

EARTH GIRLS ARE EASY

FADE IN:

EXT. SPACE

We are traveling through the Milky Way. GRAPHIC reads: SOMEWHERE IN SPACE.

Spaceship INTO VIEW.

It is black and a little beat-up. A cross between a Corvette Stingray and a gun-style blowdryer. We hear what sounds like a GUITAR.

INT. SPACESHIP

It is a transport ship from the planet Jhazalla. The shine is gone from the high-tech furnishings. Inside are three creatures. Long tangled strands of white-blond hair cover most of their faces, giving them a definitely unhuman look. We get the feeling they've been "on the road" a long time and that grooming is a low priority.

WEBO, the first engineer, is seated at a work bench repairing a small device.

ZIPLOC, a mechanic, is scrunched up on a small bench, mindlessly chewing on a food stick and "singing" the guitar sounds we've been hearing! They have the amazing vocal ability to sound like musical instruments -- or anything they choose.

MAC, the ship's captain, is suspended overhead in a transparent sleep tube.

A large video screen at the control panel shows us an empty view of space.

ANGLE ON WEBO

He turns the switch on the device -- hoping he has finally fixed it -- nothing happens. He sighs, and listens to Ziploc "singing" and begins to "sing" another GUITAR part -- trying to top Ziploc. Ziploc gives him a look as if to say "You think that's something, listen to this." Ziploc begins "singing" a guitar and bass part simultaneously. Webo adds a synthesizer sound -- it's a Jhazalan jam session! They get up and begin to dance around the ship, smacking parts of the ship with their tools and hands adding percussion. Ziploc "plays" Webo's work bench like a bongo drum. He hits the device Webo was working on -- it sparks and turns on -- projecting a hologram of a Jhazallan woman.

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She is a sexy, fuzzy-faced go-go dancer, and we follow the image as it dances around the ship.

Webo and Ziploc are going crazy. Their favorite toy has been repaired! They speak to each other in Jhazalan and we see subtitles.

WEBO

(subtitle)

You fixed it!

ZIPLOC

(subtitle)

Ooo, baby, I've missed you.

Ziploc tries to touch the image -- his hands pass through it. Webo is biting his fingers. It's been a long time since these boys have had a "date".

The image CRACKLES, SPUTTERS, and fades. Ziploc moans and begins to pound his head on the instrument panel. Webo pats Ziploc on the back, sighs, and stares out at the endless expanse of space.

FADE OUT.

FADE IN:

EXT. SUBURBAN NEIGHBORHOOD (SAN FERNANDO VALLEY)

GRAPHIC reads: SOMEWHERE IN THE VALLEY

We see a row of houses. We MOVE TOWARDS the one house with the lights still on, and go on up to the window. THROUGH the window we see two feet at the end of a bed. There are tufts of cotton between freshly painted pink toenails.

INT. BEDROOM - CONTINUOUS ACTION

The room is almost tasteful. Budget Laura Ashley. Ruffles and floral prints everywhere. A large poster of Hawaii is thumb-tacked to the closet door.

The feet belong to VALERIE DUNCAN, a short, perky brunette. She is sweet, idealistic, romantic. All she's ever wanted was to be a happily married, upwardly mobile housewife. Right now she works as a manicurist, and for the last couple of years she has been putting her boy friend through medical school. She has fallen asleep on top of the covers, wearing baggy mismatched sweatclothes, and Bambi, her cat, sleeps beside her.

O.S. we hear the sound of the front DOOR OPENING.

(CONTINUED)

CONTINUED:

Someone enters. Sound of the front DOOR CLOSING.

Valerie wakes suddenly.

VALERIE

Is that you, Ted?

TED (O.S.)

Yeah, it's me, honey.

TED GALLAGHER, M.D., enters the room wearing surgical scrubs and a jacket. Ted, a first-year-resident at Our Lady of the Valley, is good-looking in an Ivy League way. The kind of guy most mothers would love their daughter to bring home. He goes past the bed, into the adjoining bathroom, peeling off his clothes and letting them drop to the floor. BAMBI HISSES as he passes.

VALERIE

You said eleven o'clock.

TED

I know. I'm sorry, honey. It was blood and guts night in the emergency room.

VALERIE

(yawning)

Again? Why didn't you call me?

INT. BATHROOM - CONTINUOUS ACTION

Ted washes his face.

TED

I would have, but a five-minute phone call could have cost a life...

He suddenly discovers a hickey on his neck. Panicking, he rummages through Valerie's makeup drawer for something to cover it with.

INT. BEDROOM

Valerie stands in front of a vanity mirror, rubbing her eyes, fluffing her hair, trying to wake up and pull herself together quickly.

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CONTINUED:

VALERIE

Sweetheart, the caterer called and he's gotta have the deposit by tomorrow. So I'll go ahead and write the check, okay?

(excited)

Oh, and I finally found peach tablecloths, can you believe it?

INT. BATHROOM

Ted is using a coverstick, frantically trying to conceal the hickey.

TED

(trying to sound
enthusiastic)

Great.

INT. BEDROOM

Valerie sprays Binaca in her mouth, then on her neck and behind each ear. Finally, she sends a squirt down the front of her sweat pants.

VALERIE

I know. They're fifty cents more per table than the pink, but it's so much more original... and I just thought, you know, this wedding should really be us. I mean, how many times do you get married, right?

INT. BATHROOM

Ted checks to make sure the hickey is invisible.

TED

Right.

INT. BEDROOM

Valerie climbs into bed and suddenly remembers to take a birth control pill from a drawer in the nightstand. She shoos Bambi off the bed.

VALERIE

Go away... Mommy's busy. Ted?
What are you doing in there?

TED (V.O.)

Nothing. I'm coming.

(CONTINUED)

CONTINUED:

Ted comes out of the bathroom with a towel draped around his neck -- making sure the hickey is concealed. He collapses on the bed, takes off the towel, and pulls the covers up nearly over his head.

TED

Could you hit the light, honey?

Valerie turns off the lamp. Moonlight streams in through the window. In semi-darkness we hear the covers rustling.

VALERIE (O.S.)

Ted-dee... look what I found...

TED (O.S.)

Oh honey, I'm sorry. I'd love to, but I'm wrecked. And I've got to get up in six hours and take out a gall bladder.

VALERIE (O.S.)

But... well... do you know it's been like a week?

TED (O.S.)

When I get home tonight. I promise.

He kisses her.

VALERIE (O.S.)

I won't be here. I'm going to the Nail Expo...

TED (O.S.)

Huh?

VALERIE (O.S.)

The manicurists' convention. I'll be gone till Monday, remember?

TED (O.S.)

Oh yeah.

(yawns)

Monday then.

Ted is asleep. We hear Bambi's COLLAR BELL. Valerie sits up in bed.

VALERIE

Come here, kitty.

(CONTINUED)

CONTINUED:

Valerie pulls Bambi up on the bed.

VALERIE

(continuing)

Good kitty... good kitty. Do you want to come to the wedding? We could put a little peach bow on you -- but you'd have to be good. No scratching -- no biting...

TED

Val, I'm trying to sleep.

VALERIE

Sorry.

(beat)

Good night, honey.

She kisses Ted on the head and lays down. We hear her sigh.

CUT TO:

EXT. CURL UP AND DYE BEAUTY SALON - ESTABLISHING SHOT -
NEXT MORNING

INT. BEAUTY SALON

A mauve explosion. Valley rococo with gold-framed photos of bad hair styles. It is Friday morning and the salon is a "beehive" of activity.

ANGLE ON RENE

RENE, the salon owner, is an intense woman who smokes instead of eats. Her platinum "do" defies gravity, and she wears far too much makeup. She is using the phone behind her desk, but her three-inch nails make dialing difficult.

RENE

(on phone)

Yes! She came in yesterday. It was the oinkiest nose-job I'd ever seen.

Valerie bursts in through the front door. Rene glances up from her call.

RENE

(continuing; mock
scolding)

You better have a note from your mother, Valerie...

(CONTINUED)

CONTINUED:

VALERIE

I'm sorry, Rene, it was the train again. I'll be ready in a sec.

She buzzes past Rene.

RENE

(on phone)

She was so upset... So I told her 'you don't like the nose, take it back'.

ANGLE ON KENNY

His talent and "diplomacy" have made Kenny the salon's number one moneymaker. Valerie's best friend, he is bright and fun-loving, with a dry sense of humor. Worldly-wise with a 24-carat heart.

Valerie hurries past Kenny. She grimaces at the hairdo he has given his CUSTOMER, and ducks into the back room.

ANGLE ON KENNY'S CUSTOMER

A 40ish woman with a ridiculous new-wave hair style, fidgets with a bow. She is trying to copy a magazine photo of Madonna propped against the mirror.

CUSTOMER

Now, how does she get the bow to do that?

KENNY

I flunked knots. You work with it.

Kenny follows Val into the back room.

INT. BACK ROOM

VALERIE

(pouring coffee)

Kenny, that is the do of death.

KENNY

(lighting his
cigarette)

I know. It's so wrong. She made me do it. And why are you tardy, young lady?

VALERIE

I was up late with Ted.

(CONTINUED)

CONTINUED:

KENNY

Oh. Dr. Doolittle finally came through.

VALERIE

No. He was dead on arrival. At the rate we've been having sex, we might as well be married already.

Rene comes in for a coffee refill and immediately butts into the conversation.

RENE

Who? You and Ted?

VALERIE

Well of course me and Ted.

RENE

Oh honey, it's just P.M.S.

VALERIE

What?

RENE

Pre-marital stress. Happened to all my husbands.

KENNY

Maybe that's it. Valerie, what's Ted's favorite flavor of ice cream?

VALERIE

I'd have to say butter pecan. Why?

KENNY

Okay... think of yourself as ice cream. Ted's going to marry you and have butter pecan for the rest of his life...

RENE

(finishing his sentence)

So right now, he just doesn't want to eat it!

Kenny rolls his eyes. That was not exactly how he was going to put it.

(CONTINUED)

CONTINUED:

VALERIE

Well, it's kinda got me worried.

(beat)

What should I do?

RENE

You could change your flavor.

KENNY

That's an idea. A total
makeover...

RENE

(snapping her gum,
excited)

I know a fabulous plastic surgeon.

KENNY .

No, no. A new hairstyle,
different make-up... Maybe a
rinse.

RENE

(disappointed)

Oh.

KENNY'S CUSTOMER

(yelling)

Kenny!

KENNY

(sighs)

Back to the trenches.

VALERIE

(looking into a
mirror)

I dunno... what if Ted doesn't
like it?

RENE

At this point-what have you got
to lose? Come with me.

She takes Valerie out of the back room and into the
salon.

INT. SALON

They go past Kenny and his Customer.

KENNY

I was wrong. You're not a minute
too old for that hairstyle.

(CONTINUED)

CONTINUED:

Customer strikes a pouty pose and checks herself out in the mirror.

CUSTOMER

Is it... sexually threatening enough?

KENNY

Scares me.

Rene sets Valerie down in an empty chair.

RENE

Okay... What color are your roots?

She examines Valerie's hair.

RENE

(gasps)
It's all the same color -- what's going on here?

VALERIE

It's my natural hair color.

RENE

I haven't seen this in years...

(yells)
Millie... C'mere. We're doing a makeover.

MILLIE, a dead ringer for Dale Evans, and the house color specialist, bops over. She speaks in a high-pitched baby doll voice. Rene shows Valerie's roots to Millie.

RENE

(continuing)
Look. She's a virgin!

MILLIE

Ooo -- I've always wanted to get my hands on your hair.

VALERIE'S POV

Millie and Rene lean over her.

MILLIE

Platinum, maybe?

VALERIE (V.O.)

(alarmed)
Oh... no I don't think so.

(CONTINUED)

CONTINUED:

CARMEN, a live-in customer with thin, painted-on eyebrows leans INTO FRAME.

CARMEN
(Spanish accent)
The eyebrows have to go.

ANNIE, the spacey, "new-wave" shampoo girl with huge earrings and half-inch long hair joins the crowd.

ANNIE
(fingers Valerie's
hair)
Cut it all off, Val...

INT. SALON

Kenny comes to Valerie's rescue and busts up the crowd.

KENNY
Get back... Get back!... Could
we keep it tasteful please.
We don't want to do too much.

RENE
Too much? When it comes to
beauty, you can never do enough!

SONG: "The Best of All Possible Girls"

Valerie is sold on the idea of solving her beauty problems by doing whatever it takes to be Ted's dream girl.

At the top of the song, the women and Kenny offer their suggestions --

RENE
You can nip, lift, and tuck

CARMEN
You can squeeze, tweeze, and pluck

ANNIE
You can curl up and dye

KENNY
You can be -- if you try

VALERIE
(chimes in)
The best of all possible girls!

All the staff and customers sing and dance -- waving curling irons, hair dryers, and all manner of beauty paraphernalia.

(CONTINUED)

CONTINUED:

By the end of the song, Valerie has sworn to become Julia Child, Madame Curie, and Bo Derek rolled into one.

SONG ENDS.

Kenny comes over and starts to put a smock on Valerie.

KENNY

Okay, let's get started.

VALERIE

(having second thoughts)

No, let's wait till Monday.
When I'm back from the "Nail Expo."

KENNY

Oh, don't go. Stay home and surprise Ted.

RENE

(picking up a pair of scissors, a gleam in her eye)

Yeah, we can't stop now.

INT. VALERIE'S LIVING ROOM - NIGHT

Budget high tech. Some rattan furniture. On the coffee table we see flowers, champagne-on-ice, and various hors'd'oeuvres. The trap is set. O.S. we hear Valerie singing "Best of all Possible Girls" a capella. She steps into the living room and stands framed in the doorway. She is completely made-over -- in a pink negligee, pink garter belt, a red feather boa, and pink maribou pumps -- a Playboy cover girl.

VALERIE

(flirting with an imaginary Ted)

Hello, Dr. Gallagher. Surprised?
Why are you looking at me that way? You want to what? Oh no -- I couldn't!

(pretending Ted is coming on to her)

No! Stop! No, please... Oh, all right.

She falls back onto the couch, giggling. She quickly picks up a book on the coffee table -- How to Drive A Man Crazy.

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CONTINUED:

VALERIE

(continuing; reading)
Champagne. Flowers. Peeled
grapes. Check. Oysters. Check.
Sensuous oil.

(holds up a bottle
of Wesson)

Check. Incense... Hmmm...

(reads)

... or sprinkle your favorite
perfume on a light bulb to
sensualize the atmosphere of your
love trap.

Valerie takes a bottle of perfume and splashes a few drops on a lamp. She sniffs and smells nothing, then gives the bottle a good smack and the entire contents pour out. The LIGHT BULB EXPLODES and the lampshade bursts into flames. Val screams, picks it up, and waves it around frantically, trying to blow it out. She grabs the vase of flowers and dumps it on the lamp.

Valerie hears a CAR PULL INTO the driveway.

VALERIE

Oh no.

She quickly tries to clean up. She hides the book under a pillow, shoves the roses back into the vase -- pricking herself on the thorns. She looks for a place to hide the lamp, hears FOOTSTEPS, and runs into the closet to hide, carrying the charred lamp in with her.

INT. FRONT HALLWAY

The door opens. It is Ted with ROBIN, a cute young nurse in a white uniform. The kind of girl who obviously was a cheerleader in high school. Ted is acting super cool to hide his nerves.

TED

So... uh... go on in. This is
it. The bachelor pad. Where it
all happens.

ROBIN

Oooo, it's really nice.

TED

Yeah, well I had some help.

ROBIN

Better than your car...

(CONTINUED)

CONTINUED:

Robin spots Valerie's needlepoint basket sitting next to a chair. She picks up an unfinished piece.

ROBIN

Who does needlepoint?

TED

(very nervous)

I do.

ROBIN

I never knew a guy who did needlepoint.

TED

Oh, sure. Yeah. To practice my sutures. All surgeons do needlepoint. The best ones, anyway.

ROBIN

I didn't know that.

(trying to figure out
the needlepoint)

Well, what's it gonna be?

TED

(beat)

A tank. Look... uh... why don't you just make yourself at home. I'm just gonna freshen up.

Ted ducks into the bedroom, and Robin turns up the lights.

INT. BEDROOM

Ted is frantically hiding all of Val's feminine things.

INT. LIVING ROOM

Robin walking through the semi-dark house. She takes off her sweater, and notices the little feast set out on the coffee table. She smiles, takes a grape, and sits down on the couch. She notices the edge of Valerie's book sticking out from beneath the pillow. She pulls it out.

ROBIN

(reading title)

How to Drive a Man Crazy?

A confused look passes over her face. She starts to back up toward the closet.

INT. CLOSET

We see Valerie smiling. She hears the FOOTSTEPS coming toward her, and assumes it's Ted. When the footsteps get close, she yells.

VALERIE

Get ready for the night of your
life-surprise!

INT. LIVING ROOM

Valerie bursts out of the closet with soot all over her face and hands, and throws her arms around Robin. Robin screams, and they both fall over. Robin is terrified. Valerie tries to help her up.

VALERIE

I'm sorry! I'm sorry! Oh God,
I'm so embarrassed. I didn't know
Ted had company. It's okay...
It's okay... I'm Valerie. I
don't usually dress like this...

TED (O.S.)

(shouting)

Here comes Dr. Love!

ANGLE ON TED

stripped down to boxer shorts. He's wearing a surgical mask, cap and stethoscope. He stops dead at the sight of the two girls.

TED

Oh shit.

VALERIE

Ted... What are you doing?

TED

I... I... uh...

ROBIN

(very nervous)

What's going on here?

VALERIE

You brought a girl home to have
sex, didn't you?

TED

You weren't supposed to be here.

VALERIE

You were going to have sex without
me?

(CONTINUED)

CONTINUED:

TED

No... uh...

ROBIN

(gettin up)

Look, I don't know what you two
had in mind, but like I'm not
into kinky scenes...

Robin grabs her sweater.

ROBIN

(looks at Ted with
disgust)

I feel sorry for you.

She runs out of the house.

VALERIE

I can't believe you... I can't
believe you would do this...

TED

It's the first time. Honestly...
Valerie... Please...

VALERIE

I go to all this trouble to turn
you on...

TED

And you look great.

She throws an orange at him.

TED

(continuing)

Valerie... honey, she doesn't mean
anything.

VALERIE

If meaningless sex is what you
want, why can't you have it with
me?

She throws a cheeseball and it sticks to the wall behind
Ted.

TED

Please! I made a stupid mistake
-- that's all.

Valerie picks up the tray of hors' d'oeuvres and
advances on Ted, throwing food at him as he talks.

(CONTINUED)

CONTINUED:

TED

(continuing)

Call it bad judgement... I mean,
we're getting married soon and...
Ow!... I wanted one last fling.
Maybe it was wrong, I admit that.
But you can't expect me to be
more evolved than I really am.

VALERIE

Evolved! Evolved! I'll show
you evolved!

She grabs the champagne bottle, shakes it, and aims
the cork at him.

TED

No -- stop it Val -- That's
dangerous! Don't!

She pops the cork at him and sprays champagne all over
him, as he backs out the open front door. She slams it
shut and locks it.

TED (O.S.)

(continuing)

Let me in! Valerie, let me in!

EXT. VALERIE'S HOUSE - CONTINUOUS ACTION

Ted banging on door.

Ted looks around, sees neighbor's curtains open.

CLOSEUP - NEIGHBOR AT WINDOW

Mrs. Merkin, an old busybody, peeks out.

TED

(to Val)

The neighbors are watching.

Ted pushes the DOORBELL over and over. Valerie snaps
the porchlight on and off rapidly.

TED

(continuing)

Valerie, you can't do this to
me! I'm a doctor!

Lights come on in other nearby houses, and heads peek
out. Ted hides behind a bush near the porch.

INT. VALERIE'S HOUSE - FOYER - CONTINUOUS ACTION

Valerie grabs a key ring from a small table and yanks off one key. She opens the door and throws the key ring out.

VALERIE

Here. Don't ever come back!

EXT. VALERIE'S HOUSE - CONTINUOUS ACTION

Ted crawls to key, lets himself into his car and drives away. Valerie opens the door and screams after him.

VALERIE

Ted! Where are you going??!!

Valerie turns, walks into the house, and closes the door.

INT. VALERIE'S HOUSE

Valerie leans against the door and begins to cry. She takes a swig of champagne and lets the bottle fall to the floor.

Valerie begins to sing the tender ballad:

"I'M GONNA LOVE HATING YOU."

As Valerie sings, she walks through the house, destroying reminders of Ted. She sings to a framed photograph of the two of them, and then frisbees it into the fireplace. From the mantle she lovingly picks up Ted's grandfather's watch and Ted's prize football. She clutches them as if they have great sentimental value. She GRINDS the watch in the GARBAGE DISPOSAL, dunking it as if it were a teabag. She puts the football into the microwave oven and turns away to hold a long mournful note in the song. In the b.g. we see the FOOTBALL BLOW UP in the microwave, BLASTING the DOOR open.

INT. TED'S STUDY

Valerie, still singing, has taken Ted's skis and has made a ramp from the wall to his computer table. She takes a bowling ball and rolls it down the ramp. It bounces on the computer keyboard and CRASHES into the computer terminal.

INT. BEDROOM CLOSET

Valerie opens the door and lovingly touches Ted's clothes. She raises a can of spray paint and begins to paint his clothes in time to the music.

INT. BEDROOM

Valerie falls on the bed, crying at the end of the song.

FADE OUT.

FADE IN:

INT. VALERIE'S BREAKFAST NOOK - NEXT MORNING

Valerie, wearing Ted's oversized robe, sits, eating a jelly-covered English muffin. She is catatonic. CAMERA PULLS BACK to reveal Bambi eating the other half of the muffin off of Val's plate.

Valerie doesn't notice. She gets up, paces, and absent-mindedly slips the muffin into her robe pocket. She opens the drapes, and we see the pool in the back yard. She looks out, sighs, and picks up the remote control to the TV and snaps it ON.

TV SCREEN

A soap opera in progress. A handsome DOCTOR is forcing himself on a gorgeous blonde NURSE.

NURSE (V.O.)

No... Please, doctor... What about your wife?

Camera widens to reveal an unconscious WOMAN in a bed next to them, hooked up to a life-support system.

DOCTOR (O.S.)

My wife's in a coma and you're not!

Doctor kisses Nurse. Valerie angrily clicks the TV OFF.

INT. VALERIE'S HOUSE

Crying, Val moves into the kitchen carrying the remote control. She opens the fridge. Nothing much there. She clicks the remote control at the food, as if to change it. TV turns back ON.

NURSE (V.O.)

Oh, yes, Doctor. Yes, yes, yes...

Valerie walks back to the TV. The Nurse and the Doctor are really going at it now. Suddenly, the wife comes out of her coma.

WIFE (WOMAN) (V.O.)

(moaning)

John... John...

(CONTINUED)

CONTINUED:

Doctor looks up, sees the Wife coming to and pulls the plug on her life support system, without breaking the kiss. The Wife slumps back into unconsciousness.

VALERIE
(talking back to TV)
You weasel dick!

CLOSEUP - TV SCREEN

The soap opera scene dissolves to a commercial for a health club. Three GIRLS in skimpy workout gear are doing aerobics.

WORKOUT GIRL (V.O.)
Where did we get these
unbelievable bodies?

ALL GIRLS (V.O.)
The Bod Factory!

CUT TO:

INT. SPACESHIP

Webo is playing a game where you have to push buttons in the correct order to avoid getting a shock from the device. He hits a wrong button, gets shocked, and his hair stands on end. Ziploc looks over at him and laughs.

ANGLE ON VIDEO SCREEN

STATIC runs across the empty view of space, then blurry images begin to FADE IN and OUT. The STATIC STOPS, and we see a clear image of the "BOD FACTORY" Girls. The ship is picking up an Earth transmission. Suddenly, the AUDIO of the commercial comes IN and the Aliens jump at the sound. The Girls on the screen prance around to DISCO MUSIC.

MALE (V.O.)
What babes. Haven't you relied on
your inner beauty long enough?
It's bodies like this that get
all the action.

INT. SHIP

The Aliens watch the screen in amazement.

ZIPLOC
(subtitle)
Females!

(CONTINUED)

CONTINUED:

WEBO
(subtitle)
But they're hairless.

ZIPLOC
(subtitle)
Who cares? They are round and bouncy!

The image starts to CRACKLE and fade.

ZIPLOC
(continuing; subtitle)
No -- Come back. Come back!

Webo leaps to the video controls, makes adjustments, and brings the image back.

VIDEO SCREEN

The three Girls giggle as they squeeze the biceps of a male BODYBUILDER.

BODYBUILDER (V.O.)
So stop stuffing your face with cheesecake and get down to...

THREE GIRLS (V.O.)
The Bod Factory!

The image FADES again.

INT. SHIP

ZIPLOC
(subtitle)
Where is the signal coming from?

WEBO
(subtitle)
I don't know. I will find out.

Webo goes to something like a microscope at the control panel. He fiddles with knobs as he looks into the viewer. This instrument allows him to scan space, and zoom into the source of the signal. Ziploc huddles over his shoulder.

INT. VALERIE'S KITCHEN - SAME TIME

Valerie is now in a beach robe and a two-piece bathing suit. She is on the phone with Kenny, and she's crying again.

(CONTINUED)

CONTINUED:

VALERIE

Oh, Kenny, I would have called you, but by the time I got through wrecking his stuff, I was exhausted. -- Oh, everything he owned. Was I wrong? Was it immature?

KENNY (V.O.)

What else could you do? Now I'll be over as soon as I close the salon. Promise me you won't have a nervous breakdown until I get there.

VALERIE

Okay, I promise. -- I love you too, Kenny. Yeah, sure...
(blowing her nose
into a potholder)
... I'll be okay.

EXT. VALERIE'S BACK YARD - WIDE SHOT

Valerie comes out of the sliding glass door, and approaches the chaise lounge where Bambi is sleeping. She removes her robe and begins to smear her body with suntan oil. Bambi looks to the sky as if she senses something is about to happen.

Valerie lies down on the chaise lounge.

INT. SPACESHIP

Webo is huddling over the scope as before.

WEBO

(subtitle)

I found it. A small planet.
One moon.

ZIPLOC

(subtitle)

Can you see the females?

WEBO

(subtitle)

No. I will increase
magnification.

WEBO'S POV - THROUGH SCOPE

We focus ON Valerie, FRAMED in the round scope, crossed by a sort of grid.

(CONTINUED)

CONTINUED:

WEBO (V.O.)
(subtitle)
Bingo!

We PAN UP and DOWN Val's body.

WEBO (V.O.)
(continuing; subtitle)
I found one. Oooo -- she's almost
naked.

INT. SPACESHIP

Ziploc is going crazy.

ZIPLOC
(subtitle)
Let me look! Let me look!

Webo lets him look.

ZIPLOC
(continuing; subtitle;)
very excited)
I see her. Oh yes. She is making
me excited.

ZIPLOC'S POV - THROUGH SCOPE

Valerie turns over onto her stomach and undoes her bikini
top.

ZIPLOC (V.O.)
(subtitle)
Take it off. Yeah -- that's
right.

WEBO (V.O.)
(subtitle)
What's happening?

INT. SPACESHIP

ZIPLOC
(subtitle)
She's removing her breast
protector!

WEBO
(subtitle)
Are you joking? Let me look.

ZIPLOC
(subtitle)
Get out of here.

ZIPLOC'S POV

Valerie reaches over to grab suntan oil.

ZIPLOC (V.O.)

(subtitle)

Oh turn over, baby, turn over.

INT. SHIP

WEBO

(subtitle)

I found her, you selfish crudball.

ZIPLOC

(subtitle)

Too bad.

(going crazy)

Oh, she's turning over!

WEBO

(subtitle)

Enough -- let me look now.

He pushes Ziploc.

ZIPLOC

(subtitle)

Back off, Bozo.

Webo shoves Ziploc. Ziploc pushes back. They start to fight. Finally, Ziploc sends Webo flying butt-first onto a panel of instruments. An ALARM sounds, lights flash, and the ship lurches.

WEBO

(subtitle)

You idiot! Now you've done it.

Both maniacally try to get control of the ship, now hurtling off course.

ZIPLOC

(subtitle)

What should we do?

WEBO

(subtitle)

Wake up the captain.

Ziploc pushes buttons on the sleep tube. Its top slides open and Mac wakes up and reacts to the lights and alarms.

MAC

(subtitle)

What the hell...

(CONTINUED)

CONTINUED:

He goes over to the control panel and pushes several buttons.

MAC

(continues; subtitle)

What happened? The circuits are locked. I can't get control!

Behind them, on a large video screen, a shiny ball appears. It grows larger. We see now that it is Earth. The ship is falling fast. The image of space on the screen brightens from black to light blue.

The SHIP shakes violently and we hear a LOUD ROAR as it enters the Earth's atmosphere. The G-force makes the Aliens' hair stand straight up. The captain is barely managing to keep his hands on the controls.

EXT. SHIP FALLING THROUGH CLOUDS

INT. SPACESHIP

On the video screen we see an extreme aerial view of California. As the ship falls we see land formations, mountains, fields, cities, etc. Finally, we see what we recognize as Valerie's back yard -- the pool a small turquoise rectangle, and a miniature Valerie in a tiny chaise lounge. The screen locks on the image of Valerie's back yard, which grows rapidly larger as the ship rushes to meet it.

EXT. VALERIE'S BACK YARD - WIDE ANGLE

The ship comes to a silent and abrupt stop a few feet above the pool, then it lurches up a few feet and drops quietly into the water. About a quarter of the ship sticks out above the water's edge. We see a little pool water splashes on Valerie's feet. She stirs slightly and rolls over. She sits up.

ANGLE ON VALERIE

She stares at the ship.

VALERIE

Oh great. This is good. This is too good. There's a giant blowdryer in my pool. I'm having a total mental breakdown -- hallucinations included. Thank you, Ted. Thank you very much. I hate you so much I can't even... Okay, Val, relax... breathe... release that negative energy to the universe.

(CONTINUED)

CONTINUED:

She closes her eyes and begins deep breathing and stretching her arms wide.

VALERIE

(continuing)

Okay... you're going to go into the house and get a Pepsi-Free and when you come out the big blowdryer will be gone.

She turns to go into the house.

INT. SPACESHIP

The Aliens are shitting moonrocks. The captain is furiously working the controls.

WEBO

(subtitle; pointing to Ziploc)

It's all his fault.

ZIPLOC

(subtitle)

It is not -- you pushed me first.

WEBO

(subtitle)

Liar!

MAC

(subtitle)

Stop arguing and help me.

EXT. VALERIE'S BACK YARD

Valerie comes out of the house with a can of soda. She looks at the ship, laughs, and pops the top off the can.

VALERIE

Great. Fine. Well, I don't care. It's not there. I'll just swim right through where it isn't.

She starts to put on a bathing cap covered with floppy flowers.

INT. SHIP - SAME TIME

On the video screen we see Valerie putting on her cap. The Aliens suddenly notice her.

ZIPLOC

(subtitle)

Look. It's the hairless female.

(CONTINUED)

CONTINUED:

All stare at the screen -- Mac is particularly fascinated.

WEBO

(subtitle)

She's putting on a helmet.

ZIPLOC

(subtitle; nearly
crying)

She's preparing for battle. We
have to get out of here.

On the screen we see Valerie dive into the water.

INT. POOL - UNDERWATER

Valerie swims toward the ship.

INT. SPACESHIP

MAC

(subtitle)

Are the circuits cleared for
take-off?

WEBO

(subtitle; struggling
with controls)

Almost.

ZIPLOC

(subtitle; looking out
porthole at Valerie)

Hurry -- she's going to ram us!

INT. POOL - UNDERWATER

Val bumps her head on the hull. She peers into a small
porthole and she sees Ziploc staring back.

She screams and he screams. She swallows a mouthful
of water, coughs, and heads for the surface in a panic.
She hits her head on some sort of pipe sticking out
from the ship.

INT. SHIP

WEBO

(subtitle)

All circuits cleared. Let's
get out of here.

Webo begins the take-off procedure. Mac sees Valerie
floating unconscious.

(CONTINUED)

CONTINUED:

MAC

(subtitle)

Wait. The female is drowning.
We must help her.

ZIPLOC

(subtitle)

No. We must leave before we are
discovered.

Mac goes to open the hatch.

ZIPLOC

(subtitle)

Don't. It could be a trick.

Mac ignores this, and climbs out of the hatch which opens above the water line. Webo and Ziploc watch on the video screen as Mac pulls Valerie out of the water. They turn around to see her legs coming down the hatch, as the captain lowers her into the ship. Webo and Ziploc back away. After all, she's an alien!

MAC

(subtitle)

Clear that bench.

Webo clears off a bench, and Mac lowers her onto it. Mac pushes on her chest. Valerie coughs.

VALERIE

(dazed)

Ted, you're back.

She throws her arms tightly around Mac. He tries to back away. She clings ever more tightly.

VALERIE

(continuing)

Oh no, baby, hold me...

She feels his hairy head, and screams. The Aliens jump back. It's hard to tell who's more frightened. Val stops screaming. No one moves.

VALERIE

What is this? What's going on here? This isn't what it looks like, is it? This is some kind of joke, right?

(looking from one
Alien to another)

This is Practical TV Bloopers,
and one of you is Dick Clark,
right?

(CONTINUED)

CONTINUED:

MAC
Diklark?

Webo and Ziploc look at each other.

WEBO AND ZIPLOC
Diklark?

VALERIE
Oh God, this is what it looks like. It's a spaceship. Like things weren't bad enough -- I've been abducted by a UFO. And you guys are gonna do some little tests on me and then let me go like in the National Enquirer, right?

MAC
(trying to understand)
Right?

VALERIE
Okay, okay, just don't take out anything I'm gonna need later.

She tenses, braces herself, and closes her eyes. The Aliens don't know what to think.

MAC
(subtitle)
What's she doing?

WEBO
(subtitle)
It looks like she's preparing to explode.

ZIPLOC
(subtitle)
Maybe those creatures can do that.
Oh no -- we're gonna die!

MAC
(subtitle)
Duck!

All the Aliens duck behind the control panel. After a beat, Valerie opens her eyes. The Aliens peer out from behind the panel.

VALERIE
Look -- just get it over with and let me go, okay?

(CONTINUED)

CONTINUED:

They don't move.

VALERIE

(continuing)

I won't tell anyone. Really --
I can keep my mouth shut. I mean
I'm the kind of person you can
tell anything...

(really beginning to
babble now)

... and I would never tell. Ask
Rene... she got her boobs done,
and like I never told anybody...
except I just told you, but you
won't tell 'cause you're like
aliens... oh God, you're aliens!

Valerie starts to cry.

MAC

(subtitle)

She's not going to blow up. She's
just afraid of us, that's all.

WEBO

(subtitle)

What should we do?

MAC

(subtitle)

We must calm her down.

ZIPLOC

(subtitle)

I give great massages.

He heads toward Valerie. Mac grabs Ziploc by the facial
hair.

MAC

(subtitle)

Not so fast, wise guy. Perhaps
we should sing the calming song
our mothers sang to us.

WEBO

(subtitle)

It's worth a try.

Aliens sing. Ziploc sings the bass line and the drum
beat. Webo sings the guitar, and the captain sings lead
vocal. By the end of the song, Valerie is completely
charmed.

(CONTINUED)

CONTINUED:

VALERIE

You guys are even better than
Hall and Oates!

The Aliens smile and nod.

MAC

(subtitle)

It worked.

VALERIE

You're not going to hurt me,
are you?

The Aliens continue to smile and nod.

VALERIE

(continuing)

Does that mean 'no'?

They nod again.

VALERIE

(continuing)

Look, I really don't know why you
kidnapped me. I'm sure you were
looking for someone important like
Nancy Reagan. And I'd be glad
to help you find Nancy Reagan,
if you would just let me go...
see, I don't know anything about
anything except nails. You
know... nails.

She holds up her nails and wiggles them. The Aliens
imitate her.

ALIENS

Nails.

Webo walks up to her and points to his chest.

WEBO

Vwheebah! Vwheebah!

VALERIE

Is that your name? Webo?

ZIPLOC

Zibelach.

VALERIE

Ziploc. Hi.

(CONTINUED)

CONTINUED:

MAC
Makelsolakveder.

VALERIE
Huh?

MAC
Mak-el-solak-veder.

VALERIE
Mak... el... I'll just call you
Mac, okay?

Mac smiles. Valerie looks out the porthole.

VALERIE
(continuing)
Ooh... your planet's weird.
(she sees her
pool toy
float by)
We're still in my pool. This
is the giant blowdryer!
(everything is
coming back
to her now)
Uh... look, it was a real
pleasure meeting you fellas,
but I really have to go, so if
you could just show me the
escape hatch, I'll see myself
out.

MAC
(subtitle; to Webo)
Prepare to take off. I will place
the female outside.

Webo punches buttons as Valerie continues to talk.

VALERIE
I hate to be rude, but I have a
million things to do...

WEBO
(subtitle)
Oh-oh... We have a problem.

He punches up a computer graphic of the ship. Mac
studies the image as Valerie continues to talk to
Ziploc, who stares at her.

(CONTINUED)

CONTINUED:

VALERIE
(to Ziploc)
You're welcome to use the
pool, but I really can't
stay...

WEBO
(subtitle; to
Mac)
There it is -- a broken
seal. Water has leaked
into the reactor rod
chamber.

The computer graphic of the ship shows closeup of the
damage the water has caused.

VALERIE
(continuing)
See, you caught me at a
bad time. If you knew
what was going on in my
life... My fiance Ted and
I just...

MAC
(subtitle)
Oh shit. Can you fix
it?

WEBO
(subtitle)
If we can get the ship
out of the water.

Mac sighs and stares at the screen.

VALERIE
(continuing)
What's the matter?

Mac, very upset, talks to Valerie, forgetting that she
doesn't speak Jhazallan.

MAC
(subtitle)
Is it possible to remove the
water from the tank we are in?

VALERIE
I'm sorry... uhmm... no comprende.
What is it... your battery's dead?

Mac thinks, then moves to panel and punches up a com-
puter graphic of Valerie's back yard.

VALERIE
... Hey -- that's my back yard!

In the graphic, a computer image of the ship lands in
a computer image of the pool.

VALERIE
(continuing)
... And that's your ship.

MAC
(nods)
Your ship.

(CONTINUED)

CONTINUED:

New graphics show the ship attempting to rise from the pool, but repeatedly falling back into the water.

VALERIE

(guessing)

You can't take off. There's something wrong with your ship...?

More graphics. The water in the pool disappears. The ship rises with ease.

VALERIE

(continuing)

... The water's gone. Your ship takes off. Good. Now where's the little cartoon of you letting me out?

Mac, frustrated, taps the image on the monitor, and looks at her intensely.

VALERIE

(continuing)

... Are you trying to tell me something? 'Cause I was never good at charades.

The graphic repeats, and Mac repeats Val's words.

MAC

Water's gone... Your ship takes off.

Suddenly a light-bulb goes on in Valerie's head.

VALERIE

Oh. You can't get it up in the water, right?

The Aliens, so relieved that she understands, gleefully struggle with their first English sentence.

ALIENS

Can't get it up in the water.
Can't get it up in the water.
Can't get it up in the water.

VALERIE

(smiling nervously)

Let me out, okay?

CUT TO:

EXT. HOSPITAL ROOFTOP - CLOSEUP - GOLF BALL - SAME TIME

On astroturf, about to be puttied by psychiatrist DR.
BOB KOFFMAN, a Wallace Shawn type.

BOB (O.S.)

You gotta understand, Ted, we're
doctors. Women think of us as
gods. We're not allowed to make
mistakes. We're not allowed to
be -- human.

CAMERA PULLS BACK to reveal we are on the roof of Our
Lady of the Valley Hospital. We see a putting green,
exercise equipment, tables with umbrellas, etc. A rooftop
playground for "DOCTORS ONLY."

ANGLE ON TED

TED

(nodding)

It's so unfair.

BOB

Over half my female patients
don't need therapy -- they're
just in love with me.

TED

And you continue to treat them?

BOB

Sure. Until they realize I'm not
a god, I'm just a brilliant
psychiatrist.

TED

In your professional opinion,
why did Val --

BOB

(putting on his line)

-- Go whacko? Because you showed
a human weakness, and her world
crumbled.

TED

I've never seen her so crazed...

BOB

Yeah, well, she'll probably keep
acting crazy till you get back
on your pedestal.

(CONTINUED)

CONTINUED:

TED

Just what I need in my life --
more pressure. She can't expect
me to be perfect. Not all the
time. I can only be who I
really am...

SONG: "(If you could) x-ray my emotions."

In the song, Ted reveals that beneath his tough professional exterior is a sensitive, vulnerable guy of whom too much is constantly demanded.

As a doctor, he does so much, so well, for so many -- that, as a man, he deserves to be understood -- and forgiven when necessary. The other doctors agree with his self-serving philosophy, in this Motown-style number. They back him up, singing and dancing ala the Temptations.

CUT TO:

INT. SPACESHIP

Mac is about to open hatch.

VALERIE

Wait. Okay, we're going to go in
the house now, and I'll get rid of
the water. But there's something
you guys have to know.

The Aliens watch her intently.

VALERIE

(continuing)

See, Earth people will freak out
if they see you, 'cause, okay,
no offense, but you kinda look
like Wookies or werewolves -- and
people hate that. They'll try
to shoot you, or put you in a
zoo or something. So be cool,
okay?

Aliens nod very seriously.

EXT. SPACESHIP

The hatch opens. Valerie peeks out. The coast is clear. She walks along the top of the ship to the side of the pool. The Aliens follow, copying her furtive movements. She leads them to the back door.

(CONTINUED)

CONTINUED:

VALERIE

Go on in. It's okay. It's safe.

They enter reluctantly and she closes the door, running to the chaise lounge to put on her beach robe.

VALERIE

(continuing; to
herself)

God, I wonder what's happening in
my horoscope today.

CUT TO:

INT. VALERIE'S HOUSE

The Aliens walk through the house cautiously -- like explorers in a hostile African jungle. They look like something out of Quest For Fire.

MAC

(whispers)

Be cool.

Aliens nod very seriously. Suddenly Bambi leaps from a high bookcase onto Ziploc's back. He screams. Webo places his right hand on his chest and touches Bambi with his left index finger. She drops to the floor and writhes in ecstasy, surrounded by a rainbow aura. He has given her what we will later find out is the Love Touch.

Valerie enters just as Webo is about to pick Bambi up.

VALERIE

No, don't... She'll bite!

Bambi leaps into Webo's arms, then to his shoulder and hangs around his neck like a stole.

VALERIE

(continuing)

Wow, I've never seen her do that!
Well, this is my house. Sorry
about the mess. I'm going to
call the pool man.

She sits down at the phone and starts to dial. They stand and stare.

VALERIE

(continuing)

Oh. Just make yourselves at
home.

(CONTINUED)

CONTINUED:

The Aliens wander around the room, staying in a tight group. We hear Valerie's conversation in the b.g.

VALERIE

(continuing)

Hi. This is Valerie Duncan.
Could you send Woody over to drain
my pool? Right now? It's an
emergency.

The Aliens have been examining everything on the wall unit. When they come to Ted's aquarium they get very excited.

MAC

Ski-wa! Ski-wa!

The Aliens reach into the aquarium and start grabbing fish.

VALERIE

It's a matter of life and death...
(to Aliens)
... No! Those are Ted's fish --
half an hour? Great.

Hangs up. Ziploc is drinking aquarium water, using the filter as a cup. Mac and Webo are happily munching exotic fish. Webo feeds Bambi a fishhead.

VALERIE

(continuing)

No, no, no! No food! I take it
you guys are hungry?

INT. VALERIE'S KITCHEN

They follow Val into the kitchen, still staying in a tight bunch. Valerie opens the fridge.

VALERIE

Hmmm... not much here. I didn't
think I'd be having Aliens for
lunch.

She moves to look in the cupboard.

VALERIE

(continuing)

Let's see -- what have we got
here? Uhm... artichoke hearts...
these are great. You'll like
these.

(CONTINUED)

CONTINUED:

As she goes through the cupboard, the Aliens check out the contents of the fridge. They see eggs and become excited. Each one of them pops an egg in his mouth and eats it whole.

VALERIE

(continuing)

Instant pudding. No, that's too much work. I've got Spam. What is Spam?

She reads the label.

VALERIE

(continuing)

Oh my God! Forget it! Ooh! Pop tarts! These are natural.

She turns and notices they are chomping raw eggs.

VALERIE

(continuing)

Oh... you have eggs on your planet?

They nod happily.

VALERIE

(continuing)

I could cook those.

She sees the goo dribbling from their chins to the floor.

VALERIE

(continuing)

Oh, this is great. This is wonderful.

She grabs paper towels and bends to wipe up the mess.

Webo picks up some dishwashing liquid, examines it and guzzles it down.

Ziploc wanders out to the service porch.

ANGLE ON ZIPLOC

Watching Bambi pee in her catbox. He goes over and begins to use the box for the same reason.

When Valerie stands, she sees him.

(CONTINUED)

CONTINUED:

VALERIE

No, no, no, Ziploc! Not there!
Come with me.

INT. BATHROOM

Valerie leads Ziploc in and points to the bowl.

VALERIE

You go in there and then you
flush it.

She FLUSHES the BOWL to show him how. Ziploc grins and winks at her. Valerie darts out of the room as he begins to undo his suit. As she shuts the door we hear ZIPLOC SINGING in Jhazallan.

VALERIE

(continuing)
This is too weird.

INT. KITCHEN

Webo dips a pickle into a can of catfood and scoops up a generous amount. Then he grabs a cookie-shaped refrigerator magnet and swallows it whole. Mac is sucking on a frozen chicken pot pie and drinking from a bottle of catsup as he examines the appliances.

Valerie INTO VIEW.

VALERIE

(to Mac)
Let me heat that up for you.

She opens the microwave, scoops out the remnants of the football and puts in Mac's pie. Webo eats a piece of the football and burps up a large soap bubble. Mac continues to examine the kitchen and squirts himself in the face with a dishwashing brush on a hose connected to the sink. Webo laughs at him.

INT. BATHROOM

Ziploc is looking at a pile of pink foam rollers. He picks one up -- sniffs it -- then eats the foam off the rod. He checks himself out in the mirror, fluffing his facial hair and twirling his long eyebrows into points. After all, he's got an Earth girl to impress! Then he notices an electric toothbrush. He picks it up -- examines it, accidentally turns it on, and uses it to groom his facial hair.

(CONTINUED)

CONTINUED:

ZIPLOC

(subtitle; looking
in mirror)

You reek with charisma!

As an afterthought, he sniffs an armpit.

INT. KITCHEN

Valerie is piling food on plates. Ziploc struts back into the kitchen. Valerie notices that he looks even weirder now. She hands them all plates of food.

VALERIE

Here, why don't you eat in the
other room where you can watch TV?

She leads them to the den where they sit on the sofa. She hands Mac the TV channel changer.

VALERIE

I'm going back outside before the
pool man gets here. Don't move,
okay? Sit. Stay.

She leaves. Mac examines the remote control. He pushes a button and the TV SNAPS ON, startling them. They all jerk their heads to watch it.

ON TV

A re-run of "Star Trek," featuring an encounter between the Enterprise crew and bizzare "aliens."

EXT. BACK YARD

WOODY, the pool man, comes through the gate, lugging a pump and lengths of coiled hose. His blond hair is tinged green by chlorine -- he's a surfer who's been wiped out one too many times.

VALERIE (O.S.)

Hi, Woody!

ANGLE ON VALERIE

Sitting on a lawnchair on top of the spaceship, which she's camouflaged with brightly colored beach towels, lawn furniture, magazines, suntan oil, etc.

WOODY

How's it goin'?

(MORE)

(CONTINUED)

CONTINUED:

WOODY (CONT'D)

(stops)

What are you sittin' on? Like a giant boogie board?

VALERIE

It's my new pool patio. Bitchin', isn't it?

WOODY

Pretty rad. So how come you want your pool drained?

VALERIE

How come? Um... the water just seems really stale to me.

She jumps off the ship and runs over to Woody.

VALERIE

(continuing)

Anything I can do to help?

WOODY

(dropping pump
into water)

Nope. It's under control.
(he hands her the
cord)

Hey, could you plug this in?

She takes the cord and walks to the external plug on the wall of the house.

VALERIE

So how long is this gonna take?

She plugs in the pump. As soon as it starts it creates small waves in the pool. Woody lies down on his stomach and watches them.

WOODY

About a day.

VALERIE

(stunned)

A day?

WOODY

Whoa -- check out the sets, man! If I were six inches tall, I'd be out there. Man, they were pumping just like that this morning.

(CONTINUED)

CONTINUED:

VALERIE
(still stunned at how
long it will take)
I don't believe this!

WOODY
No -- for real! I was getting
barreled in this totally cool
tube and I'd just sex-waxed my
board really preem. Then some
hot dog shoots his board -- hit
me right in the head.

Woody shows Valerie the top of his head.

VALERIE
(not paying attention)
This is the worst.

WOODY
Really. Would have been the ride
of the decade, too.

VALERIE
(to herself)
What am I gonna do until
tomorrow?

WOODY
(reciting his
surfer creed)
'Waste your brain, wax your
board, and pray for waves.'

Valerie looks at Woody, puzzled.

INT. DEN

Aliens are watching TV and eating. A travel spot for
Finland comes on. They are fascinated as a busty BLONDE
in an ethnic dress beckons to the viewer.

ON TV

We hear POLKA MUSIC. We see shots of snow.

BLONDE (V.O.)
Come back to Finland...

Shot of girl in bikini skiing down a slope.

BLONDE (V.O.)
(continuing)
Come back to winter all year
'round...

(CONTINUED)

CONTINUED:

Shot of peasants dancing.

BLONDE (V.O.)

(continuing)

Come back to polkas and goat
cheese...

WIDER ANGLE

PHONE RINGS.

The Aliens are startled. The PHONE MACHINE picks up
and they hear Ted's pre-recorded message. POLKA MUSIC
on TV CONTINUES.

TED (V.O.)

Greeting! You've reached the
residence of Ted Gallagher, M.D.
and Valerie Duncan. Can't come
to the phone right now, so leave
a message when you hear the beep.

MACHINE BEEPS. We hear Ted's voice, live now, over
the phone.

TED (V.O.)

Valerie? Valerie, are you there?
Please pick up. Val, I have to
talk to you. I'm sorry I was
such an asshole. I'll be over
right after work tonight, okay?
Honey -- I know we can work
this out. 'Bye.

When the message ends, they snap their attention
back to the TV.

ON TV

Five blondes in bikinis pose with reindeer and giant
cheese wheels against a background of snow.

GIRLS (V.O.)

(in unison)

Finland knows what you want!

The TV switches back to "Star Trek" as Valerie walks
in the door.

ZIPLOC

Is here Finland?

(CONTINUED)

CONTINUED:

VALERIE

Finland?? No, this is the Valley.
Finland is the capital of Norway.
You guys sure learn fast.

WEBO

These panty shields make me feel
like a new woman!

VALERIE

(laughs)
That's good.

MAC

I'm sorry I was such an asshole.

VALERIE

Oh -- you found the cable channel.

MAC

Valerie, are you there? Please
pick up.

VALERIE

Did someone call?

She points to the phone. Mac nods and perfectly mimics
the sound of a PHONE RINGING. Valerie plays back the
end of Ted's message.

TED (V.O.)

I'll be over right after work
tonight, okay? Honey, I know
we can work this out. 'Bye.

VALERIE

Oh no. What am I gonna do? Ted
is a trained doctor. One look
at you guys and he's gonna know
you're not local!

Valerie crosses and touches Webo's facial hair.

VALERIE

(continuing)
God, if I only had about 50
gallons of Nair...

INT. CURL UP & DYE SALON - LATER

Kenny is sweeping up hair. The place looks empty.
Valerie bursts through the back room curtains.

(CONTINUED)

CONTINUED:

VALERIE

Okay, Kenny -- now whatever you do -- don't freak out!

Kenny looks up, surprised to see her.

KENNY

Valerie!

VALERIE

Promise me you won't freak out, okay? Really. I mean it. Don't freak out. Just don't freak out!

KENNY

Stop it!! You're freaking me out!

VALERIE

Oh God, Kenny -- a UFO with aliens landed in my pool! And they captured me and they sang and showed me these cartoons and... came in and I fed them Pop Tarts... and they're here now but... Ted's coming over so you've gotta cut their hair.

The last CLIENT of the day steps out of the changing room just in time to hear the end of Val's ranting.

CLIENT

What did you say?

VALERIE

(smiles quickly)

Nothing. I'm on drugs.

The Client tips Kenny, looks at Valerie like "Whoa" and exits. Val runs after her to lock the salon door.

VALERIE

(continuing)

Kenny, will you help me?

KENNY

Valerie, look at yourself. No man is worth getting yourself in this kind of state over -- Mel Gibson, maybe, but not Ted.

VALERIE

All right. All right. I'm going to show you something now that is gonna completely change your life -- forever.

(CONTINUED)

CONTINUED:

KENNY

In that case -- lemme get a
cigarette.

He sits in his chair -- obviously very skeptical.

KENNY

(continuing)

Okay. You got aliens back there --
Bring 'em out.

She pulls the Aliens out from behind curtain. Kenny
chokes on his cigarette.

KENNY

(continuing)

Shit! Oh, shit. Shit, Valerie.
Those are aliens!

VALERIE

I told you.

KENNY

What do they want?

(loud, to Aliens)

What do you want from us?

(to Valerie)

Did they take control of your
brain?

VALERIE

(a beat; checking)

I don't think so.

KENNY

(glaring at them)

Do they speak English?

WEBO

These panty shields make me feel
like a woman all month long.

KENNY

Are they straight?

VALERIE

I don't know -- they're aliens.
This is Webo, Ziploc and Mac.

ZIPLOC & WEBO

Hi, Kenny.

MAC

(extending hand)

Be cool.

(CONTINUED)

CONTINUED:

Kenny shakes hands with Mac.

KENNY

Well, they're just darling. Now get 'em outta here.

VALERIE

They can't leave until the pool's drained. And Ted's coming over. You know Ted, if he finds out they're aliens, he'll call Washington or something and then he'll want to dissect them. If we could just make them look more human...

KENNY

I thought you didn't want to see Ted again?

VALERIE

I don't. I just want to talk to him.

KENNY

(sighs)

Valerie, this is insane.

Kenny moves closer and fingers a bit of Mac's whiskers.

KENNY

(continuing)

Well, I see split ends are universal. Hmmm... lost in space with no conditioner.

VALERIE

I think they've been up there a long time.

KENNY

They sure let themselves go.

(decides)

Well, it's all dead. It's got to come off.

VALERIE

Can you do it?

KENNY

Does Tina Turner wear a wig?

MONTAGE

The make-over in progress. MUSIC under scene.

- A) Snips of hair falling.
- B) Ziplock being forced under a faucet.
- C) Mac under a dryer.
- D) Valerie clipping Webo's nails.
- E) Ziplock being shaved.
- F) Webo guzzling shampoo.
- G) Kenny taking Polaroids of a finished haircut.
- H) Webo snapping Polaroids of the other Aliens and laughing hysterically.
- I) Kenny pulls a "madeover" Mac from behind a partition.

RESUME SCENE

Valerie looks up, stunned, and drops her clippers. He is beautiful, and wearing a very hip outfit.

KENNY

Am I good or am I good?

(to Mac)

You look better in that than I do!

VALERIE

Kenny, you dressed them!

KENNY

Oh those space suits were just too Star Trek. Luckily I picked up my cleaning on the way to work.

VALERIE

(not taking her
eyes off Mac)

They look incredible.

KENNY

It was easy. You know I started on poodles.

MAC

Is good?

VALERIE

Yeah. Is good.

(CONTINUED)

CONTINUED:

ZIPLOC
(pats Mac's face)
You human!

Mac laughs.

KENNY
So what are you kids gonna do?
I'm in the mood for a cocktail.

VALERIE
Kenny, we can't just go out and party. They should be somewhere where they're gonna be safe. I'll give you a lift home, but that's it.

KENNY
All right, Mrs. Cleaver, whatever you say!

They exit. The Aliens are slapping each other and laughing. Ziploc slaps Webo on the back.

ZIPLOC
You human!

Webo burps several bubbles.

CUT TO:

INT./EXT. VALERIE'S CAR ON SUNSET STRIP - NIGHT

The Aliens are checking out the sights. Yammering in Jhazallan. Valerie is driving, Kenny riding shotgun.

VALERIE
You know, I never would have believed that this could happen.

KENNY
What? That you'd be cruising Sunset Strip with shaved Martians?

VALERIE
No. That Ted would do this to me.

MAC
(pointing to billboard)
Valerie... Who is?

EXT. SUNSET BOULEVARD - TIGHT SHOT - BILLBOARD

Featuring Wayne Newton appearing in Vegas.

INT. CAR

VALERIE

Oh... Uh... Wayne Newton.

MAC

Is your leader?

VALERIE

Not hardly. He's a singer in Vegas. Rene loves him -- I don't know why. Kenny, how could he do this -- right before the wedding?

KENNY

Well, I hate to tell you this, but I think deep down Ted's pretty shallow.

VALERIE

That's not true. Ted's whole life is dedicated to helping people. He said he wanted just one last fling. Maybe that's normal -- I don't know. We'll be happy once we're married -- but I just can't pretend like this didn't happen, you know...?

KENNY

Valerie, you do so much to make Ted happy -- Who's making you happy?

MAC

(from the backseat;
excited)

Wayne Newton!

VALERIE

Where?

EXT. BURGER BOY - ESTABLISHING SHOT

A fast-food drive-thru restaurant. We see a large "Big Boy"-type statue with a big black pompadour and wearing a white jumpsuit. A neon sign reads "Burger Boy."

INT. CAR

VALERIE

(laughing)

Oh -- Burger Boy.

KENNY

Can we stop? I'm starving.

(CONTINUED)

CONTINUED:

VALERIE

Alright, but just the drive-thru.
No one's getting out of this car.

EXT. CAR

Valerie pulls into the drive-thru lane, and stops at a statue of Burger Boy himself.

BURGER BOY (V.O.)

Hi, may I take your order?

ZIPLOC

Hi, Wayne Newton!

MAC

You are singer in Vegas. I don't know why.

VALERIE

(laughing)

Yeah, okay, Wayne, we'll have two Whompburgers... five fries...

(reading menu)

... and um...

(to Aliens)

You want ski-wa?

They nod.

MAC

Yes, please.

VALERIE

And three fish sandwiches.

BURGER BOY (V.O.)

Drive up, please.

EXT. CAR - THROUGH WINDSHIELD - CONTINUOUS ACTION

Valerie drives up to window, pulls money out of her purse. Mac watches.

MAC

Thank you, Valerie. You are be cool to feed us.

VALERIE

Hey, that's okay. I mean, how often do I get to take aliens to Burger Boy?

(CONTINUED)

CONTINUED:

WEBO
(correcting her)
We are humans now!

Valerie hands the money to a female CASHIER. Ziploc tries to get her attention by smiling and rubbing his new smooth face.

CASHIER
I have to get more quarters.

The Cashier leaves the window with the food sitting there. Valerie reaches for it, but can't quite get it. Mac sees her struggling, so he stretches his arm from the backseat, around Valerie, through the Cashier's window and picks up the bags of food. This is the first glimpse we get of their stretching ability.

VALERIE
(amazed)
Can you do that with any part of your body?

MAC
(matter-of-factly)
Yes.

Valerie and Kenny exchange a look. The possibilities boggle their minds.

INT./EXT. VALERIE'S CAR - MINUTES LATER

They are traveling down the Sunset Strip, and stop at a red light. Three very attractive young blondes pull up next to Valerie's car in a convertible. Their RADIO is BLASTING. The girls wink and smile at the Aliens in the back seat.

ZIPLOC
What babes!

SONG: "'CAUSE I'M A BLOND" BEGINS.

As their car travels beside Valerie's car, the girls sing. They "out-Madonna" Madonna in an attempt to turn the Aliens on.

SONG: "'CAUSE I'M A BLOND"

TAMMY
BECAUSE I'M BLOND
I DON'T HAVE TO THINK
(MORE)

(CONTINUED)

CONTINUED:

TAMMY (CONT'D)
 I TALK LIKE A BABY
 AND I NEVER PAY FOR DRINKS
 DON'T HAVE TO WORRY
 ABOUT GETTING A MAN
 IF I KEEP THIS BLOND
 (indicating hair)
 AND I KEEP THESE TANNED
 (indicating boobs)
 'CAUSE I'M A BLOND

ALL THREE GIRLS
 YEAH, YEAH, YEAH
 'CAUSE I'M BLOND
 YEAH, YEAH, YEAH

TAMMY
 I SEE PEOPLE WORKING
 IT JUST MAKES ME GIGGLE
 'CAUSE I DON'T HAVE TO WORK
 I JUST HAVE TO JIGGLE

ALL GIRLS
 'CAUSE I'M A BLOND

TAMMY
 B-L-O-N-D

ALL GIRLS
 'CAUSE I'M A BLOND

TAMMY
 DON'T YOU WISH YOU WERE ME?

In the musical break, after the first chorus, Valerie and Blond Girls both come to a stop light.

VALERIE
 (to Kenny)
 Look at them. They're just so...
 so... blond.

Then, feeling the competition, she checks her makeup in the rearview mirror. The girls, still singing, wave for the Aliens to come join them in their car.

(CONTINUED)

CONTINUED:

Ziploc can't resist. Before anyone can stop him, he leaps out of Val's car and jumps into the convertible. The girls take off as the light turns green.

INT. GIRLS' CAR - CONTINUOUS ACTION

The girls sing and flirt with Ziploc. He is in heaven.

KIKI
I NEVER LEARNT TO READ
AND I NEVER LEARNT TO COOK
WHY SHOULD I BOTHER
WHEN I LOOK LIKE I LOOK
I KNOW LOTS OF PEOPLE
ARE SMARTER THAN ME
BUT I HAVE THIS PHILOSOPHY
'SO WHAT!'

'CAUSE I'M A BLOND
ALL GIRLS
YEAH, YEAH, YEAH

KIKI
'CAUSE I'M A BLOND
ALL GIRLS
YEAH, YEAH, YEAH

KIKI
I SEE GIRLS WITHOUT DATES
AND I FEEL SO SORRY FOR 'EM
'CAUSE WHENEVER I'M AROUND
ALL THE MEN IGNORE 'EM
'CAUSE I'M A BLOND

ALL GIRLS
NYAH, NYAH, NYAH

KIKI
'CAUSE WE'RE A BLOND

ALL GIRLS
NYAH, NYAH, NYAH

INT. VALERIE'S CAR - CONTINUOUS ACTION

In the second musical break, Mac yells:

MAC
Go to get Ziploc! Go to get
Ziploc!

VALERIE
I'm trying --

INT. BLOND GIRLS' CAR

MISSY
THEY SAY TO MAKE IT
YOU NEED TALENT AND AMBITION
WELL I GOT A TV SHOW
AND THIS WAS MY AUDITION:

(spoken)
What was it... um... let me think.

Missy concentrates very hard -- and finally remembers.

MISSY
(continuing)
Oh yeah, 'Duck, ~~magnum~~, duck.'
(singing)
'CAUSE I'M A BLOND

ALL GIRLS
YEAH, YEAH, YEAH

MISSY
'CAUSE I'M A BLOND

ALL GIRLS
YEAH, YEAH, YEAH

MISSY
I TOOK AN I.Q. TEST
AND I FLUNKED IT OF COURSE
I CAN'T SPELL V.W.
BUT I GOT A PORSCHE
'CAUSE I'M A BLOND

GIRLS
B-L-O-N-D

(CONTINUED)

CONTINUED:

MISSY
'CAUSE I'M A BLOND

GIRLS
DON'T YOU WISH YOU WERE ME?

EXT. VALERIE'S CAR - CONTINUOUS ACTION

Valerie lays on the HORN. Both lanes in front of her are blocked by low riders, driving slowly. They HONK back defiantly.

INT. BLOND GIRLS' CAR

MISSY
(talking; trying
to impress Ziploc)
You know... I was just chosen as
this month's Miss August. And it's
a compliment I'll remember for as
long as I can. Right now I'm a
freshman in my fourth year at
U.C.L.A., but my goal is to become
a veterinarian, 'cause I love
children.
(singing)
'CAUSE I'M A BLOND

GIRLS
YEAH, YEAH, YEAH

MISSY
'CAUSE I'M A BLOND

GIRLS
YEAH, YEAH, YEAH

During chorus we...

CUT TO:

INT. VALERIE'S CAR

VALERIE
Can you see them?

KENNY
(head out the window)
No. I can't. Wait! There! Turn
left at the light.

INT. BLOND'S CAR

MISSY
 YOU MIGHT THINK I'M SNOTTY
 AND MAYBE IT'S TRUE
 WITH MY HAIR AND BODY
 YOU WOULD BE, TOO
 'CAUSE I'M A BLOND
 B-L... I DON'T KNOW!
 'CAUSE I'M A BLOND

ALL GIRLS
 YEAH, YEAH, YEAH
 'CAUSE I'M A BLOND
 YEAH, YEAH, YEAH
 'CAUSE I'M A BLOND
 YEAH, YEAH YEAH

EXT. BLOND GIRLS' CAR - CONTINUOUS ACTION

Still singing, the girls pull into the driveway of the Deca-Dance Club.

EXT. DECA-DANCE - ESTABLISHING SHOT

Girls' car INTO VIEW. They stop, a VALET parker takes their keys and the girls drag Ziploc into the club as the SONG ENDS.

INT. VALERIE'S CAR

Valerie passes the club. Kenny spots them.

KENNY
 There they are!

EXT. VALERIE'S CAR - CONTINUOUS ACTION

Valerie makes a heroic U-turn in traffic and pulls into the driveway of the club.

INT. VALERIE'S CAR

VALERIE
 Kenny, run in and get him.

(CONTINUED)

CONTINUED:

KENNY

What if he doesn't want to come?

VALERIE

Then drag him out!

Kenny hops out of car. Mac follows him.

MAC

I go, too.

Webo has no intention of missing anything.

WEBO

I go, too.

VALERIE

(protesting)

Hey, wait... I don't think we all should...

A foreign Valet parker runs up to the car.

VALET

Keys please.

EXT. VALERIE'S CAR

VALERIE

(nicely)

Oh, we're not staying.

VALET

Give me keys, please.

VALERIE

No, really, I'm just waiting...

VALET

Lady, I park or you leave.

VALERIE

(getting out)

Okay, okay, but you're just going to have to get the car in a minute 'cause my friends are coming right out.

The Valet gets in the car, slams the door on the bottom ruffle of Val's dress, and PEELS out tearing her hem off.

VALERIE

(continuing)

Hey... hey...

INT. DECA-DANCE CLUB

Club is packed. Valerie enters and struggles to make her way through the masses of very trendy people. She scans the crowd.

KENNY (O.S.)

Val -- over here!

ANGLE ON KENNY, ZIPLOC, MAC AND BLOND GIRLS

KENNY

I found him. We're having
cocktails.

Valerie pushes through the crowd to get to their table.

VALERIE

(whispering to
Kenny)

Kenny, are you crazy? We have to
get out of here. These are Aliens.
We can't just turn them loose.

KENNY

Would you relax? Nobody's gonna
know.

(spots a friend in
the crowd, and waves
her over)

Tanya, hi!

A tall exotic girl comes to the table.

TANYA

(they hug)

Kenny, darling.

KENNY

Tanya, you know Val. And this is
Mac and Ziploc. They're from Mars
or something, could you die?

Valerie buries her head in her hands.

VALERIE

Kenny, where's Webo?

KENNY

Oh, he's somewhere. Dancing, I
think. Sit down.

VALERIE

(reluctantly)

All right -- one drink. But I have
to get home before Ted gets there.

(CONTINUED)

CONTINUED:

A WAITRESS puts drinks in front of everyone.

WAITRESS
Okay, six zombies.

VALERIE
Zombies? Kenny...

KIKI AND MISSY
Par-ty!

Valerie rolls her eyes.

VALERIE
Order me a Shirley Temple. I'll
be right back.

Valerie exits. Kenny motions for a waitress, who comes over.

KENNY
I'd like a Shirley Temple.
(whispers)
And could you put a double shot
of vodka in that, please?

INT. DECA DANCE CLUB - LADIES' ROOM

Several GIRLS lined up to use the stalls. More girls crowd the mirror putting on makeup.

ANGLE ON VALERIE

She is standing in front of a mirror, tearing off the ragged edges of her hem. The other Girls are laughing and gossiping.

GIRL #A
(laughing, talking
to Girl #B)
Can I borrow your lipstick?
Darryl kissed mine off.

GIRL #B
I thought his name was Donny.

GIRL #A
Oh yeah, Donny.

They all giggle.

GIRL #C
He's pretty cute. What's he do
for a living?

(CONTINUED)

CONTINUED:

GIRL #A

I don't care. He was runner-up
for Mr. Universe.

GIRL #C

Are you kidding?

GIRL #A

No. So I asked him to take me
home and show me his trophy.

They all burst into laughter. Valerie stands back from
the mirror to survey her torn dress.

VALERIE

Oh no... it's ruined.

Suddenly Valerie's reflection talks back to her.

VALERIE'S REFLECTION (V.O.)

Will you lighten up!

VALERIE

Excuse me?

She turns to the girl next to her, who gives her a weird
look.

VALERIE'S REFLECTION (V.O.)

(snapping her
fingers)

Hey, over here. In the mirror.

Val looks back to the mirror, startled.

VALELRIE'S REFLECTION (V.O.)

(continuing)

Look around. Everybody's having
fun but you. Why don't you go
out there, grab a good-looking
guy and get loose.

VALERIE

I can't do that. I'm engaged.

Girl #C overhears this, and looks at Val oddly.

VALERIE'S REFLECTION (V.O.)

So's Ted. But that didn't stop him.
Go on. Live a little.

VALERIE

I'm here with three Aliens okay?
What am I supposed to do about
them?

(CONTINUED)

CONTINUED:

All three Girls putting on makeup look at each other like "this girl's crazy."

GIRL #B

Come on, Debby. Let's go.

They back out of the room.

VALERIE'S REFLECTION (V.O.)

Will you stop thinking about
everybody else and start thinking
about us for a change! Let's get
crazy!

VALERIE

I couldn't.

(beat)

Could I?

VALERIE'S REFLECTION (V.O.)

(winking)

Beats shopping for peach tablecloths.

SONG: "BIG AND STUPID" - FANTASY SEQUENCE

CLOSEUP ON VALERIE'S FACE IN MIRROR

PULL BACK to reveal Valerie sitting in a limo with Ted. They are dressed to the nines. Ted is talking, we don't hear him. Valerie looks bored. She catches the eyes of the hunky limo driver in the rearview mirror. The limo comes to a stop. Valerie gets out, and locks Ted in the limo and takes the arm of the beefy limo driver. They both walk up to the doors of a swanky nightclub. We see Ted banging the window -- trapped in the limo. Valerie sings.

VALERIE

WHEN I NEED SOMETHING

TO HELP ME UNWIND

I FIND A SIX-FOOT BABY

WITH A ONE-TRACK MIND

SMART GUYS ARE NOWHERE

THEY MAKE DEMANDS

GIVE ME A MORON

WITH TALENTED HANDS.

INT. SWANKY NIGHTCLUB

Valerie is walking along a row of big hunky men on bar stools. They all swivel around to look at her.

VALERIE
I GO BAR-HOPPING
AND THEY SAY "LAST CALL"
I START SHOPPING
FOR A NEANDERTHAL
THE BIGGER THEY COME,
THE HARDER I FALL
IN LOVE TILL WE'RE DONE

Valerie puts her arm around one of the guys who picks her up and tosses her OUT OF FRAME.

CUT TO:

VALERIE

VALERIE
THEN THEY'RE OUT IN THE HALL.

EXT. DOORWAY

The big guy comes flying out of the door, and lands in a hallway. Valerie steps over him. She's wearing a new sexy outfit, and as she walks down the hallway, other WOMEN pop out of the doors singing:

WOMEN
I LIKE 'EM BIG AND

VALERIE
STUPID

OTHER WOMEN
I LIKE 'EM BIG AND

VALERIE
REAL DUMB

OTHER WOMEN
I LIKE 'EM BIG AND

VALERIE
STUPID

INT. LUXURIOUS FANTASY BEDROOM

Valerie sitting on a large round satin bed. She's reading Cosmopolitan magazine, as if she's filling out a questionnaire.

VALERIE
WHAT KIND OF GUY

DOES A LOT FOR ME?

She sings and writes down the answer.

VALERIE
(continuing)
SUPERMAN

WITH A LOBOTOMY.

She looks at the picture on the table near her bed. One is a picture of her Ivy League father, another is a graduation picture of Ted.

VALERIE
(continuing)
MY FATHER'S OUT OF HARVARD

MY BOYFRIEND'S OUT OF YALE

CAMERA PULLS BACK to reveal a third picture. It is a black and white mug shot of a convict.

VALERIE
(continuing)
WELL THE GUY I TOOK HOME LAST NIGHT
JUST GOT OUT OF JAIL

CAMERA TIGHTENS ON the mugshot. The convict "comes to life." We WIDEN to reveal Valerie in the picture. She kisses the convict. CAMERA WIDENS MORE and we see Ted's photograph "come to life." Ted reacts to Val and the convict, and he bangs on the glass inside the picture frame.

VALERIE
(continuing)
THE WAY HE GRABBED AND THREW ME,
OH HH, IT REALLY GOT ME HOT
BUT THE WAY HE GROWLED AND BIT ME
I HOPE HE HAD HIS SHOTS.

CUT TO:

EXT. HIGHWAY

Valerie, stopped on the highway, standing next to a convertible with a flat tire. A jack sits next to the tire. Standing beside her is a large dumb cop wearing reflecting "mirror" sunglasses. Without so much as a glance at the jack, the cop lifts the car up with one hand and pops the wheel off with the other.

VALERIE
THE BIGGER THEY ARE,
THE HARDER THEY'LL WORK
I'VE GOT A SOFT SPOT
FOR A GOOD-LOOKING JERK.

EXTREME CLOSEUP - COP'S REFLECTING SUNGLASSES.

In one lens Valerie sings:

VALERIE
I LIKE 'EM BIG AND... STUPID

In the other lens:

VALERIE
(continuing)
I LIKE 'EM BIG AND... REAL DUMB

MED. SHOT - VALERIE

coming up to the cop and kissing him. Over Valerie's shoulder we see two images of Ted in the cop's sunglasses, pounding from inside the lenses.

On the third verse we see:

CLOSEUP ON LEG

The skirt is being pulled up to reveal even more of the leg. PULL BACK to reveal Valerie hitchhiking. A meat TRUCK comes to a SCREECHING HALT, and she gets in.

VALERIE
I MET A GUY
WHO DRIVES A TRUCK
HE CAN'T TELL TIME
BUT HE SURE CAN... DRIVE
I ASKED HIS NAME
(MORE)

(CONTINUED)

CONTINUED:

VALERIE (CONT'D)
 AND HE HAD TO THINK
 COULD I HAVE FOUND
 THE MISSING LINK?

The truck driver (who looks suspiciously like Mac -- with dark hair and sideburns) winks. Valerie snuggles up to him.

Behind them we see Ted, inside the refrigerated meat truck, pounding on the frosty glass.

VALERIE
 (continuing; to
 camera)
 HE'S SO STUPID...
 YOU KNOW WHAT HE SAID?
 WELL I FORGOT WHAT HE SAID,
 'CAUSE HE'S SO STUPID

CUT TO:

MALE LEGS

Valerie skipping in front of a line of giant male legs. They are so large we only see the legs from the thighs down. Valerie skips through them while a weary Ted chases her.

VALERIE
 I LIKE 'EM BIG AND STUPID
 I LIKE 'EM BIG AND REAL DUMB

A giant man's hand COMES INTO FRAME. Valerie climbs on (ala Fay Wray) and as Ted lunges for her, the hand lifts her OUT OF FRAME.

VALERIE
 (continuing)
 I LIKE 'EM BIG AND _____

She's gone. The song ends.

INT. LADIES' ROOM

Valerie has snapped back to reality. She looks at herself in the mirror, smiles at her own reflection and rips the ragged portion of her dress off. She exits.

INT. DECA-DANCE - CONTINUOUS ACTION

Valerie comes out of the ladies' room trying out her new "I'm a Fox" attitude. She walks past one GOOD-LOOKING GUY who smiles.

GOOD-LOOKING GUY

Well hi, how are you?

VALERIE

(flirting)

Terrific.

She walks past more guys who smile. She's flirting back and loving every minute of it. She slinks up to the Aliens' table, and slides sexily into her chair.

ANGLE ON TABLE

VALERIE

(breathy)

Hi, everybody. I'm back.

No one, except Mac, notices.

ANGLE ON KIKI

Her arm around Mac.

KIKI

(to Val)

What band is he in? He won't tell me. I know I've seen their video.

MISSY

Which one? Which one?

KIKI

You know -- the human sacrifice one -- where there's all these models in underwear... coming on to the band... and there's all this smoke...

MISSY

(confused)

Every video has that.

KIKI

(to Mac, very flirtatious)

I'd do anything to be in your next video.

(touching his hand)

Anything. I'm not kidding.

(CONTINUED)

CONTINUED:

VALERIE
He gets the picture!

KENNY
Oh, I love this song! Come on,
Tanya.

Kenny jumps up, grabbing Tanya. They head for the dance floor.

KIKI
(to Mac)
Wanna dance?

MISSY
Oh, yeah! Let's dance!

She grabs Ziploc's hand.

ZIPLOC
(screams)
Parrrrrrty!

Off they go. Kiki tugs at Mac's arm.

KIKI
Come on!

MAC
(to Valerie)
Is okay to dance?

VALERIE
Sure. Go ahead. Party down!
Everybody just get crazy! I don't
care. Why should I care? When
you're ready for your chauffeur,
I'll be out on the patio.

Mac watches Val storm off. He turns to Kiki.

MAC
No thank you.

She shrugs and splits to join the others.

EXT. PATIO

A BOUNCER stops Val as she steps outside.

BOUNCER
You can't take that glass outside.

Valerie glares at him, downs her Shirley Temple and hands him the glass.

ANOTHER ANGLE

Valerie steps out and sees several couples making out in dark corners. She sits on an empty bench and looks up at the full moon. Mac comes up behind her.

MAC

Valerie... Are you... bad feeling?

Valerie nods.

MAC

(continuing; struggling for the right words)

Are we... limp and hard to manage?

Valerie smiles in spite of herself.

VALERIE

No, no... You're fine. It's Ted that's hard to manage.

MAC

You be happy once we're married.

Valerie shoots him a look. He was listening.

VALERIE

I hope so. I guess life's not as simple as I thought. I figured everything would fall into place once I found Mr. Right...

MAC

What is 'Mr. Right'?

VALERIE

Oh, well -- Mr. Right is like the guy you dreamed of meeting ever since you were a little girl, you know? You'd do anything -- go anywhere to be together. And he feels the same way about you 'cause... you're right for each other.

(beat, sigh)

Maybe I'm fooling myself. Maybe there's no such thing.

MAC

Look -- I take your buka.

He has reached for her nose, and now holds up his thumb between his index and middle finger. (Remember your Aunt Dorothy used to do this to you and you hated it.)

(CONTINUED)

CONTINUED:

VALERIE

(smiles)

You guys do that, too?! I can't believe it.

Laughing, she pulls his nose. He lets it stretch about eight inches.

ANGLE ON KENNY

at patio doorway.

KENNY

Don't believe him, Val! I can see from here he's lying!

VALERIE

'Bye, Kenny!

Kenny smiles, pleased Val is having fun, and leaves.

KENNY

'Bye.

INT. CLUB - DANCE FLOOR - ANGLE ON WEBO

He is dancing with Tammy.

TAMMY

It's in your eyes. There's this incredible passion... this heat... It's like an animal...

(mispronouncing)

...magnetism... know what I mean?

Webo smiles sexily... hungrily. He grabs the flower she wears behind her ear and eats it.

TAMMY

(continuing)

Oooh, you're so wild!

BACK AT TABLE

KIKI

(to Ziploc, in baby talk)

Could you get us more dri-i-i-nks?

ZIPLOC

(pointing finger at them)

I'll be right back after station identification.

(CONTINUED)

CONTINUED:

He gets up, and picks up his empty glass. He stretches his tongue to the bottom of the glass to scoop up the cherry. The Girls watch amazed. He leaves.

KIKI

(very fast)

I'm going home with him!

MISSY

I'm going home with him!

ANGLE ON ZIPLOC

at the bar. The bar is very busy. He tries to get the bartender's attention.

ZIPLOC

(screams)

Zombies!

A CREEPY GUY standing at the bar, downs his beer and glares at Ziploc.

CREEPY GUY

Hey, man, are you with both those chicks?

ZIPLOC

Yes.

(screams)

Zombies!

CREEPY GUY

What's my problem? I don't understand it. I mean, who do you know to score chicks like that?

Ziploc grabs two bottles from the bar.

ZIPLOC

I know Wayne Newton!

ANGLE ON DANCE FLOOR

Webo and Tammy dancing. The SONG ENDS and the D.J. has put a BEAT TRACK between songs. Webo "SINGS" a guitar solo -- it's so loud it sounds amplified. Tammy and others around them stop dancing, and watch in amazement.

ANGLE ON D.J. IN BOOTH

watching Webo, impressed. He throws a spotlight on him.

BACK TO WEBO

A crowd begins to gather.

D.J. (O.S.)
 Hey, boys and girls. Somebody's
 playing a mean guitar with no
 guitar! Check it out!

Now Webo really starts hamming it up. He sounds remarkable, though his dancing is a little -- well -- goofy.

ANGLE ON TABLE

Ziploc is pouring liquor from both bottles into his mouth, simultaneously, as the Girls giggle.

KIKI
 (to Ziploc)
 Hey, isn't that your friend?

Both Girls stand and run to the dance floor. Ziploc chases after them.

BACK TO WEBO

The blonde girls push their way to the front of the crowd. Ziploc, wanting some of the attention jumps in and joins Webo, singing a HEAVY BASS line. The crowd responds enthusiastically.

EXT. PATIO

Valerie and Mac are sitting closer together now.

VALERIE
 You know -- I don't even know what
 planet you're from.

MAC
 Jhazalla.

VALERIE
 Oh.
 (a beat; she points)
 We only got as far as the moon.

MAC
 (repeating)
 Moon. Is beautiful. You have a
 face like the moon.

VALERIE
 I know. I have no cheekbones.

(CONTINUED)

CONTINUED:

MAC

Is beautiful.

VALERIE

(embarrassed)

God, thanks. You know, at first
I thought you looked like a
bigfoot, but now, if I didn't
know you were an alien, I'd think
you were just a really cute guy.
Am I like the girls on your planet?

MAC

Yes... only...

(struggling)

... they have a more big... uh...
uh.

Valerie pushes her chest out.

VALERIE

What?

MAC

... Uh... hair

He touches his face.

VALERIE

Oh. -- Girls with beards? That's
so gross.

MAC

You are so...

(touches her face)

... smooth.

VALERIE

(slightly turned
on because he's
touching her)

Well, I'm real careful to use a
good moisturizer...

It looks as though they are about to kiss when Kenny
comes running back onto patio.

KENNY

Valerie -- you didn't tell me
they could sing!

VALERIE

Huh?

(CONTINUED)

CONTINUED:

KENNY

Webo and Ziploc. They're up on stage. They're incredible!

VALERIE

Oh no!

Valerie and Mac rush past Kenny to the dance floor.

INT. DECA-DANCE - ANGLE ON STAGE - CONTINUOUS ACTION

Webo and Ziploc are "SINGING" their guitar and bass lines. The D.J. has given them spotlights and continues to play a "BEAT" TRACK. The crowd is very enthusiastic. Mac runs to the foot of the stage and yells at them, in Jhazallan to "come off the stage -- you're attracting too much attention." They pull Mac onstage, and the crowd cheers. Mac is confused. These Earth people seem to want him to sing!

KENNY

(yelling from
foot of stage)

Go for it, Mac!

Mac starts to sing an infectious Jhazallan pop song. Encouraged by the crowd's response he starts to let loose and really enjoy himself. He is incredible -- charisma to burn!

During the song we CUT TO various crowd REACTION SHOTS:

ANGLE ON TABLE NEAR STAGE

RODNEY, a British A&R man from Titanic Records and his pushy assistant, LANA.

RODNEY

Who is this group? Do you know?

LANA

Yes! I saw them in New York a year ago. They're much tighter now!

RODNEY

These guys could make us rich, babe.

ANGLE ON FOOT OF STAGE

Kiki and Missy hug the stage, screaming. Ziploc plays their heads like bongos.

ANGLE ON VALERIE AND KENNY

in the crowd. Valerie is awestruck. They were good in the spaceship, but this is unbelievable. Especially Mac.

KENNY

Aren't they incredible?

VALERIE

He sure is...

ANGLE ON WEBO ONSTAGE

He sings an Eddy Van Halen-type GUITAR SOLO. The crowd goes nuts.

ANGLE ON CROWD

When the song ends, the crowd is even more insane. The Aliens are mobbed as they try to leave the stage.

ANGLE ON KENNY

KENNY

(passing out his
cards)

I do their hair -- here's my card.

I do their hair -- take my card.

Valerie runs up to him.

VALERIE

Kenny, we gotta get 'em outta
here!

ANGLE ON RODNEY AND LANA

in crowd. Lana is kicking and elbowing her way through the crowd.

RODNEY

Go, Lana. Do whatever you've got
to do.

LANA

Outta my way! I'm in the record
business!

ANGLE ON ALIENS

Girls swarm around them.

GIRL #1

Gimme your autograph!

GIRL #2

Sign my forehead!

(CONTINUED)

CONTINUED:

GIRL #3

Sign my chest!

Girl #3 pulls her T-shirt down to reveal cleavage. She hands Ziploc lipstick to write with. He tosses the lipstick away and dives headfirst for her chest. Valerie grabs him.

VALERIE

C'mon, Ziploc.

MAC

(to Valerie)

Was it good?

VALERIE

(she feels he was singing directly to her, searches for words)

Good? You were...

The crowd presses in on them.

VALERIE

(continuing)

... too good. C'mon, get the guys. We gotta go.

Valerie pushes the Aliens toward a side exit.

KENNY

(trapped on the other side of the mob)

Good luck, Val. Call me.

EXT. PARKING LOT

The crowd continues to mob the Aliens. Valerie hands valet her number.

VALERIE

The yellow Cutlass. Hurry.

Rodney and Lana push through the crowd.

RODNEY

(to Aliens)

Great set. Hi. Rodney. Titanic Records. This is my... friend, Lana.

Ziploc notices Lana.

(CONTINUED)

CONTINUED:

ZIPLOC
Oooh -- Lana, I sign your chest?

LANA
(flirtatiously)
Maybe later.

RODNEY
What do you call the band?

MAC
We're... we're humans.

RODNEY
(stoked)
Great name!

LANA
That's right. The Humans. I saw
you in New York.
(to Ziploc)
Love the new haircuts.

Ziploc loves the attention. He is getting excited.

RODNEY
(pompously to Mac)
Can we talk... record deal?

VALERIE
No, they can't.

RODNEY
(turning around)
Excuse me.

VALERIE
We don't have time. We're leaving.

In the b.g. Ziploc succumbs to Lana's charms, grabs her,
they kiss.

RODNEY
Are you their manager?

VALERIE
Um... well, sort of...

She notices Ziploc kissing Lana.

VALERIE
(continuing)
Ziploc!

(CONTINUED)

CONTINUED:

He ignores her.

RODNEY
Hot group. Foreign, right? Where
they from?

VALERIE
Uh... Finland.

RODNEY
Oh yeah. There's a big new music
scene in Finland. Fin-Rock. I
know all about it.

Lana has never been kissed like this. She clutches at
Rodney's sleeve to keep her balance.

RODNEY
(continuing; with-
out looking at her)
Just a sec, babe.

The valet pulls up with the car.

VALERIE
Well, it's been a pleasure meeting
you. Really. Okay, everybody in.
Let's go, Ziploc.

Webo gets in the car. Mac and Valerie pull Ziploc off
Lana. Lana swoons into Rodney's arms. Valerie and Mac
push Ziploc into car, then get in themselves. Rodney
hands a card through the window to Webo.

RODNEY
(to Webo)
I'll stay at this number till you
call.

INT. CAR

WEBO
(taking card)
Okay, babe.

As they drive off, we see Webo eat the card.

EXT. CAR

Rodney watches them leave. Lana is dazed -- but smiling.

RODNEY
Good work, Lana. I know they'll
call.

EXT. VALERIE'S HOUSE - SAME TIME

Ted, carrying flowers, knocks on front door. It opens.
That's not like Valerie to leave it unlocked.

TED

Val?... Valerie?...

He enters.

INT. VALERIE'S HOUSE - LIVING ROOM

The lights are on. He sees the wreckage from earlier and grows concerned. We FOLLOW him INTO the bedroom, as he continues to call out.

TED

Val?... Honey?...

INT. VALERIE'S HOUSE - BEDROOM

Bambi leaps onto Ted's neck from a high bureau.

TED

Dammit, Bambi!!

His closet is open. He sees the spray-painted clothes.

TED

(continuing)

Oh, my God --

He thinks the Mansons have struck again. He dashes out to the living room.

INT. VALERIE'S HOUSE - LIVING ROOM

Ted on the phone.

TED

Operator, get me the police! It's
an emergency!

(to himself)

Oh, Valerie...

EXT. VALERIE'S HOUSE - SAME TIME

Val's car pulls up and they all pile out singing "Proud Mary." They dance up to the house, the Aliens taking the backup vocals and mimicking Val's choreography. They step inside.

INT. VALERIE'S HOUSE

TED (O.S.)

Valerie?

(CONTINUED)

CONTINUED:

VALERIE
Oh God! Ted's here already!

Ted runs out of the bedroom.

TED
You're all right!
(throws his arms
around her and hugs
her tightly)
I was so worried. The door was
open and the house --

He sees the Aliens for the first time.

TED
(continuing)
-- Who are they?

VALERIE
(very nervous)
These guys?

TED
Yeah. Who are they?

VALERIE
(beat)
They're a band.

TED
A band? Like a rock and roll
band? What are they doing here?

VALERIE
I won them. On MTV. I won an
MTV Weekend with a band.

Mac steps forward and extends his hand.

MAC
I am Mac. What's happening, Mr.
Dude?

TED
(to Mac)
It's doctor!
(to Valerie)
How come I didn't know anything
about a contest?

VALERIE
There's a lot about me you don't
know.

(CONTINUED)

CONTINUED:

TED

(sweetly to Valerie)

Val, I came here to talk to you
-- alone.

(to Aliens)

Sorry, fellows. This is kind of
personal. I know you'll
understand if I ask you to leave.

VALERIE

They can't leave... They're
spending the weekend.

TED

What?! They're staying here? Is
that how the house got wrecked?

VALERIE

I guess we partied a little...
uhm... hard.

WEBO

(to Ted)

Par-ty. Wanna dance?

TED

(to Aliens)

All right, that's it. The party's
over. You're outta here.

Ted starts to push the Aliens toward the door.

VALERIE

No, Ted. They're staying.

TED

This is my house, and I say they're
leaving.

VALERIE

Your house? I think I kicked you
out.

TED

Yeah -- and I'm kicking them out!

Ted gives the Aliens a "get out" gesture. They look at
Valerie confused as to what they should do.

VALERIE

No you're not!

TED

Yes I am!

(CONTINUED)

CONTINUED:

VALERIE
I want my MTV Weekend!

Mac starts to sing the calming song. Webo joins him.
It worked before on these earth people.

ANGLE ON ZIPLOC

He scoops up a few remaining fish from the aquarium.
He rushes them to Ted -- a peace offering.

TED
What the hell are you doing with
my fish?

ZIPLOC
Is good.
(eats one, and hands
one to Ted)
For you. Eat.

TED
(lunging at him)
You animal!

They fall to the floor. The fish go flying. Mac and
Webo stop singing. They help Valerie try to stop Ted
from strangling Ziploc.

Suddenly, TWO COPS step into the doorway.

COP #1
Are you Dr. Gallagher?

TED
(picking himself up)
Uh... yes. I am.

COP #2
You reported a break-in and
possible kidnapping?

TED
Well, yes, I did, but she's here.
It's all right.

COP #1
What about the break-in and the
damage?

VALERIE
Oh that. It's nothing. We were
playing Trivial Pursuit and we
just got a little carried away.

(CONTINUED)

CONTINUED:

COP #1
Trivial Pursuit?

VALERIE
They're rock musicians.

MAC
(extending hand
to cop)
The Humans... Titanic Records...
Great set...

COP #2
(impressed)
Oh yeah. My kids are crazy about
you. My little girl would go nuts
for an autograph.

TED
Hey. These degenerates destroyed
my property. I want them arrested.

COP #1
Lady, what's really going on?

VALERIE
Officer, this man does not live
here anymore. He's strangling
my guests...

TED
(pointing at Ziploc)
He was eating valuable fish!

COP #2
Hey, knock it off.

COP #1
(into his walkie-
talkie)
This is 1013. Nah, false report
... It's just a domestic dispute.
His girlfriend dumped him for a
rock band...

TED
That's bullshit!

COP #1
(takes Ted by the
arm)
Come on, buddy. I think you
oughtta go somewhere and cool
off.

(CONTINUED)

CONTINUED:

TED
Let go of me! I'm a doctor!

COP #2
Good. If we have to break your arm, you can put on your own cast.

TED
(to Valerie)
All right, I'll go. But the wedding's off. I've got better things to do than play house with some dumb little manicurist.

Ted and Cops exit. Val stands there, stung by his remark.

MAC
(softly)
Make Ted come back. We go to outside in ship.

VALERIE
Ted doesn't want to come back. He wants... I don't know what he wants, but it's obviously not me.

WEBO
(trying to comfort her)
Wanna dance, Valerie?

VALERIE
(near tears)
I'm sorry... I think I have to go to my room now.

She goes into her bedroom, leaving the door slightly ajar. The Aliens hear her WEEPING softly. They feel responsible somehow. Mac mutters something to the others in Jhazallan. They nod. He goes to the bedroom door and opens it a little, watching her for a moment. He enters and closes the door gently behind him.

INT. BEDROOM

Valerie sits on the bed, sniffing and stroking Bambi. Mac sits next to her and begins to stroke the cat simultaneously. Their hands brush. And brush again. And again.

VALERIE
Do they have cats on your planet?

(CONTINUED)

CONTINUED:

MAC

We have benj-wa. Like a cat.

Now Mac is stroking Valerie's hand more than he is Bambi.

VALERIE

Bambi doesn't like Ted, but he's never given Bambi very much affection, or played with her. She can be real sweet if she trusts you and doesn't think you're going to hurt her.

MAC

I no hurt Bambi.

Mac begins to stroke Valerie's arm.

VALERIE

I knew you wouldn't. You're sensitive and gentle and she knows that. Bambi really appreciates that -- in an alien or anybody...

MAC

I like you, Valerie.

VALERIE

I like you. I like you a lot. I haven't know you for very long but I feel that we're friends and I feel close to you and uhm... I mean you've been so nice and all...

Mac smiles shyly and Val leans in to give him a quick peck on the cheek.

VALERIE

(continuing)

That's a little kiss for being so nice. That's what nice friends do to be friendly to their nice friends.

MAC

Little kiss again?

VALERIE

Another little kiss would be fine. It would be even nicer and even friendlier and...

She kisses him. A big kiss. He kisses back.

(CONTINUED)

CONTINUED:

VALERIE

(continuing)

Why doesn't this seem weird?

Bambi leaps from the bed. Mac slips his arm around Valerie. She tenses slightly but doesn't protest. Mac places his hand on his sternum and touches Valerie's chest with the index finger of his other hand. She trembles as she feels the first, minimal "love touch".

VALERIE

(continuing)

What did you do?

Mac smiles and touches her chest again -- with two fingers now. A slightly stronger "love touch". Valerie doesn't know what hit her.

VALERIE

Oh God... I uh... uh... oh my
gawwwd...

Now Mac presses his entire hand to her chest. He closes his eyes, knowing what to expect. Suddenly a rainbow aura appears around them, enveloping them. We hear MUSIC. Mac puts his arms around Valerie and they fall to the bed, OUT OF FRAME.

CUT TO:

VAL AND MAC

naked, locked in an embrace, kissing. The bed and the room fade as the aura intensifies. They seem to be floating in space, making love.

CUT TO:

OUTSIDE VALERIE'S BEDROOM DOOR - CONTINUOUS ACTION

Webo and Ziploc see the aura leaking out under Val's door and exchange an envious look. Ziploc opens the door a crack and Bambi slinks out. Webo shuts the door again with a disapproving look at Ziploc. Ziploc now looks with lust at Bambi, and back to Webo who shakes his head "no".

CUT TO:

EXT. THROUGH VALERIE'S BEDROOM WINDOW

We see Val and Mac still locked in an embrace on the bed. The room is lit with rainbows.

(CONTINUED)

CONTINUED:

CAMERA PULLS BACK and TILTS UP TO stars glimmering in the night sky above the Valley.

DISSOLVE TO:

EXT. POOLSIDE - NEXT DAY

Reflection of sun on the shiny surface of the spaceship, now standing in a nearly empty pool.

INT. VALERIE'S BEDROOM

Val wakes up, remembers the night before. Looks at Mac sleeping. Then at the clock on the nightstand -- and gasps. It's 3 PM. She quietly reaches into the nightstand drawer and pulls out her birth control pills. She takes one, looks at Mac and takes a handful more. Mac stirs -- opens his eyes -- smiles at Val. She smiles back -- shyly, uneasily.

MAC

Hi.

VALERIE

Hi.

Beat.

A small BIRD lands on a bush outside the open, screenless window. It CHIRPS a few notes. Mac duplicates the BIRD SONG exactly. It flies into the room and lands on his outstretched hand. He holds it out to Valerie. She's charmed. The bird flies back out the window.

VALERIE

Show-off!

She snuggles up to him, laying her head on his chest.

VALERIE

(continuing; beat)

You have the weirdest heartbeat.

She moves her ear to the other side of his chest.

VALERIE

(continuing)

It sounds like you have two hearts.

MAC

Yes. Don't you?

VALERIE

No. Just one.

(CONTINUED)

CONTINUED:

Mac starts feeling all over her chest.

MAC
Are you sure?

VALERIE
(giggling)
Hey! You're just feeling me up!

They laugh and kiss. Valerie snuggles back up.

VALERIE
(continuing)
Tell me about Zimbabwe.

MAC
Jhazalla?

VALERIE
Yeah. Jhazalla. Is it like Earth?

MAC
On Jhazalla... many, uhm...

Points out window at trees in backyard.

VALERIE
Trees?

MAC
Yes. Is beautiful... warm. No
winter all year 'round...

VALERIE
Ooh. Sounds really neat. Is flying
a UFO a good job?

MAC
Yes. Is my last time to fly. I
go home to more good job.

VALERIE
A promotion? That's great.
(beat)
Do you own your own home or do you
rent?

EXT. BEDROOM WINDOW

We see bushes shaking. Ziploc and Webo are trying to cop
a peek. Mac yells something in his language. Webo pops
up and pokes his head in the window, his BACK TO CAMERA.

WEBO
No water! Come look.

INT. VALERIE'S BEDROOM

MAC

(sighs)

I go to fix spaceship.

VALERIE

I go to fix brunch.

He gives her a quick kiss. Valerie watches Mac get up and walk out of the room -- putting on his clothes as he leaves. She smiles and rolls her eyes.

INT. VALERIE'S KITCHEN - LATER

Valerie spoons instant coffee into a Mr. Coffee basket and pops it into the machine. She crosses to the wall phone and dials.

VALERIE

Kenneth! How are you, darling?

INT. KENNY'S HOME

Kenny is eating croissants and watching "Shirley Temple Theatre." He sniffs, tears in his eyes.

KENNY

They just took Heidi away from her grandfather!

INT. VALERIE'S KITCHEN

VALERIE

Kenny... what I'm going to tell you is going to shock you. You won't believe it. I mean, I almost can't believe it myself.

She walks with the phone into the den and looks out the window at Mac in the back yard. He's obviously talking to Webo and Ziploc about Valerie. She smiles.

VALERIE

Kenny... last night I boldly went where no woman has gone before!

KENNY (V.O.)

You slept with Mac -- I don't believe it.

VALERIE

(giggling,
embarrassed)

Oh, Kenny, he's so wonderful.

INT. KENNY'S HOME

KENNY

I can just see the National Enquirer
 ... 'One small step for man --
 one giant step for manicurist!'
 Serves Ted right.

VALERIE

Ted? Oh, yeah, Ted... Oooo, what
 if they can't fix their ship and
 they have to stay?

INT. VALERIE'S KITCHEN

KENNY (V.O.)

(cautioning)

Valerie...

VALERIE

Oh, I know it's crazy.

She begins to sing: Crazy Enough to Work.

On the first verse, Valerie makes breakfast while singing about the possibilities of life with Mac. During the song we INTERCUT between Valerie in the kitchen and Kenny, at home, singing along, but warning her how difficult the relationship could be.

On the second verse, we CUT TO the Aliens in the nearly empty pool. Mac sings to Webbo and Ziploc about his feelings for Valerie, and they join in on the chorus singing and dancing. They dance up and down the sides of the pool (a la Astaire) and do back flips and gymnastics from the diving board. At the same time, they continue to repair the ship, which is no longer camouflaged. They use Val's blowdryer on an extension cord to dry the reactor rods.

On the third verse, we see Valerie's fantasy of life with Mac. Some scenes are: Mac and Valerie walking down the aisle still singing (she's been imagining a wedding for months now). Val throws the bouquet. Webbo stretches his arm over all the girls' hands, catches it and eats it. Val and Mac on a sofa in the living room of a very cute house. Mac has his arm around Val. There is a baby bassinet next to them. Val takes a bottle out of the bassinet, leans back, kisses Mac. We see a little baby arm stretch out several feet, grab the bottle off a table, and pull it back into the bassinet. Mac and Val look up, smile at the baby and at each other.

Song ends.

INT. KITCHEN

VALERIE
(still on phone with
Kenny)
Kenny, I feel so...

INT. KENNY'S HOUSE

KENNY
... Happy?

INT. KITCHEN

VALERIE
(surprised)
Yeah... I'm happy.

INT. KENNY'S HOUSE

KENNY
Well I'm glad. Remember, Val,
life is short -- and so are you.

INT. VALERIE'S KITCHEN

VALERIE
(laughs)
Thank you, Kenny. Well, I gotta
go. Love you.

INT. KENNY'S

KENNY
Of course you do. 'Bye, kid.

EXT. VALERIE'S BACK YARD

Valerie comes out of the house with coffee mugs on a tray.

VALERIE
Hope you guys are coffee achievers.
Breakfast is on its way.

Webo lets out a whoop (O.S.)

INT. POOL

Ziploc cheers and gives Webo a Jhazallan handshake. They look at Mac, who forces a smile. Valerie leans over the edge of the pool.

VALERIE
You guys are sure in a good mood.
What's going on?

(CONTINUED)

CONTINUED:

MAC

(beat)
Valerie, ship is fixed. We can
go home now.

VALERIE

(stunned by this
news)
Now? Right now?

MAC

No... For to us --
(corrects himself)
-- For us to get back on... course
... we must to go at eight hours
on your clock.

VALERIE

Eight o'clock tonight?

MAC

Yes.

VALERIE

(trying not to
get upset)
Oh. I didn't think it would be
so soon... Well... that's good...
that's...

Her PHONE RINGS in the house.

VALERIE

(continuing)
Oh, I better get that.

Valerie turns to go and stumbles over a lawn chair.

The Aliens watch her go.

WEBO

(subtitle)
She's upset.

ZIPLOC

(subtitle)
Of course she's upset. To say
goodbye to three Jhazallan studs
like us is heartbreaking for any
female.

WEBO

(subtitle)
So true.

(CONTINUED)

CONTINUED:

MAC
(subtitle)
I'm going to go talk to her.

Mac turns to leave.

Suddenly Woody appears at poolside, above.

WOODY
Dudes... what's happening?

Ziplock whirls around.

ZIPLOC
Hi.

WOODY
Hey, what's that? A spaceship?

The Aliens laugh nervously.

MAC
Spaceship! Ha ha ha...

WOODY
What is it then?

MAC
Uh... is car.

WOODY
That's why she wanted it drained!
She drove her car into the pool!
I've done that before. Really rad
car. Where's it made?

ALIENS
(in unison)
Finland!

CUT TO:

INT. VALERIE'S BEDROOM

Valerie has taken the phone (on a long cord) into her
bedroom for privacy. Her door is slightly ajar.

VALERIE
(on phone)
Ted, bringing that girl here was
inexcusable, but now that I've...
slept on it... I can probably
forgive you, but what about
calling off the wedding?

(CONTINUED)

CONTINUED:

TED (V.O.)
Sweetheart, I didn't mean that.

VALERIE
You didn't?

TED (V.O.)
Of course not.

VALERIE
Well things have got to be different, Ted. Lately it seems like everything else is more important to you than our relationship.

INT. HOSPITAL

Ted is on a pay phone. As he talks, he watches a cute nurse walk by.

TED
Valerie -- you're right! But that's all gonna change, I promise! I only have one more year of residency, and then we'll have a lot more time together, I swear. This has actually been a good thing -- I've learned from it.

INT. VALERIE'S BEDROOM

VALERIE
Well, I hope so, 'cause a relationship is like a porcelain nail, Ted. You can break it and glue it back together but it's not going to be as strong unless the person is really committed and not bringing nurses home!

EXT. POOLSIDE - SAME TIME

Woody is "surfing" on the diving board. Mac listens for a moment, and then we see him go into the house.

WOODY
You guys shoulda been there! Zuma was six to eight and I was in this really cool tube -- like I was camped in there, y'know? Radical rips all the way in. I wasn't even off my board when the wahinis were all over me...

(CONTINUED)

CONTINUED:

Looks for their reaction. Gets none.

WOODY
(continuing)
You know -- wahinis? Girls?

ZIPLOC
Girls? You know where is girls?

WOODY
Sure, man! I always know where
the chicks are hangin'.

ZIPLOC
We go to see hangin' chicks?

WOODY
Hey -- why not? I'll get my stuff
later. Let's hit the beach, guys.
Ride some wild bikinis!
(sings)
Two girls for every dude...

CUT TO:

INT. VALERIE'S BEDROOM

VALERIE
(on phone)
I know you're busy out there
trying to save the world, but I
have needs, too! How long has it
been since you said --

MAC

walks up to Val's door just in time to here her say:

VALERIE (O.S.)
-- I love you! I'm crazy about
you! Your face is like the moon.
Well, Ted?

Mac walks away, sadly, and goes to sit on the living room
sofa. Through the living room window he sees Webo and
Ziploc leaving in Woody's van. He runs to the front door
and calls after them.

MAC
Webo! Ziploc!

EXT. VALERIE'S HOUSE

Mac tears after the van, up the street, around the corner
and OUT OF FRAME.

EXT. GAS STATION/MINI-MART - LATER

Woody is gassing up his van at a combination gas station/mini-mart. Aliens are in the front seat. At a nearby island, a harried MOTHER, holding a baby, is cleaning her windshield. Her nine-year-old SON comes up to Ziploc's window and points a toy gun at him.

BRYAN (SON)

Bang!

Ziploc smiles and puts his finger in the end of the barrel.

ZIPLOC

Bang?

His finger is stuck.

BRYAN

Hey! Let go'a my gun!

MOTHER

(in b.g.)

Come on, Bryan!

BRYAN

He's got my gun!

MOTHER

(crazed)

Get in the car right now!

Kid runs to the car, crying. Woody, still pumping gas, comes to Webo's window on the driver's side.

WOODY

Hey -- since I'm springing for gas -- why don't you guys get some brews and sandwich stuff?

WEBO

Sandwich stuff?

WOODY

Yeah, you know -- bread and junk..
Okay, dude?

He socks Webo playfully on the arm.

WEBO

Oww! Okay, dude.

INT. MINI-MART

A teenaged CASHIER reading Playboy.

(CONTINUED)

CONTINUED:

Webo and Ziploc enter. Ziploc is trying to pull the gun off of his finger.

WEBO
(rubbing his arm)
We need junk! Give us the bread!

Cashier looks up just as Ziploc pulls the gun off of his finger. He sees the gun and freaks.

CASHIER
Oh, Jesus! Don't shoot! Don't shoot!

He opens the cash register.

CASHIER
(continuing)
Here! Take it. Take it all.
I'll give you a bag. Anything you want -- it's yours. Want some beer? Take a case. I'll get it for you!

He grabs a case from the cooler and hands it to Webo, along with a bag of cash. Ziploc picks up the Playboy he was reading.

WEBO
Thank you.

ZIPLOC
Thank you too much.

They leave.

EXT. GAS STATION - LONG SHOT

We see Ziploc and Webo carrying the loot to Woody's van. Woody comes out of the men's room and goes into the mini-mart.

INT. MINI-MART

WOODY
What do I owe ya, man?

Cashier is hunched down behind the counter, looking out the window.

CASHIER
(totally freaked out)
Get down! Get down!

(CONTINUED)

CONTINUED:

Woody ducks behind the counter with the Cashier.

CASHIER

(continuing)

I was just held up. They're still
out there! They got guns!

WOODY

Guns! Whoa! My buddies are out
there...

EXT. GAS STATION

Ziploc and Webo sitting in the van waiting for Woody. A
very attractive GIRL comes up to the window of the van.
She points to her sports car.

GIRL

(flirting)

Could you pull up so I can get to
unleaded?

WEBO

Pull up?

GIRL

Yeah. Drive forward... just a
little. Thanks.

INT. MINI-MART

Woody and the Cashier are still crouched down behind the
counter.

WOODY

Where are they? Can you see?

CASHIER

They're in the green van...

WOODY

Hey -- that's my van!

Woody peeks over the counter and sees the van go in
reverse.

EXT. GAS STATION - ANGLE ON VAN

It SMASHES into the Girl's SPORTS CAR -- she screams.
It goes forward and SCRAPES against the gas PUMPS.

INT. VAN

Webo is trying to steer -- pulling knobs, turning ON the
RADIO, windshield wipers.

(CONTINUED)

CONTINUED:

He squirts the windshield with washer fluid -- now he really can't see where he's going. Ziploc is having a blast! He puts on Woody's sunglasses, leans out the window and yells to the Girl in the sports car.

ZIPLOC

We are party Martians!

EXT. GAS STATION - ANGLE ON VAN

The van pulls around another gas island and SIDESWIPEs a parked STATION WAGON. All the gas station customers are running for their lives. The van goes in reverse again and backs into a gas island, knocking over a pump. A huge stream of gas spews out of the ground.

INT. MINI-MART

Woody and the Cashier look up over the counter and see the van heading straight for the mini-mart. It CRASHES right through the WINDOW and comes to a stop. Ziploc looks up from the wreck and sees Woody.

ZIPLOC

We go to beach now?

CUT TO:

EXT. SUBURBAN STREET

Mac is running. He stops, frustrated -- he's lost them. He runs back into the street and a car almost hits him. He jumps back onto the curb and looks around.

EXT. VALERIE'S BACK YARD

Valerie walks outside carrying a tray of food.

VALERIE

(calling, trying
to be cheerful)

Brunch is served. Raw eggs --
just the way you like them...

No answer. She looks in the empty pool and assumes they are in the ship. She picks up a long pool rake and taps on the hatch.

VALERIE

(continuing)

Mac?

No answer.

(CONTINUED)

CONTINUED:

VALERIE
(continuing)
Guys?

CUT TO:

EXT. GAS STATION

Woody is on a pay phone. In b.g., we see cops pushing Webo and Ziploc into a police car. They're handcuffed -- but not too upset. They think this is some new Earth game. The police car pulls out of the gas station.

WOODY
Hi, Valerie? This is Woody.
What's shakin'?

INTERCUT WITH:

INT. VALERIE'S KITCHEN

Valerie on the phone.

VALERIE
(frantic)
Woody. I can't talk to you right now. My friends are missing.

WOODY
Yeah, that's why I'm calling. Me and Webo and Ziploc were going to the beach, you know?

VALERIE
What about Mac?

WOODY
Haven't seen him. Anyway, before we got to the beach, they kinda got arrested.
(beat)
Well, I guess they held up a mini-mart while I wasn't lookin'. Then they took my van and kinda totalled the gas station.

VALERIE
(very upset)
They had an accident!? How bad was it?

WOODY
Oh, not too bad.
(MORE)

(CONTINUED)

CONTINUED:

WOODY (CONT'D)

I have to replace the bumper probably... and get the alignment checked...

VALERIE

No, Webo and Ziploc. Are they hurt?

WOODY

I couldn't really tell. But they're gonna check 'em out at the hospital before they take 'em to jail.

VALERIE

Where are they? Our Lady of the Valley? They're at Ted's hospital!

EXT. STREET INTERSECTION - SAME TIME

Mac is still looking for Woody and the Aliens. He sees a green van pull up and turn into an automatic drive-thru car wash. Mistaking it for Woody's van, he runs after it.

INT. CAR WASH ENTRANCE

The van enters the drive-thru. Mac follows the van in, and suddenly he's "attacked" by mechanical arms with huge, hot soapy brushes. Jets of water spurt at him. Thinking he's in the clutches of some monster, Mac goes into a virtuoso display of Jhazallan martial arts. He escapes the mechanical arms and grabs at the wall to catch his balance. He hits a button above a sign which reads "HOT WAX." Suddenly he's surrounded by jets bombarding him with a steaming gooey spray. He covers himself with his arms for protection.

INT. EMERGENCY ROOM RECEPTION

Valerie runs up to the desk. The RECEPTIONIST, an older officious woman, looks up.

VALERIE

Excuse me... I'm looking for two patients who were just admitted...

RECEPTIONIST

What are their names, please?

VALERIE

Ziploc and Webo.

RECEPTIONIST

Ziploc and Webo? What are their last names?

(CONTINUED)

CONTINUED:

VALERIE

Uh... they don't have last names.
They're performers. You know,
like Cher.

RECEPTIONIST

Just a moment.

She looks through her admitting cards. Valerie looks up
at clock.

CLOSEUP - CLOCK

On the wall reads: 6:50. PULL BACK.

RECEPTIONIST

Oh, yes. They're still waiting for
a doctor to examine them.

VALERIE

Can I at least talk to them?

RECEPTIONIST

Absolutely not. They're in police
custody. Only a doctor can go in
there.

Valerie looks down the corridor and sees a cop standing
outside one of the rooms. She thinks for a second and
runs to the elevator.

INT. SURGERY WARD - NURSES' SECTION

Nurses and orderlies walking past. Valerie rushes up
breathlessly to the ward NURSE.

VALERIE

I'm looking for Dr. Ted Gallagher.

NURSE

He's in surgery.

Pointing to double doors marked OPERATING ROOM behind
her.

VALERIE

Thanks.

Valerie runs through doors.

NURSE

(yelling)
You can't go in there!
(MORE)

(CONTINUED)

CONTINUED:

NURSE (CONT'D)
Somebody stop her... there's a
surgery in progress! Stop her,
she's not sterile!

INT. OPERATING ROOM - CONTINUOUS ACTION

Ted and the others are huddled over an unconscious patient. The HEAD DOCTOR is poised with a scalpel in hand, about to cut.

Valerie bursts in.

VALERIE
(screams)
Ted!

All heads snap to look at Valerie.

VALERIE
(continuing)
Ted, I have to talk to you. Alone.

A nurse and an orderly rush in from the hall, and grab Valerie by the arms.

VALERIE
(continuing)
No! Let go! Ted, tell these
people who I am.

TED
Valerie!

HEAD DOCTOR
Get her out of here.

The nurse and the orderly pull her out through doors.

VALERIE
Te-e-e-e-d!!

The Doctor glares at Ted. Ted wants to die.

INT. SURGERY WARD - NURSES' STATION - CONTINUOUS ACTION

Valerie is being dragged out. A small crowd of hospital personnel has gathered. Valerie has to talk fast to avoid a hassle from security.

VALERIE
He was busy. I didn't know.
I'm so embarrassed.
(MORE)

(CONTINUED)

CONTINUED:

VALERIE (CONT'D)

See, we needed milk and I wanted him to pick some up on the way home. But I can just get it myself. Why didn't I think of that before? I can just get it myself.

She works herself around the crowd to an elevator door. Just as it opens, she ducks in.

VALERIE

(continuing)

There. It's settled. I'll get the milk. 'Bye, 'bye.

Elevator doors close.

INT. HOSPITAL ROOM

Webo and Ziploc are sitting on examining tables. They are a little groggy from the accident.

ZIPLOC

Is this the beach?

WEBO

Don't know.

ZIPLOC

Where is wahinis? Is no good!

WEBO

Is bummer!

ZIPLOC

Dosta ga! Major bummer!

A Nurse walks in holding hospital gowns.

NURSE

All right, gentlemen. Out of those clothes. Put these on.

Ziploc and Webo look at each other -- very excited. A wahini has arrived! And she's asked them to get naked!

ZIPLOC

(unbuttoning his clothes)

This is the beach!

EXT. HOSPITAL ROOM

Right outside the door, the COP is standing, getting bored. Suddenly, he hears screams from inside the room.

NURSE (O.S.)

Help! Help me!

INT. HOSPITAL ROOM

Ziploc's pants are around his ankles. Webo is trying to undo the Nurse's zipper. Cop bursts in.

COP

Hey! Hey, let her go!

He pushes Webo away from the Nurse.

COP

(continuing)

Aren't you in enough trouble?

(gets out his
handcuffs)

I'm not taking any more shit from
you guys... You're gonna do what
you're told.

CUT TO:

INT. ELEVATOR

Valerie in the elevator, trying desperately to come up with a plan. She is chewing her nails -- she breaks one.

VALERIE

Damn!

EXT. ELEVATOR

The doors open, and Robin walks in, pushing a blood cart.

ROBIN

(cheerfully)

Two, please.

Valerie looks at Robin who doesn't recognize Val without her high-fashion makeup and lingerie. Valerie thinks for a moment and then -- a plan!

INT. ELEVATOR

Robin smiles at Valerie, then looks away. Valerie sticks her hand into her pocket to look as though she's concealing a gun. The elevator doors open. Before Robin can leave Valerie grabs her by the arm, and sticks her "gun" in Robin's ribs.

(CONTINUED)

CONTINUED:

ROBIN

Let go of me. What are you doing?

VALERIE

Feel this? It's a gun. Shut up
and start walking.

INT. HOSPITAL CORRIDOR

Robin and Valerie move down the hall. Robin is very upset. They stop at a door marked "linen". Valerie starts to force Robin in when two linen deliverymen approach with bundles. Valerie pushes Robin into a patient's room.

INT. HOSPITAL ROOM - CONTINUOUS ACTION

A two bed room with a curtain pulled between the two beds. The visible bed is empty. Valerie closes the door. A distorted voice calls from the hidden bed.

VOICE

Nurse?

Robin pulls back the curtain on her line.

ROBIN

(screams)

Help, she's got a gun!

In the bed is a teenage BOY in traction. He is in one huge body cast. He can barely open his mouth to speak. Valerie whirls around and sees the Kid is helpless.

VALERIE

(to Robin)

Take off your uniform!

ROBIN

What?

VALERIE

Take it off. Quick!

ROBIN

I know you... You're Ted's girl
friend...

VALERIE

Strip.

ROBIN

Look, I don't want any part of you,
or Ted. Or your kinky sex trips.

(CONTINUED)

CONTINUED:

VALERIE
(holding up her
"gun")
I said strip!

KID
(barely understandable)
She said 'strip.'

Robin unzips her uniform as Valerie tugs at her own blouse. The Kid is in heaven.

ROBIN
(to Kid)
The call button. Push the call button!

KID
(shaking his head
"no")
Nu-uh.

Robin's uniform falls to her feet. Valerie grabs it.

VALERIE
Now, turn around!

Valerie tears off her own blouse and ties Robin's hands behind her with the blouse.

ROBIN
You'll go to prison for this!
For molesting me... for having a gun.

Valerie grabs a large piece of tape from Robin's tray.

VALERIE
I don't have a gun.

Robin whirls around. Valerie slaps the tape on Robin's mouth. Val pulls the traction line on the Kid's bed -- and the huge body cast lifts up. She pushes Robin under it, and lowers line. Robin is trapped.

VALERIE
(continuing; to Kid)
Do you promise not to pull the call button if I take her bra off?

Kid nods. Valerie unsnaps Robin's bra, and whips it out from underneath her.

(CONTINUED)

CONTINUED:

VALERIE
(continuing)
You kids have fun!

She leaves the room. The Kid strains to touch Robin -- so close and yet so far.

EXT. VALERIE'S HOUSE

Mac is walking up Valerie's driveway, wet, tired and upset. His skin is shiny and his hot-waxed hair stands on end. Woody's VAN CLUNKS up the street. We see Mac run up to the van -- talk excitedly to Woody and jump in. Woody blasts off down the street.

INT. EMERGENCY CORRIDOR

Outside the Aliens' room, Valerie pushes Robin's blood cart up to Cop.

VALERIE
(cheerfully)
Beep, beep. I have to take some blood.

COP
Go on in. They shouldn't give you any trouble, they're handcuffed.

VALERIE
Handcuffed? Oh... Uh... Well, you'll have to take them off for me to get blood.

COP
Well, I better stay with you, then. These guys are capable of anything.

INT. HOSPITAL ROOM - CONTINUOUS ACTION

Webo and Ziploc are laying down in beds with their arms handcuffed to the heads of their beds. They can't see Valerie when she enters with the Cop. The Cop goes over to undo Webo's handcuffs, and Valerie tries to grab his gun -- but he stands back up.

COP
(to Webo)
Don't move. Just stay there.

The Cop goes to uncuff Ziploc and Valerie after a few tries does pull his gun out of the holster.

(CONTINUED)

CONTINUED:

The Cop doesn't notice.

VALERIE
(holding gun,
nearly hysterical)
Okay... Okay... Okay...

Cop still working on undoing Ziploc cuffs.

COP
Hold on a sec...

He undoes Ziploc who sits up and sees Valerie.

ZIPLOC
Valerie!

The Cop whirls around, and sees the gun.

VALERIE
Okay, put 'em up.

COP
Huh?

VALERIE
The handcuffs. Put 'em on.

COP
Lady, you're making a big mistake.

VALERIE
Well, no offense, but you've made
the mistake -- they're innocent.

COP
Why are you doing this? One of
these guys your boyfriend?

VALERIE
Who I'm dating has nothing to do
with it! Now, please...

COP
(getting very upset)
This just makes me sick. A girl
like you throwing herself away on
human garbage and I can't even get
a date. What's wrong with me?
I'm honest, I work hard... What,
I'm not attractive enough, is
that it?

VALERIE
No... you're attractive.

(CONTINUED)

CONTINUED:

COP

You think so?

VALERIE

Yeah. You could maybe lose the sideburns...

COP

Would you go out with a guy like me?

VALERIE

Well, I'm kinda busy right now...

COP

(sitting on bed;
depressed)

This is so typical.

VALERIE

(very sympathetically)

Oh, come on. You've really got to start thinking more of yourself...

(hands Webo the
handcuffs)

Here, cuff him to the bed.

(to Cop)

You're a nice guy. I'm sure that...

Suddenly the Cop grabs for the gun. Valerie holds on and they both struggle to keep it.

VALERIE

(continuing;
screams to Aliens)

Help! Help me!!

The Aliens think Valerie is playing a game -- tug of war. Webo pulls behind Valerie but -- to be fair -- Ziploc pulls behind the Cop!

VALERIE

(continuing;
screams)

No, Ziploc! Let go!

He lets go and Valerie, the Cop and Webo crash into a wall.

EXT. HOSPITAL

Woody's van pulls up -- Mac jumps out.

INT. WOODY'S VAN

Woody is drinking a can of the stolen beer.

MAC

Thank you, Woody.

WOODY

Any time, dude. I'd come in and say 'hi' -- but I gotta go back for my pump.

EXT. HOSPITAL

Woody's van leaves. Mac tears into hospital.

INT. EMERGENCY RECEPTION

Mac runs up to desk.

MAC

Where is Webo and Ziploc?

RECEPTIONIST

Well, they're in police custody ... but you can't...

Down the hall we hear a GUN GO OFF. VALERIE SCREAMS. Mac runs down the hall towards the sound. The Receptionist gets on the phone.

RECEPTIONIST

(continuing)

... Security? This is emergency. Get someone down here right away. Yes, it's an emergency! In emergency. An emergency in... an ... Oh, just get down here, you fool! They're shooting!

EXT. HOSPITAL ROOM

Mac looks in the room.

MAC'S POV

In the room he sees that Webo has put a pillow case over the Cop's head and is holding on. The Cops arms are around Valerie. Ziploc is trying to handcuff the Cop's hands to Valerie's belt. She is holding the gun above her head, struggling to keep the Cop from grabbing it. She looks up and sees Mac.

VALERIE

Mac!

EXT. HOSPITAL ROOM

Mac goes into action. In SLOW MOTION he does a back flip. In midair his legs stretch out and kick the door in. It blows open and off its hinges. Mac lands on his feet and springs into the room.

INT. HOSPITAL ROOM

Mac grabs the Cop and Valerie wiggles free. They shove him on the bed and Webo and Ziploc handcuff him. Valerie pulls the pillowcase off his head.

VALERIE

I would never go out with you --
you know why? 'Cause you're a
wienie!

Before the Cop can say anything -- she shoves the pillowcase in his mouth. She turns to Mac.

VALERIE

(continuing)
I'm so glad to see you.

MAC

(smiling)
Me, too.

VALERIE

What happened to you?

MAC

I got hot waxed.

Valerie looks at ^{the} clock.

CLOSEUP - CLOCK

In room on the wall. It reads 7:20.

VALERIE

Come on -- We gotta get outta
here.

They take off, Valerie still carrying the gun.

INT. EMERGENCY CORRIDOR - CONTINUOUS ACTION

Val and the Aliens run out of the room into the corridor and see a tough-looking SECURITY GUARD with his gun drawn. Val holds up her gun.

VALERIE

Drop it!

(CONTINUED)

CONTINUED:

GUARD

You drop it!

VALERIE

Uh... I asked you first.

GUARD

I mean it, lady.

VALERIE

You drop it, or...

(grabs Ziploc
and points gun
at his head)

... I'll shoot my friend.

GUARD

I don't believe you.

ANGLE ON MAC

His arm stretches to the floor and begins to snake along the wall behind chairs, gurneys, etc., toward the Guard.

VALERIE

You don't?

GUARD

No.

Val sees Mac's hand sliding past the Guard. She knows he's going to do something behind the Guard's back.

VALERIE

(playing for time)

You mean I have to shoot him just to prove I'm serious? Oh, real nice! Just encourage a crazed psychotic with a gun to shoot someone! I wish your mother could hear you talk like this. Okay -- fine. I'll shoot him. But just remember -- you're responsible!

(she sees that
Mac's hand is
now directly
behind the Guard)

Oh -- there's someone behind you.

GUARD

I ain't falling for that.

Mac's hand taps the Guard. He spins around and gets the "love touch."

(CONTINUED)

CONTINUED:

He crumbles to his knees in spasms of ecstasy. Val and the Aliens dash past him toward the exit. The Receptionist runs to the Guard.

RECEPTIONIST

They're getting away -- do something!

He pulls her down on top of him. It's love!

INT. SURGERY WARD - NURSES STATION

TED

Did she say where she was going?

NURSE

To pick up some milk on her way home. She kept saying it over and over.

ANGLE ON ROBIN

getting out of elevator. She's hysterical, limping, wrapped in a bedsheet.

ROBIN

(to Ted)

You bastard! She almost killed me!

TED

What?

ROBIN

Your sex maniac girl friend. She told me she had a gun... she took my clothes and tied me up! She's crazy!

TED

Oh, God... no...

(to nurse)

... Get someone to cover my rounds. I've gotta find her.

EXT. HOSPITAL DRIVEWAY

Val and Aliens run to the spot where she left her car.

VALERIE

Where's my car??

(she sees a

"tow away" sign)

Oh, damn, damn, damn!

(CONTINUED)

CONTINUED:

ZIPLOC AND WEBO

Damn, damn, damn.

Val looks at her key ring.

VALERIE

I've got Ted's car key! Come on!

EXT. HOSPITAL - STAFF PARKING

Val and the Aliens and Ted approach his car from opposite directions. Val fumbles with the key in the car door.

TED

Valerie!

VALERIE

Ted!

TED

What the hell is going on? What are you doing?

VALERIE

I really can't talk to you right now, Ted. I'll call you later.

He stops her from opening the car door.

TED

No! I've had enough! You've wrecked my stuff, you've jeopardized my job, you've made me look like a fool...

ZIPLOC

Like an asshole.

TED

(to Ziploc)

You shut up!

(to Valerie)

Now you're taking my car...

VALERIE

I've got to! They're leaving! They've got eight minutes! If they're late, they'll screw up their orbit... and be stuck on Earth forever.

TED

Listen to yourself. You're not well.

(CONTINUED)

CONTINUED:

VALERIE

I'm fine, just let me use your car.

TED

(looks at Mac)

Is she on something? What did you guys give her? Val, I can't let you drive in this condition! Look, if it'll get rid of these creeps, I'll drive 'em to the house. But then you and I come back here, and you'll talk to a doctor, right?

VALERIE

Okay.

(to Aliens)

Everybody in!

MAC

Thank you, Ted.

TED

I'm not doing this for you, MTV scum.

EXT. TED'S CAR - CONTINUOUS ACTION

Ted backs the car out of the parking spot and heads for the street.

INT. TED'S CAR - MOVING - MOMENTS LATER

TED

I was so worried about you. I never meant for any of this to happen. I just want things to be back the way they were.

VALERIE

I want things to be better than they were.

TED

They will be... I'm going to get really involved in this wedding. It's gonna be great. And I know how upset you've been and I was thinking... you should get some help. A good therapist. I'll even pay for half of it...

(CONTINUED)

CONTINUED:

As Ted speaks, Valerie looks in the rearview mirror and sees Mac looking back at her.

A SONG begins to play in Valerie's mind, drowning out Ted's voice. In the song, "Just One Night," she attempts to let go of the fantasy of being with Mac -- a sort of musical "goodbye." At the end of the song, Ted's voice comes back up.

TED

... And guess what? You know how much you wanted a Hawaiian honeymoon -- ?

VALERIE

(snapping back into the moment)

Yeah... but you said we could only afford Catalina.

TED

(very pleased with himself)

Well, Dr. Richards said we can use his condo on Maui -- for a wedding present. So we can go after all. Incredible, huh?

VALERIE'S POV

A few hundred yards ahead. A railroad crossing. Guard rails going down. Lights flashing. BELLS CLANGING. A TRAIN APPROACHES the crossing at high speed.

VALERIE

No! No!

TED

Why not?

Valerie jams her foot down hard on the accelerator. Ted sees the train and realizes she's trying to beat it to the crossing. They struggle for control of the steering wheel.

TED

(continuing)

No, Val, no! You're gonna kill us!

VALERIE

We're going through!

Ted closes his eyes. He's going to die. His arms lock on the steering wheel. From the back seat, Mac stretches around him and takes over the wheel.

EXT. RAILROAD CROSSING

The CAR CRASHES THROUGH the BARRIERS, swerving wildly. The oncoming train is seconds away. It BLASTS PAST the CAMERA.

EXT. FRONT OF VALERIE'S HOUSE - MOMENTS LATER

Car pulls up. Val and Aliens pile out, run for back yard. Ted is still in shock, slumped at the wheel, eyes staring straight ahead.

EXT. VALERIE'S BACK YARD - CONTINUOUS ACTION

Mac climbs into the ship. Some of the lights go on and a huge stream of water is ejected from exhaust pipes. The Aliens cheer.

ANGLE ON WOODY

Asleep on the chaise lounge, surrounded by beer cans. The spray of water hits him and he wakes up.

WOODY

Hey, dudes.

ZIPLOC AND WEBO

Woody!

WOODY

They let you guys go. Great. I was really worried.

He passes out again.

More lights on ship. It STARTS to HUM. Mac sticks his head out of the hatch and tells the Aliens, in Jhazallan, to get ready to take off. Webo goes over to Valerie.

WEBO

Valerie, you darn babe. It was the blast. You always be here.

Pointing to his chest.

VALERIE

In your heart?...

WEBO

No -- in stomach.

He pulls out a half-eaten Polaroid and shows it to Valerie.

ANGLE ON POLAROID .

Valerie in the salon. Half of her head is already chewed off.

ANGLE ON WEBO

He takes another bite.

VALERIE
(she laughs and
hugs him)
Oh, Webo.

Ziploc grabs Valerie from behind.

VALERIE
(continuing)
Ziploc!
(turns and
hugs him)
I think I'll miss you least of
all!

ZIPLOC
Who loves ya, baby?

VALERIE
You do. Take care of yourself.
Be good.

ZIPLOC
(winks)
Any time.

They climb in the ship. Mac and Val face each other.

MAC
Valerie -- to know you has be...
been... I don't know the words...

VALERIE
Me, neither. Oh, Mac -- I'm gonna
miss you so much.

MAC
I miss you, too.

VALERIE
Okay. Well -- drive carefully and
stuff...

She's starting to lose it.

MAC
You be happy with Ted. Ted loves
you.

VALERIE
I know...

INT. HOUSE

Ted walks through the house -- still wobbly, looking for Valerie.

TED

Val? Valerie? Where are you?

He sees colored lights coming through the den curtains. He pulls them back, opens the sliding glass door and stares in shock at the spaceship.

EXT. BACK YARD

TED

(rushes out)

What in hell...?

VALERIE

Okay, they're not a band -- they're from another planet. Just go back in the house, I'll be in in a minute!

TED

My God, they're aliens! Aliens!

He grabs a metal pool rake and jumps into the shallow end of the pool. Ted's moment to swashbuckle.

TED

(continuing)

I've got 'em covered! Run, Val!

(to Aliens)

Get back! Get back!

VALERIE

(grabbing other
end of pool rake)

Ted, please.

TED

You've been contaminated!...

I'll save you, Val! I'll call
NASA... the police. We'll call
the police!

Ted drops the rake and starts to run up the pool stairs for help. Mac stretches, grabs Ted by the collar and pulls him back into the pool. Ted screams. Mac puts Ted and Valerie's hands together. Then he puts his own hand to his chest.

VALERIE

Mac... What are you...?

(CONTINUED)

CONTINUED:

MAC

Good-bye, Valerie.

He gives Ted and Valerie the "love touch." They go into a passionate embrace and kiss as the rainbow aura surrounds them. Mac looks at them sadly, then climbs into the ship, pulling the hatch down behind him. Ted and Valerie sink to the pool floor as the ship slowly rises behind them. Valerie opens her eyes -- sees the ship taking off -- and with all her strength, pulls herself out of the spell of the "love touch" and pushes Ted off her.

VALERIE

(screams)

Mac -- wait! It didn't work --
Mac!

The ship stops abruptly and hovers.

CLOSER ANGLE ON SHIP

The hatch opens. Mac looks down at Valerie.

She stands and reaches up to him.

VALERIE

Mac... I love you! Take me with
you!

MAC

You want to go -- to Jhazalla?

VALERIE

Anywhere.

MAC

Am I 'Mr. Right'?

VALERIE

(laughing with tears
in her eyes)

Yes.

Mac is blown away. He stretches his arms down and pulls her up through the air, and into the ship.

MAC

I love you, Valerie.

They kiss.

ANGLE ON TED - BELOW

He writhes on the pool floor in after-glow, a big smile on his face. Bambi has jumped in next to him, and paws at his head.

ANGLE ON WOODY

in chaise lounge. He raises a beer and toasts the space-ship.

WOODY

Hey! Give my love to Finland!

He passes back out.

ANGLE ON SPACESHIP

Valerie and Mac take their last look at Earth. The hatch closes and the ship rises, shrinks and disappears in the night sky -- leaving just the full moon and stars...

FADE OUT.

SONG: EARTH GIRLS ARE EASY.

THE END