

LIFE AS WE KNOW IT

PILOT

3RD ROCK FROM THE SUN

Written by

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&
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**THIRD DRAFT
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COLD OPENING

FADE IN:

A BLACK SCREEN

SEX: KA-BANG!

A BIG BANG. A FLASH IN THE SCREEN. A THOUSAND STARS AND PLANETS FLOW OUT TOWARD THE LENS UNTIL IT IS A STAR FIELD. A SLOW FADE IN OF

MUSIC: "I'M THE ONE" BY MR. BIGG ON CAR RADIO

PAN DOWN FROM STAR FIELD TO FIND A COUPLE IN A 70'S CONVERTIBLE. MAKING OUT.

RADIO DJ VO

(AS MUSIC FADES)

We're still taking calls on that UFO Sighting here in the Greater Chagrin Falls, Ohio area. We're on the line with Todd.

TODD VO

Uh, yeah, Gary? I'm a sophomore at the University? I saw it come down out by the Ag building? Near the marsh...

FOUR SILHOUETTES IN THE DARK. THEY LOOK A BIT RATTY. OBSERVE THE COUPLE.

HARRY

What is that guy doing to her mouth?

(CONTINUED)

CONTINUED:

DICK

I don't know. She doesn't seem
to mind. He's really enjoying
himself.

SALLY

They do this very well.

DICK

This means something.

THEY STARE FOR A WHILE. THE COUPLE KEEPS
NECKING.

DICK

I think he's communicating with
her.

TOMMY

He has a lot to say.

SALLY

Look, now she's answering him.

THE COUPLE SLIDES DOWN INTO THE SEAT. THE ALIENS
TIP-TOE TO GET A BETTER LOOK.

ALL

This is good... Very nice...

DICK

Oh, we have much to learn.

PAN UP TO STARS. THE STARS FADE. EFFECTS TO DAY
AND THE SUN.

CUT TO:

TITLESSCENE 2EXT STREET - DAY

CARL SAGAN WALKS ALONG THE STREET OF A SMALL COLLEGE TOWN. PEOPLE GO ABOUT THEIR BUSINESS AROUND HIM.

CARL

In the context of the vast universe, our tiny blue planet is lonely. We sit, alone, on an endless Saturday night waiting for the cosmic phone to ring in the hopes of hearing from some extra-terrestrial life. When and if the call comes, what will they say? What will they look like? Will they be dangerous? Will they like us? What will be their politics or religion? Will they marry into the family of man? Or will they just be a ... bad date. Will they call tonight? Or are they here now? Right under our noses?

HE WALKS BY FOUR ALIENS CRAMPED IN A CAR. THE CAMERA LEAVE DR. SAGAN AND STAYS WITH THEM.

ACT ONESCENE 1

HARRY'S FACE IS PRESSED AGAINST THE GLASS. THE
FOUR LOOK A LITTLE BETTER. FROM THE RADIO

MUSIC: "CRAZY" BY PATSY CLINE

PATSY (VO)

...I'M CRAZY FOR TRYIN', AND
CRAZY FOR CRYIN', AND I'M CRAZY
FOR LOVIN' YOU.

DICK

That is not a good way to be.

SALLY

She should get help.

DICK TURNS THE RADIO OFF.

HARRY

It's hot in here.

SALLY

How do people live like this?

DICK

The car is very important.
Humans travel in it, they make
calls in it, eat food in it,
their young try to breed in it.
The information I studied said
that people live in their cars.

(CONTINUED)

CONTINUED: (2)

HARRY

I can't get the window open.

SALLY

I don't like this planet let's
go home.

DICK

After everything we did to get
here? The preparation? The years
of research and study. These
forms we had to take?

SALLY

Pieces of flesh, dangling off of
us. Everything that isn't
strapped down jiggles around.

HARRY SUDDENLY CLAUSTROPHOBIC

HARRY

I can't breathe!

TOMMY

What if they find out we're
aliens?

DICK

Tommy, We're perfectly safe. I
have an identity and a job at
the University.

(CONTINUED)

CONTINUED: (3)

TOMMY

How did you get a job?

DICK

I put it in their computer.
These people believe everything
that's in a computer. And
everyone thinks we're a typical
family. I'm the man. You're the
young boy. Sally's the woman and
Harry's the burden.

HARRY

What is a burden?

DICK

I'm don't know. But I read that
every family has one. This is
going to work. We're highly
intelligent superior beings.
What can go wrong?

SALLY

Is anybody else sweating under
their breasts.

DICK AND HARRY CHECK THEMSELVES.

DICK

No. In fact, I don't have any.

(CONTINUED)

CONTINUED: (4)

HARRY

I have tiny ones.

A COP COMES UP TO THE DRIVERS SIDE OF THE CAR.
HE TAPS ON THE WINDOW.

COP

You folks have been parked here
for several days, you know.

DICK

It's all right We're a family.

COP

Well, you're on university
property.

DICK

Yes, officer. I work here, I'm a
professor. And Tommy, here, is
their youngest freshman.

DICK TAKES OUT I.D. HANDS IT TO COP

COP

Well, Dr... Solomon, you can't
park your car here. It's against
the law.

DICK

It's against the law?

TOMMY

It's against the curb.

(CONTINUED)

CONTINUED: (5)

DICK

It's against the curb.

COP

I'm gonna let that go. I suggest
you take your family on home
before you get in any trouble.

DICK

Home. That's a good idea.

(TO THE OTHERS)

Let's go find our home.

DICK STARTS THE CAR. SALLY TURNS ON THE RADIO.

DICK

Listen. It's that signal they
keep sending into space.

MUSIC: "LOUIE LOUIE" by THE KINGSMEN

THEY DRIVE OFF. AS THE SONG BLASTS THEY SING
ALONG. LIKE EVERYONE, THEY 'FAKE' THE LYRICS.

ACT ONESCENE 2EXT. AN OLD APARTMENT HOUSE- LATER THAT DAY

AN 'APARTMENT FOR RENT' SIGN HANGS ON THE PORCH OF A HOUSE THAT HAS BEEN DIVIDED INTO APARTMENTS.

THE CAMERA MOVES TOWARD THE ATTIC

INT. ATTIC APARTMENT- MOMENTS LATER

DONNA DUPECZECH- THE LANDLADY, A FLIRTY WOMAN, MID 40'S WHO STILL "HAS IT" SHOWS THEM AROUND. SHE IS SMOKING. THE FOUR STILL LOOK 'WELL TRAVELED'

DUPECZECH

It's the attic so it's small,
but, it's furnished.

DICK

I love it!

HARRY

It's so much bigger than a car!

AS THE SCENE PLAYS, HARRY PLAYS WITH EVERYTHING.

DICK

This is a living room.

DUPECZECH

Yeah. You know, Dr. Soloman,
this was our rumpus room in the
70's. If this carpet could talk.

DICK GOES TO THE KITCHEN. TOMMY WANDERS OFF OPENING AND CLOSING DOORS AND DRAWERS. HE DISAPPEARS THROUGH A DOOR IN THE BACK.

(CONTINUED)

CONTINUED:

DICK

This will be Sally's room.

DUPECZECH

Do what you like. I'm easy.

That's the bath room.

HARRY GOES INTO THE BATHROOM. AND HE COMES OUT.

HARRY

Dick, it's completely furnished.

There are places to sit and
everything. I love this room.

This will be my room, Okay?

HE GOES BACK IN.

DUPECZECH

You're a tall drink a' water,
aren't you Doc?

AS SALLY INSPECTS HER 'ROOM'

DICK

Dick.

DUPECZECH

(FLIRTING)

I like a man with a big head.

DRAWING ON HER CIGARETTE AND EXHALING.

DICK

(ANSWERING IN KIND)

And I like a woman with a big
chimney.

(CONTINUED)

CONTINUED: (2)

DUPECZECH

Cigarette?

DICK

Please.

OFFERS HIM A CIGARETTE. HE TAKES ONE. SHE LIGHTS IT FOR HIM. HE DRAWS DEEPLY. AND EXHALES. A BEAT. THEN -

DICK

(SPOKEN AS IF HE ENJOYED IT)

Owwwwwww.

SALLY

Mind if I have one of those?

DUPECZECH GIVES SALLY A SMOKE. SHE LIGHTS IT.

DUPECZECH

Just between us, I think you should go see Chad, my hair dresser. I'm sure there's a very pretty girl under that ...look.

SALLY

Do all women go to Chad?

DUPECZECH

Well, anyone with any class.

SALLY

So I can learn from Chad?

DUPECZECH

You'll love him. He'll show you everything a woman needs to know from the neck up.

(CONTINUED)

CONTINUED: (3)

SHE AND SALLY EXCHANGE A KNOWING LAUGH. SALLY HASN'T GOT A CLUE.

DUPECZECH

By the way, Dick, in case you're interested...

DICK

I'm interested in Everything.

DUPECZECH

There is no Mr. Dupeczech. He's no longer with us. He lived a full life, and I threw out the empties.

SHE LAUGHS.

DICK

Ah, well, Mrs. Dupeczech, I'd love to stand here all day and chew your fat, but time has no manners. Bye now.

DUPECZECH

Bye bye. And welcome home.

SHE EXITS. HE CLOSSES THE DOOR AND SMILES.

DICK

I have a home, a job, a car, a family, a boy in college. Golly! Now, I'm everything a man should be. I am fulfilled.

(CONTINUED)

CONTINUED: (4)

SALLY

I know you are, but what am I?

DICK

You're the woman of the house.

SALLY

Yeah. I've been meaning to ask
you about that.

(A SLIGHT CRACK IN HER VOICE)

Why am I the woman?

DICK

Because you are female. And
adult females on this planet are
women.

SALLY

What kind of answer is that?

I'm second in command! Dammit!

(DABBING AT HER TEARS)

God, I'm leaking again! Why is
this happening? I'd like to go
on record, Captain Dick - I hate
it here.

DICK

Yes, we know. And until you
function among them comfortably
you'll continue to hate it, and
I'll continue to hear it.

(CONTINUED)

CONTINUED: (5)

SALLY

What do you think I should do?

DICK

You're asking me? I'm a man. Go with Mrs. Dupeczech. She's a woman. Go see this Chad. Mingle with your kind.

HARRY BURSTS INTO THE ROOM, WET, NAKED AND WRAPPED IN THE SHOWER CURTAIN.

HARRY

Hey! You know that boat in the bathroom? Guess what? The water goes on the inside.

SALLY STARES AT HARRY.

DICK

Good for you. Well, Sally, Harry seems to be investigating, probing, doing his job.

HARRY

Thank you.

DICK

And I have to do mine. Tommy, let's go or you'll be late for class. Tommy?

TOMMY COMES BACK IN THROUGH THE FRONT DOOR. HE LOOKS A LITTLE ROUGHED UP.

(CONTINUED)

CONTINUED: (6)

TOMMY

Sorry. I fell off the roof.

DICK

What were you doing out there?

TOMMY

Hockin' loogies. (A BEAT) I

learned it from a guy in PhysEd.

DICK TURNS TO SALLY WITH TOMMY AS AN EXAMPLE.

DICK

You see? Now, get out there and observe the life-forms. This mission won't take forever.

These people are simple. Their planet is 20 billion years old and they measure time in

seconds. They are hurling through space on a rock at 67,000 miles an hour and they go on about their lives as if it's not happening. They cry out to be examined. That's our job. Now let's go people.

HARRY

People. You called us people.

HARRY BURSTS OUT LAUGHING.

ACT ONESCENE 3EXT. IVY COVERED CLASS ROOM BUILDING - DAY

A SIGN READS "PHYSICS DEPT."

MUSIC: COLLEGE ALMA MATER THEMEINT. DICK'S OFFICE - DAY

MISS DINSMORE, DICK'S 30'ISH REPRESSED ASSISTANT
WATERS THE PLANTS. SHE IS PRETTY, BUT CAREFUL
NOT TO SHOW TOO MUCH OF IT.

TOMMY ENTERS WITH HIS BOOKS.

TOMMY

Hi, Miss Dinsmore.

MISS DINSMORE

Tommy. Is Dr. Solomon with you?

TOMMY

He's right behind me. He's
looking at a tree. Thinking.

TOMMY FLOPS IN A CHAIR.

MISS DINSMORE

It must be very exciting living
with a man like him. So
inquisitive. So... stimulating.

TOMMY RAISES AN EYE BROW AT MISS DINSMORE.

TOMMY

Yeah?

(CONTINUED)

CONTINUED:

MISS DINSMORE

We've only worked together a week and I can understand why everyone wants to be near him.

TOMMY

Really?

MISS DINSMORE

The students love being in his class. Who can blame them?

DICK ENTERS. SHE TURNS.

DICK

Good morning, Miss Dinsmore.

MISS DINSMORE

Why, good morning. I'll get you some coffee. I bought a special blend. I hope you like it.

SHE EXITS TO GET THE COFFEE. TOMMY LOOKS AT DICK WITH A 'CHESHIRE' GRIN. DICK NOTICES THIS.

DICK

Are you doing all right?

TOMMY

(RAZZING DICK)

Obviously not as good as you are.

(CONTINUED)

CONTINUED: (2)

DICK

Ever since we came to Ohio,
you've had this strange look in
your eyes.

TOMMY

You should see 'em from this
side. It all looks out of
control to me. (A BEAT) God! I
have enough hormones raging in
my body to kill a man in his
fifties. But you know what?
It's not bad.

DICK

I'm sure it's like a whip on a
young horse, but there's more to
life than hormones. I have
observed that these people want
to get close, not just for
warmth or reproduction or to
tongue one another, but for a
reason I don't understand.

TOMMY

All I know is Miss Dinsmore's
got her high beams on and you
are the deer in the head lights.

(CONTINUED)

CONTINUED: (3)

DICK

You make no sense.

TOMMY

That's because you're thinking
with your head.

MISS DINSMORE BRINGS DICK HIS COFFEE. SHE GETS
CLOSE AND SMILES.

MISS DINSMORE

Well, here we go. Enjoy.

TOMMY

If he has any sense he will.

TOMMY EXITS.

MISS DINSMORE

He's such a bright boy. Mrs.
Solomon must be very proud.

DICK

Mrs. Solomon is no longer with
us. I threw out her empties.

MISS DINSMORE NODS SYMPATHETICALLY.

MISS DINSMORE

You know, Dr. Solomon, I was
reading your course description
in the catalogue. "Physics For
English Majors". It's wonderful
to think of science as the
'poetry of the universe.'

(CONTINUED)

CONTINUED: (4)

DICK

It's no more than rhyme and
reason.

(A BEAT)

MISS DINSMORE

Are you going to Dean Sumner's
party? You really should.

DICK

Why?

MISS DINSMORE

Well, it's nice to get the
faculty together to socialize.

DICK

Why? Do you like Dean Sumner's
parties, Miss Dinsmore?

MISS DINSMORE

Well, you know... there's wine
and cheese. You mingle, try to
be witty. And leave before you
embarrass yourself.

DICK

And this is a good thing?

MISS DINSMORE

Well, Dean Sumner thinks it's
good to broaden relationships
among co-workers. Like us. Right

(MORE)

(CONTINUED)

CONTINUED: (5) MISS DINSMORE (cont'd)

now, you probably only think of
me as your right hand.

DICK

Miss Dinsmore, I could never
think of you as my right hand.

MISS DINSMORE

(STOICALLY)

You're right. I was
presumptuous.

DICK

It can't be. As wonderful as my
right hand is, it will never
have eyes quite so eloquent. And
although you are much larger
than my hand, you are far more
delicate. The hair on my
knuckles will never be as
beautiful as your's when the
light hits it. No, exquisitely
designed as you are, you will
never be my right hand. And yes,
I will go. How do I get there?

MISS DINSMORE

I could give you a ride.

CONTINUED: (6)

DICK

Yes. Come by and blow the horn.

I love to hear people honk.

MISS DINSMORE

Okay. I have a red Volvo.

DICK

Please, Miss Dinsmore, we barely
know each other.

MISS DINSMORE

Call me Bunny.

DICK REACHES OUT CAREFULLY, AND TOUCHES HER
SHOULDER.

DICK

All right. Bunny.

CUT TO:

ACT ONESCENE 4EXT. STUDENT UNION - DAY

THE UNIVERSITY STUDENT CENTER.

INT. STUDENT UNION - DAY

MUSIC PLAYS ON THE JUKEBOX. TOMMY LISTENS INTENTLY AS HE STRUGGLES WITH A BOTTLE OF SNAPPLE. ANOTHER KID NEARBY HAS A SNAPPLE. HE HITS IT ON THE BOTTOM AND OPENS IT. TOMMY FOLLOWS SUIT.

THE KID SLOUCHES AND DRINKS. TOMMY MIMICS HIM.

A GIRL STANDS NEAR-BY, BACK AGAINST THE WALL. HER BOYFRIEND ARRIVES AND LEANS WITH HIS HAND ON THE WALL FACING HER. THEY LOOK AT EACH OTHER.

BOYFRIEND

Hi.

GIRL

Hi.

BOYFRIEND

Hungry?

GIRL

No. You?

BOYFRIEND

Yeah.

GIRL

Eat.

BOYFRIEND

'Kay.

HE GIVES HER A BIG WET KISS.

(CONTINUED)

CONTINUED:

BOYFRIEND

Later.

HE EXITS. TOMMY COMES TO HER; PUTS HIS HAND ON THE WALL AND POSTURES LIKE THE BOYFRIEND.

TOMMY

Hi.

GIRL

(CONFUSED)

Hi.

TOMMY

Hungry?

GIRL

No. You?

TOMMY

Yeah.

GIRL

Then eat.

TOMMY

'Kay.

HE KISSES HER THE SAME WAY.

TOMMY

Later.

TOMMY NODS A "YES" AND WALKS TO HER LEFT TO FIND AN OLDER MALE CAFETERIA WORKER IN A UNIFORM. HE IS PUTTING A MENU ON THE BULLETIN BOARD. TOMMY LEANS AGAINST THE WALL, HIS ARM OVER THE WORKER.

(CONTINUED)

CONTINUED: (2)

TOMMY

Hi.

WORKER

(TURNING BACK TO SEE TOMMY)

Hi.

TOMMY

Hungry?

WORKER

No. You?

TOMMY

Yeah.

WORKER

So, eat.

TOMMY

'Kay.

HE KISSES HIM.

TOMMY

Later.

HE WALKS AWAY THINKING ABOUT THE DIFFERENCE IN
THE KISSES. FROWNING AND SHAKING HIS HEAD 'NO.'

THE BOYFRIEND RE-APPEARS, GRABS TOMMY AND SPINS
HIM AGAINST THE WALL.

BOYFRIEND

(THREATENING)

Hi.

TOMMY SHRUGS, AND POSTURES LIKE THE GIRLFRIEND.

(CONTINUED)

CONTINUED: (3)

TOMMY

Hi.

BOYFRIEND

You're hitting on my girl.

TOMMY

Okay. Uh... I'm not sure what
I'm supposed to say to you.

GUY

She's my girl. You want a girl?
Get your own girl.

TOMMY

(THE LIGHT COMES ON)

Right. I'll do that.

CUT TO:

ACT ONESCENE 5INT. BEAUTY SALON - DAY

SALLY'S HAIR IS IN CLIPS. MRS. DUPECZECH READS A MAGAZINE - FEET UP, WITH COTTON WADS BETWEEN EACH PAINTED TOE NAIL. MILLIE, THE MANICURIST, IN HER SIXTIES DOES THE NAILS OF A YOUNG WOMAN IN HER EIGHTH MONTH OF PREGNANCY. A HANDSOME WOMAN IN HER FORTIES HAS HER HAIR FOILED.

DUPECZECH

(SHAKING HER HEAD AS SHE READS)

Look. Cher made Mr. Blackwell's worst dressed list again.

WOMAN

Who cares, she looks fabulous.

DUPECZECH

Check out this young stud she's dating. Mmmm. She is a dangerous woman.

(HOLDS MAGAZINE OUT TO SALLY)

DUPECZECH

Do you think I should get my hair done like Cher's.

SALLY

You can make your hair that black?

(CONTINUED)

CONTINUED:

DUPECZECH

Chad can do anything. Sometimes
I walk out of here, and men
follow me home like stray dogs.

PREGNANT WOMAN

All men are dogs.

DUPECZECH

That is the truth. You throw it
out, and they fetch it. Scratch
them behind the ear and say
"Good Boy," and they are
powerless.

WOMAN

They do what ever you want, and
they don't even know why they're
doing it.

MILLIE

My husband would do anything for
me when we got married. He was
so sweet, I could have eaten him
alive. By our first anniversary,
I wished I had.

DUPECZECH

My husband could drive me crazy.
But, It always beat being alone.

(CONTINUED)

CONTINUED: (2)

SALLY

Is any one else sweating under
their breasts?

ALL

Yeah. All the time. Sure.

DUPECZECH

What woman doesn't?

MILLIE

(TO PREGNANT WOMAN)

Do you want a pedicure today?

PREGNANT WOMAN

No. I'm not going to pay for
something I can't see.

SALLY STARES AROUND.

SALLY

There are a lot of mirrors in
here.

DUPECZECH LOOKS AT HER SELF IN THE MIRRORS,
CRITICALLY

DUPECZECH

Yeah, you can really see what
the years have done. But, what's
beauty without suffering?

MILLIE

God was very kind to me. When I
got older, He put gauze curtains

(MORE)

(CONTINUED)

CONTINUED: (3) MILLIE (cont'd)

over my eyes, so when I look in
the mirror I'm still beautiful.

MRS. DUPECZECH PULLS HER FACE BACK WITH
HER HANDS.

DUPECZECH

I'm thinking of a lift and a
chin suck. What do you think?

SALLY

You look like you're pulling
eight "G's".

DUPECZECH

Isn't she funny? I told you she
was funny.

(TO SALLY)

If you want, I can fix you up
with someone. Nothing serious.
Just a chance to slip on some
heels and a little black dress,
take your show on the road and
flaunt it.

SALLY

That sounds... dangerous.

DUPECZECH

That's the point, isn't it?

CUT TO:

ACT ONESCENE 6INT. CLASS ROOM - DAY

A CLASS OF COLLEGE STUDENTS WATCH INTENTLY AS DICK PACES AT THE HEAD OF THE CLASS.

DICK

All right. Let's think, because I want you learn that there is more than one way to think. Think of miles as inches, inches as centuries, centuries as light, how far is far, how long is long, what exactly is between us and kingdom come?

(PAUSE)

How far away is Cleveland?

STUDENT

Fifty two miles.

DICK

Someone give me another answer. Cleveland is...?

FEMALE STUDENT

An hour away.

DICK

Yes, Cleveland is an hour away. Someone give me another answer.

(CONTINUED)

CONTINUED:

ANOTHER STUDENT

Nine dollars. The cost of a bus
ticket.

DICK

Good! Cleveland is nine dollars
away.

A FOURTH
STUDENT

A felony charge. The federal
court house is there.

DICK

Yes! Cleveland is a felonious
assault away! Okay! Now....

EXCITED, HE GRABS THE CHALK AND FINISHES A VERY
COMPLEX EQUATION ON THE BOARD.

DICK

(MUMBLING RAPIDLY AS HE WORKS)

One to the second power, plus
one to the second, equals x to
the second... P equals 7, Q
equals 5, not P equals 14.... Q
equals ten, P to the second...

HE PUTS A BIG EQUALS SIGN AND A QUESTION MARK.

DICK

Now! How far away is Cleveland?

(A PAUSE)

Okay. I'm getting ahead. Someone
else? How far is Cleveland?

(CONTINUED)

CONTINUED: (2)

LEON A LARGE GUY PUTS HIS HAND UP - THEN DOWN.

DICK

Yes, Leon. Come on, Speak up.

LEON

No. Never mind. I had this idea,
but its' wrong.

DICK

Oh. Leon. Leon. Of course it's
wrong. The odds against your
being right are staggering.
That's why you have a great
advantage over all of us. You
know the outcome. You will be
wrong. Don't fear it. Embrace
your wrongness. Leon, how far
away is Cleveland?

LEON

Cleveland is an eternity away.
If you never get there.

DICK

Very good, Leon. That is exactly
what this equation proves.

DICK POINTS TO THE COMPLEX WORK ON THE BOARD.

LEON

Really? Okay! I have another!
Cleveland is too far away, if
your girlfriend is there.

(CONTINUED)

CONTINUED: (3)

DICK

You'll have to be more precise.

LEON

Uh... Cleveland is a kiss away?

DICK

Sorry, Leon. It's not a valid
unless we can measure it? Can
anyone measure a kiss? Caryn?

CARYN, AN ATTRACTIVE FRESHMAN, HAS HER HAND UP.

CARYN

A kiss is as long as a summer.

DICK

Meaning?

CARYN

A kiss is the time it takes to
go from "I" to "We." It can be a
summer. It can be a lifetime.

DICK STEADIES HIMSELF ON THE BACK OF HIS CHAIR.
HE PAUSES, BLOWN AWAY BY THIS CONCEPT. HE SIGHS.

DICK

I'm going to stop thinking with
my head, and feel for a while.

END OF ACT ONE

ACT TWOSCENE 1INT. THE APARTMENT - LATER THAT EVENINGMUSIC: QUIZ SHOW "THINK" MUSIC.

HARRY IS IN HIS RECLINER, TRANSFIXED ON THE TV.
TOMMY SITS NEXT TO HIM.

DICK ENTERS.

DICK

Hi, I'm home.

NO REACTION FROM THEM.

DICK

Hello?

(NO REACTION)

Tommy turn that off.

TOMMY TURNS THE SET OFF. HARRY "SEES" DICK.

HARRY

Dick, you're home! Stay here!

HE RUNS TO A PAPER BAG ON THE DINING TABLE.

HARRY

I found the most incredible
stuff today!

(SHOUTING INTO THE KITCHEN)

Sally, get out here! You gotta
see this!

SALLY ENTERS IN AN APRON AND OVEN MITTS. HER
HAIR IS IN A GYPSY RINGLET CUT. HER MAKE UP HIGH
FASHION. HARRY STOPS COLD. THEY ALL STARE.

(CONTINUED)

CONTINUED:

DICK

Sally. You look different.

SALLY

Right. It's called beauty.

You'll get used to it. I have.

HARRY

They did a good job.

DICK

There are nine different colors
on your face.

SALLY

Yeah. I got a make over. Don't
worry. It's all on the surface.
They didn't touch anything on
the inside. But, I gotta tell
you. I feel different.

TOMMY

Maybe the chemicals they use
seeped into your brain.

DICK

Nonsense. You look fine. What
else did you learn at "Chad's?"

SALLY

That I am a woman, I'm not
exactly sure what I do, but I am
dangerous. That Chad unleashes
my power. And you are dogs.

(CONTINUED)

CONTINUED: (2)

DICK

Well. There you are.

HARRY IS OUT OF PATIENCE WITH THIS DISCUSSION.

HARRY

Yeah, you look great. Dick, I went to a store today, and I found guy stuff.

DICK

Guy? What exactly is a guy?

HARRY

A guy is an inert man. He works five days a week and is lethargic on the weekends. He enjoys 'Game Time', 'Happy Hour' and 'Relaxed Fit'.

DICK

Nice work, Harry.

HARRY

And, look what I found.

HARRY TAKES A FLASH LIGHT OUT OF A PAPER BAG AND HOLDS IT BARREL DOWN IN A PHALLIC GRIP.

DICK

I have an urge to hold that.

HARRY

That's exactly what it's for.

(CONTINUED)

CONTINUED: (3)

DICK

May I?

HARRY

Please.

DICK HOLDS THE FLASH LIGHT THE SAME WAY.

DICK

Oh, this is very satisfying.

HARRY

I know.

DICK

I like this.

HARRY

I know. Let me have it.

HARRY TRIES TO TAKE IT. DICK HOLDS IT AWAY FROM HIM AND OFFERS IT TO SALLY.

DICK

Sally, what do you think?

SALLY HOLDS IT. HER EXPRESSION IS THE ONE MARY MATALIN HAS ON THE "TODAY" SHOW. SHE PONDERES IT.

SALLY

It doesn't do a thing for me.

Sorry.

SALLY HANDS THE FLASHLIGHT TO HARRY.

HARRY

Man, it doesn't get any better than this.

CONTINUED: (4)

DICK

Ah; but it does, Harry. This evening, we have been invited to a party!

SALLY

(PANIC)

A party? I don't have anything to wear. Everyone has seen me in everything I've got. And the one nice dress I have is too tight around my hips.

(SUDDENLY ALL BUSINESS)

Not that it matters.

DICK

Miss Dinsmore offered to drive us. And I agreed.

SALLY

And, you're going to do just what she says?

DICK

Yes I am.

SALLY

This woman is very good.

(CONTINUED)

CONTINUED: (5)

DICK

Yes, she is. There will be wine
and cheese, and a random
sampling of people. We can
analyze their habits, explore
the environment, probe humanity.

TOMMY

Probe? Will there be girls?

DICK

It's likely.

TOMMY

Cool.

DICK

It's the perfect opportunity to
answer so many questions. For
example, Why does Miss Dinsmore
want to get close to me. And why
does she need a crowd to do it.

SALLY

You're right. Time to take my
show on the road. Back in two.

SHE EXITS TO THE KITCHEN AS HARRY GOES BACK TO
THE RECLINER AND "SURFS" THROUGH THE CHANNELS.

MUSIC: CARTOON THEME

MUSIC: NEWS THEME

MUSIC: SPANISH THEME

(CONTINUED)

CONTINUED: (6)

TV VOICE OVER

El Mundo Pacifico se presentando

por DIET PEPSI! Teines el

Correcto, bambino, uh huh!

DICK LOOKS AT HARRY IN THE RECLINER.

DICK

Que mirandas?

SUBTITLES: WHAT ARE YOU WATCHING?

HARRY

Mundo Pacifica.

SUBTITLES: WORLD OF THE PACIFIC.

DICK

Es bueno?

SUBTITLES: IS IT ANY GOOD?

HARRY

Enh.

SUBTITLES: IT HAS IT'S MOMENTS, BUT ON THE WHOLE
IT'S NOT MUCH BETTER THAN 'OKAY'.

SALLY STEPS OUT OF THE KITCHEN IN A LITTLE BLACK DRESS. SHE IS STUNNINGLY SEXY. TOMMY DOES A TAKE ON HER LOOK - ESPECIALLY HER CLEAVAGE.

SALLY

Ready.

TOMMY

Caramba! Perros de la Camisa!

Teine nombres?

SUBTITLES: WOW. BLOUSE PUPPIES. HAVE YOU NAMED
THEM?

(CONTINUED)

CONTINUED: (7)

DICK STOPS AND LOOKS AT THE GROUP.

DICK

Una momento. Hablamos Espanol.

SUBTITLES: WAIT A MINUTE. WE'RE SPEAKING
SPANISH.

TOMMY

Duh.

DICK

(TO HARRY)

Turn that thing off. It's
dangerous.

(TO TOMMY - TRANSFIXED ON SALLY'S CHEST)

DICK

And don't stare directly into
those. I'm not sure of their
power.

SFX: A CAR HORN "HONK. HONK"

DICK

Ah! That's Miss Dinsmore. She's
honking!

THEY EXIT.

ACT TWOSCENE 2INT. DEAN'S HOUSE - NIGHTMUSIC: A PIANO PLAYING ANDREW LLOYD WEBBER SONGS

DEAN SUMNER'S HOUSE IS A ENGLISH TUDOR HOME. THERE IS AN ENTRY HALL. A LARGE LIVING ROOM, WITH A BUFFET SET UP IN ONE AREA. IN ANOTHER IS A GRAND PIANO. FRENCH DOORS LEAD TO A TERRACE.

MRS. SUMNER, THE DEAN'S WIFE OPENS THE THE DOOR TO FIND THE FOUR ALIENS AND MISS DINSMORE.

MRS. SUMNER

Dr. Solomon, so nice to see you.

DICK

Ah, Mrs. Sumner. It was so kind of you to invite us.

MRS. SUMNER

Won't you come in.

SALLY

If you'll back up.

MRS. SUMNER BACKS UP. SALLY ENTERS.

DICK

Please, forgive Sally, she's not from Ohio.

MRS. SUMNER

My daughter Caitlan is here somewhere.

CONTINUED:

DICK

And I should care because....?

MRS. SUMNER

I meant, for your son, Tommy.

TOMMY

Later... Dad.

THEY LAUGH. TOMMY ENTERS TO SEARCH FOR CAITLAN.

HARRY

Is that food?

DICK

Miss Dinsmore, show Harry the
food.

MISS DINSMORE LEADS HARRY INTO THE PARTY.

DICK

(TO MRS. SUMNER)

I must say. It takes a lot of
courage to do what you've done.

MRS. SUMNER

Pardon?

DICK

I mean you must have great
confidence in your sense of
taste. To open your home to the
ridicule of so many people. I
certainly couldn't do it.

(CONTINUED)

CONTINUED: (2)

MRS. SUMNER

May I take your coat?

DICK

(AS HE LOOKS AT THE PLACE)

Yes... You should be terrified.

MRS. SUMNER

Come, I want you to meet
someone.

DICK

You have my arm, I can't help
but go.

SHE LEADS HIM. AS THEY PASS THE PIANO -

MRS. SUMNER

Dr. Erdman's been entertaining
us all evening with show tunes.

DICK

You mustn't be embarrassed.

MRS. SUMNER TAKES DICK TO MRS. WAINWRIGHT A
SMALL WOMAN WITH MOUSSED AND BLOWN DRY HAIR.

MRS. SUMNER

Helen, this is Dr. Solomon, keep
him company, I'll be right back.

SHE EXITS.

MRS. WAINWRIGHT

You're the new professor.

(CONTINUED)

CONTINUED: (3)

DICK

Yes. (BEAT) I don't like what
you've done to your hair. (BEAT)
Neither do you.

MRS. WAINWRIGHT

(STUNNED. THEN CONFESSING)

You're right. I don't.

DICK

You are hiding something about
yourself. You must tell me what
it is.

MRS. WAINWRIGHT

I was hoping this would give me
more height.

DICK

Ah. You're confusing hair with
shoes. May I?

HE GRABS HER HAIRDO AND FLATTENS IT. SHAKING HER
HEAD FIRMLY IN HIS HANDS AS HE DOES SO.

DICK

There. Much nicer.

MRS. SUMNER BRINGS A GLASS OF WINE FOR DICK.

DICK

Thank you.

HE TAKES THE GLASS AND STRIDES AWAY.

(CONTINUED)

CONTINUED: (4)

MRS. SUMNER

Helen, did Dr. Solomon just grab
you by the head?

MRS. WAINWRIGHT

Yes, and it was wonderful.

CUT TO:

THE BUFFET TABLE - CONTINUOUS

HARRY IS LOADING A PLATE. SALLY SPEAKS AN ASIDE.

SALLY

I want you to keep an eye on
Miss Dinsmore. I think she's
going to use her power on Dick.

HARRY

Yeah, sure. What are these?

HARRY PICKS UP A SHRIMP.

SALLY

Crustaceous bottom feeders.

HARRY

Mmmm. And these?

HARRY LOADS DEVEILED EGGS ONTO HIS PLATE.

SALLY

Unborn fowl.

HARRY

Okay. These are?

(CONTINUED)

CONTINUED:

SALLY

Cocktail weenies.

HARRY

I've seen these. They should be
bigger.

DEAN SUMNER SEES SALLY IN HER LITTLE BLACK
DRESS. HE ZEROS IN ON HER CLEAVAGE.

DEAN SUMNER

So, you're Dr. Solomon's Sister.
Can I get you a drink?

SALLY

Hey. I'm up here.

DICK STEPS IN QUICKLY.

DICK

Sally, Dear. I see you've met my
Boss. You must be charmed. I
insist.

SALLY

All right. I'm charmed.

DEAN SUMNER

Which will it be? White or Rose?

WITH A SMILE SHE SCRATCHES HIM BEHIND THE EAR.

SALLY

Be a good boy and get me
whatever you think I need.

DEAN SUMNER SMILES WEAKLY AND HEADS TO BAR.

(CONTINUED)

CONTINUED: (2)

SALLY

Damn. It worked.

HARRY REACHES ACROSS THE BUFFET. THE BACK OF HIS HAND BRUSHES AGAINST A YOUNG WOMAN IN AN ANGORA SWEATER. HIS FACE IS TRANSFORMED INTO ECSTASY.

HARRY

Oaahhh. What is this stuff?

SWEATER GIRL

Clam dip.

HARRY

No. This.

SWEATER GIRL

The sweater? It's angora.

HARRY

Oooooahhh. It's wonderful. I've never seen anything like it.

SWEATER GIRL

It's coming back.

HARRY BEGINS TO 'FLOAT' HIS HANDS OVER IT.

HARRY

Oh yeah. Mmmmmmm. It's even better when you don't put your hands directly on it. Yessss.

SWEATER GIRL

(NERVOUSLY)

I like the color....

SUDDENLY HARRY PUTS HIS CHEEK A HALF INCH FROM THE SWEATER AND MOVES HIS FACE AROUND ON IT.

(CONTINUED)

CONTINUED: (3)

HARRY

This is nice. Oh yeah. This is
definitely a guy thing. Ooooh.

SWEATER GIRL

Are you in the art department.

CUT TO:

THE PIANO - CONTINUOUS

PEOPLE ARE GATHERED AROUND THE PIANO AS DR.
ERDMAN PLAYS. MISS DINSMORE STANDS NEXT TO DICK
WHO WATCHES DR. ERDMAN'S HANDS. HE LEANS CLOSER.

DICK

This isn't metric, is it?

DR. ERDMAN

It's a Steinway.

DICK

I mean metric. With a base of
ten. This is a base of eight
with five fractions. Yes, I see
how this works. May I?

DICK SITS AND MOVES DR. ERDMAN AWAY. HE PLAYS
THE CHORDS TO "NIGHT AND DAY" FROM SHEET MUSIC
ON THE PIANO. MISS DINSMORE, SITS BESIDE HIM.

MISS DINSMORE

I had no idea you played.

DICK

I'm not playing. I'm adding.

DICK SPOTS SALLY WHO HAS COME TO THE PIANO.

(CONTINUED)

CONTINUED:

DICK

Harry, Sally, you're good with
math. Tommy come on.

DICK HANDS THEM THE SHEET MUSIC.

DICK

(SINGING FROM THE BRIDGE)

NIGHT AND DAY

UNDER THE HIDE OF ME

DICK, HARRY,
SALLY & TOMMY

(IN PERFECT FOUR PART HARMONY)

THERE IS OH SUCH A HUNGRY

YEARNING BURNING INSIDE OF ME

DICK SINGS TO MISS DINSMORE AS HARRY, SALLY AND
TOMMY TO A VOCAL UNDERSCORE.

DICK

AND THIS TORMENT WON'T BE THRU

'TIL YOU LET ME SPEND MY WHOLE

LIFE MAKING LOVE TO YOU...

DICK STOPS ABRUPTLY, FOCUSING ON MISS DINSMORE.

DICK

Shall we get some air?

MISS DINSMORE

Yes, I'd love to.

THEY RISE AND EXIT. SALLY WATCHES THEM GO. SHE
TURNS TO HARRY WHO HAS HIS PLATE WITH HIM.

(CONTINUED)

CONTINUED: (2)

SALLY

I don't like the way this
smells.

HARRY

It's the clam dip.

SALLY TURNS TO LEAVE. SHE IS FACING A HANDSOME
MAN AT THE PIANO. HE REACTS IMMEDIATELY.

HANDSOME MAN

Hello. Your glass is empty, may
I freshen it for you.

SALLY

Why, yes. Thank you.

THE HANDSOME MAN GOES TO THE BAR.

SALLY

I didn't even scratch that one.

CUT TO:

INT. THE LIVING ROOM - CONTINUOUS

TOMMY ASSUMES A 'COOL' POSTURE WITH CAITLAN
SUMNER. THE DEAN'S 16 YEAR OLD DAUGHTER.

TOMMY

Caitlan. Right? I'm Tommy.

CAITLAN

Yeah. My mom told me about you.

You're a Doogie.

TOMMY

A Doogie?

(CONTINUED)

CONTINUED: (3)

CAITLAN

You're the youngest freshman the
University has ever had.

TOMMY

So, you find that interesting?

CAITLAN

No.

TOMMY

What if I had capabilities that
were beyond your understanding?
Would that interest you?

CAITLAN

No.

TOMMY

What if I turned out to be an
alien from a distant planet.

CAITLAN

It would be so creepy.

TOMMY

So... that's a bad thing?

CUT TO:

EXT. THE SUMNER'S TERRACE GARDEN - CONTINUOUS

DICK SITS WITH MISS DINSMORE ON A BENCH.

MISS DINSMORE

This is a lovely garden.

(CONTINUED)

CONTINUED:

DICK

Yes, it is. I'm surprised they
leave it out at night.

SHE LAUGHS AT HIS "JOKE". HER LAUGH FADES.

DICK

Miss Dinsmore... Bunny. Do you
want to know something?

MISS DINSMORE

Okay?

DICK

No. I was asking you. Is there
something you want to know?

MISS DINSMORE

No. Is there something you would
like to know?

DICK

Yes. What do you do when you're
not with me?

MISS DINSMORE

I belong to a book club. I do
volunteer work. I have a bird. A
cock-a-teal. I talk to him. I
change the paper in his cage.

DICK

Ah, you're captivating.

(CONTINUED)

CONTINUED: (2)

MISS DINSMORE

No. Not really.

DICK

You are. Just ask your bird.

MISS DINSMORE

I suppose I am. Why do you ask?

DICK MOVES CLOSER TO HER.

DICK

Well, I don't really know why. I know I enjoy seeing you. I get a pleasant feeling when I look at you. And when you say "Dr. Solomon", it's like I'm hearing my name for the first time.

HE FEELS THE NEED TO KISS HER, AND DOES.

THE KISS ENDS.

IN AN ELECTRIC MOMENT DICK TOTALLY BREAKS IN A WAY HE HAS NEVER EXPERIENCED. HE FEELS THE HEAT OF SUMMER. HIS SHOULDER SLUMP FORWARD AND THEN GO BACK WITH A SOULFUL, SATISFIED MOAN THAT IS FAR TOO LOUD. HE IS IN A DIFFERENT PLACE.

SUDDENLY HE FREEZES. HIS EARS PERK LIKE A DOG AS DR. ERDMAN BEGINS TO SING "MEMORIES"

DICK

Listen. What is that?

MISS DINSMORE

(SLIGHTLY SHAKEN)

Memories. From "Cats."

(CONTINUED)

CONTINUED: (3)

DICK

It's just awful. What an
unforgettable evening. The
garden, the moonlight, your
face, and that music. If this is
today, I can't wait for
tomorrow.

SALLY ENTERS.

SALLY

There you are, Dick. Harry's
discovered they have three
bathrooms, maybe we should go.

DICK

And so we shall. I'll get him.

HE RISES AND EXITS LEAVING THE TWO WOMEN ALONE.

SALLY

Hey, Dinsmore. I've had my eye
on you all night. Try anything
funny and I'll take you out.

MISS DINSMORE

Thank you, but I prefer men.

SALLY

Yeah. You're type always does.

THEY EXIT TO THE LIVING ROOM -

ACT TWOSCENE 3INT. DOORWAY DEANS HOUSE - NIGHT

MRS. SUMNER IS SAYING GOOD BYE TO THE GROUP.
HARRY IS WALKING OUT WITH A GALLON SIZED ZIP
LOCK BAG FILLED WITH COCKTAIL WEENIES. TOMMY
HELPS MISS DINSMORE ON WITH HER COAT.

DICK

Thank you for inviting us.

HARRY

Thanks for the weenies.

MRS. SUMNER

(TURNING TO THE COAT CLOSET)

I'll get your coat.

SALLY

(SMUGLY TO DICK)

I think I've discovered one of
my powers. Watch this.

SHE TURNS LEFT. SHE "LEADS WITH HER CHEST."

SALLY

Good night, Dean Sumner!

DEAN SUMNER

Please don't go.

SALLY

Oh, I have to be up early.

SHE "AIMS" RIGHT. THE HANDSOME MAN TURNS
IMMEDIATELY

(CONTINUED)

CONTINUED:

HANDSOME MAN

Sally, I'll call you. Okay?

SALLY

You have my number. Bye.

DICK

Amazing. (A BEAT) I just hope
you can turn them off.

THEY EXIT.

END OF ACT TWO

TAGEXT. CONVERTIBLE - NIGHTMUSIC: (RADIO) "SECRET O' LIFE" BY JAMES TAYLOR

THEY SIT GAZING UP AT THE STARS.

SONG (VO)

PLANETS SPINNING THROUGH SPACE

THE SMILE UPON YOUR FACE

WELCOME TO THE HUMAN RACE

ISN'T IT A LOVELY RIDE...

SALLY

Why do they call it the human
race? They're not getting
anywhere.

DICK

Give them time, they were apes
only yesterday.

HARRY

What were you and Miss Dinsmore
doing in the garden?

DICK

Just altering time and space.

TOMMY

Oh, you kissed her. Yeah, it's
intense for a while. But you get
used to it.

(CONTINUED)

CONTINUED:

DICK

I hope not. Close is a nice place to be. It makes you feel distant from yourself.

SALLY

You're beginning to think like them.

DICK

What's wrong with that? I like the way they think. I love the way they look at life and I'm amazed at what they don't see. They're the current cast in a long history of players on the planet. They change the scenery, the action, the plot, add a few death scenes - but the planet itself stays indifferent, and will continue on it's way at 67,000 miles an hour with or without life on it.

SALLY

Should we tell them?

DICK

No. I don't want to scare them.

(CONTINUED)

CONTINUED: (2)

HARRY

Do you know what's amazing? From space the earth looked clean?

TOMMY

Look! A shooting star!

DICK

You know what they say, whenever you see a shooting star...

ALL

Somewhere, a planet farted.

THE CAMERA PANS LEFT TO ANOTHER CONVERTIBLE WHERE DR. CARL SAGAN SITS STAR-GAZING.

CARL SAGAN

If there are intelligent beings on other planets, what could they know about us? Over all, the most noticeable radio transmissions from earth is our television programming. It will be a confusing jumble. The most noticeable messages will be those broadcast simultaneously, such as political speeches or declarations of war. The most oft repeated ones will be commercials. What must they

(MORE)

(CONTINUED)

CONTINUED: (3) CARL SAGAN (cont'd)

think of us? There is no calling
these signals back. Currently
there is an ever expanding
spherical wave centered on earth
expanding at the speed of light
containing "I Love Lucy",
Nixon's Checkers speech, and
Yabba-dabba-doo. Even Madonna is
"vogue"ing her way to a distant
star. These signals are only a
few light years away from earth.
If the nearest civilization is
farther than that, we can still
breathe easy. In any case we can
hope that they find these
messages incomprehensible.

PAN TO STARS. PULL BACK TO SHOW BLUE EARTH.

SFX: GARBLE OF "I AM NOT A CROOK," "TO THE MOON
ALICE," "CWAZY WABBIT," AND ...

MUSIC: LOUIE LOUIE BY THE KINGSMEN

FADE OUT:

END OF TAG