

Some Kind of Lizard

Rewrite by

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September 10, 1979

1 EXT. - OFFICE BUILDING - NIGHT 1

It is the city at night. A light shines from one window of a tall office building.

2 INT. - OFFICE - NIGHT 2

The sign on the door of a suite of offices reads:

S.D. HECTOR AND DAUGHTER

Certified Public Accountants

The offices are empty, except for one. The door is partially open. The sign on the door reads:

MISS HECTOR

Inside, Nancy Hector is working at her desk. The office is large and cluttered with files and paperwork. Miss Hector is a lovely, bright, warm, competent, somewhat untidy accountant. You would not pick her out as the successful accountant that she is. Partly hidden behind her tailored suit is a very attractive woman. At the moment, Miss Hector is going over accounts and rummaging about in the piles on her desk. Something is wrong. She double-checks some figures with her electronic calculator. She shakes her head; something is still wrong with the figures. Taking the accounts, she rises and leaves her office. She walks down a hallway to the computer room. She sits at a computer console. Looking at the account, she types:

VERIFY FROBISHER ACCOUNT -- 082663-7

The computer hums and prints out an immediate reply:

ERROR -- \$26.80

MISS HECTOR

(to herself)

That's what I thought.

She types a message into the computer terminal:

SOURCE OF ERROR?

There is an immediate reply from the computer:

(CONTINUED)

WHO ELSE? NEADLIBBLER

The machine stops. It retraces itself and Xs out "Neadlibbler. It tries again:

LIDNEABBLER

Again, the machine stops. It retraces itself and Xs out "Lidneabbler." Miss Hector rolls her eyes heavenward. She's been through this before with the computer. The computer tries again, this time very slowly and carefully, so as not to make the slightest mistake. It prints:

L E A D N I B B L E R

MISS HECTOR

Oh, come on ---

She types:

WHY DO YOU KEEP PICKING ON TED?

The computer replies:

WHY DO YOU KEEP DEFENDING HIM?

MISS HECTOR

I'm not defen ---

Before she can finish, the computer prints:

OH YES YOU ARE.

She types:

QUIT FOOLING AROUND. WHERE IS THE ERROR?

The machine replies:

HIRING LEADNIBBLER

She types:

DON'T FORGET YOU ARE RENTED. I CAN SEND YOU BACK.

The machine replies:

GOOD. I'LL GET ASSIGNED TO A COMPUTER-DATING SERVICE AND GET YOU FIXED UP WITH AN UNEMPLOYED PIG FARMER, OR AN UNEMPLOYED

(CONTINUED)

MANURE SALESMAN IF THE PIG FARMER IS BUSY.

Miss Hector mutters to herself and kicks the cord out of the wall before returning to her office.

3 INT. - VON SCHIEST AND HANS - NIGHT

3

Von Schiest is the Chief Agent for the East German Secret Service. At the moment, Von Schiest is dressed in a fencing jacket and is slashing his saber back and forth at one of his spies, Hans, who is standing at attention.

VON SCHIEST

(as he slashes)

So, tomorrow morning I meet the Chameleon. Everything must go as planned. Understand?

HANS

Ja, Herr Von Schiest. Perfection is my hobby.

VON SCHIEST

(continues to slash)

The car must be in the proper place at the exact moment. The radio must be functioning perfectly. Understood?

Hans' clothes are slashed to ribbons by this time.

HANS

(petrified)

Ja. No mistakes.

VON SCHIEST

Did I nick you?

HANS

Let me say this: I will now cancel my plans for a vasectomy.

4 INT. - ITALIAN RESTAURANT - NIGHT

4

Gon Wong, the chief Chinese agent, and two other Chinese agents are sitting in the corner booth of an Italian restaurant. Gon is instructing his sub-agents. The restaurant is heavy on Italian decor; Chianti bottles with

(CONTINUED)

candles, red and white checked table cloths, Italian music, etc. In fact, the music sounds suspiciously like the "Theme From the Godfather" with Oriental overtones. The table is filled with many Italian dishes. The three Chinese agents are eating with chop sticks as they talk.

GON WONG

(between mouthfuls)

Now, tomorrow morning when the drop takes place, I'll follow the Chameleon.

He indicates his henchmen in turn as he speaks.

GON WONG

(pointing with chop sticks)

You follow the East Germans -- You monitor their communications. Well?

FIRST AGENT

Comrade Gon Wong?

GON WONG

Yes?

FIRST AGENT

What does your Italian fortune cookie say?

Gon Wong picks up his fortune cookie and opens it.

GON WONG

(reading)

'Do not get into the car trunk of a man named Vito.'

5 INT. - DORPOV'S HOME

5

Dimitri and Leonid, two Russian spies, are walking through the halls of Dorpov's home. In the distance the sound of balalaikas and Russian singing can be heard. The voice belongs to Dorpov. Accompanied by the balalaikas, he is singing a plaintive Russian folk song. As Dimitri and Leonid approach, the music becomes louder.

(CONTINUED)

LEONID

I hate to bother him when he's like this.

DIMITRI

(firmly)

Comrade Dorpov must be told. The information comes right from the top.

LEONID

(resigned)

You're right. You tell him.

Dimitri and Leonid enter a room. Dorpov sits before a roaring fire. He is dressed in the garb of a cossack. Three musicians, also dressed as cossacks, are playing balalaikas. Dorpov is singing sad Russian songs. Tears are streaming down his cheeks.

DIMITRI

(clearing his throat)

Comrade Dorpov.

Dorpov, still singing, waves them away. Dimitri and Leonid exchange woeful looks.

DIMITRI

We've had a communication from Moscow.

The word "Moscow" stops Dorpov and the musicians short. Dorpov looks sharply at Dimitri.

DORPOV

Moscow! What is it?

DIMITRI

Tomorrow morning the Chameleon makes his drop to the Germans.

DORPOV

(delighted)

Ah! The Chameleon! How I look forward to matching wits with the master. I majored in the Chameleon in spy school. Come, let us

(MORE)

(CONTINUED)

(CONT'D)

celebrate! We dance! We sing! We
drink!

The music begins. This time, boisterous, cheerful Russian music rings forth. Dorpov grabs a bottle of vodka and pours liberal drinks. They down their vodka and toss the glasses into the fireplace. The residual vodka causes the fire to flare up.

6 EXT. - DORPOV'S HOME - LATE NIGHT

6

The lights in Dorpov's home shine brightly. From inside, the sounds of music, dancing, and merriment issue forth. There is a shouted Russian toast followed by the sound of glasses breaking. A sheet of flame belches out of Dorpov's chimney.

CUT TO:

7 INT. - APARTMENT

7

Ariel hurriedly enters her apartment and closes the door behind her. She leans against the door in relief. Ariel is wearing dark glasses and a trench coat. She is carrying a makeup box. She is a career girl who has no problem remembering who is number one. Ariel catches her breath. She puts down her makeup box and removes her dark glasses and trench coat. It is now quite clear that Ariel is a very beautiful blonde model. She is healthy, or perhaps "voluptuous" is a better word. There is a knock at the door; "shave and a haircut." Ariel looks heavenward as if to say, "Oh, no." She carefully and quietly tiptoes to the door. She verifies through the peephole; yes, it's he. She takes out a wad of chewing gum and stuffs it over the peephole. She waits hopefully. The knock is repeated.

ARIEL

(imploringly)

Ted, go home.

She waits for an indication that Ted has left. There is a slight scratching sound on the door. She leans closer to listen. Something touches her foot. She stifles a scream. She looks down. Something is wiggling under the door and into the apartment. It is the stem of a rose. Ariel watches with fascinated horror as a long-stem red rose is forced under the door and into the room. The rose emerges, squashed and torn apart, its petals stripped off. Ariel now hears

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crunching; the sound of a five-pound, heart-shaped box of candy being forced under the door. The whole thing squeezes through, chocolate running, wrappers smearing with smashed candies, the crumpled and flattened box. On the box is written (in chocolate smeared gold), "I'm Sorry." Ariel looks at the squashed box of chocolates. She shakes her head in frustration and resignation.

ARIEL

Ted, what am I going to do with
you?

8 INT. - TED'S APARTMENT - SUNRISE

8

Ted is asleep, snoring softly. Suddenly, the snoring is interrupted by the sound of an alarm clock. Ted's eyes open and he begins looking for the alarm clock. Ted's fist shoots out from the bed covers and pounds the alarm clock into silence. Ted Leadnibbler is a bachelor who has been saving himself for the right girl. At this moment, he believes Ariel to be that girl. He is straight, conservative, and compulsive, handy traits for an accountant. He works for the accounting firm of S.D. Hector and Daughter, where he is a prized employee, especially by Miss Hector. Ted arises from bed. He is wearing spotless starched pajamas, their crease still razor sharp. The pajama top is buttoned all the way to the top. Ted immediately makes his bed. From his bedside table he takes a quarter out of a special case. He bounces the quarter on the bed. Satisfied, he returns the quarter to its case. As Ted walks away from the bed, he passes a travel poster on the wall. The poster features Ariel in France. She is gorgeous. Ted enters the bathroom. Everything is laid out in perfect order. On the wall is another travel poster: Ariel in Rome. Before brushing his teeth, Ted places a cassette in a tape deck and a voice begins an Italian lesson. Ted struggles manfully along with his lesson as he brushes his teeth and shaves. Ted removes his pajamas, carefully placing them on a silent valet and inserting metal pants frames into the pajama bottoms. He steps into the shower and from inside a mountain of soap bubbles tries to carry his end of the conversation.

CUT TO:

9 INT. - TED'S BEDROOM

9

Ted is out of the shower. He is putting on a conservative business suit. The tape deck is playing a French lesson. He goes to the closet to pick out a tie. Inside the closet, everything is laid out in perfect order, in Ted's own system. The shirts are laid out by color -- from conservative white through conservative blue. The same for his suits -- he doesn't seem to own a sports coat -- and his ties. Everything is immaculate.

CUT TO:

10 INT. - TED'S KITCHEN

10

On the wall is another travel poster, Ariel in Germany. In the tape deck is a German language cassette. Ted practices his German while fixing breakfast. He is so neat he can fix his breakfast, clean up, etc., in his suit and never get it dirty. While listening to and answering the tape, he methodically sets his morning paper out and scans the front page as he finishes his light breakfast.

CUT TO:

11 INT. - TED'S KITCHEN - LATER

11

Ted has finished breakfast. He immediately washes and puts away the breakfast dishes. Nothing is allowed to sit or be in the wrong place. He stops momentarily to argue with the tape in German. Ted starts preparing his brown bag lunch. Like a finicky surgeon, all his tools and materials are laid out carefully. First, he prepares his sandwich -- whole wheat bread, crust cut off, just the right amount of mayonnaise, mustard, and lettuce, then the bologna. He stops to admire his work; perfection. He compliments himself, in German. He finishes assembling his lunch, an apple, a bag of potato chips, a box of raisins, some carrot sticks, and a stalk of celery. Ted places the different elements of his lunch into a bag. He places a thermos next to the bag. Ted then carefully folds his newspaper. The bag, the thermos, and the newspaper are placed in Ted's attaché case. The attaché case is not particularly unusual, except that it has two distinct bands of color. It is still rather conservative -- except to Ted, who considers it a bit flashy. It was a gift from his mother. Ted checks his watch against the kitchen clock. It is 8:30. He picks up the telephone and

(CONTINUED)

dials.

12 INT. - ARIEL'S BEDROOM - MORNING

12

Ariel is still in bed, fast asleep. The telephone rings next to her, awakening her. She moans and tries to ignore the ringing. Finally, in disgust -- she knows it is Ted calling -- she answers the telephone.

ARIEL

(with an edge)

Yes, Ted.

TED

Good morning, Ariel.

ARIEL

Listen, Ted. I told you to stop calling me this early.

TED

I know, but I love to hear your first words in the morning.

ARIEL

I hope you sit on your phone and absorb it into your system. What time is it?

TED

8:31 and 26 seconds.

ARIEL

8:31! I have a photo session today.

Ariel looks in the mirror.

ARIEL (cont'd)

Thanks to your early calls I'm getting more and more circles under my eyes. My face is starting to look like a target.

TED

Gee, honey. I just love to talk with you when I know you're still in bed.

(CONTINUED)

ARIEL

(in misery)

It's nice talking to you if I know
you're in a bed that's 3,000 miles
away from me.

TED

I'd like to apologize -- over
dinner tonight?

ARIEL

When you apologize over dinner, do
you mind if I'm not there?

TED

But Ariel, we only had one date and
that was three months ago when I
took you to lunch at the outdoor
restaurant by the zoo.

ARIEL

Right. And the giraffe leaned down
and licked my dessert -- that was
the best part of the date.

TED

I thought maybe you could give me
another chance.

ARIEL

(annoyed)

I'll give you another chance when
the Pope goes on the Newlywed Game
and Honduras lands a man on the
moon.

TED

OK. I'll call you later.

ARIEL

No you won't!

Ariel tears the phone cord of the the wall plug and buries
her head under her pillow. Ted looks at his telephone with
admiration.

(CONTINUED)

TED

What a woman! She loves me but
she's just playing hard to get.

Ted gives the telephone a playful "stout fellow" punch and
wipes off the receiver with a piece of facial tissue.

13 INT. - TED'S APARTMENT

13

After a final tidying about the apartment, Ted stops to
admire his favorite piece: a delicate crystal reproduction
of the Venus de Milo, enthroned in its place of honor.

14 EXT. - TED'S APARTMENT

14

Ted emerges from his apartment building and sets off walking
to work. He is carrying his attaché case. A Stranger is
hurrying along the sidewalk. It is obvious that the Stranger
is late for something. The Stranger is about Ted's build and
size. He is dressed in a conservative business suit similar
to the suit Ted is wearing. We see him only from the waist
up. The Stranger crosses a pedestrian walkway against a red
light. Ted continues on his way to the office. He picks his
way through the sidewalk traffic. Ted stops for a moment to
look in the window of a travel agency. In the window is a
travel poster of Ariel. She is visiting the South Pacific.
Ted's reflection in the window stares at the poster. Ariel
is smashing in a bikini. Ted sighs. He blows the poster a
kiss. As he blows the kiss, he notices a loose thread on his
cuff. Meticulously, he removes the thread. He continues on
his way to his office. He pauses at a sidewalk trash can to
deposit the thread.

15 EXT. - STRANGER

15

The Stranger is moving faster through the crowd. He checks
his watch. With irritation, he shoulders his way through a
knot of people. For the first time, we see that the Stranger
is carrying an attaché case identical to the case Ted is
carrying.

16 INT. - VON SCHIEST AUTO

16

A long black Mercedes limo is cruising slowly down the
street. In the driver's seat is Hans. He is wearing dark
glasses. In the back seat sits Von Schiest. Von Schiest is
dressed in a conservative business suit similar to the suits

(CONTINUED)

of Ted and the Stranger. On the seat next to Von Schiest is an attaché case identical to the cases both Ted and the Stranger are carrying. Von Schiest is intently watching the pedestrians on the sidewalk. Through the window of the limo, Von Schiest sees Ted through a momentary break in the crowds. Von Schiest leans forward with interest.

VON SCHIEST

Slow down, Hans. I think I see him.

(squinting)

Ja, it's him. You can speed up now.

17 EXT. - TED

17

walking along the sidewalk. The limo speeds ahead a block or so and pulls over to the curb. The limo stops and Von Schiest, with his attaché case, gets out of the back of the car. He steps onto the sidewalk. The limo speeds off. Ted is approaching Von Schiest, oblivious to the fact that he is being watched. As Ted draws abreast of Von Schiest, Von Schiest turns and begins walking alongside Ted. Ted now becomes aware of Von Schiest. Ted gives him a faint, polite smile. Encouraged, Von Schiest wiggles his eyebrows at Ted. Ted stares back at Von Schiest. Ted begins to walk in long, loping strides in an effort to determine whether Von Schiest means to stay with him. He does. Ted then takes tiny little steps to slow down, hoping Von Schiest will go by. Von Schiest takes tiny little steps, also. Ted breaks into a skip. So does Von Schiest. As they skip along together, Von Schiest gives Ted an elaborate wink and wiggles his eyebrows. Ted reacts. Von Schiest nods slowly at Ted and raises his attaché case. Ted looks around for an escape route -- he figures he is being accosted by a looney.

CUT TO:

18 EXT. - STRANGER

18

The Stranger is still hurrying along the sidewalk. He passes the travel agency with Ariel's poster in the window. He sees something in the distance -- Ted and Von Schiest walking together. The Stranger breaks into a run in an attempt to reach Ted and Von Schiest.

reach a corner and stop for a traffic light. Ted is doing his best to ignore Von Schiest. Behind them, a derelict-looking thief steals a briefcase from another businessman who has set his case down while buying a paper. The thief runs off, then stops to look inside the briefcase. He sees nothing but office papers. He quickly puts the papers back into the attaché case and hurries up behind Ted, who puts his briefcase down while waiting at the light. The thief switches the stolen briefcase for Ted's. He runs a few steps and opens it, finding only the bologna sandwich. The thief closes the case, runs back, and again exchanges cases with Ted. The thief then makes to trade the original stolen briefcase with the one Von Schiest is carrying, but is thwarted when Von Schiest taps the back of Ted's hand with the back of his own. Startled, Ted recoils and knocks over his and Von Schiest's attaché cases. The thief runs off.

TED

(shocked)

Hey, What are you doing?

Ted looks at Von Schiest with irritated disbelief.

VON SCHIEST

(cryptically)

What's the matter, Chameleon?

Ted looks straight ahead in an attempt to ignore this freak. Von Schiest very carefully and very deliberately picks up Ted's attaché case instead of his own. The switch has not gone completely unnoticed, however. In the background, we see Dimitri, disguised as a street repairman. He is holding a jackhammer, but he has been intently watching the switch. Also in the background is Gon Wong, disguised as a blind man. He, too, is very intently watching the attaché case switch. By this time, the Stranger has pulled within sight of Ted and Von Schiest. Unlike Ted and Von Schiest, however, the Stranger sees Dimitri and Gon Wong. After witnessing the switch, the Stranger fades back against a building to watch what happens nEXT. - Von Schiest raises a knowing eyebrow at Ted and then slips away through traffic. Ted stares after Von Schiest for a moment, then picks up what he thinks is his attaché case. He shakes his head and walks off, oblivious to the fact that the attaché cases have been switched.

20 EXT. - VON SCHIEST'S LIMO 20

as it pulls up to the curb. Von Schiest ducks into the back seat and the limo disappears into traffic.

21 EXT. - GON WONG 21

Gon Wong glances about and then removes the head of his cane. He speaks into the shaft.

GON WONG

The drop has taken place. I follow the Chameleon. I won't let him out of my sight.

He looks after Ted. A passerby drops a quarter into Gon Wong's tin cup. Gon Wong reacts.

22 EXT. - DIMITRI 22

Dimitri has been talking into the radio hidden in the jackhammer.

DORPOV (O.S.)

(filtered)

Don't worry about the plans. Leonid Ivanovich is following Von Schiest. You follow the Chameleon.

DIMITRI

What if he changes disguises on me?

DORPOV (O.S.)

(menacingly)

What if you went to Siberia in just your jockey shorts?

23 EXT. - TED 23

Ted continues on his way, unaware of the trail of people following behind. Gon Wong is tapping furiously through the pedestrians in pursuit of Ted. Dimitri is marching along through traffic, his jackhammer slung over his shoulder. The Stranger hurries along unnoticed behind everyone else. Ted reaches his office building and enters. Although unsuccessful in their attempts to remain unobtrusive, Gon Wong, Dimitri, and the Stranger go unnoticed by Ted. Ted pauses in front of the elevators. Gon Wong stands speaking

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to a marble pillar. Dimitri applies his jackhammer to a potted palm. The Stranger stands inspecting the building directory. Ted looks around and sees Gon Wong talking to the pillar.

TED

Now, that's lonely.

Ted then turns and sees Dimitri poking at the base of the potted palm with his jackhammer. Ted shakes his head; there are a lot of crazies out today. The elevator door opens and Ted steps forward into the cage. Howard, the elevator operator, must be at least 104 years old. He peers at Ted without recognizing him.

TED (cont'd)

Good morning, Howard.

Howard, lost in senility, ignores Ted. Gon Wong, still disguised as a blind man, sees that the elevator doors are about to close. Brandishing his cane and tin cup, Gon Wong sprints across the lobby. He resembles a gazelle while he leaps and swivels his way through an obstacle course of people, maintenance equipment, and other objects between him and the elevator. Gon Wong reaches the elevator just as the doors are about to close. He thrusts his cane in to force the doors open, then resumes his blind-man act. He comes into the elevator swinging and slashing his cane side to side. Unfortunately, he hits Howard in the arm with his cane. Howard reacts in pain and glares at Gon Wong. He mutters to himself as the elevator doors close.

24 INT. - ELEVATOR

24

Ted and Howard pay no attention to Gon Wong. Gon Wong surreptitiously takes pictures of Ted with his cane.

25 INT. - LOBBY

25

Dimitri and the Stranger watch the elevator floor indicator to see where Ted gets off. The indicator moves smoothly to the 25th floor and stops. After a moment, the indicator drops like a rock to the 1st floor. The elevator doors open. Howard is standing there unperturbed and alone. After a pause, Gon Wong suddenly crashes to the floor.

(CONTINUED)

HOWARD
(innocently)
Lobby.

Gon Wong picks himself up and staggers out of the elevator.
Dimitri whispers into his radio.

26

INT. - 25TH FLOOR

26

Ted approaches the door to the office. The door reads:

S.D. HECTOR & DAUGHTER

Certified Public Accountants

Ted squares his shoulders and enters. He quickly passes through the reception area and enters the hallway. He slows down when he sees that Miss Hector's door is open. He creeps up to the door and halts. Ted looks around. Is it safe? He sticks his hand in front of the doorway and then quickly pulls it back. He waits. No reaction. Taking a deep breath, he makes his move. He tries to walk quickly past her door without being noticed.

MISS HECTOR (O.S.)
Ted, would you step in here,
please?

Resigned, Ted enters. Miss Hector is looking at an open file on her desk. She looks up at Ted and smiles.

MISS HECTOR
Good morning, Ted.

TED
Good morning, Miss Hector.

Miss Hector moves from behind the desk and sits down on a small office couch. She pats the cushion and motions for Ted to join her.

MISS HECTOR
Have a seat.

Ted looks around. All the chairs have files stacked on them. Ted jumps up and sits on a stack of files on a chair.

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MISS HECTOR

You're going to fall. Why don't you sit next to me?

TED

I'm quite comfortable here, thanks.

MISS HECTOR

Well, I have to talk to you about the Frobisher account.

TED

Fine. Where is it?

MISS HECTOR

You're sitting on it. The computer says there's a discrepancy.

TED

That computer is out to get me. I know it sounds crazy, but yesterday I think it bit me.

Miss Hector stands up and walks over to Ted, who is still perched atop the files on the chair. She moves in real close, looking at him lovingly. She reaches her hand between his legs.

MISS HECTOR

I think I know how to straighten it out.

Ted looks down at the hand moving between his thighs. He panics, and starts leaning forward. He puts his arms around Miss Hector. Miss Hector closes her eyes and swoons.

TED

What are you doing?

He pushes back and gets his balance, sitting upright again. Miss Hector is a little embarrassed. She reaches between Ted's legs and quickly pulls a ledger out of the pile he's sitting on.

MISS HECTOR

These are the Frobisher accounts receivable. This is where the

(MORE)

(CONTINUED)

MISS HECTOR (CONT'D)
trouble lies. There's \$26.80 that
you haven't accounted for.

Ted leaps to his feet. He pulls out his wallet and fumbles through it, looking for money to buy his way out of the situation.

TED
Here. Here's \$30. It's all the cash
I have on me. Give it to Frobisher.

Ted slaps the money down.

MISS HECTOR
(in pursuit)
Ted, you've been an accountant long
enough to know -- everything's got
to balance. You've got a pocket
calculator; put it in your pocket
and we'll go over to my place. I've
got a Frank Sinatra recording of
'Music to Account By.'

TED
Look, Miss Hector -- I ---

MISS HECTOR
I want to help you. We'll bang away
on it -- all night, if necessary.

TED
Good idea!

Ted grabs the folder, removes the papers, and hands them to Miss Hector. He keeps the empty folder.

TED (cont'd)
I would appreciate your working on
it. I'll see you in the morning.

Ted flees. Miss Hector's reaction is startled, then frustration, and finally, loving admiration, as if to say, "What a man."

27 INT. - MISS HECTOR'S OFFICE - LATER

27

Miss Hector is seated at her desk. Her mother, Sarah, pops in. Sarah is tall, sophisticated, attractive, and self-

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assured -- a Bea Arthur type. She is carrying a bouquet of flowers. Miss Hector looks up and smiles.

MISS HECTOR

Hi, Mom.

Sarah hands Miss Hector the flowers. While she does this, she looks about the office, reacting to the clutter.

SARAH

Morning, dear. I thought these might cheer up your office.

(sarcastically)

The office looks great. Anybody killed in the explosion?

MISS HECTOR

I leave the office this way on purpose. If a robber breaks in, he'll think we've already been hit. Thanks for the flowers.

Miss Hector looks about her desk for some container for the flowers. Finding none, she dumps all the pencils and pens out of the leather pencil container that is part of her matching desk set. Sarah averts her eyes from the pile of pencils, pens, paper clips, etc., as Miss Hector places the flowers in the container and fills the container with water from a pitcher.

SARAH

I passed by Ted in the hall: He's a real pleasure to pass by. Where was he going so fast -- to a doily festival?

MISS HECTOR

Mother. I know he doesn't seem very exciting, but there's something about him ---

SARAH

Yes, I know. When I was young, I had a crush on Lawrence Welk. It doesn't work. Get rid of him before you start saying 'Ana one, ana two, ana ---"

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MISS HECTOR

It's just that we have a certain chemistry, Mom. Hydrogen by itself is not much, and oxygen by itself is not much, but put hydrogen and oxygen together and you get water.

SARAH

Yes, and you put sulfur together with carbon and you get something that stinks. Don't forget you flunked chemistry.

MISS HECTOR

He has nice qualities. He's bright, he's punctual, he's dependable, neat, and he even wears imported socks.

SARAH

Listen, for a lasting relationship, you need something lively, vital, interesting. Being with him is about as interesting as working on the night shift in a teabag factory.

MISS HECTOR

Come on, Mother. You married an accountant.

SARAH

That's the point, dear. Learn from my mistakes. Do you realize on our wedding night your Father went around the bridal suite and added up the total number of Watts in all the light bulbs? I was afraid to take him to the beach; I thought he might count the grains of sand.

MISS HECTOR

But you loved him, Mom.

(CONTINUED)

SARAH

That's true, I did. But I thought maybe you'd have a better chance with someone a little more exciting, like a bull fighter, or a white hunter, or an air traffic controller, or a clown -- anybody -- but not an accountant.

MISS HECTOR

I've tried all those guys.
(she laughs)
Seriously, Mother, I can't help it. These things happen. Elizabeth Taylor married Eddie Fisher. I like Ted. Let's face it, I love the guy.

SARAH

Listen, dear. If you're going to be a fool, do it right. You come on too strong. You make Linda Lovelace look coy.

MISS HECTOR

I know. I just get impatient. I feel if I don't come on to him, nothing will happen.

SARAH

There's more than one way to skin an accountant. Buy a Halston dress. Wear some Givenchy perfume. Let him see you riding side saddle. Show him some class. Show him some style.

MISS HECTOR

And then hire a valet to carry me to Tiffany's, I suppose?

SARAH

(ignoring her)
Also, make him a little jealous.

(CONTINUED)

MISS HECTOR

How?

SARAH

I don't know -- put a nude picture of Burt Reynolds on your desk.

MISS HECTOR

I hope something works. I'm so confused I'm getting romantic tips from reading Biker Chick magazine.

Sarah sees the spilled water on the desk.

SARAH

You are a little sloppy. I can always tell what you had for lunch by the stains on the letters you send me.

MISS HECTOR

(not listening)

I've got to do something.

SARAH

Dear, if you must have him -- and heaven knows why -- take it easy. Cool it -- not so strong. And, show a little skin.

Sarah winks at Miss Hector and exits.

MISS HECTOR

Show skin? Then I guess giving him an x-ray of myself won't work.

28

INT. - VON SCHIEST AUTO

28

Von Schiest is in the back seat. Ted's attaché case is on his lap. Von Schiest drums his fingers anxiously upon the attaché case. Finally, he decides he can wait no longer. He opens the case. He checks the newspaper and quickly discards it. He turns his attention to the paper bag. He lifts it out of the case with curiosity. He carefully opens the bag and peers inside. He reacts. Disdainfully, he empties the bag. Ted's lunch comes tumbling out. He paws through the food with growing rage. The bologna sandwich is the last straw.

(CONTINUED)

VON SCHIEST

Hans!

HANS

Ja?

VON SCHIEST

He's cheated us! They aren't here.
He must still have them.

Von Schiest reaches for his radio.

29 INT. - LOBBY

29

Gon Wong and Dimitri are still there. Gon Wong's cane makes a buzzing sound. He removes the head of the cane and places it to his ear.

VOICE (O.S.)

(filtered)

We intercepted a transmission from
Von Schiest. The Chameleon still
has the plans. If you can't get
them, kill him.

Dimitri also has received some instructions. He is speaking into the radio hidden in his jackhammer.

DIMITRI

Right. The plans must not fall into
enemy hands. If I don't get them, I
kill him.

30 INT. - TED'S OFFICE

30

Blissfully unaware of what is going on, Ted sits at his desk going over the travel expenses of one of his clients. He is openly envious.

TED

Boy, all this guy does is travel
and spend money. Nine hundred bucks
just for champagne at the Ritz in
Paris. Two hundred and fifty for
cigars. Paris. Vienna. Rome.

(daydreaming)

Garcon! Some wine; Lefitte-

(MORE)

(CONTINUED)

(CONT'D)

Rothchild. 1760. BC. And some
cigars. Not Lefitte cigars, two
feet cigars. And a woman. Lefitte
wine, two feet cigar, and six feet
woman. That's living.

(back to reality)

Some day ---

31 EXT. - OFFICE BUILDING

31

Outside Ted's office building, a number of mysterious men in trench coats have taken up various strategic positions. They watch the building intently. Each is there as a back-up to the secret agents already waiting for Ted.

32 INT. - TED'S OFFICE

32

Ted is trying to figure out the present monetary exchange values in different countries. He is on the telephone, putting people on hold and punching buttons as he switches back and forth from call to call. This in itself would be bad enough. The problem is that each one of these telephone conversations must be conducted in a different language. Ted is struggling through, but it is clear that he is losing the battle as the conversations become faster and faster and begin to merge with one another.

33 INT. - MISS HECTOR'S OFFICE

33

Miss Hector is sitting at her desk, still fighting with the Frobisher account. She now has an ink smudge across her nose, of which she is unaware.

MISS HECTOR

(muttering)

Come on, dammit. Ted couldn't make
a mistake like that.

Frustrated, she stands up and walks to the window to stare outside. She gradually focuses on her reflection in the glass. The ink smudge is barely visible. She glances at it and then idly tries to wipe it off the glass. It remains. She shrugs and returns to her work.

34 EXT. - OFFICE BUILDING

34

Snipers are taking up positions on the rooftops around Ted's

(CONTINUED)

building.

35 INT. - MISS HECTOR'S OFFICE

35

Miss Hector is working at her desk. She checks her watch. It is time for lunch. She carefully pats her hair into place and unbuttons the top button of her blouse. She thinks a moment, recalling her mother's advice, then unbuttons the next button. She then flips a switch on the intercom.

MISS HECTOR

Ted, care to join me for lunch?

Ted glares at his intercom. He flips the switch.

TED

No thanks, Miss Hector.

MISS HECTOR

My treat. Ill give you change for the men's room. I'll give five dollars for every bite you take.

TED

No thank you. I have work to do.

MISS HECTOR

The work can wait.

TED

The work can wait? What if Lincoln said that? Alex Haley would still be a slave.

MISS HECTOR

I know a nice new French restaurant. It's so exclusive the waiter only speaks Arabic. And exotic dishes? They serve an octopus that is arm-wrestling itself. Come on, Ted. It's great. Dark, romantic lighting -- candlelight and a bottle of wine.

TED

I'm allergic to candlelight.

(CONTINUED)

MISS HECTOR

We can have truffles, caviar, and
Crepes Suzette.

TED

No thanks. I've got a bologna and
lettuce.

MISS HECTOR

I think this intercom is picking up
signals from Poland. I thought I
heard someone say "bologna and
lettuce."

TED

I'm sorry, Miss Hector. Maybe
another day.

MISS HECTOR

Tomorrow.

TED

(insincere)

Fine. Fine. Tomorrow.

Ted returns to work. The talk of lunch, however, has taken its toll, as Ted realizes that he is hungry. He carefully clears a place on his already-neat desk, and sets Von Schiest's attaché case down. Ted opens the attaché case. It is filled with one million dollars in cash, all in \$1,000 bills. Ted, annoyed that his lunch is not where he expected it to be, does not immediately comprehend what he is looking at. He shuffles through the cash looking for his lunch.

TED

Dammit. I've got to get more
organized. I could have sworn I put
my lunch in here.

He looks underneath some of the bundles of money.

TED (cont'd)

What's all this money doing in
here?

Finally, it dawns on Ted what he is doing. He quickly slams down the lid of the attaché case and sits atop it. He jumps

(CONTINUED)

off, stares at the case. He slowly opens it, just a crack, and peers in. The money is still there. He slams down the lid again and circles the desk. Finally, he musters his courage, opens the case, and holds one of the packets of bills to his ear as he riffles through it with his thumb. He takes the money to the postal scale and weights it in an effort to determine how much is there.

TED (cont'd)
(calculating mentally)
A million dollars.
(whispering)
A million dollars? That's more
money than there is in Ethiopia.

As Ted stares at the money, the door to his office opens behind him and Miss Hector enters. She does not see the money.

MISS HECTOR
Embezzlement!

A startled Ted slams shut the lid on the attaché case.

TED
Wha?

Miss Hector crosses to Ted's desk and tosses a brown envelope on top of the attaché case.

MISS HECTOR
A confession.

TED
Look, so help me, I didn't steal
it.

MISS HECTOR
I know. The computer confessed. It
tried to frame you on the Frobisher
account. It was obviously after
your job.

TED
I just opened my case and there it
was.

(CONTINUED)

MISS HECTOR
(slightly confused)
There what was?

Ted opens the case and turns it to show Miss Hector.

MISS HECTOR
Wow! When you said you were having
lettuce for lunch you really meant
it. Where did it come from?

Ted absent-mindedly stuffs the envelope with the confession
into his coat pocket.

TED
I don't know, but somewhere there's
a guy who owes someone a million
dollars and he's trying to get them
to accept a bologna sandwich
instead.

MISS HECTOR
Ted, are you in some kind of
trouble?

TED
I don't know where this came from.
Honest. I know; I'll ask the police
if anyone has called the lost and
found lately looking for a million
dollars.

Ted picks up the phone and dials.

TED (cont'd)
I'm calling the police, see? I'm
honest.
(into the phone)
Hello, police? Is anyone looking
for a million dollars in cash? I
have it. I don't know where I got
it, but I found a million dollars.

36 INT. - POLICE STATION

36

Ted is talking to a bored Sergeant, who is idly flipping
through "Crime and Punishment" while on the phone.

(CONTINUED)

SERGEANT

Sure, sure, Mac. Bring it in.

37 INT. - TED'S OFFICE

37

Ted wipes off the telephone and puts it back on the cradle.

TED

Well, the police believe me. They told me to bring it down.

MISS HECTOR

Are you sure you're not in some kind of trouble?

TED

What trouble? It's just some kind of mix-up. I'm sure there's a simple explanation.

MISS HECTOR

You're not dealing drugs, are you?

TED

Drugs? I'm afraid to drink Sanka. Look, I'm clean, I'm straight. It's a bum rap.

(slumping)

Good God, I'm starting to talk like a crook!

MISS HECTOR

Whatever you've done, Ted, you know I'll stand behind you. We'll face it together.

Ted starts to reply, then closes his mouth in frustration. He notices that Miss Hector appears genuinely concerned. He grabs the attaché case and begins to exit.

TED

Well, I have to run this down to the police station.

MISS HECTOR

Be careful. OK?

38 INT. - LOBBY

38

Ted, attaché case in hand, walks through the lobby. The agents are caught off-guard, and Ted is out the door before they react.

39 EXT. - OFFICE BUILDING

39

Ted hails a cab. Across the street, a sniper draws a bead on Ted's. Just as the cross-hairs align on Ted's head, a cab arrives and Ted ducks into it. The bullet whizzes past Ted's head. Unaware of what it is, Ted brushes at the noise of the passing bullet as if it was an insect.

40 INT. - CAB

40

The cabbie is Gon Wong.

TED

Take me to the nearest police station, please.

Unseen by Ted, the real cabbie is tied up on the floor of the front seat of the cab. Bound, gagged, and semi-conscious, the cabbie moans and starts to sit up. Gon Wong saps the cabbie over the dead. The cabbie collapses with a groan.

TED (cont'd)

What was that?

GON WONG

Just having a little trouble with the meter.

Gon Wong grinds the gears horribly attempting to complete a shift. Finally finding a gear, Gon Wong lurches away from the curb shakily. Ted looks nervously about. He notices the posted license for the driver. It has a photograph of the cabbie and the name "Nathan Glickstein." Ted stares at the photograph, then at the reflection of Gon Wong in the rear view mirror, then back at the photograph. Gon Wong watches Ted in the mirror.

GON WONG (cont'd)

Something wrong?

(CONTINUED)

TED

Are you Nathan Glickstein?

TED

You can read, can't you?

TED

Yeah, but the name Glickstein ---

GON WONG

A mixed marriage. The Glick is Chinese and the Stein is Jewish.

TED

What nationality is this picture?

GON WONG

Oh, that's my rickshaw license. Here. Here's the right picture.

Gon Wong puts a picture of the back of his head into the slot, covering the cabbie's picture. He then turns forward to show the back of his head.

GON WONG (cont'd)

You see?

Ted looks at the back of Gon Wong's head at at the picture of the back of Gon Wong's head. They look the same.

TED

That's more like it.

Satisfied, Ted sits back. Suddenly, he sees something else and sits up.

TED (cont'd)

Hey! You just passed the police station.

Gon Wong slams on the brakes. He turns around in his seat and looks at Ted.

GON WONG

You can get out --- Gon Wong pulls a points a gun at Ted.

(CONTINUED)

GON WONG

-- After you hand over the plans.

Before Ted can react to this incomprehensible behavior, the cab is struck by another car. Gon Wong is thrown off balance and drops the gun. Ted leaps from the cab.

41 EXT. - STREET

41

Ted rushes to a nearby car for help. The back window of Von Schiest's limousine slides down and Von Schiest, with a diabolical grin, shoves a gun in Ted's face. Ted reacts. Von Schiest beckons to Ted in a sinister manner.

VON SCHIEST

Get in, Chameleon.

TED

You again? Gee, I'd like to, but I'm late for a Bar Mitsvah.

Ted starts to walk away, but Von Schiest opens the door and takes the gun off safety with a very loud click.

TED (cont'd)

On second thought, I really could use a lift.

Ted reluctantly steps into the car. The door slams and the limousine speeds off.

VON SCHIEST (O.S.)

What are you going to turn into now, Chameleon?

TED (O.S.)

I'd like to turn into the nearest police station.

42 INT. - LIMOUSINE

42

A smiling Von Schiest is holding his gun on Ted.

VON SCHIEST

Well, Chameleon, we finally meet face to face.

(CONTINUED)

TED

Chameleon? I'm an accountant. Look, ink smudges on every finger.

Von Schiest points the gun at Ted's head.

VON SCHIEST

Don't play games with Von Schiest.

TED

Didn't I hear your name once in a men's room in Berlin?

VON SCHIEST

(menacing)

I paid you the million. Now hand over the plans. Be quick about it.

TED

Plans? I don't have any plans. But can I still keep the briefcase?

VON SCHIEST

(his voice rising)

I warn you; patience is not one of my virtues. Isn't that right, Hans?

HANS

Hmm? What was that?

VON SCHIEST

Patience, dumkopf!

Von Schiest stamps his feet.

VON SCHIEST (cont'd)

Well, is it?

HANS

No. I mean yes -- I mean no -- I

VON SCHIEST

Fool!

Von Schiest fires a shot at Hans. The bullet ricochets around the inside of the limousine.

(CONTINUED)

TED
Is this a pong game?

VON SCHIEST
(to Hans)
Well, is it?

HANS
A definite no!

VON SCHIEST
(satisfied, to Ted)
See? Hans knows. He knows me. He's
been with me longer than anybody
else -- three days.

HANS
This job is fun. The last job I had
was chauffeur for Idi Amin.

Von Schiest levels the gun at Ted.

VON SCHIEST
Now, the plans!

TED
I don't know about any plans.
Believe me. If I did, you'd be the
first person I'd give them to.

Ted, with the tip of his finger, gently moves the gun barrel so that it is pointing over his head. Von Schiest returns the point of the gun to chest level.

TED (cont'd)
That's my heart. I need it.

Again with the tip of his finger, Ted moves the end of the gun downwards. It is now pointed at his crotch. This time, Von Schiest doesn't move it back. Pause. Ted realizes where the gun is pointed and with great reluctance, Ted gently, with sincerity, lifts the gun back up to chest level.

TED (cont'd)
I need that more. Please believe
me! Look, mister, CPAs don't lie.

Crash! The limousine comes to a sudden halt as it is rammed

(CONTINUED)

by another car. Von Schiest is thrown against Ted. Ted grapples with him and grabs the gun.

TED (cont'd)
(lecturing)
Pointing guns is not nice. And
scaring people by going ---

Ted inadvertently fires a shot into the roof. The bullet ricochets around the limo. Ted and Von Schiest follow the bouncing bullet with their eyes as it ping-pongs about.

TED
Open a window and let it out.

HANS
A definite no! I think you killed
the ash tray.

TED
-- Or threatening to shoot people
in the ---

Ted fires into the floor. Von Schiest covers his crotch with his hands.

VON SCHIEST
I still got a chance to have
children.

HANS
(confused)
Yes?

TED
Ah, ah -- up with the hands.

Ted pulls the trigger again. The gun only clicks. He tries again. The gun is empty. Von Schiest smiles, reaches into his coat and pulls out a switchblade. He snaps it open. Ted blanches.

TED (cont'd)
I believe this is yours.

Ted tosses the gun at Von Schiest, throwing him off balance. Carrying the attaché case, Ted bolts from the limousine.

43 EXT. - STREET

43

Ted exits from Von Schiest's limo and rushes to the Driver of the other car.

HANS

I should have gone to Paraguay with Martin Borman.

TED

(to Driver)

I don't have the plans! No plans!
Don't shoot!

DRIVER

Plans? I don't need any plans.

TED

You don't?

DRIVER

(puzzled)

No. All I need is the name of your insurance company. You ran right into me.

Ted looks back at Von Schiest's limo.

TED

He's with Mutual of Berlin.

Von Schiest and Hans get out of the limousine. Ted flees on foot, disappearing around the corner.

CUT TO:

44 INT. - POLICE STATION

44

Ted enters the police station. He pauses momentarily to catch his breath. He comes forward to speak to the desk Sergeant. The Sergeant is reading "The Works of Chaucer," and ignores Ted.

TED

(in one breath)

Name is Leadnibbler, called you earlier, sandwich in my attaché case turned into a million dollars,

(MORE)

(CONTINUED)

(CONT'D)

there was a gun -- lots of guns --
accidents -- plans -- but I didn't
-- and here it is.

The Sergeant doesn't even look up.

SERGEANT

Red line.

TED

Huh?

SERGEANT

Red line.

The Sergeant points over the desk to a red line on the floor.

SERGEANT (cont'd)

Follow it.

Ted follows the red line three feet to the side and back up the front of the desk to a "Take A Number" sign. Ted begins to protest.

TED

Hey, there are guys with guns
chasing me!

SERGEANT

(unimpressed)

We got rules, mister. Take a number
and wait your turn.

Resigned, Ted reaches over and takes a number. It is number 2. Ted reacts; that's not too bad. The Sergeant turns away from his book to look at the clock on the wall. Break time is over. He sighs, places a bookmark in his book, puts the book down on the desk wistfully, then leans over a microphone.

SERGEANT

Number fifty-seven.

Ted reacts. A little old Lady leads a battered and bloody mugger up to the Sergeant's desk.

(CONTINUED)

LADY

Officer, this young gentleman -- I guess I should say young man -- accosted me in front of the post office. Well, I kicked him in the testicles and then cold-cocked him with a roll of nickels.

TED

Excuse me, lady, but I've got guys after me with guns.

SERGEANT

(to Lady)

Excuse me, ma'am.

(to Ted)

Mac, I'm gonna tell you just once. Go wait your turn in the waiting room.

The Sergeant gestures with his thumb toward the waiting room. With a sigh, Ted heads for the waiting room, leaving the Lady and the mugger behind.

45 INT. - WAITING ROOM

45

Ted enters the waiting room. When he finally notices the other occupants, he stops short. There, waiting for him, are both Von Schiest and Gon Wong. Ted turns to leave, then he spies Dorpov leaning against the wall reading a newspaper. Dorpov's coat has fallen open and Ted sees there is a gun in his belt. Mistaking Dorpov for a plainclothes policeman, Ted hurries over to him.

TED

(whispering)

Officer, those men over there are after me.

DORPOV

Don't worry, Comrade Chameleon, I will protect you. Just give me the plans.

With a cry, Ted bolts from the room.

46 INT. - POLICE STATION

46

Ted runs back toward the Sergeant at his desk. The Lady has departed and the mugger is going berserk. The mugger is cleaning house with a squad of policemen. He throws policemen through windows, over desks, through balustrades, etc., and is generally beating the hell out of them. Ted dodges through the mayhem and approaches the Sergeant who is quietly reading "War and Peace." With a mighty bellow, the mugger lifts one policeman and throws him onto the Sergeant's desk. As the policeman slides past, the Sergeant unconcernedly lifts his book and coffee cup out of the way and continues to read. Ted gestures toward the waiting room.

TED

In there, in the waiting room. All three of them!

SERGEANT

How many times I gotta tell you? Wait your turn, Mac. Get back in there.

Ted stands there with the fight swirling about him. He considers making a run for it.

TED

(to himself)

Better to face them in there than out here.

He moves toward the waiting room with more courage.

TED

Better now than later.

Ted puts his hand on the door knob of the waiting room. Then, his courage fails him, and his eyes roll heavenward.

TED (cont'd)

Better somebody else.

Ted squares his shoulders and enters the waiting room.

47 INT. - WAITING ROOM

47

Ted steps gingerly into the waiting room. He glances at the three men, each of whom is standing in a separate corner of

(CONTINUED)

the room. Gradually, the Von Schiest, Gon Wong, and Dorpov move in on Ted, accompanied by the sound of the terrific battle between the mugger and the police. Eventually, the four men in the waiting room are standing shoulder to shoulder.

TED

Maybe I should go to another police station. I think they're having a Kung Fu rehearsal in there.

VON SCHIEST

Enough!

TED

Who are you guys, anyway?

DORPOV

You have already met Von Schiest. And I believe you had a little altercation with Gon Wong. My name is Dorpov -- but of course, you already know our names.

TED

Don't know. Don't want to know.

DORPOV

You already know that each of our countries wants the plans that are in your possession. So now we've come to get them.

VON SCHIEST

I paid for them! They are mine! Bought and sold! You have my million dollars. Where are the plans?

GON WONG

Aw, knock it off, round-eye running dog.

Von Schiest glares at Gon Wong.

(CONTINUED)

DORPOV

Of course, Chameleon, we all understand that your -- ah -- transaction with Von Schiest is incomplete.

GON WONG

You got it, Lenin-lips!

VON SCHIEST

A deal's a deal.

DORPOV

Boys, boys!

(to Ted)

He gave you the money, but you didn't give him the plans. There's no deal yet. I realize that your dealings with Von Schiest were just to flush out all of the competition. Well, here we are, ready to deal.

TED

Look, fellows. It's all a mistake. Boy, have you made a mistake -- a big mistake! I don't know what you're talking about. I don't have any plans. I don't even have any plans for dinner.

He winces at an exceptionally loud crash from the next room.

GON WONG

My country is willing ---

TED

You're treating me like a country. I'm not a country; I'm an accountant.

GON WONG

I'll give you one million dollars.

VON SCHIEST

I already gave him a million. I want my plans, I want my plans!

(MORE)

(CONTINUED)

VON SCHIEST (CONT'D)

I'll make it two million.

DORPOV

Three million.

VON SCHIEST

(shrill)

All right! Four million.

GON WONG

No fair. You're bidding out of
turn. Have you no patience?

TED

You shouldn't have asked him that.

VON SCHIEST

(going bananas)

Patience?! I have no patience!

Von Schiest pulls out a knife and stabs Gon Wong in the
back. Gon Wong stiffens.

GON WONG

Oh, boy.

VON SCHIEST

(immediately contrite)

Oops. Sorry. You shouldn't have
said that. You know how sensitive I
am. And I was doing so well in
group.

TED

You -- you just stabbed a man!

VON SCHIEST

(shrugging)

Well, what's done is done.

DORPOV

And it narrows down the competition
a bit.

GON WONG

(gasping)

I'll make it five million.

(CONTINUED)

Gon Wong staggers forward and dies in Ted's arms. Ted is horrified. Instinctively, Ted's hand closes around the handle of the knife that is sticking out of Gon Wong's back.

DORPOV

I've got to hand it to him.

VON SCHIEST

How's that?

DORPOV

He went down bidding.

At this instant, the door bursts open and three policemen and the mugger fly into the room as a single, struggling knot. They all freeze at the sight of Ted and Gon Wong.

TED

He's dead.

The muggers' eyes roll up in his head and he faints. Ted pulls the knife out of Gon Wong's back. Ted is still holding the dead body, staring at the knife in horror. The three policemen are also staring at the knife. Ted realizes that they think he stabbed Gon Wong.

TED (cont'd)

You don't think -- I mean -- I'm
not the one ---

Ted gestures with the knife in Von Schiest's direction.

TED (cont'd)

It's him. He's your man. His name
is Von Sch ---

Von Schiest is no longer standing there. Ted spins around to Dorpov.

TED (cont'd)

Ask him. He can verify ---

Dorpov is also gone. The three policemen are regarding Ted warily. Ted, the knife in his right hand, the attaché case in his left, supports Gon Wong with his left arm.

(CONTINUED)

TED

I didn't do it. I don't even know him. Well, I do, we were just introduced. But I didn't know him well enough to kill him.

The policemen begin a cautious advance on Ted.

POLICEMAN

Sure, sure, buddy. Why don't you give me the knife.

TED

You don't believe me. I'm not the killer type. Look, I'm wearing wing-tips.

POLICEMAN

Of course we believe you. Don't we, fellows?

The other policemen nod their affirmation. They move forward, smiling.

POLICEMAN (cont'd)

Drop the knife. Ted realizes the policemen are about to jump him. He places the knife point at Gon Wong's head.

TED

No you don't! Take one more step and I'll blow his head off. Get back.

POLICEMAN

(soothingly)

You can't do that, buddy. He's evidence.

Ted eases his way toward the door.

TED

Back, I say. I'm an animal when I'm cornered.

(CONTINUED)

POLICEMAN

Listen, mister ---

Ted reaches the door.

TED

I've got to fly to China and notify
his next-of-kin.

Ted throws the knife in the air, drops Gon Wong, and runs.

48 EXT. - POLICE STATION

48

Ted, attaché case in hand, flies down the steps of the police station. He passes the Stranger and disappears around a corner. A keystone of cops spill out of the front door and down the steps. The Stranger solemnly points in the opposite direction from that taken by Ted. As the police disappear in the wrong direction, the Stranger turns and follows after Ted.

49 INT. - OFFICE

49

Back at her office, Miss Hector is wondering what is taking Ted so long. She calls the police station.

MISS HECTOR

Hello, police? Did a man with one
million dollars come in?

SERGEANT

Yes, ma'am.

MISS HECTOR

May I speak to him?

SERGEANT

No, lady. He stabbed someone and
ran out.

MISS HECTOR

Oh. Did he say where he was going?

SERGEANT

No, ma'am. They usually don't.

50 INT. - LADIES ROOM

50

Miss Hector meets Sarah.

MISS HECTOR

Mother, I think Ted's in some sort of trouble.

Sarah adjusts her hair in the mirror.

SARAH

Did they catch him practicing boredom without a license?

MISS HECTOR

I'm serious!

SARAH

So am I.

MISS HECTOR

He found a million dollars in his attaché case, and now the police say he's stabbed someone.

SARAH

Ted? You must be kidding. He isn't capable of that. His idea of excitement is to go into a dark closet and light up his digital calculator.

MISS HECTOR

Mother! I have to do something to help him.

SARAH

What are you, his mother? He doesn't need a mother; he already is a mother. You trying to solve Ted's problems is like Lou Costello straightening out Stan Laurel's life.

MISS HECTOR

Mother, Ted's really in trouble.

(CONTINUED)

SARAH

Then you'd better find him, dear.
With a million dollars, he's liable
to run out and buy 200,000 pairs of
brown shoes.

Sarah exits and Miss Hector, forehead pressed against the mirror, groans in frustration.

51 INT. - TED'S APARTMENT

51

Ted enters, looking over his shoulder to see if he has been followed. When he turns to see the apartment, he is horrified. The entire apartment has been torn up. Furniture is overturned, drawers pulled out, papers scattered, all the furniture has been slashed open and the stuffing pulled out. The place is a shambles -- a disheveled mess. Ted stares in wonderment and dismay. His whole ordered existence has suddenly fallen apart about him. He wanders through the apartment, pausing occasionally to straighten or touch some prized possession. He stares at the crystal figurine of the Venus de Milo. It is now a pile of broken glass. Ted walks into the kitchen. The first thing he sees is the poster of Ariel in Germany. A mustache and beard have been painted on Ariel's face, and a large butcher knife is stuck in Ariel's heart. Ted is enraged.

TED

Why would they want to do a thing
like that? They couldn't! They
wouldn't!

(realizing)

Yes they would. Ariel ---

Ted must warn Ariel that her life may be in danger. He reaches for the kitchen telephone. Not only have the wires been cut, the telephone itself has been sliced in two. Still clutching the attaché case, Ted hurries from the apartment to warn Ariel.

52 EXT. - TED'S APARTMENT

52

While the Stranger watches from the shadows, Ted leaves his apartment. The Stranger waits a moment, then follows.

CUT TO:

53 INT./EXT. - BUILDING STEPS

53

Ariel is stricken with fear. There is a gun pressed against her temple by Biff, a rugged and menacing man wearing a wide-brimmed hat pulled down over his face and a full-length camelhair trench coat.

LESLEY (O.S.)

(softly)

OK, darlings, give me some movement.

As Biff continues to menace Ariel, they start to move -- they are models in a photo shoot. Biff is a male model, and the "exterior" stairs are a fake marble prop. There is a fan blowing Ariel's hair and Biff's scarf. The photographs are being taken by Lesley, a soft-spoken, highly successful English-born fashion photographer. Standing next to Lesley, his hands stuffed into the front pockets of a dingy sweatshirt, is Lesley's assistant Muffy, who only yells.

MUFFY

(bellowing)

Move it! Move it!

LESLEY

(softly)

You're afraid of him, Ariel.

MUFFY

(bellowing)

Act afraid!

LESLEY

(softly)

I think I'm getting a headache.

MUFFY

(bellowing)

Headache.

Lesley recoils each time Muffy yells in his ear. Ariel and Biff obey, striking more and more bizarre poses until something catches Lesley's eye.

(CONTINUED)

LESLEY
(softly)
That's it. That's it.

MUFFY
(bellowing)
That's it!

Lesley snaps pictures. He waves his free hand at them to sway back and forth.

LESLEY
(softly)
Now, passion.

MUFFY
(bellowing)
OK, kids. Get it on!

Ariel and Biff strike a sensuous pose. Biff's nostrils flare.

LESLEY
(softly)
That's it. Don't move.

54 EXT. - STUDIO DOOR

54

Ted pauses to catch his breath.

MUFFY (O.S.)
(bellowing)
Hold it! Don't move!

Fearing the worst, Ted lowers his shoulder and bursts through the door.

55 INT. - STUDIO

55

Ted rushes into the studio, shoving aside Lesley and Muffy, and grabbing Biff.

TED
Let her go, you son of a bitch!

Biff screams in terror. He covers his face and flees.

(CONTINUED)

BIFF

Not in the face! Not in the face!

Ariel reacts with confusion. What's going on? Ted joins her on the stairs.

TED

It's all right, darling. It's me!

ARIEL

(screaming)

Whaddaya doing? Let go of me!

LESLIE

(transfixed)

That's wonderful.

MUFFY

(yelling)

Wonderful!

Lesley begins snapping pictures. While Ted and Ariel talk, Lesley and Muffy continue to take photos, occasionally interjecting comments.

TED

Ariel, your life may be in danger.

ARIEL

You're in danger, you maniac, if you don't leave me alone.

LESLEY

(loving it)

He's vile -- you loath him.

MUFFY

Vile!! You hate him!!

TED

Listen, sweetheart ---

ARIEL

Don't you sweetheart me, you -- you weirdo.

(CONTINUED)

LESLEY

Muffy, the hat -- the coat, quick.

MUFFY

(yelling)

Hat!! Coat!! Coming up!!

TED

I thought he was trying to rape
you.

ARIEL

No one in here is capable of rape.

Muffy plunks the hat down on Ted's head. Ted looks around.

TED

Did I interrupt something?

Muffy throws the coat over Ted's shoulders.

ARIEL

(as to a child)

Just my career. That's a
photographer over there. He's
taking my picture.

Ted looks at Lesley.

LESLEY

Not in the lens, darling.

TED

(to Ariel)

Why is he calling me darling?

ARIEL

There's a first time for
everything.

MUFFY

(yelling)

Don't look at the camera, schmuck!

ARIEL

There's a word you should
understand.

(CONTINUED)

Ted finally reacts to the hat and the coat. He tosses them off and returns his attention to Ariel.

LESLEY

That's it. It's a wrap for today.

MUFFY

Wrap!!

MUFFY

(to Lesley)

My god, you were wonderful!

LESLEY

I know.

MUFFY

You've never been better.

LESLEY

Only one was better -- when I shot Derrick for Playgirl magazine. Lesley and Muffy exit.

TED

You've got to believe me. I don't want anything to happen to you.

ARIEL

You hang around and nothing will happen to me. I won't even model fishing boots for Field & Stream. Get out of my life.

TED

There are people after me.

ARIEL

I'm not one of them.

TED

They're trying to kill me.

ARIEL

Hmm, maybe I am. I'll tell you what -- I'll finance the funeral. I'd love to bury you.

(CONTINUED)

TED

These guys keep calling me some kind of lizard.

ARIEL

It sounds as if I have a lot in common with these guys. You are some kind of lizard.

TED

(hurt)

No, it's nothing like that. They keep giving me money and asking me for plans.

Ted opens the attaché case and shows Ariel the million dollars. She stares, stupefied. She looks up at Ted and then back at the money.

TED

What do you think?

ARIEL

(to herself)

I think we've reached a turning-point in this relationship.

Ariel turns and cuddles up to Ted. She is suddenly in love.

ARIEL

Hi, lizard baby. Darling, are you all right? You big handsome accountant, you.

Ted is well pleased with this turn of events. After all these years, Ariel has finally stopped playing hard-to-get. Ted embraces Ariel.

TED

I knew my charms would finally win you over.

ARIEL

Exactly how many charms are in there?

(CONTINUED)

TED

Oh, Ariel. I knew you couldn't play
hard-to-get forever.

ARIEL

How much?

TED

Now that I'm in trouble, you've
rushed to my side.

ARIEL

How much?!

TED

One million dollars.

ARIEL

(passionately)

I love you. She smothers Ted with
kisses.

TED

(catching his breath)

Whew! You shouldn't hold back so
long next time.

Ariel toys with Ted's hair.

ARIEL

Teddy, dear -- did you say men were
after you?

TED

Does my having a million dollars
have anything to do with your
affection?

ARIEL

No, honey. I'd be just as
affectionate if you had only half a
million.

TED

Good.

(CONTINUED)

ARIEL

We have to make sure nothing happens to you. I think the first thing we should do is to get rid of the money.

Ariel greedily reaches for the money, but Ted holds her at arm's length.

TED

Ariel, you really do care for me. This is the happiest moment of my life. I can't let you risk it.

ARIEL

I'll risk it, I'll risk it. You need a bodyguard. Let me guard you with my body.

TED

No, I can't let you do that. It's too dangerous.

(realizing)

Oh my god! You shouldn't even be with me. Go home and lock yourself in your apartment.

ARIEL

(seductively)

And it will be just the two of us.

TED

No. These guys are dangerous. They've already killed one person, and they didn't even clean up afterwards.

ARIEL

You're not leaving me?

TED

I've got to -- it's not safe for you. I'll call you later.

ARIEL

All right, darling. Be careful -- for me. How about a few thousand

(MORE)

(CONTINUED)

ARIEL (CONT'D)

for cab fare?

TED

That'll get you about four blocks.
I'm crazy about you. This is too
dangerous. If you know how
dangerous it is having this money
you wouldn't want anything to do
with it.

ARIEL

Try me.

Hand in hand, Ted and Ariel walk to the door. At the door they hold hands and look deeply into each other's eyes. Ted sees Ariel as a sweet, innocent, beautiful girl, like Little Bo Peep. Ariel sees Ted as Daddy Warbucks. Ted kisses Ariel's fingertips and slowly backs out the door. Their arms extended, their fingers touching as long as possible. Then, fingers no longer touching, arms still extended, Ted blows her a kiss. Ariel blows Ted a kiss, and with a Loretta Young swirl, crosses the door. She leans against the closed door and makes a terrible "yucky" face. There is a soft knock on the door. She quickly changes the yucky face to a loving smile, then opens the door. Only instead of Ted, the Stranger is standing there.

CUT TO:

56

INT. - OFFICE

56

Miss Hector strides up to a door that has "S.D. Hector" on it. She hesitates for a moment, takes a deep breath, and knocks on the door. Without waiting for an answer, she opens the door and enters. Inside the office there is dark wood paneling, rich leather chairs, heavy couches, big game trophies, and sporting prints.

MISS HECTOR

I have to talk to you.

SARAH (O.S.)

Shhh.

A golf ball rolls across the carpet into an electronic target. It hits the target squarely, and is returned to Sarah. Crouched over, putter in hand, she lines up her next

(CONTINUED)

putt.

MISS HECTOR

It's about Ted.

SARAH

Don't interrupt my putts with talk of that putz. You'd have more fun if you were in love with this golf club. I said it before and I'll say it again: the man is boring.

MISS HECTOR

Mother, would you please put that club down?

Miss Hector takes the putter from Sarah and places it against the massive desk. Sarah begins to protest, but wisely keeps her mouth shut.

MISS HECTOR (cont'd)

I want to apologize for losing my cool before. I can't expect you to make my decisions for me. After all, I am supposed to be a mature adult. I should make my own decisions.

SARAH

So, what are you going to do about Ted?

MISS HECTOR

I don't know. What do you think? All I know is that I love him.

SARAH

Then back off. Nothing is going to happen as long as you keep throwing yourself at him. No man likes to be chased. Play hard-to-get.

MISS HECTOR

You didn't play hard-to-get with Dad. You did everything but shoot yourself out of a cannon into his bedroom window.

(CONTINUED)

SARAH

That's because it was hard to get your Father's attention.

MISS HECTOR

I've got the same problem.

SARAH

Perhaps if you looked sexier ---

Sarah unbuttons Miss Hector's blouse.

MISS HECTOR

Come on, Mom. That's old-fashioned. Women don't play those games any more. I'm liberated. I'm assertive. I'm strong. I'm invincible. I'm ---

SARAH

Single. When's the last time Ted called you 'Nancy?'

MISS HECTOR

(dejected)

I don't remember.

SARAH

That's got to tell you something. While you off being liberated, to Ted you are just 'Miss Hector.'

MISS HECTOR

You know, you're right. I really have been making a fool out of myself, haven't I? Maybe I'll give your way a try.

SARAH

Take it easy. He may be Poland, but you don't have to be Hitler. He takes you for granted. He'll notice you more if you lay back.

MISS HECTOR

OK, Mom. I'll lay back to get him to notice me. But just to play it safe, I'm going to wear neon

(MORE)

(CONTINUED)

MISS HECTOR (CONT'D)
underwear.

Miss Hector strides from the room. Sarah sits quietly for a moment and then grins to herself. She reaches for the putter.

57 EXT. - PARK - DAY

57

Ted has left the photo studio. He is in a large open park. He looks about suspiciously. It seem safe. His stomach growls. He realizes he has missed his lunch and is very hungry. A couple walks past, laughing and eating hot dogs. Ted stares at the hot dogs. He then looks down the path and sees someone else eating a hot dog. He starts backtracking down the path, like a bloodhound on the scent, after the source of the hot dogs. In the distance he sees a hot dog Vendor with a pushcart. Ted hustles toward him.

TED
Give me a hot dog. Everything on
it.

The Vendor reaches into his pushcart and pulls out a wrapped hot dog. He starts to hand it to Ted. Ted reaches out and grabs the hot dog. The Vendor does not let go.

VENDOR
One dollar.

Ted smiles and nods understandingly. Still holding the hot dog with one hand, he places the attaché case between his knees. Using his free hand, he reaches into his pocket. Nothing. He grabs the hot dog with his other hand and with his newly-freed hand tries his pockets on the other side. Nothing. The Vendor views Ted with open suspicion. Reluctantly, Ted lets go of the hot dog so he may use both hands. Protectively, the Vendor pulls back the hot dog and clutches it to his bosom. Ted reaches into his coat for his wallet. He looks inside it, then realizes he has given his money away.

TED
(to himself)
Frobisher.
(to Vendor)
Hey, look. How about a hot dog on
credit? I'll pay you tomorrow.

(CONTINUED)

The Vendor puts the hot dog back into the pushcart.

VENDOR

Sure. I'll send you a bill at the end of the month.

TED

Frobisher's got my money.

VENDOR

Fine. Send Frobisher.

Dejected, Ted turns away and, the attaché case still between his legs, waddles off. After a few steps, he realizes something is wrong. He looks down and does a take. He removes the attaché case from between his legs. He does a double-take. Of course. There is money in the attaché case. Ted opens the case a crack, carefully sticks his hand in, and extracts a \$1,000 bill. Ted turns to the Vendor, waving the bill.

TED

Here. I forgot I had this.

VENDOR

You forgot? Are you kidding? You wanted change from this?

TED

Keep the change. I'll buy three, four -- it doesn't matter. Just let me have a hot dog.

The Vendor shakes his head "no."

TED (cont'd)

I'll buy your cart.

The Vendor disdainfully returns the bill to Ted.

VENDOR

You'll have to contact my business manager. Now get out of here before I call a cop.

Ted doesn't want the cops called. He backs off.

(CONTINUED)

TED

All right, all right. I'll get
change somewhere else.

Ted turns to a wino groveling in the park.

TED (cont'd)

Can you break a thousand dollar
bill?

CUT TO:

58 EXT. - PARK - LATER

58

Ted is wandering dejectedly through the park. Everywhere he looks, food is being consumed. He sees a squirrel eating a nut. He stands beneath the tree gesturing for the squirrel to drop the nut. The squirrel merely runs off. Ted sees a man eating some soup. The man spills some on his shirt, so he removes his shirt and places it in the sun to dry. Ted surreptitiously grabs the shirt and starts to suck the soup out of it. The man turns and grabs the shirt back, chasing Ted off. Ted sees a billboard with Colonel Sanders smiling out from behind a big plate of chicken. It looks like a food mirage, and Ted runs toward it. He runs smack into the billboard at full tilt. Ted spots a big fat man sleeping on the grass. Next to the man are the leavings of a picnic lunch. There is a half a submarine sandwich sitting unattended. Ted looks around. He creeps toward the sandwich. Just as he is about to grasp it, a very large, fierce dog pops his head up from behind the fat man's stomach. The dog shows his teeth and growls.

TED

(whispering)

Nice doggy.

Ted reaches for the sandwich. The dog stands up; it is enormous. The dog growls again. Ted retreats.

59 EXT. - PARK - LATER

59

Ted continues through the park. He passes a nanny sitting on a park bench. She is tending a baby carriage. Ted spots a bottle of milk in the carriage and reacts with hunger. He thinks, "as easy as taking candy from a baby." Hunger has caused primal man to surface in Ted. He is the hunter. The

(CONTINUED)

nanny looks up questioningly as Ted approaches. Ted hides his food lust under a mask of benevolence. He smiles benignly at the nanny and gestures, may he look at the baby? The nanny smiles sweetly and nods yes. Ted reaches into the baby carriage with one finger going coochie coochie coo while trying to grab the bottle with his free hand. He stops suddenly. His finger emerges from the darkness of the carriage stuck in the end of a gun barrel. A midget sits up in the baby carriage. He is holding a very large gun on Ted. In a scene reminiscent of the closing shot in "The Seventh Seal," we see Ted outlined against the horizon, followed by the midget with the gun being pushed in the carriage by the nanny.

60 EXT. - COUNTRY ESTATE

60

A car pulls up to a secluded country estate. It stops and Ted, under guard, emerges from the car. Ted enters the home.

61 INT. - COUNTRY ESTATE

61

Ted is led into a study, which is decorated out of the movie "Casablanca;" potted palms, ceiling fans, wicker chairs, and tile floors. Ted is apprehensive. The guards show him to a chair in front of a desk. They then leave. Ted sits, glancing about the room with morbid interest. He looks up at the ceiling fan revolving about his head. He hears muffled screams from another room -- terrible agonized screams. They slowly fade. Ted jumps up and heads for the door. Before he can get there, a panel slides up and Dorpov steps into the room, cutting off Ted's exit. Ted nearly collides with Dorpov, and stops dead in his tracks. Dorpov, his sleeves rolled up, is drying his hands with a towel. He smiles benignly at Ted.

DORPOV

(heartily)

Welcome, Chameleon. At long last we meet in private.

Ted gestures at the sliding panel.

TED

What was that noise?

(CONTINUED)

DORPOV

(smiling)

Just having a little fun in the
rumpus room. Excuse me.

Dorpov steps back through the sliding panel and snaps his towel at something. He is answered by a short shiek. He throws away the towel and reemerges with a coat in his hand. The panel slides shut behind him.

DORPOV

Come, come. Relax. Sit. Have some
caviar?

Ted, ravenously hungry, starts to reach for the caviar and crackers on Dorpov's desk. He stops in midreach, realizing the possibility of poison, and politely declines. Dorpov shrugs, eats one, and moves the dish out of Ted's reach.

DORPOV (cont'd)

What do you think of the room? I'm
a great fan of Sidney Greenstreet.

Ted gingerly sits back down in the chair. Dorpov puts his coat on and sits down behind the desk. Dorpov takes a humidor, opens the lid -- it plays "As Time Goes By" -- and offers Ted a cigar. Ted hesitates, he is afraid to take the cigar. Dorpov laughs at him.

DORPOV (cont'd)

You think the old cigar trick? Let
me assure you, our methods are much
more subtle than that.

Ted reluctantly takes a cigar. Dorpov nonchalantly returns his cigar to the humidor and snaps the lid down. He then opens a drawer in the desk and pulls out a leather-bound folder.

DORPOV (cont'd)

I have always been one of your
biggest fans, Chameleon. You have
fooled agents from every country.
My own father was liquidated
because of you. No grudge. What a
career!

(CONTINUED)

Dorpov shakes his head in admiration. Dorpov opens the folder and spreads out a number of photographs. The first is of an old man. Dorpov is effusive in his praise of Ted.

DORPOV (cont'd)
These disguises of yours ---

The second picture is of a clown.

DORPOV (cont'd)
What color sense ---

The third is a picture of Queen Elizabeth.

DORPOV (cont'd)
What style ---

Ted raises his eyebrows in amazement. The fourth picture is of Shirley Temple.

DORPOV (cont'd)
What talent ---

The fifth picture is of a dog peeing on a fire hydrant.

DORPOV (cont'd)
What genius!

Ted looks up from the photographs, astonished.

TED
A dog?

DORPOV
Of course not: the hydrant!
Brilliant!

TED
It's nothing. That's been happening
to me all my life.

DORPOV
And what self-control. You didn't
move a muscle. And ---

Dorpov reaches into a drawer in the desk. He brings out a lit blowtorch. He moves toward Ted with it.

DORPOV (cont'd)

-- Your ability to withstand pain.
Amazing.

Ted recoils into the chair. Dorpov lights Ted's cigar with the blowtorch. A great cloud of smoke envelopes Ted as he puffs rapidly on the cigar. Dorpov replaces the still-lit blowtorch in the desk drawer. Dorpov presses a button on the desk. The sliding panel opens and two enormous, bare-chested, black-hooded figures enter the room.

DORPOV (cont'd)

We know how valiantly you endure
torture.

TED

You kidding? I can't even stand X-
rays.

Dorpov pushes another button on the desk. From out of the arms of Ted's chair, steel bands snap up to restrain his wrists and ankles. Ted puffs furiously on the cigar; the ash grows longer. Dorpov pushes another button. The slowly revolving overhead fan picks up speed and begins to lower itself toward Ted's head. The swishing sound of the blades increases as the speed of the fan approaches that of a buzz saw.

DORPOV

(matter of factly)

We know you don't know the meaning
of the word fear.

Ted tries to shrink down into the chair. The blades are within inches of his head. The whirling blades glint menacingly. Panicked, Ted jerks his head up, inadvertantly slinging his ash into the fan blades. The ashes fly into the eyes of the hooded thugs. Dorpov claps his hands in delight.

DORPOV

Your only weapon, an ash.
Marvelous!

(retracting the blades)

Of course, I should have known you
wouldn't fall for the old fan
trick.

(CONTINUED)

Dorpov gestures with one finger toward one of the hooded figures. The figure steps forward to Ted.

DORPOV

It would be a waste of time to use
old-fashioned methods like ---

Dorpov nods to the hooded figure. The hooded figure grabs one of Ted's feet and clamps it into an iron boot. The hooded figure starts turned the screw: creak, creak. Ted winces with pain with each creak of the screw. The hooded figure removes the iron boot from Ted's foot.

DORPOV (cont'd)

And, it would be equally foolish to
attempt more modern methods -- such
as electrodes in your jockey
shorts.

The two hooded figures grab Ted's belt and insert wires down his pants. Dorpov opens an ornately carved box on his desk and reveals a large electrical switch. He casually flips the switch on. The house lights dim. There is the deep hum of an electrical generator and the crack and thunderclap of an electrical discharge. Ted is enveloped in sparks. Smoke curls out of Ted's pants. Dorpov turns off the switch; the lights come back on and the sparks cease to fly. Ted explosively spits out the cigar. It lands on the desk, igniting the photographs. Dorpov is doubly impressed.

DORPOV (cont'd)

Again with the cigar butt! What
resourcefulness!

Ted is still in agony, smoke pouring from his pants. Dorpov pushes a button. The steel restraints open, freeing Ted. Dorpov pours two glasses of champagne, handing one to Ted.

DORPOV (cont'd)

Congratulations. A toast to a noble
adversary.

They clink glasses. Ted pours his champagne down the front of his pants. Steam rises. Dorpov has downed his glass in one gulp. He reaches for the bottle. Ted beats him to it. Down the front of his pants goes the champagne. More steam. Ted sighs in relief. Dorpov puts his arm around Ted's

(CONTINUED)

shoulders.

DORPOV (cont'd)
(apologetic)
Please. Forgive the unpleasantness.
Such things are expected of us. No
grudge?

TED
Well, to be real honest ---

DORPOV
(interrupting)
I know. I know. I, too, deplore
such methods. It's time to make a
decision. Let's make a deal. Do you
want what's behind the curtain?

Dorpov bonds to a curtain. With a flourish he pulls it
aside. He gestures, "voila." Behind the curtain is a firing
squad. Dorpov walks back to the desk and takes a suitcase
from one of the hooded figures.

DORPOV
Or do you want what's in the
suitcase?

Dorpov opens the suitcase. It is crammed full of money. Ted
looks back and forth between the firing squad and the
suitcase. He contemplates, then:

TED
OK. I'll take the suitcase.

DORPOV
This is three million dollars for
the down payment. You get the other
three million when you deliver the
plans.

Ted puts on a show of false bravado.

TED
Sure. What plans to you want?

(CONTINUED)

DORPOV

The earthquake bomb, of course.

TED

One earthquake bomb. What size do you want; 3.5, 7.6, 10.0?

Dorpov is taken aback.

DORPOV

10.0, of course. They come in sizes?

TED

Sure. Didn't you know that?

DORPOV

(covering)

Oh, of course I knew. My sources of information are excellent. You will deliver the plans to use in Germany.

TED

Germany?

DORPOV

For six million dollars the least you can do is deliver. Besides, I want the delivery to be in Von Schiest's own back yard. He thinks he controls all of Europe. Perhaps we can teach him a little lesson, eh, Professor?

TED

(swaggering)

Sure. Sure, I'll do that. Now, if you don't mind, I'd kinda like to go home and get out of these scorched shorts.

DORPOV

One more thing.

Ted stops dead in his tracks, his shoulders hunched in fear.

(CONTINUED)

DORPOV (cont'd)

You forgot your other briefcase.

TED

What?

DORPOV

The million dollars you came with.
Please, take it with you. My driver
will take you back. See you in
Germany.

62 EXT. - COUNTRY ESTATE

62

Dorпов and the hooded figures are standing on the front steps of the house, seeing Ted off. Ted is some distance from them, heading toward the car, when Dorпов calls out.

DORPOV

Be careful of Von Schiest. When he
finds out you made a deal with me,
he'll have you shot on sight. Or
worse.

In the shrubbery, several shadowy figures scurry about. Dorпов drapes his arms around the shoulders of the hooded figures.

DORPOV (cont'd)

Take a good look, boys. There goes
a true professional.

They all wave good bye to Ted.

63 INT. - LIMOUSINE

63

Ted is being driven back to the city. He sits in lonely splendor. He sighs several times and then begins talking to himself.

TED

Hoo, boy. What am I going to do?
Can't go to the police. They think
I'm a murderer. That crazy German
will shoot me --

(his stomach growls)

The Russian, he could be worse --

(CONTINUED)

(his stomach growls again)
With this money, Ariel and I could
go to South America. They'd never
find us down there.

His train of thought begins to drift.

TED

They got mangoes growing right on
trees. Hide in a mango grove.
Bananas growing everywhere. No,
it's too dangerous for Ariel to be
with me. I gotta hide somewhere.
Somewhere with food. Maybe hide in
an Argentinian meat locker.
Somewhere safe. Miss Hector! Yeah!
Nobody's look for me there.

Ted stares out the window. His eyes widen as he sees they
are passing a drive-in restaurant. Ted pounds on the glass
divider. The Driver looks back. Ted points to the drive-in.
The Driver smiles and nods. He keeps on driver. Desperately,
Ted tries to lower the window. He cannot find the right
button. Finally, he finds the microphone to speak to the
driver.

TED (cont'd)

Pull over! Pull over! I need food.
I'm starving!

The Driver nods vigorously.

DRIVER

Sure. People are staving all over
the world. Billions are starving.
Capitalists like you don't know the
meaning of the word hunger.

TED

You want hunger?

Ted places the microphone on his stomach. His stomach growls
through the microphone. Convinced, the Driver slams the car
to a halt.

(CONTINUED)

TED

Hey, pal. I got a problem. All I've got is thousand dollar bills. How about me swapping you a thousand for a twenty?

The Driver lowers the window.

DRIVER

As Marx said in Das Kapital, 'A price implies that a commodity is exchangeable for money. Under the ideal measure of values there lurks the hard cash.'

Ted thinks hard for a moment, absorbing this information.

TED

How about a ten?

DRIVER

Five.

TED

Deal.

They exchange money.

64

EXT. - LIMOUSINE

64

Ted jumps out of the car with the attaché case and suitcase and heads for the drive-in, the "Li'l Bit O' Ireland" drive-in restaurant. Ted hurries to the mechanical leprechaun and places his order. In the background, Von Schiest's limo pulls up. Hans and three of Von Schiest's men get out. They point at Ted. At the window, Ted pays his money. He receives a green hamburger. After a moments hesitation, he is about to stuff it into his mouth when a shot rings out. The hamburger flies out of his hand. Ted sees the four men and runs for his life. As Ted rounds the corner of the building, the door to the men's room opens up and a short man, dressed as a leprechaun, comes out buttoning up the flap of his green trousers. Written in bright gold across the flap of the trousers are the words "Li'l Bit O' Ireland." The leprechaun walks around the corner just as the four German agents come running up. They stop dead in their tracks and stare at the leprechaun. They give each other meaningful

(CONTINUED)

looks.

HANS

(stage whisper)

They don't call him the Chameleon
for nothing.

The men jump on the leprechaun, sap him over the head, and drag him off to the car.

65 INT. - MISS HECTOR'S APARTMENT

65

Miss Hector is standing at her kitchen sink drying some dishes. She is wearing a rather sexy nightgown. She appears to be talking to Ted off camera.

MISS HECTOR

Why Tod, marriage? The thought never crossed my mind. I, ah, of course like you very much. No, no, don't say anything, let me finish. I do care for you -- deeply -- but I feel you are trying to rush me into something. Why don't we just try living together for awhile?

She begins to loosen her nightgown.

MISS HECTOR (cont'd)

There are so many things we have to learn about each other.

Miss Hector is breathing heavily. Just then, the sound of the doorbell interrupts her. She quickly closes her nightgown.

MISS HECTOR (cont'd)

Just a moment, darling.

She leans forward and kisses "Ted," a large Teddy bear perched on the counter with a photograph of Ted's face secured to its head with a rubberband. She picks up the Teddy bear and hurriedly stuffs it into a cabinet above the counter. Miss Hector walks to the front door. There stands Ted. He is clutching both the attaché case and the suitcase. He peers about anxiously and then quickly jumps in. Miss Hector reacts with surprise and delight.

(CONTINUED)

MISS HECTOR (cont'd)

Ted, I was just talking to you --
ah, talking about you -- thinking
about you.

Miss Hector laughs nervously.

TED

Miss Hector, can you put me up for
a few days?

MISS HECTOR

Oh, Ted. I'm so happy you felt you
could come to me. I've been worried
about you.

TED

There are people after me.

MISS HECTOR

I know. I mean, it's not the
police, is it?

TED

They'll have to wait their turn.

(wistful)

For the first time in my life,
people want me. Unfortunately, they
want me dead.

MISS HECTOR

Ted, I want you.

Ted ignores her, looking around the house suspiciously.

TED

Are you alone?

MISS HECTOR

(coy)

Why, Ted -- yes.

TED

Is it safe?

(CONTINUED)

MISS HECTOR
(breathlessly)
Yes.

MISS HECTOR
Do you mind if I turn off the
lights?

MISS HECTOR
Yes! I mean no -- I mean, whatever
turns you off -- on ---

Ted turns off the lights and walks to the window.

TED
Can anybody get in this window?

MISS HECTOR
This is the fifteenth floor.
(concerned)
Ted, you are worried. Of course,
it's the money. Do you still have
the million dollars?

TED
No ---

Miss Hector is much relieved.

TED (cont'd)
I now have four million dollars.
I'm up to my assets in cash. It's
like crabgrass; it just keeps
growing.

MISS HECTOR
You invested wisely today. You've
had a better day than General
Motors.

TED
I did nothing. They just keep
giving it to me.

MISS HECTOR
Forget the money. What about the
murder? When I called the station

(MORE)

(CONTINUED)

MISS HECTOR (CONT'D)
they said something about a
stabbing.

TED
I didn't murder him.

MISS HECTOR
The police think you did.

TED
Some weirdo called Von Schiest
stuck a knife into this Chinaman
called Glickstein.

MISS HECTOR
(aside)
What is this, a Milton Berle
sketch?
(aloud)
I'm beginning to agree with the
police.

TED
I swear on my dead father's adding
machine.

MISS HECTOR
I believe you, Ted. Is there
anything I can do to help?

TED
There is, Miss Hector --

MISS HECTOR
Name it!

TED
Tuna fish? An old bag of potato
chips?

66 INT. - MISS HECTOR'S KITCHEN - LATER

66

Ted and Miss Hector talk while Miss Hector fixes Ted a sandwich. He is staring hungrily at the food. He is dying to eat. All other thoughts are out of his mind. She is making the sandwich pretty, parsley on the plate, she trims the lettuce with scissors, etc.

(CONTINUED)

TED

Boy, what a day!

He tries to snatch some food. Miss Hector playfully slaps his hand away.

MISS HECTOR

Tell me about it.

Ted continues to eye the food.

TED

(matter-of-factly)

Oh, there was a little murder,
millions of dollars, a lot of
torture, love, threats on my life
--

MISS HECTOR

Tell me about the love.

TED

(fondly)

Ariel told me she loves me. Miss
Hector's smile fades.

MISS HECTOR

Ariel? Who's Ariel?

TED

She's a wonderful girl. You'd love
her if you knew her. She's so
beautiful.

Ted reaches for some food, and Miss Hector slaps his hand with some force.

TED (cont'd)

Ow! She's like a dream to me.

As Ted talks, Miss Hector gets angrier and angrier. She takes it out on the sandwich. She adds liverwurst to the tuna, peanut butter to the relish, mustard to the jelly.

TED (cont'd)

You know, I call her every morning.
She's so cute. She always pretends
she doesn't want to talk to me. But

(MORE)

(CONTINUED)

TED (CONT'D)

I know differently. And talk about pretty. I have every poster she ever posed for!

MISS HECTOR

What is she, a pin-up?

TED

She's a fashion model.

On goes the marinated herring.

TED (cont'd)

You know, in all the months I've been trying to take her out, she never gave me any encouragement until today.

Miss Hector is onto Ariel's game now.

MISS HECTOR

Today, huh? Just when you got the million dollars?

TED

(naive)

You should have seen her. She cares for me. When she heard the danger I am in and saw the money, her pretty face lit up.

MISS HECTOR

And she broke out in a rash that spelled 'Jackpot.'

TED

The risks she was willing to take for me.

MISS HECTOR

Like what?

TED

She was willing to hold onto the money for me while I get things straightened out.

(CONTINUED)

MISS HECTOR

Yeah, in her bank account in
Switzerland.

TED

(dreamy)

She was even going to change her
name.

Miss Hector can't believe how Ted could be so gullible. She
takes pity on him. Ted gestures toward the sandwich.

TED

May I?

Miss Hector looks at the sandwich. It looks awful. She is
chagrined.

MISS HECTOR

It's not quite what I ---

TED

(interrupting)

It's beautiful! It's beautiful!
It's food.

He reaches out for the sandwich, but Miss Hector whisks it
away at the last moment.

MISS HECTOR

Let me cut it for you.

TED

I can't wait.

He picks up the milk and starts to drink right from the
bottle. As the bottle touches his lips, a single bullet
breaks the window and shatters the bottle. Miss Hector
screams and dives for the floor. Ted, however, is beyond
caring. He is going to eat -- sniper or no. He stands, like
the boy on the burning deck, trying to eat. Around him,
glasses and plates are shattering, skillets are being
knocked off the walls. Ted reaches for an apple; it explodes
from the impact of a bullet. He grabs the sandwich and
begins eating it with one hand while he gropes for food with
the other. A bullet shatters the cabinet door and the teddy
bear with Ted's face attached falls out. He stares at it in

(CONTINUED)

wonder as a bullet hole appears in the middle of the forehead in the photograph. Miss Hector reaches up and pulls him down out of range. Ted and Miss Hector sit on the floor, hiding from the sniper. An occasional shot rings out.

MISS HECTOR

Boy, you weren't kidding. You are in trouble.

Ted is staring at the sandwich.

TED

Peanut butter and marinated herring? You like this?

MISS HECTOR

We've got to do something.

TED

Just scrape the peanut butter off.

MISS HECTOR

We've got to get you to the police.

Ted fishes a morsel of food from between his teeth.

TED

You make these sandwiches often?

MISS HECTOR

It'll be safe if I take you in.

Ted finishes the sandwich.

TED

They are filling, but it could stand a little less herring.

67 INT. - POLICE STATION

67

Ted and Miss Hector approach the desk Sergeant. Ted is carrying the attaché case and the suitcase. Miss Hector is carrying a stick with a white flag attached. The destruction inflicted earlier by the Mugger is being repaired by carpenters and workmen. A number of officers are walking about wearing slings, bandages, etc.

(CONTINUED)

MISS HECTOR

(to Sergeant)

Officer, this man is wanted for murder. The Sergeant is avidly reading, "I'm OK, You're OK," and doesn't look up.

SERGEANT

Red line.

MISS HECTOR

What?

SERGEANT

Red line. Follow it.

Puzzled, Miss Hector starts to follow his instructions. Ted lays a restraining hand on her arm. He reaches into his pocket and pulls out his number 2 card from last time and places it on the desk. The Sergeant looks up, impressed.

SERGEANT (cont'd)

OK, buddy. What is it?

TED

I came in to turn in one million dollars, now it's four million dollars. You think I killed Gon Wong. It wasn't me. It was Von Schiest. Dorpov ---

The Sergeant turns to his typewriter and begins typing with no paper in it. He types slowly with one finger.

SERGEANT

Slow down. I-c-a-m-e-i-n -- ah, nuts! I forgot to space.

TED

Now they're chasing me and shooting at me, with bullets. They think I'm some kind of lizard. Actually, a chameleon. That's a type of lizard ---

The telephone on the desk rings. The Sergeant picks it up. He snaps to attention. He shushes Ted.

(CONTINUED)

SERGEANT
(into telephone)
Yes, sir. Yes, sir. Yessir.

He replaces the telephone and gives Ted a big wink.

SERGEANT
Get out of here, buddy. Everything
has been taken care of.

Ted is nonplussed.

TED
Whaddaya mean? You want me for
murder.

SERGEANT
A technicality. Don't worry. It's
been taken care of.

Ted and Miss Hector exchange looks.

MISS HECTOR
You don't understand. People are
trying to kill him.

SERGEANT
(cheerfully)
Not in here, they're not. You and
James Bond are gonna have to leave,
ma'am.

The Sergeant shoos them away. Ted and Miss Hector leave
reluctantly.

68

EXT. - POLICE STATION

68

Waiting on the steps of the police station for Ted and Miss
Hector is the Stranger. He steps forward.

STRANGER
(officially)
Mr. Leadnibbler. Miss Hector.
Please come with me.

Ted and Miss Hector start to protest. Two men appear at
their elbows. Politely but firmly, they are led to a waiting
car.

69

INT. - HALLWAY - TED'S APARTMENT

69

The Stranger leads Ted and Miss Hector to the door of Ted's apartment.

STRANGER

Please enter.

Ted is apprehensive.

TED

My apartment? No sir. Not me. It's terrible in there.

STRANGER

Please, Mr. Leadnibbler.

Wincing with anticipation, Ted opens the door. When he sees his apartment, he reacts with total amazement. Everything is exactly the way it was before the ransacking. Everything is spotless and restored. Even the Venus de Milo has arms. Open-mouthed, Ted wanders through the apartment. Everything is in its place. Miss Hector paces along beside Ted. They enter the kitchen. Ted goes to check the poster of Ariel. It has been restored to its original pristine condition. Ted shakes his head in disbelief. Miss Hector gives the poster of Ariel the once-over. She does take the opportunity to stick her chest out a bit more and compare. Still no contest. She signs despondently.

MISS HECTOR

(whispering)

Silicone.

She continues after Ted. Ted and Miss Hector return to the living room. Ted doesn't know what is going on. They seem to be alone. The silence is broken by the sound of a toilet flushing. The door to the bathroom opens and a man steps out, zipping up his fly. He is a CIA Agent. The Agent stops when he sees Ted and Miss Hector.

AGENT

Oh, excuse me. I wasn't expecting you so soon.

(CONTINUED)

TED

Who the hell are you?

AGENT

Oh, I'm sorry. My name is --
unimportant.

TED

Listen here, Unimportant, get the
hell out of my apartment.

AGENT

I'm afraid I can't do that, Mr.
Leadnibbler. I have to speak to
you.

TED

Who says?

AGENT

The -- people I work for.

MISS HECTOR

Who?

AGENT

I work for a government.

TED

A government? Which government?

AGENT

Did I say 'a government?' I meant
to say 'the government.' You know,
our government, yours and mine.

MISS HECTOR

What agency are you with?

AGENT

I'm a tri-letter man.

MISS HECTOR

I beg your pardon?

(CONTINUED)

AGENT

You know -- three letters. I can't give them out. We're trying to maintain a low profile.

(to Miss Hector)

And speaking of profiles ---

Before Miss Hector can comment, the Agent grabs Ted's lapels and pulls him over until they are literally nose to nose.

AGENT

Yes sir. Low profile. Like a reptile. Like a chameleon. The Agent winks broadly at Ted.

Ted shoves him away. He's had it.

TED

I am not a lizard. And I don't have any plans.

AGENT

Of course not. We have the plans.

Ted is agape.

AGENT (cont'd)

Earthquake bomb. Nasty business. We want you to turn the plans over to Dorpov.

TED

You want me to turn the plans over?

AGENT

(to Miss Hector)

Speaking of earthquakes, how about a date Friday?

Miss Hector politely shakes her head no and places her hand on Ted's arm.

TED

Why does the United States ---

The Agent raises a cautionary finger.

(CONTINUED)

AGENT

No names, please.

TED

-- ah, our country, want to give
the Rus -- them a weapon?

AGENT

(giggling madly)

Can you keep a secret? Because it
doesn't work and it costs a
fortune. It'll set 'em back years.

TED

You mean the bomb's a bomb?

AGENT

Sure. Remember Greeks bearing
gifts? Trojan horses and all that?
Those Trojan boys thought they were
getting something for nothing. Made
'em lose the war. Same thing.

MISS HECTOR

I don't follow you.

AGENT

Oldest trick in the book. You kids
remember World War II, the Kamakazi
pilots? They didn't fly those
suicide missions on purpose.

MISS HECTOR

They didn't?

AGENT

Naw! We let them steal the plans
for the planes. Flew great, just
wouldn't pull up out of a dive.

MISS HECTOR

Are you fooling?

The Agent moves close to Miss Hector and leers at her.

(CONTINUED)

AGENT

Is this the face of a fool? Unless
you want to fool around ---

TED

But why me?

MISS HECTOR

And who's the Chameleon?

AGENT

There never was a Chameleon. We
created him. For years we made the
work of a whole lot of agents look
like one guy did it. Then old
Leadfingers, here, steps in and
screws up the works. Now they think
he's the Chameleon.

TED

Well, that explains everything. I
was a little worried for a while,
what with the shootings, the
stabbing, the kzzzk kzzzk.

(points at his crotch)

Now it's all over. Well, thank you
for coming by. It's nice to have it
over with.

Ted tries to hustle the Agent out the door.

AGENT

Wait a minute. Not so fast. You are
the Chameleon.

MISS HECTOR

He is?

TED

I am? No I'm not!

AGENT

They think you are, and that's good
enough for me.

(to Miss Hector)

And you're good enough for me. How
about Saturday night?

(CONTINUED)

(to Ted)

What do you say? There's a trip to Germany in it for you. All you have to do is pass the plans to Dorpov. Then you can see the sights. There's a tank festival in Stuttgart.

MISS HECTOR

Ted, it's not worth it.

TED

Absolutely not!

AGENT

You'll be a great patriot. You'll be a hero. You might even get to play in Bob Hope's golf tournament.

TED

If I go on this mission I'll end up playing in Siberia.

AGENT

Then forget it. Sorry I took up your time. Goodbye. The Agent walks out.

Ted and Miss Hector look at each other in surprise.

TED

The other guys were more persistent. At least he should have smacked me a couple times. No wonder we're losing the cold war.

Ted's telephone rings. He answers.

70

INTERCUT -- TED, ARIEL, AND MISS HECTOR

70

Ariel is sitting at an elegantly appointed table. There is linen, silver, candles, and an abundance of good food. As she speaks with Ted she continues to eat and pick at the food.

(CONTINUED)

ARIEL
Ted, darling.

TED
(delighted)
Ariel!

Miss Hector reacts.

ARIEL
I hope I'm not interrupting.

TED
Oh, no. I'm not doing anything
important.

Miss Hector gives Ted a hurt look.

TED (cont'd)
It's a pleasure to have you call
me. Anytime is all right. I thought
you told me before you couldn't
call out on your telephone.

ARIEL
I'm not in my apartment. I've been
kidnapped by some Germans.

TED
(to Miss Hector)
Ariel's in trouble.

MISS HECTOR
I'll send her my grandmother's old
maternity dress.

Ariel places the receiver on the table and cracks open a
large king crab leg. Over the telephone it makes a terrible
noise.

TED
What's that noise?

ARIEL
That's the sound of torture. She
cracks the crab leg again into the
phone.

(CONTINUED)

TED
(terrified)
Was that your leg?

ARIEL
No, that's the leg of the woman
ahead of me. I'm next in line.

Ariel makes a gulping, gagging sound.

TED
What was that?

ARIEL
They are trying to stuff something
down my throat.

Ariel holds the receiver at arm's length.

ARIEL (cont'd)
Ooooooh! Ooooooh!

Ted reacts with horror.

ARIEL (cont'd)
My three minutes are up. They are
taking the phone away. I'm in
Germany. Come help me!

Ariel takes the telephone and mashes it around in a bowl of
fruit. Ted listens to the horrible sound, then hears the
line go dead. He absent-mindedly wipes off the telephone, as
usual.

71 INT. - TED'S APARTMENT

71

TED
Ariel! She's been kidnapped. And
it's all my fault. She's in
Germany, and I've got to find her.

MISS HECTOR
If all you know is that she's in
Germany, it might take a while to
go door-to-door through the entire
country. I wonder why they took her
to Germany?

(CONTINUED)

TED

Who knows? Maybe they have better postal rates for ransom notes. This is serious.

MISS HECTOR

I think you're over-reacting. In Germany, kidnapping is considered a recreational pastime.

TED

They're probably fighting over who gets to use the cattle prod first.

MISS HECTOR

I'll mail her a copy of Patty Hearst's biography.

TED

You don't know these people. I'll bet right now Ariel's got electrodes in her pantyhose. I'm going to Germany.

Ted rushes to the door and flings it open. The Agent is there waiting for him.

AGENT

Looking for me, big fella?

The Agent steps into the room and closes the door behind himself.

TED

I'll go, I'll go. Someone's kidnapped Ariel. She's in Germany.

AGENT

I sure hope they don't try some of those new methods I heard about at the World Torture Conference.

(laughs)

One really got me: They make you sit nude in a bathtub full of dog food and lower you into a wolf's cage.

(CONTINUED)

TED

I've got to save her.

MISS HECTOR

Ted, I don't think you should go.

TED

I must.

AGENT

I knew you had it in you. You are a true American. An American who puts his country ahead of himself. Yes, America, the beautiful, from sea to shining sea.

Agents come out of everywhere and start singing "America the Beautiful." Ted and Miss Hector look around in surprise. The room fills with agents, all applauding. They crawl out from under the couch, under chairs -- it is like the old circus trick where an impossible number of men crawl out of a miniature car. They gather around the Agent, congratulating him on his speech, shaking his hand, giving him playful punches on the shoulder. The Agent hands Ted a folder and an envelope conspicuously marked "Top Secret."

AGENT (cont'd)

Here's the plans, your instructions, passports, tickets -- the boys have your luggage.

MISS HECTOR

He's not going without me.

The Agent smiles at her and nods to one of the other agents. The other agent holds up two pink suitcases.

AGENT

Your plane leaves in one hour. The meeting with Dorpov is set for tomorrow in Frankfurt.

72

EXT. - AIRPORT - AIRPLANE - STOCK SHOT

72

A jetliner takes off into the night sky.

Ted and Miss Hector are sitting in first class. The stewardess pours them some champagne from a bottle covered with a towel. Ted takes a sip, playing the bon vivant.

TED

Ah, excellent. Dom Perignon.

(sips again)

Special select of Louis Cormot.

(sips)

Probably '64.

(sips)

No, '63. The grape is from the Chateau Montoit vineyard. South side of field number seven.

MISS HECTOR

Ted, it's Cold Duck.

They both giggle. They are having a good time. Then Ted shakes his head wistfully.

MISS HECTOR (cont'd)

What is it?

TED

I never thought when I woke up this morning that we'd be flying off to Germany together.

Miss Hector chuckles.

TED (cont'd)

What?

MISS HECTOR

The same thing with me. Just this morning I was talking with Mother. She was complaining that I never do anything interesting. She said I should put some excitement into my life.

They look at each other and then laugh uproariously. Their laughter dies for a moment and Ted finds himself looking at Miss Hector seriously for the first time. She smiles and

(CONTINUED)

turns away. The in-flight movie starts -- "Godzilla Squats On Tokyo." The growls of the monster and the gunfire form a counterpoint to the conversation.

TED

I was just thinking. Here I am, a grown man, and more has happened to me in the last day than in my whole life. That's no way to live. Sitting in an office all day, living through other people's lives, not my own. Never again, not if I can help it.

MISS HECTOR

You don't mean you enjoy being shot at?

TED

Well, as long as they miss, it's kind of exciting.

MISS HECTOR

And the torture?

TED

No, I didn't like that part.

MISS HECTOR

To be honest, Ted, I always hoped the two of us would have some sort of future together -- at the office.

TED

(vague)

That might be nice. Right now I'm worried about Ariel. I got her into this.

MISS HECTOR

(with an edge)

She worries me, too.

TED

You know, you were pretty impressive today.

(CONTINUED)

MISS HECTOR

I was?

TED

Sure. You're a brave girl. It was nice feeling I could count on you.

MISS HECTOR

You'd have done the same thing for me.

Ted pauses to think.

MISS HECTOR (cont'd)

Wouldn't you?

TED

Yeah.

(surprising himself)

Yeah, I would. Sure I would.

Ted smiles at Miss Hector and pats her on the hand. She looks pleased. This is the first time he's shown any affection toward her. She yawns, leans her head against his shoulder. Ted fishes in his jacket pocket and pulls out the "Top Secret" envelope. He also finds that he still has the computer confession in an S.D. Hector & Daughter envelope. He stares at the two envelopes. He turns to Miss Hector to say something, then realizes she has fallen asleep. He replaces the envelopes in his jacket and then, very gently, covers her with a blanket. He smiles at her, a genuine expression of affection.

TED

(whispering)

Good night, Nancy.

Loosening his tie for the first time, he rests his head against hers and drifts off to sleep.

74 EXT. - AIRPLANE - STOCK SHOT

74

In flight over the Atlantic.

75 EXT. - AIRPORT - AIRPLANE - MORNING - STOCK SHOT

75

as the plane lands at Frankfurt Airport in Germany.

Ted and Miss Hector are standing in the terminal. The crowd mills around them.

MISS HECTOR

How are we supposed to recognize the contact?

TED

I don't know. They said we'd know him when we saw him.

MISS HECTOR

What happens if we don't?

TED

Don't worry. They haven't been shy so far.

Off in the distance, what appears to be a Lizard approaches them through the crowd. A head keeps appearing, hopping up and down. Miss Hector is looking the other direction, but Ted is looking in the direction of the Lizard. Ted blinks, puzzled. The Lizard draws closer. He is hopping through the crowd toward Ted and Miss Hector. Ted strains to get a better view. The Lizard breaks through the crowd. It is a tall, thin man dressed as a lizard. His entire body, except his face, is encased in a lizard costume. There are little suction cups on his fingers and toes. He has a long tail. As he hops through the crowd, the suction cups make little sucking sounds.

TED (cont'd)

Don't look, but I think I see him. Act natural.

MISS HECTOR

(whispering)

How do you know it's him?

TED

I have a hunch.

MISS HECTOR

I think we should be more firm with these people. We shouldn't just

(MORE)

(CONTINUED)

MISS HECTOR (CONT'D)
jump every time they gives us an
order.

The Lizard stops directly behind Miss Hector. Ted gives a little "he's here" look. Miss Hector turns.

MISS HECTOR (cont'd)
Listen here ---

Miss Hector finds herself face-to-face with a giant lizard. He smiles and his tongue darts out in greeting. Miss Hector screams and jumps back. This startles the Lizard, who also screams and jumps back against the polished marble wall, sticking with his suction cups three feet off the floor. He tries to extricate himself but cannot. Ted and Miss Hector start over to help the Lizard. He shakes his head no, his tongue darting in and out.

LIZARD
No, no. Do not draw attention to
me. There's a car waiting for you.
It will take you to the hotel.
Check in. That is the signal to
Dorpo that the drop is on. From
there, go to the zoo and wait in
front of the elephant pen. Got it?

TED
Not quite. The last part --

LIZARD
(starting over)
Do not draw attention to me.
There's a car waiting ---

TED
(interrupting)
No, not that part. The elephant.

LIZARD
The elephant pen -- stand in front
of it.

TED
(very professional)
Got it.

(CONTINUED)

MISS HECTOR
 (to herself)
 Men and their games.

LIZARD
 Go quickly now before you attract
 attention.

Ted and Miss Hector walk away hurriedly. They are passed by
 a squad of security men carrying a very large net.

77 EXT. - GERMAN CITY - SERIES OF SHOTS 77

The car travels from the airport to the hotel, accompanied
 by the sound of German music.

78 INT. - HOTEL LOBBY 78

Ted and Miss Hector are in the lobby of a hotel. The hotel
 lobby is large and opulent. Ted is attempting to check in
 with the Clerk. He is trying to muddle through with his own
 version of German.

NOTE: Ted's conversation with the Clerk is subtitled.

TED
 (uncomfortable, in pidgin
 German)
 Do you have our rooms? The Smiths.
 Mr. and Mrs. John Smith.

CLERK
 Oh, yes. And Mr. John Smith, you
 have a few phone messages.

The Clerk reaches beneath the counter and pulls forth a huge
 pile of phone messages, all for John Smith.

CLERK (cont'd)
 These are all for you, Mr. John
 Smith.

Miss Hector and the Clerk laugh at Ted.

TED
 (resigned)
 Name's Leadnibble. Two rooms.
 Leadnibbler.

(CONTINUED)

CLERK

Yes. The Clerk pulls out two keys and they are attached to two huge cannon balls.

CLERK

No one steals our keys.

TED

Do we have a view? I asked for your best view.

CLERK

Of course. You have a beautiful view of the boot factory.

Miss Hector glances away. She does a take as she sees something.

TED

(to Clerk)

Fine. We can dance to the quitting whistle.

Across the lobby, Ariel and the Stranger are disappearing into an elevator. Miss Hector sees them; Ted doesn't.

TED

(to Clerk)

Can you exchange my money from dollars to marks?

CLERK

Of course, sir.

Ted starts counting out a huge stack of one dollar bills.

TED

\$560.

Ted pushes the pile of bills over to the Clerk. The Clerk takes it.

CLERK

\$560.

The Clerk pulls out two coins and pushes them across the desk to Ted.

(CONTINUED)

CLERK (cont'd)

Here is your money in Deutsche
Marks.

Miss Hector tugs at Ted's sleeve, looking at the elevator
bank where Ariel and the Stranger just were.

MISS HECTOR

Ted, wasn't that ---

TED

Please. Can't you see I'm busy?

Ted returns to the Clerk and the pidgin German.

CLERK

Check-out time is 12 o'clock.

TED

Don't say 'check out' to a guy
whose life is in danger. I left
home without my American Express.
Will you take a check?

Miss Hector shrugs.

CLERK

We'll work something out. I'll have
your luggage taken up right away.

MISS HECTOR

Ted, I think I saw ---

TED

I guess he finally understood me.

Ted looks at the Clerk suspiciously.

TED (cont'd)

I'll bet he isn't really German.

MISS HECTOR

Will you listen to me for a minute?

TED

I don't have time. I have a date
with an elephant.

(CONTINUED)

Ted hurries off. With mild frustration Miss Hector watches Ted leave. She turns to the Clerk.

MISS HECTOR

Excuse me.

CLERK

(impeccable English)

May I help you, Madam?

MISS HECTOR

A few moments ago a young woman and a man went up that elevator.

CLERK

I'm sorry, Madam. I am not sure I know which couple you mean.

Miss Hector gestures with her hands -- "big boobs."

CLERK (cont'd)

Oh, yes Madam. Mr. and Mrs. Johann Schmidt. Room 640.

MISS HECTOR

(smiling sweetly)

Thank you.

79 EXT. - ZOO - DAY

79

Ted stands in front of the elephant's cage trying to look inconspicuous as he waits for Dorpov. He is approached by a Peanut Vendor. The Peanut Vendor offers to sell him some peanuts. Ted shakes his head no. The Peanut Vendor insists. Fearing a scene, Ted nods yes. He pays a few coins to the Vendor and accepts a bag of peanuts. The Vendor leaves. Ted idly opens the bag of peanuts. He empties several peanuts into his hand and stuffs the bag into his pocket. The elephant smells the peanuts and ambles over to Ted. Ted has his back to the cage and does not notice. The elephant's trunk taps Ted on the shoulder. Ted stiffens.

TED

(out of the side of his mouth)

I got the plans. You got the money?

Ted waits. No answer. He turns. Ted sees the elephant and

(CONTINUED)

chuckles at his mistake. The elephant rocks back and forth, as elephants do. Ted offers the elephant a peanut. Ted watches with satisfaction as the elephant eats the peanut, rocks back and forth, and then keels over dead. A small cloud of dust hits Ted. Ted stares in wonderment. He does a take at the peanuts in his hand. With a cry, he flings the peanuts to the ground. Ted looks around. A short distance away is the Peanut Vender, with Von Schiest, Hans, and three of Von Schiest's men. They point at Ted and begin running toward him. Ted doesn't need encouragement. He takes off running.

80 EXT. - ZOO - DORPOV

80

From an adjacent vantage point, Dorpov watches Ted being chased by Von Schiest and his men. Dorpov is enjoying a picnic lunch and a bottle of wine as he watches.

DORPOV

How did he suspect the peanuts were poisoned? What an artist!

DIMITRI

Shouldn't we do something before Von Schiest kills him?

DROPOV

(laughing)

Von Schiest is no match for him. Why interfere and spoil the Chameleon's fun? Watch and learn, boychick, watch and learn.

81 EXT. - ZOO - TED

81

Ted has a lead on his pursuers. He runs past an electrician doing some work. Ted stops to grab a short piece of electrician's tape. Ted then dashes around the corner of the building. Von Schiest and his men run past the electrician and around the corner. They stop suddenly. Sitting on the bench before them are two people. One is Ted, with the electrician's tape clumsily slapped on his upper lip in a feeble attempt at disguise. He is reading a German newspaper upside-down. The other person on the bench is large blonde Brunhilda. Ted raises the newspaper to hide his face. Von Schiest reflects for a moment.

(CONTINUED)

VON SCHIEST

Not this time, Chameleon.

Von Schiest and his men leap on Brunhilda. A royal battle ensues. Ted remains at his end of the bench, trying desperately to look inconspicuous. One of Von Schiest's men puts on brass knuckles and hits Brunhilda on the jaw. The brass knuckles shatter. Brunhilda and the men roll about on the ground. She is more than holding her own: she is beating the tar out of them. Von Schiest does a turn-around. He decides to join Brunhilda. Seeing how tough she is, he holds up Hans so that she can hit him again. When she's through pummeling Hans, Von Schiest reaches out to shake her hand like they are partners.

82 EXT. - ZOO - DORPOV

82

Viewing the action through binoculars, Dorpov clucks his tongue appreciatively. He bites into a cracker smeared with caviar.

83 EXT. - ZOO - FIGHT SCENE

83

Hans, like the rest of Von Schiest's men, is trying unsuccessfully to stand up after his beating. Hans manages to get to his feet, but staggers and falls against Ted, unconscious.

TED

(to himself)

They must be the ones who took
Ariel.

Ted gets an idea. He quickly switches places with Hans. He takes Hans' hat and overcoat and props Hans up against the bench with the newspaper in his arms. He critically looks over the scene, then transfers the tape moustache to Hans' upper lip. Von Schiest's men are recovering from the battle, while Von Schiest himself has his head in a scissors lock between Brunhilda's legs. As they roll about, Von Schiest's head disappears under Brunhilda's skirt.

VON SCHIEST

(muffled)

Wait! -- Wait! -- Hold on!

Brunhilda releases Von Schiest from the leg lock. His men

(CONTINUED)

stand in wary readiness to attack again. Von Schiest peeks out from beneath Brunhilda's dress.

VON SCHIEST
 (indicating Brunhilda)
 The Chameleon's good, but he's not
 this good. Get the other one!

The henchmen, including Ted, jump on the inert form of Hans. If he wasn't unconscious before, he certainly is now. After tying and gagging him, they lift Hans up and carry him off. Brunhilda watches the men depart, then looks at her watch.

BRUNHILDA
 Oh, I'm late for my ballet
 rehearsal.

84 EXT. - ZOO - DORPOV

84

Dorpov watches Ted leaving with Von Schiest, confused.

DORPOV
 (to Dimitri)
 Why does the Chameleon want to go
 with Von Schiest?

DIMITRI
 Is it a double-cross?

DORPOV
 No, I do not think so. Come, let us
 follow.

85 EXT. - LIMOUSINE

85

Von Schiest and the others load the unconscious Hans into the limousine, then climb in after him. The car pulls out. Behind, Dorpov and Dimitri follow in another limousine.

86 INT. - VON SCHIEST'S LIMOUSINE

86

In the back seat, Ted finds himself squeezed between Von Schiest and the Peanut Vendor. Hans, tied and gagged, is on the floor. They pass a Hitler look-alike in a parade-dress Nazi uniform sitting on a bench waiting for a bus. The camera sees it, but the people in the car do not. Ted is having second thoughts about his idea, but now it is too late. He pulls the hat lower. Hans moans and stirs. Von

(CONTINUED)

Schiest thumps him on the head with the butt of his gun. Ted winces and tries to pull the hat lower still.

87 EXT. - COUNTRYSIDE 87

as the two limousines drive toward their destination.

88 INT. - HOTEL - HALLWAY 88

Miss Hector is standing in front of room 640. She knocks.

STRANGER (O.S.)
(muffled)
Who's there?

MISS HECTOR
(German accent)
Ze maid. I haff come to clean haus.

The door opens.

89 INT. - ROOM 640 89

Miss Hector enters the room. Ariel and the Stranger are sitting at a table playing gin rummy. Ariel looks up, puzzled. She doesn't know Miss Hector, but it is obvious she is not a maid. The Stranger looks, startled. He recognizes Miss Hector, and he knows this means trouble.

90 EXT. - COUNTRYSIDE 90

The limousines arrive at a castle overlooking the Rhine.

91 EXT. - CASTLE 91

Von Schiest's limousine pulls into the courtyard of the castle. Dorpov's limousine pull up outside the castle and parks. The henchmen carry the unconscious Hans into the castle, accompanied by Ted and Von Schiest.

92 INT. - CASTLE 92

In the great hall of the castle, Hans has been stuffed into a chair. The ropes are removed, but the gag remains. Von Schiest removes the gag. He stares at Hans. Ted starts looking about for an escape route.

VON SCHIEST

(to Hans)

Now, Chameleon, you've led us quite a chase, haven't you? But this time you will not escape.

He reaches over and rips off the electrician's tape moustache. Hans comes to.

HANS

Ow!

Ted tries to back up, but someone is behind him, blocking his escape. Von Schiest stares at Hans, puzzled. He turns to the others.

VON SCHIEST

The Chameleon looks just like Hans.

Hans rubs his lip.

HANS

Who did you expect, Jimmy Hoffa?

Von Schiest starts thinking. Something is wrong here. Everyone stares at Hans for a moment. Then, the entire group slowly turns and faces Ted. Ted laughs feebly. Silently, the henchmen encircle Ted. Von Schiest steps forward and grabs Ted's hat off his head. Ted smiles sheepishly as the others close in menacingly.

VON SCHIEST

Ah ha! The Chameleon!

Ted removes his coat, then takes out his wallet to show his ID card.

TED

I'm not the Chameleon. I'm Ted Leadnibbler; just your ordinary accountant who came to Germany to risk his life to save a beautiful girl, that's all.

VON SCHIEST

No more games, Chameleon. I'm tired of punching the wrong people. Give

(MORE)

(CONTINUED)

VON SCHIEST (CONT'D)
me the plans.

TED
The only plan I know about is the
European plan at my hotel.

Von Schiest is not amused.

VON SCHIEST
The plans -- Now!

TED
Where's the girl?

VON SCHIEST
Give me the plans. Then we'll get
you a girl.

Ted, his patience gone, flings the coat at Von Schiest's men. He leaps at Von Schiest and begins to throttle him.

TED
I want Ariel! I want my girl!

Ted and Von Schiest struggle.

VON SCHIEST
When we get through with you, you
won't have any desire for girls.

Von Schiest's men pull Ted off of Von Schiest. Ted is flung against a suit of armor. The armor comes clanging down. Ted sees a mace and picks it up, swing it over his head.

TED
So you want to play games?

Unfortunately, the ball wraps itself around a small column. Ted gives one mighty heave to free it, and the column collapses. There is an ominous creaking sound, and a thin stream of dust filters down from the ceiling.

Disarmed, Ted now retreats. The Peanut Vendor leaps on Ted's back. With a roar, Ted puts the man through an airplane spin and flings him off.

Ted spots crossed lances attached to the wall. He springs to them and with a battle cry, attempts to yank one off the

(CONTINUED)

wall. The lances are permanently attached to the wall. Both lances and a large chunk of the wall detach themselves. More ominous groans from the castle and a fine filtering of dust.

Ted runs to the top of the stairs. Two men, covered with plaster dust and other debris, come after him.

There is a rope holding the chandelier, which Ted removes from the wall. He prepares to swing out across the great hall to the balcony on the other side. He gives the rope a tentative pull to see if it will support his weight. This causes a major portion of the ceiling to come down, accompanied by more structural groans.

Ted looks around. What to do? The two men are nearly to the top of the stairs. Ted spots a heavy statue in a niche in the wall. He removes the statue. The lead man has reached the last step before the top. Ted hands him the statue. The two men, plus the statue, are too much for the weakened stairs. The whole section collapses.

Ted ducks onto the balcony that runs along as a second level to the great hall. As he runs along the balcony he begins to huff. This is hard work. He stops short on seeing the Peanut Vendor coming at him. He looks about for something, anything. Nothing. In a moment of inspiration, Ted reaches into his pocket and pulls out the bag of poisoned peanuts. The Peanut Vendor stops short. Ted advances on the Peanut Vendor, holding the peanuts menacingly in front of him. The Peanut Vendor, his eyes on the peanut, begins to back up. Suddenly, he finds himself on the edge of the balcony. Frantically, he grabs at a gargoyle sticking out of the wall. It pulls loose and the gargoyle and the Peanut Vendor disappear over the side. More sounds of structural stress as parts of the wall follow the Peanut Vendor and the gargoyle over the side.

Ted re-enters the great hall. He leans against a wall to catch his breath. The wall falls over, revealing Von Schiest on the other side. Von Schiest levels his gun at Ted.

VON SCHIEST

Enough.

Ted raises his hands. Von Schiest moves toward Ted. Ted backs up until he is against the wall. Next to Ted is a cannon. On the wall is a burning torch.

(CONTINUED)

TED

Where is Ariel?

Von Schiest ignores the question.

VON SCHIEST

Now, Chameleon. Give me the plans.

Ted reaches into his coat. Von Schiest makes a motion with the gun to indicate that Ted had better move slowly. Ted brings out the brown computer confession envelope.

TED

If I don't get Ariel, I burn the plans.

Ted touches the envelope to the wall torch and it bursts into flames.

TED (cont'd)

(triumphant)

Here are your plans, turning to ashes.

VON SCHIEST

(coldly)

If those plans burn, I'll make a rump roast out of your butt.

Ted frantically tries to beat out the flames by pounding the envelope on the cannon. One ember lands on the touch-hole of the cannon. It sputters to life momentarily. Then there is a mighty explosion.

93

MONTAGE - TED'S LIFE

93

as it flashes before his eyes. He sees a series of faces from his life, all soft focus ECUs with an extreme wide angle lens. During the montage, the sound of the castle disintegrating continues in the background. The face of a Doctor, with a surgical mask:

DOCTOR

Mrs. Leadnibbler, we're still awaiting the results of the tests, but we think you just had a boy.

(CONTINUED)

MRS. LEADNIBBLER

Dammit! I wanted a girl.

The face of a little-league Coach:

COACH

Billy, shortstop. Bobby, pitcher.
Jimmy, third base. Teddy, you keep
score.

The face of a pretty teenage Girl:

GIRL

I can't go out with you, Ted. My
father doesn't want you around
here. He says your acne scares the
dog.

The face of a Japanese Soldier:

SOLDIER

Wait! Not you. We don't want you
even as a prisoner.

The face of Ted's Psychiatrist:

PSYCHIATRIST

After six and a half years as your
analyst, I'm starting to know the
real you -- Ralph.

Finally, Ariel's face appears. She moistens her lips:

ARIEL

How about a few Gs for cab fare?

Through the bug-eye lens, her smile seems grotesque. A hand
extends into the shot and carefully and slowly shoves
Ariel's face aside. Miss Hector, looking lovely, smiles at
Ted.

MISS HECTOR

You'd have done the same thing for
me.

Ted blacks out.

Outside the castle, Dorpov stares in wonder as the entire place collapses. He walks over to the pile of rubble that had been the castle. The dust and smoke are still in the air. He takes his hat off and places it over his heart.

DORPOV

(saddened)

Chameleon, I salute you.

As replaces his hat, he sees something in the rubble. He clambers up on the pile of rubble. He leans over, and there he sees the "Top Secret" envelope. Dorpov reaches for it, but it appears to be caught on something. He sees the envelope is still being held in a hand. Most of the hand is covered with rock. Nothing else can be seen. Distastefully, Dorpov tugs the envelope free with his left hand while his right hand applies leverage against the buried hand. He pauses to look at the envelope.

DORPOV

(admiringly)

Yes, Chameleon, you were a man of your word to the end.

The buried hand shakes Horpov's hand, scaring the daylights out of him.

TED (O.S.)

(muffled)

Do you mind? You're standing on my future baby dispenser.

Ted emerges from the rubble, coughing and spitting dust. Dorpov stares at him with open-mouthed admiration.

DORPOV

Chameleon!

Ted starts dusting himself off.

TED

These old places are murder.

(CONTINUED)

DORPOV

Nothing you have ever done can match what you did today. There is no doubt, you are the greatest spy who ever lived.

Dorpov dusts off the envelope and peers inside.

TED

I should have gotten Ariel out of there. I got her into this.

DORPOV

Ariel? You mean that blonde bombshell?

Dorpov removes the plans from the envelope.

TED

She was beautiful.

Dorpov scans the plans, then returns them to the envelope.

DORPOV

Was and is. She's alive and well back at your hotel.

TED

Huh?

DORPOV

You can't kid a kidder. You knew she was a hireling of the CIA. Fifty thousand for one telephone call. Not bad, heh? But how you toyed with them. Pretending to believe her.

Ted finally realizes.

TED

She wasn't in danger.

Dorpov waves the envelope.

(CONTINUED)

DORPOV

Come. The three million dollar
delivery fee is in the car. I'll
give you a ride. We'll drink a
little vodka; talk a little shop.

They arrive at Dorpov's limousine. Dimitri uses his whisk
broom to dust Ted's clothes.

DORPOV (cont'd)

When we get this earthquake bomb
unfurled, there won't be dry
underwear in the free world. A
toast!
With the earthquake bomb we'll move
the earth,
New York will soon become Fort
Worth,
They'll look above for missile
attacks
Then fall below in earthquake
cracks.

TED

(toasting)

You may level our cities to rubble
somehow, But they'll still look
better than Moscow.

Ted starts to laugh at his toast, then the laugh trails off
to nothing as he realizes it wasn't appreciated. As they
drive off in the limo, there is the sound of breaking
glasses from within, and the exhaust pipe belches flames.

95

INT. - HOTEL SUITE

95

As Ted enters the suite, the Stranger is on guard outside
the door. Ted is carrying the new suitcase filled with
money. He finds both Miss Hector and Ariel waiting for him.

MISS HECTOR

Ted! Are you OK?

TED

I'm OK. I was just shot at, was in
a high-speed chase, had my life
threatened, and had a castle fall

(MORE)

(CONTINUED)

TED (CONT'D)

on my face. Just a typical week for a tourist in Germany.

MISS HECTOR

Well, at least you didn't lose your American Express checks. Did you get hurt from the castle falling on you?

TED

I guess I'm alright -- maybe just a little gothic poisoning. Cheap construction. -- But I'm OK.

(to Ariel)

Anyway, it was worth saving myself for a great gal like you, Ariel. Are you all right?

Ariel makes her play.

ARIEL

I am now -- now that I know you're safe.

MISS HECTOR

Are you kidding?

(to Ted)

She was in cahoots with Mister Unimportant -- the tri-letter man. They are paying her!

TED

I know.

Miss Hector looks surprized. Ariel reacts, expecting the worst.

ARIEL

How did you find out?

TED

I read it in some alphabet soup that a gypsy gave me.

ARIEL

(defensive)

Look, I needed the money. I'm still

(MORE)

(CONTINUED)

(CONT'D)

making payments on my breast
reduction operation.

MISS HECTOR

You better sue the doctor.

ARIEL

Ted, you know you love me -- you've
always loved me.

Ted looks at Miss Hector.

MISS HECTOR

(gallantly)

Look, Ted. I don't want to make it
hard for you. Do whatever you want.

TED

I know what I want!

The conversation is interrupted by the sound of a toilet
flushing. The bathroom door opens and the Agent steps into
the room. He approaches Ted.

TED (cont'd)

What were you doing in there,
spying on a Soviet toilet tank?

AGENT

Leadnibbler, good show! We knew you
could pull it off. But I have to
talk with you about the money. It's
not what you think.

ARIEL

I knew this klutz would blow the
money. It figures.

TED

(to the Agent)

In a minute. I've got something far
more important to take care of
first.

Ted crosses to Ariel. He takes her hands in his. After a
moment's pause:

(CONTINUED)

TED

I fell in love with your travel posters. It turns out they have more heart and feelings than you do. I would have married your poster but it's hard to find a priest who will marry you to paper.

ARIEL

(interrupting)

Hold it, sonny. I'll make it easy for you. I'm splitting.

(to the Agent)

You were talking money, Mister USA? The Agent steps forward.

AGENT

Yeah, I almost forgot. He hands Ariel an envelope.

AGENT

Here's your \$50,000.

Ariel, immediately satisfied, takes the money, smiles pleasantly at everyone, and moves toward the door. She pauses for a moment in the threshold.

ARIEL

(to Ted)

So long -- accountant. At least I got something to count.

Ariel holds up her envelope.

ARIEL

Have fun at the sucker's convention.

Ariel spins out, slamming the door behind herself. Ted turns to look at Miss Hector.

TED

I'd say she had a broken heart, but how do you break steel?

(CONTINUED)

MISS HECTOR

She'll make someone a lovely
housewife.

Ted moves to Miss Hector's side and places his arm around
her waist.

TED

(tongue-in-cheek)

Even the best of us secret agents
are sometimes slow picking up
clues. Don't you owe me a candle-
lit dinner at that French
restaurant that serves octopus?

The Agent clears his throat.

TED

(to the Agent)

There's the rest of your money.
It's all yours.

Ted points to the suitcases sitting on the floor. Ted
returns to nuzzling Miss Hector.

AGENT

Not exactly ---

Ted and Miss Hector exchange a look of "what now?"

AGENT (cont'd)

It's all yours.

TED

Mine?

MISS HECTOR

His?

AGENT

Yep, all of it, along with the
other four million. The -- ah,
people I work for don't want
anything to do with it, so it's all
yours.

(CONTINUED)

TED

What about the IRS?

AGENT

We've created a complete history for you to explain how you have all that money. Just like the Chameleon would have done it. Keep up appearances. The Chameleon lives in style -- has fun -- travels -- enjoys.

The Agent pauses and rubs his hands together.

AGENT (cont'd)

Now, if you'll excuse me, I just happen to know a rich blonde who might be free tonight.

The Agent heads for the door.

AGENT (cont'd)

Like I said, kids, live it up!

Ted and Miss Hector embrace. Lovingly, they walk out to the balcony.

MISS HECTOR

Well, Ted. I guess you'll never have to screw around with the Frobisher account anymore. It looks like you've got what you wanted. Your life has really changed.

TED

Correction, Nancy. Our lives. Funny what it takes to have your eyes opened to the truth: Death threats, spies, intrigue. But I like the way it turned out -- with you. Maybe we can have the company computer be our best man. Just one thing ---

MISS HECTOR

(smiling)

Anything you say.

(CONTINUED)

TED

From now on, if you don't mind,
I'll make all the sandwiches.

96 EXT. - HOTEL BALCONY

96

They step out onto the balcony to view the city below them and the last rays of the sunset. They embrace and kiss. The camera pulls back showing them on the balcony. The camera continues to pull back. We see the Lizard, spread-eagled on the wall of the hotel.

THE END