



THE NAKED GUN

From the files of
POLICE SQUAD!

YOU'VE READ THE AD,
NOW SEE THE MOVIE



The Villain.
Tom Minton. Name
unreadable.



The Queen.
What she got out
she put to
game the top!



Undercover Guy.
12 bullets fired, his
name on them.



The Sexy Blonde.
Like a conventional class,
she was open at night.



The Partner.
He's in charge now,
but as it turns out,
he's not really got
the courage he's known for.
After he had some
trouble in school,
but he had a girl
and together they went
on a backpacking trip
around Europe.



The Mayor.
After her night
could she still be called
"the mayor"?



The Right Fielder.
He got paid \$100,000.00
for four days' worth.

PARAMOUNT PICTURES PRESENTS A JACKHEARNS/STICKER PRODUCTION THE NAKED GUN FROM THE FILES OF POLICE SQUAD
 LESLIE NIELSEN MUSIC BY BOB NEWHART PRODUCTION DESIGNER JOHN J. LLOYD EDITOR MICHAEL JARROW
 WRITER BY JERRY ZUCKER JIM MCDONAGH DAVID ZUCKER PHIL PROFF PRODUCED BY ROBERT K. WEISS DIRECTED BY DAVID ZUCKER
 A PARAMOUNT PICTURE



"POLICE SQUAD!"

by

Jerry Zucker
Jim Abrahams
David Zucker
Pat Proft

**FOR EDUCATIONAL
PURPOSES ONLY**

Revised

December 10, 1987

"POLICE SQUAD!"

1 IMPRESSIVE PANORAMA 1

Ominous MUSIC. SUPERIMPOSE: BEIRUT, LEBANON.

2 EXT. PALACE - DAY 2

Heavily guarded.

3 INT. PALACE - DAY 3

It's incredibly opulent. The CAMERA PUSHES IN on a massive door guarded by several heavily-armed militia. We can hear VOICES speaking in a foreign language on the other side of the door.

4 INT. PALACE CONFERENCE-TYPE ROOM - DAY 4

Seated around a conference table is every hated world leader: YASSER ARAFAT, AYATOLLAH KHOMEINI, MOAMMAR KHADAFI, IDI AMIN and GORBACHEV. Off to the side is a sinister-looking Iranian, MR. PAHPSEMIR, who is carefully observing everything.

KHOMEINI

(angrily)

Killing a few hostages is not sufficient! The Americans must be made to suffer. We must humiliate them!!

A servant, in typical Arab kahfi headdress, wheels a coffee cart into the room.

ARAFAT

We should rip their entrails out and drag them here to Damascus until they include us in the peace process!

KHADAFI

My scruffy little friend continues along his moderate lines. Nonsense! The solution is not bold enough. Wipe out Washington, New York...

GORBACHEV

What!!? And spoil two years of good public relations?! I have the West believing I'm a nice guy! Another year I could be head of Greenpeace...

(CONTINUED)

CONTINUED:

The bickering escalates, almost to the point of pandemonium.

CLOSEUP - FIST

It slams the table. The room goes silent. PAN UP the arm as Khomeini rises to his feet.

KHOMEINI

Gentlemen. Gentlemen! This is getting us nowhere. If we do nothing else this week we must conceive one terrorist act which will show the West that we must be dealt with. Something that will not go unnoticed!

In the b.g., the servant pours coffee.

KHOMEINI (cont.)

So let us not dwell so much on our differences, but rather on what we do agree on: that the United States, the great Satan, is but a paper tiger -- a weak nation of weak people. A people ripe for destruction. Cowards -- no longer willing to fight.

ANGLE - SAMOVAR CART

Tea is being poured for Gorbachev. CAMERA PANS UP to reveal servant is actually LIEUTENANT FRANK DREBIN of Police Squad!! He rips off his kahfi, throws a cup of tea in Gorbachev's face and slugs Arafat in the mouth. Idi Amin swings at Frank but misses; Frank grabs him by the neck and seat of his pants and runs him up to and out a window. Khomeini, thrown back up against a wall, clears his head and charges back in. In the melee, his famous turban comes off, revealing an orange Mohawk. Frank knocks him flat. Just in time, he looks up to see Gorbachev charging at him with a knife. Frank knocks it away, trapping the Premier in a headlock. He reaches O.S. for a rag and wipes at the scar on Gorbachev's forehead. It comes clean off.

FRANK

(to CAMERA)

I knew it!

He runs Gorbachev through a wall. Another punch sends Khadafi into a bathtub full of water. Frank throws in a radio after him. Frank leaps up onto the open window sill and turns back to them.

(CONTINUED)

4 CONTINUED: (2)

4

FRANK (cont.)

... And don't let me ever catch
you guys in Chicago!

5 EXT. PALACE - DAY

5

He leaps out the window, falls three stories onto a
passing camel and gallops off.

FADE TO BLACK.

FADE IN:

6 INT. WATER TANK - DAY

6

Police Squad theme MUSIC begins. CREDITS BEGIN over
obese, naked women swimming underwater in silhouette a
la "James Bond." Frank appears, wearing huge flippers,
wandering through the scenes.

CREDITS END.

7 EXT. THE DOCKS - NIGHT

7

CAMERA RISES OUT of water. A heavy fog lies on the bay
as a lonely spotlight from a lighthouse sweeps the
water, accompanied by FOGHORN sounds.

8 EXT. DOCKS, CATTLE CRATES - NIGHT

8

The FOGHORN sounds are actually cows. From behind a
crate, plainclothes policeman, NORDBERG, emerges
equipped with state-of-the-art eavesdropping devices.
He points his parabolic dish toward a nearby ship and
hears "Wheel of Fortune" through the heavy steel walls.
Next he points it towards an apartment building and
hears "Wheel of Fortune." Finally he points towards a
ship named "S.S. I Luv You" and hears voices.

FAT MAN (O.S.)

This completes our first shipment
of cocaine.

DEALER (O.S.)

It's 100% pure. All 40 kilos.

FAT MAN (O.S.)

The final shipment will be
delivered here in three days.
After it checks out, we will
expect... payment.

DEALER (O.S.)

Do not worry. We will take care
of it.

(CONTINUED)

8 CONTINUED: 8

Nordberg has heard enough. He puts his listening apparatus down, and...

9 INT. SHIP - NIGHT 9

Nordberg, revolver in hand, stealthfully sneaks down the hall past doors marked "Engine Room," "Commissary," "Captain." Finally, he arrives at "Crew's Quarters" and hears the drug deal going down. He pauses momentarily, and then with giant karate thrust, kicks the door.

10 INT. CREW QUARTERS - NIGHT 10

The plotting bad guys look toward the foot dangling through the closed door.

11 INT. HALL - NIGHT 11

Nordberg clumsily removes his foot.

12 INT. CREW QUARTERS - NIGHT 12

Nordberg's hand reaches through the hole and begins to unlock a series of latches, dead-bolts and chain locks as the bad guys patiently load their pistols, rifles, mortars, etc., and wait. Nordberg finally opens the door. He sees a six bad guys with their guns pointing at him. He pulls out his badge.

NORDBERG

Police! Throw down your guns!

A dumb bad guy throws down his gun. The others roll their eyes as the dumb one sheepishly retrieves his revolver. The bad guys SHOOT Nordberg. He stumbles back, grabbing his wounded mid-section, and wickedly cracks his head against an overhead beam. He grimaces and stumbles forward, breaking his momentum by putting his hand on a hot stove. He cries out in pain and falls backward into a chair. Another grimace as he flies out of the chair, a massive stapler clutching his ass. He hops sideways and shrieks out, lifting his foot revealing a thumbtack, and bounces off a wall that says, "Wet Paint." He hops across the room, to a windowsill where he rests his hand as the window crashes down on his fingers. The bad guys look on incredulously as he pulls his hand free, stumbling into a wastebasket and causing him to fall face-first into a wedding cake. A bad guy is splashed with frosting -- Nordberg reels backward, as though he had been dunked in acid and back-pedals, with bride and groom sticking out of his mouth, into a bear trap. He looks up to see several stuffed bear heads on a wall. He staggers backwards, out the door.

13 EXT. SHIP'S DECK - NIGHT 13

He topples over the side of the boat and into the water. The bad guys rush to the rail to look down at the water.

14 EXT. AIRPORT - DAY (STOCK FOOTAGE) 14

A big plane lands on the runway.

15 INT. AIRPORT TERMINAL - DAY 15

Frank exits walkway into terminal carrying a small gym bag. As he turns down the crowded hallway, he spots something. Something he didn't expect -- he surges forward, his heart pounding.

15A INT. AIRPORT TERMINAL - FRANK'S POV - DAY 15A

A WOMAN with long blonde hair, walking briskly, twenty feet in front of him.

15B INT. AIRPORT TERMINAL - BACK TO FRANK - DAY 15B

running through the crowd, trying to catch up to her.

FRANK
(shouting)
Victoria!

She doesn't respond. Frank runs faster. He's getting closer, pushing through the crowd.

FRANK (cont.)
Victoria! Victoria!

He finally reaches her, grabs her shoulders and turns her around.

FRANK (cont.)
Victoria, please, I just...

When she turns around, Frank's face drops. It's the wrong girl.

FRANK (cont.)
Oh... excuse me... I'm sorry. I thought you... you just looked like someone I knew once.

WOMAN
Victoria?

FRANK
Yes! Did you know her?

(CONTINUED)

WOMAN

Ah... no. I heard you call out
her name seven times.

(beat)

She had long blonde hair, huh?

FRANK

No, a brunette...

(wistfully)

... with a pageboy and a big
bow... She always wore bows, big
colorful bows...

The Woman is not sure exactly why she was mistaken for
Victoria.

FRANK (cont.)

She always wore red shoes -- just
like yours.

She looks down at her shoes. Yup.

WOMAN

Oh... I see... Well, if you'll
excuse me, I have to leave now.

FRANK

(looking off into
space)

How ironic. She did the same
thing. I loved her so much. It
happened so recently -- I can
still taste her mouthwash. And
she just up and left.

Frank looks back to the blonde Woman, but she's gone.
Frank continues walking down the corridor.

FRANK (V.O.)

They told me she was no good, but
I ignored them --

He pulls a long strap out of the gym bag (which has
wheels) and places the bag on the ground, pulling it
behind him as other people are doing with larger pieces
of luggage.

FRANK (V.O.) (cont.)

I trusted her. I followed my
heart -- foolishly, it turned out.
Maybe cops and women just don't
mix.

16 INT. CAR - A STREET NEAR HOSPITAL - DAY

16

Frank is driving.

FRANK (V.O.)

I wasn't sure I could ever love again... But now I had to put all that out of my mind. While en route back home, I received a simple, two-word telex: "Nordberg's been shot."

16A EXT. HOSPITAL - DAY

16A

Frank pulls up to the curb, hitting the car in front of him, causing it to roll down the hill (O.S. CRASH). He gets out of the car and walks briskly toward the hospital.

FRANK (V.O.)

Nordberg was a good cop -- and a friend. And I figured he could use one now.

17 INT. HOSPITAL - DAY

17

CLOSEUP murky water. CAMERA PULLS BACK to see it pouring from bedpan. The bedpan is being emptied by a nurse. Nordberg lies there, semi-conscious. His WIFE stands by with ED HOCKEN, Frank's boss and the head of Police Squad. Nordberg is kept alive by many tubes inserted into him, plus life-saving machines and heart blip monitors, etc. His fingers and toes are full of splints and bandages. The DOCTOR is just finishing bandaging Nordberg's leg.

DOCTOR

Mrs. Nordberg, I think we can save our husband's leg. Where would you like it sent?

She cries. Frank enters.

ED

Oh, Frank! Glad you're here.

FRANK

Hello, Ed.

(to Wilma)

Wilma. It's good to see you...
Cigarette?

He offers her a cigarette.

WILMA

Yes, I know.

Ed takes Frank aside for a moment.

(CONTINUED)

ED

He's alive, Frank, on life support. The doctors say he's got a fifty-fifty chance of living. But there's only a ten percent chance of that. The only thing keeping him alive are these machines.

FRANK

Well, let's hope.

ED

We heard about what you did in Beirut, Frank. Good going... but I gave you extra vacation time to, well, relax a little bit, and forget about...

FRANK

Don't worry, Ed. I'm past it. She's out of my life now -- I'm okay. Where's Nordberg?

ED

He's right here, Frank.

Frank looks down to see Nordberg in front of him.

FRANK

Right.

Frank gently sits down on the bed next to Nordberg, accidentally tripping the hydraulic mechanism, jackknifing the bed; so Nordberg's head winds up between his feet.

ED

Hey, Frank.

Frank straightens out the bed.

FRANK

(to Nordberg)

Nordberg! It's Frank. Who did this to you?

NORDBERG

I... Luv... You...

FRANK

Yes, Nordberg, I love you, too. But who were they?

(CONTINUED)

NORDBERG

No, no. It's a ship, a boat...

FRANK

That's right, Nordberg -- a boat!
When you get better, we'll go
sailing together on a boat, we'll
take a cruise, just like last
year...

NORDBERG

No... no... drugs... drugs...

FRANK

(looking around)

Hey, Nurse! Get some drugs for
this man -- can't you see he's in
pain!?! Give him a shot, someone!
Quick!

NORDBERG

No... no... no...

The Nurse injects a needle into Nordberg's arm. He
becomes even groggier.

FRANK

Don't worry, Nordberg,
everything's gonna be okay.

NORDBERG

No, no... Heroin, Frank.

Frank looks around furtively.

FRANK

Well, that's a pretty tall order,
Nordberg. You'll have to give me
a couple of days on that one.

Nordberg goes unconscious. Mrs. Nordberg breaks down
again.

MRS. NORDBERG

(sobbing)

Oh, my poor Nordberg. He was such
a good man. He never wanted to
hurt anybody... Who would do such
a thing?

ED

It's hard to tell.

(CONTINUED)

17 CONTINUED: (3)

17

FRANK

It could be some roving gang of thugs, maybe a blackmailer, an angry husband, a gay lover...

This upsets Mrs. Nordberg all the more.

ED

A good cop, needlessly cut down in an ambush by cowardly hoodlums... That's no way for a man to die.

Mrs. Nordberg sobs.

FRANK

You're right, Ed. It's no way for a man to die. A parachute not opening... that's a way to die... Getting caught in the gears of a combine... Having your nuts bit off by a Laplander -- that's the way I want to go.

Mrs. Nordberg is obviously upset. She falls into Frank's arms.

MRS. NORDBERG

(sobbing)

Oh, Frank. This is just terrible. Now we'll never have children.

FRANK

Wilma! Please! He's not even dead yet. We'll talk about our lives later.

Mrs. Nordberg separates from Frank; mucous stretches ridiculously from her nose to Frank's lapel.

ED

Don't worry, Wilma. Your husband is gonna be alright. There's nothing to worry about. Just think positively. Don't you let any doubts ever creep into your mind...

Mrs. Nordberg is trying.

FRANK

He's right, Wilma... But I wouldn't wait until the last minute to fill out those organ donor cards...

(CONTINUED)

17 CONTINUED: (4)

17

She's more upset. Ed gives up.

FRANK (cont.)

... A mind is a terrible thing to waste.

ED

Now, Wilma, your husband's going to be fine. And we want you to know that as soon as he's well, Nordberg is welcome back at Police Squad.

FRANK

Unless he's a drooling vegetable. But I think that's only common sense.

She begins to cry again. Ed pats her gently on the shoulder.

ED

(to Mrs. Nordberg)

Wilma, can you think of any reason why your husband was at the waterfront last night?

MRS. NORDBERG

(sobbing)

I don't know. He was such a devoted husband. He was loving, kind -- never complained about my incontinence... He even nicknamed me "Puddles."

FRANK

You must have many fond memories of you and your husband.

MRS. NORDBERG

Just yesterday, I was digging around inside his drawers.

FRANK

What a man or woman does in the confines of their bedroom is their private business.

She takes a photograph out of her purse.

MRS. NORDBERG

I found this.

ED

A photograph.

17A INSERT - PHOTOGRAPH

17A

It's a picture of a cargo ship. The letters painted on the bow read: "I Luv You." WIDEN ANGLE.

ED

(reading)

"I Luv You" out of Caracas. A Panamanian ship. Frank, when Nordberg said he loved you, he was telling you the name of the ship.

FRANK

(hurt)

I realize that... now.

ED

We'd better check this out, Frank.

FRANK

I want every available man on this, Ed.

ED

I can't spare anyone, Frank. You know we're in charge of security for the Queen Elizabeth's visit, and we're shorthanded already.

FRANK

(to Wilma)

Wilma, I promise you one thing. Whatever scum is behind this, not a single cop on this police force will have a minute's rest until he's behind bars. Now let's grab a bite to eat.

As they exit, Frank turns off a bank of lights and the HUM of the life-supporting systems winds down. Some red emergency lights flash.

18 INT. HALLWAY - DAY

18

Mrs. Nordberg follows Frank and Ed down the hallway, as a wave of hospital emergency personnel rush past them towards Nordberg's room.

FRANK

Don't worry, Wilma. Just be grateful you're not the wife of that poor bastard.

18A EXT. HOTEL - ESTABLISHING SHOT

18A

It's a lavish press conference, complete with live radio and television coverage, photographers, etc. On the dais are numerous state and city officials. The MAYOR is speaking.

MAYOR

... And, of course, we all realize what a momentous occasion this will be -- that due to our extraordinary efforts, Queen Elizabeth has included the city of Chicago as one of the three cities she will visit during her American tour.

There is APPLAUSE from the audience. Flashbulbs POP. During the speech, CAMERA PANS the dais past the Mayor, dignitaries, state and city officials and VICTOR LUDWIG, prominent local businessman in his middle fifties. There are pitchers full of water all along the dais. When the CAMERA gets to Frank at the end of the dais, he's pouring the last drop from one pitcher and starting another, filling another glass as he listens intently.

MAYOR (cont.)

... And no one deserves more credit for this incredible turn of events than Victor Ludwig!

Ludwig stands to acknowledge the APPLAUSE.

MAYOR (cont.)

As chairman of the Royal Welcoming Committee, Mr. Ludwig has worked tirelessly, taking time off from his busy schedule as one of our city's most respected businessmen. In addition, he has generously volunteered the private grounds of his summer estate in Rolling Hills for a gala cocktail reception on the evening of Her Majesty's arrival.

More approving APPLAUSE. A REPORTER stands.

REPORTER

Mr. Mayor. Will there be any additional security officers added to the police force during the Queen's visit?

(CONTINUED)

MAYOR

Because of the sensitive nature of this event, and because the eyes of the world will be on Chicago during the coming week, we have placed the Queen's security in the hands of our elite, special division -- "POLICE SQUAD" -- represented here today by Captain Frank Drebin.

FRANK

There is scattered APPLAUSE. He's just drained another glass of water. The second pitcher stands empty in front of him.

FRANK

Thank you, Your Honor. We have...

We hear some audience members yelling "Louder, louder!" POLICE CHIEF VARGA, sitting next to Frank, removes his lapel mike and gives it to Frank. We hear Frank's amplified wheezing and grunting as he struggles to attach the clip to his lapel. He finally does it, and turns to the audience.

FRANK (cont.)

Thank you, Your Honor. Protecting the lives and safety of distinguished visitors to our city is a task gladly accepted by Police Squad. We intend to do everything in our power to make the Queen's stay in the city safe and uneventful.

MAYOR

Thank you, Captain Drebin.

Frank takes a drink of water, and descends the dais.

MAYOR (cont.)

We all, of course, have a stake in seeing that this portion of the Queen's American Goodwill tour is completed successfully and safely.

19A As the Mayor starts to talk, Frank steps behind a wall, 19A entering the men's room.

19B PODIUM - MAYOR

19B

MAYOR (cont.)

And we of the City of Chicago take pride in the fact that the Queen has chosen our city to visit.

(CONTINUED)

19B CONTINUED:

19B

Over the P.A. system we hear a loud "ZIP."

MAYOR (cont.)

Of course, it is a reflection on all the various committees and boards and their members who have worked tirelessly to make this week a reality.

19C INT. BATHROOM

19C

Frank in stall.

19D INT. BALLROOM - DAY

19D

Over the loudspeaker, we begin to hear Frank RELIEVE himself. It starts out slow, an on-and-off start.

MAYOR (cont.)

And indeed, it is the people of Chicago, all of our citizens, from every walk of life who will be able to share in the celebration and honor of this historic occasion.

The audience listens, stunned. It's a steady stream. It picks up momentum. It's as loud as though the audience were in the bathroom with him. The Mayor continues on, bravely.

MAYOR (cont.)

Especially exciting... will be... the Queen's public appearances...

It SOUNDS like someone is running a garden hose into the toilet. The Mayor stops his speech completely, unable to proceed under these circumstances. The length and power of this pee can't be ignored. It finally dribbles to a stop. The Mayor gets ready to resume his speech. Then it starts at full force once more. The Mayor throws up his hands and takes a seat. Everybody waits.

20 INT. LIVING ROOM - DAY

20

A family is watching the press conference on TV. The only SOUND is peeing. They're aghast.

21 INT. CAR - CLOSEUP - RADIO - DAY

21

All we hear is PEEING. PAN to driver. He's dumb-founded.

22 INT. PRESS CONFERENCE

22

The urinating SLOWS down. The Mayor perks up. "Could this be the finish?" No. It starts up strong again. The Mayor is astounded.

FRANK (O.S.)

(humming)

"Old man ribber, that old man,
ribber. He just keeps rollin'..."

We hear the IMPACT of the torrent shift from water to tile.

FRANK (O.S.) (cont.)

Whoops...

He sighs.

The THUNDEROUS urination finally comes to a slow STOP. A beat. A few dribbles more. Then it starts up strong for a few seconds more. Then comes to a stop. A few final drops as Frank obviously just shook the weasel free of any dew. He shivers.

THE MAYOR

His head buried in his hands in total surrender.

23 INT. POLICE LAB - DAY

23

Ed and the head of the crime lab, TED OLSEN, are bent over a microscope. Frank enters.

ED

Oh, hi, Frank. How was the press conference?

FRANK

Fine. I feel much better. What's up?

ED

Olsen here, from the lab dusted Nordberg's jacket.

TED

It doesn't look good, Frank.

FRANK

What do you mean?

ED

Take a look for yourself.

Frank looks through the microscope at a slide. But he keeps putting his closed eye over the microscope.

(CONTINUED)

FRANK

I can't see it.

ED

Use your open eye, Frank.

FRANK

Oh. I see it now.

MR. OLSEN

At first glance, it would appear to be only the normal cotton fibers. But when we focused in closer, we discovered a fine white powder.

Frank turns the knob too far and cracks the glass slide, breaking it in two.

MR. OLSEN (cont.)

We tested it -- pure heroin.

Frank raises his head from the broken slide. He takes a quick look up to see if anyone noticed. No one has.

FRANK

It's got to be a set-up.

ED

How well did you know Nordberg, Frank?

FRANK

Well enough! I say he was on to something or somebody -- and that somebody wanted him out of the way.

ED

I hope you're right, but we're following standard police procedure on this. And that means as of right now, Nordberg is a suspect.

AL enters. Since he's seven feet tall, his head is OUT OF FRAME. He's holding a shoe box.

AL

Here's the package you wanted, Chief.

He sets it on the desk.

(CONTINUED)

23 CONTINUED: (2)

23

ED

Thanks, Al.

Al turns to leave. Ed stops him.

ED (cont.)

Al, you're out of uniform again.
Regulation headgear only. You
know that.

AL

Sorry, Chief, I was just trying
something different.

He places a large Mexican sombrero down on the desk and
exits. Frank looks after him, a bit puzzled. Olsen
opens the shoe box. He pulls out a man's shoe.

MR. OLSEN

Here's something we developed only
yesterday. To the casual
observer, an ordinary shoe. But
in actuality...

23A INSERT - SHOE

23A

A knife springs out of the toe like a switchblade.

23B INT. POLICE LAB - DAY

23B

MR. OLSEN

It makes quite a handy weapon...

Now Olsen swings out more knives, various tools, scis-
sors, bottles opener/screwdriver, corkscrew, etc.

MR. OLSEN (cont.)

... And everything a cop in the
field would need. We call it the
Swiss Army Shoe.

Ed is fascinated by the shoe. He examines it more
closely.

FRANK

Good work, Ted. What else have
you got?

MR. OLSEN

Well, you see these cuff links I'm
wearing?

FRANK

Yes.

(CONTINUED)

MR. OLSEN

Well, they're not just cuff links. Each one fires a single pin-sized dart that knocks out your victim for a few minutes, but does no permanent damage.

He holds it up to his eye to aim.

MR. OLSEN (cont.)

Here, let me demonstrate on Ed.

Ed has not been paying attention to all this, but looks up when he hears his name.

ED

Huh?

Mr. Olsen presses the little button on the cuff link. Ed grabs his neck and falls.

ED (cont.)

Ted... why?!

MR. OLSEN

Don't worry, he'll be up and around in no time. Why don't you take a pair, Frank?

FRANK

Well... actually, as it happens, I can use a pair of cuff links.

Mr. Olsen gives a pair to Frank.

MR. OLSEN

Good. I think you'll like them.

TECHNICIAN (O.S.)

Ted, quick! We got some action here.

Frank and Mr. Olsen walk over to a TECHNICIAN who is standing at a window, looking out through binoculars.

MR. OLSEN

We're testing that new anti-graffiti wall.

TECHNICIAN

Here comes a few customers now.

Some gang types approach the wall with spray cans and start spraying their mindless writing on the wall.

20.

25 INT. POLICE SQUAD - DAY 25

MR. OLSEN
It's set to react when the spray
hits the sensors.

26 EXT. STREET 26

As the gang continues to spray, the wall suddenly spits
back its own spray, covering the offenders in spray
paint. The gang scatters in panic.

27 BACK TO POLICE LAB 27

Ed has come to and joined Frank and Ted.

ED
Frank, I'll give you 24 hours to
find out why there was heroin on
that jacket. Otherwise, if the
press picks this up with Nordberg
still on the force -- well, it's
the last thing we want with the
Queen coming to town.

Ed looks through the binoculars.

28 EXT. STREET 28

The wall is spraying itself with a fresh coat of white
paint.

28A EXT. LUDWIG'S LUXURY APARTMENT BUILDING - DAY 28A

29 INT. LUDWIG'S APARTMENT - DAY 29

It's quite opulent as you would expect of a man of
Ludwig's position. The SECRETARY ushers in Pahpshmir,
who we recognize from the meeting in Beirut.

PAHPSHMIR
Mr. Ludwig?

LUDWIG
Mr. Pahpshmir. A pleasure to meet
you.

He gestures to a chair.

LUDWIG (cont.)
Please.

They are seated.

LUDWIG (cont.)
Welcome to Chicago. Have you had
a pleasant trip?

(CONTINUED)

PAHPSEHMIR

Your country is not to my liking.
May we get down to business?

LUDWIG

Certainly. I can carry out your
request. My price is twenty
million dollars.

There is a pause.

PAHPSEHMIR

The price is not a problem. But
there is some concern on the part
of those I represent, that you
will be able to... complete such a
difficult task.

LUDWIG

Tell me, Mr. Pahpshmir, in all the
world, who is the best assassin?

Pahpshmir thinks for a moment.

PAHPSEHMIR

Well... I would think, anyone who
manages to conceal his identity as
an assassin.

LUDWIG

But there is even a more ideal
assassin. One who doesn't know he
is an assassin.

(pause)

Care for some tea?

PAHPSEHMIR

Yes, thank you.

He presses a button behind his desk. The Secretary
walks in.

LUDWIG

Service for two, Dominique.

She nods and turns to leave.

LUDWIG

presses a button on his key ring.

THE SECRETARY

Her watch BEEPS. She stops dead in her tracks, holds
her watch to her ear and listens.

(CONTINUED)

29 CONTINUED: (2)

29

As if in a trance, she turns around, opens a drawer, takes out a pistol and points it at Pahpshmir.

SECRETARY

I must kill -- Pahpshmir. I must kill -- Pahpshmir...

She pulls the trigger. Pahpshmir jumps from his chair. But the gun only CLICKS, it's not loaded. The Secretary continues to CLICK away robotically, then suddenly turns the gun on herself and pulls the trigger.

LUDWIG AND PAHPSEHMIR

exchange glances. Ludwig remains calm throughout. Ludwig presses the button again. The Secretary snaps out of it, immediately dropping the gun on the floor.

SECRETARY

Will that be with cream and sugar, sir?

PAHPSEHMIR

(still shocked)
Cream only, thank you.

The Secretary nods, turns to leave and stops.

SECRETARY

There's a gun on the floor, sir.

LUDWIG

Just leave it there, Dominique, it's alright. The tea, please..

She nods and exits.

LUDWIG (cont.)

Tell me, Mr. Pahpshmir, have you ever seen drug-induced hypnosis? .

PAHPSEHMIR

Very impressive. But how will you get her near the target?

LUDWIG

Oh, I doubt whether it will be her. Good secretaries are so hard to find. It seems to me... anyone can be an assassin.

PAHPSEHMIR

He's impressed. Music STING.

30 EXT. DOCK AREA - DAY

30

A man is sitting on a pylon, fishing. Frank and Ed drive up, the car hits the pylon, sending the fisherman into the water. Frank and Ed get out of the car.

FRANK

Where was Nordberg found, Ed?

ED

Right out there, Frank.

He points toward the water.

ED (cont.)

You want to take a dinghy?

FRANK

No, I took care of that back at the press conference.

They look out over the water.

31 EXT. WATER - DAY

31

There is a chalk-line outline of a body floating on the water. Nearby are cops in a rowboat dusting for prints and taking photos.

31A EXT. DOCK AREA - DAY

31A

ED

He was found by the night watchman. Beats me. What would a cop be doing down here at the docks floating face-down in the water?

FRANK

Well, Nordberg was fond of snorkeling.

ED

We'd better start checking around. I'm going to talk to the harbor master.

FRANK

I'm going to walk around the docks, take a snoop.

ED

I thought you took care of that.

32 EXT. DOCK - FOREMAN'S SHACK - DAY

32

Frank knocks on the door. A thuggish-looking CHARACTER answers.

(CONTINUED)

FOREMAN

Yeah?

Frank displays his badge. His fold-out credit card organizer unfolds down to the ground.

FRANK

Lieutenant Drebin -- Police Squad.
I'd like to ask you a few questions.

FOREMAN

Hey, look, I already told the cops everything I know. I swear to God the girl was eighteen. What was a guy to do?

FRANK

No, no, I'm not here about that...

FOREMAN

Oh, Christ, you guys still harpin' about my condo across from the Boys Academy? I told you I was bird-watching!

FRANK

No, no, it's about the body...

FOREMAN

Look, I didn't know she was dead. It looked like she was sleepin'.

FRANK

No, no. It's about something else. Does this face look familiar to you?

He shows him the picture of Nordberg.

FOREMAN

I don't know, my memory ain't too great.

FRANK

Maybe this'll refresh your memory.

Frank slips him a ten.

FOREMAN

(thinking)

I don't know... I don't know...

Frank gives him a twenty.

(CONTINUED)

32 CONTINUED: (2)

32

FOREMAN (cont.)

Yeah, I remember him. I used to see him around -- Why do you want to know?

FRANK

I'm not so sure I can tell you.

FOREMAN

Well, maybe this'll help.

Foreman gives him a ten.

FRANK

I really don't think I should...

Foreman gives him a twenty.

FRANK (cont.)

Alright. His name's Nordberg. He was a cop.

FOREMAN

He was no cop. He was dealin' H.

FRANK

What?!

FOREMAN

I'm tellin' ya, he was dirty.

Frank realizes the accusation.

FRANK

(grabbing Foreman's collar)

Nordberg!? Why, you sniveling scum!

FOREMAN

Look pal, I didn't know the guy -- I just saw him around. He worked at Ludwig Shipping.

FRANK

He worked here?

The Foreman straightens out his collar.

FOREMAN

Yeah, the night shift -- operating heavy equipment. Some of the boys tell me he had the biggest front end loader on the docks.

(CONTINUED)

32 CONTINUED: (3)

32

FRANK

Alright, I need all your employment records! All the information you have: when he worked, which shifts, specific assignments -- everything!

FOREMAN

I got none of that here. It's all at the main office. Why don't you go downtown and try pushing Victor Ludwig around?

Frank grabs him by the collar.

FRANK

I'll be glad to, you gutless slimeball. You make me sick. Now get out of my sight before I throw up.

Suddenly Frank turns green and pukes.

FRANK (cont.)

(wiping his chin)
Too late.

33 EXT. CITY STREET - DAY

33

Frank's car drives past impressive, upscale building. Car comes to a stop, knocking over some trash cans. The impact causes the air bag in his car to inflate.

33A INSERT - CLOSEUP - GEAR SHIFT IN NEUTRAL

33A

He pulls out his revolver and SHOTS the bag, deflating it. Frank exits car and starts to walk into building. A MAN walking the other way screams at Frank.

MAN

Hey, look out!

Frank whirls around just in time to see a car bearing down on him. We, of course, realize it's his own car. He forgot to set the brake. Frank dodges away just in time. As the car rolls past:

FRANK

Hey, watch it, buddy!
(pulls out his badge)
Pull over. Police!

(CONTINUED)

33A CONTINUED:

33A

The car keeps going. Frank pulls out his gun and gives a warning SHOT. The car keeps going and Frank SHOTS it in the gas tank. It EXPLODES and scatters lots of people, ultimately hitting a fire hydrant.

FRANK (cont.)

(to passersby)

Anyone catch the license plate?
Anyone get a look at the driver?
Alright, get back, move along --
everything's under control,
there's nothing to see here.

34 INT. LUDWIG'S APARTMENT - CLOSEUP - JAPANESE FIGHTING FISH - DAY 34

swimming freely in a lush aquarium. Through the aquarium we see Secretary opening apartment door and Frank entering. A goldfish drops INTO FRAME and the fighting fish devours it in a single deft swipe.

SECRETARY

Mr. Ludwig, this is Lieutenant Drebin.

They shake hands.

LUDWIG

Lieutenant.

FRANK

The feeling is mutual.

Ludwig shows Frank a cigar box, offering him one.

LUDWIG

Cuban?

FRANK

No. Dutch Irish. My father's from Wales. You were probably thrown off by my puffy sleeves.

Ludwig is not quite sure what he is dealing with here. He tries a different tack, noticing Frank staring at the fish tank.

LUDWIG

The Japanese fighting fish.
Beautiful, graceful, elegant; yet
single-minded of purpose and
deadly when it finds what it
wants.

(MORE)

(CONTINUED)

LUDWIG (CONT'D)

Nature's ultimate prototype for survival. This particular one is valued at over \$9,000. A luxury item, to be certain, but as you can see, I'm a man who enjoys the finer things in life.

(displays a gold pen)

This priceless samurai pen, for example. A gift from Emperor Hirohito. It is exquisite -- and at the same time, the most deadly of weapons.

He hands the pen to Frank.

FRANK

Fascinating.

Ludwig turns to take in the extraordinary vista from his window.

LUDWIG

But I'm sure you didn't pay me this visit to hear a lecture on fine art, Lieutenant. To what do I owe the honor?

Frank is examining the pen and toying with it.

FRANK

I'm investigating the attempted murder of one of your dock workers.

TEWANG! The pen flips out of his hand, zings across the room, and plops into the aquarium. Frank goes to retrieve it.

FRANK (cont.)

... a man by the name of Nordberg, a police officer.

ANGLE - LUDWIG

under control, but this news has taken him by surprise.

LUDWIG

(recovering)

He's... still alive, then?

Frank dips his hand into the aquarium to grab the pen. The fighting fish swipes at him, just missing as Frank removes his arm, now drenched to the elbow.

(CONTINUED)

FRANK

Yes, he's in intensive care at Our Lady of the Never Had the Pickle.

LUDWIG

(turns to Frank)

Why, that's shocking, Lieutenant ... but as you know, I am not the kind of man who takes this type of thing lightly.

Ludwig turns back to look out the window.

Frank surreptitiously goes back in for the pen. This time he's too slow. The fish latches onto his hand. Frank yanks his hand from the water, the fish firmly attached.

LUDWIG (cont.)

And there's no room in my organization for any type of criminal activity.

Frank tries to pull the fish from his finger, behind his back.

LUDWIG (cont.)

Look out there. A massive industrial complex, built by me. Do you have any idea what was out there just five years ago?

Frank's hands are now in front of his face as the fish releases and grabs Frank's nose.

FRANK

Yaaaaa.

LUDWIG

You bet you do. Orange groves. Acres of them. As far as the eye could see...

Frank yanks the fish loose and holds it at arm's length. With his free hand he reaches into the tank and grabs the pen. Ludwig turns to face Frank just as Frank hides the fish and pen behind his back.

LUDWIG (cont.)

Are you alright, Lieutenant? Let me get you a tissue.

Frank's nose is a little red and puffy. He tries to act as though all's well. Ludwig goes through his desk looking for a tissue.

(CONTINUED)

LUDWIG (cont.)

Has this Officer Nordberg... been able to... tell you anything?

Frank brings his hand back in front of him, revealing a limp, dead fighting fish skewered neatly through the head by the pen. Frank is shocked, but stays cool.

FRANK

Well... so far, he... hasn't been able to tell us anything. But, uh, as soon as he regains consciousness, we'll see if he can still play the guitar.

Frank tosses the impaled carcass into the aquarium just as Ludwig looks up and hands him a tissue.

LUDWIG

I beg your pardon?

FRANK

Well... what I'd like to do is take a look at your employment records, and talk to someone in personnel. If you don't mind, of course.

LUDWIG

Of course.

He presses the intercom.

LUDWIG (cont.)

Dominique, will you please send in Miss Spencer?

(to Frank)

As you know, I'm quite busy making last-minute preparations for the Royal visit. But I'll have my assistant provide you with anything you need.

FRANK

Thank you for your cooperation, I'll make a note of it in my report.

34A INT. LUDWIG'S APARTMENT - STAIRCASE - DAY

34A

Suddenly, we hear a door OPENING. Frank looks up behind him to a large, elegant balcony. Dramatic MUSIC. There, standing at the railing, is Ludwig's gorgeous personal assistant, JANE SPENCER.

(CONTINUED)

34A CONTINUED:

34A

LUDWIG

Miss Spencer, this is Lieutenant
Frank Drebin, from Police Squad.

JANE

Hello. Mr. Drebin.

FRANK

(transfixed)

Hello.

As the mysteriously romantic MUSIC continues, Jane begins to descend the curving staircase, her eyes fixed on Frank.

CLOSEUP - JANE

Eyes fixed on Frank, she misses a step.

CLOSEUP - FRANK

His eyes follow Jane as we hear her FALLING down the flight of stairs.

CLOSEUP - JANE

She rises up INTO SHOT, unfazed and not a hair out of place, still staring at Frank. She motions for him to follow her.

ON FRANK

He exits after her.

FRANK (V.O.)

Her hair was the color of gold in
old paintings.

35 INT. HALLWAY - DAY

35

CAMERA FOLLOWS Frank and Jane from behind.

ON FRANK

following, checks her out.

FRANK (V.O.)

She had a full set of curves, and
the kind of legs you'd like to
suck on for a day.

ON JANE

CAMERA PANS UP her legs. As we get to her head, she's turning around to look back at him, coyly.

(CONTINUED)

35 CONTINUED:

35

FRANK (V.O.)

She was giving me a look I could
feel in my hip pocket.

She doesn't notice the door just in front of her.

ON FRANK

He winces as he sees her slam into the door.

FRANK (V.O.)

This was starting to get
interesting. But I knew I had to
stop it before... well, before I
couldn't stop it.

36 INT. FILE ROOM - DAY

36

Jane is on a little stepladder, reaching up for a box
on the top shelf. As she reaches up, her skirt hikes
up a bit.

THE SKIRT

It keeps going up, up, OUT OF FRAME.

FRANK

looking up in wonderment.

FRANK

Nice beaver!

ANGLE - JANE

She's holding a stuffed beaver in her arms. She's just
taken it off the top shelf.

JANE

Oh, thank you. I just had it
stuffed.

She puts the beaver aside.

FRANK

Why don't you let me help you with
that.

JANE

Thank you.

Frank lifts the box from the shelf and sets it on a
small table. She hands him a file.

(CONTINUED)

JANE (cont.)

This should be what you're looking for, Lieutenant.

FRANK

Thank you.

He looks through the files.

JANE

I've heard police work is dangerous.

FRANK

It is. That's why I carry a big gun.

JANE

Aren't you worried it might go off accidentally?

FRANK

I used to have that problem.

JANE

What did you do about it?

FRANK

I just think about baseball.

He glances down at her ankle. She's wearing an ankle bracelet. Frank admires it.

FRANK (cont.)

That's a honey of an ankle bracelet you got there.

JANE

(looking down;
surprised)

Oh, did it slip down there again?

Frank ponders this for a moment.

FRANK

Yes... well... I'll look through these files tonight and return them... uh... will tomorrow be okay?

JANE

That would be fine, but there's no rush. I mean... whenever you're through.

(CONTINUED)

FRANK

Thank you. I wish I could repay you for your kindness. How about dinner? I know a little out-of-the-way place where they have great Viking food.

JANE

(taken aback)

Well, that's quite a tempting offer, but I'm afraid I'll need my sleep this evening, tomorrow being Arbor Day and all.

FRANK

Oh, yes, of course. Perhaps some other time then?

JANE

Perhaps. How about a raincheck?

FRANK

No, let's stick with dinner. Well, thank you for your help, Miss Spencer.

Frank exits. She watches as he leaves. She could definitely go for this kind of guy.

LUDWIG (V.O.)

Well?

Jane turns around, surprised. Ludwig has entered the room.

JANE

Oh, Mr. Ludwig! You startled me.

LUDWIG

I'm sorry. I just wanted to know if you got the Lieutenant everything he wanted.

JANE

Yes, I gave him copies of the shipping and employment records for Pier 32.

LUDWIG

Good. He's an intriguing fellow, Lieutenant Drebin, don't you think?

(CONTINUED)

JANE

(a bit flustered)

Well, I don't know... I only just met him. He seems very nice.

LUDWIG

Jane... You know I rarely ask for extra favors and I realize this is an unusual request, but if there's something illegal going on in this company, I need to know everything about it, so we can root out any wrongdoers. That's why I want you to... well, get to know Captain Drebin a little better... find out what he knows.

JANE

But Mr. Ludwig, don't you think this is best handled by the police?

LUDWIG

We are letting the police handle it. But this company needs to know the facts quickly before anything gets into the newspapers. Don't forget, I have a responsibility to the stockholders.

JANE

Well... I guess if you put it that way... I... I'll try my best.

LUDWIG

That's better! I'm sure you will.

Ludwig exits.

CAMERA MOVES in on Jane.

She's not really convinced.

37 INT. LUDWIG'S APARTMENT - DAY

37

Ludwig is standing over his aquarium, incredulous, holding his dead, skewered fish and priceless pen.

THUG

Yes, Mr. Ludwig?

(CONTINUED)

37 CONTINUED:

37

LUDWIG

(seething)

I've just had a visit from Captain
Drebin of Police Squad.

(pause)

Nordberg's alive!

THUG

But that's impossible, he...

LUDWIG

He's alive! And he must be
eliminated. Then we'll deal with
Drebin. Take care of it.

38 EXT. HOSPITAL - DAY

38

Workers are on scaffolding, renovating the building. Frank drives up, ramming the scaffolding. As he gets out of the car, planks are falling down INTO FRAME, followed by tools, paint buckets, workers, etc. Frank enters the hospital.

39 INT. HOSPITAL CORRIDOR - DAY

39

A DOCTOR, middle-aged, dressed in surgical gown, mask around his neck, approaches the door to Nordberg's room. A NURSE passes by.

NURSE #1

Oh, Dr. Alford, I have Mrs.
Kepley's chart if you're ready to
go over it.

DOCTOR

Of course, I'll be there after I'm
finished checking on this patient.

NURSE #1

Yes, Doctor.

The Nurse walks off. The Doctor enters Nordberg's room.

40 INT. HOSPITAL - DAY

40

Frank approaches the nurses reception desk, the file folder under his arm.

FRANK

I'm here to see Officer Nordberg.

(CONTINUED)

40 CONTINUED:

40

NURSE #2

I'm sorry, no one is allowed...

Frank glances down the hall at Nordberg's room.

FRANK

Where's the police guard outside
of that room?

NURSE #2

Oh, a Captain Drebin called and
sent him home.

FRANK

(alarmed)

Captain... Drebin? Call Police
Squad right away! Tell 'em we got
a 411 in progress.

The Nurse screams.

NURSE #2

Oh my God! Fire!

FRANK

No! No! I mean it's a... 1411!

NURSE #2

(terrified)

Oh my God! A poison gas leak!

She screams again.

FRANK

(thinking fast)

No! No! A... A 14-14...

NURSE #2

(screaming)

Aheeeeee...

She jumps up and plunges out a window.

FRANK

(thinking)

A 12-12?

He shrugs and rushes off down the hallway.

41 INT. NORDBERG'S ROOM - DAY

41

The Doctor, as if in a trance, picks up a pillow and
puts it over Nordberg's face.

(CONTINUED)

41 CONTINUED:

41

DOCTOR

I must kill -- Nordberg. I must
kill... Nordberg...

OMINOUS MUSIC as the Doctor presses the pillow down,
trying to suffocate the unconscious Nordberg.

42 INT. HOSPITAL CORRIDOR - FRANK - DAY

42

running to within inches of Nordberg's door. However,
he hits a just-mopped spot on the floor. Signs read
"Wet Floor." Frank slips and slides past the door.
Landing O.S. with a crash.

43 INT. NORDBERG'S ROOM - DOCTOR - DAY

43

Hearing commotion, wheels Nordberg's bed out the door.
But he slips on the wet floor, sending Nordberg's bed
rolling out into the hallway.

44 INT. HOSPITAL CORRIDOR - DAY

44

His bed hits the wall. The impact causes Nordberg to
catapult off the bed. His feet still planted, he
swings up on his heels and slams face-first into the
wall. Then falls back onto his bed.

FRANK

runs toward the Doctor. The Doctor throws the pillow
at Frank. Frank ducks, grabs a vase and throws it at
the Doctor, who ducks. The vase hits Nordberg's head.
The Doctor runs off down the hall. Frank takes off
after the Doctor.

DOCTOR

Knocking people out of the way. Overturns a food cart.

ANGLE

Frank behind him. The Doctor FIRES. Frank FIRES back.

DOCTOR

pushing gurneys at Frank, trying to block his advance-
ment.

FRANK

overturns them, sending the bedridden to the floor.

NURSE #3

(annoyed)

Alright, come on, you guys. Take
it outside.

45 EXT. HOSPITAL - DAY

45

The Doctor bursts through the exit. Frantic to escape, he tosses nurses, patients, and visitors aside.

FRANK

charges out the hospital doors. He's tangled in a mass of crutches, I.V.'s, and floral arrangements, the aftermath of some unseen O.S. collision. He tosses aside the crutches and rips away at the tubes and flowers.

45A EXT. STREET OUTSIDE HOSPITAL - DOCTOR - DAY

45A

runs into traffic. Cars swerve to a stop. The Doctor throws a man out of his car, steals the car, and drives off.

FRANK

FIRES at the car. He looks around. He jumps into the back seat of a "Teen Driving School" car.

46 INT. DRIVING SCHOOL CAR - DAY

46

A STUDENT is behind the wheel. Glasses, braces, pimples, and chubby. Four times cursed. The thin, elderly, bald DRIVING INSTRUCTOR is in a short-sleeved, white shirt and bad tie. A career teacher.

FRANK

(flashing his badge)
Drebin, Police! Follow that car!

STUDENT

turns to the Instructor in a panic. This is only her first time out.

INSTRUCTOR

(melodious tone)
Alright, Stephanie, check your mirrors. That's right. Signal. Ahuh, good. Now pull away from the curb and into traffic... easy... fine.

47 DRIVING SCHOOL CAR - DAY

47

in traffic. Nice and safe pace. Every move shows an unsure driver is at the wheel.

48 FRANK

48

annoyed. He's losing the Doctor. He throws his hands in the air in exasperation. Suddenly, renewed hope.

(CONTINUED)

48 CONTINUED:

48

FRANK'S POV

The Doctor's car has been slowed down by a detour.

FRANK

FIRES a shot out of the window.

DOCTOR

floors it. Takes a wild right.

FRANK

FRANK

Faster!

INSTRUCTOR

INSTRUCTOR

Give it some gas. Good. Take a right.

Frank is FIRING out the window. The Doctor is returning FIRE. Stephie has the gas to the floor.

48A DRIVING SCHOOL CAR - IN ALLEY - DAY

48A

It takes a wide, wild right and enters the alley. Frank is FIRING. The Doctor is returning FIRE.

INSTRUCTOR

That was a little wide. When coming out of the turn, don't jerk on the wheel.

BULLETS take off a mirror. And SHATTER the windshield.

STEPHIE

bug-eyed. Frightened. Windshield glass snowflaked onto her hair.

INSTRUCTOR

Now, normally you wouldn't be going 95 down the wrong way of a one-way street.

49 EXT. DOCTOR'S CAR - AT END OF ALLEY - DAY

49

grabs a sharp left. Exits as a truck enters the alley.

49A EXT. ALLEY - DAY

49A

Truck and driving school car are barreling head-on.

50 INT. DRIVING SCHOOL CAR - DAY

50

A horrified Stephe looks to the Instructor for guidance.

INSTRUCTOR

Alright, apply the brakes.

She jams them to a stop. Stephe and Instructor lunge forward.

INSTRUCTOR

The truck SOUNDS its horn.

INSTRUCTOR

Put it in reverse.

Stephanie jams it into gear.

INSTRUCTOR (cont.)

Gently press on the pedal.

She's way ahead of him. She's beating ass-backward down the alley.

INSTRUCTOR (cont.)

Glance over your shoulder.

51 EXT. STREET - DRIVING SCHOOL CAR - DAY

51

It swerves out of the alley and into the street. Just missing the exiting truck.

TRUCKER

Asshole!

52 INT. DRIVING SCHOOL CAR - DAY

52

INSTRUCTOR

Alright, gently roll down your window. Give him the finger. That's it. Extend the finger farther. Good.

FRANK

spots the Doctor's car.

FRANK

There! To the left.

INSTRUCTOR

Give it some gas.

Stephe peels out.

52A FRANK 52A
The G forces push him deep into the seat. His face contorts like a test pilot on a rocket sled.

53 VARIOUS STREETS - DRIVING SCHOOL CAR - DAY 53
The chase continues at high speeds. Doctor's car speeding. Stephe not far behind.

53A FRANK 53A
takes careful aim. Squeezes off a SHOT.

54 EXT. DOCTOR'S CAR 54
The bullet PUNCTURES the gas tank.

54SF1 STOCK FOOTAGE 54SF1
Gas tank EXPLODES.

54A FRANK 54A
reacts.

54B EXT. DOCTOR'S POV - CAR 54B
Heading towards a gas tanker.

54SF2 STOCK FOOTAGE 54SF2
The gas tanker EXPLODES.

54C FRANK 54C
reacts.

54D INT. DOCTOR'S CAR 54D
Messed up, but somehow continuing.

54E EXT. DOCTOR'S POV - CAR 54E
Heading towards missile trailer.

54SF3 EXPLOSION - MISSILE TRAILER (STOCK FOOTAGE) 54SF3

54F FRANK 54F
reacts, disbelieving. Will this end?

54G INT. DOCTOR'S CAR 54G
messed up even more, but continuing.

54H EXT. DOCTOR'S POV - CAR 54H

heading towards building with sign which reads: "Fireworks Factory."

54SF4 EXPLOSION - FACTORY (STOCK FOOTAGE) 54SF4

54-I FRANK 54-I

gets out of the Driving School car. He holsters his gun.

ANGLE

A crowd has gathered to look at the fireworks display.

FRANK

Alright, folks, step back.
Nothing to see.

54J INT. DRIVING INSTRUCTOR CAR 54J

A spent Stephanie is drenched in sweat.

INSTRUCTOR

Now, tomorrow we'll work on your parallel parking.

55 BUMPER CARS 55

Frank is driving a bumper car, getting banged around.

FRANK (V.O.)

I tried to relax the best way I knew how. But questions kept buzzing around my head like a bee in a hamburger full of honey.

56 INT. AEROBICS CLASS - WORKOUT CENTER 56

It's just Frank and a lot of incredibly gorgeous young women.

FRANK (V.O.)

What had Nordberg been doing on the docks... and what was he trying to tell me?

57 INT. LOCKER ROOM OF THE WORKOUT CENTER 57

Frank exits the shower wrapped in a towel.

ANGLE

He is the only male. He's oblivious to the young naked female bodies in the showers and at the lockers.

(CONTINUED)

57 CONTINUED:

57

FRANK (V.O.)

And would I ever be able to talk my good friend again? The incident at the hospital had sent Nordberg into a coma. The doctors were doing everything they could, but his chances weren't good. And all the questions kept coming up over and over again, like bubbles in a case of club soda.

The girls spot Frank and scream.

58 EXT. CITY STREETS - NIGHT

58

Frank walking.

FRANK (V.O.)

Did Ludwig lie to me? I didn't have any proof, but somehow I didn't entirely trust him either.

FRANK'S FEET ON THE PAVEMENT

walking.

FRANK (V.O.)

Why was the "I Luv You" not listed in Ludwig's records?

Feet come upon a hopscotch outline. They skip through it.

FRANK (V.O.) (cont.)

If it was, did he know about it?

FRANK

walking.

FRANK (V.O.)

Who was this character in the hospital? Why was he trying to kill Nordberg? And for whom?

59 EXT. FIELD :

59

Frank is literally in the middle of nowhere. Miles and miles of flat landscape. Frank stops.

FRANK (V.O.)

And where the hell was I?

60 INT. HALL OUTSIDE FRANK'S APARTMENT - NIGHT

60

Frank walking to his apartment door.

FRANK (V.O.)

It was almost midnight when I got to my door. I just wanted a glass of Bosco and then slip under my blankets. But my night was just about to begin.

Frank finds his door ajar. He slams against the wall. Takes out his gun. Waits a beat. Then dives through the door.

61 INT. FRANK'S APARTMENT

61

Frank does the traditional rolling on the floor behind the couch, then makes his way across the floor using flips. His moves resemble an Olympic floor exercise. He checks out the room. Dives, and rolls into his bedroom. No one there. He does back-flips out of the bedroom. Through the living room. Stopping at the kitchen door. He hears a SOUND from inside the door. He bursts through it.

62 INT. KITCHEN

62

Revealed is Jane. She's cooking. Stirring something on the stove. She's only wearing one of Frank's shirts. Looking seductive and gorgeous.

JANE

You're late.

FRANK

(putting his gun away)
It depends on what I'm late for.

JANE

You said we should have dinner sometime. Tonight became... sometime.

She pokes a hunk of meat in a pot. Shows it to Frank.

JANE (cont.)

I'm boiling a roast.
(suggestive)
How hot and wet do you like it?

FRANK

Very hot. Awfully wet. You seem to know your way around a kitchen.

62A ANGLE - INSERT - MILK CARTON

62A

We notice a milk carton. On it is a picture of Merv Griffin ala the Missing Children panels.

62B

JANE

62B

I'm just as handy in other rooms of the house.

FRANK

That shirt looks familiar.

JANE

It should, it's yours. I didn't want to get stained or wrinkled. At least... not yet.

FRANK

Mind if I slip into something more comfortable?

JANE

I'm great at undoing things.

FRANK

Consider them... undone.

He exits.

DISSOLVE TO:

63 INT. LIVING ROOM

63

Jane has set a table in front of the fireplace. The lights are trimmed. It's romantic. Frank enters. He's just straightening his tie. He's wearing another dark suit and dark tie.

FRANK

There. That's better.

JANE

I hope you brought your appetite.

FRANK

I've brought everything.

JANE

Well, then... dig in.

They sit. And begin to eat.

FRANK

(tasting the beef)
Interesting. Almost as interesting as the photographs I saw today.

(CONTINUED)

JANE

(nervous)

I was young. I needed the work.

FRANK

They were taken at Ludwig's docks. A ship came in. A Panamanian ship. It wasn't on Ludwig's records.

JANE

Probably an oversight. How's your... meat?

FRANK

You be the judge of that.

He places a piece of meat in her mouth. She seductively sucks on his finger.

JANE

Mmmmmmm.

FRANK

I've got nine more.

He takes out a photo of the "I Luv You."

FRANK (cont.)

Have you seen this ship?

JANE

I don't know. I don't think it's one of ours, but we deal with so many ships... Has Officer Nordberg been able to... uh, tell you anything yet?

FRANK

No, unfortunately there was an attempt on his life and he's back in a coma.

JANE

Oh, that's terrible. The world is such a violent place.

FRANK

If it wasn't, then I'd be out of a job -- I'd be back on the circuit, riding motocross. But I'd give it all up tomorrow to live in a world without crime.

(CONTINUED)

63 CONTINUED: (2)

63

JANE

That's beautiful.

She kisses him.

FRANK

This is all happening too fast.

She kisses him again.

FRANK (cont.)

I've been hurt before.

JANE

I'm sorry.

Her game is over. She's falling for this guy.

FRANK

... I'd known her for years. We'd go to all the police functions together. Oh, how I loved her. But she had her music.

(a pause)

I think she had her music. She hung around with the Chicago Male Chorus and Symphony.

(a pause)

I don't recall her playing an instrument. Or being able to carry a tune. Yet she was on the road three hundred days a year. In fact, I bought her a harp for Christmas. She asked me what it was.

Frank shakes his head, sadly.

FRANK (cont.)

It's the same old story. Boy finds girl. Boy loses girl. Girl finds boy. Boy forgets the girl. Boy remembers girl. Girl dies in a tragic blimp accident over the Orange Bowl on New Year's Day.

JANE

Goodyear?

FRANK

No. The worst.

JANE

Oh, you poor dear.

She gives him a hug. Tears well up in her eyes.

63 CONTINUED: (3)

63

FRANK

Now, now. I didn't mean to upset you.

JANE

(in tears)

No... no, it's not that. Oh, why did you have to be so wonderful? Frank, there's something I ought to tell you.

He puts his finger over her lips.

FRANK

There's no need to say anything. Whatever your past is... it doesn't matter anymore. We're just two lonely souls that have found each other.

JANE

(gazing at him,
lovingly)

Hey, funny face...

She playfully tweaks his nose.

ON JANE

She unbuttons one button, her shirt falls seductively to the floor.

ON FRANK

He unbuttons one top button. His suit peels off his shoulders seductively and falls to the ground. He stares at her in wonderment.

JANE

I want you to know, I practice safe sex.

FRANK

So do I.

64 INT. BEDROOM

64

Romantic MUSIC up.

They're rolling around on the bed, in romantic embrace. They are each wearing huge body condoms. They fit skin-tight, their arms fitting through special sleeves as though they're going to be handling plutonium. The faces are distorted, pulled tight as behind a stocking.

(CONTINUED)

- 64 CONTINUED: 64
- MUSIC swells as they roll around the bed in ecstasy.
We hear lots of SQUEAKING sounds.
- DISSOLVE TO:
- 65 EXT. BEACH - DAY 65
- Frank and Jane running on the beach to the Herman's
Hermits' SONG: "I'm Into Something Good."
- MONTAGE
- 66 EXT. CARNIVAL - COTTON CANDY STAND - DAY 66
- At a carnival, they watch the man make them a cotton
candy. Frank wants to try. He sticks his hand in the
machine. The candy is wrapped around Frank's arm.
They laugh.
- 67 INT. TATTOO PARLOR - DAY 67
- Getting matching tattoos. They laugh.
- 68 INT. BARBER SHOP - DAY 68
- Jane watches Frank getting a haircut. Hair covers him
and the floor. He gets out of the chair. His hair
hasn't changed.
- 69 INT. CESSNA - DAY 69
- Flying a Cessna. Frank at the controls. He takes his
hands off the wheel. Laughs when Jane screams.
- 70 INT. SKI MOCKUP - DAY 70
- Skiing. Frank pushes off, starting down huge ski
jump.
- CUT TO:
- 70A ABC WIDE WORLD OF SPORTS CLIP (STOCK FOOTAGE) 70A
- "And the Agony of Defeat."
- 70B INSERT - JANE 70B
- helping Frank up. Both laugh.
- 71 EXT. HOT DOG STAND - DAY 71
- Eating at a hot dog stand. Frank shakes the mustard
bottle. The cap wasn't on it. His shaking sprays
mustard all over her dress. They laugh.

72 EXT. MOVIE MARQUEE - DAY 72

A movie theatre marquee reads: "Platoon." Frank and Jane exit laughing.

73 EXT. PIER - DAY 73

Playing "Rocks, Paper, Scissors" game. They laugh.

74 EXT. BEACH 74

Running in SLO MO.

Jumping in SLO MO.

BEACH AT SUNSET

Bumping into another couple running the other way in SLO MO.

Laughing in SLO MO.

As the SONG ends, they are in a kiss.

75 EXT. STREET WHERE JANE LIVES - NIGHT 75

Frank and Jane are standing under a street lamp kissing -- they break their embrace and begin walking hand-in-hand.

JANE

I had a wonderful day, Frank.

FRANK

Do you mean it, Jane? Don't feel you have to say it just because we've exchanged bodily fluids.

JANE

No. I mean it. You're very special. Can I interest you in a nightcap?

FRANK

No thanks, I already have one. Actually, I'm on duty tonight -- we got a stake-out. But I'll be thinking of you. I'll call you tomorrow.

They kiss.

76 EXT. LUDWIG'S APARTMENT BUILDING - NIGHT 76

It's one of those elegant, old, elaborately-carved buildings from the 20's. We PAN DOWN to reveal Ed and Frank in a car parked across the street.

77 INT. CAR

77

Frank and Ed are eating pistachio nuts. Their hands and mouths are covered with pink dye. Frank's got somewhat of a new hairdo. A stupid little greased curl on his forehead. He's in love.

FRANK

I tell you, the answer's up there, Ed, in Ludwig's apartment. Call it what you will -- a hunch, woman's intuition -- this guy Ludwig knows more than he's letting on.

ED

A hunch won't stand up in court, Frank. Where's your hard facts!?

FRANK

Look, he was the only person outside of ourselves who knew that Nordberg was still alive -- then the next thing, some thug tries to knock off Nordberg in the hospital...

ED

That may be but breaking into Ludwig's apartment... You're taking a big chance.

FRANK

(looking around)
Damn! If I can only put my finger on it. I feel like we're just so close to cracking this case.

ED

Close only counts in oral sex, Frank.

78 EXT. APARTMENT BUILDING - NIGHT

78

Ludwig leaves the building, gets into his car and drives off.

79 INT. FRANK AND ED'S CAR - NIGHT

79

Frank starts to get out of the car.

FRANK

Trust me on this one, Ed. I know I'm right.

ED

Okay, Frank... but be careful.

(CONTINUED)

79 CONTINUED:

79

FRANK
(with a confident
smile)

Get yourself a good night's sleep.
I'll see you in the morning.

He opens the car door. It's a bit of a struggle.

80 EXT. THE CAR - NIGHT

80

We see the problem. A huge mound of pistachio shells -
has piled up against the door.

81 INT. LUDWIG'S APARTMENT HALLWAY - NIGHT

81

Frank is trying to use a credit card to open the door.
It doesn't work. He tries another one and we see that
he's got seven or eight of them on a key ring. The
third one works and the door opens.

82 INT. LUDWIG'S APARTMENT - NIGHT

82

It's dark. The only illumination supplied by the moon-
light, which streams through the large windows. Frank
quietly, carefully closes the door. He checks out the
room. He stealthily makes his way across the room. He
notices his shoes are leaving deep indentations in the
plush carpet. He decides to take his shoes off. He
leaves them by the front door. He can't leave a trace
the apartment has been searched. He opens a few dra-
wers. Finds nothing. Carefully closes them. He
leaves one a crack open. Returning it exactly the way
he found it. He looks behind books in the bookshelf.
Maybe a secret hiding place will give some clue. Noth-
ing. Always so careful. So meticulous. To the desk.
Frank opens the desk drawer.

FRANK

Bingo.

He takes a bingo card out of the drawer. Returns it.
Closes the drawer and returns the chair with accurate
precision. He examines a shelf of crystal and vases,
behind picture frames, meticulously returning each to
its original position. He stops at a player piano,
turns it on briefly and then manually rewinds the music
roll. He backs up over a fox-head rug in front of the
fireplace. When he steps on its neck, the teeth clamp
down on his cuff. Frank walks across to a console in
which there is a bank of buttons. He's dragging the
fox rug along behind him.

(CONTINUED)

CONTINUED:

THE CONSOLE

He pushes the buttons which are remote controls to the fireplace (it lights automatically), a curtain which opens and closes, and doors which conceal a wet bar. He sees a table upon which is constructed a house of cards. Just in back of this, we can see a bank of three security TV monitors, scanning various areas of the building. But Frank is interested in the piece of paper under the house of cards. But how to get at it? He ever so carefully places his thumb and index finger around the paper, and with one lightning-quick pull, removes it. The cards remain in place. He looks at the piece of paper.

82A INSERT - PAPER

82A

It's a note: \$20,000,000.00 deposited --
 Omani Bank, Zurich -- upon
 proof of Queen's death.

Pahpshmir

82B BACK TO FRANK

82B

He's shocked. MUSIC sting. He puts it in his jacket pocket. As Frank turns to leave, he catches sight of the fox out of the corner of his eye. He jumps and screams out, trying to shake the fox loose. He stumbles against the player piano, tripping the switch causing the wild HONKYTONK TUNE to start up. Frank stumbles backward against the shelf of crystal vases. A vase topples forward and falls. He catches it just in time. Then another falls. He catches it, then another. Then another. It looks like a circus act. He trips on a lamp cord. The crystal goes flying. A vase CRASHES into the console of switches, lighting the fireplace. Frank looks up in time to see the floor lamp start to fall toward the oil painting over the fireplace. Frank lunges, removing the priceless painting just in the nick of time. But when he turns around, he stumbles over a table, skewering the painting on a cactus plant.

82C FIREPLACE

82C

One end of the floor lamp has fallen into the fireplace. Fire is travelling all the way to the other end of the lamp, igniting the curtains.

82D FRANK

82D

grabs a tablecloth, and dishes, glasses and candelabra go flying. He tries to beat out the flames. Something catches his eye on the security monitor.

- 82E EXT. APARTMENT BUILDING - NIGHT 82E
It's Ludwig, exiting his limo and walking to the front door.
- 82EE INT. LUDWIG'S APARTMENT 82EE
Frank beats harder. But the curtains start to open and close wildly, controlled by the console switches.
- 82F FRANK 82F
Water starts to fall on his head. He looks up. It's the ceiling fire sprinklers. They've gone on, drenching everything.
- 82G THE ROOM 82G
Starts to smoke up. Frank opens a window. Two pigeons fly inside.
- 82H SECURITY MONITORS - INT. LUDWIG AT BUILDING HALLWAY - NIGHT 82H
Ludwig is emerging from elevator, walking down the hall.
- 82-I FRANK 82-I
Shoos the pigeons out. Only to have six more fly in. Frustrated, he pulls his gun and begins SHOOTING at the pigeons, causing even more destruction.
- 82J SECURITY MONITORS - INT. LUDWIG'S APARTMENT - DOOR - NIGHT 82J
Ludwig is at the door, turning the key...
- 82K FRANK 82K
looks out the window. There's a ledge. He'll use it to escape. He climbs onto it.
- 83 EXT. BUILDING - FRANK ON THE LEDGE - NIGHT 83
He closes the window. Edges himself away from the windows. He looks down.
- 83A FRANK'S POV 83A
The street, twenty stories below.
- 83B EXT. ON THE LEDGE - FRANK - NIGHT 83B
shuffles his way along the small ledge.

(CONTINUED)

83B CONTINUED:

83B

He's making his way past bas relief sculptures of various naked human figures in heroic poses. He's grabbing onto whatever he can to keep his balance. He has his hands on a female carving's breast. He makes his way holding onto breasts of the other carvings that adorn the building. He's reached a corner. He reaches around the corner.

83C EXT. WINDOW LEDGE - NIGHT

83C

A woman with large breasts is combing her hair in the opened window. Frank's hand gropes for something to hang onto. Frank grabs onto her breast. For all he knows, he has another carving. The woman screams. Frank rounds the corner. The woman swings at him with the hair brush.

Frank loses his balance. Grabs onto a male figure's penis. It breaks off in his hand, causing Frank to lose balance and fall backward through an opened window.

84 INT. BEDROOM - NIGHT

84

Frank falls into the bedroom. It's the same woman, hysterically dialing the police. She turns to see Frank coming toward her holding a huge stone penis. She screams, as we FADE TO...

85 INT. MAYOR'S OFFICE - MORNING

85

The Mayor is reading from a sheet of paper to Ed and Frank.

MAYOR

Entering without a search warrant, destroying property, arson, sexual assault with a concrete dildo?? What the hell were you doing there in the first place?

FRANK

Yes, yes, I know and I'm sorry about all that, Your Honor, but we now have reason to believe... that Victor Ludwig is involved in a plot to assassinate the Queen!

MAYOR

That's ridiculous. And where is this evidence?

(CONTINUED)

FRANK

I'm afraid it, uh... burned, uh,
in the fire.

MAYOR

Now let's get serious, gentlemen.
Victor Ludwig is a respected
member of this community. And if
we are all very nice to him from
now on, he will agree not to press
charges. Besides, Police Squad is
hardly in a position to accuse
anyone while one of your own men
is suspected of drug dealing.

FRANK

But, Mr. Mayor...

MAYOR

Do you understand what I'm saying,
gentlemen? Victor Ludwig is not a
suspect in any criminal activity.
Therefore, he is not under
investigation by the Police
Department of this city. Do I
make myself clear?

Hocken and Frank get up to leave.

ED

Yes, Your Honor, quite clear.
Good day.

They head toward the door.

MAYOR

Oh, Drebin.

Frank stops.

MAYOR (cont.)

I don't want any more trouble like
you had last year on the south
side... understand? That's my
policy.

FRANK

Yeah, well, when I see five
weirdos dressed in togas stabbing
a guy in the middle of a park in
full view of a hundred people, I
shoot the bastards. That's my
policy.

(CONTINUED)

The Mayor's face reddens with anger.

MAYOR

It was the "Shakespeare in the Park" Festival production of Julius Caesar, you moron -- you killed five actors. Good ones.

FRANK

Mr. Mayor, I...

MAYOR

Drebin -- you're going to forget about Victor Ludwig. That will be all, Lieutenant.

Ed hustles Frank out before he can reply.

86 INT. LUDWIG'S APARTMENT - DAY

86

Ludwig is standing in the middle of the charred hulk that was his apartment. We see the remnants of all his prized possessions. Two of his THUGS are picking through the wreckage in the b.g. Ludwig is holding a broken shard of Ming vase in his hands.

LUDWIG

(kicks over the tea table)

I want this guy DEAD! I
want him dead, I...

THUG

We're trying to locate...

LUDWIG

Did I ask you what you're trying to do...???

THUG

No, Mr. Ludwig, I...

LUDWIG

I want you to get this louse where he breathes. I want you to find this nancy-boy. Frank Drebin. I want him dead. I want his family dead. I want his house burnt to the ground, I want to go there in the middle of the night and piss in the ashes.

87 INT. HALLWAY - THE DOOR TO FRANK'S APARTMENT

87

Frank starts to put the key in the door and stops -- he hears faint VOICES. He draws his gun, kicks open the door and FIRES his gun into the room. On the table in the front hall, Frank's answering machine is running.

87A INT. FRONT HALL - FRANK'S APARTMENT

87A

ANSWERING MACHINE

(male voice)

So anyway, thanks for the tickets
-- Cheryl and I really enjoyed the
game. I'll talk to you next week.
'Bye.

(BEEP)

Frank puts his gun back in its holster and takes off his coat. He takes off his shoulder holster by unbuttoning it in the back like a bra and hangs it with his coat. He walks to the answering machine (there are bullet holes all around it,) and presses rewind/play.

87B INT. KITCHEN

87B

We FOLLOW Frank into the kitchen as we hear the messages being played back.

ANSWERING MACHINE

Hello, Frank? This is Mike at
Mike's Auto. We found the
problem: it's a fifteen cent
lightbulb -- we'll replace it --
be ready in a half hour.

(BEEP)

Frank opens the refrigerator and takes out a carton of milk and smells it; he winces and pours it out in the sink. It comes out in huge chunks.

ANSWERING MACHINE (cont.)

Frank? It's Mike. Looks like
you've got an electrical short in
your dash. We'll take care of it
-- should be 25 bucks, max.

(BEEP)

Frank? Mike again. While we were
under the car, we found a leak in
your transmission -- \$40 ought to
do it -- car'll be ready at four.

(BEEP)

Frank, we got a loaner for the
week for you -- 45 bucks a day,
we'll forget about the mileage.

Frank next removes a jar of mayonnaise from another shelf. He looks at the label.

87C INSERT - LABEL

87C

It reads: Best if used before June, 1982.

87D FRANK

87D

places it gingerly on the counter.

ANSWERING MACHINE

(BEEP)

Bad news, Frank -- the engine we were putting in your car fell on Raoul. Raoul's attorney will be calling you shortly to straighten this out.

(BEEP)

Hello, Mr. Drebin. This is Hernando Escalante of Gonzales, Fernandez, Escalante and McCormack. I need to have a talk with your attorney. Please call me at 555-8595.

(BEEP)

Frank goes back into the refrigerator. He pulls out a deli carton from way in the back, lifts the lid, takes a deep breath and faints.

ANSWERING MACHINE (cont.)

Hello, Frank? This is Bernie. Don't worry, I won't let those bastards get a penny of your money!

(BEEP)

Okay, Frank, I just had lunch with Hernando Escalante -- he's not a bad guy. Y'know, they've got a pretty good case -- we haggled for a while -- Raoul's got four kids -- seems his wife cleans our house -- small world, isn't it? Anyway, look, we talked for a while, we haggled, I got him down to a million five -- not bad for a quad...

Frank revives, but is a little groggy, can't remember what happened. He opens the refrigerator door, reaches his hand in and screams -- he pulls his hand out and it's covered with green slime. He rushes to the sink, leaving the refrigerator door open.

ANSWERING MACHINE (cont.)

... There were some similar cases where they gave the death penalty.

(MORE)

(CONTINUED)

87D CONTINUED:

87D

ANSWERING MACHINE (CONT.)

By the way, I moved my office --
you can reach me now at Gonzales,
Fernandez, Escalante, McCormack
and Bernstein, 555-8595.

(BEEP)

87E INT. REFRIGERATOR

87E

A hunk of moldy swiss cheese is crawling around by
itself.

BACK TO:

87F INT. KITCHEN - FRANK - DAY

87F

He hears the SOUND of a door opening, pulls out his
gun. The kitchen door opens and... it's Jane.

FRANK

(surprised to see
her)

Jane!

JANE

Frank!

(embraces him)

I tried to call -- your line was
busy, so I just came over. You
know, I left something here the
other night.

FRANK

(huskily)

I know.

He pulls a pair of pink panties marked "Tuesday" out of
his pocket.

JANE

No... It was an address book.

FRANK

Oh...

He looks at the panties.

JANE

Whose are those?

FRANK

Gee, must've got these out of
Forensics. Lot of confusion in
the lab lately.

(CONTINUED)

He quickly throws them away.

FRANK (cont.)

But that's not important right now. There's something I have to talk to you about.

JANE

Sure, Frank, what?

FRANK

I was at Victor Ludwig's apartment last night.

JANE

Oh, how nice! Did he show you his collection of priceless Ming vases? And all those rare oil paintings? And how about that wonderful player piano?

She starts to hum the tune that played while Frank destroyed the apartment. Frank is getting more and more distressed.

FRANK

Jane... Jane! Please just listen to me. Ludwig isn't the respectable businessman that everyone thinks he is.

JANE

Frank, what are you saying?

FRANK

I'm saying that his business activities aren't limited to shipping and real estate. They include illegal drugs and terrorist activities...

JANE

Frank, stop it! Victor Ludwig is a well-respected, generous, kind man. It's just too bad you don't know him like I do.

FRANK

Yeah. And how's that?

JANE

What is that supposed to mean?

(CONTINUED)

87F CONTINUED: (2)

87F

They stare at each other for a moment. Frank calms down.

FRANK

I'm sorry, it's just that I... I worry about you. I don't trust him and I don't want to see you mixed up in anything dangerous.

JANE

I appreciate your concern, I really do, but you're wrong about Victor. In fact, he wanted me to tell you he wants to have a talk with you -- to clear up any doubts you may have about him.

FRANK

(suspiciously)

When?

JANE

Tonight. He wants you to meet him at the 7th Street stockyards, near the 53rd Street entrance.

FRANK

All right... but please promise me you'll be careful.

JANE

Of course, Funny Face. I will. For you.

She gives him a peck on the cheek.

JANE (cont.)

I've gotta run. See you tomorrow!

She runs off. Frank is concerned.

88 EXT. 7TH STREET STOCKYARDS - NIGHT

88

Frank walks furtively up to a locked gate. He pulls a hair pin from his hair and picks the lock. The lock opens.

CUT TO:

88A EXT. STOCKYARDS - NEAR BUILDING - NIGHT

88A

Frank inside the stockyards near a large building surrounded by cows. He hears a DOOR CLOSE. We see a DARK FIGURE emerge from the building.

(CONTINUED)

FRANK
(shouting)
Ludwig?

THUG 2 (V.O.)
(shouting)
Drebin?

FRANK
(shouting)
Yeah, I'm Drebin.

THUG 2 (V.O.)
(shouting)
I have a message for you from
Victor Ludwig.

The Thug pulls a gun and FIRES a shot at Frank.

FRANK
(shouting)
I'm sorry, I didn't hear you.
Don't fire the gun when you talk.

Another SHOT zings past Frank. He ducks, pulls his gun and FIRES back. The Thug runs behind a herd of cows. As they continue to exchange FIRE, cows start to drop. As they drop, their moos sound like groans.

COW #1
Moooo oh ah.

COW #2
Ooooh oh no.

COW #3
Mooooohooooo.

A cow is hit right next to Frank. She MOOS loudly. The Thug's gun CLICKS -- he's out of bullets. He runs into the building. Frank puts his coat over the cow and runs after him.

It is a huge processing plant where the beef is ground up and made into hot dogs. Frank enters cautiously. The smell is very bad. He has a determined look on his face as he walks cautiously down a long hall. The more he walks, the worse the smell and the sicker he gets. Suddenly he hears a SOUND -- he can't make out what it is -- there's lots of ECHOES. When he turns the corner, he sees the Thug leaning over the rail of a catwalk, sick from the smell. Frank is getting queasy.

89 CONTINUED:

89

He FIRES his gun. He misses. The Thug FIRES back. They are both running along catwalks on either side of the huge beef vats. Frank stops, SHOOTS three times and vomits over the rail. The Thug tries to get off a shot, but vomits over the side of the catwalk instead. The two men are now much closer -- but are out of bullets. They slug it out. The fight is very slow and each punch makes them even more queasy. The fact that each is getting punched in the stomach isn't making things any easier. At one point, they both stop fighting to vomit over the rail, side by side. Finally the Thug is so sick he can't fight back; he holds up his hand as if to say, "enough," and turns towards the rail. Everything that's left in his stomach comes up in a huge lurching movement and he goes flying over the rail and into the vat below.

90 EXT. PLUSH EXCLUSIVE COUNTRY CLUB - NIGHT

90

Richly-attired guests are walking the grounds. A sign says: "ROYAL WELCOMING COMMITTEE OFFICIAL RECEPTION."

91 INT. BALLROOM - CLOSEUP - A BIG CAKE

91

with the face of the Queen on it. A knife cuts into the Queen's image. CAMERA PANS past formally-attired guests, ENDING on Victor Ludwig talking to a "guest."

LUDWIG

Any news from the stockyards?

THUG #2

Not yet. But don't worry. We've taken care of it. You'll never be bothered by Frank Drebin again.

92 EXT. COUNTRY CLUB - NIGHT

92

A police helicopter appears overhead; as it gets closer, it starts to BLOW the guests away. It finally lands on the champagne tent, CRUSHING it.

92A EXT. THE HELICOPTER - NIGHT

92A

Ed hustles out of the chopper and into the main building.

93 INT. ENTRY HALL - NIGHT

93

Ed and two plainclothesmen are in the large hallway where all the rich and famous are gathered.

(CONTINUED)

ED

Matthews, stake out that end!
Adcock, check for anyone
suspicious-looking!

Frank enters.

ED (cont.)

Frank! Where've you been?

FRANK

(breathless)

At the stockyards -- trading shots
with one of Ludwig's goons. They
must be planning to do it tonight,
Ed -- here. That's why they were
trying to knock me off.

ED

(starting to
look around)

Right. We better be on the
lookout.

A MATRONLY WOMAN walks by in an exotic gown decorated
with many large plastic rings.

FRANK

Excuse me, madam.

He reaches for the woman's arm to stop her, but his
hand grabs onto one of the rings. The woman keeps
going, and Frank is left holding onto a ring -- and
half of the flimsily-constructed gown. The woman
screams.

FRANK (cont.)

Uh... sorry, ma'am. Have a nice
evening.

He flags down another woman and begins to frisk her
with a hand-held metal detector. It BEEPS wildly in
the most undignified places. Her HUSBAND is indignant.

HUSBAND

Hey! What's the meaning of
this?!!

Frank turns on him. Ed is standing behind the man.

FRANK

Okay, sonny, just hold it right
there, huh?

(CONTINUED)

93 CONTINUED:

93

The man tries to take his wife away. Frank grabs him.

FRANK (cont.)

C'mon, c'mon, turn around easy,
relax, nothing's gonna happen.

Frank starts to frisk him. Ed holds him closely from behind.

HUSBAND

Hey! I didn't do anything!

FRANK

Oh, yeah -- then what're you doing
with this?

Frank pulls out a revolver from Ed's pocket, thinking it's from the suspect. He proceeds to pull out more guns, a badge, a knife from a leg. Then finally a wallet. He examines the contents.

FRANK (cont.)

(indignantly)

Look here, Chief, he's got a
picture of your wife!

Ed sees this and slugs the guy. A crowd gathers.

FRANK (cont.)

(threatening
onlookers)

Anybody else here seeing his wife?

ED

(embarrassed)

That's okay, Frank. That's
enough. Let's get to the
ballroom.

94 INT. BALLROOM - NIGHT

94

A hundred tables filled with guests eating dinner. At the podium, a WHITE-HAIRED MAN drones on about England's rich history and the importance of the Queen's visit.

94A AT LUDWIG'S TABLE

94A

Ed and Frank enter. Ludwig is seated at a table with Jane and other dignitaries. Frank approaches. Jane is eating...

94B INSERT - CAKE - THE QUEEN'S EYE

94B

LUDWIG
(surprised)
Drebin!

JANE
Frank.

FRANK
You're both right. Surprised to
see me, Mr. Ludwig?

Frank is handed a piece of cake by the waiter.

94C INSERT - IT'S THE QUEEN'S NOSE

94C

The frosting around the nostril unfortunately gives the
impression that the nose is running.

LUDWIG
This is not the time and place to
talk.

FRANK
It's way past the time we talked.
The gloves are off, Ludwig. I'm
playing hardball. It's fourth and
fifteen. And you're looking at a
full court press.

94D INSERT - CAKE

94D

The waiter gives Ludwig the Queen's ear.

LUDWIG
I'd be careful, Lieutenant. I can
make one phone call and you're off
the force.

FRANK
Go ahead. I'll make two phone
calls and get back on the force.

Ludwig gets up from his chair.

LUDWIG
Mr. Drebin. If you have evidence,
then use it. If not, I'm warning
you to get off my back. Or I
promise you it will cost you
dearly.

He turns on his heel and exits.

(CONTINUED)

94D CONTINUED:

94D

JANE

Frank, what's wrong?

Frank sits in Ludwig's seat.

FRANK

A lot of things, Sweetie Pie. A little meeting that turned into a peek-a-boo session with bullets. All set up by someone who's been playing me like a violin, at the Annual Saps' Convention.

JANE

Funny face, I don't know what you're talking about.

FRANK

My stockyard meeting, Butterwings. Or don't you remember setting it up?

JANE

(confused)

Ludwig said you called the meeting off. Believe me, I...

FRANK

Hum me another one, Shnooky Lumps.

He takes a bite of the Queen's nose. He starts to exit. Jane goes after him. Grabs him.

JANE

It's the truth!

FRANK

It's true what they say. Cops and women don't mix. It's like eating a spoonful of Drano. Sure, it will clean you out. But it leaves you hollow inside. Too bad, sugar puff...

(touches her cheek)

We could have been something.

He exits. Jane is close behind.

94E ANOTHER PART OF BALLROOM - TABLE

94E

JANE

I was only doing what I was told to do.

(CONTINUED)

94E CONTINUED:

94E

FRANK

Like make love to me?

JANE

Frank!

She slaps him.

FRANK

That only makes things easier,
princess. To think I trusted you.
I made a big mistake.

JANE

But, Frank... You've got to let me
explain.

FRANK

Better do it while I'm still
alive, sweetheart -- It's turned
cold outside. Or did you leave
your heart open?

He takes a garter from an inside pocket.

FRANK (cont.)

Take this back.

JANE

Whose is that?

Frank looks at it... throws it away.

FRANK

It doesn't matter! Take care,
baby. By the way... I faked every
orgasm.

He storms off, leaving a broken Jane.

JANE

(through tears;
barely a whisper)
Funny face.

94F INT. BALLROOM - THE PODIUM

94F

A thin, middle-aged WOMAN is now speaking.

WOMAN

And now, ladies and gentlemen, it
gives me great pleasure to
introduce the man who has --
(MORE)

(CONTINUED)

94F CONTINUED:

94F

WOMAN (CONT.)

-- more than anyone, made it possible for us to celebrate this magnificent moment in our city's history. The Mayor of Chicago, the Honorable Paul Z. Basta.

All rise in APPLAUSE as the Mayor approaches the podium, and shakes the Woman's hand warmly.

95 INT. BALLROOM - ANOTHER AREA

95

Jane catches up to Ludwig and his Thug.

JANE

The stockyard meeting was just a trap, wasn't it?

LUDWIG

I understand how it may look to you like that, but I assure you I have no idea who tried to kill Lieutenant Drebin.

JANE

But you told me you were going to meet him.

LUDWIG

I'm sorry, my dear, but I was detained. By the time I got there, he was gone. Now let's have some champagne, shall we?

JANE

not entirely convinced.

96 INT. BALLROOM - THE PODIUM

96

MAYOR

And to commemorate our common heritage, the City of Chicago is honored to present to the Royal Family this Revolutionary War musket, originally used during the Battle of Deerfield.

He opens a velvet case revealing the antique musket.

MAYOR (cont.)

Ladies and gentlemen, I present to you now, Her Royal Majesty Queen Elizabeth II.

All rise in APPLAUSE.

- 97 INT. BANQUET ROOM - ANOTHER AREA 97
- Frank, Ed and Al stand in front of a row of English-uniformed guards. The guards all raise trumpets and blow out a loud FANFARE. Frank and Ed cringe and stagger forward, covering their ears in pain.
- 98 INT. BANQUET ROOM - ANOTHER AREA 98
- QUEEN ELIZABETH II makes a grand, pompous, Royal entrance, accompanied by the Royal entourage.
- 98A ON FRANK 98A
- Still groggy from the horn blast, he staggers toward the Queen.
- 98B PODIUM - FRANK'S POV - LUDWIG 98B
- Smiling, Ludwig lifts the musket out of its case.
- BACK TO:
- 98C BACK TO FRANK 98C
- alarmed, starts to run toward the Queen.
- 98D INSERT - HANDS ON CHAMPAGNE BOTTLE 98D
- working the cork.
- 98E ON QUEEN 98E
- approaching end of banquet table with entourage.
- 98F PODIUM - ON LUDWIG 98F
- raising the rifle.
- 98G ON CHAMPAGNE BOTTLE 98G
- The cork POPS. Lots of corks are POPPING.
- 98H AT BANQUET TABLE - ON FRANK 98H
- Horrificed, he lunges full-speed, tackling the Queen backwards onto the banquet table. They slide along the table, crashing through candelabra, punch bowls, an ice sculpture of Buckingham Palace and a cake shaped like Big Ben. The applause stops as they crash through one final candelabra. Frank is sprawled on top of the Queen in the missionary position, his head buried in her cleavage, her legs wrapped around his waist.

99 INT. LUDWIG'S APARTMENT - ANGLE - DOOR - NIGHT (LATER) 99

It opens slowly. It's Jane. She quietly closes the door behind her and creeps stealthily over to the file cabinet. She's looking through the files when she hears a door OPENING.

JANE

terror-stricken, backing away. A shadow cast by the door begins to cross her face. She turns and runs into a closet.

DOORWAY

Ludwig and Pahpshmir enter.

PAHPSEHMIR

The baseball game?

100 INT. CLOSET - LUDWIG'S APARTMENT - JANE 100

hiding in closet, peeks through opening.

100A LUDWIG'S APARTMENT 100A

LUDWIG

Can you think of a better place for an assassination?

LUDWIG

walks toward closet.

PAHPSEHMIR

When?

100B INT. CLOSET - JANE 100B

tries to hide as far back as she can among the clothes.

100C LUDWIG'S APARTMENT 100C

Ludwig turns combination of wall safe behind a picture.

LUDWIG

The "Seventh Inning Stretch."
With everyone standing up, the assassin will be less noticeable when he approaches the Queen.

100D INT. CLOSET - JANE - DAY 100D

looks down to see a RAT! She gasps, putting her hand over her mouth to suppress a scream. The rat crawls over her high-heeled shoes. She backs up a little more.

100E INT. APARTMENT - DAY

100E

PAHPSHMIR (O.S.)

Clever. Just another over-zealous fan in the stands.

100F INT. CLOSET - DAY

100F

Jane steadies herself by resting her hand on the wall.

CLOSEUP - JANE'S HAND

Hideous BUGS crawling all over it. Jane feels tingling sensations, looks at her hand, full of crawling insects. She gasps -- again, she can't scream.

100G INT. APARTMENT - DAY

100G

LUDWIG (O.S.)

Not a fan... a player!

Pahpshmir is impressed.

PAHPSHMIR (O.S.)

Well done, Ludwig. It's a brilliant plan.

100H INT. CLOSET - DAY

100H

Jane tries to move further back in the closet. Suddenly from above her and just behind, we see a huge PYTHON drop down INTO FRAME and start to slither past her neck and down her shoulder. She dives headfirst to the farthest end of the closet, remarkably still somehow under control. She stumbles, grabbing a few coats on the way down. She falls in a heap on the floor, coming face-to-face with a framed picture of Tammy Faye Bakker in her old makeup. Jane takes one look at this and -- it's a bloodcurdling scream.

100-I INT. LUDWIG'S APARTMENT - ANGLE - CLOSET DOOR - DAY

100-I

Jane bursts out the door and slams it behind her -- no sign of Ludwig or Pahpshmir. They've gone. Jane runs out screaming. A beat... then CRASH! The head of a hideous, drooling ALIEN MONSTER bursts through the top half of the door.

101 INT. POLICE SQUAD - MORNING

101

INSERT - NEWSPAPER ON DESK

The headline reads: "City Disgraced." The four-column picture is of Frank and the Queen at the end of their slide down the table, but now Frank is astride her doggie-style, both faces looking right into the camera, Frank wide-eyed with shock, the Queen's expression could be misconstrued as one of sexual climax.

(CONTINUED)

ED

It's disgusting the way they splash this stuff all over the newspapers.

Ed looks down at assorted newspapers on the desk. Each one shows Frank and the Queen in a different awkward position.

ED (cont.)

What is journalism coming to? You're laying on top of the Queen with her legs wrapped around you and they call that news? Imagine -- treating an officer of the law like some Presidential candidate! It's just not fair!

Frank is putting things into a cardboard box. He's packing up. There are a half dozen other DETECTIVES in the b.g., watching.

FRANK

Now, now, life isn't always fair. Life is what happens when you're busy making other plans.

He looks out the window, wistfully.

FRANK (cont.)

Just think, the next time I shoot somebody, I could be arrested.

Frank is pulling out a long string of paper clips from a drawer. It keeps coming and coming. It's endless. Al is standing next to him, his head OUT OF FRAME. Tears are falling down INTO FRAME. Lots of them. Al is sniffing.

FRANK (cont.)

It's okay, Al. Don't you worry about me. Now I can take that dog team into the Yukon like I always wanted to...

He pulls out an old document.

FRANK (cont.)

Hey, wait a minute! It's that missing piece of evidence from the Kelner case. By God, he was innocent.

(CONTINUED)

ED

He went to the chair two years ago, Frank.

FRANK

Well...

Frank tosses the document away.

FRANK (cont.)

Oh, what's the use!

In frustration, he starts smashing things on the desk.

FRANK (cont.)

What good are all these damn citations now.

He breaks a plaque in half, tears up some diplomas, smashes some framed pictures. Finally, he takes out the whole middle drawer and smashes it to pieces on top of the desk. Al taps Frank on the shoulder.

AL

Uh, wait a minute, Frank.

Frank breaks a glass sculpture and scrapes it across the wood finish top.

AL (cont.)

Uh... Frank?

Frank stops momentarily, looks up at Al.

FRANK

What is it, Al?

AL

... That's my desk.

Frank looks down at what he's done.

AL (cont.)

You're over there.

He points over to Frank's desk, all neat and untouched.

FRANK

Well...

He picks up a photograph in a smashed frame.

FRANK (cont.)

I didn't think I recognized her.

(CONTINUED)

101 CONTINUED: (3)

101

ANGLE - DOOR

Jane bursts in.

JANE

Frank!

FRANK

What are you doing here? Running another errand for your boyfriend?

JANE

I called you all last night -- I even came by your place. Where were you?

FRANK

I was out walking all night.

JANE

You've got to listen to me. I have important information for you. Please believe me... Victor Ludwig and I... there was never anything between us. He likes East German men.

FRANK

And what about you?

Jane looks Frank straight in the eye.

JANE

I like cops.

All the assembled Detectives start to take off their coats.

DETECTIVES

(lasciviously)

Hey, ho, hubba ho hey, umunah, umunah, umunah!

FRANK

Come on, guys, settle down, easy!

All become quiet.

FRANK (cont.)

What've you got?

JANE

You were right all along, Frank, Ludwig's up to no good. He's going to kill the Queen!

(CONTINUED)

FRANK

Where?

JANE

The baseball game -- during the Seventh Inning Stretch. It's going to be one of the players!

ED

Of course! You were right, Frank. We better get there, before it's too late.

FRANK

Listen, I've got you guys in enough trouble already. Don't risk it for me. I'll go alone.

ED

It this'll get you back on the force, Frank, we're all behind you.

DETECTIVES

Yeah, right, we're with ya, Frank!

Frank looks around, touched.

FRANK

Alright.

CHEERS.

JANE

I'm going, too.

FRANK

No, this is going to be too dangerous. We're about to go face to face with vicious terrorist killers. There's bound to be gun play. Even in the best of circumstances, we figure to lose half these men.

In the b.g., the men are beginning to get nervous.

FRANK (cont.)

I don't want you to see bullets rip through flesh...

The men are starting to back away, make phone calls, find other things to do, tiptoe out the room, etc.

(CONTINUED)

FRANK (cont.)

... policemen writhing on the floor, in pain, calling out for help, begging their God to end the suffering quickly...

ED

Frank, we better get going.

Frank snaps out of it.

FRANK

(to Jane)

Where's Ludwig right now?

JANE

He's accompanying the Queen during her afternoon schedule. She'll be the guest of honor at the Veterans of Unjust Wars Luncheon and then the baseball game is at two P.M. I'm supposed to be with them.

FRANK

Then do it. Stay with them. We don't want to arouse any suspicion.

Jane gazes into his eyes.

JANE

Frank?

FRANK

Yes?

JANE

I wanted you to know... now... I've loved you since the first day I met you and I'll never stop. I'm a very lucky woman.

FRANK

So am I.

He turns to the men.

FRANK (cont.)

Alright, let's get going!

Fans are pouring in. A lot of security rings each entrance.

103 EXT. ROYAL BOX - BASEBALL STANDS - DAY 103

The Queen is being seated, with the Mayor at her side.

STADIUM P.A. (O.S.)

Ladies and gentlemen, before we
give you today's starting line-up,
it is our pleasure to introduce to
you our city's most distinguished
royal visitor and our special
guest for today's baseball game,
Her Majesty, Queen Elizabeth II.

All rise in APPLAUSE. MUSIC plays "God Save the
Queen," etc.

104 ROYAL BOX SEATS - THE QUEEN 104

She's in the middle of passing a hot dog down the row
and money back the other way.

EXT. BALL PARK - ROYAL BOX SEATS - DAY

Ludwig is seated with Jane, near the Queen.

LUDWIG

My dear, is something bothering
you?

JANE

Why, no. Why do you ask?

LUDWIG

You haven't said a word. You
seem... nervous.

JANE

Oh, well, you know what an
important game this is for the
Cubs.

JANE AND LUDWIG

Jane is looking around the stadium, wondering if Frank
will appear.

105 EXT. CENTER FIELD BLEACHERS - DAY 105

Frank is looking out over the field from the first
row. Security guards stand in their usual positions to
prevent fans from getting onto the field. Frank turns
around and goes back.

106 INT. CORRIDOR - DRESSING ROOM - DAY 106

Frank rounds a corner.

(CONTINUED)

He sees an AFFAIRS COORDINATOR for the ball club speaking to ENRICO PALLAZZO, a pompous, portly man in his fifties. To act unsuspecting, Frank bends over to tie his shoes. He listens closely.

COORDINATOR

Our head usher will be here in two minutes to take you onto the field. You can wait in here.

ENRICO

(angry)

Why isn't he here now? I don't like being made to wait. I want him here now! I don't wait for him, he waits for me! Do you understand?

COORDINATOR

Yes, sir. I'll send him right over.

The Coordinator exits. Enrico enters the dressing room. Frank waits for the Coordinator to clear the hall. He then walks up to the dressing room door. Knocks. Enrico answers.

ENRICO

Yes.

FRANK

I'm the head usher. I'd like to show you something.

He gives him a quick hack on the neck. Enrico falls backward, unconscious. Frank quickly enters the dressing room. Closes door. Not a second too soon. The HEAD USHER TAPS on the door.

HEAD USHER (O.S.)

Mr. Pallazzo?

Frank opens the door.

FRANK

Yes.

HEAD USHER

Would you come with me?

A MOAN is emitted by the O.S. Enrico.

FRANK

One second.

(CONTINUED)

106 CONTINUED: (2)

106

He closes the door. We hear Frank give Enrico several quick JABS to the chin. The MOANING stops. Frank reappears.

FRANK (cont.)

Well, then...

He gestures for the Head Usher to lead on. He follows.

107 EXT. OUTFIELD - DAY

107

Frank enters the outfield. A color guard surrounds him. Frank and the color guard march to center field. Frank is now standing at a microphone.

P.A. (O.S.)

All rise. And join in singing our national anthem. With Metro Area opera star Enrico Pallazzo...

This is news to Frank.

P.A. (O.S.) (cont.)

... who is just about to sign a multi-million dollar recording deal with RCA Records...

108 EXT. STANDS - RCA REP

108

seated in the stands. He holds up a contract.

P.A. (O.S.)

... making it the most lucrative recording contract yet for any recording artist.

109 EXT. OUTFIELD AT MICROPHONE - FRANK

109

impressed.

P.A. (O.S.) (cont.)

Mr. Enrico Pallazzo.

Nice APPLAUSE. Frank acknowledges the response. Gives a wink. Blows a kiss to the throng.

110 EXT. ROYAL BOX SEATS - QUEEN

110

Applauding. Ludwig thinks Pallazzo looks familiar. He looks out to center field "Diamond Vision."

- 111 EXT. OUTFIELD AT MICROPHONE - FRANK 111
 The ORGAN begins the intro. Frank softly clears his throat. Then sings. It sets music back a generation. Frank is selling it. Giving it all he's got. But he's got nothing.
- 112 EXT. CROWD STANDS - ED 112
 searching the stands. See's that it's Frank singing the national anthem. Can't believe it.
- 113 EXT. ROYAL BOX SEATS - LUDWIG 113
 watching Frank's face filling the Diamond Vision screen. He's enraged. Jane winces at the sour notes.
- 114 INT. DRESSING ROOM - ENRICO 114
 tied up with his tie. Gagged with his handkerchief. Over a LOUDSPEAKER, he hears the butchering of his good name and talent. He's near tears.
- 115 EXT. STANDS - RCA REP 115
 not pleased. Thumbing through the contract for an out.
- 116 INFIELD - NEAR THIRD BASE - TWO PLAYERS 116
 standing in line near third base. They look at each other and wince.
- 117 EXT. OUTFIELD AT MICROPHONE - FRANK 117
 really getting into it now, he's belting it out like a pro. But he's left out the entire middle of the song, and mangling the words.
- FRANK
 (singing)
 ... And the rocket's red glare,
 lots of bombs in the air...
- 118 INT. DRESSING ROOM 118
 Enrico hears Frank butchering National Anthem over a speaker in room. He struggles to get out of his bonds. Revenge is in his eyes.
- 119 EXT. STANDS - RCA REP - DAY 119
 rips up the contract.
- 120 EXT. CENTERFIELD WALL - DAY 120
 Security personnel emerge from doors in wall and begin to creep up behind Frank.

(CONTINUED)

120 CONTINUED:

120

FRANK

(singing)

... gave proof through the night,
that we still had a flag...

120A EXT. OUTFIELD AT MIKE - FRANK - DAY

120A

notices them behind him.

121 INT. DRESSING ROOM - ENRICO

121

Furious, finally struggles free from his bonds, races
out of the room.

122 EXT. OUTFIELD AT MIKE - FRANK - DAY

122

still singing, is edging sideways toward a door.

FRANK

...What so proudly we hail, uh, da
da da da da dahhhh....

The security men charge. Frank swings at one with the
microphone stand, and karate kicks another, then
escapes through the door. The security men get up just
as the real Enrico Pallazzo appears in the doorway.
They all jump him.

123 INT. ANNOUNCER'S BOOTH - DAY

123

VIN SCULLY at the mic.

VIN

A good afternoon to everyone.
This is Vin Scully. Along with
Dick Enberg and Keith Jackson...

124 ANGLE - NEXT BOOTH

124

ENBERG and JACKSON are in the booth next to Vin.

VIN

... Joe Garagiola, Al Michaels,
Tim McCarver and Willy Mays... and
Dr. Joyce Brothers.

ANGLE

Yup, they're there, too.

VIN

VIN

...bringing you this all-important
ball game. Settle back, enjoy.
We got a good one for ya.

125 INT. TUNNEL NEAR UMPIRES' LOCKER ROOM 125

Frank thinking over his next move. The umpires pass him on their way to the field. The crew chief brings up the rear. Frank takes him aside.

FRANK

Maybe you could help me with my ticket.

He reaches into his suitcoat. He gives the ump a quick hack on the neck with the back of his hand. Frank drags the ump into the ump's locker room.

125A INT. ANNOUNCER'S BOOTH - VIN 125A

VIN

The ball yard is packed. 45,000 fans anxiously awaiting the first pitch. Being kept entertained by the stadium's Diamond Vision. Showing the crowd those fantastic baseball plays over the years.

126 DIAMOND VISION 126

Series of great catches. Diving, over the shoulder, reaching into the stands, scaling the wall. The banging into the fences, the dugout, colliding with one another. Breathtaking. The crowd "OOH'S" and "AAH'S" at each highlight.

127 INT. UMPS' LOCKER ROOM 127

Frank starts undressing. A MAINTENANCE MAN enters. He sees Frank undressing. And the ump lying across a bench. His rear end in the air. He puts two and two together and comes up with "Love, San Francisco Style."

MAINTENANCE MAN

Sorry, fellas.

He exits quickly. Frank continues undressing.

128 EXT. ROYAL BOX SEATS - QUEEN 128

marveling at the Diamond Vision spectacular plays.

LUDWIG

takes out a radio. Jane makes note of this.

129 DIAMOND VISION 129

Shortstop goes back for a bloop fly ball. Before he can get to it, he is hit by a car.

129A Outfielder goes back, back, back to the fence. Jumps up for the ball. Hits the fence. His head flies over the wall. Blood gushes out of his neck. 129A

130 INT. UMPIRES' LOCKER ROOM - FRANK 130

in the ump's clothes. He has tied up the ump. Gagged him. And puts him in his locker. He picks up the limp chest protector. He starts to blow it up.

131 DIAMOND VISION 131

A runner breaks for second on a steal attempt. He slides into second only to be pounced on by a waiting, hungry lion.

132 INT. UMPIRES' LOCKER ROOM - FRANK 132

He's blowing into the inflated chest protector. Going beyond its capacity.

133 INT. ANNOUNCER'S BOOTH - VIN 133

VIN

The officials for today's game are Bob Coney, Norm Cummings, Dan Zola, and Nester Kunkel behind home plate.

134 EXT. TUNNEL - FRANK - DAY 134

comes out onto the field. He looks slightly ridiculous in his over-inflated chest protector. With the mask over his face, he can't be recognized. A round of BOOS greets him. Frank takes exception.

VIN (O.S.)

And now the ceremonial first pitch.

135 EXT. ROYAL BOX - QUEEN 135

The home team CATCHER presents her with a ball. He stands back, ready to receive the throw. The Queen tosses out the ball, the crowd APPLAUDS.

136 INT. ANNOUNCER'S BOOTH - VIN 136

VIN

And with that bit of royal ceremony completed, we're ready to play ball. And I'm sure that group of lovely ladies would agree.

- 137 EXT. GRANDSTAND -DAY 137
- A row of well-dressed players' wives seated together in one of the front rows.
- VIN
They ought to... those are the players' wives, on hand to enjoy the game with us today.
- 138 EXT. BEHIND CATCHER - FRANK - DAY 138
- keeping an eye on the Queen.
- 138A ANGLE - DODGERS' DUGOUT 138A
- The home team MANAGER glares at Frank.
- MANAGER
Well, Kunkel. We going to do this today?
- 138B EXT. BEHIND CATCHER - DAY 138B
- Frank wakes up.
- FRANK
Play ball!
- 138C EXT. FIELD - DAY 138C
- The team takes the field. The crowd CHEERS. Frank likes the feeling. He made it all happen. He takes his place behind the Catcher.
- 139 EXT. STANDS - ED - DAY 139
- keeping an eye on things.
- 140 EXT. ROYAL BOX SEATS - JANE - DAY 140
- concerned.
- LUDWIG
apprehensive.
- 141 FRANK - BEHIND CATCHER 141
- watching the players.
- 142 INT. ANNOUNCER'S BOOTH - VIN 142

VIN
Batter steps in for L.A.

Vin continues with stats, sidelights, anecdotes during the following.

- 143 EXT. PLATE - VISITING TEAM SHORTSTOP - DAY 143
 steps up to the plate. Fidgets with his uniform. Digs in. Fidgets some more with the uniform. Spits. Grabs his crotch. Digs in. Takes a few swings. Steps out. Spits. Grabs his crotch. Pulls the uniform out of his rump. Spits. Grabs his crotch. Clears his nose. Sticks his hand in his pants. Fumbles and adjusts the family jewels. Spits. Grabs his crotch. Steps in.
- 143A THIRD BASE COACH 143A
 is spitting. Grabbing his crotch.
- 143B EXT. THE MOUND - THE PITCHER - DAY 143B
 looking in for the sign, spits. Grabs his crotch.
- 143C EXT. DUGOUT - HOME TEAM MANAGER 143C
 In dugout, spits, grabs his crotch.
- 144 EXT. STANDS - THE PLAYERS' WIVES - DAY 144
 spitting. Grabbing their crotches.
- 145 EXT. OUTFIELD WALL - ANGLE - DAY 145
 Centerfielder is peeing against the outfield wall.
- 146 FRANK - BEHIND CATCHER 146
 eyeing Shortstop suspiciously. Shortstop is ready.

FRANK

Good luck, pal.

He pats him on the back.

FRANK (cont.)

That uniform on straight?

Frank's got both hands on him searching for weapons. Shortstop is puzzled.

FRANK (cont.)

Okay, batter up.

The Pitcher looks in for a sign. Frank crouches over the Catcher. His hands start to search the Catcher. The Catcher, in the midst of giving the sign, looks back up at Frank (what the hell are you doing?!) Frank backs off.

FRANK (cont.)

Okay, let's play ball!

(CONTINUED)

146 CONTINUED:

146

The first pitch comes in. He takes it. Several beats. Catcher and Shortstop look to Frank. Frank knows he has a decision to make. He takes a guess.

FRANK (cont.)

Strike?

Shortstop is upset. The crowd CHEERS. Frank enjoys the positive response. Calls it out with a more resonant, flamboyant style.

FRANK (cont.)

Steeeeeerike!

Crowd loves it. Frank swaggers a bit. Next pitch. Shortstop takes it. Frank leaps up, wild-eyed, punching the air in front of him repeatedly with both fists.

FRANK (cont.)

Steeeeeerike!!!

The crowd CHEERS. Frank is really into it now. He crouches for the next pitch. Shortstop takes again. Frank whirls around, throws his fist in the air.

FRANK (cont.)

Strike three!!!

He pulls his fist dramatically tight to his chest, "moonwalking" back away from the plate. The crowd is delirious.

MONTAGE

147 EXT. FIELD - BEHIND CATCHER - DAY 147

Frank umpiring and using every excuse to search the players.

147A Frank searches batters. 147A

147B EXT. MOUND - DAY 147B

Frank walks out to pitcher's mound to inspect the ball and searches the Pitcher. In his pockets he finds sandpaper, an emery board and, finally, an electric belt sander. Frank returns the paraphernalia to the astonished Pitcher and starts up the game again.

147C BEHIND CATCHER 147C

Frank flamboyantly calling balls, strikes and outs.

- 147D Frank breaking bats, looking for cork. 147D
- 147E Visiting Team Runner slides into home plate, Frank pats him down. 147E
- 148 EXT. STANDS - DAY 148
Crowd does the wave.
- 148A EXT. ROYAL BOX 148A
Queen doing the wave.
- 149 EXT. FIELD - THIRD BASE - DAY 149
Third baseman, camped under a high pop fly, gets searched by Frank.
- 150 INSERT - SCOREBOARD 150
Scoreboard showing the innings going by, the score changing.
- 151 EXT. HOME PLATE - DAY 151
Home run hitter crosses the plate, gets high fives from players. Frank gives him five and pats him down, pats everyone down.
- 152 EXT. MOUND - DAY 152
VISITING TEAM MANAGER walks out to the mound, taps his left elbow.
- 153 INT. ANNOUNCER'S BOOTH 153

VIN

... And evidently, the visiting team manager has seen enough. So he goes out to the mound to try and settle down his young pitcher.

- 154 EXT. THE MOUND - DAY 154
Visiting Team Manager joins Catcher and second baseman in typical conference on the mound.

PITCHER

Look, Tommy, everybody is afraid of giving up themselves and just... being.

MANAGER

Well, if you mean that in all of us there is an unaddressed urgency lying at the heart of our hope for ourselves...

(CONTINUED)

PITCHER

No. I mean simply that we could not exist without all three of the dimensions that sustain us.

SHORTSTOP

Are you talking beyond the human context?

MANAGER

Hold it, Steve. I'll ask the fuckin' questions because I'm the fuckin' manager.

Visiting Team Manager signals the bull pen for another lefthander.

MANAGER (cont.)

(to Pitcher)

Look, Howell's gonna be here in a second. Just tell me: are you talking about two forces, equal opposites or an outside duality?

155 EXT. ROW SEATS NEAR ROYAL BOX AREA - DAY

155

Frank approaches the first row box seats, where Ed is waiting.

FRANK

Ed! Have you spotted anything yet?

ED

No. And Ludwig hasn't moved. Have you found anything yet?

FRANK

Nothing. I've searched almost everyone. I need another couple innings to check out the rest.

ED

Frank, we don't have time. Look at the scoreboard.

156 INSERT - SCOREBOARD

156

It shows seventh inning, two outs.

157 BACK TO FRANK

157

FRANK

If Pahpshmir was telling the truth, the assassin will make his move on the next out.

(CONTINUED)

157 CONTINUED: 157

ED

Right, Frank. You've got to stall 'em until we can find the killer.

158 INT. BOOTH 158

VIN

So, it's two outs, we're in the top of the seventh inning with Kenny Howell, the new pitcher, ready to deliver.

159 EXT. THE MOUND - DAY 159

It's a perfect strike.

FRANK

Ball one.

The crowd CHEERS. The Catcher and the Pitcher are angry. He pitches again. A perfect strike.

FRANK (cont.)

Ball two.

The crowd CHEERS.

160 VISITING TEAM DUGOUT - DAY 160

Manager is irate.

MANAGER

What?! That was right down the middle!!

161 EXT. THE MOUND - DAY 161

The Pitcher is angry. He winds up and pitches again.

162 EXT. HOME PLATE - DAY 162

The batter swings. It's a high pop-up over home plate. The Catcher whips off his mask and, looking straight up, moves back and forth trying to get under the ball. Frank also looks straight up at the ball and moves back and forth, following it. They're bumping into each other. The Catcher looks at Frank, annoyed, but bravely keeps trying to get under the ball all the while bumping into Frank.

163 EXT. ROYAL BOX SEATS - LUDWIG - DAY 163

LUDWIG

Catch it! Catch it!

(CONTINUED)

Jane finds Ludwig's sudden interest in the progress of the game noteworthy.

164 EXT. HOME PLATE - DAY

164

Finally, frustrated, the Catcher shoves Frank OUT OF FRAME.

FRANK

takes from his pockets two new balls in each hand and throws them into the air.

ANGLE - THE CATCHER

Suddenly, he sees five balls coming down on him. He doesn't know which ball to go after. In his confusion, he misses everything. The crowd CHEERS. The Catcher looks down at his glove. He's caught a set of car keys.

FRANK

Fair ball!

The Catcher and Pitcher immediately start to protest -- but the runner on third breaks for home. The Pitcher picks up a ball and fires it to the Catcher at the plate. The runner slides. The Catcher is just sitting there waiting. He's out by a mile.

FRANK (cont.)

Safe!

CATCHER

What?!!

165 EXT. VISITING TEAM DUGOUT - DAY

165

The Visiting Team Manager is beside himself.

166 EXT. FIRST BASE - DAY

166

Suddenly the man on first takes off for second. The Catcher whips around and throws the ball to the second baseman. The runner is caught in a rundown between first and second. Frank is alarmed, he runs over.

THE BASE PATH

The first baseman, second baseman and shortstop are doing the typical round-robin rundown. The first base ump is hovering back and forth with the action. Frank enters alongside the ump, moving with him step-for-step. The ump is annoyed. Frank is bumping into him every step.

(CONTINUED)

166 CONTINUED:

166

Frank starts to follow after the runner directly on the base path. He reaches out and grabs the ball on one pass and throws it back to the second baseman. Now Frank and the second baseman have the runner in a rundown. The runner charges at Frank only to have Frank toss him the ball. Surprised, he tosses it back to Frank like a hot potato. The shortstop is chasing after the ball back and forth between Frank and the runner. It looks as though he's caught in a rundown. The first base umpire, furious, intercepts the ball on Frank's next throw and chases after Frank, throwing the ball at him. He misses, the shortstop catches it, and throws the ball back to the second baseman. They've got the ump caught in a rundown. The first baseman tags the umpire out. The ump angrily takes away his glove. Frank immediately tosses him the ball. The Ump throws it right back. The two Umpires have the runner in a rundown while the players stand by, watching.

167 INT. THE ANNOUNCER'S BOOTH - DAY

167

VIN

I know this is hard to believe...
but apparently, the umpires have
got Sandberg in a rundown between
first and second.

He looks at Garagiola and shrugs.

168 EXT. THE BASE PATH - DAY

168

The runner makes a desperate, flying headfirst slide under the Ump into first base. Frank rushes up.

FRANK

Safe!!!

FIRST BASE UMP

Out!!!

FIRST BASE UMP

He's out!!

FRANK

Safe!!

Frank and the First Base Ump go nose-to-nose, arguing.

169 INT. THE ANNOUNCER'S BOOTH - DAY

169

VIN

Umps in a heated argument. Now
there's a sight I've never seen.

170 EXT. FIRST BASE - DAY

170

The other Umpire has now joined the argument. They're still nose-to-nose.

(CONTINUED)

170 CONTINUED:

170

The First Base Ump is kicking sand on Frank's shoes. Frank kicks sand back on the Ump. Visiting Team Manager and the Cubs' Manager are in there, yelling, too.

FRANK

He's safe! You never touched him!

FIRST BASE UMP

(seething)

You idiot, he was out when he caught the ball in the first place.

FRANK

That's it! I've had enough!
You're outta here!

Frank makes a huge gesture, throwing the Ump out.

THIRD BASE UMP

You can't throw an umpire out of a game!

FRANK

(yelling)

Alright, you're outta here!!!

He ejects the Third Base Ump. The crowd GOES NUTS.

171 INT. THE ANNOUNCER'S BOOTH - DAY

171

VIN

Well, I thought I'd seen everything until this game... Now the crew chief has ejected the other two umpires. And I've got a feeling this isn't over yet.

172 EXT. FIRST BASE - DAY

172

VISITING TEAM MANAGER

(pointing to
the scoreboard)

Look! Even the guy who works the scoreboard could tell he was out and he's way up in the mezzanine!

173 INSERT - SCOREBOARD

173

It reads: "Seventh Inning, Three Outs."

174 EXT. ROYAL BOX SEATS - LUDWIG - DAY

174

presses button on his radio. Jane sees this.

BACK TO:

- 175 EXT. FIRST BASE - DAY 175
Frank sees the scoreboard. He's worried.
- 176 EXT. SECOND BASE - DAY 176
The Second Baseman is waiting for the decision of the Umps, when we hear the beeping SOUND coming from his watch. Suddenly his expression changes. He is a determined zombie. He begins walking across the field toward where the Queen is sitting.
- 177 EXT. STANDS - ROYAL BOX - JANE - DAY 177
puts it all together, realizing what's happening.
- JANE
Frank! Frank! It's the Second Baseman.
- 178 EXT. FIRST BASE - DAY 178
FIRST BASE UMP
He's out!! He's out!
- Frank sees the Second Baseman. He pulls his gun. The Umps and Managers back off.
- FIRST BASE UMP (cont.)
Alright, alright, he's safe. You were right. Whatever you think best.
- 179 EXT. STANDS - ROYAL BOX - LUDWIG - DAY 179
pulls his gun on Jane.
- LUDWIG
Alright, just come with me quietly and nobody's gonna get hurt.
- They begin to exit.
- 180 EXT. FIELD NEAR THIRD BASE - FRANK - DAY 180
runs toward the Second Baseman. Before he reaches the third base line, Frank lunges and makes a diving tackle.
- 181 EXT. DODGER DUGOUT/FIELD NEAR THIRD BASE - DAY 181
The dugout empties. The Second Baseman's enraged teammates rush to his defense.
- 182 EXT. CHICAGO DUGOUT/FIELD NEAR THIRD BASE - DAY 182
The home team runs out onto the field.

183 EXT. THE THIRD BASE LINE - DAY 183

A huge rhubarb erupts. At first it is just a big fist-fight. Then a couple of players get smashed over the head with chairs and bottles. It becomes a barroom brawl.

184 EXT. ROYAL BOX SEATS - THE MAYOR 184

He is very embarrassed. He looks toward the Queen with a sheepish little smile. The crowd is CHEERING.

ANGLE - THE QUEEN

MALE (V.O.)

(screaming)

Hit the fucker in the balls!

185 EXT. THIRD BASE LINE - THE FIGHT - DAY 185

It is now just a ridiculously huge pile of guys, kicking, clawing and punching. From the bottom of the pile, the Second Baseman emerges, and walks toward the stands.

ANGLE - FRANK

He and the Catcher are face mask-to-face mask, strangling each other.

FRANK

Where is the Second Baseman?

CATCHER

I don't know. I swear to God, I haven't seen him!

186 EXT. FRANK'S POV - DUGOUT AND STANDS - DAY 186

Out of the corner of his eye, Frank sees the Second Baseman jump over the dugout and into the stands.

186A THIRD BASE LINE 186A

Frank manages to get out of the pile. He runs toward the dugout -- he's going to jump.

187 EXT. AISLE NEAR ROYAL BOX - LUDWIG AND JANE - DAY 187

making their way slowly down the aisle.

188 EXT. AISLE NEAR ROYAL BOX - THE SECOND BASEMAN - DAY 188

He is getting closer to the Queen.

189 EXT. ROYAL BOX - THE ROYAL PARTY - DAY 189

They are unaware of the danger. They're watching the brawl.

190 EXT. AISLE NEAR ROYAL BOX - FRANK - DAY 190

desperate. Remembers his ace in the hole. The cuff links!

191 EXT. ROYAL BOX SEATS - THE SECOND BASEMAN - DAY 191

pulls out his gun. Aims at the Queen...

SECOND BASEMAN

(in a trance)

I must kill -- The Queen. I must
kill... The Queen...

192 EXT. ROYAL BOX SEATS - THE MAYOR - DAY 192

sees him. Opens his mouth. We hear a woman's SCREAM. It's Jane.

193 EXT. STANDS CLOSE TO ROYAL BOX SEATS - THE CROWD - DAY 193

all look toward the gunman and Queen.

194 EXT. STANDS AT ROYAL BOX - FRANK - DAY 194

aims his cuff links and FIRES...

SECOND BASEMAN

He hears a whooshing SOUND, but it misses him. A MOAN from above brings everyone's attention to the upper deck.

195 EXT. STANDS - UPPER DECKS - DAY 195

We see the victim of Frank's cuff link shot. It's an enormously obese woman. She's grabbing the side of her neck, and tottering.

196 EXT. ROYAL BOX SEATS - THE SECOND BASEMAN - DAY 196

looks up, cringes in horror as a widening shadow spreads over him.

ANGLE

The woman falls from the upper deck, crushing the Second Baseman. The Queen is safe.

197 EXT. NEAR ROYAL BOX SEATS - FRANK - DAY 197

Cuff links smoking, he blows on them. Climbs up toward the Queen.

198 EXT. ROYAL BOX - MAYOR - DAY 198

stands up. Points at Frank.

MAYOR

The umpire! He saved the Queen's
life!

Ed rushes up.

ED

That's not the umpire, Your Honor.

Frank dramatically takes off his mask, revealing himself.

199 EXT. STANDS NEAR BOX - DAY 199

A FAN

It's Enrico Pallazzo!

200 EXT. STANDS - DAY 200

The crowd takes up the cheer.

CROWD

Enrico Pallazzo! Enrico Pallazzo!
Yeah! Alright!

201 EXT. ROYAL BOX SEATS - DAY 201

Ed shrugs. He tried.

MAYOR

(incredulous)

Drebin!

202 EXT. AISLE TO TUNNEL - LUDWIG - DAY 202

now heading up the aisle and toward the exit tunnel,
all the time holding onto Jane, who in LONG SHOTS, is
nothing more than a rag doll, flipping and flopping
around with every one of Ludwig's moves.

JANE

Frank! Help! (Etc.)

203 EXT. ROYAL BOX - FRANK - DAY 203

spots them, starts to give chase.

204 EXT. FIELD AT TUNNEL AND CONCOURSE - LUDWIG 204

His escape is blocked by Ed and cops. He SHOOTs. They
duck. He SHOOTs again. They all jump, the bullets
going under them. He turns the other way.

(CONTINUED)

Frank is blocking him. Ludwig points the gun at Jane, holds her hostage.

LUDWIG

Don't come any closer, Drebin.

JANE

He's got a gun.

FRANK

I know.

LUDWIG

You ruined my life, Drebin. Now, I'm going to ruin yours.

FRANK

Leave the girl alone.

LUDWIG

I am. I'm going to kill you.

FRANK

I see.

Ludwig FIRES. It hits Frank's chest protector.

FRANK

The chest protector slowly deflates. As it does, it makes that balloon-deflating, farting SOUND, all through the following:

LUDWIG

The chest protector saved you this time, Drebin, but now I'm going to aim for your face.

He aims the gun at Frank. Jane bites his hand. She's wrestling with him over the gun. Frank aims the cuff-links and FIRES. Ludwig is zapped in the neck, the gun drops to the floor. Frank's cuff links are smoking.

JANE

Shaken.

LUDWIG

staggers to his right, turns away.

Ludwig's hand pulling keys from his pocket and pressing the car alarm button on the key chain. It BEEPS.

206 EXT. TOP OF STANDS AND CONCOURSE - DAY

206

A FAN
(horrified)
You killed him!

FRANK
No, it just stuns him. He'll be
okay in a couple of minutes.

Ludwig staggers back to the railing, loses his balance
and flips over.

LUDWIG
Ahhhhh!

FRANK
Well...

LUDWIG
falls three stories to the street below.

FRANK
looks over the edge.

206A EXT. STREET BELOW STADIUM - LUDWIG 206A

A car, followed by a truck, then a bus run over him.

206B EXT. TOP OF STANDS AND CONCOURSE - JANE - DAY 206B

Her watch is BEEPING.

206C EXT. STREET BELOW STADIUM - LUDWIG 206C

A steamroller, then a marching band run over him.

206D EXT. TOP OF STANDS - AND CONCOURSE - FRANK 206D

shields Ed's eyes.

206E EXT. STREET BELOW STADIUM - LUDWIG - DAY 206E

A truck labeled "Brunswick" hits a bump. Dozens of
bowling balls pour out of the back of the truck, onto
Ludwig.

206F EXT. TOP OF STANDS AND CONCOURSE - FRANK 206F

winces. Ed cries on his shoulder.

ED
Oh, Frank, it's horrible, so
horrible...

(CONTINUED)

206F CONTINUED:

206F

FRANK
(comforting)
I know, Ed.

ED
(crying)
... My father went the same way.

ON FRANK

wondering about this.

JANE

picks up Ludwig's gun, points it at Frank.

JANE
(trance-like)
I must kill -- Frank Drebin... I
must kill -- Frank Drebin.

206G FRANK AND ED

206G

shocked. Ed and the cops raise and aim their guns at Jane.

FRANK
No! Don't shoot!
He looks directly into Jane's eyes.

FRANK (cont.)
Jane! It's me! Funny face.
Jane is unmoved.

JANE
I must... kill -- Frank Drebin.

FRANK
But you love Frank Drebin... and
Frank Drebin loves you. If you
don't love me, Jane, you might as
well pull that trigger, because
without you, there'd be no reason
for me to live anyway. I've
finally found someone who I could
love. Good, clean love... without
utensils. You've shown me how to
enjoy sex without pain.

207 EXT. GRANDSTANDS

207

The crowd is watching all of this on...

207A DIAMOND VISION

207A

They're really into it, hanging on to every word.

FRANK (V.O.)

In this topsy-turvy world, the problems of two people may not amount to more than a hill of beans, but this is our hill, and these are our beans!

BACK TO:

208 TOP OF STANDS AND CONCOURSE - FRANK LIVE

208

FRANK

Jane, since I've met you, I've noticed things I never even knew were there before: birds singing, the dew glistening on a newly-formed leaf, stop lights. You've changed my life forever, Jane. And you've made my dreams come true. I'm not one of these one-night stand Johnny's. I intend to be with you lots of nights. You're the only girl for me, Jane, forever.

He reaches into his pocket and pulls out a tiny black box.

FRANK (cont.)

This morning I bought something for you. It's not much, but it's pretty good for an honest policeman's salary.

209 INSERT - BOX

209

He opens the box -- it's a diamond ring.

210 EXT. TOP OF STANDS AND CONCOURSE - DAY

210

FRANK

It's an engagement ring. I would have given it to you earlier, but I wanted to wait 'til we were alone.

211 EXT. GRANDSTANDS

211

Forty-thousand fans are watching on Diamond Vision. Everyone is fighting back tears.

212 EXT. TOP OF STANDS AND CONCOURSE - DIAMOND VISION - 212
JANE

A tear in her eye. Frank has broken through. Lush
MUSIC score. Her hand goes limp and drops the gun.
She runs to Frank and embraces him.

JANE (V.O.)

Oh, Frank!

213 EXT. BALL PARK STANDS 213

Everyone, having found new meaning in life, embraces --
teary-eyed, white, black, young, old, good, bad.

214 INT. ANNOUNCERS BOOTH - DAY 214

Vin and Joe embrace.

VIN

(sheepishly)

I didn't mean to yell at you
yesterday.

215 INT. UNDER GRANDSTAND AREA - DAY 215

The Mayor approaches Frank.

MAYOR

Drebin, I think I have something
here that belongs to you.

He takes out Frank's badge and offers it to him. Frank
stares down at it, he can't believe it.

MAYOR (cont.)

And I want to tell you... I was
wrong about you. The City of
Chicago, and I guess the whole
world, owes you a debt of
gratitude.

FRANK

Thank you, Mr. Mayor.

MAYOR

And Monday morning we'll want you
back at Police Squad. With a
promotion to Captain, of course...

The Mayor gives him a wink. Ed smiles, proudly.

MAYOR (cont.)

... and a hefty salary increase,
and a new patrol car, equipped
with the new 5850 LX scanner
system radio.

(CONTINUED)

FRANK

Mr. Mayor, I...

MAYOR

But don't thank me. There's someone else here who wants to thank you.

ANGLE

Nordberg enters in wheelchair pushed by Mrs. Nordberg.

FRANK

Nordberg!

NORDBERG

Frank! The doc says I'll be good as new in a week!

FRANK

That's wonderful, Nordberg.

He pats him on the back. Mrs. Nordberg embraces Frank, emotionally, leaving Nordberg's wheelchair facing down the ramp.

MRS. NORDBERG

Oh, Frank! You cleared my Nordberg's name!

As she turns, one bump sends Nordberg on his way. Everyone is focused on Frank and Wilma.

MRS. NORDBERG (cont.)

How can I ever thank you?!

In the b.g., Nordberg is rapidly disappearing down the ramp on his way to who knows where.

FRANK

There's no need to. That's what friends are for.

216 EXT. BALL PARK AT TUNNEL

216

Frank and Jane emerge from the tunnel and appear before the crowd. The crowd is on its feet, CHEERING. The ORGAN strikes up "Take Me Out To The Ballgame." The crowd starts to SING.

217 EXT. ROYAL BOX SEATS - THE QUEEN - DAY

217

singing along with the Mayor.

- 218 EXT. BALL PARK AT TUNNEL - FRANK, JANE AND ED - DAY 218
 Acknowledging the APPLAUSE, SINGING.
- 219 INSERT - THE SCOREBOARD 219
 Replays of the Ludwig sequence, Frank proposing, etc.
- 220 FIREWORKS SHOOT UP IN SKY 220
- 221 EXT. ROYAL BOX SEATS - FRANK, JANE, ED, THE MAYOR AND 221
 THE QUEEN - DAY
 singing together.

ALL

... For it's one, two, three
 strikes you're out at the old...
 ball... gaaaame!

FREEZE FRAME

On Frank, Jane, Ed, the Mayor, the Queen and about
 thirty Fans around them.

We hear HERMAN'S HERMITS "I'm Into Something Good" as
 END CREDITS ROLL.

- 222 EXT. THE STANDS 222
 But behind the credits, Frank and Jane realize they can
 still move, though the others are still frozen around
 them. Delighted, they dance down the aisle and onto
 the playing field, tossing a baseball back and forth
 among the frozen players as we...

FADE TO BLACK.

THE END