

AUSTIN POWERS 2: THE SPY WHO SHAGGED ME

MIKE MYERS

HEATHER GRAHAM

SETH GREEN

AUSTIN POWERS 2

THE SPY WHO SHAGGED ME

BY

MIKE MYERS & MICHAEL MCULLERS

Revised Draft

6 / 25 / 98

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Austin Powers 2:
The Wrath of Khan

by

Mike Myers & Michael McCullers

6/25/98

Second Draft

1 OPEN ON BLACK:

MUSIC: dramatic timpani roll and sting

The following title appears:

**AUSTIN POWERS 2
THE WRATH OF KHAN!**

MUSIC: changes to incidental Muzak

We see a title scroll of the following narration:

NARRATOR (VO)

The producers would like to point out that this movie is in no way related to or inspired by the original Star Trek: The Wrath of Khan. It shares neither characters nor setting nor action with the film of that name.

MUSIC: dramatic timpani roll and sting

A New Line Presentation

MUSIC: changes to incidental Muzak

NARRATOR (cont'd)

As time goes by it becomes increasingly unclear why the name Wrath of Khan was chosen for this film, since it will surely provoke a costly lawsuit.

MUSIC: dramatic timpani roll and sting

Of an Eric's Boy Production

MUSIC: changes to incidental Muzak

NARRATOR (cont'd)

Well there you have it, a copyright suit has been filed against us by the makers of Star Trek: The Wrath of Khan. Our counsel informs us that we are without legal recourse and therefore, the new name of this film is:

MUSIC: timpani roll and dramatic sting

AUSTINPUSSY

MUSIC: changes to incidental Muzak

1 CONTINUED:

NARRATOR (cont'd)
We've just been notified that in
order to meet the requirements
for the Motion Picture
Association of America's PG-13
rating, we must, once again,
change the title of this film.
The new, and hopefully, last
title is:

AUSTIN POWERS 2:
THE SPY WHO SHAGGED ME

MUSIC: timpani roll and dramatic sting

NARRATOR (cont'd)
In his last adventure, Austin
Powers, a swinging spy from the
Sixties, was unfrozen in the
Nineties to battle his archenemy
Dr. Evil. Austin foiled Dr.
Evil's plan to send a nuclear
warhead to the center of the
earth and banished him into space
forever. Or so he thought.

2 EXT. HOTEL - NIGHT (ESTABLISHING SHOT FROM FIRST MOVIE) 2

SUPER: The French Riviera

3 INT. HOTEL - HALLWAY 3

Elegant double doors with a brass plaque reading "Honeymoon
Suite." A "Do Not Disturb" sign hangs from the handle.

4 INT. HOTEL SUITE 4

FROM THE FIRST MOVIE: Austin and Vanessa snuggle in bed.
She plays with his chest hair.

VANESSA
I love you, Mr. Powers.

AUSTIN
And I love you, Mrs. Powers.

SHOT TO MATCH EXISTING FOOTAGE: Austin gets out of bed. We
see Vanessa putting on her robe from behind, and then
EXISTING FOOTAGE: Austin and Vanessa kiss.

VANESSA
Let's go out on the terrace.
It's a beautiful night, we can
look at the stars.

5 EXT. HOTEL BALCONY

5

EXISTING FOOTAGE: Austin and Vanessa gaze at the stars.

AUSTIN
Look how beautiful the night sky
is.

VANESSA
Isn't that the big dipper?

AUSTIN
Yeah, and that looks just like
Uranus.

VANESSA
Austin!

AUSTIN
(sheepish)
Well, you know.

VANESSA
Hey, I've never seen that big
star before.

AUSTIN
Yeah, what is that?

Austin pulls out his telescope and takes a look.

6 AUSTIN'S POV - TELESCOPE EFFECT

6

7 EXT. SPACE

7

EXISTING SHOT: The Bob's Big Boy rocket.

8 INT. DR. EVIL'S CAPSULE

8

DR. EVIL
This isn't over yet, Mr. Powers.
I have one more trick up my
sleeve, don't I Mr. Bigglesworth?

The frozen Mr. Bigglesworth MEOWS.

9 EXT. SPACE

9

The Bob's Big Boy rocket. Suddenly, a hatch opens in Bob's
rear end and Dr. Evil's silver egg capsule poops out.

10 SFX: PLOOP!

10

Capsule begins fiery re-entry to Earth

11 INT. HOTEL ROOM

11

Austin comes in and shuts the balcony door.

AUSTIN
Oh well, I guess it was nothing.

A VANESSA DOUBLE crosses carrying a bouquet of flowers, which obscure her face.

AUSTIN
Care for some champagne?
(pouring)
Here's to monotony-- I mean,
monogamy!

Vanessa sits at the vanity with her back turned.

AUSTIN
Hello? Vanessa? What are you
doing, luv?

VANESSA
(back turned)
Just putting on my--

As Vanessa turns around she puts her hands up and PULLS OFF
HER FACE revealing wires, transistors, and a speaker where
her mouth should be.

FEMBOT VANESSA
(computer voice)
MAKE-UP!

AUSTIN
(frightened)
Vanessa, you're a Fembot!

They fight. Midway through the fight, machine guns pop out
of Vanessa's breasts.

AUSTIN
Machine gun jubbilies, how did I
miss those?

VANESSA
(robot voice)
PERHAPS NEXT TIME YOU SHOULD TRY
FOREPLAY.

Her machine gun breasts FIRE, spraying the room in SLO-MO.
Then they run out of ammo and CLICK, CLICK.

11 CONTINUED:

5.
11

Austin empties his gun into the robot, but to no avail. She rushes at him, he gives her a judo chop, also to no avail. Then Austin notices a SELF-DESTRUCT switch and hits it.

She starts to twitch, her head spins, and she EXPLODES.

Fembot parts fly around the room. Austin sits on the bed, saddened. He holds Vanessa's hand, which has wires hanging out of it. On one of the fingers is her wedding ring.

MUSIC: very sad piano

AUSTIN

(very sad)

I can't believe Vanessa, my
bride, my one true love, the
woman who taught me the beauty of
sharing your whole life with
another, the person who taught me
the meaning of love, was a
Fembot. How will I ever go on?

(beat)

Wait a tic! That means I'm
single! Oh, behave!

12 INT. LOBBY - HOTEL

12

Rich European guests mill about the luxurious lobby. Suddenly, Austin dances through naked. Just as we are about to see his bits and pieces, a man lifts up his suitcase.

AUSTIN

Yeah, baby, I'm free! I'm naked
and free!

13 CREDIT SEQUENCE

13

MUSIC: Soul Bassanova by QUINCY JONES

PAN UP Austin's NAKED body as he walks down a boardwalk. Just as the camera reaches that most sensitive of areas, a credit appears STARRING MIKE MYERS. Austin gives a big 'who me?' and we FREEZE FRAME.

14 EXT. BOARDWALK - FRENCH RIVERA

14

European types stare and point. We see Austin from behind. His bottom half is blocked by a bicycle. The bicycle moves away. Just as Austin's bum is about to be revealed-

A CREDIT APPEARS blocking it. Austin turns his head around to the camera and puts his hand to his mouth in an 'oh my!' take and we FREEZE FRAME.

A MAN IN A RAINCOAT flashes Austin, his thingy blocked by a credit. Austin just laughs...crazy, man!

Austin goes around a corner. A moment later he returns, followed by a NUDE MARCHING BAND.

A SIGN on the left side of the screen reads "Warning! Nude Beach". Austin enters from the left. We see his naked, hairy torso from the waist up. Just as he is about to appear from behind the sign, a...

CREDIT APPEARS MOVING LEFT TO RIGHT Blocking his penis lengthwise as he walks.

A girl sits on a blanket; a HORIZONTAL CREDIT blocks her bare chest. Austin lays on his back beside her, trying to be suave; A VERTICAL CREDIT appears.

The wind blows away a kite, revealing a stark-naked girl. The credit "PRODUCTION DESIGN" blocks her chest; the credit "BY" blocks her you-know-what. Austin walks into frame; the "PRODUCTION DESIGNER'S NAME" disguises his growing interest.

Austin joins a nude volleyball game in progress. CREDITS appear everywhere to block all possible combinations of nudity. People leap in all directions to make saves, causing CREDITS TO APPEAR at crazy angles.

A pretty girl watches Austin lift weights. Her boobs are blocked by the "WRITTEN BY" credit. Austin lifts a dumbbell. The credit "MIKE MYERS" sticks out from his waist. Austin looks proud.

A BUFF NAKED BODYBUILDER joins them. He lifts a much heavier weight. A much longer credit sticks out from his waist: "AND MICHAEL MCCULLERS". Austin pouts.

Austin runs down the beach, his bum blocked by the credit "DIRECTED BY". He jumps on a trampoline and does the splits in mid-air:

FREEZE FRAME AND PAN AROUND LIKE IN THE GAP "KHAKI SWING" AD. Austin smiles crazily, his penis blocked by "JAY ROACH."

Austin does a super-duper double flip into his JAGUAR.

AUSTIN
Shaguar, baby, yeah!

CU on the chrome script on the grill: it reads "Shaguar" where it would normally read "Jaguar". The car speeds off.

FADE TO BLACK.

On the stage we see a Klansman father and his Klansman son, a Nazi father and his Nazi son, and SCOTT EVIL all seated on a panel.

Lower Third Chyron: "MY FATHER IS EVIL AND WANTS TO TAKE OVER THE WORLD"

JERRY SPRINGER

If you just joined us, today's topic is "My father is evil and wants to take over the world". Now, Bobby, you had something you wanted to share with your father before the break.

BOBBY

Dad, I know you're against race-mixing and all that, but I met someone...

KLANSMAN

Don't say it!

The crowd WHOOPS.

BOBBY

I met someone...and he's black.

The crowd goes crazy.

KLANSMAN

He?

The Klansman holds his hooded head in his hands.

JERRY SPRINGER

Please welcome Tim.

A handsome Blaire Underwood look-alike enters and hugs the Klansman's son. The crowd screams.

JERRY MOVES TO SCOTT EVIL.

JERRY SPRINGER

Now Scott, tell us about your father. Share with us.

SCOTT

Well he's the head of an evil organization that has aspirations for world domination.

JERRY SPRINGER
And where is your father right
now?

SCOTT
He's in outer space, like frozen
in a giant egg and stuffed inside
a Big Boy rocket with his cat,
Mr. Bigglesworth.

JERRY SPRINGER
Really? Well, we have a surprise
for you, Scott. Let's bring out
Scott's father, Dr Evil.

Dr Evil enters.

Lower Third Chyron: "WANTS TO TAKE OVER THE WORLD"

DR. EVIL
Hello Scott, I'm back.

SCOTT
I can't believe you'd do this to
me on national television!

DR. EVIL
They offered me a free makeover.

JERRY SPRINGER
Dr. Evil, we've seen a lot of the
fathers here today open up to
their sons, sons to the fathers.
Is there anything you'd like to
share?

DR. EVIL
Share?

JERRY SPRINGER
Yes, don't you have any secrets?

DR. EVIL
OK. I have a vestigial tail.

Everyone is a little grossed out.

DR. EVIL
It's more of a nub, really. The
spine just goes on a little
longer than it should. Also,
I've dabbled. I mean, perform
fellatio once and you're a poet,
twice and you're a homosexual. I
remember once I was being fisted
(MORE)

(CONTINUED)

DR. EVIL (cont'd)
by Sebastian Cabot- but here's where the story gets interesting. He was lactose-intolerant. He could eat red meat all night long, but one sip of milk and it was gastric hell. And I remember we were caught in flagrante delicto by Henry Kissinger, and you can imagine my humiliation at having Hank hear me say, "Mr. French, no teeth." One of my greatest disappointments is that I never became a song and dance man. I could have been a quadruple threat, kind of like a despotic Ken Barry. Dancer, singer, actor, and I would possess nuclear weapons, the latter being the most threatening of the four. I once sat on a bus and tried to will myself a menstrual cycle. All I ended up with was a sense of failure and a mild neuralgia in my incisor teeth and perhaps a grudging respect for the weaker sex. I love toe cleavage. For the most part I distrust dogs. I slept in a horse once. It was quite roomy. On second thought, it was the Ritz. I named my left testicle 'piss' and my right testicle 'vinegar'. I wrote "It's Raining Men", or so the Christmas babies told me. Oh yes, I also made a Marzipan voodoo effigy of The Fonze while I was in coma after smoking some Peruvian prayer hash, but who at the end of the day can honestly say they haven't done that?

The Springer audience is stunned, slack-jawed and for once quiet.

KLANSMAN
What are you, some kind of freak?

SCOTT
Shut up, jagoff!

Studio audience whoops at this.

KLANSMAN
I'll kick your ass punk!

(CONTINUED)

Crowd goes crazy.

DR. EVIL

No one talks to my boy that way!

Dr. Evil charges at Klansman and starts to bitch slap him. Security men, with headsets on, rush in to separate them.

DR. EVIL

I'm OK, I'm OK.

There is a BEAT, then Dr. Evil CHARGES the guy again, knocking him down.

DR. EVIL

Come Scott, let's go to daddy's new evil lair.

17 EXT. WORLD HEADQUARTERS BUILDING - DAY

17

We pan up a modern office building. The camera reaches the top of the building and we see a giant STARBUCKS LOGO and the words: Starbucks World Headquarters.

18 INT. STARBUCKS BOARD ROOM

18

The penthouse boardroom is adorned with Starbucks paraphernalia: large logo, clear canisters full of beans, and a large world map with a little logo everywhere there is a Starbucks.

Around a large table are Dr. Evil, Number Two (bandaged and lightly spotted with soot), Frau, Scott and a couple of NEW HENCHMEN. A Starbucks employee serves everyone steaming hot coffee products.

NUMBER TWO

Dr. Evil, as the legitimate frontman of your organization, I seized upon the opportunity to invest in a small Seattle-based coffee company several years ago. Today, Starbucks is a far-flung empire with 2000 outlets worldwide.

DR. EVIL

Oh good, Number Two, I do enjoy a good cuppa joe.

NUMBER TWO

If I may continue, I believe if we shift our resources away from world domination and focus on providing premium quality coffee

(MORE)

(CONTINUED)

18 CONTINUED:

11.
18

NUMBER TWO (cont'd)
drinks, we can increase our gross
profits fivefold.

Dr. Evil takes a sip of cappuccino, leaving a WHITE FROTHY
MILK MUSTACHE on his upper lip.

DR. EVIL
Right. Perhaps you've confused
me with someone who gives a shit.
Might I remind you that I run the
show here? I demand a little
respect.

NUMBER TWO
(indicating Dr. Evil's milk
mustache)
Dr. Evil, I think you--

DR. EVIL
Silence! I will not tolerate
your insolence! Remember what
happened last time.

19 FLASHBACK (FOOTAGE FROM FIRST MOVIE) 19

Number Two disappears backwards into the fiery pit.

20 INT. STARBUCKS WORLD HEADQUARTERS 20

Number Two smiles weakly, breaking into a sweat on his brow.

NUMBER TWO
May I add, I appreciate you re-
instating me after our little...
misunderstanding.

DR. EVIL
Frau Farbissina. Wie gehts is
einen?

We see Frau. She looks a little more 'masculine' than
before.

FRAU
Zehr gut, Herr Doctor.

DR. EVIL
How are things?

FRAU
I have come to embrace the love
that dare not speak its name.
To my right is my lover.

We see a severe-looking German woman with one continuous
eyebrow.

(CONTINUED)

FRAU

Her name is Unibrau. I met her
on the LPGA Tour.

DR. EVIL

Right on. Welcome, Unibrau.

Dr. Evil takes another sip of cappuccino, making the frothy
milk mustache even larger.

FRAU

Doctor, you have a 'milk
mustache.'

DR. EVIL

(wiping it off, embarrassed)
Oh, I know. I know.

NUMBER TWO

Dr. Evil, I'd like to introduce
the Greek assassin, Oedipus.

We see a swarthy Greek army guy.

DR. EVIL

Welcome to my private army,
Oedipus. Excited?

OEDIPUS

I could give a shit.

DR. EVIL

Kiss your mother with that mouth?

OEDIPUS

Yes.

DR. EVIL

Of course you do.

Dr. Evil begins to press a button labelled "Oedipus" on his
control panel, but Number Two interrupts.

NUMBER TWO

(clearing throat)

Dr. Evil, as you know, the rate
at which you liquidate henchmen
far exceeds our ability to
replace them.

DR. EVIL

I have so few pleasures left to
me, Number Two. The key to life
is to rotate your vices. One day
it's executions, another day it's
(MORR)

(CONTINUED)

20 CONTINUED: (2)

13.
20

DR. EVIL (cont'd)
creamy French cheese. It's like
frickin' heroin.

NUMBER TWO
Well, Dr. Evil, perhaps I have
the answer. While you were
frozen, we began a program to
clone you.

DR. EVIL
Cool.

NUMBER TWO
We had a few glitches, but I
think you'll be pleased with the
results.

FRAU
(shouting)
Send in the clone!

MUSIC: dramatic sting

We see the shadow of an approaching figure. The shadow looks
like Dr. Evil, only much larger and scarier.

NUMBER TWO
He is identical to you in every
way, except he is one-eighth your
size.

We see that the source of the shadow is a MINIATURE DR. EVIL,
just like the creepy mini-Marlon Brando in The Island of Dr.
Moreau. He mimics Dr. Evil's mannerisms including holding
his tiny pinky to his tiny mouth.

DR. EVIL
Breathtaking. I shall call him
Mini-Me.
(to clone)
Mini-Me, you will sit to my
right.

Mini-Me sits down in a miniature version of Dr. Evil's
command chair.

DR. EVIL
Come Mr. Bigglesworth!

The bald Mr. Bigglesworth runs and jumps into Dr. Evil's lap.
A bald MR. BIGGLESWORTH KITTEN jumps into Mini-Me's lap.

DR. EVIL
Mini-Me, something to eat?
(expectant pause)
No?

(MORE)

(CONTINUED)

DR. EVIL (cont'd)

(pause)

OK.

(to room)

Tired.

Gentleman, I have a plan. As you know, the most powerful man in the world is the President of the United States. But he is just that- a man, subject to temptations of the flesh like any other man. Here's what we do: we make it seem that the President has had "extra-marital oral relations" with- and this is the kicker-

DRAMATIC STING, SNAP ZOOM TO DR. EVIL.

DR. EVIL

With a White House intern!

Dr. Evil gloats. So does Mini-Me.

NUMBER TWO

(clearing his throat)

Uh-hem.

DR. EVIL

What, that already happened?

Number Two nods.

DR. EVIL

This is ri-goddamn-diculous. Oh well, how about a frickin' time machine? Does the president have a time machine? Have I been scooped on that?

NUMBER TWO

No, not that I'm aware of.

DR. EVIL

Alright, time machine it is. As you know, every diabolical scheme I've hatched has been thwarted by Austin Powers. And why is that, ladies and gentlemen?

SCOTT

Because you never kill him when you get the chance and you're a dope?

Mini-Me hops up on the table and tries to push the "Scott Evil" button on Dr. Evil's control panel. Frau SQUIRTS him
(CONTINUED)

with a water bottle. Mini-Me glares at Scott and GIVES HIM THE FINGER.

DR. EVIL

No, because Austin Powers has "mojo".

NUMBER TWO

Mojo?

FRAU

Yes, mojo. The mojo is the life force, the essence, the libido, the "right stuff".

DR. EVIL

It's what the French call a certain 'I don't know what.'

SCOTT

If you've got a time machine, why don't you just go back and kill Austin Powers when he's a baby or something?

DR. EVIL

No, no, no.

NUMBER TWO

(interrupting)

Dr. Evil, wouldn't it be easier to use your knowledge of the future to play the stock market? We could literally make trillions.

DR. EVIL

(smug laugh to himself)

Why make trillions when we could make...

(pause)

Billions?

NUMBER TWO

Excuse me?

DR. EVIL

Why think small is all I'm saying.

SCOTT

A trillion is more than a billion, numb-nuts.

DR. EVIL

Zip it. Unveil the time portal!

(CONTINUED)

A wall panel opens to reveal a Stargate-like wall of shimmering energy.

DR. EVIL

Ladies and gentlemen, I give you the time portal. As you know, Austin Powers was frozen in 1967. Therefore, I time travel to 1969, two years after he was frozen. Security will be lax and I'll strike when he is totally helpless. First, I take Austin Powers' mojo. Then I begin my domination of the world.

SCOTT

Can I come?

DR. EVIL

No, Scott, Daddy has a score to settle. Austin Powers is the snake to my mongoose, or the mongoose to my snake. Either way it's bad, I don't know animals. But I do know this: This time it's personal. Frau, Number 2, I'll see you both in 1969. Come, Mini-Me.

Dr. Evil walks to the portal. Mini-Me follows, imitating him perfectly. They enter the portal. There is a FREEZE FRAME effect and they FADE AWAY, like in Star Trek.

21 INT. DR. EVIL'S VOLCANO LAIR - 1969

21

Dr. Evil and Mini-Me emerge on the other side of the portal into a NEW LAIR. It is a large hollowed-out volcano room dominated by chrome conduits and tasteful art pieces. A younger Frau sits with NUMBER TWO, now played by ROB LOWE in an eye-patch.

DR. EVIL

Ah, here we are Mini-Me, 1969.
Number Two, you look very
youthful and healthy.
(turning to Frau)
And Frau you look...right.

As Dr. Evil walks to the center of the room, chairs rise from the floor. Everyone takes a seat, but Dr. Evil gets caught in the middle as chairs rise around him. He is frightened. One of the rising chairs hits him in the crotch.

(CONTINUED)

DR. EVIL

OK, people, we now officially
have a chair problem. If another
one of these chairs hits me in
the nuts, I'm gonna go postal.
Mini-Me, I want you to meet
Number Two.

NUMBER TWO

Hello there.

Mini-Me says nothing.

DR. EVIL

Mini-Me?

Mini-Me still says nothing.

DR. EVIL

Shy. Low blood sugar.

(to room)

Gentlemen, Phase Two is
beginning. I have an operative
inside the Ministry of Defense.
By this time tomorrow, Austin
Powers' mojo will be mine.

Dr. Evil goes over and looks out the large window.

DR. EVIL

(maniacal laugh)

Ha-ha-ha! Ha-ha-ha!

22 EXT. DR. EVIL'S TROPICAL ISLAND - 1969

22

We cut outside to see that window is in fact the left eye of
a Mt. Rushmore-type depiction of Dr. Evil carved into the
side of a volcano on a tropical island.

DR. EVIL (VO)

(maniacal laugh)

Ha-ha-ha! Ha-ha-ha!

23 INT. MOD - CRYOGENIC FREEZING ROOM - 1969

23

We see Austin's FROZEN BODY in cryogenic storage. Above it,
we see two digital clocks. One reads: CURRENT DATE: MAY 25,
1969, the other reads: DATE FROZEN: NOVEMBER 11, 1967. One
of the SCOTS GUARDS, is an IMMENSELY FAT SCOTTISH SOLDIER
(played by Mike Myers).

BRITISH COLONEL

We've had reports that there's a
spy in the Ministry of Defense.
The contents of this room are

(MORE)

(CONTINUED)

23 CONTINUED:

BRITISH COLONEL (cont'd)
vital to the country. Be on
special alert.

FAT SOLDIER
(thick Scottish accent)
Those bastards will have to kill
me before I let anything happen
to this wee naked hairy popsicle,
sir!

BRITISH COLONEL
Very good. And try and lose some
weight for God's sake!

They exchange salutes and the Colonel exits.

FAT SOLDIER
Yessir!
(sotto after the Colonel)
I outta smash your teeth out with
a Toffee Hammer Mr. English
Colonel Telling-Me-What-To-Do-And-
Stealing-Our-Oil-Refusing-To-
Recognize-Our-Scottish-
Independence!.

The Fat Soldier begins to play the BAGPIPES, a white vapor
comes out of them, filling the room. The other soldiers
COLLAPSE, unconscious.

He bores through the ice and pulls out a Sixties high-tech
syringe type device with an LED graph on the side. He places
it in Austin's navel. The LED meter goes from red to green,
indicating FULL MOJO.

24 EXT./INT. AUSTIN'S SHAGUAR - DRIVING - DAY

Austin drives in MODERN TRAFFIC. He is drinking a STARBUCKS
COFFEE and listening to the Jag's in-dash CD PLAYER.
Suddenly Austin DROOPS. The car starts to sputter. The fuel
gauge reads empty.

AUSTIN
Gor blimey, I'm on empty! That's
funny, I just filled the Shaguar
up this morning.

Austin hits a button on the dashboard.

BASIL EXPOSITION appears on the picture phone in the dash.

BASIL EXPOSITION
(on picture phone)
Hello, I'm Basil Exposition, head
of British Intelligence.

(CONTINUED)

24 CONTINUED:

AUSTIN
You always are, Basil. Listen,
the weirdest thing just happened,
I've run out of petrol.

BASIL EXPOSITION
We'll send a man around
immediately. How was your
honeymoon?

AUSTIN
Vanessa tried to kill me, Basil.
She was a Fembot!

BASIL EXPOSITION
Ah women, who can understand
them? Moving on, let's discuss
your new case.

AUSTIN
New case? Very shagadelic, Basil!

BASIL EXPOSITION
You'll be doing a photo shoot.
We know that one of the models is
an ex-KGB agent selling top
secret material to the highest
bidder.

AUSTIN
That sounds easy enough, you know
what they say: all work and no
shagging makes Austin a dull boy,
man!

25 INT. SKI LODGE

25

Austin sets up his photo equipment. The room is decorated in
classic Heffner- bear skin rugs, leather chairs, roaring
fire.

AUSTIN
(looking around)
Tres chic, baby.

REG, the photo assistant, enters.

REG
Austin, the models are ready.

AUSTIN
Ta, Reg. Bless your cotton
socks. Hey, Reg, do you have any
hobbies?

(CONTINUED)

REG

What?

AUSTIN

Hobbies, man! I for one enjoy
making models!

The models make their entrance. They are REAL SUPERMODELS,
say CINDY CRAWFORD, REBECCA ROMAJO and also one MODEL we
don't know.

SUPERMODELS

(circling Austin)

It's him! Oh my God! It's
Austin Powers!

Austin shoots a look to Reg like 'still got it, baby.'

AUSTIN

One at a time, girls. One. At.
A. Time!

CINDY

Hi, I'm Cindy. I don't believe
I've had the pleasure.

AUSTIN

Of course you haven't had "The
Pleasure", we just met, baby,
yeah!

REBECCA

How do you do, Austin? I'm
Rebecca.

(indicating the photo gear)

Your equipment is quite
impressive.

AUSTIN

Thank you. Your breasts are
amazing.

Austin comes to the unknown model. She is tall and angular.

AUSTIN

And what's your name, baby?

MODEL

(thick Russian accent)

Ivana Humpalot.

AUSTIN

Excuse me?

(CONTINUED)

25 CONTINUED: (2)

IVANA
Ivana. Ivana Humpalot.

AUSTIN
And I vanna toilet made of solid
gold but it's just not in the
cards, now is it?

Austin looks over the girls, trying to decide who is the spy.

AUSTIN (VO)
(inner monologue)
Now, which one is the Russian
spy? Cindy Crawford, Rebecca
Romajin...or Ivana Humpalot?
Think, man, think!

Austin begins snapping pictures. The sequence is shot like a
photo shoot, with freeze frames, etc.

AUSTIN
Alright, baby! Love it. Turn
and pout for me baby! Smashing!

Cindy gets on all fours.

AUSTIN
Great, darling. Give me some
shoulder. Yes, yes, yes.
(angry)
No! No!

FULL FRAME, cover of Vogue. Cindy with her head framed out.

AUSTIN
(to Rebecca)
Show me love. Smashing! You're
an animal. You're a tiger. Be a
tiger, baby! You're great!
You're Grrrrrr-eat! You're Tony,
be corn flakes, baby, be frosted.
Now be a lemur, baby! You're a
ring-tailed lemur.

Rebecca looks confused.

REBECCA
A lemur?

AUSTIN
A small mammal native to the
African savannah. C'mon baby,
you know. Like this!
(imitating lemur)
OK, predator coming! Now,
(MORE)

(CONTINUED)

AUSTIN (cont'd)
burrow, burrow! You're a lemur.
It's all you've got.

(beat)
I take it back. Be a tiger
again. Smashing!

FULL FRAME, Rebecca on the cover of National Geographic.

AUSTIN
And...done! I'm spent!

Austin throws his camera to Reg, who catches it.

REG
Hel-lo, you forgot about Ivana.

AUSTIN
I didn't forget, baby. Miss
Humpalot and I are going to have
a 'private session'.

Reg shows the girls out as they PROTEST. Austin and Ivana
are left alone. Austin CLAPS TWICE and the lights dim. He
CLAPS again and the fire goes up.

MUSIC: I'm Never Going To Fall in Love Again by BURT
BACHARACH

IVANA
When did you get "The Clapper"?

AUSTIN
November, 1964, Dutch East
Indies, shore leave.

IVANA
Are you cold, Mr. Powers?

AUSTIN
I once had a bad experience with
frostbite. I had to dip my
tadger into a brandy snifter.

Ivana moves over to a chessboard set up nearby.

IVANA
Do you know how we keep warm in
Russia?

AUSTIN
I can guess, baby.

IVANA
We play chess.

(CONTINUED)

AUSTIN
I guessed wrong.

IVANA
It takes a keen intelligence to play chess. Of course, you know what they say about men with big brains, don't you?

AUSTIN
They wear large hats?

IVANA
No, they make better lovers.

AUSTIN
Wrong again.

Ivana starts playing with the chess pieces sexily (like in The Thomas Crowne Affair).

IVANA
I assume you know how to play.
She runs the bishop across her lips sexily.

AUSTIN
Of course. The...horsey...moves in an L shape.

Austin tries to match her sexy moves and CHOKES on a piece.

AUSTIN
Let's stop playing games with each other...especially difficult ones. May I ask you a question, Miss Humpalot?

IVANA
Of course.

AUSTIN
Do I make you horny? Do I?
Austin rolls around on the polar bear rug.

IVANA
I'll tell you anything you want to know, just make love to me.
She pulls his shirt off, revealing his prodigious chest hair.

IVANA
You are hairy, like an animal!

(CONTINUED)

AUSTIN
(growling and barking)
Grrrr, baby.

Austin takes the head of the bear skin rug.

AUSTIN
Grrrr. Ruf! Ruf!
(covers the bear's eyes)
Wait a tick, I don't want him
watching me while I'm on the job!

IVANA
Make love to me, monkey man.

AUSTIN
Groovy, baby!

We pan around the room, seeing all the stuffed and mounted
wildlife who seem to be watching. Suddenly the camera stops.
So does the music.

IVANA (OC)
What's the matter?

CUT TO:

26 MONTAGE - VARIOUS STOCK FOOTAGE 26

A tall flower wilts and beds over. A soufflé falls. A flag
is lowered to half mast. A giant redwood falls in a forest.
A hot air balloon deflates and falls. An actual scientific
diagram of a penis in the refractory period.

27 INT. LODGE 27

AUSTIN.
(to camera)
Crikey, I've lost my mojo.

28 EXT. LONDON STREETS (STOCK FOOTAGE) 28

An ambulance races through the streets, SIREN BLARING.

29 EXT. MINISTRY OF DEFENSE 29

SUPER: "Ministry of Defense"

30 INT. MOD - HALLWAY 30

Basil hurries through, pushing past TECHNICIANS and WORKERS.

BASIL EXPOSITION
Where is he? In here?

31 INT. MOD - LAB

31

Basil enters. Cross between a hospital room and a lab.
Austin lies in bed hooked up to lots of monitoring equipment.

BASIL EXPOSITION

Austin, I came as soon as I
heard.

AUSTIN

There must be some kind of
mistake, Basil. Maybe I was
drunk and I didn't know it.

Austin holds his neck very stiffly.

BASIL EXPOSITION

What's wrong with your neck,
Austin?

AUSTIN

(turning stiffly to face Basil)
I took a Viagra and it got caught
in my throat. I've had a stiff
neck for hours. Basil, is it
true? Have I lost my mojo?

BASIL EXPOSITION

We're going to run a few tests,
Austin. Don't worry, old friend,
we'll get to the bottom of this.

32 INT. MRI MACHINE

32

Austin is being loaded into one of those big scary MRI
machines: the MOJONATOR 9000. The mojo meter reads VERY
LOW.

33 INT. MOD LAB

33

MONTAGE (TIME-LAPSE): Technicians in white suits and masks
transform the room into a love lair:
A pair of Latex-gloved hands carefully puts a BURT BACHARACH
record on a turntable.
Examination lights are replaced with LAVA LAMPS.
A tray is brought in with a videotape marked "SWEDISH
EDUCATIONAL FILM."

Finally, the transformation is complete. Austin lies in bed
reading a vintage PLAYBOY. A CANDY STRIPE NURSE enters, very
pretty, in a tight outfit.

(CONTINUED)

NURSE

Excuse me, Mr. Powers, I need to give you a sponge bath before we begin the test.

AUSTIN

(not paying attention to her)
Alright, miss, just let me finish this article on the Suez crisis.

An ALARM goes off. Bright LIGHTS come on. Basil enters.

AUSTIN

What's going on?

BASIL EXPOSITION

Alright, everyone, we're done.

AUSTIN

But the test hasn't even started!

BASIL EXPOSITION

Agent Haggerty was the test, Austin. Not only were you actually reading an article in that Playboy, but a candy-stripe nurse offering to give you a sponge bath didn't so much as turn your head.

AUSTIN

Wait, I can explain, man! I was going to shag her but the article was so fascinating--

BASIL EXPOSITION

I'm sorry, Austin, I'm afraid it's true: you've lost your mojo.

Basil shows Austin the mojometer, which reads EMPTY.

AUSTIN

(crushed)

Without my mojo, I'm useless to the Ministry and to Her Majesty. I think it's time to retire.

BASIL EXPOSITION

I'm afraid that's not possible, Austin. You see, Dr. Evil has returned.

AUSTIN

Again?

(CONTINUED)

33 CONTINUED: (2)

27.
33

BASIL EXPOSITION

Again.

34 INT. MOD - TIME-TRAVEL ROOM

34

Austin and Basil ride on the back of a golf cart through the largest room you've ever seen in your life.

BASIL EXPOSITION

We have evidence that Dr. Evil has developed a time machine.

Basil shows Austin altered photos of Dr. Evil with famous villains, such as Sadam, Nixon, and Donald Trump.

BASIL EXPOSITION

Our researcher noticed that these photos from the archives have changed. That means Dr. Evil is traveling back in time and creating alliances with each decade's most despised villains.

Austin tries to read them and gets queasy.

AUSTIN

I can't read in the car. I get a bit vomy.

Austin burps and swallows it.

AUSTIN

Got it. I almost gipped.

BASIL EXPOSITION (VO)

Our data indicates that Dr. Evil is in the year 1969. Luckily, we also have a time travel device. After years of research we've developed a machine that will transport you back to the Sixties.

A bright overhead light comes on spotlighting a brand new VOLKSWAGEN BEETLE CONVERTIBLE, painted up psychedelic by Peter Max.

AUSTIN

But Basil, isn't that the new Volkswagen Beetle?

BASIL EXPOSITION

That's what they'd like you to believe.

(CONTINUED)

AUSTIN

So, Basil, if I travel back to 1969 and I was frozen in 1967, I could go look at my frozen self. But, if I'm still frozen in 1967, how could I have been unthawed in the 90's and traveled back to the Sixties?

(goes cross-eyed)

Oh, no, I've gone cross-eyed.

BASIL EXPOSITION

(to camera)

I suggest you don't worry about those things and just enjoy yourself.

Austin gets into the car and turns it on.

AUSTIN

This is smashing Basil. I'll go back to the Sixties, recharge my mojo, defeat Dr. Evil and be back in time for tea.

BASIL EXPOSITION

Good luck, Austin.

AUSTIN

Luck has nothing to do with it, Basil.

Austin steps on the gas. The car lurches in reverse and smashes some equipment.

AUSTIN

Sorry.

(changing gears)

Swinging Sixties, here I come, baby, yeah!

The car takes off, heading for the wall. It DISAPPEARS, leaving flaming tread marks.

FLASH CUT TO:

35 EXT. STREET - LONDON - 1969

35

The Beetle time machine appears out of nowhere and screeches to a stop. A London HIPPIE smoking a hukka watches. He throws the hukka down. Austin hops out.

AUSTIN

I feel better already, man!

(CONTINUED)

35 CONTINUED:

29.
35

Austin smiles and we see that his teeth are back to being TERRIBLE. He walks off as a crowd gathers around the car.

36 EXT. PARK - LONDON

36

Austin enters the park in high spirits. We PULL BACK to see that Austin is being watched through binoculars by a big ARYAN ASSASSIN.

PULL BACK FURTHER to reveal a beautiful MYSTERIOUS WOMAN watching both of them. From this distance we can't tell who she is.

A sign reads "BE-IN FOR PEACE". HIPPIES, MODS, and FREAKS of all descriptions dance to the music of a PSYCHEDELIC BAND. The band's name is on the drum kit: "MING TEA."

AUSTIN

Alright, baby, a swinging shindig!

Austin gets into the dancing, quickly becoming the center of the scene. The lead singer of the band invites him on stage and hands him the microphone as the band starts a new song: "SEXUAL REVOLUTION."

Austin begins singing and a choreographed musical number begins involving the outdoor crowd à la Bob Fosse's Sweet Charity or Hair.

AUSTIN

(singing)

'THERE'S A SEXUAL REVOLUTION,

YOU CAN FEEL IT IN THE AIR.

PEOPLE SHAGGING JUST LIKE WEASELS

AND THEY JUST DON'T SEEM TO CARE.

Hip-thrusting young MOD FREAKS Fosse-hump rhythmically.

AUSTIN

(singing)

HEY, WATCH OUT SQUARES...

YOU MAKES US BORED!

THE PENIS IS MIGHTIER

THAN THE SWORD

Austin does various groovy dance moves like THE ROCK 'EM SOCK 'EM ROBOT and THE HEAVYWEIGHT.

(CONTINUED)

AUSTIN
(singing)
THERE'S A SEXUAL REVOLUTION
AND YOU AIN'T SEEN NOTHING YET
PEOPLE SHAGGING IN THE CLUBS
AND INSIDE A JUMBO JET

Forty Austins appear in a KALEIDOSCOPE EFFECT.

AUSTIN
(singing)
HEY SQUARE WORLD
THE END IS NIGH.
WHEN WE SAY HUMP
YOU SAY 'HOW HIGH?'

Three GROOVY CHICKS behind Austin suddenly have tambourines for the big finale. The assassin and the mysterious woman are both in the audience, keeping an eye on Austin. All we see of the woman are shots of her BOOTS, CLOTHES, and a FEMALE SYMBOL MEDALLION.

AUSTIN
(singing)
SO GO MAKE LOVE
OR MASTURBATE--
SEXUAL FREEDOM
WILL NEVER BE
OUT OF DAAAAAAAAAAAAATE!

Austin holds the note an improbably long time, arms outstretched. The dancers crouch-walk towards the camera.

EVERYONE
(chanting)
FREE-- LOVE!
(louder)
FREE-- LOVE!
(louder)
FREE-- LOVE!
(shouting)
IT'S THE SIXTIES!

(CONTINUED)

36 CONTINUED: (2)

31.
36

The SONG ENDS and all the dancers end up on one knee with their arms outstretched, panting. Austin breathes heavily and smiles smugly like Michael Flatley, Lord of the Dance.

We are TIGHT ON Austin's ass. PULL BACK to see that it is the MYSTERIOUS WOMAN who is watching Austin's ass. She SMILES behind the binoculars hiding her face.

37 EXT. CARNABY ST.

37

Austin walks down the street looking at his new BEATLES ALBUM. Sitting in a parked Citroen watching him is the ASSASSIN.

The Aryan assassin nods to a SHOE-SHINE on the street.

The shoe-shine boy nods to a BUSINESS MAN in a Homburg.

The business man nods to a BOBBY.

The bobby nods to a WOMAN WITH A BABY CARRIAGE.

The woman with a baby carriage nods to a MIME.

The mime nods to a BLIND BEGGAR with a tin cup.

The blind beggar nods to a CARPENTER on a roof.

The carpenter FLASHES A LIGHT to an INDIAN CHIEF.

The Indian Chief gives a SMOKE SIGNAL to a TELEGRAPH OPERATOR.

The telegraph operator sends a signal to the BEEFEATER GUARD.

The Beefeater salutes with his pike to a SEXY TICKET COLLECTOR on a double-decker bus.

The sexy ticket collector signals a TAXI DRIVER.

The taxi driver nods back to the assassin as he drives by.

38 INT. CITROEN

38

The assassin gets the signal and starts the car. The whole nodding sequence was a circular waste of time.

39 EXT. STREET - VARIOUS ANGLES

39

Austin walks along. Suddenly, he sees the Citroen coming at him. He dives out of the way and takes off running. He rounds a corner and pretends to be a COUPLE MAKING OUT against a wall by hugging himself.

(CONTINUED)

The assassin sees him and slams on the brakes. He raises his gun. Austin's turns as he hears a car HONK.

It's Austin's BEETLE CONVERTIBLE. The mysterious woman steps out. We see her in her entirety for the first time, and what a sight it is. She has long auburn hair and wears a tight racing suit, unzipped just enough to show the female symbol medallion.

She is FELICITY SHAGWELL.

MUSIC: Felicity's Theme

FELICITY
Care for a ride?

AUSTIN
That's my Beetle, baby.

FELICITY
It was your Beetle. Get in.

Austin dives in as the assassin FIRES. The car speeds off.

40 INT. BEETLE (REAR PROJECTION)

40

Felicity drives expertly.

FELICITY
Austin Powers, I presume?

AUSTIN
Powers by name, Powers by
reputation.

FELICITY
Felicity Shagwell, CIA. Shagwell
by name, Shag-very-Well by
reputation.

AUSTIN
(turning to camera)
Crazy, baby!

41 EXT. ROAD

41

The Beetle zips along, and then-- the Citroen appears behind it. The assassin FIRES.

42 INT. BEETLE

42

Felicity turns around to look.

FELICITY
Grab the wheel, would you?

(CONTINUED)

42 CONTINUED:

Austin grabs the wheel and Felicity pulls a gun. She turns and FIRES out the window.

43 EXT. ROAD 43

The assassin's tire BLOWS. The car skids towards a cliff and he jumps out as it goes over.

44 EXT. CLIFF SEEN FROM THE OCEAN 44

The car goes over and tumbles down the cliff, bouncing three times before it EXPLODES.

45 EXT. CLIFF 45

The assassin hangs on to a branch with one hand. He falls.

ASSASSIN
Ahhhhhhhh!

46 EXT. CLIFF SEEN FROM THE OCEAN 46

Same shot as the car: The assassin's body goes over and tumbles down the cliff, bouncing three times before it, too, EXPLODES.

FELICITY
Well, Austin, I think this time
you may have met your match.

AUSTIN
Oh, I've beaten Dr. Evil before,
and I'll beat him again.

FELICITY
I was talking about me.

She smiles, turns, and walks away.

47 INT. AUSTIN'S PAD 47

The room is dark, with only a single spotlight providing illumination. Suddenly, Austin and Felicity rise on an elevator into the middle of the spotlight.

AUSTIN
Welcome to my shag pad, baby.

Light floods the pad, revealing hanging basket chairs, Hi-fi, and Warhol silk screens of Austin. Austin blows DUST off a table.

AUSTIN
Care for something to drink?

Austin hits a button and a bookcase revolves to reveal a wetbar.

AUSTIN

Or perhaps something to read?

Austin walks seductively over to the real wetbar and hits a button. It revolves to reveal a bookcase.

AUSTIN

How about a hot cup of coffee?

FELICITY

Yes, I rather fancy a grind.

AUSTIN

Oh, Behave!

Austin hits a button and an automatic coffee-pourer pours a cup.

MUSIC: Girl from Impenema by JOBIM

AUSTIN

Would you like a...mas-sage? A
sensssual mas-sage?

Austin hits a button and a series of actions take place: the floor opens up to reveal a sunken bed; red gels slide into place over the lamps; a painting slides back to reveal a reel-to-reel; an end table revolves to reveal a selection of massage oils.

Felicity lies on her stomach. Austin begins to massage her.

AUSTIN

How does that feel, baby?

FELICITY

Mmm, lower.

AUSTIN

(lowering his voice)

HOW DOES THAT FEEL, BABY?

They laugh. Austin continues to massage her.

FELICITY

Wait, something's itching me.

She reaches behind her and unties the strap of her evening dress, revealing her naked back.

FELICITY

That's better.

(CONTINUED)

AUSTIN
Crikey!!!

Austin GULPS and accidentally spurts way too much oil on her.

AUSTIN
Sorry.

Austin continues the back rub and Felicity stretches out on the bed.

AUSTIN
(talking to his crotch)
Hello, anyone home? C'mon lads,
do it for England.

Austin takes a peak-- nothing. He is panicked.

FELICITY
Oh, that was so relaxing.

Felicity stretches very sexily.

AUSTIN
Would you like to see my
etchings?

FELICITY
(sexy)
I think I'm ready for bed.

She moves close to Austin. He slides to the other side of the bed.

AUSTIN
I'll get you some PJs.

FELICITY
No, I'm ready for bed.

She moves over to him. He avoids her.

AUSTIN
Oh, you'll want to clean your
teeth then.

Austin holds up toothpaste and toothbrush. Felicity finally grabs him and pins him to the bed.

FELICITY
No, I want to have sex with you,
Austin.

AUSTIN
Hello Vicar!

(CONTINUED)

FELICITY
I've studied everything about
you- your methods, your
accomplishments, your
preferences. You're the reason I
became a spy. Now, I've waited
two years to meet you, so I say
we get busy making up for lost
time.

Austin sits up.

AUSTIN
(reflective)
Felicity, I used to think that
way, too, but I guess...I guess
I've changed. Not to make a
short story long, or to ramble on
and on, or to keep talking in a
repetitive manner ad infinitum
until it becomes impossible to
remember what I was talking about
in the first place, but- where
was I?

MUSIC: sad instrumental

AUSTIN
Oh yes. Felicity, I can't shag
you. I've lost my mojo.

FELICITY
(obviously disappointed)
Oh.

AUSTIN
I thought coming back to the
Sixties would bring it back, but
it hasn't.

FELICITY
Austin, don't worry. I know just
the man to help you. He's my
guru. Ringo recommended him and
he's the best.

AUSTIN
I'll warm up the Jumbo Jet, baby!

48 EXT. AUSTIN'S PSYCHEDELIC JUMBO JET

48

Austin's plane in flight.

49 EXT. INDIA - STOCK FOOTAGE

49

EXT./INT. BEETLE

Austin and Felicity drive against obvious rear screen projection of India.

51 INT. ASHRAM

51

It looks like a mosque, with incense, tapestries, and DISCIPLES. Austin and Felicity enter.

MUSIC: sitar

FELICITY

There he is. That's my guru.

We see the GURU PITKA (played by Mike), an Indian man in a bright red sari.

FELICITY

Guru, I'd like you to meet Austin Powers.

AUSTIN

How are you baby?

GURU PITKA

My chakras are aligned and I am in a perfect state of equipoise.

AUSTIN

Good on ya. I don't know what that means but it sounds fab.

FELICITY

Guru, we need some advice.

GURU PITKA

Hold your horses and any other beasts of burden. I must lead my disciples in meditation and then I will help you.

The Guru walks to the front of the room and the disciples sink to their knees.

DISCIPLES

Ahhhhhh!

GURU PITKA

My name is the Guru Pitka. I am a spiritual teacher and I have combined many disparate disciplines into a unified movement of human potentiality and equipoise that I learned from
(MORE)

(CONTINUED)

51 CONTINUED:

GURU PITKA (cont'd)
my guru, the late Guru Shastri,
a chaste man who died
mysteriously of a disease that
strangely had all the hallmarks
of syphilis. He would say to me,
Sparky, love is all, life is
breath.

DISCIPLES

Ahhhhhh!

GURU PITKA

Now, perhaps you are wondering
where I got the nickname Sparky.
Well, when we were young we used
to play a game called "Stinkmop".
We would urinate into a bucket,
dip a mop into it, and play tag.
I did not care for "Stinkmop" and
a very wise old man said to me
'oh lighten up, Sparky', and I
don't know, the name kind of
stuck.

DISCIPLES

Ahhhhhhhh...

GURU PITKA

Now, the reason I am a
spiritualist instead of a
therapist is that 'therapist'
often becomes 'the rapist' and
that will not help us attain
potentiality. Now what is
potentiality? It is the ability
to achieve those goals that we
wish to achieve for ourselves.
People often say to me that they
feel "nowhere", and I am going to
change that to "Now here."

The guru holds up a card which says "NOWHERE = NOW HERE!"

DISCIPLES

Ahhhhhhhh...

GURU PITKA

And you have many assumptions
about your goals, but when you
"assume" you make an "ass" out of
"u" and "me".

Guru holds up a card which says "ASSUME = ASS - U - ME."

DISCIPLES

Ahhhhhhhh....

(CONTINUED)

GURU PITKA

The being, or that which we call
'ourselves', is not the tinker.
It is not the taughts. It is the
Gap between the tinker and the
taughts! We are not our mind, we
are not our body, we are the Gap!

Guru holds up a card that says "NOT TINKER, NOT TAUGHTS, BUT
THE GAP" with the familiar Gap font.

DISCIPLES

Ahhhhh...

GURU PITKA

(rapid fire)

The heart of the matter is that
you are the heart of the matter.
There is no "I" in "team". Beer
before liquor, never sicker.
Don't take a wooden nickel. If
your pipe is short and your pump
is weak, you better stand close
or you'll piss on your feet. He
who goes to bed with itchy bum
wakes up with smelly finger.

DISCIPLES

Ahhhhh...

GURU PITKA

Finally, the path to spiritual
awakening requires the death of
ego. Leggo of my ego! Let us
end with the mantra: Om Ay Vant
Yü Hü...Om Ay Vant Yü Hü...Om Ay
Vant Yü Hü.

DISCIPLES

(chanting)

Om Ay Vant Yü Hü...Om Ay Vant Yü
Hü...Om Ay Vant Yü Hü.

The Guru takes a swig of Yoo-Hoo.

GURU PITKA

Go with God, and pay at the door
please.

The disciples file out. Austin and Felicity approach.

GURU PITKA

How can I help you?

(CONTINUED)

AUSTIN
Guru, I'm having trouble
performing.

GURU PITKA
What do you mean?

AUSTIN
You know- my bits and pieces are
a bit sleepy.

GURU PITKA
I'm not understanding.

AUSTIN
I've forgotten the steps to the
Mummy-Daddy dance.

GURU PITKA
Still not clear.

AUSTIN
My flag's at half mast and no one
will salute it.

GURU PITKA
Sorry?

AUSTIN.
My Willie don't work.

GURU PITKA
Why are you beating around the
bush?

AUSTIN
That's my problem.

GURU PITKA
Ohhhhhh, I get it.
(beat)
No, I don't get it.

FELICITY
He's impotent!

AUSTIN
Alright, easy.
(to Guru)
Felicity and I were all set for
some hump Olympics and I couldn't
bat for six.

GURU PITKA
Oh, yes, I see.

(CONTINUED)

AUSTIN

You have no idea what I'm saying,
do you?

GURU PITKA

Not a word.

AUSTIN

Guru, I've lost my mojo.

GURU PITKA

Oh, mojo! You should have said
so.
Well, you've lost your mojo
because your chakras are
misaligned. You have lost love.

AUSTIN

Lost love? Oh, you mean Vanessa?

FELICITY

Who's Vanessa?

AUSTIN

She was an evil robot minion of
Dr. Evil. I couldn't have loved
her.

GURU PITKA

Denial ain't just a river in
Egypt, buddy. You will only get
your mojo back when you surround
yourself with love.

AUSTIN

Oh, I get what you're saying now!
He's talking about free love,
baby! Tune in, turn on, and drop
out!

GURU PITKA

I am talking about true love.
You must stay and study until you
are worthy.

AUSTIN

No way, man. The only way to
surround yourself with love is to
throw a swinging shin-dig! Yeah,
baby, yeah!

52 INT. DR. EVIL'S VOLCANO LAIR

52

Dr. Evil and Frau are interrupted by the man we now know as FAT BASTARD. He is foul-mouthed, and when he swears he is bleeped.

DR. EVIL

Well done, Fat Bastard. May I have the mojo?

FAT BASTARD

First things first, where's your shitter? I've gotta (bleep)in' turtle head pokin' out.

DR. EVIL

(disgusted)

Right. Charming. Fat Bastard-- you don't mind me calling you Fat Bastard do you?

FAT BASTARD

I've got a lot of demons kickin' around in my noggin, but weight issues ain't one of them.

DR. EVIL

Alright, Fatty--

FAT BASTARD

The name is Fat Bastard! I'm the incorrect weight for my height and I was born out of wedlock, hence the moniker Fat Bastard. Hey, I'm not kiddin'. I've got a crap on deck that could choke a donkey.

DR. EVIL

Fat Bastard, the mojo?

FAT BASTARD

Where's my (bleeping) money?

DR. EVIL

A gentlemen never discusses money.

FAT BASTARD

Fine, you can take your (bleep)in' money and shove it up your (bleep), you stupid (bleeping) prick! While you're at it you can suck my greasy, two-toned (bleep)!

(CONTINUED)

DR. EVIL

(pause)

Vulgarity is no substitute for wit.

FAT BASTARD

(Bleep) you!

DR. EVIL

Right. Bring in the money.

Dr. Evil PRIVATE ARMY SOLDIERS drive in a forklift loaded with gold bars.

FAT BASTARD

Alright, here it is.

Fat Bastard slowly draws out the high-tech syringe full of MOJO. Dr. Evil is mesmerized.

DR. EVIL

Mini-Me, fetch.

Mini-Me runs and snatches the mojo from Fat Bastard and gives it to Dr. Evil, who caresses it and places it on a SPECIALLY PREPARED PEDESTAL.

NUMBER TWO enters.

NUMBER TWO

Dr. Evil, I have some bad news. Austin Powers is back in the Sixties. One of our best assassins spotted him but he got away.

DR. EVIL

This is ri-goddamn-diculous, we have his mojo.

NUMBER TWO

There is another. Felicity Shagwell, CIA.

Suddenly, Scott Evil enters through TIME PORTAL.

DR. EVIL

Scott, what are you doing here?

SCOTT

I don't know, I was sitting around watching the tube and The Courtship of Eddie's Father came on Nick at Nite, you know, and I was just listening to that theme

(MORE)

(CONTINUED)

SCOTT (cont'd)

song--

(hums/sings the theme)

Anyway it made me think that
maybe we could try and work
things out. You know, you are my
Dad and I need you.

DR. EVIL

You had your chance, Scott. I
already have someone created in
my image. He's evil, he wants to
take over the world, and he fits
easily into most overhead storage
bins.

(looking around)

Has anyone seen Mini-Me?

(calling out)

Mini-Me! Mini-Mouse? Mini-
Driver? Hello! Mini Pearl?
Can we put a frickin' bell on him
or something?

Scott, very hurt, sits back in his chair and sulks. Dr. Evil
hits a button and a model moon and a model earth descend.

DR. EVIL

Gentlemen, phase three. We place
a giant laser on the moon. Let me
demonstrate.

(beat)

Where's my laser?

Dr. Evil looks around and sees Mini-Me gnawing on the model
laser. Dr. Evil takes it from his mouth

DR. EVIL

Mini-Me, don't chew my laser.

(to room)

Not feeling well. He has an ear
infection, but tit's OK.

(pause)

No? Nothing?

(back to model)

Anyway, the laser is powerful
enough to destroy every city on
the planet at will. We'll turn
the moon into what I like to call
a "Death Star".

Scott SNICKERS.

DR. EVIL

What?

(CONTINUED)

SCOTT
(snickering again)
Nothing Darth.

DR. EVIL
What did you call me?

SCOTT
Nothing.
(pretends to sneeze)
Rip-off!

DR. EVIL
(unsure)
Bless you?
Anyways, since my "death star"
laser was invented by the noted
Cambridge physicist, Dr. Parsons.
I thought we'd name it in his
honor-- the Alan Parsons Project.

Scott SNICKERS again.

DR. EVIL
What now?

SCOTT
The Alan Parsons Project was a
progressive rock band from 1982.
Why don't you just name it
Operation Wang Chung, ass?

DR. EVIL
(indicating laser)
When you get your own evil
empire, you can call it whatever
you want. Gentlemen, allow me to
demonstrate the awesome lethality
of the Alan Parsons Project.
Fire the laser!

A giant laser beam smashes down through the roof of the White
House, causing it to explode.

Everyone is shocked by the laser's power.

NUMBER TWO
My God, Dr. Evil, you destroyed
the White House with no warning!

DR. EVIL
Actually, that was just footage
from the 1996 blockbuster motion
(MORE)

(CONTINUED)

DR. EVIL (cont'd)
picture Independence Day, but it
would be a lot like that. What
do you think, Scott?

SCOTT
Yeah, Codename: Thompson Twins
was really impressive.

DR. EVIL
Shhhh!

SCOTT
I'm nineteen, I don't--

DR. EVIL
Shh! Shh-Shh. Shh-Shhhhhh-Shh.
Shh-shh! It's Morse code.
(reading imaginary paper)
Let me decipher...it says
'shhhhh!'

SCOTT
You are so lame--

DR. EVIL
(like Electric Company)
Ssssss...huuuuuh....Shhhhh!

NUMBER TWO
Dr. Evil, what are we going to do
about Powers?

DR. EVIL
Fat Bastard, in addition to being
extremely rotund, you're a
vicious killer. Take care of it.

FAT BASTARD
It'll be my pleasure.

DR. EVIL
It's an easy job. Without his
mojo, Powers will be...powerless?

54 INT. AUSTIN'S PAD - NIGHT

54

A party, packed with dancing freaks of every stripe, is in
full swing. A girl dances in an oversized birdcage.

AUSTIN
This shag-in is gonna blow your
mind, baby, yeah!

— The party sequence is shot like Laugh-In. Very fast cuts to
the music.

(CONTINUED)

Austin sees a VERY PREGNANT WOMAN drinking a martini and smoking. He gently lifts her drink and cigarette away from her.

PREGNANT WOMAN

Hey!

AUSTIN

You'll thank me later, baby.

Another angle. Austin and Felicity dancing.

AUSTIN

(noticing someone)

Hey! Ricardo Monteban, how are you?

We see RICARDO MONTEBLAN smoking a hukka on a round chair.

RICARDO

Hello, Austin! Balls, said the queen and the king laughed because he had too.

AUSTIN

(to camera)

Crazy, man!

FELICITY

Let's split up and scope the scene.

AUSTIN

Don't do anything I wouldn't do-- at least not without me.

Felicity slaps Austin on the butt as he walks off.

AUSTIN

Oh, behave!

CUT TO:

Austin at the bar with an exotic-looking mod chick.

AUSTIN

(to chick)

You're very exotic, baby. Do you have a little English in you?

CHICK

No.

(CONTINUED)

AUSTIN
Would you like to?

CUT TO:

An Alan Zeus-type very gay guy.

ALAN ZEUS GUY
(rolling his eyes)
This is ridiculous!

CUT TO:

A LONDON COP and Felicity are on hanging chairs.

LONDON COP
Have you ever been picked up by
the fuzz?

FELICITY
No, but I bet it really hurts.

CUT TO:

A GUY IN A RAINCOAT on a tricycle, shot undercranked, rides
through the party and falls over.

CUT TO:

Austin pops into frame with a book that says "AUSTIN POWERS
SEXY DICTIONARY".

AUSTIN
The Austin Powers Sexy Dictionary
defines an Eskimo hooker as a
frosty prosty.

CUT TO:

An eskimo at the bar in a fur parka.

ESKIMO
(to camera)
I don't get it.

CUT TO:

The camera pans up Felicity's cool hip-huggers, which are
very tight.

AUSTIN
Those are skin tight. How do you
get into those pants, baby?

(CONTINUED)

FELICITY

Well you can start by buying me a drink.

Austin does a spit take.

CUT TO:

Felicity with a VIKING.

VIKING

You were great last night. By the way, I'm Thor.

FELICITY

You're Thor? I'm tho thor I can hardly thit.

CUT TO:

Austin is wearing a silly spiked German helmet like in Hogan's Heroes.

AUSTIN

(German accent)

Hello, I am Baron Von Firstinbed. Last night I had German-Chinese food. An hour later I was hungry- for power.

CUT TO:

ALAN ZEUS GUY

Oh puh-leez, why don't you take a handful of F-off pills?

CUT TO:

AUSTIN

Did you hear about the contortionist who was engaged to be married?

FELICITY

Yeah, I heard she broke it off.

CUT TO:

Film running backwards of Austin doing a spit take.

CUT TO:

— ARTIE JOHNSON in German helmet behind a plant.

(CONTINUED)

ARTIE JOHNSON
Verrrrry interesting- but
shupid!

CUT TO:

Austin takes his glasses off to clean them. We see his POV, which is totally fuzzy. He looks over and sees what appears to be a NUDE GIRL- two round globes and dark triangle.

Austin puts his glasses on and looks again. It is actually a girl in a flesh-colored dress. In between her and Austin were two COMPLETELY BALD MEN and a triangular martini glass filled with a Cosmopolitan.

CUT TO:

Cut to Austin and Felicity together again.

FELICITY
Look at that.

She points to where Fat Bastard and his companion are standing.

AUSTIN
That's not a pretty sight. Who
is he?

FELICITY
Until recently he worked security
for the MOD, but we think he
might be a double agent, possibly
for Dr. Evil.

AUSTIN
How do you know?

FELICITY
We've noticed that his lifestyle
has changed dramatically. He's
made a lot of cash purchases,
he's hanging out with foxes half
his age, and he's become quite a
fixture on the London party
circuit.

AUSTIN
Who's the girl?

FELICITY
I don't know, but it looks like
he's splitting.

Fat Bastard exits.

(CONTINUED)

FELICITY

I'll follow him. You see what
you can get out of the girl.
We'll rendezvous later.

Felicity follows Fat Bastard out the door. Austin makes his
way over to the girl.

AUSTIN

Hello, hello.

GIRL

Hello, Mr. Powers. Fab party.

AUSTIN

Who are you today, baby?

GIRL

Robin. Robin Swallows.

AUSTIN

Swallows? That's an interesting
name. Are you English?

ROBIN SWALLOWS

German, actually. My maiden name
is Spitz.

AUSTIN

Well which is it, baby, Spitz or
Swallows? Either way, it's a
pleasure.

ROBIN SWALLOWS

The pleasure is mine.

She extends her hand. Austin takes it and shakes. As he
shakes, her cleavage undulates like jello. Austin is
transfixed and keeps shaking far too long.

AUSTIN

Charmed, I'm sure.

(still shaking, her breasts jiggle)

How do you do?

(still shaking, jiggling)

Yes, quite.

(shakes, jiggles)

I always enjoy meeting new
people.

(shakes, jiggles)

How's your mum? Good.

(shakes, jiggles)

I love shaking hands.

(CONTINUED)

Austin is shaking her hand so vigorously that she is in danger of popping out of her dress.

AUSTIN
(snapping out of it)
So, who was your friend?

ROBIN SWALLOWS
His name is Fat Bastard.

AUSTIN
It suits him.

ROBIN SWALLOWS
He's my lover.

Austin is grossed out.

AUSTIN
OK. Would you happen to know if
he's in business with a man named
Mr. Evil?

ROBIN SWALLOWS
I don't know anyone named Dr.
Evil.

AUSTIN
Really? I said Mister Evil.

Austin does a smug take.

AUSTIN
Something to drink? Would you
like a Mister Pepper?

ROBIN SWALLOWS
Yes, I'd love a Doctor Pepper.

AUSTIN
Really? I said Mister Pepper.

Austin does another smug take. Robin grabs Austin and pulls him close.

ROBIN SWALLOWS
You're a groovy boy, I'd like to
strap you on sometime.

AUSTIN
Oh, behave!

CUT TO:

55 ALAN ZEUS-TYPE GUY IN LIMBO

55

ALAN ZEUS TYPE
Meanwhile...

BACK TO:

56 EXT. FISH AND CHIPS STAND - NIGHT

56

Literally a window in a wall. Fat Bastard is placing his order.

FAT BASTARD
...and I'll have a fried-prawn sandwich, with extra mayonnaise, two whole chickens, a kidney pie, a toad in the hole, bubble and squeak, bangers and mash, 3 orders of fish and chips, and...a Fresca. No ice.

We pan to see Felicity beside him.

FELICITY
I love a man with a large appetite.

FAT BASTARD
And I love a woman with big (bleeps), so let's shut up and get to (bleep)ing.

Felicity swallows hard and forces a smile.

57 INT. AUSTIN'S PAD - NIGHT

57

Austin and Robin are the only ones left. They are dancing a weird Sixties dance.

AUSTIN
Can I ask you a question?

ROBIN SWALLOWS
Yes.

AUSTIN
Thank you.

Beat.

ROBIN SWALLOWS
Well, what's the question?

(CONTINUED)

AUSTIN
Oh, yes. Would you like to shag?
Would you?

ROBIN SWALLOWS
I'd love to, Mr. Powers, just
come right...over...here.

Robin moves Austin into place as they dance.

AUSTIN
You're a bit of alright.

Just then, Austin looks into her eyes and sees the REFLECTION
OF AN ASSASSIN (Oedipus) about to throw a knife.

Just as he throws it, Austin spins Robin Swallows around and
USES HER AS A SHIELD. She takes the knife squarely in the
back.

ROBIN SWALLOWS
(strained)
Oedipus...use the revolver.

Oedipus pulls out a pistol and begins FIRING. Austin
continues to use Robin AS A SHIELD. She takes six hits.
Oedipus runs out of bullets.

ROBIN SWALLOWS
(strained)
Oedipus...use the machine gun.

Oedipus pulls out a machine gun and FIRES. In a Robert
Rodriguez-like flurry of events, Austin dodges while still
USING HER AS A SHIELD.

Oedipus throws down his gun and charges Austin. Austin uses
Robin's body to block Oedipus's head butt, but his momentum
pushes all three of them through a PLATE GLASS WINDOW of his
second storey loft.

58 IN MID-AIR

58

As they fall, Austin turns Robin around so that she is
between him and the ground.

59 EXT. OUTSIDE AUSTIN'S FLAT

59

They land with a THUD. Robin cushions Austin's fall.
Oedipus is dead on the pavement.

ROBIN SWALLOWS
Oedipus, Oedipus...

(CONTINUED)

AUSTIN

Sorry baby, too late. He's as
dead as vaudeville.

ROBIN SWALLOWS

You can't win, Powers. Dr. Evil
has your mojo and it's only a
matter of time before he kills
you and takes over the world.

(weak)

Tell Fat Bastard I'll miss him...

CUT TO:

60 INT. BEDROOM - NIGHT

60

Felicity is in bed, naked under the sheets, smoking a
cigarette. We hear strange sounds offstage. We pan over to
reveal she's IN BED WITH A NAKED FAT BASTARD!

He is eating a huge turkey leg, his face covered in food.

FAT BASTARD

I always get (bleep)in' hungry
after I get my end away!

FELICITY

I never would have thought that a
man of such tremendous girth
could be such a, um, creative and
sensuous lover!

FAT BASTARD

You want some chicken? I have
more!

He rolls over to reveal his HUGE NAKED ASS.

Felicity takes a homing device out of her purse, looks around
for a place to plant it. She sees his enormous butt cleavage
and realizes that there's only one place for the thing to go.

ANGLE on FAT BASTARD'S face. He is delighted.

FAT BASTARD

Frisky are we? Alright lets have
another go!

She is horrified.

61 INT. DR. EVIL'S VOLCANO LAIR - MAIN ROOM

61

— Dr. Evil at his table with Frau, Scott, and Number Two.

(CONTINUED)

61 CONTINUED:

56.
61

DR. EVIL
Get me the President of the
United States.

The PRESIDENT appears on Dr. Evil's video screen with his
ADVISORS behind him.

62 INT. OVAL OFFICE (SPLIT SCREEN)

62

PRESIDENT
Dr. Evil, what do you want?

DR. EVIL
Now what I want Mr. President,
but I will receive. In 12 hours
I will destroy Washington, DC
with a giant laser.

Dr. Evil reveals a giant laser. Mini-Me is humping it like a
dog.

DR. EVIL
OK, Mini-Me, why don't you and
the laser get a frickin' room.
Honestly.
(to President)
I will destroy another major city
every hour- that is, unless you
pay me-

SNAP ZOOM

DR. EVIL
One hundred billion dollars!

The President and his advisors LAUGH.

PRESIDENT
Dr. Evil that's more than the
entire federal budget for 1969.

DR. EVIL
Don't play games with me. The
capitol will disappear if I don't
receive-

SNAP ZOOM

DR. EVIL
One hundred billion dollars!

His advisors LAUGH.

(CONTINUED)

PRESIDENT
That much money simply doesn't
exist. I don't think 100 billion
is even a number. It's like
saying I want a kajillion
bajillion dollars.

His advisors LAUGH.

DR. EVIL
Come on, Mr. President...

SNAP ZOOM:

DR. EVIL
"Show me the money!"

Dr. Evil looks around smugly. No one laughs.

PRESIDENT
What?

SNAP ZOOM:

DR. EVIL
"Show me the money!"

He looks around again, expectantly.

PRESIDENT
I'm sorry, I don't understand.

DR. EVIL
You know, kwan? Show me the
money? No? Nothing?

SCOTT
It's 1969. That movie won't come
out for another 30 years, ass.
They don't know what you're
talking about.

DR. EVIL
Right. OK, see if you understand
this: give me the money or I'm
going to blow you to frickin'
bits, OK?

The President and his advisors MURMUR.

PRESIDENT
But-

(CONTINUED)

DR. EVIL
(making 'stop' gesture)
Talk to the hand!

Dr. Evil signs off.

DR. EVIL
(to Scott)
I did love that, though. Cuba
Gooding Jr. was outstanding.
Oscar speech, very touching.

Scott looks at him with disgust.

DR. EVIL
Okay, everybody clear the room!

Everyone leaves and he walks over to a panel bearing his logo. He presses a button, the panel opens up to reveal...A SECRET SHRINE TO AUSTIN POWERS!

In it we see a huge full-length photo of Austin Powers, and various magazine covers.

He presses a button and an Austin wig descends from the ceiling landing perfectly on his bald head. A backless mock-up of Austin's suit rises from the floor. He puts on a pair of glasses. He has become Austin Powers.

Dr. Evil cautiously tastes the mojo.

DR. EVIL
Yeah, baby. Very shagedelic.
(beat)
This isn't working. I don't feel
anything.

We PUSH IN towards Dr. Evil's head.

FLASH CUT TO:

A Yellow Submarine-like depiction of Dr. Evil. Zoom in on his head which explodes into 30 other small Dr. Evil heads which rain on a Peter Max-ian valley of flowers. The flowers sprout the word "EVIL".

A psychedelic flying Austin head with spirals in the glasses smashes the flowers, changing the words from "EVIL" to "VILE" and to "LIVE" and then to "LOVE".

Turn-of-the-century fat cat capitalists on stilts with teeth coming out of their stomachs drop penis rockets that have the word "GREED" written on the shaft, smashing the "LOVE"

(CONTINUED)

63 CONTINUED:

flowers into "VELO" which sprouts into "YELLOW" which turns into submarines, which becomes yellow penises of huge, goose-stepping Dr. Evils, each of them peeing, creating a rain of urine that falls on the Peter Max-ian valley of a hundred Austin Powers citizens. They each open an umbrella that says "LOVE TRIUMPHS OVER LUST". The urine turns into a stream that flows into the mouth of a huge head of Dr. Evil.

FLASH CUT BACK TO:

64 INT. DR. EVIL'S VOLCANO LAIR - AUSTIN SHRINE 64

Pull back from Dr. Evil's head. He looks dazed and confused. Just then, Number Two re-enters the room, catching Dr. Evil with all his Austin paraphernalia.

NUMBER TWO

Dr. Evil, one last thing. I--
oh.

DR. EVIL

I was just...right. Would it
kill you to frickin' knock?

65 EXT./INT. CARNABY STREET - DAY 65

Austin and Felicity walk along the street.

FELICITY

Austin, tell me about the
Nineties.

AUSTIN

You know I can't tell you details
about the future, baby, it could
alter history.

FELICITY

Not details, just what it's like.
You know, what's the scene?
Where's it at?

AUSTIN

There've been a lot of advances
in the Nineties, baby. The
economy is stable, people take
better care of their health,
concern for the environment is on
the rise and, um, let's see,
there's an entire television
channel dedicated to golf.

FELICITY

Sounds awful.

(CONTINUED)

AUSTIN

It's not so bad once you get used to it. The Nineties are about responsibility. You know, having respect for yourself and other people. I even got married.

FELICITY

You? Married? What about the sexual revolution?

AUSTIN

Well, it turns out there were some casualties, baby. Don't you think you'll ever get married?

FELICITY

No, not until I get a little more 'experience' under my belt.

AUSTIN

Oh, behave!

Suddenly Austin notices something outside and puts his hand to his mouth in fear.

AUSTIN

(wide-eyed)

Oh my God!

Felicity is immediately on her guard. She pulls her gun.

FELICITY

(looking around)

What is it! Is it Fat Bastard?

AUSTIN

No, written here on my hand, see?

Austin turns his hand around to show her. He has written 'oh my God' on his hand with the pen.

AUSTIN

Says 'Oh my God!'

They laugh.

FELICITY

Austin, look.

Austin and Felicity duck into a CAMERA SHOP and come out an instant later with SUPER-8 CAMERAS. They run down the street filming each other.

AUSTIN AND FELICITY - SUPER-8 MONTAGE

This is a Richard Lester-like sequence shot on grainy film from Austin and Felicity's POVs. There's lots of SPEEDED UP stuff and POPPING IN AND OUT of frame like the MONKEES TV show.

BACK ON THE STREET

AUSTIN

Felicity, I haven't had this much fun since I worked undercover in Amsterdam- '66 I think it was.

FELICITY

1965, actually. You posed as a Dutch cheese expert to stop Dr. Evil from poisoning the world's water supply.

Austin is impressed.

FELICITY

I've studied your file, Austin. I want to be a trailblazer, just like you. The Seventies are right around the corner. It's going to be a glorious time for fashion and music and technology-- it won't be long before every flying car has its own 8-track.

Austin starts to say something, then bites his tongue.

FELICITY

The CIA has always been a boy's club until now. Well move over, this chick's taking over.

AUSTIN

(hoarse)

Very impressive.

FELICITY

Austin, your voice!

AUSTIN

Yes, I think I'm coming down with something.

Austin and Felicity stop at an ICE CREAM MAN with his pushcart.

(CONTINUED)

CONTINUED:

AUSTIN

I'll get some ice cream. Would you like some?

FELICITY

No thanks.

AUSTIN

(hoarse, to ice cream man)
Could I have two scoops of
Vanilla, please?

ICE CREAM MAN

Right away, governor. Would you like chocolate syrup?

AUSTIN

(hoarse)
Yes, please.

ICE CREAM MAN

Will you have any whipped cream?

AUSTIN

(hoarse)
I will, thank you.

ICE CREAM MAN

Candy sprinkles?

AUSTIN

(hoarse)
Yes please.

ICE CREAM MAN

Crushed nuts?

AUSTIN

No, laryngitis.

ICE CREAM MAN

Here's your change, sir.
Oh, and Austin--

We cut back to the ICE CREAM MAN to see him pulling off a very fake beard. It is BASIL (though it was clearly another actor before).

AUSTIN

(now with phlegmy throat)
Basil!

BASIL EXPOSITION

Hello, Austin. What's wrong with your voice?

(CONTINUED)

AUSTIN

(still phlegmy throat)
I just had ice cream. Listen to
me, I have dairy throat.
MARY HAD A LITTLE LAMB
AND IT WAS ALWAYS GRUNTIN'
SHE TIED IT TO A FIVE BAR GATE
AND KICKED IT'S LITTLE-

BASIL EXPOSITION

(Interrupting)

Austin! Things are heating up,
so I thought it best to contact
you in disguise. Felicity, your
plan worked. You and Austin
track Fat Bastard back to Dr.
Evil.

AUSTIN

But how can we track Fat Bastard?

FELICITY

I planted a homing device on him
last night.

BASIL EXPOSITION

Yes, and we're starting to pick
up the signal now.

Basil hands Felicity a tracking device that BEEPS.

AUSTIN

How did you get close enough to
plant a homing device?

FELICITY

I shagged him. I shagged him
rotten.

Austin and Basil are confused and grossed out at the same
time.

AUSTIN

You...him? Just like that?

FELICITY

Yes, Austin, we needed that
information.

BASIL EXPOSITION

Well, thanks to your effort,
Felicity, we now know that-

(CONTINUED)

AUSTIN
(interrupting, to Felicity)
Did you use an elaborate set of
pulleys? A block and tackle?

BASIL EXPOSITION
Anyway, you two follow the signal
back to Dr. Evil's headquarters
and then-

AUSTIN
(interrupting, to Felicity)
I just can't get my head around
it, baby. You're so small and
he's so...not small. The sheer
mechanics of it are mind-
boggling!

BASIL EXPOSITION
Never mind, Austin, you two have
work to do. You must find Dr.
Evil.

66 INT. BEETLE

66

We hear the BEEP-BEEP of the tracking screen built into the
dash.

AUSTIN
I got it! A Chinese basket with
a counter-weighted ballast.
That's how you did it, right?

FELICITY
Austin, it almost sounds like
you're jealous.

AUSTIN
Who, me? That's not possible,
baby!
(beat, to himself)
Is it?

Just then a car pulls beside them. Two Dr. Evil Private Army
guys pull machine guns and start SHOOTING.

AUSTIN
Get down!

Felicity ducks. Austin reaches back and pulls ROBIN SWALLOWS
from the back seat and USES HER AS A SHIELD.

FELICITY
We're obviously on the right
track.

(MORE)

(CONTINUED)

66 CONTINUED:

FELICITY (cont'd)
(re: tracking screen)
It looks like Fat Bastard is on
an island in the middle of the
ocean.

67 EXT. DR. EVIL'S ISLAND - NIGHT 67
We hear the BEEP-BEEP of the tracking screen.

68 EXT. BEACH - DR. EVIL'S ISLAND - NIGHT 68
The Beetle comes from under the water and lands on the beach.
We still hear the BEEP-BEEP.

69 EXT. TENT - WOODS - NIGHT 69
Austin and Felicity have set up a tent with a view of the Dr.
Evil Mt. Rushmore face. Austin is looking at the mountain
through a pair of binoculars which hang around his neck.

AUSTIN
According to the readings, Dr.
Evil's headquarters is over the
next ridge.

FELICITY
Can I have a look?

AUSTIN
Sure.

Austin hands her the binoculars. Unfortunately the strap is
still around his neck, pulling his face into her cleavage.

FELICITY
Question is, how do we get in?

AUSTIN
(muffled).
Mmmmmmmmm...mmmmmmmm...

FELICITY
Austin, did you hear me?

AUSTIN
I seem to be stuck in your dirty
pillows.

FELICITY
Where are the topographical maps
that Basil drew up?

AUSTIN
I think they're in the tent.

(CONTINUED)

He and Felicity enter the tent. A LIGHT is on inside casting shadows of Austin and Felicity on the side of the tent. From the outside it appears the shadow Austin is leaning over with his back to the shadow Felicity, who appears to have her hands up his butt.

AUSTIN (VO)
Have you got it out yet?

FELICITY (VO)
Good Lord, Austin, what sort of things do you put in there?

The shadow Felicity appears to be tugging a string of sausage links from his ass.

AUSTIN (VO)
Oh, anything that catches my fancy.

FELICITY (VO)
How do you manage to fit it all in?

AUSTIN (VO)
Oh, it stretches to fit.

The shadow Felicity appears to pull a tennis racket out of Austin's ass.

AUSTIN (VO)
Are you almost done? I can't hold it much longer.

INT. TENT

We see that Austin is leaned over holding part of the tent. Felicity is rummaging through a duffel bag across the tent.

FELICITY
Here we go, one hammer. It's amazing how much this duffel bag will hold.

INT. DR. EVIL'S VOLCANO LAIR

We see Dr. Evil playing a piano. We pan to see Mini-Me on top of the piano, himself playing a miniature baby grand.

DR. EVIL
(singing)
'WHAT IF GOD WAS ONE OF US?
JUST A SLOB LIKE ONE OF US?'

(CONTINUED)

CONTINUED:

We see that Number Two and Frau are the audience. They applaud.

NUMBER TWO

Dr. Evil, that was fantastic, but I do have some bad news. Powers is on the island.

DR. EVIL

How tedious.

NUMBER TWO

Don't worry, Dr. Evil, we can get to him by using the girl.

DR. EVIL

Really?

NUMBER TWO

I have the perfect weapon. Frau?

FRAU

(shouting)

Bring in the He-Bots!

MUSIC: It's Raining Men by THE WEATHERGIRLS

Three HE-BOTS enter in unison. They are robotic studs in Logan's Run type outfits.

NUMBER TWO

Dr. Evil, may I present the He-Bots. What kind of woman could resist these perfect specimens of masculinity? Their clothes are stylish, their posture is ramrod straight, and their buttocks are tight, like tigers. And, each He-Bot is armed with a secret weapon.

Angle on the first He-Bot. A nozzle flips up from his cod-piece and white smoke pours out.

NUMBER TWO (OC)

Poison gas...

Angle on the second He-Bot. A gun barrel flips out from his crotch and FIRES machine-gun style.

NUMBER TWO (OC)

Machine gun...

(CONTINUED)

CONTINUED: (2)

Angle on the third He-Bot. A nozzle flips up from his crotch and yellow liquid drizzles out onto the floor, where it smokes.

NUMBER TWO (OC)
And deadly acid.

Dr. Evil is disgusted by the last one.

DR. EVIL
Right. I object to the last one on aesthetic grounds, but I don't care how you get Powers, just bring him to me.
(to Mini-Me)
Ready Mini-Me? A one and a two and...
(singing)
ME, AND MY SHA-
DOW
STROLLING DOWN THE A-VA-
(rapidly)
WASN'T A STREET, WASN'T A ROAD
WASN'T A BOULEVARD
(dancing in step)
ME, AND MY SHA-
DOW
ALL ALONE AND FEE-LING...

MINI-ME
(voice unnaturally low)
BLUE!

71 EXT. TENT

71

We see the shadows again. It now looks like Felicity is putting things into Austin's ass.

FELICITY (VO)
Do you want everything to go back in?

AUSTIN (VO)
Yes. Listen, Felicity, about Fat Bastard-

FELICITY (VO)
It's my job, Austin. You of all people should understand that. Marakesh, 1962. Rome, 1964. Tokyo, 1966. I know your record backwards and forwards. You've had more sex on the job than a Swedish stewardess.

(CONTINUED)

71 CONTINUED:

The shadow Felicity tries to cram the tennis racket into what appears to be Austin's ass.

AUSTIN (VO)
You're right, Felicity, I can't
deny it. But the world changed,
and I changed too.

Pull back to reveal that THE HE-BOTS are watching. Felicity
shoves the tennis racket extra hard. Austin stands up
rapidly.

AUSTIN (VO)
Ow!
(beat)
My back hurts.

FELICITY (VO)
Are you OK?

AUSTIN (VO)
I'm fine, just keeping packing.

The He-Bots shrug their shoulders and march towards the tent.

72 INT. DR. EVIL'S VOLCANO LAIR - 60'S

72

Dr. Evil, Fat Bastard, Scott, Number Two and Frau are seated.

FAT BASTARD
Christ Almighty, it smells
terrible in here.

DR. EVIL
It's the volcanic sulphurous
emissions. We've put up some air
fresheners.

FAT BASTARD
Great, now it smells like someone
took a shite in a pine tree.

NUMBER TWO
Dr. Evil, the laser has been
loaded into the rocket. You're
ready for launch.

DR. EVIL
I'm just waiting to taunt my
nemesis. I have so few
pleasures, you know.

Austin and Felicity are brought in at gunpoint by Private
Army Men.

(CONTINUED)

DR. EVIL

Ah, Mr. Powers, Ms. Shagwell,
welcome to my hollowed-out
volcano.

AUSTIN

We meet again, Dr. Evil.

DR. EVIL

Yes, the only reason I'm keeping
you alive is so you can feel the
agony of watching my plan unfold.

AUSTIN

Dr. Evil your plan will never--

Austin trails off as he spots his MOJO in the beaker behind
Dr. Evil.

DR. EVIL

Oh, is that yours?

AUSTIN

My mojo!

DR. EVIL

You know what they say: finders
keepers, loser weepers.

FELICITY

Dr. Evil, do you like real
estate?

DR. EVIL

Of course. Why?

Felicity kicks Dr. Evil in the balls.

FELICITY

Now you've got a couple of
achers.

DR. EVIL

Oww! My stomach hurts!

AUSTIN

(wincing)

I don't care if he is evil, you
don't give a man a shot in the
pills. It's just not cricket,
baby.

DR. EVIL

Take them away.

(CONTINUED)

The guards lead Austin and Felicity away.

SCOTT

She just hoofed you in the sack and you're going to leave them alone in a jail cell with one inept guard? They'll escape, dipshit. You do this every time!

DR. EVIL

You're going the right way for a smacked bottom, young man.

SCOTT

You don't own me!

DR. EVIL

I do actually.

(pulling out paper)

It's complicated. Usually it's illegal but this buddy of mine...but I digress. Fat Bastard, I'm leaving you in charge. I'm going up the moon to hold the world ransom with my giant laser, I shouldn't be long.

FAT BASTARD

What about Powers?

DR. EVIL

He's tucked away safely in his cell. He's harmless without that mojo. Guard it with your life.

(to Number Two)

Number Two, begin the countdown.

The area around Dr. Evil's command chair, including the time portal behind it, is enclosed by a circular door, becoming part of the rocket. Steam begins billowing, etc.

NUMBER TWO

Five, four, three...

73 EXT. VOLCANO ISLAND (CHEAP BLUE SCREEN)

73

NUMBER TWO (VO)

Two, one, liftoff!

The rocket lifts off from the volcano into the night sky.

7 EXT. NIGHT SKY (CHEAP BLUE SCREEN)

74

The rocket in flight.

75 FULL SCREEN - NORAD TRACKING SCREEN

75

The rocket enters the screen. It has the silhouette of a flying penis.

76 INT. TRACKING ROOM

76

OPERATOR

Colonel, you better have a look at this radar.

COLONEL

What is it, son?

OPERATOR

I don't know, sir, but it looks like a giant--

CUT TO:

77 INT. COCKPIT - JET

77

PILOT

Dick!

CO-PILOT

Yes?

PILOT

Take a look out of starboard.

CO-PILOT

Oh my God, it looks like a huge--

78 EXT. WOODS

78

MAN

Pecker!

WOMAN

Where?

He raises his binoculars.

MAN

Over there. A rare red-billed woodpecker!

(looks over with binoculars)
What sort of bird is that? Oh goodness, it's not a bird, it's-

CUT TO:

79 EXT. ARMY BASE

79

SERGEANT

Privates! We have reports of an
Unidentified Flying Object. It
has a long, smooth shaft,
complete with-

80 EXT. BASEBALL DIAMOND

80

UMPIRE

Two balls! No strikes.
(looking up)
What is that? It looks just like
an enormous--

CUT BACK TO:

81 INT. RADAR ROOM

81

COLONEL

Johnson!

RADAR OPERATOR

Yes, sir?

COLONEL

Get on the horn to British
Intelligence and let them know
about this.

82 INT. JAIL CELL

82

Austin and Felicity are in a bare cell with cement walls.
The huge metal door has a window with bars in it.

FELICITY

How are we going to get out of
here?

AUSTIN

Why don't you just shag Fat
Bastard again?

FELICITY

(exploding)

Austin, that is it! I don't know
what happened to you in the
Nineties, but I'm still here, in
the Sixties, and I still swing!
Don't try to lay your hang-ups on
me just because you lost your
mojo!

That one hurts.

(CONTINUED)

AUSTIN

Ouch, baby, very ouch. I'm wounded.

FELICITY

I'm sorry, Austin, that was a cheap shot.

AUSTIN

No, baby, you're right. I was wrong to judge you. I guess I am...jealous.

FELICITY

But the Austin Powers I knew was wild and crazy and free. He could never be jealous.

AUSTIN

That Austin is gone. I've changed. I knew someone, not long ago, a very special woman. She taught me that life isn't about jumping into the sack with whoever comes along, it's about caring and responsibility. And while it is true she turned out to be an evil robot minion of Dr. Evil, I suppose I really did...love her.

FELICITY

Was that your wife?

AUSTIN

Yes, Vanessa.

Felicity is touched.

FELICITY

Listen, Austin, I can't pretend to understand everything you've gone through, but I trust you. I'll make you a deal: if we get out of here alive, I'll give monogamy a try.

AUSTIN

With me?

FELICITY

Yes, silly.

AUSTIN

Groovy, baby!

(CONTINUED)

82 CONTINUED: (2)

They kiss.

FELICITY

We need to lure the guard inside
and get his key.

AUSTIN

Alright, what if I pretend to be
desperately ill with food
poisoning? The guard, drawn by
my cries of pain, will come to
investigate. Meanwhile, you dig
a pit and line it with makeshift
punji sticks made from sharpened
toothbrushes. The guard falls
in, Bob's your uncle, and we've
got the key. What do you think?

FELICITY

That might work, but how about
this?

Felicity charges towards the window in the door, ripping open
her blouse as she goes, showing her breasts to the guard.
We, however, can't see them.

FELICITY

(giving a wolf whistle)

What do you think of these, my
man?

83 INT. HALLWAY OUTSIDE CELL

83

The guard is mesmerized by Felicity.

GUARD

Mommy...

He unlocks the door and enters.

84 INT. JAIL CELL

84

The guard enters an apparently empty cell. We see that
Austin is wedged spread-eagle above the door, ready to
pounce.

FELICITY

(seductive, to guard)

It's very hot in here, don't you
think?

he guard follows her into the cell.

(CONTINUED)

FELICITY
(irritated)
It's very hot in here, don't you
think?

The guard advances on her.

FELICITY
(breaking cover)
Austin!

AUSTIN
(from above)
I'm very firmly wedged.

FELICITY
If you want something done...

She PUNCHES the guard right in the face and he collapses.

AUSTIN
Almost...got it!

Austin falls flat on his face with a THUMP and pops back up.

AUSTIN
Let's go get my mojo!

85 INT. DR. EVIL'S MOON BASE

85

It is a stark, steel girder and glass structure. Dr. Evil is trying to look dignified but he is FLOATING AWAY. He grabs at the railing of his chair as his feet float up.

DR. EVIL
Has anyone seen my gravity
booties? Honestly, all I wanted
was a frickin' moon base. Hello,
we're on the moon, no gravity?
(calling out)
Mini-Me? Are you alright?

ANGLE ON the top of the room. Mini-Me is stuck to the top of the ceiling along with a lot of DEBRIS.

DR. EVIL
My frickin' mascot is stuck to
the ceiling, OK? Not good. Papa
not happy.

A couple of henchmen place BOOTS on Dr. Evil. He drops to the floor.

(CONTINUED)

DR. EVIL
(looking up)
Somebody get the stick. Hold on,
Mini-Me.
(into microphone)
Begin laser-

He's interrupted by terrible FEEDBACK. Dr. Evil taps and blows on the mic.

DR. EVIL
(into microphone)
Begin-

Worse FEEDBACK. He holds it farther away.

DR. EVIL
(into mic)
Begin laser ignition sequence.

The laser's coils begin to glow RED.

DR. EVIL
Lunar alignment in 6 hours.

FULL FRAME - LUNAR TRACKING MODEL

86

A NORAD-type screen showing the current position of the moon and where it needs to be before the laser can fire.

87 INT. DR. EVIL'S VOLCANO LAIR - MAIN ROOM

87

Austin and Felicity run into the Main Room. It is strangely dark and quiet.

FELICITY
Where's your mojo, Austin?

AUSTIN
I'm not sure.

MUSIC: It's Raining Men by THE WEATHERGIRLS

Suddenly, the lights dim. The three He-Bots descend from the ceiling on trapezes and acrobatic rings, their muscles rippling.

AUSTIN
Watch out, baby, He-Bots!

The He-Bots flip off their trapezes and land in unison, like a perfect Olympic dismount. Their crotch nozzles flip up one by one.

(CONTINUED)

AUSTIN
I can't fight them without my
mojo.

FELICITY
Who said anything about fighting?

MUSIC: seductive music

Felicity does a very seductive dance, with hip thrusts and
bumps and grinds. The He-Bots EXPLODE, succumbing to her
mojo.

AUSTIN
Smashing, Felicity, you were
making me very horny, man!
Extremely randy, indeed!

FAT BASTARD (OC)
C'mon, give the lads a show.
Take of your top. Put 'em on the
glass! Make 'em bounce. Let's
have a look at your tits.

Austin and Felicity turn to see Fat Bastard lurking in the
background.

AUSTIN
Fat Bastard!

FAT BASTARD
Looking for this, Mr. Powers?

Fat Bastard, holds the beaker and is flanked by a dozen
private army men.

AUSTIN
Give me back my mojo, Fat
Bastard!

FAT BASTARD
I give the orders, (bleep) for
brains. Guards, take them back to
their cells.

Guards approach.

FELICITY
Hold on, let me ask you one
question.

FAT BASTARD
Alright, I guess I owe you that
much for a night of carnal
ecstasy.

(CONTINUED)

Austin is grossed out.

FELICITY

Are you happy?

FAT BASTARD

What kind of stupid ass question is that? I'm (bleep)in' rich and I'm up to my tits in clean stinky.

FELICITY

You didn't answer my question, are you happy?

FAT BASTARD

It's about my girth isn't it? Sure I could lose a few pounds, but I could shiva git!

FELICITY

Are you happy?

FAT BASTARD

Of course I'm no happy. Look at me, I'm a big fat slob. I've got bigger titties than you do! I've got more (bleep)in' chins than a Chinese phone book. I've got more crack cheese than a (bleep)in' dairy. I've nay seen ma willie in two years. That's enough time to declare it legally deed! I can't stop eating. I eat because I'm unhappy and I'm unhappy because I eat.

(starts to cry)

I'm caught in a cycle and there's no escape!

AUSTIN

Maybe inside that Fat Bastard there's a thin bastard, trying to get out

FAT BASTARD

Maybe there's big crap inside me trying to get out, jack-ass! Enough of your (bleep)in' new age aphorisms. Listen, I've run the gamut of self-help books. "Food isn't love", right, but how do you get it from the page to the (bleep)in' fork? I'm so weak, I

(MORE)

(CONTINUED)

87 CONTINUED: (3)

80.
87

FAT BASTARD (cont'd)
hate myself. I'm for shite. Here,
take the mojo.

Fat Bastard hands over the mojo.

FAT BASTARD
I appreciate you trying to reach
me, no one can do it for me, I
know this now. There's a hole in
my soul that food won't fill.
This is the beginning of a new
me. I'm gonna go to the gym
everyday. If you'll excuse me,
there's someone I have to get in
touch with and forgive...myself..
(pause)
Sorry. I farted.
(pause)
It's a long road ahead.

88 EXT. BEACH - DR. EVIL'S ISLAND - DAY

88

Austin and Felicity run up to the Beetle.

AUSTIN
Hold on, I have something very
important to do.

Austin drinks the mojo.

FELICITY
How do you feel?

AUSTIN
Sound as a pound, my spuds are
boiling. Fancy a shag?

FELICITY
Austin, we don't have time.

AUSTIN
C'mon, luv, let's hop on the good
foot and do the bad thing!

FELICITY
Dr. Evil's taken his laser to the
moon. The world is in danger.

AUSTIN
Right, the moon. I think I know
someone who can give us a lift.

89 EXT. CAPE CANAVERAL - APOLLO ROCKET (STOCK FOOTAGE)

89

The Apollo ready for lift-off.

(CONTINUED)

89 CONTINUED:

81.
89

NEWSCASTER (VO)

There's been some sort of delay
in the launch of Apollo 11,
Walter, but we understand that
America's first manned mission to
the moon will be blasting off
shortly.

90 INT. CAPSULE

90

Pan across Austin in a spacesuit, then Felicity in her
spacesuit, then CAMEO ASTRONAUT in his space suit. They are
surrounded by hundreds of gauges, buttons and meters.

AUSTIN

Gor blimey, you'd have to be a
rocket scientist to figure this
stuff out.

ASTRONAUT

I am a rocket scientist.

A technician closes the hatch and the countdown begins.

MISSION COMMANDER (VO)

We will have lift-off in T minus
10 seconds...9...8...etc.

AUSTIN

Felicity, if you get frightened,
just hold my hand.

91 EXT. CAPE CANAVERAL (STOCK FOOTAGE)

91

The rocket lifts off.

MISSION COMMANDER (VO)

We have lift-off! Apollo 11 has
cleared the tower and is heading
for a rendezvous with the moon.

92 INT. APOLLO CAPSULE

92

The G-forces during lift-off are incredible. Austin's face
is pulled into a contorted mask which bares his teeth. His
hair sticks straight up and his glasses are twisted.

Austin is terrified. He clutches Felicity's hand, then grabs
on to the astronaut beside him. Felicity, however, loves it.

FELICITY

(yelling)
Yaaaaa-hoooo!

93 EXT. SPACE - APOLLO ROCKET (STOCK FOOTAGE) 93

The stages separate.

94 INT. NASA CONTROL ROOM 94

Basil sits at the console with NASA technicians.

BASIL EXPOSITION

Austin, you have achieved lunar orbit. How was that lift-off?

95 INT. CAPSULE - APOLLO ROCKET (INTERCUT) 95

AUSTIN

To be honest it was terrifying. It felt like sitting on top of a bomb. As I punched through the atmosphere, I said 'Oh my God!' and I soiled myself.

BASIL EXPOSITION

Happens all the time in that situation.

AUSTIN

No, I mean I soiled myself just now when I said 'oh my God!'

FELICITY

Basil, it was amazing!

BASIL EXPOSITION

Prepare for moon landing. We only have one hour until Dr. Evil fires the laser!

6 EXT. MOON LANDING (STOCK FOOTAGE) 96

The lunar module settles on the moon.

AUSTIN (VO)

Mission control, the swinger has landed.

EXT. LUNAR MODULE - SURFACE OF THE MOON 97

Austin and Felicity step out in their spacesuits.

AUSTIN

This is one small step for man, but a giant step for shagging. Can you imagine it, baby, weightless? The permutations are mind-boggling.

(CONTINUED)

97 CONTINUED:

83.
97

FELICITY
Naughty boy!

Austin plants a UNION JACK on the moon.

AUSTIN
God Save the Queen.

98 INT. NASA CONTROL ROOM

98

The MISSION COMMANDER shakes his head.

MISSION COMMANDER
The Queen? This is an American
show, goddammit. Let's roll that
footage we shot last week in the
studio.

99 INT. 1960'S AMERICAN HOME (STOCK FOOTAGE)

99

A family gathers around the TV, watching Neil Armstrong's
'real' moon landing.

100 INT. DR. EVIL'S MOON BASE

100

Dr. Evil walks all the way around a TUBULAR HALLWAY-- up the
walls, across the ceiling upside down, and back again,
settling into his chair. It is like that shot in 2001 SPACE
ODYSSEY.

DR. EVIL
Position the laser.

The laser shifts into place. An ALARM goes off and LIGHTS
FLASH.

ANNOUNCER (VO)
WARNING, LASER CALIBRATION!

DR. EVIL
Get me the President.

The screen flickers on:

DR. EVIL
Mr. President, your time is up.
This is your last chance to pay
100 billion dollars or see
Washington DC destroyed.

ANNOUNCER (VO)
WARNING, LASER CALIBRATION!

The ALARM continues to blare.

101 INT. OVAL OFFICE (SPLIT SCREEN)

101

The President at his desk.

PRESIDENT

What? I can't hear you.

DR. EVIL

Pay me 100 billion dollars or see
Washington DC destroyed!

The ALARM BLARES.

PRESIDENT

I'm sorry, I just can't hear you.

DR. EVIL

(louder)

How about now?

PRESIDENT

Better.

DR. EVIL

The Capital will be destroyed-

The ALARM BLARES.

PRESIDENT

Sorry! I just can't- I think
it's that alarm.

DR. EVIL

Could someone shut off that
frickin' alarm? I'm trying to
hold the free world hostage here.
Honestly.

(shouting)

I WILL DESTROY WASHINGTON DC
UNLESS YOU PAY ME-

The ALARM SHUTS OFF but Dr. Evil is still shouting.

DR. EVIL

(shouting)

100 BILLION DOLLARS!

His yelling startles even himself.

PRESIDENT

Please Dr. Evil, be reasonable.
That's more money than is in the
entire Federal Treasury!

(CONTINUED)

101 CONTINUED:

DR. EVIL

Oh well. I guess you have one minute to- "show me the money"!

PRESIDENT

I still don't know what that means. I can't show you the money because we don't have the money.

DR. EVIL

Then I suppose you're up shit's crick without a paddle.

102 INT. NASA CONTROL ROOM

102

A white room with a bank of old-fashioned computers and a tracking screen. Basil, several GENERALS, and other VIPs look anxiously over the shoulder of the MISSION CONTROL SPECIALISTS.

BASIL EXPOSITION

Gentlemen, Austin has landed on the moon. We'll soon know whether he has succeeded or whether the world will be destroyed!

103 INT. DR. EVIL'S MOON BASE - HALLWAY

103

Austin and Felicity enter through a hatch and step out of their spacesuits.

FELICITY

Let's find Dr. Evil.

Suddenly, Austin notices something.

AUSTIN

Shhh...

He points. We see a profile through a sheet of frosted glass. It is Dr. Evil's distinctive profile, with a machine gun. Austin takes careful aim and FIRES. We see the SHADOW take the hit, and fall.

FELICITY

Austin, you've done it! You got Dr. Evil!

AUSTIN

Of course I did, baby, I got my mojo working overtime.

(CONTINUED)

FELICITY
Austin, I'm going ahead. Cover
my rear!

AUSTIN
Oh, behave!

Felicity runs ahead. Austin runs over to where the shadow
came from. He sees that it was not Dr. Evil, but MINI-ME,
carrying a little gun. Austin is ashamed.

AUSTIN
Poor little bugger. He's so
small, he's like a dog or
something.

Austin chokes back a tear.

AUSTIN
Poor little bugger.
(realizing)
Felicity, be careful! Dr. Evil
is still alive! Felicity?

Austin runs after her.

104 INT. DR. EVIL'S MOON BASE - MAIN ROOM

104

Austin rounds the corner and comes upon Dr. Evil.

AUSTIN
(holding his gun on Dr. Evil)
Alright, slap-head, turn around.
Slowly.

DR. EVIL
Aren't you forgetting something?

A wall panel in the main chamber revolves, revealing
FELICITY, enclosed in a glass tube.

AUSTIN
Felicity!
(to Dr. Evil)
What have you done to her?

DR. EVIL
Don't worry, she's not
dead...yet.

Brightly colored GAS starts to fill the glass chamber.

(CONTINUED)

FELICITY

(muffled through glass)
Don't worry about me Austin.
You've got to save the world!

DR. EVIL

It looks like you have a choice,
Powers: save the world, or save
your girlfriend.

Austin is torn. He looks back and forth between Felicity and
the laser which is on the other side of the room.

AUSTIN

I've got my mojo back, man, I can
do both.

DR. EVIL

We'll see. Fire the laser!

The woman manning the laser's joystick begins to MOVE IT.
Austin leaps across the room and reaches her just in time.

AUSTIN

Hands off my joystick, baby.

He wrestles with her a moment and then KNOCKS IT ASKEW.

105 EXT. SPACE

105

The laser beam hits the Big Boy Rocket in the crotch and Big
Boy's eyes cross in pain.

106 INT. DR. EVIL'S MOON BASE - MAIN ROOM

106

DR. EVIL

Damn you, Powers!

Dr. Evil hits a SELF-DESTRUCT button. An ALARM blares.

ANNOUNCER (VO)

Warning! Self-destruct sequence
initiated!

The base is rocked by EXPLOSIONS.

AUSTIN

See, Dr. Evil I told you I could
do both.

DR. EVIL

Perhaps you spoke too soon.

Austin looks over. Felicity has slumped over in the tube.

(CONTINUED)

AUSTIN

Noooooooo!

Austin BANGS on the glass with his fists.

AUSTIN

Felicity! Felicity. Wake up!
Wake up! Please God, don't take
her away.

It is too late. Dr. Evil runs through the TIME PORTAL and
gets away.

AUSTIN

Felicity, you have to understand,
I thought I had my mojo back.
This isn't fair.

Austin looks up to the heavens. We see a quick--

107 FLASHBACK - MONTAGE

107

Of moments they shared, Austin making her laugh, their first
kiss, of Felicity being her beautiful and free-spirited self.

A tear runs down his cheek. Austin presses his face against
the glass as if trying to reach her.

AUSTIN

I love you, Felicity! I know I
couldn't say it before, but I
really do love you!
(enraged)
Dr. Evil, I'll kill him!

Austin starts to chase him, but THREE PRIVATE ARMY MEN block
his path. Austin is like an animal. He charges toward the
first soldier, RIPS HIS HEART OUT, and takes a bite out of
it.

Then Austin turns to the second soldier and RIPS HIS SPINE
OUT like in Mortal Kombat. The soldier slumps to the ground.

The last soldier is terrified. Austin swings both fists
simultaneously, crushing the guy's head which EXPLODES LIKE A
PUMPKIN.

Austin runs over to the TIME PORTAL set for "75 BC". He
runs through.

CUT TO:

108 INT. ROMAN VILLA - 75 BC

108

An orgy is taking place. Dr. Evil is in a toga with a laurel with two YOUNG ROMAN MEN feeding him grapes.

DR. EVIL

You make love to your wife out of
duty, your mistress for pleasure,
and a Roman boy for ecstasy.

(noticing Austin)

Shit.

He runs away as Austin appears through the TIME PORTAL.
Austin follows Dr. Evil into another TIME PORTAL marked
"1975".

109 EXT. VENTURA BOULEVARD - 1975

109

Austin emerges from the TIME PORTAL to see Dr. Evil getting
into a car. Austin waves his hands and a 1974 RED FORD
TORINO with a white stripe pulls over.

AUSTIN

I have to commandeer this
vehicle.

(noticing)

Hey, aren't you Hutch?

VOICE (OC)

No.

We see PAUL MICHAEL GLASER (STARSKY).

PAUL MICHAEL GLASER

I'm Starsky.

DAVID SOUL

I'm Hutch.

Austin jumps in and the Torino speeds off. Dr. Evil's car
disappears into a car wash which is a TIME PORTAL. The
Torino follows.

A sign at the car wash reads: "1911"

CUT TO:

110 EXT. DECK OF THE TITANIC - 1911

110

Passengers in period garb walk past a lifesaver with
"Titanic" stenciled above it. Dr. Evil enters through a
portal with Austin hot on his heels.

CAPTAIN (OS)

Iceberg, dead ahead!

(CONTINUED)

110 CONTINUED:

90.
110

Suddenly the ship tilts at a radical angle. LEONARDO DICAPRIO, KATE WINSLET, and JAMES CAMERON slide by.

JAMES CAMERON
I'm king of the world!

Dr. Evil and Austin slide backwards into the TIME PORTAL they just came from.

CUT TO:

111 EXT. LONDON STREET - DAY - 1999

111

Dr. Evil runs into the street with Austin chasing him. In SLO-MO Austin dives for a ridiculously long time, and TACKLES Dr. Evil, pinning him.

AUSTIN
I'm going to kill you, you
bastard!

DR. EVIL
(breathing heavily)
Before you do that, know this:
Austin, I am...your...father.

MUSIC: dramatic sting

AUSTIN
Really?

DR. EVIL
No. I can't back that up. I was
just grasping at straws. I had
nothing. But isn't it
interesting, Mr. Powers, you
really have become a product of
the Nineties..

AUSTIN
How so?

DR. EVIL
You're more interested in your
job as glorified policeman than
you are in love. You won the
battle, but I won the war. Love
means nothing, you've proved it.

AUSTIN
I didn't think that Felicity was
going to die, man.

(CONTINUED)

111 CONTINUED:

DR. EVIL

What a cowardly response. I'm disappointed really. You have the power to go back in time and save her, but it means letting me go.

Austin looks over and sees a TIME PORTAL. Through it he can glimpse the lair, and Felicity.

DR. EVIL

Well, Mr. Powers, which is it going to be? Me or the girl?

AUSTIN

Felicity!

Austin runs through.

CUT TO:

112 INT. DR. EVIL'S MOON BASE - 60'S

112

We see the scene from a moment ago. Felicity is in the glass tube and the BRIGHTLY COLORED GAS is starting to fill it.

DR. EVIL

It looks like you have a choice: save the world, or save your girlfriend.

AUSTIN

I choose love, baby.

Austin runs over to the glass tube and SMASHES HIS FIST through it. The glass SHATTERS and Austin pulls Felicity out. She gasps for air.

AUSTIN

Felicity, I love you.

FELICITY

(breathless)

But I thought-

AUSTIN

That was another place and another time, baby.

Austin kisses her for a long time. She starts to twitch. She struggles. She hits him in the head and he finally stops kissing her.

(CONTINUED)

FELICITY
(gasping)
Can't. Breathe.

AUSTIN
Sorry, baby, I got a little over-
stimulated.

DR. EVIL
Fire the laser!

AUSTIN
What do we do?

FELICITY
Use your mojo!

AUSTIN
I don't have it!

FELICITY
Trust me, you do!

Austin turns and gives a 'who me?' look over his bottom. The woman arming the laser stumbles backwards into the directional control just as it FIRES.

113 EXT. SPACE

113

The Big Boy Rocket spins to avoid the laser as it passes harmlessly by.

114 INT. NASA CONTROL ROOM

114

Jubilation.

BASIL EXPOSITION
He did it, he saved the world!
(calming down)
Of course, I thought he might.

115 INT. DR. EVIL'S MOON BASE - MAIN ROOM

115

FELICITY
Austin, you did it!

They embrace.

AUSTIN
Uh-oh.
(beat)
I think I just got my mojo back.
Really.

(CONTINUED)

115 CONTINUED:

93.
115

FELICITY

Austin, you had it all along. No
one can take your mojo away from
you!

DR. EVIL

Good-bye, Mr. Powers, for the
last time.

Dr. Evil hits the SELF-DESTRUCT button and climbs aboard the
rocket, which blasts off.

116 EXT. SPACE (CHEAP BLUE SCREEN EFFECT) 116

Dr. Evil's escape rocket in flight.

117 FULL SCREEN - RADAR 117

Dr. Evil's rocket enters the screen. It has the silhouette
of a flying penis.

118 INT. RADAR ROOM 118

RADAR OPERATOR

Sir, you better have a look at
this radar.

COLONEL

What is it?

RADAR OPERATOR

I don't know, sir. It's hard to
describe. It's...it's-

CUT TO:

119 INT. DOCTOR'S OFFICE 119

DOCTOR

Just a little prick!

The kid CRIES.

DOCTOR

All done!

(out the window)

Good lord, what is that? If I
didn't know better I'd say it's
a-

CUT TO:

120 INT. CHINESE COMMUNIST CLASSROOM

120

CHINESE TEACHER

Wang!

One of the STUDENTS, dressed in a green Mao suit and clutching a red book is caught looking out the window.

CHINESE TEACHER

Pay attention!

CHINESE STUDENT

I'm sorry, Comrade Teacher.

(pointing out window)

I was distracted by that enormous flying-

121 EXT. BEACH

121

RACHEL HUNTER

Rod?

ROD STEWART

Yes, Rachel?

RACHEL HUNTER

(pointing to sky)

What's that?

ROD STEWART

(looking up)

It looks like a giant-

CUT TO:

122 INT. CLASSROOM

122

OLD LADY TEACHER

Penis!

(pointing to her chart)

The male reproductive organ.
Also known as tallywhackers,
wankers, schlongs, or--

CUT TO:

123 INT. NASA CONTROL

123

BASIL EXPOSITION

Peters!

CAPTAIN PETERS

Yes, sir?

(CONTINUED)

123 CONTINUED:

BASIL EXPOSITION
Any word from Austin?

CAPTAIN PETERS
We've picked up his signal, but
the lunar base seems to self-
destructing.

BASIL EXPOSITION
(on microphone)
Austin, if you can hear me, use
the time portal! There's no time
to get to the lunar module! Use
the time portal!

124 INT. DR. EVIL'S MOON BASE

124

Austin stumbles. Felicity looks at him.

FELICITY
Austin, you have to get to the
time portal!

AUSTIN
Come with me, Felicity! It's the
only way out!

FELICITY
Austin, will I fit in the
Nineties?

AUSTIN
If I did, anyone can. Let's go,
baby!

The TIME PORTAL is fifty feet away. Austin and Felicity run
towards it. In the foreground are a stack of conveniently
placed barrels. As they run behind the barrels, an obvious
AUSTIN STUNT DOUBLE and an obvious FELICITY STUNT DOUBLE
emerge in their place.

The stunt doubles grab a winch hanging above them and cross
over to the TIME PORTAL in a dramatic series of acrobatic
flips and stunts.

The stunt doubles run behind another conveniently placed pile
of barrels. Austin and Felicity emerge in their place and
run through the TIME PORTAL. The TIME PORTAL reads "1999".

FADE TO BLACK:

125 INT. AUSTIN'S PAD - 1999 - DAY

125

It is the most up-to-date modern apartment you've ever seen
in your life. There is a large screen TV, a DVD player etc.
(CONTINUED)

Movers move in tasteful modern furniture and various other accoutrements of moving. Felicity puts a CD on an old style turntable.

SFX: SCREEEECH!!

FELICITY

Sorry!

AUSTIN

Don't worry baby it takes some getting used to. Let me ask you Felicity, do you feel any side effects from the time travel?

Felicity smiles broadly, revealing that she now has TERRIBLE TEETH like Austin's.

FELICITY

I'm as healthy as a horse.

AUSTIN

I love you, Felicity.

FELICITY

And I love you.

AUSTIN

Do you want to get married?

FELICITY

Absolutely not.

AUSTIN

Thank God.

They kiss.

FADE TO BLACK.

THE END