

3rd Rock From the Sun

"See Dick Run"

Episode #118

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&
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COLD OPEN

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

TOMMY SITS AT THE TABLE, EATING CEREAL. DICK ENTERS, AND SALLY HANDS HIM A STEAMING BOWL OF SOMETHING. HARRY SITS AT THE TABLE, STARING INTO SPACE AS HE DID IN "DICK LIKE ME."

SALLY

I think you'll like this, Dick.

The commercial said the extra
ingredient is love.

DICK TAKES A BITE. NOT GOOD.

DICK

Next time, try making the extra
ingredient cheese. What's with
Harry?

TOMMY

Oh, don't bother him. He's
transmitting my status report.

DICK

(NERVOUS, COVERING) Status
report? To the Big Giant Head?
Oh, why should we have to answer
to that pencil-pushing desk
jockey anyway? Frankly, I don't
care what he thinks. (THEN)
What did it say about me?

HARRY

Resume normal functions in
three, two, one (BELCH). What'd
I miss?

DICK

(IGNORING HARRY) So what did you
put in the report?

TOMMY

Lots of time and effort.

DICK

Come on, read it back.

TOMMY

(READING) Dear Big Giant Head,
How are you? We're fine, so's
the weather. Yada yada yada...
(SKIMMING) The mission is taking
longer than anticipated... The
being designated Sally has
bravely infiltrated the female
gender... (FLIPS PAGE AND SCANS)
The Harry unit is functioning
adequately... (FLIPS) The High
Commander has squandered six
months in the futile pursuit of a
single earth woman...

DICK

Wa-wa-wait. What was that?

HARRY

(PROUDLY) I am functioning
adequately.

DICK

No no no. That thing about my
futile pursuit of Dr. Albright.
How could you write this about
me?

TOMMY

Well, I'm the Information
Officer, Dick. I'm sworn to
tell the truth.

DICK

Well the truth is, that through
Mary I've explored every facet
of the male/female dynamic.

TOMMY

Have you established a
monogamous relationship with
her?

DICK

No.

SALLY

Have you bonded emotionally?

DICK

No.

TOMMY

Have you had one successful date?

DICK

Well, if by successful you mean
pleasant, no.

TOMMY

Well, I wouldn't sweat it, Dick.
You know, the Big Giant Head
never reads these things anyway.

DICK

Alright - perhaps I have been
remiss. But mark my words - by
the week's end, I will have
established an emotional beachhead
with Dr. Albright. This I vow!

DICK EXITS.

SALLY

Yeah, and Harry's gonna win the
Nobel Prize.

HARRY

Well, I'm happy just to be nominated.

CUT TO:

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5.
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. OFFICE - DAY (DAY 1)
(Dick, Albright, Nina)

DICK IS ARRANGING THE LAST OF AN EXCESS OF FLOWERS
ON ALBRIGHT'S DESK. THEY'RE NICE, BUT HE'S
OVERDONE IT. NINA ENTERS.

NINA

Good morning.

DICK

Oh, good morning, Nina.

NINA

Oh, those are nice.

DICK

They cost eighty-nine dollars.

NINA

Don't tell her that.

DICK

Oh right.

ALBRIGHT ENTERS, SEES THE FLOWERS.

ALBRIGHT

Good morning.

DICK

They cost eighty-nine dollars.

ALBRIGHT

Oh.

DICK

Dr. Albright, would you do me
the honor of joining me for
dinner tonight?

ALBRIGHT LOOKS AT DICK, THEN AT THE FLOWERS.

ALBRIGHT

No.

DICK LEAVES THE OFFICE CRUSHED AND WATCHES THROUGH
THE DOOR. NINA CROSSES OVER TO ALBRIGHT.

NINA

(CONFIDENTIALLY) Why are you
doing this? Can't you see how
much pain you're causing?

ALBRIGHT

Oh, he's nothing if not
resilient.

NINA

Not him. Me. The two of you
are driving me up the wall.
You're obviously attracted to
him. Take a chance on love,
woman.

DICK REAPPEARS IN THE DOOR WINDOW.

ALBRIGHT

I don't know...

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8.
I/A

NINA

Look at him.

ALBRIGHT

I suppose it's time to give the
big dog a biscuit. And I do
have to eat.

NINA SIGNALS TO DICK WHO COMES BACK IN.

ALBRIGHT (CONT'D)

Okay. I'll go out with you.

DICK

Yes!

CUT TO:

ACT ONE

SCENE B

INT. ATTIC APARTMENT - EVENING (DAY 1)
(LIVING ROOM)
(Dick, Sally, Harry, Tommy)

DICK PRIMPS IN THE BATHROOM MIRROR. THE OTHER SOLOMONS ARE THERE.

SALLY

Come on, Dick. I really need to get in there.

DICK

I'm sorry, I need to be handsome tonight. And I mean Sears catalogue handsome.

SALLY TURNS TO TOMMY.

SALLY

You know if he wants to get somewhere with her, he should follow my lead. Mr. Randell and I have a dreamy relationship.

TOMMY

Oh, yeah. You don't even call him by his first name.

SALLY

That's what sophisticated people do on this planet. I realize it's not as romantic as you and August. Meeting in the lunchroom and sharing your pudding cup.

TOMMY

Hey-hey, we were just voted
cutest couple, so shut up.

DICK EMERGES FROM THE BATHROOM.

DICK

Okay where's my shoes?

HARRY

Oh uh well, I think I saw one of
them right over there --

SUDDENLY, HARRY STOPS. HIS EYES OPEN WIDE. HE'S
IN A TRANCE. HE SPEAKS LIKE A RECORDED PHONE
VOICE, À LA MOVIEFONE OR THE RECORDED TIME, WITH
THE SENTENCES COMPOSED OF INDIVIDUAL, PRE-RECORDED
WORDS.

DICK

Oh my God. It's Harry. His
cranial micro-receiver - it's
activated!

HARRY

Transmission incoming, from the
Big Giant Head.

THIS STOPS EVERYBODY DEAD. THEY ALL GATHER AROUND
HARRY.

HARRY

Thank you for calling the Big
Giant Head. He cares about you.
Your status report was received.
Please wait for comments.

EVERYBODY HANGS ANXIOUSLY ON HIS NEXT WORDS.

DICK/SALLY/TOMMY

Oh please no comments. No
comments.

THERE ARE NONE. LONG BEAT. THEN...

HARRY

There are no comments.

THE SOLOMONS SIGH IN RELIEF.

HARRY (CONT'D)

Resume normal functions in
three, two, one... (SNEEZE)

HARRY POPS OUT OF HIS TRANCE.

TOMMY

See I told you the Big Giant
Head never reads those things.

SALLY

You know, I just really resent
how we're supposed to jump every
time the Big Giant Head sends a
message.

DICK PUTS ON HIS SHOES.

DICK

I know, everyone knows he only
got the job by kissing the Big
Giant Butt.

CUT TO:

ACT ONE

SCENE C

INT. JAPANESE RESTAURANT - NIGHT (DAY 1)
(Dick, Albright, Chef, Atmosphere)

IT'S A BENIHANA TYPE PLACE. DICK AND ALBRIGHT SIT
AT THE BIG TABLE/COOKING SURFACE. THE CHEF IS
CHOPPING.

CHEF

So da! So da! Hi!

DINERS

So da! So da! Hi!

ALBRIGHT

Oh this is fun. What a great
idea.

CHEF

Hi!

DINER #1

Hi!

SOMEBODY THROWS A PEPPER AT THE CHEF. HE CHOPS IT
UP IN THE AIR. EVERYONE LAUGHS AND APPLAUDS.

CHEF

Hi!

DINER #2

Hi!

DINER #2 THROWS A TOMATO AT HIM. HE CATCHES IT AND JUGGLES IT. DICK THROWS A SALT SHAKER AT THE CHEF - HE CATCHES IT AND JUGGLES IT WITH THE ONION. EVERYONE OOHS, AAHS, APPLAUDS. DICK GIVES ALBRIGHT A NOD A LA "GO AHEAD." ALBRIGHT PICKS UP A PEPPER MILL AND WHIPS IT AT THE CHEF, KNOCKING HIM IN THE HEAD. HE FALLS TO THE GROUND OUT OF CAMERA RANGE. THE OTHER DINERS GASP. THEY STAND UP AND LOOK OVER THE COUNTER TO SEE IF THE CHEF IS ALRIGHT. SEVERAL DINERS LOOK ACCUSINGLY AT ALBRIGHT WHO'S MORTIFIED. DICK PUTS A PROTECTIVE ARM AROUND HER.

DICK

Hey - he knew what he was
getting into when he took this
job.

CUT TO:

ACT ONE

SCENE D

INT. ATTIC APARTMENT - NIGHT (DAY 1)
(LIVING ROOM/KITCHEN/LIVING ROOM)
(Sally, Tommy, Randell, August)

AUGUST AND TOMMY SIT IN THE LIVING ROOM. DOING
HOMEWORK. A SCHOOL PROJECT ON MESOPOTAMIA IS ON
THE COFFEE TABLE.

TOMMY

August, we share more than
pudding, don't we?

AUGUST

You've got pudding?

TOMMY

No-no, I was using it as a
metaphor for our relationship.

AUGUST

Our relationship is soft and
gooey?

TOMMY

No no. Never mind. Never mind.

SALLY AND RANDELL COME UP THE STAIRS.

SALLY

You didn't have to walk me up.
I know the way.

RANDELL

I don't mind. You mentioned
coffee? Hey, guys.

TOMMY/AUGUST

Hi, Mr. Randell.

SALLY

Well, sit down. Take off your
shirt... shoes. (TO TOMMY)

Tommy, um, I need the parlor
to entertain Mr. Randell. Mr.
Kevin Randell.

TOMMY

We're doing homework.

AUGUST

Yeah, Mesopotamia.

RANDELL SEES THE WORK ON THE TABLE.

RANDELL

Oh, the Fertile Crescent.

SALLY

Would you like to see it?

RANDELL

Pardon?

SALLY

Never mind. I'll see to that
coffee. Tommy, help Auntie
Sally. Excuse us.

SALLY DRAGS TOMMY TO THE KITCHEN. AUGUST AND
RANDELL SIT UNCOMFORTABLY. THEY HEAR EVERY WORD
AND EXCHANGE QUEASY SMILES.

Need
SALLY (CONT'D) (O.S.)
I (the living room to be alone
with Mr. Randell.

TOMMY (O.S.)

Why?

SALLY (O.S.)

I think I'm falling in love with
the guy.

TOMMY (O.S.)

Well, you just want the living
room so you can make out.

AS THE MUFFLED ARGUMENT CONTINUES:

RANDELL

So... How's History this year?

AUGUST

Good.

RANDELL

Good...

CUT TO:

ACT ONE

SCENE E

INT. JAPANESE RESTAURANT - NIGHT (DAY 1)
(Dick, Albright, Chef, Atmosphere)

THE CHEF IS BEING BANDAGED IN THE BACKGROUND.
MEANWHILE, DICK HAS TAKEN OVER BEHIND THE GRILL.
THE DINERS ARE ARRANGED SO THAT THEY BLOCK OUR VIEW
OF DICK'S HANDS AS HE WORKS.

DICK

Soda soda hi!

DINERS

Soda soda hi!

SFX: CLANGING KNIVES, CHOPPING, ETC.

DICK CHOPS MADLY AT A STEAK. HE HOLDS UP A PLATE,
AND A PERFECTLY SLICED STEAK DROPS INTO FRAME ONTO
IT. HE HOLDS UP HIS HAND TO SHOW A MISSING FINGER.

DICK

Auugh!

HE FLIPS UP HIS FINGER AND LAUGHS. THE DELIGHTED
DINERS APPLAUD. EVEN ALBRIGHT IS ENJOYING HIS
SHOWMANSHIP.

THE DINER SEATED BESIDE DICK STARTS CHOKING. DICK
PATS HIS BACK. A SHRIMP FLIES OUT OF THE DINER'S
MOUTH. DICK CATCHES IT, THROWS IT INTO THE AIR AND
HOLDS OPEN THE DINERS MOUTH. THE DINER CATCHES IT
AND CHEWS.

AS THE FINALE, DICK STICKS A PEA POD INTO HIS
TEETH.

DICK

Ooo-hi!

ALBRIGHT

Ooo-hi!

HE LEAPS ACROSS THE TABLE TO ALBRIGHT AND OFFERS HER THE OTHER END. SHE BITES. THEIR FACES GET CLOSER AS THEY CONTINUE TO EAT THE PEA POD. THEN...

SFX: SIZZLE

SPFX: STEAM

DICK SUDDENLY REALIZES HE'S LYING FLAT ON A HOT GRILL, AND LEAPS UP. THE FRONT OF HIS SHIRT IS SLIGHTLY SINGED, HE POURS A PITCHER OF WATER DOWN HIS FRONT. MUCH APPLAUSE. DICK RETURNS TO HIS SEAT.

ALBRIGHT

Thanks for bailing me out. You ..
are so much fun.

HER HAND DISAPPEARS BELOW THE TABLE. DICK REACTS.

DICK

Dr. Albright - your hand is on
my knee!

SHE TENSES. HAS SHE MISREAD HIM?

ALBRIGHT

Do you want me to move it?

DICK

Please.

SHE TAKES HER HAND AWAY, MORTIFIED.

DICK (CONT'D)

No, I meant move it around.

CUT TO:

ACT ONE

SCENE H

INT. ATTIC APARTMENT - NIGHT (DAY 1)

(KITCHEN)

(Sally, Harry, Tommy)

SALLY IS DOING DISHES. TOMMY GETS A DRINK. HARRY
IS THERE.

SALLY

(SMUGLY) Well, August sure left early.

TOMMY

Yeah, I think after you dumped
coffee on her, she got the hint.

SALLY

Well, she made a rude comment
about my jell-o with cheese.

TOMMY

Jell-o with cheese? What kind
of woman are you?

HARRY

C'mon c'mon, let's not squabble.
We're family. Sit sit sit. Come
on, let's play a game, shall we?
What'll it be?

TOMMY

Oh bite me.

HARRY

All right. Who's "it?"

SUDDENLY, HARRY GOES BACK INTO HIS TRANCE. HE
SPEAKS LIKE THE MOVIEPHONE GUY AGAIN.

HARRY (CONT'D)

Okay fine, you know, you try to help but this is the thanks you get -- Transmission incoming, from the Big Giant Head.

SALLY

What, again?

HARRY

Thank you for your status report. I judge your mission to be a complete failure. Replacements arrive in twenty-four hours. Resume normal functions in three-two-one.

(SNORTS)

HARRY GOES BACK TO NORMAL. LOOKS AT THEIR SHOCKED EXPRESSIONS.

HARRY (CONT'D)

(NORMAL) What'd I miss?

SALLY

They're aborting the mission!

TOMMY

Replacements arrive tomorrow!

SALLY

They're sending us home!

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21.
I/H

SALLY/HARRY/TOMMY

(LOUD ANGUISH) OoohhhhhhhhhHHHHH!

CUT TO:

ACT ONE

SCENE J

INT. ALBRIGHT'S BEDROOM - LATER THAT NIGHT (DAY 1)
(Dick, Albright)

WE PAN SLOWLY ACROSS THE ROOM, COMING FIRST UPON DICK'S SHIRT, THEN A PANT LEG. THE OTHER LEG IS INSIDE OUT AND AS WE PAN ALONG IT, WE SEE DICK'S FOOT IS STILL TANGLED IN IT.

EVERYTHING IN THE ROOM IS SOMEHOW ASKEW. ALBRIGHT LIES ASLEEP. HER HIGH HEELS ARE EMBEDDED IN THE WALL OVER HER HEAD. A LAMP LIES SPARKING ON THE FLOOR.

DICK LIES IN THE COMPLETELY OPPOSITE DIRECTION. WE FINALLY COME TO HIS FACE. HE HAS THE WIDE-EYED GRIN OF A KID IN A CANDY SHOP. AS THE PAN STOPS:

DICK

Ooooh. Oh, Dr. Albright, that
was the greatest thirty seconds
of my life.

ALBRIGHT STIRS, SHAKES HER HEAD AND GOES BACK TO SLEEP.

FADE OUT:

END OF ACT ONE

ACT TWO

SCENE K

INT. CLASSROOM - DAY (DAY 2)

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

A RUMPLED, DISHEVELED, YET BLISSFUL DICK WALKS
AMONG THE STUDENTS.

DICK

Ah... smell the spring air. What
say we have class outside? The
world is such a perfect place -
what are we doing indoors?

LEON

Dr. Solomon?

DICK

What is it, darling?

LEON

Well, I-I think we're supposed
to be having our final exam and
I was shooting for a "D" so I'll
need the full hour.

DICK

Final Exam? Today? (CHUCKLES) I
forgot. Isn't that a hoot?
(COY) You see, I didn't make it
home last night. I could have,
but I was awfully comfortable
where I was. In a place that's
definitely not home.

CARYN

Dr. Solomon, are you alright?

DICK

Well, I can't talk about it.

It's too personal. Let's just
say... I had sex with Dr.

Albright.

BUG

Um... Dr. Solomon, we don't
need to know about this.

DICK

Oh. Oh, that's where you're
wrong, Bug. You might learn
something. Last night at eleven-
twenty-two Eastern Standard Time,
my spiritual self, "x", and my
corporeal self, "y", were fused
together for the first time.

But, let's move on.

THE STUDENTS JUST STARE IN SHOCK. TOMMY ENTERS.

TOMMY

Dick, I need to talk to you. I
have big news.

DICK

Oh you do? Well, I have big
news too.

TOMMY

Can we please just step outside
for a minute?

DICK

Oh alright. Class, while I'm
gone I'd like you to ponder
being naked under cool, cool
sheets.

DICK AND TOMMY GO OUT. WE HEAR A MUFFLED TOMMY
SPEAKING TO DICK.

DICK (CONT'D) (O.S.)

We're leaving? Noooo!

WITH ARMS RAISED, DICK THROWS HIMSELF AGAINST THE
GLASS AND SLOWLY SLIDES DOWN IN GRIEF.

CUT TO:

ACT TWO

SCENE L

INT. ATTIC APARTMENT - EVENING (DAY 2)
(LIVING ROOM/BEDROOM)
(Sally, Randell, Tommy, August)

ANGLE ON:

TOMMY'S ROOM. TOMMY AND AUGUST SIT ON THE BED.

TOMMY

Just answer my question.

AUGUST

All right, hypothetically
speaking, if you were out of my
life, I'd experience separation
anxiety and I'd probably harbor
some resentment.

TOMMY

But-but you'd know that even if
we weren't together, I'd always
care about you right?

AUGUST

Wait a second. Are you dumping me?

TOMMY

No, no --

AUGUST

Oh it's that cheerleader,
Cheryl, isn't it? Well let me
clue you in, pal - it's all
padding.

TOMMY

No, August, you don't-you don't
understand - wait it is?

ANGLE ON:

THE LIVING ROOM. SALLY POURS COFFEE FOR MR.
RANDELL.

SALLY

You like my coffee? I've put
cheese in it. It's good, isn't
it?

RANDELL

It's uh... cheddary.

SALLY

Can I ask you a question?

RANDELL

Sure.

SALLY

If I could never... make coffee
for you again - not that that's
gonna happen, I mean, I'm here,
with my pot, ready to pour...
(GIGGLES NERVOUSLY) Would you
miss me?

RANDELL

Why are you asking me this?

SALLY

I don't know, call it girlish
insecurity. How would you feel?

RANDELL

Awful.

SALLY

Awful like somebody ripped your
heart out and-and then showed it
to you?

RANDELL

Well, not showed it to me.

SALLY

So what you're saying is without me,
you'd be a lonely, miserable, wreck
for, what? A week? A month? The
rest of your life?

RANDELL

The rest of my life.

SALLY

Oh, Mr. Randell! You don't know
how happy you've made me!

RANDELL

Thank you.

CUT TO:

ACT TWO

SCENE M

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

DR. ALBRIGHT SITS IN THE CHAIR IN FRONT OF HER
DESK. HER COAT IS ON. NINA ENTERS.

NINA

I thought you and Dr. Solomon
had a date again tonight.

ALBRIGHT

We did.

NINA

He stood you up?

ALBRIGHT

(SARCASTIC) Oh no no. I talked
to him. He said he got an
upsetting phone call from a
friend with a big head and he
didn't think he'd be much fun
tonight.

NINA

Oh. Well, my all-time favorite
excuse was, "I have a terminal
illness."

ALBRIGHT

You actually had that pulled on
you?

NINA

Yes. But in all fairness the
guy died. So are you gonna be
okay?

ALBRIGHT

Nina, I am at the stage in my
life where I refuse to let a
man's childish behavior steer me
off course. I am taking the
high road.

NINA

Yeah well, if I were you, I'd go
over there and nail his sorry ass to
the wall.

ALBRIGHT

That is the high road.

ALBRIGHT EXITS.

CUT TO:

ACT TWO

SCENE P

INT. ATTIC APARTMENT - NIGHT (DAY 2)
(LIVING ROOM)
(Dick, Albright, Sally, Harry, Tommy)

THE SOLOMONS ARE PACKING. THERE ARE SEVERAL OPEN
SUITCASES. THE MOOD IS SOMBER.

TOMMY

Oh I can't believe we're being
called back. I don't want to
go.

SALLY

I know: I'm so upset. I don't
know what to pack. Do you think
I can take these open-toed,
metallic sandals?

DICK

Lieutenant, once we're out of
here we won't even have feet.

SALLY

(WEEPY) But they look like a
pump and feel like a sneaker.

DICK

Pull yourself together!

SALLY

Ah!

DICK

I've grown attached to certain things on this planet too.

(BREAKING DOWN) You think I'm not going to miss the sunsets, the change of seasons, the way my students avert their eyes when I pass them in the halls?

SALLY

You know what I'm going to miss the most? All of you.

DICK

Well, what do you mean? We're still going to be together. We're-we're still a unit.

SALLY

I know. But we won't be a family anymore.

DICK

Oh, Lieutenant.

SALLY

Oh, Sir.

THEY ALL GIVE EACH OTHER AN AWKWARD HUG.

HARRY

(CHOKED UP) I promised myself I wasn't going to do this.

DICK

Harry, be brave. This is no
time for weakness. We must be
strong!

ALBRIGHT COMES UP THE STAIRS.

ALBRIGHT

Dick.

DICK

Mary.

ALBRIGHT

Dick.

DICK

Mary.

HARRY

Dick.

DICK

Harry.

HARRY

What?

ALBRIGHT

I'd like a few words with you,
in private.

DICK

(LOVINGLY) Well, Mary, we have
no secrets. Whatever we have to
say to each other we can say in
front of the whole group.

ALBRIGHT

Last night when we were having
sex --

DICK

Let's go out to the roof. Shall
we?

DICK GESTURES TOWARD THE ROOF. ALBRIGHT FOLLOWS.

HARRY

Well, I'm gonna get my record
collection for the trip back.
You know, tunes for the road.

HARRY EXITS DOWN THE STAIRS.

SALLY

Oh great. Fourteen lights years
of Glen Campbell.

CUT TO:

ACT TWO

SCENE T

EXT. ROOFTOP - NIGHT (DAY 2)
(Dick, Albright, Harry)

DICK AND ALBRIGHT CLIMB OUT.

ALBRIGHT

I have something to say to you.

DICK

So do I. Something important.
But I don't know how to start.

ALBRIGHT

Let me take a stab at it. You
love me, last night meant the
world to you. But you have to
push me away so you don't hurt
me. Someday I'll see it was all
for the best. Please believe
you. Please believe you.

DICK

That's it exactly. Oh, Mary,
you understand my every thought.

ALBRIGHT

I understand. You've had the
milk, why buy the cow?

DICK

No, I want you. I want the cow.

ALBRIGHT

For what? A one night stand in
the barn? I will not be treated
this way! You hurt me.

DICK

How did I hurt you?

ALBRIGHT

Do you know why we ended up at
my place last night? Not
because I was lonely, not
because I had too much saki - we
ended up there because... I care
for you.

DICK

Oh, Mary. Why did you have to
wait until now to tell me?

ALBRIGHT

What's wrong with now?

HE STEPS TOWARD HER.

DICK

I wish I had a machine that
could freeze time... but
unfortunately I left it in my
other jacket.

HE LEANS IN TO KISS HER. JUST BEFORE THEIR LIPS
MEET, HARRY APPEARS IN THE WINDOW.

HARRY

(EXCITED) Dick!

ALBRIGHT

Ah!

HARRY

Oh, Dick, come in here. I've
got wonderful news from home!

DICK

You're-you... (TO ALBRIGHT)

Wait right here. I'll be right
back.

BEFORE DICK AND HARRY EXIT TO THE LIVING ROOM,
DICK TURNS BACK.

DICK (CONT'D)

Mooooo!

CUT TO:

ACT TWO

SCENE U

INT. LIVING ROOM - NIGHT (DAY 2)
(Dick, Sally, Harry, Tommy)

DICK RUSHES IN WITH HARRY. TOMMY AND SALLY ARE
WAITING.

SALLY

Okay, Dick's here. What is it?

HARRY

Okay, there was a mistake in the
message.

DICK

Come on, tell me!

HARRY

Dick, you're the only one who's
going. We all get to stay!

SALLY AND TOMMY CHEER.

SALLY/TOMMY

Yeah!

DICK LOOKS AT THEM. SALLY AND TOMMY EXCHANGE A
GUILTY LOOK.

SALLY/TOMMY (CONT'D)

Awww!

DICK

How did you get your
information?

HARRY

Well, I was down in the basement
getting my record collection,
and I bumped into your
replacement.

DICK

My replacement?

HARRY

He's in the basement. He wants
to talk to you, Dick. Now.

CUT TO:

ACT TWO

SCENE W

INT. APARTMENT BASEMENT - NIGHT (DAY 2)
(Dick, Evil Dick)

DICK RUNS DOWN THE STAIRS, INTO THE BASEMENT. IT'S PRETTY DARK. THE ROOM IS FILLED WITH BOXES ON TOP OF BOXES. DICK LOOKS AROUND, NERVOUSLY.

DICK

Hello? Hello? Hello? Where
are you?

A DARK FIGURE STEPS OUT OF THE SHADOWS. THE BARE BULB ILLUMINATES HALF HIS FACE, REVEALING THAT HE, TOO, IS DICK. BUT HIS CLOTHES ARE BETTER-FITTING, AND HIS HAIR IS EVER-SO-SLIGHTLY SLICKED BACK. HE IS EVIL DICK.

DICK (CONT'D)

You! You're gorgeous!

EVIL DICK

Thank you. This body should
suit me nicely. The Big Giant
Head is very unhappy,

"Commander." I've been sent
here to replace you and complete
the mission with ruthless
efficiency.

DICK EMITS A TINY CRY.

EVIL DICK (CONT'D)

And now, I'm afraid it is time
for me to assume command.

DICK

Wait! You think you can just
waltz in here and take over?
You have no idea. The people
here are so complex. They have
all these feelings and impulses,
dreams and fears - and every
time you've mastered one,
another one catches you by
surprise. Tonight I finally
made a breakthrough. One of
these people cares about me.
You can't make me leave now!

EVIL DICK

Oh, yes I can.

DICK

But what about... Mary?

EVIL DICK

I'll take care of her good.

DICK

No! I won't allow it! I love
her and I'm not leaving her!

EVIL DICK

How touching. You know, you've
actually changed my mind. I
think I will let you stay here.
Right here... forever! (LAUGHS)

EVIL DICK GESTURES BRINGING HIS HAND DOWN TO THE
FLOOR. DICK RUNS TOWARD THE BOTTOM OF THE STEPS
AND SLAMS INTO THE "STAR TREK INVISIBLE WALL."

SFX: THUMP

AS DICK FRANTICALLY FEELS THE WALL, EVIL DICK
LAUGHS MANIACALLY AND GOES UP THE STEPS.

DICK

No! You're not -- (FEELING
WALL) Oh my God. He's turned me
into a mime.

CUT TO:

ACT TWO

SCENE X

INT. ATTIC APARTMENT - NIGHT (DAY 2)
(LIVING ROOM)
(Evil Dick, Sally, Harry, Tommy)

EVIL DICK ENTERS UP THE STAIRS, STILL LAUGHING.
SALLY, HARRY, AND TOMMY ARE THERE.

HARRY

You know, if you play "Wichita
Lineman" backwards, you get our
national anthem.

SALLY

What's so funny, Dick?

EVIL DICK

I am not "Dick."

EVIL DICK

I'm your new High Commander.
From this point forward, you
will refer to me as such.

HARRY

Okay, Such. What have you done
with Dick?

EVIL DICK

That's for me to know and you to
find out. There's going to be a
lot of changes around here. For
instance, from now on, this...

(PICKS UP A GNOME) ...goes here.

(PUTS IT ELSEWHERE) And that's
just the first of many changes.

DICK EXITS TO THE KITCHEN. THE REMAINING SOLOMONS
EXCHANGE GLANCES.

HARRY

Wow. What a blackhole.

CUT TO:

TAG

EXT. ROOFTOP - NIGHT (DAY 2)
(Evil Dick, Albright)

ALBRIGHT IS THERE. SHE SEES SOMEONE BELOW. EVIL
DICK ENTERS.

EVIL DICK

Mary.

ALBRIGHT

Is everything all right?

EVIL DICK

Oh everything's perfect. For the
last six months, I've been a
bumbling fool. As of right now,
that's over. I only care about
one thing now, and that's
pleasure. Yours and mine.

ALBRIGHT IS TAKEN ABACK.

ALBRIGHT

Oh, please.

EVIL DICK

That's good. I like it when
they beg.

ALBRIGHT

How dare you!

SHE HAULS OFF TO SLAP HIM. HE STOPS HER ARM BEFORE
IT CONNECTS.

3RD ROCK FROM THE SUN #118 "See Dick Run"
As Broadcast 5/21/96 (Revised 4/16/96)

46.
TAG

EVIL DICK

Shh. Let daddy drive.

HE PULLS HER FACE TO HIS FOR A PASSIONATE KISS.
THEY BREAK. ALBRIGHT LOOKS AT HIM.

ALBRIGHT

(THROATY) Wow.

SHE GRABS HIM A PLANTS A BIG ONE.

FREEZE FRAME

SUPER: TO BE CONTINUED...

FADE OUT.

END OF SHOW