

CLEVELAND SMITH
BOUNTY HUNTER

BY

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EXTERIOR – JUNGLE

Title: “1936: South America”

A bamboo raft with three people on it floats down a twisting river. On board is: CLEVELAND SMITH – a tough square jawed man wearing a worn leather flight jacket and a stetson. He hasn't shaved in many days and has a cigar butt firmly planted in the corner of his mouth as he paddles the raft. KURT – a gangly, eighteen year old wearing cover-alls and a Detroit Tiger baseball cap, and THE PRISONER a burly, grizzled man with a long gray beard completely bound in rope.

PRISONER

You'll never take me in, SMITH!

CLEVELAND lights a wooden stick off of the PRISONERS face.

CLEVELAND

Aw, dry up, spinach chin!

A wooden sign goes past saying SCHITZ CREEK.

CLEVELAND mistakenly drops his paddle.

PRISONER

Great! Now we're up Schitz Creek without a paddle!

CLEVELAND

Aw, put a stopper in it, will ya. Kurt, how far is the plane?

KURT

I don't know, maybe a mile.

CLEVELAND takes a long bamboo pole and begins pushing them up the creek. Nailed to a tree on shore a yellowed poster reads, "Wanted – Juan Valdez, Dead or Alive, \$200.00". Another says, "Wanted – Caribou Lou, Dead or Alive, \$500.00", and another says, "Wanted – 1935 Chevy engine parts, Call Ray".

KURT sees something in the water.

KURT

Cleveland, look out! It's a rock!

CLEVELAND slams the bamboo pole against the rock and pushes them away. KURT sees something else.

KURT

Look out, it's water moccasins!

CLEVELAND pulls out his pistol and starts shooting at some leather shoes that go floating past.

CLEVELAND

Whoo! That was close.

PRISONER

Look out, it's a whirlpool!

They all turn and see a washing machine go floating by, just as they arrive in some very rough water.

CLEVELAND tries to maneuver them through, jams the pole into the water and the raft shoots out from beneath him leaving him dangling on the pole. The raft quickly disappears down the rough water.

CLEVELAND

(Hollering)

Get the plane and pick me up!

KURT

(Faintly)

Right

CLEVELAND takes his coiled up whip from his belt and snaps it around an overhanging branch. He takes the whip in both hands and deftly swings to shore. As he attempts to pull the whip from the branch, he dumps a bird's nest and gets a face full of eggs.

CLEVELAND

Oh my . . .

He wipes his face, takes a match from his pocket, strikes it on a tree, lights his cigar butt and tosses the match. It lands, still lit, in a pile of leaves and starts to burn.

A big furry paw comes down on CLEVELAND's shoulder. It is SMOKEY THE BEAR.

SMOKEY

Put that out!

EXTERIOR – HEAD SHOP

A military truck with a swastika on the door pulls up in front of a thatch and bamboo stand with a sign above saying, "Head Shop". The door of the truck opens and out steps HAUPTENFUEHRER SEIGFRIED VON KOENIGSWALD, a Nazi officer wearing jodhpurs, black knee-high boots, a black shirt with a swastika on his arm and a dueling scar across his forehead, his left eye and cheek. He is greeted by the WITCH-DOCTOR, a tall native in a grass skirt with a bone necklace with a shrunken head on the end.

WITCH-DOCTOR

Yes, May I help you!

SEIGFRIED

I've come to purchase a voodoo doll, you were highly recommended.

The WITCH DOCTOR rummages around behind the counter and comes up with a straw and wood voodoo doll. He hands it to SEIGFRIED.

WITCH-DOCTOR

Ah, yes, a voodoo doll. Very powerful, very dangerous... Just put some portion of the person's hair or clothing on it and you'll bet all set.

EXTERIOR – SCHITZ CREEK

CLEVELAND reaches up and picks an apple from the tree beside him. He is just about to eat it when the tree comes to life and smacks the apple into CLEVELAND's face.

TREE

(Very Mean)

Hey, how would you like someone coming up and picking things off of you?

CLEVELAND takes out his pistol and aims it at the tree.

CLEVELAND

Oh, shut up!

He fires, killing the tree.

Just then a tough-looking man dressed in a worn flight jacket and a stetson with sixteen arrows and a spear through him appears. He drops into CLEVELAND'S arms.

ALASKA

Cleveland Smith, you're just the man I wanted to see.

CLEVELAND

Alaska Brown

Alaska Brown reaches past several arrows into his jacket and retrieves an old folded piece of thick paper. He hands it to CLEVELAND.

ALASKA

Here, take this. It's a map to one of the last great Mysteries on Earth.

CLEVELAND takes the map.

CLEVELAND

What is it?

ALASKA

Papyrus.

CLEVELAND

No, where does it come from?

ALASKA

Papyrus is grown along the banks of the river Nile

CLEVELAND

(Exasperated)

No! The mystery!

ALASKA

Oh, the mystery. That's a little bit hard to say.
You see there's a curse and if you say the name
of the mystery, you die a horrible death.

CLEVELAND looks down at all of the arrows and the spear stuck in ALASKA.

CLEVELAND

What happened, did you say the name?

ALASKA

No, I just thought it. But it was a set-up! That
Nazi would've gotten me one way or another as
soon as he had the map. Anyway, about this
mystery . . .

CLEVELAND

Yeah, what's the story?

ALASKA

Well, about three thousand years ago in the land
We now call Egypt, lived a king named ZOD . . .

FLASHBACK

INTERIOR – PALACE

A man in a white robe with a gold crown of entwined snakes sits on the balcony of his palace. In the distance thousands of slaves build a pyramid.

The tale is taken up by a low voice.

VOICE

. . . ZOD was the mightiest ruler that the world had
ever known. So great were his powers that he was
considered a God in his own lifetime . . .

A winded MESSENGER comes running up to ZOD and bows before him.

MESSENGER

Oh great and mighty ruler, I beseech thee to listen
To my tale?

ZOD

Speak.

MESSENGER

The river Nile has flooded its banks and threatens to destroy the whole year's crops.

ZOD rises to his feet.

ZOD

Be still! I Zod shall make it flow back on its course.

EXTERIOR – THE BANKS OF THE NILE

ZOD along with hundreds of spectators stand at the flooded banks of the river. ZOD raises his arms.

ZOD

I Zod command these waters to yield and flow back from whence they have come!

Nothing happens. Everyone expectantly looks to ZOD who coughs and goes on.

ZOD

I said: Zod commands thee!

ZOD is getting very flustered.

ZOD

Zod commands thee!

Still nothing. Now he gets mad.

ZOD

God damn it!

The mountains on both sides of the river crumble forming a dam which stops the flooding. The people cheer.

ZOD points his finger to heaven.

ZOD

You'll pay for that!

INTERIOR – PALACE – NIGHT

ZOD sits at a desk and writes a long scroll by candle-light. Before him sits a golden obelisk.

VOICE

. . . Zod then decides to prove that he was more powerful than the God in heaven. He learned the evil ways from the priests of the lower regions, formulated and wrote down his plan . . .

As ZOD writes with an evil sneer, the obelisk before him begins to grow red.

VOICE

. . . Zod had one hundred thousand slaves building his tomb and two hundred thousand more building a tower. A tower that was to reach to heaven . . .

EXTERIOR – TOWER

The stairway leading to the top of the tower is miles and miles long. The path to the top is lined with ZOD's followers. ZOD reaches the top carrying a bow and arrow.

ZOD

I, Zod shall now prove who is really the mightiest of them all!

He fires the arrow into the clouds. There is the sound of it striking something, then the boom of a tremendously low voice which becomes the rumble of thunder.

Everyone on the stairs and tower cowers in fear – all except ZOD who stands in defiance of everything.

A bolt of lightning bursts from the sky, beelines a path directly to ZOD and blows him to smithereens.

One of his followers on the towers watch shreds of ZOD fly past.

ZODOMITE #1

He blowed up! He blowed up real good!

VOICE

. . . What could be found of ZOD was buried in the tomb that he had built for himself. Also buried with him were his scrolls and one hundred of his most loyal followers. And it became known that there was a curse on Zod's tomb, as well as Zod's scroll . . .

EXTERIOR – SCHITZ CREEK

ALASKA lays dying in CLEVELAND's arms.

ALASKA

And that's the whole story.

CLEVELAND unfolds the map and sees that it is covered with strange diagrams and hieroglyphics.

CLEVELAND

What language is this map written in?

ALASKA

The dead language of Sumarian. No one has spoken it in over two thousand years. I'm one of the last people on Earth that can still read it. That's why that stinking nazi hired me to find it.

CLEVELAND

It's all Greek to me.

ALASKA

No, it's the dead language of Sumarian.

CLEVELAND

It's sure lucky that you can read it.

Alaska dies.

CLEVELAND

(Disgustedly)

Oh great! Now what am I going to do?

ALASKA comes back to life.

ALASKA

There are a few other people that can still read Sumarian. One is my uncle, Professor Brown, at The University of Alaska.

CLEVELAND

Nome?

ALASKA

Of course I know him, he's my uncle.

ALASKA dies again and CLEVELAND shakes his head sadly. ALASKA's eyes flutter open and he comes back to life.

ALASKA

One more thing.

CLEVELAND

Yeah?

ALASKA

Just remember, it's a jungle out there.

CLEVELAND nods and ALASKA dies again.

Just then a spear goes through CLEVELAND's hat sticking on a tree. He yanks the hat off the spear and runs. An angry tribe of head-hunters comes after him.

SEIGFRIED arrives at ALASKA's inert body and he checks inside his coat for the map, but comes up empty-handed.

SEIGFRIED

Sweinhut! You gave away ze map!

He kicks ALASKA's body, then notices a tuft of hair caught on the tip of the spear in the tree. He yanks it out and places it on the head of the voodoo doll.

While CLEVELAND is running from the head-hunters his hair suddenly grows out from under his hat and covers his eyes and he runs smack into a tree.

SEIGFRIED laughs.

SEIGFRIED

Whoever has za map is in for a lot of pain.

ALASKA comes back to life one more time.

ALASKA

You may have been able to kill me but you'll never get Cleveland Smith! He'll teach you to betray me!

SEIGFRIED

He doesn't need to, I've already learned. I'll not only get zis Cleveland Schmitt, I'll get the map and the sacred scro . . .

ALASKA

Go on.

SEIGFRIED

I know better zan to say zat, zere's a curse.

ALASKA dies again and SEIGFREID exits.

CLEVELAND gets to a river and finds a canoe with many arrows stuck in it. "Alaska Brown" is painted on the front. It immediately sinks. Alligators climb into the water.

CLEVELAND flies into the air and lands in the river. He pulls himself up on a rock.

The natives holler and jump around on the shore. Suddenly they become very quiet, then turn and run away very fast.

CLEVELAND grinds his cigar butt out on the rock.

CLEVELAND

Aha suckers! You can't catch me! No one catches Cleveland Smith! That's right, run ya chickens! I guess they've heard of me in South America.

The rock he's on rises out of the water and CLEVELAND realizes it's the head of a brontosaurus. He jumps off.

SEIGFRIED puts the voodoo doll in his pocket and leaves.

CLEVELAND falls fifty feet and lands ready for action, then begins sinking in the quicksand. He looks all around for a way out, then SEIGFRIED appears with a pistol.

SEIGFRIED

Zo, in something of und sticky situation, eh Herr Schmitt? Give me the map and I'll help you out.

CLEVELAND

Never you filthy nazi pig!

SEIGFRIED

I'm very dismayed to hear zis information. You are kaput!

CLEVELAND

Oh yeah?

He snaps his whip straight up and snags the wheel of his own plane with KURT and the PRISONER inside. CLEVELAND flies away with SEIGFRIED left cursing.

MAP OF THE WORLD

We zero in on BRAZIL and a dotted line appears moving north, it goes through---EL SALVADOR---EL PRODUCTO---EL TON JOHN---COSTA LIVING---DELORES DEL RIO, into the UNITED STATES---through MONTGOMERY, ALABAMA where we see a cliff with a sign stating that it's MONTGOMERY CLIFF, then into MICHIGAN and stopping in ROMULUS.

EXTERIOR – ROMULUS

The plane with CLEVELAND, KURT, and the PRISONER comes flying over a barn and on the roof is painted “Green Acres” and on the next building, which is an airplane hanger it says, CLEVELAND SMITH, BOUNTY HUNTER AND CROP DUSTER.

INTERIOR – HANGER

The PRISONER sits all tied up, the airplane is inside. KURT is working on the engine. CLEVELAND is on the telephone.

CLEVELAND

. . . Yeah, hi Barbara, how're you doing? Great.

Say, how would you like to go out Friday night?

. . . Oh, you can't, well, how about Saturday? Oh, you can't, well, okay. I'll talk to you later.

He hangs up.

Gosh, I wonder why she won't go out with me Friday?

KURT

She's going with me Friday.

CLEVELAND

Yeah? Well why won't she go out with me Saturday?

PRISONER

She's going out with me. You know what your problem is, Smith? You're stupid.

CLEVELAND

Hey, that's not true.

He turns and knocks over a pyramid of cans. A car pulls up.

A long black limosine drives up. The chauffeur gets out and opens the back door, out of which steps a very well-dressed man with gray around the temples. CLEVELAND greets him.

CLEVELAND

Senator.

They shake hands.

SENATOR

Good to see you, Cleveland. Have you got my man?

CLEVELAND

Of course. I always get what I set out for.

CLEVELAND steps back into the hanger, grabs the PRISONER by the collar and tosses him toward the SENATOR.

PRISONER

I'll get you Smith! Mark my words!

SENATOR

Mr. Mayor, it's so nice to have you back. Shall we get back to the city?

The PRISONER tries to make a break for it, but CLEVELAND and the chauffeur grab him and put him into the back seat of the limo.

PRISONER

(screaming)

No, not Detroit! I can't go back to Detroit!

The SENATOR also gets in and the chauffeur slams the door.

KURT leans against the back of the limo cleaning a valve with a pipe-cleaner and can hear the PRISONER and the SENATOR talking.

SENATOR

Did you get the obelisk?

PRISONER

No.

SENATOR

You fool.

CLEVELAND goes back into their hanger, KURT holds the valve he's cleaning up to the light just as a black, unmarked sedan drives up and out steps INSPECTOR HARRISON, a very straight, very severe-looking man.

HARRISON turns and watches the limosine drive away, then turns to KURT.

HARRISON

Did those men say anything about an obelisk?

KURT

Well, yeah, they did.

HARRISON

(Interested)

What did they say?

KURT

They said they didn't have it. By the way, what's an obelisk?

KURT blows on the valve and squirts oil on HARRISON's coat. Harrison gives KURT a dirty look and walks away.

KURT shrugs, looks back through the valve to see if it's clean, decides it is and slides the pipe-cleaner into his back pocket next to the golden obelisk.

HARRISON enters the hanger to speak to CLEVELAND.

HARRISON

Cleveland Smith.

CLEVELAND

Inspector Harrison.

They shake hands.

HARRISON

The F.B.I. has an important assignment for you, Cleveland, one of national security.

CLEVELAND

I'd be very happy to take it, but I have another job first.

HARRISON

That's all right. You're the man J. Edgar wants, So you've got the job. The nazis are developing an ultra-top secret, all-terrain war vehicle that's supposed to be years beyond anything we're even close to. We want you to infiltrate the nazi high command and steal those plans.

CLEVELAND

Okay, as soon as I can get to it, you've got it. Right now though, this plane'll go to Alaska in ten minutes.

HARRISON

That's a fast plane.

CLEVELAND

No. It'll leave for Alaska in ten minutes.

HARRISON

Oh. Well, can you contact me along the way?

CLEVELAND

I'll be ten thousand feet in the air.

HARRISON

Well, can you telephone from a plane?

CLEVELAND

Of course I can, one's real big and has wings and a propeller and the other's small and has a receiver.

HARRISON

(Sighing)

Don't worry about it, I'll contact you.

CLEVELAND nods and HARRISON turns to leave. CLEVELAND turns to KURT.

CLEVELAND
Hey, Kurt, install a phone in the plane, okay?

KURT
(Grumbling)
But I was just about to eat lunch.

CLEVELAND
Then do it after lunch.

INSPECTOR HARRISON's car drives away just as a giant zeppelin comes flying over. It is the HALINDENBERG and contains HAUPTENFUHRER SEIGFRIED VON KOENIGSWALD who wears a parachute and jumps out.

SEIGFRIED lands at the door of the hanger with his pistol out.

SEIGFRIED
Now I've got you und zere is nothing you can do
to stop me!

At that very moment the parachute comes down over his head. CLEVELAND grabs a crowbar and KURT a hammer and they quickly bludgeon the nazi to unconsciousness.

CLEVELAND
Come on, we've got to get to Alaska and get this
map translated.

They pull the plane out of the hanger and take off. When they get about a block away, Kurt looks down and sees many animals strolling out of a barn

KURT
Look, Ben Miller's door is open and all of his
animals are escaping.

CLEVELAND sees a farmer going into his house. He calls down to him.

CLEVELAND
Hey, Ben, your barn door's open!

BEN looks up in surprise, then quickly does up his zipper.

CLEVELAND turns around and notices a pay telephone mounted in the cockpit in front of him.

CLEVELAND
Hey, how did this phone get here?

KURT

You told me to install one.

CLEVELAND

But, when did you . . . Aw, forget it.

They fly away.

MAP OF THE WORLD

The dotted line leaves ROMULUS and the U.S.A. and enters CANADA where it goes through---WINNIPEG---WINNICAR---GETACHECK, to---KETCHAKAN---KETCHAFISH, into the YUKON through---RICHARD DAWSON---into ALASKA, NOME

The entire university is made up of one old stone building behind which looms giant snow-peaked mountains.

He heads into the building.

INTERIOR – BUILDING

CLEVELAND enters and looks around impatiently.

CLEVELAND

Dumb kid'll be looking for a new job if he keeps this up.

CLEVELAND stops a student going past.

CLEVELAND

Hey, you know where I can find Professor Brown?

STUDENT

Sure, he's right in there.

He points to a classroom with a window in the door. CLEVELAND looks in and sees an incredibly old man wearing a black robe and mortar board begin pulling down a rolled up map. As he gets it halfway down it drops from its brackets and crashes to the floor.

CLEVELAND

Isn't he kind of old?

STUDENT

Oh yes, but he's a great man. He's ninety-five years old and walks two hours to work every day.

CLEVELAND

Really, where does he live?

The STUDENT points to an office across the hall.

STUDENT

Right there. You'll pardon me.

The STUDENT leaves and CLEVELAND looks back through the window into the classroom.

INTERIOR – CLASSROOM

PROFESSOR BROWN stands on a slightly raised wooden platform in front of the class. Beside him is an old blackboard on a stand and a globe. In the front row sits a beautiful girl with shockingly large breasts and a low-cut top. The Professor is blatantly staring.

PROFESSOR

The original Sumarians came from a fertile valley beneath two large mountains.

Lurking behind the blackboard is a thin, bespectacled Oriental janitor in cover-alls pushing a broom. PROFESSOR BROWN points at the globe while keeping his eyes firmly glued to the young lady's bosoms.

PROFESSOR

The Sumarians first travelled to nipple . . .
I mean Nepal, where they changed course and
headed breast . . . I mean west . . .

The professor smiles at the girl and she smiles back. Suddenly, a protrusion appears on the front of the Professor's robe. He looks down and finds that it's growing. The girl slaps her hands over her eyes, then peeks between her fingers. The Professor yanks away his robe and finds the janitor's broom.

The JAP bows in apology and points at the floor.

JAP

So sorry. Velly messy.

Still bowing he backs out the door and passes CLEVELAND, who he looks right in the eye, then passes by.

INTERIOR – FRONT HALLWAY

KURT comes dashing in through the front door, looks all around and shrugs.

KURT

Oh, great!

KURT takes a piece of gum from his pocket, tears off the wrapper, puts the gum in his mouth, reads the comic and chuckles, then tosses the comic and wrapper on the floor.

Out of nowhere the PRINCIPAL appears. He is six and a half feet tall, very old and very mean.

PRINCIPAL

Pick that up!

KURT does as he's told.

PRINCIPAL

Where are you supposed to be?

KURT

I don't know.

PRINCIPAL

What do you mean you don't know?

KURT

Well, ya see, I'm late.

PRINCIPAL

Late, too, huh? That's a detention!

The PRINCIPAL pulls a pad from his pocket and begins writing. KURT shrugs helplessly.

INTERIOR – BROOM CLOSET

The JAP ducks into a small broom closet, pushes some rags and cleaning products to one side on a back shelf and reveals a transmitter and microphone. He turns it on and it lights up.

JAP

Come in submarine, this is Agent Apple, come in.

EXTERIOR – OCEAN

The periscope of a submarine cruises past.

INTERIOR – SUBMARINE

A Japanese Naval CAPTAIN stands at the periscope (his hat turned backward), behind him the RADIO MAN picks up the signal.

RADIO MAN

Come in Agent Apple, this is Agent Orange.

JAP (V.O.)

Cleveland Smith has arrived.

CAPTAIN

Velly good. Have the Professor transrate the map and get back to the ship. Oh, and kill Creverand Smith!

INTERIOR – BROOM CLOSET

The JAP takes a broom from the cart, beside two dustpans, cracks open the handle and loads in a 12-gauge shotgun shell.

JAP

Yes, Captain.

CAPTAIN (V.O.)

So good. Any more information?

JAP

I only have to clean two more halls and I'll be done for the day.

CAPTAIN (V.O.)

Get the map! Submarine signing off.

INTERIOR – FRONT HALLWAY

KURT holds his detention and shrugs. He casually tosses it on the floor, turns and finds the PRINCIPAL' face right in front of his. The PRINCIPAL grabs him by the ear.

PRINCIPAL

Down to the office!

KURT is dragged away.

INTERIOR – CLASSROOM

PROFESSOR BROWN spins the globe and turns to the blackboard where a very crude map is drawn. He begins drawing a line from the top of the map down pressing much too hard and making the chalk squeak.

PROFESSOR

The Sumarians then travelled south to the middle east.

The pressure from the chalk causes the bottom of the blackboard to swing out and dump the PROFESSOR on the floor.

PROFESSOR

(dazed)

Class dismayed.

INTERIOR – HALLWAY BY PRINCIPAL'S OFFICE

The PRINCIPAL, still dragging KURT by the ear, stops before the classroom directly next to his office. He lets go of KURT's ear and opens the door – the room is a mess.

PROFESSOR

I want to see this room spotless in a half an hour!
The broom closet is down there.

He points up the hall, then turns and walks away. KURT shakes his head and goes to the broom closet.

INTERIOR – BROOM CLOSET

KURT looks around for a broom, but only comes up with a little whisk broom. As he turns to leave he spots the radio behind the rags and bottles. KURT automatically reaches out and turns it on. It lights up.

CAPTAIN (V.O.)

I've spotted the wharf, back one third.

KURT turns it off and leaves with the whisk broom.

INTERIOR – HALLWAY OUTSIDE CLASSROOM

PROFESSOR BROWN comes out of the classroom holding an armload of books and papers and the wall-map that fell down. CLEVELAND greets him holding out his hand.

CLEVELAND
Professor Brown, I'm Cleveland Smith.

The Professor proffers his hand and drops everything. They both go down to pick everything up and hit heads.

PROFESSOR
You'll have to excuse me, my mind hasn't been on my work.

CLEVELAND
Oh, really? Why is that?

PROFESSOR
I'm in the process of getting a divorce.

CLEVELAND
(Amazed)
At your age?

PROFESSOR
The missus and I were waiting for the children to die.

CLEVELAND
Yes, well, while I was in the jungles of Brazil I ran into your nephew, Alaska Brown, and . . .

PROFESSOR
Oh, really, how does he look?

CLEVELAND
Well, not too good . . .

PROFESSOR
Yeah, he always was an ugly kid. Would you like to see his picture?

CLEVELAND shrugs as the PROFESSOR takes his wallet from his robe pocket. The top photo is a young ALASKA BROWN with sixteen arrows and a spear through him.

CLEVELAND

He looks about the same.

PROFESSOR

And this is my granddaughter Sally. She was a model student.

CLEVELAND looks at a picture of a pretty blonde girl posing like a statue.

PROFESSOR

In fact, beside Alaska Brown, she was the only student I ever had who learned the ancient language of Sumarian.

CLEVELAND

That's exactly what I came here to see you about. Alaska Brown gave me this and said you could translate it.

CLEVELAND pulls out the map and the PROFESSOR's eyes light up.

PROFESSOR

The map!

INTERIOR – ANOTHER HALLWAY

The JAP comes wheeling his cart quickly around the corner and comes upon the PRINCIPAL.

PRINCIPAL

Stop lollygagging and get to work!

The PRINCIPAL strides away and the JAP bows and pushes his cart in the other direction.

INTERIOR – MESSY CLASSROOM

KURT has swept all of the dirt into one pile with the tiny whisk broom and doesn't know what to do with it. He looks down and sees the crack underneath the door leading to another room. He looks around, then sweeps all of the dirt under the door.

INTERIOR – HALLWAY

The PROFESSOR looks at the map that CLEVELAND is holding as they walk up the hall.

PROFESSOR

I've waited my whole life to see this.

They reach the corner and there waits the JAP, broom in hand.

JAP

Prease to give me the map.

The PROFESSOR hands him the wall-map, The JAP takes it and checks the ends.

JAP

Ah, it will need new blackets.

CLEVELAND sighs and whispers to the PROFESSOR.

CLEVELAND

Whoo, for a minute there I thought he wanted
this map.

CLEVELAND holds up the ancient map. The JAP sticks the broom handle in CLEVELAND's face.

JAP

I do!

The JAP snatches the map. CLEVELAND instinctively gets ready to fight.

CLEVELAND

What the . . .

PROFESSOR

Don't! He's got a broom!

JAP

And now, Creverand Smith, prepare to die!

Just then the PRINCIPAL appears, grabs the broom and yells in the JAP's face.

PRINCIPAL

Some idiot made a mess of my office and you're
out here gabbing in the hallway!

The PRINCIPAL furiously stomps away with the broom. They all watch him turn the corner toward his office when KURT comes wandering up. The sound of a gun going off is heard. Everyone turns back to the situation at hand.

KURT

Say, why has he got the map?

KURT indicates the JAP.

PROFESSOR

The brackets are broken and it keeps falling off the wall.

KURT

Oh.

CLEVELAND makes a move toward the JAP who quickly grabs a dustbin from the cart and puts it to the PROFESSOR's head. He backs toward the door.

JAP

Don't try and stop me or I'll blow his brains out!

PROFESSOR

(Scared)

He's not kidding, he's got a dustpan.

CLEVELAND snaps his whip and catches a bucket on the cart which flies onto his head. The JAP takes a shot at CLEVELAND but the bullet misses and hits the wall.

The JAP with the map and the PROFESSOR gets away.

CLEVELAND picks himself up off the floor, goes to the open window, sticks his head out and watches the JAP drag the PROFESSOR across campus and out of sight. CLEVELAND pounds his fist on the windowsill.

CLEVELAND

Damn!

The window closes behind him. He goes to take another look and puts his head through the glass.

Suddenly there is the PRINCIPAL again.

PRINCIPAL

That's school property you just destroyed, you'll pay for that!

CLEVELAND and KURT look at him in amazement.

CLEVELAND

I thought you'd shot yourself.

He holds up a bandaged hand.

PRINCIPAL

It was just a flesh wound. Now, where's a dustpan?

He spots one on the cart, takes it and stomps away talking to himself.

PRINCIPAL

If you want something done, you've got to do it yourself!

He turns the corner, there is a momentary pause, then a gunshot and the sound of a body hitting the floor.

CLEVELAND shrugs and picks glass shards from his hat.

CLEVELAND

Well, I've lost the Professor and the map and haven't got the slightest idea where they are.

KURT

He took the Professor down to the wharf where he's meeting a submarine.

CLEVELAND

How do you know?

KURT

I heard it on the radio in the broom closet.

CLEVELAND

Of all the . . . Get the plane. I'll get the map and the Professor.

EXTERIOR – WHARF

Beside the vacant wharf is a restaurant/bar, THE FISHERMAN'S DWARF.

INTERIOR – FISHERMAN’S DWARF

CLEVELAND enters and is greeted by a midget in a sailor’s suit with a very hostile tone.

MIDGET

You want a table or what? Look, would ya hurry it up, bud, I haven’t got all day! Ahhh . . .

The midget stomps away in disgust.

CLEVELAND shakes his head and enters the bar.

CLEVELAND

My God, what a crabby shrimp!

CLEVELAND goes up to the bar and is waited on by an ESKIMO WOMAN in furs.

CLEVELAND

I’ll have a vodka and prune juice.

ESKIMO WOMAN

Oh yeah, what’s that?

CLEVELAND

A pile driver.

She nods and turns to make it. On her back is a fur papoose containing a little kid. CLEVELAND smiles. The little kid smiles and pokes him in the eyes.

CLEVELAND

Why you little son of a . . .

The ESKIMO WOMAN turns back with the drink.

CLEVELAND

. . . Thank you.

As she turns the little kid comes around with a right hook and pops CLEVELAND in the nose. He winds up to deck the brat and the woman turns back.

ESKIMO WOMAN

That’ll be twenty-five cents.

CLEVELAND pulls out a quarter and mistakenly drops it behind the bar. The woman bends down to pick it up and the baby slides out of the papoose into a beer barrel.

INTERIOR – BACK ROOM

The PROFESSOR sits at a table and the JAP drops a pad of paper and a pencil before him, then hands him the rolled up map.

JAP
Transrate the map! Now!

The PROFESSOR begins to protest.

PROFESSOR
It's not quite that easy . . .

The JAP shoves the dustpan into his face.

PROFESSOR
. . . Nor is it quite that hard.

The PROFESSOR starts unrolling the map as the JAP goes to the window and looks out at the water. He checks his watch and looks angry.

As the PROFESSOR begins reading the map his posture straightens up and his chest begins to swell.

INTERIOR – BAR

CLEVELAND casually strolls around looking for any sign of the JAP and the PROFESSOR.

CLEVELAND turns and sees a man that is covered with black dirt and wearing a hard-hat with a light on it step up to the bar.

DIRTY MAN
Gimme a glass of Red Eye!

The ESKIMO WOMAN looks him up and down, then shakes her head.

ESKIMO WOMAN
Sorry, we don't serve miners.

DIRTY MAN
Aw, heck.

He leaves disappointed.

INTERIOR – BACK ROOM

The JAP continues to stare out the window impatiently.

The PROFESSOR reads further into the map and his chest swells larger, the buttons beginning to strain on the front of his robe.

INTERIOR – BAR

CLEVELAND continues his search and passes two very drunk men sitting at a table that is littered with empty beer bottles. They each have several darts and throw them at a dart board which rests on a mantle against the wall.

CLEVELAND walks behind them and sees a beautiful woman.

CLEVELAND

My goodness, but you are a lovely woman.

WOMAN

(With a Man's Voice)

Gosh fella, tanks a lot.

CLEVELAND recoils, steps back and a dart strikes CLEVELAND directly in the ear. He hollers in pain.

INTERIOR – BACK ROOM

The JAP hears CLEVELAND and dashes to the door.

JAP

What was that?

He looks out the window and sees a boat with four Japanese soldiers in it heading for shore.

Meanwhile, the buttons are popping off the PROFESSOR's robe and the sleeves are beginning to tear as his muscles grow. He looks down at a small pad on the table with the printed title "Things To Do," beneath which is written: "mop floor, clean gymnasium, get map, kill Professor."

The JAP has the door opened a crack and sees CLEVELAND SMITH.

JAP

Uh-oh

He shuts the door, turns and finds the PROFESSOR standing right in front of him glaring down at him.

PROFESSOR

Kill the Professor, eh?

The PROFESSOR grabs the front of the JAP's cover-alls with one hand, lifts him into the air, swats the dustpan out of his hand, then gives him a mighty punch sending him sailing through the door and out into the bar.

INTERIOR – BAR

The JAP stumbles across the bar and runs right into CLEVELAND.

CLEVELAND

There you are you little runt!

CLEVELAND hauls off and whallops him sending him stumbling back into the doorway of the back room where the PROFESSOR awaits him with another mighty punch.

CLEVELAND

Professor, grab that Jap.

The PROFESSOR grabs a Jewish American Princess holding an emory board and punches her.

The JAP stumbles over to CLEVELAND dazed and gets a flying roundhouse kick to the side of the head sending him back to the PROFESSOR who makes his hand into a fist, his arm into a club and whacks the JAP on the skull knocking him out. He crumples into a heap on the floor.

CLEVELAND

Have you got the map?

The PROFESSOR grabs it off the table.

PROFESSOR

Yessiree!

CLEVELAND

Let's get out of this dump!

All of the patrons watch as the two warriors depart.

EXTERIOR – FISHERMAN'S DWARF

Once they are outside CLEVELAND takes the map and suddenly all of the PROFESSOR's strength drains away and his chest and muscles deflate. He begins staggering and sits down on a rock.

PROFESSOR

I don't feel so good.

CLEVELAND

What's wrong?

PROFESSOR

I, I, I think I'm having a stroke.

CLEVELAND

But you were so healthy a second ago, what happened?

PROFESSOR

It's the power of Zod, it was coming to me through the map. But it's not the real power, that comes from what the map leads to.

(Grabs his heart)

Oh my . . .

CLEVELAND

But Professor, you've got to translate the map.

PROFESSOR

I don't think I could go through that again. You'll have to talk to my granddaughter Sally Brown, she works for the Nome Daily Sun.

CLEVELAND

Hmmm, Brown from the Sun. Go on.

PROFESSOR

She's in Berlin covering the fencing match at the Olympics.

INTERIOR – FISHERMAN'S DWARF

Four Japanese soldiers with helmets and rifles enter through the back door, spot their fallen comrade and go to him. He comes back to consciousness for a moment and points toward the front door.

JAP

They've got the map. Get them.

He passes back out. The soldiers double-time it out of the bar.

EXTERIOR – FISHERMAN'S DWARF

The PROFESSOR seems to be on the verge of expiring when CLEVELAND sees the soldiers coming after them.

At the same moment KURT in the plane comes flying toward them.

CLEVELAND

Professor, we've got to get out of here. Come on.

PROFESSOR

No, I can't. Leave me.

CLEVELAND

You can do it, Professor, just try.

The soldiers are bearing down as KURT brings the plane over a nearby cliff.

CLEVELAND helps the PROFESSOR to his feet and they begin running toward the cliff, the soldiers in close pursuit.

Just as they near the edge of the cliff, which drops off about five hundred feet, KURT brings the plane in close.

CLEVELAND

Come on, we've got to jump for it!

PROFESSOR

I don't think I can make it.

CLEVELAND

Sure you can.

CLEVELAND dives for the plane and snags KURT's scarf. The PROFESSOR dives, totally misses the plane and falls into the abyss.

CLEVELAND shimmies up the scarf while strangling KURT and gets into the plane.

The soldiers get to the edge of the cliff and fire up at them, but they are long gone.

MAP OF THE WORLD

The dotted line travels east across CANADA, through THE NORTHWEST ORIENT TERRITORIES---BOSA NOVA SCOTIA--- to the ATLANTIC OCEAN---

EXTERIOR – AIRPLANE IN FLIGHT

As they fly over the ocean CLEVELAND picks up the receiver of the pay telephone. He checks his pocket and comes up with only a dollar and hollers up to KURT.

CLEVELAND

Hey, Kurt, got change for a buck?

KURT

Sure.

KURT reaches back and takes the bill. On his belt is a money-changer. He punches out three quarters and four nickles, which he gives to CLEVELAND.

CLEVELAND

Hey! This is only ninety-five cents.

KURT

Where else you gonna get change up here?

CLEVELAND puts a nickel in the slot and gets the operator.

CLEVELAND

Yes, I'd like Romulus two-one-one-two . . .
Inspector Harrison, I'm on my way to Berlin,
I'll check into that matter we discussed
. . . right.

He hangs up and the phone immediately rings. CLEVELAND puts the receiver back to his ear.

OPERATOR

That will be ninety-five cents, please.

CLEVELAND inserts all of his change.

OPERATOR

I'm sorry, that's only ninety cents.

CLEVELAND gets mad and yells at KURT.

CLEVELAND

Gimme my nickel!

KURT

You haven't paid me in three months, ya know.

CLEVELAND

It's the middle of the depression, pal, be thankful you're not starving.

KURT

That's 'cause I know how to handle my money.

The phone line goes dead. CLEVELAND hangs up.

CLEVELAND

Now look what you've done!

The phone rings and CLEVELAND answers. It's INSPECTOR HARRISON.

CLEVELAND

Hello?

HARRISON

(V.O.)

Say, Cleveland, the heat's really coming down from J. Edgar, could you pay that phone bill?

CLEVELAND

Gimme my nickel!

MAP OF THE WORLD

The dotted line enters EUROPE, through ---DUNKIRK DOUGLAS---GREECE---GREECE 2---
VENICE LA MENACE--- into GERMANY---HUMBUG---BONN BONN---EUNICH--- into
BERLIN.

EXTERIOR – BERLIN

It is a bustling metropolis with thousands of people and automobiles going by.

EXTERIOR – FENCING GYM

Surrounding the gym is an eight-foot cyclone fence. On the fence is a sign that says, “10th SUMMER OLYMPICS, BERLIN” and has the five inter-connecting circles.

CLEVELAND looks all around but sees no way past the fence, so he climbs it. Just as he reaches the top he pokes his butt on a metal prong.

EXTERIOR – NEARBY STREET

SEIGFRIED and two nazi thugs walk up the street. The voodoo doll in SEIGFRIED’s pocket jumps. He removes the doll from his pocket, turns to his men and smiles.

SEIGFRIED

Cleveland Smith has arrived.

SEIGFRIED nods to the thugs, they exit.

INTERIOR – FENCING GYM

CLEVELAND enters the gym and sees twenty swordsmen in a line facing him, their swords held at ready in front of their faces. The fencing coach stands beside with a whistle which he blows.

COACH

Foils up!

The swordsmen spread into two lines facing each other, their swords held up point to point forming an arch.

Through the arch of twenty swords stands SALLY BROWN, a notepad in her hand. She looks up and sees CLEVELAND. She is a beautiful blonde-haired young lady with a phenomenal figure. CLEVELAND is enraptured. So is SALLY.

As they move toward each other the fencers move out of the way in two man duels until they are sparring all over the gym and CLEVELAND and SALLY stand face to face. They are both slightly breathless. SALLY rolls the paper in her hand into a roll.

CLEVELAND

Sally Brown?

SALLY

Yes.

CLEVELAND

I've come all the way from Alaska just to see you.

SALLY

Juno?

CLEVELAND

Yes, of course I know. You see I have a map given to me by your cousin, Alaska Brown, and it's written in Sumarian.

SALLY

What's the map to?

CLEVELAND

I don't know, but Alaska said it was one of the last great mysteries left on Earth.

SALLY's eyes light up.

CLEVELAND

Could we go somewhere and talk?

SALLY

Yes, of course.

CLEVELAND

Good, let's get a good steaming hot cup of coffee.

Just the SEIGFRIED bends the head of the voodoo doll up.

CLEVELAND's head moves up and he kisses SALLY.

SALLY

(Shocked)

Fresh.

CLEVELAND

Well, ground today, hopefully.

CLEVELAND realizes what just transpired and gets embarrassed.

CLEVELAND

I have no idea what came over me.

A switch is pulled blacking out half of the gym. CLEVELAND quickly turns, the door behind them opens, SEIGFRIED abducts SALLY and slams the door. CLEVELAND tries the door, but it is locked. CLEVELAND slowly turns back and finds two thugs brandishing swords.

THUG #1

As for you, Cleveland Schmitt, you will die.

CLEVELAND

Oh yeah, that's the last thing I'll do.

SEIGFRIED and SALLY depart and the two thugs with swords move in on CLEVELAND. He begins retreating, goes for his gun and finds nothing in his holster.

The thug slashes the sword several times near CLEVELAND's nose and he quickly backs up. The thug swings the sword around expertly, then laughs and they move up the bleachers. When they reach the top, CLEVELAND turns, sees ropes hanging down to the floor, jumps, grabs the rope and slides down. When he reaches the bottom his hands are smoking. Thug #1 jumps for a rope, it snaps and he falls to the floor with a thump, out of the action.

The second thug moves in on CLEVELAND.

THUG #2

Prepare to die. Grab your foil.

CLEVELAND reaches back and comes up with a roll of tin foil. He throws it and grabs a real sword.

CLEVELAND backs the thug against the wall and pushes his sword against his until the hilts meet and they are face to face.

CLEVELAND

You're pretty good with your mouth, but not much with a sword.

THUG #2

That's right.

He leans in and bites CLEVELAND's nose. CLEVELAND backs away, does several deft moves and knocks the sword from the thug's hands. The thug raises his hands.

THUG #2

I am at your mercy.

CLEVELAND

Don't worry, I never kill an unarmed man.

He slips the point of his sword through the handle of the other sword and suavely flings it to the thug. Unfortunately the thug is not quick enough to catch it and it impales him through the chest.

CLEVELAND shrugs, then quickly takes off after SALLY.

EXTERIOR – BERLIN STREET

CLEVELAND comes running out of the gym, gets to an intersection and just faintly hears SALLY’s scream coming from his left. He follows hastily.

SEIGFRIED drags SALLY up the steps of a castle-shaped mansion. Above the door is a banner reading “NAZI PARTY.” As SEIGFRIED and SALLY enter CLEVELAND sees a big crowd inside with party-poppers, horns and bottles of champagne. The door slams shut.

CLEVELAND turns around and there is AKME GAG UND KOSTUME SHOPPE.

INTERIOR – AKME GAG UND KOSTUME SHOPPE

CLEVELAND enters the dark little shop and sees racks of many different costumes and glass cases full of party gags.

A very plump woman, MRS. AKME, stands behind the counter.

CLEVELAND

Excuse me, lady . . .

MRS. AKME

Call me fat lady.

CLEVELAND

All right, fat lady, I’d like a tuxedo with tails.

She exits into the back room. Another heavy woman comes out holding a tuxedo, which CLEVELAND takes.

CLEVELAND

Thanks, fat lady.

FAT LADY

Don’t ever call me fat lady!

EXTERIOR – STREET

CLEVELAND flies out the door with the tuxedo, as a long limosine goes past, CLEVELAND changes into the tuxedo.

CLEVELAND leaves the AKME GAG UND KOSTUME SHOPPE wearing an overly large tuxedo and a top hat.

Across the street at the nazi mansion a DOORMAN stands down the street and a BUTLER stands up at the top of the steps at the front door.

A long limosine pulls up in front of the DOORMAN. He opens the door and announces up to the BUTLER.

DOORMAN

The Italian Ambassador!

The Italian Ambassador steps out of the limosine onto a manhole cover, then up onto the sidewalk.

Just then the manhole cover under the limo slides over and KURT pops his head out, sees CLEVELAND and waves to him.

DOORMAN

. . . And his wife!

An incredibly fat woman steps on KURT's head with spiked heels. She steps off and the limosine drives away, the rear wheel running over KURT's head.

CLEVELAND helps KURT from beneath the car. He's a bit cross-eyed.

CLEVELAND

Kurt, what's come over you?

KURT

So far, a car and two busses.

CLEVELAND

(He hands KURT his clothes)

Here, I've got to get in there and save Sally Brown, so she and I will probably be leaving in something of a hurry. Make sure we've got a way out of here, okay?

KURT

Okay.

KURT turns to leave just as another limosine pulls up.

DOORMAN

The Russian Ambassador!

The RUSSIAN AMBASSADOR steps from the limosine into the open manhole and disappears. .
. just as CLEVELAND comes walking around from behind the car. The DOORMAN turns to
him.

DOORMAN

Ambassador.

CLEVELAND points to himself quizzically, then quickly nods.

CLEVELAND

Ya.

CLEVELAND goes up the steps to the front door where the BUTLER announces him.

BUTLER

The Russian Ambassador!

The HOST, a distinguished, grey-haired gentleman, comes up and takes CLEVELAND's hand.

HOST

Alexi, how good to see you. I can hardly
Recognize you since you shaved.

CLEVELAND shrugs. A waiter steps up with champagne. CLEVELAND takes a glass.

CLEVELAND

Well, you know, the mustache began to itch. . .

HOST

Not the beard?

CLEVELAND

Oh, the beard began to twitch.

HOST

(Smiling)

Yes, I know what you mean. Come, let me
show you around, it's so rare you get to Berlin
anymore.

CLEVELAND takes a sip of champagne.

HOST

I'm sure you'll be glad to see your mother.

CLEVELAND spits champagne.

HOST

And here she is.

Russian Ambassador's mother steps in. She cannot speak and uses sign language. Subtitle: "This isn't my son. . ."

CLEVELAND

Mom, it's so good to see you.

He hugs her, she pulls away. Subtitle: "For God's sake you've got to help me, this man is not my son."

CLEVELAND speaks to nearby soldiers.

CLEVELAND

Would you please take my mother back to the hotel?

They escort her away.

CLEVELAND

My mom, some hotshot.

INTERIOR – AKME GAG UND KOSTUME SHOPPE

A small man in an overcoat and a very tall man in an overcoat enter. MRS. AKME recognizes them immediately.

AKME

Ah, gentlemen, right on time.

She finds only the small tuxedo hanging there. In a panic she grabs one from the rack. She hands the two tuxedos to the waiting men.

TALL MAN

Thank you.

They leave.

INTERIOR – NAZI MANSION

The HOST escorts CLEVELAND through the crowd of nazi officers and formally attired ladies and gentlemen. They stop.

HOST

Herr Ambassador I would like you to meet
Herr Doo.

Herr Doo is a drunk fellow with a bouffant coiffure.

CLEVELAND removes his top hat and a rabbit sits on his head.

HERR DOO

I love your hare!

CLEVELAND quickly puts his hat back on, waves his hand apologetically and a dove flies from his sleeve.

HERR DOO

Join me in a glass of shampoo?

EXTERIOR – A SMALL CABARET

On the billboard beside the door is a poster: “MARVELOUS MAGICIANS, HERR ROCKSDORF UND HERR BULVINKLEMOOSE.”

INTERIOR – CABARET

On stage are the short and tall man in their tuxedos. The Tall Man takes off his hat and sets it on a table beside him.

BULVINKLEMOOSE

Hey, Rocksorf, watch me pull a rabbit
out of my hat.

HERR ROCKSDORF has a very high voice.

ROCKSDORF

Not again.

BULVINKLEMOOSE

Nothin’ up my sleeve.

He rips off his sleeve, reaches into the hat and . . . a growling lion's head comes out. He pushes it back in.

BULVINKLEMOOSE

Guess I need a new hat.

INTERIOR – NAZI MANOR

Next to a long sweet table stands a huge exceptionally mean-looking S.S. OFFICER wearing a black uniform with twin lightning bolts. He pours himself a cup of coffee just as a young S.S. LIEUTENANT arrives and salutes.

LIEUTENANT

Sir, we have the girl upstairs, but she won't talk.

S.S. OFFICER

I want that information! Get it out of her!
Whip her, beat her, torture her, but remember
-- no violence.

At which point the dove from CLEVELAND's sleeve flies past and defecates in the S.S. OFFICER's coffee.

The LIEUTENANT salutes and leaves. The S.S. OFFICER picks up the cream and is about to pour it in his coffee when he sees that it's already white.

S.S. OFFICER

I guess I already put cream in.

He takes a big sip, which leaves a white mustache on his lip.

S.S. OFFICER

This tastes like shit!

The dove makes another pass and a nearby party GUEST begins laughing.

S.S. OFFICER

What are you laughing at?

GUEST

I think that bird wants to buy your hat.

S.S. OFFICER

My hat? Why?

GUEST

Because he just put a deposit on it.

The GUEST continues to laugh as the S.S. OFFICER removes his black hat and finds a white smear.

The S.S. OFFICER begins to laugh and turns to the S.S. SOLDIER beside him.

S.S. OFFICER

Have him shot! And whose bird is that?

The S.S. SOLDIER points through the crowd to CLEVELAND.

S.S. SOLDIER

Why, I believe it's the Russian Ambassador's.

CLEVELAND looks up the long winding stairs to the rooms above. Very distant but piercing is a woman's scream – SALLY.

CLEVELAND turns and finds the S.S. OFFICER glaring at him as he wipes the shit stain from his hat.

The HOST says to CLEVELAND.

HOST

Why don't you get something to eat.

CLEVELAND looks around.

CLEVELAND

Where?

HOST

At the sweet table, over there past the lazy susan and the dumb waiter.

Next to the table is a stupid-looking waiter and a waitress asleep in a chair holding a broom.

CLEVELAND steps up to the sweet table shooting an occasional glance upward as the S.S. OFFICER continues to glare at him.

INTERIOR – UPSTAIRS OFFICE

SEIGFRIED and two nazi soldiers stand over SALLY who is shackled to the ceiling. There are whips, chains, thumbscrews and other implements of torture on the walls.

SEIGFRIED has SALLY in a full nelson with his knee in her back. She moans and something cracks.

SALLY

Oooh! That's much better.

SEIGFRIED

Now, give us the information.

SALLY

You'll never get away with this!
I'm a member of the press.

INTERIOR – PARTY

S.S. OFFICER speaks with DOORMAN and the disheveled Russian Ambassador. The DOORMAN looks around, sees CLEVELAND and points to him. The S.S. OFFICER takes out a knife and moves across the room toward CLEVELAND.

INTERIOR – UPSTAIRS OFFICE

SALLY

Cleveland Smith will save me and then he'll show you what's what!

SEIGFRIED

Ah, so you think Cleveland Smith will save you, eh?

SEIGFRIED takes the voodoo doll from his pocket.

SEIGFRIED

Cleveland Smith can do nothing for you, or anyone else, for that matter.

SEIGFRIED grabs the head of the doll and twists it around.

INTERIOR – PARTY

Just as a kitchen worker brings a tray of pies to the sweet table he glances up at CLEVELAND and sees his head turn all the way around. The kitchen worker screams and throws the tray of pies. The S.S. OFFICER is startled and throws the knife across the room and it implants in the Russian Ambassador's chest.

Several guests, including the S.S. OFFICER, are hit in the face with flying pies.

A pie hits a party guest who stumbles into the S.S. OFFICER knocking him into the coffee urn. The nozzle gets hooked on his belt and boiling coffee pours into his pants. He screams, steps back and pulls the urn off of the table. The whole table flips up, launching numerous pies and clipping the S.S. OFFICER in the chin. He stumbles towards the fireplace and another sweet table.

An old man with a long white mustache and a World War One spiked helmet gets a pie in the face knocking his helmet off onto a chair.

Amidst the ensuing confusion, CLEVELAND slips through the crowd and heads for the stairs.

The infuriated, pie-covered S.S. OFFICER spots CLEVELAND and picks up a pie.

S.S. OFFICER

This is your fault!

He is about to let the pie go, realizes it's not nearly lethal enough, goes over to the fireplace and rips a brick from the mantle which he places in the pie.

CLEVELAND has reached the steps and is just about to go up when the front door opens and in steps ADOLF HITLER.

The crowd parts giving the S.S. OFFICER an unobstructed view of CLEVELAND. He pulls the brick pie back and lets it fly just as HITLER steps into hi view.

HITLER gets the brick pie right in the mush and is knocked over backward.

The S.S. OFFICER cannot believe what he's just done. He grows totally red in the face, grabs his heart, falls over backward dead.

UPSTAIRS – NAZI MANOR

CLEVELAND reaches the top of the stairs, looks down at the pandemonium, smiles, gets a pie in the face, then heads into the first bedroom.

INTERIOR – FIRST BEDROOM

The room is totally dark except for the moonlight streaming in through the double-doors leading to the balcony and a little beam of light coming from the mostly-closed bathroom door.

CLEVELAND enters, looks around and spots a file cabinet. He puts his face right up to the upper drawer and reads “TOP SECRET.” He looks at the lower drawer and it reads “BOTTOM SECRET.”

CLEVELAND opens the bottom drawer, reaches in and a mouse-trap snaps on his finger. He withholds a scream and goes back to the top drawer. Inside it is filled with files, the first one being “All-Terrain War Vehicle.” He takes the blueprint out and it is a Volkswagon Beetle. Just as he’s folding up the blueprint and turning to go . . .

The bathroom door opens a bit more and a female German voice comes out.

FEMALE

Is that you darling?

CLEVELAND freezes.

CLEVELAND

(W/German accent)

Ya.

FEMALE

Hand me zat towel, would you dear?

CLEVELAND looks around and sees the towel on the bed.

CLEVELAND

Ya.

He gets the towel and slowly hands it in to the bathroom, cautiously staying behind the wall.

The woman takes the towel and CLEVELAND’s hand.

FEMALE

Darling . . .

She presses CLEVELAND’s hand to her breast.

FEMALE

. . . We will make passionate love in just one second. Get the whips and chains.

CLEVELAND begins to sweat.

CLEVELAND

Ya.

FEMALE

Get into bed, I'll be right there.

She lets go of his hand.

Just then a shadow appears in the hallway coming toward the bedroom.

A nazi GENERAL enters and turns on the light.

GENERAL

(Wiping off his face)

Madness, madness!

FEMALE

Why are you turning on the light?

GENERAL

It's dark.

FEMALE

Are you in bed?

GENERAL

Of course not, are you insane?

FEMALE

But you said . . .

GENERAL

Why is it so hot in here?

The GENERAL approaches the double-doors leading to the balcony, which CLEVELAND happens to be hiding behind. The GENERAL swings open the doors and knocks CLEVELAND backward off the balcony, but is looking back over his shoulder and fails to notice.

Miraculously CLEVELAND somehow grabs hold of the rails and dangles from the bottom of the balcony.

DOWNSTAIRS – PARTY

Meanwhile, at the party. . .

HITLER has been revived and two aides hold his arms and lead him to a chair – the one with the World War One spiked helmet on it. HITLER drops into the chair and the spike embeds in his ass.

HITLER

Gott In himmel!

INTERIOR – UPSTAIRS OFFICE

SEIGFRIED waves his finger in SALLY's face.

SEIGFRIED

I ask you one more time, what is this great mystery?

SALLY

I can't tell you, it's a mystery. Besides, there's a curse.

SEIGFRIED

I've heard enough of this curse nonsense.

He turns to the nazi beside him.

SEIGFRIED

Corporal, beat her with the hose.

The CORPORAL pulls out a pair of panty-hose and starts whipping her.

INTERIOR – BEDROOM

The GENERAL steps out on the balcony.

GENERAL

I'm going to get a breath of air.

He steps out to the edge of the balcony, directly on CLEVELAND's hands, rests his elbows on the rails and lights a cigarette. He drops the match and it lands in CLEVELAND's hair.

The GENERAL picks up a lantern that sits on the railing.

GENERAL

Did you get this lantern fixed like I asked?

FEMALE

Sorry, dear, I forgot.

GENERAL

Well, do it tomorrow. Here, let me pour out the kerosene.

CLEVELAND mouths the word “kerosene,” then blows up and lands on the next balcony smouldering.

CLEVELAND looks through the doors and sees SALLY tied to the wall with SEIGFRIED and the two other nazis standing next to her.

INTERIOR – UPSTAIRS OFFICE

SALLY

Stop it! I can't take anymore! I'll tell you anything you want to know!

CLEVELAND kicks in the door, snaps his whip around SEIGFRIED's neck, then pulls the whip spinning him around like a high-speed top. SEIGFRIED's arms fly up and begin rapidly punching the other nazis in the face. They all fall unconscious.

EXTERIOR – NAZI MANSION

At that very moment KURT and INSPECTOR HARRISON come pulling up in a convertible with the top down. They park beside a wrought iron fence.

INTERIOR – UPSTAIRS OFFICE

CLEVELAND cuts the ropes binding SALLY to the wall. She gratefully throws her arms around him.

Suddenly there is a pounding on the door by many nazi soldiers.

CLEVELAND and SALLY are just about to kiss when the door begins to splinter. CLEVELAND picks SALLY up and takes her out onto the balcony, sees KURT and INSPECTOR HARRISON in the car below and tosses SALLY to them.

She lands in the backseat with a thump.

The door bursts in and CLEVELAND climbs up on the rail.

CLEVELAND

See ya later, suckers!

He jumps off the balcony, misses the car and lands on the spiked fence beside it.

KURT slams it in gear and drives away. CLEVELAND just catches hold of the folded-down top and gets dragged along the spikes until KURT finally stops and pulls him in.

EXTERIOR – NAZI MANSION – NIGHT

HITLER, with his two aides, descends the steps. He jerks free from their grasps.

HITLER

Dumpkopfs!

He steps forward and falls down the open manhole.

EXTERIOR – ROAD – NIGHT

The automobile containing KURT, SALLY, INSPECTOR HARRISON and CLEVELAND speeds along through the night. CLEVELAND changes into his own clothes.

CLEVELAND

Hey, Kurt, where'd you get the car?

KURT points at INSPECTOR HARRISON.

KURT

It's Harrison's Ford.

HARRISON

Cleveland, did you have a chance to look for what we discussed?

CLEVELAND hands him the blueprints.

CLEVELAND

Is this what you wanted?

HARRISON goes through the blueprints in amazement.

HARRISON

My God, this is exactly what we wanted.
Good work, Smith. Now, what's this I
hear about you having some ancient map?

CLEVELAND takes out the map and hands it to SALLY.

CLEVELAND

It's supposedly to one of the last great mysteries
in existence and she is the last person on Earth
that can translate it.

In a state of awe SALLY begins unrolling the map. CLEVELAND and HARRISON watch
closely as KURT glances in the rear-view mirror.

SALLY

I've heard stories about this map since I was
a child.

Things grow ominously quiet.

SALLY

. . . Nishglit rignod nisfonia. . .

CLEVELAND

Wait a minute. What's that?

SALLY

Sumarian. It's written in Sumarian. It's strange,
but suddenly I feel very good.

She cuddles closer to CLEVELAND.

CLEVELAND

Well, that's nice. Could you translate it for us?

SALLY

Oh sure. "With map and sacred obelisk in hand,
step forth to reveal the age-old mystery. . ."

CLEVELAND

(Confused)

What sacred obelisk?

SALLY

You've never seen the sacred obelisk?

CLEVELAND

You have?

SALLY

Well, pictures. It's beautiful.

CLEVELAND

Oh really, what does it look like?

Suddenly INSPECTOR HARRISON pulls out a pistol and aims it at SALLY.

SALLY

(Seeing pistol)

A gun!

CLEVELAND

The sacred obelisk looks like a gun?

HARRISON

No, this does!

He shoves the barrel between CLEVELAND's eyes.

HARRISON

Now, what's the mystery? Which one is it?

SALLY

Well . . .

CLEVELAND

That's a good question.

HARRISON

Is it the Secret Sword of Tartu?

CLEVELAND and SALLY look at each other.

CLEVELAND

No, that's not it.

KURT takes a piece of paper from his pocket, sets it on his leg and starts writing something.

HARRISON

Is it The Lost City of the Jungle?

CLEVELAND and SALLY think it over.

CLEVELAND

No, that's not it either.

KURT hands INSPECTOR HARRISON the piece of paper.

HARRISON

(Lighting up)

How about The Sacred Scrolls of Zod?

A bolt of lightning bursts from the sky hitting HARRISON and incinerating him to a human-shaped pile of white ash.

CLEVELAND

&

SALLY

That's it!

HARRISON's gun drops into CLEVELAND's lap and he puts it in his holster.

CLEVELAND

Now, what does this obelisk look like?

SALLY

It's gold, about a foot tall and has four sides that come to a pyramid at the top.

A strange expression crosses KURT's face.

CLEVELAND

When was the last time it was seen?

SALLY

Supposedly, Cortez found the obelisk in Northern Africa in 1515, then lost it somewhere in South America in 1519 and it hasn't been seen since.

CLEVELAND

Great! The last it was seen was over four hundred years ago, what chance have we got of ever finding it?

KURT reaches over the seat and hands CLEVELAND the obelisk.

KURT

Is this it?

SALLY can't believe her eyes.

SALLY

That's it! That's the sacred obelisk!

CLEVELAND is dumbfounded.

CLEVELAND

Where did you get it?

KURT

I won it playing cards with the Zuops.

CLEVELAND

(Shaking his head)

Zulus.

KURT

No, I won.

EXTERIOR – AIRPLANE IN FLIGHT

KURT flies the plane and CLEVELAND and SALLY sit together while she translates the map and writes it down. Her writing gets faster and her breathing deeper.

SALLY

(Breathless)

It's happening again, I feel so good, so alive,
so . . .

Her chest swells and the buttons on her dress pop off and hit CLEVELAND in the face. CLEVELAND is overwhelmed as SALLY grabs him and they kiss passionately.

KURT glances over his shoulder, then does a double-take as he watches them madly kiss and SALLY begin pulling CLEVELAND's coat off.

Suddenly, there is the nazi zeppelin bearing down on them. CLEVELAND and SALLY take no note of it.

INTERIOR – ZEPPLIN

SEIGFRIED stands on the observation deck, machine-gunners on either side of him.

SEIGFRIED

Fire!

The machine-guns open up.

EXTERIOR – PLANE

Bullets tear the plane to shreds, but still CLEVELAND and SALLY do not notice. She has his coat off and is on top of him.

KURT meanwhile is in a major panic.

INTERIOR – ZEPPLIN

SEGFRIED watches through binoculars.

SEIGFRIED

They're not going down. Use the cannon!

A soldier steps up with a camera and snaps a picture.

SEIGFRIED

No, the other one!

Another soldier fires the cannon.

EXTERIOR – PLANE

The rudder of the plane gets blown off and still SALLY and CLEVELAND don't notice.

KURT pulls out the worthless steering lever and tosses it overboard. He straps on his parachute.

INTERIOR – ZEPPLIN

SEGFRIED stomps his foot.

SEIGFRIED

They still won't go down! Now I must take drastic measures!

He takes a dagger from his belt and throws it at them.

EXTERIOR – PLANE

SALLY screams and CLEVELAND covers his head.

CLEVELAND

Look out, it's a dagger!

The dagger hits the side of the plane and sticks with a twang.

CLEVELAND takes out a flare-gun, loads it, snaps it shut and fires. The ball of flame heads right at the zeppelin, gets caught in the wind, swings back around and hits the tail of the plane setting it on fire.

KURT

Good work.

Now CLEVELAND's really mad. He yanks the dagger from the side of the plane and throws it at the zeppelin. The dagger tears right through the thin skin of the zeppelin and it commences to deflating like a punctured toy balloon.

INTERIOR – ZEPPLIN

Soldiers quickly break the cases marked "EMERGENCY" and remove bicycle pumps and tire patch kits.

SEGFRIED straps on a parachute and steps up to the edge of a platform.

SEIGFRIED

Sweinhut!

He jumps off.

EXTERIOR – AIRPLANE

CLEVELAND finishes strapping on SALLY's parachute, begins putting on his own and KURT and SALLY jump off. CLEVELAND yells to them.

CLEVELAND

Hey, when did we get a third parachute?

KURT

'spect me to remember?

CLEVELAND jumps off, pulls the rip-cord and an inflatable raft flies out of the pack on his back.

CLEVELAND

Oh my . . .

EXTERIOR – THE ZAGREB ARMS HOTEL

It is a beautiful old Yugoslavian hotel that's been there for one hundred and seventy-five years. CLEVELAND takes absolutely no notice of this as he crashes through the roof.

INTERIOR – HOTEL HALLWAY

The doors of the elevator open and standing within is a very old man in a Phillip Morris outfit.

ELEVATOR BOY

Going down.

CLEVELAND smashes through the top of the elevator, the door slams shut and the arrow indicating the floors swings to one, accompanied by the sound of a crash.

INTERIOR – HOTEL LOBBY

The elevator doors open and reveal both occupants knocked silly and CLEVELAND wearing the Phillip Morris outfit and the ELEVATOR BOY in a leather flight jacket and stetson and CLEVELAND's stinky cigar-butt in his mouth.

EXTERIOR – SKY

SALLY and KURT float through the air in their parachutes, turn and see the burning plane coming right for them, but luckily it just misses.

SEIGFRIED never sees it coming. The plane's wing shears his parachute lines and he goes plummeting into the city of ZAGREB.

EXTERIOR – CLOCK TOWER

In a truly spectacular move SEIGFRIED grabs a hold of the minute hand of the clock and saves himself.

EXTERIOR – SKY

KURT and SALLY watch the plane fly out of control, the smoke from the tail forming letters: S . . . U . . . R . . .

KURT and SALLY try to figure it out.

SALLY
Survive?

KURT
Surprise?

The smoke continues forming letters: . . . R . . . E . . . N . . . D . . . E . . . R . . . D . . . O . . . R . . .
O . . . T . . . H . . . Y

SALLY
(Puzzled)
Who's Dorothy?

KURT shrugs.

EXTERIOR – CLOCK TOWER

An old man with long white hair and a big white beard steps up to a giant crank and consults his pocket watch.

OLD MAN TIME
Back an hour.

He turns the crank.

EXTERIOR – CLOCK TOWER

The minute hand drops out from beneath SEIGFRIED's feet and he goes careening down to the pavement below.

EXTERIOR – THE ZAGREB MUSEUM OF ANCIENT HISTORY

This is a truly gorgeous old building housing some of the world's finest specimens of ancient history.

The airplane crashes directly into the museum and it is completely destroyed – all except the bones of a dinosaur with a sign before it that says “FRAGILE.” The sign falls over.

EXTERIOR – ROOFTOP

KURT and SALLY both land smoothly in a chimney and get stuck. They try and wrench themselves free, but can not. Several chimneys down they see another fellow in the same situation as them, only it's SANTA CLAUS and he is dead.

INTERIOR – HOTEL LOBBY

CLEVELAND dressed as the ELEVATOR BOY and the ELEVATOR BOY dressed as CLEVELAND step from the demolished elevator in something of a daze.

Just then a very hostile man in a black suit comes around the corner with a .45 pistol in his hand.

BOOKIE

Where's that elevator boy? I'll teach him
not to pay his debts!

CLEVELAND looks down at himself dressed as the ELEVATOR BOY, panics, sees that the ELEVATOR BOY is already panicking and they both race for the revolving door.

EXTERIOR – HOTEL

CLEVELAND and the ELEVATOR BOY come flying out the revolving door.

Across the town square site SEIGFRIED rubbing his head. He sees CLEVELAND SMITH and pulls out his Luger.

SEIGFRIED

And now you die, Cleveland Schmitt!

He fires three times hitting the ELEVATOR BOY dressed as CLEVELAND squarely in the chest all three times.

The ELEVATOR BOY flies back into CLEVELAND's arms and they both stumble backward into the revolving door.

INTERIOR – HOTEL LOBBY

The BOOKIE sees them in the revolving door and pushes his way in.

BOOKIE

Now I've got you!

The door spins around wildly and finally CLEVELAND, still dressed in the Phillip Morris outfit, and the BOOKIE, now dressed as CLEVELAND, both come stumbling outside, while the mortally wounded ELEVATOR BOY staggers into the lobby.

EXTERIOR – HOTEL

SEIGFRIED sees that CLEVELAND is still alive (although it is really the BOOKIE) and becomes enraged.

SEIGFRIED

Can't you die?!

He fires three more times, now into the chest of the BOOKIE who flies backward into CLEVELAND's arms and they both stumble back into the revolving door.

INTERIOR – HOTEL

A very angry woman in a low-cut dress comes around the corner with a hatchet in her hand.

WOMAN

Where is that awful gambler that tried to molest me? I'll kill him!

She sees the ELEVATOR BOY still dressed as the BOOKIE and implants the hatchet in his back.

WOMAN

That'll show you you swine!

The ELEVATOR BOY drops dead.

CLEVELAND and the BOOKIE come out of the revolving door into the lobby, only now CLEVELAND is dressed in his own clothes (with six bullet holes in the shirt) and the BOOKIE is dressed like the ELEVATOR BOY.

Just then an old woman comes around the corner waving an umbrella.

OLD LADY

Where is that elevator boy? He said he'd have my luggage to my room twenty minutes ago.

She spots the BOOKIE in the ELEVATOR BOY's clothes and begins whacking him on the skull with the umbrella until he falls over dead.

EXTERIOR – ROOFTOP

KURT and SALLY are vainly attempting to get out of the chimney and in doing do have loosened the bricks along the edge.

INTERIOR – HOTEL

CLEVELAND stumbles out of the revolving door just as a brick drops from the roof hitting him on the head. He falls over unconscious.

SEIGFRIED runs up, sees the six bullet holes in CLEVELAND's shirt and rejoices.

SEIGFRIED

He's dead! I've finally killed him!

He reaches into CLEVELAND's coat and removes the map and the obelisk.

Right then a German army truck full of nazis pulls up. SEIGFRIED climbs aboard.

SEIGFRIED

Quick, we must get to Cairo!

SOLDIER

What about Cleveland Schmitt?

SEIGFRIED

He is kaput!

CLEVELAND opens his eyes, glances over and sees the SOLDIER getting out of the truck. The SOLDIER pulls out his pistol and cocks it.

SOLDIER

Let me just make sure.

CLEVELAND, using ventriloquism, throws his voice.

CLEVELAND

Dumkopf! Get back here and drive the truck!

The soldier stops, shrugs in disappointment, puts his gun away and goes back to the truck. They drive away.

CLEVELAND sits up, rubs his head and smiles.

CLEVELAND

It was a good thing I was a ventriloquist before becoming a bounty hunter.

INTERIOR – NAZI TRUCK

SEIGFRIED takes the voodoo doll from his pocket. The soldier to his right leans over and whispers in his ear. SEIGFRIED gets mad and smacks the doll into the palm of his hand.

SEIGFRIED

You should have thought of that before we left!

EXTERIOR – HOTEL

CLEVELAND, still sitting in the street, begins smacking his head against the pavement until he is unconscious.

SALLY and KURT come walking around the corner of the hotel.

They find CLEVELAND knocked-out on the street. They see the bullet holes in his shirt and SALLY panics.

SALLY

Oh my God, he's dead!

CLEVELAND moans, tries to lift his head, can't and it drops back against the pavement with a thunk.

KURT

He's not dead.

SALLY

What'll we do?

The voice of a man with a Yugoslavian accent comes from the doorway of a shop behind them.

A.Q.

Bring him here, I'll have him fixed up in no time.

SALLY and KURT drag CLEVELAND into the medical office of A.Q. PUNCTURE.

INTERIOR – A.Q. PUNCTURE'S OFFICE

It is a shoddy little office with DaVinci's drawing of the human anatomy on the wall. An arrow points to the crotch with the slogan "Prick here."

CLEVELAND is put on the examining table and DR. PUNCTURE pulls out a handful of pointed steel spikes.

SALLY notices something behind the doctor's ear.

SALLY

Excuse me, Doctor, but you have a thermometer behind your ear.

DR. PUNCTURE throws up his hands in exasperation.

A.Q.

Oh great, some asshole has my pen.

INTERIOR – NAZI TRUCK

As they drive up the road, SEGFRIED continues looking at the voodoo doll.

SEIGFRIED

Schmitt was a good nemesis, for an American pig.

INTERIOR – A.Q. PUNCTURE'S OFFICE

DR. PUNCTURE smiles at KURT and SALLY while holding two spikes. They don't smile back. He jabs both spikes into CLEVELAND's chest. CLEVELAND hollers loudly.

INTERIOR – NAZI TRUCK

Suddenly the voodoo doll in SEIGFRIED's hand goes into convulsions and dies.

INTERIOR – A.Q. PUNCTURE'S OFFICE

The doctor removes the spikes and CLEVELAND sits up alive and chipper.

CLEVELAND

Boy oh boy, Doc, whatever you did I sure feel great.

CLEVELAND jumps off the table, plugs a fresh cigar in his mouth, lights it, puffs and two streams of smoke come out of his chest.

EXTERIOR – A.Q. PUNCTURE’S OFFICE

CLEVELAND, KURT and SALLY leave the office. CLEVELAND suddenly realizes something is missing, pats his coat and can’t find the map and obelisk.

CLEVELAND

That rotten stinking nazi’s got the map and obelisk!

CLEVELAND looks around, spots a motorcycle with a sidecar and points at it.

CLEVELAND

Come on!

EXTERIOR – ROAD

KURT drives the motorcycle with CLEVELAND and SALLY in the sidecar. Up ahead is the nazi truck and they are gaining on it.

As they pull up beside the truck CLEVELAND stands up in the sidecar.

In the back of the truck ten German soldiers sway sleepily in time with the bumps, entirely unaware of the motorcycle.

In the cab of the truck the DRIVER sees the motorcycle in the side-view mirror and turns to SEIGFRIED and the SOLDIER.

DRIVER

It’s Cleveland Schmitt!

SEIGFRIED

Pretty peppy for a dead man. Hit the gas.

CLEVELAND goes to jump on the hood, pounces, the truck speeds up and he slams into the windshield. The DRIVER switches on the windshield wipers and CLEVELAND is wiped off.

SEIGFRIED

Good work.

Little do the nazis know however that CLEVELAND is clinging to the side of the truck. He makes his way to the driver's door, grabs the roof and swings in through the window kicking the driver in the head, which knocks into SEIGFRIED's head, which knocks into the SOLDIER's head knocking them all out.

CLEVELAND climbs in, tosses the DRIVER out the door, kicks the SOLDIER out the passenger door, then takes over the controls. With the truck back on track he reaches into SEIGFRIED's pocket and retrieves the map and obelisk.

Suddenly a hand holding a pistol comes in the driver's window aiming right at CLEVELAND's head – it's the DRIVER who also grabbed the side of the truck. At the same time the SOLDIER reappears at the passenger window.

CLEVELAND quickly rolls up his window forcing the pistol to aim over his head and crushing the DRIVER's arm. The DRIVER reflexively pulls the trigger and shoots the SOLDIER who falls off the truck.

CLEVELAND cranks down the window, lets go of the steering wheel and punches the DRIVER in the nose. He falls off the truck.

Up ahead CLEVELAND sees KURT and SALLY cross a very flimsy-looking log and rope bridge on the motorcycle.

CLEVELAND rams the truck into low-gear and goes for it.

The slats of the bridge crumble and drop several hundred feet into the gorge below just after the truck wheels pass over them. CLEVELAND forges ahead, the bridge falling apart behind.

Just as the two front wheels of the truck reach solid ground the entire bridge gives out and disappears. The truck's trailer sags backward and the ten sleepy soldiers come sliding out into the gorge. Finally the metal snaps and the trailer drops off.

CLEVELAND wipes his brow and climbs out of the cab. He stops for a moment noticing how the cab is very delicately balanced on two wheels. He shakes his head and runs ahead to the waiting motorcycle.

CLEVELAND

Cairo!

The motorcycle roars away.

SEIGFRIED sits up groggily in the truck and sees the receding motorcycle. He quickly slides over into the driver's seat.

SEIGFRIED

You cannot escape me!

He slams the truck into gear, hits the gas and the cab tips forward onto the windshield with a crash.

CAIRO

We see the sprawling city on the edge of the desert, the pyramids in the distance. Our view widens and we see a river flowing to the right of the city.

ANNOUNCER (V.O)

Cairo. East of the Sudan . . .

The tail end of a 1936 Buick comes into view.

ANNOUNCER (V.O.)

. . . West of the Sedan.

EXTERIOR – CAIRO STREET

CLEVELAND, KURT and SALLY walk up the street past a multitude of booths containing Arabs in caftans selling goods. In the first booth is rugs; the second pottery; the next Elvis paintings on black velvet; Lava Lamps; clothing with a mohair coat, a Larry-hair coat and a Curly-hair coat (which is just skin); black-light posters; veg-a-matics, etc.

Our heroes encounter a large group of hooded Arabs heading in the opposite direction. When they have finally passed SALLY and KURT are gone.

CLEVELAND looks around and sees both of their backs at the edge of a crowd. Grabbing their shoulders he turns them around and it's just not them.

Suddenly SEIGFRIED and four nazi soldiers come marching up. CLEVELAND takes off running.

KURT and SALLY have their hands tied with rope and many hooded Arabs begin grabbing at SALLY.

KURT

Poor girl, she's sure got it rough.

A particularly huge and ugly Arab pushes past the others and points at KURT.

UGLY ARAB

He's mine!

KURT's hair blows straight up.

EXTERIOR – CAIRO STREET.

CLEVELAND comes tearing around a corner, sees rows and stacks of wicker baskets of varying size, hears the nazis approaching and quickly climbs into a large basket.

INTERIOR – BASKET

CLEVELAND grins as he hears the soldiers pass by.

CLEVELAND

(Whispering)

Suckers!

He turns and inside the basket with him is a King Cobra staring right in his face, its fangs bared.

EXTERIOR – CAIRO STREET

CLEVELAND comes flying out of the basket and lands ready-for-action. He takes one step and falls flat on his face – he's up to his knees in another basket.

He looks up and there before him sits a man in a caftan making a basket.

CLEVELAND

Who are you?

WEAVER

Why, I am Dennis the weaver.

CLEVELAND

You didn't happen to see two other Americans, did you?

WEAVER

Those slimy greasy Arabs took them.

CLEVELAND

(Confused)

Hey, wait a minute. Aren't you an Arab?

WEAVER

(Offended)

No. But I am slimy and greasy.

He takes his hand from his hair and it's dripping with what looks like motor oil and he offers it to CLEVELAND to shake. CLEVELAND refrains.

CLEVELAND

That's for sure. That's for sure. You don't happen to know where the Tomb of Zed is, do you?

WEAVER

(Pointing)

I was born there.

CLEVELAND

(Astounded)

You were born in the Tomb of Zed?

WEAVER

No, I was born there.

He points to the house across the street.

CLEVELAND

Well, could you take me there?

WEAVER

Why do you need me to take you, it's right across the street?

CLEVELAND

(Exasperated)

Not there, the Tomb of Zed.

WEAVER

Oh. I could take you there. For a price.

CLEVELAND

All right, five dollars.

WEAVER

Ten.

CLEVELAND

Why you . . . All right, ten.

WEAVER

And a dollar-fifty for that basket.

He points at the ruined basket beside CLEVELAND's feet.

CLEVELAND

But there was a deadly snake in that basket.

WEAVER

In that case it's two-fifty.

EXTERIOR – DESERT

CLEVELAND and the WEAVER walk through the desert amongst the huge pyramids.

WEAVER

Beware! The desert is a dangerous place full of fearful things. One must be very careful of perilous sand traps . . .

A GOLFER walks past holding a sand-wedge.

GOLFER

You're telling me. Where's my caddy?

The GOLFER gets into his Cadillac and drives off.

The WEAVER points to a distant pyramid.

WEAVER

There you have the Tomb of King Menenhetet . . .

He points to another pyramid, this one is made up of red, yellow and blue blocks.

WEAVER

. . . And there you have the tomb of King Rubik . . .

CLEVELAND

How puzzling.

WEAVER

. . . And there is the Tomb of Zod.

They look ahead to a huge pyramid and while they watch boiling clouds roll in over the pyramid and begin flashing with lightning. The WEAVER is getting very frightened.

CLEVELAND

So that's the Tomb of Zod. Well, come on, let's see what's going on inside.

WEAVER

You can't go in there, you must have the sacred objects.

CLEVELAND reaches into his coat.

CLEVELAND

I've got the obelisk, I've got the map . . .

WEAVER

(Very scared)

I've got to go! There's a curse! He who enters the Tomb of Zod will die a thousand terrible deaths! There is no way I'm going in there!

CLEVELAND

I'll pay you double.

WEAVER

(Shaking his head)

Uh-uh. You can't make me, you can't make me, you . . .

INTERIOR – TOMB OF ZOD

It's pretty dark just a few feet inside. The WEAVER is still shaking his head.

WEAVER

. . . Can't make me.

CLEVELAND takes a torch from a holder on the wall. He lights the torch with a wooden match, blows out the match and the torch goes out, but not the match. He relights the torch and they move on.

The ceiling and walls are coated with cobwebs, as well as hieroglyphics. Several are unfinished hieroglyphics-by-numbers.

They pass an open mummy-case and inside CLEVELAND sees a stone pay-phone.

WEAVER

Ah, a rare ancient Egyptian telephone.

CLEVELAND

But they didn't have telephones in ancient Egypt.

WEAVER

That's what makes it so rare.

They keep walking up the long corridor and suddenly, just ahead of them, a wall begins to crumble. They both drop back against the wall on guard and CLEVELAND pulls out his pistol.

Finally, the wall stops crumbling and a man with a pick in his hands and a hard-hat with a light on in steps out.

MINER

Is this shaft number twelve?

CLEVELAND

No, this is the Tomb of Zod.

MINER

(Angry)

Damn! I knew I made a wrong turn.

From behind the MINER steps a little girl with pigtails and freckles.

CLEVELAND

Who are you?

GIRL

Me? I'm the coal miner's daughter.

From behind the little GIRL steps a large black man with a heavy-looking canvas sack over his shoulder.

CLEVELAND

And who are you?

PORTER

Why, I'm the coal porter.

They all turn around and go back from whence they came.

CLEVELAND and the WEAVER continue on their way into the tomb.

Unbeknownst to them, from within a deep crevice in the wall, many sets of white eyes watch them go past.

The white eyes retreat into their crevice which leads to a chamber where a religious ritual is taking place. These are the ZODOMITES and they are on their knees bowing and chanting before a stone idol.

The WEAVER stops abruptly in the corridor and hold up his hand for CLEVELAND to stop.

WEAVER

A trap.

He takes a handful of dust from the floor and blows it into a beam of light across the corridor.

CLEVELAND and the WEAVER both nod, then crawl underneath.

The JAP steps out from another corridor behind them pointing a gun. He walks toward them waving it.

JAP

Ah, no more fun and games, Creverand Smif!
Please to give me the map and obelisk or you
will die!

CLEVELAND takes a leather bag from inside his coat and holds it up.

CLEVELAND

Well, I guess the best man won after all.
Here they are.

JAP

Wait a minute. What kind of idiot do you
take me for?

CLEVELAND

W-what do you mean?

JAP

Take the objects out of the bag.

CLEVELAND

Oh, okay.

He takes the sacred objects out of the bag. The JAP steps forward through the beam of light and gets cut in half at the waist. His surprised upper torso drops backward onto the floor and his legs remain standing. The pistol flies out of his hand and clatters on the floor. The WEAVER sees it.

WEAVER

I'll get it.

CLEVELAND tries to speak, but the WEAVER has already stepped through the light beam and is cut in half. The WEAVER's upper half lands on the JAP's legs facing the wrong way and they go stumbling up the corridor out of control.

The WEAVER with the backward JAP's legs stumbles through the crevice into the ZODOMITES' religious ritual. The stone idol they are praying to is an exact duplicate of the WEAVER/JAP. All the ZODOMITES but the LEADER run away in fear. The LEADER looks to heaven.

LEADER

Mother of God, it's a sign from Zod!

CLEVELAND shudders and continues on his way, however many angry ZODOMITES step into the corridor blocking his path.

The ZODOMITES part and from between them steps a MUMMY, all covered in gauze, its arms outstretched.

CLEVELAND

(In awe)

A mummy!

He pulls out his pistol and starts blasting. All the bullets go right through the MUMMY and kill the ZODOMITES behind.

The MUMMY keeps coming. CLEVELAND puts up his dukes. The MUMMY gets close enough and CLEVELAND gives it an uppercut to the belly – his fist goes right through. He lifts his arm and the MUMMY comes up with it, it weighs about an ounce. CLEVELAND shakes his arm and the MUMMY falls apart into dust.

CLEVELAND wipes the MUMMY dust off his coat and sees a strange ethereal light emanating from an archway down at the end of the corridor.

He takes one step forward, hears a noise from behind, swings around and finds another MUMMY, only this one is wearing a top hat and tie.

CLEVELAND

(In awe)

A daddy!

It comes toward him, CLEVELAND swings around with the torch, hits it with the flame and it explodes with a flash and it is gone – except the top hat and tie.

At the end of the corridor he reaches the archway with the strange light, steps between two large posts and hangs up the flaming torch.

Suddenly the posts come to life and a giant hand comes down and smacks the torch off its leg. CLEVELAND looks up and there before him stands an 18-foot CYCLOPS, with one giant bulging eyeball in its forehead.

CYCLOPS

I am the guardian of the scrolls! Go no further!

CLEVELAND takes out his whip and snaps the CYCLOPS in the crotch. It bends over in pain.

CYCLOPS

My ball!

It falls over with a giant crash.

CLEVELAND turns and steps into the tomb's main chamber.

INTERIOR – MAIN CHAMBER

Thousands of stalactites cover the ceiling and an eerie illuminated mist sits on the floor. At the center of the room is a five-foot stone pyramid with no point at the top.

CLEVELAND steps up to the pointless pyramid and reads from SALLY's translation of the map. She dots her i's with hearts. It says "Place the obelisk at the top of the pyramid." This CLEVELAND does. "Push the third stone from the bottom at the very center." CLEVELAND locates the specified stone, pushes it, it slides in, the stone directly above slides out into CLEVELAND's face knocking his cigar butt down his throat. He gags for a second, then swallows.

The obelisk lowers into the pyramid with a deep low rumble until the pyramid at the top of the obelisk becomes the point of the whole pyramid.

The stone doors swing open directly in front of CLEVELAND's face illuminating him in a throbbing red light. He squints his eyes and there before him lay the SACRED SCROLLS OF ZOD.

Entranced by the power and beauty he hesitantly reaches forward with his hand into the red glow and his fingers are just about to make contact when . . .

. . . SEIGFRIED appears with a machine-gun. His voice is shaking with craziness.

SEIGFRIED

Herr Schmitt! Make the slightest move and I will be more than happy to shoot you full of a million holes!

CLEVELAND

Where are my friends?

SEIGFRIED

(Shrugging)

I let the Arabs have them. The heathens have probably eaten them by now. Enough! Hand over the scroll!

CLEVELAND

Uh, which scroll do you mean?

SEIGFRIED

(Grins)

I know better than that.

(Pointing)

That one there.

CLEVELAND throws his voice. SEIGFRIED's lips don't move.

SEIGFRIED

The Sacred Scrolls of Zod.

And now his lips move.

SEIGFRIED

But I've said nothing!

A bolt of lightning hits him blowing him to Kingdom Come.

CLEVELAND turns back to the throbbing red light, reaches in his hand, takes hold of the scroll and a visible power courses up his arm into his body.

Multitudes of ZODOMITES appear all over the place.

CLEVELAND takes no notice. He unrolls the scroll and it gives off its own illumination. ZOD's face appears on the scroll and his voice is heard.

ZOD

I, Zod have plumbed the depths of the underworld to attain ultimate power. This I have done. I have seen the future, too. I know, for instance, that Cleveland Smith is reading this three thousand years in the future. Smith is tall . . .

CLEVELAND straightens up.

ZOD

. . . Courageous . . .

CLEVELAND sneers and looks tough.

ZOD

. . . Handsome . . .

CLEVELAND smiles modestly.

ZOD

. . . Garrulous . . .

CLEVELAND goes blank. ZOD continues.

ZOD

. . . I am not able to see what you will do with your power, but I intend upon shooting an arrow at God. I'm sure you will be as constructive as me. Now, all you have to do is repeat these three simple words: Kanda, kanda, kanda.

CLEVELAND

That's certainly easy enough:
Condor, condor, condor!

ZOD

(Mad)

No! Kanda, kanda, kanda! Say it!

CLEVELAND

Kanda, kanda, kanda.

CLEVELAND bolts upright and the scroll drops from his hand.

The ZODOMITES all watch intently.

CLEVELAND begins shaking and vibrating and suddenly huge muscles come tearing through his shirt and ripping the sleeves of his coat. His hair turns blond and grows down to his shoulders. His voice is now a rumbling vibrato.

CLEVELAND
I AM THE ALL-POWERFUL! BOW
BEFORE ME!

Many ZODOMITES instinctively drop onto their faces. Some however do not. The ZODOMITE LEADER steps forward.

LEADER
He is a false God! We Zodomites must bow
to no other but Zod! Get up!

CLEVELAND
QUIET!

CLEVELAND points at the LEADER and a bolt of lightning blasts out of his fingertip and blows the ZODOMITE LEADER into smithereens.

All of the other ZODOMITES hit the dirt.

A bumblebee swoops down out of nowhere and begins buzzing around CLEVELAND's nose. He blows at it but it won't go away. It flies directly up to CLEVELAND's right eye, then his left, then swoops away.

CLEVELAND follows it with his finger and zaps it when it gets near the floor. The lightning bolt misses the bee and instead hits the SACRED SCROLLS OF ZOD incinerating them into a pile of ash.

CLEVELAND's muscles quickly deflate like popped balloons and his blond hair drops off onto his shoulders. His ragged clothes hang on him in shreds.

One by one the pissed-off ZODOMITES look up at CLEVELAND. They start moving in on him.

CLEVELAND grabs his whip, snaps it straight up in the air around a stalactite, goes to lift himself up and the stalactite breaks off and sticks in the ground between his legs.

There is a tremendous cracking sound, then all of the stalactites break off and impale all of the menacing ZODOMITES.

CLEVELAND hastily exits.

EXTERIOR – DESERT

CLEVELAND comes stumbling out of the tomb, KURT runs up out of breath, filthy dirty and his coveralls are torn. They walk through the desert.

CLEVELAND

Kurt, you look terrible.

KURT

You should talk. So did you find out what the big mystery was?

CLEVELAND

Yes, as a matter of fact I did. For a brief moment I held the ultimate power of the universe in my hand. I saw all things in heaven and in Earth. I saw the horror of Hell. I even glimpsed the future.

KURT

Oh, really, you didn't happen to see me getting paid, did you?

CLEVELAND

No, but I saw another World War approaching and the forces of good will triumph, prosperity will come to the world and a man named Efram Zimbalist, Jr. will become famous. By the way, whatever became of Sally?

KURT

You're the one that saw the future, you tell me.

CLEVELAND

Knock it off! What happened?

KURT

Me and her were abducted by Arabs but luckily I escaped.

KURT takes a jeweled key from his pocket.

KURT

As I was leaving I ducked into the sultan's tent and took this.

CLEVELAND

What is it?

KURT

They said it was the Key to the Chest of the Lost Gold of the Incas.

They reach the top of a dune where a sign reads "CAMEL LOT, ONE MILE." Below them is the mammoth stone SPHINX with a little oasis in front of it.

CLEVELAND

Kurt, find a car or a plane or some kind of vehicle so we can get out of here.

KURT

Oh, all right.

CLEVELAND starts down the dune. KURT puts the KEY TO THE LOST GOLD OF THE INCAS back in his pocket, turns and sees the sign. He throws his hands up in exasperation.

KURT

Great! Now I've got to walk a mile for a camel.

He exits.

EXTERIOR – OASIS BEFORE THE SPHINX

Beside a pool of water surrounded by palms being looked down upon by the great SPHINX is SALLY, her arms and legs staked out on the ground. Her face is streaked with dirt, her hair is in tangles, her clothes are torn. She looks very sexy. CLEVELAND drops onto one knee before her.

SALLY

(Relieved)

Oh, Cleveland, I'm so glad you're here. I've Been abducted by Egyptians, pawed by Moroccan slave traders, abused by nomads . . .

Cleveland grins and removes his coat.

CLEVELAND

Baby, this just isn't your day!

He moves down to SALLY and out of view.

The SPHINX looking on slaps its paws over its eyes.

FADE OUT