

AUSTIN POWERS: THE SPY WHO SHAGGED ME

By

Mike Myers

MUSIC: timpani roll and dramatic sting

NARRATOR

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.

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

SUPER: THE FRENCH RIVIERA

INT. HOTEL - HALLWAY

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

INT. HOTEL SUITE

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.

EXT. HOTEL BALCONY

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.

AUSTIN'S POV - TELESCOPE EFFECT

EXT. SPACE

EXISTING SHOT: The Bob's Big Boy rocket.

INT. DR. EVIL'S CAPSULE

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.

EXT. SPACE

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

SFX: PLOOP!

Capsule begins fiery re-entry to Earth

INT. HOTEL ROOM

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.

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!

INT. LOBBY - HOTEL

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!

SEQUENCE CREDIT

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.

EXT. BOARDWALK - FRENCH RIVERA

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.

NUDE BEACH - CREDIT SEQUENCE

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.

FULL SCREEN TV JERRY SPRINGER SHOW

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 Blair 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
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 fragrance
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!

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.

EXT. WORLD HEADQUARTERS BUILDING - DAY

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.

INT. STARBUCKS BOARD ROOM

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 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.

FLASHBACK (FOOTAGE FROM FIRST MOVIE)

Number Two disappears backwards into the fiery pit.

INT. STARBUCKS WORLD HEADQUARTERS

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

NUMBER TWO

May I add, I appreciate you reinstating 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.

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 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?

(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 upon the table and tries to push the "Scott Evil" button on Dr. Evil's control panel.

Frau SQUIRTS him 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!

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.

INT. DR. EVIL'S VOLCANO LAIR -

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.

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!

EXT. DR. EVIL'S TROPICAL ISLAND -

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 (V.O.)

(maniacal laugh)

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

INT. MOD - CRYOGENIC FREEZING ROOM -

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 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.

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.

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!

INT. SKI LODGE

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?

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?

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 (V.O.)

(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, 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.

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!

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 (O.S.)

What's the matter?

CUT TO:

MONTAGE - VARIOUS STOCK FOOTAGE

A tall flower wilts and beds over. A souffle 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.

INT. LODGE

AUSTIN

(to camera)

Crikey, I've lost my mojo.

EXT. LONDON STREETS (STOCK FOOTAGE)

An ambulance races through the streets, SIREN BLARING.

EXT. MINISTRY OF DEFENSE

SUPER: "MINISTRY OF DEFENSE"

INT. MOD - HALLWAY

Basil hurries through, pushing past TECHNICIANS and WORKERS.

BASIL EXPOSITION

Where is he? In here?

INT. MOD - LAB

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.

INT. MRI MACHINE

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

INT. MOD LAB

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.

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?

BASIL EXPOSITION

Again.

INT. MOD - TIME-TRAVEL ROOM

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 Saddam, 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 (V.O.)

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.

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:

EXT. STREET - LONDON -

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!

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

EXT. PARK - LONDON

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 shin-dig!

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 a 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.

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!

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.

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.

INT. CITROEN

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

EXT. STREET - VARIOUS ANGLES

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.

The assassin sees him and slams on the brakes. He raises his gun.

Austin 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.

INT. BEETLE (REAR PROJECTION)

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!

EXT. ROAD

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

The assassin FIRES.

INT. BEETLE

Felicity turns around to look.

FELICITY
Grab the wheel, would you?

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

EXT. ROAD

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

EXT. CLIFF SEEN FROM THE OCEAN

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

EXT. CLIFF

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

ASSASSIN
Ahhhhhhhh!

EXT. CLIFF SEEN FROM THE OCEAN

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.

INT. AUSTIN'S PAD

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.

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!

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!

EXT. AUSTIN'S PSYCHEDELIC JUMBO JET

Austin's plane in flight.

EXT. INDIA - STOCK FOOTAGE

EXT./INT. BEETLE

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

INT. ASHRAM

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 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

Ahhhhhhh...

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

Ahhhhhhh....

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 Yu Uh... Mo Ay
Vant Yu Uh... Mo Ay Vant Yu Hu.

DISCIPLES

(chanting)

Om Ay Vant Yu Uh... Mo Ay Vant Yu
Uh... Mo Ay Vant Yu Hu.

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?

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
Ohhhhh, 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.

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!

INT. DR.EVIL'S VOLCANO LAIR

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 bleepin, 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)!

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 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?

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!

INSERT SHOT:

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 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?

INT. AUSTIN'S PAD - NIGHT

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.

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.

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?

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:

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.

ARTIE JOHNSON
Verrrrrry interesting- but shtupid!

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 becomes 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.

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.

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:

ALAN ZEUS-TYPE GUY IN LIMBO

ALAN ZEUS TYPE
Meanwhile...

BACK TO:

EXT. FISH AND CHIPS STAND - NIGHT

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.

INT. AUSTIN'S PAD - NIGHT

AUSTIN
Can I ask you a question?

ROBIN SWALLOWS
Yes.

AUSTIN
Thank you.

Beat.

ROBIN SWALLOWS
Well, what's the question?

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 story loft.

IN MID-AIR

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

EXT. OUTSIDE AUSTINIS FLAT

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

ROBIN SWALLOWS
Oedipus, Oedipus...

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:

INT. BEDROOM - NIGHT

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.

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

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

DR. EVIL

Get me the President of the United
States.

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

INT. OVAL OFFICE (SPLIT SCREEN)

PRESIDENT

Dr. Evil, what do you want?

DR. EVIL

Not 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.

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-

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 mockup
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:

DR. EVIL ANIMATED SEQUENCE

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"
flowers into "IRELO" 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:

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

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?

EXT./INT. CARNABY STREET - DAY

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.

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.

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 CR@ 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?

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-

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 mindboggling!

BASIL EXPOSITION

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

INT. BEETLE

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

EXT. DR. EVIL'S ISLANDNIGHT

We hear the BEEP-BEEP of the tracking screen.

EXT. BEACH - DR. EVIL'S ISLAND - NIGHT

The Beetle comes from under the water and lands on the beach. We still hear the BEEP-BEEP.

EXT. TENT - WOODS - NIGHT

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)

Mmmmmmm...mmmmmm...

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.

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 (V.O.)

Have you got it out yet?

FELICITY (V.O.)

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 (V.O.)

Oh, anything that catches my fancy.

FELICITY (V.O.)

How do you manage to fit it all in?

AUSTIN (V.O.)

Oh, it stretches to fit.

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

AUSTIN (V.O.)

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?'

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 Rainina 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 codpiece and white smoke pours out.

NUMBER TWO (O.S.)

Poison gas...

ANGLE ON THE SECOND HE-BOT.

A gun barrel flips out from his crotch and FIRES machine-gun style.

NUMBER TWO (O.S.)

Machine gun...

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 (O.S.)

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- OW ALL ALONE AND FEE-
LING...

MINI-ME

(voice unnaturally
low)

BLUE!

EXT. TENT

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

FELICITY (V.O.)

Do you want everything to go back
in?

AUSTIN (V.O.)

Yes. Listen, Felicity, about Fat
Bastard-

FELICITY (V.O.)

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.

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

AUSTIN (V.O.)

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 (V.O.)
Ow!
(beat)
My back hurts.

FELICITY (V.O.)
Are you OK?

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

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

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

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.

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.

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...

EXT. VOLCANO ISLAND (CHEAP BLUE SCREEN)

NUMBER TWO (V.O.)
Two, one, liftoff!

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

EXT. NIGHT SKY (CHEAP BLUE SCREEN)

The rocket in flight.

FULL SCREEN - NORAD TRACKING SCREEN

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

INT. TRACKING ROOM

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:

INT. COCKPIT - JET

PILOT
Dick!

CO-PILOT
Yes?

PILOT
Take a look out of starboard.

CO-PILOT
Oh my God, it looks like a huge--

EXT. WOODS

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:

EXT. ARMY BASE

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

EXT. BASEBALL DIAMOND

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

CUT BACK TO:

INT. RADAR ROOM

COLONEL
Johnson!

RADAR OPERATOR
Yes, sir?

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

INT. JAIL CELL

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.

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!

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?

INT. HALLWAY OUTSIDE CELL

The guard is mesmerized by Felicity.

GUARD
Mommy...

He unlocks the door and enters.

INT. JAIL CELL

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?

The guard follows her into the cell.

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!

INT. DR. EVIL'S MOON BASE

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.

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

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

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

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.

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 (O.S.)

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.

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 not 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 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.

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

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.

EXT. CAPE CANAVERAL - APOLLO ROCKET (STOCK FOOTAGE)

The Apollo ready for lift-off.

NEWSCASTER (V.O.)
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.

INT. CAPSULE

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 (V.O.)
We will have lift-off in T minus 10
seconds... 9... 8... etc.

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

EXT. CAPE CANAVERAL (STOCK FOOTAGE)

The rocket lifts off.

MISSION COMMANDER (V.O.)
We have lift-off! Apollo 11 has
cleared the tower and is heading for
a rendezvous with the moon.

INT. APOLLO CAPSULE

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!

EXT. SPACE - APOLLO ROCKET (STOCK FOOTAGE)

The stages separate.

INT. NASA CONTROL ROOM

Basil sits at the console with NASA technicians.

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

INT. CAPSULE - APOLLO ROCKET (INTERCUT)

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!

EXT. MOON LANDING (STOCK FOOTAGE)

The lunar module settles on the moon.

AUSTIN (V.O.)
Mission control, the swinger has
landed.

EXT. LUNAR MODULE - SURFACE OF THE MOON

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.

FELICITY
Naughty boy!

Austin plants a UNION JACK on the moon.

AUSTIN
God Save the Queen.

INT. NASA CONTROL ROOM

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.

INT. 1960'S AMERICAN HOME (STOCK FOOTAGE)

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

INT. DR. EVIL'S MOON BASE

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 (V.O.)
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 (V.O.)
WARNING, LASER CALIBRATION!

The ALARM continues to blare.

INT. OVAL OFFICE (SPLIT SCREEN)

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)
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!

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.

INT. NASA CONTROL ROOM

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!

INT. DR. EVIL'S MOON BASE - HALLWAY

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.

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.

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

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.

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.

EXT. SPACE

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

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

DR. EVIL
Damn you, Powers!

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

ANNOUNCER (V.O.)
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.

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--

FLASHBACK - MONTAGE

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:

INT. ROMAN VILLA - 75 BC

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".

EXT. VENTURA BOULEVARD -

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 (O.S.)

No.

We see PAUL MICHAEL GLASER (STARKY).

PAUL MICHAEL GLASER

I'm Starky.

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:

EXT. DECK OF THE TITANIC -

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 (O.S.)

Iceberg, dead ahead!

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:

EXT. LONDON STREET - DAY -

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.

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:

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

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.

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.

EXT. SPACE

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

INT. NASA CONTROL ROOM

Jubilation.

BASIL EXPOSITION

He did it, he saved the world!

(calming down)

Of course, I thought he might.

INT. DR, EVILIS MOON BASE - MAIN ROOM

FELICITY

Austin, you did it!

They embrace.

AUSTIN

Uh-oh.

(beat)

I think I just got my mojo back.

Really.

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.

EXT. SPACE (CHEAP BLUE SCREEN EFFECT)

Dr. Evil's escape rocket in flight.

FULL SCREEN - RADAR

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

INT. RADAR ROOM

RADAR OPERATOR

Sir, you better have a look at this radar.

COLONEL

What is it?

RADAR OPERATOR

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

CUT TO:

INT. DOCTOR'S OFFICE

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:

INT. CHINESE COMMUNIST CLASSROOM

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)

was distracted by that enormous flying-

EXT. BEACH

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:

INT. CLASSROOM

OLD LADY TEACHER

Penis!

(pointing to her chart)

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

CUT TO:

INT. NASA CONTROL

BASIL EXPOSITION

Peters!

CAPTAIN PETERS

Yes, sir?

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!

INT. DR. EVIL'S MOON BASE

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:

INT. AUSTIN'S PAD - 1999 - DAY

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.

Movers move in tasteful modern furniture and various other accouterments 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