

# BATMAN



\$29.95 U.S. / \$44.95 CAN.



Cover art by Bruce Timm, March 1998.

Batman running, animated by Tommy Tejada, March 1998.

Back cover (top): TMS production painting from original *Batman: The Animated Series* title sequence.

Author photos: Non-action figure sculptures by Glenn Wong based on designs by Bruce Timm, April 1998; photographed by Geoff Spear.

New Gotham nightscape painted by Richard Daskas.

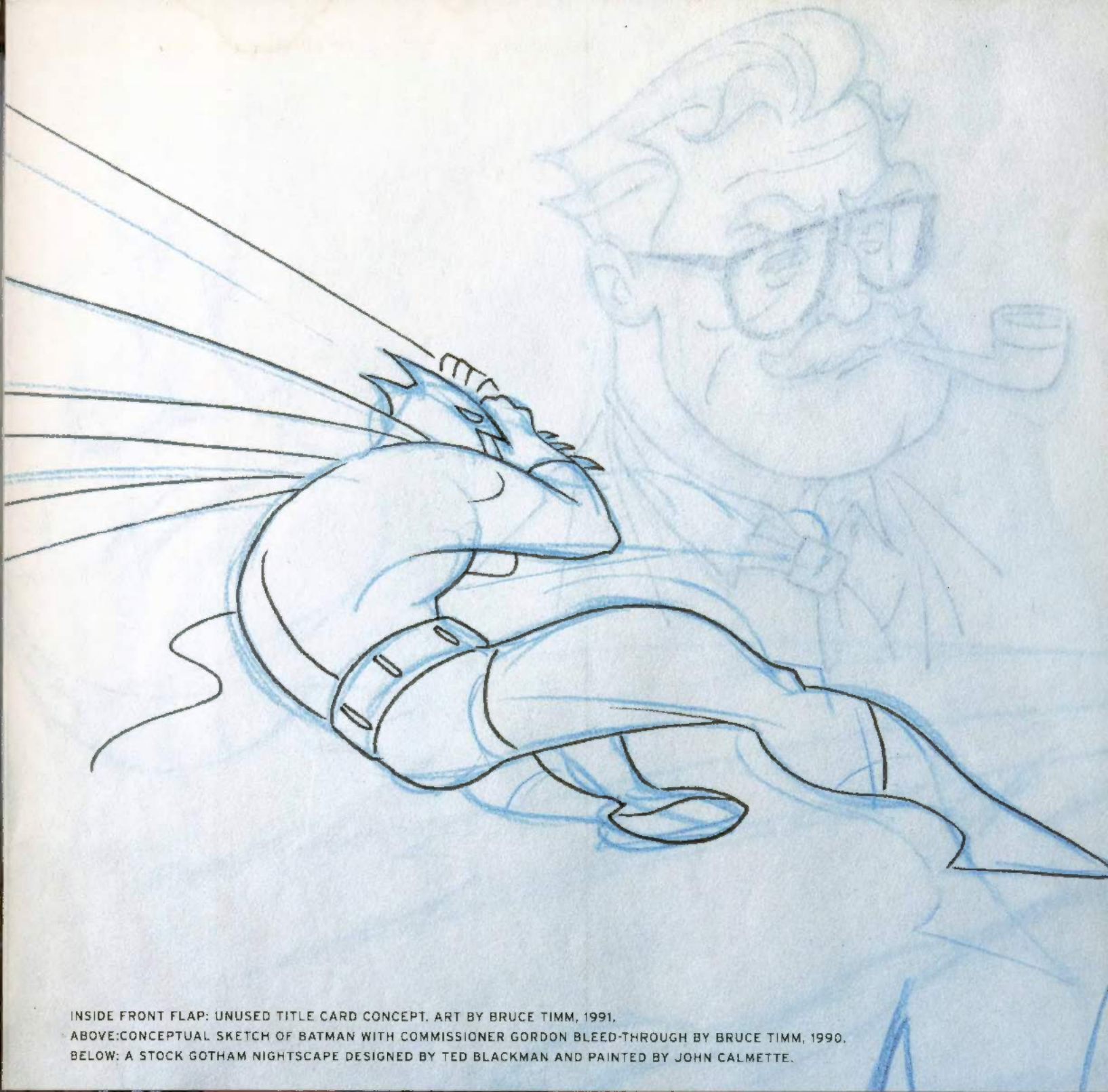
Flaps: *Mad Love* preliminary cover sketch by Bruce Timm, 1994.

Jacket design by Chip Kidd

Jacket photography by Geoff Spear







INSIDE FRONT FLAP: UNUSED TITLE CARD CONCEPT. ART BY BRUCE TIMM, 1991.

ABOVE: CONCEPTUAL SKETCH OF BATMAN WITH COMMISSIONER GORDON BLEED-THROUGH BY BRUCE TIMM, 1990.

BELOW: A STOCK GOTHAM NIGHTSCAPE DESIGNED BY TED BLACKMAN AND PAINTED BY JOHN CALMETTE.



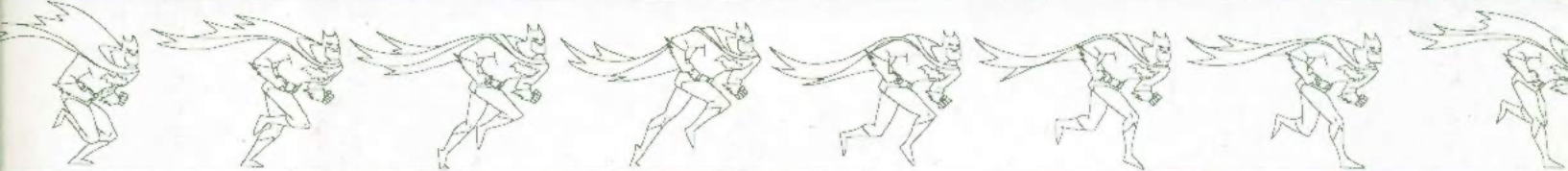
GOTHAM CITY NIGHT

ROCK

J. Ca



Bruce Timm: "The first thing I can remember drawing was..."



SCENE.

BG.

SCENE.

BG.

SCENE.

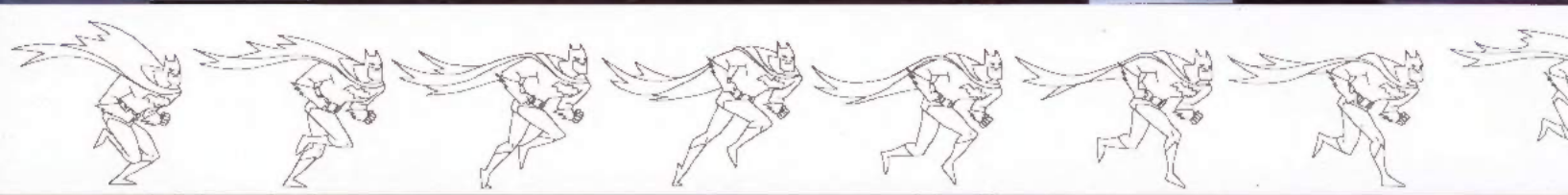
BG.



ACTION TOP: GOTHAM CITY DOWNSHOT BY TED BLACKMAN AND RUSSELL CHONG. MIDDLE: BATMAN RUNNING, ANIMATED BY TOMMY TEJEDA, MARCH 1998. BOTTOM: EPISODE TITLE CARD CONCEPTS BY BRUCE TIMM.



BG-34



BATMAN





OPPOSITE: ERIC RADOMSKI'S DRAMATIC BACKGROUND FOR THE ORIGINAL UNAired TWO-MINUTE PRESENTATION FILM, SUMMER 1990.

ABOVE: BATMAN STUDY BY BRUCE TIMM, 1990.

BELOW: SCENE FOLDER AS USED BY ANIMATION STUDIO IN ASIA.

OVERLEAF, LEFT: BATMAN TEST FILM. LIGHTBOX ANIMATION, 1990. RIGHT: THE CLASSIC BATMAN LOGO. DRAWN BY BRUCE TIMM, PAINTED BY JOHN CALMETTE, 1991.

カットナンバー	秒数	タイトル	第	話	担当原画
29①	5 + 18	BATMAN OP			友永
29②	+				
		動画	トレス	彩色	その他
		担当 島崎 まり	つと	つと	
		A 15/11			42227



Sc 13

619



Sc 13



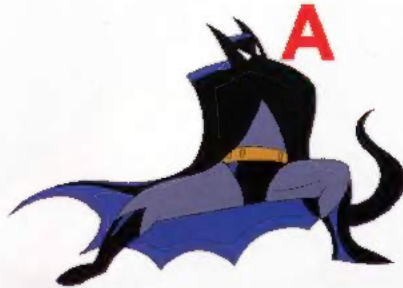
B8

Sc 13



Sc 13

620



Sc 13

B 24



Sc 13



Sc 13

628



Sc 13

632



Sc 13



Sc 13

B 45



Sc 13

B 48



Sc 13









by PAUL DINI and CHIP KIDD

photographed by GEOFF SPEAR



Introduction by BRUCE TIMM



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10 East 53rd Street, New York, N.Y. 10022-5299

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Batman created by Bob Kane.

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Printed in China

Third Printing

Visit HarperEntertainment on the World Wide Web at  
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ISBN: 0-06-757531-5

ISBN: 0-06-107327-X (paperback)

OVERLEAF: BATMAN PAINTING FROM "THE LAUGHING FISH" BY SPECTRUM ANIMATION STUDIO BASED ON BRUCE TIMM'S ORIGINAL DRAWING.

ABOVE: TMS PRODUCTION PAINTING FROM ORIGINAL SERIES: TITLE SEQUENCE.

PAGE 1

PAN  
START



STOP

"BATMAN" DROPS INTO SC. PAN TO FOLLOW  
LANDS TO A CROUCH

STORYBOARD PAN FROM "SHADOW OF THE BAT, PART ONE," BY RONALDO DEL CARMEN

801  
3  
SETTLE IN  
CROUCH  
SQUASH  
LAND  
PROP TO

For Jean MacCurdy, who gave us the keys to the Batmobile and said, "Drive." -P.D.

For Lauren, Sam, and Tommy (my niece and nephews), and all the talent at Warner Bros. Animation that makes them and kids all over the world walk home from school just a little more quickly. -C.K.

## A C K N O W L E D G M E N T S

Thank you and heartfelt appreciation to:

Chip Kidd, whose boundless enthusiasm, unerring eye, and stunning designs continue to redefine Batman and his world.

Charles Kochman, who valiantly spent two years finding a home for this book and another year getting me to finish it.

Geoff Spear, who with one photo creates a level of artistry that takes us six months to accomplish in animation.

Glenn Wong, for his incredible sculptures.

The Keepers of the Bat at DC Comics, Jenette Kahn, Paul Levitz, Dennis O'Neil, Scott Peterson, Darren Vincenzo, and Jordan B. Gorfinkel. Thanks for welcoming us into your Batcave.

All the people I bugged for artwork, interviews, and goofy cartoons, members of the greatest crew and cast it's been my honor to work with: Haven Alexander, Kevin Altieri, Ted Blackman, Kevin Conroy, Robert Costanzo, Ronaldo Del Carmen, Jon Fisher, Curt Geda, Shane Glines, Eddie Gorodetsky, Mark Hamill, Robert Hastings, Marilu Henner, Boyd Kirkland, Loren Lester, Butch Lukic, Shaun McLaughlin, Glen Murakami, Lynne Naylor, Shayne Poindexter, Michael Reaves, Dan Riba, Randy Rogel, Andrea Romano, Dexter Smith, Arleen Sorkin, Shirley Walker, Keith Weesner, Efreem Zimbalist Jr.

Tom Ruegger, the first friend I made in animation and without whom I'd be doing something a lot less fun right now.

My support crew at Warner Bros., Nancy French and Thomas Zellers; plus head of Warner's Animation Archives Geno DuBois and his tireless Batgirl of the art cave, Jenny Lynn Burnett.

My family (especially Matt and Caitlin) and all the friends who added moral support or yelled at me to just finish the book already: Barry Caldwell, Evan Dorkin, Sarah Dyer, Mark Evanier, Henry Gilroy, Richard Howell, Steve Langford, David and Maria Lapham, David Mandel, Tom Minton, Bill Morrison, Jeff Okin, Alex Ross, Ruth and Coop, Jill Thompson, Alex Zamm.

And most important, to Alan Burnett, Eric Radomski, and Bruce Timm, my partners, my friends, my heroes. -P.D.

Thanks to:

Geoff Spear, who's outdone even himself this time and turned flat pieces of paper into raging landscapes.

Charles Kochman, our editor and shepherd to the sheep of these pages. (And the good news is...)

Bruce Timm, for reasons it's hard to put into words (so we did this book instead!).

Paul Dini, whose signature I once stood in line for twenty minutes at a comic book convention years ago (though he'd never remember it).

At Warner Bros. Animation: Jean MacCurdy, David McBride, Keith Weesner, Dan Riba, Geno DuBois, Boyd Kirkland, Randy Rogel, Thomas Zellers, and especially Jenny Lynn Burnett—the goddess of things unseen yet findable.

At DC Comics: Chantal d'Aulinis, Dorothy Crouch, Elisabeth Vincentelli, Trent Duffy, Sandy Resnick, and Dana Brass in Licensed Publishing; Ed Bolkus, Marilyn Drucker, and Alyssa Kaplan in Licensing; Cindy Yeh in Promotions; Lillian Laserson, Jay Kogan, and Barbara Rich in Legal Affairs.

At HarperCollins: Joseph Montebello, Mark Chimsky, Dianne Walber, Eric Hunt, and John Silbersack. Thanks to Gene Bresler for the dust-busting.

As always, love and thanks to J. D. McClatchy, who bravely puts up with it all.

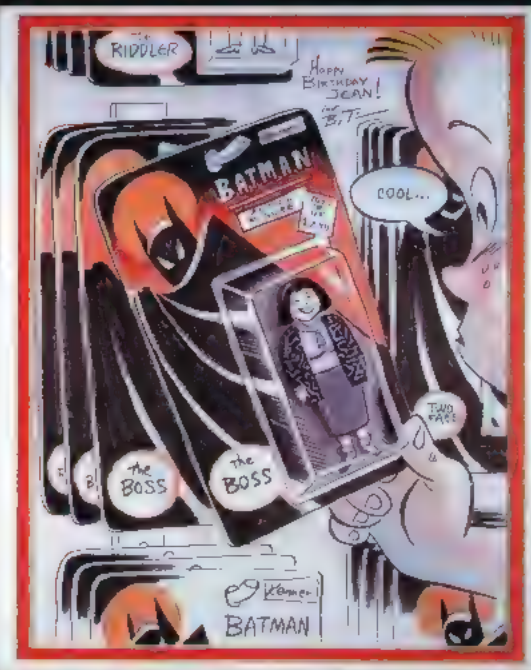
And a special thanks to the Murakami Special Forces Courier Service, for operations above and beyond (or beneath and betwixt) the call of duty. -C.K.



TITLE SEQUENCE LAYOUT BY TMS.



Producer-creator  
BRUCE TIMM  
by Ted Blackman



Executive producer  
JEAN MACCURDY  
by Bruce Timm



Producer-creator  
ERIC RADOMSKI  
by Bruce Timm

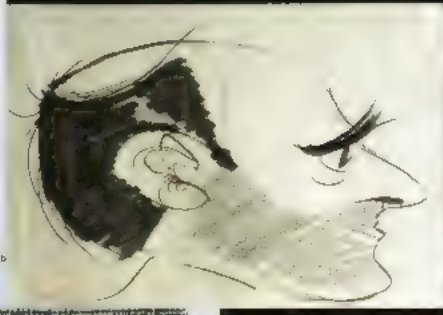
BRUCE TIMM'S DESK/DRAWING TABLE, DECEMBER 1997



Producer  
ALAN BURNETT  
by Eric Radomski

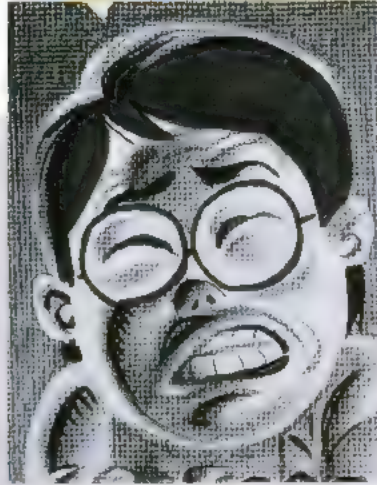


Voice director  
ANDREA ROMANO  
by Rogério Nogueira



Director  
DAN RIBA  
by  
Eric  
Radomski

Art director  
GLEN MURAKAMI  
by Bruce Timm



Writer-  
producer  
PAUL DINI  
by Bruce Timm



Executive producer  
TOM RUEGGER  
by Bruce Timm

Background designer  
TED BLACKMAN  
by Ted Blackman



Director  
KEVIN ALTIERI  
by Bruce Timm

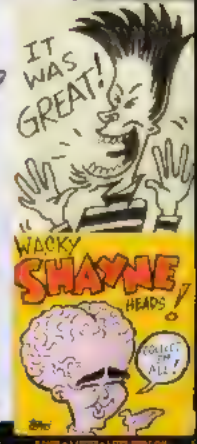
Associate  
producer  
HAVEN  
ALEXANDER  
by Lynne Naylor



Actress  
ARLEEN  
SORKIN  
by  
Lynne  
Naylor



Designer  
SHANE GLINES  
by Bruce Timm



Designer  
JON FISHER  
by Ted Blackman

Vehicle designer  
SHAYNE  
POINDEXTER  
by Bruce Timm

## I N T R O D U C T I O N

The first thing I can remember drawing was Batman. Not that it actually *was* the first thing I ever drew, mind you, it's just the first thing I can *remember* drawing. It was a straight-on shot of our hero running toward the "camera," most likely copied from the title sequence of the 1960s Adam West television series. (Imagine the frustration of a five-year-old trying to explain the concept of foreshortening to a perplexed adult: "See, Mommy, Batman's only got one foot because the other one's behind his knee." Seeing as how the knee itself probably looked more like a melting sausage, Mom's confusion was perfectly understandable in retrospect!) It certainly wouldn't be the *last* time I drew him.

Before I got into the animation business, my entire training consisted of copying art from comic books (don't try this at home, kids—stick to art school). Regardless of who my current artistic heroes were, the one character I drew more than any other was, of course, Batman. In the style of my favorite illustrators, I drew Marshall Rogers—esque Batmans and Michael Golden—ish Batmans and even weird Walt-Simonson-meets-Jack-Kirby-and-Wally-Wood-on-a-bad-day Batmans. But it wasn't until 1990 that I came up with a design that was uniquely a "Bruce Timm Batman."

I was drawing storyboards for *Tiny Toons* when Jean MacCurdy, then vice president of Warner Bros. Animation, announced at a staff meeting that we would be developing Batman, as well as other Warner-owned properties, for possible cartoon series. I rushed back to my cubicle, tossed Plucky Duck into the corner, and in about an hour, filled an 8 1/2-x-11-inch sheet of paper with designs that, with very minor tinkering, became the main model sheet for our show.

Earlier in my career, when I was doing character designs for action-adventure shows like *G.I. Joe* and *Ghostbusters*, I was frustrated that the producers and directors always insisted on a design approach that actually worked *against* the strengths of animation: the characters always had to be drawn "realistically," with "realistic" facial features and anatomy, too many folds in their clothes, and way too much detail overall. Having done assistant-animation work (cleanups and "in-betweens") at Don Bluth Productions, I knew that, at twenty-four drawings per second, every little line had to be drawn *thousands* of times; the more lines on a character, the less time an animator has to draw those lines *correctly*, especially on a TV budget and schedule. Result: crappy animation.

Every time I'd do a design that even remotely resembled what would eventually become the "Batman animated style," my bosses would say, "No, that's too flat" or "too designy" or (my favorite) "too cartoony." Hell, and here I thought we were *making* cartoons!

That initial page of Batman drawings incorporated a lot of the design theories I'd been dying to try out, marrying the angularity and exaggerated style of Disney's *Sleeping Beauty* with the elegant simplicity of Alex Toth's designs for numerous Hanna-Barbera action-adventure cartoons of the sixties, especially *Space Ghost*. (I wish I could say Batman's alter ego was as easy to pin down, but the truth is, I drew at least twenty different versions of Bruce Wayne before I did one that felt right, combining aspects reminiscent of Walter Baumhofer's Doc Savage and Chester Gould's Dick Tracy.)

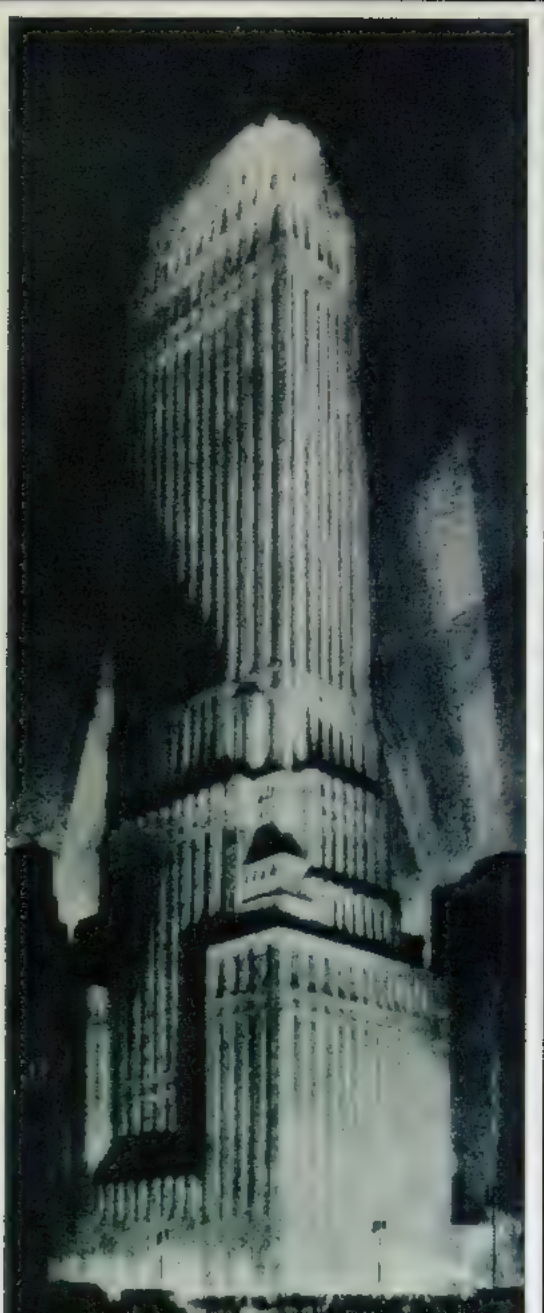
Fortunately, Jean loved my designs when I showed them to her at the next staff meeting, and the rest, as they say, is history.

It's gratifying that our series has been met with a certain amount of critical as well as commercial enthusiasm—enough to warrant the publication of this book, anyway! And while it's certainly flattering to hear people say that Paul Dini and I are making the best, most faithful filmic version of Batman ever, synthesizing the best elements from previous film, TV, and comic book incarnations of the character, I have to let you in on a little secret...

We didn't do it alone.

Paul and I get the lion's share of the credit mostly, I think, because we're the two highest-profile creators on the show (translation: we're the biggest publicity hogs). The truth is, *Batman* would be just another mediocre cartoon if we weren't surrounded by some of the most talented artists, writers, composers, actors, and craftsmen in the business. The real secret of our success: There are no weak links in our chain.

My coproducer, Eric Radomski, was a major force in the development of the overall look and



LEFT: HUGH FERRISS'S SOARING SKYSCRAPERS WERE A PROFOUND INFLUENCE ON THE BACKGROUND STYLINGS OF BATMAN'S ANIMATED GOTHAM CITY; HERE, THE CHANIN BUILDING, LEXINGTON AND FORTY-SECOND STREET, NEW YORK CITY, 1928. OPPOSITE PAGE, BOTTOM: THOUGH LIMITED IN DETAIL, SPACE GHOST STILL RADIATES PRESENCE AND POWER, AND A GENERATION OF ANIMATORS HAS EMBRACED ALEX TOTH'S 1966 CREATION AS THE LAST WORD IN SUPER HERO DESIGN (COURTESY HANNA-BARBERA). OPPOSITE PAGE, TOP: PRELIMINARY CEL SETUP FROM AN UNPRODUCED MAX AND DAVE FLEISCHER THEATRICAL SUPERMAN CARTOON, CIRCA 1940.

tone of the series. It was his innovative notion, for instance, to paint the backgrounds on black illustration board, creating a dark, film-noir mood, as well as ensuring that the style would easily survive translation into overseas production paintings. Beyond his duties as background-paint guru, Eric's nuts-and-bolts animation training and impeccable taste influenced every aspect of production, from story direction to color design, to casting and music. After eighty-five episodes and one feature-length movie, Eric felt it was time to move on. He's currently pushing the cartoon envelope with HBO's *Spawn* series. I miss having him around.

Helping to fill the void left by Eric's departure for blacker pastures is our current art director, Glen Murakami. We used Glen as a general artistic jack-of-all-trades on our first two seasons, where he did a little bit of everything: storyboards, props, color, and zillions of character designs and model-sheet turn-arounds. Over the course of the series, he absorbed enough of my design theories that I felt comfortable promoting him to art director when we began work on the *Superman* series in 1995. The slightly more graphic look of that show and the even more extreme angularity of the current "new-look" *Batman* episodes are a direct result of his influence.

It's no exaggeration to say that Alan Burnett almost single-handedly saved the *Batman* series from ruin. In the first few months of preproduction, Eric and I had serious creative differences with our first story editor. We felt that the scripts weren't quite reaching the level of sophistication we were aiming for, and she felt that our directors and storyboard artists were taking too many liberties with the scripts, and why should she have to listen to a couple of arrogant, upstart, no-track-record artists anyway? You have to understand that in the early 1990s, it was a very rare thing indeed for artists-producers to have story input on their cartoons. Back then, story editors were God, and artists drew pictures. Period.

Quite right she was, too—to a point. Even though it would be many months before we would see if any of our newfangled ideas of how to make decent cartoons would bear fruit, we felt that it was our duty to make the shows as high-quality as possible, by whatever means. If the dialogue was too corny and typically "Saturday morning," then *boom!* Quick rewrite at the recording session. If an action scene didn't make sense, or could be done in a more exciting, cinematic way, *boom!* Let the director and board artists wing it. If a sequence was illogical, too goofy, or superfluous, *boom!* Cut it! Certainly, egos were bruised and toes were stepped on. There's no getting around the fact that we were pretty damn brash and outspoken. I recently came across some old script notes from those days in my files and was positively *aghast* at how snotty and mean-spirited I sounded. I like to think I've grown up a bit since then.

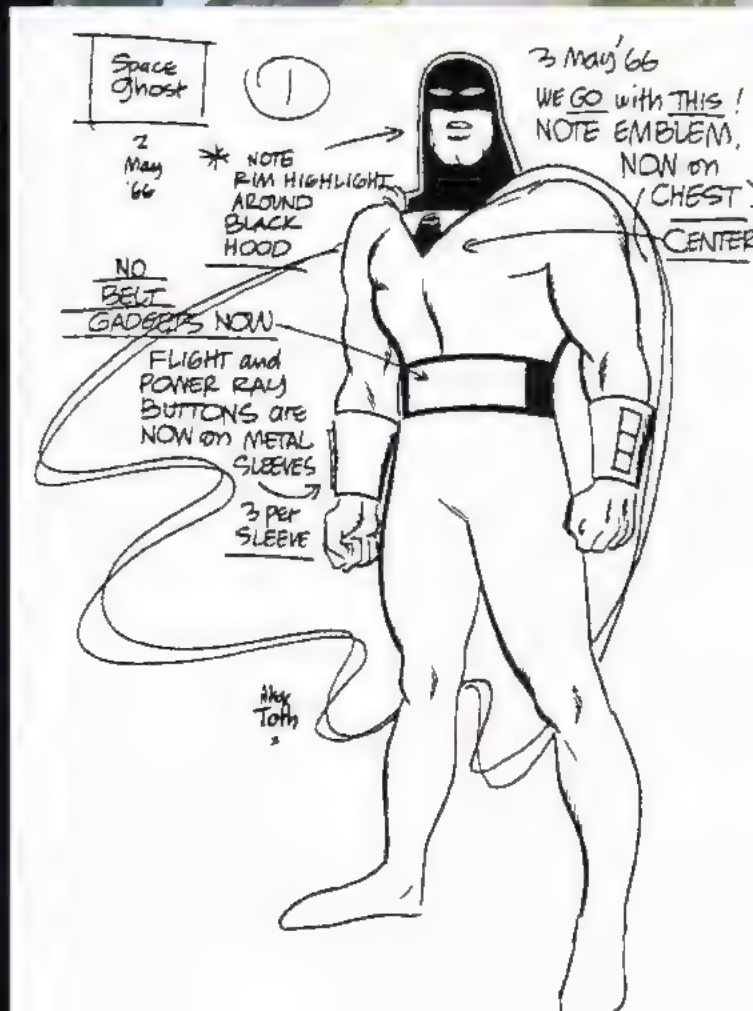
Before the situation could get any uglier, Jean MacCurdy brought the production to a full stop. It's to her eternal credit that she didn't simply fire the two of us and replace us with someone less opinionated. There *had* to have been pressure for her to do so; this was a big, expensive (by TV standards) show, with high expectations for furthering the *Batman* franchise, we were months behind schedule, and the folks at the Fox Network hadn't exactly warmed up to us yet, either. Instead, she did a very smart thing: she hired her old pal Alan Burnett as senior story editor-coproducer.

Fortunately, Eric and I hit it off with him right away, as he seemed to be very much in sync with our concept of the series. Well, we'd learned that talk is cheap, but baby, he *delivered*. We were pleasantly astonished by his first script for us, part one of "Two-Face." My God, it was bloody *perfect!* Humor, pathos, adult situations and dialogue, great heaping *gobs* of atmosphere—this sucker had everything we'd been wanting to see. Okay, maybe not as much action as we normally liked, but what the hell—when the story is that compelling, you don't want to cut a single line.

Soon after, Alan cajoled/coerced Paul Dini into coming aboard as story editor and, later, coproducer. Equally adept at both comedy and tragedy, Paul has written many of our most memorable episodes, from the dynamic tearjerker "Heart of Ice" to the hilariously sexy "Harley and Ivy." He and Alan spend most of their time script-doctoring other writers' work these days, but Paul somehow manages to script the occasional stunner, like his recent "Over the Edge" (which many on our crew regard as the all-time best *Batman* episode ever—it's certainly the *grimmiest!*) Between the two of them, they've raised the standard for action-adventure animation writing to a level that no other series has even come close to.

There are so many other people whose efforts contributed to the excellence of *Batman* that I could easily fill up this entire book waxing poetic about them all. Briefly, then:

Our directors, Kevin Altieri, Boyd Kirkland, Dan Riba, Dick Sebast, Frank Paur, Butch Lukic, Curt Geda, Atsuko Tanaka, Hiroyuki Aoyama, Yuchiyo Yano, and Kenji Hichizaki, used every weapon in their artistic arsenal to turn poor scripts into





watchable TV shows and great scripts into outstanding short films.

Our first-season background design supervisor, Ted Blackman, brought just the right combination of elegance, atmosphere, and fun to his vision of Gotham City. Drawing inspiration from the moody architectural illustrations of Hugh Ferriss and the stark simplicity and exaggerated scale of Paul Rivoche and Seth's *Mister X* comics, Ted created a world that felt at once familiar and yet fresh and exciting. He's often imitated, but never equaled (and he'll laugh his ass off when he reads this).

Voice director Andrea Romano is justly renowned as the best in the business. She is *the* reason that our vocal tracks sound better than any action-adventure cartoon before or since, coaxing sincere, low-key, naturalistic performances from our actors, rather than the overemphatic, squeaky-voiced shouting normally heard on other cartoons. Our astonishing casts have been a pure joy to work with, especially our "regulars": Bob Hastings, Loren Lester, Bobby Costanzo, Matt Valencia, Tara Charendoff, and Efrem Zimbalist Jr. As for Kevin Conroy, what can I say? For my money, he *is* Batman.

Shirley Walker and her team of composers extraordinaire consistently deliver lush, emotionally resonant, feature-film-quality musical scores on a punishing TV budget and schedule.

Our overseas animation houses, especially the teams at TMS and KOKO/Dong Yang, take over our model sheets, background designs, and storyboards, and bring them to life. Their work is never less than very good and often startlingly brilliant.

The sound design crew at Monterey Post, headed by Tom Maydeck, Rob Hargreaves, and Russell Brower, are the true unsung heroes of our show. With extensive use of sound effects, background ambience, and voice filtering, they've helped make Batman's world a stylized, yet convincingly believable place. Again, they've raised the standard of how TV cartoons should sound, and have yet to be topped.

Film editors Joe Gall and Al Breitenbach are our resident alchemists. Many an episode has been saved in their editing bays. Trimming a few frames here, losing an entire scene there, often rearranging the sequence of shots, they control the rhythm and pace of the shows. Occasionally, when an episode comes back from overseas in particularly weak shape, they can transform a sow's ear into a silk purse. And if a show comes back in *great* shape, they can make it work even *better*.

Executive producers Jean MacCurdy and Tom Ruegger gave us advice and support when we needed it, and left us alone when we didn't. If you've never worked in this business, you can't even *begin* to understand how rare and wonderful that is.

The various writers, artists, timing directors, painters, and support staff at our preproduction studio in Sherman Oaks are the backbone of *Batman*. They all deserve special credit just for putting up with me!

Last, but never least, all the wild talents in whose footsteps we tread: Batman's creator, Bob Kane, who truly caught lightning in a bottle; comic book writers and artists Bill Finger, Jerry Robinson, Dick Sprang, Denny O'Neil, Neal Adams, Frank Robbins, and countless others who took the ball and ran with it, adding new elements—some wacky, some creepy—to the Batman mythos (and much of which we have appropriated and amalgamated into our series, thank you very much); William Dozier, Lorenzo Semple Jr., Stanley Ralph Ross, and Adam West, whose *Batman* TV series inspired a new generation of Bat-fans

(myself included); Frank Miller, who reinvented Batman for the postmodern world with his groundbreaking graphic novel, *The Dark Knight Returns*; and Tim Burton, who first brought the concept of a "serious" super hero to a mass audience. Without these gentlemen, there would never have been a *Batman: The Animated Series*.

You'll forgive me if this intro sounds like the Emmy Speech I'd Never Have Time to Deliver, but I felt these people deserved recognition. I'm infinitely proud to have been associated with each and every one of them.

The preproduction artwork you'll see in this book was never intended to be seen by the general public, out of context, as it were. But much of it works amazingly well as art in its own right, particularly the gorgeous storyboards by Ronaldo Del Carmen, Butch Lukic, and others, which are as beautifully rendered as any first-rate comic book. I'm thrilled to see this work showcased here, beautifully photographed by Geoff Spear and stunningly presented by one of the preeminent graphic designers of the day, my new pal (and lifelong Batman fanatic) Chip Kidd. Those in the know actually consider Chip to be the best designer in the field, and you won't get an argument from me. The word "genius" is bandied about a bit overmuch these days, but based on his work here, his previous tour de force, *Batman Collected*, and numerous award-winning book jackets, I'd say it might be an understatement. He's The Man.

Now, stop reading this—go look at the pretty pictures!

—Bruce Timm  
Producer

Warner Bros. Animation, Los Angeles  
March 1998

BELOW AND OPPOSITE: PRELIMINARY *BATMAN* SERIES LOGO DESIGNS AND CONCEPTUAL STUDIES BY BRUCE TIMM, 1990.





OVERLEAF:

LEFT, TOP: HELD PRISONER IN A DESERT WORK CAMP, AN AMNESIAC BRUCE WAYNE WAKES FROM A NIGHTMARE. STORYBOARD BY BRUCE TIMM FROM THE EPISODE "THE FORGOTTEN." BOTTOM: STOCK SHOT OF A GOTHAM STREET AT NIGHT. DESIGNED BY KEITH WEESNER, PAINTED BY JOHN CALMETTE.

RIGHT, TOP: BACKGROUND FOR "CATWALK" PAINTED BY STEVEN BUTZ.

BOTTOM: FROM "THE FORGOTTEN": BRUCE WAYNE'S MEMORY SLOWLY RETURNS. STORYBOARD BY BRUCE TIMM.

GATEFOLD, EXTERIOR: PRELIMINARY TITLE CARD ROUGH BY BRUCE TIMM FOR "THE STRANGE SECRET OF BRUCE WAYNE."



SCENE.

CONT. BG.

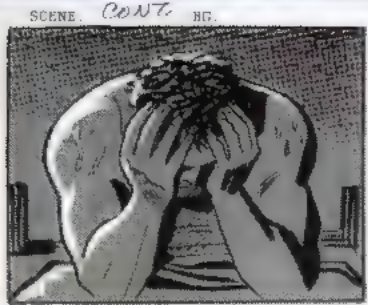


ACTION     *...HE BOLTS UP OUT OF HIS DREAM!*





406 574 A-3  
 BATMAN  
 EXT. ROOFTOPS (NIGHT) W/ FOG  
 DREAM SEQ.  
 Full Animation (Color Ref. Only)  
 S BUT



ACTION -- AND PUTS HIS ACHING HEAD IN HIS HANDS



ACTION TIGHTER



ACTION -- HE LETS HIS HANDS SLIDE DOWN HIS FACE --  
 --STARTING TO GET IT TOGETHER -- REMEMBERING--



ACTION

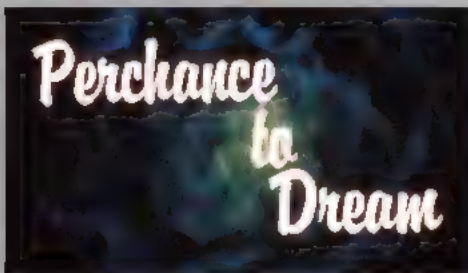
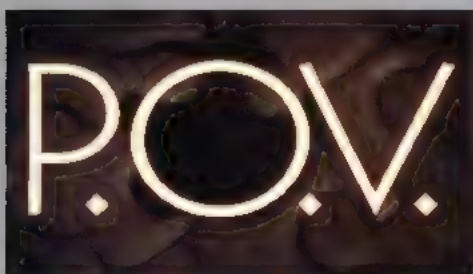
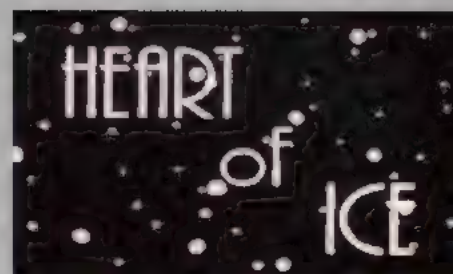
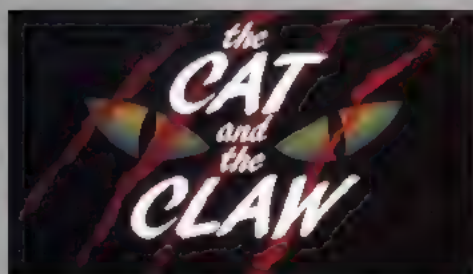
**OVERLEAF GATEFOLD:** These imaginatively rendered title cards were a high point of each *Batman* episode. While some (like "Harley's Holiday" and "Time out of Joint") were character portraits, most often the cards depicted an emotional impression of the given episode's theme. According to Eric Radomski, who designed many of the cards, "Going with the overall retro-forties feel we were giving the show, we wanted to treat the episodes as mini-movies. The title cards allowed us to create great drama in a very subtle fashion. It was a process of trying to capture what the overall episode was, and not just show a scene or moment from it."

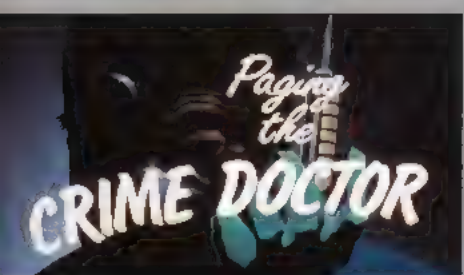
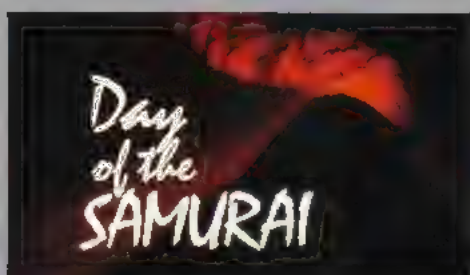
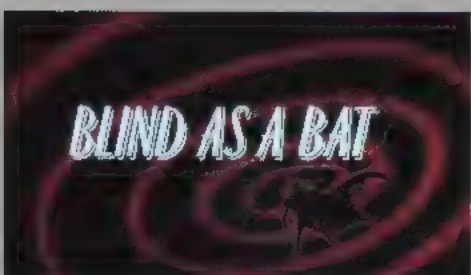
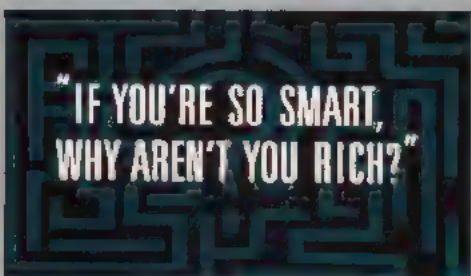
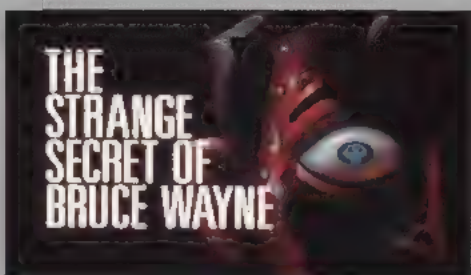
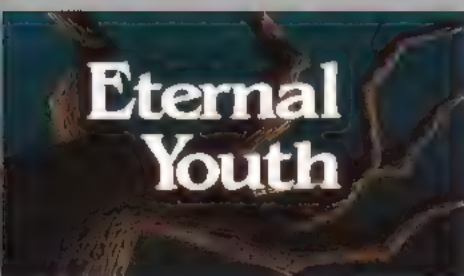
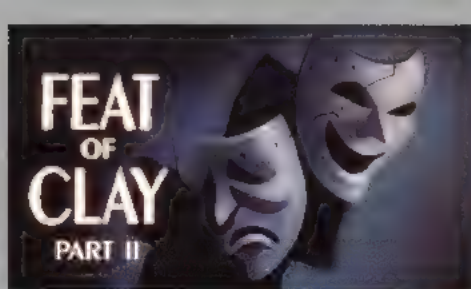
When Eric did select an actual shot from an episode, such as the image of Batman in a straightjacket from "Dreams in Darkness," he stripped it down even more, casting the figure into silhouette, picking up little highlights on his costume and lighting him from above with the vertical shadows of his cell bars. Right away the audience would see

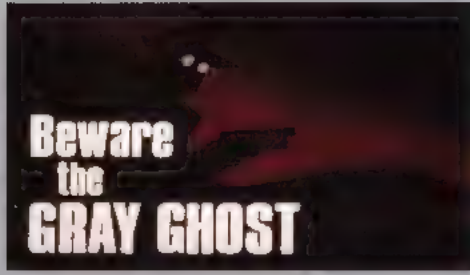
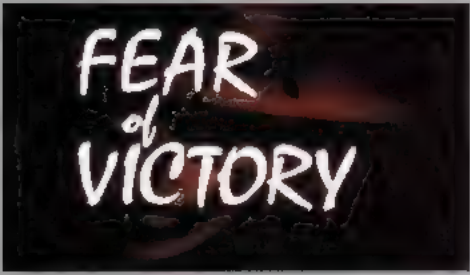
Batman had gone nuts, he was in an insane asylum, and they would be hooked into seeing what happened next.

Coming up with the perfect image was sometimes harder than it looked. Case in point: "Harley and Ivy." Remembers Radomski, "It was natural to go in and draw these two luscious babes, but at the same time it was just looking too toony. And we certainly couldn't depict them sexually because the network would have screamed at us for that." What Eric and artist Glen Murakami ultimately devised were abstract swirls of red, black, orange, and green, representing each villainess's color scheme and conveying the generally lighthearted mood of the episode.

When *Batman* moved to the Kids' WB! network the title cards were dropped, partially to differentiate the new *Batman* series from the old, and partially because Eric's departure left no one with time to devote to them.







nothing to  
**FEAR**

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clown

APPOINTMENT  
IN  
CRIME ALLEY

PROPHECY  
OF  
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The  
Forgotten

MAD  
AS A  
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I AM THE NIGHT

ALMOST  
GOT 'IM

MOON  
of the  
WOLF

THE LAUGHING FISH

Harley  
and  
Ivy

THE  
MECHANIC

READ  
MY  
LIPS

FIRE  
from  
OLYMPUS

SHADOW  
OF THE  
BAT

SECOND  
CHANCE

RIDDERS  
REFORM


Catwalk

A BULLET FOR  
BULLOCK

The  
Eilon  
and  
the Unicorn







"The team at Warner Animation has created a blueprint for translating a character from one medium to another. They have taken Batman's sixty-year history, ignored the stuff that didn't work, put a common sense spin to the stuff that did, and executed the project with a combination of affection, style, and, most important, respect."

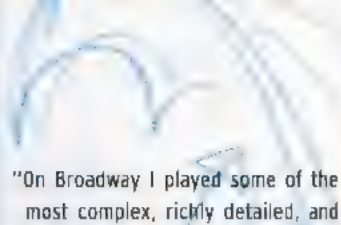
—Rick Burchett, Illustrator

"*Batman: The Animated Series* restores my faith in animation as a storytelling medium. Its graphics put it head and shoulders over the competition—while its terrific voice casting brings a level of subtlety to material that in other hands might be severely over the top."

—Howard Chaykin, Writer/Illustrator

"Gee, an intelligent, well-designed, well-crafted kids' cartoon with strong story line and characters? It'll never work!"

—Mark Chiarello, Art Director, DC Comics



"On Broadway I played some of the most complex, richly detailed, and blissfully demented roles of my career. I never dreamed they would be equaled by a so-called cartoon character. And what a character, one of the all-time icons of villainy, the Joker, a part that finally allowed me to live up to the 'ham' in my surname. I'm so grateful, not only for that opportunity but for this book, a first-rate keepsake of that landmark series. And that's no joke!"

—Mark Hamill, Actor

"Superlatives fail me. This series is accomplished with a style, wit, and respect for the source material that is absent from the big-screen versions. In every episode there's at least one scene that makes me slap my forehead and say, 'Why didn't I think of that?' A godsend to every Bat-fan in the universe."

—Chuck Dixon, Writer

"TV animation is done on an assembly line that often runs through other nations, past artists who do not speak a common language. To realize a distinct vision in those environs is about as easy as tracking down the Joker...and a lot more dangerous. It can be positively lethal with a subject matter like Batman...the subject of countless interpretations, some aberrant, others merely bland, in comics and on screen. Joyously, the creative minds behind *Batman: The Animated Series* were able to converge on a single and compelling concept of their hero—one obviously born out of love for the Bob Kane/Bill Finger rootstock, but cunningly rethought for the 1990s. Apart from the fact that the hero's jaw looks like something Ron Popeil uses to dice turnips, this rendition is as good as a Batman project oughta be. I especially admire the economy of lines and plot lines, and the lack of economy in the animation: someone has spent some serious coin to get it right, even if that means that costs may not be recouped for many a run. But that's a wise investment, as these shows will be rerun as long as succeeding generations of kids love Batman, which is to say, forever."

—Mark Evanier, Writer

"*Batman: The Animated Series* is the moodiest, coolest-looking cartoon since the Fleischer *Superman* cartoons over fifty years ago."

—Neil Galman, Writer

"Simply the best version of Batman ever produced. Dark, forbidding, and with sly, black humor. The animated series stands as the greatest representation in any medium of the Dark Knight. For that I'm grateful...and a bit jealous."

—Kelley Jones, Illustrator

"The animated *Batman* is one of the great versions of the character, and the best translation of comics-to-screen ever done by anyone."

—Dennis O'Neil, Writer/*Batman* Group Editor, DC Comics

"The *Batman* team is made up of artists, storytellers, and visionaries. They are an inspiration."

—Joel Schumacher, Director

"The one period of history that Paul Dini and I share a fascination with is one that never happened. It is that postwar era when idealistic urban architecture took over. As 'the city' produced its criminals and madmen, it was only natural that it would also produce an equally mad nemesis for them. Though this version of the *Batman* was fresh and exciting when it debuted, it was already familiar, already a classic. The hero, the villains, and the city itself have been part of America's four-color folklore for over half a century, yet the creators of this series managed to make them almost as mysterious, as if we were discovering them for the first time."

—Dean Motter, Writer/Illustrator



"Messrs. Burnett, Dini, and Timm should be proud of their contribution to the legend that is Batman."

—Al Roker, NBC *Today* and official Gotham City forecaster

"The work accomplished with the *Batman* animated series not only did the greatest good to the character in furthering his legend, but it is also a phenomenal work of art, conceptually and visually outstanding. This is *the* Batman."

—Alex Ross, Painter

"The *Batman* animated television show is *super!*"

—Julie Schwartz, Editor/Consultant, DC Comics

"*Batman: The Animated Series* transports even the most jaded adult viewer back to those prepubescent days of yesteryear when one held a sense of wonder for super heroes in one's heart. No simple feat, that. But by blending their unique designs with their superlative gifts for storytelling, Dini and company manage to make us believe, again, that a man can fly...at least with the aid of the Batwing."

—Kevin Smith, Writer/Director

"This dark and stylish version is the best interpretation of Batman available today. To those familiar with the Batman legend, this series is always fresh and exciting. To those who are experiencing it for the first time, what a fantastic world they've been given to explore!"

—Jill Thompson, Writer/Illustrator

"As a character with sixty years of continuous history, Batman has been through the hand of many cooks. From spooky to campy to high adventure, the Caped Crusader's exploits are a stew of many ingredients. It's amazing how Timm, Dini, and crew have distilled Batman's legend into a fine broth that rises above all the rest—the definitive Dark Knight."

—Matt Wagner, Writer/Illustrator

"The *Batman* cartoons proved for the first time that it is possible to produce spectacular animation on a television budget. This book shows how."

—Les Daniels, Author

"In 1992, when I was handed the assignment of producing a comic book, *The Batman Adventures*, based upon the *Batman* animated show, I was more than a bit trepidacious. How on earth could any book possibly live up to such lofty standards? Rather than simply adapt the shows that Paul Dini, Bruce Timm, and the rest of their team had already produced, Kelley Puckett, Mike Parobeck, Rick Burchett, Ty Templeton, and I tried to do what Paul and Bruce had done: lift directly what we could from the source material (in our case the animated show; in their case, our original comics), regrettably abandon what wouldn't translate effectively from one medium to the other, and try most of all to re-create the magic the animated guys had captured so effortlessly—a Batman who's dark, mysterious, moody, but above all, human. Craft stories around him that are rock solid in substance, but startlingly original; you never know exactly where the story's going, but you know it's going to be incredibly good. In the end, that's the hallmark of the animated series—some of the stories are grim, some are goofy, but they're all *great!*"

—Scott Peterson, Editor/Batman Group Liaison, DC Comics

"When the *Batman* cartoons premiered in the fall of 1992, they represented the most exhilarating animation ever created for the television screen. The art relied on mass and volume, not on line, giving the characters a substance that was as much contextual as visual. The superbly controlled palette filled Gotham with an atmosphere of brooding and menace, a sense that anything could happen in a city limned day and night by shadow. And it did. Owing to the masterly storytelling of the writers, who know that everything stems from character, each episode gripped us and surprised us. To the *Batman* team, and especially to Jean MacCurdy, Alan Burnett, Paul Dini, and Bruce Timm, our heartfelt thanks. They not only honored the legend of the Dark Knight, they added to it."

—Jenette Kahn, President and Editor-in-Chief, DC Comics

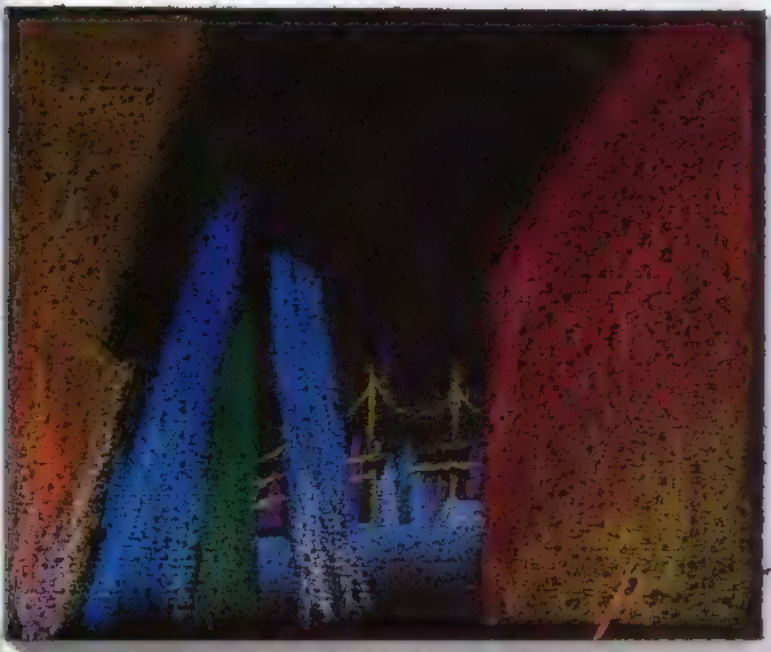
"It's always a delicate issue when you give your children over to others. Whenever we do a movie, a TV show, or even a radio program based on our heroes, the DC team watches over the production, fretting, fussing, and worrying. And worrying even more about every step the creative team takes away from the 'canonical' path laid out by our history. When *Batman* began, the first concept sketches were far from the path of our history...but we instantly saw they were a road into a beautiful range of possibilities. Compatible with our past, subtly evoking the legendary Fleischer *Superman* cartoons, and at the same time a genuine new artistic evocation of the essential characters and world. The kids were in good hands."

—Paul Levitz, Executive Vice President and Publisher, DC Comics





TMS PRODUCTION BACKGROUND FROM ORIGINAL *BATMAN: THE ANIMATED SERIES* TITLE SEQUENCE.



*Eric Radomski*

1-



OPEN ON WARNER BROS. LOGO  
CONT.



X-DISS. TO...

## D E V E L O P M E N T

In 1990, after several decades of near-dormancy, Warner Bros. Animation was in the middle of a creative resurgence. The studio famous for its Looney Tunes and Merrie Melodies theatrical shorts had entered the world of syndicated television animation, scoring a hit with *Tiny Toon Adventures*, a series created by director Steven Spielberg. Among the immensely talented individuals Warner Animation President Jean MacCurdy hired to bring *Tiny Toons* to the small screen were writer and senior producer Tom Ruegger, storyboard artist Bruce Timm, background painter Eric Radomski, and background designer Ted Blackman. Each would play a key role in the creation of Warner's next series, an animated version of that studio's hottest super hero property, *Batman*.

Chances are, anyone who's reading this book already knows a fair amount about Batman. But for the uninitiated, a fast history lesson: Batman was created in 1939 by twenty-two-year-old comic artist Bob Kane, and first appeared in the May issue of *Detective Comics* #27. Working with writer Bill Finger and artist Jerry Robinson, Kane fashioned a nightmarish world peopled by criminal freaks of every description. Looming over this urban inferno was the Bat-Man, a grim, demonic-looking vigilante. In reality this costumed adventurer was millionaire Bruce Wayne. Orphaned when a street robber gunned down his parents, young Bruce swore to devote his life and fortune to the eradication of crime. He spent years traveling the world learning the secrets of martial arts, criminology, and other skills that would aid him in his crusade. With his training complete, Wayne returned to Gotham City. In order to strike terror into the hearts of criminals, "a superstitious, cowardly lot," the young adventurer garbed himself in the costume of a fearsome batlike creature. For a brief time he even used a blazing automatic in his war on crime, reminiscent of another great contemporary pulp hero, the Shadow. The gun was soon dropped in favor of more ingenious (and less lethal) crime-fighting weaponry and, in issue #38 (April 1940), a kid sidekick, Robin, was added to boost the strip's appeal among young readers.

Over the next decade the fame of the Batman and Robin team grew, not only in comics but in movie serials, a syndicated daily newspaper strip, and as guest heroes on the *Superman* radio show. On January 12, 1966, a milestone in the Caped Crusaders' careers occurred, when ABC aired the first episode of the now classic live-action *Batman* televi-

2-

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THIS PAGE AND THE FOLLOWING SEVEN PAGES: THE ORIGINAL *BATMAN: THE ANIMATED SERIES* TITLE SEQUENCE STORYBOARD, DRAWN BY BRUCE TIMM AND COLORED BY ERIC RADOMSKI, 1992.

sion series. Faster than you could say "holy household word," Batman was hot. To adults he was a semi-remembered character from their childhood reborn as a campy pop icon. To kids Batman was the ultimate hero, at least until they caught on to the deliberate self-parody of the series. Like most of us in my neighborhood, I would do anything to see *Batman* twice a week, even cutting confirmation class on Thursdays so I could see how Wednesday night's cliff-hanger turned out.

Around this time Batman and Robin began showing up in animation, first in a series of short cartoons from Filmation, and later in the seventies as team members in Hanna-Barbera's long-running *Super Friends*. In those cartoons Batman was only a pale version of his live-action persona, thanks to the restrictive nature of TV cartoons at that time, which demanded that his tragic past and motivating anger be completely ignored.

Still, in 1989, when it came time for Tim Burton to revive Batman in a major motion picture, it was the classic Dark Knight version of the earlier Kane and Finger comics that made it to the screen, fixing the idea of Batman as a driven avenger in the public's consciousness once more.

In an open meeting with her staff, Jean MacCurdy announced that anyone with ideas for a new animated *Batman* series was welcome to develop a proposal. "After Jean's meeting," Bruce Timm recalled, "I went back to my desk and drew what would become the finished Batman model sheet, the body shot and a few head-turns, in about an hour." Lightning struck. Bruce is one of those rare artists who not only has a love of comics, painting, storytelling, and drama, but can do them all better than most people can do just one. He's also a tremendous fan of film noir, crime fiction, and Batman, making him the ideal illustrator to conceive an approach for the Dark Knight and his world.

While Bruce worked on his character designs, background painter Eric Radomski was experimenting with a new technique to add an extra element of darkness to Gotham City. Thinking of a painting he had done when he was twenty of a street corner on a rainy night, Eric remembered he had painted the background black and only suggested the foreground details in lighter highlights. This seemed the natural way to go for the look of Batman's nightmarish hometown, and Eric quickly worked up some background samples. "You'd let your imagination fill in the blanks," Eric said of his new color styling, "which always struck me as a cool technique, not just for animation but as perception of the night. You can create a lot more illusion and depth and detail by showing less."

Though Bruce and Eric had established a casual acquaintance around the studio, each was unaware that the other was submitting ideas for *Batman*. Upon seeing their individual pieces Jean MacCurdy felt Eric's dark, noirish backgrounds would perfectly complement Bruce's angular, stylized Dark Knight. She paired the two artists up, gave them the go-ahead to produce a two-minute presentation short, and encouraged them to create the *Batman* cartoon they'd always wanted to make.

Bruce set to work designing the characters and storyboarding the film's action. Meanwhile, Eric and *Tiny Toons* background designer Ted Blackman were refining what Timm had dubbed the "dark deco" look of Gotham's skyline. A month later, the completed layouts and backgrounds were sent to Canada's Lightbox Animation, where the final film was dazzlingly animated by Greg Duffel. After moody computerized shadow effects had been added, Bruce and Eric mixed in sound effects and voices (Bruce supplied Batman's grunts, Eric did everyone else's) and set the film to music pulled from Danny Elfman's original *Batman* movie score.



THE BRAINS BEHIND THE BAT; SERIES PREMIERE WEEK, 1992. LEFT TO RIGHT: ALAN BURNETT, ERIC RADOMSKI, JEAN MACCURDY, BRUCE TIMM.



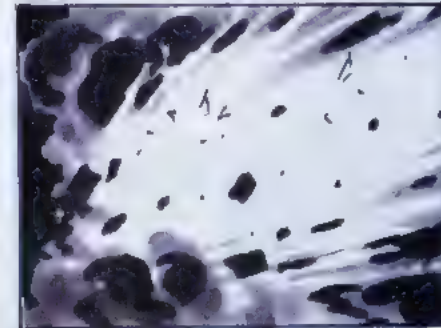
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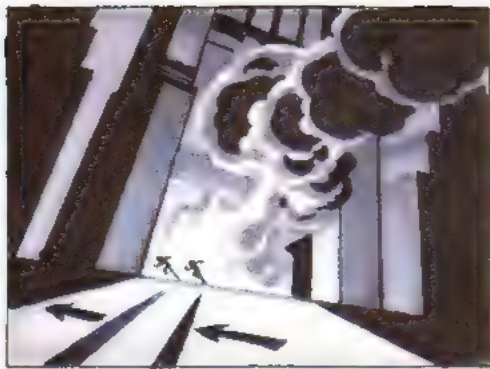
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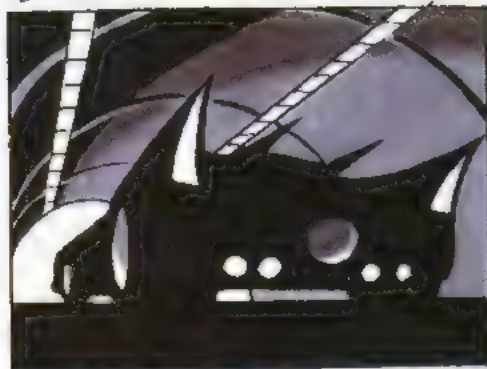
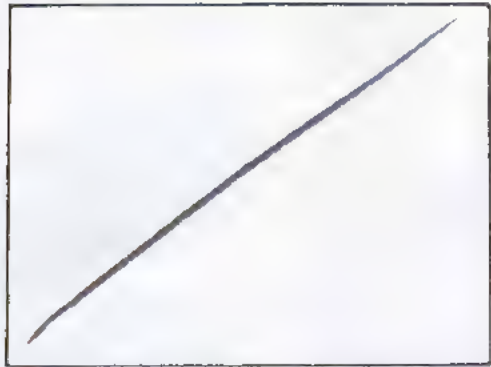
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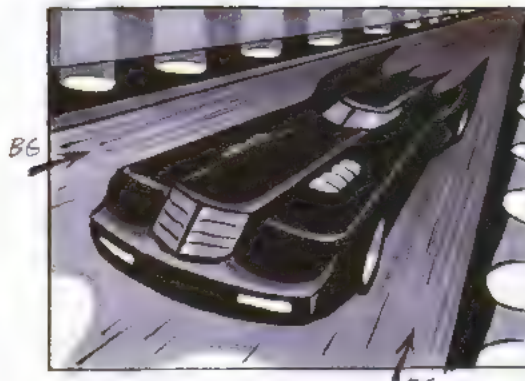
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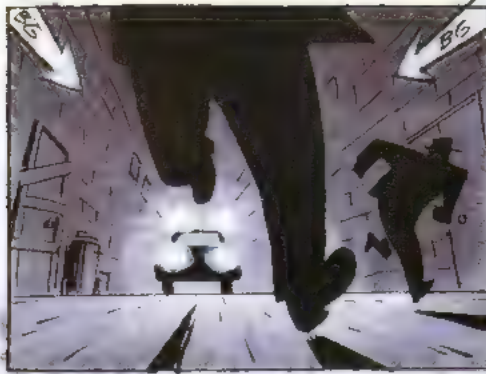
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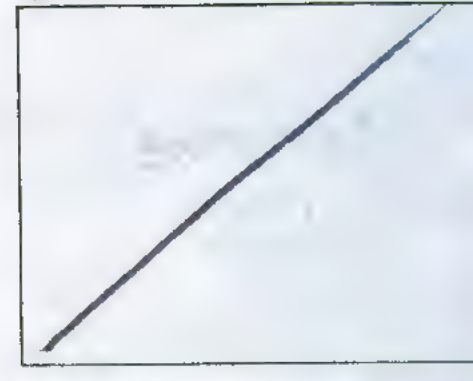
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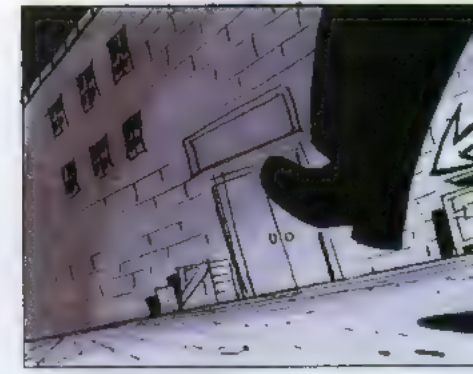


VROOM!

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The result was a dramatic vignette that thrilled everyone who saw it. In the middle of a rooftop heist, a gang of underworld thugs is interrupted by the silent, shadowy Batman. After dispatching the crooks in a dramatic fistfight, the Caped Crusader vanishes into the night as an awestruck Commissioner Gordon looks on. In just two minutes Timm and Radomski had perfectly captured the essence of Batman in animation. Their short film helped sell the studio on both *Batman* and Timm and Radomski as its coproducers, and became the template for the animated series, setting the look and tone for all that was to come.

*Batman: The Animated Series* was now officially a go, with an air date of September 1992. This left precious little time for development, and first-time producers Timm and Radomski had to scramble to get things under way.

From the outset MacCurdy, Timm, and Radomski made it clear to Fox, the network that had bought the series, that they intended to deliver a more serious version of Batman than had ever been seen on television. Their Batman would not crack jokes with a pun-happy Robin while running around in daylight—the heroes would be believable, their enemies threatening, and the world they all inhabited dark and frightening. Happily, Fox Kids execs Margaret Loesch and Sidney Iwanter were longtime Batman fans who respected the intrinsic power of comic book heroes and were all in favor of Warner's serious take.

Bruce and Eric were aiming for a dramatic feel that harkened back to the original Batman comic books of the 1940s. As crafted by Kane with Robinson and Finger, Gotham City was a brooding landscape constantly beset by freakish villains. Its only savior was the Batman, a mysterious avenger who struck quickly, then vanished back into the shadows.

Timm, Radomski, and their growing staff of artists pored over these early stories. They also found inspiration in the styles of later Batman artists: Dick Sprang, well-known for his fight sequences choreographed against huge working props; Neal

Adams, whose dynamic pencils and story interpretation shattered the bad taste of camp left in Bat-fans' mouths after the mid-sixties TV series; Frank Robbins, who in the early seventies brought nightmare, distortion, and shadow back into Gotham; and, most important, Frank Miller, whose 1986 graphic novel masterpiece *The Dark Knight Returns* once again established Batman as a brooding, urban crime fighter.

The influence of other comic artists more infrequently associated with Batman also found its way into the series. Jack Kirby, Alex Toth, and Will Eisner are all known for their elegant character designs and keen abilities to tell stories through action. The cinematic approach they took to their graphic storytelling was often admired, studied, and interpreted by members of the art crew.

Movies themselves also contributed to the look and feel of the series. A short list of films favored by the artists included such film-noir classics as *The Big Sleep* and *The Third Man*, thrillers such as *Vertigo* and *The Night of the Hunter*, Japanese animated features such as *Akira*, *Laputa*, and *The Castle of Cagliostro*, and examples of German expressionism such as *The Cabinet of Dr. Caligari* and *Metropolis*.

But no films played a bigger part in the shaping of *Batman* than Max and Dave Fleischer's seventeen theatrical *Superman* cartoons. Produced between 1941 and 1943, they still stand as the best animated super hero adventures ever made. Each seven-minute short is a masterpiece of design and animation, enhanced by heroic music scored directly to the picture. Early on, Jean MacCurdy suggested that Bruce and Eric look to the Fleischer cartoons as their guide, and the producers enthusiastically agreed. More than cartoons, the *Superman* shorts are brilliant mini-movies, just as timeless and innovative now as when they were first released more than fifty years ago.

It was that same feeling of timelessness the producers wanted to create for *Batman: The Animated Series*. Refusing to put their hero in a completely contemporary world (or slavishly follow the distinctive design style created by Tim Burton for his live-action *Batman* films), Bruce and Eric fashioned a Gotham City that was stylish



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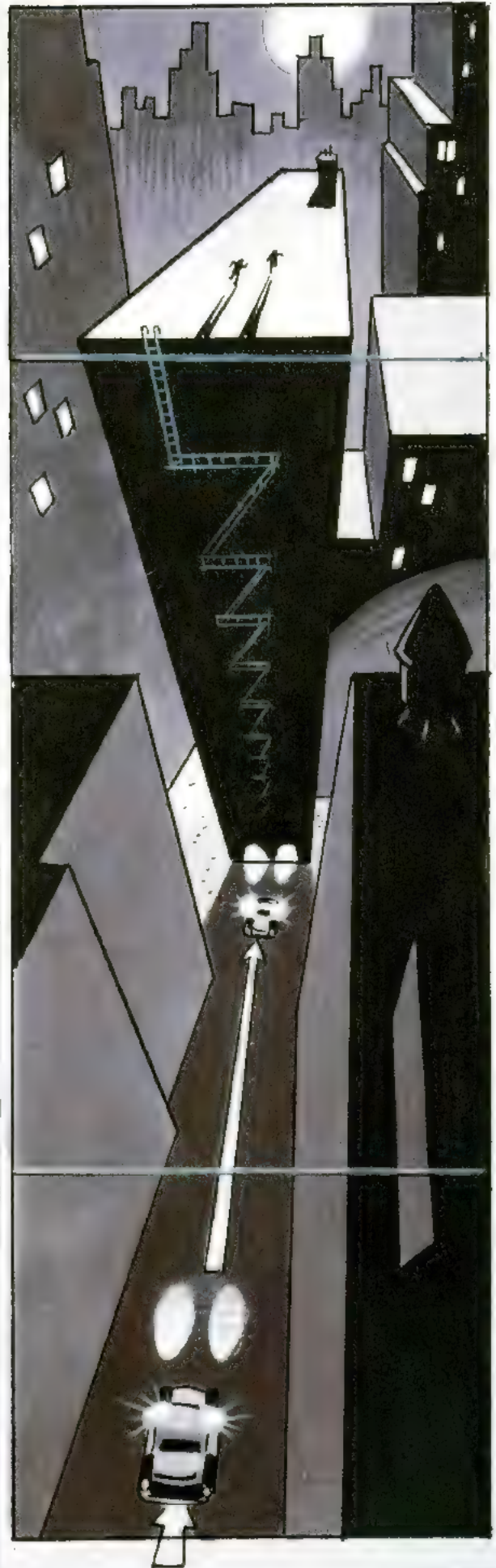
but dangerous. It could be identified as twentieth-century America, but it was impossible to pinpoint it to an exact decade. Batman would often be shown working at his super-sophisticated Batcomputer, but televisions would broadcast only in black and white. Likewise, Batman might fly the futuristic Batwing, but Bruce Wayne would drive a Cord. Tommy guns, VCRs, lasers, and zeppelins all happily coexist in Batman's technologically unified world. Bruce and Eric did not want the series to visually date itself, as many cartoons do when they try too hard to ground themselves in contemporary culture. Instead, they looked back over sixty years, took what had endured, and made it their own.

With more or less complete artistic freedom, Timm and Radomski quickly assembled a diverse team of artists who shared their vision and passion for Batman. Four units were established, each with its own director and storyboard artists.

Animation director Kevin Altieri was drawing Buck Rogers comic books when called in by Bruce. At first Altieri dreaded that the series would be no different than any other soft Saturday-morning-style version of Batman. But the script "On Leather Wings," with its police blimps, SWAT team shoot-out, and ghoulish adversary Man-Bat won over the action-loving Altieri. With his interests in ancient weaponry, martial arts, and classic airplanes, Kevin was a natural for *Batman*. He did have a penchant for axing dialogue and changing scripts, habits that caused the less-tolerant writers no end of grief. However, no one complained too much when each of Kevin's finished episodes contained several incredible visual sequences and still remained true to the writer's original story.

Boyd Kirkland was the next director to come on board. Whereas Kevin found his drama in action sequences, Boyd's strength was in character interplay. He was a master of acting and staging, instinctively knowing how to get the most emotion out of characters in what otherwise could have easily been a static dialogue scene. It's hard to get any animation out of a man talking to a puppet, but Boyd's staging of the Ventriloquist and his wooden dummy Scarface in "Read My Lips" plays both characters as twisted, funny, and more than a little frightening.

10-



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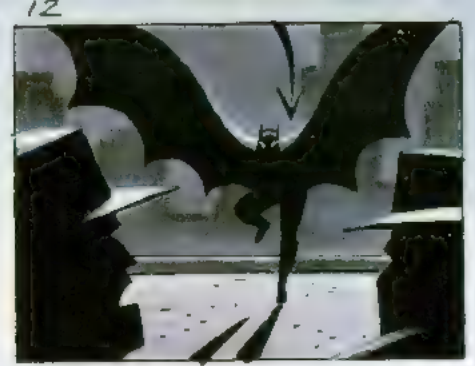
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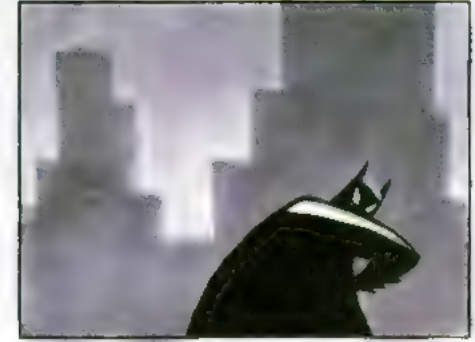
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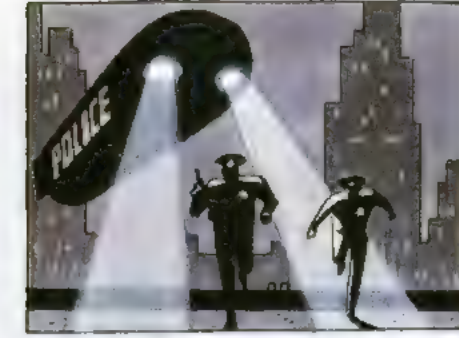
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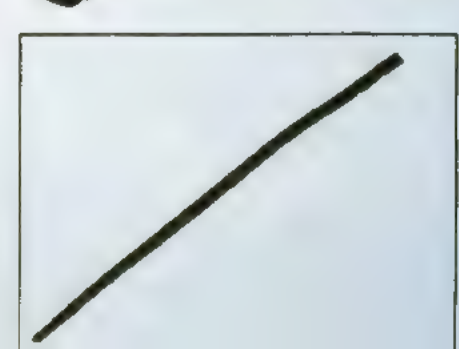
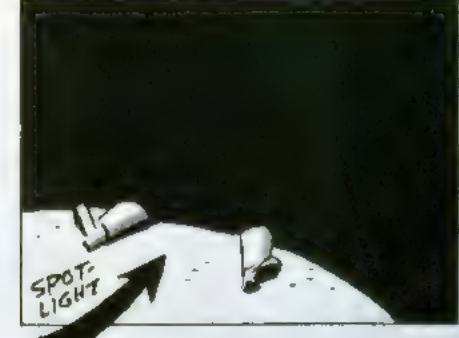
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Veteran animation directors Dick Sebast, Frank Paur, and Kent Butterworth also joined the *Batman* crew. Butterworth quit after his first and only episode ("Christmas with the Joker") and Sebast departed later that season after completing such episodes as "Dreams in Darkness" and "Robin's Reckoning, Parts One and Two." Dan Riba, Sebast's key storyboard artist, inherited his bosses' reins, taking over as codirector on the episode "Zatanna." Dan became adept at bringing human emotions to even the most bizarre members of Batman's Rogues Gallery, especially in such episodes as "Trial," "Riddler's Reform," and "Baby-Doll."

As 1991 got under way, word began to circulate around Los Angeles that *Batman* was looking pretty sharp, and a number of artists wanted in on the project. A few jumped ship from *Tiny Toons* and Warner's other new Fox series *Taz-Mania*, but quite a number of the new recruits had never worked in animation before. In several cases enthusiasm and a willingness to learn meant more than having a professional portfolio. It helped if the hopeful artist also had an appreciation for illustrators close to the producers' hearts. "I took a storyboard test and it was pretty bad," remembered Glen Murakami, now art director on Warner's animated *Superman* series. "But I think because I had studied such artists as Jack Kirby and Alex Toth, Bruce and Eric took me on."

Storyboard artists Ronaldo Del Carmen, Doug Murphy, and Jeff Snow, each with little experience in TV cartoons, picked up the animated style and quickly rose to the ranks of the series' best illustrators.

Producers Timm and Radomski never stopped encouraging the artists to find new inspirations. "We would always have these big show-and-tell sessions where we would bring in whatever artist we were excited about," Bruce Timm said. "Maybe someone would have a really obscure piece the other guys hadn't seen. When we brought in Alex Toth's work, Ronnie Del Carmen quickly fell under his spell. We called Ronnie an 'art sponge,' because whatever he was looking at started coming out in his work. His 'The Cape and Cowl Conspiracy' board looked like an Alex Toth board. When we were all in our Frank Robbins mode, oohing and aahing over his artwork, Ronnie put a lot of Robbins inking touches into his storyboard for 'Birds of a Feather.'"

While the look of *Batman* was established with comparative ease, writing the show was another matter. The first scripts did not capture the darkness and drama of Bruce and Eric's visuals and were quickly scrapped. The big problem was, it took a long time for the writing staff to gel. I had been one of the first writers hired on *Tiny Toon Adventures* and when the opportunity came to work on *Batman*, I was very interested. I cowrote an early series bible with Bruce and screenwriter Mitch Brian, but a pickup on *Tiny Toons* kept me working with the Spielberg crew. For the time I initially spent on *Batman*, we did set down four rules for other writers to follow. It's interesting to look back on them and see what has changed over the years:

1. Batman is a solo act, usually working alone. He has allies in Alfred and Robin, but it is Batman himself who carries the bulk of every episode. (This changed per Fox's second-season edict that we see Robin featured in every episode—kids sell toys.)

2. Batman does not work directly with the police. He's not a member of the force or a deputized agent. There's no Bat-Signal or hotline, and they can't contact him. If he needs to inform the police of anything, he'll phone them. (When Alan Burnett came on board, he said he missed the Bat-Signal because it looked cool. He was right.)

3. Robin is not Batman's full-time partner. Although adopted and trained by Batman, Dick Grayson now leads a separate life as a college student and solo crime fighter. (Kenner agreed with Fox—kids *do* sell toys.)

4. Our stories will be hard-edged crime dramas with villains who play for keeps. Though many of them will come from Batman's famous Rogues Gallery, they will be as wild, dark, and sinister as we can make them. Each episode will also feature a big set piece—an incredible visual action sequence that will be a looked-forward-to element in each show. (Okay, so we're one for four.)

Veteran animation writer Sean Catherine Derek was hired for a brief tenure as series writer and story editor, bringing with her an image of Batman as a lighter, more socially conscious hero. Needless to say, Sean's take never completely meshed with the darker vigilante envisioned by Radomski and Timm. While the producers were pushing for gritty action stories, Sean lobbied for Batman to help the homeless and install a recycling bin in the Batcave. One point on which everyone agreed was Sean's inspired flair for writing female characters, particularly when it came to breathing new life into Catwoman. Neither completely heroine or villain, Sean's Catwoman/Selina Kyle became an alluring, strong-willed challenge for both Batman and Bruce Wayne.

Though he is acknowledged as one of animation's top comedy writers as well as a key creator of *Tiny Toons*, *Animaniacs*, and *Pinky & the Brain*, Warner Animation senior producer Tom Ruegger also has a strong talent for writing suspense and drama. With the early *Batman* scripts still seeking direction, Tom stepped in to rewrite the series bible, adding greater dimension to both Batman and Gotham City. He then went on to write and oversee a number of stories that rank among the series' very best—"It's Never Too Late," "Pretty Poison," and "Beware the Gray Ghost," the episode that brought together the Batmen from two generations, Adam West and our own Kevin Conroy. Scripting the meeting between Batman (Conroy) and his childhood idol the Gray Ghost (West) was a particular delight for Tom, who, like most of the crew, carried fond memories of Adam's portrayal of the Caped Crusader.

Tom's many contributions as writer and executive producer helped put our series back on track. But by early 1991 Warner Animation was growing by geometric proportions and with new episodes of *Tiny Toons* in production and development in full swing on *Animaniacs*, Ruegger's already demanding schedule left him less time to write for *Batman*.

Recognizing the need for a full-time writer-producer, Jean MacCurdy approached writer and *Batman* fan par excellence Alan Burnett. Jean had worked with Alan some years before at Hanna-Barbera, where they had unsuccessfully tried to sell a serious take on Batman to network television. "At that time you couldn't do a dramatic cartoon on Saturday morning," recalled Burnett. "The networks wouldn't touch it." But Bruce and Eric's two-minute presentation film got Alan excited about *Batman* again, and he joined as the series' third producer.

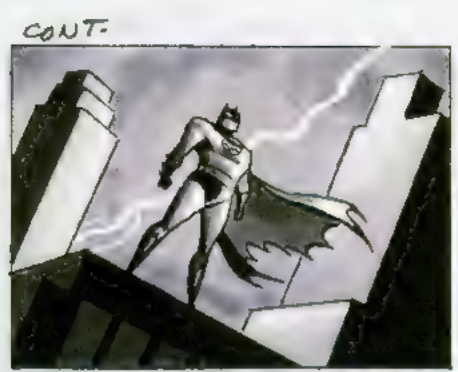
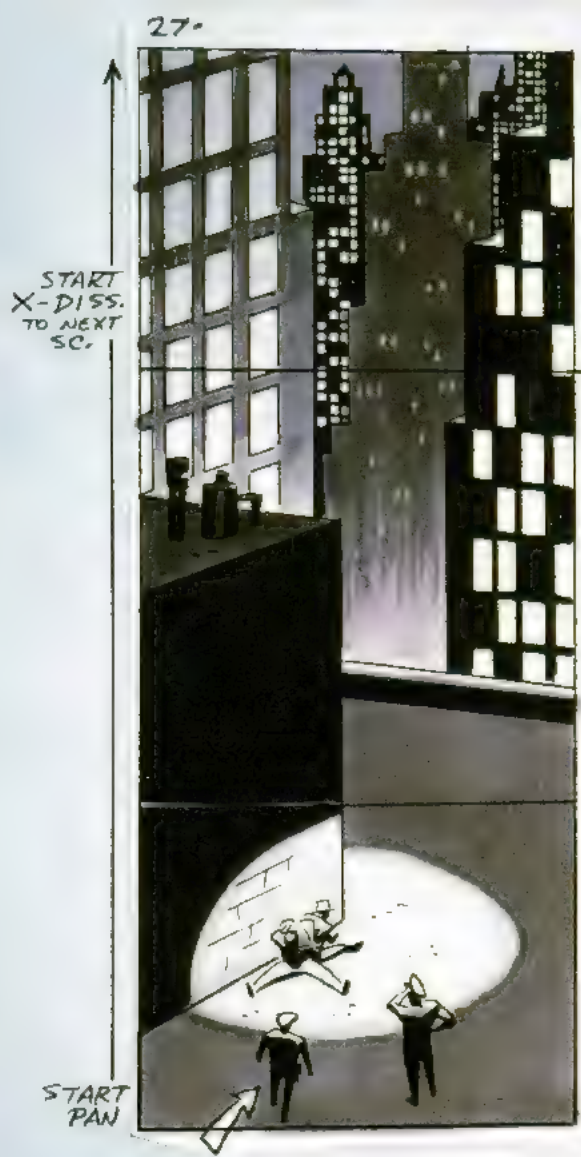
Prior to his arrival, Alan read my early development work and liked it. He contacted me and asked if I would rejoin the crew. At that time I had actually left Warner to write a movie, but I did agree to do a couple of freelance scripts, "Heart of Ice" and "Joker's Favor." I enjoyed working with Alan, who was always open to my weirder ideas, and encouraged me to take traditional villains like the Joker and Mr. Freeze in different directions. By the time I was writing "Mad as a Hatter," I was back on staff again and having a blast.

I was hardly alone; many other talented writers were soon telling stories of Batman and his world. Brought in by Alan as a writer and story editor, well-known science fiction/fantasy novelist Michael Reaves tapped into the noirish look of the show to script "I Am the Night" and "A Bullet for Bullock." Michael, in turn, brought in his wife, writer Brynne Stephens, who would develop the character of Barbara Gordon in the "Heart of Steel" episodes and guide her transformation into Batgirl in "Shadow of the Bat, Parts One and Two." Martin Pasko, a screen and fiction writer with no small credits in comics, also came on board as a story editor. With him came prominent writers who had handled the comic book *Batman* over the years, including Dennis O'Neil, Mary Wolfman, Len Wein, Mike W. Barr, Elliot S. Maggin, and Gerry Conway.

Multitalented writer and actor Randy Rogel had impressed Alan with a *Batman* spec script and was soon working with the producer adapting the origin stories of both Two-Face and Robin. When his stint on *Batman* was over, he went on to Steven Spielberg's *Animaniacs*, finding fame as composer of many of that series' charming comic songs. Most recently Randy and director Boyd Kirkland served as the cowriters and producers of the *Batman/Mr. Freeze* home video *SubZero*.

Bruce Timm and Eric Radomski were also significant contributors to the story process. Alan Burnett and I would generally tell Bruce and Eric each premise we had in the works and we'd all shoot around ideas for action set pieces, character twists, jokes, or anything else that would make the episode fun to do. Likewise, the directors were encouraged to think of the scripts as springboards from which to redevelop scenes visually. This gave each episode a cinematic atmosphere more associated with live-action adventure films than with traditional Saturday-morning TV cartoons.

Though many animated series rely on story pitches from outside writers, we soon learned our strongest scripts were those developed by our in-house writers and story editors. As a rule, most of the freelance submissions we received would be either clichéd cartoon plots (hero gets shrunk, hero goes back in time, hero gets split into good and bad personas, etc.) or contrived team-ups between Batman and other DC super heroes, extraneous to both the story and the Dark Knight's world. By generating most of the stories within the staff, the writers were able to create scripts based on character dynamics rather than on plot contrivances, give new dimensions to old villains, and make Batman a more compelling character than he had been previously in animation.



## VOICE CASTING

The approach to casting voice actors was as unique and groundbreaking as the series' visual style. From the start Alan Burnett, Bruce Timm, Eric Radomski, and voice director Andrea Romano were in agreement that they did not want *Batman* to sound like a typical cartoon show. The first auditions were held in early 1991 and the prospective actors were told to play the characters "real," as if they were interpreting them for a live play or movie. This would give the vocal performances in *Batman* a distinctive level of sophistication that complemented the somber look of the series and more adult tone of the scripts. "Sometimes when you hire a theatrical actor who hasn't had much voice-over experience," explains Andrea Romano, "they assume all cartoons are big and broad like *Scooby Doo* or *The Smurfs*. But we are really trying to do something very different. What I describe to actors coming in to work on *Batman* for the first time is they are doing mostly their own voices with just a slight bit more energy."

Naturally, the most important voice to be cast was that of the Dark Knight himself. But true to his nature, Batman proved to be an elusive figure. Nearly forty actors were auditioned, but none of them quite filled the cape. Finally it was Kevin Conroy, an accomplished Broadway actor with numerous TV and feature film credits, who won the part. Remembers Andrea: "We wanted Batman's voice to have a dark side as well as a kind of sexy side. There's something very appealing to women about the Batman character, different from the Superman character, which is a bit more proper. Batman is a rule breaker. We felt his voice should be inherently sexy, not something the actor was playing. A lot of the other actors would tend to read the part sort of Clint Eastwood-raspy. Kevin came in and did this voice that is really his own, just made a little bit more intimate. We all went, 'That's it. We're done. We found it.' It's a wonderful moment in casting when you can just go, 'This guy's got it.'"

The casting of Kevin as Batman set the tone for the rest of the series. Although Robin was initially conceived as an infrequent guest star, Andrea looked for an actor who would both complement and contrast Conroy's Dark Knight. "Robin has the same tragic history as Batman. He's got some of that seething anger, but he's younger and not quite as bitter. While I was looking for a younger sound, I certainly didn't want to go, 'Gee! Golly! Gosh!' with it, either." Loren Lester, a top voice actor, brought that important vocal balance to Robin, and later dramatically expanded the character when he became the older and more hardened crime fighter Nightwing.

"When you're doing voice-over casting," states Andrea, "there are two different types of casting. One is when you're talking about people who do character voices. And then there are people who have voices with character." In assembling the regu-

THE VOICES BEHIND BATMAN AND SOME OF THE MORE NOTORIOUS MEMBERS OF HIS ROGUES GALLERY, CAPTURED AT THE RECORDING OF "ALMOST GOT 'IM," 1992. STANDING, LEFT TO RIGHT: ARON KINCAID (KILLER CROC), MARK HAMILL (THE JOKER), RICHARD MOLL (TWO-FACE), PAUL WILLIAMS (THE PENGUIN), KEVIN CONROY (BATMAN/BRUCE WAYNE). SEATED, LEFT TO RIGHT: DIANE PERSHING (POISON IVY), ARLEEN SORKIN (HARLEY QUINN).



lar cast for *Batman*, Romano and the producers were absolutely looking toward the latter. Robert Costanzo (Detective Bullock), Efrem Zimbalist Jr. (Alfred), and Bob Hastings (Commissioner Gordon), while far cries from the traditional types of actors heard in cartoons, all brought a distinctive and defining characterization to their roles. They formed the spine of our vocal cast, and in Efrem's case, the heart.

If Efrem's Alfred supplied the show's heart, then Adrienne Barbeau's Catwoman provided the heat. "She does not play the part sexy," Andrea explains, "she just has a natural sexiness to her voice and I thought it would lead to an interesting energy between Batman and Catwoman. Part of us, I think, as women viewers of the show, want to see her succeed at seducing him. You want to see both Batman and Bruce Wayne succumb to her charms because she's beautiful, she's rich, she's smart; she just has this one main character flaw, which is this mad desire to steal."

Embraced by a generation as *Star Wars* hero Luke Skywalker, Mark Hamill had expressed an early interest in working on the *Batman* project. The crew all thought that would be wonderful, and Andrea had the idea of casting him as an evil yuppie executive in "Heart of Ice." "You wouldn't think Mark Hamill would be playing a bad guy," Andrea laughs. "Even if you recognized his voice, it would be a shock to learn later in the episode that he's actually the villain. After it was done, Mark came up to me and said, 'Thank you. I had such a great time, but what I really want to do is play one of the main Batman villains.'"

Hamill's name was at the top of the list when Andrea had to recast the role of the Joker. Not only was Mark able to nail the part, he also proved to be a whiz at ADR (additional dialogue recording), redoing previously recorded vocal tracks to the completed picture. "Aside from his talent," Andrea recalls, "Mark's excitement for the project was so massive. We soon learned about his remarkable love of comic books and all the various different incarnations of Batman. Mark's the kind of guy that when you start to describe a script, he goes, 'Oh, well you mean that was from *Batman* number such-and-such when this character first appeared.' He knew far more than any of us, so he really added a nice level of enthusiasm."

Over the years *Batman* has attracted a number of celebrities from television and movies, many who have never done animation voices before. Paul Williams, Dana Delany, Heather Locklear, David Warner, Marilu Henner, Ed Asner, Elizabeth Montgomery, and Roddy McDowall are just a few of the talented performers who've "come to play," as Andrea calls it. Even a U.S. senator, Vermont's Patrick Leahy, a life-long Bat-fan, added his authoritative voice as a western governor in the episode "Showdown." "Major celebrities have worked on our show and it's wonderful," Andrea relates. "The benefit, of course, to this kind of work is, there's no memorizing, no makeup, no wardrobe. They come in and they can look great or look like hell and there's no difference. They put the script in front of them, we rehearse through it once, then record it. The whole process takes us maybe two hours and they get to play these wonderful characters. I think of casting a series for animation the same as I think of casting a party: Who's going to have fun together? Who's going to play well with the other children?"

Great as it is to have well-known performers among the cast, a big nod of appreciation must also be given to the talented actors who have spent hours of voice work on the series but haven't received as much time in the spotlight. Actors like Frank Welker, Tress MacNeille, Jeff Glen Bennett, Neil Ross, Diane Pershing, and Mari Devon are among the top names in the voice-over field, and we depend on those actors and many like them to add a certain texture and quality to the series. "Very often," Andrea explains, "we'll have what I call 'stunt casting,' where there's a very specific kind of creature or animal that we need to get acting out of, but we can't just strictly use sound effects. So we'll bring in an actor like Frank Welker, who is just a genius at this stuff. Performers who are there to do straight-ahead voices watch Frank at work and they are absolutely astonished. Or you bring in Tress MacNeille to do three different characters in a show, from a four-year-old boy to a twenty-five-year-old mom, to an evil sorceress, and she does them all completely convincingly—and separating them, so you have no idea they're the same person."

Newer cast members like Tara Charendoff (Batgirl) and Matthew Valencia (the latest Robin) have quickly become part of the *Batman* family. And, according to Andrea, her phone never stops ringing from big-name actors who say they want to do an episode. Ditto for those who have done the show. "I've never known anybody to walk away from a *Batman* recording session and not say, 'Please, I want to come back again. Please write more for my character.'"

# MUSIC OF THE NIGHT

Few composers capture the musical essence of science fiction, fantasy, and action as deftly as Shirley Walker. An acclaimed composer for feature films (*Turbulence*, *Escape from L.A.*) and television (*China Beach*), Shirley first attracted Bruce Timm's attention with her stirring scores for the TV series *The Flash*. Though Shirley had enjoyed her stint composing for that particular DC Comics super hero, she thought the last thing she wanted to do was to work on a cartoon version of Batman. Yet, she was encouraged by her agent to at least meet with Jean MacCurdy and producers Timm, Burnett, and Radomski. "Once I saw the dramatic depth of both the artwork and the stories," Walker relates, "I was in heaven. It's the most fun to work in a genre whose characters and stories take you into another world."

Using Danny Elfman's rousing *Batman* movie theme as her starting point, Walker began to musically construct themes for Gotham City and all its diverse residents. Where other studios traditionally use a library of stock cues as background music for their cartoons, Warner Bros. Animation has always insisted on original music scored directly to the picture. That gave Shirley and her team of composers (including Michael McCuiston, Lolita Ritmanis, Todd Hayen, Harvey R. Cohen, and Carlos Rodriguez) opportunities to musically explore each major character in depth. Batman's dark look and brooding nature, of course, determined his distinctive themes. Robin, not so dark but just as heroic, was given a brighter, more energetic cue. In terms of the villains, Walker admits it was a combination of factors, including voice, design, and mannerisms, that inspired the composers. Shirley successfully blended the Joker's playful clownlike theme with an undercurrent of lurking menace. Likewise Two-Face's ominous signature music played on the discord between the character's good and bad sides, each ready to explode at a moment's notice. Catwoman's dangerous and sultry theme was based both on her visual design and the catlike way she moved, whereas Harley Quinn's happy-go-lucky musical signature was inspired largely by Arleen Sorkin's brash-to-the-point-of-maniac vocal characterization.

With the episode "The Laughing Fish," director Bruce Timm wanted to make the Joker scarier than he had been before. Unfortunately, the finished animation came back weaker than expected, and many of the frightening touches Bruce put into his board played rather flat on screen. To overcome the disappointing animation, Bruce turned to Shirley's score to pick up the slack: "I asked her to make it sound like a hor-

ror film," Bruce recalled. "Not a forties Boris Karloff film, but like *Aliens* or *The Exorcist*, with really dissonant, nonmelodic music. At the time I had just read a piece about *Psycho* and it never dawned on me before, but there are no woodwinds or brass in that film. The entire score is done with strings. And I started thinking that might be kind of a neat thing to do with this show, just play everything stripped down and haunting. There's a full symphonic orchestra in there, but a lot of the earlier cues are just moaning violas. From the first moment the Joker shows up, even though he's acting funny and wacky, Shirley has the strings doing something really strange. They're not playing his silliness, they're playing the underlying threat of what he's doing. It kicks the scene up a notch in terms of tension. It's one of our most unusual scores and it works really well."

The creation of the score is a collaborative effort between Shirley, her composing team, and Bruce Timm. Once the rough cut of a new episode is in, they review it, sharing suggestions for places to heighten the mood, underscore a funny beat, or move the action along as dramatically as possible. After that the music editor breaks the show down to time, and the episode's given composer (Shirley and her team work in rotation) starts writing the music to the agreed-upon scenes.

The finished eleven to fifteen minutes of original score are recorded on a professional movie scoring stage (usually at Warner Bros. or Paramount) by a thirty-piece orchestra complete with brass, strings, and woodwinds. Occasionally an electronic synthesizer is used alongside the traditional instruments for scores requiring a high-tech feel.

For *Mask of the Phantasm*, Shirley used a hundred-piece orchestra and a twenty-five-voice chorale to create a feeling of operatic drama. A few fans have wondered what the chorale is actually singing. It sounds like Gregorian chant, but it is actually the names "Timm," "Radomski," "Burnett," and those of a few of the shows' composers chanted backward.

It's often said that music is the soul of a cartoon, with the power to make it fly or sink. A good score moves the action along, adds punch to the jokes, defines a character's motivations, and becomes a "personality" every bit as vibrant as the animated ones on screen.

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as Ctn

SHIRLEY WALKER BMI

spooky

SHEET MUSIC FROM SHIRLEY WALKER'S ORIGINAL COMPOSITION FOR "NEVER FEAR."

# Not yet acceptable for broadcast.

Some of Batman's greatest conflicts have not been with the Joker or the Riddler, but against a much more excruciating adversary: the censor. Broadcast Standards and Practices (BS&P), ever vigilant to shield America's youth from objectionable program content, closely oversees every script, storyboard, and rough cut, ordering the omission of action and dialogue they feel is too intense for the kiddies. Needless to say, this rarely sits well with the creative staff, charged with turning out an exciting super hero show week after week.

It has always been a struggle to preserve the dark integrity of Batman's world, though sometimes BS&P cuts prompt the artists to develop creative alternatives to scenes that would be axed otherwise. In "Robin's Reckoning" we were forbidden to show the on-screen murder of Dick Grayson's parents in a sabotaged trapeze "accident." Director Dick Sebast and his crew staged the action with only the Graysons' silhouettes seen against a circus spotlight. Suddenly their shadows dropped away and the severed rope swung back into frame accompanied by a music sting and the

crowd's horrified reaction. The sequence came off just as chilling as if we had actually seen them fall to their deaths.

In all fairness, the BS&P restrictions on *Batman*, both at Fox and at the Kids' WB!, have been much more lenient than at any other network. One of the unsung heroes of the series was Avery Coburn, Fox's BS&P liaison. We were getting into new territory with this show, and Avery understood exactly what we were going for. She changed the rules for daytime animated series, which were long due for an overhaul. In past Saturday morning shows the hero wasn't even allowed to make a fist, much less hit anyone with it. The idea of Batman as a dark, sometimes violent crime fighter has generally been respected by BS&P, which we appreciate. And in each episode we've come to expect the usual cautionary notes about punches to the face, gunplay, or the inappropriate skimpiness of Harley Quinn's underwear. Still, the censors always manage to throw us a few curves, and presented here are our internal comments on the various BS&P notes we've received over the years.

**Bruce, the network says it is not their practice to show animal excrement hitting anyone on a children's show. They want us to cut the bat guano landing on Alfred's jacket and send them a fixed version of the episode.**

**Page A28: Network says no to Batman slugging Torchy in the gut with his fist. Kicking him, striking him with his whole arm or some such is okay.**

**Page 15: They won't let Scarface call anyone a "Scumbag".**

**Page 10: It'll break Alan's heart, but Penguin's joke about "picking up all the soap" in prison is out.**

**Network wants to cut Batman saying "Oh my God" from the audio cassette. They realize it's the logical thing for the character to say in the situation, but feel many religious families would be offended by hearing Batman take the Lord's name in vain. It okay for him to gasp.**

**Page A59: The third thug must be caucasian.**

**Page C41-42 Censor says Ras' looks too much like the devil. They want to lose the horned demon mask, glowing eyes, fangs and flames as he emerges from the pit.**

**Page 19: BS&P says Bane picking up Robin by the head is too easy for a kid to copy with a pet or smaller kid.**

**Page C16: Censor has a problem with Batman punching the skinny man in the face.**

**Page C39: Tell Dan he's going to have to restage this so Miriam isn't kicking Batman in the head.**

**Pages C97, C99, and C124-125: Baby-Doll can't bash Batman in the face with Mr. Happy Head.**

**Page C58: Robin kicking the thugs in their faces is too much. A body kick is okay.**



Pages 4-5: I can't believe they want us to change the scene of the hyenas putting their heads into the baby carriage and chowing down!

Page 34: It has be clear through Harley's dialogue: "I think I made a mess on your cape" that she only barfed.

Pages 15 and 17: Censors want us to be more sensitive toward the families of those with mental illness. As Harley's just been released from the Laughing Academy, they don't want Bullock calling her a "fruitcake" or screwball".

Page A15: It's okay to have Catwoman rake Batman's face, just don't show any blood.

Pages C10, C15, and C21: Censor wants us to figure out someplace for Catwoman to land other than on her face or breasts.

Page 26: We have to make it clear in the board that Batman's kneeling the Walrus in the stomach.

Early in the series' development a list was made up of Broadcast Standards and Practices taboos, all of which are lampooned in the accompanying illustration by Bruce Timm. How many network no-no's can you find? (Answers below.)



Page 12: Network has a problem with Bruce's line:

"I'll see you in hell!"

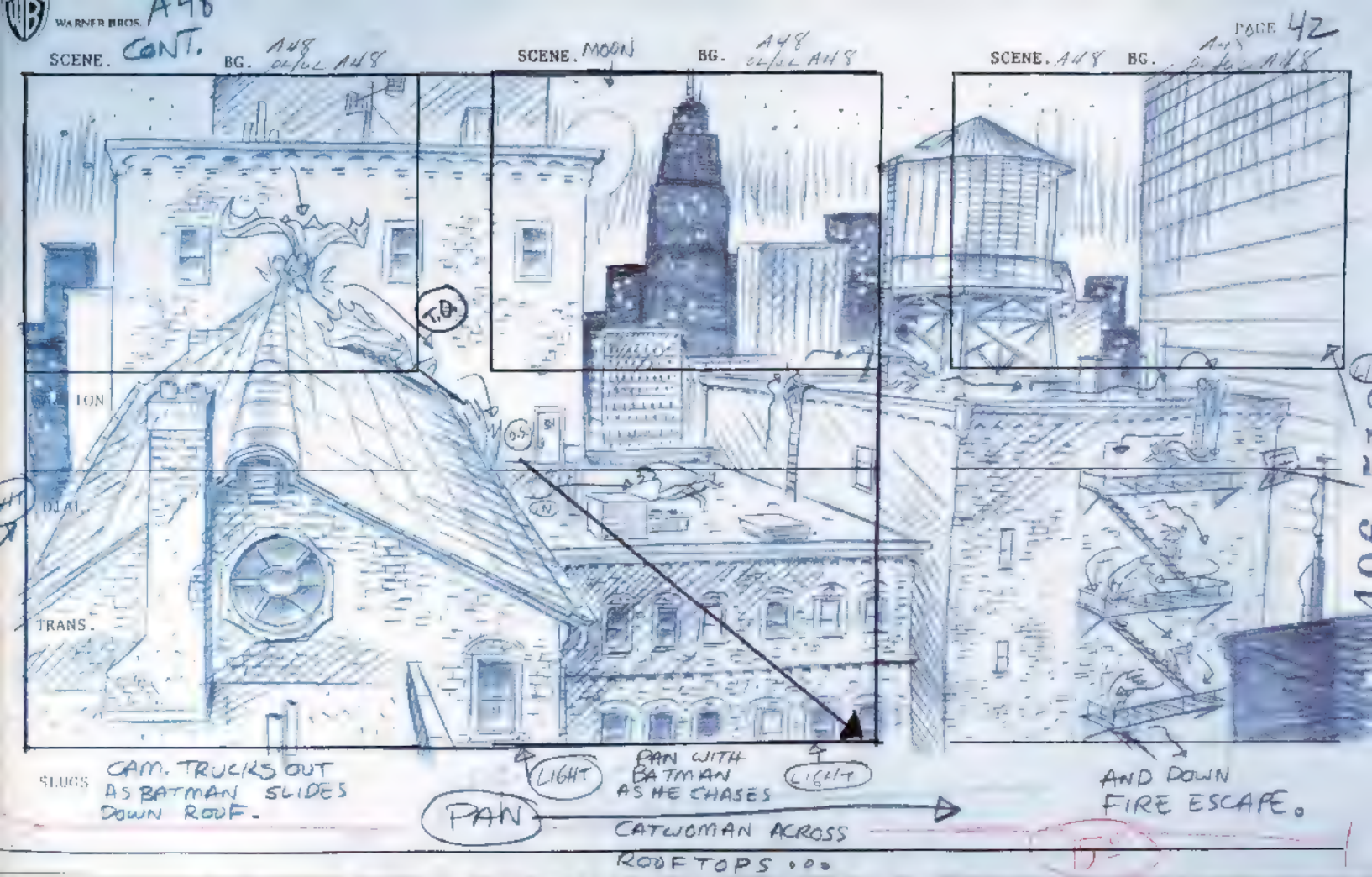
1. Guns. 2. Drugs. 3. Breaking glass. 4. Alcohol. 5. Smoking. 6. Nudity. 7. Child endangerment. 8. Religion. 9. Strangulation.

BATMAN

4/29



*Richmond*



G O T H A M C I T Y

ABOVE: DIRECTOR KEVIN ALTIERI CHOREOGRAPHS A ROOFTOP CHASE BETWEEN BATMAN AND CATWOMAN FOR "THE CAT AND THE CLAW, PART ONE."

"Night in Gotham City. Only the faintest rays of moonlight break through the steamy darkness. Shadows are black, twisted, and frightening. The thick night air carries many sounds: breaking glass, sputtering neon, harsh, bitter voices, and police sirens. Always police sirens. Most of Gotham's daytime inhabitants have long since fled to the suburbs or into security-gated apartments. This is not a safe place after dark."

The above was our very first description of Gotham City, excerpted from the original series bible written by Bruce Timm, Mitch Brian, and me. We determined that if Batman was to indeed be the Dark Knight, Gotham would be his dragon: monstrous, corrupt, and parasite-ridden. Villains would come and go, but the never-ending fight would really be between one heroic man and one very nasty city.

When developing the "personality" of Gotham, our designers and writers were told to keep New York in mind, and then exaggerate it. We wanted it to be big, imposing, and boast many fanciful art deco touches, but there had to be something inherently sinister to the place as well. Some unseen element that birthed and nurtured the grotesque, both in its people and its architecture.

In Gotham Harbor, the city's wharves would move more criminals than cargo, with an international flood of evildoers streaming in to seek sanctuary. And whereas New

York harbor welcomes visitors with the Statue of Liberty, Gotham's welcoming structure would be Stonegate Penitentiary.

The rich and powerful would live in palatial towers high above the common folk, who in turn would be crammed into squalid lower regions such as Gotham's notorious Crime Alley.

The understaffed, underfunded police department would find themselves further hamstrung by corrupt city bosses, spineless politicians, and a scandal-hungry media eager to turn any lawbreaker into the next criminal mastermind.

And just on the outskirts of town would sit the ominous silhouette of Arkham Asylum, housing the Joker, Two-Face, Mad Hatter, and a legion of similar malcontents thirsting to inflict more grief on an already miserable city.

Clearly, this would be a town that desperately needed a Batman.



EXT GOTHAM CITY SKYLINE

(SUNSET)

BATMAN

100 095 B-26

GOOTHAM CITY SUNSET DESIGNED BY TED BLACKMAN, PAINTED BY JOHN CALMETTE.



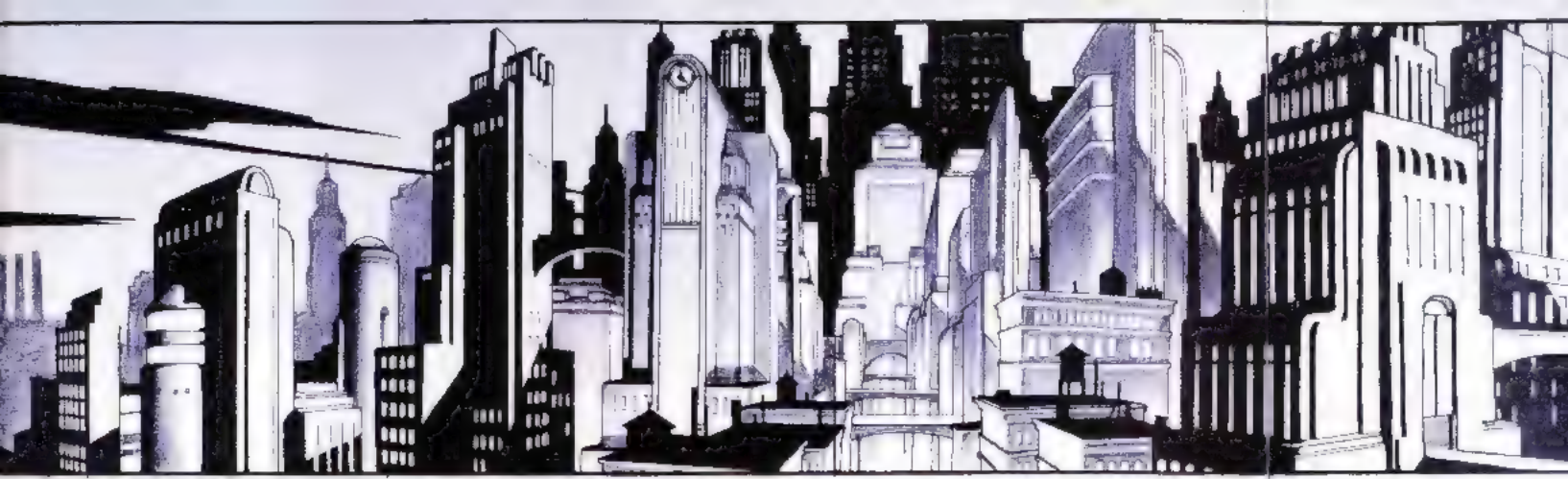
400 530 STOCK Hall Way Wayne Manor

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J. Calmette

THE LUSH INTERIOR OF WAYNE MANOR AS DESIGNED BY TED BLACKMAN, RENDERED BY JOHN CALMETTE, AND INFLUENCED HERE AND THERE BY FRANK LLOYD WRIGHT

BATMAN

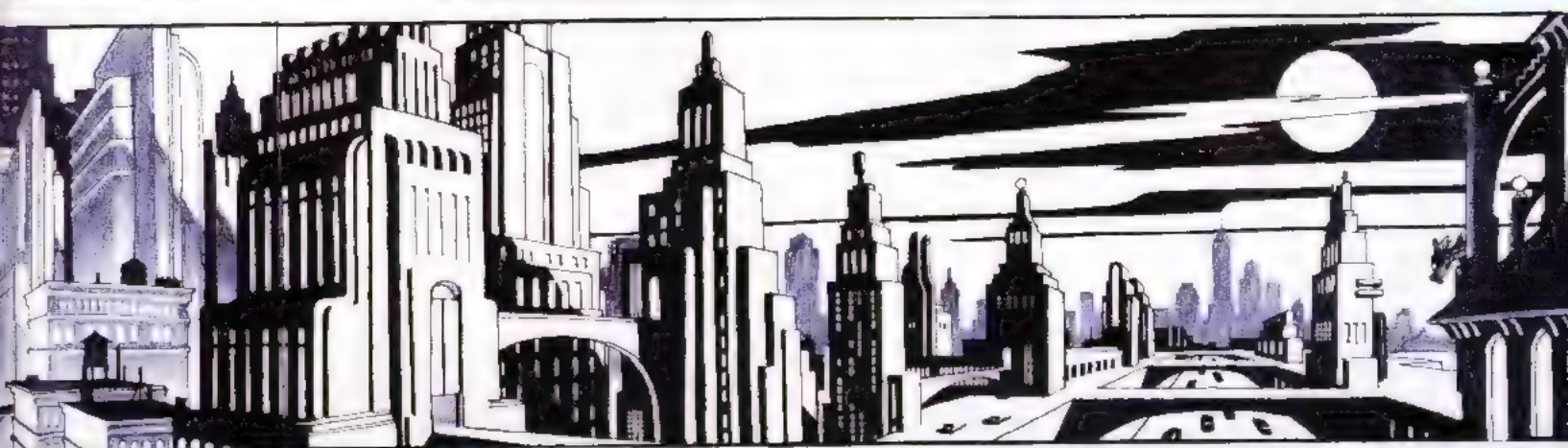


PENCIL LAYOUT BY RICHIE CHAVEZ.



PAGE 121793

FROM "HARLEY'S HOLIDAY," THE ANIMATED BILLBOARDS ABOVE GOTHAM'S BUSTLING THEATER DISTRICT, DESIGNED BY TED BLACKMAN, PAINTED BY RUSSELL CHONG.



PENCIL LAYOUT BY RICHIE CHAVEZ.

GOTHAM A-E PAN



## DARK BY DESIGN BATMAN'S BACKGROUNDS

Background designer Ted Blackman has often been called the "unsung hero" of *Batman*. "Besides Eric Radomski," Bruce Timm said, "Ted was the next artist we couldn't have done the show without. He had exactly the right sensibility in terms of designing the series we wanted."

On *Tiny Toon Adventures*, Ted had been re-creating the soft but slightly skewed background look reminiscent of the late 1940s Looney Tunes cartoons. When the opportunity came to apply his stylings to *Batman*, Ted enthusiastically joined Bruce Timm and Eric Radomski, creating the sweeping cityscape pan and rooftop backgrounds seen in the promo short. He then went on to become the chief background designer for the entire series, as well as for the animated *Batman* features *Mask of the Phantasm* and *SubZero*.

"I tried to create as much drama as possible within a static setting," recalled Blackman, "by using lighting, scale, and contrasts from dark to light, and silhouetting foreground elements that frame the scene. You may not remember the characters or even the action that was taking place, but you remember the backgrounds."

"Once Ted got going," recalled Eric Radomski, "it just began flowing out of him. Every background was consistent, no matter if he was doing a skyline of Gotham or if he was designing the Joker's hideout. It was always very bold and striking. Ted mastered the look of the city and passed it on to the other designers on the show. You'd see some variance in technique, but it's all got the same nuts and bolts from what Ted had established."

Enthusiasm for Blackman's work in the days before the show's premiere was not confined solely to the background crew. "When they'd have tours for the sales and

marketing people from the lot," Radomski smiled, "they'd just stare at the background keys in awe, because they were so damned striking. They wanted to take them home and hang them on their walls."

A devout fan of art deco, Blackman cited among his influences one-time Disney stylist Eyvind Earle and painter/satiric illustrator Bruce McCall. These two artists both employ unique forms of what can be called background caricature. In Earle's work, especially his wildly interpretive landscapes, the artist's bold use of color and representational shapes create the essence, rather than the photographic likeness of his subjects. McCall's work is completely the opposite, striving for a highly realistic look that effortlessly segues into the comically bizarre. McCall's detailed illustrations of old-style vehicles and buildings seem normal at first, until it dawns on the reader that the steamship in the picture he's looking at is roughly the size of Australia. McCall takes the world of art deco and swells it to gargantuan proportions, paying homage to the genre's unique design while lampooning its excesses. "Christmas with the Joker" boasts affectionate nods to both artists' work, from the Earle-inspired snowy trees to the titanic, clown-faced toy factory.

"Ted was the real driving force behind the look of the show in terms of backgrounds," Bruce Timm said. "His perspective and draftsmanship were always spot on, but he also had a real cartoony kind of edge to his stuff. He would always throw in weird shadows that aren't actually motivated by light sources but give a kick to the

OPPOSITE AND BELOW: THE CONTRASTING FACES OF GOTHAM, FROM SOARING SKYLINE TO DISMAL CRIME ALLEY, BOTH DESIGNED BY KEITH WEESNER AND PAINTED BY JOHN CALMETTE.



406 528

STOCK

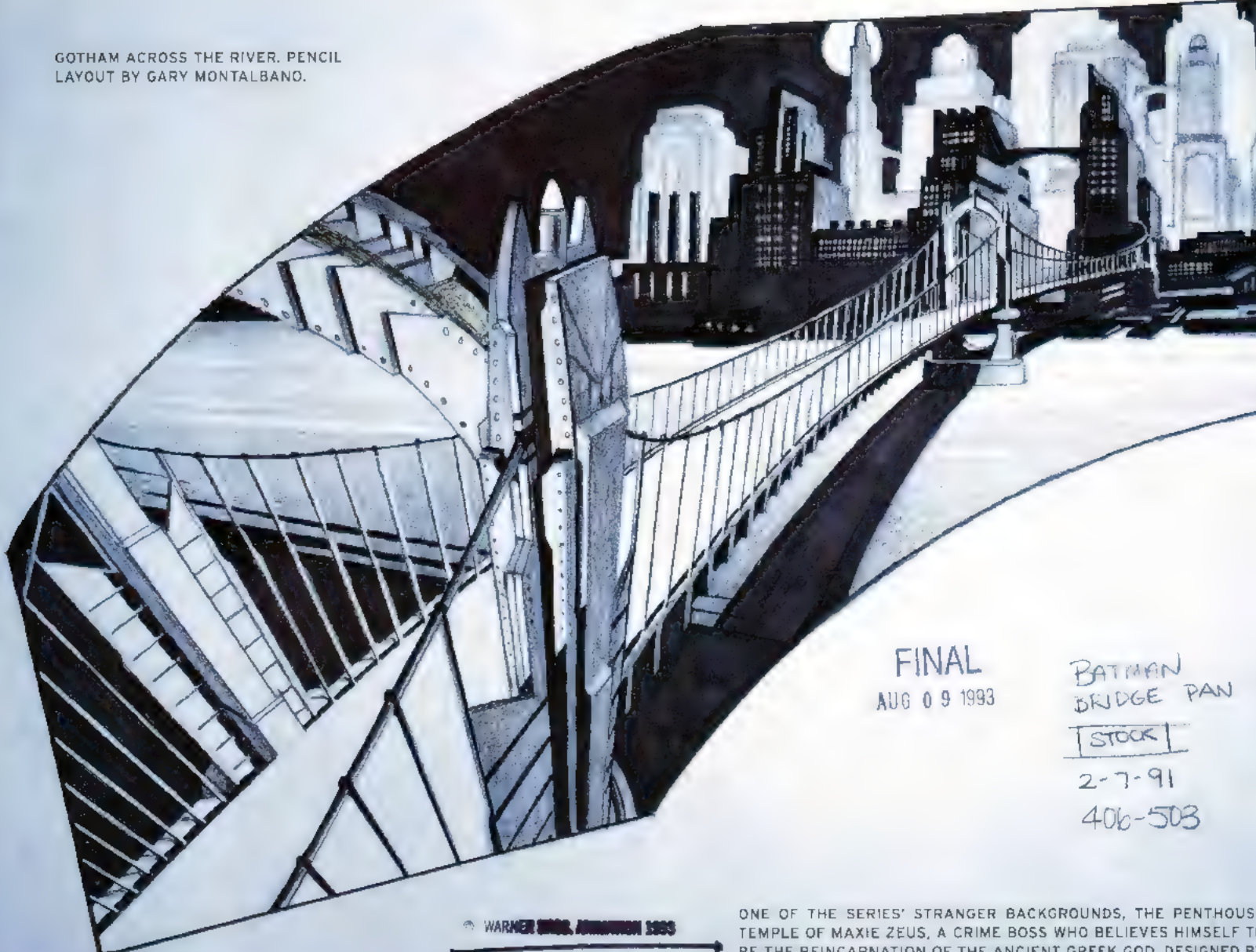
CRIME ALLEY

SC. B-34

Batman

J. Calmette

GOTHAM ACROSS THE RIVER. PENCIL  
LAYOUT BY GARY MONTALBANO.



FINAL  
AUG 09 1993

BATMAN  
BRIDGE PAN

STOCK

2-7-91

406-503

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STOCK

ONE OF THE SERIES' STRANGER BACKGROUNDS, THE PENTHOUSE  
TEMPLE OF MAXIE ZEUS, A CRIME BOSS WHO BELIEVES HIMSELF TO  
BE THE REINCARNATION OF THE ANCIENT GREEK GOD. DESIGNED BY  
TED BLACKMAN, PAINTED BY JOHN CALMETTE.





scene. They help create that kind of chaotic, *Caligari* look. It's an effect based in part on German expressionism, which in turn influenced Orson Welles and Gregg Toland on *Citizen Kane* and after them the whole film-noir school. The background styling comes out of character rather than from any kind of hard logic."

Thus Gotham City, Wayne Manor, Arkham Asylum, and other notable backgrounds became almost characters themselves. Sometimes this was interpreted quite literally with hideouts that reflected a given villain's bizarre personality. The Laffco Toy Company or the funhouse in "Be a Clown" were obvious extensions of the Joker. Two-Face's fair, half nice and pretty, half trashed and dark, in "Shadow of the Bat" is a bit more understated, and Selina Kyle's often seen apartment, with its sleek styling and deco panther images, gives enticing hints of her Catwoman identity.

To translate Blackman's black and white drawings into *Batman's* distinctive muted and moody color palate, Eric Radomski and his crew of background painters, John Calmette, Steve Butz, Russell Chong, and Charles Pickens, would employ a variety of artistic techniques. Chief among these was airbrush. "Art deco is a very beautifully designed genre," explained Radomski. "We wanted to capture that very classy, intellectual sensibility, and airbrush was appropriate for that. It was a simple technique to lay in broad areas of color against black paper. Occasionally, when we had to distinguish foreground from background, we would add some sponge technique or spatter the paint with the airbrush to give the illusion of texture to the ground and walls."



BATMAN  
\$4-B-7  
PROD. 406-585

EXT. STACKED DECK  
(NIGHT)

11AR  
414

ABOVE, RIGHT: GOTHAM'S NOTORIOUS CRIMINALS-ONLY STACKED DECK CLUB FEATURES PROMINENTLY IN SUCH EPISODES AS "ALMOST GOT 'IM," "SHADOW OF THE BAT," AND AS SEEN HERE, "BATGIRL RETURNS." BACKGROUND DESIGN BY KEITH WEESNER, PAINTED BY CHARLES PICKENS,



THIS PAGE, BOTTOM: PAINTED BY RUSSELL CHONG.

OVERLEAF: GOTHAM CITYSCAPE, DESIGNED BY GARY MONTALBANO, PAINTED BY RUSSELL CHONG.

01 503 90 274

BRIDGE PAN





Midnight in Gotham City. A family walking home takes a wrong turn into a dark alley. A robber steps from the shadows. There are threats, a scuffle, and then two shots. In a heartbeat Dr. Thomas Wayne and his wife, Martha, lie dead before their horrified young son, Bruce. From that moment on, the boy is scarred by the shock of his parents' murder and obsessed with avenging them. He maps out "a plan" that he will follow for the rest of his life. He spends his youth traveling the world honing skills that will turn him into the scourge of criminals everywhere. Olympic-level athlete, martial arts master, linguist, inventor, escape artist, scientist—young Bruce excels in each field in turn and then moves on, never wavering in his crusade, never forming attachments, never looking back.

Years later the adult Bruce Wayne returns to Gotham City to put "the plan" into action as the costumed vigilante Batman. In the eyes of the city's populace, Bruce Wayne is the last person to ever be associated with the crime-fighting Batman. His public image is that of a jaded, jet-setting playboy who spends his days writing big checks to various charities, maintaining a figure-head position at his father's company, Wayne Enterprises, and dating a string of lovely but interchangeable young women. There's no permanent person in his life, and Bruce lightly tells his casual society friends he "hasn't met the right one." Translation: A permanent person is not part of "the plan."

Although the public persona of Bruce Wayne often causes him to be labeled as a selfish elitist, that is the price Wayne is willing to pay. He is no longer the anguished child inwardly blaming himself for the loss of his parents. He has exorcised those ghosts by becoming Batman. It was our intention to always portray Batman, in words and moving images, as Gotham City's grim avenger of evil. Appearing only at night, he would use his shrewd detective skills, sophisticated gadgetry, and frightening image to combat Gotham's criminals. He would speak only in short, terse sentences, in a voice that would chill both the good and the wicked.

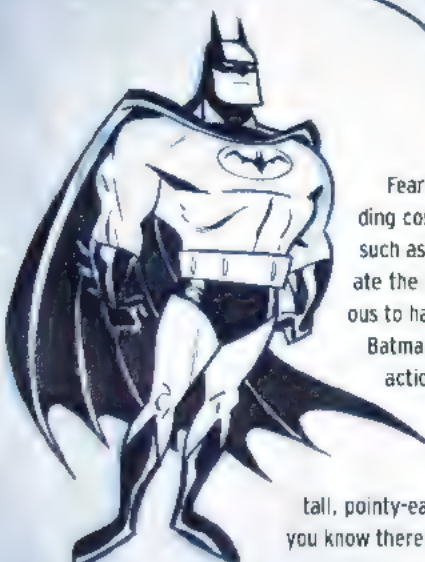
BATMAN STOCK PAINTING BY JOHN CALMETTE.

406 506 - Stock Rendered Close up SC # B97 BATM Calmette

B A T M A N

FAR RIGHT: BRUCE TIMM BATMAN DESIGN CONCEPT, REFLECTING THE INFLUENCES OF BATMAN CREATOR BOB KANE AND ILLUSTRATORS DAVID MAZZUCHELLI AND ALEX TOTH, DONE FOR FLASHBACK SEQUENCE IN "ROBIN'S RECKONING."

BELOW AND RIGHT: EARLY BRUCE TIMM SKETCHES OF BATMAN, DONE YEARS BEFORE THE WARNER BROS. ANIMATED SERIES WAS ANNOUNCED.



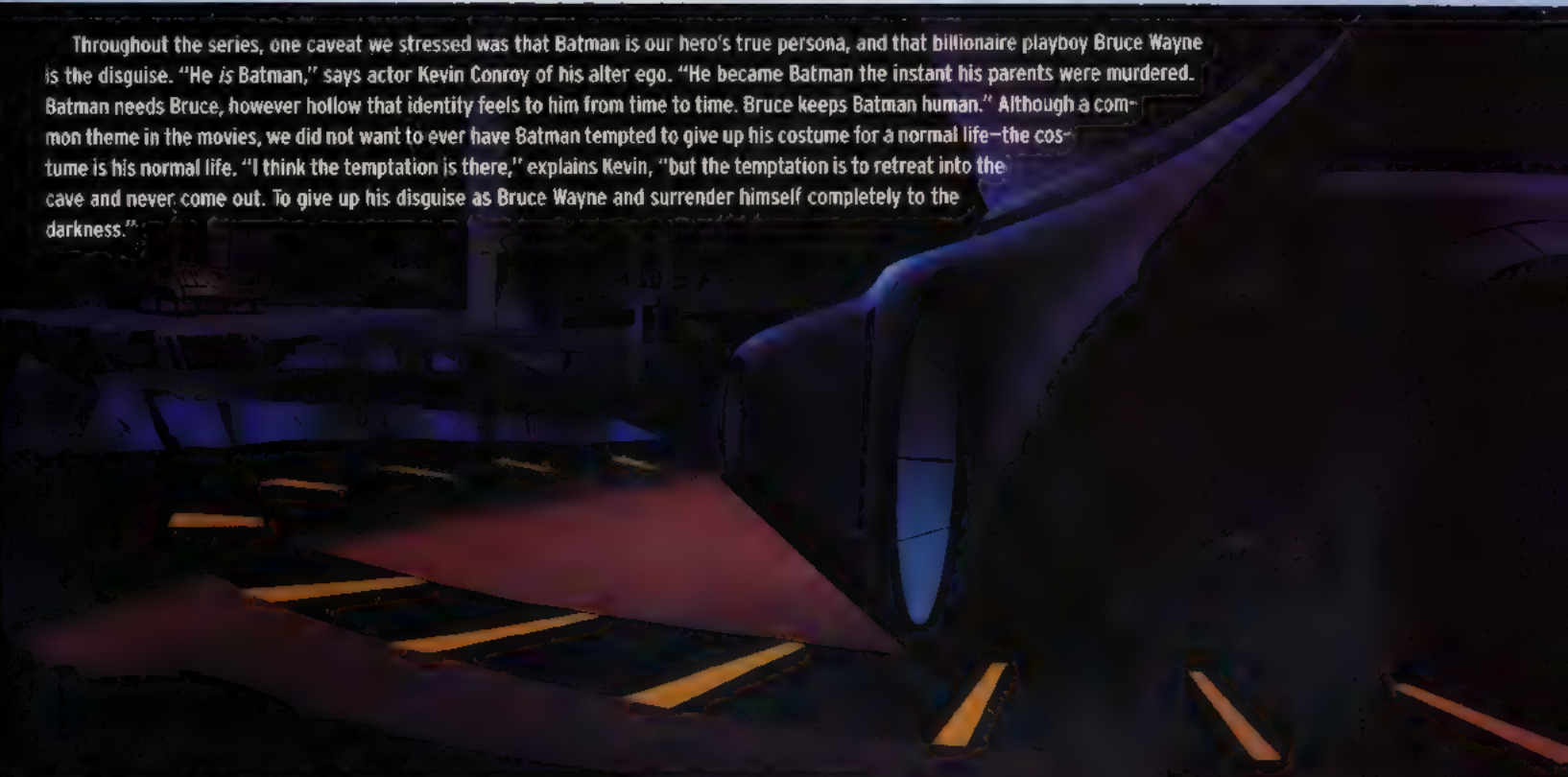
Fear would be the Dark Knight's most powerful weapon. With his forbidding costume, near-superhuman speed and strength, and unique weaponry such as the Batarang, Bat-grapple, and smoke grenades, he would perpetuate the illusion of an invincible foe—a mysterious figure seemingly impervious to harm, able to fly, appear from thin air, and disappear without a trace. Batman's fearsome look is arguably more effective in animation than in live action. In our series, the artists are frequently able to depict him as living darkness, a grim, blank-eyed shadow coming to life to attack terror-stricken enemies. This gives our hero a visual power no live-action version of the character has ever quite captured. The tall, pointy-eared silhouette is unmistakable. When those white-slit eyes narrow, you know there's going to be a fight.





"IN HIS BAT COSTUME," EXECUTIVE PRODUCER TOM RUEGGER NOTES IN HIS REVISED SERIES BIBLE, "BATMAN IS NOT TOTALLY HUMAN. HE'S PRIMAL. HE STRIKES LIKE A JUNGLE CAT. HE LURKS IN THE SHADOWS AT NIGHT, NEVER SLEEPING, ALWAYS ALERT. HE'S OFTEN BROODING, MELANCHOLY. OBSESSED WITH HIS MISSION, HE CAN NEVER TRULY REST." BRUCE TIMM'S BATMAN MODEL-LIMITED DETAIL FOR MAXIMUM MOTION.

Throughout the series, one caveat we stressed was that Batman is our hero's true persona, and that billionaire playboy Bruce Wayne is the disguise. "He *is* Batman," says actor Kevin Conroy of his alter ego. "He became Batman the instant his parents were murdered. Batman needs Bruce, however hollow that identity feels to him from time to time. Bruce keeps Batman human." Although a common theme in the movies, we did not want to ever have Batman tempted to give up his costume for a normal life—the costume is his normal life. "I think the temptation is there," explains Kevin, "but the temptation is to retreat into the cave and never come out. To give up his disguise as Bruce Wayne and surrender himself completely to the darkness."



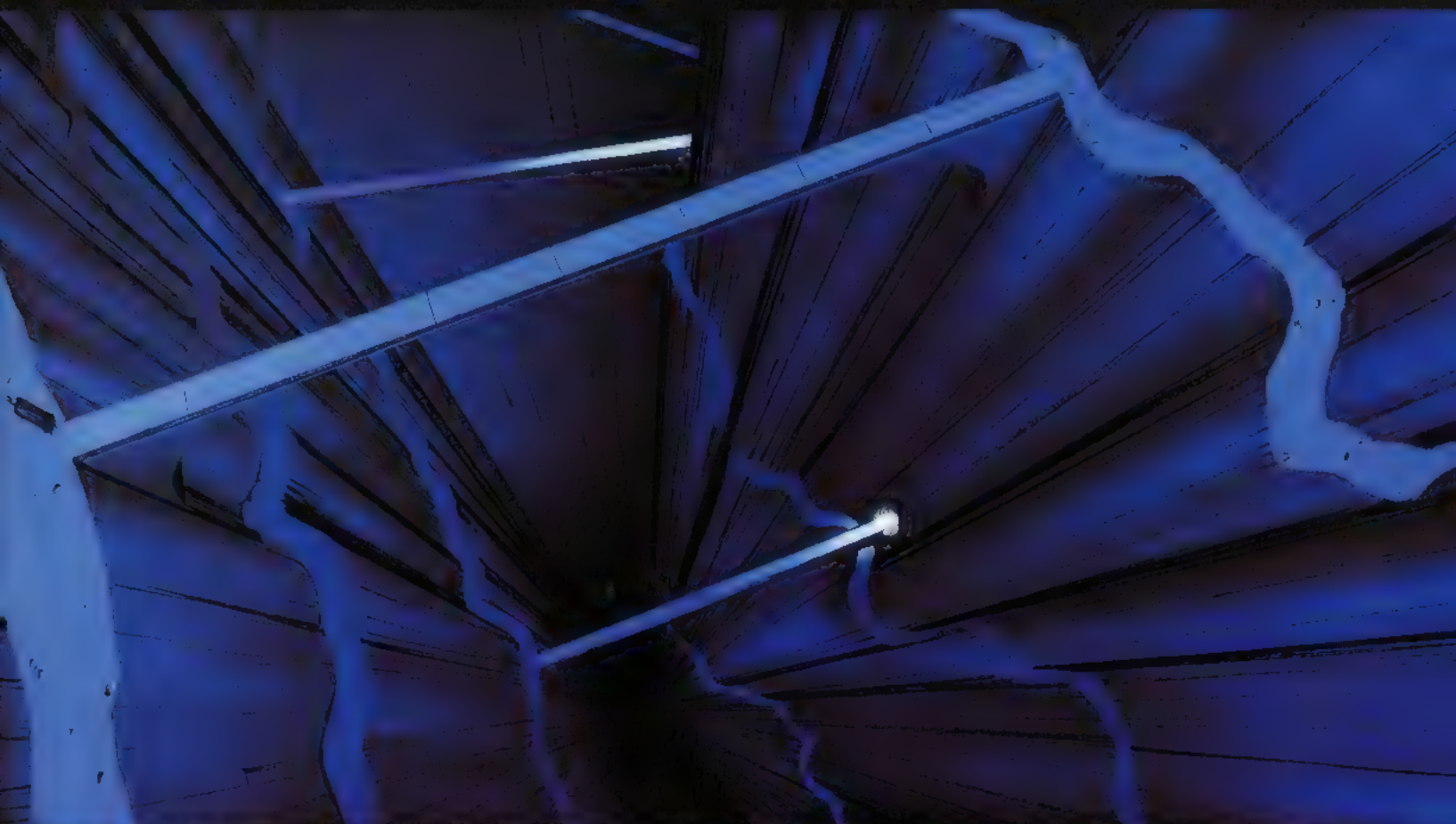
THE BATMOBILE TURNTABLE. A PRODUCTION BACKGROUND BY SPECTRUM ANIMATION.



## T H E B A T C A V E

Resting below Wayne Manor, accessible by elevator or gigantic staircase, is the nerve center of Batman's war on crime—the Batcave. Comprising several enormous caverns beneath the 150-acre Wayne estate, this vast, subterranean “cathedral” houses a chemical/forensics laboratory, mechanical garage, engineering area, aircraft hangar, gymnasium, boat dock, trophy room, and a sophisticated video surveillance system, which lets the Batman keep tabs on everything from Wayne Manor to Gotham's Crime Alley.

This network of caves extends to the edge of Gotham City, and Batman has constructed a number of linking tunnels that allow the Batmobile to enter and exit the city undetected. An underground river allows the sleek Batboat quick access to Gotham Bay and the ocean beyond.



NOTE THE TINY IMAGE OF BATMAN (LEFT) SURVEYING HIS VAST DOMAIN. LAYOUT BY TED BLACKMAN, PAINTING BY RUSSELL CHONG.

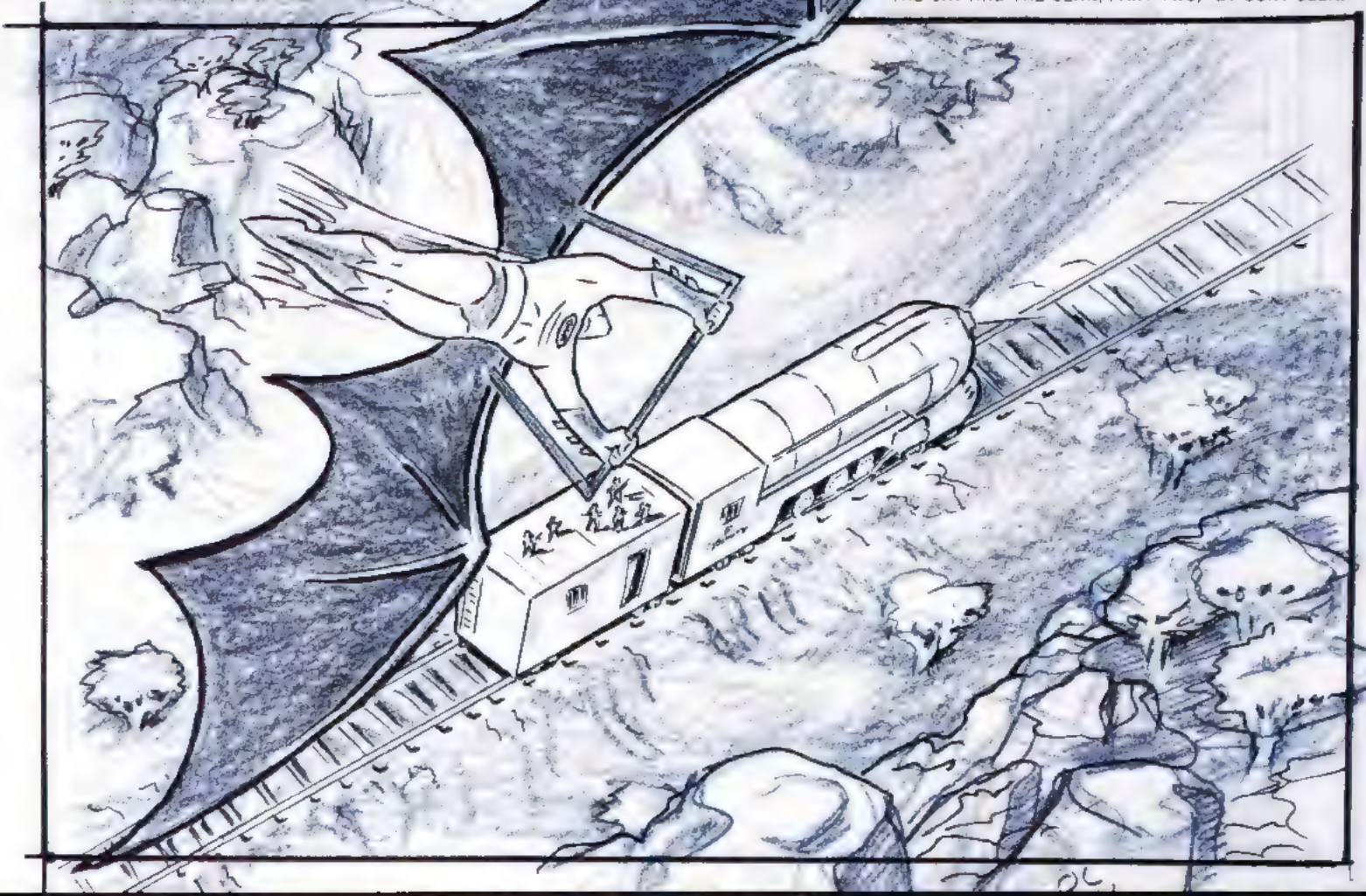
R60 12/14/90



OPPOSITE, TOP; AND THIS PAGE, BELOW: ROUGH ACTION STUDIES BY ANIMATOR DAN HASKETT, 1990.

OPPOSITE, BOTTOM: THE BATMOBILE'S BATCAVE EXIT ROUTE, DESIGNED BY TED BLACKMAN, PAINTED BY RUSSELL CHONG.

AIDED BY HIS TRUSTY BATGLIDER, THE CAPED CRUSADER SWOOPS DOWN ON A TRAIN COMMANDERED BY TERRORISTS. STORYBOARD PANEL FROM "THE CAT AND THE CLAW, PART TWO," BY CURT GEDA.



V E H I C L E S



THE TORPEDOLIKE BATBOAT SERVES DUAL PURPOSE AS A SURFACE VEHICLE AND SHORT-RANGE SUBMARINE. DESIGN BY BRUCE TIMM AND SHAYNE POINDEXTER. PAINTED BY RUSSELL CHONG.

BAT BOAT



Naturally, Batman wouldn't be Batman without his full complement of futuristic vehicles. They are as potent a part of the fantasy as the Dark Knight himself. What kid, watching Adam West and Burt Ward firing up the turbines for the first time, didn't long for a Batmobile of his own? The vehicle designers on *Batman* were determined to come up with crime-fighting hardware every bit as cool as they remembered from their childhood. The overall look was sleek, limited in detail, but built for speed and power. With their black silhouettes and tinted windows, each vehicle suggested a subtle image of Batman in mechanized form.

Back when he was trying to land a job on the show, designer Shayne Poindexter worked up several pages of preliminary Batmobile sketches to give Bruce Timm and Eric Radomski an idea of what he could do. "Bruce saw two designs he liked," Shayne reveals, "so he cut the front off one and the back off the other and taped them together." Batman got his car and Shayne got the job.

BATMOBILE DESIGNED BY SHAYNE POINDEXTER,  
PAINTING BY RUSSELL CHONG.

BATMOBILE

FOR REFERENCE

STOCK



BATWING DESIGNED BY BRUCE TIMM AND SHAYNE POINDEXTER,  
PAINTING BY RUSSELL CHONG

BATWING

STOCK





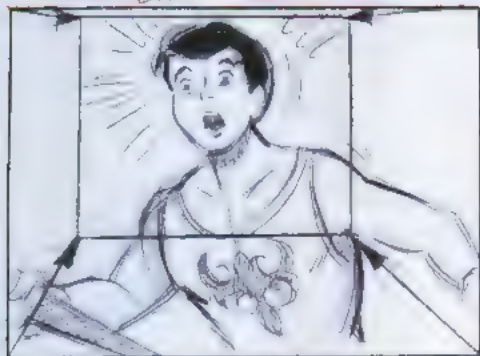
Dick Grayson was born into a circus family. As part of the Flying Graysons, he excelled even as a child at all forms of acrobatics. When his parents were murdered by a gangster trying to extort money from the circus, Dick was adopted by Bruce Wayne. Having lost his own parents to crime, Wayne felt a kinship with the young orphan and trained him to be his assistant and partner, Robin.

Robin enjoys the thrill of crime fighting, but Batman sometimes has to restrain him from charging into action without considering every deductive angle first. This is indicative of their relationship as Bruce Wayne and Dick Grayson as well. Although Dick lost his parents to crime, he is not driven by the same demons as Batman. Batman uses the Bruce Wayne persona as a mask, but Dick Grayson and Robin are pretty much the same young man.

In rethinking Robin for the animated series, it was our intention that Dick Grayson would be older than the traditional depictions of his character, about twenty, and operating on his own as a solo crime fighter. We resisted the idea of making the Boy Wonder Batman's constant sidekick because we felt having him around all the time would diminish Batman's role as a brooding, solitary hero. Yet we recognized Robin's important role in Batman's world, and tried to make a special event out of each of his rare early appearances. The two-part episode "Robin's Reckoning," apart from winning the Emmy Award for outstanding animated prime time program in 1993, still stands as one of the series' shining moments.

R O B I N

SCENE. CONT BG.



ACTION ON DICK

SCENE. BG.



ACTION CLOSE ON JOHN'S TRAPEZE ROPE

SCENE. BG.



ACTION He calls out.

OPPOSITE, TOP: PORTRAIT OF A BOY WONDER BY BRUCE TIMM.

OPPOSITE, BELOW: YOUNG DICK GRAYSON SECONDS BEFORE HIS PARENTS' MURDER. "ROBIN'S RECKONING, PART ONE," STORYBOARD BY GARY GRAHAM.

RIGHT: ROBIN CONCEPT BY BRUCE TIMM.

The Fox Network, on the assumption that kids won't watch a kid's show unless kids are in it, soon began insisting that Robin be prominently featured in every episode. When Fox changed the title from *Batman: The Animated Series* to *The Adventures of Batman & Robin*, they laid down the law—no story premise was to be

considered unless it was either a Robin story or one in which the Boy Wonder played a key role.

Out were underworld character studies like "It's Never Too Late"; in were traditional Batman and Robin escapades like "The Lion and the Unicorn." A potentially intriguing Catwoman/Black Canary team-up was interrupted in midpitch to the network by their demand, "Where's Robin?" When the writers asked if they could omit Robin from just this one episode, Fox obliged by omitting the entire story.

Looking back, there was nothing drastically wrong with Robin's full-time insertion into the series—after all, kids do love him. Our major gripe at the time was that it started turning the series into the predictable Batman and Robin show people had initially expected it would be. For the first season, *Batman* had been an experiment we weren't sure would work. We were trying out different ways of telling all kinds of stories with Batman as our only constant. For better or worse, having a kid forced him, and the series, to settle down.

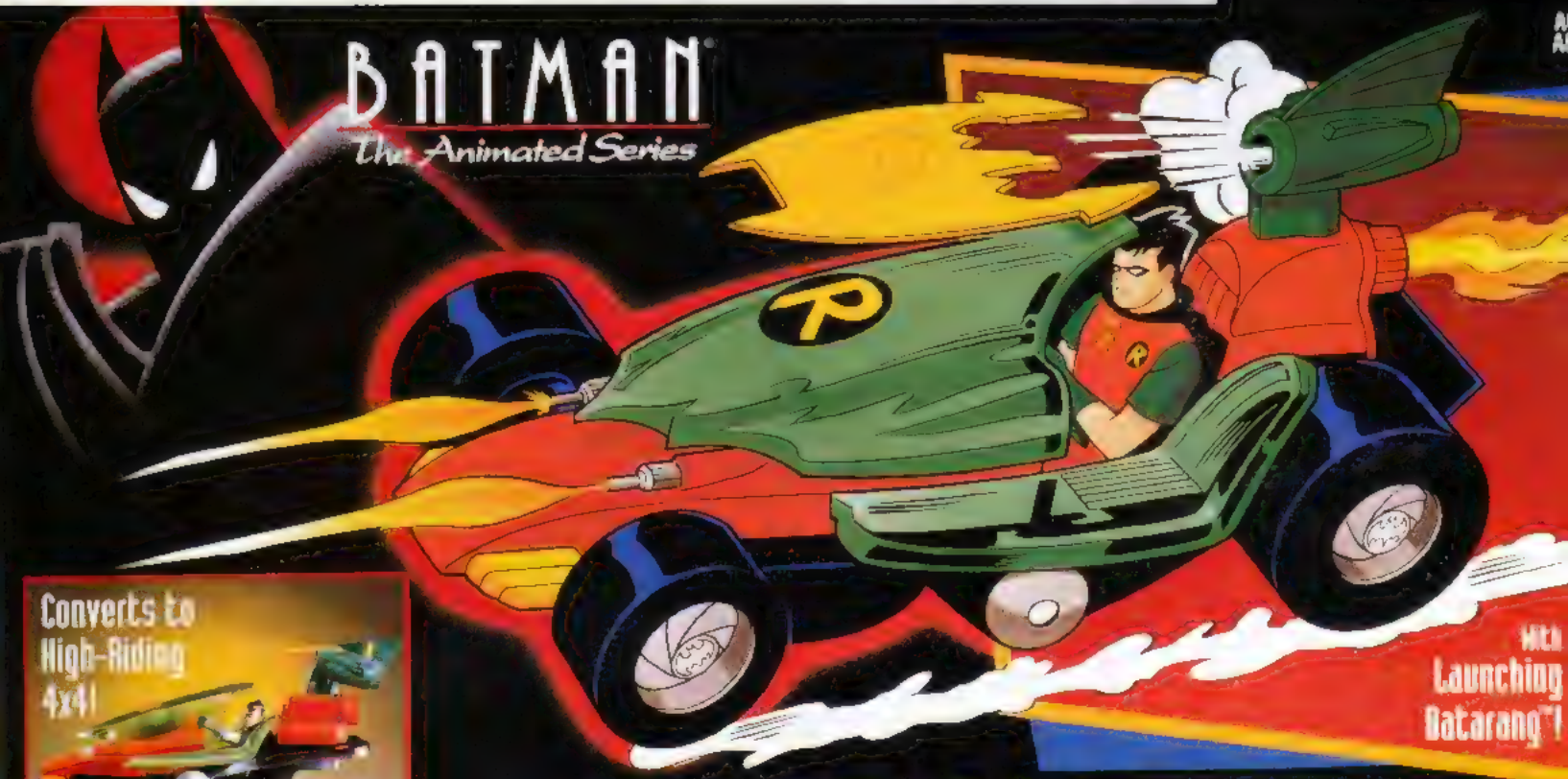
BELOW: WITH THE SUCCESS OF BATMAN, FOX BRIEFLY CONSIDERED TWO POSSIBLE SPIN-OFF SERIES STARRING ROBIN AND CATWOMAN. THESE CONCEPTUAL SKETCHES BY GLEN MURAKAMI SHOW A SLIGHTLY YOUNGER, MORE ENERGETIC ROBIN AS HE MIGHT HAVE LOOKED IN HIS SOLO ADVENTURES.





LEFT: BRUCE TIMM'S PRELIMINARY ROBIN DESIGN, BASED LARGELY ON THE CHARACTER'S DC COMICS REVAMP, CIRCA 1991.

KENNER'S ROBIN DRAGSTER, 1992. AN ACCIDENT AT THE TOY FACTORY DESTROYED THIS CAR'S MOLDS, MAKING IT THE RAREST OF THE ANIMATED BATMAN TOYS.



Converts to High-Riding 4x4!

With Launching Batarang!

**WARNING:**  
CONTAINS SMALL PARTS WHICH MAY PRESENT  
A CHOKING HAZARD TO CHILDREN UNDER THREE.

# Robin™ Dragster

Figure Sold Separately

Since the mid-fifties, there has always been a Batgirl in one form or another connected to the Batman mythos. Originally a Robin-like sidekick to the comic's then popular Batwoman, the early Batgirl was phased out in favor of the version popularized by Yvonne Craig in the sixties TV show. In that incarnation Batgirl was the secret crime-fighting identity of Commissioner Gordon's daughter, Barbara. Since that was the Batgirl most of the crew had grown up with, that was the Batgirl we used.

Before she ever became Batgirl, Barbara Gordon had already proved herself as a heroic presence in the animated series. In the two-part adventure "Heart of Steel," she helped Batman free a number of city officials, including her father, who had been kidnapped and duplicated by the evil supercomputer, H.A.R.D.A.C. Then, in "Shadow of the Bat," after Commissioner Gordon had been framed for bribery, Barbara donned a costume similar to Batman's in order to clear her father's name by exposing the real mastermind behind the police conspiracy.

Early on, Batman deduced that the masked redhead who fought to exonerate Commissioner Gordon could only be the commissioner's daughter, but he kept the secret to himself. Meanwhile, a budding romance between Barbara and Dick Grayson was adding to Dick's growing dissatisfaction with his role as Robin. Hoping to preserve the Batman and Robin team and make Dick happy at the same time, Bruce told Barbara the secret of their dual identities and granted her free access to the Batcave and all its technology. Unfortunately, this only worsened the gap between Batman and his partner. Robin angrily accused Batman of manipulating his life, and hooking Barbara into going along with his scheme. Robin left to make his own way in the world, and eventually returned to Gotham as the adult crime fighter Nightwing. In the interim, Batgirl continued to work as Batman's occasional partner, honing her physical and deductive skills until they all but rivaled her mentor's.



EYES TO = 10A  
 NIPED  
 VASA  
 BR1  
 MG-10  
 YELLOWS  
 TAN-16  
 LB2-15

Slipknot #1  
 Slip  
 ce  
 #2  
 CC15  
 CC19  
 CC16  
 X-20

ORIGINAL BATGIRL MODEL AND COLOR GUIDE BY BRUCE TIMM, 1992.

BATGIRL

KENNER'S WIND BLITZ BATGIRL ACTION FIGURE, 1997.



THE EVER CAPABLE ALFRED DEMONSTRATES HE'S A MAN OF ACTION IN MORE WAYS THAN ONE. ANIMATION MODEL SHEET BY MIKE GOUGEN.



OPPOSITE: "MY GOD!" ALFRED CAN HAVE NO OTHER REACTION AS HE WITNESSES BRUCE WAYNE'S FIRST TRANSFORMATION INTO BATMAN. WE DON'T NEED TO SEE BATMAN FULL-ON IN THIS SCENE; ALFRED'S SORROWFUL TO HORRIFIED EXPRESSIONS PAINT A MORE VIVID PICTURE IN OUR IMAGINATIONS. STORYBOARD FROM *BATMAN: MASK OF THE PHANTASM*. LAYOUT BY BRUCE TIMM, FINISHED ART BY BOYD KIRKLAND.



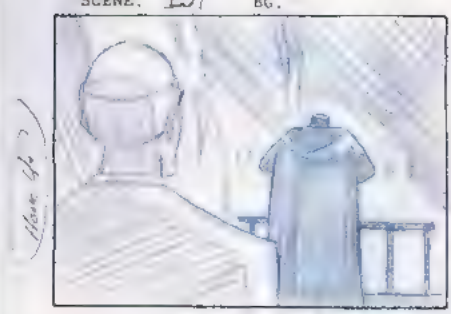
## A L F R E D

Butler, man Friday, surrogate father, and acerbic cynic: all these describe Batman's trusted friend, Alfred Pennyworth. When Thomas and Martha Wayne were murdered, their loyal servant stayed on to raise and guide their grief-stricken child. Alfred sympathizes with Bruce's loss and shares his desire to see justice done. Although concerned with Wayne's safety, the butler realizes risks must be taken and he is a key part of Batman's operation.

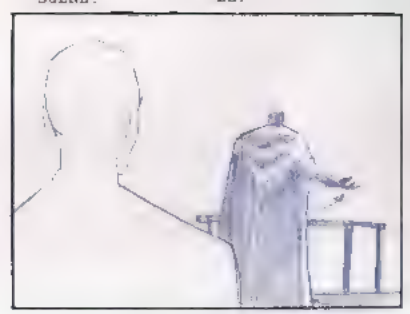
Responsible for Bruce's schedule both in and out of the Batcave, Alfred orchestrates each with the utmost attention to detail. He often needles Batman about a "hero's work" never being done. However, the obvious absurdity of his beloved charge dressing up like a bat is not lost on the long suffering butler. But with or without his sardonic jibes (delivered ever impeccably by Efrem Zimbalist Jr.), Alfred is firmly committed to the Batman and his mission.



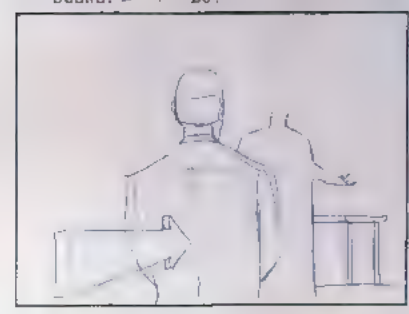
ALFRED ATTITUDES BY MIKE GOUGEN.



ACTION  
PUTS ON BELT



LOOK WITHOUT TURNING,  
HANDS OUT HIS HAND & WAITS.



ALFRED APPROACHES



SCENE. 156 BG.



ACTION  
ALFRED LOOKS UP

SCENE. CONT BG.



PUTS COUL IN BRUCE'S HAND - & WATCHES O/S

SCENE. CONT BG.

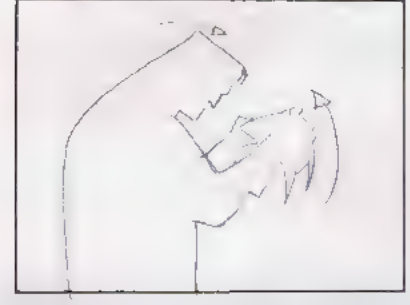


SCENE. 156 BG.

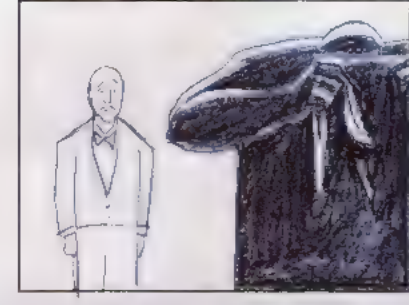


ACTION  
STARES AT MASK GRIMLY FOR A LONG BEAT (20-30)

SCENE. CONT BG.



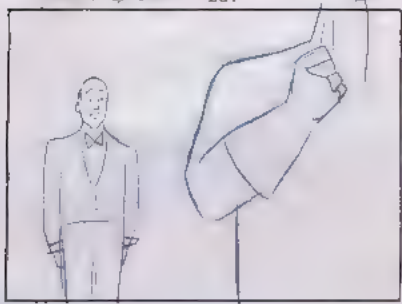
SCENE. 157 BG.



ALFRED WATCHES HIM PUT ON COUL

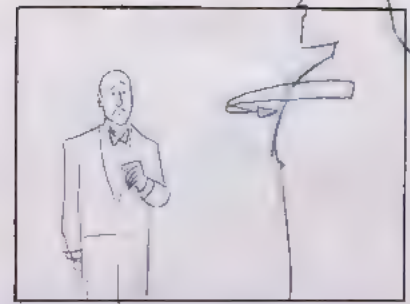


SCENE. 157 CONT BG.



ACTION

SCENE. CONT BG.

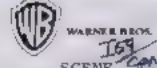


HE TURNS SLOWLY

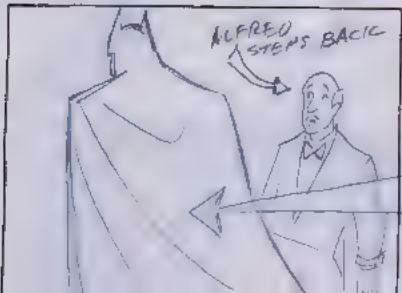
SCENE. CONT BG.



ALFRED REACTS BACK



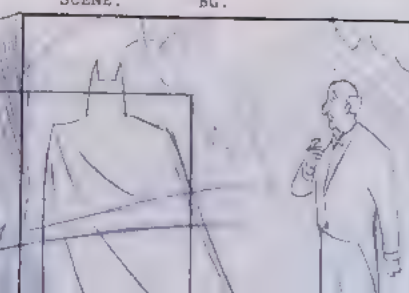
SCENE. 157 CONT BG.



SCENE. CONT BG.



SCENE. CONT BG.

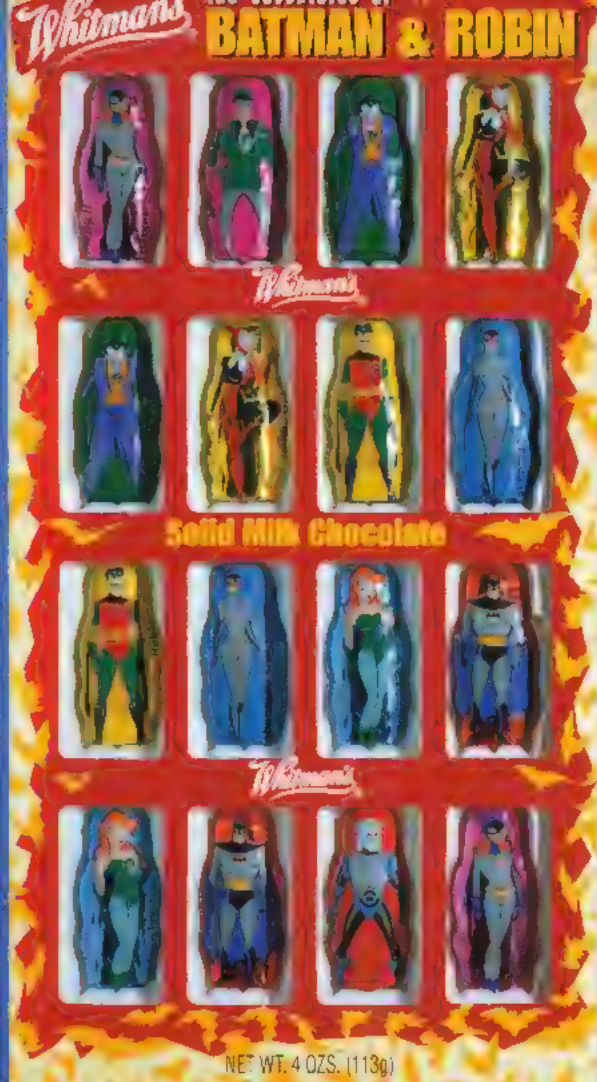




Frozen Confection  
With Bubble Gum Eyes



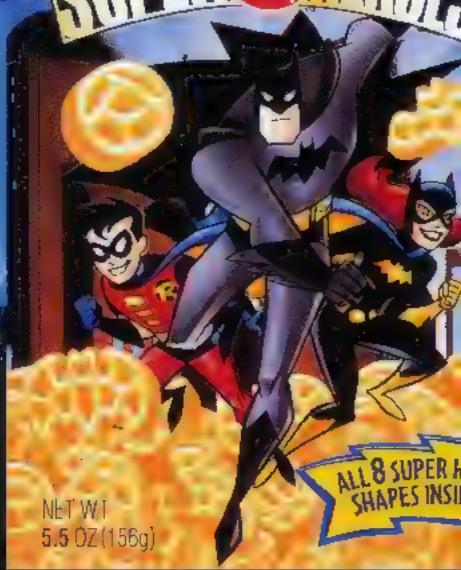
KEEP FROZEN







**GLYCERIN SOAP**  
WITH COLLECTIBLE  
CHARACTER FIGURINE

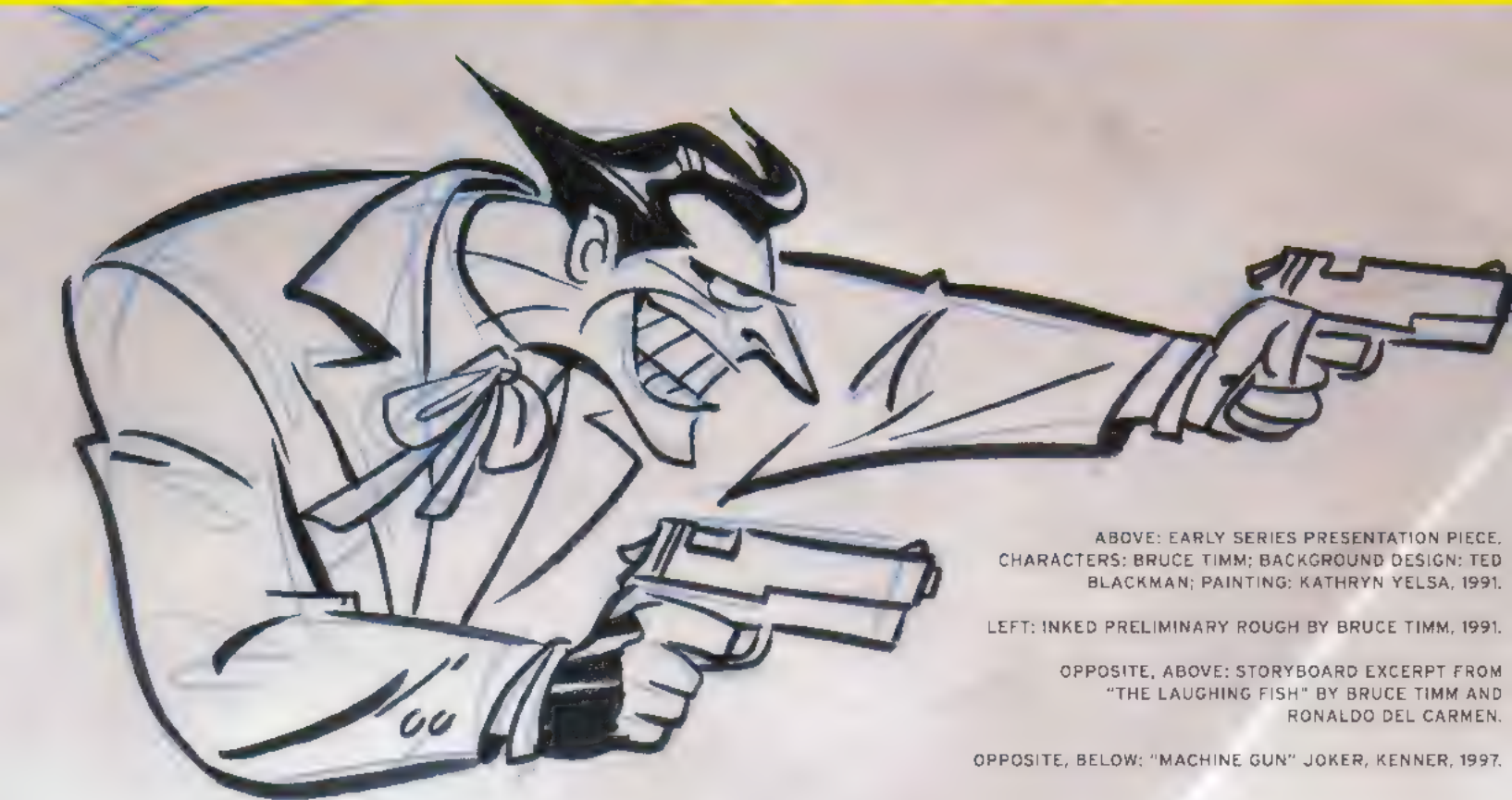


**BATMAN**  
TM & © 1985 DC Comics

**ROBIN**  
TM & © 1985 DC Comics



T H E J O K E R

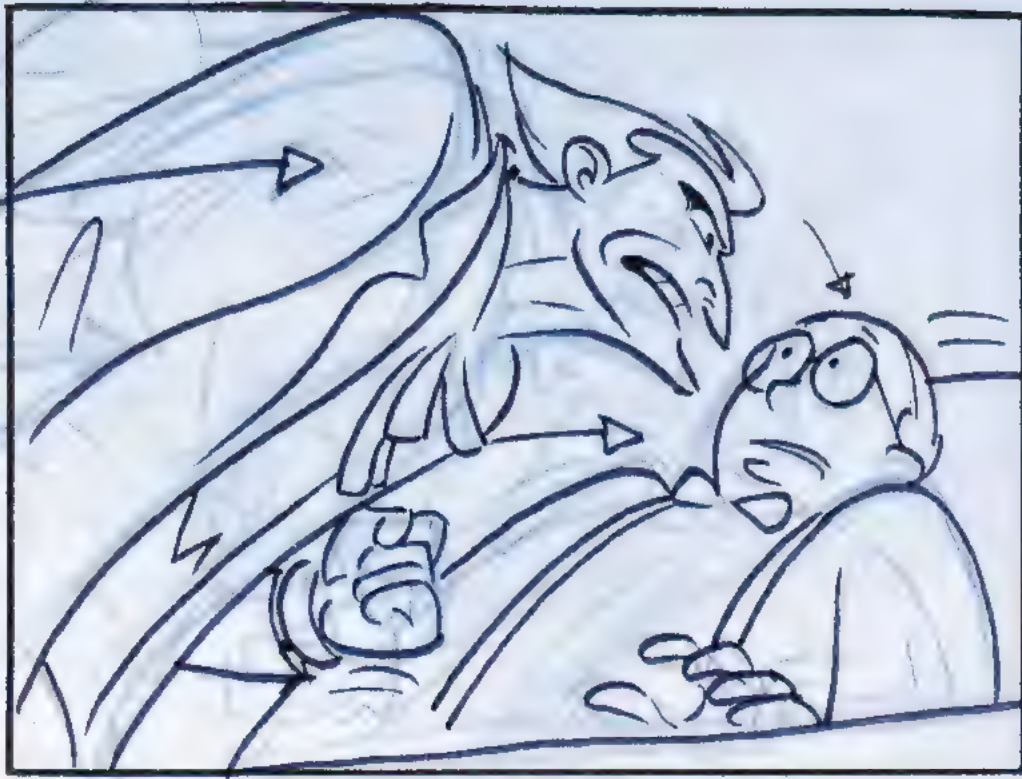


ABOVE: EARLY SERIES PRESENTATION PIECE. CHARACTERS: BRUCE TIMM; BACKGROUND DESIGN: TED BLACKMAN; PAINTING: KATHRYN YELSA, 1991.

LEFT: INKED PRELIMINARY ROUGH BY BRUCE TIMM, 1991.

OPPOSITE, ABOVE: STORYBOARD EXCERPT FROM "THE LAUGHING FISH" BY BRUCE TIMM AND RONALDO DEL CARMEN.

OPPOSITE, BELOW: "MACHINE GUN" JOKER, KENNER, 1997.



The Joker suddenly leans in nose to nose with Francis threatening.

Since his introduction in *Batman* #1 (Spring 1940), the villainous Joker has gone through almost as many incarnations as the Dark Knight himself. Batman creator Bob Kane, writer Bill Finger, and artist Jerry Robinson originally envisioned their Clown Prince of Crime as a grinning, mirthless ghoul who brought death with a smile to his innocent victims. As Batman's darker edge in the comics faded over the years, so did the Joker's. His crimes moved from murder to elaborate set pieces involving comic antics and oversize props. In the mid-1970s writer Dennis O'Neil and artist Neal Adams returned the Joker to his roots, refashioning him as a trendily dressed killer taking macabre delight in disposing of his former gang members. The team of Steve Englehart and Marshall Rogers kept the Joker both scary and funny in their brilliant "Laughing Fish" stories (*Detective Comics* #475-476), but it was writer-artist Frank Miller who, in 1986's *Batman: The Dark Knight Returns*, brought a completely different take on the Harlequin of Hate. Miller's fifty-something Joker had the attitude of an aging, degenerate rock star whose ennui with the modern world was offset only by his psychotic passion for Batman. He was cold, frightening, and in a mordantly deadpan way, very funny.

Like our Batman, our Joker was constructed from bits that had gone before. From the comics we took the idea of a nameless criminal with a sadistic sense of humor who first encountered Batman during a botched robbery at a chemical factory. Attempting to escape from the Dark Knight, the crook leaped into a drainage vat of chemical waste, which carried him into the river. After dragging himself to shore, the criminal discovered the toxins had dyed his hair bright green, bleached his skin chalk white, and stretched his now





red-rimmed lips into a hideous grin. This gruesome, permanent transformation snapped the crook's already unstable mind, and he vowed to use his bizarre looks to terrify honest people the same way Batman used the image of a night creature to strike fear into criminals. Thus the Joker was born.

Although we knew our Joker should be scary, there had to be an element of fun to him, too, a combination class clown and school yard bully—the sort of sicko who gets you to laugh right before he sinks in the knife and twists it. Also, he really gets a charge out of threatening the innocent, as witnessed in the episodes “Joker’s Favor,” “Be a Clown,” and “Harlequinade.” Among his other attributes, we saw the Joker as intelligent, theatrical, and in his own warped way, a showman. To him, if a crime isn’t worth pulling off with panache, it’s not worth doing at all.

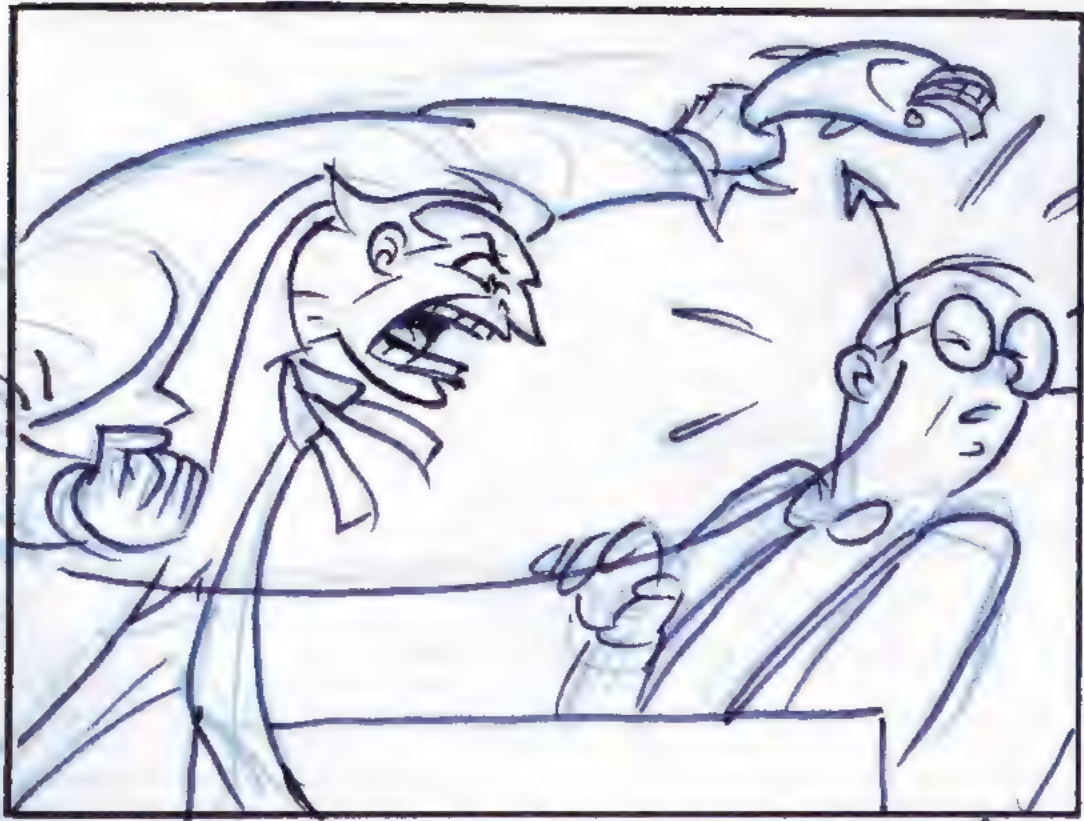
The wonderful Tim Curry (of *The Rocky Horror Picture Show*) was originally cast as the Joker and brought a great sense of menace to the part, but we felt we were missing the character's chaotic mood swings and sadistic playfulness. With regret, we decided to hold new auditions. Mark Hamill, who had voiced a much straighter bad guy for us in “Heart of Ice,” was very interested in doing a name villain for us, but *Star Wars*' virtuous Luke Skywalker as the Joker? Yet, once we heard Mark's audition tape, we all realized we had our clown. Not only was Mark's line reading dead-on, but his laugh captured all the bitter madness of the character. We looked at each other and said, “Brrr!”

LEFT: EARLY INKED ROUGH BY BRUCE TIMM, 1990. NOTE THAT THE EXAGGERATED CHIN AND TEETH WOULD BECOME MORE STREAMLINED AS THE JOKER'S DESIGN EVOLVED.

BELOW: BE IT EVER SO HUMBLE... THE JOKER'S PADDED CELL AT ARKHAM ASYLUM BY TED BLACKMAN AND JOHN CALMETTE.

OPPOSITE: STORYBOARD EXCERPT FROM “THE LAUGHING FISH” BY BRUCE TIMM AND RONALDO DEL CARMEN (ABOVE); YELLOW POST-IT REVISION BY BRUCE TIMM.





ACTION = **SPLAP!** =  
SLAPS FRANCIS WITH FISH!

... FISH?

DIAL. JOKER: I TOLD YOU  
**NOT TO SPEAK!**





Warm Grey BG

THE MAN WHO - THIN  
**KILLED** - THIN  
 BATMAN - THIN

PAGE 35

SCENE. **C29** BG. **C22**



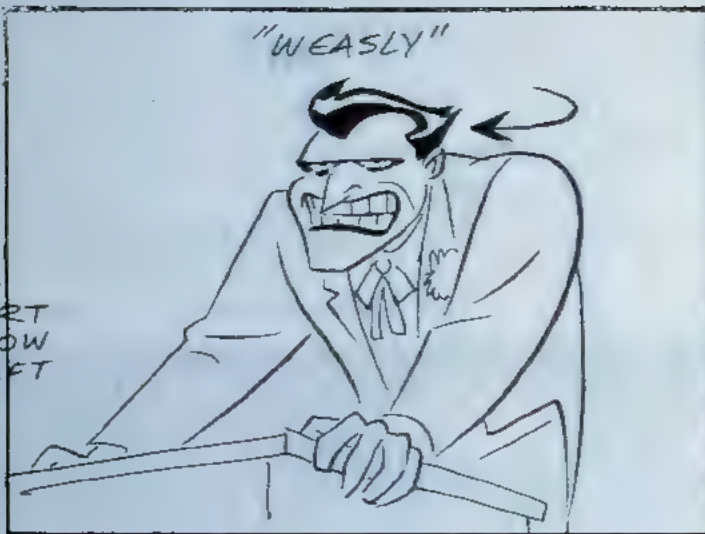
SCENE. **CONT.** BG.



**JOKER SLOWLY**  
**URNS ---**

SCENE. **C29 CONT.** BG.

SCENE. **CONT.** BG.

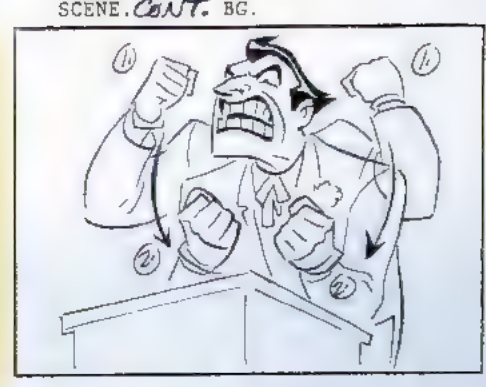


ACTION

-- CONTINUES TURNING SLOWLY, MENACINGLY!

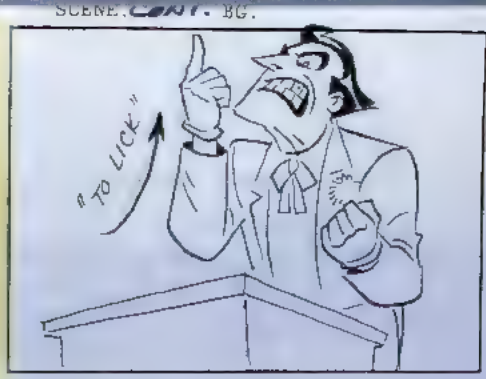
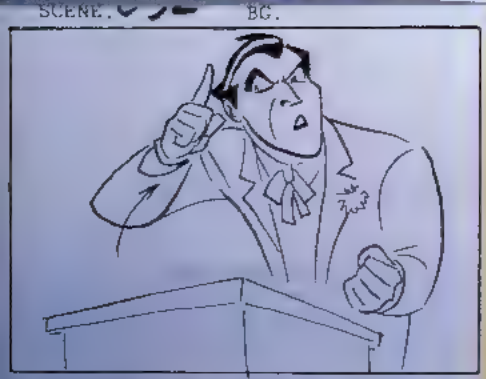
DIAL. **CONT.**

WEASLY LITTLE GUNSEL SITTING THERE IN OUR

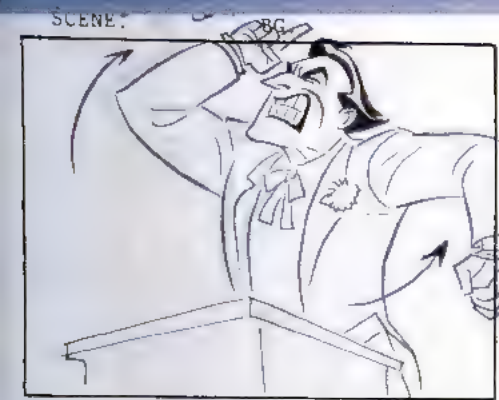


ACTION JOKER GESTURES EMPHATICALLY, GRADUALLY GETTING MORE & MORE WORKED UP--  
 (LAYOUT ANIM NOTE:)- FOLLOW THESE POSES EXACTLY, DO NOT ADD EXTRANEIOUS "ACTING"

DIAL. JOKER: THIS MOUND OF DISEASED HYENA FILTH...

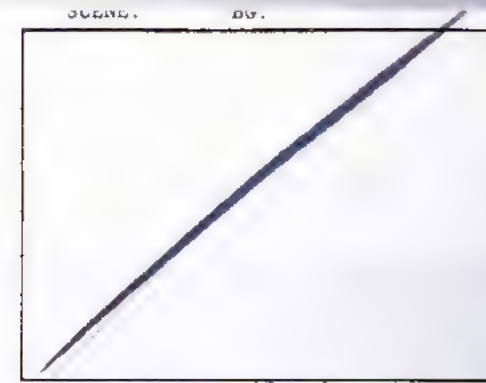


DIAL. JOKER (CONT.): ... WHO'S NOT FIT TO LICK THE ...



ACTION HOLD THIS POSE FOR A BEAT AFTER "SPATS" ... THEN, HE QUICKLY RELAXES INTO HIS SMILING SMARMY MODE.

DIAL. JOKER (CONT.): ... DIRT FROM MY SPATS!! ... BUT I DIGRESS.

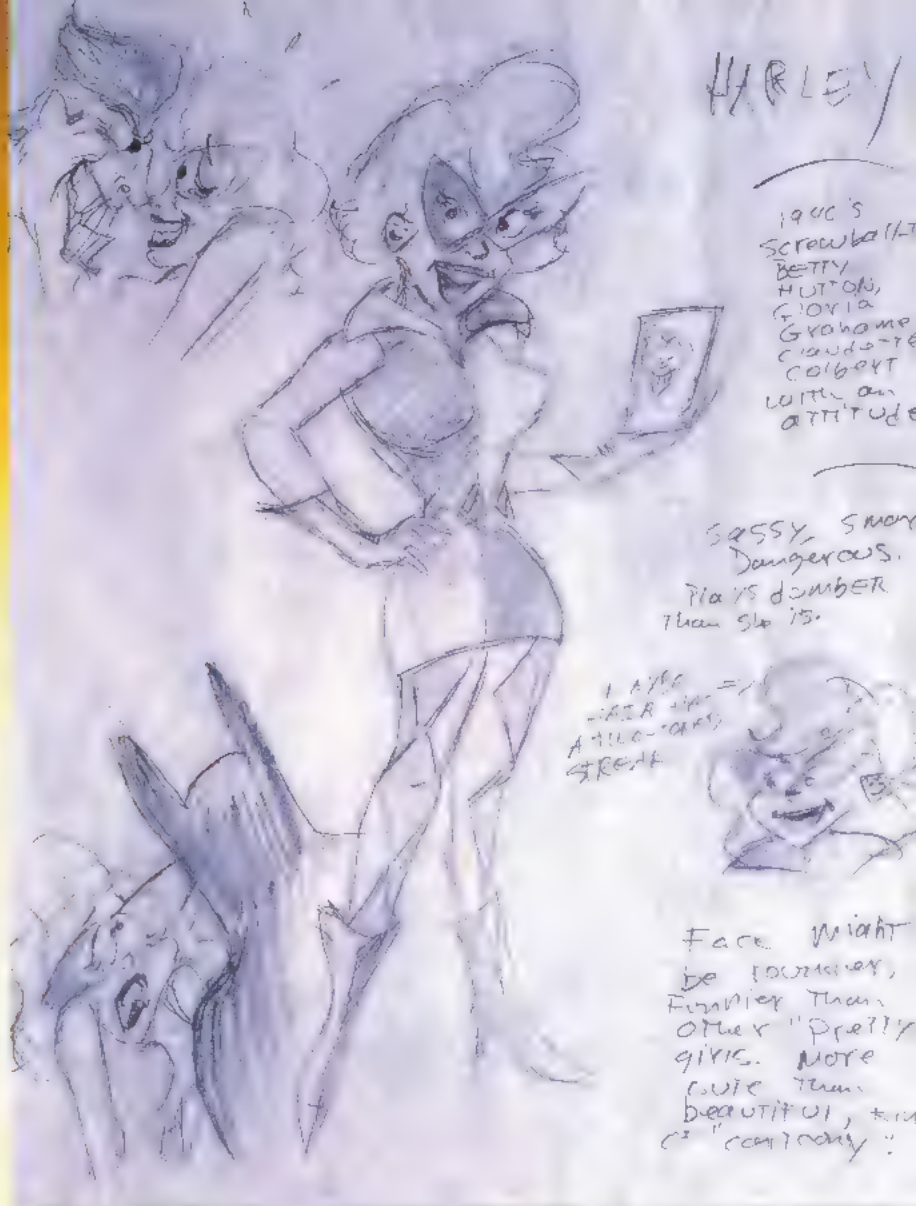


ACTION START TIGHT E.O.V. ON JOKER, EVIL PERSONIFIED! ON "THAT," FOLLOW PAN WITH JOKER AS HE POINTS TO VAT OF ACID! STOP

THIS PAGE AND OPPOSITE: TITLE CARD CONCEPT AND STORYBOARD ARTWORK BY BRUCE TIMM FOR "THE MAN WHO KILLED BATMAN."

DIAL. JOKER: AND ROLL IT ... AND THERE!





ABOVE: YIKES! DON'T LOOK! IT'S THE VERY FIRST DRAWING EVER OF HARLEY QUINN! I HAD FINISHED THE SCRIPT FOR "JOKER'S FAVOR" AND SKETCHED UP THIS DISHY BLONDE AS A ROUGH IDEA FOR WHAT HARLEY MIGHT LOOK LIKE. I SHOWED IT TO BRUCE TIMM, WHO LAUGHED AND SAID, "THAT'S GOING RIGHT INTO THE BLACKMAIL FILE!" AND THAT'S WHERE IT STAYED UNTIL BRUCE SLIPPED IT TO CHIP FOR INCLUSION HERE. THANKS GUYS. THANKS A LOT. CAN YOU BELIEVE I WENT TO PREP SCHOOL ON AN ART SCHOLARSHIP? I THINK I OWE SOMEONE SOME MONEY.

OPPOSITE, TOP: "HARLEQUINADE" TITLE CARD ART, CREATED AS A COMPUTER RENDERING BY ERIC RADOMSKI FROM A DESIGN BY RONALDO DEL CARMEN.

LEFT: HARLEY QUINN PORCELAIN FIGURINE, WARNER BROS. STUDIO STORE EXCLUSIVE, 1996.

OPPOSITE, BOTTOM: STORYBOARD PANELS FROM "THE MAN WHO KILLED BATMAN" BY BRUCE TIMM.

BELOW: HARLEY IN HER FINAL FORM AS DONE BY BRUCE FOR ME AS A CHRISTMAS GIFT IN 1992. THE RUG PATTERN WAS TAKEN FROM A REAL CHAIR IN MY LIVING ROOM. EVERYTHING ELSE IN THE DRAWING IS, SADLY, FICTIONAL.



B.T.

Introduced as a foil/hench-wench in the script "Joker's Favor," Harley Quinn quickly became a favorite character of the audience, the crew, and her creators. A former psychologist who became personally involved with her patient the Joker, Harley (aka Dr. Harleen Quinzel) is a mixture of comedy and tragedy, a funny yet painful reminder of what can happen when someone loves too much and unwisely.

Harley's appeal is bolstered by Arleen Sorkin's snappy vocal performance. Arleen and I had been friends several years before I worked on Batman, and I based a number of Harley's mannerisms on her. Remarkably, she still speaks to me.

Eventually each of the directors wanted to do a Harley episode, so the character began to appear in stories without the Joker. Over the years she allied herself with best gal pal Poison Ivy for occasional romps through Gotham, and has even succeeded in giving Batman a hard time on her own. We now look upon Harley as our series' wild card, capable of showing up anytime to bedevil our heroes with her screwball antics.

Bruce, Eric, Alan, and I agreed that while we never wanted to delve too deeply into the rotting offal that passes as the Joker's soul, we did want to broaden his character a bit. One way we humanized the least human of Batman's enemies was to put him in a relationship with a woman who, for whatever reasons, adores him. Says Mark Hamill of the Joker/Harley chemistry, "Expressing emotion in any way that's real and meaningful is alien to the Joker, but he's learning those parts of himself, however unconsciously, through Harley. On a physical level they're dynamite together. A lot of relationships are defined by that. Two people may be really horrible for each other, but physically they push each other's buttons so clearly they can't get enough of that person." Offers Arleen Sorkin, "Everyone else sees the Joker laugh, only Harley has ever seen him cry. It's the only reason she stays with him."

With Harley in his life the Joker has become susceptible to the previously alien emotions of jealousy, inadequacy, and humiliation. It couldn't have happened to a nicer guy.



H A R L E Y   Q U I N N

SCENE. *C43*

BG. *C43*

SCENE *CONT.* RC



HARLEY TURNS TO JOKER WITH A SMUG GRIN -- HIS EYES ONLY TURN AT HER --



-- HE SOLEMNLY NODS ONCE

RIGHT: AS BRUCE TIMM'S EXPRESSIVE MODEL SHEETS SHOW, HARLEY QUINN IS A STUDY IN CONTRASTS, SWITCHING FROM PLAYFUL MIMIC TO DEADLY ENEMY, FROM KEMOSPHERAL WHORER TO UNREPENTANT SCHEMER.



# BATMAN ATTITUDES

HARLEY QUINN



HARLEY ATTITUDES/EXPRESSIONS



FOR MANY TOY COLLECTORS, THE MUCH REQUESTED AND HARD-TO-FIND HARLEY QUINN ACTION FIGURE (BELOW) IS THE HOLY GRAIL OF KENNER'S BATMAN LINE.



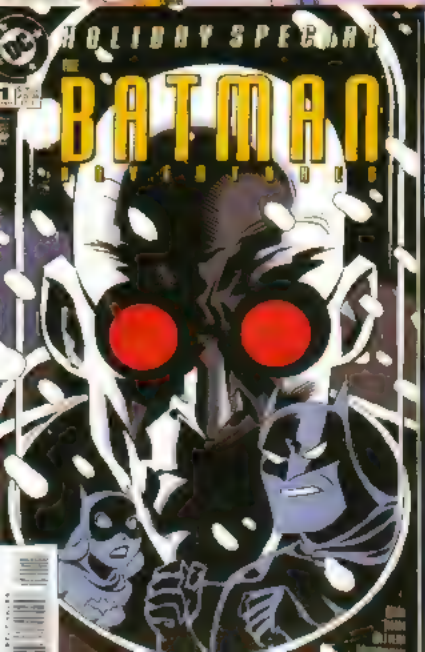
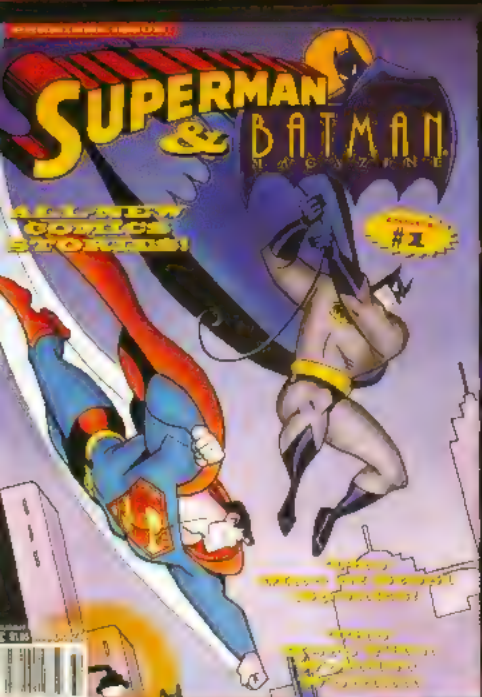
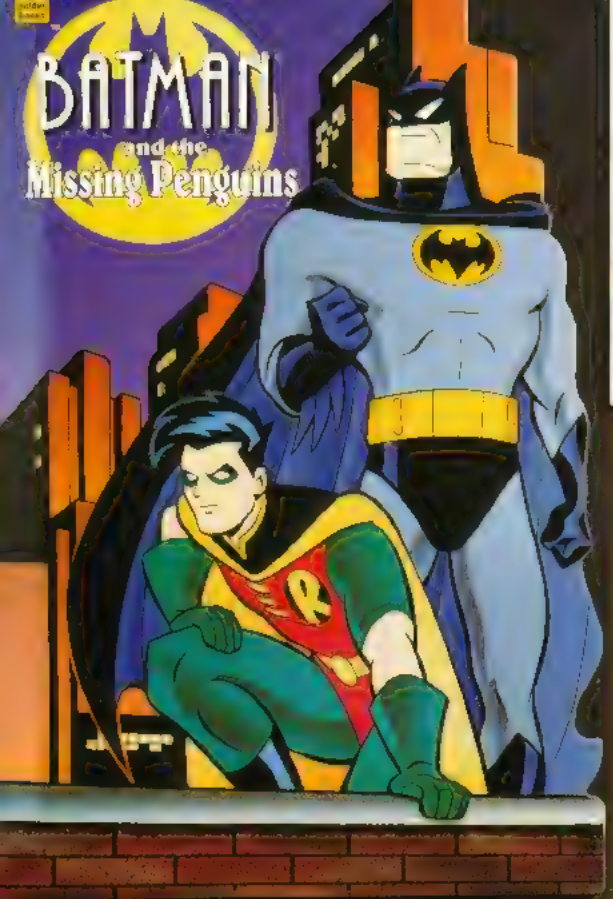
OPPOSITE: IN THIS PAGE FROM THE AWARD-WINNING DC COMIC BOOK MAD LOVE (1994), THE JOKER STORMS INTO AN ABANDONED NIGHTCLUB TO DISCOVER HARLEY HAS NEARLY PULLED OFF THE ONE COMIC COUP THE CLOWN HAS NEVER BEEN ABLE TO ENGINEER: THE DEATH OF BATMAN. ART AND COLOR GUIDES BY BRUCE TIMM.



HARLEY'S BACK. LOOK OUT!

WARRLEEV!!







ABOVE: HARLEY & IVY: THE THELMA AND LOUISE OF THE SUPERVILLAINNESS SET. HARLEY QUINN AND POISON IVY JOIN FORCES IN A NUMBER OF EPISODES. IN THIS DC COMICS LIMITED SERIES, WE FIND THE GIRLS IN ACTION AGAINST BATMAN, AND THEN EXPRESSING THEIR OPINIONS OF A BIG HOLLYWOOD MOVIE BASED ON THEIR LIFE STORY. PRELIMINARY PENCIL PAGES BY BRUCE TIMM, 1998.

OPPOSITE: COMICS, MAGAZINES, STORYBOOKS, AND NOVELS ALL FEATURING THE BATMAN ANIMATED SERIES LOOK, 1992 TO PRESENT.

P U B L I S H I N G / T H E C O M I C S



To tie in with the debut of the *Batman* series, DC Comics started a new comic book title in the fall of 1992 that took its visual cues from the cartoon's dark deco look and limited character designs. But rather than being a simple knock-off, *The Batman Adventures* (also known as *The Batman & Robin Adventures* and now *Batman: Gotham Adventures*) quickly established itself as a terrific book in its own right. It featured self-contained stories by writers Kelley Puckett and Ty Templeton; and the artwork was stylishly rendered by Ty, Rick Burchett, and the much missed Mike Parobeck (who passed away in 1996). Mike not only captured the look of the animated series, but added many inspired touches of his own.

Batman editor Scott Peterson was kind enough to invite members of the animation staff to contribute to the books as well. Bruce Timm and I were given a shot to do *Mad Love*, a graphic novel that not only revealed Harley Quinn's heretofore unknown origin, but also won the comic industry's highest award, the Eisner, for best single issue in 1994. In 1995 we followed it up with another Eisner win, *The Batman Adventures Holiday Special*, a collection of short Christmas-themed stories drawn by key members of the *Batman* animation staff: Bruce Timm, Dan Riba, Glen Murakami, Ronaldo Del Carmen, Kevin Altieri, and Butch Lukic.

The animated series *Batman* comic books continue to thrill ardent fans and win awards, most recently taking home the Eisner award for best title for young readers in 1996.

Among the most successful tie-ins to *Batman: The Animated Series* is an ongoing publishing program, licensed out of DC Comics. Over the years some highlights have been: *Batman and the Missing Penguins* by Suzan Colón, with art by Mike Parobeck and Rick Burchett (Golden Books, 1995). *Dual to the Death*, an original novel by Geary Gravel based on the animated series origins of Two-Face and Batgirl (Bantam Books, 1994); Joe DeVito's cover painting evokes the works of Bob Kane (*Detective Comics* #31, 1939) and Neal Adams (*Batman* #227, 1970). Bruce Timm (artwork), Glen Murakami (colors), and I all jammed on *Harley's Holiday*, a sound story book for Golden Books, 1996; Arleen Sorkin supplied Harley's kiss and giggles as well as Veronica's scream. Warner Animation artist John Calmette contributed the cover to Little, Brown and Company's *Pop-up Playbook* (engineered by Keith Moseley), with Mike Parobeck and Rick Burchett handling the interior comic book art (1994). Nominated in 1994 for an Eisner award for best comics-related publication, Welsh Publishing Group's *Superman & Batman Magazine* lasted only eight short but memorable issues. It featured many DC Comics characters adapted for the first time in what came to be known as the "animated adventures" style; cover of issue #1 by Ty Templeton (Summer 1993).













# "BATMAN"

# 406-006

# ACT

## COMMISSIONER GORDON

## W/ GUN

COMMISSIONER GORDON MODEL SHEET DESIGN FROM THE SERIES PROMO FILM. BRUCE TIMM, 1990.



As *Batman: The Animated Series* grew and evolved, so did its regularly seen cast of supporting players. Adding to the overall richness of the series, in time they became as integral a part of the action as Batman, Robin, and their cabal of famous enemies.

World-weary and politically incorruptible, Commissioner James Gordon (left) is loved by the law-abiding citizens of Gotham City and commands the unwavering respect of his fellow officers. Struggling to keep the peace in the world's most dangerous city has not completely drained the compassion out of Gordon, though he sometimes finds it hard to hold on to his belief in the intrinsic goodness of human nature. While he officially can't condone Batman's actions, he privately welcomes the Dark Knight's help in cases that overwhelm even the most capable members of his police force.

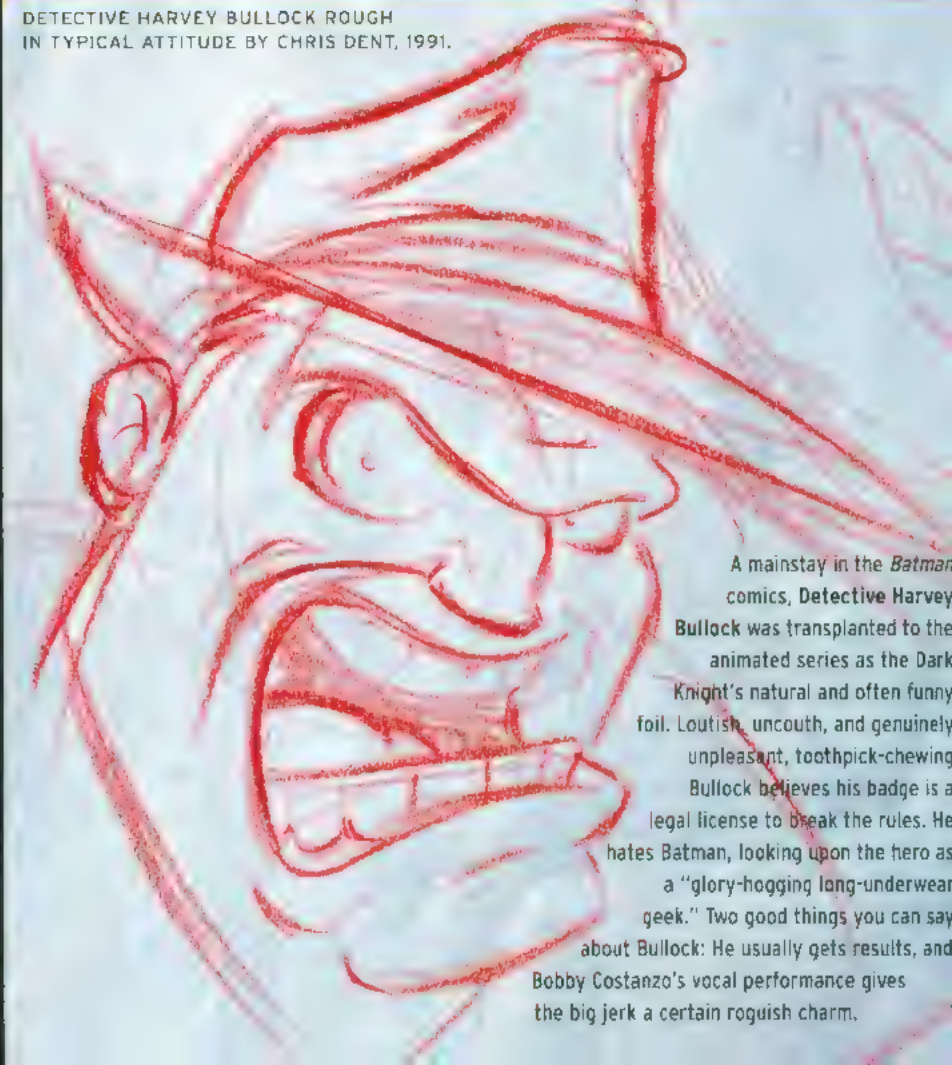
Detective Renee Montoya (opposite, bottom) was a new addition to the *Batman* canon, created for the animated series by Mitch Brian, Bruce Timm, and myself. The dedicated young Hispanic officer is truly one of Gotham's finest, and adds ethnic and gender diversity to Batman's predominantly WASPY male world. As Montoya's evolving character design and costume changes show, she's gone from beat cop to Gordon's aide to full detective. She even once staked out a department store dressed as one of Santa's elves. Hey, it's all part of the job.

## S U P P O R T I N G C H A R A C T E R S

GOTHAM POLICE HEADQUARTERS: DESIGN BY RICHIE CHAVEZ, PAINTING BY STEVE BUTZ.



DETECTIVE HARVEY BULLOCK ROUGH IN TYPICAL ATTITUDE BY CHRIS DENT, 1991.



A mainstay in the *Batman* comics, Detective Harvey Bullock was transplanted to the animated series as the Dark Knight's natural and often funny foil. Loutish, uncouth, and genuinely unpleasant, toothpick-chewing Bullock believes his badge is a legal license to break the rules. He hates Batman, looking upon the hero as a "glory-hogging long-underwear geek." Two good things you can say about Bullock: He usually gets results, and Bobby Costanzo's vocal performance gives the big jerk a certain roguish charm.



POLICE BLIMP STOCK Vehicle  
 40x-501  
 SC. 1  
 REFERENCE

POLICE BLIMP DESIGN BY SHAYNE POINDEXTER, PAINTED FINAL MODEL BY JOHN CALMETTE.

LYNNE NAYLOR'S EXPRESSIVE PRELIMINARY MODELS OF OFFICER RENEE MONTOYA, 1991.



Another cast addition to boost female appeal was investigative reporter **Summer Gleeson**. As the vivacious host of the tabloid news show *Gotham Insider*, Summer reports only the most sensational and scandalous events, no small feat in a town like Gotham. She'd love to break the story of Batman's secret identity, but while she has come close to linking the Dark Knight to Bruce Wayne, the billionaire has so far successfully defused her suspicions.

Other characters came and went, usually depending on the needs of a specific story. Some, originally intended as full-time players, never caught on. Artist and potential Alfred love interest **Maggie Paige** vanished after her maiden appearance (in the ironically titled "Eternal Youth") when the writing staff hit a dead end with her character. It was often hard enough devising compelling reasons for Alfred to be in the series; burdening him with a steady would have really slowed things down.

A few other Gothamites proved more adaptable, and continue to add welcome dimension to our cast. Kindly social worker/doctor **Leslie Thompkins**, a friend of Bruce's parents, helped raise the orphaned boy and is, like Alfred, a counselor to both Bruce and Batman in times of need. Unaware of Bruce's double life, straight-faced businessman **Lucius Fox** fills a needed role as the man who runs Wayne Enterprises when its playboy CEO is otherwise engaged.

A consummate politician, **Mayor Hamilton Hill** is ever fearful of his standing in the community and always checks the polls before taking a position on any issue. The weak-willed mayor refuses to take a stand either for or against Batman, but invariably rallies behind the Caped Crusader when it's politically expedient. More entertaining is flighty, image-conscious socialite **Veronica Vreeland**, an upper-crust acquaintance of Bruce Wayne's whose naïveté and considerable fortune are easy targets for Gotham's super criminals. Of the character she voices, actress **Marilu Henner** observes, "Veronica's the type of person who would reject Bruce for being too boring, then sit around wondering why Batman hasn't called her."



C A T W O M A N







Rich, glamorous, and stunningly beautiful is how Gotham high society sees Selina Kyle. A darling of the jet set, Selina is apparently independently wealthy and famed for giving generous donations to animal protection organizations.

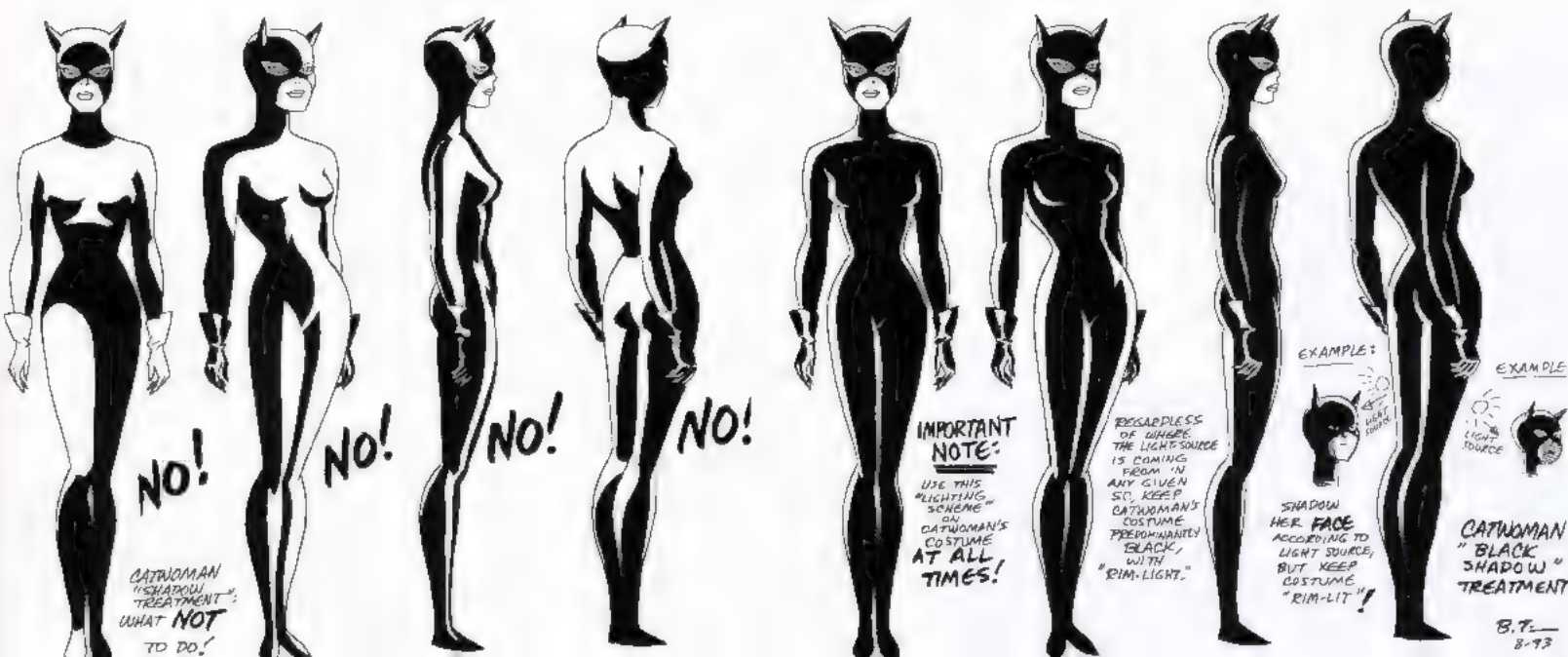
But few people know Selina Kyle leads a double life as a predatory figure who stalks the fortunes of Gotham's idle and corrupt rich. The same socialite who shares a glass of champagne with Selina one night might find her private safe ransacked by Catwoman the next.

Voiced by Adrienne Barbeau, the Catwoman of the animated series is neither hero nor villain, but combines aspects of both—depending on which works to her best advantage at the time. There is undeniable heat between Batman and Catwoman, and the Dark Knight often finds himself emotionally torn between his feelings for her and his desire to see justice done.

In the storyboard that follows from the episode "Batgirl Returns," Catwoman spars with Batgirl in the Gotham State University museum. The two are soon joined by Robin, who naturally assumes Catwoman is up to no good—although Batgirl isn't so sure. Artwork by Ronaldo Del Carmen.

PRECEDING SPREAD AND OPPOSITE: CATWOMAN SHOWS OFF A NEW LOOK CREATED FOR AN UNSOLD SPIN-OFF SERIES. HER SLINKY "GRAY CAT" LOOK (RIGHT) IS THE ONE MOST FAMILIAR TO BATMAN VIEWERS. ALL ARTWORK BY BRUCE TIMM.

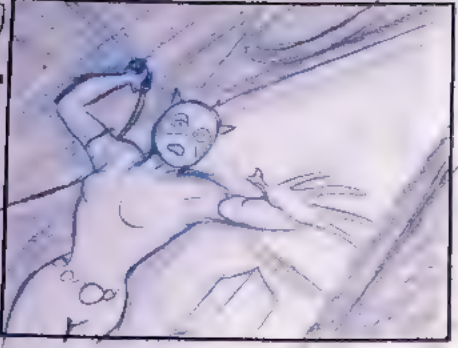
BELOW: UNUSED BRUCE TIMM "BLACK SHADOW" TREATMENT THEORIES, 1993.







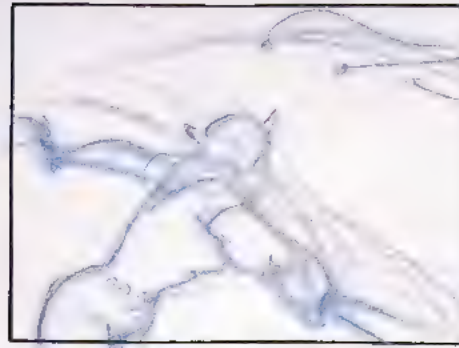
SC. A58 B.G.



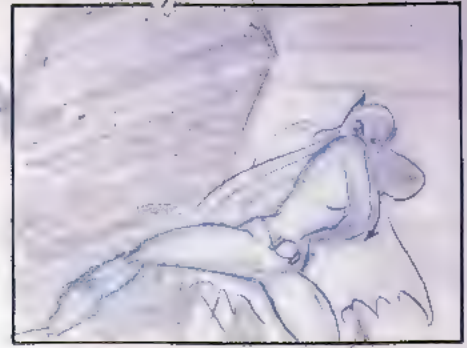
ACTION

CUT / CATWOMAN LASHES OUT WITH THE WHIP

SC. Coni B.G.



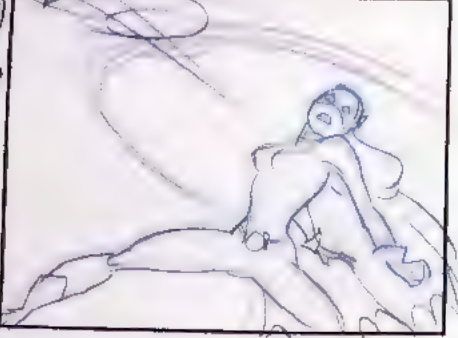
SC. A59 B.G.



CUT / BATGIRL GRABS A BATARANG



SC. A60 B.G.



ACTION

AND HURLS IT O.S.

SC. A60 B.G.



SC. Coni B.G.



CUT / B.G. PANNING STREAKS BATARANG GAINS FORWARD CATWOMAN'S WHIP MEETS IT HEAD ON



SC. A71 Coni B.G.



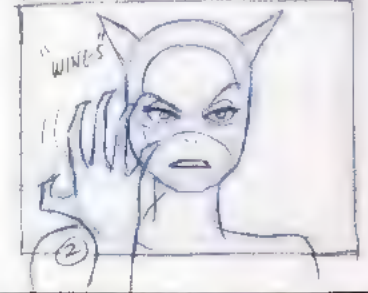
ACTION

THE STANDS TALLER READY TO STOP HER

SC. A74 B.G.



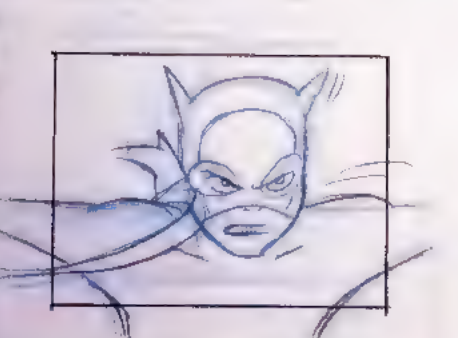
SC. Coni B.G.



CUT / ON CATWOMAN -- SHE HAS A SERIOUS LOOK AS SHE SAYS DIAL RAISES HER FIST INTO SC. FLICKS HER HAND OPEN [TRUCK IN ENDS AS DIAL ENDS]



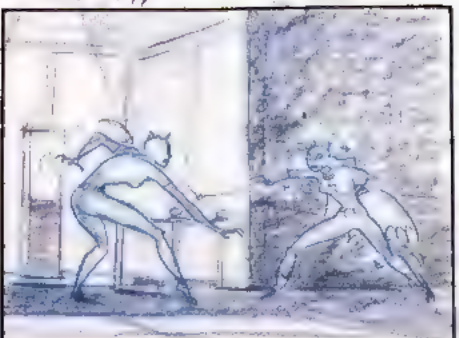
SC. A76 Coni B.G.



ACTION

THEN SHE SWIPES HER CLAWS BACK AS SHE STRIKES A FIGHTING POSE

SC. A77 B.G.



SC. Coni B.G.



CUT / CATWOMAN CROUCHES LIKE A CAT CLAWS OUT -- BATGIRL WIDENS HER STANCE READY TO BRAWL ROBIN DROPS INTO SC. STARTLES THE GIRLS

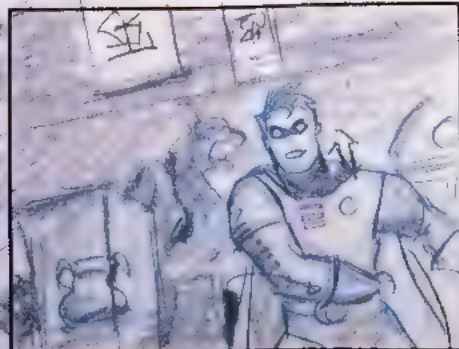


SC. A77 Coni B.G.

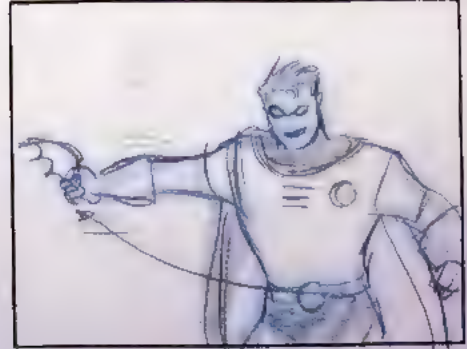


ACTION

SC. A78 B.G.



SC. Coni B.G.



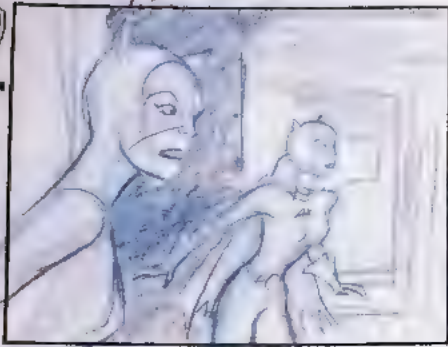
Hook UP

LIFE LINE FORWARD LEARNING



SC. A79

B.G.



SC. comi

B.G.



SC.

B.G.



A71  
PAL

CUT ON BOTH GIRLS LOOKING AT ROBIN

CATWOMAN MAKES A RUN FOR IT

BATEIRL TURNS

585



WARNER BROS.

SCENE. A80

B.G.

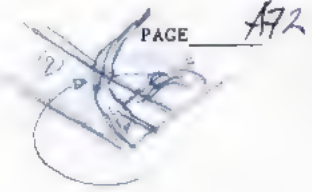
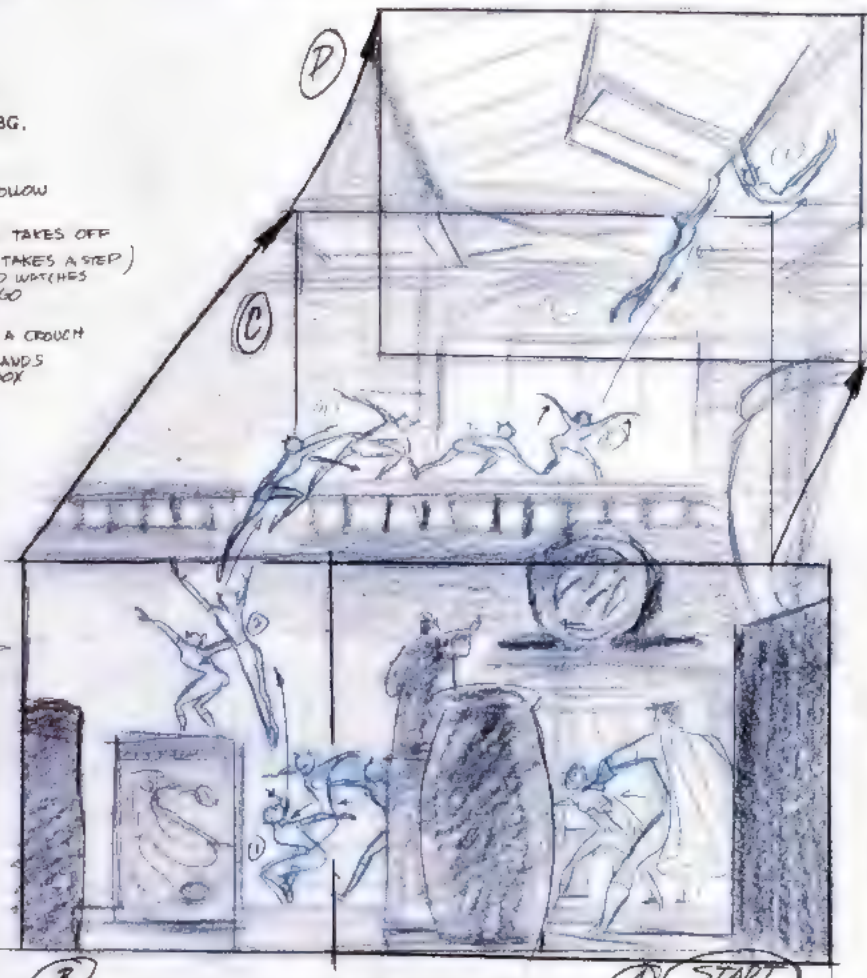
HOOK UP

CUT

FEW FOLLOW

CATWOMAN TAKES OFF (BATEIRL TAKES A STEP FORWARD WATCHES HER GO)

- ① SHE HOPS INTO A CROUCH
- ② LEAPS UP AND LANDS ON AN EXHIBIT BOX
- ③ TURNS
- ④ LEAPS UP TO SECOND FLOOR ON RAILING
- ⑤ ANTICIPATES TO LEAP



PAGE A72

- ⑥ FLIES UP HIGH TOWARD AN OPEN PANE ON THE SKYLIGHT
- ⑦ GRABS THE LEDGE SWINGING FORWARD
- ⑧ SWINGS BACK UP - RELEASES TO O.S.

A80

406-585

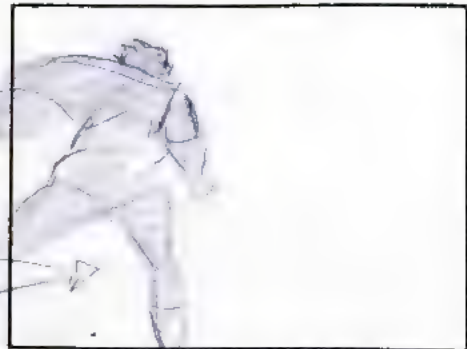
SC. A81

B.G.



SC. comi

B.G.



SC. comi

B.G.



A77  
PAGE

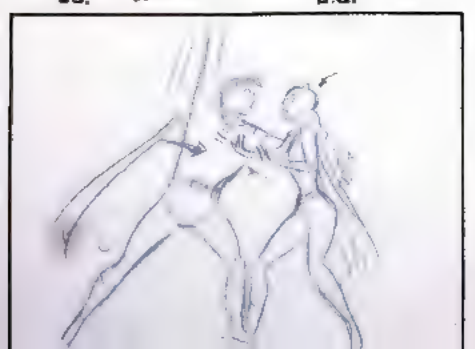
SC. A81 comi

B.G.



SC. comi

B.G.



SC. comi

B.G.



A70  
PAGE

SCENE.

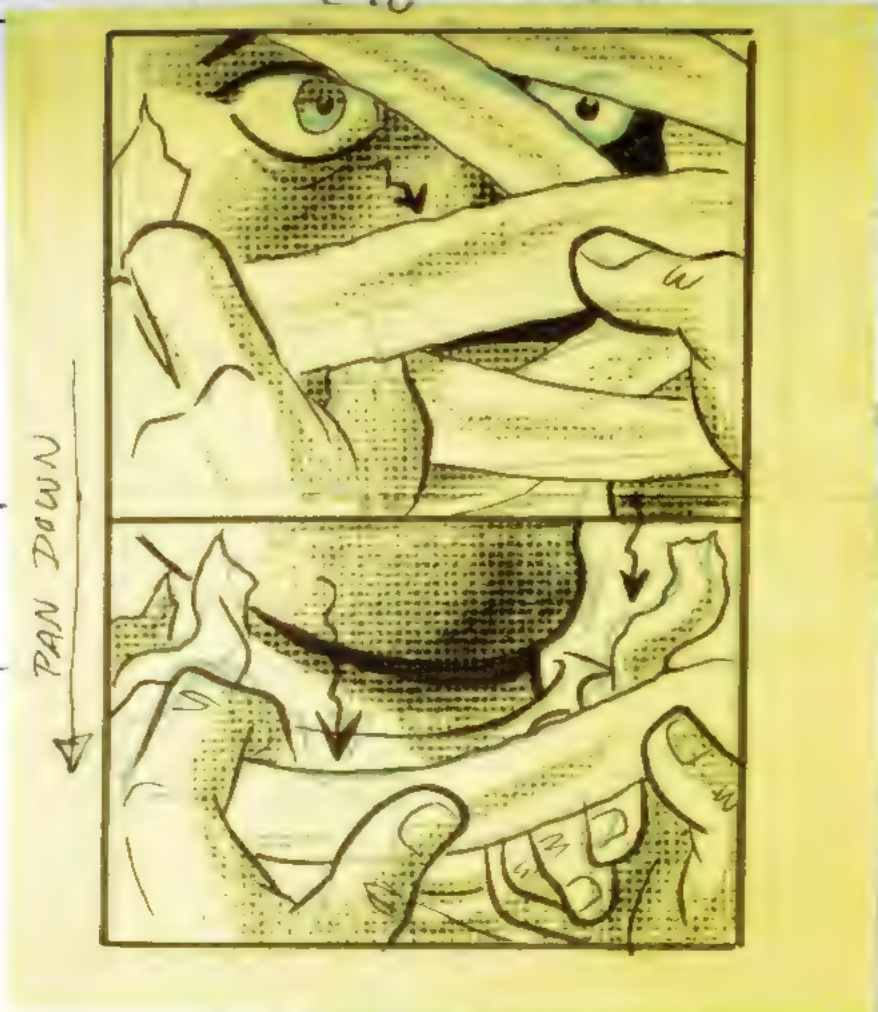
BG.

310



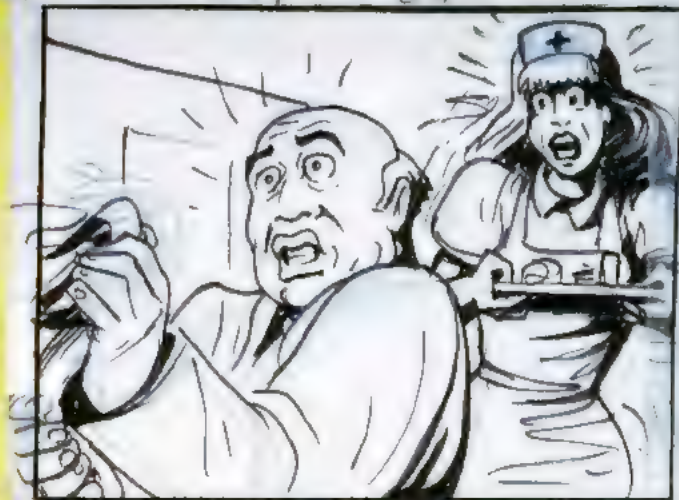
TWO-FACE

SCENE: 10



PAN DOWN

SCENE: 11 BG: 11



NURSE AND HE RECOIL IN HORROR AS BANDAGES COME OFF. **BG LIGHTS UP FROM LIGHTENING FLASH.**

**NURSE**  
(soft gasp)


TOP: TITLE CARD STUDY BY ERIC RADOMSKI FOR "TWO-FACE, PARTS ONE AND TWO."

LEFT: TWO-FACE REVEALED. STORYBOARD FOR "TWO-FACE, PART ONE," BY KEVIN ALTIERI, WITH YELLOW POST-IT REVISIONS.

OPPOSITE: SCULPTED TWO-FACE BUBBLE BATH BOTTLE BY PRELUDE UK LTD., 1995.

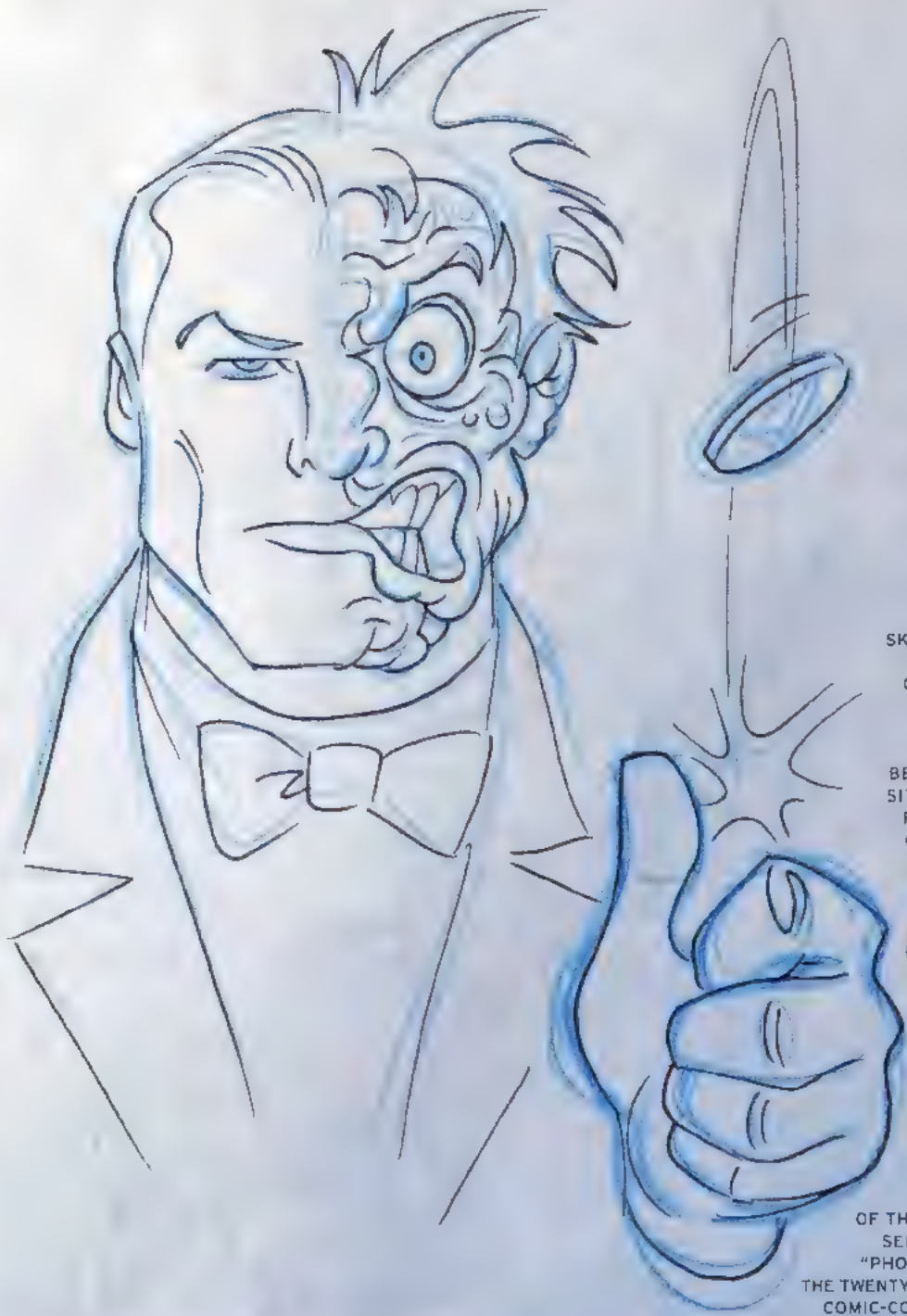
SFX - (THUNDER)  
IRRRRUUMBLE

KRAKKA BOOM!



Thematically, *Batman* has always been about the duality in a man's soul. No figure from the Dark Knight's Rogues Gallery personifies that more than the tragic creature now known as Two-Face. Originally, District Attorney Harvey Dent was Bruce Wayne's best friend and Gotham's most handsome and charismatic crusader for justice. Then, given the pressures of running for reelection, the D.A. snapped and tried to revenge himself on a gangster boss who was blackmailing him. Though Batman tried to intercede on his friend's behalf, an explosion in the gangster's chemical-plant hideout hideously and permanently disfigured the left half of Dent's face. Now he blames Batman for his monstrous condition and will not rest until he's hunted down the Dark Knight and killed him.

Two-Face is obsessed with the number two. He has a psychotic attraction to objects in pairs or anything that even suggests a dual nature—black or white, good or evil, life or death. He hinges every decision on a flip of his silver dollar good luck charm; like its owner it boasts two faces—one side clean and polished, the other side tarnished and scarred. His unpredictability makes him one of Batman's most dangerous enemies. When we cast Two-Face, actor Richard Moll perfectly voiced both the outward charm and inner rage of Harvey Dent's double-edged personality.

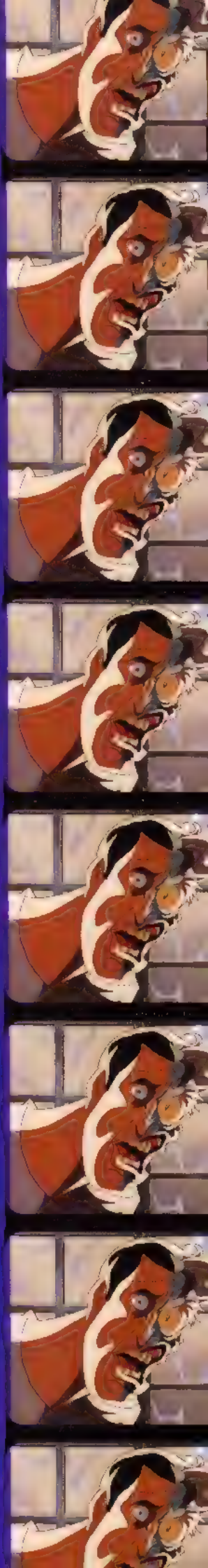


LEFT: BRUCE TIMM'S EARLY CONCEPTUAL SKETCH OF TWO-FACE CAPTURES A CHARACTER CLEARLY SPLIT BETWEEN SANITY AND MADNESS, 1990.

BELOW: THE GOTHAM MINT, SITE OF THE BATMAN/TWO-FACE BATTLE IN "ALMOST GOT 'IM." LAYOUT BY TED BLACKMAN, PAINTING BY JOHN CALMETTE.

RIGHT: THE HORROR OF HARVEY DENT'S DISFIGURATION IS REVEALED AT THE HEARTBREAKING CLIMAX OF "TWO-FACE, PART ONE."

OPPOSITE: BRUCE TIMM ADMITS TO BASING HIS HARVEY DENT/TWO-FACE DESIGN IN PART ON THIRTIES MOVIE STAR RALPH BELLAMY. A HINT OF THE RESEMBLANCE CAN BE SEEN IN THIS MATINEE IDOL "PHOTO" DONE BY BRUCE FOR THE TWENTY-THIRD ANNUAL SAN DIEGO COMIC-CON PROGRAM BOOK, 1992.





PRELIMINARY PENGUIN SKETCH BY BRUCE TIMM, 1990.

OPPOSITE: "BIRDS OF A FEATHER" STORYBOARD BY RONALDO DEL CARMEN.



Always in formal dress and never without his trademark top hat and umbrella, the Penguin remains one of Batman's most beloved villains.

However, one of the basic problems with Penguin has always been the virtual impossibility of making him appear physically threatening—he is, after all, almost a dwarf, and Batman could knock the little waddler cold with a love tap.

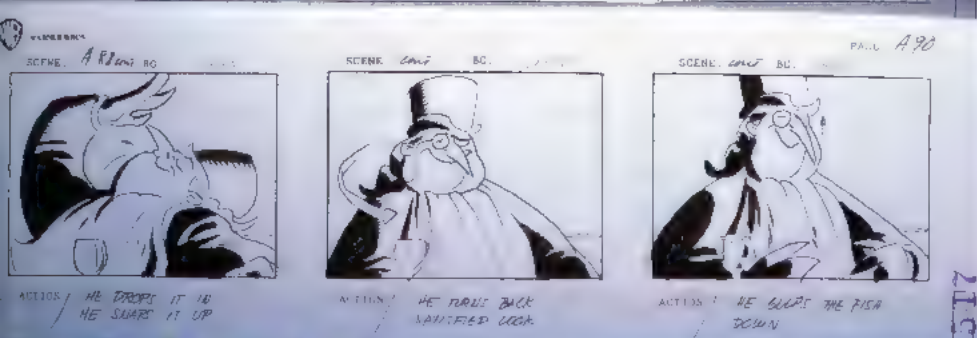
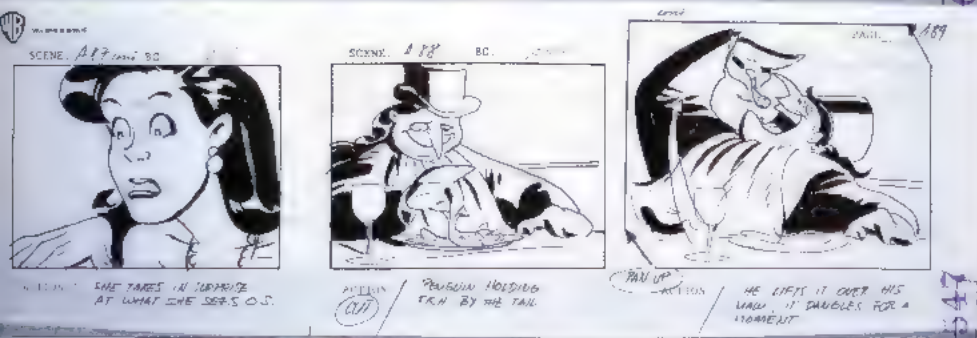
Therefore, in the early stages of development, we started thinking of the Penguin as a more cerebral villain who relied on his wits rather than his fists to combat the Dark Knight. One funny notion briefly considered was to turn him into a bird-loving, Norman Bates-style mama's boy always under the thumb of his overly protective but never seen mother. Batman would have even gone so far as to mockingly call Penguin "mama's boy" to his face, another blow to the proud bird's easily ruffled feathers.

The depiction of the Penguin in 1992's *Batman Returns* scrapped those plans. Warner features insisted we make our version of the Penguin (as well as that of Catwoman/Selina Kyle) more like their live-action counterparts, so Penguin was given a look very close to that of actor Danny DeVito in the film. Bruce Timm even visited the set to sketch DeVito in full costume (left).

Along with a change in look came a change in character. Our "mama's boy" became a small but ruthless hoodlum who nevertheless still craved acceptance from a society that shunned him. Arguably, Penguin's best moment came in the episode "Birds of a Feather." Chuck Menville's story and Brynne Stephens's witty teleplay placed the baneful bird among Gotham's upper crust, where he is first courted and then jilted by socialite Veronica Vreeland. Storyboard artist Ronaldo Del Carmen's rendering of the interplay between Penguin and Veronica (opposite) is some of the best character work in the series.

## T H E P E N G U I N



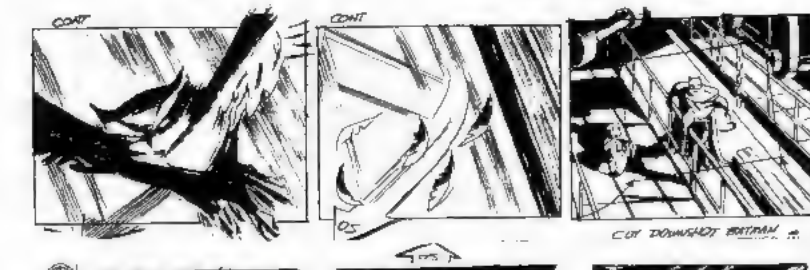
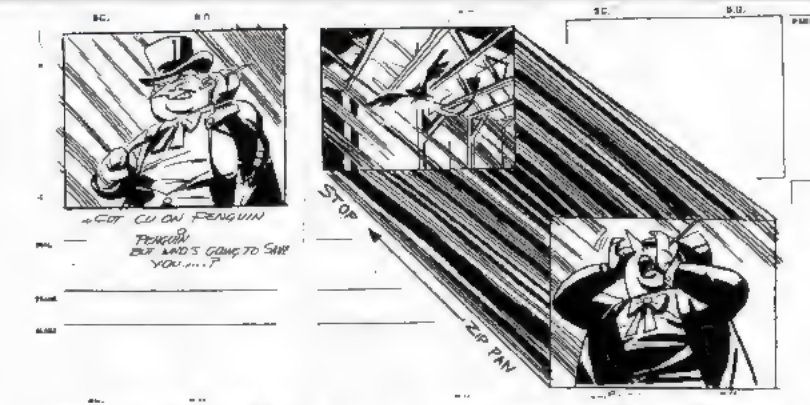
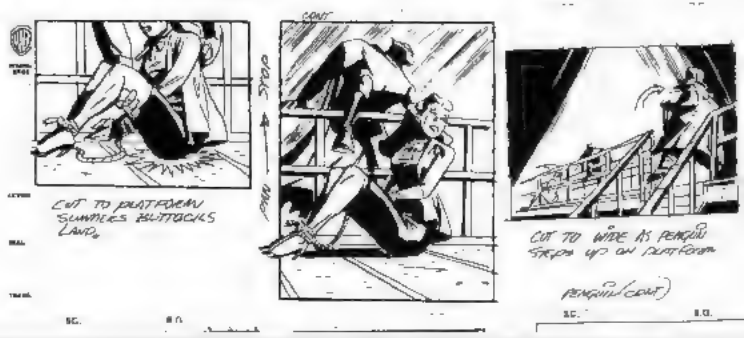
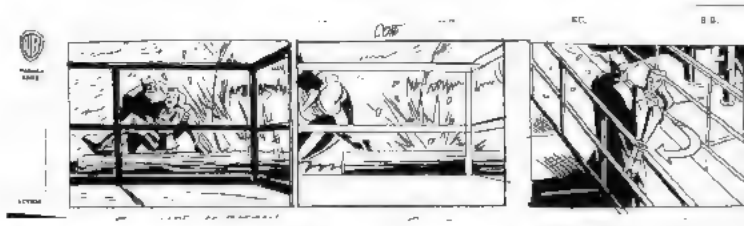
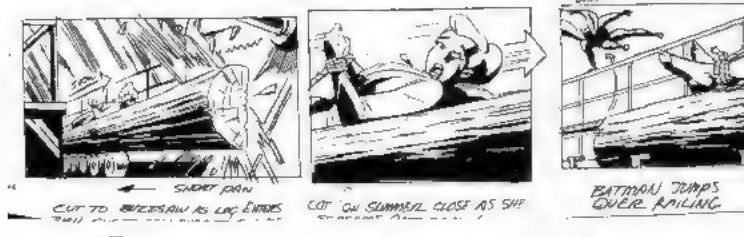
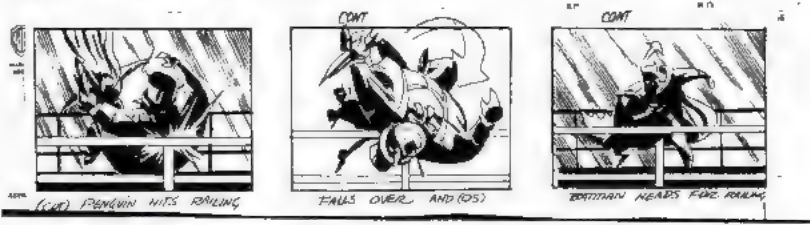
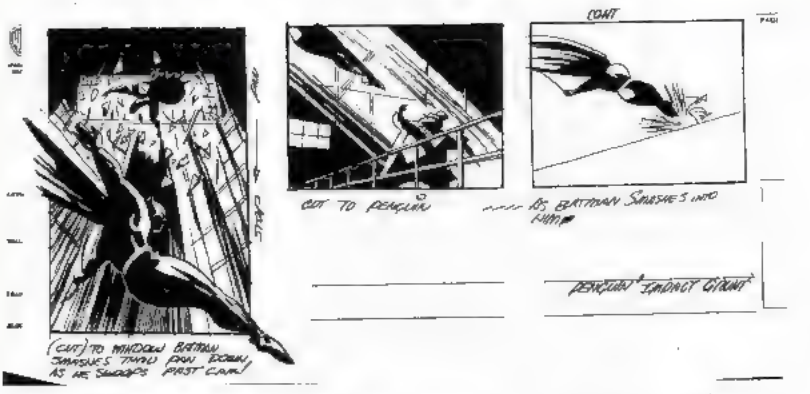


ABOVE: THE SCULPTED TOP OF THE PENGUIN LIQUID CLEANSER FOR CHILDREN, AVAILABLE ONLY IN THE UNITED KINGDOM, AVON, 1992.

BELOW AND OPPOSITE: ITS ICY BANDSTAND NOTWITHSTANDING, THE PENGUIN'S SWANKY ICEBERG LOUNGE IS THE HOTTEST CLUB IN GOTHAM. THE POOL HOUSES HIS VICIOUS PET LEOPARD SEALS, TRAINED TO ATTACK NOSY SUPER HEROES OR CUSTOMERS WHO SKIP ON THEIR BAR TABS. DESIGNED BY PAUL RIVOCHÉ, PAINTED BY ELLEN SUH.









THE PAINTING AT THE TOP, BY LAURA LEE LIZAK, REPRESENTS BRUCE TIMM'S FIRST CONCEPT FOR BACKGROUND TREATMENT: LOUDER, WILDER COLORS, AND A MORE FUTURISTIC BUILDING DESIGN. THIS WAS BEFORE JEAN MacCURDY'S SUGGESTION TO ADOPT THE DARKER, MORE "FLEISCHER-Y" LOOK FOR THE SERIES, THOUGH GOTHAM'S ACRID RED NIGHT SKY WAS TO REAPPEAR WHEN *BATMAN* MOVED TO THE KIDS' WBI NETWORK. THE PENGUIN'S POSE IS REMINISCENT OF A FAMOUS POSTER ILLUSTRATION FROM 1966 BY *BATMAN* COMIC BOOK ARTIST CARMINE INFANTINO, AND *BATMAN* IS RIDING A GLIDER SIMILAR TO THE ONE DEvised BY DAVID MAZZUCHELLI FOR 1986'S *BATMAN: YEAR ONE* COMIC BOOK SERIES.

LEFT AND RIGHT: COMIC ARTIST KEVIN NOWLAN'S FIRST DEVELOPMENT SKETCHES FOR THE FOUL BIRD OF PREY, 1991.

THE STORYBOARD (OPPOSITE) BY BUTCH LUKIC, PRESENTED HERE FOR THE FIRST TIME ANYWHERE, IS A RARE TREAT—A DELETED SEGMENT FROM THE FULLY ANIMATED SEGA *BATMAN* CD-ROM GAME, 1995. IT SEEMS THE GAME WAS RUNNING HEAVY ON VILLAINS AND PENGY GOT THE AXE. THE SEQUENCE FEATURES CLASSIC *BATMAN*-VERSUS-PENGUIN ACTION, AS WELL AS THAT LONG CHERISHED CHESTNUT OF CHILDREN'S CARTOONS, THE OLD "THREAT OF DEATH BY CIRCULAR SAW" ROUTINE.





## C L A Y F A C E

Permanently altered by an experimental chemical force-fed to him by mobsters, once handsome movie star Matt Hagen now revenges himself on the world as the shape-shifting monster Clayface. Like so many members of Batman's Rogues Gallery, Clayface was a soul who fell victim to sin (in his case, vanity) and became a poetically ironic caricature of his baser nature. He can regain the illusion of his lost humanity for a time, but it's only skin-deep. His inner self is now as ugly and distorted as his exterior, and it eventually comes through in whatever form he wears.



OPPOSITE, ABOVE: CLAYFACE KENNER ACTION FIGURE REPAINT FROM THE LIMITED EDITION ROGUES GALLERY SET, 1997.

THIS PAGE, TOP, AND OPPOSITE, BOTTOM: MODELS, ATTITUDES, AND ACTION POSES FOR THE ORIGINAL "FEAT OF CLAY" STORYBOARDS; DRAWINGS AND SHADOW COMPOSITIONS BY BRUCE TIMM AND MIKE GOUGEN.

THIS PAGE, BOTTOM: LOSS AND DESPAIR ARE AT THE CORE OF MANY BATMAN VILLAINS. NOWHERE ARE BOTH ELEMENTS MORE POIGNANTLY CAPTURED THAN IN THE EXPRESSIVE TITLE CARD DESIGN FOR THE EPISODE "MUDSLIDE," BY ERIC RADOMSKI, PAINTED BY JOHN CALMETTE.



 **BATMAN MAIN MODELS** 406-006   **BATMAN ATTITUDES** 406-006   
CLAYFACE SIDE & BACK CLAYFACE  
WARNER BROS. WARNER BROS.



FINAL  
DEC - 9 Rev.



WARNER BROS.

WARNER BROS.

Equal parts sorcerer, James Bond villain, and Fu Manchu, Rā's al Ghūl has been a major player in Batman's comic book adventures since 1971. His name literally translates as "the Demon's Head" in Arabic, and provides more than a little insight to his personality and origin. Six hundred years ago he was a Middle Eastern mystic who learned the secret of extending his life through periodic dips into a pool of glowing goo called the Lazarus Pit. Unfortunately, in addition to granting immortality, the Lazarus Pit also lays on a heavy dose of insanity. After several centuries of immersions, Rā's' judgment has become somewhat one-sided, and he won't be happy until he has transformed the world back into the pristine natural paradise of his youth, or destroyed it.

Originally created in comics by writer Dennis O'Neil and artist Neal Adams, Rā's made his first animated appearance in "The Demon's Quest" two-part episode, coscripted by O'Neil as well.

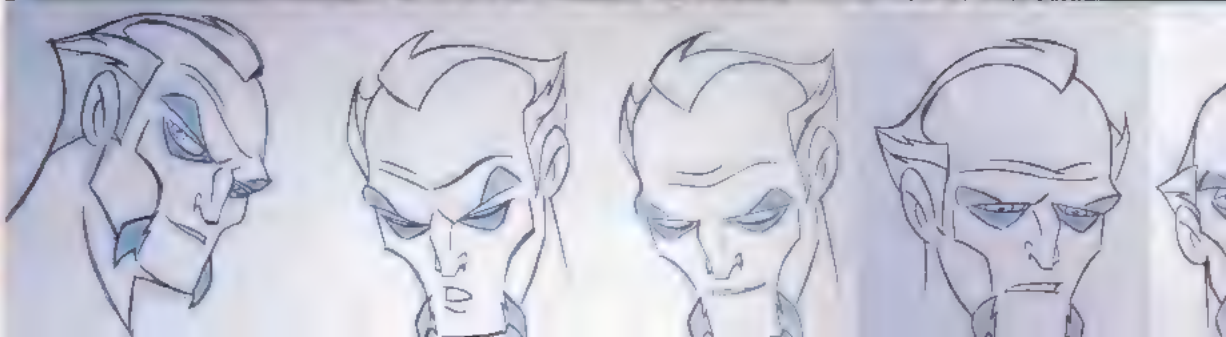
At right and on the following pages is a scene from his next appearance, "Avatar," storyboarded and shaded by Bruce Timm. It seems that Rā's has ticked off the wrong ancient Egyptian zombie she-demon, and Batman and Rā's' gorgeous daughter Talia (who has the mega-hots for Batman) are caught in the middle. Woe be unto them—angry demon glop doesn't give up so easily.



BELOW AND TO THE RIGHT: THE MANY MOODS OF RĀ'S AL GHŪL BY ANIMATOR CHEN-YI CHANG.

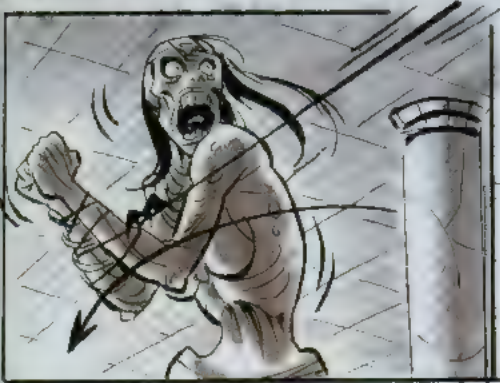
LEFT: COLOR MODEL CEL OF RĀ'S AL GHŪL BASED ON BRUCE TIMM'S DESIGN.

R A ' S A L G H Ū L



SCENE

BG.



ACTION THOTH-KHEPERA STRUGGLES WILDLY AGAINST BAT-LINE --

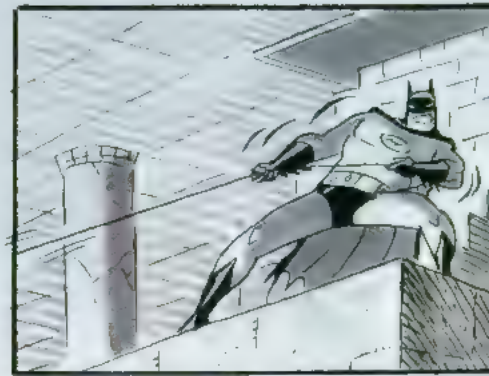
SCENE (CONT.) BG.



-- THRASHING ABOUT LIKE A WILD ANIMAL

SCENE.

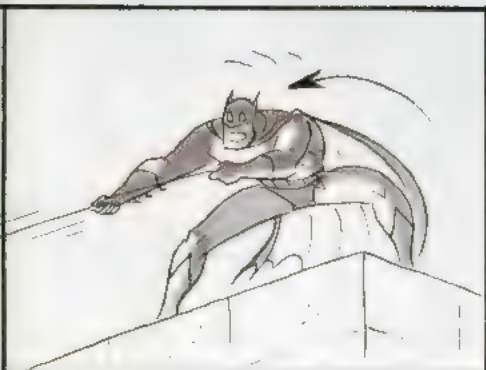
BG.



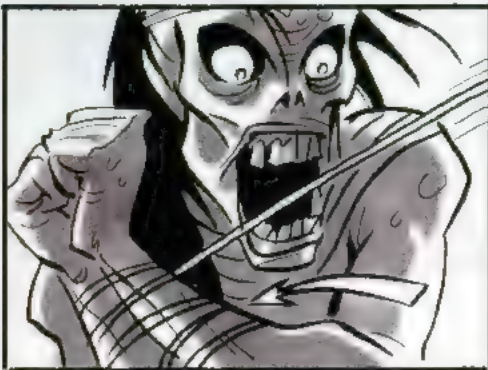
BATMAN STRAINS ON THE OTHER END --

(CONT.) --

SCENE BG.



ACTION -- LURCHES FORWARD AS THOTH GIVES LINE A PARTICULARLY VIOLENT YANK!



THOTH KHEPERA PULLS LINE CLOSE TO HER MOUTH --

SCENE. BG.



=CHOMP! =  
-- BITES THRU BAT-LINE!

SCENE. BG. w/o



ACTION CAUGHT OFF-BALANCE, BATMAN FALLS BACKWARD!

SCENE. BG.



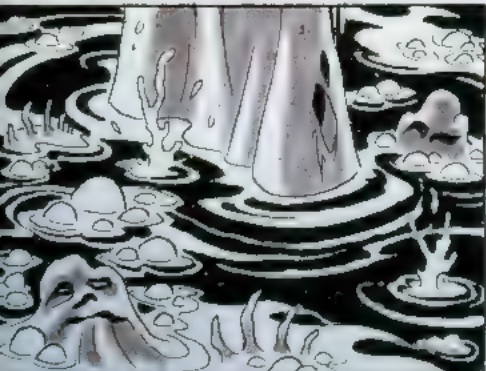
AS TALIA LIFTS RA'S, THE GOD IN THE PIT STARTS TO BUBBLE VIOLENTLY --

SCENE. BG.



PAN UP WITH ARM GESTURE!  
**THOTH-KHEPERA:**  
NONE MAY DEFILE ME AND LIVE!

SCENE. BG.



HOLD A BEAT ON BUBBLIN' GOO... ACTION THEN, GHOSTLY FACES & HANDS BEGIN FORMING FROM THE MUCK-- (CONT.) --- AND RISE UP!

SCENE. BG.



THE OOZY HORRORS RISE UP INTO SC, WAILING WITH EERIE VOICES!

PAGE C-62

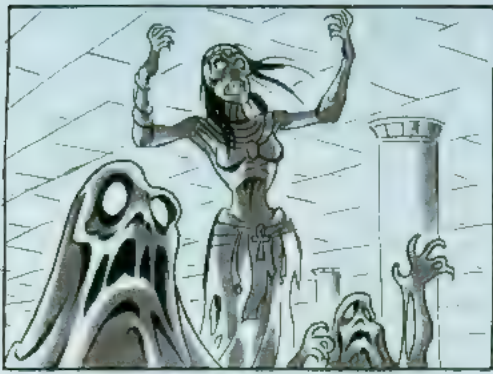
SCENE. BG.



TALIA BACKS INTO SC,

**FACES:** (OVERLAPPING)  
NO! BLASPHEMER! INFIDEL!

SCENE. BG.



ACTION AS THOTH-KHEPERA GESTURES, THE MUCK-CREATURES (CONTROLLED BY HER SORCERY) FOLLOW HER MOVEMENTS --

SCENE. CONT. BG.



-- FIRST, "ANTICKING" BACK --

SCENE. CONT. BG.



-- THEN SWOOPING TOWARD EACH OTHER QUICKLY!

SCENE. BG. COLOR CARD



ACTION THE CREATURES SLAM INTO EACH OTHER, MERGING --

SCENE. CONT. BG.



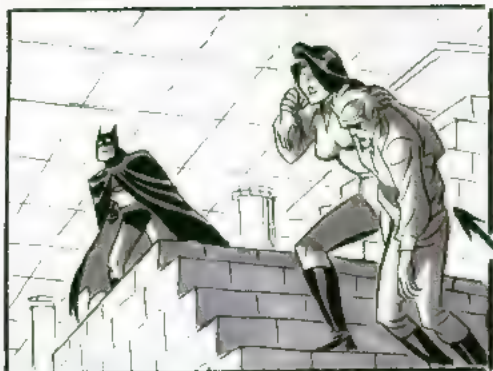
-- INTO ONE BIG GOOEY MASS OF PROTOPLASM THAT SURGES UPWARD --

SCENE. BG.



AS THOTH LIFTS HER ARMS, THE SPOOZY TENTACLES SWIRL UPWARD ---

SCENE. RC



ACTION ON BATMAN & TALIA AS THEY WATCH THE GROTESQUE SPECTACLE WITH MOUNTING APPREHENSION --

SCENE RC



THE GOO IS NOW ONE THICK, SWIRLING MASS (KEEP IT AND BG. OUT OF FOCUS THRUOUT SC.) BEHIND THOTH-KHEPERA --

-- HOLD HER IN THIS POSE FOR A BEAT --

SCENE (CONT.) RC



-- SHE THEN SWEEPS HER ARM DOWN, POINTING VENGEFULLY TOWARD OUR OS. PROTAGONISTS !!

DIAL.



ACTION THE SWIRLING GOO ANTICKS BACK --

SCENE (CONT.) RC



-- THEN SURGES FORWARD SWIFTLY !!

SCENE. BG.



ACTION THE GOOEY TENTACLE SHOTS INTO SC

SCENE. (CONT.) BG.



-- WRAPS AROUND TALIA --

SCENE. (CONT.) BG.



-- YANKS HER OS!

SCENE.

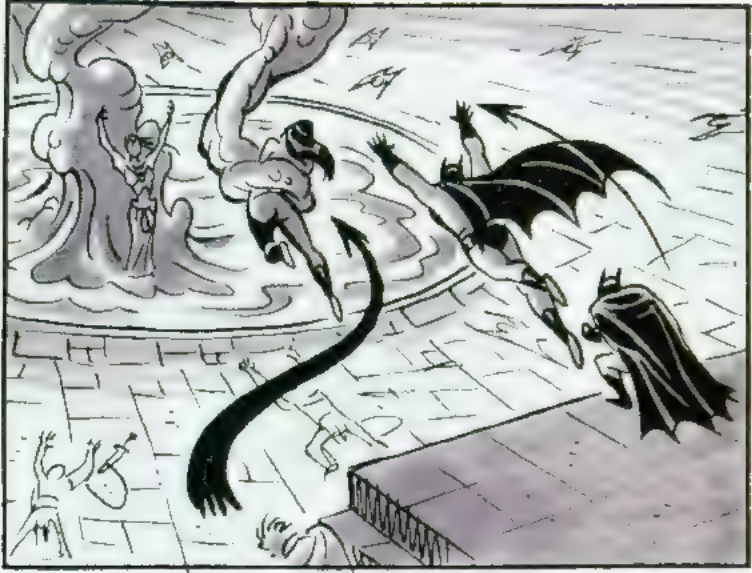
BG.



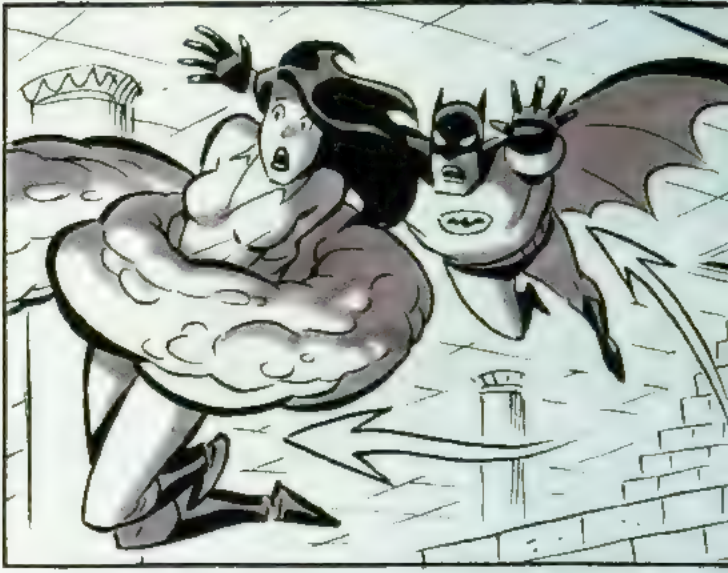
ACTION

BATMAN REACTS WITH ALARM!



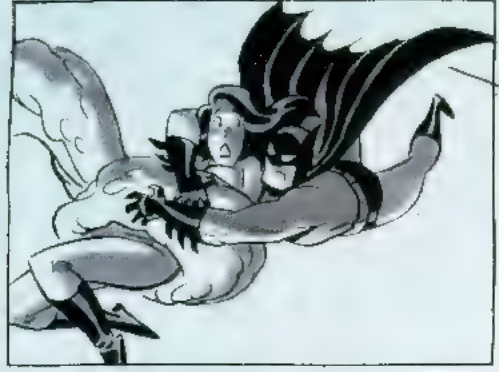


AS TENTACLE LIFTS TALIA TOWARD PIT, BATMAN LEAPS OFF PLATFORM!



BATMAN IN MID-LEAP TOWARD TALIA --

SCENE. (CONT.) BG.



ACTION --GRABS ONTO HER--

SCENE. CONT. BG.



--THE SUDDEN EXTRA WEIGHT CAUSES THE TENTACLE TO DIP DOWNWARD--

SCENE. BG.



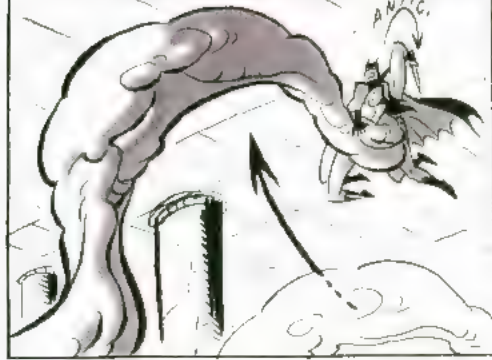
TALIA, TENTACLE & BATMAN SWOOP INTO SC --  
(CRUSADER SKELETON IN REAR BG. ELEMENT)

SCENE. (CONT.) BG.



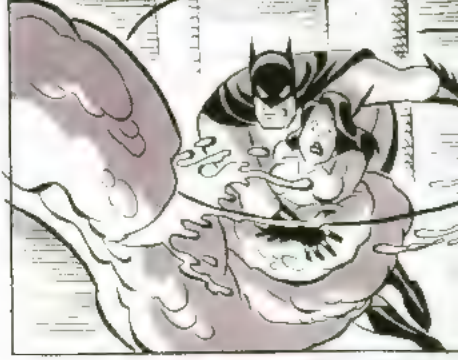
ACTION --BATMAN GRABS SWORD AS THEY SWOOP BACK UP AND OS.

SCENE. BG.



THE TENTACLE REARS UP, BATMAN ANTIC'S BACK WITH SWORD--

SCENE. BG.

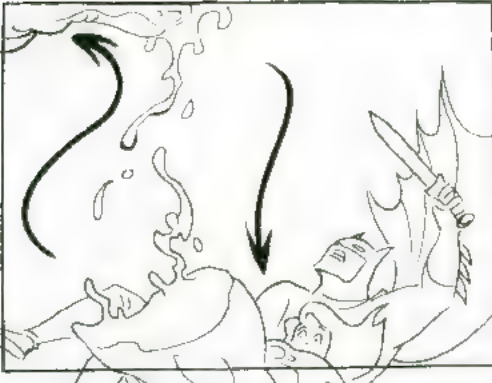


--HE SLICES THRU THE TENTACLE!--

SCENE. (CONT.) BG.



ACTION --QUICKLY SLICES AGAIN, SEVERING THE



--THEY FALL.



--THEY LAND HARD, CAUSING BATMAN TO LOSE



ACTION CLOSE ON FURIOUS THOTH-KHEPERA, GLARING HATEFULLY!

DIAL. **THOTH-KHEPERA:**  
GRRRRRRR!

SCENE. (CONT.) BG.

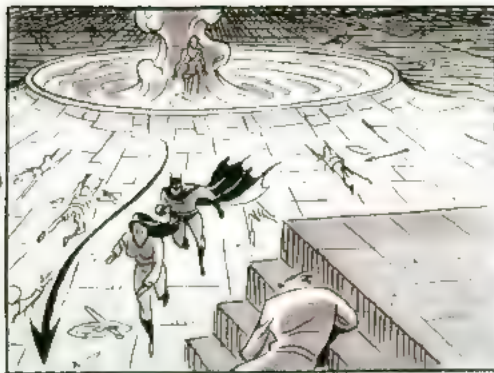


ACTION -- THEY HURRY OS.

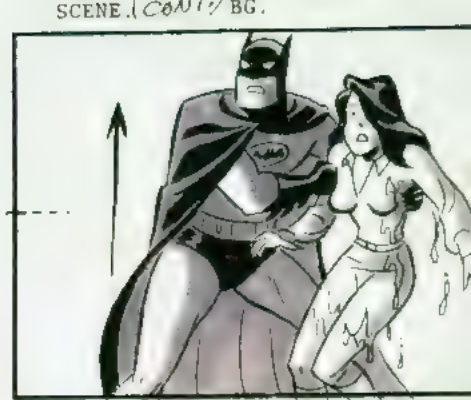


(SLUG NOTE: DON'T HOLD ON THIS POSE; USE AS START POSE ONLY!) SEPERATED FROM THE MAIN BODY, THE TENTACLE MELTS INTO A PUDDLE OF GOD, AND RUNS OFF TALIA --

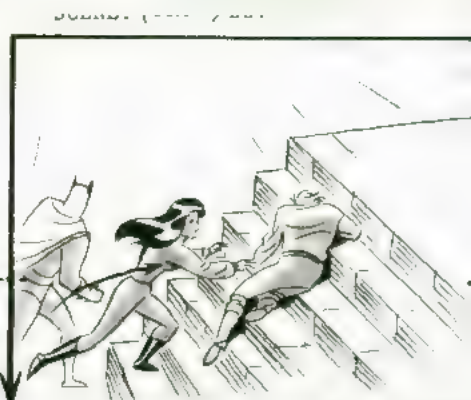
SCENE. BG.



BATMAN & TALIA RUN TOWARD STAIRS --

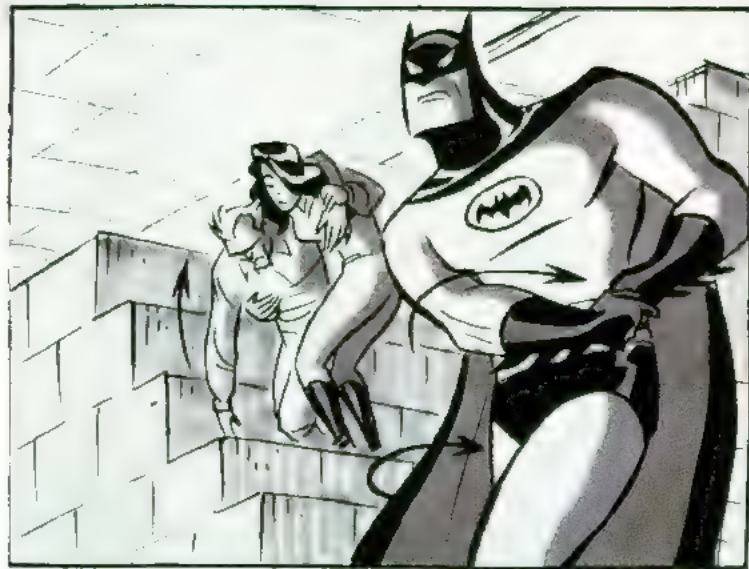


-- PAN UP W/ BATMAN & TALIA --



FOLLOW PAN DOWN AS TALIA HEADS UP STAIRS TOWARD RA'S

SCENE. BG.



ACTION BATMAN TURNS TOWARD OS. HORRORS, REACHES INTO BELT -- (TALIA STARTS TO LIFT RA'S)

SCENE. BG. COLOR CARD



-- LIFTS BAT-GRENADE INTO

SCENE. (CONT.) BG.



-- PRESSES ARMING BUTTON --

SCENE.

BG.

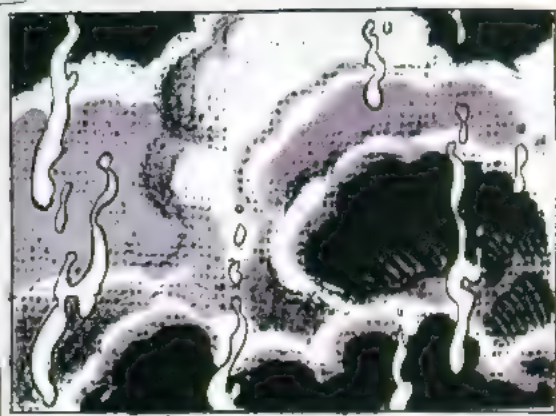


ACTION

-- LOBS GRENADE INTO  
PIT!



**BOOOOM!**



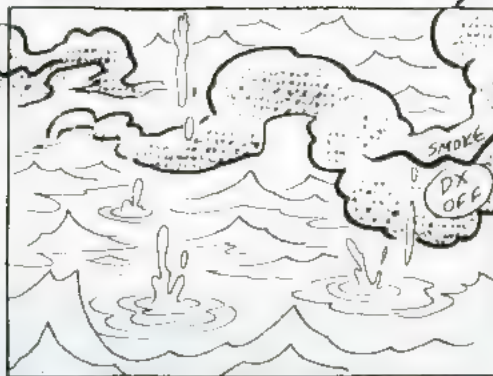
CLOSE ON ROILING SMOKE AND FALLING GOO --

SCENE. (CONT./BG.



ACTION -- THE SMOKE CLEARS, REVEALING THOTH-KHEPERA, COMPLETELY UNHARMED!

SCENE. BG.



CLOSE ON GOO, AS IT SETTLES --

SCENE (CONT./BG.



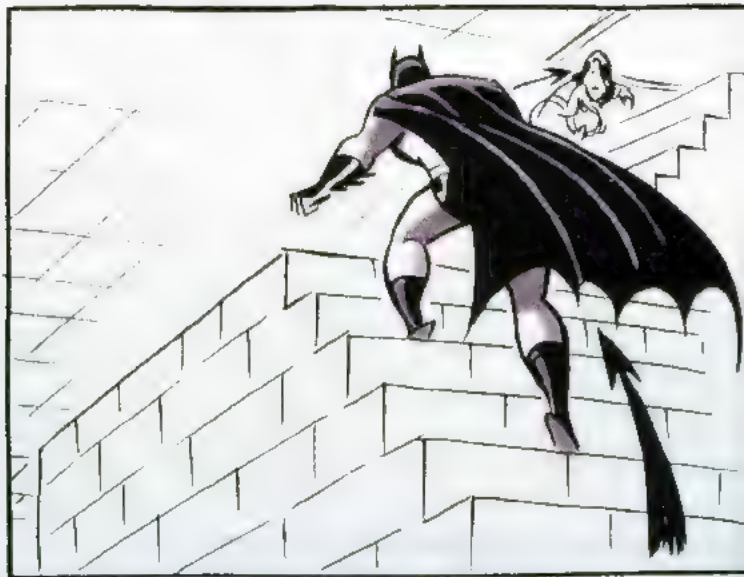
-- FACES START FORMING, RISING AGAIN!

SCENE



ACTION THE BETTER PART OF VALOR!

SCENE. (CONT./) BG.

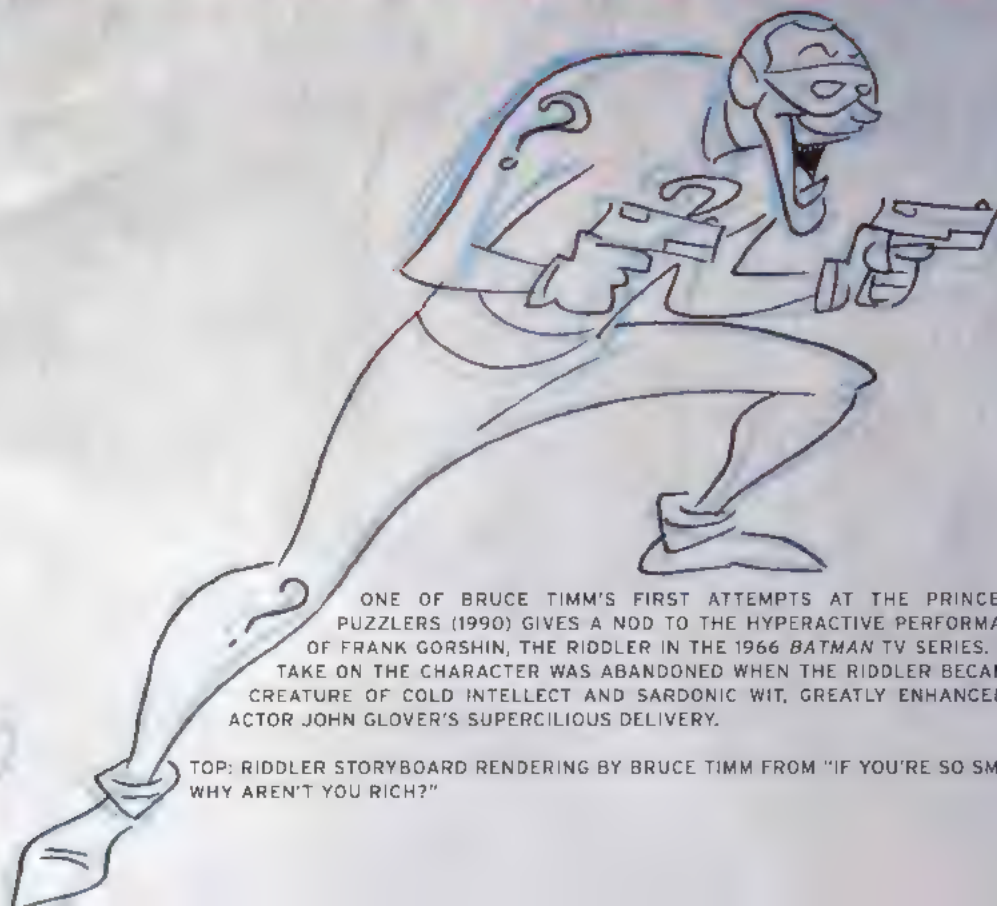


BATMAN HI-TAILS IT UP STEPS!

**RUN!!!**



## T H E R I D D L E R



ONE OF BRUCE TIMM'S FIRST ATTEMPTS AT THE PRINCE OF PUZZLERS (1990) GIVES A NOD TO THE HYPERACTIVE PERFORMANCE OF FRANK GORSHIN, THE RIDDLER IN THE 1966 *BATMAN* TV SERIES. THIS TAKE ON THE CHARACTER WAS ABANDONED WHEN THE RIDDLER BECAME A CREATURE OF COLD INTELLECT AND SARDONIC WIT, GREATLY ENHANCED BY ACTOR JOHN GLOVER'S SUPERCILIOUS DELIVERY.

TOP: RIDDLER STORYBOARD RENDERING BY BRUCE TIMM FROM "IF YOU'RE SO SMART, WHY AREN'T YOU RICH?"

A constant frustration to Batman as well as our writing staff, the quizzical Edward Nygma, better known as the Riddler, earned the dubious honor of being our series' most difficult villain. For starters, he's not much of a physical threat and his reliance on riddles, games, and puzzles brings him awfully close to self-parody. (There are at least half a dozen full or partially completed Riddler stories in our dead script file that proved ultimately too complex or too silly to produce.) Another drawback is that the Riddler is a verbal, cerebral character who seems to work better in comics than he ever has in animation. In a comic book, mystery novel, or live-action drama the writer has the luxury of time to set up and solve a brain-wracking crime. In a twenty-two-minute cartoon, the action has to keep moving, and gimmick-heavy characters like the Riddler have to make their point quickly and get on with it. Quite often the only thing propelling a Riddler story was the cleverness of his riddles and traps, and if they weren't particularly original, the episode turned into a snooze. Fortunately, writers Martin Pasko and Randy Rogel chose to delve into E. Nygma's twisted psyche for their most inspired Riddler stories, concentrating on the villain's quirky motives for revenge against Batman and others he believed had wronged him.



ABOVE: SCULPTED RIDDLER BUBBLE BATH BOTTLE BY PRELUDE UK LTD., 1995.



FAR LEFT: AN ARTFULLY RENDERED RIDDLER BY JOHN CALMETTE FOR "IF YOU'RE SO SMART, WHY AREN'T YOU RICH?" IN CONTRAST TO THE WAY THE OTHER CHARACTERS IN THIS SCENE WERE ANIMATED, THE RIDDLER WAS PAINTED WITH AN AIR OF MENACE AS HE SPOKE FROM THE SHADOWS. (HIS MOVING MOUTH WAS ON A CEL OVERLAY.)

LEFT: ANOTHER EARLY BRUCE TIMM RIDDLER, 1990. WHAT THE CHARACTER LACKS IN FASHION SENSE HE APPARENTLY MAKES UP FOR IN THE BRAIN DEPARTMENT.



Injecting himself with a Jekyll and Hyde-style serum, zoologist Kirk Langstrom transforms himself into a nightmarish creature: part human, part bat, and all monster. Man-Bat, created by writer-artist Frank Robbins in 1970 for *Detective Comics* #400, easily wins top honors as Batman's most horrific foe. He also proved to be an ideal character for animation.

In the series pilot episode "On Leather Wings," a giant batlike creature commits a series of attacks at several pharmaceutical plants. Since this story takes place early in Batman's career, the police, who have not yet started to seek his help on criminal cases, suspect the Dark Knight of the attacks. This, according to Bruce Timm, is the purest depiction of Batman in the entire series. "We probably did better shows," the producer states, "but for a first show, a show that sets the mood, I don't think we could have done a better episode than that. It had everything we wanted to push: horror, excitement, humor, Batman acting like the Dark Knight, and the few little jokes that were in there were very dark and creepy. It literally set the tone for everything that followed."

TOP: KENNER'S MAN-BAT ACTION FIGURE, 1993.

LEFT: MAN-BAT ANIMATION BY SPECTRUM STUDIO FROM THE EPISODE "ON LEATHER WINGS."

BOTTOM: TITLE CARD CONCEPT INCORPORATED INTO THE "ON LEATHER WINGS" STORYBOARD. ART BY BRUCE TIMM.

MAN-BAT STUDIES BY KEVIN NOWLAN, 1991.



M A N B A T

SCENE.

BG.



SCENE.

BG.





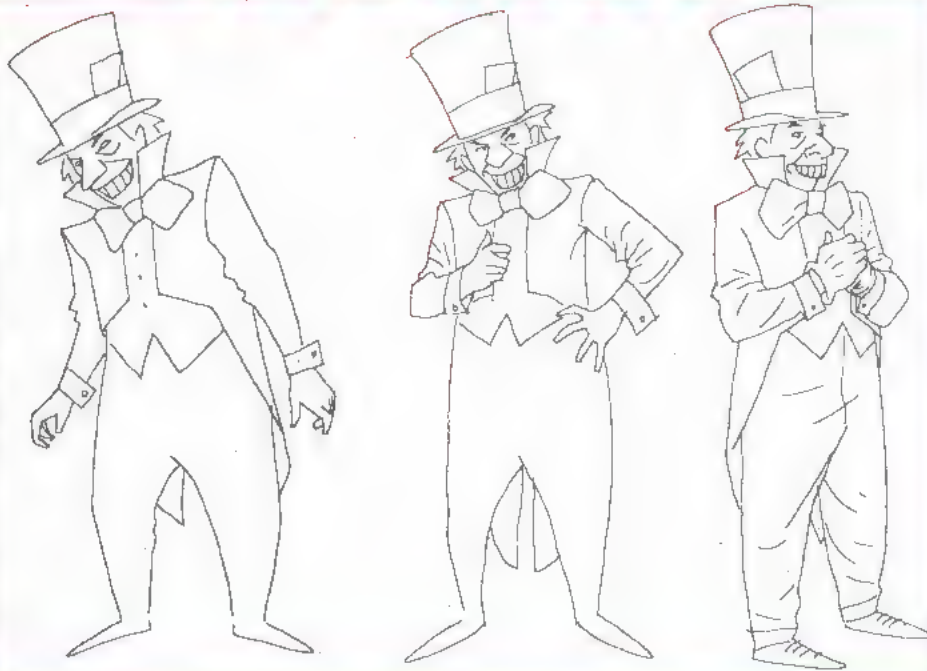
A weird-looking guy with a hat fetish. Hmm. Not the most imposing of adversaries. Yet Jervis Tetch, the Mad Hatter, has been a major player in Batman's Rogues Gallery since his first appearance in *Detective Comics* #230 (1956). As with a number of other villains, we rethought the Hatter to bring him more in line with our series. In the script for "Mad as a Hatter," I made him a brilliant but lonely scientist working for Wayne Industries. When Tetch stumbled onto the secret of mind control, he used it to make people respect and obey him in the hopes it would impress Alice, a pretty co-worker with whom he was smitten. When she rejected him, Tetch went off the deep end and used his mind device to turn Alice into a catatonic puppet. Batman came to Alice's rescue, freeing her from the Hatter's spell, while becoming the new target of the madman's hatred.

Roddy McDowall's vocal performance created the perfect balance between Tetch's shyness and the Hatter's dementia. No longer a comical baddie obsessed with swiping hats, the Mad Hatter had become a real threat, fixated on ruining Batman's life the way he believed Batman had

ruined his. In "Perchance to Dream," the Hatter went so far as to mentally imprison the unconscious crime fighter in his own private dream world. Here Bruce Wayne's parents were still alive, he was engaged to Selina Kyle, and someone else was Batman. When Bruce finally discovered it was all a dream, he had to confront his Batman doppelgänger and literally fight his way back to consciousness.

This traditionally has been one of producer Alan Burnett's favorite themes—the hero in conflict with his inner self. It was also Kevin Conroy's favorite script. As an actor, it gave him a chance to perform four variations of the same character: Batman, Bruce Wayne, Bruce's father, and the alternate Batman.

M A D H A T T E R



S C A R E C R O W

University Professor Jonathan Crane was obsessed with the use of fear to trigger responses in test subjects. After subjecting his unwitting students to his experiments in terror, his teaching credentials were revoked and he was dismissed from Gotham State U. Embittered and seeking revenge on the world at large, Crane dressed his loose-limbed form in the rags of a scarecrow and set out to bring his special brand of fear to the weak and innocent of Gotham City.

True to his name, the Scarecrow has a scrawny, cadaverous body and possesses little physical strength. His real power is in his brain, and he's a master manipulator. Sadistic, analytical, and precise, Scarecrow's modus operandi is to discover what his target's greatest fear is—and then use that fear against the person. Once under his control, helpless victims will promise him anything: money, possessions, or total, blind obedience.



TOP, LEFT: MAD HATTER CONCEPTS BY KEVIN NOWLAN, 1991

TOP, RIGHT: MAD HATTER COLOR MODEL BY ERIC RADOMSKI

BOTTOM: TITLE CARD FROM "FEAR OF VICTORY" BY ERIC RADOMSKI

Easily the most tragic figure in Batman's Rogues Gallery, the cold-blooded Mr. Freeze was once mild-mannered Dr. Victor Fries, a pioneer in cryogenic research. When his beloved wife, Nora, fell terminally ill, Fries desperately tried to save her by placing her body in an experimental freezing chamber. But Ferris Boyle, the heartless executive funding the project, felt his company had lost enough money on cryogenics and tried to shut it down. Fries rebelled and triggered a fight in the cryo lab that ended in the destruction of several coolant tanks. Fries was exposed to the freezing chemicals and as a result could no longer live outside a subzero environment. A year later the newly rechristened Mr. Freeze returned for revenge. Enclosed in a refrigerated suit with a hooding a gun capable of freezing its target in ice, Mr. Freeze attempted to murder Commissioner Gordon. He was thwarted by Batman. As a result, Freeze fled to the Arctic and hid in the ice. He was later rescued by Batman and returned to Gotham City.



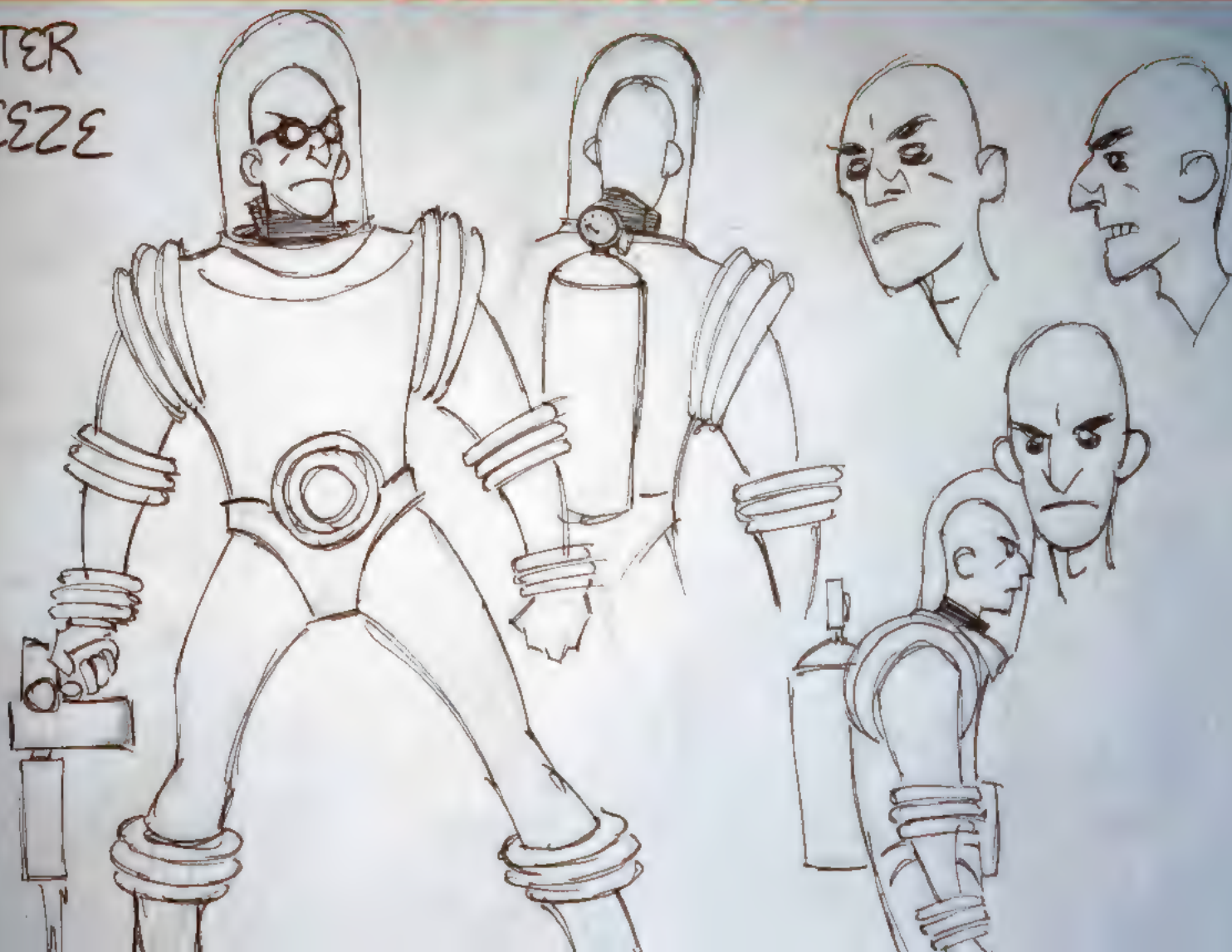
MR. FREEZE (OS-CONT):  
 "THE MONSTER WHO  
 TOOK YOU FROM ME  
 WILL SOON LEARN..."

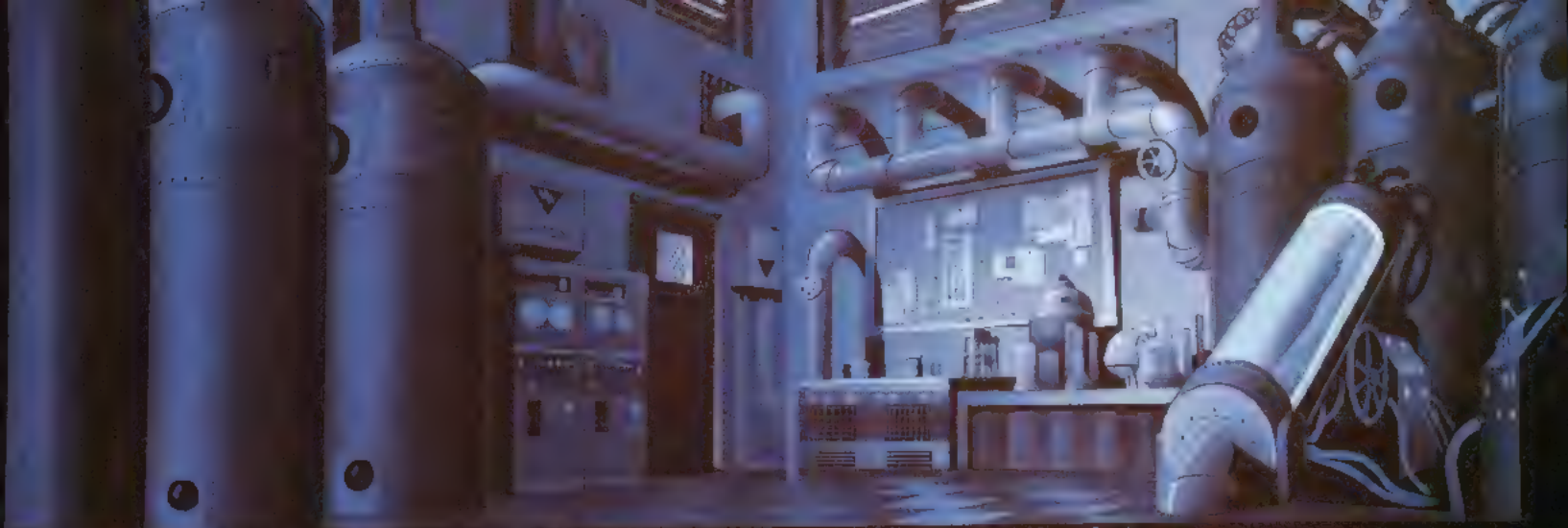
"...THAT REVENGE IS  
 A DISH..."

"...BEST... SERVED...  
 COLD."

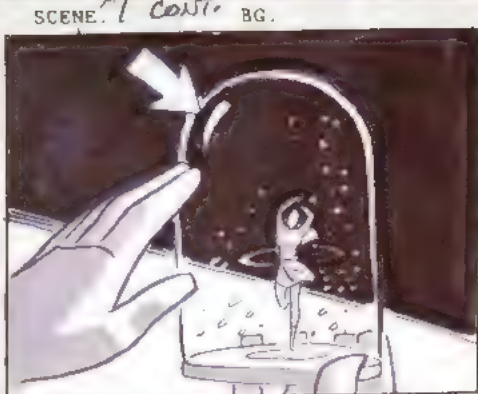
M R F R E E Z E

MISTER  
 FREEZE





408 574 FREEZING LAB SCENE 1 CONT. BG. Batman J. Calmette



ACTION --THE FIGURINE SLOWS TO A STOP AS FREEZE BEGINS TO LOWER THE GLOBE OS.

--AS THE GLOBE IS LOWERED OS, WE PAN UP TO MR. FREEZE -- (PAINTED HEAD & TORSO; MOUTH ONLY ANIMATES)

LAYOUT NOTE: CALL FOR GRADATED AIR BRUSH SHADOW OL CLEAR

--HIS BALEFUL RED EYE SNAP OPEN ON "COLD"

With Mr. Freeze we had the chance to create a more sympathetic villain. Bruce and I initially came up with the notion that as a result of the accident, Freeze considered himself dead to emotions; they had been literally frozen out of him. Yet he was motivated by passion for his doomed wife, which showed there was still a spark of humanity in him. Now, how would we convey that to the audience? When I wrote the script for "Heart of Ice," I came up with the final images first. A tear trickling down Freeze's face and turning to snow, and then a shot of Freeze's cell from outside. A flurry of rising snowflakes ~~was~~ through the cell window would indicate the man inside was ~~was~~ ~~was~~. With that scene in mind, I began working backward, fashioning a story that would bring Mr. Freeze to that emotional climax. "Heart of Ice" was the first episode Bruce Timm directed, and he captured every bit of buried passion we wanted to bring out in Freeze's character. It stands as one of our best shows.

TOP: VICTOR FRIES'S CRYOGENICS LAB FROM "HEART OF ICE." DESIGN BY FELIPE MORELL, PAINTING BY JOHN CALMETTE.

ABOVE: A MASTERLY BLEND OF TENDERNESS AND FROZEN RAGE. DIRECTOR BRUCE TIMM'S STORYBOARD FOR "HEART OF ICE."

RIGHT: KENNER'S ANIMATED MR. FREEZE ACTION FIGURE. STILL ONE OF THE BEST PIECES IN THE ENTIRE BATMAN LINE, 1993.

OPPOSITE, TOP: THE TITLE CARD ART FOR "DEEP FREEZE" PRESENTS A CHILLING PORTRAIT OF BATMAN'S FROSTY FOE. DESIGN BY ERIC RADOMSKI. COMPUTER RENDERING BY ERIC MAHADY.

OPPOSITE, BOTTOM: WE WERE LUCKY TO GET COMIC ARTIST PAR EXCELLENCE MIKE (HELLBOY) MIGNOLA TO CREATE THE ORIGINAL MR. FREEZE DESIGN, 1991.





ABOVE AND RIGHT: POISON IVY CHARACTER STUDIES BY LYNNE NAYLOR, 1991.



Lovelier than a rose and deadlier than nightshade, Poison Ivy (real name Pamela Lillian Isley) is another of Batman's formerly second-string villains given fiendish new life in the animated series. An eco-terrorist long before the phrase was coined (her comic book debut was in 1966), Poison Ivy prefers the company of plants to people and will wreak a terrible vengeance on anyone who harms the floral kingdom, intentionally or not. Owing to her unique body chemistry, Ivy can generate pheromones strong enough to enslave any man, and her kisses are Chernobyl-level toxic. A toxicological genius, she's equally adept at using plant-based poisons, animal venom, or chemical compounds as weapons. For

close fighting, she employs a small wrist-crossbow that shoots poison-tipped darts. Sadly, the once brilliant side of Pamela Isley's mind has been fully subverted by Poison Ivy and she is completely mad. Paradoxically, Ivy has formed a fast friendship with the Joker's henchgirl Harley Quinn, proving even the deadliest supervillainesses need a gal pal to hang with now and then.

BELOW, OPPOSITE, AND FOLLOWING PAGES: BRUCE WAYNE AT THE NOT-SO-TENDER MERCY OF POISON IVY'S CACTUS-MAN HYBRID. ARTIST RONALDO DEL CARMEN GIVES A DOSE OF HITCHCOCKIAN SUSPENSE TO THIS STORYBOARD SEQUENCE FROM "HOUSE AND GARDEN."

P O I S O N I V Y

SCENE B12

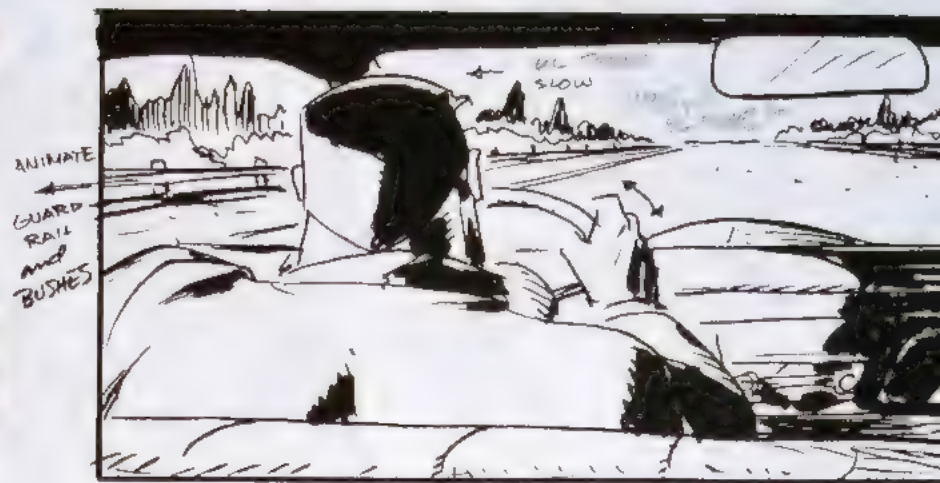
BG.

B13



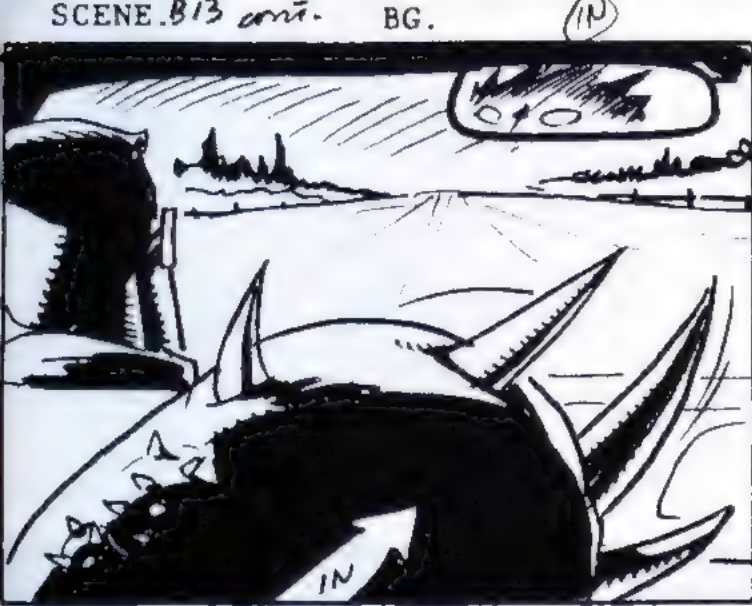
CUT

INSIDE THE CAR  
BRUCE THINKING HARD  
QUIET. ONLY THE SOUND



CUT

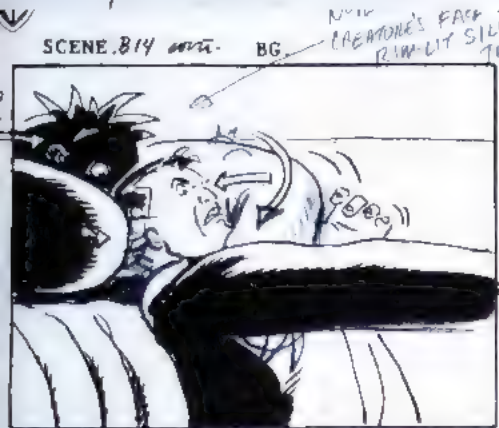
SHOT FROM BACK SEAT  
DRIFT SLOWLY TO SCREEN RT TO



ACTION / THE CREATURE'S FACE SHOWS UP IN THE MIRROR AS ITS HAND REARS UP INTO SC.



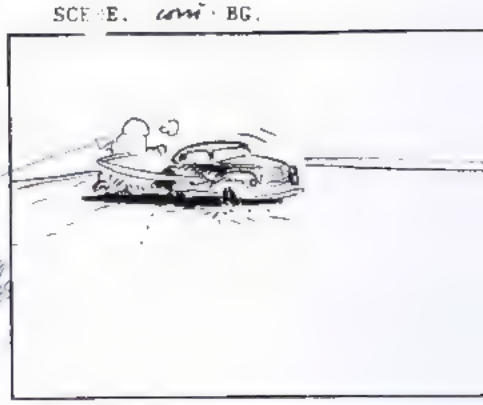
ACTION CUT (FROM THE SIDE). AS BOTH CREATURE HANDS REACH FOR OBLIVIOUS BRUCE



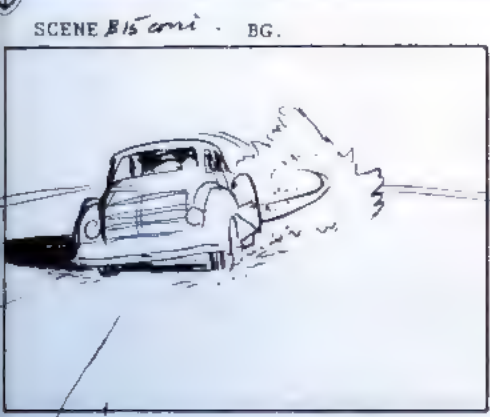
ACTION / IT QUICKLY GRABS BRUCE AROUND THE NECK, YANKING HIM BACK



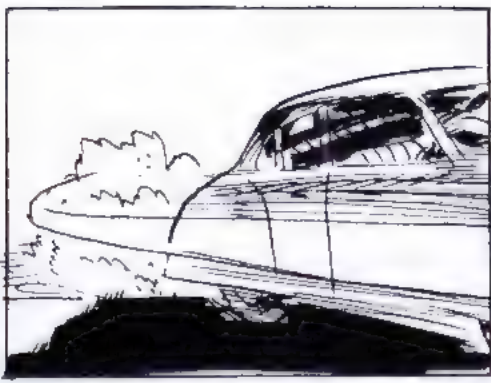
ACTION CUT / ON THE COUNTRY ROAD AS BRUCE LOSES CONTROL



ACTION THE CAR TURNS, TIRES SCREECHING



ACTION / IT WEAVES - THROWING UP DUST + SMOKE TOWARD CAM



ACTION SHOOT FAST CAM TO O.S.



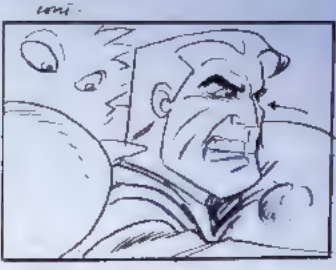
ACTION CUT / INSIDE AS BRUCE STRUGGLE WITH THE MONSTER AND THE CAR -- TILT FIELD AS BRUCE TURNS THE WHEEL



ACTION BRUCE TRIES TO REGAIN CONTROL OF THE CAR FIELD TILTS ① TILT ② AS BRUCE



ACTION CUT / BRUCE GRIMACING UNDER ITS TIGHT GRIP



HE SHOUTS AT THE FIGURE DEFTING HIM.

BRUCE: WHAT DO YOU WANT?



THE FIGURE TIGHTENS HIS GRIP ON BRUCE AND LETS HIM FEEL THE

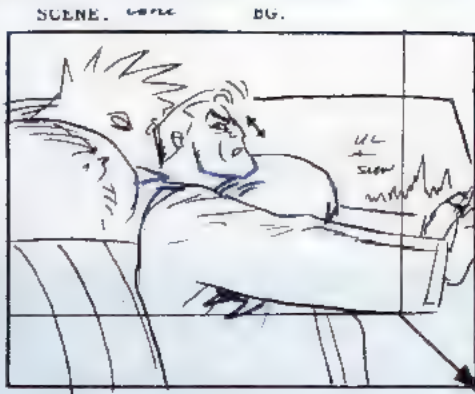
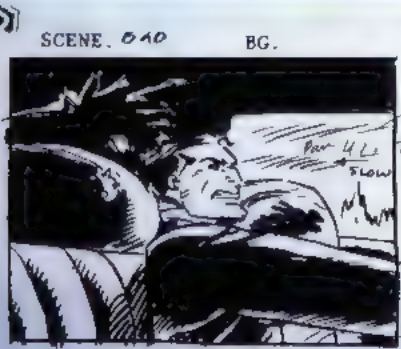
sc. B19



**CUT** / HIGH ANGLE OVER THE ROAD. AS THE CAR SWERVES OUT OF CONTROL PAN FOLLOW CAR THEN IT GOES STRAIGHT AGAIN

**CUT** / CLOSE ON THE FIGURE HOLDING BRUCE - TRUCK IN SLOW TOWARD ITS EYES - EYES NARROW AS IT FINISHES LINE

FIGURE : I DO THE TALKING. BRING FIVE MILLION IN CASH TO THE DOCKS TOMORROW, MIDNIGHT. COME ALONE OR THE KID IS DEAD

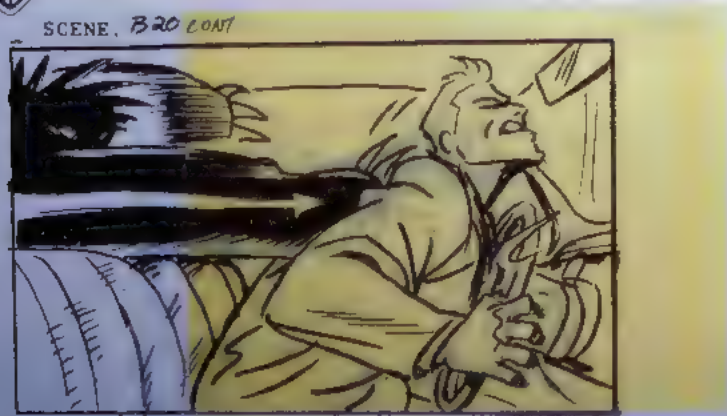


**CUT** / ACTION FIGURE CONTINUES TO SPEAK. BRUCE LOOKING AT THE ROAD TRUCK OUT - AS BRUCE NODS STIFFLY

ACTION FIGURE RELAXES HIS GRIP ALMOST LETTING BRUCE GO

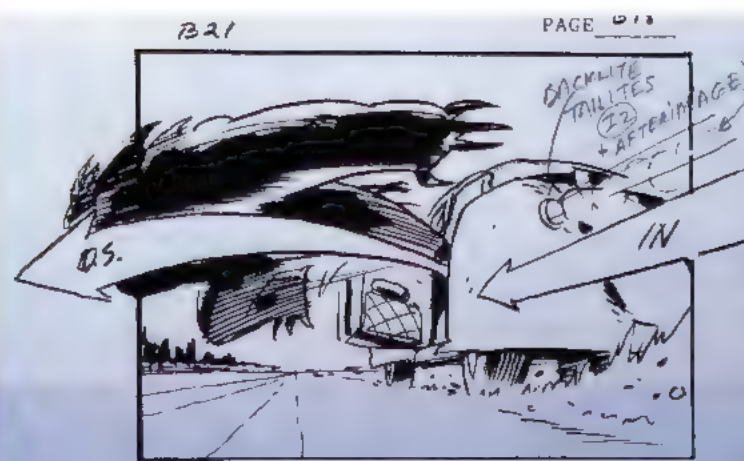
DIAL. FIGURE : NOD IF YOU UNDERSTAND,

DIAL. FIGURE : SMART BOY



ACTION PAN QUICK TO FOLLOW ACTION THEN SUDDENLY SHOVS HIM INTO THE STEERING WHEEL - HONKING THE HORN (SHORT BURST)

DIAL. BRUCE : OOH! SFX: HONK!



**CUT** / ACTION LOW ANGLE ON THE ROAD AS THE CAR SHOOTS INTO SC. BRUCE'S DOOR OPENS AS THE FIGURE LEAPS OUT IN A BLURR

DIAL. SFX: DOOR OPEN - CREATURE

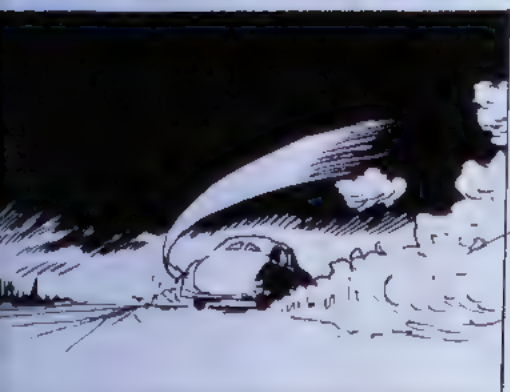


MADE FROM EQUAL PARTS LEAF AND BEEF, THIS SPINY MUTANT BOASTS LIMITED INTELLIGENCE AND NO WILL OF HIS OWN. IN OTHER WORDS, HE'S POISON IVY'S IDEAL MAN. FROM THE EPISODE "HOUSE AND GARDEN," DESIGN AND COLORS BY BRUCE TIMM.

SCENE. B&I cont. - BG.

cont.

U 9A



BRUCE'S CAR SWERVES OUT OF CONTROL AWAY FROM CAM. DUST AND SMOKE IN ITS WAKE.



IT FISHTAILS THE OTHER WAY. SMOKE & DUST RISING.



**CUT** BRUCE'S CAR SKIDDING TOWARD CAM. BRUCE TRYING TO RE-GAIN CONTROL.

DX SMOKE + BACKLITE HEADLIGHTS (E)



SHORT PAN →  
FOLLOW BRUCE

SCENE. B22 cont. BG.



— BRUCE  
STUMBLES OUT  
HOLDING HIS NECK — HE LOOKS AT HIS HAND  
CHECKING FOR A WOUND

HE TURNS QUICKLY TO SEE WHERE  
THE CREATURE HAD JUMPED OFF



STOP ←

→ PAN (START)

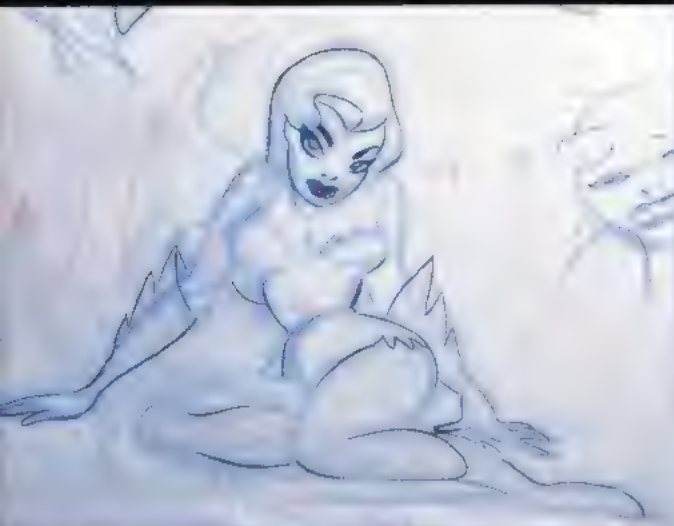
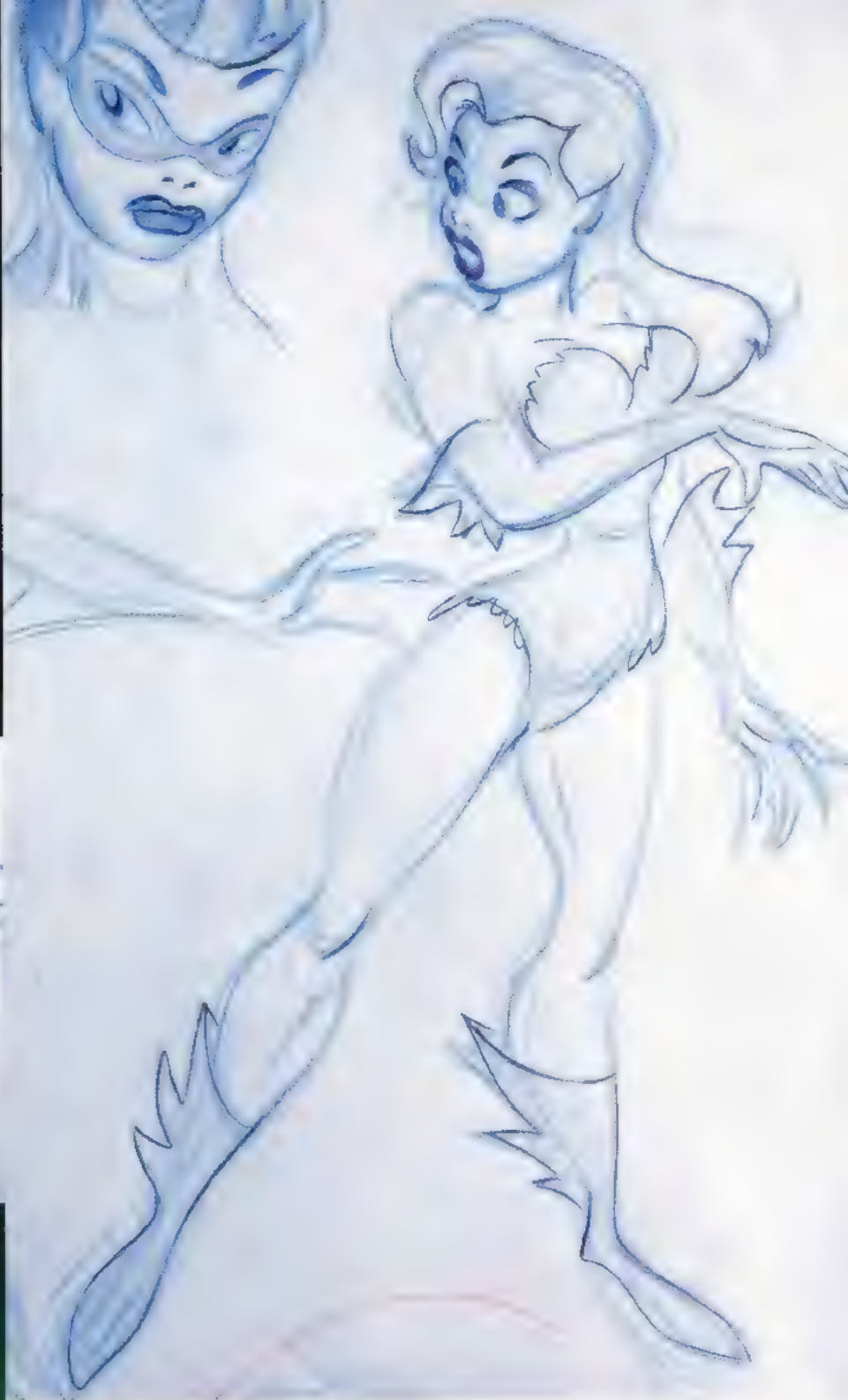
(CUT)

P.O.V. ON THE ROAD. EVERYTHING IS STILL  
PAN SLOWLY ACROSS THE ROAD. VERY QUIET.  
EXCEPT FOR THE FAINT WHISPER OF WIND



The design sketches on the first page of this section and to the right and below are by the tremendously talented Lynne Naylor, animation designer, director, and formerly one of the artistic big shots on the original *Ren & Stimpy* series. Bruce Timm felt he had stiffened up with the designs of such female characters as Officer Renee Montoya ('Supporting Characters' section) and reporter Summer Gleeson and had made them too realistic-looking. He assigned those characters to Lynne because her softer style was influenced by Warner Bros. cartoon director Bob Clampett, animator Preston Blair ("Red Hot Riding Hood"), and famed Disney "girl" artist Freddie Moore. By cartooning the women slightly, Lynne gave them much more appeal than they had before. From there Naylor went on to design Poison Ivy, making her look very different from the other females in *Batman*.

"Lynne borrowed a lot of stuff from my library," Bruce Timm recalls. "Will Eisner *Spirits* and Al Capp *Li'l Abner* books. That's where Poison Ivy comes from. She's sort of an amalgam of all of Eisner's and Capp's women: the big bold lips, the round cherub face, and the big eyes."



LEFT: POISON IVY ACTION FIGURE, KENNER, 1993.

BELOW: IVY IN SENSUOUS REPOSE; COMMISSIONED COLOR MARKER SKETCH BY BRUCE TIMM.



A mutant reptile-man, Killer Croc was a freak-show wrestler until he took up the life of a Gotham City crime boss. While not the brightest of Batman's adversaries, Croc embodies cruelty, tenacity, and sheer animal rage. Still, there is a heart, of sorts, inside the monster. In Michael Reaves and Brynne Stephens's introspective "Sideshow" script, Croc takes refuge with a group of retired circus freaks who welcome him as one of their own. It's a safe place where he can just be himself, they tell the suspicious mutant. Though at first he plans to rob them and flee, Croc later remembers their kindness and has second thoughts. Sadly, the reptile's vicious nature resurfaces when Batman discovers his hiding place. Croc tries to kill the Caped Crusader, and the freaks now see him as the menace he is. Croc is ultimately captured, but before he is taken away, one of them asks why he did it. Croc grimly sighs, "Just bein' myself."



RIGHT: KENNER'S KILLER CROC ACTION FIGURE, 1994.

BELOW: CROC TURNS IT LOOSE ON BATMAN IN THIS DRAMATIC SEWER BATTLE SEQUENCE FROM "VENDETTA." STORYBOARD BY JOE DENTON.

K I L L E R C R O C



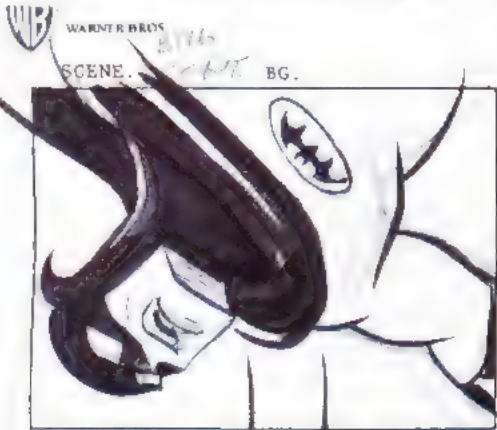
ACTION HE LIFTS UP LIKE A WEIGHT AND FINISHES THE LIFT AND FINISHES THE LIFT.



ACTION HE FINISHES THE LIFT AND FINISHES THE LIFT.



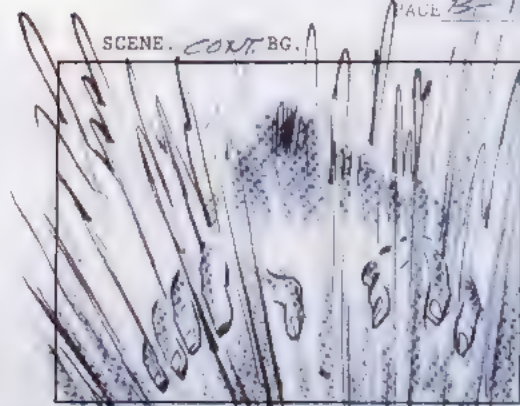
ACTION HE THROWS BATMAN DOWN AS HARD AND FAST AS HE CAN.



ACTION



ACTION



ACTION



A STRONG JACK KIRBY INFLUENCE GUIDES BRUCE TIMM'S EARLY DESIGN FOR BANE, 1993.



Created in 1993 by writers Chuck Dixon and Doug Moench, and artist Graham Nolan for the *Knightfall* story line in the *Batman* comics, the Venom-enhanced Bane has quickly muscled his way to the forefront of Batman's enemies. In our series we reshaped him into a highly paid South American hit man employed by gang boss Rupert Thorne to kill Batman. Bane was agreeable to the task, but he also planned to rub out Thorne and take over the mobster's rackets himself. It all ended in the most violent fight ever done for our series, culminating with a show-stopping image of Batman pulling the steroid tube out of Bane's head. Cool.

BELOW: THE BATMOBILE, REMODELED BY BANE. PAINTING BY CHARLES PICKENS.

B A N E





ABOVE: KENNER'S PHANTASM ACTION FIGURE (1994) LOOKS EVEN SCARIER THAN ITS MOVIE COUNTERPART, THANKS TO PHOTOGRAPHER GEOFF SPEAR.

BELOW: ROUGH MOVIE POSTER CONCEPTS BY BRUCE TIMM.

BOTTOM, LEFT: CONCEPT SKETCH OF BRUCE AND ANDREA'S FIRST MEETING BY DOUG MURPHY.

BOTTOM, RIGHT: AN ATMOSPHERIC GRAVEYARD, THE SITE OF ONE OF PHANTASM'S MURDERS. LAYOUT BY TED BLACKMAN, PAINTED BY JOHN CALMETTE.

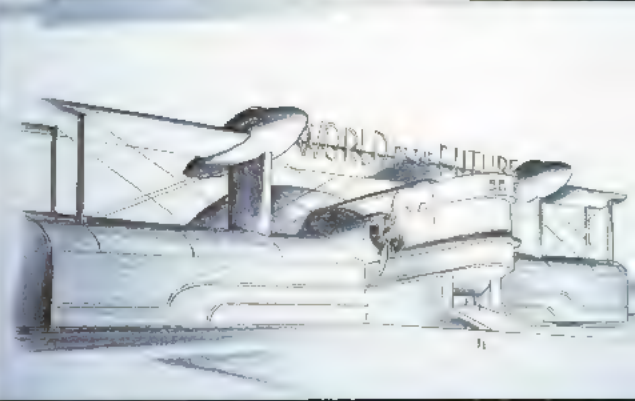
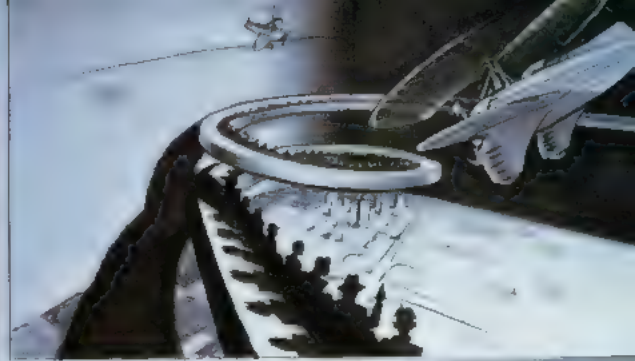
Encouraged by the success of *Batman's* first season on Fox, Warner Bros. gave the go-ahead to produce *Batman: Mask of the Phantasm*, a direct-to-video feature-length animated film. The story, written by Alan Burnett, introduced a mysterious assassin bent on destroying members of a powerful crime syndicate. The assassin, Phantasm, is mistaken for Batman, and soon both the police and Gotham's underworld believe the Dark Knight has become a killer. While Batman struggles to clear his name, Andrea Beaumont, a woman from Bruce Wayne's past, returns to Gotham. Soon Bruce and Andrea are swept into a deadly confrontation with the Joker, hired by the fearful gangsters to finish off both Batman and the elusive Phantasm. Aiding Alan in writing the final script were Martin Pasko, who handled most of the flashback segments, Michael Reaves, who wrote the climactic *Batman/Joker/Phantasm* face-off, and myself, who filled in holes here and there. Regular cast members Kevin Conroy, Efrem Zimbalist Jr., and Mark Hamill were joined by Dana Delany as Andrea Beaumont, Abe Vigoda as mobster Sal Valestra, Hart Bochner as duplicitous councilman Arthur Reeves, and Stacy Keach Jr. as Phantasm.

Although the Joker does play a pivotal role in the picture, it was Alan's intention to tell a story far removed from the series' regular Rogues Gallery rumbles, one that would deal with Bruce Wayne and the reasons he became Batman. Alan cites another reason: "I wanted to do a big love story with Bruce because we hadn't really done it on the TV show. I wanted a story that got into his head."

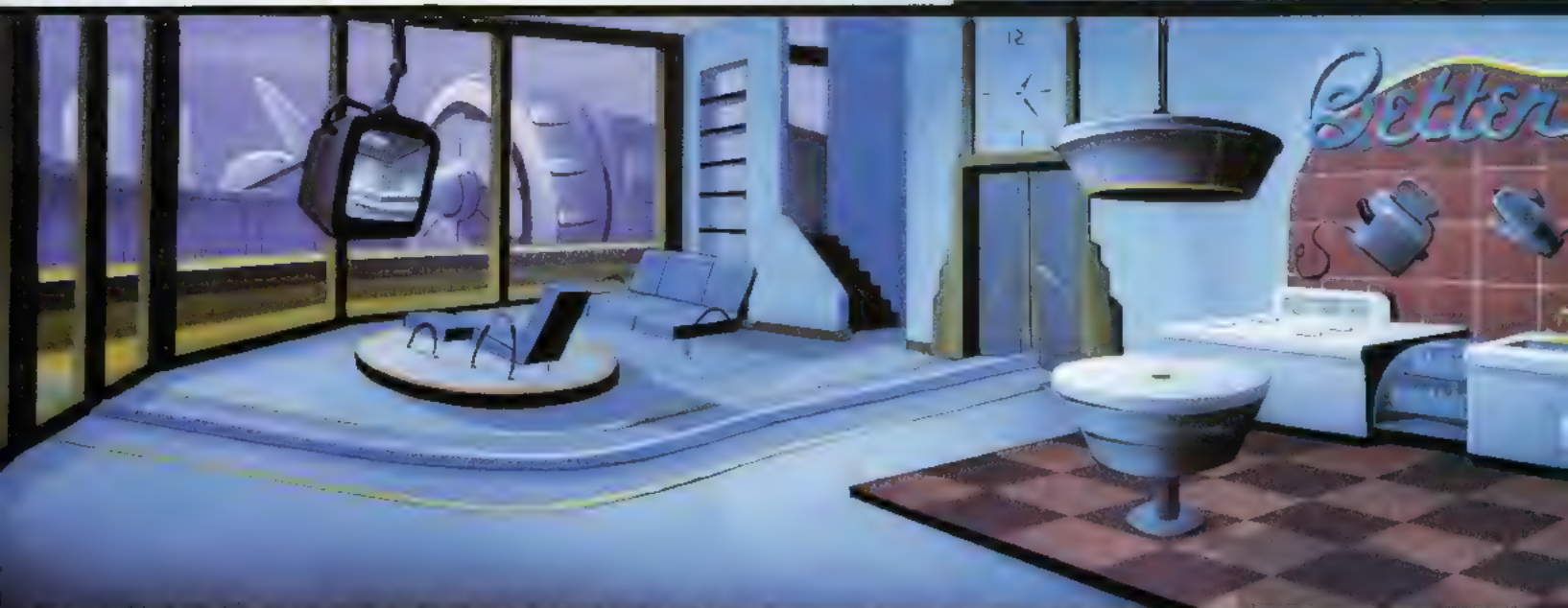
The feature format also gave the artists opportunities for newer, more elaborate set pieces. The opening title sequence featured a flight through an impressive computer-generated

M A S K O F T H E P H A N T A S M

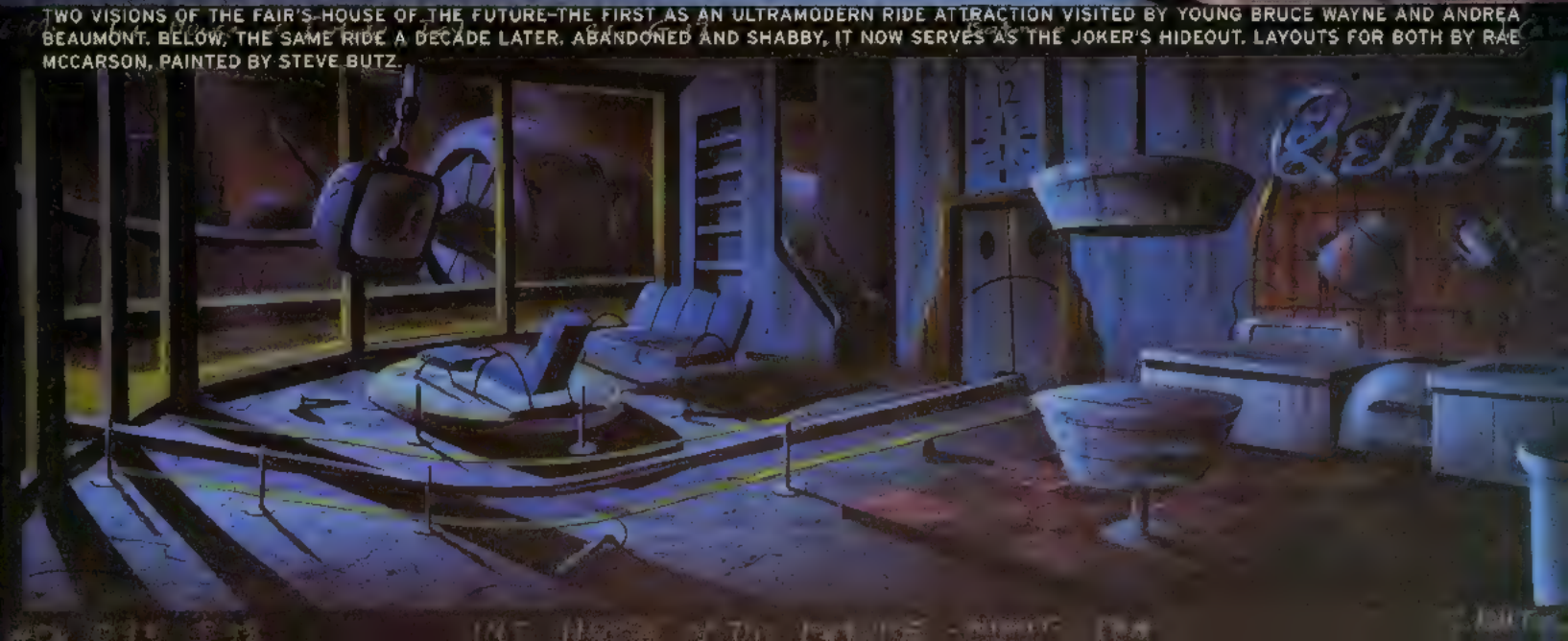




ABOVE AND RIGHT: INSPIRATIONAL SKETCHES FOR THE GOTHAM WORLD'S FAIR SEQUENCE. ALL ARTWORK BY KEITH WEESNER, EXCEPT WORLD OF THE FUTURE EXTERIOR BY TED BLACKMAN.



TWO VISIONS OF THE FAIR'S HOUSE OF THE FUTURE—THE FIRST AS AN ULTRAMODERN RIDE ATTRACTION VISITED BY YOUNG BRUCE WAYNE AND ANDREA BEAUMONT. BELOW, THE SAME RIDE A DECADE LATER, ABANDONED AND SHABBY, IT NOW SERVES AS THE JOKER'S HIDEOUT. LAYOUTS FOR BOTH BY RAE MCCARSON, PAINTED BY STEVE BUTZ.





ABOVE, LEFT: NEARLY FINAL PHANTASM DESIGN BY BRUCE TIMM. THE BLADE HAND WOULD COME LATER, AT ALAN BURNETT'S INSISTENCE, 1992.

ABOVE, RIGHT: POSTER CONCEPT BY RONALDO DEL CARMEN.

BELOW: THE OCEANSIDE CLIFFS BEHIND WAYNE MANOR, THE PERFECT SPOT FOR YOUNG BRUCE'S PROPOSAL TO ANDREA.

OPPOSITE, LEFT: HAPPY ROBOTS GO THROUGH THEIR PACES IN THE WORLD OF THE FUTURE RIDE. LAYOUT BY RAE MCCARSON, PAINTED BY JOHN CALMETTE.

OPPOSITE, RIGHT: THE GOTHAM WORLD'S FAIR'S ROCKET AND PLANET CENTERPIECE DELIBERATELY ECHOES THE 1939 NEW YORK WORLD'S FAIR'S TRYLON AND PERISPHERE. KEITH WEESNER'S PENCILLED TRIBUTE AS RENDERED BY JOHN CALMETTE.

OPPOSITE, BELOW: ONE OF THE COOLER MOVIE TIE-IN IDEAS, WHICH, SADLY, NEVER CAME TO PASS: A PHANTASM TRADING CARD SET FOR TOPPS RENDERED BY THE BATMAN SERIES ARTISTS. THIS PRELIMINARY COLOR STUDY BY BRUCE TIMM PITS THE UNMASKED PHANTASM AGAINST THE JOKER'S ROBOT "HOUSE-GIRL," HAZEL.



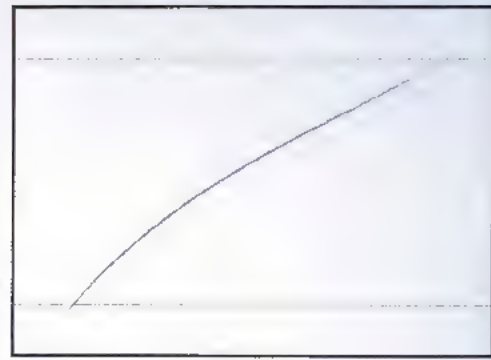
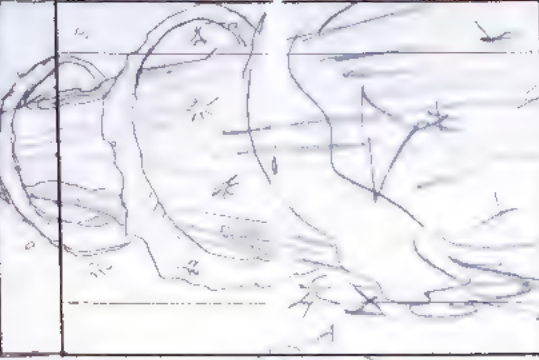
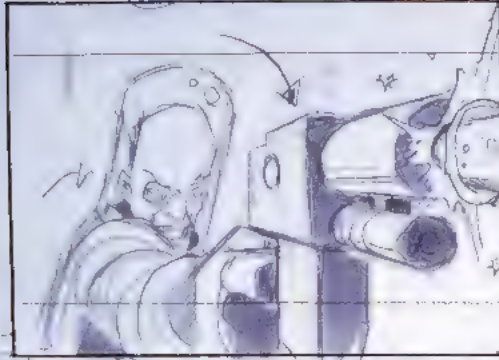
Gotham City. Much of the third act finale takes place in the imaginatively realized ruins of the Gotham World's Fair. A mainstay of the classic *Batman* comics often featured the hero fighting against a backdrop of gigantic props. As a visual joke, sequence director Kevin Altieri set the final battle inside a miniature automated model of Gotham, where Batman and the Joker were giants. The sight of Joker wearing the top of the Chrysler Building as a disguise is not easily forgotten.

Early in production, Warner's feature division decided to bump *Phantasm* up into a theatrical release. That left less than a year for production time (most animated features take well over two years from finished story to final picture) and codirectors Radomski and Timm had to scramble to change the storyboard from television

format to feature film. "I thought it turned out really well for all the limitations we had," Radomski recalled, "especially because it was a very tight schedule and a very tight budget and we didn't know whether the studio was really committed to it from the beginning."

Warner opened *Mask of the Phantasm* on Christmas day 1993. It played for a few weeks almost exclusively at matinee showings, then disappeared from theaters, only to resurface the following April on video, as originally intended. The video sold very well and garnered many positive notices, including a rousing "two thumbs up" from film critics Gene Siskel and Roger Ebert, who had, not surprisingly, missed *Phantasm* during its brief theatrical run.

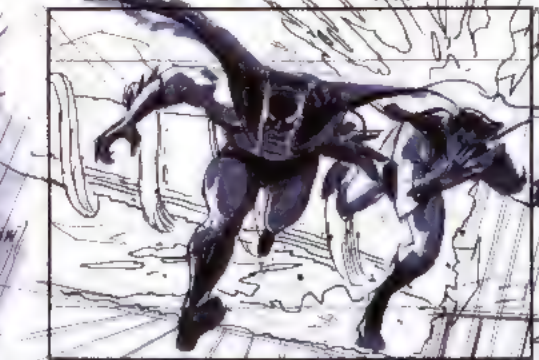




ACTION: PAID →

ACTION: STOP

ACTION:



ACTION: BATMAN & ROBIN JUMP OUT OF THE WAY OF THE INCOMING ICE RAY ENTERED FRAME STRIKING WALL.

ACTION: BATMAN & ROBIN RACE TOWARD CAMERA AS THE ICE RAY RACES TOWARDS THEM SWEEPING CLOSER.

ACTION: TILT-UP AS BATMAN & ROBIN FILL THE FRAME - THE JUMP OUT PAST CAM.

SUBZERO

ABOVE: MR. FREEZE KEEPS THE DYNAMIC DUO ON THE RUN IN THIS SEQUENCE FROM SUBZERO. STORYBOARDS BY ROBERT VALLE (TOP) AND PHILL NORWOOD (BOTTOM).

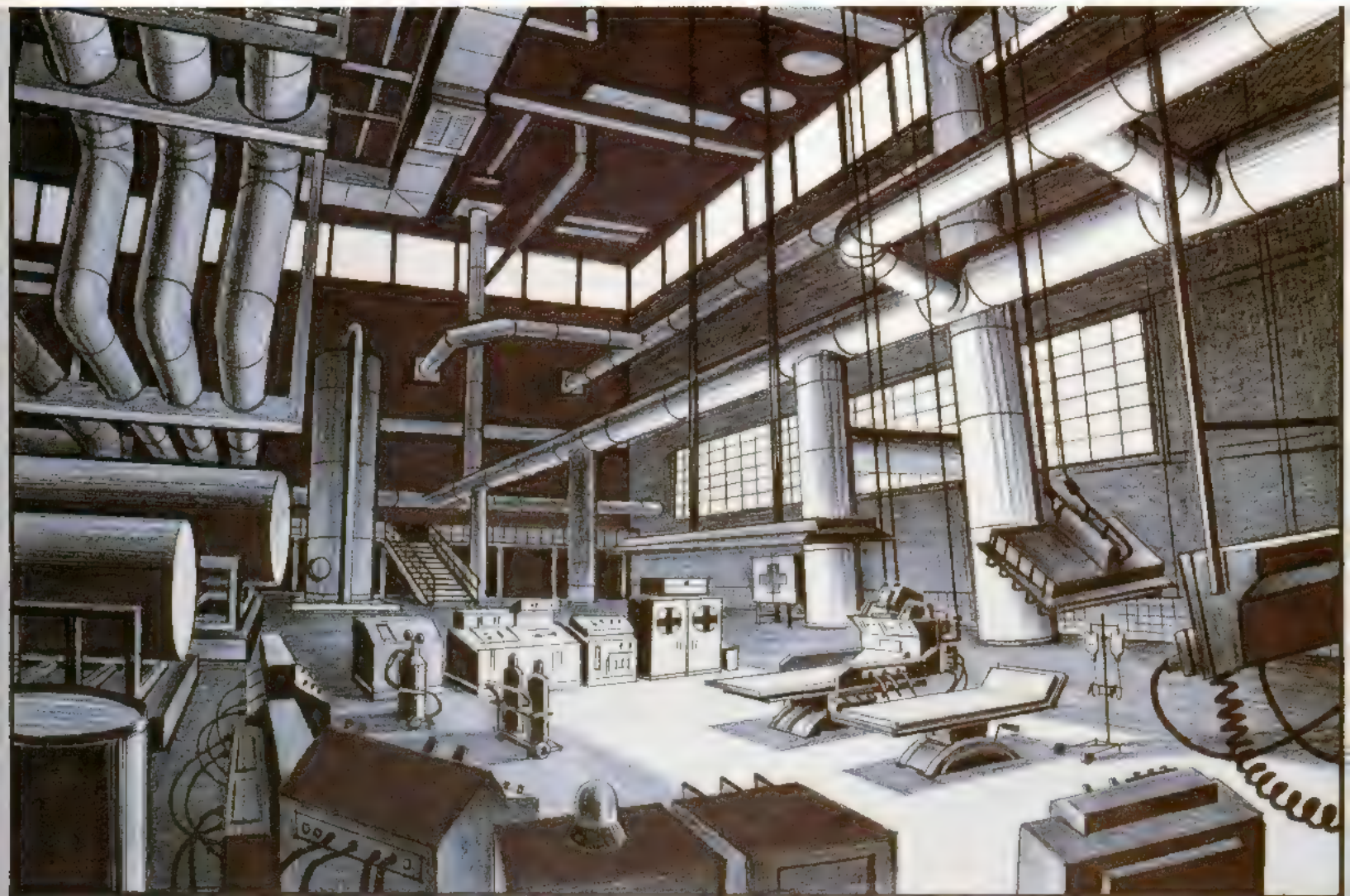
BELOW: THE BEGINNING OF THE SAME SCENE AS IT APPEARS IN THE FINAL FILM.

OPPOSITE, TOP: THE BATWING, BATCAVE, AND ALFRED, ALL DIGITALLY RENDERED BY FOUNDATION CGI.

OPPOSITE, BOTTOM: FREEZE'S MAKESHIFT OPERATING ROOM AS DESIGNED BY TED BLACKMAN. NOTE THE FEATURE'S ORIGINAL TITLE, THE ICEMAN COMETH.









NT. FREEZE'S ICE CAVE - DAY  
30:

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BATMAN:

"ICEMAN CO  
#406r063

In 1996 Warner commissioned a direct-to-video *Batman* feature, *SubZero*. Originally intended to tie in to the excitement surrounding the 1997 release of the live-action *Batman & Robin*, *SubZero* was the brainchild of producer-writer-director Boyd Kirkland and producer-writer Randy Rogel. The studio's edict was to feature Batman, Robin, and Batgirl united against one of the colorful villains from the movie. When an initial treatment pitting Batman against Bane was turned down, Boyd and Randy decided to focus on Mr. Freeze. Building on the plot threads from "Heart of Ice" and "Deep Freeze," they fashioned an action-filled story that brought the saga of Victor Fries and his stricken wife, Nora, to a bittersweet ending. It also allowed director Kirkland the opportunity to experiment with a greater variety of computer-generated imagery, sequences involving a CGI submarine and Batwing being particular standouts.

Within weeks of the video's planned premiere, the decision was made to delay *SubZero*. It was released in spring 1998 and has since gone on to become a critical and commercial success.

OPPOSITE, TOP: A GRIM BATMAN PREPARES FOR THE FINAL SHOWDOWN WITH MR. FREEZE.

OPPOSITE, BOTTOM: MR. FREEZE'S ARCTIC RETREAT ALSO SERVES AS A SHRINE TO HIS STRICKEN WIFE, NORA. PENCILLED BACKGROUND BY TED BLACKMAN.

BELOW: MR. FREEZE'S OIL RIG OPERATING ROOM. LAYOUT BY TED BLACKMAN, PAINTED BY JOHN CALMETTE.



Late in 1996 the decision was made to create new *Batman* episodes. The reasons were twofold: first, the Fox series, in reruns for several years, was moving to the Kids' WB! network and Warner wanted to freshen the package; second, the live-action film *Batman & Robin* was due for release in mid-1997 and Warner demanded new episodes that showcased the film's newest star, Batgirl, as a full-time member of Batman's team.

*Team* was the operative word because Warner was insisting on more appearances from Robin, too. The producers had always preferred the idea of a younger Robin, and as the WB! had fewer problems than Fox with putting a youngster in jeopardy, we decided to bring in young Tim Drake from the current *Batman* comics as our new Robin. Departing from his comic book origin, we made Tim the abandoned son of a crook with ties to Two-Face. The boy's father skipped town and Tim found himself going head-to-head with the vicious gangster. Batman saved Tim from Two-

Face and, upon discovering Tim's father had been killed on the run, took the boy on as his new partner. We would also explain that Dick Grayson had come to a tumultuous parting of the ways with Batman and had walked out on his former mentor. For nearly three years Dick had been on his own, traveling the world not unlike the way young Bruce Wayne had, gaining life experience before putting together a new identity and returning to Gotham as the masked crime fighter Nightwing. In the interim, Batman, who had deduced Barbara Gordon's Batgirl identity almost from the start, revealed his secrets to the enthusiastic young heroine and often called upon her as an ally in Dick's absence. After Nightwing had reestablished himself in Gotham, he, along with Batman, Batgirl, and the new Robin, might work together on important cases, but there would always be a certain distance between them.

NEW LOOK BATMAN BUST FROM WARNER BROS. STUDIO STORE, 1998.

BELOW: NEW BATMAN TURNAROUND MODEL BY BRUCE TIMM.

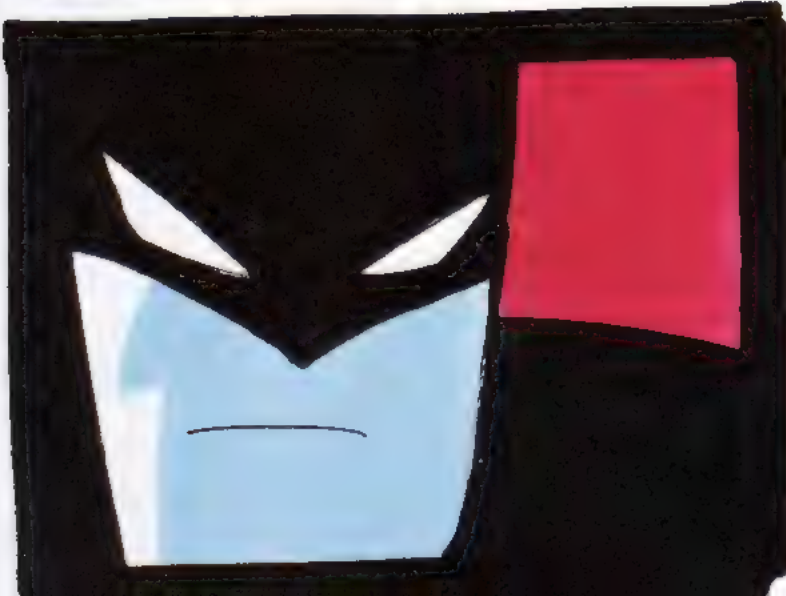
T H E N E W L O O K





WE WERE GOING TO CALL THE NEW SHOW *BATMAN: GOTHAM KNIGHTS*, BUT LOST OUT TO THE MORE DESCRIPTIVE *NEW BATMAN/SUPERMAN ADVENTURES*. WE ALSO INTRODUCED STEVE DITKO'S MANIC COMIC CREATION, THE CREEPER, INTO THE SERIES, THOUGH CONTRARY TO THESE BRUCE TIMM LOGO ILLUSTRATIONS, HE DID NOT BECOME A REGULAR PART OF THE BAT-TEAM.

BELOW: INSPIRATIONAL PIECES BY GLEN MURAKAMI SHOWING THE FOUR HEROES FRAMED AGAINST GOTHAM'S NOW BLOOD-RED NIGHT SKY.





The pickup by the network was good news for the Bat-crew because we loved the show and had felt we could have easily done another season or two after production was stopped on the original series in 1994. Unfortunately, we'd be without producer Eric Radomski, who had left Warner a few years before to go to HBO Animation. A number of other key talents, including Ronaldo Del Carmen, Ted Blackman, John Calmette, and Kevin Altieri, had left the studio for other high-profile projects as well. They were all missed when production began on Warner's new animated adventure show, *Superman*.

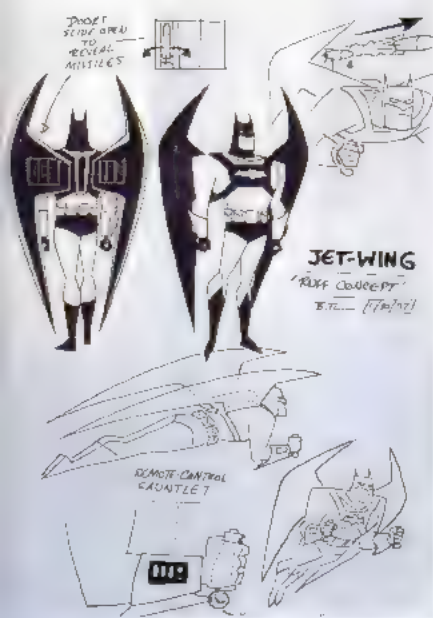


While *Superman* boasted a number of visual similarities to *Batman* (as well as to the earlier Fleischer cartoons that inspired them both), the characters were even more streamlined than their Gotham City cousins. Bruce Timm had simplified his animation design style to bring a sleeker, more futuristic look to *Superman*'s world, and was pleased with the results. Now turning his attention to *Batman* once again, Bruce was not content to simply repeat the old look of the series, and he began experimenting with the character designs, starting first with the Dark Knight himself. Figuring the years between the series had made *Batman* much darker emotionally, Bruce dropped all color from his costume, keeping him in gray and black, with an unadorned bat chest emblem strikingly reminiscent of the character's first comic book costume. Once Bruce was happy with *Batman*, he moved on to Bruce Wayne, slicking back his hair, putting him in a sharp black suit, and removing all excess wrinkles and bulges.

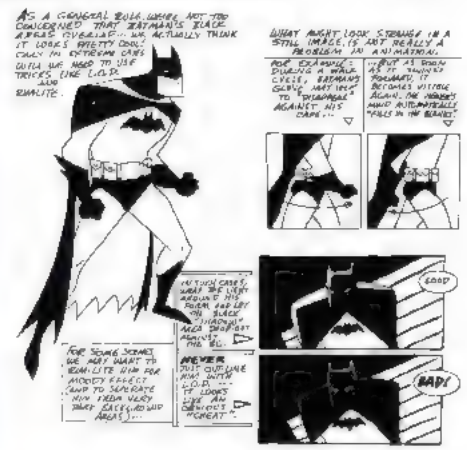


OPPOSITE, TOP: BRUCE TIMM LAYS DOWN THE RULES ON THE NEW BATMAN.

OPPOSITE, MIDDLE: NEW BRUCE WAYNE HEAD-TURNS BY BRUCE TIMM.



**JET-WING**  
"RACE CONCEPT"  
B.T.L. / 1/19/97



**"NEW-LOOK" BATMAN  
BLACK-OVERLAP  
THEORIES**  
B.T.L. 2-6-97



**USING L.O.D.** ONLY WHEN ABSOLUTELY NECESSARY!! FOR EXAMPLE, ON CLOSE-UPS OF HIS HANDS, OR, IF IT'S NECESSARY TO SEE HIS HANDS AGAINST HIS HEAD.

BATMAN'S BLACK AREAS WILL BE TWO-TONED (LIGHT AND SHADOW) IN "HI-CONTRAST" LIGHTING SITUATIONS ONLY!  
ALSO ... IN SUCH CASES, DO NOT DRAW IN THE SHOULDER HI-LITE AREA!

**"NEW-LOOK" BATMAN  
BLACK-OVERLAP  
THEORIES**

NOTE: ALL RULES APPLY TO ROBIN AS WELL!

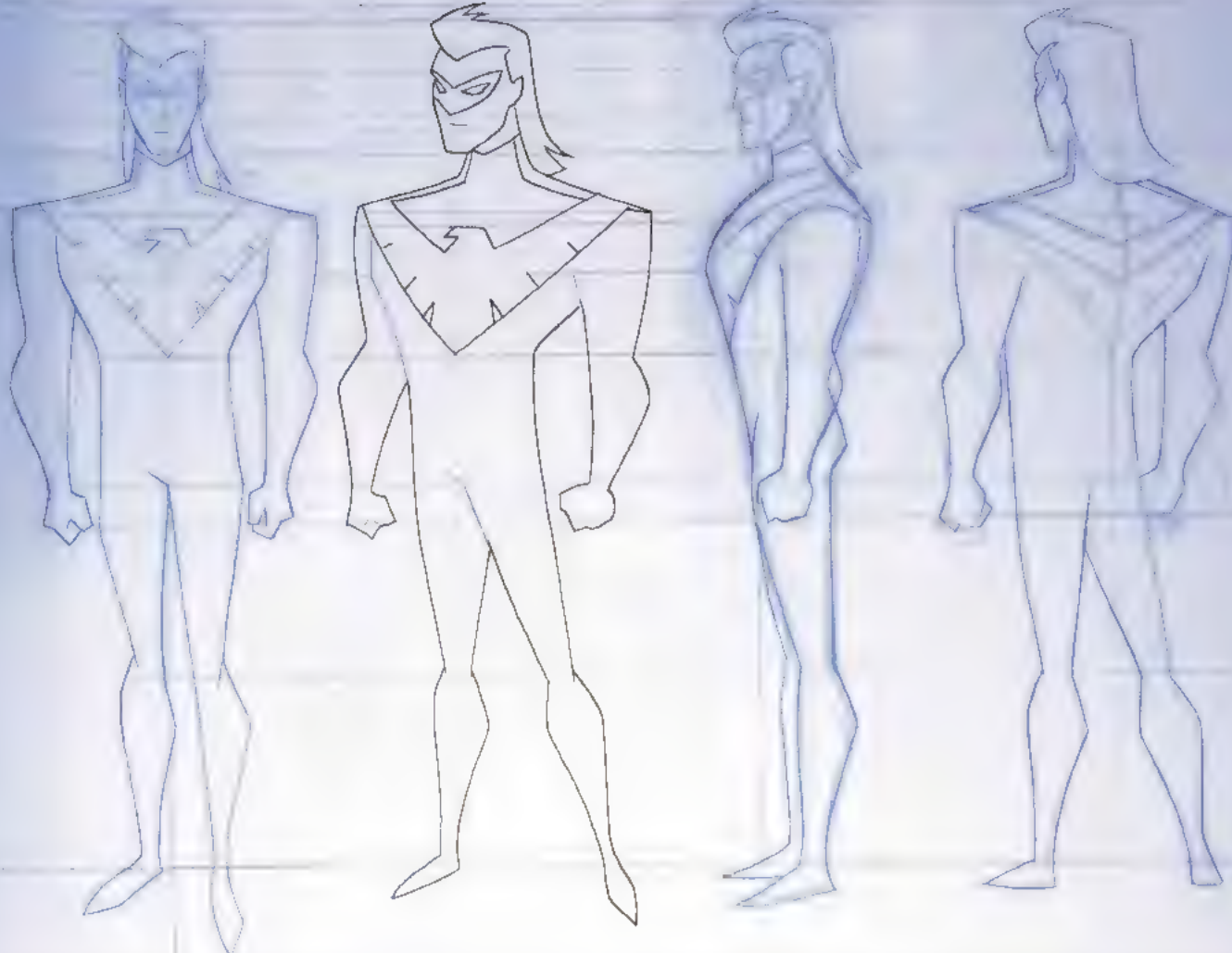


THE SECRET BATBOAT ENTRANCE TO THE BATCAVE FROM "SINS OF THE THE FATHER." DESIGNED BY MICHELE GRAYBEAL. PAINTED BY ELLEN SUH.

BATMAN

INT. BATCAVE:  
CORRIDOR WITH WATER

407.422  
S. ALL



ABOVE AND BELOW: NIGHTWING MODELS BY GLEN MURAKAMI. BOTTOM: COLOR CONCEPTS BY BRUCE TIMM FOR THE NEW-LOOK LOGO.







MAN, DOES THIS GIVE ME THE WILLIES! I TRIED TO CUT IT OUT OF THE BOOK BUT EVERYONE VOTED ME DOWN.  
CREEPY BEHEADED TIM DRAKE SCULPTURE BY GLENN WONG.

BELOW: TIM DRAKE HEAD-TURNS BY GLEN MURAKAMI.





BATMAN'S NOTORIOUS ROGUES GALLERY WAS NEXT ON BRUCE AND ART DIRECTOR GLEN MURAKAMI'S LIST FOR REDESIGN. THEY PROCEEDED TO SLIM THE VILLAINS DOWN, CHANGE COLORS, ELIMINATE DETAILS, AND IN SOME CASES RETHINK THEM FROM THE GROUND UP.

GARBING THE JOKER ONLY IN GREEN AND PURPLE, BRUCE NARROWED HIS EYES TO TWIN EVIL DOTS, GIVING HIM THE LIKENESS OF A GRINNING SKULL. ALTHOUGH MORE LIMITED IN HIS DESIGN, THE NEW-LOOK JOKER RETAINS EVERY BIT OF HIS MANIC PERSONALITY, THOUGH HIS TRADEMARK RED LIPS WOULD BE OMITTED IN THE FINAL MODEL. MODEL SHOT (LEFT) AND EXPRESSIONS (ABOVE) BY BRUCE TIMM.

BELOW: JOKER HEAD-TURNS BY GLEN MURAKAMI.





LEWIS CARROLL WOULD SURELY HAVE APPROVED OF THIS CHESHIRE CATWOMAN, REDUCED MORE OR LESS TO ONLY HER GRIN. ANOTHER BRILLIANT SCULPTURE BY GLENN WONG.

BELOW: NEW GOTHAM NIGHTSCAPE, PAINTED BY RICHARD DASKAS.



RIGHT: THE NEW, CREEPIER MAD HATTER BECAME LESS HUMAN AND MORE AN EXTENSION OF ILLUSTRATOR JOHN TENNIEL'S CHARACTER DESIGN FROM *ALICE IN WONDERLAND*.

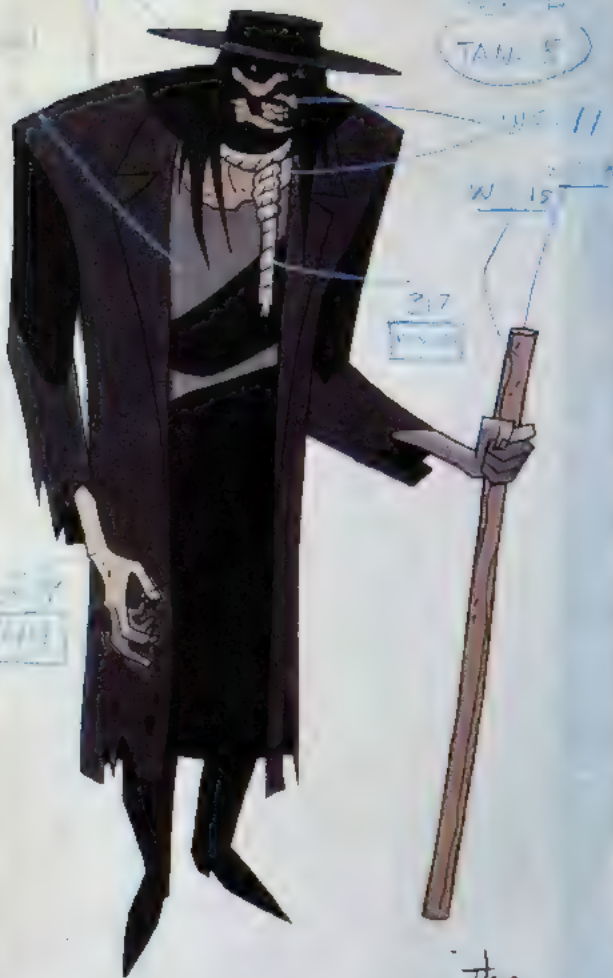
FAR RIGHT: IN THEIR REDESIGN, NOW FREED FROM THE CONSTRAINTS OF *BATMAN RETURNS*, PENGUIN AND CATWOMAN SWIFTLY RETURNED TO THEIR COMIC BOOK ROOTS. NO LONGER A GROTESQUE HUMAN-BIRD MUTANT, PENGUIN IS NOW THE STYLISH GENTLEMAN HE'S ALWAYS WANTED TO BE, RECALLING THE INFLUENCES OF SUCH CLASSIC BATMAN COMICS ARTISTS AS DICK SPRANG AND JACK BURNLEY. FOLLOWING AN INSPIRED NOTION PUT FORTH IN *DETECTIVE COMICS* BY WRITER CHUCK DIXON, WE REFORMED PENGUIN AND MADE HIM THE PROPRIETOR OF THE ICEBERG LOUNGE, GOTHAM'S HOTTEST NIGHTCLUB. NATURALLY, THE DIRTY BIRD HASN'T COMPLETELY CLEANED UP HIS ACT—HE STILL RUNS HIS SMUGGLING, FENCING, AND INFORMATION RINGS OUT OF THE BACK ROOM.



ES:

RIGHT: MORE DRASTIC WERE THE CHANGES TO POISON IVY, STILL LOVELY THOUGH MARKEDLY LESS HUMAN-LOOKING. DISPLEASED WITH THE WAY IVY WAS ANIMATED IN SHOWS LIKE "ETERNAL YOUTH" (AS A BUSTY AMAZON WHO COULD HAVE FLATTENED BATMAN JUST BY TURNING AROUND), BRUCE REWORKED HER INTO THE SMALL BUT DEADLY NYMPHLIKE BEING WE HAD IMAGINED ALL ALONG. TO ACCENT HER NEW LOOK BRUCE ADDED DEAD-WHITE SKIN, UNDERLINING THE FACT THAT IVY'S BEAUTY IS INDEED A FATAL ONE.





the  
SCARECROW  
FINAL/BTC 4/2/97  
TAN-9



LEFT: THIRD TIME IS APPARENTLY THE CHARM FOR SCARECROW, WHO HAS GONE FROM BEING A SKINNY GEEK WITH A BAG OVER HIS HEAD TO A MORE IMPOSINGLY MASKED AND WIGGED FIGURE, AND ULTIMATELY TO HIS CURRENT TERRIFYING INCARNATION AS A HANGED CORPSE. THE DESIGN WAS SO COOL WE RESOLVED TO NEVER AGAIN SHOW HIS ALTER EGO, PROFESSOR JONATHAN CRANE, WITHOUT HIS MASK. IN FACT, WE'RE NO LONGER SURE IT IS A MASK.

RIGHT: APART FROM HER WHITE MAKEUP AND FORM-FITTING BLACK COSTUME, CATWOMAN HAS DEVELOPED A NEAR FELINE SILHOUETTE ALONG WITH A PLAYFUL, THOUGH PREDATORY ATTITUDE. SHE HAS ALSO DISPLAYED MORE THAN A PASSING INTEREST IN THE FORMER ROBIN, NOW THE GROWN-UP CRIME FIGHTER NIGHTWING. "HE'S A MAN WONDER NOW," SHE PURRS, IMPRESSED.



OUR MAJOR MUSCLEMEN—CLAYFACE (OPPOSITE, RIGHT), KILLER CROC (LEFT), AND BANE (RIGHT)—WERE ALSO OVERHAULED: CLAYFACE BECAME ROUNDER; CROC MORE REPTILIAN; AND BANE SLEEKER, OPTING FOR A MUCH MORE DANGEROUS LEATHER AND STUDS LOOK.

ALL MODELS BY BRUCE TIMM, EXCEPT POISON IVY BY SHANE GLINES.















WALL  
FLOSH

X-20

38-25

BELT:

38-5

41-17

X-32

BATMAN



YELLOW: ?  
"R", CHEST-TABS,  
BELT, INT. CAPE

RED:  
CHEST & LEGS

there's  
Something  
Here I  
Like

MAYBE LOSE  
BLACK SLEEVES,  
BARE ARMS

WHOLE TUNIC  
-THRU ARMS-  
RED?

LEFT AND RIGHT: BATMAN AND ROBIN ANEW. ARTWORK BY BRUCE TIMM.

GATEFOLD INTERIOR: DETAILED SCULPTURES CALLED MAQUETTES ARE PROVIDED TO ANIMATORS AND LICENCEES SO THAT THEY CAN SEE THE CHARACTERS FROM EVERY ANGLE. NEW-LOOK BATMAN AND ROBIN MAQUETTES, OFFERED THROUGH THE WARNER BROS. STUDIO STORE. SCULPTURES BY GLENN WONG, 1997.



FAR LEFT: ART BY BRUCE TIMM AND GLEN MURAKAMI.

LEFT: THE NEW BASIC-BLACK LOOK BATGIRL: ART BY BRUCE TIMM.

BELOW: LAYOUT BY TED BLACKMAN, PAINTED BY DAVID MCBRIDE.

OPPOSITE, TOP LEFT: THE DAYTIME SKY IS NEVER BLUE IN THE NEW GOTHAM, JUST KIND OF SICKLY YELLOW. POLICE HEADQUARTERS AND BACKGROUND DESIGN BY RICHEL CHAVEZ, PAINTED BY DAVID MCBRIDE.

OPPOSITE, TOP RIGHT: GOTHAM'S RED NIGHT SKIES GIVE IT THE INTENDED AURA OF URBAN HELL. BACKGROUND DESIGN BY MICHELE GRAYBEAL, PAINTED BY DAVID MCBRIDE.

OPPOSITE, BELOW: KENNER'S NEW-LOOK ACTION FIGURES FROM PROTOTYPES ORIGINALLY SCULPTED BY GLENN WONG, 1997.





MCBRIDE

POLICE H.Q. - DAY



BATMAN SINS OF THE FATHER

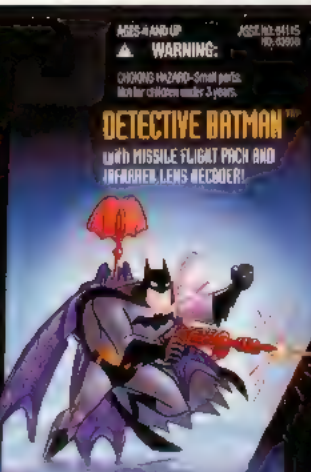
EXT. GOTHAM WITH RAISED TRAIN - NIGHT

BG.A-1 407-422

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407.420.WB.B



NEW! CHIME SOLVER

NEW! CHIME SOLVER

NEW! CHIME SOLVER

BATMAN COOKIE JAR, WARNER BROS. STUDIO STORE, 1997.

BELOW: PRELIMINARY LOGO DESIGNS; ART BY BRUCE TIMM.



He's got green hair, a pale complexion, and a shrieking laugh that explodes out of a grotesquely twisted grin. But he's not the Joker—he's the Creeper, a self-styled super hero who is both ally and annoyance to Batman.

Created in 1968 for issue #73 of *Showcase* by legendary comic book artist Steve Ditko (with a dialogue assist from writer Don Segall), the Creeper is the DC Universe's wackiest hero, an off-the-deep-end do-gooder who acts as insane as he looks. The repressed id of his alter ego, no-nonsense TV news reporter Jack Ryder, the Creeper is gifted with superhuman agility, resilience, and a seriously demented sense of humor. Like Batman, the Creeper uses his bizarre appearance to strike fear into the hearts of criminals, but he acts so unbalanced, crooks fear he might off them for the sheer fun of it.

The comics had pegged Gotham City as the

Creeper's base of operations; therefore, it was only natural that the animated series should feature a meeting between the Dark Knight and the Yellow Fright. We originally wanted to do the team-up in our first run on Fox, and though several talented writers tried their best, the character never seemed to work at script stage. A few years later the writers and producers spent some time rethinking the Creeper's origin, devising a closer link to the series by making the Joker responsible for Jack Ryder's transformation. That gave us the spark we needed to bring the Creeper to life.

Suddenly he had an enemy to fight, a reluctant partner, Batman, to impress, and a beautiful woman to woo.

That's right—in keeping with the skewed nature of our series, the Creeper had fallen hard for Harley Quinn. Needless to say, she couldn't stand him.

Ain't love grand?



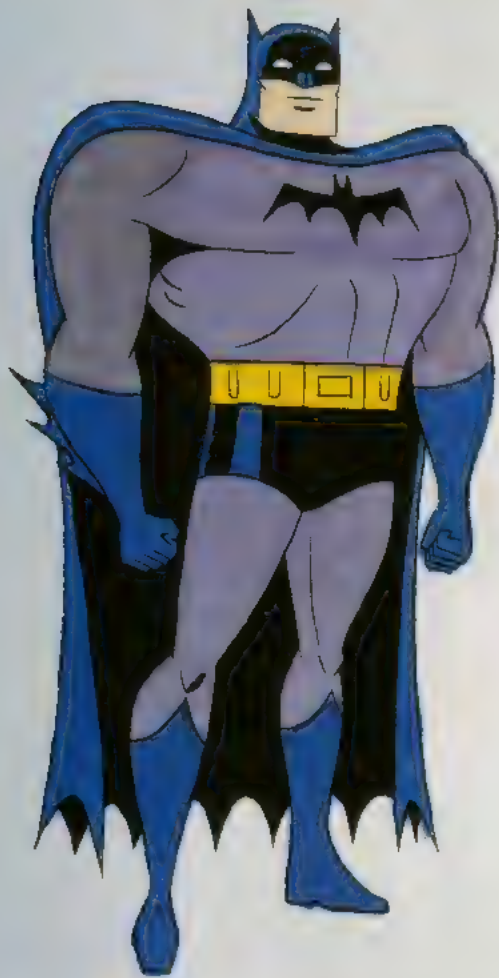
RIGHT: KENNER'S CREEPER ACTION FIGURE PROTOTYPE, 1998.

BELOW: CREEPER/JACK RYDER PRELIMINARY MODEL BY BRUCE TIMM, 1997.

T H E C R E E P E R



JACK RYDER — alter ego of \_\_\_\_\_ the CREEPER



ABOVE: THE CLASSIC DICK SPRANG VERSIONS OF BATMAN AND ROBIN, AS FAITHFULLY REINTERPRETED BY BRUCE TIMM.

BELOW AND OPPOSITE: CLASSIC JOKER MEETS CLASSIC BATMAN. STORYBOARD BY JAMES TUCKER.

"I have a story I want to pitch you," Bruce Timm announced after calling Alan and myself together one day last year. "It's called 'Legends of the Dark Knight,' and it's about some kids who each have a different take on Batman. One thinks he's kind of friendly and goofy, like the old fifties Dick Sprang Batman, and tells a story we'd see animated in that style, and another kid says, 'No, that's not Batman at all, Batman's this really old mean guy,' and you'd see her story with Batman as the gritty Frank Miller Dark Knight. At some point the kids would actually see Batman trying to stop a villain or something, but at the end, they still wouldn't agree on what he was really like."

It sounded like a fun idea and we put it in the works. Writer Robert Goodman's script fleshed out Bruce's premise, incorporating many action beats either inspired by or taken directly from the original *Batman* comics. Director Dan Riba and his crew faithfully captured the nuances of both Sprang and Miller's styles while adding many inventive touches of their own. Not only would this be a different way to tell an entertaining story, it also would bring together three very different visual definitions of Batman. The Caped Crusader is one of the few comic heroes whose persona as a crime fighter, properly handled, offers writers and artists no end of possibilities. Right or wrong is arbitrary; each story adds a worthy chapter to the Batman mythos. Notes writer Eddie Gorodetsky:

"SPRANG ROBIN"

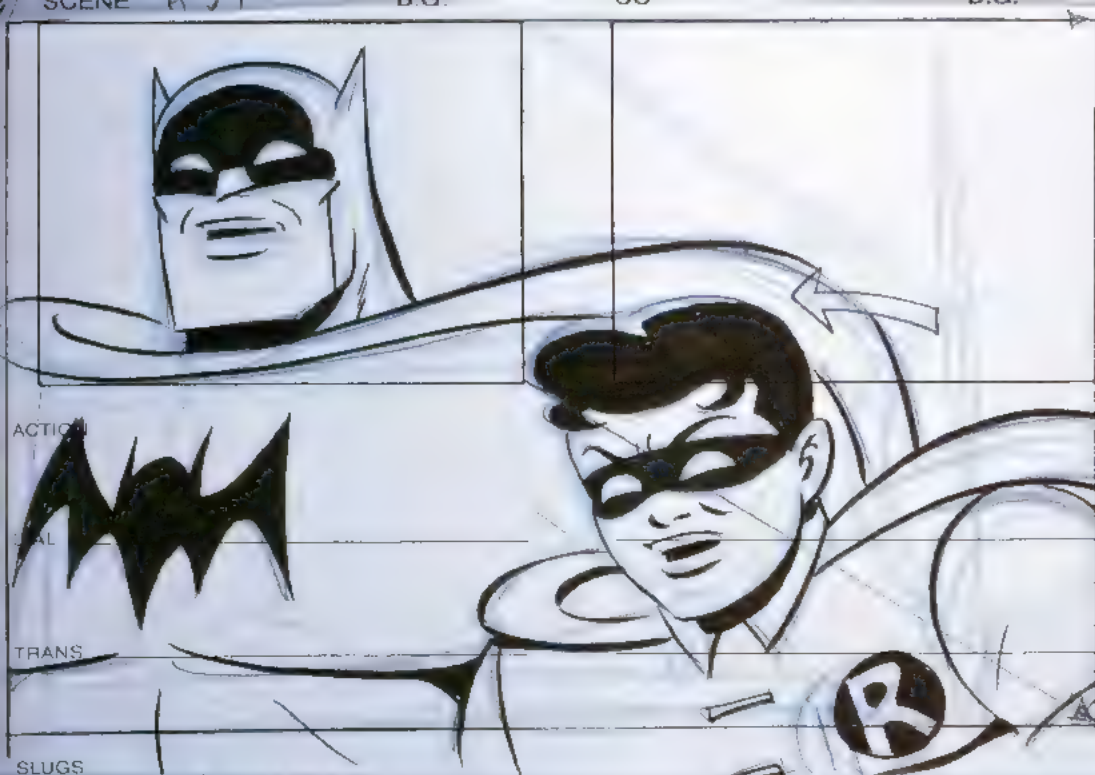
NOT-FINAL!

"People talk about Batman and someone might see him as a demon while another sees him as a savior and they're both viable interpretations. Whereas with Superman, what you see is what you get."

# "LEGENDS OF THE DARK KNIGHT"





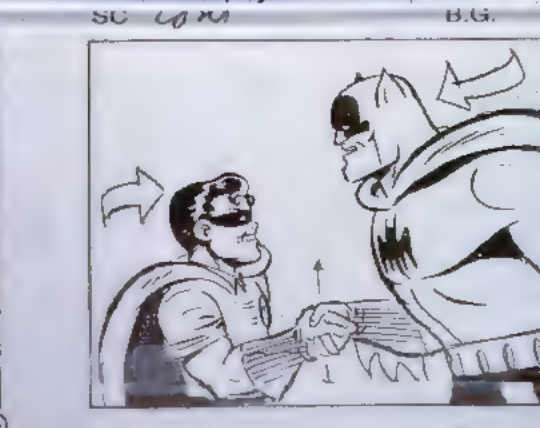
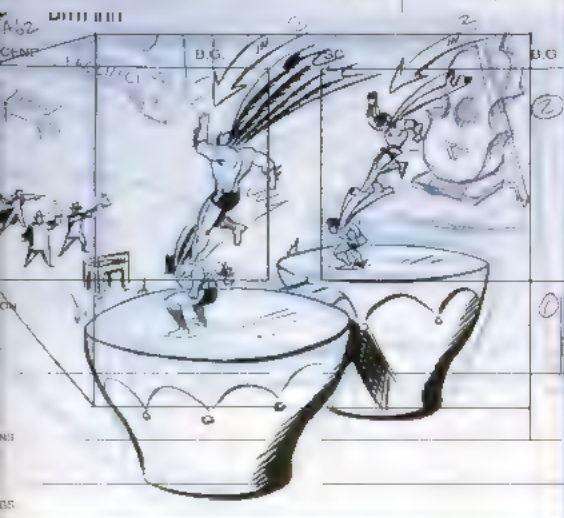
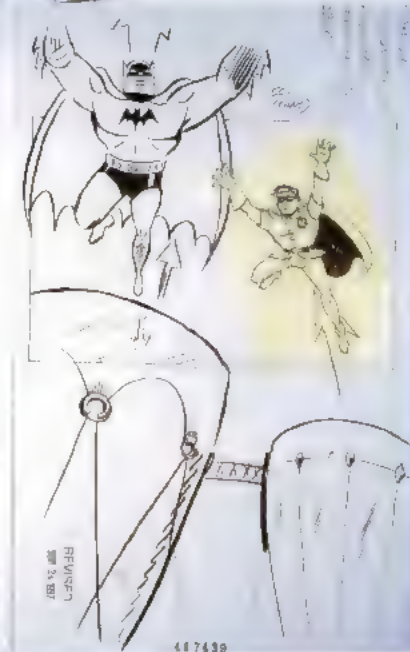
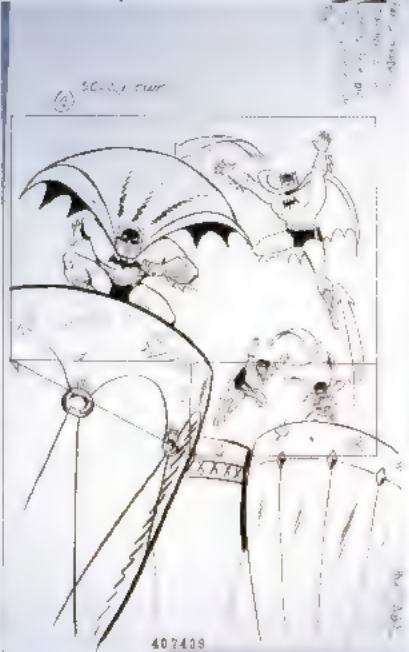


CU ON BATMAN DIAL —  
TRUCK OUT TO INCLUDE  
ROBIN —

'50S BATMAN: WE GOT YOUR CLUE ABOUT STEALING  
LAUGHTER! "THE COMEDY IS FINISHED"

'50S ROBIN: A FAMOUS LINE FROM "PAGLIACCI," THE  
OPERA ABOUT A SAD CLOWN!

ACTION  
DIAL  
TRANS  
SLUGS

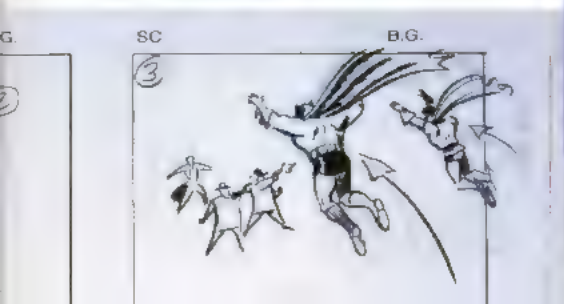


ACTION CLOSER ON BATMAN + ROBIN AS THEY TURN — SHAKE HANDS —

DIAL



'50S BATMAN WELL DONE, OLD CHUM!



THE HALLMARK OF ANY DICK SPRANG BATMAN ADVENTURE WAS A FIGHT SET AGAINST A BACKDROP OF GIGANTIC PROPS. HERE THE ACTION TAKES PLACE IN THE WALKER MUSIC CENTER (NAMED IN HONOR OF A CERTAIN COMPOSER WE LIKE) WITH A THICKER, CHUMMIER BATMAN LEAPING INTO ACTION WITH HIS WISECRACKING YOUNGER PARTNER, ROBIN. WHEN I FIRST SAW THE POSE OF THEM SHAKING HANDS, I WAS HALF EXPECTING THE NEXT PANEL TO BE BATMAN TURNING AWAY WITH HIS CAPE WRAPPED AROUND HIM, BOASTING THE LOGO FROM THE 1960S BATMAN TV SHOW.



THE FIGHTS BETWEEN THE FIFTY-YEAR-OLD BATMAN AND THE SAVAGE LEADER OF THE MUTANTS GANG MAKE FOR SOME OF THE MOST DRAMATIC MOMENTS OF FRANK MILLER'S SEMINAL GRAPHIC NOVEL *BATMAN: THE DARK KNIGHT RETURNS* (1986). AIDED BY A YOUNG FEMALE ROBIN, BATMAN BATTLES THE MONSTROUS LEADER IN HAND-TO-HAND COMBAT, WITH GOTHAM CITY AS THE ULTIMATE PRIZE. AS IS EVIDENT IN THESE DRAWINGS, THE CREW HAD A GREAT TIME ADAPTING THOSE SEGMENTS, AND MILLER HIMSELF GAVE ENTHUSIASTIC APPROVAL TO THE ANIMATED VERSION OF HIS DARK KNIGHT.

ABOVE: BRUCE TIMM ADAPTS FRANK MILLER WITH HIS ANIMATION MODELS OF MILLER'S DARK KNIGHT BATMAN AND CARRIE KELLEY ROBIN.

RIGHT: PRELIMINARY ROBIN TURNAROUND MODEL BY GLEN MURAKAMI.

OPPOSITE, TOP: BATMAN LUNGES INTO BATTLE WITH THE MUTANTS LEADER. STORYBOARD BY DARWYN COOKE, COLORED BY GLEN MURAKAMI.

OPPOSITE, MIDDLE: THE DARK KNIGHT'S RAGE, AS BOARDED BY DIRECTOR DAN RIBA.

OPPOSITE, BOTTOM: BATMAN DOWN, BUT DEFINITELY NOT OUT. STORYBOARD BY DARWYN COOKE, COLORED BY GLEN MURAKAMI.



SCENE

B.G.

SC B129

B.G.

SC

B.G.

ACTION

BATMAN AMTCS DOWN,  
LEAPS + WE PAN W/  
HIS DESCENT - CUT BEFORE  
LANDING

DIAL

TRANS

SLUGS

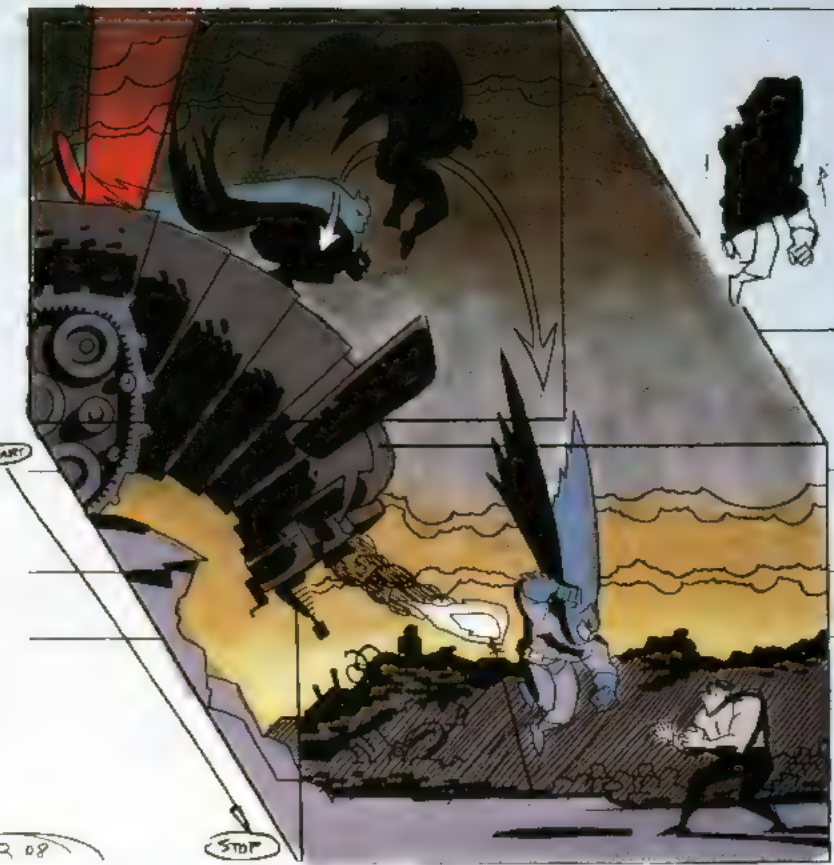
B129

START

2 08

STOP

\* NOTE:  
ANIMATE  
SILLO  
OFF OF  
BATMAN  
AS HE  
DROPS



407439

SCENE B 81

B.G.

SC

CONT

B.G.

SC

CONT

B.G.



FADE  
TO  
BLACK

ACTION CUT TO:

CU BATMAN HIS FACE A MASK OF  
BARELY CONTAINED RAGE

HIS EYES NARROW AS HE SPEAKS  
HE ADMIRABLES AS III

CAMERA FADES TO BLACK  
AS BATMAN GROWS IN/SC



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PAGE B126

SCENE CONT

B.G.

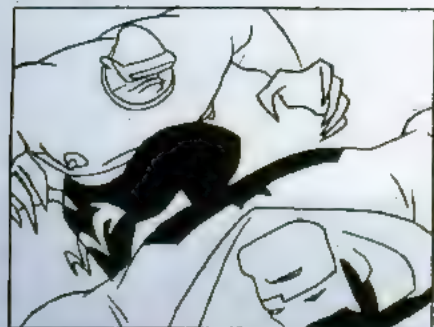
SC

B141

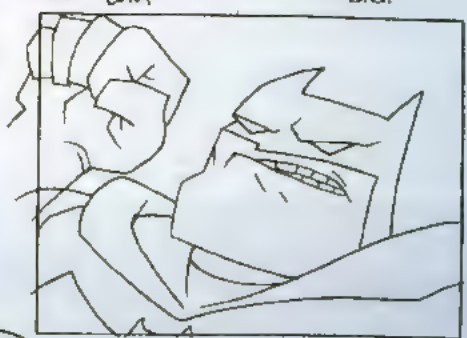
B.G.

SC CONT

B.G.



STOP



ACTION THE LEADER WARILY APPROACHES  
THE PRONE BATMAN

DIAL

TRANS

MUTANT P.O.V.  
(USE RED GELS ON THIS)

① A SHORT PAN UP TO BATMAN'S FACE  
② SUDDENLY HIS EYES SNAP TO LIFE HE BUNCHES HIS FIST

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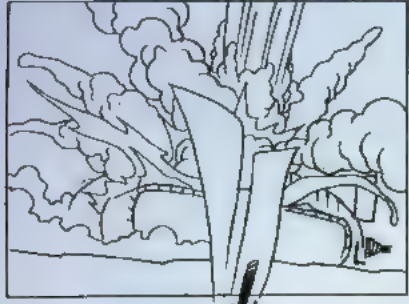


ABOVE: FRANK MILLER'S ORIGINAL BATMOBILE CONTROL CENTER AS REINTERPRETED BY DARWYN COOKE (DRAWING) AND GLEN MURAKAMI (COLORS).

LEFT, RIGHT, AND BELOW: THE DARK KNIGHT BATMAN. THREE HUNDRED POUNDS OF AGING, ANGRY MUSCLE. TURNAROUNDS BY GLEN MURAKAMI.

OPPOSITE: FRANK MILLER'S BATMAN AND ROBIN IN BATTLE WITH THE MUTANTS. STORYBOARDS BY DARWYN COOKE, COLORED BY GLEN MURAKAMI.

SCENE *B109* CONT B.G.

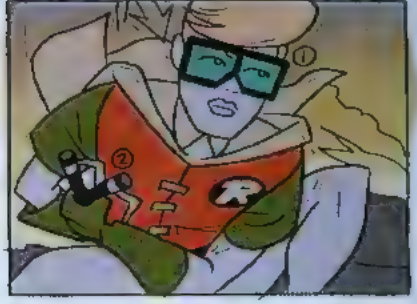


ACTION LARRIE DROPS O.S. MIDGROUND

SC CONT B.G.



SC CONT B.G.



**BATMAN**  
BIDS  
SCENE CONT B.G.

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ACTION ① SHE BRINGS UP SLINGSHOT

SC *B106* B.G.



STOP

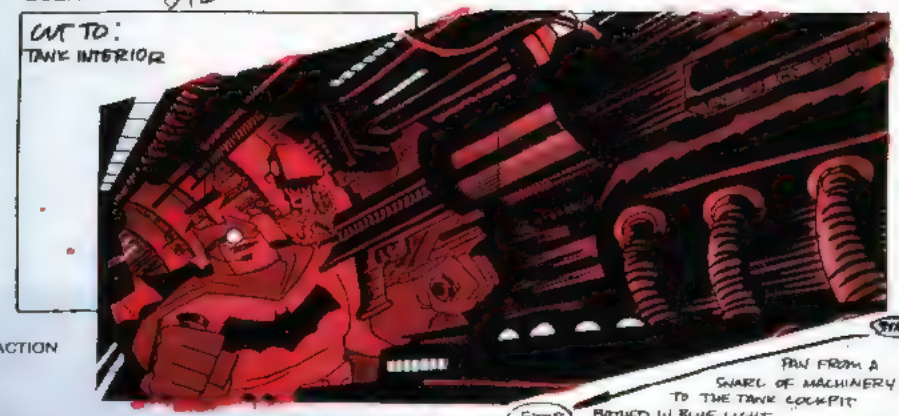
SC B.G.



START

**BATMAN**  
SCENE *B92* B.G.

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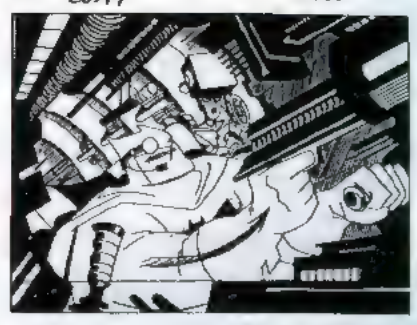
ACTION

DIAL

SFX: LOW MOTOR + SCACCATO OF BULLETS ON HULL OF TANK

BATMAN: THEY DON'T EVEN WAIT FOR AN ORDER.

SC CONT B.G.



BATMAN REACHES FOR HIS GUN CONTROLS, THEN DIAL

BATMAN: KIDS THESE DAYS.

**BATMAN**

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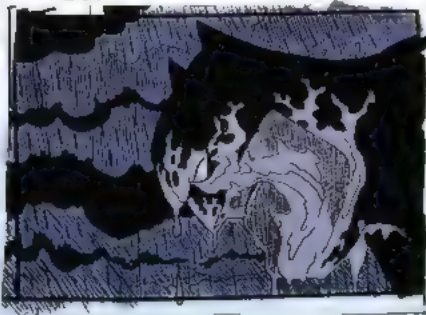
SCENE C14 B.G.



ACTION SC STARTS WITH MUTANTS IN SILLO

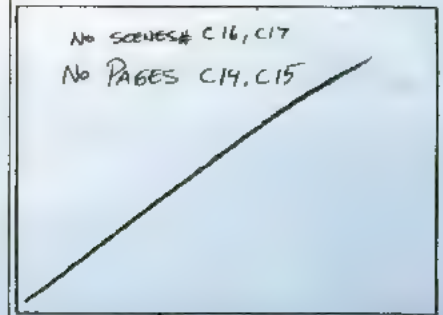
AND NOW, WHEN YOU LEAST EXPECT IT, BATMAN OFF CAMERA - LIGHTNING! FOR THE ONE TIME IN THIS SEQUENCE WE SEE THEIR FACES - RAIN STARTS

SC C15 B.G.



CLOSE ON D.K. BATMAN AS THE RAIN BEGINS TO FALL & WASH OFF THE MUD.

SC B.G.



No SCENES# C16, C17  
No PAGES C14, C15

It's late Friday night and the studio is empty except for a small cluster of artists in Bruce Timm's office. They are watching the finished cut of a new episode called "Over the Edge." It's a much darker story than usual, a nightmarish what-if account of Batman's final adventure. In this episode all the rules are broken—old friends are betrayed, Batman's identity is exposed, and major characters are killed. Of course it's a dream, but still powerful stuff. The crew digs it big time.

After six years, three title changes, two networks, and a complete visual overhaul, one might think the gang at Warner Bros. have had enough of Batman. And certainly there are moments when everyone involved wants to seal him in his cave and call it a day.

But as my friend Chip pointed out in his magnificent book *Batman Collected*, Batman is about obsession, and I know from personal experience, once you start telling stories about the Dark Knight, it's damned hard to stop. His quest for vengeance, his grim world, and his colorful cabal of archenemies (each worthy of a volume of his own) fire the imaginations of artists and writers alike. And just when we think we've done it all, someone comes up with another story we've just got to tell.

As of this moment, new stories are being written, new characters are being created, and new episodes will be premiering for at least the next two years. The classic animated Batman is alive and well, and soon to be joined by a new Bat-series, *Batman Beyond*. The series is set in a futuristic, neon-lit twenty-first-century Gotham City and follows the saga of Terry McGinnis, a rebellious seventeen-year-old who is the latest hero to assume the role of Batman. Tutored by an aging but still formidable Bruce Wayne, the new Batman will fight a deadlier breed of criminal equally adept at operating on the street or within the massive corporations that now dominate Gotham and its people. Bruce Timm and Glen Murakami's designs are exciting and different, and writers Hilary J. Bader, Stan Berkowitz, Rich Fogel, and Robert Goodman are crafting imaginative stories about this new world.

Down the hall the screening is over. The crew is packing up, getting ready to head out into a Southern California night decidedly less atmospheric than one in Gotham City. But reality holds sway only for the weekend, and Monday morning will bring new images, inspirations, and adventures.

FADE OUT

TO BE CONTINUED...

BELOW: BRUCE TIMM'S TOY SHELF, WARNER BROS. ANIMATION, DECEMBER 1997.

B A T M A N B E Y O N D





CREEPY,  
BAT-LIKE!

HEAD  
CEMENT  
CREEPY

BATMAN BEYOND POSES BY BRUCE TIMM, 1998.

# EPISODE GUIDE

## BATMAN: THE ANIMATED SERIES, Fox Kids Network

**1. THE CAT AND THE CLAW, PART ONE** Airdate: 9/5/92  
Story by Sean Catherine Derek and Laren Bright; teleplay by Jules Dennis and Richard Mueller; directed by Kevin Altieri; music composed by Shirley Walker, Harvey R. Cohen, and Wayne Coster.

Selina Kyle, aka Catwoman, is plundering Gotham City to finance a preserve for endangered mountain lions.

**2. ON LEATHER WINGS** Airdate: 9/6/92

Written by Mitch Brian; directed by Kevin Altieri; music composed by Shirley Walker.

Batman is blamed for crimes committed by a rampaging Bat-creature.

**3. HEART OF ICE** Airdate: 9/7/92

Written by Paul Dini; directed by Bruce W. Timm; music composed by Todd Hayen.

Coldhearted Mr. Freeze sets out to punish those responsible for the death of his wife.

**4. FEAT OF CLAY, PART ONE** Airdate: 9/8/92

Story by Mary Wolfman and Michael Reaves; teleplay by Mary Wolfman; directed by Dick Sebast; music composed by Jeff Atmajian and Carl Johnson.

Disfigured actor Matt Hagen is changed into the shape-shifting monster, Clayface.

**5. FEAT OF CLAY, PART TWO** Airdate: 9/9/92

Story by Mary Wolfman and Michael Reaves; teleplay by Michael Reaves; directed by Kevin Altieri; music composed by Shirley Walker.

Batman squares off against Clayface, out to murder Roland Daggett, the man responsible for his monstrous condition.

**6. IT'S NEVER TOO LATE** Airdate: 9/10/92

Story by Tom Ruegger; teleplay by Garin Wolf; directed by Boyd Kirkland; music composed by Lolita Ritmanis.

Batman ends a gang war and reunites an aging mobster with his priest brother.

**7. JOKER'S FAVOR** Airdate: 9/14/92

Written by Paul Dini; directed by Boyd Kirkland; music composed by Shirley Walker.

The Joker forces an innocent man to take part in his plot to kill Commissioner Gordon.

**8. THE CAT AND THE CLAW, PART TWO** Airdate: 9/12/92

Story by Sean Catherine Derek and Laren Bright; teleplay by Jules Dennis and Richard Mueller; directed by Dick Sebast; music composed by Harvey R. Cohen.

Conclusion: Catwoman and Batman take on a gang of terrorists who have laid siege to Selina Kyle's mountain lion preserve.

**9. PRETTY POISON** Airdate: 9/14/92

Story by Paul Dini and Michael Reaves; teleplay by Tom Ruffalo; directed by Boyd Kirkland; music composed by Shirley Walker.

Posing as Harvey Dent's fiancée, Poison Ivy makes the day for unwittingly wiping out a rare flower species.

**10. NOTHING TO FEAR** Airdate: 9/15/92

Written by Henry T. Burroy and Sean Catherine Derek; directed by Boyd Kirkland; music composed by Shirley Walker.

The scarecrow terrorizes the college that fired him, exposing Batman to the villain's fear gas.

**11. BE A CLOWN** Airdate: 9/16/92

Written by Ted Pedersen and Steve Hayes; directed by Frank Paur; music composed by Michael McGuiston.

Mayor Hill's impressionable son Jordan falls under the sway of the Joker.

**12. APPOINTMENT IN CRIME ALLEY** Airdate: 9/17/92

Written by Gerry Conway; based on "There is No Hope in Crime Alley" (*Detective Comics* #451, March 1976) by Dennis O'Neil; directed by Boyd Kirkland; music composed by Stuart V. Balcomb.

Batman fights developers bent on destroying Detective Thompson's Crime Alley clinic.

**13. BOY** Airdate: 9/19/92

Story by Loren Biscotti and Michael Wagner; teleplay by Loren Biscotti; directed by Frank Paur; music composed by Lolita Ritmanis.

Three different versions of Batman's involvement in solving a crime, as told from the perspectives of three different cops.

**14. THE CLOCK KING** Airdate: 9/21/92

Written by David Wise; directed by Kevin Altieri; music composed by Carlos Rodriguez.

The Clock King (once a compulsively punctual lawyer) is out to settle an old score with Mayor Hill.

**15. THE LAST LAUGH** Airdate: 9/22/92

Written by Carl Swenson; directed by Kevin Altieri; music composed by Shirley Walker.

The Joker floods Gotham City with laughing gas, turning the entire town insane on April Fool's Day.

**16. ETERNAL YOUTH** Airdate: 9/23/92

Written by Beth Bornstein; directed by Kevin Altieri; music composed by Lolita Ritmanis.

Poison Ivy opens a health spa that fatally preys on the vanity of wealthy Gothamites.

**17. TWO-FACE, PART ONE** Airdate: 9/25/92

Story by Alan Burnett; teleplay by Randy Rogel; directed by Kevin Altieri; music composed by Shirley Walker.

District Attorney Harvey Dent is blackmailed by gangster Rupert Thorne, who threatens to hand over Dent's violent psychological profile to the press.

**18. TWO-FACE, PART TWO** Airdate: 9/28/92

Written by Randy Rogel; directed by Kevin Altieri; music composed by Shirley Walker.

Conclusion: Horribly scarred in his fight with Rupert Thorne, former D.A. Harvey Dent embarks on a crime binge as Two-Face.

**19. FEAR OF VICTORY** Airdate: 9/29/92

Written by Samuel Warren Joseph; directed by Dick Sebast; music composed by Lisa Bloom.

Robin loses his nerve and turns into a liability when he is exposed to the Scarecrow's fear gas.

**20. I'VE GOT BATMAN IN MY BASEMENT** Airdate: 9/30/92

Written by Sam Graham and Chris Hubbell; directed by Frank Paur; music composed by Shirley Walker.

When Batman is drugged by the Penguin, his salvation rests with a young boy who hides the injured crime fighter in his basement.

**21. VENDETTA** Airdate: 10/5/92

Written by Michael Reaves; directed by Frank Paur; music composed by Michael McGuiston.

Killer Croc, a freakish man-reptile, returns to Gotham to get revenge on the cop who sent him to jail—Detective Harvey Bullock.

**22. PROPHECY OF DOOM** Airdate: 10/6/92

Story by Dennis Marks; teleplay by Sean Catherine Derek; directed by Frank Paur; music composed by Shirley Walker.

Wealthy Gothamites, including Ethan Clark and his daughter Lisa, have been taken in by the predictions of a con-man "prophet."

**23. THE FORGOTTEN** Airdate: 10/8/92

Written by Jules Dennis, Richard Mueller, and Sean Catherine Derek; directed by Boyd Kirkland; music composed by Shirley Walker.

While going undercover to find some missing homeless men, Batman is stricken with amnesia and winds up in a Southwestern slave-mining camp.

**24. MAD AS A HATTER** Airdate: 10/12/92

Written by Paul Dini; directed by Frank Paur; music composed by Shirley Walker.

Taking on the guise of the Mad Hatter, lonely Wayne-corp scientist Jerwis Tetch uses his experimental mind-control device to force others to do his bidding.

**25. THE CAPE AND COWL CONSPIRACY** Airdate: 10/14/92

Written by Elliot S. Maggin; based on "The Cape and Cowl Death Trap" (*Detective Comics* #450, August 1975) by Elliot S. Maggin; directed by Frank Paur; music composed by Beth Ebel and Mark Koval.

Batman's cape and cowl become the ultimate prizes in a series of death traps designed to destroy the Dark Knight.

**26. PERCHANCE TO DREAM** Airdate: 10/19/92

Story by Loren Biscotti and Michael Wagner; teleplay by Loren Biscotti; directed by Frank Paur; music composed by Lolita Ritmanis.

Bruce Wayne wakes up one morning to discover his parents are still alive and his crime-fighting career as Batman was just a vague dream.

**27. THE UNDERWELLERS** Airdate: 10/21/92

Story by Tom Ruegger; teleplay by Jules Dennis and Richard Mueller; directed by Frank Paur; music composed by Stuart V. Balcomb and Carl Cuttenham.

Below the streets of Gotham, Batman discovers a group of abandoned kids forced to steal for a brutal villain called the Sewer King.

**28. NIGHT OF THE NINJA** Airdate: 10/26/92

Written by Steve Perry; directed by Kevin Altieri; music composed by Mark Koval.

A martial arts rival of young Bruce Wayne returns to systematically destroy the billionaire.

**29. THE STRANGE SECRET OF BRUCE WAYNE** Airdate: 10/29/92

Story by David Wise; teleplay by Judith and Garfield Reeves-Stevens; based on "The Dead Yet Live" and "I Am the Batman" (*Detective Comics* #471-472, August/September 1977) by Steve Englehart; directed by Frank Paur; music composed by Lolita Ritmanis.

Bruce Wayne's identity as Batman is discovered by corrupt psychiatrist Hugo Strange, who attempts to auction the secret to the highest bidder.

**30. TYGER TYGER** Airdate: 10/30/92

Story by Michael Reaves and Randy Rogel; teleplay by Cherie Wilkerson; directed by Frank Paur; music composed by Todd Hayen.

Batman invades the island of Dr. Emile Dorian, a mad scientist who has transformed Selina Kyle into a true cat-woman.

**31. DREAMS IN DARKNESS** Airdate: 11/3/92

Written by Judith and Garfield Reeves-Stevens; directed by Dick Sebast; music composed by Todd Hayen.

Infected by the Scarecrow's fear toxin, a raving mad Batman is locked away in Arkham Asylum, where he is haunted by terrifying visions of his parents' murder.

**32. BEWARE THE GRAY GHOST** Airdate: 11/4/92

Story by Dennis O'Raherty and Tom Ruegger; teleplay by Garin Wolf and Tom Ruegger; directed by Boyd Kirkland; music composed by Carl Johnson.

Batman teams with his childhood friend the Gray Ghost to bring a mad bomber to justice.

**33. CAT SCRATCH FEVER** Airdate: 11/5/92

Story by Sean Catherine Derek; teleplay by Buzz Dixon; directed by Boyd Kirkland; music composed by Harvey R. Cohen.

Catwoman is infected with a virus that is turning dogs and cats into killers.

**34. I AM THE NIGHT** Airdate: 11/9/92

Written by Michael Reaves; directed by Boyd Kirkland; music composed by Michael McGuiston.

An already fatigued and disillusioned Batman goes into an emotional spin when Commissioner Gordon is shot in a botched stakeout.

**35. ALMOST GOT HIM** Airdate: 11/10/92

Written by Paul Dini; directed by Eric Radomski; music composed by Stuart V. Balcomb.

While hiding out from Batman, a group of the Dark Knight's deadliest enemies gather at a nightclub to play cards and swap stories about the Dark Knight's close call to killing their mutual nemesis.

**36. MOON OF THE WOLF** Airdate: 11/17/92

Written by Len Wein; based on "Moon of the Wolf" (*Batman* #255, April 1949) by Len Wein; directed by Dick Sebast; music composed by Richard Bronskil.

Shifty Dr. Milo promises to cure Anthony Romulus of his werewolf curse, but only after Romulus's bestial alter ego kills Batman.

**37. TERROR IN THE SKY** Airdate: 11/18/92

Story by Steve Perry and Marc Saraceni; teleplay by Marc Saraceni; directed by Boyd Kirkland; music composed by Shirley Walker.

The Man-Bat is back to menace Gotham. Batman discovers that his Kirk Langstrom alter ego has been accidentally infected.

**38. CHRISTMAS WITH THE JOKER** Airdate: 12/1/92

Written by Paul Dini; directed by Frank Paur; music composed by Shirley Walker.



Lolita Ritmanis and Shirley Walker

Looking to spread holiday cheer, the Joker subjects Gotham City to his nightmarish TV Christmas special.

39. **HEART OF STEEL, PART ONE** Airdate: 11/16/92  
Written by Brynne Stephens; directed by Kevin Altieri; music composed by Richard Bronskill and Tamara Kliner.

Bruce falls for the seductive charms of Ronda Duane, an android ally of H.A.R.D.A.C., an evil artificial intelligence bent on replacing city officials with robot duplicates.

40. **HEART OF STEEL, PART TWO** Airdate: 11/17/92  
Written by Brynne Stephens; directed by Kevin Altieri; music composed by Carl Johnson.

Conclusion: Assisted by Commissioner Gordon's daughter Barbara, Batman infiltrates H.A.R.D.A.C.'s lair and pulls the plug on the sinister machine.

41. **IF YOU'RE SO SMART, WHY AREN'T YOU RICH?** Airdate: 11/18/92  
Written by David Wise; directed by Eric Radomski; music composed by Carlos Rodriguez.

Batman and Robin fight their way through a giant maze controlled by the Riddler.

42. **JOKER'S WILD** Airdate: 11/19/92  
Written by Paul Dini; directed by Boyd Kirkland; music composed by Todd Haven.

The Joker schemes to gain control of a casino resort that has appropriated his likeness.

43. **HIS SILICON SOUL** Airdate: 11/20/92  
Written by Marly Isenberg and Robert N. Skir; directed by Boyd Kirkland; music composed by Carl Johnson and Harvey K. Cohen.

Batman battles a robot duplicate of himself created by the supercomputer H.A.R.D.A.C.

44. **OFF BALANCE** Airdate: 11/23/92  
Written by Len Wein, based on "Into the Den of the Death-Dealers!" (*Detective Comics* #41, May 1971) by Dennis O'Neil; directed by Kevin Altieri; music composed by Mark Koval and Michael McCusison.

While investigating the mysterious society of Shadows, Batman joins forces with Talia, the beautiful and mysterious daughter of the international crime lord Ra's al Ghul.

45. **WHAT IS REALITY?** Airdate: 11/24/92  
Written by Marly Isenberg and Robert N. Skir; directed by Dick Sebast; music composed by Richard Bronskill.

To save Commissioner Gordon, Batman and Robin must enter a digital world created by the Riddler and defeat the villain in a deadly game of wits.

46. **THE LAUGHING FISH** Airdate: 11/30/92  
Written by Paul Dini, based on "The Joker's Five-Way Revenge" (*Batman* #251, September 1973) by Dennis O'Neil and "The Laughing Fish" and "Son of the Joker" (*Detective Comics* #475/476, February/March 1978) by Steve Englebart; directed by Bruce W. Timm; music composed by Shirley Walker.

In an elaborate ruse to spread terror and lure Batman into another inescapable death trap, the Joker genetically enhances all the fish in Gotham.

47. **HARLEY AND IVY** Airdate: 1/18/93  
Written by Paul Dini; directed by Boyd Kirkland; music composed by Michael McCusison, Peter Davison, and Shirley Walker.

Knocked out by the Joker (and suffering bench-wench Harley Quinn forms a partnership with Poison Ivy).

48. **THE MECHANIC** Airdate: 1/24/93  
Story by Steve Perry and Laren Bright; teleplay by Randy Rogel; directed by Kevin Altieri; music composed by John Tatenhorst and Peter Tomashek.

The Penguin exploits a connection to Batman-Earl Booger, an automotive genius who helps Batman build the Batmobile.

49. **THE MAN WHO ALIENATED BATMAN** Airdate: 2/1/93  
Written by Paul Dini; directed by Bruce W. Timm; music composed by Shirley Walker.

While acting as lookout on a routine smuggling job, Batman discovers a hidden laboratory where Dr. Thorne is

Riba; music composed by Nerida Tyson-Chew and Peter Tomashek.

Batman comes to the aid of the glamorous magician Zatanna, who has been framed for a multimillion-dollar theft.

51. **ROBIN'S RECKONING, PART ONE** Airdate: 2/7/93  
Written by Randy Rogel; directed by Dick Sebast; music composed by Carlos Rodriguez.

When Tony Zucco, the man who killed Dick Grayson's parents, resurfaces in Gotham, Robin deliberately disobeys Batman's orders to stay put and goes after the mobster himself.

52. **BIRDS OF A FEATHER** Airdate: 2/8/93  
Story by Chuck Menville; teleplay by Brynne Stephens; directed by Frank Paur; music composed by Shirley Walker.

Sparroweet Veronica Wreeland, eager to create a buzz at her party, invites the just paroled Penguin as her date. It works.

53. **ROBIN'S RECKONING, PART TWO** Airdate: 2/14/93  
Written by Randy Rogel; directed by Dick Sebast; music composed by Peter Tomashek.

Conclusion: With Batman wounded, Robin takes on Tony Zucco alone. Zucco is sent away for life and Robin finally closes the book on his parents' murder.

54. **BLIND AS A BAT** Airdate: 2/22/93  
Story by Mike Underwood and Len Wein; teleplay by Len Wein; directed by Dan Riba; music composed by Steve Chesne and James Stemple.

Temporarily blinded when the Penguin steals an experimental police helicopter, a sightless Batman has to prevent his enemy from firing the cop's weapons.

55. **DAY OF THE SAMURAI** Airdate: 2/23/93  
Written by Steve Perry; directed by Bruce W. Timm; music composed by Carlos Rodriguez.

Kyudai Ken, the Ninja, lures Batman into a deadly showdown at the edge of an erupting volcano.

56. **SEE NO EVIL** Airdate: 2/24/93  
Written by Martin Pasko; directed by Dan Riba; music composed by Shirley Walker.

Batman is on the trail of ex-cop Lloyd Ventris, who has stolen an experimental invisibility suit in order to kidnap his daughter from his ex-wife.

57. **THE DEMON'S QUEST, PART ONE** Airdate: 5/3/93  
Written by Dennis O'Neil; based on "Daughter of the Demon" (*Batman* #232, June 1974) by Dennis O'Neil; directed by Kevin Altieri; music composed by Michael McCusison.

Both Robin and Talia have been kidnapped by an unknown enemy, forcing Batman to join in a rescue mission with Talia's father—the immortal Ra's al Ghul.

58. **THE DEMON'S QUEST, PART TWO** Airdate: 5/4/93  
Story by Dennis O'Neil and Len Wein; based on "The Demon Lives Again" (*Batman* #244, September 1978) by Dennis O'Neil; teleplay by Len Wein; directed by Kevin Altieri; music composed by Harvey K. Cohen.

Conclusion: The kidnapping of Robin and Talia is revealed to be part of Ra's al Ghul's scheme to force Batman into his service.

59. **READ MY LIPS** Airdate: 5/10/93  
Story by Alan Burnett and Michael Reaves; teleplay by Joe R. Lansdale; directed by Boyd Kirkland; music composed by Shirley Walker.

Batman discovers a string of brilliant thefts masterminded by the ventriloquist, a timid criminal genius who dictates his plans through his abrasive dummy, Scardale.

60. **FIRE FROM OLYMPUS** Airdate: 5/24/93  
Written by Judith and Garfield Reeves-Stevens; directed by Dan Riba; music composed by Shirley Walker.

Claiming to be the reincarnation of the Greek king of the gods, crime boss Maxie Zeus unleashes the power of a stolen lightning generator on Gotham.

61. **SHADOW OF THE BAT, PART ONE** Airdate: 12/13/93  
Written by Brynne Stephens; directed by Frank Paur; music composed by Shirley Walker.

Batman (and his partner) are the first to be

batgirl) to clear her father's name.

62. **SHADOW OF THE BAT, PART TWO** Airdate: 12/14/93  
Written by Brynne Stephens; directed by Frank Paur; music composed by Harvey K. Cohen.

Conclusion: Batgirl teams with Batman and Robin to capture Two-Face, the mastermind behind the police scandal.

63. **MUDSLIDE** Airdate: 12/15/93  
Story by Alan Burnett; teleplay by Steve Perry; directed by Eric Radomski; music composed by Shirley Walker.

Clayface is literally falling apart and cons a love-struck female doctor into helping him regain his human form.

64. **THE WORRY MEN** Airdate: 12/16/93  
Written by Paul Dini; directed by Frank Paur; music composed by Lolita Ritmanis.

Using tiny dolls, the Mad Hatter has concocted an elaborate scheme to extort vast sums of money from Gotham's wealthiest citizens.

65. **PAGING THE CRIME DOCTOR** Airdate: 12/17/93  
Story by Mike W. Barr and Laren Bright; teleplay by Randy Rogel and Martin Pasko; directed by Frank Paur; music composed by Shirley Walker.

Dr. Leslie Thompkins is forced into a risky operation to save gangster Rupert Thorne's life. Batman rushes to save Leslie before the merciless Thorne has her silenced.

66. **HOUSE AND GARDEN** Airdate: 5/2/94  
Written by Paul Dini; directed by Boyd Kirkland; music composed by Shirley Walker.

Even though Poison Ivy has given up crime, gotten married, and settled down, a mysterious copycat criminal seems to be imitating her: M.O., poisoning and robbing wealthy bachelors.

67. **SIDESHOW** Airdate: 5/3/94  
Story by Michael Reaves; teleplay by Michael Reaves and Brynne Stephens; based on "A View from the Grave" (*Detective Comics* #410, April 1971) by Dennis O'Neil; directed by Boyd Kirkland; music composed by Michael McCusison.

Pursued by Batman, an escaped killer croc finds sanctuary and acceptance among a colony of retired circus freaks.

68. **AVATAR** Airdate: 5/9/94  
Written by Michael Reaves; directed by Kevin Altieri; music composed by Carlos Rodriguez.

A stolen map leads Batman, Ra's al Ghul, and Talia to a lost temple and a terrifying encounter with an undead sorceress.

69. **TRIAL** Airdate: 5/16/94  
Story by Paul Dini and Bruce W. Timm; teleplay by Paul Dini; directed by Dan Riba; music composed by Harvey K. Cohen.

Batman's deadliest enemies kidnap the Dark Knight and put him on trial in Arkham Asylum.

70. **HARLEQUINADE** Airdate: 5/23/94  
Written by Paul Dini; directed by Kevin Altieri; music composed by Shirley Walker.

Batman forms an uneasy truce with Harley Quinn in order to find the Joker, who is on the run with an atomic bomb.

#### THE ADVENTURES OF BATMAN & ROBIN Fox Kids Network

71. **BANE** Airdate: 9/10/94  
Written by Mitch Brian; directed by Kevin Altieri; music composed by Lolita Ritmanis.

Rupert Thorne hires the venom-charged hirman Bane to kill Batman.

72. **SECOND CHANCE** Airdate: 9/17/94  
Story by Paul Dini and Michael Reaves; teleplay by Gerry Conway; directed by Boyd Kirkland; music composed by Todd Haven.

Just before undergoing an operation that will end his life, Harvey (Two-Face) Dint is kidnapped by a unknown enemy.

**73. RIDDLER'S REFORM** Airdate: 9/24/94

Story by Alan Burnett, Paul Dini, and Randy Rogel; teleplay by Randy Rogel; directed by Dan Riba; music composed by Michael McCuiston

Out of Arkham and creating trouble for a toy company, the Riddler is rich, well liked, and happy, except for the nagging fact he's never beaten Batman in a game of wits. Things go downhill fast.

**74. BABY-DOLL** Airdate: 10/1/94

Written by Paul Dini; directed by Dan Riba; music composed by Shirley Walker

Batman and Robin take on a bitter, aging mad man who has kidnapped her TV family and is holding them prisoner in an abandoned studio.

**75. TIME OUT OF JOINT** Airdate: 10/8/94

Story by Alan Burnett; teleplay by Steve Perry; directed by Dan Riba; music composed by Carl Johnson

The Clock King steals a device that allows him to control time.

**76. HARLEY'S HOLIDAY** Airdate: 10/15/94

Written by Paul Dini; directed by Kevin Altieri; music composed by Lolita Ritmanis

Just discharged from Arkham Asylum, Harley Quinn can't stay out of trouble, even for one day.

**77. MAKE 'EM LAUGH** Airdate: 10/5/94

Written by Paul Dini and Randy Rogel; directed by Boyd Kirkland; music composed by Michael McCuiston

The Joker takes revenge on a trio of comedians who once ejected him from a comedy competition.

**78. BATGIRL RETURNS** Airdate: 11/2/94

Written by Michael Reaves and Brynne Stephens; directed by Dan Riba; music composed by Harvey H. Cohen

A vigilante led by a stolen and naturally catwoman is the most dangerous threat to Batman, but Batgirl isn't so sure of her own abilities to help Catwoman track down the real culprit.

**79. ICEBERG AVENGED** 11/9/94

Story by Paul Dini; teleplay by Marty Isenberg and Robert N. Dale; directed by Dan Riba; music composed by Christopher Carter and John Langstaff

During his time in prison for the same crimes committed in the city, the wily vigilante took up plots to overthrow Gotham's corrupt mayor.

**80. DEEP FREEZE** Airdate: 11/26/94

Story by Paul Dini and Bruce W. Timm; teleplay by Paul Dini; directed by Kevin Altieri; music composed by Shirley Walker

Mr. Freeze is sprung from Arkham by aging billionaire Grant Walker, who wants to freeze the world and reshape it to his own design.

**81. THE TERRIBLE TRIO** Airdate: 9/11/95

Story by Alan Burnett and Michael Reaves; teleplay by Michael Reaves; directed by Frank Paur; music composed by Shirley Walker

Three wealthy acquaintances of Bruce Wayne's, bored with their decadent lifestyles, decide to become criminals for fun.

**82. SHOWDOWN** Airdate: 9/12/95

Story by Kevin Altieri, Paul Dini, and Bruce W. Timm; teleplay by Tom A. Laxton; directed by Kevin Altieri; music composed by Todd Mayen

In the 1880s, would-be despot Ra's al Ghul's plan to take control of the American West is thwarted by bounty hunter John Law.

**83. CATWALK** Airdate: 9/13/95

Written by Paul Dini; directed by Boyd Kirkland; music composed by Christopher Carter

Truncated with life on the straight and narrow, Catwoman teams up with the Ventriloquist and Scarecrow, who promptly double-cross her.

**84. A BULLET FOR BULLOCK** Airdate: 9/14/95

Written by Michael Reaves; based on "A Bullet for Bullock" (*Detective Comics* #651, October 1992) by Chuck Dixon; directed by Frank Paur; music composed by Harvey H. Cohen

An unknown assassin is after Harvey Bullock and the detective grudgingly turns to the one man who can save him: Batman.

**85. THE LION AND THE UNICORN** Airdate: 9/15/95

Written by Diane Duane, Philip Morwood, and Steve Perry; directed by Boyd Kirkland; music composed by Brian Langstaff

International terrorist Red Claw kidnaps Alfred, who is visiting his native England, along with the Butler's old friend, a British Secret Service agent.

**THE NEW BATMAN/SUPERMAN ADVENTURES**

The Kids' WB! Network

**86. HOLIDAY KNIGHTS** Airdate: 9/13/97

Written by Paul Dini; directed by Dan Riba; music composed by Shirley Walker

Harley Ivy, Clayface, and the Joker figure in this trio

of short stories that take place during Gotham's holiday season.

**87. SINS OF THE FATHER** Airdate: 9/20/91

Written by Rich Fogel; directed by Carl Ceda; music composed by Shirley Walker

Batman takes on a new Robin, thirteen-year-old Tim Drake, a street kid whose criminal father is being viciously sought by Two-Face

**88. WORLD'S FINEST** Airdate: 10/4/91

Story by Alan Burnett and Paul Dini; teleplay by Stan Berkowitz, Alan Burnett, Paul Dini, Rich Fogel, and Steve Gerber; directed by Toshiko Masuda; music by Michael McCuiston; additional music by Lolita Ritmanis

The Joker and Lex Luthor form an unholy alliance to destroy their worst enemies, Batman and Superman

**89. COLD COMFORT** Airdate: 10/11/91

Written by Hilary J. Bader; directed by Dan Riba; music composed by Shirley Walker

Mr. Freeze's coldhearted new mission to mercilessly destroy what his innocent victims most treasure

**90. NEVER FEAR** Airdate: 11/1/91

Written by Stan Berkowitz; directed by Fred MacMurtrei; music composed by Shirley Walker

Instead of spreading fear, the Scarecrow is taking it away, causing Gotham's citizens to become reckless

**91. YOU SCRATCH MY BACK** Airdate: 11/5/91

Written by Hilary J. Bader; directed by Butch Lukic; music composed by Shirley Walker

Now that Nightwing's on his own, Catwoman suggests a more intimate partnership with the young hero

**92. DOUBLE TALK** Airdate: 11/22/91

Written by Robert Goodman; directed by Carl Ceda; music composed by Shirley Walker

The supposedly cured Ventriloquist is being stalked by Scarecrow

**93. JOKER'S MILLIONS** Airdate: 2/21/98

Written by Paul Dini; directed by Dan Riba; music composed by Lolita Ritmanis

After bribing his way to freedom with a fortune inherited from a rival crime boss, the Joker has to deal with a new foe more fearsome than Batman—the Internal Revenue Service!

**94. GROWING PAINS** Airdate: 2/28/98

Story by Paul Dini and Robert Goodman; teleplay by Robert Goodman; directed by Atsuko Tanaka; music composed by Michael McCuiston

Robin tries to protect a runaway girl who has some strange ties to Clayface

**CAST**

Kevin Conroy as BATMAN/BRUCE WAYNE  
Loren Lester as ROBIN/NIGHTWING/DICK GRAYSON  
Matt Valencia as ROBIN/TIM DRAKE (1997-present)  
Efrem Zimbalist Jr. as ALFRED PENNYWORTH  
Clive Revill as ALFRED PENNYWORTH ("On Leather Wings," "Christmas with the Joker," and "Nothing to Fear")

**SUPPORTING CAST**

Lloyd Buchner as MAYOR HAMILTON HILL  
Tara Charendoff as BATGIRL/BARBARA GORDON (1997-present)  
Robert Costanzo as DETECTIVE HARVEY BULLOCK  
Mari Devon as SUMMER GLEESON  
Melissa Gilbert as BATGIRL/BARBARA GORDON (1992-1995)  
Bob Hastings as POLICE COMMISSIONER JAMES GORDON  
Marilu Henner as VERONICA VREELAND  
Diana Muldaur as DR. LESLIE THOMPSON  
Ingrid Olin as OFFICER RENEE MONTOYA (1992-1994)  
Brook Peters as LUCIUS FOX  
Liane Schirmer as OFFICER RENEE MONTOYA (1994-present)

**RECURRING VILLAINS**

Michael Ansara as MR. FREEZE/VICTOR FRIES  
Ed Asner as ROLAND DAGGETT  
Adrienne Barbeau as CATWOMAN/SELINA KYLE  
Ray Buktenica as DR. HUGO STRANGE  
Jeffrey Combs as the SCARECROW/PROFESSOR JONATHAN CRANE (1997-present)  
George Dzundza as the VENTRILOQUIST/SCARFACE/ARNOLD WESKER  
Brooks Gardner as KILLER CROC (1997-present)  
John Glover as the RIDDLER/EDWARD NYGMA  
Mark Hamill as the JOKER  
Bob Ito as the NINJA  
Charity James as ROXY ROCKET/ROXANNE SUTTON  
Aron Kincaid as KILLER CROC (1992-1995)  
Alison LaPlaca as BABY-DOLL/MARY LOUISE DAHL (1994)  
Roddy McDowall as the MAD HATTER/JERVIS TETCH  
Richard Moll as TWO-FACE/HARVEY DENT  
Kate Mulgrew as RED CLAW  
Laraine Newman as BABY-DOLL/MARY LOUISE DAHL (1998)  
Ron Perlman as CLAYFACE/MATT HAGEN  
Diane Pershing as POISON IVY/PAMELA ISLEY  
Lori Petty as LIVEWIRE  
Henry Polic II as the SCARECROW/PROFESSOR JONATHAN CRANE (1992-1995)  
Alan Rachins as the CLOCK KING/TEMPLE FUGATE

Henry Silva as BANE

Marc Singer as MAN-BAT/DR. KIRK LANGSTROM  
Helen Slater as TALIA  
Arleen Sorkin as HARLEY QUINN/HARLEEN QUINZEL  
John Vernon as RUPERT THORNE  
David Warner as RA'S AL GHUL  
Paul Williams as the PENGUIN/OSWALD CHESTERFIELD COBBLEPOUT  
Thomas Wilson as TONY ZUCCO

**NOTABLE GUEST STARS**

Adam Ant as Bert ("The Lion and the Unicorn")  
Ed Begley Jr. as Gerns ("Feat of Clay, Parts One and Two"), Charlie Collins ("Joker's Favor")  
Robby Benson as Wilkes ("P.O.V.")  
Julie Brown as Zatanna ("Zatanna"), Lily ("Eternal Youth")  
LeVar Burton as Hayden Sloane ("The Worry Men")  
Bud Cort as Wormwood ("The Cape and Cowl Conspiracy")  
Tim Curry ("Fear of Victory")  
Tim Daly as Superman ("World's Finest")  
Dana Delany as Andrea Beaumont ("Mask of the Phantasm"), Lois Lane ("World's Finest")  
Mickey Dolenz as Min and Max ("Two-Face, Part Two")  
Dick Gautier as Teddy Lupus ("Feat of Clay," Parts One and Two)  
Mark Hamill as Ferris Boyle ("Heart of Ice")  
Harry Hamlin as Anthony Romulus ("Moon of the Wolf")  
Stacy Keach Jr. as the Phantasm ("Mask of the Phantasm")  
Senator Patrick Leahy as the governor ("Showdown")  
Heather Locklear as Lisa Clark ("Prophecy of Doom")  
Kevin McCarthy as Dr. Long ("Nothing to Fear")  
Malcolm McDowell as Arkady Duval ("Showdown")  
William McKinney as Jonah Hex ("Showdown")  
Kenneth Mars as M2 ("The Lion and the Unicorn")  
Andrea Martin as Mighty Mom/Lisa Lorraine ("Make 'Em Laugh")  
Tim Matheson as Gil Mason ("Shadow of the Bat, Parts One and Two")  
Elizabeth Montgomery as the barmaid ("Showdown")  
Steve Suskind as Maxie Zeus ("Fire from Olympus")  
Loretta Swit as Marcia Cates ("Mad as a Hatter")  
Nicholle Tom as Supergirl ("Girls' Night Out")  
Marcia Wallace as the "Dark Interlude" actress ("Mudslide")  
Adam West as the Gray Ghost/Simon Trent ("Beware the Gray Ghost")  
Treat Williams as Milo ("Moon of the Wolf")  
William Windom as Ethan Clark ("Prophecy of Doom")  
Michael York as Vertigo ("Off Balance"), Montague Kane ("Zatanna")  
Billy Zane as the Demon/Jason Blood ("The Demon Within")  
Stephanie Zimbalist as D.A. Janet Van Dorn ("Trial")



ACTION. *LOOKS BACK*

**95. MEAN SEASONS** Airdate: 4/25/98  
 Story by Rich Fogel; teleplay by Hilary J. Bader; directed by Hiroyuki Aoyama; music composed by Shirley Walker.

A mysterious femme fatale called Calendar Girl has targeted a select group of fashion and entertainment moguls for death.

**96. THE DEMON WITHIN** Airdate: 5/9/98  
 Written by Stan Berkowitz; directed by Aisuko Tanaka; music composed by Shirley Walker.

Batman and Robin fight to free the demon Etrigan from the spell of Klarion, the Witch Boy.

**97. OVER THE EDGE** Airdate: 5/23/98  
 Written by Paul Dini; directed by Yoshida Taku; music composed by Shirley Walker.

Batman's final adventure, a nighttime vigilante case scenario. After Batgirl's accidental death, Batman is captured and hunted down by a renegade Commissioner Gordon.

**98. TORN SOULS** Airdate: 6/6/98  
 Written by Rich Fogel; directed by Butch Lukic; music composed by Shirley Walker.

A beautiful rock singer is hunted by the devoted pyromaniac Harley.

As of this writing, the following episodes are tentatively scheduled to air over the summer and fall of 1998. The order is subject to change:

**99. LOVE IS A CROC**  
 Written by Steve Gerber; directed by Butch Lukic; music composed by Harvey R. Cohen.

Baby-Doll finds a soul mate in Killer Croc and teams up for a crime spree. Batgirl: "What do you think they do on a date?" Batman: "I don't even want to think about it."

**100. CRITTERS**  
 Written by Steve Gerber and Joe B. Lansdale; directed by Dan Riba.

Genetic engineer Farmer Brown unleashes his mutated farm animals on Gotham.

**101. CULT OF THE CAT**  
 Story by Paul Dini and Stan Berkowitz; teleplay by Stan Berkowitz; directed by Butch Lukic.

Batman and Catwoman find themselves marked for death by followers of a fanatical cat cult.

**102. ANIMAL ACT**  
 Written by Hilary J. Bader; directed by Curt Geda.

Nightwing returns to his former circus home for a rash of puzzling thefts.

**103. OLD WOUNDS**  
 Written by Rich Fogel; directed by Curt Geda.

Nightwing tells the new Robin the story of his split with Batman.

**104. THE ULTIMATE THRILL**  
 Written by Hilary J. Bader; directed by Dan Riba; music composed by Michael McCullough.

Two black mob bosses try to settle matters by committing one during their altercations.

**105. LEGENDS OF THE DARK KNIGHT**  
 Story by Bruce Timm; teleplay by Frank Jonason; directed by Dan Riba.

Three vigilantes with a common past confront the greatest villain about their past.

**106. STARS' NIGHT OUT**  
 Written by Hilary J. Bader; directed by Curt Geda.

With Batman and Commissioner Gordon out of the picture, it's up to Batgirl and Nightwing to help Harley and her partner in crime, the mysterious Vampire.

**107. MAD LOVE**  
 Story by Paul Dini and Bruce Timm; teleplay by Paul Dini; directed by Butch Lukic.

The secret origin of Harley Quinn: who she is, how she met the Joker, and why she hates Batman.

**108. CHEMISTRY**  
 Written by Stan Berkowitz; directed by Butch Lukic.

Bruce Wayne gives up being Batman when he meets the perfect woman. The problem is, she's a little too perfect.

**109. BEWARE THE CREEPER**  
 Written by Steve Gerber; directed by Dan Riba.

Exposure to a weird mixture of chemicals, including the Joker's laughing gas, changes straightlaced newsman Jack Ryder into the crazed Creeper.

**110. JUDGMENT DAY**  
 Written by Rich Fogel and Alan Burnett; directed by Curt Geda.

The Penguin, the Riddler, Killer Croc, and Two-Face and themselves the targets of a new vigilante, the mercenary Justice.



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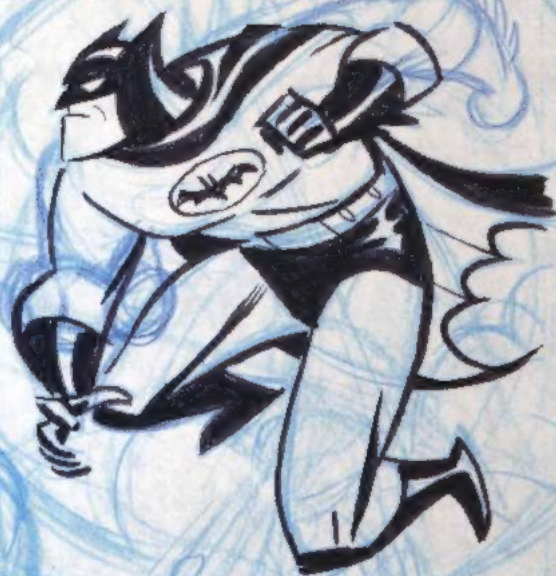
TO BE CONTINUED



INSIDE BACK FLAP: LAYOUTS BY KEITH WEESNER,  
PAINTING BY DAVID MCBRIDE; BATMAN: BRUCE TIMM,  
FEBRUARY 1998.

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BATMAN

GOTHAM CITY - PAN  
/NIGHT

# BATMAN ANIMATED

PAUL DINI and CHIP KIDD

Photographed by Geoff Spear

Introduction by Bruce Timm

From Emmy Award-winning writer-producer Paul Dini and acclaimed designer Chip Kidd comes *Batman Animated*, the behind-the-scenes story of the hit show that revolutionized television animation and brought a stunning new look to the legendary Caped Crusader. Since its premiere in September 1992, *Batman: The Animated Series* has been acclaimed by enthusiastic viewers and longtime fans of the Batman character as the defining image of the Dark Knight onscreen.

Now readers are offered an inside look into the creation of the series. Granted unprecedented access to the archives of the Warner Bros. Animation Studio, Chip Kidd has combined breathtaking photographs by award-winning photographer Geoff Spear and fashioned an imaginative layout of never-before-published preproduction and finished artwork that echoes the boldness of producer-designer Bruce Timm's powerful TV show.

Paul Dini's text offers entertaining and informative commentary on the series history, development, and continuing production. It includes glimpses into the making of the Batman animated features *Mask of the Phantasm* and *SubZero*, and a sneak peek into future projects.

Featuring a detailed episode guide, comments from the series creators and voice actors, and an introduction by Bruce Timm, *Batman Animated* is a must-have for Batman fans young and old.

PAUL DINI has been making cartoons at Warner Bros. since 1989. Starting with *Steven Spielberg Presents Tiny Toon Adventures*, he went on to write (and eventually coproduce) *Batman: The Animated Series*. He has won four Emmys, three comics industry Eisner awards, and has, within the space of sixteen years, written more cartoons than most sane people will see in a lifetime. He lives in Los Angeles.



CHIP KIDD has designed award-winning books and book jackets since 1986, for such authors as John Updike, Michael Crichton, Martin Amis, Anne Rice, Vladimir Nabokov, Chuck Close, J.D. McClatchy, Robert Hughes, Christopher Isherwood, David Sedaris, Elmore Leonard, Howard Stern, Larry McMurtry, Gabriel García Márquez, and Cormac McCarthy. He is the author of *Batman Collected*.



ISBN 0-06-107327-X



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