

# 3rd Rock From the Sun

“Dick is from Mars, Sally is from Venus”

Episode #103

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AS BROADCAST  
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INTRO

ANIMATED EARTH.

NARRATOR (V.O.)

As many intelligent people know,  
aliens are all around us. This  
is the story of a band of four  
such explorers.

KEY VIDEO.

NARRATOR (V.O.) (CONT'D)

In order to blend in, they have  
assumed human form. This is the  
High Commander. He has assembled  
an elite team of experts - a  
decorated military officer, a  
seasoned intelligence specialist,  
and... well, they had an extra  
seat.

ZOOM IN TO ANIMATED EARTH.

NARRATOR (V.O.) (CONT'D)

The people of earth sometimes  
divide against each other based  
on national origin or skin  
color. Of course, no one else  
in the galaxy can tell them  
apart.

CUT TO:

COLD OPEN

FADE IN:

EXT. RAMBLER - NIGHT (DAY 1)  
(Tommy, Harry, Dick, Sally)

THE FOUR ALIENS ARE IN AND AROUND THE CAR.  
TOMMY IS POINTING AT THE STARS, IN A "DONE IT,  
HAD IT, BEEN THERE," RIFF.

TOMMY

Oh, I've been there, and there,  
and I've been there.

HARRY

Wow. The long, boring stories  
you must have.

DICK

Well, I have another destination  
for you, Tommy. High school.

TOMMY

Why? I finished my education  
when you were nothing but a  
snot-nosed gas ball.

SALLY

Y'know, that sounds like a very  
dangerous assignment, Dick.  
Shouldn't I take that on?

DICK

No, we have to try to assume the roles of a regular human family; since Tommy's the adolescent, he'll have to go to school. And you will explore the life-style of a - of a young adult woman. And I, as the benevolent father figure will provide the major source of income and give you cute nicknames.

HARRY

Dick?

DICK

What is it, Kitten?

HARRY

What's my role in the family?

DICK

Harry, we have been through this. You're the brother who tries hard but still doesn't have the nerve to move out on his own, but we love your pluck and determination.

HARRY

But I can do more.

DICK

You see - that's the pluck that  
we love. Now, let's just be the  
warm human family that we are.

HE OPENS SALLY'S DOOR FOR HER.

DICK (CONT'D)

After you.

SALLY

Why are you doing that?

DICK

Well, I-I've seen men do it all  
the time. Apparently women  
don't know how to operate doors.

SALLY

(PERTURBED) Well, I do.

SALLY GETS IN AND SLAMS THE DOOR AS DICK GETS  
BEHIND THE WHEEL.

HARRY

Oh, Dick, I've thought of a job  
for myself. I can catalogue the  
dangers that surround us on this  
planet.

DICK SLAMS THE DOOR.

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5.  
COLD

HARRY

For example. Getting your  
fingers crushed in a car door.

Ow. Ow. Ow.

THEY ALL NOD AS DICK STARTS THE IGNITION AND  
THEY DRIVE OFF.

FADE OUT:

ACT ONE

SCENE A

FADE IN:

INT. OFFICE - MORNING (DAY 2)  
(Dick, Nina, Sally, Albright)

DICK IS AT HIS DESK READING A BIBLE. ALBRIGHT  
IS SEATED AT HER DESK.

DICK

Why are you listening to the  
serpent? (TURNS PAGE) Don't eat  
the fruit. Don't eat the fruit.  
(TURNS PAGE, THEN SLAMS THE BOOK  
SHUT) Women.

NINA ENTERS WITH PHONE MESSAGES.

NINA

Dean Sumner's office called.  
You parked in his space.

DICK

Oh, I know. It's so much closer  
than mine.

SALLY (O.S.)

Move it, lady.

NINA

And your sister's here.

SALLY ENTERS.

DICK

Sally, I thought I left you at  
home.

SALLY

You forgot your shoes.

HE PUTS ON HIS SHOES.

SALLY (CONT'D)

Hey, what's with the guy in one-  
fourteen? Every time I walk by,  
he follows me and talks to me.

ALBRIGHT

I think somebody has an admirer.

SALLY

Great. Now can we talk about  
me?

ALBRIGHT

Sally, are you seeing anyone  
now?

SALLY

I'm lookin' at you, aren't I?

ALBRIGHT

For God's sakes, he's trying to  
ask you on a date.

DICK

A date! It's a perfect  
opportunity. You'll go.



SALLY

No, I won't.

DICK

Trust me, I know what's best.

SALLY APPROACHES DICK.

SALLY

(IN HUSHED TONES) Why are you  
treating me like this?

DICK

Like what?

SALLY

Like this!

DICK

This?

SALLY

There! You just did it.

DICK

I don't know what I'm doing!

SALLY

You-you're acting as if I can't  
make decisions for myself. I am  
second in command, you know.

DICK

Well, one of us has to  
experience sex, and I'm getting  
nowhere with her. (POINTS AT DR.  
ALBRIGHT)

SALLY

Well, why didn't you say so? I  
mean, if sex is so important,  
you and I can do it, right here,  
on the desk, get it out of the  
way.

ALBRIGHT

Okay... I'll leave you Clampetts  
alone to your banjo lesson.

ALBRIGHT MAKES A QUICK ESCAPE.

CUT TO:

ACT ONE

SCENE B

INT. ATTIC APARTMENT - DUSK (DAY 2)  
(Dick, Tommy, Sally, Harry)

DICK IS READING DR. SEUSS' FOX IN SOCKS OUT  
LOUD.

DICK

"When beetles fight these  
battles, in a bottle with their  
paddles, and the bottle's on a  
poodle and the poodle's eating  
noodles... They call this a  
muddle puddle tweetle poodle  
beetle noodle bottle paddle  
battle." This man is a genius.

TOMMY ENTERS FROM THE STAIRS, CARRYING HIS  
BOOKBAG. HE'S NOT HAPPY.

DICK (CONT'D)

Well, if it isn't our proud  
little student. What did you  
learn on your first day?

TOMMY

I'm wearing the wrong sneakers,  
and girls only like seniors,  
and man, you can't compliment  
anybody in the shower.

DICK

You see, a-and you thought you  
knew everything. (CALLS OUT)  
Sally? You're going to be late  
for your date.

SALLY (O.S.)

I just don't know what to wear.

SALLY EMERGES FROM THE CLOSET IN A SEXY AND  
VIRTUALLY NON-EXISTENT DRESS. DICK, HARRY AND  
TOMMY STARE OPEN-MOUTHED AT HER.

SALLY (CONT'D)

Is this appropriate?

DICK/HARRY/TOMMY

(DUMBSTRUCK) Uh. Yeah./

Very Nice./I would say yes.

SALLY

Come on, men. What do I even do  
on a date?

DICK

Oh - I-I've been reading about  
it. I'll walk you through it.

HARRY AND SALLY GO INTO THE KITCHEN, TOMMY  
STARTS TO FOLLOW.

TOMMY

Yeah, yeah! I'll be your date.

DICK

You're not doing anything until  
you've done your homework, old man.

TOMMY

Oh, so, you guys get to talk  
about sex, while I make an Aztec  
village out of macaroni. This  
is fair.

DICK ENTERS THE KITCHEN.

DICK

Okay Harry, you're Brad, and the  
two of you are at a romantic  
restaurant.

DICK SEATS THEM AT THE TABLE AND PUTS THEIR  
HANDS TOGETHER.

DICK (CONT'D)

Here. Okay. Go ahead.

SALLY

I don't know what to do.

DICK

Gaze into his eyes... The way  
Dr. Albright gazes into mine.  
You know...

DICK ADOPTS A VERY STRANGE SCOWL. SALLY STUDIES  
IT FOR A MOMENT, THEN ADOPTS THE SAME SCOWL.  
DICK SMILES, OBVIOUSLY INFATUATED WITH THIS ODD  
SCOWL. SALLY KEEPS THE FACE ON AND LOOKS AT  
HARRY.

DICK (CONT'D)

Ah, that's perfect. Now break  
the ice by telling him something  
personal about yourself.

SALLY

Well, uh, Brad. Once every lunar  
cycle, my uterine lining sloughs  
itself, thereby causing --

HORRIFIED, THE GUYS COVER THEIR EARS AND YELL TO  
BLOCK OUT THE WORDS.

HARRY/DICK

No, no, no, no, no, no.

SALLY, OBLIVIOUS, KEEPS ON TALKING, THOUGH WE  
CAN'T HEAR HER OVER THE SHOUTING. FINALLY, HER  
MOUTH STOPS MOVING. THE GUYS LOWER THEIR HANDS.

DICK

That may be too personal.

SALLY

Well, it does. I mean, one  
minute, I'm fine, the next, my  
uterus starts throbbing --

THE GUYS COVER THEIR EARS AND YELL AGAIN AS  
SALLY CONTINUES.

HARRY/DICK

Hey, hey.../Ab, ab, ab, ab...!

WHEN SHE STOPS TALKING, THEY STOP YELLING.

DICK

You know, there is something to  
be said for keeping some mystery  
in a relationship.

HARRY

When do I get to touch your breasts?

SALLY

Right before you die.

BEAT. HE THINKS THIS OVER.

HARRY

Fair enough.

HE REACHES. SHE REACHES FOR HIM. SHE HURTS  
HIM.

HARRY (CONT'D)

Ow ow ow ow. Eiy, Eiy --

CUT TO:

ACT ONE

SCENE C

INT. ATTIC APARTMENT - LATER THAT NIGHT (DAY 2)  
(Sally, Tommy, Dick, Harry)

IT'S DARK.

SFX: DOOR OPENS

LIGHT CUE: BOTTOM STAIR LIGHT ON

SALLY COMES UP THE STAIRS.

SALLY (O.S.)

(SINGING) *Rainbows, daisies,  
snowflakes, that girl...*

SHE TURNS ON THE LIGHT:

LIGHT CUE: LIGHTS ON

REVEALING TOMMY, DICK, AND HARRY AWAKE, JUST  
STANDING THERE AWAITING HER RETURN. SALLY GRINS  
AT THEM.

SALLY (CONT'D)

(SWOONING) My boys!

SHE GIGGLES.

HARRY

She's swallowed a tiny monkey!

DICK

So, Lieutenant? Give us a full  
report on your assignment.

SALLY

He was wonderful! He thinks I'm  
wonderful. He asked me where  
I'd been all his life.



DICK

You didn't tell him?

SALLY

All the coordinates! Thank  
goodness he didn't believe me,  
so I didn't have to kill him.

DICK

What happened after dinner?

SALLY

Well, he wanted to sleep with  
me. I wanted sex, but since he  
was tired, I let him go home.

DICK

Damn.

SALLY

But - the good news is...

SHE SITS DOWN BEHIND THE PHONE AND SIGHS.

SALLY (CONT'D)

...he's gonna call me!

SALLY LOOKS AT THE PHONE.

HARRY

I wish I could meet a guy like  
that.

DISSOLVE TO:

\*\*\*\*\*PRESHOOT\*\*\*\*\*

ACT ONE

SCENE D

INT. ATTIC APARTMENT - THE NEXT MORNING (DAY 3)  
(Dick, Tommy, Sally)

SALLY, JUST AS WE LEFT HER -- STILL IN HER  
EVENING DRESS, STILL SITTING IN THE SAME PLACE  
-- STARES AT THE PHONE, ANXIOUSLY AWAITING THE  
CALL. NOTHING.

BEHIND HER, DICK COMES OUT OF THE KITCHEN  
SMOKING A PIPE AND CARRYING A LUNCH BAG AND  
THERMOS. TOMMY ENTERS.

DICK

(A LA "FATHER KNOWS BEST") Come  
on, Sport. I'll drive you to  
school.

TOMMY

Bite me.

DICK

Bite me, what?

TOMMY

Bite me, Daddy.

DICK

That's better. (TO SALLY) See  
you tonight, Slugger.

SALLY KEEPS STARING AT THE PHONE.

SALLY

(THROUGH CLENCHED TEETH) No, you  
won't. 'Cause I'll be out with  
Brad. Having fun.

DICK REACTS, AS WE:

CUT TO:

ACT ONE

SCENE E

INT. HIGH SCHOOL GYM - MEANWHILE (DAY 3)  
(Coach, Tommy, Atmosphere)

TOMMY IS IN HIS GYM CLOTHES, STANDING AT THE ROPE WHICH HANGS FROM THE CEILING. OTHER MALE STUDENTS WAIT BEHIND HIM. ONE STUDENT IS COMING OFF THE ROPE.

COACH

Alright! Good job! C'mon,  
let's keep it moving, Solomon.  
Climb the rope.

TOMMY

Uh - yeah. What's at the top of  
the rope?

COACH

Your self-respect is at the top  
of the rope.

TOMMY

Uh, alright, run this by me  
again. I climb up there and  
then I...?

COACH

Ya climb down!

TOMMY

(BAFFLED) Aa-and this gives me  
self-respect, uh, because...?

COACH

Okay, look. You don't wanna  
climb the rope? You can go sit  
over there with the girls.

TOMMY

So if I don't climb the rope,  
then I sit with the girls?

COACH

That's right.

TOMMY

Now help me out, here, 'cause  
I'm not seein' the downside.

CUT TO:

\*\*\*\*\*PRESHOOT\*\*\*\*\*

ACT ONE

SCENE H

INT. ATTIC APARTMENT - LATER THAT AFTERNOON (DAY 3)  
(Sally, Harry)

SALLY GLARES AT THE PHONE, STILL IN HER DRESS FROM THE NIGHT BEFORE. SHE IS NOT HAPPY.

BEHIND HER, HARRY METHODICALLY LINES UP A VARIETY OF LIQUID CONTAINERS -- EVERYTHING FROM SODA AND WATER TO BLEACH AND MOTOR OIL -- ON THE COFFEE TABLE. HE'S VERY CAREFUL TO BE QUIET. HE BEGINS TO OPEN SOME BOTTLED WATER. IT MAKES THE SLIGHTEST "CLICK" SOUND. SALLY TURNS AROUND, ENRAGED.

SALLY

Must you make such a racket?!

SHE TURNS BACK TO THE PHONE. HARRY SCREWS UP HIS COURAGE.

HARRY

(EVEN TEMPERED) Okay, you've bossed me around for the last time.

SALLY COMPLETELY IGNORES HIM.

HARRY (CONT'D)

Oh, I'm sorry I blew up like that.

HARRY REACHES FOR THE WATER BOTTLE AGAIN. IT POPS. SALLY GLARES AT HIM. HE ACCIDENTALLY BEGINS KNOCKING OVER SEVERAL ITEMS.

CUT TO:

ACT ONE

SCENE J

INT. OFFICE - THAT AFTERNOON (DAY 3)

(Dick, Albright, Nina)

DICK SITS AT HIS DESK, FLIPPING THROUGH A  
"WHERE'S WALDO?" BOOK. ALBRIGHT AND NINA WATCH  
HIM, EXPECTANTLY.

DICK

(RE: WALDO) There he is. There  
he is. There he is.

ALBRIGHT

You know, what goes on outside this  
office is really none of my business.

DICK

(ABSENTLY) There he is.

ALBRIGHT

Just because I set Sally up with  
Brad doesn't mean you're under any  
obligation to tell me how it went.

DICK

There he is.

ALBRIGHT

I'm not even curious.

DICK NODS.

DICK

Right there.

NINA APPROACHES DICK AND PUSHES HIS BOOK DOWN.

NINA

Sally's date - start talking.

DICK

Well, what can I say? In her  
own words, it - "It was  
wonderful."

ALBRIGHT AND NINA EXCHANGE A KNOWING LOOK.

ALBRIGHT/NINA

(APPROVING) Mm-hm.

DICK

She overate and he found her  
charming.

ALBRIGHT/NINA

(APPROVING) Mm-hm.

DICK

In fact, he's going to call her!

DR. ALBRIGHT AND NINA'S FACES DROP.

DR. ALBRIGHT/NINA

(DISAPPROVING) Mmm.

DICK

What?

CUT TO:



ACT ONE

SCENE K

INT. ATTIC APARTMENT - DUSK (DAY 3)  
(Harry, Sally, Dick, Tommy)

ENJOYING HIS WORK, HARRY TAKES A SWIG FROM A JUG  
OF FRUIT JUICE.

HARRY

Orange juice... non-toxic.

HE MARKS IT DOWN ON HIS PAD, THEN PROCEEDS TO  
THE TABASCO NEXT TO IT. HE TAKES A GULP.

HARRY (CONT'D)

Tabasco... also non-toxic.

DICK AND SALLY ENTER FROM KITCHEN. SALLY'S ON  
THE WARPATH.

SALLY

He said he'd call!

DICK

Yes, I know.

SALLY

He promised.

DICK

So I hear.

SALLY

He said he'd call.

DICK

Well, that changes everything.

SALLY

Oh, God, Dick, I can take more pain than the rest of you put together, but right now, I just feel so... icky! Dammit, Dick, give me some pain I can define.

DICK

I am not going to jam your hand in the toaster again.

SALLY

Y-ya just can't imagine what it feels like, Dick. It's like he reached in and pulled all the bones out of my body.

SHE BEGINS TO SOB. DICK IS STARTLED.

DICK

My god! What are you doing?

SALLY

Apparently, I'm leaking.

DICK

Well, stop it!

SALLY

(PULLS HERSELF TOGETHER)

Alright, Commander. (SOBS)

SALLY GOES INTO THE KITCHEN. HARRY PICKS UP A WINE COOLER AND SIPS IT.

HARRY

Wine cooler... I could go  
either way.

ANGLE ON:

THE KITCHEN. DICK ENTERS.

DICK

Lieutenant, we need to talk.

SALLY

This is all your fault. I  
didn't want to be the woman.  
You made me be the woman.

DICK

You're a decorated veteran. I  
thought you could handle it.

SALLY

Well, I can't. This is hard.

SHE STARTS TO BREAK AGAIN.

DICK

Please, don't! No! No!

Please, don't!

HE TRIES TO PUT AN ARM AROUND HER AND PAT HER.  
HE IS NOT DOING WELL, BUT HE IS TRYING.

SALLY

It went so great. Brad said he  
liked me. Why won't he call?

DICK HAS HIS ARM AROUND HER. FULL SYMPATHY.

DICK

There, there.

HE ROUGHLY PATS HER ON THE BACK.

SALLY

Aaow.

DICK

Maybe he can't call. Maybe his  
phone is out. Maybe he injured  
himself running with scissors,  
or used a dry cleaning bag as a  
toy.

HARRY APPROACHES THEM, IN A DAZE, CARRYING A  
MOSTLY-EMPTY BOTTLE OF INDUSTRIAL FLUID.

HARRY

Dick, I've lost all feeling in  
the left side of my body. Could  
somebody please call... (HOLDS  
UPSIDE DOWN) ...116?

DICK

Oh God!

SALLY

Do not touch that phone.

TOMMY ENTERS FROM THE BACK DOOR.

TOMMY

(VERY SURLY) Oh, Daaaad!

DICK

(PREOCCUPIED) Now what is it?

TOMMY GIVES HIM THE NOTE.

TOMMY

My teachers want to talk to you  
about my "attitude," as if I  
have an attitude.

DICK SEES HIS WORLD CRUMBLE AROUND HIM.

DICK

(SELF-RIGHTEOUS) Oh, this is just  
perfect. I try to mold us into a  
family that will blend in, aa-and  
what do I get? A surly teenager, a  
sister obsessed with a man, and a  
brother who drinks too much. Is  
there another family in the whole  
world like this? I don't think so.  
Frankly, I can't take it anymore.

TOMMY

Aa, me neither. I'm outta here.

TOMMY EXITS.

SALLY

I have got to find out what happened to  
Brad.

SALLY EXITS. HARRY LOOKS AT THE BOTTLE.

HARRY

"Induce vomiting." (INTRIGUED)

There's an idea.

HARRY EXITS.

DICK

If anybody needs me, I'll be in

the garage... (SEARCHING)

...putting up pegboard.

DICK EXITS.

CUT TO:

\*\*\*\*\*PRESHOOT\*\*\*\*\*

ACT ONE

SCENE 1

INT. BRAD'S APARTMENT - THAT NIGHT (DAY 3)  
(Sally, Brad)

NOTE: OUR POV IS OVER BRAD'S SHOULDER -- WE DON'T SEE HIS FACE.

BRAD READS A MAGAZINE. SALLY SUDDENLY KICKS DOWN THE DOOR.

SALLY

Hello, Brad.

BRAD

Sally!

SALLY

I've come to check your phone...

FADE OUT:

END OF ACT ONE

ACT TWO

SCENE M

FADE IN:

INT. OFFICE - MORNING (DAY 4)  
(Dick, Albright, Nina)

ALBRIGHT SITS AT HER DESK. NINA IS WITH HER.  
DICK IS ON THE PHONE.

DICK

(INTO PHONE) Sally, please calm  
down. No you may not maim  
Harry! I don't know, find  
someone on the street.

DICK HANGS UP AND MOPES AT HIS DESK.

ALBRIGHT

Trouble at home?

DICK

No! Why would you say that?

ALBRIGHT

He didn't call, did he?

DICK

Not yet.

NINA/ALBRIGHT

Mmmmm.

DICK

I just wish Sally had some woman  
friends to turn to.



ALBRIGHT

Are you asking for my help?

DICK

Are you offering it?

ALBRIGHT

How can I be offering if I don't  
know what you're asking.

DICK

Why would I ask? I don't need  
help.

ALBRIGHT

Fine. Then I'm not offering.

DICK

Fine with me.

ALBRIGHT

You can't say it. Can you?

BEAT.

DICK

Help meeee! I don't know what  
to do. I can't stand to see her  
like this.

ALBRIGHT

There. That wasn't so hard.

DICK

Then you'll help?

ALBRIGHT

No.

DICK

Bu- wh- can't you just take her  
out tonight and talk to her.  
You don't have to go alone. I'm  
sure Nina would be happy to join  
you.

NINA

Ooh, I'm sorry. Tonight's the  
night I'm having my eyes gouged  
out.

DICK

Can't you reschedule it? I mean  
- put yourself in her position.  
You go out on a date. You have  
a wonderful time. Various  
arousing stimuli fly back and  
forth across the table. And  
then he doesn't call. How would  
you repair yourself?

ALBRIGHT

I'd get good and toasted and  
call him filthy names.

DICK

Yes! Great. Now, go and do  
that with Sally.

ALBRIGHT AND NINA EXCHANGE A GLANCE, THEN TURN  
TO DICK.

NINA

You're buying.

DICK

Oh - of course.

DICK HANDS OVER A TWENTY DOLLAR BILL.

ALBRIGHT

Oh, she's way more upset than  
that.

DICK HANDS HER MORE BILLS.

CUT TO:

ACT TWO

SCENE P

INT. HIGH SCHOOL CLASSROOM - MID-DAY (DAY 4)  
(Mr. Kersey, Dick, Coach, Teacher #1, Teachers)

MR. KERSEY, THE P.E. COACH, AND A FEW OTHER  
TEACHERS SIT OPPOSITE DICK.

MR. KERSEY

Dr. Solomon, let me be blunt.

Tommy seems to have a problem  
with authority.

COACH

Well in gym, he refused to climb  
the rope.

DICK

What was at the top of the rope?

COACH

If he were my boy, I'd warm up  
his little bottom.

DICK

(SUSPICIOUS) You're the one who  
didn't want him sitting with the  
girls, right? I think he's just  
jealous that I've done so much  
better than he has.

THE TEACHERS ARE COMPLETELY THROWN.

TEACHER #1

Dr. Solomon, nobody ever said  
being a father is easy.

DICK

You're telling me! I mean -  
some of you must have children,  
as frightening as that thought  
is. What do you do?

MR. KERSEY

You need to set a good example  
for your son to live up to.

DICK

Since when did my son become my  
responsibility? I mean, you're  
the ones who are falling down on  
the job! You're supposed to be  
educating him! Knowledge is the  
only chance this planet has for  
survival. One day, you're gonna  
have to find someone to pull your  
collective butts out of the cosmic  
pliers and all you'll have to pick  
from is a bunch of rope climbers.

DICK STARTS TO EXIT.

TEACHER #1

Dr. Solomon, I think you're  
avoiding the real problem -- the  
home environment.

DICK

Well, of course, I'm avoiding  
it! It's full of crazy people!

DICK EXITS. THE TEACHERS ARE SPEECHLESS.

CUT TO:

ACT TWO

SCENE T

INT. THE WHOLE - NIGHT (DAY 4)  
(Albright, Nina, Sally, Atmosphere)

SALLY, ALBRIGHT AND NINA SIT AT A TABLE.

ALBRIGHT

Oh, come on, Sally. I know  
you're in a lot of pain. But  
holding it in isn't going to do  
you any good. You've got to let  
it out. Come on. Open up.

SUDDENLY, SALLY LETS OUT A SCREAM OF PRIMAL  
AGONY. EVERYBODY IN THE BAR REACTS.

SALLY

(BRIGHTENING) That really  
helped.

NINA

This can't be the first bad date  
you've ever had?

SALLY

Well... a couple years ago, a  
friend set me up, and my date  
turned out to be this giant,  
slimy yolk sac.

NINA AND ALBRIGHT NOD, KNOWINGLY.

NINA

Yeah, I've been there.

ALBRIGHT

(CHUCKLING) Who hasn't? I once  
dated this chemistry professor,  
Dr. Abrams...

NINA GLANCES AT HER WATCH.

NINA

Oh god. She's starting with the  
A's.

ALBRIGHT

He invited me to Portage Lakes  
for a romantic weekend. And  
then just never showed up!

SALLY

Did you kill him?

ALBRIGHT

No, no. I don't believe in  
violence. Violence doesn't do  
you any good. However, a  
gas tank full of sugar and a  
flaming bag of dog poop will.

SALLY

And you take that orally?

CUT TO:



ACT TWO

SCENE U

INT. ATTIC APARTMENT - NIGHT (DAY 4)  
(Harry, Dick, Tommy)

DICK AND HARRY APPROACH TOMMY, WHO'S IN THE LIVING ROOM.

DICK

Tommy, your teachers seem to think I'm not acting enough like a father to you.

TOMMY

You're not my father.

DICK

Well, that's true. But I-I want to try to act like one.

TOMMY

Fine. What do fathers and sons do together?

HARRY

Oh - uh... They do this:

HARRY MUSSES TOMMY'S HAIR.

DICK

Yes! I've seen that.

DICK MUSSES TOMMY'S HAIR.

HARRY

Oh... yeah.

TOMMY MUSSES DICK'S HAIR.

DICK

Excellent! We're roughhousing -  
son.

DICK PLAYFULLY MUSSES TOMMY'S HAIR AGAIN. TOMMY  
PUNCHES DICK IN THE STOMACH. DICK LAUGHS. THEY  
START PUMMELING THE HELL OUT OF EACH OTHER,  
FALLING OVER AND BEHIND THE CHAIRS IN AN ALL-OUT  
BRAWL. FINALLY, THEY CLIMB TO THEIR KNEES,  
EXHAUSTED.

DICK (CONT'D)

This has taken a wrong turn  
somewhere.

TOMMY

I've got a better idea. We can  
do what the guy downstairs does  
with his son, and watch TV for  
eighteen hours straight.

DICK

Yes! It's the classic male-  
bonding ritual.

DICK TURNS ON THE TV. THEY ALL PLOP ON THE  
CHAIRS, INSTANT POTATOES.

MUSIC: SPORTS FANFARE

HARRY

Oh, look! (READING) "Monday  
Night Football!"

DICK/TOMMY/HARRY

All right!

THEY STARE FOR A MOMENT.

DICK

What is it?

THEY SHRUG.

CUT TO:

ACT TWO

SCENE W

INT. THE WHOLE - NIGHT (DAY 4)  
(Nina, Albright, Sally, Guy, Atmosphere)

THE WOMEN ARE MORE RELAXED AND CONGENIAL.  
ACCORDINGLY, THERE ARE MORE EMPTY MARGARITA  
GLASSES.

SALLY

Isn't there some place where  
people can just have meaningless  
sex with various partners?

ALBRIGHT

Yes. It's called, "The  
Seventies."

SALLY

Well - how late is it open?

NINA

Hey, check out the bartender.

ALBRIGHT

Ooh... God's gift to women.

SALLY

I hope he kept the receipt.

NINA AND ALBRIGHT LAUGH. THEN SALLY LAUGHS TOO,  
SHE DOESN'T KNOW WHY.

ALBRIGHT

Oh, get a load of the guy in the  
vest.

SALLY

I hope he kept the receipt.

SALLY LAUGHS RIGHT AWAY. AFTER A MOMENT NINA  
AND ALBRIGHT LAUGH ALONG WITH HER.

NINA

See, Sally, you are not the  
problem. Guys are jerks.  
You're just never going to find  
the perfect man.

ALBRIGHT

Yeah. The perfect man would  
have Bill Gates' money, Jimmy  
Smits' ass, Liam Neeson's  
shoulders, Michael Jordan's  
thighs...

NINA

And we need a brain.

ALBRIGHT

(LAUGHS) No we don't.

NINA

Yeah, you're right. Then he'd  
think like a man. See, Sally?  
There's just no dealing with the  
opposite sex.

SALLY'S EYES WIDEN: THIS IS A REVELATION:

SALLY

Yes! Yes! The opposite sex! I  
didn't do anything wrong. It's  
men -- they're a completely  
opposite sex! They hunt, we  
gather. They sweat, we glow.  
They shake, we wipe.

SALLY APPROACHES A GUY SEATED AT THE BAR.

SALLY (CONT'D)

You! Your sexual organs are in  
total diametric opposition to  
mine!

GUY

(ASTONISHED) Wull - hey, so...  
Can I give you a call sometime,  
or -

SALLY

(GLEEFULLY SARCASTIC) Oh yeah.  
I'll be waiting by the phone.

TRIUMPHANTLY LAUGHING, SALLY EXITS. NINA AND  
ALBRIGHT WATCH HER GO.

NINA

Have we poisoned her?

ALBRIGHT

No, now she's a buxom, leggy,  
pouty-lipped, bitch with  
attitude. I think she'll do  
just fine.

CUT TO:

\*\*\*\*\*PRESHOOT\*\*\*\*\*

ACT TWO

SCENE X

INT. BRAD'S APT. - A LITTLE LATER (DAY 4)  
(Sally, Brad)

SFX: DOORBELL

SALLY OPENS THE DOOR CALMLY. HER HAND STAYS ON  
THE DOOR KNOB.

SALLY

Hello, Brad.

WE PULL BACK TO SEE BRAD, IN A BRACED ARM AND  
SHOULDER CAST. CRUTCHES LEAN AGAINST THE SOFA.

BRAD

S-S-Sally.

SALLY

(CALM) I came here to tell you  
that I understand your  
limitations. I expected too  
much. I'm so sorry. All the  
best.

SALLY TURNS TO LEAVE. THE DAMAGED DOOR KNOB  
COMES OFF IN HER HAND. SHE SMILES GIRLISHLY.

SALLY (CONT'D)

Oops! Got your knob.

CUT TO:



ACT TWO

SCENE Y

INT. ATTIC APARTMENT - LATER (DAY 4)  
(Dick, Tommy, Harry, Sally)

DICK, TOMMY AND HARRY ARE WATCHING THE GAME.

DICK

Hasn't tonight been great? Just  
us boys, drinking beer, yelling  
like idiots, emitting various  
gasses...

HARRY

Oh, oh look - they're doing that  
thing again.

DICK, HARRY, AND TOMMY HUM IN ANTICIPATION AS  
SALLY ENTERS FROM THE STAIRS.

DICK

Oh, here it comes, look out!

Oh, here it - wh - oh -

DICK, HARRY, AND TOMMY JUMP UP AND DO A "WAVE".

DICK/HARRY/TOMMY

Yeah!

DICK GLANCES OVER HIS SHOULDER AND NOTICES  
SALLY.

DICK

Sally's back.

TOMMY

Party's over.

HARRY

Thank God.

TOMMY AND HARRY TURN OFF THE SET AND EXIT. DICK  
GOES TO SALLY, WHO HAS A NEWFOUND CALM ABOUT  
HER.

DICK

Sally - you're smiling. You're  
fixed.

SALLY

No Dick, I'm not fixed because I  
was never broken. I'm supposed  
to be this way. I'm a woman.

DICK

Yes. And...?

SALLY

Tell me Dick, what kind of  
shampoo do you use?

DICK

I don't know.

SALLY

Exactly. And do you feel the  
urge to have an eight pound  
screaming larva rip its way out  
of your lower abdomen?

DICK

No, I think I could do without  
that.

SALLY

You see? Here, you and I are completely different life forms and it's just some sick cosmic joke that we have to share a planet.

DICK

You know, I've been thinking about your assignment. Maybe it wasn't fair of me making you the woman.

SALLY

I'm all right. I can handle the mood swings, the emotional issues, the cat calls, the punitive underwear... because frankly, when I think of the alternative, I just have to laugh.

DICK BEGINS TO LAUGH, THEN GIVES HER A TAKE, AS SHE TURNS ON HER HEELS, AND EXITS.

FADE OUT:

TAG

EXT. RAMBLER - LATER THAT NIGHT (DAY 4)  
(Sally, Dick)

DICK AND SALLY SIT IN THE CAR, UNDER THE STARS.

SALLY

Mother Earth...

DICK

Father Time.

SALLY

Lady Luck...

DICK

Gentleman's Quarterly.

SALLY

Daughters of the American  
Revolution.

DICK

Son of Kong.

SALLY

Fairy Godmother...

DICK

The Godfather of Soul...

3RD ROCK FROM THE SUN #103 "Dick is from Mars, Sally is from Venus"  
AS BROADCAST 1/30/96 (Rev. 1/24/96)

52.  
TAG

SALLY

Mississippi

A LONG, LONG BEAT.

DICK

Mister Sippi.

FADE OUT.

END OF SHOW