

BATMAN

All New Writer's Guide

WARNER BROS. TELEVISION
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BATMAN: THE SERIES

"I'll be all around in the dark. I'll be everywhere -- wherever you can look. Wherever there's a fight so that hungry people can eat, I'll be there. Wherever there's a cop beating up a guy, I'll be there. I'll be in the way guys yell when they're mad, and I'll be in the way kids laugh when they're hungry and they know supper's ready."

-- Batman

Well, no, Batman didn't really say that. Henry Fonda said that as Tom Joad in "The Grapes of Wrath." Nunnally Johnson wrote the screenplay from the novel by John Steinbeck. By the end of the story, itinerant farmer Tom Joad is fed up with society's injustice and oppression. He's on the run, wanted by the authorities. A bit like Batman. So, Tom Joad searches his soul and realizes what he needs to do. His words seem to capture the essence of why the vigilante Batman goes out each night to fight crime in Gotham...

"As long as I'm an outlaw anyway, maybe I can do something, maybe I can find out something. Just scrounge around and find out what it is that's wrong. And see if there isn't something that can be done about it."

-- Tom Joad in
"The Grapes of Wrath"

NEW WRITER'S GUIDE

This Writer's Guide includes some significant changes from the previous version. These alterations involve the personalities of many of the characters, the kind of stories to be told, and the tone of those stories.

OVERVIEW

The adventures of Batman will incorporate many different elements of the Batman mythology. This half-hour series will have a dark look and tone, keeping in line with the movie. We will combine both old and new in this "Dark Deco" visual design.

For the past fifty-one years Batman's legend and lore have been told in comic books, radio, television and movies. Known to many is the story of his origin: Young Bruce Wayne, orphaned when a robber killed his parents, swore to devote his life and fortune to wiping out crime. He spent years traveling the world learning the secrets of martial arts and criminology. With his training complete, Bruce Wayne returned to Gotham where he uses his brilliant detective's mind, high-tech gadgets and the fearsome bat costume to wage war on members of the underworld.

WRITER'S GUIDELINES

SEE THE MOVIE

See the movie starring Michael Keaton. It's an excellent guide to Batman's character.

20-MINUTE MINI-MOVIES

Try not to think of this as a T.V. show. We'd like to capture the feel of a feature film in each story. This means lots of mood and cinematic flourish.

BIGGER THAN LIFE STORIES

In fighting the outlandish villains in Gotham's Rogues Gallery, Batman engages in larger than life struggles that stop just short of fantasy.

RELATIONSHIPS & CHARACTER ARCS

We are looking for strong character-driven stories with clear character arcs. In each episode, at least one character whom we care about should grow significantly by the conclusion of the story. These arcs do not necessarily have to pertain to our main characters.

BATMAN IS OBSESSED

A guy who gets decked out in a bat costume and roams the city at night to help the innocent and to thwart villains is not a normal guy. He is driven by a personal obsession to avenge the death of his parents at the hands of criminals. Batman is a tortured hero. He feels very deeply, and wants to spare others from the pain he felt when his parents died. Please attempt to capture the deep feelings of Batman in your stories.

THE "HEART" OF THE SERIES

The villains are nuts. Batman is a little scary. The police are overworked. Where does the warmth or heart come from in the series? Well, it comes from Batman's very personal quest, his depth of feeling and his genuine concern for the victims of crime. Also, the heart of a story can come from the innocent people whose lives are made better by the existence of Batman. We hope to show that Batman truly cares about people and that his reason for existence is not to punch bad guys in the face, but rather to give good people in Gotham a chance to thrive.

TELL THE STORY VISUALLY, NOT WITH DIALOGUE

Dialogue should be used to add richness and subtext to the story, not used to tell the story. Please tell the story visually whenever possible. The show should be cinematic and visually poetic.

VISUALIZE "EMOTIONS"

Don't be afraid to take some chances in visualizing the feelings of Batman and other characters in your stories. Animation has unlimited possibilities, and you are encouraged to explore new ways of showing how a character feels or what a character thinks. Let's try to get into Batman's head, to show what drives him.

We know Batman is motivated by memories of his parents' death and other crimes of the past. On occasion, events in the present can trigger vivid thoughts of the past which directly relate to the current situation. This will add extra dimension to Batman's personality.

BUILD STORIES ON THE "INJUSTICE" IN OUR SOCIETY

There are many aspects of our society that don't work: environmental pollution, homelessness, poverty, gang violence, etc. Batman fighting these injustices can add power to the series. Show him helping people in need, people who are the victims of the crazed villains in Gotham.

BATMAN CHANGES PEOPLE'S LIVES

At the end of each story, someone's life has changed significantly thanks to Batman. Besides the villain, that is. The villain, of course, goes to prison, so his life is changed. But Batman affects everyone he meets, everyone he helps, everyone he guides back to the cause of decency. Batman's intervention into the lives of individuals in Gotham has an overpowering effect. Thugs see the light and go straight. Gang members go back to school. Drug users drop the habit and enter half-way houses. Abusive parents start treating their kids better. Corrupt officials give themselves up. These transformations are a part of Batman's positive legacy.

Still, there are times when Bruce Wayne wonders if Batman is having any impact at all in Gotham. When, on Halloween, all the trick-or-treaters at Wayne Manor are dressed up like Batman, Bruce realizes he must be doing something right.

BATMAN APPEARS ONLY AT NIGHT

Batman is a mysterious character whose effectiveness is assisted by the shadows of the night. He lurks in darkness and strikes with surprise..

KEEP BATMAN IN THE SHADOWS

Maintain Batman's mysterious quality, especially in Act I. He works best in small doses. He is a presence, a mysterious figure that comes and goes like the fog, a fleeting shadow seen out of the corner of your eye, but then he's gone. Whenever possible, keep him watching from the wings, lurking in the shadows. Keep him away from "center screen" until the time is right for him to strike. There should be great satisfaction when he ultimately leaps into action.

WHAT MOTIVATES THE VILLAINS?

Avoid having all of the villains driven by a need to get rid of Batman. Batman is a "nuisance" in their plans, not a goal. The villains need a larger purpose than a simple vendetta against the Dark Knight.

VIOLENCE

We must avoid "imitable violence," such as blows to the face, pushing people off buildings or through windows. Please, no hand guns or traditional knives - nothing a child can easily imitate.

AVOID STORIES WITH THE POLICE

The police carry guns and there is no way around this, but guns are going to be a problem with Broadcast Standards and Practices. In your stories, try to deal with the victims of crime, perpetrators of crime, and the avenging Dark Knight. The police can remain far in the background or may not need to appear at all. Batman is on a crusade against crime, and if he needs to inform the police of anything, he'll contact them.

HUMOR IN "BATMAN"

The humor should arise naturally from the larger-than-life characters and only occasionally from tongue-in-cheek campiness from such villains as the Joker. Dry lines in tough situations and occasional comments about the outlandishness of costumed villains is certainly within the realistic context of our show.

ROBIN WILL BE USED IN A THIRD OF THE STORIES

Dick Grayson was adopted by Bruce Wayne, who later trained Dick to be Robin. Robin should appear in every third episode.

BIG ACT III SET PIECES

Whenever possible, our Act III crescendos should take place in larger than life settings. In the animated "Batman," you can "build" gigantic sets and create special effects that could never be realized with live action.

WRITE TO PLEASE YOURSELF

Write to please yourselves, to please the kid inside you, to please the kid down the block. Please give your stories a deep emotional core, with something primal at stake for Batman, and for the people who matter to him.

SHOW FORMAT

"Batman" scripts will be in a three-act format.

ACT I

Act I can start any number of ways: a tense action sequence; a mysterious, moody scene; the perpetration of a crime; or the last second rescue of someone in peril. Batman's presence should certainly be felt in Act I, but we would like to maintain his mysterious quality and, whenever possible, keep his appearances fleeting and dramatic. Act I sets up the crime as well as the "human side of the story" and ends with a major complication.

ACT II

Act II should be the longest of the three acts, as the crime becomes more involved. Batman's personal stake grows, and his feelings for those involved intensify. The act ends with a major cliffhanger as Batman heads into the final confrontation.

ACT III

When possible, we would like Act III to be staged at a larger-than-life location, where the final battle takes place.

BATMAN

THE PSYCHE OF BATMAN

Batman is not a normal guy. He doesn't have a lot of friends. He wears a scary costume and hangs out in shadowy alleyways. He spends a lot of time all by himself. Face it, this is a somewhat tortured individual.

In his bat costume, he is not totally human. He's primal. He strikes like a jungle cat. He lurks in the shadows at night, never sleeping, always alert. Alone in the Batcave, he's often brooding, melancholy. Obsessed with his mission, he can never truly rest. Whenever possible, please try to capture the complexity of this personality in your description of his expressions. Again, we're not trying to capture Batman's psyche with a lot of dialogue, but don't be scared of writing in a subtle scene where Batman is silently reflecting on his lot in life. This short scene may not be action-packed, but it could show the humanity of this character.

WHAT MOTIVATES BATMAN?

He's driven by a personal event in his life -- the violent death of his parents. Despite the larger-than-life villains that Batman faces, the motivations for his actions have personal, private reasons.

BATMAN IS AN OUTLAW

He fights crime outside the control of the police department. He takes the law into his own hands. This is vigilantism, pure and simple. But Batman is no Bernard Goetz. He has no desire to inflict harm on criminals. His desire is to thwart crime, and to protect victims from crime.

On the record, the police cannot condone Batman's actions. Off the record, they are delighted to have him on their side.

WHY NOT JUST CALL THE POLICE?

Because the police can't handle the load. The criminals outnumber the crime fighters. The police can't be everywhere that a crime happens. Batman, seemingly, can.

BATMAN'S MOST POWERFUL WEAPONS...

Fear and surprise are Batman's most powerful weapons. Through his mysterious persona he has created the image of an invincible foe -- a mysterious figure seemingly impervious to bullets and capable of appearing out of nowhere. Batman will always show up to "save the day," but we're never sure when that will be.

BATMAN HAS NO SUPERPOWERS

He has cultivated an almost superhuman image through sheer physical speed and sophisticated devices, such as the batarang and smoke grenades. But Batman is not a superhero, he has no superpowers. He is mortal.

BATMAN USES FORCE ONLY WHEN NECESSARY

Bound by a code which forbids killing, Batman doesn't resort to violent action without reason. If anything, Batman is anti-gun, anti-violence. It is only when all other alternatives are exhausted that Batman turns to force.

VIOLENCE AS THE LAST RESORT OF "LOSERS"

Please show that violence is the last alternative, and that those who choose violence as an "MO" are losers.

BATMAN'S FIGHTING SKILLS

After years of travel, the Dark Knight has amassed fighting skills that combine elements of judo, jujitsu, karate and old-fashioned street fighting.

BATMAN USES HIS WITS, NOT GADGETS

Batman should rely less on gadgets and more on his deductive powers. Stay true to Batman's original conception as "the world's greatest detective," and stress his mental abilities at solving a crime. When Batman is faced with a dangerous situation, he won't always be able to produce the right "tool" to remove himself from harm's way. More often than not, his razor-sharp wits spring him from a trap.

BATMAN AS A MASTER OF DISGUISE

Batman is a consummate master of disguise. In addition to Bruce Wayne, Batman takes on other identities, including "Fist Morgan," a small-time hood with an ear to the criminal grapevine. Some of these disguises can help Batman move around in the daytime.

BATMAN'S DIALOGUE

The Dark Knight is a man of very few words. He thinks a lot, and we can enter his thought process visually when necessary, but don't give him major soliloquies. He's not terribly chatty.

BRUCE WAYNE

Bruce Wayne's wealthy parents were murdered when he was a child. His secret goal is to avenge his parents' death by fighting the criminal element in Gotham and fighting for the rights of the innocent.

He spent his youth in some of the most remote regions of the world, studying meditation, the martial arts, and other skills in an effort to perfect his crime-fighting skills.

Now he has returned to Gotham to fight crime at night in his guise as Batman. But by day, he is Bruce Wayne, the wealthy jetsetter. To some, Bruce Wayne seems a bit frivolous. He has no real job except to administer the Wayne Foundation, which gives funds to charitable causes.

If Bruce had a choice, he would spend every hour of the day in his "Batman mode." But the Dark Knight needs the cover of evening shadow, which means Bruce must often face the world in his street clothes. Bruce has been so wrapped up in developing his crime-fighting techniques that he has not developed the social skills one would expect of a person from his upper-crust lifestyle. With the exception of Alfred, Bruce has been isolated from regular social contact, and his "people skills" are awkward as a result. He can be charming, but in a shy, almost clumsy way. He feels uncomfortable and out of place at big social gatherings. But Alfred insists that Bruce maintain his presence in the community if for no other reason than to deflect suspicion that Bruce Wayne might in fact be the Batman.

To safeguard his secret identity, Bruce always takes precautions. For example, he writes with his right hand...while Batman uses his left.

THE WAYNE FOUNDATION -- TO BENEFIT GOTHAM

Bruce Wayne does not squander his fortune on himself. He puts the funds in the Wayne Foundation to good use -- to help the victims of a criminal society. Bruce does not want what happened to his parents (and to himself) to happen to other families. Wayne Foundation funds are directed to rehabilitation centers, half-way houses, low-interest housing funds, childcare centers for the poor, free medical clinics, centers for the homeless, and countless other worthy causes. Bruce Wayne is not a bleeding heart liberal; he's a millionaire who can use his wealth to help an ailing society. Just as Batman is a man of action when it comes to fighting crime, Bruce Wayne is a man of compassion when it comes to fighting poverty and urban decay.

ROBIN (DICK GRAYSON)

(DETAILS TO COME)

ALFRED

Besides Robin, Wayne Manor's trusted butler Alfred is the only person to know Bruce Wayne's secret identity. A long-time friend to Bruce's father, Alfred understands Bruce's grief and his desire to fight crime. Alfred is a devoted part of Batman's operation.

Alfred knows that the master is often uncomfortable in social situations, but he insists that Bruce at least make an effort to be a part of Gotham society. Alfred controls Bruce's daily routine with utmost attention to detail, often going so far as to select Bruce's wardrobe.

Always vigilant at Wayne Manor when Batman is out on a case, Alfred minds the phones and gates, making sure Bruce seems to be at home, but unable to come to the phone. At other times, when Bruce is abroad, Alfred craftily executes fake sightings of Batman to further deflect suspicion. Occasionally Alfred himself must don a batsuit to create the illusion that Batman is in Gotham, while Bruce is, in fact, in Europe. On these occasions, Alfred fleetingly considers seeking alternate employment.

ALFRED'S GIRLFRIEND

While visiting an art gallery, Alfred met Maggie Paige, an eccentric artist with an Angela Lansbury appeal. They struck up an acquaintance which has blossomed into a "December-December" romance. Fortunately, his lady friend is a world traveler, who is only infrequently in Gotham. This allows Alfred to continue his devoted service to Bruce and Batman, but when Maggie is in town, Alfred will often ask for the night off. And there's always the possibility that Alfred will pack up and leave for a fun-filled vacation with his paramour.

MAGGIE PAIGE

Art critics describe her paintings as "spiritually uplifting, yet outlandishly stylish." And that's how Alfred describes Maggie, an eccentric yet elegant widow in her mid-sixties, with a zest for life.

They met at an art gallery where Maggie's work was being showcased. There was an immediate chemistry between them, which had nothing to do with the fact that Alfred purchased several oil paintings to hang in Wayne Manor.

Maggie shares Alfred's dry wit, and when they get into an argument, it's a riotous, totally enjoyable verbal sparring match.

A free-spirit, travel is in Maggie's blood, and she's always asking Alfred to pack up and join her on one of her trips abroad. Alfred is tempted to go -- and occasionally does. Bruce and Dick love Maggie, and yet they can't help but hope she won't take Alfred away from Wayne Manor for good.

Once in a while, one of her journeys leads to an adventure in an exotic locale for Batman and Robin...like the time Maggie traveled to Japan with Alfred, and the two of them disappear.

THE MEDIA:

SUMMER GLEESON

The nightly anchor-person of "INSIDE GOTHAM" (a sort of "Current Affair" tabloid news show), Summer reports the most sensational of Gotham's news. She reads it with an eye toward the scandalous and fantastic. She pays attention to the many villains who relish the spotlight and are willing to be interviewed, much to the Batman's chagrin. And her aggressive journalism puts her at odds with both Batman and the Gotham Police Department.

Her scandal-prone tactics as she covers Gotham's rich and famous bring her into contact with Bruce Wayne. While she finds his awkwardness and shyness in social situations charming, she is suspicious that he, like all the other rich and famous, must have something to hide, and she isn't above prying into his personal life to unravel the puzzle.

Summer found a copy of Bruce's bio and discovered discrepancies between the bio and the facts. For instance, why does the bio say that he attended Oxford for four years when, in fact, he left after his freshman fall semester? What other secrets are being hidden by Bruce Wayne? His shy, charming exterior presents a challenge to her.

CITY HALL:

MAYOR HAMILTON HILL

Hill's a weak-willed politician who's always checking the polls before he takes a stand on an issue. He wants to make sure he doesn't lose votes by disagreeing with any of his constituents.

Fearing a loss of voters from pro-Batman citizens, Mayor Hill has not taken a clear stand on Batman. However, knowing the divided feelings for Batman in Gotham, Hill isn't afraid to rally behind Batman when the time is politically right.

THE POLICE:

COMMISSIONER JAMES GORDON

World-weary and politically incorruptible, middle-aged Commissioner Gordon is loved by the law-abiding populace of Gotham and hated by its criminal element.

Although Gordon cannot publicly condone Batman, he secretly welcomes his intervention and is occasionally contacted for clandestine meetings by the Dark Knight.

Gordon is uncomfortable with politicking, but as Police Commissioner, he must occasionally attend social events with "politicos" like Mayor Hill and Gotham's upper crust. At these functions, Gordon periodically comes into contact with Bruce Wayne. Gordon is a cop who's been working 16-hour days for the last twenty years. Bruce Wayne is a wealthy bachelor who hasn't worked a day in his life. So, you can imagine how Gordon feels about Bruce Wayne.

Gordon has a wife, Sarah, as well as an 18-year-old daughter, Barbara. Barbara's schoolgirl crush and desire to meet Batman has inspired her to try her hand at crime fighting as BATGIRL.

THE BATSIGNAL

The batsignal can be used by Commissioner Gordon or the city to call for Batman's help.

BATGIRL a.k.a. BARBARA GORDON

Her real name is Barbara Gordon, and her father is the Police Commissioner of Gotham City. She's an attractive teen with long red hair. After high school, she works part-time in the public library.

She is a big fan of Batman, enamored of his mystique and cause for justice. But she's taken her idol worship a step too far. In a misguided attempt to meet Batman, she's donned a black costume with a bat-eared cowl, and become Batgirl. This teenage vigilante hunts the city's most dangerous lawbreakers and invariably gets into hot water.

Batgirl will appear only a couple of times, but Barbara Gordon, without her Batgirl alter-ego, can appear more frequently.

OFFICER RENEE MONTOYA

Young, tough and cynical, with a dry sense of humor, Renee Montoya is Commissioner Gordon's personal assistant and her involvement with Batman comes from her association with Gordon. Montoya is Hispanic, proud of her heritage and dedicated to making Gotham a safe place for all people. While she does not speak English with an accent, Renee often does speak in Spanish. She is a single mother and a career woman, but her first priority is her 7-year-old son. Renee brings a touch of humanity to the precinct, since her concerns are not totally police driven, but also family oriented.

DETECTIVE HARRY BULLOCK

Toothpick-chewing Harry Bullock is a rogue detective who gets results. He employs some of the same scare tactics as the Batman... and then some. Crass, unkempt and genuinely unpleasant, Bullock is able to think like a crook. Believing his badge is a legal license to break the rules, he resents Batman as an unauthorized meddler who is muscling in on his territory.

HARVEY DENT

A successful, charismatic District Attorney who's nicknamed "Apollo" because of his good looks. He's relentless when it comes to pursuing Gotham City's lawbreakers, and he's not scared off by their vicious threats. Dent is totally honest, refusing to take bribes or make deals with the criminal element. His entire life is dedicated to making Gotham City a better place to live.

GOTHAM CITY

Gotham is a sprawling, industrial, crime-ridden city, served by an under-staffed police department. Modeled after New York, it has a large central park, museums, universities, opera houses and countless skyscrapers.

Over eight million people live in glittering Gotham City, many of them helpless victims of crime and corruption. For many, their very survival depends upon the valiant efforts of the fearless Batman.

With the active shipping port in Gotham Harbor, the city's wharfs promise safe exit and entry to a steady stream of international criminals seeking sanctuary. Whereas New York Harbor welcomes visitors with The Statue of Liberty, Gotham's welcoming structure is the rocky island housing Stonegate Penitentiary.

Here are just a few of the prominent Gotham City locations and places of interest that can be used in stories. Please feel free to come up with additional new locations.

- Gotham State University.
- The Great State Building, Gotham's tallest skyscraper, over 100 stories tall with an outdoor observation deck and viewing telescopes.
- The Bowery.
- The sprawling wharf district/harbor.
- Chinatown.
- Gotham Village, the Bohemian side of town with outdoor cafes and sidewalk musicians, comics, and jugglers.
- The Lower East Side, a tough neighborhood.
- Park Avenue, the fashionable part of town.
- The theatre district.
- The sports arena.
- The Natural History Museum.
- Central park.
- Gotham Times Building.
- Gotham's East River.

WAYNE MANOR

Wayne Manor is the home of Bruce Wayne and Alfred. It is also where the Batcave is located.

THE BATCAVE

Hidden below the sprawling 150-acre Wayne Manor is the tri-leveled batcave, an enormous cavern with a dirt floor, limestone walls, and hundreds of giant stalactites hanging from the rocky ceiling. Bats fly through the giant cave, which is filled with the latest state-of-the-art crime-fighting equipment.

An underground river flows through the cave and into Gotham's East River. And there are several secret tunnels that lead from the batcave to the outside world.

Batman and Robin can go from the mansion to the batcave via: the batpoles; a secret staircase hidden behind the grandfather clock in the study; an elevator; or an emergency chute located in Bruce Wayne's bedroom.

The batcave contains:

1. A forensics lab.
2. A video surveillance system that spies on various sectors of the city.
3. A garage and repair shop for the batmobile.
4. A hangar for the batwing, batcopter and other aircraft.
5. Mooring facilities for the batboat.
6. A costume room.
7. A metal and woodwork workshop.
8. A gymnasium.
9. A trophy room, containing memorabilia from Batman's many cases.
10. A computer dedicated to criminology, including fingerprints, rap sheets & police files for international criminals.

THE COMPUTER IN THE BATCAVE IS NOT OMNISCIENT

The Batcomputer gives information, not answers. Batman must use his deductive powers to put the pieces of information together. The computer does not talk.

THE VILLAINS:

THE JOKER

The Joker is one of the series' recurring villains. He will appear in five to ten episodes. Think Jack Nicholson in the movie. His portrayal of the Joker tells it all. He's viciously funny, possessing a cruel wit and comedic showmanship.

The man who was to become the Joker first encountered Batman during a botched robbery at the Monarch card factory. Fleeing from the Dark Knight, the would-be robber escaped by leaping into a drainage vat of chemical waste which carried him to the river. After dragging himself to shore, the criminal made a horrifying discovery -- the toxins in the vat had dyed his hair bright green, bleached his skin chalk white, and stretched his now red-rimmed lips up into a hideous grin. This gruesome, permanent transformation snapped the crook's already unstable mind.

Despite his clownish appearance, the Joker is the most dangerous of Batman's enemies. And, besides Two-Face, the Joker is the only villain who seems obsessed with destroying Batman.

The Joker's arsenal includes lethal gag-inspired weapons like electrocuting joy buzzers, gas-squirting flowers and exploding whoopie cushions.

The Joker is intelligent, theatrical, and in his own weird way, a showman. To him, if a crime isn't pulled off with panache, it isn't worth doing.

The Joker should always be ready with a quip, or a comical non-sequitur. Keep in mind that he's a clown, and try to work in visual gags, funny expressions, and appropriate locations. The fact that the Joker can instantly snap from a roguish mischief-maker into a cold-blooded psycho makes him an even more terrifying adversary.

THE VILLAINS:

THE PENGUIN

The Penguin is another recurring villain. His back story reads like a Dickens' novel. Starting life as a sheltered mama's boy, young Oswald Chesterfield Cobblepot was treated cruelly by the other kids in his neighborhood. His short, round body, waddling gait, and beak-like nose were easy targets for bullies, and they gave little Oswald the nickname "Penguin". His only safe haven was his mother's exotic bird store, where he could spend time with his doting mother and the birds he loved.

But one day, several gang members broke into the pet shop and destroyed the birds. Oswald was driven mad with grief, deciding to destroy the punks with their own methods. Once the local bullies were crushed, the Penguin took over their criminal activities and parlayed it into one of the most profitable criminal gangs in Gotham.

The Penguin has his fingers in every illicit element of Gotham's underworld. Still, he will be very careful to present himself as a gentleman to the city's upper crust. This is important because the overly vain Penguin considers himself to be a debonair, sophisticated man about town. He is fond of quoting classic writers, particularly Shakespeare, although he rarely gets the quote right.

The Penguin has a strong bond with birds. He trains them to obey his every command. He uses birds in his bizarre crimes. ..

Penguin's father died of pneumonia so Mrs. Cobblepot has always insisted that her "little Oswald" carry an umbrella with him. Consequently, she turned Pengy into a hypochondriac.

But the Penguin's many umbrellas do more than protect him from the rain. They shoot knockout gas and other weapons, and can be used as hand-held helicopters, among other things.

Penguin considers Batman to be a muscle-headed nuisance, not much different from the goons who used to bullied him when he was a kid. Therefore, Penguin tends to underestimate the Dark Knight's detective abilities, which trips him up every time.

**NOTE: Some adjustments may be needed once we learn more about the second feature.

THE VILLAINS:

THE CATWOMAN

Another recurring villain is the Catwoman. Rich, glamorous and stunningly beautiful, Selina Kyle is a darling of the jet set. Independently wealthy, she is noted for giving large donations to animal protection organizations.

What no one knows is that Selina Kyle leads a double life as the mysterious Catwoman, the "Queen of Crime" in a cat-like costume.

The Catwoman has a criminal code: She never steals from those who can't afford it. The rich, especially those who came by their money through criminal means, are fair game to her.

Catwoman's link with cats is just as strong as Penguin's with birds. She enjoys a special bond with felines, and all cats, tame or wild, instinctively trust her. Catwoman has several tigers and leopards of her own that she has liberated from wildlife smugglers and will occasionally rely on their fangs and claws for extra defense.

Catwoman is a formidable opponent. She carries a cat-o'-nine-tails with her at all times, and is an extraordinary athlete as well as a dangerous hand-to-hand combatant.

There is an undeniable physical attraction between Batman and Catwoman, and they occasionally find themselves working on the same case from different sides. Batman is torn between his feelings for her and his drive to see justice done. Batman has uncovered Selina's secret identity, however Catwoman does not know Bruce Wayne is Batman.

****NOTE:** Some adjustments may be needed once we learn more about the second feature.

THE VILLAINS:

THE RIDDLER

Another recurring villain is the Riddler. Years ago, young Eddie Nashton won a school prize by being first to figure out a complicated puzzle. It wasn't hard. The boy was curious, quick-witted, analytical, and even more importantly, he cheated. Flushed with his success, Eddie went on to become an expert at solving puzzles, games and riddles.

In later years, Nashton changed his name to E. Nigma, and billed himself as "The Puzzle King." He made a fortune inventing puzzles and games. But it all proved too tame for Nigma's quirky mind, and he decided to put his cunning to use by masterminding puzzle crimes on a grand scale. Police in every city were baffled by the quixotic crimes of the mysterious "Riddler," but when Nigma hit Gotham, his very first scheme was deciphered and undone by Batman. As he was led away to jail, the Riddler swore that he'd someday engineer a riddle crime that even Batman couldn't figure out.

To date, the Riddler has yet to make good on his promise. Not that the Riddler is incompetent. He's actually more than a match for anyone on the police force. But he's so psychologically fixated on the idea of stumping Batman that he can't commit a transgression without leaving the Dark Knight a clue as to how he can be caught.

The Riddler is a sharp-witted genius whose cryptograms are exceptionally clever. He may decide to riddle Batman with an ancient quote a la the Riddle of the Sphinx, or leave a clue in the way he rearranges objects on a table.

THE VILLAINS:

TWO-FACE

One of the most tragic figures in Batman's rogues' gallery is the grotesque creature known as Two-Face. He was originally Harvey Dent, Gotham's handsome and charismatic district attorney and Bruce Wayne's dearest friend. But then while tracking down a gangland boss on a lead supplied by Batman, Dent surprised the criminal and tried to subdue him. During the fight, the gangster threw a vial of acid at Dent, permanently and hideously disfiguring the left side of his face. And when Dent saw the scars, he went hopelessly insane. Dent blames Batman for what happened to him, and will not rest until he's hunted down and eliminated the Dark Knight.

With the loss of his good looks, Dent turned his back on law and order. Still, the crusading D.A. is not completely dead within him. Two-Face always carries a two-headed silver dollar, one side mint condition and the other side hacked-up and scarred. A flip of the coin decides if Two-Face will commit an act of good or evil.

As a result of his accident, Two-Face became obsessed with the number "Two." He has a psychotic attraction to anything in pairs or anything that even suggests a dual nature. He might rob a company on the twenty-second floor on a highrise or steal from a firm on Gemini Street. Two-Face's unpredictability makes him one of Batman's most dangerous enemies.

THE SCARECROW

Ex-college professor Jonathan Crane was always interested in the use of fear to trigger obedience in test subjects. When one of his subjects died as a result of "fear overdose," Crane was brought up on charges and barred from ever holding another teaching position. Embittered and seeking revenge on the world at large, Crane dressed his loose-limbed form in the macabre rags of a scarecrow and used his fear-inducing devices to force innocent people to bow to his will.

Scarecrow's modus operandi is to discover what his victims' greatest fears are -- then to use those fears against them. Once under his fear control, helpless victims will promise him anything -- money, possessions, land, or total, blind obedience.

The Scarecrow possesses a superior vocabulary and frequently utters fancy words and phrases which baffle his dense henchmen, Nigel and Anthony.

THE VILLAINS:

POISON IVY

When she was a child, homely Pamela Isley's only "friends" were the plants she tended in her family's greenhouse. Then, in high school, the shy girl blossomed into an attractive young woman, suddenly finding herself beset with would-be boyfriends. But she remained shy and withdrew even more.

Her life took a tragic turn when her parents were forced off their land by a large corporation. Her father abandoned her and her mother who soon became ill and died. Pamela vowed revenge on everyone associated with the corporation.

Using her botany skills, Pamela devised a "love potion" extracted from rare plants and used it to bend men to her will. Adopting the name Poison Ivy, she began a life of crime, taking wealthy men for all they had.

Poison Ivy has a unique metabolism which makes her body immune to all poisons. Consequently, she can handle virtually any toxin and frequently uses them in her crimes. Her costume looks like leaves of poison oak and ivy, and is coated with the noxious oils of those plants.

MR. FREEZE

Once a shifty cryogenics "expert" running a body-freezing scam, Mr. Freeze eluded the police in his lab only to be found by Batman. The two fought and Freeze was knocked into a cryogenics chamber, where he was frozen into a near-death state. After he was revived, he discovered he could live only in sub-zero temperatures, and he vowed to make Batman pay for what happened to him.

Mr. Freeze wears a specially constructed helmet and suit that preserves his body at 50 degrees below zero. He also carries a "cold gun" that can instantly freeze people or turn metal so brittle that it shatters on impact. Freeze cares nothing for the innocents who may get hurt by his crimes, or the hoods he employs to carry out his schemes. All human feeling has been frozen out of him.

OTHER VILLAINS

THE VENTRILOQUIST

A seemingly mild-mannered Wally Cox type criminal who gives orders through his ruthless, tough-talking dummy, Scarface.

CLAYFACE

A former small-time criminal who, thanks to a secret elixir, can duplicate anyone's face.

DR. HUGO STRANGE

A brilliant but warped scientist who mutates his patients into brutish, simple-minded giants.

THE MAD HATTER

A psychotic genius who commits crimes based on a Lewis Carroll "Wonderland" theme and controls people's minds via mechanisms built into hats.

KILLER CROC

An incredibly strong "reptile man" complete with bullet-proof, alligator-like skin, razor-sharp teeth and claws. He is ruler of the Gotham City sewers.

MAN-BAT

Originally a dedicated zoologist, Karl Langstrom tested an experimental serum made from bats' blood on himself and transformed into a rampaging half-man, half-bat monster. Although Batman finds a temporary antidote, Langstrom can never be sure when he might become the vicious Man-Bat again.

* Writers are invited to create new villains to add to the roster of Gotham's "Most Wanted."