

3rd Rock From the Sun

“Dick Like Me”

Episode #115

Written by

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Directed by

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YBYL Productions
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COLD OPEN

INT. HIGH SCHOOL GYM - NIGHT (DAY 1)
(Dick, Sally, Mr. Randell, Atmosphere)

PARENT NIGHT. DICK AND SALLY SIT AT A TABLE
WAITING FOR THE TEACHER.

SALLY

Why did we have to come to
school to talk to Tommy's
teachers?

DICK

I know. It's a complete waste
of time.

SALLY

Why can't they come to us?

DICK

I'm telling you, the high school
teachers on this planet are so
full of themselves. It's all
those TV commercials glorifying
learning, y'know, (MOCKING) "The
More You Know." It makes them
drunk with power.

SALLY

Yeah, that's going to change
right now. Where is this Mr.
Randell anyway? You know, when
that mealy-mouthed little worm
shows up, I'm going to teach him
the meaning of the word --

MR. RANDELL, A CHARMINGLY AWKWARD, HANDSOME YOUNG
GUY APPROACHES.

SALLY (CONT'D)

(BIG SMILE, UPBEAT) -- Hiya.

RANDELL

Dr. and Mrs. Solomon?

SALLY

No. No no no. I'm his sister.
A woman. Not married. Just...
me. Single Sally.

DICK

Mr. Randell, I'd like to get out
of here while I'm still clean-
shaven, so you can begin
lavishing Tommy with praises any
time you're ready.

THEY ALL SIT DOWN AT THE TABLE.

RANDELL

Well uh, the truth is, that uh,
I think Tommy can do a lot
better.

DICK

Be careful, sir. You're talking
about the creature I've come to
think of as my son.

SALLY

(SMILING) He could do better.
You know. Whatever. (GIGGLES)

DICK

Excuse us. (HUDDLES WITH SALLY)
What are you doing?

SALLY

I don't know. He's giving off
this... vibe. Can you feel it?

DICK

Yes, I think I do. Does it feel
like a stabbing pain in your
left buttock?

SALLY

No.

DICK

Then I appear to be sitting on a
tack.

HE REACHES UNDER HIS SEAT AND PULLS OUT A TACK.

RANDELL

Dr. Solomon?

THEY TURN BACK TO RANDELL.

RANDELL (CONT'D)

Tommy's very bright, no
question. Unfortunately Tommy's
having a little trouble fitting
in.

DICK

What do you mean, fitting in?

SALLY

Excuse me, but there's something
about the thickness of your neck
and the broadness of your
shoulders that makes me think
you'd be an agile hunter and
provide well for our children.

RANDELL TRIES NOT TO SHOW THAT HE'S BREATHING
HEAVY.

RANDELL

Sally, I chaperone the school
dance every year, would you con --

SALLY

Yes.

RANDELL

Great.

DICK

Wa-wa-wa-wait a minute. What
about Tommy?

RANDELL

Oh, he's fine. Great kid.

DICK

Well, why didn't you say so in
the first place? Next time, you
might try organizing your
thoughts on a little index card
first. Come on, Sally.

DICK GRABS SALLY AND THEY START TO WALK OFF.

SALLY

Ow! Wasn't he was cute?

DICK

Totally adorable. But a little
on the scattered side.

SALLY

He asked me to go to a dance,
Dick. I get to go dancing!

DICK

Mm-hmm. Nice.

DICK STARTS TO WALK OFF.

SALLY

What's dancing?

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6.
COLD

DICK

Sally...

CUT TO:

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7.
TITLES

OPENING TITLES

NARRATION OVER OPENING BUILD:

ANNOUNCER (V.O.)

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

ROLL OPENING CREDITS OVER PLANET MONTAGE AND THEME.

CUT TO:

ACT ONE

SCENE A

INT. ATTIC APARTMENT - NIGHT (DAY 1)
(Dick, Sally, Harry, Tommy)

ANGLE ON:

THE KITCHEN. HARRY SITS AT THE TABLE, STARING OFF
INTO SPACE. SALLY ENTERS WITH A BOOM BOX.

SALLY

Harry, can I ask you a question?

HARRY

Oh uh, sure. Just uh, give me a
second to finish what I was
doing.

HARRY STARES OFF INTO SPACE FOR ANOTHER BEAT.
THEN...

HARRY (CONT'D)

Okay. What is it?

SALLY

Can you dance?

SALLY TURNS ON THE BOOM BOX.

MUSIC CUE: DANCE CUE

HARRY

Hmm well yeah, I have no idea.

But I'll try.

HE BEGINS TO DANCE. HE IS PRETTY GOOD.

HARRY (CONT'D)

Why, yes. I can. It appears
I'm quite good.

SALLY

How are you doing that?

HARRY

You know, I have no idea. I
think it's just sort of a built-
in function. You try it.

HARRY STOPS AND KEEPS THE RHYTHM. HE WATCHES AS
SALLY TRIES TO DANCE. SHE DOES IT BADLY.

HARRY (CONT'D)

Wow! You suck. You must feel
like crap.

HARRY STICKS HIS BUTT OUT AND SALLY KICKS IT.

HARRY (CONT'D)

That's it. Spank me!

ANGLE ON:

THE LIVING ROOM. TOMMY IS SITTING WATCHING TV.
DICK ENTERS FROM HIS BEDROOM AND SNAPS THE TV OFF.

DICK

Tommy, I talked to your teacher
Mr. Randell. He said that
you're not fitting in.

TOMMY

Of course I'm not fitting in.
To fit in, you have to be
something.

DICK

Well, we are something. We're
human beings. Why? (NERVOUSLY)
Has anyone said differently?

TOMMY

No-no. It's just everybody at school is something extra. You know, they're African American or Italian American, Asian American, Audio Visual American...

DICK

Well we're human American. That should be enough.

TOMMY

No, Dick, it-it's part of my mission as an adolescent to rebel against my upbringing. And if you don't tell me what we are, then I can't do my job. Frankly I can't work like this.

DICK

All right. If we have to be part of some "group," we will be. I'll do some research. I'll ask around. I'll find out what the best thing to be is and by the end of the week we'll be that.

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11.
I/A

TOMMY

Well wait. What should I be
'til then?

DICK

Well, we're carbon-based life
forms, just tell everyone we're
Carbo-American.

CUT TO:

ACT ONE

SCENE B

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

DICK IS SEATED AT ALBRIGHT'S DESK, WITH ALL HER BOOKS PILED HIGH ATOP IT. HER SIDE OF THE OFFICE IS A COMPLETE MESS.

DICK

Aztec. Toltec. Toltec. Inca.
Inuit. Bedouin. Indian. Sikh.
(FASTER) Aztec. Toltec.
Toltec. Inca. Inuit. Bedouin.
Indian. Sikh. (EVEN FASTER)
Aztec. Toltec. Toltec. Inca.
Inuit. Bedouin. Ind --

ALBRIGHT ENTERS, SEES THE MESS.

ALBRIGHT

What are you doing at my desk?

DICK

Anthropology. It's fascinating.
Such a wealth of cultures. You
know, up until now, I always
thought what you did was
pointless and of no interest to
anyone but yourself.

ALBRIGHT

Well, it's certainly not as
fascinating as physics. I mean,
everybody loves math. Get away
from my desk.

NINA ENTERS WEARING AN AFRICAN-STYLE HEAD WRAP.

DICK

Nina! What is that thing on
your head?

NINA

It's called a Deku.

ALBRIGHT

Oh, I think it's beautiful.

NINA

Thank you. It's authentic. It
makes me feel connected to my
ancestors.

DICK

Oh. So that's the traditional
headdress of ancient secretaries.

NINA

No of my African ancestors. In
case you haven't noticed, I'm
black.

DICK

(COVERING) Oh of course I
noticed. And Dr. Albright you
are...

ALBRIGHT

Could I be any whiter?

DICK LOOKS BACK AND FORTH, FIRST AT ALBRIGHT, THEN
AT NINA, TRYING TO DISCERN A DIFFERENCE.

NINA

What?

DICK

I'm sorry, all you people look
alike to me.

NINA/ALBRIGHT

Excuse me!/What was that?

DICK

Nothing. (COVERING) I-I just
don't see why people have to
divide up into these arbitrary
subsets. I mean, skin color?
Please. You may see color, but
I see people.

ALBRIGHT

Aren't we fortunate to have
someone so enlightened!

NINA SIGHS.

ALBRIGHT (CONT'D)

Oh pious one, show us the way.

DICK

This verges on sarcasm!

NINA

You know, my heritage happens to
be very important to me.

ALBRIGHT

As it should be. I'm Irish and
I'm very proud of that. And
you're... what?

DICK

Me? I-I-I-I-I'm... uh... one of
those uh... y'know, one of the
really good ones. You're this
big anthropologist. You tell me
what I am?

ALBRIGHT

Certifiable.

PAUSE.

DICK

Yes! That's what I am.
Certifiable. Certifiable and
damn proud of it. As was my
father before me, and his father
before him. And his father
before him. Certifiable. But
of course, we no longer
practice.

CUT TO:

ACT ONE

SCENE C

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

HARRY DANCES AS DICK AND SALLY WATCH.

DICK

You see, Sally, dancing is all
about attitude. Watch Harry.

HARRY

(AS HE DANCES, VERY COOL) See
I've got that hip-hop, street,
don't-care-'bout-nothin'-'cause-
I'm-all-that-and-a-side-of-fries
kind of attitude.

DICK

Right, right. Whereas my
attitude is more got-home-from-
teachin'-physics-and-I'm-
wonderin'-what's-for-dinner-but-
I-ain't-gonna-sweat-it-'cause-
I'm-not-even-from-here.

THEY DO A FEW STEPS TOGETHER, THEN:

DICK/HARRY

Hey ho ho. Hey ho ho. Although
we dis `em, we love this solar
system.

SALLY

I hate this.

DICK

What?

SALLY

I can't believe I have to learn
how to dance to be with this
guy?

HARRY

Well, you know, if you really
want Mr. Randell, use the skills
you're comfortable with. Shoot
a tranquilizer dart into his
neck, and drag him back to your
place.

DICK

Harry, that is not the behavior
of a human female.

SALLY

Exactly. I want to charm him,
beguile him. I want him to buy
me a present.

TOMMY ENTERS UP THE STAIRCASE

DICK

Tommy, how was school?

TOMMY

Awful. I lost my math book, and I
couldn't convince anybody that I was
Samoan.

DICK CROSSES TO THE DESK WHERE AN ANTHROPOLOGY BOOK
IS OPEN.

DICK

Well don't worry, the answer to
all of our problems is right
here in this book. It's loaded
with every possible genre of
human. It's like a catalogue,
you can take your pick --
whatever you want to be.

HE OPENS THE BOOK.

DICK (CONT'D)

So, who do you want to join,
huh?

TOMMY

Oh they're too scrawny.

DICK TURNS THE PAGES. RAPIDLY:

DICK

Mm-hmm... them?

HARRY

No, ugly flag.

DICK

Nah, too many Gods.

SALLY

Nuh-huh. I'm not putting that
on my head.

DICK

Ah-hah, here we go.

HARRY

(SARCASTIC) Canadians. Yeah
right.

CUT TO:

ACT ONE

SCENE D

INT. CLASSROOM - DAY (DAY 3)

(Dick, Leon, Caryn, Pitman, Bug, Atmosphere)

DICK IS LECTURING THE CLASS.

DICK

Now let's have a look at
Einstein's boundary conditions
according to the theory of
relativity. Einstein... a Jew,
never could have made this
breakthrough had it not been for
the earlier work of Copernicus...
Polish or Tycho Brahe... the
unlucky Dane from Prague. Which
brings up another question. How
many Puerto Ricans do we have in
class? Any Puerto Ricans?

NO ONE RESPONDS. THE CLASS IS UNCOMFORTABLE.

DICK (CONT'D)

Leon, what are you?

CARYN

You don't have to answer that.

LEON

Dutch.

DICK

Oh I love your tulips and your
dikes.

LEON

Oh thank you.

DICK

However, I turned your people
down because of the silly shoes.

(TO CLASS) Okay, no Puerto
Ricans? Any, Latinos in
general? Anyone with Latino
information... anybody?

PITMAN

Dr. Solomon, with all due
respect, I find this offensive.

DICK

Oh, Pitman, you won't be left
out, I'll get to the Asians.

CARYN

Why are you suddenly so
interested in what everybody is?

DICK

Well, because, I have to know.
It's important.

CARYN

No, it's not.

DICK

Yes, it is.

CARYN

No, it's not.

DICK

Yes, it is.

CARYN

No, it's not.

DICK

Yes, it is.

CARYN

No, it's not. The only thing
that matters about a person is
what they have inside.

BUG

Oh yeah? Then how come you only
date good looking guys?

CARYN

That's not true.

BUG

(RE: PITMAN) You turned him down.

PITMAN

(TO BUG) Shut up.

CUT TO:

ACT ONE

SCENE E

INT. OFFICE - DAY (DAY 3)
(Dick, Albright)

ALBRIGHT SITS AT HER DESK. DICK ENTERS, HOLDING A
STACK OF BOOKS.

DICK

Here are your books. I read
each one of them, and I'm just
as confused as I ever was.

ALBRIGHT

You read fifteen books in one
night?

DICK

(DEFENSIVELY) Well, I took a
couple of hours out to watch
Japanese golf on cable. The
problem is these books are full
of dry facts, but no value
judgements. I mean this is your
field. You tell me. Out of all
the possible ethnic groups which
one is the best?

ALBRIGHT

Oh well, there-there's no best.
It's all subjective.

DICK

Well, which do you find most
interesting?

ALBRIGHT

Oh there's so many. Um, I love the
creative ambition of the Maori
people. Uh the Polynesian culture,
with its joyous embrace of nature.
Oh the quiet dignity of the --

DICK

Wha-what's the sexiest?

ALBRIGHT

(INSTANTLY) Italians.

DICK

Italians?

ALBRIGHT

Smoky, swarthy... (GATHERS UP
CLASS MATERIAL, SIGHS) Gotta
have `em. Gotta go.

ALBRIGHT EXITS.

DICK

(TO HIMSELF) Italians.

CUT TO:

ACT ONE

SCENE H

EXT. ALBRIGHT'S HOUSE - NIGHT (DAY 3)

(Dick, Albright, Sally, Harry, Tommy, Neighbor (O.S.))

CLOSE ON AN UPSTAIRS WINDOW.

MUSIC CUE: GUITAR

DICK (O.S.)

(SINGING) *In Napoli, where love is*

king,

Where boy meets girl,

Here's what they sing...

A LIGHT COMES ON IN THE WINDOW.

LIGHT CUE: LIGHT ON

ALBRIGHT OPENS IT AND LOOKS OUT. DICK IS PLAYING
GUITAR IN A DARK, PINSTRIPE SUIT.

DICK (CONT'D)

When the moon hits your eye,

Like a big pizza pie,

That's amoré!

ALBRIGHT

(CHARMED) What are you doing?

DICK

Buona sera, Signorina. Saro il
tuo amante stanotte.

ALBRIGHT SIGHS.

DICK (CONT'D)

(THEN SINGS) *When the world
seems to shine,
Like you've had too much wine,
That's amoré.*

HARRY, TOMMY, AND SALLY STEP OUT OF THE SHADOWS,
ALSO WEARING PINSTRIPE SUITS. TOMMY IS PLAYING A
CONCERTINA. SALLY HAS A TAMBOURINE. HARRY HAS A
TROMBONE.

MUSIC CUE: CONCERTINA AND TAMBOURINE

DICK/SALLY/HARRY/TOMMY

(BEAUTIFUL, FOUR-PART HARMONY)

*Bells will ring
Ting-a-ling-a-ling,
Ting-a-ling-a-ling,
And you'll sing "vita bella!"
Hearts will play,
Tippy tippy tay
Tippy tippy tay
Like a gay tarantella.*

DICK

Lucky fellah.

HARRY PLAYS A TROMBONE. ALBRIGHT CRINGES AT THE
VOLUME.

MUSIC CUE: TROMBONE

NEIGHBOR (O.S.)

What the hell's going on out
there?

ALBRIGHT

Nothing, Mr. Rattner! Oh will
you please get out of here
before somebody calls the cops?

DICK

The cops cannot thwart my
passion. I'll stand right here
'til a pack of wild dogs (LOOKS)
...chase me away.

SFX: DOGS BARKING

DICK (CONT'D)

Dogs! Run!

THE SOLOMONS DASH AWAY, CHASED BY UNSEEN DOGS.

FADE OUT:

END OF ACT ONE

ACT TWO

SCENE J

INT. HIGH SCHOOL GYM - DAY (DAY 4)
(Tommy, Mr. Randell, Atmosphere)

SOME STUDENTS ARE PUTTING UP DANCE DECORATIONS.
TOMMY SITS AT A TABLE. HE IS DISHEVELED, HAS A
BRUISE ON HIS FACE. RANDELL SITS NEXT TO HIM.

RANDELL

You know, usually when a student
gets hurt, we let them go home
early. Someone from your family
could come pick you up. Someone
like... Sally.

TOMMY

Uh, why did you say her name
like that?

RANDELL

What? All I said was... Sally.

TOMMY

Uh, no thank you. I don't
really need to get picked up.

RANDELL

(RE: EYE) Exactly what happened?

TOMMY

Well, I don't know what I did
wrong. But I'm kind of new at
being Korean.

CUT TO:

ACT TWO

SCENE K

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

DICK IS AT HIS DESK MAKING NOTES. NINA IS FILING.
ALBRIGHT STORMS IN, THROWS A BENT-UP TROMBONE SLIDE
TO DICK'S DESK.

ALBRIGHT

Oops. You left this in the
driveway.

DICK

What happened to it?

ALBRIGHT

I backed over it five or six
times. It was an accident.
(THEN) Do you have any idea how
badly you embarrassed me last
night?

DICK

Do you have any idea how hard it
is to find a concertina in Ohio?

ALBRIGHT

What the hell was going on in
your head?

DICK

Oh, I know what this is.
Apparently you don't like
Italians as much as you claim!

NINA

Wait a minute. Since when don't
you like Italians?

DICK

Please, Nina. We're discussing
prejudice here, something you
know nothing about.

NINA

I'm black.

DICK

(SLAPS FOREHEAD) Oh. Right,
right. (TAKES PEN, WRITES)
"Nina is black."

CUT TO:

ACT TWO

SCENE I

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

HARRY AND DICK ARE TALKING TO THE BATHROOM DOOR.

HARRY

Sally, come out of there.

SALLY (O.S.)

Go away.

DICK

Then we're coming in.

DICK OPENS THE BATHROOM DOOR AND ENTERS. HARRY
FOLLOWS.

ANGLE ON:

THE BATHROOM. SALLY LOOKS STUNNING. DICK AND
HARRY CROWD IN, HARRY BETWEEN THEM, PRESSED AGAINST
THE WALL.

DICK (CONT'D)

What's wrong? You look
beautiful.

SALLY

Oh sure, you can put on a tight
little dress and look sexy and
gorgeous, but you know how men
are. All they care about is how
you dance.

DICK

What's the matter with you?

SALLY

I'm afraid.

DICK

Of what?

SALLY

I'm afraid I'm going to do
something stupid and he won't
like me. (WEEPS)

DICK

No-no don't leak. I hate it
when you leak.

SALLY

What's wrong with me?

DICK

I have no idea.

HARRY

Uh, Dick, uh maybe I'm just
shooting pork in a barrel here,
but uh isn't that exactly how
you feel about Dr. Albright?

DICK/SALLY

(BALKING) No! Oh, please! It's
totally different. That is so
wrong.

DICK

(OVERLAPPING SALLY) What I have
with Dr. Albright is profound
and deep and tender like the
night.

SALLY

(OVERLAPPING DICK) Mr. Randell
is young and fresh and vital,
like the cool spring water that
rushes down a mountain.

SFX: KNOCK KNOCK

HARRY

Come in.

THE DOOR OPENS HITS HARRY IN THE HEAD. TOMMY
ENTERS.

HARRY (CONT'D)

Ow.

TOMMY

Uh, sorry to interrupt, but
Sally, your date's here.

SALLY

(PANICS) What am I going to do?

DICK

I'll tell you what you're going
to do. You're going to be
great. And you know why?

SALLY

Why?

DICK

Because you're one of us. And
although I don't know what that
is yet, when I find out, that's
what you'll be.

SALLY

Thank you, Commander.

DICK

Everybody ready?

HARRY/TOMMY

Ready.

DICK

Let's go. (TO SALLY) Now go out
there and be a girl.

ANGLE ON:

THE LIVING ROOM. THE SOLOMONS TROOP OUT OF THE
BATHROOM, SINGLE FILE. RANDELL STANDS THERE.

RANDELL

You look incredible.

DICK/SALLY/TOMMY/HARRY

Thank you./ You're very sweet./

Oh, please./ This old thing?

CUT TO:

ACT TWO

SCENE M

INT. HIGH SCHOOL GYM - NIGHT (DAY 4)
(Sally, Mr. Randell, Atmosphere)

THE DANCE IS IN PROGRESS. SALLY AND RANDELL STAND
AT THE REFRESHMENT TABLE.

MUSIC CUE: SLOW DANCE

SALLY

Well.

RANDELL

Well. So...

SALLY

What?

RANDELL

Would you like to....

SALLY

Bear your children?

RANDELL

No. I was going to say "dance."

SALLY

Oh. That was really
embarrassing, wasn't it?

RANDELL

No. No. Not at all. So, would
you like to?

SALLY

Bear your children?

RANDELL

Dance.

SALLY

Oh um well see... I don't
really think that that would...

Okay.

THEY GO OUT TO THE DANCE FLOOR.

SALLY (CONT'D)

Ohhh. Now this I can do.

SALLY GETS CLOSER. HE GETS CLOSER.

SALLY (CONT'D)

You know, I was kind of afraid
to come here tonight.

RANDELL

Why?

SALLY

I just wasn't sure I'd have a good
time.

RANDELL

Oh. Are you having a good time?

SALLY

Oh yeah. (BEAT) Can I put my
arm around you?

RANDELL

Yes.

SALLY

Can I put my head on your
shoulder?

RANDELL

Please.

SALLY

Can I put my hand in your
pocket?

RANDELL

Do you need change?

SALLY

(WITH GREAT MEANING) Desperately.
You're so wonderful. My whole
front is warm.

THEY DANCE A BEAT. THEN,

SALLY (CONT'D)

You mind if I turn around?

RANDELL

Well I...

SHE TURNS AROUND WITH HER BACK TO HIM.

SALLY

Mmmmm. Toasty.

HE TURNS HER BACK TO HIM.

RANDELL

I don't want to put you on the
spot, but if we don't kiss soon,
my head's going to explode.

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38.
II/M

SALLY

You know what's good for that?

RANDELL

What?

SALLY

Calcium.

THEY KISS. AND CONTINUE DANCING.

CUT TO:

ACT TWO

SCENE P

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

TOMMY SITS IN THE LIVING ROOM PLAYING A BLUES RIFF
ON AN ELECTRIC GUITAR. HE'S DRESSED LIKE A
"BLUESMAN," WITH SUNGLASSES.

MUSIC CUE: ELECTRIC GUITAR

TOMMY

(SINGS) *Whoa this planet sucks,*

Lord it makes me want to cry.

HARRY ENTERS FROM THE BEDROOM.

TOMMY (CONT'D)

Yeah, I said this planet sucks,

Lord it makes a poor boy want to cry.

And if I didn't know we was leaving,

DICK ENTERS FROM THE KITCHEN.

TOMMY (CONT'D)

*Lord I might just hang my head down
and die.*

DICK

Tommy, what are you doing?

TOMMY

Well I-I'm black now. I'm black
and I got the blues.

DICK

Well, you can't be black. Nina
is black and I get the
impression from her they have
strict rules about these things.

TOMMY

(SINGS) *Oh now I can't even be
black...*

DICK

Tommy, I command you to put that
thing down.

TOMMY

(KEEPS PLAYING, SINGS)

High Commander starts

'a bossin'

*You'd best believe you'd better
jump...*

I said, when High Commander

starts 'a bossin'...

HARRY JOINS IN SCREAMING AS MRS. DUBCEK ENTERS UP
THE STAIRS. SHE'S NOT HAPPY.

DICK

Harry, stop it. Stop it.

DUBCEK

Will you turn that down? (TURNS

OFF AMP) Who died and made you

T-Bone Walker?

DICK

Mrs. Dubcek, as long as you're
up here, what ethnic group do
you come from?

DUBCEK

Well, I'm a little Czech, a
little Rumanian... I'm your
basic Slavic mutt. Like my
third husband.

DICK

What were your first two?

DUBCEK

Well first was Irish, and the
second was one of your people.

DICK SHOOTS HARRY AND TOMMY A SHOCKED LOOK.

DICK

(TURNS BACK TO DUBCEK,
CONCERNED) Our people?

DUBCEK

Yeah, well you know, Jewish.

DICK/HARRY/TOMMY

(RELIEVED) Jewish!

THEY HAVE A QUICK CONFERENCE.

DICK

So, what tipped you off?

DUBCEK

Well, with your name, it's pretty
obvious.

DICK

Our name?

DUBCEK

Solomon.

DICK

(EXCITED) Oh you wonderful,
wonderful woman! (KISSES HER)
Thank you so much!

DUBCEK

(CONFUSED) I have to go now.

MRS. DUBCEK EXITS. DICK, TOMMY, AND HARRY HIGH-
FIVE IN CELEBRATION.

TOMMY

This rules. I'm still a
minority. You know chicks dig
minorities.

DICK

Oh who knew that Solomon was a
Jewish name when we took it off
the side of that truck?

HARRY

Go figure. We could've been the
Wal-marts.

3RD ROCK FROM THE SUN #115 "Dick Like Me"
As Broadcast 4/23/96 (Revised 4/15/96)

43.
II/P

DICK

We're Jewish. I don't know what
to say.

HARRY

Mazel tov. (OFF EVERYBODY'S
PERPLEXED LOOK) I'm sorry it
just popped out.

FADE OUT:

END OF ACT TWO

TAG

EXT. ROOFTOP - NIGHT (DAY 4)
(Dick, Sally, Harry, Tommy)

THE SOLOMONS SIT ON THE ROOF, LOOKING AT THE STARS.
SALLY IS STILL DRESSED FOR THE DANCE.

DICK

Isn't it great to know who we
are? I finally feel like I
belong in this big melting pot
they call earth.

SALLY

What a magical night.
Everything was perfect. I was
great. He really liked my
kissing... except the spitting
and biting.

TOMMY

So you really like him, huh?

SALLY

What's not to like? He's
intelligent, kind, sweet,
gentle...

DICK

(A BEAT, THEN) So... is he Jewish?

HARRY STARTS TO PLAY "FIDDLER ON THE ROOF" ON THE
TROMBONE.

MUSIC CUE: "FIDDLER ON THE ROOF"

FADE OUT.

END OF SHOW