

BATMAN: THE ANIMATED SERIES

"The Midnight Hour"

ACT ONE

FADE IN:

EXT. WAREHOUSE DISTRICT - NIGHT - ESTABLISHING - CLOSE ON SIGN

An illuminated sign flashes the time: **3:28 A.M.** PAN TO FRAME boarded-up buildings, deserted streets -- the perfect place for some kind of illegal transaction, which is what's happening right now. A high-priced sedan is parked next to a panel truck, and boxes of something -- illegal substances, most likely -- are visible in the truck. THUNDER RUMBLES, and flashes of heat lightning are seen against dark clouds. Autumn leaves swirl THROUGH SHOT.

CLOSER

DRAKKAR, a drug czar in a cashmere coat, opens a suitcase full of money and shows it to THE SUPPLIER. The latter accepts it. Several GOONS flank both of them.

ON SUITCASE

The Supplier is about to close it when a batarang flies INTO SHOT, striking the suitcase and knocking it from the Supplier's hands (SFX).

SUPPLIER  
(shout of surprise)

DRAMATIC ANGLE

BATMAN swings down, silhouetted against a forked bolt of lightning. SFX: THUNDERCRACK. A Goon FIRES at him, missing. The Dark Knight SLAMS into two Goons, taking them both out.

GOONS  
(cries of pain)

WIDE ANGLE

DO NOT COPY  
NOT FOR SALE

Batman wades into the remaining Goons like Godzilla leveling Tokyo. A Goon leaps on his back; Batman flips him over to SMASH against another Goon.

GOONS  
(cries of pain)

ANOTHER ANGLE

Batman delivers a side thrust KICK into another Goon's breadbasket while SLUGGING still another. He's unstoppable.

GOONS  
(cries of pain)

ON SIDE OF TRUCK

Drakkar edges along the side of the truck. He glances up O.S.

ON NEARBY ROOFTOP

A SNIPER holding a tranquilizer rifle is just visible over the roof's edge.

CLOSE ON DRAKKAR

He smiles; then a particularly loud O.S. PUNCH causes him to glance back nervously at the fracas.

ON BATMAN AND GOONS

Batman grabs one of the few remaining Goons, lifts him off his feet, hurls him O.S.

GOON  
(cry, then grunt of  
impact)

ON BATMAN AND DRAKKAR

Batman turns, face in shadow, eyes burning, and heads toward Drakkar. The latter, about to lose bladder control, turns to run, but Batman is on him with a single leap. He grabs a double handful of expensive cashmere, lifts Drakkar off his feet.

ON SNIPER

He FIRES his rifle.

CLOSE ON BATMAN

A tranquilizer dart HITS his shoulder. He reacts.

BATMAN  
(grunt of surprise)

WIDE ANGLE

He SLAMS Drakkar against the side of the truck as another Goon pulls futilely on his cape.

DRAKKAR  
(impact grunt)

ON BATMAN

He staggers slightly as the drug begins to take affect.

HIS POV - DRAKKAR

Fading in and out of focus.

ON GOON BEHIND BATMAN

The Goon raises a sap overhead, brings it down O.S. SFX: THUD!

BATMAN (O.S.)  
(impact groan)

ON BATMAN

He falls to his knees. The remaining Goons leap on him, dragging him down like hyenas on a wounded lion.

GOONS  
(cries of effort)

ANOTHER ANGLE

The Goons hold the struggling Dark Knight down as Drakkar approaches. He glares at Batman, KICKS him viciously.

The Goons lift the unconscious Batman and carry him toward the truck. SFX: ROLL OF THUNDER.

FADE TO

BLACK.

FADE IN ON:

DICK GRAYSON'S DORM ROOM - SUNSET - CLOSE ON DESK CLOCK

Reading **7:10 P.M.** PULL BACK to include the room as we have established it in previous episodes. PAN TO a desk where DICK GRAYSON is hitting the books. He leafs through a text, chews thoughtfully on the eraser end of a pencil, jots a few notes.

ANOTHER ANGLE

Including a phone, which RINGS. Dick grabs the receiver.

DICK

Hello?

(beat)

Alfred. What's up?

CUT

TO:

INT. WAYNE MANOR - LIBRARY - EVENING

ALFRED is standing in the huge room, receiver to his ear.

ALFRED

This may sound foolish, Master Dick, but I'm concerned about Master Bruce. He's disappeared.

CUT

TO:

INT. DORM ROOM - DICK

Leaning back in his chair, not looking terribly worried.

DICK

He sometimes goes undercover for days,  
Alfred. You know that.

ALFRED (V.O.)

Quite true, sir. But he told me last  
night that he would be back before  
morning --

CUT

TO:

INT. LIBRARY - ALFRED

Looking rather concerned.

ALFRED (CONT'D)

-- as he had an important stockholders'  
meeting at nine a.m.

CUT

TO:

INT. DORM - DICK

He sits up, now looking serious.

DICK

I see ...

CUT

TO:

EXT. WAYNE MANOR - EVENING

Dick's sports car ROARS up the long drive to the mansion.

INT. MANSION - FOYER

Alfred opens the door and Dick ENTERS.

ALFRED

Thank you for coming, Master Dick. I'm  
probably foolish for worrying, but --

DICK

Don't sweat it, Alfred.

(beat)

What sort of case was he working on?

INT. LIBRARY

They cross to the bookcase, passing a clock which tells us it's **8:05**. Alfred removes a book, triggering the release mechanism. During this:

ALFRED

I'm not sure, really. He said little about this one. You know how he gets sometimes ...

The bookshelf opens, revealing the stairs leading down into darkness.

ON DICK

He looks serious; a little tight-lipped. Bruce's reticence has always been hard for him to deal with.

DICK

Yeah. I know.

CUT

TO:

INT. BATCAVE - WIDE ANGLE

ROBIN has his costume on; he buckles his utility belt while Alfred looks on.

ALFRED

Something to do with the city's drug trade, I believe. He mentioned the warehouse district, south of Pasko Place -- is that any help?

FAVOR ROBIN

Who looks grim.

ROBIN

It's a start.

He moves O.S.

INT. GARAGE AREA

Robin throws a leg over a Batcycle, picks up the helmet.

ROBIN

I hope I'm doing the right thing.  
Don't want to mess up Bruce's case by  
poking my nose in it.

ALFRED

I understand your reticence, but I have  
a bad feeling about this. I think he  
needs your help.

CLOSE ON ROBIN

Somewhat sad.

ROBIN

He doesn't need my help, Alfred. He  
doesn't need anybody's.

(beat)

He never has.

ANOTHER ANGLE

Alfred approaches from behind, puts a hand on Robin's shoulder.

ALFRED

If anyone knows him, lad, you do. If  
anyone can find him, you can.

ANGLE INCLUDES RAMP

Robin puts on the helmet and ROARS up the ramp. Alfred watches him  
go, worry etching his face.

CUT TO:

EXT. GOTHAM CITY STREET - ROBIN ON BATCYCLE - TRAVELING - NIGHT

DO NOT COPY  
NOT FOR SALE

The Boy Wonder crouches low over the handlebars, his cape whipping behind him. SFX: WIND.

EXT. WAREHOUSE DISTRICT - PASKO PLACE - NIGHT

We recognize this as the same locale where Batman was captured. The clock sign in b.g. now reads **8:42 P.M.** DIAL UP BATCYCLE SFX. Robin ROARS INTO SHOT on the Batcycle. He dismounts.

ANOTHER ANGLE

Robin shines a small flashlight on the street, looking for clues.

HIS POV - VIAL

A small vial lying in the gutter. Light from the flashlight glitters off it.

ANGLE INCLUDES ROBIN

Robin kneels, picks the vial carefully out of the gutter, touching it as little as possible, and regards it.

CLOSE ON ROBIN

He carefully unstoppers the vial, SNIFFS it.

ROBIN  
(sniffs)

ANGLE INCLUDES BATCYCLE

Robin goes back to it, takes a small microphone from the cycle's control console. He pushes a few buttons on the console (SFX).

ALFRED (V.O.)  
Yes, Master Dick?

ROBIN  
I'm in the warehouse district, Alfred.  
Found a vial of acid from Batman's  
utility belt.

ANOTHER ANGLE



He holds it up, regarding it.

ROBIN (CONT'D)

He couldn't have dropped it accidentally.

ALFRED (V.O.)

A clue, then.

ROBIN

Maybe ... I'm coming back. Might be some prints or something on this.

CLOSE ON HIM

He puts the vial in a compartment in his utility belt.

WIPE TO:

INT. BATCAVE - LAB AREA

Robin is bent over a work bench, dusting the vial for prints. Alfred watches. Robin straightens up in disappointment.

ROBIN

Nothing.

(beat)

Batman never does anything without a purpose. This has got to mean something.

ALFRED

Perhaps a reference to one of your previous cases.

ROBIN

Exactly what I was thinking.

ANGLE INCLUDES TROPHY AREA

Robin and Alfred are facing the trophy area of the Batcave; we can see the giant penny, the robot dinosaur and the Joker card suspended from the cave's ceiling. (Other trophies might include the Bat-duplicant from *His Silicon Soul*, the Mad Hatter's dream helmet from *Perchance To Dream*, the katana sword from *Night of the Ninja* ... director's choice, so long as the Joker card is prominent in shot.) Robin steps forward, looking at the trophies.

ROBIN

But which one? We've worked together  
on hundreds of cases.

ANGLE FAVORS JOKER'S CARD

The mocking mountebank's face leers down at them. Robin looks up  
at it.

CUT TO:

EXT. ARKHAM ASYLUM - NIGHT

Where every night is Halloween.

CUT TO:

INT. ARKHAM CORRIDOR - NIGHT

Dark, brooding, Lovecraftian; it makes Bedlam look like Bauhaus.  
In the high vaulted ceiling a leaded skylight is pried open with a  
CREAK. Robin's silhouette appears against the moon. He drops  
lithely down.

ANOTHER ANGLE

Robin sneaks down the corridor, moving from one pool of light to  
the next. We can hear the crepuscular MUTTERINGS of inmates in  
their cells, barely audible: The black-body radiation of madness.

INMATES

(whispers, mutters,  
occasional laughter)

ANGLE INCLUDES JOKER'S CELL

It's dark in the glass-fronted cell. Robin approaches cautiously.

CLOSER

He extends a hand, is about to touch the glass when:

JOKER (O.S.)

(sharply)  
Don't smudge the glass!

The JOKER leans forward into the dim light, his sadistic grin eerily half-lit. He's wearing loose white hospital garb and a heavy-duty straitjacket. The cell is stark, monastic. The Joker does not seem surprised to see Robin there.

JOKER (CONT'D)

It's not much, but it's the only view I have.

ROBIN

I'm looking for Batman.

ANOTHER ANGLE - JOKER

Eyes lidded, unnervingly still.

JOKER

Aren't we all.

(chuckles; then, mock-surprise)

Don't tell me you think I know where he is? After all, I'm just a poor lunatic locked away in an asylum.

ON ROBIN

In no mood for this. He leans forward angrily.

ROBIN

Stow it, Joker. Batman's missing. He left this as a clue.

He holds up the vial of acid.

ROBIN (CONT'D)

Acid. The same kind of acid you sometimes use in your lapel flower. Admit it -- you're involved in this somehow.

ON JOKER

He looks crushed.

JOKER

(sniffs)

You wound me, boy. I assure you, I am  
as pure as the driven snow.

ON ROBIN

His confidence in the Joker's involvement is slightly shaken.

ROBIN

So you don't know where he is?

ON JOKER

He smiles a smile of pure evil.

JOKER

Oh, I didn't say that .

ON ROBIN

HE POUNDS both fists against the glass wall of the Joker's cell.

ROBIN

Tell me! Or I'll --

ON JOKER

Not at all disturbed by Robin's anger.

JOKER

You'll what? Send me to Arkham?

(cackles)

Oh no, no, it won't be that easy. The  
clock's ticking, boy. You've got less  
than three hours.

ON ROBIN

He shoots his cuff back, looks at his watch. It reads **9:15**.

WIDE - BOTH OF THEM

Robin glares at the Joker.

ROBIN

What do you mean?

ON JOKER

He's loving this.

JOKER

It'll be the biggest show in town. I'm surprised you weren't invited. I was.  
(laughs)

ON ROBIN

Frantic now.

ROBIN

What's going to happen to him ?!

ON JOKER

Positively satanic.

JOKER

On the stroke of midnight there'll be an auction. Only one item in the dock -- a very rare prize indeed. The highest bidder gets to blow Batman away!  
(wild laughter)

ON ROBIN

He reacts in shock at this news as the Joker's LAUGHTER ECHOES and we:

FADE OUT.

END ACT ONE

---

ACT TWO

FADE IN:

INT. ARKHAM - JOKER'S CELL - CONTINUOUS

Robin facing the Joker's cell. The Joker's still LAUGHING.

JOKER  
(laughter)

ROBIN  
Who, Joker? Who's got him?! Tell me !

FAVOR JOKER

He stops LAUGHING, pretends to seriously consider this for a beat;  
then:

JOKER  
Mmmm ... no.

FAVOR ROBIN

disgusted, he turns to leave, then turns back when he hears:

JOKER (CONT'D)  
But -- call me an old softie -- I'll  
give you a hint.

ROBIN  
(suspiciously)  
Why the change of heart?

ON JOKER

Quick as mercury, he goes from jovial to sinister.

JOKER  
Because when Batman takes that final  
bow, I intend to be the one who rings  
down the curtain.  
(beat)  
Look in the graveyard.

WIDE - BOTH

The Joker leans back into the darkness as Robin steps forward.

ROBIN

The graveyard? Which one? Gotham  
Cemetery or Mountain Crest?

ON JOKER

All we can see of him now are his glowing eyes and maybe a hint of  
his grin. Like a sinister Cheshire cat.

JOKER

What, do I have to do all the work  
for you?

(softly)

What's the matter, boy -- afraid you  
haven't got what it takes?

ON ROBIN

Reacting, clenching his fists, as the Joker messes with his head.

JOKER (O.S. CONT'D)

Oh, but he's a hard taskmaster, Batman  
is. Stern, unforgiving, so perfect .  
It's not easy living up to his ideals,  
is it?

ROBIN

Shut. Up.

ON JOKER

He leans forward into the light again, giving Robin the full  
treatment.

JOKER

You want to know how to find Batman?  
You gotta think like him. Get inside  
his head.

(chuckles)

That's what I do. It's not hard -- if  
you're crazy.

(abruptly bored)

That's all. Toodle-oo, now. Bye-bye

birdie.

He turns away into the darkness.

ON ROBIN

He hesitates, but knows he'll get no more out of Mr. J. He turns, heads O.S.

WIPE TO:

EXT. GOTHAM CITY STREET - NIGHT - TRAVELING SHOT

Robin, on the Batcycle, ROARS down one of the many mean streets of Gotham. He holds the mike to his lips.

ROBIN

(loud, over engine)

It's nine-fifty now. It'll take me  
twenty minutes to get there.

CUT TO:

INT. BATCAVE - ON ALFRED

He holds the phone.

ALFRED

Which cemetery will you investigate  
first?

ROBIN (V.O.)

Mountain Crest. You know, where Jack  
Crown's buried.

ALFRED

Who?

CUT TO:

EXT. GOTHAM STREET - TRAVELING SHOT - ROBIN - NIGHT

He ROARS up a winding road toward a distant graveyard.

ROBIN



The movie star, Alfred. *Teen Rebel*,  
*Wheels of Fire*, *Juvie Blues* ...  
remember?

CUT TO:

INT. BATCAVE - ALFRED

He hasn't a clue.

ALFRED

(dubiously)

Ah. Of course ...

CUT TO:

EXT. MOUNTAIN CREST CEMETERY - ESTABLISHING - NIGHT

The cemetery grounds are a Gothic sprawl of headstones, mausoleums and monuments, coldly lit by Gotham's perennial full moon. Robin moves cautiously through the maze of gravemarkers. Wisps of ground fog add an eerie touch. All is silent, save for occasional NIGHTBIRD CALLS.

CLOSER ON HIM

An O.S. SOUND -- the CLINK of metal against stone -- alerts him. He spins about, moves cautiously O.S.

ON JACK CROWN'S MAUSOLEUM - ESTABLISHING

A very expensive mausoleum where the mortal remains of Jack Crown, a James Dean-style teen idol, are interred. Flowers and wreaths bedeck the fence, along with other *momentos mori* such as flashy hood ornaments, sunglasses, even guitars and leather motorcycle jackets, all left by fans. Think of the tributes left by the faithful at Jim Morrison's grave in Paris. A statue's pedestal rises in front of the tomb; whatever rested on it appears to have been freshly broken off.

ANGLE INCLUDES ROBIN

who approaches cautiously.

ROBIN

Batman ...?

Suddenly he is jumped by three GRAVEROBBERs wielding shovels and crowbars.

ROBIN (CONT'D)  
(startled cry)

ANOTHER ANGLE

Robin manages to take out Graverobber #1 with a sidekick to the gut.

GRAVEROBBER #1  
Oof !

But Graverobber #2 grabs him from behind, bending him over backwards, while Graverobber #2 approaches with a ready crowbar.

ON ROBIN

He struggles to free himself.

ROBIN  
(struggles)

WIDE ANGLE

Robin flips his legs up and over Graverobber #2's head as #2 swings and misses. The force of the swing causes #3 to stagger, off balance.

GRAVEROBBER #3  
(startled cry)

CLOSER

Graverobber #2 is thrown off balance as well by Robin's move. He staggers backwards, releasing his hold on Robin, who completes his flip and lands on the top of the mausoleum.

ON GRAVEROBBER #2

He trips over a large burlap sack on the ground by the mausoleum, causing a large object to spill from the sack.

FAVOR ROBIN

As he crouches on the marble edifice. He looks down and reacts in shock and distaste.

HIS POV - SACK

Now partially revealing a marble statue of Jack Crown, which the Graverobbers were stealing.

ROBIN

Graverobbers! Man, how sick can you get?

WIDE ANGLE

The three Graverobbers get to their feet.

GRAVEROBBER #1

Movie fans'll pay top dollar for that statue!

#2 pulls out a gun.

GRAVEROBBER #2

Yeah -- and your costume'll bring in some bucks too!

ON ROBIN

Quick as thought, he lets fly with a batarang.

ON THE THREE GRAVEROBBERS

The batarang KNOCKS the gun out of #2's hand.

GRAVEROBBER #2

(startled cry)

ANOTHER ANGLE

The three turn to flee.

ON ROBIN

He hurls another batarang, this time with line attached.

ANGLE ON G.C.P.D.S GRAVEROBBER

Running; the batarang whips INTO SHOT and around the three of them, spinning a cocoon around them. They fall heavily (SFX).

GRAVEROBBER  
(grunts of impact)

ROBIN  
Sorry to bury your plans, guys.

WIPE TO:

EXT. CEMETERY - LATER

Robin stands near the Batcycle, speaking into the console mike. In b.g. we can see G.C.P.D. cherrytops strobing the night.

ROBIN  
Mountain Crest is a wash, Alfred. All I found were three ghouls working the graveyard shift.  
(beat)  
I'll check out Gotham Cemetery.

ALFRED (V.O.)  
Do hurry, Master Dick. It's not long until midnight.

CLOSE ON ROBIN

He checks his watch: **10:45.**

ROBIN  
Don't I know it.

ANOTHER ANGLE

He puts the microphone back, starts to get on the Batcycle, then reacts to something he sees O.S.

HIS POV - WAYNE GRAVESITE

The stone monuments to Thomas and Martha Wayne. Robin steps INTO SHOT, looks at the well-tended graves.

Quite aware of the responsibility he has this night.

ROBIN  
I'll find him. I promise.

ANGLE INCLUDES BATCYCLE

He gets on the Batcycle and ROARS O.S.

WIPE TO:

INT. BATCAVE - ALFRED AND ROBIN

Robin is pacing, looking very distraught. Alfred isn't much happier.

ROBIN  
Nothing at Gotham Cemetery either.  
The Joker was jiving me. I wouldn't  
be surprised if he sicced those  
graverobbers on me.

ALFRED  
Do you think he was lying about the  
auction for Master Bruce's life?

CLOSE ON ROBIN

Grim.

ROBIN  
No. That I believe.  
(beat)  
He was right about something else, too.  
If I'm going to find Bruce, I have think  
like Batman.

ANGLE INCLUDES CLOCK

Alfred glances at it. **11:10.**

ALFRED  
Yes ... and I suggest you do it quickly,

ON ROBIN

Worried, trying to keep it together.

ROBIN

It's -- not easy, Alfred. I mean ...  
much as I admire Bruce, I've never  
wanted to be like him. So grim, so  
driven ...

Alfred ENTERS SHOT, puts a hand on Robin's shoulder.

ALFRED

(gently)

I know. But if he wasn't the man he  
is -- where would you be now?

PUSH IN on Robin, brow furrowed in concentration. Then suddenly,  
he looks up O.S. Alfred follows his gaze.

HIS POV - TROPHY AREA

On display is a huge papier-mache Chinese dragon head. Robin moves  
to it.

ROBIN

The Chinese dragon case!

ANGLE INCLUDES ALFRED

Who approaches.

ALFRED

That time the two of you were held  
prisoner in Chinatown by Doctor  
Tzin-Tzin?

FAVOR ROBIN

He holds up the vial of acid, regards it.

ROBIN

Batman used the acid from his belt to

dissolve our chains.

ALFRED

So you think that Master Bruce is in Chinatown?

ANOTHER ANGLE

Robin clenches a fist in determination.

ROBIN

No. You said the case had to do with the drug trade.

He heads O.S. Alfred follows.

EXT. GARAGE AREA

Robin heads for the Batcycle, followed by Alfred.

ROBIN (CONT'D)

The biggest drug connection in Gotham City is a man named Drakkar. They call him "The Dragon". He's the one I want.

He REVS the Batcycle and PEELS OUT. Alfred watches him go.

ALFRED

(Softly)

Bravo, lad. Bravo.

WIPE TO:

EXT. GOTHAM SQUARE - ESTABLISHING - NIGHT

This is the seedy heart of Gotham's night life; the equivalent of Times Square or Hollywood. Garish theater and nightclub marquees, a colorful and heterogeneous collection of boutiques, electronics stores, etc. There's a store devoted to selling Batman and Robin kitsch (See *I Am the Night*), a nightclub called *The Batcave*, maybe somebody wearing a T-shirt with the bat logo on it. VERT. PAN up to a rooftop, where Robin stands in the shadow of a huge billboard, looking down.

CLOSER ON HIM

Robin leans forward; he's spotted something on the street below.

HIS POV - DOWNSHOT

of a skuzzy small-time hustler named SKATES sailing along the sidewalk on rollerblades.

ANGLE ON SIDEWALK

Skates skates towards us, past an OLD LADY, grabbing her purse off her arm. The Lady reacts in dismay.

OLD LADY  
(surprise, dismay)

TRACK WITH SKATES

Skates digs out, moving fast toward us, coming up level with a narrow alley between two buildings. Robin's arm thrusts out, grabs Skates and yanks him O.S. into the alley.

SKATES  
(startled cry)

ANOTHER ANGLE

Robin steps partway out of the alley, holding Skates by the shirtfront with one hand and the purse with the other. He hands the purse to the Old Lady, who hurries up to take it.

OLD LADY  
Thank you ...

ROBIN  
Don't mention it.

INT. ALLEY

Robin pushes Skates up against the wall.

ROBIN  
Hey, Skates -- long time no bust. See you're still working solo.

FAVOR SKATES



SKATES

Wrong, kid --

ANOTHER ANGLE

As LENNIE, a thug roughly the size of a two-car garage, grabs Robin in a bear hug from behind, pinning his arms and lifting him off the ground. Robin reacts in surprise.

ROBIN

(surprise)

SKATES

I got me a partner now -- or maybe you've already noticed?

CLOSER ON ROBIN

Lennie starts to squeeze Robin with arms that could crush a grizzly. Robin struggles, but to no avail.

ROBIN

(struggles)

The Boy Wonder's face starts to turn purple as we:

FADE

OUT.

---

ACT THREE

FADE IN:

INT. ALLEY - NIGHT - CONTINUOUS

Lennie still has Robin in a grip that Hulk Hogan couldn't break.

Skates is spinning cockily.

SKATES

Whatcha gonna do now? Whistle for  
Batman? He's outta the picture,  
kid!

CLOSER ON ROBIN

Struggling. He manages to get his hand to his belt behind his back  
and pulls out his grappling gun.

ANOTHER ANGLE

He cocks his wrist, aims it upwards, FIRES it up O.S. Lennie  
reacts, startled, but doesn't let go.

LENNIE

Huh?

ON FIRE ESCAPE

The grappling hook shoots up INTO SHOT and attaches itself to the  
ladder.

CLOSE ON ROBIN'S HAND

He thumbs a button on the gun. SFX: GRAPPLING GEARS.

ON FIRE ESCAPE LADDER

It is pulled down O.S. by the line. APPROPRIATE SFX.

ON LENNIE

Slow on the uptake, he finally looks up just as the ladder shoots  
down INTO SHOT and the bottom rung WHACKS him on the head.

LENNIE

(stunned groan)

He releases Robin, staggers and falls.

ANGLE INCLUDES SKATES

Skates takes off, trying to go from zero to sixty on the rollerblades. PAN WITH him. Suddenly a batarang with line attached snakes INTO SHOT and wraps around him, yanking him off his feet.

SKATES  
(startled cry)

He lands on his keister with a THUMP.

ON ROBIN

Holding the other end of the line. He steps up to Skates, grabs him and hauls him to his feet.

ROBIN  
Where were we, Skates?  
(beat)  
Oh, I remember. You were gonna answer some questions.

SKATES  
S-sure, man. Whatever you want. Name it.

FAVOR ROBIN

Looking as tough as he can.

ROBIN  
Names and places. I know Drakkar's got Batman. Talk to me.

SKATES  
They're gonna frag him -- I dunno any more'n that. I wasn't invited -- just the bigshots, y'know?

Robin gets in his face, makes like he's going to feed Skates some knuckles.

ROBIN  
When and where, Skates?

SKATES  
Th-the graveyard! Midnight! That's

all I know -- I swear!

ON ROBIN

Startled.

ROBIN

The graveyard?

He releases Skates, who zooms O.S. Robin starts to go after him, then stops. He turns and hastens the other way O.S.

WIPE TO:

EXT. SIDE STREET - NIGHT - BATCYCLE

Robin holds the mike to his mouth. Nearby is a subway kiosk and a ventilation grating. Steam wafts from it.

ROBIN

-- so it looks like the Joker wasn't shucking me.

ALFRED (V.O.)

But what graveyard could they be referring to? You've already investigated the two cemeteries within the city limits.

ROBIN

"The graveyard" must refer to something else.

OTHER ANGLE

Comes a SUBTERRANEAN RUMBLE as a subway train passes by. Lights flicker under the grating. Robin reacts in frustration.

ROBIN (CONT'D)

There goes the uptown local -- that means it's eleven-thirty! Alfred, what am I gonna --

CLOSER ON HIM

DO NOT COPY  
NOT FOR SALE

He stops suddenly. Glances down at the subway grating. SNAPS his fingers.

ROBIN (CONT'D)

Got an idea, Alfred. No time to explain. Just pray I'm right.

He drops the mike and dashes into the subway kiosk.

INT. SUBWAY STATION - ESTABLISHING

One of the seedier subway stations in Gotham, which is saying something. Graffiti is crusted like coral on the walls and pillars. Trash is everywhere. A derelict huddles in a corner against the cold; he looks up as Robin dashes past him and down the stairs to the lower level.

INT. LOWER LEVEL

Narrow corridors veined with electrical conduits, circuit boxes, water pipes. Robin runs THROUGH SHOT.

INT. CORRIDOR INTERSECTION

Dimly lit by bare hanging bulbs. Rats CHITTER and scurry about. Robin stops, unsure which way to go.

CLOSER ON HIM

A gun barrel suddenly EXTENDS INTO SHOT next to his head.

THUG (O.S.)

Well, looky here. Come ta see the show, bird boy?

WIDE ANGLE

The THUG is behind Robin, his gun cocked. Robin raises his hands slowly.

ROBIN

So I was right. The subway graveyard. The place where they keep the old train cars.

THUG

Yeah, you was right. Now you're goin'  
ta see the Dragon. You oughtta up the  
biddin' war a coupla notches.

(points)

This way.

OTHER ANGLE

Robin suddenly drops to one knee, shooting the other foot straight  
out and up behind him, catching the Thug squarely on the chin.

SFX: WHACK!

THUG

(cry of pain)

The Thug drops like a poleaxed steer. Robin dashes O.S.

INT. SERVICE CONDUIT

Robin crawls through it on his hands and knees. There's light up  
ahead; he crawls toward it.

ON GRATING

A small grid in the wall where the corridor makes a 90° turn.  
Robin worms his way up to it, peers through it.

REVERSE ANGLE

Robin's face looking through the bars of the grid. He reacts in  
shock to what he sees O.S.

ROBIN

(sotto)

Oh, my god ...

WIDE ANGLE - SUBWAY GRAVEYARD - ESTABLISHING

A huge, dimly-lit area of Gothic arches and cobwebbed vaults.  
Several subway cars, decrepit, their windows broken, sit on  
intersecting tracks. In an open area are several long tables,  
draped with tablecloths, and decorated incongruously with expensive  
dishes and candelabra. Seated at them are the cream of Gotham  
City's underworld.

We recognize ARNOLD STROMWELL, RUPERT THORNE, TWO-FACE and others.  
They look up as they hear:

DRAKKAR (O.S.)

The bidding will now begin, gentlemen.

ANGLE INCLUDES DRAKKAR AND BATMAN

Drakkar stands atop one of the subway cars. A scaffolding of stairs provides access from the ground. Batman is beside him, crucified by chains to an X-shaped cross. Beside him is a grandfather clock, the hands of which read **11:58**.

DRAKKAR (CONT'D)

I am offering an unparalleled opportunity  
-- the chance to unmask Batman and put a  
bullet through his head. How much am I  
bid, gentlemen?

ON MOB LEADERS

This is their idea of entertainment.

THORNE

Ten thousand.

CAMERA PANS to Two-Face, who flips his coin.

TWO-FACE

Twenty thousand.

CAMERA PANS to Stromwell.

STROMWELL

Fifty thousand.

INT. CONDUIT - ROBIN

Frantic. He pushes on the grid. It buckles, but does not give.

ON DRAKKAR

Quite pleased with the way things are going.

DRAKKAR

I have fifty thousand dollars. Going  
once -- going twice ...

ON TWO-FACE

He flips his coin once more, then looks up.

TWO-FACE

(quietly)

Two hundred thousand dollars.

ON STROMWELL AND THORNE

They react. Two-Face is playing for keeps.

ON DRAKKAR

He points to Two-Face.

DRAKKAR

Two hundred thousand once -- twice  
-- sold! Two-Face has bought the  
right to unmask and execute Batman  
at the stroke of midnight!

ON GRANDFATHER CLOCK

The hands hit midnight. The clock begins to TOLL. The TOLLING  
extends through the next scene.

WIDER - INCLUDE SUBWAY CAR

Two-Face climbs the steps to the car's roof as the TOLLING  
continues.

ON GRID

It is KNOCKED O.S. as Robin kicks it. He leans out, glances O.S.,  
sees something.

HIS POV - FUSEBOX

Across the open space on the far wall. PUSH IN FAST on it.



Grimly awaiting his fate. Two-Face ENTERS SHOT, pulling a gun from a shoulder holster. The TOLLING continues.

CLOSER

Two-Face steps up to Batman, COCKING the gun as he reaches for Batman's mask.

TWO-FACE  
(softly)  
It's payback time, Bats.

ON GRID

Robin leans out and hurls a batarang O.S. as the TOLLING continues.

ON TWO-FACE

He seizes Batman's mask and starts to pull it off, at the same time raising the gun.

ON FUSEBOX

And the power line coming out of the box. The batarang SLICES through the line in a SHOWER OF SPARKS. The lights go out just as the CLOCK TOLLS for the last time. (NOTE: the following scenes should be painted for darkness.)

WIDE - THE GRAVEYARD

Everyone reacts to the darkness.

MOBSTERS  
(confused walla)  
Hey, the lights are out? / What's  
the deal? / This some kinda trick?  
(Etc.)

ON OVERHEAD PIPE

The grappling hook SNAKES INTO SHOT and wraps around the pipe.

ON BATMAN, DRAKKAR, TWO-FACE

The two criminals still reacting. (These last few shots, needless to say, should play very fast.) Suddenly Robin swings INTO SHOT and SLAMS into Drakkar and Two-Face, knocking them from the top of the car.

DRAKKAR, TWO-FACE  
(surprise, pain)

ON BATMAN

Robin pours a vial of acid on the chains that hold one of his arms to the cross. SFX: METAL SIZZLING.

ROBIN  
Cavalry's here, partner.

ANOTHER ANGLE

Batman pulls free. He and Robin leap from the roof of one car to another.

ON MOBSTERS

Little more than silhouettes fleeing in confusion, trying to find the exits in the dark.

MOBSTERS  
(walla)

Batman's loose! / I'm outta here!  
(Etc.)

ON BATMAN AND ROBIN

Standing atop the subway car. Both hurl batarangs with lines attached in opposite directions.

ON DRAKKAR AND TWO-FACE

Batman's batarang whips INTO SHOT and wraps up Drakkar and Two-Face. They fall.

DRAKKAR, TWO-FACE  
(surprise, rage)

ON STROMWELL AND THORNE

Robin's batarang does the same for Stromwell and Thorne.

STROMWELL, THORNE  
(surprise, rage)

WIDE ANGLE

Batman and Robin looking down on the captured criminals.

WIPE TO:

EXT. SKYSCRAPER - DAWN

Batman and Robin stand on a ledge overlooking the city. Dawn begins to bleed the eastern sky. A breeze WHIPS their capes.

ROBIN  
I still can't believe I found you.

BATMAN  
I knew you would.  
(beat)  
Though you did cut it a bit close ...

ROBIN  
So much of it was sheer luck.

BATMAN  
Not luck. Skill. I taught you well.

CLOSER ON THEM

Robin looks at Batman, taken aback.

ROBIN  
Is that all you can say? Bruce -- I saved your life.

BATMAN  
That was the idea.

FAVOR ROBIN

Robin raises his hands in a gesture of defeat.

ROBIN

Okay. I give up.

He turns to walk away.

ROBIN (CONT'D)

Gotta get back to GSU. Mid-term today.

FAVOR BATMAN

Watching Robin walk away.

BATMAN

Hey, partner --

Robin turns, looks back.

CLOSER ON BATMAN

He smiles.

BATMAN (CONT'D)

-- Thanks.

ON ROBIN

Surprised at first; then he grins -- the grin of a son winning favor with a most demanding father. We savor his triumph for a moment, and then:

FADE

OUT.

THE END