FADE IN:

SFX: THE FAR SIDE OF THE MOON
SFX: A LOW TONE THAT BUILDS AS...

THE CAMERA PASSES THE MOON AND SEES THE EARTH. SLOWLY THE CAMERA MOVES IN TOWARD THE EARTH.

EXT. STARFIELD - NIGHT (DAY 1)
(Gary (V.O.), Todd (V.O.), Jennifer (V.O.), Harry, Dick, Sally, Tommy, Kissing Woman, Kissing Man)

PAN DOWN FROM STARFIELD.

WE HEAR GARY, THE RADIO DJ.

GARY (V.O.)
Alright, we're still taking calls on those UFO sightings. I'm on the line with Jennifer, who claims to have actually met aliens.

JENNIFER (V.O.)
Gary, I have been sucked up by alien space craft many times...

GARY (V.O.)
Uh-oh.

JENNIFER (V.O.)
...and I can tell you, they are among us.

GARY (V.O.)
Really? Now, what do you suppose they want?
JENNIFER (V.O.)

Well, they want my eggs.

GARY (V.O.)

Uh-huh.

JENNIFER (V.O.)

To start their own alien race.

CAMERA PANS TO: FOUR ALIENS, DICK, SALLY, HARRY AND TOMMY SITTING IN A RAMBLER.

GARY (V.O.)

Whoa. Thanks for calling.
Hello, you're on the air.

TODD (V.O.)

Yeah, I saw four aliens in a
car. Uh... I think it was a
Rambler.

GARY (V.O.)

Whoa. Stylish.

DICK

Everyone fully formed?

ALL

Mmm. Yep.

DICK

Everyone got ten fingers and
eleven toes?

ALL

Check.
DICK

Good. I guess we're in.
Everyone comfortable?

HARRY

Um. I have three holes in my face.

DICK

Can anyone get your head to swivel to the rear?

SALLY

No.

DICK

Then how are you supposed to lick your back?

TOMMY

Maybe you do what they're doing.

TOMMY INDICATES THE COUPLE MAKING OUT.

DICK

Look. Life forms. And they're cleaning each other.

ALL

(TOUCHED BY SCENE) Awww.

SALLY

Look at us. I can't believe we look like them.

THEY LAUGH.

(MORE)
SALLY (CONT'D)

Is anybody else sweating under their breasts?

DICK AND HARRY CHECK THEMSELVES.

DICK

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

HARRY

I have tiny ones.

SEX: HORN MONKS

DICK

Quick, look! That woman is gonna drive with her feet!

THE NECKERS SIT UP. THE WOMAN SHOUTS AT THEM.

WOMAN

Don't you people have a home?

DICK

Uh, no, we don't. But thank you for the idea. (SMUGLY TO THE GROUP) See? She called us people.

DICK STARTS THE CAR. SALLY TURNS ON THE RADIO.

SFX: CAR STARTING

MUSIC CUR: RADIO / 'LOUIE LOUIE' BY THE KINGSMEN

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

SFX: CAR DRIVES OFF

DICK DRIVES OFF. CAMERA PANS UP TO THE STARS.

AND ON THIS, WE;

CUT TO:

VT: EARTH SPINNING.

DICK (V.O.)

Our home for this mission is earth, a third-rate planet. I got a teaching job at a third-rate university. Now we're looking at a third floor apartment.

CUT TO:
ACT ONE

SCENE A

INT. ATTIC APARTMENT - EARLY AFTERNOON (DAY 2)
(Dick, Harry, Sally, Tommy, Mrs. Dubcek)

MRS. DUBCEK, THE LANDLADY, AN ATTRACTIVE OLDER
WOMAN, ENTERS WITH DICK, HARRY, SALLY AND TOMMY.
HARRY HAULS A LARGE EQUIPMENT TRUNK.

DUBCEK
Come in, come on in. It's the
attic, so it's kind of small.
But it's furnished.

DICK
We love it!

HARRY
Yeah, it's so much bigger than a
car!

TOMMY
Yep. We'll take it.

DUBCEK
You know, this used to be the
rumpus room back in the sixties.
This carpet has seen more butts
than Santa Claus's lap.

HARRY TAGS ALONG WITH MRS. DUBCEK. HE BRUSHES
AGAINST HER SWEATER.
HARRY

Ew, what is this stuff?

DUBCEK

This sweater? It's angora.

HARRY

Well, it's wonderful. I've never seen anything like it.

DICK, SALLY, TOMMY AND HARRY FEEL THE SWEATER.

DUBCEK

I like the color...

HARRY PUTS HIS CHEEK AGAINST HER SLEEVE.

HARRY

Well, it's very nice.

DUBCEK

You're not from around here, are you?

THEY REACT IN PANIC TO HER STATEMENT. DICK GRABS HER IMMEDIATELY AND HUSTLES HER OUT.

DICK

Well, Mrs. Dubcek, I could stand here and chew your fat all day, but time has no manners. Bye now.

DICK CLOSES THE DOOR.

(MORE)
DICK (CONT'D)

Sally, I want you to observe her. Find out what women on this planet do.

SALLY

Why can't Harry do it?

DICK

Because you're the woman.

SALLY

That brings up a very good question. Why am I the woman?

DICK

Because you lost.

HARRY ENTERS FROM THE KITCHEN.

HARRY

Dick, I can't see through my eye lids!

SALLY

Open them.

HARRY

Oh. They're manual.

DICK SHAKES HIS HEAD IN FRUSTRATION.

INSERT:

SPEX GRAPHIC: DANCING PLANETS

CUT TO:
ACT ONE

SCENE B

INT. DICK'S OFFICE - AFTERNOON (DAY 3)
(Dick, Tommy, Nina, Dr. Albright)

MUSIC CUE: COLLEGE ALMA MATER THEME

DICK

Oh good. You're here. Did you
copy the main frame in the
library?

TOMMY

Uh. I got a little...
distracted.

DICK

Again? What happened?

TOMMY

Well, I was watching these women
playing volleyball. And they
were all jumping up and down, up
and down, in these little
shorts. Some of them can't jump
as high as the others. But it's
okay... I mean, it's more than
okay. It's really okay.

DICK

What is wrong with you?
TOMMY

I don't know.

DICK

Well, we can't leave without that information. So, access the main frame, enter the net, download, and then go straight home as soon as you've finished.

TOMMY

Why are you talking to me like I'm a child?

DICK

You are a child.

TOMMY

I'm older than you!

DICK

Well, now I'm bigger. And on this planet, size matters.

NINA ENTERS WITH DICK'S MAIL AND PAPER.

NINA

Good morning, Dr. Solomon.

DICK

Hi, Nina.

NINA

Here's your mail.

TOMMY LEERS AT NINA AS SHE SortS THE MAIL. SHE throws SOME LETTERS OUT, keeps OTHERS.

(MORE)
NINA (CONT'D)

This is nothing... nothing...
this is something, but there's
nothin' you can do about it.
This is an invitation to a party
at the Deans' house... this is
nothing... (TO TOMMY) And if you
don't stop starin' at whatever
it is you're watchin' you're
gonna lose somethin'.

DICK

Tommy is just on his way to the
library. Aren't you, Tommy?

TOMMY

Uh, yeah, I am now. I have to
go look up the word 'throb.'

TOMMY EXITS.

DICK

He's older than he looks.

NINA

Well, I have to file some things
for you.

NINA CROSS TO THE CONSOLE. DICK SNIFFS THE AIR.

DICK

(SNIFFS) What is that? (BIG
SNIFF) It's you. You smell so
nice.
NINA

Thanks, I try.

AS NINA STRAIGHTENS PAPERS ON THE CONSOLE, DICK SNIFFS HER BACK, HARD.

NINA (CONT'D)

That had better be your nose.

HE 'DEPOSITS' THE SNIFF IN A VILE.

NINA (CONT'D)

Is your wife out of town?

DICK

Uh... Mrs. Solomon is no longer with us. She... uh burned up on re-entry...

NINA NODS SARCASTICALLY.

NINA

Ah, I had a boyfriend who used to burn up on re-entry. He walks with a limp now.

ENTER DR. MARY ALBRIGHT, AN ATTRACTIVE WOMAN, FORTIES. SHE IS QUICK, FRIENDLY, FORMAL. SHE CROSSES TO HER DESK.

NINA (CONT'D)

Good morning, Dr. Albright.

ALBRIGHT

Good morning, Nina.

DICK

Good Morning, Dr. Albright.

DICK SMILES CHEERFULLY. SHE REGARDS HIM COLDLY.
ALBRIGHT
Nina, would you tell Dr. Solomon
he parked in my space? Again.

NINA
You parked in her space.

DICK
Yes, I know. It was empty.

ALBRIGHT
Would you tell him I'm going to
have him towed?

DICK
Tell her I already have all the
toes I need. I am fully formed.

ALBRIGHT
That's my parking space. I had
to park a mile away.

DICK
Oh, so you have a car?

ALBRIGHT
Uh, Nina, go to the chem lab,
tell them I sent you, get a pipe
bomb, put it in Dr. Solomon's
car, and blow it up.

NINA EXITS.

(MORE)
ALBRIGHT (CONT'D)

For future reference, I have a red Volvo.

DICK

Please. Dr. Albright, we barely know each other.

ALBRIGHT

Dr. Solomon, we should get along. I'm very intelligent. You have an impressive resume.

DICK

I am the high commander.

ALBRIGHT

I must admit, when I first met you I was attracted to your flamboyant nature and big head.

DICK

Thanks, because I almost went with a smaller one.

ALBRIGHT

Even though I am drawn to genius, this is a small office and you are behaving like a big hose monkey.
DICK

You're not so bad yourself...

Woman.

ALBRIGHT

Knock it off.

DR. ALBRIGHT SEES HER THESIS ON THE EDGE OF HER DESK. SHE PICKS IT UP.

ALBRIGHT (CONT'D)

What is my thesis doing out of my desk?

DICK

Oh, I took it out.

ALBRIGHT

My desk was locked.

DICK

Which made it very difficult to open. You might want to make a note of that.

ALBRIGHT

You read it.

DICK

Read it? I memorized it.

ALBRIGHT

(FAUX MODESTY) Well, it's just a few thoughts.
DICK
A few brilliant thoughts.

ALBRIGHT
Ah, really? Well, that's quite a compliment coming from someone with your credentials. I'm glad you enjoyed it.

DICK
Enjoyed it? It's the funniest thing I've ever read. Your theory on man and the 'animal within'- it's hilarious. Nina said you had no sense of humor, she is so wrong. The conclusions you draw are laugh-out-loud funny. (LAUGHS)

ALBRIGHT
I see. Dr. Solomon, you have crossed a line. You have belittled my work. (THEN NORMAL) And you hurt my feelings. I don't like you.

DICK IS AUDIBLY SHOCKED AT THIS REVELATION.

DICK
I don't understand.

SHE GATHERS A FEW BOOKS TO LEAVE.
ALBRIGHT

Of course you don't, you're a man!

SHE EXITS.

DICK

Hah! That's where you're wrong!

INSERT:

SPFX GRAPHIC: DANCING PLANETS

AND ON THIS, WE;

CUT TO:
ACT ONE

SCENE C

INT. ATTIC APARTMENT KITCHEN - AFTERNOON (DAY 3)
(Sally, Harry, Mrs. Dubcek)

HARRY AND MRS. DUBCEK WATCH SALLY WHO IS STANDING IN A DIRTY APRON, SLEEVES ROLLED UP, HANDS KNEADING IN A LARGE MIXING BOWL.

HARRY
Okay. So, meatloaf is
breadcrumbs, spices and ground beef?

MRS. DUBCEK
That's it.

HARRY
And ground beef is essentially nothing more than a cow?

MRS. DUBCEK
Yeah.

HARRY
Well, doesn't it scream when they stuff it in the grinder?

MRS. DUBCEK
Oh, no. That sucker's been dead for hours.

SALLY YANKS HER MEAT-RIDDEN HANDS OUT OF THE BOWL.
SALLY

I have dead cow on my hands? (LIKE SHE IS ON FIRE) Ahhhh! Ahhh! Get it off me! Ahhhhhhhhh!

SALLY RUNS SCREAMING TO THE BATHROOM.

HARRY

Women, you can't live with them, and yet, they're everywhere.

AND ON THIS, WE;

CUT TO:
I/D

ACT ONE

SCENE D

INT. CLASS ROOM - LATE AFTERNOON (DAY 3)
(Dick, Bug, Pitman, Leon, Caryn, Atmosphere)

A CLASS OF COLLEGE STUDENTS WATCH BLANKLY AS DICK POINTS AT THE BOARD. ON THE BOARD IS THE "REDUCTIO AD ABSURDUM" FORMULA.

DICK

...so "P" itself is always even,
and we can write "P equals 2 S"
where "S" is some other integer.
Substituting "P" we find "P to the 2nd power equals 2 S to the 2nd power equals 4 S to the 2nd power equals 2 Q to the 2nd power..." and we find... Who can tell me?
Anyone? (PAUSE) Okay, I'm getting ahead of everyone. Let's simplify.
How far away is Cleveland?

PITMAN

Fifty-two miles.

DICK

Someone give me another answer.

PITMAN

An hour away.

DICK

Cleveland is an hour away.
Someone give me another answer.
A nine dollar bus ticket.

Cleveland is nine dollars away.

Oh! A felony charge. The federal court house is there.

Yes! Cleveland is a felonious assault away! Someone else.

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

Yes, Leon. Well, come on, Leon, speak up.

No. Never mind. I - uh - uh - had this idea, but it's wrong.

Oh. Leon. Of course it's wrong. I mean, the odds against your being right are staggering. You have a great advantage. You know the outcome. You will be wrong. Don't fear it. Embrace your wrongness.

Leon, how far away is Cleveland?
Cleveland is an eternity away.
If your heart is there.

DICK
Leon, that is so provocative.
(WRITING EXCITEDLY ON THE BOARD)
where Cleveland equals P and
Eternity equals Q... transposing
the logarithm of the heart... where
the heart is an unknown... we find
that we are forever in Cleveland.
(TO LEON) No. I'm sorry, Leon.
You're wrong! Yes, Caryn.

CARYN, AN ATTRACTIVE FRESHMAN HAS HER HAND UP.

CARYN
Dr. Solomon, I think that Leon
meant that Cleveland can feel
like an eternity away.
Oh, it's a feeling. Yes, I know all about feelings. Everything's just going fine, and somebody has a feeling. And, Ka-Boom! Suddenly they don't like you. I think we can all do without feelings. Who's with me? Your grade depends on it.

THE STUDENTS RAISE THEIR HANDS.

PITMAN

Dr. Solomon? I hope this doesn't effect my grade, but I have a thought.

DICK

Yes.

PITMAN

You have to have feelings. Feelings are like the core of the human experience.

DICK

"The core of the human experience." Of course! I never thought of that.

SFX: CLASS BELL

THE STUDENTS GET UP TO LEAVE.

(MORE)
DIC (CONT'D)

Oh, uh, tomorrow, uh, I want you all to write a paper for me about feelings... tell me how it feels to use only ten percent of your brain.

NINA ENTERS WITH A STACK OF FORMS.

NINA
Oooo. Everyone was awake.

DIC

Nina, where is Dr. Albright? I have to talk to her.

NINA
She's gone for the day. But, she'll be at the Dean's faculty party tonight.

DIC

Right. Dean Summer's Party. Tell him I'll be there!

NINA

Oh, I'll drop everything and do that right now.

DIC

I'm not sure how to get there.
NINA
I can pick you up.

DICK
That won't hurt your back?

NINA
I'll be in a car.

DICK
Oh good. Come by and blow the horn. I love to hear people honk.

NINA
What are you from Mars?

DICK
Mars? Oh no.

DICK LAUGHS AND EXITS AND ON THIS, WE;

FADE OUT:

END OF ACT ONE
ACT TWO

SCENE E

INT. STUDENT UNION - AFTERNOON (DAY 3)
(Dick, Tommy, Volleyball Girl, Atmosphere)

MUSIC CUE: JUKEBOX PLAYS

TOMMY SITS AT A TABLE WITH A SANDWICH. HE SEES A YOUNG GIRL IN A VOLLEYBALL UNIFORM HE GOES TO HER.

TOMMY

Hi.

GIRL

Hi.

TOMMY

You're on the volleyball team, aren't you?

GIRL

Yeah, I am.

TOMMY

I watched you jump up and down this afternoon. You're really good.

GIRL

Thanks. We won.

TOMMY

Oh, it's a game. Um, anyway my name's --

DICK SEES WHAT IS GOING ON AND COLLARS HIM.
DICK

Can I talk to you?

HE DRAGS TOMMY AWAY TO THE OTHER TABLE.

TOMMY

Come on, man.

DICK (CONT'D)

May I remind you that we are not to alter the lives of the inhabitants of this planet in any way.

TOMMY

Yeah, but some of 'em are just askin' for it.

DICK

Pull it together, I'm extending our mission for one more night.

TOMMY

Why?

DICK

I have faculty obligations.

TOMMY

Dick, don't do this to me. I - I never sleep. I'm exhausted. Besides, you don't have the authority to alter the schedule.
Of course, I do. I'm in command.

Yeah, well, I'm in puberty, pal.

I don't care what you say. It can't be that bad.

I could pop at any minute.

 Aren't you exaggerating just a little?

Nah, here. Give me your mind. For just a second.

Oh please.

Come on. Just give me your mind.

TOMMY AND DICK STARE AT EACH OTHER. DICK LOOKS STARTLED SUDDENLY.

Oh, that's disgusting.
I know.

You think like that?

All the time.

We've got to get you out of here.

CUT TO:
ACT TWO

SCENE H

INT. APARTMENT - LATER THAT EVENING (DAY 3)
(Dick, Sally, Harry, Tommy)

DICK STANDS AT THE TABLE UNPACKING A TRUNK.
TOMMY ENTERS WITH SOME SCIENTIFIC EQUIPMENT.

TOMMY
Dick, what are you doing?

DICK
I'm unpacking. I've changed my mind. We're going to stay a little longer.

TOMMY
I'm a dead man.

TOMMY SLUMPS IN A CHAIR. DICK UNPACKS THE FLASHLIGHT FROM THE TRUNK. HARRY GRABS IT FROM HIM AND HOLDS IT BARREL DOWN IN A PHALIC GRIP. DICK STARES.

HARRY

DICK
You know, I have an urge to hold that.

HARRY
That's exactly what it's for.
DICK

May I?

HARRY

Please.

DICK HOLDS THE FLASHLIGHT THE SAME WAY.

DICK

I find this very satisfying.

HARRY

I know.

DICK

I like this.

HARRY

I know.

DICK

I wonder what Dr. Albright is doing right now.

HARRY

Uh, let me have it back. C'mon. Let's break it up here. Shall we?

DICK GIVES THE FLASHLIGHT BACK TO HARRY. SALLY ENTERS WITH A COUPLE OF ITEMS. SHE SEES THE FOIL WRAPPED MEATLOAF ON THE TABLE.

SALLY

Oh, I will be so glad to get out of this body. What are you doing?
I'm unpacking.

The Commander wants to stay a little while longer.

What for?

Because we can't leave yet. Did you know that our bodies can produce feelings? I got a whole lot of them from Dr. Albright this afternoon.

Really?

Yes. And I'm going to a party to see if I can get a little tonight.

Oh, Dick, no.

I'm telling you it's a crime against science not to experiment with ourselves.
SALLY
Well, but couldn't we just
conduct these experiments in the
privacy of our own home? I mean,
what can she do that I can't?

TOMMY
Lieutenant?

SALLY
What?

TOMMY
Permission to speak freely.

SALLY
Permission granted.

TOMMY
Sir, would you jump up and down
for us?

HARRY
Oh, yeah. And put your hands
back behind your head, like
this.

SALLY
I will not!

DICK
Please. For science. Truly.
SALLY

No. I mean, it's not that I don't want to help, it's just that I don't know how comfortable we would feel working together after an experiment like that.

DICK/HARRY/TOMMY

It'll be fine./Yeah./Do it.

SALLY

In your dreams.

TOMMY

Every night.

SALLY

Look, absolutely not.

DICK

Okay, fine. You leave me no other choice. Now we have to experiment at a party.

DICK EXITS TO THE KITCHEN. SALLY FOLLOWS.

ANGLE ON:

THE KITCHEN. DICK CROSSES TO THE "KEY RACK." HE GETS THE KEYS TO THE CAR. SALLY ENTERS.

SALLY

Dick, listen to me. Women are trouble. I should know, I've been one for two weeks.
DICK
I know. Which brings up another
point. I command you to shave
under your arms.

SALLY
Do-able. (A SOB) I'm sorry you
find me so offensive.

DICK
Dammit, pull yourself together,
man. We're going out!

SALLY
Okay. Okay. Give me an hour.

DICK
An hour?

SALLY
Yeah, I gotta rotate these.

It's a party.

SFX GRAPHIC: DANCING PLANETS

AND ON THIS, WE;

CUT TO:
ACT TWO

SCENE J

INT. DEANS' HOUSE - NIGHT (DAY 3)
(Dick, Sally, Harry, Tommy, Nina, Dr. Albright, Mrs. Sumner, Atmosphere)

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 AREA THERE IS A GRAND PIANO. FRENCH DOORS LEAD TO A TERRACE. MRS. SUMNER, THE DEAN'S WIFE, OPENS THE THE DOOR TO FIND THE SOLOMONS.

MRS. SUMNER

Dr. Solomon, how nice to see you.

DICK

Good evening, Mrs. Sumner.

MRS. SUMNER

Won't you come in?

SALLY

If you'll back up.

MRS. SUMNER BACKS UP. SALLY ENTERS. HARRY AND TOMMY FOLLOW.

DICK

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

HARRY

Ooo. I love where you put these walls.
MRS. SUMNER

May I take your coat?

DICK

If I can keep my pants.

MRS. SUMNER LAUGHS UNCOMFORTABLY.

ANGLE ON:

THE BUFFET TABLE. HARRY IS LOADING A PLATE. SALLY SPEAKS AN ASIDE.

SALLY

Harry, listen, I want you to
keep an eye on this Albright
experiment.

HARRY

Yeah, sure. What are these?

HARRY PICKS UP A SHRIMP.

SALLY

Crustaceans. I mean, Dick is
endangering this entire mission.

HARRY

Um hum. Right. And these?

HARRY LOADS DEVILED EGGS ONTO HIS PLATE.

SALLY

Uh, unborn fowl. I'm beginning to
question his ability to command.

HARRY

Yeah, too bad. And these are?
SALLY
Cocktail weenies.

HARRY
Cocktail weenies, okay, I've seen these before. They should be bigger.

SALLY WALKS AWAY FROM THE BUFFET TO WHERE NINA IS STANDING. SALLY IS ALL BUSINESS.

SALLY
Nina? Right?

NINA
Oh, hi, Sally. Nice dress.

SALLY
Hm. Thanks. It's something I threw on.

NINA
Yeah. Boy, you almost missed.

ANGLE ON:

ALBRIGHT ENTERING. DICK GREETS HER.

DICK
Hello, here I am.

ALBRIGHT
Yes, there you are.

DICK
Dr. Albright, I've been thinking about us all day.
ALBRIGHT

I haven't.

DICK

I want to try again. I - I want very much to feel. And I want even more to be felt. And I mean that from the heart of my bottom.

ALBRIGHT

Well, yours up.

SHE WALKS AWAY. HE FOLLOWS HER.

DICK

No, I didn't do that right at all. I mean, I'm new at this. You see, I - I - I've been getting a feeling. And I'm trying to identify it.

ALBRIGHT

Rub it. Maybe it will go away.

DICK

No, I just want to make it feel better.

ALBRIGHT

Well, you could start by saying, "I'm sorry."
DICK

(BRIGHTLY) Okay. I'm sorry.

ALBRIGHT

Well, you could say it as if you meant it.

DICK

Oh, of course.

DICK TAKES ALBRIGHT'S HAND, AND THEN IN A SINCERE AND REALISTIC TONE;

DICK (CONT'D)

Dr. Albright... I'm very sorry.

ALBRIGHT

Thank you.

DICK

Oh! That felt great! Uh - let's do it again. (REPEATS IT EXACTLY)

Dr. Albright... I'm very sorry.

Oooo. Oooo.

ALBRIGHT

Get away from me.

ALBRIGHT EXITS. DICK FOLLOWS.

DICK

Why, what did I not do right?

ALBRIGHT (O.C.)

Go away!
I don't understand.

AND ON THIS, WE:

CUT TO:
ACT TWO

SCENE K

INT. BATHROOM - A FEW MINUTES LATER (DAY 3)
(Dick, Dr. Albright, Sally, Harry (O.S.))

A SMALL BATHROOM. A SHOWER WITH THE CURTAIN DRAWN. SALLY ADJUSTS HER BODICE AT THE MIRROR. DR. ALBRIGHT ENTERS. DICK ENTERS BEHIND HER. SALLY TURNS TO SEE THEM.

SALLY
Hey, what do you think? They seem to have greater power when they collide. I'm not wrong, am I?

DICK
Sally, will you excuse us for a moment?

SALLY
Come on, girls, let's go.

SALLY EXITS.

ALBRIGHT
What do you want?

DICK TAKES A LONG DEEP BREATH BEFORE SPEAKING.

DICK
Dr. Albright, I have a scientific proposition. I have hidden a one hundred dollar bill somewhere on my body. Find it and it's yours.
ALBRIGHT
You're unbelievable.

DICK
I'll give you a hint. It's not in a pocket. Aren't you even going to try?

ALBRIGHT
You're coming on to me.

DICK
I have no idea what that means.

ALBRIGHT
It's all right. It's in my thesis. It's basic animal attraction. We all have the animal within. Some are one swing closer to the tree. I've seen you preen and strut around the office. I admit, I like it.

DICK
Are you planning to do something important with your mouth tonight, because you've painted it bright red?
ALBRIGHT

This always happens. Dr. Erdman had a thing for me, Dr. Wallach. Dr. Zucker, Dr. Thomas, oh the guy from Cornell who was here for a week -- oh, that was insane...

DICK

Excuse me, I have a sudden urge to clean you.

DICK KISSES HER. HARD. HE BACKS OFF. SHE SLAPS HIM. A BEAT. THEN...

SHE KISSES HIM. SHE BACKS OFF. HE SLAPS HER. A BEAT. SHE SLAPS HIM REALLY HARD. HE SLAPS HER EVEN HARDER.

A BEAT. THEY STARE.

SFX: SHOWER ON

THEY BOTH TURN. DICK OPENS THE SHOWER CURTAIN. HARRY STANDS INSIDE HOLDING A FLASHLIGHT.

HARRY

Oh, Dr. Albright, I was just thinking of you...

AND WE:

CUT TO:
INT. SUMNER LIVING ROOM - LATER
(Dick, Sally, Harry, Tommy, Mrs. Sumner)

MRS. SUMNER IS SAYING GOODBYE TO THE SOLOMONS.
TOMMY AND SALLY EXIT.

HARRY
Oh, thanks for the weenies.

HARRY EXITS.

MRS. SUMNER
Oh, good night, Dr. Solomon.
Thank you so much for coming.

DICK
Good night.

SHE KISSES HIM ON THE CHEEK. SHE SLAPS HER AND
EXITS.

FADE OUT:
3RD ROCK FROM THE SUN #101 "Brains and Eggs"
Pilot - AS BROADCAST 1/9/96 (Rev. 1/5/96)

TAG

INT. RAMBLER - NIGHT (DAY 3)
(Dick, Sally, Harry, Tommy)

MUSIC CUR: (RADIO) "SECRET O'LIFE" BY JAMES TAYLOR

WE PAN DOWN FROM THE STARS TO FIND THE SOLOMONS SITTING IN THE CAR.

JAMES TAYLOR (V.O.)

"PLANETS SPINNING THROUGH SPACE/
THE SMILE UPON YOUR FACE/WELCOME
TO THE HUMAN RACE..."

DICK TURNS THE RADIO DOWN.

DICK

Ah, what a terrific evening. I
just had a great time, didn't you?

SALLY

Whatever.

DICK

I just think this is the most
incredible place we've ever been.
The people are - are so complex.
I - I love them. I - I just
think they're wonderful.

TOMMY

You probed her, didn't you?
I might have scanned her a little. I - I think we've underestimated the life on this planet. The people have so much courage. Here they are hurling through space on a molten rock at 67,000 miles an hour and the only thing that keeps them from flying out of their shoes is their misplaced faith in gravity. I'm so glad we're staying. I want to find out what else they know. What makes them happy, how they raise their young, what happens when they die. Why they call themselves the human race. Do they think someone's gonna win?

HARRY

Ooo. Look, a shooting star.

DICK

Ahhh. I think this is gonna be our greatest mission.
SALLY

Yep, he probed her all right.

MUSIC CUE: PLAY OUT "SECRET O' LIFE"

DICK SMILES KNOWINGLY, AND ON THIS, WE:

FADE OUT.

END OF SHOW