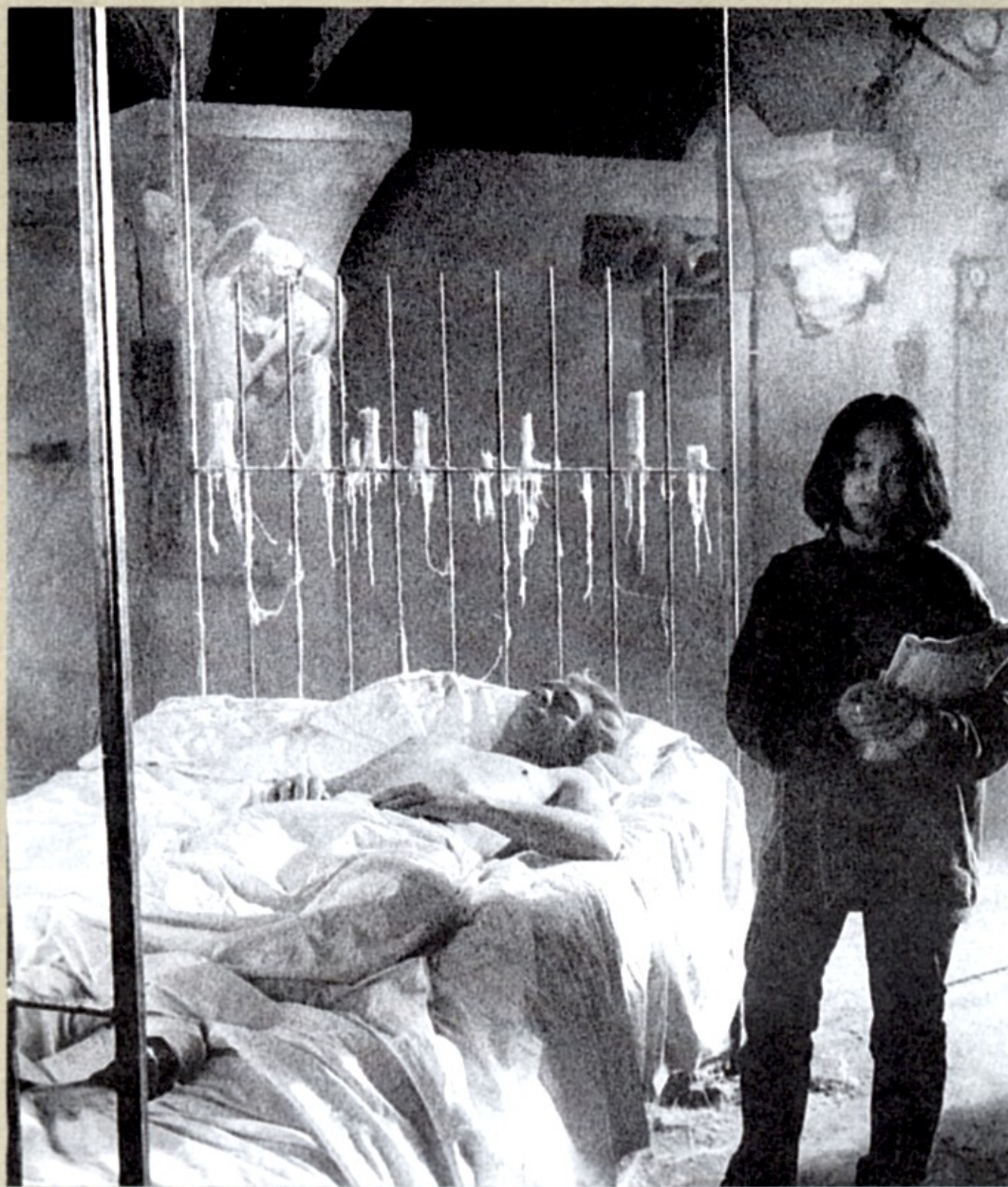
points in the picture and was convinced Poe's spirit was haunting him at one stage. He smiled, "I kept having nightmares about premature burial. I've never had them before!"

If Cranham had nightmares about Poe, Sato had dreams about one particular actor for the lead role of Alex. It was someone she pleaded with Johnson to contact and send the script to. "Never thinking for one moment the offer would be taken seriously and he'd agree to appear for a minimum salary and deferred profit points," said Johnson. But Julian Sands was delighted to be asked and his involvement upgraded TALE OF A VAMPIRE into a more major motion picture assignment than anyone had initially anticipated. The star of GOTHIC, THE DOCTOR AND THE DEVILS, WARLOCK, ARACHNOPHOBIA and NAKED LUNCH believed in Sato's script and her talent to such an extent he ignored his business advisors' advice not to waste his time.

"Although I'd been offered seven standard vampire scripts in recent months, Shimako's take on the myth was like a breath of fresh air," said Sands. "It contained a real emotional and psychological depth I found stimulating. While it remains a genre movie because of the subject matter, it transcends it by getting into the more exciting realms of romantic darkness." One of the themes Shimako explores so well is the interminable tragedy of being sentenced to immortality.

Alex's life on the edge is divided into three main categories, noted Sands. "There's 'feeding time', 'chasing time', and 'sexual time.' Basically Alex is an animal, or to be specific, not strictly human, yet there's something far more elegant about his habits than sim-

"Horror is the easiest way to enter the film industry," noted producer Simon Johnson. "It has a definite market and there's less risk to hedge your bet."



Bedridden Sands, in desperate need of revitalizing blood, and Japanese director Shimako Sato. The British production is on video from Vidmark.

ple blood-sucking. Shimako said she didn't bother with fangs because my own teeth are naturally very sharp!"

"Sexual time" had Sands naked on a wrought iron bed tying up Suzanna Hamilton with red ribbons in one artfully finessed sequence. Observed the Los Angeles-based actor, "The oriental flavor Shimako is bringing to the composition of

ferocious sexuality and violence, juxtaposed with romantic repose, is intriguing in its cultural integrity. The fact she understood the medium, and could convey those ideas through it, turned me on. That's why I decided to return to England for the first time since GOTHIC. Sure, it's a risk. My agent keeps telling me I'm making a big mistake. But what's life without

them?"

Sands followed TALE OF A VAMPIRE with another English-based production. Rusty Lemorande's THE TURN OF THE SCREW, a new version of the classic Henry James horror story which Jack Clayton filmed in 1961 as THE INNOCENTS. He co-starred with Patsy Kensit, Stephane Audran and Marianne Faithful.

Calling TALE OF A VAMPIRE's Poe connections "Thematic echoes rather than narrative throughlines," Sands dismissed the analogy that Kenneth Cranham's "Man in the Hat" character is merely the Van Helsing to his Dracula. "No, he's more Verlaine to my Rimbaud. Sure, he's pursuing me. But Edgar is as empirical as he is vampirical. He wants vengeance for my past deeds, especially concerning his child bride Virginia in the 19th century flashbacks, and has followed me through time to achieve that aim. But he can only use Virginia's reincarnation as Anne to hurt me, not destroy me, in spite of substantial efforts to do away—and have his way—with me. He's a great dynamic foil to my poetic femininity."

Observed Johnson, "I'd link TALE OF A VAMPIRE to the Poe movies made by Roger Corman in the Sixties. They were artful interpretations of the atmosphere conjured up by his stories more than actual content. Shimako's strong inner style has taken this avenue a step further by subtly turning those influences on their head. Having said that I was surprised by how much stage blood we did actually get through. Ten gallon drums were arriving daily! I thought we'd need far less. But at least the core gore audience will be satisfied. The tasteful scary side they'll discover is the frosting on the cake." □

CONEHEADS

Director Steve Barron on filming the MTV skit that failed to reach boxoffice orbit.

By Dale Kutzera

Why a big screen CONEHEADS now? After all, it's been well over a decade since Dan Aykroyd and Jane Curtin last donned their rubber pointed heads on SATURDAY NIGHT LIVE. Paramount is probably asking themselves that question a lot since their big-budget movie which opened last summer failed to catch on with audiences. But prompted by the big-screen success of WAYNE'S WORLD, another SNL skit-turned-movie, TV producer Lorne Michaels scoured the SNL archives for new film projects.

Of the scores of potential sketches, everything from The Lupners to Unfrozen Caveman Lawyer, Michaels kept returning to Beldar and Prymaat. Although it's been 15 years since the bickering Remulacians first invaded American pop culture, audience recognition was not a problem. THE BEST OF SNL had been in syndication for years, reruns of SATURDAY NIGHT LIVE can be found at almost any time on the Comedy Channel, and the cones themselves remain an enduring pop icon, seen in almost any college football crowd. After discussions with Aykroyd, veteran SNL writer Tom Davis was brought in to help pound out a story. Finally, writers Bonnie and Terry Turner, who helped turn the rambling WAYNE'S



Barron on the set with Dan Aykroyd, who collaborated on the film's screenplay.

WORLD sketches into a focused script, were brought in to perform a similar miracle with the Coneheads.

About this time, in October of '92, director Steve Barron got the call. Recalled Barron, the director who made TEENAGE MUTANT NINJA TURTLES, "It was a mixture of Brandon Tartikoff, who was then running Paramount, and Bernie Brillstein, both of whom I had worked with on a TV series with Jim Henson called THE STORYTELLER. I was sent a screenplay by Paramount and it went from there."

Barron, who began his career working as a camera assistant on such films as Sir Richard Attenborough's A BRIDGE TOO FAR, SUPERMAN and Ridley Scott's THE DUELISTS, made his directing debut on ELEC-

TRIC DREAMS, as well as music videos for David Bowie, Madonna, Paul McCartney and others. He is now partners with Turtles co-creator Kevin Eastman in Limelight Productions, with offices in both Los Angeles and London.

Barron joined CONEHEADS at a critical period for Paramount Pictures. Production chief Tartikoff, formerly chairman of NBC Entertainment, left the studio after a lackluster 15-month tenure to spend more time with his family, including his daughter who had been seriously injured in a 1991 car accident. By the time Sherry Lansing took over for Tartikoff, it was clear there was very little product in the pipeline. Those projects that had been given the green light, such as CONEHEADS, were given tight deadlines.

Barron set to work revising the script and casting the film's numerous smaller roles. "I worked closely with Dan Aykroyd, Bonnie Turner, Terry Turner and Tom Davis over the few months after I came on board," said Barron. "It became quite a different script from the one I [originally] got. The basic premise of the INS was always there, which is great. I think that's what makes it work. It's a villain that you haven't really seen before and it's perfect then for these illegal aliens. In a lot of ways you can look at the first act and the last act—with the dentist, the birthing scene and Remulak scene—and say that is more Dan and Tom. In the middle when you start getting into Chris Farley and the suburbs, that's more Bonnie and Terry."

Early on it was decided that whenever possible, current and past SATURDAY NIGHT LIVE players would be used for the film's many smaller roles. Although Lorne Michaels gave Barron a free reign to choose actors he believed in and could work with, many suggestions were made. By picking from the SNL talent pool, Barron was able to fill the smaller speaking roles with actors who wouldn't normally take bit parts. "We needed people who had a comic sense of timing and [the SNL alums] were part of the Lorne Michaels family as it were," said Barron. "We looked at them all individually, thought where they could be put, and in

SCI-FI IMPROVISATION

“Aykroyd launched into a hilarious version of Rumulakian ‘Jingle Bells,’” said director Steve Barron. **“It would have been nice to use, but it was three minutes unto itself.”**



Michelle Burke, Dan Aykroyd and Jane Curtain as the Coneheads. Barron noted that Burke was cast, in part, because “she looked great in a cone.”

the case of David Spade we actually wrote his part for him.”

The crucial part of Connie, Beldar and Prymaat’s thoroughly Americanized teen, went to newcomer Michelle Burke. “We just went through 30 to 40 girls looking for anyone from an unknown to Christina Applegate and Michelle was best for the part,” said Barron. “She’s a beautiful girl, there was a spark in her eye, and she has a good natural side to her. That’s very important to play down anything and to play real. And she looked great in a cone. The second stage of auditions was what would they look like with a cone on their head? It really does make a difference and she

looked amazing with a cone. In fact, in a lot of ways there was a whole added beauty.”

In all, Barron spent a hectic, ten months on *CONEHEADS*, a short production schedule for a film of its size. To meet its targeted release date, only ten weeks were allowed for post production, only four for Barron’s director’s cut. To expedite the editing process, many of the film’s special effects sequences were created digitally. Compositing multiple images, which normally takes weeks by conventional optical printing methods, could be accomplished in days by artists at CIS, a computer graphics firm.

The CIS digital matting sys-

tem was originally developed for *STAR TREK: THE NEXT GENERATION*. The company won an Emmy award for the system in 1989 and two years ago began adapting it for motion picture work. The key to this is a high resolution, 2000 lines per image scanner, which creates digital images virtually indistinguishable from the original photography. Once scanned, the images can be color enhanced, manipulated, or as in the case of special effect sequences, composited with other elements.

For instance, the montage of scenes depicting the growth of Connie Conehead, was originally shot in super 8. Rather than blow up this film to 35mm in an optical printer, the footage was simply digitized. “We went to D1 which is a high standard format like the format you edit TV in,” said Barron. “We then did a couple things to it like colorization, and then came straight from D1 back to film as a kind of kinescope.”

Despite the fast pace of the film’s production, Barron does have some fond memories, in particular Dan Aykroyd’s improvisations on the set. “The

montage of Connie growing up was very much improvised,” said Barron. “I would run behind the camera and tell Dan to do this, wave there, look there and one of the things I threw at him was to put baby Connie on his knee and sing a nursery rhyme. He launched into the most hysterical version of Rumulakian jingle bells I’ve ever heard. It would have been nice to use it, but it was three minutes unto itself and we only had two minutes to grow the kid up.”

After an extended vacation, Barron and Limelight will be hard at work on *REBOOT*, a new Saturday morning series for ABC. “It is the first fully CGI half-hour weekly TV series,” said Barron. “It is full computer graphics, 100 percent, and takes place in a computer world involving other computer games and a city that exists within a main frame computer. That will be out next year, and then we’re developing Kevin Eastman’s next project after *Turtles* which is a thing called *UNDERWEAR* and that is in development at ABC. It will be both a comic book and TV series. That will be in ’95.” □

Growing up in suburbia as illegal aliens on the lam from the INS.



CONEHEADS

STOP MOTION GARTHOK

By Dale Kutzera

After two years of work on JURASSIC PARK (one of his longest assignments), animator Phil Tippett dived into six weeks of work on CONEHEADS. "It was great to once again get back to doing things the old fashioned way," said Tippett. "It was kind of a catharsis."

CONEHEADS actually gave Tippett an appreciation for the new computer technology. "I began to find out what I liked about the computer," he said. "One of the things that you don't have to do is stumble around cramped sets in the summer with all these lights on which is quite uncomfortable. And with all stop-motion stuff there is always the anxiety factor—you walk around with a knot in your stomach before dailies. But it is a great deal of fun working with real objects and playing with the real things."

Tippett's San Rafael-based effects group animated the Garthok, a Remulakian beast which Beldar (Dan Aykroyd) must fight at the film's climax, an assignment from effects supervisor, John Scheele. "I think a lot of this particular sequence was a result of Dan Aykroyd wanting to fight a monster," said Tippett. "He had been a fan of the Ray Harryhausen films and he wanted to fight a big rubber stop-motion puppet."

"The initial character was described as a kind of Rancor pit monster and it was going to be the set piece for going back to Remulak. I had done a number of pencil sketches for this weird looking thing and got together with a sculptor here, Pete Konig, who came up with some maquettes. Then we got the design approved and built a stop

Animator Phil Tippett on old vs. new computer methods.



Tippett animates the Garthok, a concept he suggested Dan Aykroyd came up with because he was a Ray Harryhausen fan and wanted to fight a rubber monster.

motion puppet. I think we had 15 shots to do in under 6 weeks, which is the most accelerated schedule in which I have ever worked. They just wanted to get this [film] out so quickly. They were cutting everything on tape and it was so chaotic and rushed that they were up to their eyeballs."

Tippett had three crews working on the sequence simultaneously, with most of the animation done by Randy Dutra and himself. Despite the intense effort put into the sequence, several shots were cut from the film. "I guess the Remulak sequence didn't test real well with preview audiences and as a consequence they did some pretty heavy editing," Tippett said. "We lost a number of shots that looked kind of neat that I was hoping to get in. They were mostly longer shots which is what it really needed. The crea-

ture had four legs and two big arms and was kind of goofy looking. You had to see it in a long shot to understand that, but those were the shots that were deleted. The whole thing seemed truncated to me."

The familiar constraint of money and time on CONEHEADS was a far cry from the seemingly enormous budget for JURASSIC PARK. Rather than animate fully detailed foam puppets on JURASSIC PARK, Tippett's animators worked on model armatures studded with optical encoders. Rather than recording each movement on film, each "frame" was digitally recorded by computer with a click of the mouse button. "What happened was partially a result of not knowing exactly what the capabilities of the computer animators were," Tippett explained. "Most of them

had worked on commercials with flying logos and stuff like that, not more complicated biological forms that not only had to have the physics and the mass but also the proper behavior. So we co-evolved this Dinosaur Input Device that enabled us to get the performances I was looking for, using the talents of traditional stop motion animation.

"These armatures were a little bit bigger than most and had optical encoders that Craig Hayes had designed and fed into a computer Rick Sayer built. Then Brian Knep worked on the program to get the stop motion animation to work with background plates. The animator would animate traditionally one frame at a time. Once that information was input, the computer was used as an editorial tool to smooth and

tweak and finish the work. Simultaneously, ILM was using a more traditional computer graphics approach and my capacity as animation director was to go over, look at their work, coach them and work on the choreography and the blocking. There were about 15 shots that we did at my studio where we executed all the animation and they are primarily in the main road sequence and the raptor sequence in the kitchen, pestering the kids. All the other computer graphics were done exclusively at ILM. There was a certain degree of cross-pollination where the computer graphics animators could see some of the work we were doing and we could look at their work. It went back and forth and we learned a great deal from each other.

"To some degree you can see a learning curve occurring on



The Garthok filmed blue screen by Tippett and composited digitally by CIS. Fabricator Pete Konig (right) sculpts the Garthok in clay from a design maquette. Bottom Right: Randy Dutra animates at Tippett's San Rafael studio. After unsuccessful previews the stop-motion sequence was cut back.

screen," said Tippett of the JURASSIC PARK work. "Some of the brachiosaur shots were a bit weaker than some of the later shots. It's evidence of ramping up and figuring out how to use the tools. I should say that there is nothing about the computer graphics that has made anything any easier. In many aspects it is as difficult as anything ever has been and in some cases more so. It was never as simple as saying we will just get an ostrich and map that onto a gallimimus skeleton and then we're done. But it does give us the capability of doing thing we weren't able to do previously."

So is traditional animation dead? Have foam rubber puppets been permanently replaced by digital encoders? "That is kind of is a weird issue," Tippett said. "A lot of the advanced PR is that everything from the past is worthless and everything in the future is good, but the reality is that these things are tools and we use tools to make things according to the parameters and the requirements of the script and the director. A computer doesn't

know jack shit. It just sits there on a shelf waiting for someone to turn it on. It's that simple.

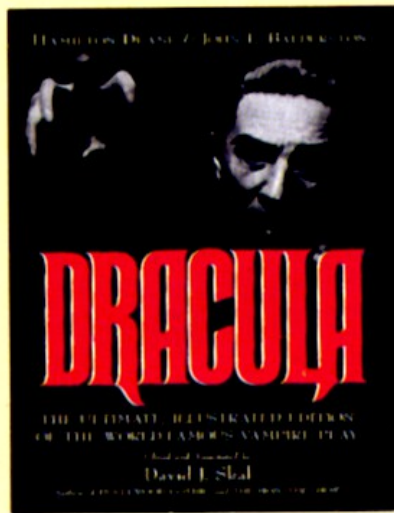
"Obviously it has revolutionized the industry and computers will allow us to do things we weren't able to do before. You can literally do anything you can imagine and quite a few things you can't imagine. That is exciting and something to look forward too, but on the other hand it remains to be seen whether producers are going to say God, I just have to have computer graphics. I think it is somewhat questionable as to how viable some of these old techniques are since they are very labor intensive. Will they be able to stand up to the cost-cutting aspects of the computers? That remains to be seen. And we've got to see some place other than ILM being able to turn out this stuff and quite frankly I don't think you're going to see a lot of that. A lot of people just don't know what any of this stuff means yet, but certainly we are all being led by the ring at the end of our noses by the technology." □



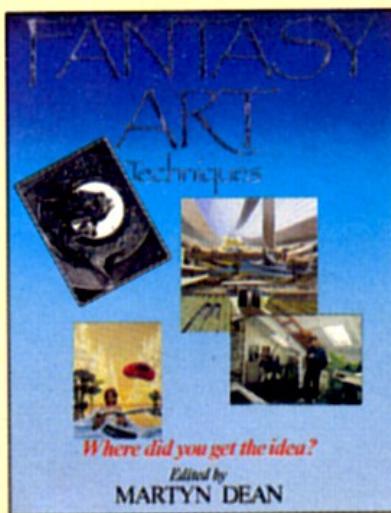
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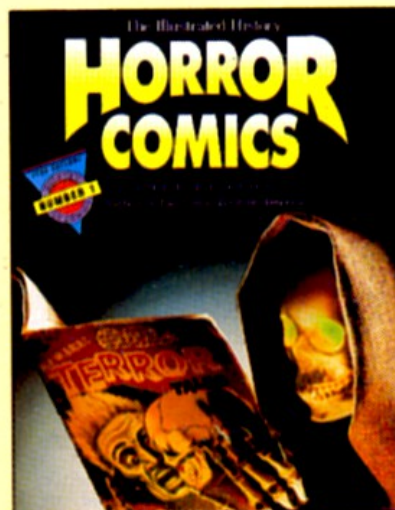
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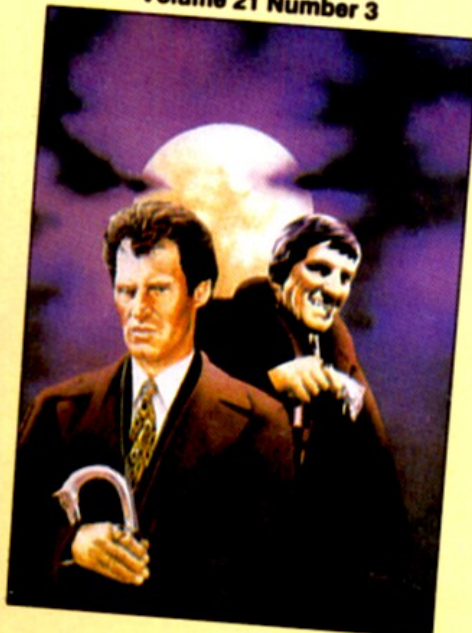
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CAREFUL

Directed by Guy Maddin. Zeitgeist Films, 8/93, 100 mins. With: Kyle McCulloch, Gosia Dobrowolska, Sarah Neville, Paul Cox.

Madness and death stalk the inhabitants of Tolzbad, a small, mountain village that lives under the constant threat of avalanche (hence the title, oft-repeated throughout the film as an imprecation against passions that could lead to disaster). Tracking the demise of two families consumed by need, guilt, and incestuous lusts, director Guy Maddin applies the techniques he first established in *TALES FROM THE GIMLI HOSPITAL* to stunning effect, as the storyline touches upon everything from *HAMLET* (complete with vengeful wraiths) to *DOUBLE INDEMNITY*, and the visuals ape every cinematic style developed before the 1940s—but with a surreal, washed-out color scheme that comes to resemble a two-color Technicolor print that's seen one too many runs through the projector. Then something strange happens: the film develops an emotional immediacy far beyond the seemingly camp nature of its approach. Maddin has managed to develop his own film language out of an amalgam of those used at the dawn of filmmaking: what starts out as merely an amusing way of telling a story turns into something unsettlingly rich and moving. Features a raft of memorable lines (my favorite: "Here is the hair I have lost in the past three months. Take it. It belongs to you.") and perfect scoring by John McCulloch. Mesmerizing in every way, this is not only an impressive achievement from one of Canada's most unique artists, it's also one of the best films of the year.

●●●● Dan Persons

DIE WATCHING

Directed by Charles Davis. Triboro Entertainment Video, 9/93, 88 mins. With Christopher Atkins, Valli Ashton, Tim Thomerson.

An updated, uncredited remake of *PEEPING TOM*. Instead of repressed Carl Boehm taking "naughty" photos and occasionally murdering women, we have repressed Christopher Atkins (rapidly becoming an exploitation film regular) making "single-girl" adult videos and occasionally murdering women. Boehm tries to have a normal relationship with his "nice-girl" neighbor, Atkins tries to have a normal relationship with his *nice* neighbor. Boehm films his own demise, Atkins videotapes *his* own demise. And so on. While this film doesn't come close to Michael Powell's masterful work, it is adequate enough, fairly well-produced and acted, and even has a few moments of humor, courtesy of Atkins' porn shop connection, a sleazy video store owner. On the down side, the opening murder of an extremely well-endowed dancer is just about over the line from sleaze to sick, Atkins motivation for his killings is played out in a ridiculous flashback, and Tim Thomerson is wasted in a straight role as a police detective. All things considered, however, this is a competently done, minor



At the mountains of madness: Grigorss (Kyle McCulloch) steals an eagle's egg as a gift for his beloved Clara in Guy Maddin's *CAREFUL*.

time-waster. I've seen worse.

●● David Wilt

DOCTOR MORDRID

Directed by Albert and Charles Band. Full Moon Video, 6/93. With: Jeffrey Combs, Yvette Nipar, Brian Thompson.

By day, Doctor Mordrid is an ordinary New York apartment landlord. By night, he's a super-wizard Guardian from another dimension protecting Earth from the conquering ambitions of his evil brother Kabal. As played by Full Moon veteran Jeffrey Combs, Mordrid's an intense, cross-eyed Vincent Price for the '90s, lacking only Price's cosmopolitan panache and self-deprecating humor. As he searches the planet for the various elements he needs to fulfill his schemes, Thompson's Kabal resembles more a cocky California beach bum than any sort of dangerous, transdimensional alchemist.

As Mordrid and Kabal battle for the planet, there's precious little happens that's not routine—down to Mordrid's romance with a police researcher who becomes his ally. One bizarre touch is Cutter, Mordrid's fellow Guardian from another dimension, a grizzled Hell's Angel-type. In such a cosmic tableau, he seems wildly out of place. Opticals and mattes give this video project a bigger budget look. Along with Combs' befuddled, cross-eyed stare, David Allen's climactic dinosaur skeleton battle is the visual highlight. Overall, a one-dimensional fantasy so goofy and earnest, it's hard to dislike.

● Steven J. Lehti

FORTRESS

Directed by Stuart Gordon. Dimension Pictures, 9/93. With: Christopher Lambert, Loryn Locklin, Kurtwood Smith, Jeffrey Combs.

In a near-future that allows only one child per family and outlaws abortion, Christopher Lambert and Loryn Locklin play a couple who accidentally conceive a second child. Captured by border police in the film's opening moments, the luckless couple is sent to the Fortress, a vast subterranean prison run

by the sinister Men-Tel Corporation. The warden, an enigmatic cyborg played by Kurtwood Smith, employs robots, mental torture and a nasty little device called the Intestinator to keep his convicts in line. Lambert hopes to escape before his wife can give birth.

Much of director Stuart Gordon's depiction of this massive prison society manages a frightening degree of future shock, especially in early scenes where Lambert is processed into the prison. The Fortress itself is an immense underground shaft impressively displayed—with convincing miniatures and mattes—in David Egby's gritty photography. But these powerful sequences are undone by radically uneven performances (some cast members appear to be acting in different films), and wildly improbable situations. The ludicrous climactic struggle is the capper, pitting Lambert against an automated prison truck—even as Locklin gives birth at his feet!

●● Steven J. Lehti

HELLMASTER

Directed by Douglas Schulze. Cinemax, 9/93, 100 mins. With: John Savage, David Emge, Amy Raasch, Edward Stevens, Robert Dole, Jeff Rector.

The most frightening thing about this low budget horror, filmed independently in Michigan as *THEM*, is that I mistook actor David Emge for Robert Glaudini; Emge I haven't seen since 1978's *DAY OF THE DEAD*. Murdering genetic mutants kill off the extremely small co-ed population of an obscure college. There's only one teacher and he gets offed as well. It's all due to some 1969 experiment gone wrong in which drugs were used to expand intelligence and induce telepathic abilities. John Saxon heads the no-name cast. Makeup by Roger A. White and his staff has some interesting variations, but is not worth the superhuman effort it takes to stay awake during the film, written, produced and directed by Douglas Schulze.

○ Judith P. Harris

LOIS & CLARK

Directed by Robert Butler. Written by Deborah J. Levine. ABC TV, 9/93, 103 mins. With: Dean Cain, Teri Hatcher, Lane Smith, Michael Landes, Tracey Scoggins, Elizabeth Barondes, John Shea.

I must be too forty-something to detect the charm and with of this comic book update. Lois (Teri Hatcher) is a bitch on wheels and someone I have no wish to spend any future time with. The slightly revisionist plot ignores the whole *Superboy* era of the comics, and shows Clark (Dean Cain) flying in his business suit, before his mom comes up with a revealing suit that will prevent people from remembering his face. Flying scenes are adequate but take offs and landings are clunky—if you couldn't see the strings, you could certainly deduce their presence. Luckily the Daily Planet has the same kind of windows as the Darling family in *Peter Pan*; the kind that magically open in when someone flies through them. I'm also having problems with the fact that Clark, Lois and Jimmy Olsen (Michael Landes) are all the same age, as Jimmy has always been portrayed as much younger and geekier than his fellow Daily Planet employees. With an extra 43 minutes, the opener felt very slowly placed. Let's hope things pick up in future episodes now that the cape and the boots have been introduced.

● Judith P. Harris

MIDNIGHT KISS

Directed by Joel Bender. Academy Entertainment, 85 mins. With: Michelle Owens, Michael McMillen, Gregory A. Greer.

Despite the glut of vampire films filling video store shelves, there is always room for another good one. This is a fast-paced horror film happily devoid of the pseudo-psychological claptrap that has marred several recent en-

The mutated Eric Kingston, makeup by Roger White in *HELLMASTER*, about to inject another victim.



tries. Director Joel Bender, a former editor, keeps the action lively from the first few minutes, during which three victims bite the dust including one who has his face torn off. The story focuses on police officer Carrie Blass (Michelle Owens) and tends to have a feminist bent since most of the male characters are either controlled by their lust or are just plain dumb. As a string of murder victims pile up, Blass has herself set up as a decoy and is attacked by the vampire and infected. Now she sets out to trap the monster before her time runs out.

We learn little of Gregory A. Greer's vampire except that he is a psychotic killer who sleeps in a body bag. Although the religious icons are disposed of, the trusty stake still comes in handy. The unrated version includes a gore-filled morgue sequence as Blass confronts two nude vampire, previous victims of the monster. Celeste Yarnell, herself a vampire in the 1971 film *VELVET VAMPIRE*, has a cameo as one of the first casualties here. ●● Dan Scapperotti

NEEDFUL THINGS

Directed by Fraser C. Heston. Columbia Pictures, 8/93, 120 mins. With Ed Harris, Max von Sydow, Bonnie Bedelia, Amanda Plummer.

"This is a good town," says Sheriff Alan Pangborn (Ed Harris) of Castle Rock, "with lots of decent, ordinary people." Funny, all the decent, ordinary people must be at home watching TV, because what we see of King's famed locus of the supernatural are the venal, the paranoid, and the just-plain-dirt-dumb—more Black Rock than Castle. Most of the inhabitants are so incapable of generating audience sympathy that, when previewing "Needful Things" curiosity shop purveyor Le-

Amanda Plummer as Nellie Cobb goes berserk in *NEEDFUL THINGS*, another King yarn that flopped.



Gillian Anderson and David Duchovny of *THE X FILES*, investigating UFOs.

land Gaunt very-subtle series of interconnected "pranks," one's main reaction is likely to be, "Good"—not quite what Mr. King had in mind, I'm sure. Capably directed by Fraser Heston, with good atmosphere and admirable performances by Harris, von Sydow, and Bonnie Bedelia as the sheriff's fiancée. Too bad all that surround them fails to rise above the cartoon.

○ Dan Persons

PREYING MANTIS

Directed by James Keach. USA Network, 120 mins. With: Jane Seymour, Barry Bostwick, Frances Fisher.

Jane Seymour took time off from her Dr. Quinn role to star as the bride from hell in this drab thriller. She plays Linda Crandall, a deadly psychopath who bumps off her bride groom on their wedding day. The TV movie, lensed in Portland, Oregon, suffers from an unconvincing script, dull acting and major inconsistencies. The FBI agents are trying to track down the killer, who is described as being liked by everyone who meets her. However, when she sets her sights on Barry Bostwick she is hated and mistrusted by everyone except the intended victim.

Although Seymour is depicted as a clever killer, it is amazing that she has gotten away with one murder, never mind five. She makes too many mistakes to survive at such a deadly game. While posing as a romance novelist, she mistakes *Anna Karenina* for an author not a book. Seymour is so obviously out of her mind any normal guy would run for the hills a minute after meeting her. And when Bostwick's ex-girlfriend turns up murdered after a run in with Seymour, hardly an eyebrow is raised. There are many better films about psychotic women than this trivial effort. ●● Dan Scapperotti

TIME RUNNER

Directed by Michael Mazo. Cinemax, 9/93 88 mins. With: Mark Hamill, Rae Dawn Chong, Brion James, Marc Bauer, Gordon Tipple, Allen Forger.

It's 2022 and Earth is being bombarded by neat-looking spaceships.

Mark Hamill is Earth's last hope, in an orbiting space station, but it gets boarded, so he escapes in a pod which goes through a wormhole and he lands in 1992. However, the same aliens who attacked in 2022 are on Earth. Luckily for the film's budget, they look exactly like us, but they can't feel pain. That's how you can spot them; they bleed but don't notice. Also, when they want to scare you, they talk as if they're in an echo chamber.

Hamill lands the day before he's due to be born. He has an unexplained series of dire precognitive flashes, but because of these warnings, he's able to change things so these images of doom are averted. When one of these visions shows his mother being killed, he rushes to her aid to assure his birth. Scenes of 1992 are intercut haphazardly with 2022 and the whole thing is constantly interrupted by car chases and gun battles. The only hint of wit in the entire dull running time is that Brion James has been cast as that hoary old sci-fi cliché, the President of the World. Six people, including the director, are credited with the screenplay; that's 13 minutes each.

○ Judith P. Harris

THE X FILES

Directed by Robert Mandel. Written Chris Carter. Fox TV, 9/93, 60 mins. With: David Duchovny, Gillian Anderson, Charles Cioffi, Cliff DeYoung, Sarah Koskoff, Leon Russom.

For those too young to remember, there was a TV series which ran from February 1978 to August 1979 called *PROJECT U.F.O.*, produced by Jack Webb, about a team which investigated and mostly debunked cases from the U.S. Air Force Project Blue Book. It was all rather disappointing, with UFO's explained away as weather balloons and the like. But all that was before Whitley Streiber came out of the closet, claiming to be abducted by aliens. This series comes on the heels of a spate of TV and theatrical films which have treated these allegations with more sympathy. The weekly one-hour Fox TV series chronicles a two-

person FBI team, one a believer (David Duchovny) and the other a skeptic, (Gillian Anderson) who investigate similar unexplained events.

The hour opener was far better than it had any right to be, considering how many other series have to bloat up to two-hours to introduce all their characters and set up their premise. The most unconvincing aspect of the whole undertaking is these Feds hit pay dirt on their first outing, finding not only mutated human remains with an alien probe of no known metal up its nostril but also they lost several minutes of time without any explanation and were on site during an attempted alien abduction. Chris Carter's script was well done. Apparently shot in British Columbia, the show imports a few U.S. actors as guest stars.

●●● Judith P. Harris

WARLOCK: THE ARMAGEDDON

Directed by Anthony Hickox. Written by Kevin Rock and Sam Bernard. Trimark Pictures, 9/93, 98 mins. With: Julian Sands, Chris Young, Paula Marshall, Steve Kahan, Charles Hallahan, R.G. Armstrong.

Probably the most gratuitously violent film I've ever seen that wasn't an outright comedy, like the films of Peter Jackson. In a scene done better in *XTRO* (1982), Julian Sands is born, fully grown, out of an unsuspecting woman and sets forth in his quest to find 5 runestones which are keeping Satan locked out of our universe. Each of the runestones' current owners has to willingly give them up, though Sands is not above a bit of torture to get them. Even when they are handed over willingly, Sands can't resist leaving behind pulpy, bloody, mutilated corpses (courtesy of Bob Keen's make-up). Opposing him are two teenage Druids who have a certain amount of mystical powers themselves. One of the failures of this sequel to *WARLOCK* (1988) is that neither the villain nor these heroes are particularly interesting. However, writers Kevin Rock and Sam Bernard at least spare us most of those boring sarcastic one-liners which have become synonymous with modern horror films. Only one or two intrude toward the end.

● Judith P. Harris

Julian Sands takes a hit in WARLOCK: THE ARMAGEDDON



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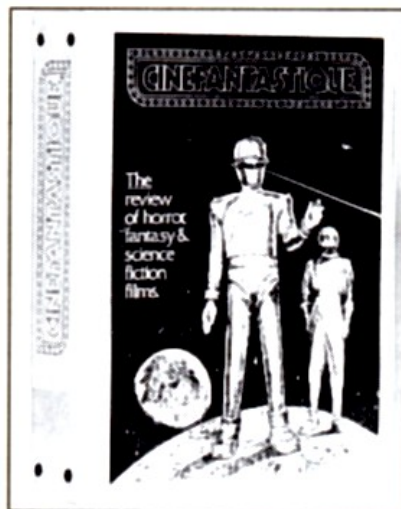
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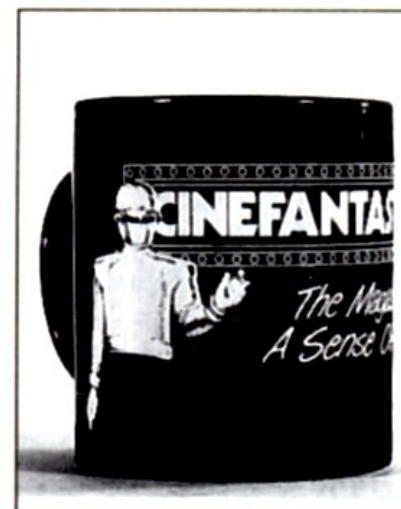
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BATMAN MASK

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of the movie were coming together, and time was weighing heavily on the producers' minds. "It was intense up front, and then we waited for stuff to come back," said Timm. "Now that it's back, it's intense again, pure panic time. As we knew it would be. It's different than on the television show. It's not like we have to be working around the clock, but the day the film comes back, we have to edit it right away, cut it into the work print and call for retakes.

"We had some deadlines like this last December when we ran out of episodes to run, and aired shows with missing retakes in them. We've called a million retakes on this picture obvious mistakes and stuff we'd just like to see finessed a little better. We're not going to get the finessing retakes back in time. We'll cut them into the video release."

Series composer Shirley Walker is eagerly anticipating the movie. Knowing her soundtrack was scheduled to be released on CD, she put in a call for musicians in August of 1993. "I was very excited, I beat out all the composers who have Christmas films to score," she said.

Walker isn't worried about any

comparisons to Danny Elfman's **BATMAN** score. "One of the original ideas for the animated Batman was for him to have musical distinction from the live action Batman. There were creative reasons for that but also corporate reasons. I don't believe that Danny's music will be anywhere at all in this soundtrack. Warner Bros is really going to great lengths to separate and protect the two franchises. They don't want the animated Batman to take anything away from what might be a possible third live action Batman."

Walker began recording the score in October with two orchestras: an A-Orchestra of 110 pieces, and a B-orchestra of 80 pieces, up from the usual 30-40 musicians she used on the series.

The series' regular sound effects crew at Soundcastle couldn't do the film because they didn't have the manpower, so a regular **feature film sound crew** was brought in. Besides more complex sound effects, there is also a lot of dubbing work to be done, mainly because of the fight sequences.

Timm estimated he was "90% happy" with the results but complained that with the December release, "We just didn't have that extra time to fine-tune it and tweak it."

BATMAN MUSIC

continued from page 37

the catchy title of "O'Hara and Gordon Walk On" in "Enter Batgirl, Exit Penguin" or the 31-second "Bruce and Dick," in "Fine Finny Fiends/Batman Makes the Scenes." Other titles ranged from plain descriptive pieces such as "Batman Trap" to clearly Riddlesque monikers such as "A Quiet Alley." The musical cue sheet book for the series is inches thick, packed with fine music from a master.

BATMAN CASTING

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sion, we usually rehearse and record in about 2-1/2 hours. They get to walk in, pick up a script, rehearse something big and broad and do it. I say big and broad, because it's bigger than cheesy, it's bigger than live-action film. Film is so subtle for the most part."

For all the stars that come through the doors, Romano feels the mainstays of the show are Bob Hastings as Commissioner Gordon and Efrem Zimbalist Jr. as Alfred. "I look at them as my bookends; they hold the show together," she said. "It's funny because the way we set them up in the recording studio they're each on the end, so they physically hold the cast to-

gether. They're such good actors that they're unsung heroes. They are outstanding. Sometimes they may only have two or three lines of dialogue in a whole script, but as far as I am concerned they are the glue, they are the cohesive thing that holds it all together."

HAMMER HORROR

continued from page 5

lecture tour."

Why has the Hammer name endured to represent the benchmark of British horror forty years later? "It's difficult to say," mused Skeggs. "I always used to say Hammer was Walt Disney with a bit of blood. I think it's down to the sincerity of the productions and the team of people who made them and worked so well together. No one man was entirely responsible. It was a very serious business. You can't underestimate the Cushing and Lee factor either. Both were highly professional and committed actors. After forty years all the Hammer movies are probably better films now than when they were made. Every time one plays on television the audiences are huge because they had major stars and great production values. Every penny was on the screen and that's still the way I intend to work."

LETTERS

MAYBE CHARLES ADDAMS DESERVES A LITTLE CREDIT?

What an unconscionable waste of magazine space: four pages of David Levy's snivelling because he failed to read the fine print on a contract. [ADDAMS FAMILY VALUES, 24:5:11]. But what is worse—and made all the more so because a gullible reporter believed him—is Levy's absurd claims to *everything* good about the Addams Family. He even goes so far as to discount Charles Addams himself, dismissing the cartoonist and his work as something only "a couple of hundred thousand" people ever saw—forgetting, conveniently or ignorantly, the dozen best-selling book collections that had made Addams' work world-famous long before the TV show came along. Describing a decrepit Victorian mansion as a "Charles Addams house" has been part of our language since the 1940s. One wonders if Levy is a tenth part as familiar with the original cartoons as he claims.

"Addams never conceived of them [the "Addams Family"] as a family," he says, even though they are shown as such in scores of cartoons. Levy describes the art as "all line drawings"—which they certainly were not—"in which the people had no particular characteristics"—which they most certainly did. In fact, the roots of many if not most of the personality traits of the TV and movie characters can be found in the cartoons.

Please, in the future spare us credulous and unresearched articles such as this one.

Ron Muller
Fredericksburg, VA 22405

WHO WROTE "RELICS?"

Regarding Mark Altman's article "The Making of the Relics," [24:3/4:22]. I pitched the story to STAR TREK: TNG staff writers in February 1992. As I talked, they took notes and were very enthusiastic about my story.

I had originally envisioned Scotty as the central character, a "Man Out of Time" (my story's title). However, one of the ST pitching guidelines prohibits writers from using a character from the old series. They call that practice a form of "cannibalism," a crutch not to be used. Therefore, I disguised my main character as a "famous Federation engineer."

Ron Moore contacted me by phone. He said that the production office was interested in buying part of my story. He assured me I would be given story credit for the episode.

The episode was aired on October 1992 with "Written by Ronald D. Moore" as the sole writing credit. Usually, disputes regarding story credit are arbitrated by the Writers Guild. The ST office refused to agree to arbitration because I had not given them a written copy of my pitch story. They added that Mr. Moore was not authorized to promise me story credit. Furthermore, my attempt to receive the story credit due me, led to my being blacklisted by STAR TREK.

The ST production office handling of my situation started me wondering how many times in the past this type of dealing with writers may have occurred in the past. This upcoming seventh season is to be the last one for TNG. I, for one, will not miss its passing.

Michael Rupert
San Francisco, CA 94121

DUST DEVIL THE TRUE STORY

I feel honor bound [as director] to point out some errors in your article on DUST DEVIL [24:3/4:12]. American distributor Miramax Films, has been consistently supportive of the project since its inception, allowing an unparalleled degree of creative freedom during both the shooting and the post-production period, providing the production with moral and financial support after the collapse of Palace Pictures left the unfinished film high an dry. After two years in legal limbo DUST DEVIL is finally scheduled for a theatrical release in the United States this January. Contrary to Alan Jones' implication in his article the cut that will be screened in America will be the 108-minute European cut, the same as the edition released in the United Kingdom.

The garbled, ungraded 80-minute cut that saw release in some European territories was rushed out by Palace before the completion of post-production in an effort to liberate blocked funds and stave off bankruptcy. This cut has subsequently been withdrawn with the consent of all parties involved although I understand that it has accidentally surfaced in

some parts of America courtesy of Paramount video.

Miramax, who approved the final cut and remain on cordial terms with me, have acted honorably throughout and plan to give the final cut the theatrical release it deserves this winter with a video re-release of the complete edition planned for later next year. Until then all I can do is advise the public to hold their breath a while longer, avoid the mutilated Paramount video release and catch the film in its full unexpurgated form.

Contrary to Alan Jones's statement Miramax were entirely in favor of casting Rosanna Arquette and her subsequent replacement by Chelsea Field was down to creative differences and the limitations of our rather threadbare budget and had nothing to do with the wishes of the American distributor.

The implication that DUST DEVIL plagiarized David Wicht's 1989 production WINDPRINTS is equally misinformed. Both films are based on the same true events concerning the faceless serial killer who stalked the town of Bethany back in 1982. DUST DEVIL's script dates back to 1984 and I was not only aware of WINDPRINTS (which I viewed with interest on its European release) but David Wicht actually worked on DUST DEVIL in an advisory capacity, contributing to its cash flow and providing invaluable research.

As the murder case was never closed both WINDPRINTS and DUST DEVIL can exist happily side by side as both take very different slants on the killing. David's film comes up with a paranoid political conspiracy theory while my script follows an even more paranoid supernatural explanation. I remain on good terms with David Wicht and there has never been any question of legal problems arising from this relationship. In fact our films would make the ideal double feature and have played together in at least one cinema.

I must also state for the record that I have nothing but respect for Wes Craven and his work and cherish my acquaintance with him. My comments on SERPENT AND THE RAINBOW appear out of context to denigrate Wes's work but should refer instead to the difference in our backgrounds. Wes

was raised in the United States whereas I was raised in Africa with magic playing an active role in my upbringing but this should not in any way imply that Wes's film is inferior to my own. (Quite the opposite, I suspect!!)

Lastly Mr Jones' statement that the local bar on our shoot could only house five people at a time is entirely erroneous. Kucki's bar in Swakopmund, Namibia, was large enough to accommodate the entire crew, who spent a considerable amount of their free time in the establishment which actually receives an on-screen credit at the end of the film and would extend a warm welcome to any other drifters blowing through the area. If you're ever on the Skeleton Coast be sure to drop by and give them my regards.

Richard Stanley
London, England

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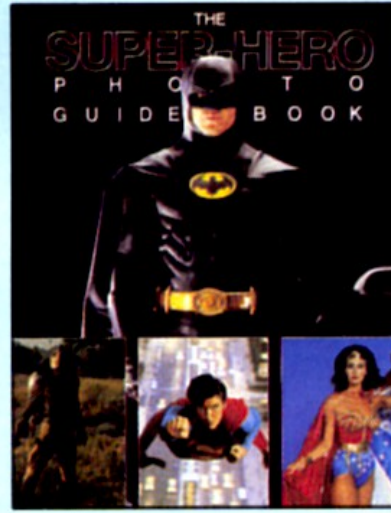
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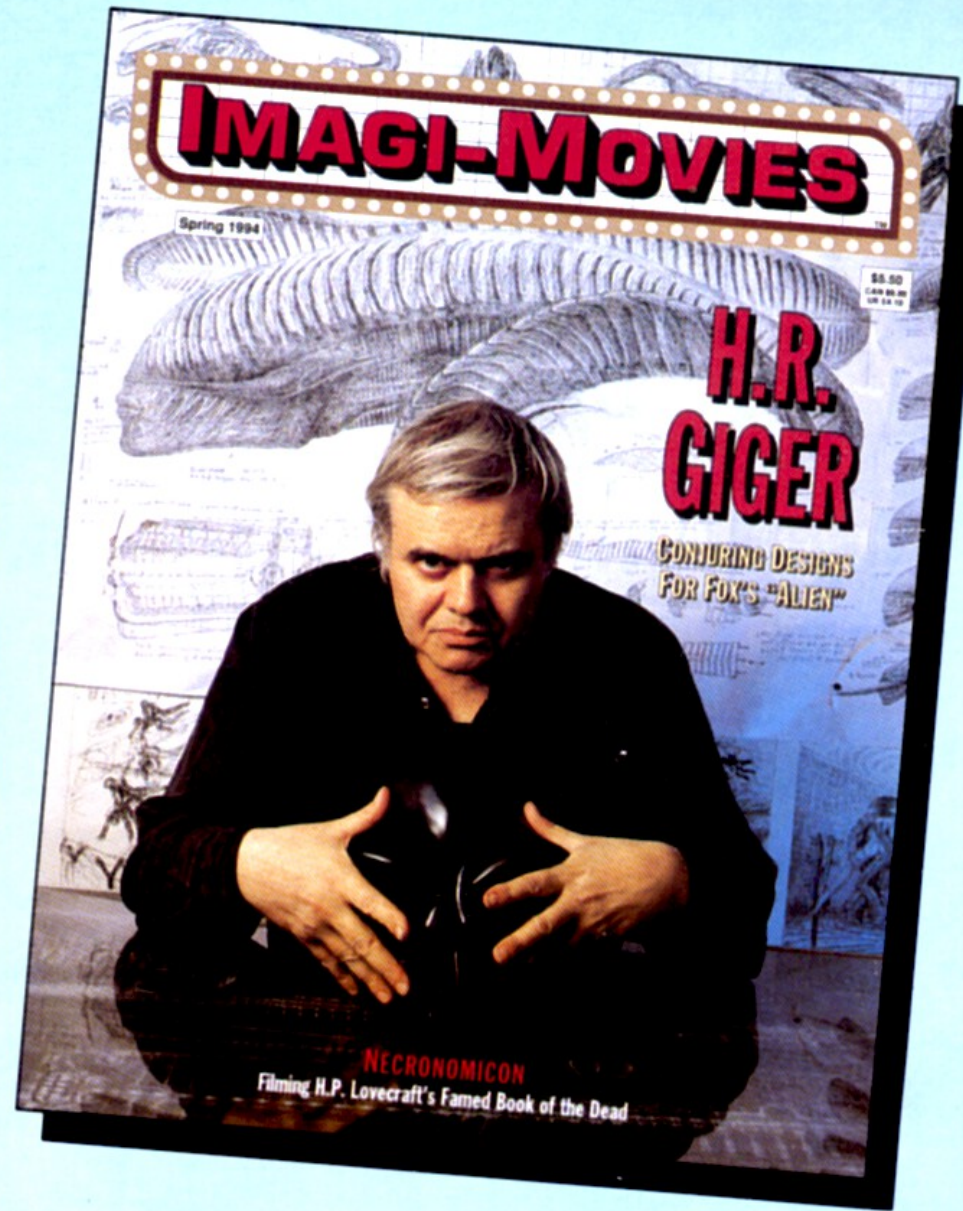
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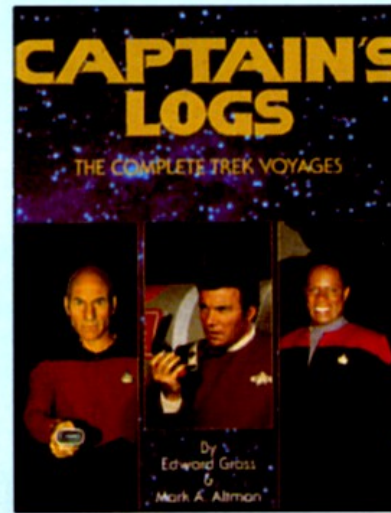


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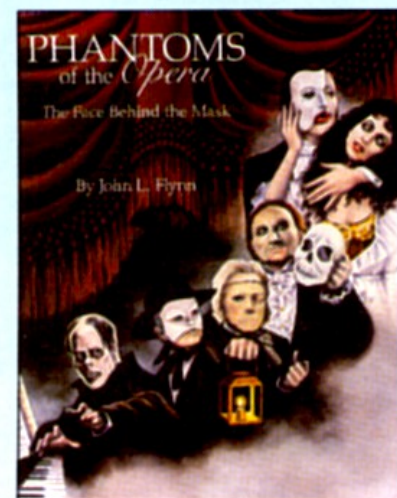
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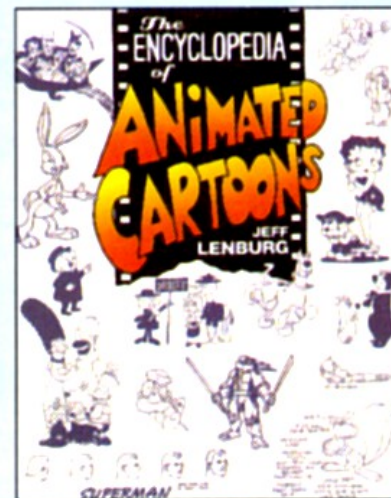
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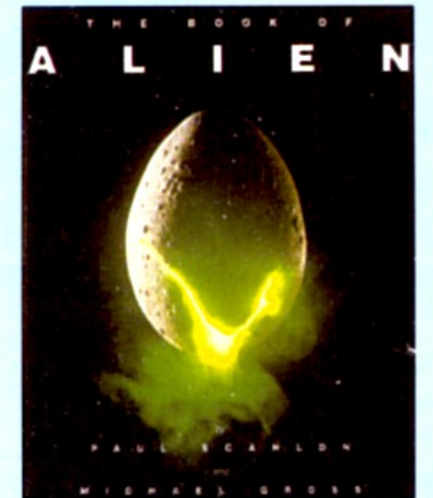
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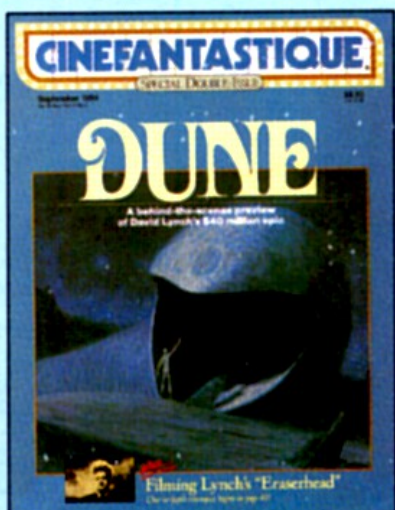
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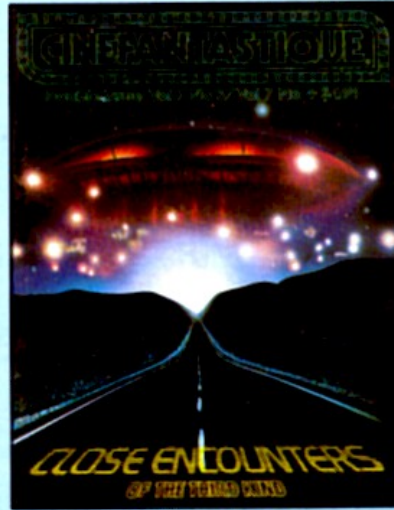
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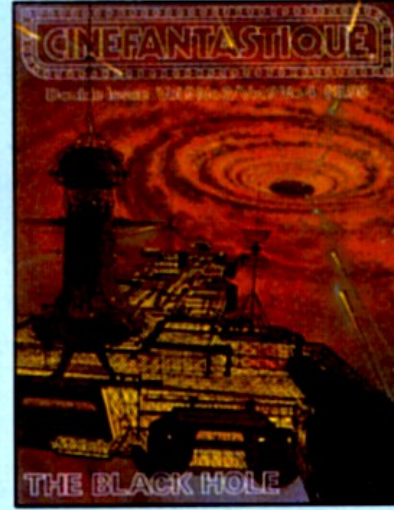
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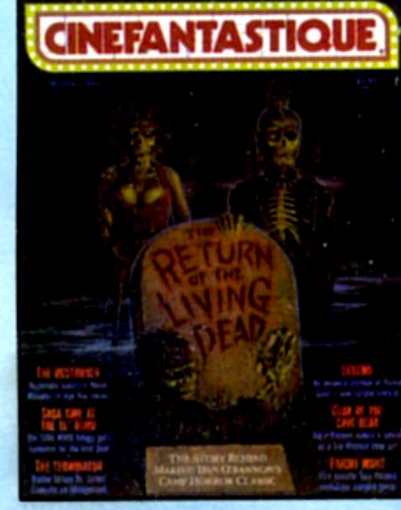
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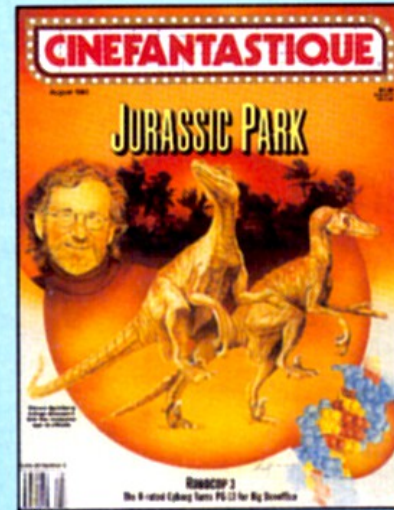
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