

**Leslie Nielsen
is
Dick Steele
Agent WD40
in**

"SPY HARD"

**screenplay by
Dick Chudnow
Rick Friedberg
and
Jason Friedberg &
Aaron Seltzer**

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1

EXT CITY STREETS - DAY

1

With TELEPHOTO LENS, we see the Presidential limousine, with flags attached to the fenders, (American flag, Cub Scout flag, Presidential flag, used car flag, Ralph's market money-savor flag and a checkered flag) escorted by two lines of Police motorcycles, creeping along a parade route. The front license plate reads: "PREZ". Offscreen we hear a MARCHING BAND playing "Hail to the Chief."

*

Title reads: ABOUT THREE PRESIDENTIAL CAMPAIGNS AGO
Walking alongside the limo (like Eastwood in "In the Line of Fire"), trusty agent WD-40, RICHARD STEELE (Leslie as a younger, dark haired agent) keeps his eyes trained on the crowd.

*

STEELE'S POV - THE CROWD

2

The CAMERA TRAVELS from DAD who holds an 8 year old boy atop his shoulders to a SECOND DAD who holds a 4 yr old girl sitting atop an 8 yr old boy sitting atop his dad's shoulders to a THIRD DAD who holds a dog, a 4 yr old girl who sits atop an 8 yr old boy sitting on his dad's shoulders. In the crowd, in addition to the pre-printed campaign posters, we read various hand-lettered signs: "WE'RE WITH YOU PRES"... "INVADE CANADA"... "I'M O.K.- YOU SUCK" "TWO RIGHTS DON'T MAKE A WRONG" "WAR FOR WAR'S SAKE"

INT THE LIMO

3

Looking through the side window at Steele, outside, as he walks alongside, the CAMERA PANS inside to reveal arrogant young Agent NORMAN COLEMAN, who speaks into his tiny transmitter.

COLEMAN
We're stopping here.
Traveller wants to mingle
with the crowd.

EXT THE LIMO - DAY

4

It comes to a halt. The President flanked by Secret Service agent Coleman and a second AGENT (both with earphones and bad Kevin Costner haircuts like in The Bodyguard), exits the limo and approaches the crowd, waving, smiling, extending his hand to shake. Dick Steele intensely scans the crowd.

STEELE'S POV - THE CROWD

Everyone - Men, Women and Children, although dressed in typical parade-going clothes, has a three-day stubble, ponytail and crazed eyes - the look of terrorists. Among the various signs and campaign posters, there is a plethora of balloons. Of a sudden there is a loud POP. Steele immediately springs into action, throwing a cross body block across the President and the two Agents flanking him.

STEELE

Back in the car!

The Agents and the President comply. Steele speaks into his tiny transmitter.

STEELE

Get Traveller out of here,
now! Go! Go! Go!

THE LIMO

immediately peels out, like a dragster, smoking tires. Steele meanwhile starts to run after it, his shoes smoking, also leaving shoe "tracks" and, as he does, unnoticed by him, we spot the culprit, an innocent little six yr old BOY, who holds the remains of two broken balloons and 3 more he attempts to pop with his toy Power Ranger. The limo speeds away. Steele increases his speed, running like a sprinter, to catch up.

*
*

CLOSE ON STEELE'S SHOES

As he jogs along, the highway stripes, painted on the street underneath his feet, seem to go by a hundred miles an hour.

THE LIMO

Speeds away. Steele runs faster and faster, still looking around for any potential danger. He turns around, runs backwards for a few yards, then turns forward and keeps running.

EXT CONSTRUCTION SITE - DAY

The limo heads right for a sewer construction site, ringed with a barricade fence. Steele hurtles the barricade, steps across the hardhats of the men working in the trench. As he steps on each guy, each guy yells "hey, hey, hey" in turn. Then Steele hurtles the far side of the barricade and comes down, then catches up to and runs parallel to the speeding limo.

EXT TOLLGATE - DAY

10

The limo now heads straight for a tollgate at the bridge. Steele, panting like crazy, still keeps up. Above the tollgate is a sign that reads "BRIDGE UP". The limo crashes through the wooden tollgate arm, smashing it to smithereens, the wooden splinters clinging to the limo's front grill. Immediately adjacent this tollgate arm is a smaller one for pedestrians. Above it a sign reads: "PEDESTRIAN TOLL" and to one side a smaller sign reads: "DO NOT BACK UP - SEVERE SOLE DAMAGE". Steele crashes through this, smashing it. Wood chips and splinters stick to his chest and his sunglasses.

EXT BRIDGE - DAY

11

The limo speeds onto a bridge. Steele, trying to catch up to the limo (his face is distorted as if in a wind tunnel), reacts to the SQUAWK in his headset.

VOICE

STOP!!! The bridge is up!!!

*

THE LIMO

12

The Limo, passing a warning barrier, comprised of flashing lights and those orange cylinders, slams on the brakes, goes into a skid, does a 180 degree turn and ends up with its back wheels hanging over the edge of the bridge. Steele, his shoes leaving sole tracks, also screeches to a halt, also does a 180, with his heels hanging over the edge of the bridge. For a while they teeter, and we HEAR the CREAKING of the car frame and the soles of Steele's shoes.

*

*

STEELE

13

still teetering, gingerly reaches into his back pocket, pulls out his fat wallet, transfers it to his chest pocket and rights himself, out of danger. He quickly goes to the front of the limo, pulls the special cable out of his wrist watch, ties it to the front bumper, runs back to a safety cone in the construction barrier and, removing his wrist watch, slips it over the top of the orange cylinder, pulling the cable taut. Just then another SQUAWK on his headset.

VOICE

Steele, Martens has been located! I repeat, the evil Martens has been located. We're coming to pick you up!

*

*

The SOUND of a helicopter is heard. Steele flashes "thumbs

up". The President yells to him from the now open limo window.

PRESIDENT
Good job, Steele, thanks!

IN THE DISTANCE

14

a handful of police cars and an ambulance, with their lights flashing, come speeding to the rescue. The chopper SOUND is closer. Steele waves goodbye to the President and jogs toward the sound.

EXT HELICOPTER - DAY

15*

Steele gets into the chopper and it lifts off.

INT. HELICOPTER - DAY

16*

Steele looks below, sees the limo and the approaching police vehicles. He smiles proudly then looks out at the blue yonder, picks a handful of wood chips out of his chest pocket and tosses them out the window.

ON THE LIMO

17

With the helicopter receding into the distance, the discarded wood chips land on the trunk. We hear a large CREAK. The front of the car begins to rise, making the cylinder to which Steele had secured the limo start to slide, then rush toward the limo. More CREAKS then CRACK, as the cylinder hits the front bumper. Off camera SCREAMS and, unnoticed by Steele who's flying away, the limo goes over the edge into the water.

*

MAIN TITLE SONG up as we begin the OPENING CREDITS over:

INT HELICOPTER - DAY

18

Younger Dick Steele straps on a final parachute strap and flashes his THUMB UP to the pilot.

EXT HELICOPTER - DAY

19

Younger agent Steele jumps out, pulls the ripcord and descends out of sight. Confident, cocky, he pours a snifter of brandy, tosses it down, casually flips the glass over his shoulder, puts a cigar in his mouth, takes out a wooden match, lights it by flicking the head with his finger nail and tosses it away, causing it (unbeknownst to him) to start his parachute on fire.

*

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EXT PLATEAU - DAY

20

Steele lands, the chute, starting to flame, floats down behind and unnoticed by him. He runs to join attractive VICTORIA DAHL. Together they exit frame. A beat. Then the chute roars into flames.

*

COMING FROM THE PLATEAU

21

with Victoria covering him from behind, Steele gestures for Victoria to wait behind a rocky outcropping, covering him, then exits frame.

*

*

BACK ON THE PLATEAU

22

Steele sneaks up behind a whirling helicopter, adjacent a fortified Quonset hut. Both the hut and the chopper sport the giant insignia/logo of a vicious animal with the head of a screaming PANTHER, the body of a mammoth EAGLE, the legs of a hairy APE, the claws covered with shoes with chrome capped toes. Under the logo is a banner ribbon with copy text that reads: COMMITMENT TO EVIL.

Steele pulls out a miniature bomb, places it under the belly of the chopper and, with Evelyn joining him, runs for cover.

HIDING IN THE COVER

23

Young Steele and Victoria start to kiss. OPENING TITLE MONTAGE AND MUSIC ENDS.

*

HELICOPTER POV

23A

Steele and Victoria kissing as seen from the chopper.

*

CLOSE ON HELICOPTER SKID

24

As it rises off the ground, we see a pair of shoes, with chrome steel tips, pull up into the doorway of the chopper.

EXTREME CLOSE ON DOC MARTENS

24A

So that we only see the mouth, nose and eyes, which are opened wide in surprise

DOC MARTENS
Steele!!!!!!!

BACK ON YOUNG STEELE AND EVELYN DAHL

25

Steele breaks his kiss with Victoria just long enough to punch the button on his detonator. KABLOOM, the chopper (a miniature in the distance) blows to bits but so does the ground below Steele and Victoria, revealing them poised at the edge of a steep cliff. (blue screen f.g. - deep canyon b.g.) The shock wave blows he and Victoria back. Victoria falls over the cliff backwards. Young Steele catches her just in time, holds onto her one hand for dear life.

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*

AN EXTREME CLOSE SHOT

26*

As Victoria holds onto Steele's hand with one of hers, she grabs for his arm with her free hand and, instead, rips off his sleeve which reveals his oiled, incredibly-muscled, huge-biceped arm (like in Cliffhanger) holding on to her for dear life. Young Steele's face is contorted, his lip curled to one side, like Stallone. The arm starts to stretch LIKE PLASTIC MAN, lifting her up for a moment, but, finally, he simply cannot hold on and his hand releases her. She plummets into the abyss accompanied by the tumbling, crashing SND EFX a car would make and, upon landing, EXPLODES like a car going over a cliff.

*

FADE OUT

FADE IN:

INT MARTENS DARKENED CONTROL ROOM - NIGHT

27*

TITLE reads: FIFTEEN YEARS LATER. Gorgeous young spy, BARBARA DAHL, a dead ringer for her mother Victoria, takes snapshots of plans for a rocket launch with a palm-held, micro spy camera. While Barbara is spying, we PULL BACK to reveal we are seeing her on a video monitor being watched by three HENCHMEN. A sinister voice comes from behind the goons.

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DOC MARTENS (O.S.)

At last, we let the right one
breach our security.

(Beat)

Bring her to me!

*
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*
*
*

The Henchmen turn to go as, on the monitor, Barbara continues her work, oblivious to her danger.

*
*

INT. CORNER OF DARKENED LAUNCH ROOM - NIGHT

27A*

The door suddenly opens and the three HENCHMEN grab Barbara and take the camera away. They play "keep away" with the camera. Then two of them hold her as the other, chuckling

*

and enjoying himself, uses her camera to photograph her struggling in the grasp of his cronies. FLASH - The frame freezes, depicting the still photo that is taken - the two Thugs grin menacingly at the camera as they keep Barbara Dahl firmly in their grasp. Back to live action - the Thug with the camera sets the camera's self-timer, runs in and takes a snapshot. FLASH - the frame freezes in still mode again as all three of the thugs flex their muscles, standing atop the body of Dahl. Back to live action, they trade places, hold Dahl up in the air by the ankles against a wall mounted fish scale, which shows the length and weight of their "trophy" and FLASH that turns into a still frame. Finally, the frame unfreezes, she drops to the ground and they drag her off.

INT DOC MARTENS' OFFICE - NIGHT

28

TITLE READS: CLOSE TO 6:17 P.M.

On one wall is the giant insignia/logo we saw on the Quonset hut fifteen years ago. The banner's copy line now reads: 20 YRS OF EVIL AND STILL GROWING. Barbara Dahl is dumped on the floor at the feet of an identical pair of chrome-toed shoes. We pan up to reveal evil DOC MARTENS, dressed in Eastern European military uniform, stroking his face, deep in thought. But he strokes his face with someone else's arms. He is armless as a result of being blown up in the chopper but he's now so rich and powerful, he has a person constantly behind him, being his "arms." Martens speaks in an Eastern European accent.

MARTENS

Yes... Barbara Dahl. The image
of your Mother. Too bad Steele
had a habit of letting his women
go, so to speak.

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DAHL

Don't you talk about my mother,
you hybrid curiosity. My mother
was twice the man you are!

*
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*

She spits. He ducks and the spittle hits the "arms" in the
face.

*
*

MARTENS

Ah, she has spunk. I hate
spunk! Tie her up!

*
*

He turns on his heel while the Henchmen take her, each by
one limb, wriggling, kicking and fighting, and bind her arms
as they carry her out of the room, following Martens.

*
*
*

INT SATELLITE LAUNCH ROOM - NIGHT

29

Barbara Dahl still struggles but the Henchmen strap her up
against the wall. Martens calls out.

*

MARTENS

Slice!

SLICE, a sleek gangster in black suit, black slick hair and
pencil mustache enters. He is tall, dark and fearsome.
With a scar running the length of one cheek, he is the
epitome of his name - everything about him is razor sharp,
from the creases in his pants to the point of his shoes, --
all sharpened to be cutting, slicing, killing machines.

*

ON SLICE

30

He flicks his arm and a gleaming blade pops out from his sleeve into his hand. Then, in HYPER SPEED, Slice throws a dozen razor sharp stiletto knives. They form a perfect outline around the body of Barbara Dahl. Martens approaches the stunned young agent.

MARTENS

(sarcastic)

He missed. He needs his
practice. The other four
incompetents from your Agency
didn't fare so well. But I
need YOU to be the bait to
settle an old score.

(to the guards)

Take her...

He indicates to them to follow him across the room.

MARTENS (CONT'D - TO DAHL)

You're going to be put in the
place of honor...

(to guards)

... on the nose cone!

ACROSS THE ROOM

They take her to the rocket's nose cone, which protrudes
from the floor so that it is the only thing seen above
ground. It has two vents, with antennae (nose hair) that
make it resemble a person's nose. Martens gestures for his
"arms" to grab a home video camera. Martens "arms" point
the camera at her.

MARTENS

Smile for the camera my
little spy. You're going to
be a big star. Right up
there with the other stars.
Smile for your friends in the
agency! Wave at your boss,
Mr. Director! Say cheeze!
Ha, ha, ha...

EXT MORMAN TEMPLE - DAY (STOCK FOOTAGE)

Affixed to its facade (matted in), we see a round
insignia/logo - that of an ominous HAWK face with it's claw
raised, one talon covering its beak in a "shhh" gesture.
Across the top of the building's facade, the text reads:
SECRET SERVICE AGENCY. The banner ribbon across the bottom
of the logo has text that reads: KEEPING AMERICA QUIET.

INT SECRET SERVICE AGENCY (CONFERENCE ROOM) - DAY

In WIDE LENS, CLOSE SHOTS LIKE CITIZEN KANE, we PAN around
the circular conference table to see the Heads of the
various secret services. Each one has a name tag with an

I.D. for their branch i.e. Milt - CIA; Don - OSS; Steve - FBI; Percy - Scotland Yard; Chaim - Mossad; O'Leary - YMCA)

We also see that everyone is secretly taping everyone else. There are microphones in cufflinks, video cameras in briefcases, miniature cameras in eyeglass frames. Everyone seems to be spying all the time, and no one trusts anyone else.

THE DIRECTOR, a rotund Eastern seaboard WASP type, without warning, leaps out from behind a large world map, in a karate stance, wearing a "sensei" bandana. The world map is one of those smoked glass affairs with brightly colored shapes of the continents.

We now realize the Director, in charcoal suit, with a bright orange shape of the African continent on his suit, was hiding behind it all the time. He does an "airplane" turn that practically throws him off balance, launches one foot out and shatters the world map. He acts as if he meant to do it all the time. This must be a routine he uses to keep his troops ever wary. Pleased that it worked, he takes his place at the head of the table, admonishing the troops with his index finger as he passes by each one.

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*

DIRECTOR

Now that's technique. But you wouldn't know about that! Because you couldn't take out an enemy without having to consult your modems and calibrate your lasers. Back on Phong Bien, when we faced the dreaded Cong, this...
(indicates his head with his finger)
...was all the hi-tech equipment we had. And this...
(holds his crenched fist aloft)
...all the weaponry we needed.

He stops in back of Chief Assistant, NORMAN COLEMAN, the prototypic Agency opportunist, now fifteen years older than when we last saw him, who secretly rolls his eyes.

DIRECTOR (CONT'D)

With imagination and perseverance, we prevailed...
(the intercom buzzes)
Yes? What?

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*
*
*

MISS DIMEENER'S VOICE

Sorry sir, but there's a
messenger here with a
package.

DIRECTOR

This is a top secret meeting,
Miss Demeener! Sign for it
and don't bother me!

He turns back to address the meeting.

DIRECTOR (CONT'D)

We've had our fifth
disappearance - Agent
Barbara Dahl. Her last
transmission was from Los
Angeles, two days ago. What
is happening in Los Angeles?!

AGENT 1

The Rose Bowl is coming up.

DIRECTOR

(turns to him)
The what?

AGENT 2

I think it's in December.

DIRECTOR

(turns to next guy)
What!?
(the intercom buzzes
again)
What!

MISS DIMEENER'S VOICE

Sir, the messenger says he
will not be paid unless you
accept the package personally.
It's a top priority extremely
urgent delivery from Los Angeles.

DIRECTOR

Los Angeles!? Very well...
send him in, but tell him
to keep his eyes closed

AT THE DOOR .

The MESSENGER enters, eyes closed. All is dead quiet.

MESSENGER

(nervous)

I have a package for a Mr...
Director?

*

DIRECTOR

(Up close, very loud)

What is it!!?

*

*

The Messenger is so startled, his eyes pop open.

*

AGENT 1 (O.S.)

His eyes are open!

*

*

The entire group of Agents duck beneath the table. The
Messenger is so frightened he's nervous and beligerant.

*

*

MESSENGER

It's a package. They all ask
the same thing. How the hell
do I know? Do I open the mail?!

*

*

We HEAR a dozen COCKING SOUNDS as we see the agents "ready"
their various "special" weapons. (One points a fountain pen
another a shoe, a third turns the handle of his coffee cup
back to become a mortar launcher, and a fourth pulls the
spigot out of his water bottle and aims it.) The
Messenger's eyes get even wider as he drops the package and
takes off.

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DIRECTOR

That man is a disgrace to
his uniform.

Coleman reaches down, picks up the package, holds it out
to the Director.

DIRECTOR

Open it up, Chief Assistant.

Coleman starts to open it.

DIRECTOR (CONT'D - ASIDE)

Hope it's not a bomb.

Coleman stops opening, hands the package to Bishop.
Everyone moves away from Bishop. Bishop gives to the guy
next to him, etc, until the Director ends up with it.
He proceeds to open the package, while, O.S., there is
a flurry of noise, and suddenly, everything is dead quiet.
We now notice the area is empty - everyone is in hiding,
afraid of the bomb. The Director sighs, opens the package.

DIRECTOR

(relieved)

It's a videotape.

He tries to put it in the VCR and drops it. Everyone dives
for cover again. He picks it up and puts it in, but it
doesn't work.

AGENT BISHOP

Switch the monitor to channel four.

AGENT TWO

No it's three.

AGENT THREE

Put the cable box on TV.

AGENT ONE

No, its video.

Finally the tape starts to play.

ON THE MONITOR

Barbara Dahl, on the video tape, has been installed on the
nose cone. She looks helpless and pathetic.

DIRECTOR

My God! It's Barbara Dahl.

Coming in from the side, Doc Martens appears in CLOSE UP, smiling mockingly.

MARTENS

She makes a very pretty hood ornament, don't you think.

DIRECTOR

Doc Martens?!

MARTENS

Yes, Mr. Director, it is I, good ol' Doc Martens.

COLEMAN

Martens! He can't be alive!

AGENT ONE

Steele blew him to smithereens.

AGENT TWO

My cold is gone, I can breathe again!

MARTENS

But all Steele did was blow off a couple of arms. As you see, now I have a lot of arms...

His arms disappear and big, bare, black muscular arms appear.

MARTENS (CONT'D)

... big arms...

Muscle bound arms disappear and girl's arms, bejeweled, with long nails appear.

MARTENS (CONT'D)

... pretty arms. Any kind of arms I want!

The other agents give him suitable looks.

MARTENS (CONT'D)

But to the point.

The television SHOWS Barbara Dahl again.

MARTENS (CONT'D)

Your pretty Barbara Dahl is the hood ornament, so to speak, on a rocket that will carry my "Stealth" Satellite into orbit. As its name suggests, it is literally invisible. With it, I will take control of the defense systems of every country in the world. The air waves. Transportation.

MARTENS (CONT'D)
Agriculture. Every on ramp to the
information super highway.

*
*

The agents all adjust their various miniature cameras and
recorders - they can't believe what they're seeing.

MARTENS (CONT'D)
Make no mistake... No one can
stop me. Not the FBI, not
the CIA, the FCC, the DEA,
FDA, AAA. No one, not even
your precious Dick Steele,
in his heyday, could have
stopped me.

*

*

AGENT FIVE
(in foreground)
I bet Kaopectate could stop
him.

*

Martens levels a gun and SHOOTS in the direction of the
camera as if he anticipated hearing the agent's comment.
The Agent in the foreground, forgetting it's just a tape
playing on the monitor, ducks.

MARTENS (CONT'D)
Take heed. Don't doubt that
I can do whatever I wish. I
have already gotten your
attention.

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*

(MORE)

MARTENS (CONT'D)
The Los Angeles fires? Mine.
The floods in the Midwest?
Me. Rush Limbaugh.
Hello...

The Agents exchange a look of horror, "Martens?!"

MARTENS (CONT'D)
This is your wake-up call,
Mr. Director. Devastation is
on the way! Oh, if you should
see Steele, give him my regards.
Our get togethers were always...
interesting.

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*
*

The SCREEN TURNS TO SNOW. Silence. There is a collective
look of horror around the table.

*

AGENT 2
I like Rush Limbaugh.

*
*

THE DIRECTOR

36

gives him a withering look. He stands and starts to pace.

*

DIRECTOR
We all know what we must do.

*

AGENT ONE
Form a committee?

AGENT TWO
Stock our basement with dry goods?

*

AGENT BISHOP
Speak open and honestly with
our kids?

Coleman stands, takes over.

COLEMAN
We have to stop this monster...

He puffs out his chest self-agrandizingly.

COLEMAN (CONT'D)
And there's only one man who
can do that...

The Director upstages Coleman, turns to the troops:

DIRECTOR
Steele...

Chief Assistant Coleman glares - he's so angered, with one hand he attempts to break his electronic pocket organizer in two. But it doesn't work so someone hands him a pencil and he breaks that in two.

DIRECTOR (V.O.)
Dick Steele....

EXT PRIMITIVE TROPICAL ISLAND - DAY

37

A tanned, silver-haired Dick Steele glides into the parking lot of the tiny homespun golf club. He exits his golf cart to the clubhouse and, unseen by him, a BEAUTIFUL WOMAN, so taken with the sight of Steele, accidentally trips over a tree stump and we hear the THUDS, YELPS and GROANS as she falls down a hill.

*

*

IN THE DISTANCE

38

unseen by Steele, we see STEVE BISHOP, an FBI agent we'd seen at the Agency, climb out of a government type sedan.

EXT THE CLUBHOUSE

39

Walking toward the clubhouse, Steele passes the 18th green. We hear the distant shout "FORE!" Without looking, Steele leaps up on the back bumper of a golf cart and, just in time, snatches the mis-driven ball out of the air, thereby saving an OLD WOMAN GOLFER from being hit. He then turns and pitches it toward the green, hoping to help a fellow

golfer out. Steele turns back toward the clubhouse and exits frame. He doesn't notice that the golf cart he left on is now headed down hill straight for the Beautiful Woman who is just clambering up, on all fours, bruised and battered and looks up just in time to register shock at the oncoming cart.

INT THE CLUBHOUSE

40

Steele walks into the clubhouse, greets people by name, each in their own language. One person he greets in SIGN LANGUAGE, laughs in sign language with him. Steve Bishop enters the clubhouse on the opposite side, unseen by Steele.

AT THE PRO SHOP

41

TWO MEMBERS wrestle with a golf club on sale. Steele approaches, analyzes the situation as EVERYONE in the club watches this drama unfold..

STEELE
I'll settle this.
(to shop mgr)
George! Cut the club in half.

MEMBER #1
That sounds fair.

MEMBER #2
No, let him have it, I don't
want to ruin the club.

STEELE
Aha! Then this man will
have the club, for he cares
more about the club than he
does his own selfish wants.

EVERYONE, including the previously arguing members, APPLAUD this wise bit of mediation. Steve Bishop innocently sneaks up behind Steele so that he can surprise him like old friends would. Steele, not realizing it would just be a game, instantly whirls and swings the club toward the head of Steve Bishop and, in the process, swings over the just-ducking Beautiful Woman who has hobbled into the clubhouse.

BISHOP
Dick! Wait!

Just in the nick of time before Steele smashes the club over Bishop's head, Steele recognizes his old friend. They hug.

STEELE
My God, Steve, Steve Bishop!
I haven't seen you in.....

BISHOP
Fifteen years, Dick.

STEELE
It's good to see you, Steve.

BISHOP
(wistfully)
We go back a long way, Dick.

FLASHBACK

42

In sepia, with vaseline edges, we see the exact scene (Steele *
splitting the golf club and Bishop surprising him) we just *
saw moments ago. *

BACK TO REAL TIME - AT THE BAR - MATCH CUT

43

Steve and Dick are doing the same hug, then they break it. *
The BARTENDER smiles at Steele.

BARTENDER
Usual, Mr. Steele?

Steele nods and the Bartender, behind and unnoticed by
Steele and Bishop, proceeds to take out all kinds of
tropical fruit, fourteen kinds of booze, chicken feet,
asparagus, a tube sock and blend them in a blender.

STEELE
So tell me, Steve, how are
things at the Agency?

BISHOP
(sighs)
Ah, Dick. It used to be
great just going into the
field, killing a few spies
with gas from a banana
grenade, or radiation from
that nuclear flash camera
thing, but now its all
bureaucratic politics. You
have to fill out twenty forms
in triplicate just to take a
piss. It's horrible...

Bishop starts to sob. Steele slaps him. Bishop slaps him
back. Steele slaps him back harder. Bishop punches him.
Steele gets him in a headlock. Finally Bishop breaks free.

BISHOP
Phew, boy was that fun! That
never happens in the agency
anymore.

STEELE
Sorry to hear it Steve.

BISHOP
Dick, there's something...

STEELE
(interrupts)
I'm out of service, Steve...

Just then a luscious young MANICURIST approaches, begins manicuring Steele's fingernails.

BISHOP
(undaunted)
... a plot to launch a
satellite...

Another gorgeous young WOMAN appears and starts to give Steele a neck massage.

STEELE
Steve, If it has anything to
do with the service, talk
about something else...

Bishop frowns. He had hoped not to hear this.

BISHOP
Dick, I know how painful your
memories of Victoria are but
is this...
(indicating the
environs)

*

CAMERA PANS 360 DEGREES - past the adoring Masseuse and Manicurist, to reveal the entire room of PATRONS, with heads cocked, staring adoringly at Steele as if he's their idol - then back onto Bishop.

BISHOP (CONT'D)
...what you really want?

Steele gives a look (raised eyebrow that only Leslie can do) that says, "whatta you crazy?!" An Electronic SOUND emanates from Bishop. Bishop is surprised. Listens a beat. Speaks to no one in particular.

BISHOP
Uh, huh. Yeah, I'll leave
right away.

Steele looks at him like he's nuts. Bishop turns to Steele.

	18
BISHOP	*
No more headsets. Ear	*
buttons. They plant	*
receivers in our heads now.	*
The SOUND of a phone BUZZING, OFF THE HOOK comes from	*
Bishop. Bishop smacks the side of his own head and the	*
sound stops.	*
BISHOP (CONT'D)	*
I've got to get to my hotel.	*
Bishop stands and hands Steele the videotape.	*
BISHOP (CONT'D)	*
The Director wants you to see	
this.	
Steele walks Bishop toward the exit, starts to hand back the	*
videotape.	
STEELE	
Steve, I'm not interested.	
Bishop looks down at the videotape in Steele's extended hand.	*
BISHOP	
Watch the tape, Dick. It	
will change your mind.	
Bishop goes thru the door.	*
BISHOP (CONT'D)	
I'll be back as soon as I	
take care of business.	
Bishop exits.	*
FADE TO NIGHT	*
OMIT	44
OMIT	45
INT STEELE'S BACHELOR PAD - NIGHT	46
All over the walls are <u>snapshots</u> of Steele with every	
celebrity from the Director and Steve Bishop to Elvis to Mao	
to JFK and, of course, Forest Gump. There's one with Sammy	
Davis on Steele's shoulders and one with Steele singing with	
the Jackson Family. Steele straightens one picture here,	
one frame there. There are <u>action shots</u> of him fighting	
ninjas, flying a burning jet, riding a shark and dining with	
beautiful women. He has <u>trophies</u> all over the place: the	

Superbowl trophy, a large cup for sailing, an Oscar, an Emmy and, mounted on the wall, various big game animal heads. The phone RINGS. Steele answers it.

STEELE

Hello. Yes Steve, I promise.
I'll watch it right now.

Steele puts the tape in his VCR and presses PLAY. He GULPS in shock as he sees Doc Martens - the man Steele thought he'd already annihilated fifteen years before! Martens taunts:

MARTENS

There's no one that can stop
me now. Not even your ace
agent Dick Steele, in his
heyday...."

STEELE (V.O.)

You sick, twisted old fool...

As Martens' video rambles on the background, from atop the TV, Steele picks up a photo of himself, as a younger agent, with the beautiful Victoria Dahl. *

STEELE

My God, Barbara Dahl!...Your
daughter?...in the agency...
How could she after what
happened to you?!!!
(into echo)
Whywhywhywhywhy....

The CAMERA MOVES CLOSER ON EVELYN'S PHOTO and we intercut with Steele, staring at it, as he goes through a GAMUT OF EMOTIONS all TIMED TO COINCIDE with his NARRATION:

STEELE (V.O.)

You were everything I'd ever
loved.
(reaction:smile)
Low miles. Rear spoiler. Dual
airbags you could get lost
in. We were on our last
mission together.
(reaction:
determination)
To rid the world of Martens.
(reaction: anger)
We were so happy.
(reaction: happy)
Then things went wrong.
(reaction: fear)
I thought I had you...
(MORE)

STEELE (V.O.)
 (reaction: joy then
 sadness)
 But you slipped away and I
 lost the only woman I'd ever
 loved.....

BACK ON STEELE

47

Martens' tape ends. The screen turns to snow. Steele sighs, turns off the VCR and the TV comes on - a CRIME SCENE with a FEMALE REPORTER in the foreground and, just behind her, we see a piano atop a crushed car.

REPORTER
 Jennifer Chudnow here for
 Channel 7 action news. In a
 tragic accident, A
 businessman identified as
 Steven Bishop was killed when
 a piano fell from the
 seventeenth floor of the
 Mayan Hotel and landed on his
 car.

*

CLOSE ON THE MONITOR

48

Between the Reporter and the Hotel, a MARATHON RUNNER breaks the yellow plastic police tape surrounding the crime scene.

REPORTER (CONT'D)
 It seems the driver was
 pulling into a parking space
 when the piano fell, scoring
 a direct hit. The impact was
 so great, the driver's body
 had to be removed from the
 oil pan of the car.

BACK ON STEELE

49

he stares at the TV, notices the Reporter, surrounded by a crowd of ON LOOKERS, waving to the camera, trying to get their stupid faces on TV. These Onlookers are those you'd see at a sporting event - one has his face painted blue on one side and red on the other, another fan waves his gigantic # 1 foam hand, several have their shirts off. Steele ponders.

STEELE
 Accident? That was no
 accident.

(MORE)

STEELE (CONT'D)
 Having a kid at age sixty is
 an accident but a piano
 falling? That's just bad
 luck.

Just behind the Reporter, the crushed car has a hand painted
 imprint of Doc Martens logo. Steele reacts - he finally
 gets it, grabs the phone, dials.

STEELE
 Get me Washington....D.C.

INT AIRPLANE - DAY

50

Steele settles into his aisle seat. An obnoxious
 BUSINESSMAN, loaded with too many bags, attempts to stow his
 gear in the overhead bin, knocking everyone else's already
 stowed gear out of the way. Steele stands.

STEELE
 May I help?

BUSINESSMAN
 (sarcastic)
 Sure. Be my guest.

Steele takes all the bags and, distracted by the incredibly
 attractive woman, AGENT 3.14, sitting in the seat across the
 aisle, forcefully stuffs the luggage into one of the
 overhead compartments. We hear the BREAKING OF GLASS,
 things being CRUSHED AND BROKEN and, finally the YELPING of
 a small animal the Businessman has smuggled aboard. Steele
 closes the door and gestures to the Businessman to take the
 window seat. The Businessman sits. Steele takes the aisle
 seat and we HEAR the standard p.a. announcement:

STEWARDESS' VOICE
 Welcome to Generic Airlines.
 As we are ready for takeoff,
 would you please make sure
 your seats are in an upright
 position and your tray tables
 are locked in place...

*

The snotty BUSINESSMAN, next to Steele, doesn't comply. An
 Attendant approaches.

ATTENDANT
 Sir, would you please put
 your tray table up?

BUSINESSMAN
 No, I have this report to get
 out and I need to work
 straight through.

ATTENDANT
Then I'll have to put it up
for you.

The Businessman grabs the table with both hands, RESISTS. Steele, his eyes still trained on attractive Agent 3.14, reaches down under the man's tray table to retrieve his briefcase. With his eyes still trained on Agent 3.14, Steele lifts his briefcase up and we hear a loud, painful GROAN from the obnoxious Businessman. The Attendant smiles and exits.

AGENT 3.14

51

leans toward Steele and, behind him we now notice that the Businessman's hands are still around the sides of his tray table, pinned up with the table into the seatback in front of him.

AGENT 3.14
(Russian accent)
Do you always take matters
into your own hands?

STEELE
A lot of things end up in my
hands.

AGENT 3.14
And I bet your hands end up
in a lot of things.

STEELE
Let's just say my hands and
things are often in the same
place at the same time.

The Attendant approaches with the drink cart, addresses Agent 3.14.

ATTENDANT
Something to drink?

Steele speaks for the woman.

STEELE
We'll have dry minoli and
russos, on the rocks,
stirred, not beaten, with a
twist, in a chilled glass,
not frozen. Two of those
curly little straws,...

Steele winks at Agent 3.14. Both she and the Attendant look at him glazed.

STEELE
Or two Cokes...in cans...no
straws...

*

Agent 3.14 flashes a meaningful look. The camera goes close in on her and VIOLINS SWELL. A comparable slow ZOOM on Steele shows him staring into her eyes. A slower, more loving ZOOM into her eyes and we:

DISSOLVE TO:

INT IMMACULATE COMPUTER LAB SOMEWHERE - DAY

52

A mean looking Thug, who we'd previously seen at Martens' headquarters, but now dressed in the uniform of an American security guard, comes into the immaculate lab set up to manufacture silicon chips and turns on a tiny videophone teleconferencing monitor. A bushy white haired Russian scientist, in a white lab coat, PROFESSOR UKRINSKY, watches while he stirs his coffee with a tiny sugar spoon. The guard returns to his station - a small desk and chair with a TV and his TV dinner outside the lab.

Martens, in close head shot, to hide the fact that he's armless, speaks from the monitor. He is dressed in a stylish business suit, has a well-groomed anchorman's wig and speaks with a perfect American top 40 radio DJ accent.

MARTENS
Professor Ukrinsky, how's it
goin' buddy!

UKRINSKY
(Russian accent)
I hope to put all the control
functions in the chip this
week. I still don't feel
comfortable with these guards
around...

MARTENS
(interrupting)
Professor, you know the
President wanted you to
complete the satellite chip
in the comfort of your own
lab. We just needed to make
sure your safety is never
compromised. If that chip
fell into the wrong hands,
any tyrant could use it for
evil.

UKRINSKY
I suppose you're right...

MARTENS

Prof, babe, I just met with the President in the White house today and he needs that chip. It could be the answer to world peace.

UKRINSKY

I know, but these things take time..

INT MARTENS' HEADQUARTERS - DAY

53

We see that the disguised Martens, mouthing his dialogue, is being videotaped and, standing next to him, out of camera range, an American actor is dubbing his "lines." One of Martens' Henchmen holds a cue card and, as he drops it to reveal the one underneath, doesn't know that one is upside down.

MARTENS

Professor, there must be some way you can speed up the process, old buddy.

UKRINSKY

I'm doing my best.

The actor/"dubber" accidentally COUGHS and BLOWS HIS NOSE. Martens, to keep up, also coughs, blows his nose.

MARTENS

I'll be sure and tell that to the President. Toodles.

INT COMPUTER LAB - DAY

54

The screen goes blank. Ukrinsky turns back to the silicon chip in front of him. The guard, who is seen at his "station", eats his dinner as now, with the teleconferencing monitor off, we, and the Professor can HEAR the nightly news. The ANCHORMAN reads the top story:

ANCHORMAN

The President, currently vacationing on Martha's Vineyard, accompanied Maya Angelou on sax as she read her newest poem, Honkey Holiday. The President has been at the Vineyard several days. AWAY from Washington. NOT in the Whitehouse.

ON THE PROFESSOR

55

The CAMERA ZOOMS into the Professor's face. As he listens to the anchorman, We see his expression as he puts one and one together - Martens was lying about the President's whereabouts - Ukrinsky's eyebrows raise, beads of sweat start down his forehead.

BACK ON THE AIRPLANE - STEELE AND AGENT 3.14

56

The VIOLINS DIE as Agent 3.14 raises an eyebrow. He raises his up and down. She winks suggestively. He cocks his head into a come hither look. She licks her lips sensuously. He flashes his tongue in and out. She makes a quirky, funny face. He makes a series of stupid funny faces in return. Just then, a TERRORIST rushes to the cockpit door and barks something to the Attendant who opens the door for him and his PARTNER. We HEAR muffled SHOTS then an ANNOUNCEMENT COMES OVER THE SPEAKER:

TERRORIST

(friendly, like a real
pilot)

This is not the captain. The captain and co-captain are incapacitated and will not be going to Washington after all. So relax and try to enjoy the trip. We'll be landing in a small foreign country in about eight hours.

The passengers GRUMBLE. Steele stands and starts to move toward the cockpit when one of the Hijackers comes out of the cockpit pointing a large gun. The passengers SCREAM. A half dozen of them crowd into the bathroom. One tries to squeeze into an overhead bin. Steele moves into a row of seats located near the wing. The Hijacker heads toward Steele. Steele quickly sits in the window seat and straps himself tightly in.

THE HIJACKER

57

immediately moves to Steele.

HIJACKER

(foreign accent)

Stand up, Yankee dog.

Steele says, "O.K." and starts to comply, but, instead, accidentally pushes the emergency door button, causing the emergency door to raise up. The Hijacker is sucked out of the plane before he can even react, but just as he exits, Steele rescues his gun. Then a cart filled with

*

gourmet food, a potted plant, a framed painting of the Mona Lisa, someone's wig, a woman's dress and a set of dentures are sucked out.

STEELE

58

saves the hijacker's gun, then replaces the door, gets up, goes to the cockpit, SHOOTs the lock off and enters.

INT THE COCKPIT

59

Steele knocks out the Terrorist piloting the plane, takes the controls. He looks at the control panel, filled with incredibly intricate and foreign gauges and a virtual entertainment center with microwave oven, a video monitor (on which we see stock footage of beach bimbos with title that reads: Young Stewardesses in Love), medical monitors, CD players, amplifiers, tuners, frequency modulators. One digital readout flashes 12:00 just like your VCR when it doesn't work. Steele twists knobs, turns controls, all of which make hi-tech SOUND EFX, some of which come off in his hand, while trying to figure out how really to fly the plane. Immediately upon flipping one toggle switch, an INFLATABLE DOLL (like in the movie Airplane) inflates and fills the co-pilot's seat.

*
*

The Attendant, who has come to assist, points beneath the center of the control panel indicating the steering wheel.

ATTENDANT

I believe that wheel pulls
back and pushes forward.

Steele takes the wheel, pulls back, and the plane starts to level off.

STEELE

(covering for himself)
I'm used to fighters.

STEELE

60

has righted the plane then pushes on the wheel, causing it to dive.

EXT PLANE (ON BLUESCREEN)

61

It dives and accidentally catches the first Hijacker, ejected from the aircraft, on the nose of the plane, splat on the windshield, his head facing the cockpit through the windshield.

BACK INSIDE COCKPIT

62

The criminal hangs on for dear life as Steele pushes the wheel forward, then pulls it back, then forward again, trying to shake the guy off.

Steele flips more switches and finally finds the windshield wipers. He turns them on and they knock the terrorist to one side then pull him back to the other. Steele, enjoying himself, finds another button, presses it and the terrorist is doused with windshield cleaning fluid.

EXT RUNWAY - DAY (STOCK FOOTAGE)

63

An airplane bounces three times on the runway then lands.
(NOTE: WE MAY DO THIS IN MINIATURE)

EXT AIRPORT TARMAC - WASHINGTON, D.C. - DAY

64

The logo on the plane's tail is blue letters (Generic Airlines) on white with a bar code under it. Emergency vehicles are everywhere as people have to exit onto the tarmac. Steele, exiting the plane, waves goodbye to the hijacker still stuck atop the plane's nose. A RUNWAY TRAFFIC CONTROLLER, who wears those large earmuffs, uses his orange light cones to direct the crowd among which are one woman with only underwear and a bald woman. An OFFICER, shouting through a BULLHORN, directs people to the terminal.

*
*

OFFICER
(through bullhorn, to
hijacker on plane's nose)
You! Get-off-that-
plane...get-off-it-now!!

Steele approaches the Officer.

STEELE
Excuse me Officer..
(looks at his name tag)
...Mitchell... I believe
there is a car waiting for
Dick Steele. I'm in a hurry.
The hijacking has put me
behind schedule.

*

The Officer puts the bullhorn down and, although not speaking through the bullhorn, his voice continues to have the same REVERBING SOUND as it had when he spoke through it.

OFFICER
Right over there.

We follow his gesture to see a government sedan, amidst a

line of limos. The DRIVERS hold hand lettered signs for Miller, Galackawizc, Hijackers, Stewardesses-with-a-night-off. The sedan has a stencilled sign that reads: FOR AGENCY PERSONAL IN A HURRY AFTER A HIJACKING ONLY. Steele nods his thanks, turns crisply on his heel and heads for the sedan.

*

AGENT 3.14

65

intently watches Steele exit.

INT THE AGENCY - DAY

66

MISS DIMEENER, the trusty secretary, sits at her desk just as the intercom SOUNDS.

DIRECTOR

(voice over intercom)

Miss Dimeener. When Agent Steele arrives, send him right in.

*

Suddenly, a HAT flies by and lands on a hook on the coatrack. This is followed by a coat, a tie, a shirt, pants, shoes (that miss the rack), socks and a bra. Steele then enters, fully dressed.

*

STEELE

Miss Dimeener, my God, you still look as young and lovely as you did before I left the Agency. How do you do it?

*
*
*
*

MISS DIMEENER

It's simple, Dick, I eat carp larvae, do kinetic formica massage, and (avoids eye contact and mumbles) get a face lift twice a week. (looks at him again) But thank you for noticing, Dick.

*
*
*
*
*

STEELE

Noticing? Dimeener, you look better than a fresh trout des Jardin I once had... it had a bernaise sauce...

*

Steeles voice FADES as Miss Dimeener, still with an attentive smile on her face, starts to fantasize...

STEELE (V.O. CONT'D)

... covered in jacknape olives...

*

DISSOLVE TO:

FANTASY SEQUENCE

67

A roman bath, IN STYLIZED BLACK AND WHITE and ARTSY CAMERA ANGLES, with Miss Dimeener, in revealing toga, sitting at a vanity where her desk should be (SAME CAMERA ANGLE, SAME DESK CONFIGURATION), stares longingly at Steele, posing bare chested like a Greek statue, dropping olives, one by one into her wide opened mouth while, off to one side, in HALF-FRAME, the Director, in skimpy loincloth, drips oil over them both while singing one note of an opera.

DISSOLVE TO:

STEELE AND MISS DIMEENER

68

Miss Dimeener has snapped from her reverie. She takes out

her compact to powder her nose. As she speaks, she does her makeup.

STEELE
Is the Director available?

MISS DIMEENER
No, he's married.

She puts lipstick on, thickly and sensuously.

STEELE
Oh, you kidder. Can I see
him?

MISS DIMEENER
(peeks toward door)
Not unless you can see
through wood panelling, lathe
and plaster.

She puts on seductive eye liner.

STEELE
(leans close)
Miss Dimeener, are you trying
to give me a hard time?

She puts pancake makeup on with a small trowel.

MISS DIMEENER
If only I could, Mr. Steele.
But I know you're always on
top of things.

Each time we cut to her, her makeup is more pronounced. *

STEELE
I know the Agency has such RIGID
rules about secrecy. *

DIMEENER
Yes, and we wouldn't want to
BLOW it, now would we? *

Finished with her makeup, Miss Dimeener puts her feet up
on the desk, displaying lots of leg. *

STEELE
I'd tell you all about it,
Miss Dimeener, but I know
you'd be bored stiff.

DIRECTOR

(voice over intercom)
Will you two cut the
pleasantries, I need you in
here now, Steele.

STEELE

Excuse me, Miss Dimeener, I
have to go but I enjoyed this
little intercourse with you.

DIRECTOR
(yelling over
intercom)
STEELE!!!

INT THE DIRECTOR'S OFFICE - DAY

69

Steele slowly opens the door, peers inside and then enters, quietly closing the door behind him. In one corner there's a theatrical makeup table with mustaches, wigs, prosthetics strewn about. Next to it is a coatrack filled with various disguises and, filling the bookcases are volumes on disguises, martial arts, spying techniques. It's obvious the Director is a fanatic student of spying.

The room appears empty. Steele stealthfully moves around the room, peering under tables, into closets. Unnoticed by Steele, an overstuffed chair moves sideways one step. Steele goes to the Director's desk and leans over to press the intercom. Steele buzzes Miss Dimeener.

STEELE
Miss Dimeener, wasn't
Director in his office?

The Director, disguised as the chair, giggles silently to himself.

MISS DIMEENER'S VOICE
He buzzed me from in there,
Mr. Steele.

Steele feigns a shrug of incredulity.

STEELE
I'll just sit a while. He'll
return.

Steele saunters to the chair and sits. A beat. Steele sighs, relaxes in the "chair" and lets out a fart.

THE DIRECTOR

70

instantly stands and unfolds himself, still covered in upholstery material.

DIRECTOR
Great Scott!
(he recovers)
Good show, Steele! I hid
from the Kmer Rouge for two
days with that trick.
(goes into reverie)
Two whole days...

Blue - Revised 8/3/95

30A

FLASHBACK

70A*

TWO CAMBODIAN SOLDIERS, in Camouflaged helmets, carrying
rifles, creep along a jungle path. As they exit frame, we
TILT UP to REVEAL the Director's chair in a tree.

*
*
*

BACK TO SCENE

70B*

DIRECTOR (CONT'D)
(snaps out of reverie)
Great to see you, WD-40, you were
always my most noble warrior.

STEELE
Good to find you again, sir.

*
*

DIRECTOR
(waxes serious)
We're in a mighty sticky wicket
here, Dick. You saw the tape. If
Martens succeeds and sends that
satellite up, we will be held hostage
by the most avaricious criminal mind
in the world today...

The Director's voice FADES INTO ECHO as Steele, lost in
reverie, stares at the snapshot of agent Barbara Dahl he's
picked up from the Director's desk.

DIRECTOR (CONT'D IN ECHO)
...hospitals won't work. Banks won't
operate. Government will be out of
business...not only will we lose another
valuable agent, Barbara Dahl, but....

STEELE (V.O.)
(inside his head)
Barbara Dahl. Looks just like
Victoria when she was alive....

*

STEELE

71

starts to go into FLASHBACK again (the Cliffhanger sequence)
but the Director snatches the photo out of Steele's hand and
the FLASHBACK immediately disappears.

DIRECTOR
We don't have time for
flashbacks. This...
(gestures with photo)
is what you have to go on. Find
her and you'll find Martens. Her
last transmission was from Los Angeles.
We couldn't hold the trace long enough
to pinpoint her. Find her, save her,
destroy that satellite!

The Director stands, presses intercom.

DIRECTOR
Miss Dimeener, tell Noggin
we're coming.

Steele stands and, together, they leave the office.

BY MISS DIMEENER'S DESK

72

Steele and the Director pass Miss Dimeener, lounging sensuously across her desk, in a Victoria's Secret lace teddy with a candle replacing her lamp for atmosphere.

MISS DIMEENER
I didn't even hear you
breathing hard.

INT WEAPONS LAB - DAY

73

Steele and the Director enter an incredible state of the art lab where a number of gadgets are being tested as we pass the various glass sealed cubicles. In one cubicle, we see someone's HAIR ON FIRE, as he cavalierly checks himself in the mirror. In another, someone fires a cannon at a MAN who is standing three feet from it, wearing a bullet proof vest that makes the giant cannon ball bounce off it. In the next cubicle, there is a YOUNG WOMAN in tutu getting her dance lesson from a stern old BIDDY. The next cubicle has a fast food counter behind which an ATTENDANT, in McDonald's uniform, serves burgers and fries.

*
*

We now TRACK BY a sleazy Carny type with toothpick in his mouth, leaning on the cubicle wall, lined with stuffed animal carnival prizes, to reveal NORMAN COLEMAN, wearing ear protectors and firing an incredibly violent Swarzennegar type gun at a row of moving ducks. He is so accurate, he doesn't miss one. Steele, recognizing Coleman, slaps him on the back, inadvertantly causing him to miss.

STEELE
Norbert Coleman, my how
you've grown!

COLEMAN
Norman. N-o-r-m-a-n, Steele.
And you also just violated
agency safety precautions, as
usual!

STEELE

74

smiles an apology just as the head of the laboratory, Noggin, an uptight nerd enters frame. Steele greets Noggin.

STEELE
Noggin, How are you?
(MORE)

STEELE (CONT'D)
(shows Noggin his
watch)

Can I get a refill for my
deathray laser watch?

Steele laughs, gives Noggin a friendly punch on the bicep in a kind of brotherly affectionate way, which Noggin doesn't appreciate. Noggin wastes no time, starts to set out the weaponry he has prepared for Steele's mission. He displays a normal looking aerosol can which reads "AEROSOL SPRAY".

*
*

NOGGIN
This is a high powered flame
thrower...

Steele grabs the spray can, pulls out his bic lighter and starts to flick it. Noggin tries to stop him.

NOGGIN
Wait!

Too late, thinking he's safely testing the can, Steele sprays it in the air and lights it from two feet away. It explodes, knocking Noggin's glasses off, singeing his hair. Noggin grabs it back from Steele and throws it in Steele's "kit." Steele notices the briefcase on the lab table, fiddles with it.

STEELE
Clever Contraption, Noggin.
What is it, a mobile mini
crime lab?

NOGGIN
It's a briefcase.

STEELE
Right, Noggin. What does it
do?

NOGGIN
It holds important papers,
files, pens and a calculator.

STEELE
I see. And these numbers
here?
(indicating lock
tumblers)
In a certain sequence, the
briefcase can be timed to
explode?

NOGGIN

No, it's a lock so people other than myself can't open my briefcase.

STEELE

(to Director)

Amazing how complex technology has become.

Noggin hands Steele a pair of glasses.

NOGGIN

This is our latest development. Microchip z-ray lenses. They can penetrate an entire layer of clothing. You'll be able to see if an enemy is carrying a weapon.

STEELE

Wow, now you've got something, Noggin.

Steele puts on glasses, points them toward open door.

STEELE'S POV

75

Miss Dimeener has just arrived outside the lab, carrying a manila folder. We see she's got some pretty exotic leather studded chain mail underwear on.

STEELE

(to himself)

Miss Dimeener, how... stylish.

BACK TO SCENE

76

Steele takes the glasses off, sets them down. While Noggin sorts through a few remaining items, the Director surreptitiously slides the z-ray glasses closer to his own pocket. Noggin puts a tiny tube behind Steele's lapel and attaches it to the backside of a miniature American Flag lapel pin.

NOGGIN

Should you ever have your hands bound, simply pull this pin with your teeth....

He pulls the flag pin out with his index finger and the tube from Steele's lapel electronically raises to mouth level.

NOGGIN (CONT'D)
...squeeze the tube and it
will emit a lazer beam
powerful enough to cut
through steel.

Steele WHISTLES his appreciation of the device as he places
it deeply in the kit bag, just as the Director tries to
pocket the z-ray glasses. Steele innocently grabs them and
puts them in his kit. The Director secretly reacts -
"drat" - to himself.

*
*

NOGGIN
(holding up chip the
size of a dime)
One last thing...this micro
detonator has a timer - set
to explode 30 seconds after
you plant it.

Steele takes the chip and gingerly places it in his kit. He
zips up the bag and starts to lift it.

STEELE
Great work, Noggin. Director,
I'll be in touch.

As he sweeps the bag onto his shoulder, he accidentally
knocks one of the hi-tech pistols off the end of the lab
bench. EVERYONE IN THE ROOM DIVES FOR COVER except Coleman
who flies into the air, catching the pistol before it hits
the ground but the gun goes off anyway, shooting a hole in
the ceiling from which plaster drops.

STEELE
(admonishing as he exits)
Safety precautions, Norland.
N-o-r-l-a-n-d.

Coleman glowers. Steele waves goodbye to everyone.

IN THE HALL

77

Steele passes Miss Dimeener.

STEELE
Sorry to go in and out like
this, Miss Dimeener.

Steele smiles and exits. Miss Dimeener watches Steele leave
and we see her SMILE TURN TO A FROWN.

INT UKRINSKY'S COMPUTER LABORATORY - DAY

78

Martens' disguised security Guard carries a tray of food to

the lab's door and opens it. He enters the impeccably sterile lab and reacts - no one around. He checks in the cupboards, drawers, under the lab table, under the microscope, rushes to the wall mounted prison bed, checks under it. He's panicked - where's the professor?! He goes to the wall, looks down to see, lying on the ground, a tiny sugar spoon and a giant mound of dirt. He looks back up and rips off the Professor's Rita Hayworth cheezecake poster (from Shawshank Redemption) or if we can get it, the Racquel Welch poster (from One Million Years B.C.), and we see a jagged hole cut in the wall, revealing (STOCK FOOTAGE MATTED IN) an incredibly elaborate mine tunnel, complete with electric lights, mining cars on rails and wood support beams. The Thug takes out a cellular phone and dials.

*
*

INT DOC MARTENS HEADQUARTERS

79

Martens hangs up the phone. He yells at the guards.

MARTENS

That bastard Ukrinsky!

Martens is so livid he leaves his "arms" behind and storms about the room, tantruming, while the arms, separated from him, make the appropriate gestures.

MARTENS

Without that chip I'm back to square one! No chip. No Satellite!

As he rants, raves and paces about, his "arms" (a figure in body stocking and hood with the face showing in a color matching Martens) stand in place, gesticulating wildly.

MARTENS

Would you believe it, he lied to me!!!

He is so out of control, he doesn't know what he's saying.

MARTENS

Get me the girl!

The guards scurry out to the nosecone room.

MARTENS

She's gotta know something!
(irrational)
Someone's gotta know something!

Finished with his diatribe, he returns to the "arms", breaths a sigh as the "arms" wipe his brow.

THE GUARDS

80

bring the struggling Barbara Dahl into the room. She glares her hatred at Martens.

MARTENS

Upset, my little spy?!

His "arms" caress her face. She's disgusted.

MARTENS (CONT'D)

I hope not too upset to tell me what you know about Ukrinsky's escape.

The "arms" do the "look down, look up", Three Stooges boink trick.

DAHL

I don't know what you're talking about, you human junk yard.

She spits. Martens ducks again. The "arms" get it again and, again, are not pleased.

MARTENS

(angry)

You know what I'm talking about my little nose cone ornament.

Martens gestures for the Guards who raise an electric window, revealing a glass cage, filled with foliage.

MARTENS (CONT'D)

Maybe you just forgot.

Martens "arms" ring a small dinner bell.

MARTENS (CONT'D)

And maybe this will help you remember...

IN THE DARKENED CAGE

81

Responding to the bell, we get a quick glimpse of a vicious velociraptor, that, with lightning speed, runs into the cage. Behind Martens, mostly blocked from Dahl, a Henchman goes to the cage and dumps in an armload of blood-dripping meat. The 'raptor instantly attacks and gobbles the mound of flesh in one gulp. The SOUND is horrifying. Martens sees the shock on her face, enjoys it.

MARTENS
(yells out door)
Slice!

Slice rushes in.

MARTENS
Let's give our little sleuth
some time to remember. Tie
her to the chair.

Slice gestures to two GUARDS who help him hustle Barbara
Dahl to a chair.

MARTENS
And then, Slice
(yells)
Get me that chip!

Barbara Dahl, her face white with fear, struggles against
her bonds. Martens hums gleefully as he watches Dahl squirm
and he exits.

EXT. LOS ANGELES AIRPORT - DAY

82

PANNING from the tiled mosaic or billboard which reads
WELCOME TO LOS ANGELES (a colorful mural with drive-by
shootings, gang riots, looting, fires, floods, earthquakes,
smog and traffic). We reveal a dozen different TOURISTS,
REDCAPS and BUSINESSPEOPLE, all talking on cellular phones,
Steele purposefully walks to the first taxi he sees and
starts to get in. But he notices that the cabbie's picture
looks nothing like the actual cabbie. A smiling blond
picture - a Jamaican cab driver. He goes to the next cab.
The same thing. A woman's picture, a male cab driver. He's
too suspicious to take any of them. Then a taxi from the
"Average Cab Co." SCREECHES to a halt opposite Steele.

*
*

OMIT

83

IN THE TAXI

84

is KABUL, a Pakistani. Steele looks from Kabul's photo, with
a 60's Dick Clark hairsprayed wig to Kabul who takes off his
turban, displaying the bad hairdo then puts the turban on
again and raises an unlit cigarette.

KABUL
(Pakistani accent)
Do you have a lighter?

STEELE
I use matches.

KABUL
Does your mother know you
smoke?

STEELE
Yes but I don't inhale.

KABUL
Excellent, Mr. Steele. Hop
in.

STEELE

85

gets in the cab. They drive off and do not notice when they pass an airport shuttle bus painted with the 7-11 logo and a line of PAKISTANIS, in turbans, boarding it.

INSIDE THE CAB

86

Kabul, driving, hands Steele a manila folder. Kabul rarely looks ahead of him at where he's going. HORNS HONK.

KABUL
Please look at this, Mr.
Steele.

INSERT - FOLDER

87

Covered with stencilled warning labels that read: TOP SECRET...FOR YOUR EYES ONLY...DO NOT DISTURB...COULD BE HARMFUL IF SWALLOWED...MAY CAUSE DROWSINESS IN PREGNANT WOMEN.

KABUL
WD-40. In that file is a
photo of Desiree More. She's
a free-lancer.

*

Steele opens file and a centerfold of Desiree More falls out. He WHISTLES in appreciation.

KABUL (CONT'D)
Her measurements are 36-24-
36-22. Her hobbies are
tennis and horseback riding.
She likes easy listening and
guys who share their
feelings.

STEELE
(muses)
Hmm, kick boxing...

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40

OMIT

88

EXT HOTEL - DAY

89

The awning reads "HOTEL EXORBITANTE". A luxury car pulls up. The DOORMAN opens the doors for the exiting GUESTS and, quick as a flash, GANGSTERS jump in the car and steal it. The Doorman reacts surprised but then merely shrugs an "Oh, well, I tried look" as the Guests are already entering the hotel. Steele's taxi pulls up in front. *

KABUL

90

to Steele's surprise, reaches his hand out the window for a tip. Steele reacts as if to say, "Aren't you taking this charade a little far?"

KABUL

Excuse me, WD-40, but we must make it look authentic. *

Steele raises an eyebrow but tips Kabul anyway. Kabul frowns, his hand still extended. Steele reacts "that's enough!" Kabul shrugs, puts the cab in gear and backs over Steele's suitcase. He quickly changes gears to forward and drives off saying "sorry." Steele picks up his flattened suitcase, which cannot be pulled on its rollers - too thin, it falls over. He enters the hotel, passing a large potted palm tree.

ON THE PALM TREE

91

The palm leaves part revealing a shadowy figure, in distinctive fedora and Ray Ban SUNGLASSES. The leaves close again and we hear OUCH as the spiny leaves obviously scratched the spy.

INT HOTEL SUITE - DAY

92

Steele enters, sets his kit down, immediately goes to the picture hanging on wall, turns it over. He takes out a BUG SCANNING DEVICE, checks behind it. Then scans the entire room. Satisfied that the room's clean, he exits to the bedroom, passing an entire TV CREW, with multiple cameras and boom microphones all trained on him. He doesn't notice them.

INT HOTEL BEDROOM - DAY

93

Steele enters. There, lying on the bed, in the identical pose we saw in her dossier centerfold, is none other than

DESIREE MORE, in revealing cocktail dress. She wets her lips seductively. Steele acts as if nothing is unusual.

STEELE

Drink?

DESIREE

Sure.

STEELE

Tap water O.K.?

DESIREE

(shrugs)

Poured, not decanted.

STEELE

94

exits to the bar.

STEELE (V.O.)

She wasn't even convincing.

She knew nothing about water.

Water should never be poured.

It ruins the wetness.

Desiree answers as if she heard his VOICE OVER.

*

DESIREE (O.S.)

Says who?

*

Steele, undaunted, returns with a glass of water.

*

STEELE (V.O.)

Obviously, she didn't know who

I was so I played it casual.

*

*

As he approaches the bed, he does one of those cocky, side-stepping, "casual," Steve Martin-type sashays. Once again she responds LIVE to his VOICE OVER.

*

*

DESIREE

Casual's overrated.

*

*

Steele hesitates a brief moment, then barrels right on.

*

STEELE

Come here often?

*

*

DESIREE

Not often enough.

*

*

Steele offers her the drink. She grabs him by the tie and tries to kiss him. He pulls away.

DESIREE (CONT'D)

What's wrong?

STEELE

Wrong?

(laughs)

If something was wrong,
wouldn't I know it.

She "accidentally" drops her earring on the floor and, while he reaches down to retrieve it, she pulls out a gun from her designer handbag and levels it at him.

DESIREE

I think the game is over, Mr Steele. You're going to look like swiss cheese when they find you.

STEELE

Ah, that's no gouda...

STEELE

95

surprises her with a quick karate chop, knocks the pistol out of her hand and with three parallel scratches on chest and face, a la BRUCE LEE, Steele strikes karate pose:

STEELE (CONT'D)

Wahahhhhhh.....

Steele does three backflips to exaggerated KARATE MOVIE SOUND EFX and falls out window. A KNOCK is heard at the door. Desiree rushes to answer:

DESIREE

Who is it?

STEELE (V.O.)

(imitating woman's voice)

Room service.

Desiree opens door. Steele barrels in. The fight resumes.

ON BED

96

Desiree leaps up on bed. Steele joins her. They start to throw punches and bounce. Steele is bounced off. Desiree forgets about the fight and bounces up and down like a little kid. Steele SIGHS, hands on hips, waiting impatiently, tapping his toe. Desiree finally notices Steele's impatience, stops bouncing. Steele grabs a drawer out of the dresser, swings it over her head and bashes it down, knocking her out and pinioning her arms.

*

STEELE

97*

picks up her tiny "designer" purse and examines its contents...a few marbles, a crude slingshot, a melted chocolate bar a frog and a condom with a promotional slogan that reads: "COMPLIMENTS OF THE COCA CABANA"

STEELE

Hmmm...Coca Cabana...

INT HOTEL HALLWAY - DAY

98

Steele opens his door, looks around, spots the dirty room service trays outside the rooms opposite his. He carries the unconscious Desiree, still with her arms pinioned in the dresser drawer, to a room service cart, plops her down onto it and starts to return to his room. A MAID walks by. Steele gestures to the unconscious Desiree.

STEELE

I'm finished with this.

He returns to his room and the camera pans to REVEAL a row of room service carts, down the entire hallway, filled with various bodies, car parts, etc.

INT THE AGENCY WAR ROOM - DAY

99

We follow one AGENT down the dimly lit corridor lined with armed GUARDS to the security entrance to the war room. He puts his hand on the handprint machine and the computer monitor flashes green and a door unlocks. He enters that door into an antechamber where he must breathe into a plate glass breathalyzer. The monitor flashes yellow and the door opens. He then approaches the next door where a guard dog sniffs his crotch and nods O.K. to its TRAINER who opens the door for the agent. At the final entrance to the war room, the agent is confronted by a chrome speaker from which a soft female computer voice emanates.

COMPUTER VOICE

Please state your code name.

Hesitating, embarrassed, the agent checks around behind him and then speaks softly, close to the speaker.

AGENT

Pencildick.

COMPUTER VOICE

I'm sorry, could you state your code name...louder.

The agent complies and is admitted to the large, hi-tech war room.

IN THE WAR ROOM

100

a handful of AGENTS surround Coleman who's desk is set up in the middle of a bank of surveillance monitors. The monitors constantly switch between surveillance cameras trained on hotspots Beirut, Medellin, Sarajevo, Tokyo, Taipei, downtown Newark (all stock footage) and the interior of a 7-11. The 7-11 monitor never changes - it is one constant robbery

scene after another.

Behind his nameplate: DEPUTY DIRECTOR - SPECIAL OPS NORMAN COLEMAN, is a stack of Coleman's favorite reference books ("Junk Bonds", "How to buy Bank Repossessions", "Winning at One upmanship.") The just-admitted Agent hands Coleman a manila envelope. Coleman opens it, glances at the contents and stands up to address the whole room.

COLEMAN
Allright, let's get started.

AGENT FOUR
Shouldn't we wait for the
Director?

COLEMAN
That's what this meeting is
all about. According to
these...

Coleman takes out a stack of 11 by 14 transparencies from the envelope and begins putting up the pictures on a light box. *

COLEMAN (CONT'D)
...we've been waiting too
long. It's been a disaster so
far.

Quickly, in succession, we see a transparency of Barbara Dahl strapped to the nosecone, Desiree More on the food service tray, Steve Bishop's wrecked car and an X-ray of someone's intestine in which a set of car keys are lodged. *

COLEMAN (CONT'D)
Gentlemen. It's time for new
blood. Time to examine our
feelings about this agency...

AGENT 4
I still think we should wait
for the Direc.....

COLEMAN
(enraged,
interrupting)
That useless, doddering
misfit couldn't find rice in
China. I don't care what the
Director said, we need to act
and act now.

OSS AGENT
You're over your head,
Coleman!

AGENT CARSON
Shaddup, moron.

*

OSS AGENT
Oh yeah, make me...

COLEMAN

101

unseen by the troops, pushes a button in his desk and a small explosion happens across the room. Thinking the OSS Agent responsible, Agent Carson pulls out his tie.

*

AGENT CARSON
Make this...

*

Carson fires a dart from his propellant tietack at the OSS Agent. The Agent responds by spraying gas from his ball point pen. A THIRD AGENT tosses a saran-wrapped sandwich and it explodes on impact - a "special weapons" fight breaks out. Coleman smiles, surrepticiously, proud of his accomplishment, as he sneaks away from the battle.

*

EXT STREET - NIGHT

102

Kabul, in pastel T-shirt and white suit, driving a Ferrari, pulls up to a stop, just rolling over the feet of a gorgeous BLOND. Kabul smiles, shrugs his apology, backs up to free the woman (who's feet are now much longer and flatter) then turns to Steele.

KABUL
I'll be back for you.

STEELE
Where are you going?

KABUL
We have a saying: A man who rides a camel, is rich. But a man that drives a ferrari can get lucky.

Kabul peels out.

CLOSE ON WINGTIP SHOE

103

in a parody of "Goodfellas", Steele walks to the sound of the song, "AND THEN HE KISSED ME." We TRACK with Steele's legs and WIDEN TO REVEAL him walking by a line of CUSTOMERS waiting to enter the nightclub. Above the door is a two-position neon Coca Cabana sign with deco logo that depicts a man hunched over a line of cocaine, snorting it, then, in the second position, sitting up and smiling.

THE DOORMAN

104

like'at all the swank nightclubs, points to various customers and beckons them to enter.

DOORMAN

You, you and you.

The CUSTOMERS who are chosen are all dressed exactly like the Doorman, in Wiseguy clothes.

STEELE

105

goes to the back entrance, stops at the Wise Guy guarding the back and stuffs a wad of bills in the guy's breast pocket. Steele pats the guy's cheek and walks in. CAMERA HOLDS on guy, revealing what Steele didn't notice: the guy has a bullet hole in his forehead. The dead Wise Guy falls over.

HIDING IN THE SHADOWS

106

The same SHADOWY FIGURE, in Wiseguy suit but wearing the same fedora and the same Ray bans, watches Steele from across * the street. The figure surrepticiously lights a filterless cigarette but the flame on the bic lighter is turned to high and the fedora catches fire. The figure immediately ducks out of sight to put out the fire.

INT THE NIGHTCLUB - NIGHT

107

Steele passes a KARIOKE room with an audience listening to a Japanese BUSINESSMAN sing Guns n Roses' "Sweet Child of Mine." Steele sits at the bar.

BARTENDER

What'll it be, Mac?

STEELE

Martini, blended, not beaten.

AT FAR END OF BAR

108

Hidden from Steele's view, is Agent 3.14, taking all this in. A Sleazy LOUNGE LIZARD type approaches and blocks her view of Steele. She gives him a hate glare but he doesn't take the hint.

LOUNGE LIZARD

Come here often?

AGENT 3.14 seductively holds a cigarette out for him to

light. He takes out his bic and flicks it. She grabs his hand, bends it back and forces him behind a pillar, out of view.

AGENT 3.14

No, I don't come here ever.

(slaps him)

And if you don't get the hell out of my face, you'll be blowing your nose in your socks.

He's totally intimidated. She pushes him away, and goes back to her stool, straightening her hair.

BACK ON STEELE AND BARTENDER

109

The Bartender, like Tom Cruise in COCKTAIL, elaborately juggles glasses and bottles, cool and casual, but several drop and break. Not missing a beat, he then nonchalantly picks a broken bottle up, pours a drink from the jagged neck and gives it to Steele.

BARTENDER

Haven't seen you around.

STEELE

I travel a lot. I'm in...sales.

BARTENDER

What kind of sales?

STEELE

Jibs, spinnakers, the usual stuff. By the way, have you seen this girl?

He shows the Bartender Agent Barbara Dahl's snapshot.

BARTENDER

Nah, your girlfriend?

STEELE

My niece...Barbara Dahl.

The reaction is immediate and simultaneous: The Bartender drops his teeth into the glass he was cleaning; Four GUYS lined up at the bar do a spit/spray "take" and the CLEANING LADY (who also has a pencil mustache and huge pinky ring) breaks her mop handle. While this is going on, in the background, a Wise Guy is called to the phone. He listens a moment then yells, indicating Steele.

WISE GUY

The guy's a Fed!

Steele quickly turns and starts to run for it.

AT THE BAR

110

Agent 3.14, who has been taking all of this in, follows.

INT CABERET - NIGHT

111

a FAT FEMALE TOURIST, in Hawaiian shift, sings the male part of the Italian opera, Figaro, as Steele rushes by. The Badguys signal each other to circle and close in on Steele. Two Wiseguys are about to grab Steele when Agent 3.14 saves Steele by whipping out her gun with silencer and quickly shoots one Wiseguy as she karate chops the other into oblivion. She yanks Steele away and the pair escapes into the street.

STEELE

(running)

Where were you when the plane
was hi-jacked? I could have
used some help.

AGENT 3.14

You did just fine.

EXT STREETS - NIGHT

112

The gangsters give chase. Agent 3.14 is much faster than Steele and has to grab his hand and pull him along. They enter a dark alley. Steele stops, winded.

STEELE

(out of breath)

I think we've lost them.

In the distant background, unseen by Steele, two Wiseguys wander back and forth in alleyways. One looks at a map while the other slaps PEDESTRIANS around, apparently asking directions.

AGENT 3.14

You don't lose guys like that
for long.

STEELE

Follow me.

She begins to run again but he stops her.

STEELE (CONT'D)

Just walk. Slowly.

He links his arm in hers as they exit the alley.

STEELE (CONT'D)
Pretend we're married....

He puts his arm around her, starts to go for a kiss but Agent 3.14 smacks Steele on the arm with her purse and begins hocking him.

AGENT 3.14
I'm tired of you and your
drunken buddies sitting
around guzzling beer,
spitting pistachios all over
my carpet.

Steele is taken aback, this isn't exactly what he meant but follows along.

STEELE
Oh yeah, but it's O.K. when
your freeloading mother
microwaves our dog and sells
our furniture for bingo
money.

Just as the Badguys round the corner, Steele and Agent 3.14 noticed an approaching bus. Steele checks behind him, sees the thugs in the distance.

STEELE
Can't wait for Kabul. We'd
better grab this bus.

They hop on the bus, just in time to elude the Wiseguys.

IN THE BUS

113

As they drive off, Steele and Agent 3.14, their eyes trained on the windows to ensure they're not being followed, walk down the aisle toward the back of the bus, passing all the usual people you'd see on a bus - several FAT LADIES, who fill a row of seats by themselves, a MAILMAN and a WINO. *

THE BUS

114

pulls up to a stop. A trio of menacing, skinhead, metal studded PUNKERS, get on and walk down the aisle, terrorizing the PASSENGERS. They have rings in every part of their flesh. The LEADER has a ring through his head. The bus takes off and starts to gain speed. The DRIVER is panicked. The Punk Leader leans over to the driver, menacingly.

PUNK LEADER
(Dennis Hopper from
Speed)

Pop quiz, hot shot. Someone
gets on the bus without a
transfer. He won't pay the
fare. What do you do? What
do you do?

BUS DRIVER
Stop the bus and drop him
off?

PUNK LEADER
Negatory, honcho, because he
(holding up rubber
hose)
cut the brakeline.
(looks at hose,
realizes his own
peril)
Uh, oh....

EXT HILL - NIGHT

115

The bus gathers speed.

INT THE BUS

116

Steele has lifted a floorboard door out of the bus's center
aisle and drags his feet on the concrete street, rushing by,
hoping to stop the bus like you'd do when your sled is out
of control. Smoke and sparks fly up.

*

CLOSE ON STEELE'S SHOES

116A

As if seen underneath the bus, with his heels digging in the
street, throwing off smoke and sparks.

*

*

CLOSE ON SPEEDOMETER

116B

The needle flips back and forth between 45 and 49 miles an
hour.

*

*

EXT FREEWAY - NIGHT

117

The bus hits a freeway ramp, becoming airborne.

OMIT

118
THRU
119

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51

INSIDE THE BUS

120

Steele clambers up from the floorboard 2 feet shorter than he was. Meanwhile Agent 3.14 shoves the terrified Driver aside and takes the wheel.

*
*

CLOSE ON SPEEDOMETER

120A

The speedometer dial now looks like a PIE CHART, with different colored wedges labelled SLOW, CAREFUL, NORMAL, FAST, TOO FAST, HYPERSPEED - the needle rises toward the danger zone.

EXT THE BUS (MINIATURE)

121

flying across the moon, like E.T.

INSIDE THE BUS

122

Agent 3.14 intensely steers as Steele, gears, axle parts, bushings strewn about, tries to dismantle the bus's undercarriage.

*

EXT THE BUS (NORMAL SIZE)

123

Finally, the bus lands back on the street just carlengths away from where it started.

BACK IN THE BUS

124

Steele grabs the emergency lever and pulls it.

THE BUS

125

SCREECHES to a halt like a train, (INCLUDING THE SOUND EFFECT) which causes the Punkers to fall on top of one another like a string of dominos.

EXT BUS STOP - NIGHT

126

Steele and Agent 3.14 exit the bus outside the FANTASEE restaurant. As the bus pulls away, we notice the Punkers have been hung up on the bus's dangling safety straps by their various nose, ear and head rings.

STEELE
You must be famished after
all that. Let's dine.

AGENT 3.14

That sounds good. But I'm hungry. Let's get something to eat.

Steele does a "take" to camera.

INT FANTASEE RESTAURANT - NIGHT

127

The place is filled with erotic neon and sculptures. The table and booths surround a central MUD PIT, in which two COLLEGIATE WRESTLERS, in tank tops and leather helmets, wrestle.

*
*

AGENT 3.14

We shared an airplane, a drink, a hijack. We've been chased, bussed, seated, but I still don't really know you.

STEELE

Allright. I'm Bud Fudlacker. I run a small mail order business. I'm 55, enjoy the symphony, have a wife and two sons in Cleveland, somewhere.

AGENT 3.14

Hardly.

In the mud pit, we see two SUMOS wrestling.

*

STEELE

All right, you got me.
(overly sincere)
I'm Beef. I travel with American Gladiators and do tax accounting on the side, when I'm not repairing small appliances in my shop in Cheyenne.

AGENT 3.14

(laughing - charmed)

Let me guess. You're Dick Steele, Agent WD-40, with the Secret Service. You're 52, you like big screen TVs and you want to stop Doc Martens. Right?

*

STEELE

That could describe a thousand guys. But tell me about you.

The WAITER comes to take their order. Behind him, we see TWO POLITICIANS (Clinton/Dole lookalikes) slinging mud at each other

*
*
*

WAITER

I like loose fitting clothes
and drive a '69 Pinto. Hi,
I'm Brian. Can I get you
something to drink?

STEELE

We'll have...

AGENT 3.14

(interrupts)

Dry minoli and russo, on the
rocks, stirred, not beaten,
with a twist.

(looks to Steele for
confirmation)

In a chilled glass, not
frozen, with two of those
curly little straws...

Steele smiles, nods his appreciation for her memory. The
Waiter exits. She raises her cigarette. He lights it.

STEELE

So tell me, who are you?

AGENT 3.14

Why don't you use your
legendary skills and guess...

STEELE

You carry a UB21 Schnauzer
with a Ghab silencer so you
were probably with the KGB.
You used the martial art of
caphon to take out the
Wiseguy in the bar so you've
had some CIA training. You're
pretty, you smell good, and
probably put the toilet paper
roll on with the paper
hanging on the inside.

The Waiter brings the drinks, sets them down and exits.
Agent 3.14 lifts her glass in a toast.

AGENT 3.14 (CONT'D)

Here's to your remarkable
powers of observation, Mr.
Steele. But you're bluffing,
because you already know I'm
Veronique Ukrinsky, Agent
3.14, former KGB, raised in
France, defected, now with
your CIA. And I'm also after
the infamous chip Doc Martens needs.

*
*

STEELE
 (feigning knowledge)
 That's right and you know how
 important that chip is.

AGENT 3.14
 Of course I know. It's the
 controller chip Martens
 needs. Without it, Martens'
 satellite is worthless.

STEELE
 (playing along)
 That's right and that's the
 chip that's driving Martens
 crazy.

Agent 3.14 smiles, proud, now knows she's going to make
 Steele very happy with this piece of news:

AGENT 3.14
 The very same chip made by my
 father who escaped with it.
 He's in hiding, where I don't
 know, but if we work
 together, we'll find him.

*

STEELE
 (still holding up
 glass to toast)
 Well then, here's to finding
 what we're after.

STEELE

128

removes a remote control from his jacket and discreetly
 points it at the ceiling. The LIGHTS DIM. ROMANTIC MUSIC
 UP.

AGENT 3.14
 Pretty impressive, Mr.
 Steele.

STEELE
 Dick, please.

All the PATRONS in the restaurant are listening and after
 each comment they OOOH and AHHH as a group.

AGENT 3.14
 (lifts her glass to
 toast.
 Here's to you, Dick.

CROWD
 Oooohhhh.

STEELE
Here's to a night to
Remember...

CROWD
(sentimental)
Ahhhhh.

AGENT 3.14
It'd be impossible to forget.

CROWD
Ooooooh.

STEELE
Nothing is impossible.

CROWD
Ohhhhh.

The band (OR DISCO D.J.), on the stage, which covers the mud pit, tunes up. Agent 3.14 gestures toward the stage, upon which stands a humongous trophy with a sign that announces "Dance Contest."

AGENT 3.14
Let's dance.

STEELE
We don't have time now.

CROWD
Awwwww.

AGENT 3.14
C'mon, one dance and then
we'll go.

CROWD
Yeahhh

Steele hesitates. She draws an annimated square like Uma Thurman in Pulp Fiction.

AGENT 3.14
Don't be square, daddio.

Steele, in turn, draws an annimated "O.K."

STEELE
O.K., kitty kat.

ON THE STAGE

129

A CHORD is struck and, coming up into frame, Steele, with his white hair pulled back in a ponytail like Travolta, does

some pretty fancy Twist moves then the Swim, where he adds backstrokes to the breast stroke move, the Monkey, where he embellishes the pantomime moves - all, Leslie style, to the beat of the retro song. Agent 3.14, with a Prince Valiant wig like Uma, is loving it. Especially when he rakes his hands across his face with his index finger and third finger split apart then pulls his mouth into a funny face, pulls his upper and lower lids apart, etc.

At one point during the twist, we PAN to Leslie's feet to see he's on a turntable. On another, we see him with a hula hoop.

*
*
*

Suddenly, Agent looks up, surprised. The entire room looks up too. Just then, Slice and two THUGS enter. Quickly, Agent

3.14 takes a snapshot out of her purse, shoves it in Steele's hand.

AGENT 3.14

This is a picture of my father. He has the chip. In case we're separated, find him. Save him.

The two Thugs pull uzis out of their coats. EVERYONE ducks under their table. Slice spots Steele and Agent 3.14 exiting out the back. He hurtles a knife, which skewers but does not hurt a well-padded SUMO MUD WRESTLER who tumbles backwards. The crowd SCREAMS and Slice rushes toward the back door in pursuit. *

EXT. BACK OF THE FANTASEE

129A

Steele and Agent 3.14 exit the back door, spot a nearby beam and slide it through the hooks at each side of the door just as Slice reaches it. O.S. we hear AUTOMATIC WEAPON FIRE, CROWD SCREAMS, CRASHING AND BREAKING.

BACK INSIDE THE FANTASEE

129B

The gunfire stops. Customers hide under the table. Smoke and debris trickle down covering everything. A beat. One CUSTOMER tentatively raises his head above the table.

CUSTOMER

Check please.

EXT ALLEYWAY - NIGHT

130

Steele and Agent 3.14 rush into the alley just as a silver van ROARS toward them. The side door flies open. In the van, the THUGS from the restaurant each grab Agent 3.14 and Steele, but Steele breaks away.

Agent 3.14 is hauled inside the back of the van.

STEELE

131

grabs for her and we go into one of those action movie SLOW MOTION sequences where, in CLOSE UP, he reaches agonizingly slowly for and holds onto her necklace pendant. Back in NORMAL CAMERA SPEED, everything else is normal but Steele still moves in slow motion. He breaks free (breaking the necklace in the process) and rolls away and crashes into a pile of trash cans.

FROM OUT OF NOWHERE

132

Firing an automatic weapon at the fleeting van, Kabul drives up in a smoking, beat up old Citron Du Cheveaux. He skids to a stop, picks up the battered Steele and helps him into the car.

*
*

IN THE DISTANCE

133

The van with Agent 3.14 is nowhere to be seen.

IN THE ALLEY

134

Kabul revs the engine but the Du Cheveaux merely bucks out slowly, leaving a trail of smoke.

*

IN THE CAR

135

Steele scowls at Kabul.

STEELE

Nice wheels, Kabul.

KABUL

The ferrari was very expensive to rent, WD-40. I had to return it by ten.

*

Steele stares at Agent 3.14's broken necklace.

KABUL (CONT'D)

Besides, this is my own wheels.

INT THE AGENCY - NIGHT

136

Dark, sinister, rampant paranoia. Agents in the hallway use periscopes, night scopes to spy on one another. Coleman rushes by, brushes past Miss Dimeener and bursts into the Director's office.

The Director, dressed entirely (including full face mask) in red brocade, stands at a ninja pose in front of his red brocade wallpaper, blending in perfectly. Coleman doesn't spot the Director. As Coleman moves, the Director moves to keep his distance. When he gets to the Venetian blinds, he spins around, revealing the back of his Ninja jumpsuit is made of material that exactly matches the venetian blinds. Coleman has figured it out and goes to the blinds cord and opens them, revealing the Director.

DIRECTOR
What is it, Coleman? I'm
busy.

COLEMAN
(sarcastic)
I can see that.

DIRECTOR
You wouldn't understand, it's
the ancient art of Origatsi.

COLEMAN
What I don't understand is
your insistence in keeping
Steele on this assignment.
He still is no closer to
Martens and we have who knows
how little time left before
Martens launches the
Satellite.

(looks away for a
split second)
You'd better let me take over
this search
(he looks back to
where the Director
was)
before I.....

DIRECTOR (V.O.)
Before you what, Coleman.

Coleman tries to locate where the voice is coming from.

DIRECTOR (V.O. CONT'D)
I don't know what bad
judgement got you into this
job but, as far as I'm
concerned, you're a disgrace
to the Service!

COLEMAN
How dare you...you and
your...
(he's still searching)
one for all, all for one
bleeding heart nonsense.
You're too old to run this
agency, and since you won't
step down...
(he walks to the
door.)
...You'll be stepped on!

COLEMAN

137

actually steps on the Director because the Director has camouflaged himself as an area rug (only his nose, unseen by Coleman, sticks up) and refuses to blow his cover by reacting. Until the door SLAMS behind the exiting Coleman, at which point the Director gets up. *

DIRECTOR
(like he tricked
Coleman)

Hah!

FADE OUT

FADE IN:

INT BOWELS OF THE NATURAL HISTORY MUSEUM - DAY

138

Steele enters the cavernous dimly lit room. Cobwebs everywhere. Layers of dust six inches thick. Behind a huge work table, one bare light bulb hanging overhead, staring at a huge open reference book, is thin, scraggly white haired, PROFESSOR FREEDLICHSTEEN. Hearing Steele's approach, Freedlichsteen raises his head, breaking the cobweb that connects his shoulders to the wall behind him. His head "creaks" as he turns it. *

FREEDLICHSTEEN
(rubbing his stiff
neck)

What year is it?

STEELE

1996. *

FREEDLICHSTEEN
Anything happen? *

STEELE
You can't tell dirty jokes
anymore.

FREEDLICHSTEEN
Shit!
(a beat)
What can I do for you? *

STEELE
(handing him pendant)
Have you seen anything like
this.

Freedlichsteen takes the pendant, and turns it around "um humming." *

FREEDLICHSTEEN
...seems back in '64, when I
was working on my solar
powered toaster...

Freedlichsteen gets up and inadvertently knocks a book
off the desk. It falls and turns to dust. They begin
walking - Steele following Freedlichsteen.

FREEDLICHSTEEN (CONT'D)
...would say good morning in
thirty languages. Taught me
by the Plutonians who lived
in my plumbing. They talked
to me through the faucets.

They walk deep into the bowels of the reference museum. The
floorboards squeak as they walk. A skeleton, (clothed),
unseen by Steele, is still standing, holding a book.

FREEDLICHSTEEN (CONT'D)
Hot was instructions. Cold
was questions. I'd answer
through notes I threw in the
toilet.

*

AT ONE BOOKSHELF

139

They stop. Freedlichsteen pulls a large book down, opens
it and compares a picture in it with the necklace. They
match. He hands the book to Steele. We see the description
is written in Russian. Steele looks at it.

STEELE
The inscription's in Russian
but it doesn't make sense.

FREEDLICHSTEEN
Special dialect. These were
made by a handful of jewelers
in a village in Russia.
During the pogrom. Freedom
fighters. Escaped to
America.

Steele ponders this. Freedlichsteen speaks to a pillar
like Mr. Magoo would.

FREEDLICHSTEEN (CONT'D)
Did you know that jewelers
were the first to make the
printed circuit board? Its
an etching process, you know.

STEELE
Of course. But what...

*

*

Blue - Revised 8/3/95

60A

Steele stops himself - a brainstorm, claps Freedlichsteen
on the back.

*

STEELE (CONT'D)

*

I've got it!

*

A moth flies out of Freedlichsteen's mouth.

*

EXT 'NATURAL HISTORY MUSEUM - DAY

140

Steele comes out door down the steps past a trio of pot-bellied Maori tribal statues staring down at the pendant in his hand. Kabul walks up the steps to join him. Steele notices Kabul. They walk down the steps together.

*

*

STEELE

Kabul, this pendant. It's Russian. Do you know anyone who could have made this?

KABUL

I have no idea. But there used to be a bunch of Russian jewelers... in a warehouse... at...

DOWN THE SIDEWALK

141

Slice, loads a samurai sword onto his crossbow and fires. We hear a loud ZING.

BACK ON STEELE AND KABUL

142

Hearing the zing, Steele and Kabul notice Slice and the approaching sword. Steele pushes Kabul out of the way and starts to split, yelling:

STEELE

Split up. Pick me up at my hotel.

Steele runs one way. Kabul the other. Just then the samurai sword hits the center statue right in the crotch.

*

IN THE PARK

143

Steele, still looking backwards doesn't notice a COP, standing behind his horse, with one foot up on a park bench adjusting his boot. Steele stumbles onto the bench, onto the cop's back just as the cop stands up, catapulting Steele into the air and onto the horse which rears and takes off like a shot.

SLICE

144

Thinking quickly, knocks a GARDENER off his four wheeled mower and peels out after Steele.

*

*

BACK IN THE CHASE

145

Steele, holding on for dear life, rides the horse full gallop thru the gardens in the park. Slice follows on the mower, cutting a row of roses in his path to smithereens.

*

STEELE

146

rides across the street into the hotel lobby.

IN THE HOTEL LOBBY

147

Steele, on horseback, hurtles the reception desk, passes a "quincineros" party posing for photographers, and heads for the elevator. Slice, weaving in and around other fleeing HOTEL GUESTS, stays in pursuit.

BACK OUTSIDE

147A

Slice enters the hotel lobby.

*

AT THE ELEVATOR

148

Steele's horse stops and waits for the elevator. The doors open and another hotel GUEST, also on horseback, exits elevator blocking the exit of a TOURIST COUPLE. Steele enters, again blocking the Tourist couple and the doors close, as Slice, too late, has to take a second elevator.

*

*

IN STEELE'S ELEVATOR

149

The elevator is glass (shot against bluescreen) and, through the glass, as we rise, we see various APARTMENT DWELLERS react -- one stares through binoculars, another, like DeNiro posing in TAXI DRIVER's mirror scene and a third is an OLD CODGER chasing a BIMBO around his apartment. Meanwhile, in the foreground elevator, the tourist COUPLE is appalled at the horse and Steele. Their faces turn to shock, then repulsion as they, and we, HEAR the sound of the horse peeing - like a major fire hose. Steele shrugs an apology.

*

*

*

ON THE ROOF

150

The elevator opens. Steele on horseback, gets out. A beat. Then Slice, on the mower, gets out of the adjacent elevator. Steele's horse tries to turn and shoots forward. Slice REVS the mower and gives chase. Steele pulls back on the reins.

*

*

CLOSE ON STEELE

151

His face turns to shock.

CLOSE ON HORSE HOOFS

152

They slide and you think the horse is going to stop (like True Lies) but, instead:

IN WIDE SHOT

153

the horse slides over the edge. Slice pulls up short, looks over.

SLICE'S POV

154

We see Steele's horse swimming by itself in the pool on the adjacent rooftop just below one story below.

BACK ON SLICE

155

He reacts - where's Steele? Just then a loud sound as, behind Slice, Steele comes up into frame, facing camera, in the cockpit of a Harrier jet. Slice jumps off the roof (to the lower one where Steele's horse landed.) Steele hops out of the cockpit and runs across the roof back into the elevator. As he does so, we see the jet cockpit, a partial mockup, being swung by the crane it's attached to, toward its original destination - to be attached to a billboard which is a recruitment ad for the U.S. Navy or Marines with the slogan: "We're looking for a few strong men."

*
*

EXT THE HOTEL - DAY

156

Steele rushes out the front door, spots Kabul atop a vespa motor scooter. Steele indicates the scooter.

STEELE

Kabul, could you have found anything less powerful?

KABUL

I'm sorry, Mr. Steele. Power is in the eye of the powerful...

Steele gives one of his famous "looks" then hops on the back of the scooter

STEELE
Just take me to that
warehouse. Where was it
again?

KABUL
Thirty first and Phlegm.

STEELE
Let's go. Quickly.

Kabul peels out, almost toppling Steele off the back.

OMIT

157
thru
161

EXT ABANDONED OLD BUILDING (31ST AND PHLEMG) - DAY 162

Outside the grafitti-covered building, the motor scooter
screeches to a halt opposite the street sign (31st and Phlegm). *

In the foreground there is a homeless "complex" of refriger- *
ator cartons with windows, shutters and abandoned *
burned-out cars with awnings. On the roof of one carton, *
a DERELICT repairs it with a can of tar. *

Kabul points to the building.

KABUL
That's it.

Steele hops off and runs toward the building, yelling back at
Kabul.

STEELE
Get a real car and pick me up
in a half hour.

Kabul peels off, swerving to miss yet another HONKING car.

INT ABANDONED OLD BUILDING (31ST AND PHLEMG) - DAY 163

Steele rushes through a filthy hallway with grafitti on the
walls and police chalk outlines of a human body, a dog *
body, and a rat body on the floor. He turns a corner into *
a darker room. *

IN THE DARKER ROOM 164

Steele throws open a rusty door to reveal jewelers' benches,
covered with decades of dust and grime. He rushes to the
ancient walk-in safe. He removes his special lock pick and

attempts to open the safe. No luck. He goes to the jeweler's bench, grabs a crow bar, takes it and tries, still unsuccessfully, to pry the door open. Still no luck. Then he rushes back to the bench, grabs an acetyline torch, carries it to the safe, tries to light it with his lighter. No luck. Then, from behind him, an old man's hand lights a match, sticks it to a fuse and, as the camera pans along the

fuse fire 'a la MISSION IMPOSSIBLE', we hear the SIGNATURE MUSIC. The, finally the flame reaches the end of the torch and it lights.

STEELE

Thanks.

A beat. Then Steele jumps, startled.

UKRINKSY

Mr. Steele, I presume?

STEELE

Professor...

UKRINSKY

Ukrinsky. With a y.

Steele takes out a photo of the professor, looks from it to the professor, then back again. No recognition. Then Ukrinsky adopts the exact pose in the photo and Steele recognizes him.

STEELE

Ah hah, it is you.

Ukrinsky lit from the match, holds the silicon chip, vacuum sealed in a clear bag, in front of his face between his index and forefinger. CELESTIAL CHORD accents the shot.

UKRINSKY

And I suppose this is what you need.

STEELE

Yes. And that would be the...

UKRINSKY

Controller chip for Martens' satellite.

STEELE

Right. The infamous chip. Now the world is safe.

Steele grabs the chip and bends it to test it like a kid would. Ukrinsky immediately grabs it back.

UKRINSKY

Careful! That can also be used for world peace.

STEELE

Sorry,
(grabs it back)
but I'd better hold on to it
for you. I'll make sure it gets
into the proper hands...

*
*
*
*
*
*

EXT ABANDONED OLD BLDG (31ST AND PHLEMG) - DAY

165

Steele and the Professor exit the building.

*

UKRINSKY

My daughter said you'd be the
only one to find me.

*
*
*

Ukrinsky stops dead in his tracks.

*

UKRINSKY (CONT'D)

Where is my daughter?

*
*

STEELE

She's away.

*
*

UKRINSKY

Missing?!
(defeated)
Martens...

*
*
*
*

STEELE

No, she's probably just out...
shopping.

Ukrinsky doesn't buy it.

STEELE (CONT'D)

But even if she is with Martens,
he'll probably just use her as
bait and won't kill her until we
get there...

A SCREECH of tires as Kabul barrels around the corner in a
1970's "muscle" car.

KABUL

Come on!

The Professor looks to Steele.

STEELE

Don't worry, Professor, we'll
find her.

(deadly serious)

She and I must save an
American agent and rid the
world of a monster. Follow
me.

They walk off screen. A beat. They walk back the other
direction, the Professor leading the way.

IN THE SHADOWS

166

The same SHADOWY FIGURE, wearing the same fedora and Ray
bans, waits, watching, hidden in the homeless complex,
then exits. As he exits, he accidentally drops an eyebrow
pencil. The pencil lands in a puddle of fresh tar. The figure
reaches down to retrieve it, only to have his glovestick in
the same tar.

BACK TO SCENE

167

Kabul screeches to a halt. Steele helps the professor in,
jumps in himself and Kabul tears out, turns the corner on
two wheels.

STEELE

Kabul, is someone chasing us?

KABUL

We have a saying: The rabbit
hops, the spider crawls but
the camel spits.

Steele starts to shoot him a look, thinks better, then nods his approval. *

STEELE
We need to find a safe place
to keep the professor.

KABUL
I know the perfect place.

EXT HOME ALONE HOUSE - TWILIGHT

168

Your basic all-American 2-story home. Kabul drives up, leads Steele and the Professor up the walkway, RINGS doorbell.

KABUL
Do not be surprised. I want you to
understand that this is one of our
top agents. He is most capable.

Door opens, revealing MACAULEY CULKIN look-alike, who puts hands on sides of face with wide open mouth just like in "Home Alone."

MCCLUCKEY
(screams)
Ahhhhh!!!!

Steele looks at Kabul. Then takes him aside.

STEELE
He's just a kid! How is a kid
going to protect the professor?! *

MCCLUCKEY

169

Having overheard this, he immediately reaches inside the door jamb and pulls something. A hanging plant swings and knocks Steele from one side of the porch to the opposite. Then McCluckey's foot nudges an umbrella stand on its hinge. It bends over, pulling a rope taut that causes a prickly cactus to swing toward Steele from the other side. Ducking out of the way, Steele doesn't notice McCluckey then pull a rope bell and the overhead fixture starts to fall. McCluckey pulls Steele by the shirtfront out of the way just in the nick of time, with a smile. Steele, impressed, dusts himself off. *

MCCLUCKEY
Experience is not merely a matter of age.

STEELE
O...kay, McCluckey, my friend,
(indicating Professor)
We need you to hide this man. *

McCLUCKEY

No problem, he'll be safe here.

STEELE

I believe it. Can I use your phone?

McCLUCKEY

Sure.

STEELE

Is it clean?

McCLUCKEY

I have a woman that comes in once a week.

Steele does a "take" then enters. Kabul indicates the fallen plant.

KABUL

You have nice flowers.

INT THE AGENCY - NIGHT

170

The CAMERA TRACKS through the War room, past Agents nervously watching each other, cleaning their guns and adjusting their spy gear, to find Coleman, at his desk, leafing through more self aggrandizement books entitled "WHAT'S IN IT FOR ME" and "SCREW EVERYONE ALL THE TIME," "YOU'RE O.K., I'M FAB", and "DO UNTO OTHERS BEFORE THEY DO YOU." A phone RINGS.

INT THE DIRECTOR'S OFFICE - NIGHT

171

The Director, practicing various contortions while referring to the open book of NINJITSU INVISIBLE POSES (on the page are blank panels labelled Figure 1, 2, 3, etc.), perks up at the static from the intercom.

MISS DIMEENER'S VOICE

Sir, I have Dick Steele on the line.

DIRECTOR

Put him through.

STEELE'S VOICE

Director. Is it safe?

DIRECTOR

Safe?

(takes a quick look
around)

I'll use the cloaking device.

A cloak is hanging over his chair, he throws it over his

head and phone.

DIRECTOR
Go ahead, Dick, it's safe...

MONTAGE

172

A SERIES OF SHOTS showing everyone in the Agency listening in. Coleman, Miss Dimeener, the other Agents, the NIGHT JANITOR and CLEANING LADY, the CHINESE CHEF. On the surveillance monitors, we now see PEOPLE IN FOREIGN COUNTRIES listening, a TELEPHONE REPAIRMAN, a NATIVE in a thatched hut and the ROBBER in the 7-11.

STEELE'S VOICE
I have the chip Martens needs
to launch his satellite.

BACK TO THE DIRECTOR

173

DIRECTOR
(lowers his voice to a whisper)
A chip. Good Dick. Are you coming in?

STEELE
No. Martens kidnapped the
Professor's daughter.

DIRECTOR
Which professor?

STEELE
The one who made the chip.
And I've got to find her.

The phone clicks off.

DIRECTOR
Good Dick.

The director hangs up, then another phone clicks off. Then another and another and another.

INT DOC MARTENS HEADQUARTERS - NIGHT

174

Barbara Dahl is bound to a chair held in the air over the open top of the 'raptor cage by a large hook attached to a pulley assembly. Doc Martens walks by her.

MARTENS
Well, Ms Dahl, any last words?

*

DAHL
Yeah, bite me, you circus freak!

*

MARTENS

Ha ha. Good one, missy! Sarcasm.
Good for you. Let's see what
witticisms you come up with for my
little pet.

*
*
*
*

She glares her hatred at him. Martens' "arms" operate
the hand control to move the chair closer to the 'raptor cage

*
*

MARTENS

What's the matter, Ms Dahl, Raptor
got your tongue? ha ha ha ha

*
*

The chair goes even closer to seal her doom as Martens
"arms" fiddle with the hand control. Martens calls to one
of his technicians, RASKOLNIKOV:

MARTENS

Raskolnikov, maybe you'd like
the honors.

Dahl, now very close to the top of the cage is more
terrified than angry now as Martens hands the hand control
to Raskolnikov.

MARTENS

Be my guest...

*
*

Martens nods to Raskolnikov, who pushes a button on the hand
control and, instead of lowering Dahl, the hand control
shoots manacles out that grasp Raskolnikov by the wrists and
the cable yanks Raskolnikov into the air and throws him over
the edge into the 'raptor cage.

MARTENS

We have not found the
Professor or our chip.

Martens' "arms" ring the bell and the 'raptor rushes into
the cage as the entire cadre of Martens' Henchmen comes
running in. Martens looks up to Dahl.

MARTENS (CONT'D)

Close call, Miss Dahl. But
I'd much rather have the
pleasure of seeing you ride
my little rocket. Ha,ha,ha.

DAHL

I bet your ROCKET is little. And
probably limp too, you carnival
sideshow!

*
*
*

OFF CAMERA, we HEAR the 'raptor go to work on Raskolnikov as
it SHIEKS, GOBBLES, MUNCHES then goes "mmmmmm." Dahl is
horrified. Martens turns to his troops:

MARTENS

I hope this demonstrates how
important to me and to you
that you find that chip.

The troops scatter.

EXT PARKING LOT OUTSIDE COCA CABANA NIGHTCLUB - DAY

175*

Steele and Kabul, parked in the lot, watch the closed
neonless club from inside the car. In the foreground, the
back of the SHADOWY FIGURE's fedora-clad head looks at them
for a beat then ducks behind a tree.

*
*
*
*

STEELE

You know, Kabul, it seems to
me that Martens always knows
where we're going. There
must be a leak.

KABUL

Well who's leaking? I am not
leaking!

Steele flashes Kabul a surprised look.

STEELE

Well it's not me!

Just then a Wiseguy exits the Coca Cabana. Steele gestures
toward him.

STEELE

Follow him...

Kabul starts the car, creeps out of the parking space.

STEELE

... not too close.

EXT. THE PARKING LOT

175A

As Kabul's car slowly follows the Wiseguy out of the parking
lot, in the foreground we REVEAL the SHADOWY FIGURE take a
step to duck out of sight and, in the process, falls directly
out of frame. We TILT DOWN to REVEAL that the figure
accidentally fell into an open subterranean elevator in the
sidewalk.

*
*
*
*
*
*

EXT. THE CITY STREETS - DAY

175B

The Wiseguy walks with purpose, and Kabul follows a bit behind in the car. Everytime the Wiseguy turns in their direction, both Steele and Kabul duck below the window level.

FROM THE WISEGUY'S POV

176

it looks like a car is moving along the street with no one at the wheel. Several times the Wiseguy looks and several times they duck. Finally he bolts for the car and jerks open the passenger door, as the car still moves slowly along. There is no one in the car.

EXT DRIVER'S SIDE OF THE CAR - DAY

177

As the Wiseguy retreats to the sidewalk on the opposite side of the car, we now see that Kabul and Steele were duckwalking below the window line next to the car on the driver's side. They get back into the car just as the Wiseguy turns into the wrought iron gate outside a nunnery building.

STEELE

I'm going in. Get this car
out of sight.

EXT NUNNERY - DAY

178

Steele looks around to make sure he hasn't been followed, then approaches the Convent which has a weathered brass

placard that reads: OUR LADY OF THE NEVER HAD THE PICKLE CONVENT. Steele, HEARING an approaching vehicle, runs around to the rear of the convent, enters a basement window. A beat. Then we hear SND EFX of falling/crashing down stairs. *

INT MAIN RECTORY - DAY

179

Dressed as a nun, Steele approaches the MOTHER SUPERIOR, also a large, low-voiced nun. Mother Superior, using a ruler she keeps in a holster on her waist like a conductor's baton, attempts to lead a choir of hip-singing nuns. The choir is out of rhythmic sync with one another and not happy. She spots Steele/the new nun.

MOTHER SUPERIOR
What are you doing here?

STEELE
I'm, uh, the new choirmaster.

MOTHER SUPERIOR
Where did you come from?

STEELE
I was doing refractories in
the humble room.

MOTHER SUPERIOR
Refractories?

STEELE
Yes. A new Papal
revelate..you know...John,
Chapter 6, verse 8,
proliferate 19...

The Mother Superior is not buying it. Steele quickly snatches the ruler from her and uses it to gesticulate while he warms up the choir.

STEELE
Remember, sisters, Michael,
Chapter 6, verse 7... Sing as
ye play, yea unto thee a
voice, like a blenth, is
better left to heav'n than
the menthacartes of hell.

Mother Superior nods her approval and exits. Steele checks over his shoulder to insure she is out of the room. *

STEELE (CONT'D)
When you go to the allo
tropo, try it tre mucho
picante.

INT. HALLWAY OUTSIDE RECTORY - DAY

Mother Superior purposefully walks toward one of Martens' henchmen, the Wiseguy who has entered from the other corridor.

INT THE RECTORY - DAY

Steele, enjoying himself, gigs in place as the hip singing nuns belt out Madonna's "LIKE A VIRGIN." One pudgy Nun (Kathy Najimi type from Sister Act) gets carried away, rips open her habit, revealing a pair of brass BRA CONES like Madonna wears. Steele, constantly checking over his shoulder, spots one of the BADGUYS in the hall talking to Mother Superior who points down the hall toward the infirmary.

As soon as the guy is out of sight, without breaking rhythm, Steele hands his ruler to the nearest Nun and helps her lead the choir for a few bars then he joins the choir, dances and sways with them. Then he ducks down on all fours and starts to crawl away.

STEELE'S POV UNDER NUNS' SKIRTS

As he passes by on his hands and knees underneath the Nun's skirts, Steele notices the various differing ways the nuns privately display their individuality - one has a chrome chastity belt, the next a pair of men's boxer shorts, with incredibly hairy legs, and the last, a pair of cow legs.

BACK ON SCENE

One Nun looks down, notices Steele. He looks up and smiles.

STEELE
Random inspection. Papal
directive forty nine,
nomenclature 21.

He keeps crawling away, as if he's quickly inspecting.

STEELE (CONT'D)
Good. Good. Fine. Tighten
those cinchbelts.

He's reached the back of the choir, quickly stands up and ducks out the back door.

INT INFIRMARY - DAY

Rushing down a hallway to avoid detection, Steele accidentally notices Agent 3.14 thru a glass window. Steele

enters and finds her, bruised and battered, chained to a bed.

*
*

AGENT 3.14

Dick!

STEELE

Veronique, are you all right?

AGENT 3.14

Get out of here! This is a front for Martens!

Just then they hear FOOTSTEPS. Steele lifts the bed, removes the chains from the bed leg, tosses Agent 3.14 on a gurney, hooks her I.V. on, grabs a surgical mask and starts rolling her wildly down the hall, SHOUTING ORDERS.

STEELE

Stat! Code Yellow! Get me 3
CCs of epinephrinex! You!
(points at Nurse/Nun)
Grab two liters of gasohol,
mixed in nemastrophalum.
(to another Nun/Nurse)
I need an Electrostatifyer
...now! She's going into
fibrolcanination.

STEELE

185

turns a corner. The hallways are clear. Steele pushes the gurney toward the exit. Suddenly, the Mother Superior steps into their path, legs spread, holding a yardstick in both hands. Steele pulls a proctoscope tube off a medical cart in the hall and they immediately fight one another with their respective weapons which have the WHOOSHING sound efx just like in Star Wars.

The Mother Superior takes a giant swing and breaks Steele's proctoscope in half. Weaponless, he rushes to the medical cart lined with specimens, takes one jar of yellow liquid, rips off the cap and tosses it at her. She ducks, grabs a scalpel, hurls it at him. He ducks, the scalpel misses, sticks in the wall. He grabs a hemostat, clamps it on her nose. She reels in pain, grabs a reflex hammer, smashes it into his knee. His foot shoots out, catching her in the groin and knocking her back. Then Steele grabs a blood pressure tester, wraps it around her face, velcros it closed, pumps it up and her eyeballs bulge. He takes a bedpan and smacks her over the head, knocking her out.

Steele grabs the gurney with Agent 3.14 and rushes off, stepping on the bulb of the blood pressure tester, still wrapped around the Mother Superior's head, one last time.

STEELE
She should have her blood
pressure checked more often.

EXT CONVENT - LATE AFTERNOON

186

Steele and Agent 3.14 are out the door, into the alley. He starts to lift her, but, thinking better of it, leaves her on the gurney and pushes it like a scooter, getting up to speed, then standing on the side rails to coast downhill.

AGENT 3.14
Dick, what's been happening.

STEELE
Well I've been doing a lot of
soul searching...getting in
touch with my inner
child...I've decided, I love
you.

AGENT 3.14
But what about my father?!

STEELE
Well I like him but I'd have
to know him better.

They roll down the hill toward the street.

AGENT 3.14
Is he O.K. Do you have the
chip?!

STEELE
Your father is fine. I have
the chip, and...

She signs in relief, interrupts.

AGENT 3.14
I love you too.

They kiss, keep rolling. Off screen, we hear HORNS HONK
then CARS CRASHING.

AT THE BOTTOM OF THE HILL

187

A smiling Kabul, driving an ambulance SCREECHES up to the
gurney, rolling right into it, throwing the I.V. bottle off
its stand and breaking it.

KABUL
At your service, "Sister."

Steele removes her I.V. tubing and lifts Agent 3.14 into the ambulance, gets in and Kabul peels out. As they drive off we notice a three-car pile up of smoking vehicles, the center one of which is a dark sedan, pinned between two other cars, filled with Martens' thugs who attempt to get out of the sedan too late. *

INT THE AMBULANCE - DAY

188

Kabul looks at Steele and Agent 3.14 instead of ahead of him and we hear the expected HONKS. Steele removes his nun's habit. Agent 3.14, still weak and woozy, implores Steele. *

AGENT 3.14

Where's my father? Is he safe? *

STEELE

He's safe, safe as you and me, Veronique. *

A horn honks, Kabul swerves out of the way. *

STEELE (CONT'D)

Ok... safer. *

EXT SEEDY APARTMENT BUILDING - LATE AFTERNOON

189*

The ambulance pulls up to a remote apartment building.

IN THE AMBULANCE

190

Kabul hands Steele the key, winks suggestively, indicates Agent 3.14. *

KABUL

She look like she need rest.
This is perfect place. *

Steele carries Agent 3.14 out of the ambulance. *

KABUL

(winks)

I'll stay out here and keep
my eyes open, so to speak.

*

*

INT KABUL'S BACHELOR PAD - NIGHT

191

A gaudy, ostentatious, "swinger" type of place - dayglo suggestive paintings, lava lamps, a neon sign reads "Kabul", a wall of electronic Radio Shack audio gear. There's photos (mostly Polaroids) of Kabul with tacky bimbos in various stages of undress.

The CAMERA PANS slowly over a discarded high heel, a nylon, a skirt - that's SMOLDERING. Then across a blouse that's SINGED at the collar and up the side of the bed, past a bra, BURNED TO A CRISP - to REVEAL our LOVERS, Steele and Agent 3.14, their faces covered with ashes, in post-coital bliss. DRAMATIC LIGHTING. MOOD MUSIC. Steele gingerly caresses Agent 3.14, kisses her bruises tenderly.

AGENT 3.14

Oh Dick, it's so nice to know
everything's going to be all
right. You have the chip.
My father's safe.

(a beat)

Do you love me, Dick?

STEELE

Love? Let me tell you about love,
Veronique. Love is like a
raindrop. Moist. Clear. Wet.

She starts to come into his arms, but he still holds her at arms length.

STEELE (CONT'D)

But then it runs into the
sewer, gathering debris, only
to be swept out to sea where
it continues on an endless
journey - falling, running...

She yanks him on top of her. They kiss and begin to make love.

A SERIES OF LYRICAL DISSOLVES

192

features close shots of human body parts, lit by firelight. Panning up the side of a naked breast, we DISSOLVE to an even closer pan across a male buttock and DISSOLVE to a closer pan shot of indistinguishable naked flesh and DISSOLVE even closer, panning across a sheep's underbelly and DISSOLVE to a close pan of a side of beef, a slab of liver

and a pork chop.

TIME DISSOLVE:

BACK ON STEELE

193

Bathed in sweat, lying next to her, Steele, still speechifying, gets up on one elbow to gaze into her eyes.

STEELE
...ruining picnics and soft
ball games...washing out
bridges, creating
mudslides....

His love-making was so forceful, he has pounded her into the mattress and she lies, asleep, in an indentation in the mattress. We can't see her until, after his speech, he leans down into the depression she has formed. He now notices what he's done, leans way down into the indentation and kisses her sleeping face. Then, a smile of love on his face, he leans back down.

CLOSE ON STEELE

194

He falls asleep, a smile on his face.

AGENT 3.14 (V.O. IN ECHO)
Oh Dick, it's so nice to know
everything's going to be all
right...

The light turns from night to day. A pistol COCKING SOUND causes Steele's eyes to pop open.

INT KABUL'S PAD - DAY

195

Steele wakes to find Miss Dimeener, in the fedora (with a hole burned in it) and Ray Bans we've seen so often, pointing her gun with her still tar-stained gloves.

*

STEELE
Miss Dimeener!

He throws some clothes on to cover himself.

MISS DIMEENER
Yes, Dick, Miss Dimeener.
The gal who you drove
crazy...

She removes the Ray Bans. The CAMERA focuses on her crazed eyes.

MISS DIMEENER (CONT'D)
...with your titillating
innuendo and maddening
outuendo while you made love
to every common slut you
paraded through your life.

Agent 3.14 bolts upright from the mattress depression,
throws her dress on.

AGENT 3.14
Hey!

MISS DIMEENER
(foaming at the mouth)
Well, I've got news for you,
my don Juan-dering love
puppy. I could stand just so
much and when I could stand
no more, I decided to get
revenge and I did it with the
one man that would drive you INSANE
....like I am, Dick. Because I
started dating...Doc Martens.

Agent 3.14 and Steele proceed to throw their clothes on. *

STEELE
Martens?! You must be mad!!

MISS DIMEENER
I just said that!. Besides,
he wasn't bad when he had
arms, Dick. But you even
ruined that for me. I finally
had someone to love me,
someone who could hold me.
Then you blew away his arms
and he couldn't even hold his
own dick, much less a woman.
Now give me that chip, Dick.

He hesitates.

MISS DIMEENER (CONT'D)
Give it to me or she gets it.

Miss Dimeener points the gun at Agent 3.14.

AGENT 3.14
Don't give it to her, Dick,

MISS DIMEENER
(aiming at Agent 3.14)
On the count of three. One...

He takes the chip out of a filling in his tooth and gives it

to Miss Dimeener. She pockets it and takes out a chain, two pairs of handcuffs and a bomb. She loops the bomb, on a chain, through the spokes of the brass headboard and handcuffs it. Then she handcuffs one end to Steele and the other to Agent 3.14.

MISS DIMEENER
(laughing diabolically)
Maybe parts of your bodies will
end up in Kikiree. Your
eyeballs could watch the
satellite launch.

She laughs insanely, rips the phone cord out the wall, and exits.

STEELE AND AGENT 3.14

196

immediately try to get out of their situation. The cuffs are solid, the bars on the bed are too thick to bend.

STEELE
Here, try moving over me and
we'll see if we can get some
more slack.

She flips over him only to lose more slack on the chains. Then they flip the other way over one another and are twisted like a pretzel.

AGENT 3.14
Wrong way.

She flips back over, causing him to roll onto the floor, sending the bed onto its edge and she on top of him.

STEELE
(muffled)
Good.

She rolls off him, and, together, they get to their knees.

STEELE (CONT'D)
If we can get the bed through
the double doors, we can call
for help.

She helps him lift the bed up toward the balcony, and in the process, the side rails fall off, blocking their way back into the room.

AGENT 3.14
I hope this works, there's no
way we'll get back inside now.

Steele leans over the balcony, lifting the mattress up

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80A

in the air in the process, and causing Agent 3.14 to be
lifted off her feet.

*
*

STEELE

*
*

Kabul!

STEELE'S POV OF THE STREET

196A*

The ambulance is parked down the street below.

BACK ON THE BALCONY

Steele turns to Agent 3.14, lifting one side of the mattress
further onto the balcony ledge.

*

AGENT 3.14

*
*

What are you doing?

STEELE

We've got to get out of here
and get these cuffs off. I'll
throw the mattress over and we'll
jump. It'll break our fall.

*
*
*
*

AGENT 3.14

*
*

Are you crazy, it's five
stories down!

*

Before she can stop him, he wrestles the mattress further
and it squirts out from under him, pulling him, Agent 3.14
and the headboard/bomb assembly with him.

*
*
*

STEELE (V.O.)

*
*
*

I read the tag. It's extra
firm.

EXT SIDE OF BUILDING

197

Shooting Steele and Agent 3.14 falling in slow motion
against bluescreen, we use a background plate of the camera
panning down a 20 story building so it looks like they're
falling a long way.

We PAN down three floors and find, on one balcony, two
ASTRONAUTS, in space gear labelled Apollo 13, leaning back
and staring up at a floating coffee cup, then on the next
balcony, we see a Hackman lookalike, in naval uniform,
repeatedly smack a Denzel lookalike, and climbing up the
fire escape, a Batman and Robin. We would repeat this
three story shot three times as if a nine story building
or: on an additional balcony we see Musolini (or the
Pope), then Juliet throwing kisses, then a SHRINK, on a
chair, taking notes as the KID, on the balcony rail, looks
as if he's prepared to jump.

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*

ON THE SIDEWALK

198

Steele and Agent 3.14, atop the mattress, are not injured as they fall onto the sidewalk. They get up, carrying the headboard and bomb between them, run down the street.

*
*

ON THE STREET

199

Steele and Agent 3.14 run past Kabul's ambulance. They stop, run back and Steele looks in - no Kabul.

*
*

STEELE
Way to keep your eyes open,
Kabul.

Steele and Agent 3.14 exit.

*

INSIDE THE BACK OF THE AMBULANCE

200

The gurney, covered in blankets and hospital gear, stirs. Kabul, peeking out from under a sheet, YAWNS, then is joined by the blonde from the Coca Cabana he ran over (whose long, flattened feet stick out the other end of the gurney).

*
*
*
*

ON THE STREET - DAY

201

Steele and Agent 3.14 rush into the park across from Kabul's apartment building.

IN THE PARK

202*

In the b.g., a ROLLERBLADER is mugged. Steele and Agent 3.14 rush to a SCISSORS GRINDER CART which is surrounded by mean looking GANGSTERS waiting in line to have their stillettos sharpened. Steele pushes to the head of the line.

*

STEELE

Excuse me, I've got a bomb.

The Gangsters push menacingly toward him, while in the b.g., a JOGGER is mugged.

*
*

GANGSTER ONE

Sure homey. I got a bazooka and a missile truck.

His homeys LAUGH. Then one, closer to the bomb, actually notices it.

GANGSTER TWO

A BOMB!!!

They scatter, leaving Steele to have his cuffs, then Agent 3.14's cuffs filed off with the grinder. As Steele waits, he examines Agent 3.14's cuffs:

*

CLOSE ON AGENT 3.14'S CUFFS

202A

They have the inscription: FRANK'S MARITAL AIDS - KIKIREE ISLAND.

*
*

STEELE (V.O.)

Kikiree Island.

*
*

With Agent 3.14 and his own cuffs filed, Steele then grabs the headboard, with the bomb still attached, and rushes off.

*

BY THE LAKE - DAY

203*

In the b.g., an ICE CREAM VENDOR is mugged. Steele runs

*

to the edge of the lake, tosses the headboard as far into it as possible and, now joined by Agent 3.14, proudly "washes" his hands and they walk off. A beat. Then the entire middle of the lake sprouts up with the explosion, sending a fish, a golosh and a duck skyward.

STEELE

Let's get your father and get to Kikiree!

*

EXT HOME ALONE HOUSE - DAY

204

Two of Martens' THUGS park in front and run around back.

INT HOME ALONE HOUSE - DAY

205

McCluckey sees the Thugs going around back, smiles to himself - confident.

AT THE BACK DOOR

206

The doorknob glows redhot, smoking. The first Thug starts to open the door but his partner grabs his wrist, stops him.

PARTNER

Watch out. That knob's hot.
Let me open it.

The Partner takes a crowbar and pries the door open. Inside, the floor is covered with sharp tacks. The Partner starts to enter but The Thug stops him.

THUG

Careful. There's tacks all
over the floor.

The Thug kicks the tacks away.

AT THE SERVICE PORCH

207

The thugs approach another door. A heavy tool box is propped up over the door, rigged to fall when the door is opened. The Partner opens the door and they're both levelled by the tool box. They get up, livid and stagger into the living room.

IN THE LIVING ROOM

208

The thugs cross to the staircase where McCluckey, atop the staircase, taunts them:

McCLUCKEY

Hey hot shots, come and get
me.

They start to rush up stairs. McCluckey lifts and tosses paint cans. But the bad guys catch the cans, mid-air. McCLUCKEY, oblivious that his cans didn't hit their target, kneels down, moves his forearm back and forth in triumph.

McCLUCKEY

YES!

The Bad guys throw paint cans back up the staircase and, just as McCluckey rises from his kneeling position, he gets knocked in the head by a paint can. The Thugs reach the top of the stairs, grab the woozy McCluckey.

THUG
Where's the professor?!

McCLUCKEY
With Gilligan, dickweed!

The Thugs proceed to beat the shit out of McCluckey who YELPS in pain.

EXT HOME ALONE HOUSE - SIMULTANEOUS

209

Steele and Agent 3.14 pull up in a taxi and exit.

INT HOME ALONE HOUSE - DAY

210

The Thugs balance McCluckey on the top stair, keeping him from falling down.

THUG
Last time I'm gonna ask you
smart boy, where's the Professor?

*

McCLUCKEY
Alright, Alright. Down the
hall on the left.

They stare at him menacingly.

McCLUCKEY
O.K., the right.

They pick him up and rush off to the bedroom. A beat.
Steele enters with Agent 3.14.

TOP OF THE STAIRS

211

The Thugs run across the landing, carrying the struggling Professor and McCluckey down the back stairs. A beat. Steele and Agent 3.14 enter frame just as a RUMBLING SOUND is accompanied by giant plastic water dispenser bottles, rolling down stairs and CRASHING into Steele, knocking him over the stair rail into the top of a grand piano which SLAMS on top of him.

AGENT 3.14

212

runs over and opens the piano lid. Steele climbs out to reveal piano string impressions on his face. Just as he composes himself, three slingshots attached to a chair shoot three barbecue forks that pierce his clothes under each arm and by his crotch and pin him to the wall. Just as Agent 3.14 starts to pull the forks out to free him, they both are peppered by a slew of

*

baseballs from McCluckey's automatic pitching machine. They both break free.

STEELE

213

dazed, stumbles out the back door, Agent 3.14 following. A BUZZING sound is accompanied by a remote-controlled model airplane, whizzing at high speed, headed straight for them. Steele pulls out his gun and BLOWS the plane out of the air. A beat. Then a miniature parachutist floats down. Steele coolly blows the smoke from the barrel of the gun. They rush to the street.

EXT THE STREET

214

Steele and Agent 3.14 rush into frame. The Thugs with the Professor and McCluckey are long gone. Steele and Agent 3.14 stop short.

AGENT 3.14

They've taken him to Martens.
He's the only one who knows how
to install that chip. We've... lost
him...

*
*
*
*

Her eyes begin to tear.

STEELE

Don't worry, they can't kill him...
not until he installs the chip.

*
*
*

That makes her feel worse.

*

STEELE (CONT'D)

Well, maybe they won't kill him
at all. Maybe they'll just torture
him.

*
*
*
*

Before she can feel any worse yet, he grabs her.

*

STEELE (CONT'D)

(excited)
Come on, we've got to get to
Kikiree.

*
*
*
*

OMIT

215

EXT VILLAGE ON KIKIREE ISLAND - DAY

216*

Steele, now dressed in tropical linen suit, and Agent 3.14 debark a small pontoon plane, and walk up the dock ramp onto the island. Poor ISLAND BOYS beg for money, gum, candy,

Power Rangers. A Donkey cart with HERTZ and a goat cart
with Dollar Rent-A-Car logo is backing up - we can hear the
BEEPING SOUND that trucks use when they back up.
ANNOUNCEMENTS, from a p.a. speaker, in all languages
including CLICK TALK, emanate from the only building in the
village -- a Victorian house, covered with chicken
memorabilia, a large flag with the symbol of a chicken, and
a plaque that reads: KIKIREE NATIONAL GUBBERMENT HOUSE AND
CHICKEN FARM. *

STEELE AND AGENT 3.14

217

rush to a bicycle powered rickshaw painted YELLOW CAB and
get in.

CABBIE

Where to?

IN THE CAB

218

Steele pulls out the picture of Dahl and shows it to the cabbie.

STEELE
Have you seen this girl?

CABBIE
(looking and
recognizing)
Yes, I hab. I dribe her to de
dock. Den I don' know, but I
habent seen her since.

STEELE
You tink you know where she
go, mon?

CABBIE
I doh know but you cahn ask
de boatmen at de docks. Dey
know every ting.

STEELE
Fine. Den take us to de
docks.

The Cabbie flips the meter, attached to the handlebars,
which spins dizzingly, in Kikireen money, as a BELL RINGS
every time another dollar figure appears.

*
*

EXT DIRT ROAD - DAY

219

The cab drives a few blocks on a dirt road past thatched
huts, a PEASANT, with pooper scooper, takes his pet boar for
a walk, a WOMAN hangs grass skirts on a line to dry, TWO
KIDS toss a flat rock back and forth like a football and a
GUY, with a bone through his head (like Steve Martin's
arrow) sits on his haunches making a fire under a giant
caldron that probably boils people. They pass a group of
huts with signs that read: MCDONALDS, STARBUCK'S and
BLOCKBUSTER VIDEO. The cab reaches the end of the road and
stops.

IN THE CAB

220

the Cabbie turns off the smoking meter. The METER shows a
number in the hundred thousands. Steele and Agent 3.14 exit
the cab, Steele takes out his cash.

STEELE
How much do we owe you?

CABBIE

Two hundred thousand barzookoos.

Steele gives the cabbie an American twenty, and the cabbie can't believe his good luck.

CABBIE

Thank you forebber!

The cabbie points to the docks.

CABBIE

She went dere. Dat's where de Boatmen are. Bery dangerous place.

Steele and Agent 3.14 approach the docks.

EXT DOCKSIDE AREA - DAY

221

A hand carved sign reads: DEBBIL'S TABBERN. Steele and Agent 3.14 walk around old overturned boats, past several scary looking BOATMEN and a BOATWOMAN, with huge, tatooed biceps, past an overturned barrel where a Boatmen plays mumbly-peg and sticks the large Bowie knife right through the middle of his hand without even reacting. Sitting on a pile of coiled ropes, two other BOATMEN arm wrestle. The first pulls so hard, he rips the entire arm off his opponent. Against a pylon, an old GEEZER slumps over, either passed out, asleep or dead, with a dartboard painted on the back of his shirt. A pair of Boatmen throw darts that stick into his back.

STEELE AND AGENT 3.14

222

reach the bar/bait counter. Every stool is filled. The Boatmen, sitting, all notice Agent 3.14 and ALL AT ONCE vacate their stools. She smiles, nods her thanks and sits and, just as Steele is about to join her, the Boatmen, ALL AT ONCE immediately refill the stools surrounding Agent 3.14, forcing Steele to stand a step behind her. The two GUYS flanking her lean close to her, smile a toothless smile. She lurches back from their smell.

BOATMAN 1

Whadda you say we get outta here and dive into some salad oil, hot stuff.

He looks over at his buddy on her other side and they laugh uproariously. Meanwhile, Steele, who has been in the b.g. ADLIBBING greetings ("hi, how are ya") to try to "fit in." joins in the laughter as if he's one of the boys.

*
*
*

AGENT 3.14

223

throws her forearms up and knocks both of them backwards off their stools. The two offended Boatmen get back to their feet and start to swing. Steele ducks out of the way and the two Boatmen knock each other out. Then a half dozen Boatmen get up to chase Steele and Agent 3.14 who run for their lives.

*
*

END OF DOCK

224

Steele and Agent 3.14, running for their lives, hear a BULB HORN and look to see Kabul, headed into the dock in a fanboat (like you see in the Everglades), stacked with cages of chickens. Just as Kabul SLAMS into the dock, Steele and Agent 3.14 jump toward the boat to elude the menacing Boatmen who are only a few yards behind.

*

STEELE

225

only lands half in the boat, his legs still in the water as Kabul takes off.

AGENT 3.14

226

hauls Steele fully onto the boat. A snapping turtle still holds his pantsleg in its jaws. Steele stumbles to his feet, accidentally knocking a stack of chicken cages into the fan's propellor.

*

ON THE DOCK

227

the Boatmen level weapons at the fleeing fanboat just as a cloud of chicken feathers covers them.

BACK ON THE BOAT

228

Steele yells over the engine sound.

STEELE

How did you find us?!

KABUL

We have a saying in my country:
if you want to find a butterfly,
think like a flower.

Steele and Agent 3.14 exchange a look: "why bother asking?" Kabul drives the boat up an estuary, away from Kikiree, to a smaller island, completely covered with foilage. Along the way, they pass a YOUNG GIRL in rags. As she turns, on her

*
*

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88

back there is a map (like Waterworld) only this one blinks electronically.

*
*

STEELE ETC.'S POV

229

We see the mound of an ominous building (Martens' satellite compound) atop the hill in the island's center.

ON THE FANBOAT

230

Kabul stops the boat in the shallows of the island. Steele and Agent 3.14 clamber out.

STEELE

You stay with the boat,
Kabul.

KABUL

Why?

STEELE

There is a saying in my country:
Just stay with the damn boat!

*

ON THE BEACH

231

Steele and Agent 3.14 walk up the beach, continue toward a clearing in the jungle.

STEELE

I don't know why, Veronique,
but I get a weird feeling
about this place.

*
*
*
*

We see underwear in trees, an umbrella sticking out of the ground, a little sign saying "Keep off the Pasta" and an anteater with Groucho glasses on.

*
*
*

They are about to enter the densely overgrown Jungle. A Tiger ROARS. Agent 3.14 stops him.

AGENT 3.14

Dick, this is crazy.

STEELE

Crazy? Let me tell you about
crazy, Veronique. Some people
think that crazy is muttering
to yourself as you walk down
the street. Well, I'll tell
you what crazy is. It's
putting a canteloupe on your
head and shouting "I'm a
hampster, I'm a hampster."

He immediately stalks up the path. She doesn't quite understand the logic, looks into the CAMERA, shrugs, and follows him. They slog their way through the incredible jungle vegetation. Mosquitos, and gnats and incredible SOUNDS surround them. It's a cacophony - ten different types of birds, tigers, elephants, cows, train whistles, fog horns, Tarzan yells, and drums. They have to skirt snakes - huge boas, and pick off leaches. Steele stops to catch his breath.

STEELE

This is tougher than I
thought, Veronique.

AGENT 3.14

Tough? Tough, Dick? Let me
tell you about tough. Some
people think that tough is beating
an opponent bigger than yourself.
That tough is going to a job every
day that you hate. But I'll tell
you what tough really is.

*
*

She's starting to get sexually aroused.

*

AGENT 3.14 (CONT'D)

It's pulling a ten inch spike out
of your own head with your teeth.

She's really cooking now, starting to pant.

*

AGENT 3.14 (CONT'D)

It's living on nothing but
ground rock and stone for months
while wolves eat your village
one by one... It's...

*
*
*
*
*

She's had enough. Worked up to a frenzy, she's totally
turned on. She grabs him and kisses him. As they kiss, they
slowly sink down, out of frame.

ON THE GROUND

232

They both look down and see they are up to their knees in
quicksand. Nearby, there are a dozen hats, including jungle
hats, a beret, a sombrero, a panama, a baseball cap and a
fifty's gangster fedora floating on top of the quicksand.

STEELE

Veronique, don't struggle,
don't move. The more you
move, the quicker you sink.

They don't move a muscle, but they still sink.

AGENT 3.14

Thanks for the advice, Dick,
got any more?

STEELE

Yes. Climb on top of me.
You're lighter, you can get
out and throw a vine to me.

AGENT 3.14

But you'll go under.

STEELE

I might, but my hands will
still be out. Go. Do it
before we both sink.

She puts her hands on his shoulders, lifts herself out, while pushing him further down, stands on his shoulders, driving his head almost completely under, puts one foot on his head and propels herself out. She grabs a vine and, after a few misses, gets it into his hands, increases the

tension and helps pull him out. He stands up onto hard ground.

*

STEELE
That's using my head.

They get back to their feet, both expel a sigh of relief. They continue on the jungle path.

HIDING IN THE FOILAGE

233

We see a tribe of JUNGLE WARRIORS, bones through their noses, tattoos and loincloths and painted faces - each more fierce than the next, except one, we see in passing, is painted like a MIME. They carry AK-47s. One watches Steele and Agent 3.14 through binoculars.

INT MARTENS' HEADQUARTERS - DAY

234

Technicians frantically scurry about, making adjustments to the satellite. Accompanied by the same celestial MUSIC we used when Ukrinsky gave Steele the chip, Martens ceremoniously places the chip into its proper seating in a panel in the satellite.

MARTENS
My life's work is now
complete.

He turns to Miss Dimeener.

MARTENS
Thank you my dear Miss
Dimeener.

Martens gestures to the GUARDS who then hustle the Professor and McCluckey into a holding cell, with jail door, in the corner of the control room. Miss Dimeener offers McCluckey candy through the bars.

MCCLUCKEY
Get that stuff out of my
face!
(yells taunts to
Martens)
Hey freakshow, let me down!
(back to Miss
Dimeener)
Got any Reese's pieces?

She hands him the candy.

MARTENS
 (to Technicians)
 Hurry up! Finish the
 checkout. I want that
 satellite launched in two
 hours!

OVERHEAD SHOT - THE ENTIRE LAUNCH ROOM

235

MUSIC UP - The entire room of Technicians go into a
 choreographed ballet of work, singing a Slave Driver's song
 (Driver calls out lead line - workers respond with "answer")

SLAVE DRIVER
 (deep male singing)
 Workin' on de satellite.

CHORUS
 Workin' all day and workin'
 all nite.

SLAVE DRIVER
 All dis work just ain' seem
 right.

CHORUS
 Workin' all day and workin'
 all nite.

SLAVE DRIVER
 If I die, and Lord I might.

CHORUS
 Workin' all day and workin'
 all nite.

SLAVE DRIVER
 I'll be wit dat satellite.

BACK IN THE JUNGLE

235A

Steele and Agent 3.14 pad deeper on the path and, unseen by
 them, the hiding Mime and Warriors lift up their foilage
 camouflage and tip toe after them, carrying the foilage with
 them, still watching. One pulls out a cellular phone.

*
*
*
*

INT. MARTEN'S LAUNCH ROOM

236*

The phone RINGS - Martens' "arms" answer it. Martens listens
 a beat, smiles then hangs the phone up.

*

MARTENS

Well, well, well. It seems we
are going to have more
guests. Miss Dimeener you
got my chip but Mr. Steele is
still alive. You have failed!

He gestures for the guards to take her. She's stunned.

MISS DIMEENER

How can you do this to me,
after all I've done for you?!

The Henchmen grab her and throw her in the cell with the
Professor and McCluckey. McCluckey and she exchange a look.
McCluckey shrugs his shoulders, then they both hurl insults.

MCCLUCKY

Got that, robotarms!!!

MISS DIMEENER

Yeah, booger breath!

DEEPER IN THE DENSE JUNGLE

237

Steele, separating palm leaves, notices that he and Agent
3.14 are immediately outside Martens' compound. He silently
signals to her and, together, they both pad toward the
compound's perimeter.

A half-dozen knives whistle through the air and skewer Agent
3.14 to the side of a tree. Slice rushes forward and he,
with a long knife and Steele, grabbing a tree limb from the
ground, have a fight to the death.

THE "SWORD FIGHT" - DAY

238

Steele, always on the defensive, fights Slice back and
forth, forth and back, over hills, down dales, (one shot
matted against China, shows them dueling across the Great
Wall, another, also a matte shot, on a tight rope, with
Steele in acrobat's leotard, in the Big Tent, a third, also
a matte shot, on a cliff overlooking the cliffs of
Scotland with Steele in a kilt.)

*

*

STEELE

239

falls over a tree stump - he's just too winded and out of
shape. They duel through a hollowed out log, prone on their
bellies. Then, back on their feet again, they duel one step
forward, another step backward, Steele is backed up to the
edge of the deep pit - the outside playground of the
velociraptor, who we get glimpses of, cavorts back and forth

with lightning speed. It looks like Steele has had it. His back is to the pit, a tree branch is just behind his head. He throws down his weapon, puts his hands in the air to surrender. Steele tries some "old tricks" (pretending to talk to someone behind Slice).

STEELE
O.K. Tie him up.

Slice doesn't buy it. He merely LAUGHS. Steele then talks to Slice.

STEELE
I'll make a deal with you.
You can have half the money.

SLICE
(laughs)
What money?

Steele then resorts to reverse psychology.

STEELE
O.K., then go ahead and kill me. I've got a bomb wired to my body. If you touch me, I blow.

Slice laughs and, accepting the challenge, lunges at Steele.

Just as Slice lunges forward for the kill, Steele reaches behind him for the tree branch, unwittingly grabs a large cobra instead, swings it at Slice's head and, surprised and delighted, watches the snake coil itself around Slice's neck. Steele, still holding onto the cobra's tail then yanks Slice off his feet, tosses him into the pit (while the snake unwinds like a yo yo).

PANNING FROM THE PIT

240

Where we only get a glimpse of Slice thrown to the velociraptor and torn to shreds to Steele, who, looks at the snake and immediately drops it with a "ugh".

STEELE
(looking into pit)
Sliced... and diced.

BACK ON AGENT 3.14

241

As Steele rushes back and frees Agent 3.14 and, together, they duck back into the foliage surrounding the satellite compound.

NEAR THE SATELLITE COMPOUND

242

Starting CLOSE on two hills, that are miniature replicas of the countryside, complete with roads, fences and huts, we REVEAL them as helmets as, wearing them, Steele and Agent 3.14 rise up into frame.

Steele and Agent 3.14, hiding in the dense foilage, carefully check around, notice they're alone, then he gestures for her to be quiet while he helps her with elaborate camouflage. To stirring WAR MUSIC, He smears her face with face paint, and paints his own so intricately it looks like an African mask. He proceeds to arm himself, cleaning, checking and loading several automatic weapons, placing a boy scout knife in his socks, a metal cup in his jock, then clips a pair of hand grenades to his pockets. This is a montage reminiscent of all the preparing-for battle scenes you'd see in a movie like Rambo. Steele carefully attaches the flag pin/laser tube to his vest.

*

*

Finally, as the music crescendos, Steele, covered with weaponry, dramatically places the z-ray sunglasses Noggin gave him (think Arnold's ray bans in Terminator 2) on. Steele's face registers shock as CLICK, CLICK, CLICK, the warriors, who had crept up in surprise, cock their weapons.

*

Steele, in full close shot, does a "take" of surprise.

*

AGENT 3.14

243

takes the glasses, puts them on, looks at the Warriors' crotches.

AGENT 3.14

My oh my!

They march Steele and Agent 3.14 out of frame.

INT MARTENS SATELLITE ROOM - DAY

244

Steele and 3.14, at gunpoint, are marched past the Nosecone, and Dahl recognizes him.

DAHL

Dick Steele!

Steele shrugs an apology. Martens, in the corner spots Steele.

MARTENS

Steele!

(to Guards)

Throw the woman in with the others!

The Guards throw Agent 3.14 into the cell with Miss Dimeener, McCluckey and the Professor.

IN THE CORNER

245

Steele is marched to Martens.

MARTENS

So, Mr. Steele, we meet again.

STEELE

I'd shake your hand but I don't remember where it landed.

MARTENS

Very clever, Mr. Steele. I'll be quite interested to see how you feel when you too are disarmed.

The Guards grab Steele and start taking all his weapons away. They can't believe how many he has hidden. They think they're through but Martens frowns and gestures and

they find and remove a peashooter in one sock.

MARTENS

Bind him!

The guards bind Steele with long leather straps.

MARTENS

Now for the real disarming.

MARTENS

246

and his "arms" marches the bound Steele over to the same chair which previously held Barbara Dahl over the 'raptor cage.

MARTENS (CONT'D)

A just desert, Ha, ha, ha!

Martens signals to two guards who lift Steele into the chair and hoist it into the air.

MARTENS (CONT'D)

What's left of you will have to watch helplessly, as I...

Martens uses the remote control to jockey the chair toward the 'raptor cage.

MARTENS (CONT'D)

...wreak havoc on the world!!

IN THE CHAIR

247

Steele, struggling back and forth, his arms bound, uses his teeth to pull out the lapel pin then struggles with his mouth to point the lazer ray tube with great difficulty.

MARTENS

248

Martens rushes back and forth in a frenzy, adjusting this, fixing that, not paying attention to Steele.

IN THE CHAIR

249

It looks like this time Steele's finally bought the farm. The 'raptor is rushing back and forth, the chair is slowly moving on the overhead pulley assembly closer to the top of the cage.

STEELE

250

turning in the chair to place the tube against the seat back so he can properly grab it, using his tongue and teeth, finally turns back around, bites down on the tube, which points the beam at the pulley assembly and KABLOOEY, the chains break in a puff of SMOKE. The chair falls to the floor.

MARTENS

251

rushes to the chair and Steele pops up, onto his feet.

MARTENS

(hysterical)

You'll never stop me, Steele!

Steele looks down at his arms still bound at his sides. Marten's moves to him while speaking..

MARTENS

I'm far from finished with...

Steele takes his head and butts Martens in his head, knocking him down.

IN THE LAUNCH ROOM

252

Smoke from the laser blast fills the room. Steele uses the opportunity to rush and head butt the Guard in front of the cell door, removes the guard's keys with his teeth and spits them to Agent 3.14. She immediately rushes out, jumps atop a handful of guards, knocking them out and takes their automatic rifles.

MCCLUCKEY AND MISS DIMEENER

253

join the fray. A melee ensues.

STEELE AND MARTENS

254

who's "arms" hold up its hands in a "not me!" gesture, leaving Martens armless, butt each other with their chests and heads.

AGENT 3.14

255

karate chops two Guards.

MCCLUCKEY

256

gets down on all fours so that one of the goodguys can knock a Thug over his back. Then McCluckey uses a rolling chair to roll behind an Attacker and knock him out.

MISS DIMEENER

257

surprisingly good with her fists, takes out two badguys about to clobber Steele. Then she takes the time to untie his hands.

STEELE

Thanks, Miss Dimeener, I
always knew you were my pal.

She frowns but knocks out another guy who was about to shoot Steele, then shrugs.

MISS DIMEENER

I guess pal is better than
nothing.

THE PROFESSOR

258

at first tentative, then with full bravado, yanks a machine gun away from a guard and playing "keep away" three Stooges style, finally hits him over the head with it. Agent 3.14 catches this piece of business and shoots her father a thumbs up. The tide has turned and our good guys have taken control.

STEELE

259

rushes to Martens, who is now back on his feet, grabs Martens by the shirtfront.

STEELE

(to the "arms")

Take "doctor no fingers" to
the nosecone.

The "arms" glad to be freed, exchanges "high fives" with the other "arms" Martens used and then marches the armless Martens backwards to the nose cone. Steele allows Barbara Dahl the honor of tying Martens to the nose cone as Steele fishes through the pile of weapons the guards took from him.

P.A. VOICE (V.O.)

We are in final countdown
mode.

OUTSIDE THE COMPOUND - LATE AFTERNOON

260

Coleman, dressed in 90's hi-tech military gear, stares at the compound.

COLEMAN

At last, I'll finally do what that fool Steele should have done.

Coleman signals to ASSISTANT who signals in turn as the CAMERA PANS to reveal an entire platoon of SOLDIERS, with rocket launcher, tank, mobile missile truck, poised at the ready. They start to run, in formation, toward the Satellite Compound.

BACK IN THE SATELLITE ROOM

261

Steele extracts the micro-explosive chip Noggin gave him and attaches it to the rocket, turns to leave.

MARTENS

Too late Steele, the launch code is irreversible. There's nothing you patriotic pansies can do about it.

Steele stops, turns back.

STEELE

Patriotic? Let me tell you something about Patriotism, Martens. Its something a conniving, scheming...

Patriotic MUSIC UP. Agent 3.14, McCluckey et al look toward Steele with an entreating look that says, "let's boogie!"

P.A. VOICE (V.O.CONT'D)

Ten...nine

STEELE (CONT'D)

...pissant like you wouldn't know about. Patriotism for this great country of ours, where a man can sue anyone he wants...

Agent 3.14 et al surround Steele, imploring him to get going.

P.A. VOICE (V.O.CONT'D)

Eight...seven...

STEELE (CONT'D)
 ...this great nation where
 sure, maybe thousands of
 innocent people get
 slaughtered each year by
 handguns available at most
 convenience stores, but even
 then, its still the greatest
 country in this...

COLEMAN

262

leading his platoon, rushes in with his gun raised, doesn't even take the time to notice Steele and his entourage has everything under control.

COLEMAN
 Alright, everyone, drop your
 guns. I'm taking over.
 (notices Steele -
 doubletakes) Steele!!!

P.A. VOICE (V.O.CONT'D)
 ...six...five...

Coleman looks up at the p.a. speaker, then back at Steele. A beat. Agent 3.14 grabs Steele and, with all the other good guys, they rush out, followed by all of Coleman's troops. Just then a BUZZER SOUNDS and a RED LIGHT FLASHES.

EXT MARTENS' COMPLEX - SUNDOWN

263

Steele and entourage and Coleman's troops all rush outside just as the glass SECURITY DOORS close, leaving Coleman inside, beating on the glass.

P.A. VOICE
 We have lift off.

Everyone looks skyward as, behind them, we see the rockets' FLAMES fill the interior of the satellite launch room.

IN THE SKY

264

The rocket, with Martens struggling on its nose, shoots into the sky

ON THE GROUND

265

Steele turns to his cohorts.

STEELE
How 'bout a hand for Doc
Martens.

IN THE AIR

266

The rocket blows to Kingdom come.

STEELE AND HIS ENTOURAGE

267

All applaud as a SCREECH of tires is heard and Kabul, driving an open topped military troop carrier, with large cannon atop, drives up. Miss Dimeener spots Kabul. He notices her. Suddenly VIOLINS SWELL - its instant love.

MISS DIMEENER
What a large "weapon" you
have.

KABUL
I never point it unless I'm
going to use it.

They exchange deep, meaningful looks while all the
"goodguys" clamber aboard.

STEELE

268

shoves Kabul aside, takes the wheel and they peel out. Just as they exit, the Satellite building's security doors open and Coleman, singed to a crisp, stumbles out. Too late, his entire platoon and vehicles are already mounted up and taking off.

COLEMAN

269

staggers a few steps further, signals for help then stares skyward, then looks incredulously at the exiting Steele, his troops and all..

A long beat. Then falling into frame to fill the foreground is a pair of legs with chrome toed shoes. Coleman stares at them with a look of shock. Off to one side, disguised as a tree, chuckling to himself, is the Director.

DISSOLVE TO:

EXT STEELE'S TROPICAL ISLAND - DAY

270

Steele strolls along the beach enjoying the sunset. In the distance, someone yells: "FORE!" Steele reaches up, grabs the errant ball out of mid-air and tosses it out of frame.

Blue - Revised 8/3/95

101

THE GOLFBALL is caught midair by the leaping 'raptor who frolics back to Steele who scratches it under it's neck. Then, Agent 3.14 enters frame, takes Steele's hand and, together, they stroll down the beach into the sunset, following the frolicking 'raptor, who carries a golf bag on his back like a caddy.

*
*

CREDITS ROLL