

HOWARD THE DUCK

Screenplay

by

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SHOOTING SCRIPT
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FADE IN:

INT. AN APARTMENT - SUNSET

1

The last light of day dimly illuminates a small living room. We hear a door open and close.

Somebody has entered the apartment and we hear him walking about offscreen. A hall light is turned on and reveals a bit more of the shabby living room:

An old easy chair and lamp, a slipcovered sofa, a television, faded landscape reproductions on the wall...

Offscreen in the kitchen, we hear a refrigerator open and a bottle clink as it's pulled out. The refrigerator slams shut. A drawer opens. The bottle hisses when its cap is flipped off.

Footsteps again -- now a silhouette walks over to the easy chair and sets a bottle of beer on the end table -- IT LOOKS SOMETHING LIKE A DUCK! But the figure moves out of frame again before we can be positive.

After a moment, the figure returns, moves to the easy chair and sits down. It turns on the lamp.

IT IS A DUCK!

The camera moves in slowly as HOWARD THE DUCK opens a bag of pretzels. Howard is twenty-eight years old and three feet tall. He wears a rumpled sports jacket over a faded shirt with a badly-knotted tie. He sips his beer and picks up a remote control --

The television pops on: two ducks play championship tennis -- Howard changes the channel --

CLICK! A war movie: a duck aviator BLASTS a machine gun. CLICK! On a game show an ecstatic duck winner is presented with a fur coat. CLICK! A black Intern duck lowers her surgical mask and talks intensely with a white Chief Surgeon duck --

INTERN (tv)

Fred, I love you so much it hurts!
Why can't society see past the
color of our feathers?

CHIEF (tv)

Don't let their gossip get to you.
You're a great surgeon. Darling,

CHIEF (tv) (cont'd)
 I want you to shut your bill, get
 back in there and stop your patient's
 hemorrhaging.

Bored, Howard pulls a magazine off the end table. He opens the PLAYDUCK and checks the centerfold: "Miss May" is a sexy little mallard in high-heels, stockings and a smile.

Howard's chair vibrates and he looks up. It stops and he shrugs and goes back to the magazine. His chair vibrates again and he looks down puzzled at the floor.

The vibration continues and Howard sees framed snapshots of ducks rattling on a shelf... his prized bronze-trophy of a duck bowling topples over...

Then his chair really starts shaking -- and shaking harder -- bouncing on its legs, rocking and rolling side to side.

Howard puts his beer down awkwardly and tries to stand up -- abruptly the chair tips back and traps him!

Then all hell breaks loose: the easy chair explodes to life and **BLASTS OFF BACKWARDS** like a rocket-sled! Howard **YELLS** and clutches the arms of the chair as it zooms backwards down the hall!

The chair hurtles down the hall toward the bathroom. Smashing the door open, the chair flies across the bathroom and **CRASHES** through the wall!

INT. HIS NEIGHBORS' APARTMENT

2

Two elderly ducks reading in bed look startled as Howard rockets across their bedroom in his arm chair. Howard **YELLS** as the chair **CRASHES** through the far wall.

INT. FIFTH FLOOR HALLWAY

3

The berserk rocket-chair blasts down the main hall past apartment doors. Emerging from an elevator, a startled young duck couple jumps back as Howard and his easy chair scream by.

Feathers blowing, body shaking, Howard sits glued in terror -- the hall seems to stretch elastically as he rides the flying chair toward the far end.

Finally, there's an explosion of plaster-debris and splintered-wood as the chair smashes through the wall and crashes out of the building!

EXT. A CITY STREET - SUNSET

4

A Police duck and several surprised duck pedestrians look up at the building when Howard and his easy chair blast out of the apartment into the evening sky.

EXT. THE SKY - EVENING

5

From high above the city, we see the lights twinkling -- and Howard's easy chair rocketing up toward us.

We glimpse Howard holding onto the chair for dear life as he hurtles past us -- trapped on a missile heading for some unknown destination.

EXT. THE ATMOSPHERE - EVENING

6

Two moons hover above the curved horizon of Duck World -- in the distance, the small outline of Howard's easy chair can be seen rocketing up through the atmosphere.

Suddenly Howard's chair flames out and falls away from him like the burned-out shell of a two-stage rocket.

The last we see of Howard he's hurtling by himself, tumbling heavenward into the darkness of space -- screaming his head off...

CUT TO:

EXT. THE COSMOS

7

The black immensity of space strewn with seas of stars... swirling nebulae... carmine and sea-green planets...

NARRATOR

The cosmos... countless worlds upon
worlds... worlds without end...

In the distance a speck of light appears and grows larger as it moves toward us...

NARRATOR (cont'd)

In these galaxies, every possible
reality exists...

A form tumbles through space... as the music swells we recognize a small fowl-like creature...

NARRATOR (cont'd)

And what is reality on any one
world... is mere fantasy on all

NARRATOR (cont'd)

others...

Increasing speed as it approaches, the feathered creature's cry of terror grows louder...

NARRATOR (cont'd)

Here all is real, and all is illusion...

We recognize Howard rocketing through space: panicked, desolate, utterly lost...

NARRATOR (cont'd)

What is, what was and what will be, start here with the words ...

The music reaches a crescendo and the screaming duck hurtles directly into camera...

NARRATOR (cont'd)

"IN THE BEGINNING THERE WAS..."

The main title hits the screen:

HOWARD THE DUCK

EXT. THE SOLAR SYSTEM

8

Another view across the sea of stars, past a silvery planet with hazy rings -- and Howard, still yelling, plummets away from camera...

Our tumbling, feathered space traveller plunges toward a blue planet we recognize as Earth.

EXT. EARTH

9

Howard continues to yelp as he speeds into the Earth's atmosphere...

Following Howard, we rocket earthward, recognizing the North and South American continents falling under the shadow of night...

EXT. CLOUDS - NIGHT

10

Somersaulting through layers of moonlit clouds, Howard is sucked down by gravity toward the continental United States...

From the air, we see the twinkling lights of an American city -- now we see Howard spinning down toward it -- we hear a high-

pitched whine like that of a wounded fighter plane in a tailspin.

EXT. THE NIGHT SKY

11

Looking heavenward, we see lightning strike -- and Howard the Duck crashes out of the clouds still HOLLERING his head off...

EXT. A ROOFTOP - NIGHT

12

High above the city an aging electric signboard reads CLEVELAND VAN & STORAGE... suddenly Howard hurtles from the sky and CRASHES through the decrepit sign!

Wood splinters, light bulbs explode, sparks and feathers fly -- Howard hollers again as he bounces off a water storage tank and flies off the edge of the building.

EXT. AN ALLEY

13

Looking up at the night sky, we see Howard plummeting the last two hundred feet of his outer-space-to-earth voyage.

His little duck body smashes through a wooden overhang, bounces with a huge BONG off a trash dumpster --

He CRASH-LANDS finally into a broken-down overstuffed chair waiting for the trash collectors. (Unlike his own easy chair, this one is human-sized and Howard is dwarfed by it).

Howard sits breathing heavily, eyes staring in shock. And after his spectacular, mind-boggling interstellar journey he can barely mutter --

HOWARD

Oy...

He looks up quickly -- four towering figures loom toward him. He tries to run but can't. His webbed-foot is stuck in the springs of the chair.

A quartet of weird PUNK ROCKERS comes into the light: they look like extraterrestrials themselves as they stare fascinated at the fallen fowl. Howard stares back at the horrifying creatures.

HOWARD (cont'd)

I'm a dead duck...

Grinning drug-happily, the punk starts to pick up Howard.

PUNK

Wow -- I'm so totally ripped I see a little man from Turkestan!

EXT. A ROCK CLUB - NIGHT

14

ROCK MUSIC bombards a crowd of freaks pushing toward the back entrance of a small raunchy rock club --

PUNK (Cont'd) (o.s)

Hey, Bender --

An ugly guy named BENDER turns and sees the four punks elbowing through the crowd -- suddenly they shove Howard into Bender's arms and push him into the club --

FREAK (cont'd)

Go on in, Frankenweenie, we finally found ya a date!

INT. THE CLUB ENTRANCE

15

Bender staggers into the packed club carrying Howard. Inside they stare in shock at each other nose to beak --

BENDER

Oh no! What -- what is this?!

Howard forces a worried-sick smile for this terrifying creature.

HOWARD

Hi. You come here often?

In the background "CHERRY BOMB" performs on stage. The four girl rock band is lead by BEVERLY SWITZLER, a sexy, slinky nineteen-year-old.

Suddenly the CLUB BOUNCER grabs Howard out of Bender's arms.

BOUNCER

Hey, the costume don't fool me --
no kids allowed!

EXT. THE CLUB - NIGHT

16

Howard is flung out the door of the club, flies through the air and bounces off the top of a car --

He crash-lands in a rusty shopping cart which skids into a BAG LADY rummaging through trash cans. She sees Howard and SCREAMS.

HOWARD

I've got a much better idea --
let's talk!

BAG LADY

Help! Mugger! Get away you creep,
you little degenerate!

She starts beating at him with her old purse. Howard stands up in the cart and tries to defend himself.

INT. THE CLUB

17

On stage "CHERRY BOMB" is cooking: Beverly Switzler struts and wiggles through a fast and sultry solo passage. The sleazy crowd hoots and hollers.

EXT. ANOTHER ALLEY - NIGHT

18

Escaping the hollering bag lady, Howard runs down the alley -- directly into the path of a gargantuan diesel TRASH TRUCK! As the monster truck roars past, Howard squawks and jumps aside!

Howard falls into a doorway. He tries to catch his breath and then hesitates -- his hand feels something behind him.

We see Howard's little hand moving up -- a shapely female leg. Suddenly a woman's SCREAM pierces the night. Howard whirls to see a couple of shocked LOVERS staring wide-eyed down at him!

LOVER GIRL

Oh Christ, it touched me!

LOVER BOY

What the hell --!

HOWARD

I wasn't trying anything! Give me
a break, I'm new here!

LOVER GIRL

This city's goin' down the toilet!
Roaches and rats -- now it's filthy
alley ducks! Step on it, Billy,
squash it!

Billy swings a piece of wood -- Howard ducks and the board SMASHES into the wall. Howard backs away and starts running.

INT. THE CLUB

19

On the stage, flaming guitars duel, Beverly wails and the nasty crowd roars its approval.

EXT. AN ALLEY - NIGHT

20

Howard pants and staggers as he runs evermore slowly down the dark mean streets -- then he hears something and turns --

Headlights flare over him -- he sees a legion of motorcycles rumbling down the alley toward him! The noise is deafening --

Howard uses his last strength to run again. The roaring motorcyclists bear down relentlessly. Just as Howard is about to become another stain on the cement he sees something and jumps!

Howard grabs onto a chain-pulley hanging out from a loading dock and the motorcycles roar beneath him. Howard LAUGHS victoriously as he swings safely just above their heads -- until --

Howard looks up and sees the the chain pulley ratchet giving way -- the chain starts slipping!

Howard closes his eyes and falls! He drops and lands -- opening his eyes he finds himself on the handlebars of the last motorcycle staring into the bloodshot eyes of one of SATAN'S SLAVES!

The burly biker and his bleached Mama stare in shock at the duck that's become a fender ornament.

HOWARD

You ready for an incredible story?

MAMA

Waste it, Bear, waste it!!

Bear growls and swings his arm -- his studded wrist bracelet smashes Howard in the bill and sends him flying --

Howard lands with a BANG in a garbage can.

INT. THE CLUB

21

Beverly and "CHERRY BOMB" finish their blazing finale. The club freaks howl and cheer and Beverly bows perfunctorily.

EXT. THE ALLEY - NIGHT

22

Two glazed eyes peek up above the trash can. Howard looks around and groans. He finally reaches out, picks up the lid and pulls it onto the top of the trash can.

INT. THE TRASH CAN

23

Inside the covered trash can, Howard gasps for breath...

HOWARD

Talk about a rotten day...

And he finally passes out.

CUT TO:

EXT. THE ROCK CLUB - LATER - NIGHT

24

The girls of "Cherry Bomb" run after their disreputable manager, GINGER MOSS, as he leaves the club --

BEVERLY

Ginger, you promised to get us out of this dump!

GINGER

Girls, we gotta find the perfect spot before we make our move. I'm like molding a career for you! I'm not some funky job-droid, you know, I'm an artist.

Ginger's gold earring flashes as they cross the street.

RONETTE

You're our manager! You were supposed to get us some money tonight!

GINGER

Listen, I tried, but the guy just bought the club and he's got a big overhead. Money's tight, things are tough for everybody...

Ginger's driver, RITCHIE, opens the back door of his customized Coupe de Ville. Ginger slides into the white leather interior. The car door slams and he smiles out the window at Beverly.

GINGER (cont'd)

Anyway, he promised me you'd see cash next week.

BEVERLY

Ginger, if we don't, were walking!

GINGER

(threateningly)

You may be walking but you won't be singing. Not without me. We got a contract. I own you, honey.

Ginger puts his hand on top of Beverly's and she pulls it away disgustedly. Ginger rolls up the window and the Caddy zooms off.

The angry girls look at each other and start walking forlornly down the now-deserted alley.

BEVERLY

Guys, I'm giving it two more months,
then it's adios rock 'n roll and --

K.C.

And what? Hello computer pro-
grammer? You want a ride, Bev?

BEVERLY

No. I'm gonna see if I can walk
off some of my anxiety. Night all.

Her partners say goodnight and turn down a side street. Beverly wanders along morosely; she dance/kicks a tin can out of the way.

Beverly rounds a corner and yelps when she sees two weird GUYS who've appeared out of nowhere to block her path.

PIMPLES

Righteous lady, love your music.

BEVERLY

Great. Thanks -- bye now.

SKIN HEAD

Could I like have your autograph?
On my shirt?

Beverly tries to walk around them but they follow her like a pair of begging lepers, plucking at her sleeve.

PIMPLES

Me too -- on my shorts.

BEVERLY

Just go away, okay?

SKIN HEAD

Hey, we're talking to you, big
rock star!

Skin Head grabs Beverly and shoves her against some trash cans!

INT. A TRASH CAN

25

Hidden inside the trash can Howard is BANGED AWAKE. He looks up

as the lid falls off with a clang.

BEVERLY
Let go me, creep!

Howard gets a brief view up through the open trash can of Beverly and her assailants' heads.

PIMPLES
Don't you go snot-nose on us, we're
your biggest fans!

BEVERLY
Get away!

Beverly knees Pimples who sinks groaning out of Howard's view. But Skin Head grabs her arm and twists it -- then Howard can't see anymore as they shove Beverly to the ground.

BEVERLY (o.s.)
Let me go! No! Help! Somebody!
HELP!

Hearing Beverly screaming, Howard grows more and more infuriated -- until finally he stares directly into camera --

HOWARD
Okay, that's it -- no more Mr.
Nice Duck! EeeaaAAHHH!!

Howard emits a strange bloodcurdling BATTLE CRY!

EXT. THE ALLEY

26

The two drug-damaged fans grapple with Beverly on the ground -- when they hear the weird HOWLING coming from the trash can they stop and look --

Suddenly HOWARD THE DUCK pops out of the trash can and lands on top of another one -- striking a defiant and aggressive pose, he glares at the sleazoids.

HOWARD
Let the female creature go!

Pimples and Skin Head hold Beverly -- they all stare at the strange feathered apparition.

HOWARD (cont'd)
I've been pounded, trashed, stomped
on and kicked! Every duck has his
limit -- and you scum have pushed

HOWARD (cont'd)
me over the line!

PIMPLES
Uh, Jimmy, do you like see -- a talk-
ing duck?

SKIN HEAD
Yeah... I guess I been takin' too
much toot...

PIMPLES
Shoo! Fly away!

He and Skin Head laugh uproariously and go back to pawing Beverly. Howard growls angrily --

HOWARD
No one laughs at a Master of
Quack Fu! HIIYAAHH!!

Howard jumps off the trash can, bounces off on an old car seat and SOMERSAULTS through the air. He crashes into Pimples and sends him sprawling. Skin Head whirls, looks surprised and counterattacks.

Beverly sees Howard grab an iron rod -- as Skin Head lunges at him, Howard swings the rod and smashes his knees. Yelping horribly, Skin Head topples to the ground.

Pimples staggers to his feet and lurches toward Howard -- Beverly sticks out her leg and trips him! He skids face-forward toward Howard and starts to get up groggily.

Howard grabs the trash can lid and smashes it down on Pimples head -- it sounds like CYMBALS CLANGING and Pimples groans and falls limp.

Howard then runs and jump kicks -- his feet land in a Quack Fu SLAM! against Skin Head's chest. Skin Head falls next to Pimples and rolls over moaning.

Howard jumps on Skin Head's back, twists his arm behind him, and bends his fingers back painfully --

SKIN HEAD
No, jeez, you're breaking my
fingers!

HOWARD
Now you and Mr Zits are gonna beat
it, right baldy! Before I get

HOWARD (cont'd)
really mad!

Howard releases Skin Head's arm and climbs off his back. Skin Head scrambles over to Pimples and starts to drag him away.

Beverly stands up slowly. Howard sees that she's shaking from the attack. They stare at each other as if staring across the universe.

HOWARD (cont'd)
This is obviously no place for an intelligent, sensitive duck.

BEVERLY
This is unreal... it can't be... I mean you're not really... a duck?... Are you...?

HOWARD
You know, this is beginning to seriously undermine my self-esteem!

BEVERLY
I'm sorry -- uh -- I mean, ~~I guess I should~~ thank you for chasing those guys off... Are you okay?

Howard looks around.

HOWARD
Yeah -- terrific. I just have one -- giant -- question -- where am I?

BEVERLY
Oh, uh -- well, the lights up there are Ninth Street. Bus stops at the corner of Powell.

HOWARD
No, I mean what is this place?

BEVERLY
Uh... Cleveland?

HOWARD
Cleve - Land. That's a perfect, weird name for this planet.

BEVERLY
Planet? No, that's the city -- the planet's -- you don't know the planet?

BEVERLY (cont'd)
 (seeing Howard
 shake his head)
 Oh, well, the planet's Earth... I
 think... and I'm obviously... in
 some terrible nightmare...

HOWARD
 Yeah? Your nightmare or mine?

BEVERLY
 (backing away)
 So, I guess I really better get
 going now. Anyway, thanks again,
 and... bye.

She starts off down the street. She looks around and sees Howard standing alone in the alley. THUNDER rolls ominously and Howard raises his collar as the first raindrops fall.

BEVERLY (cont'd)
 You got someplace to go?

HOWARD
 Hey, if I had someplace to go
 I certainly wouldn't be in Cleve -
 Land!

CUT TO:

EXT. CLEVELAND - NIGHT

27

Squalls of rain fall over the city.

A tall and a short figure walk down the wet sidewalk and climb the steps of an industrial building.

INT. BUILDING HALLWAY - NIGHT

28

Beverly comes in dripping, with Howard waddling behind her. She closes the door and Howard walks with her down the slummy hall.

INT. BEVERLY'S LOFT

29

The door opens, a tall and a short silhouette enter. Beverly turns on the lights. Howard looks around while she straightens up the chaotic loft and rambles on nervously.

BEVERLY
 Sort of a disaster area -- we're
 working up some new songs. I got
 this group called CHERRY BOMB and

BEVERLY (cont'd)
we've been playing in these grungy
mung-holes waiting for our big
break -- uh -- you don't have any
idea what I'm talking about do you,
Mr...Duck?

HOWARD
It's Howard.

BEVERLY
Right, Howard. Hi. I'm Beverly.
Uh -- listen, you want something
to eat? ... Drink? ... Milk?
I can put it -- in a bowl...

HOWARD
(irritably)
Doll, I don't drink out of bowls.
You got a beer?

BEVERLY
Beer? Beer... Right -- sure.

She steps into the kitchen area and opens the refrigerator.

BEVERLY (cont'd)
I'm sorry I'm so nervous. I've
just never been around a -- I mean
I never really even had any pets
or anything.

Beverly comes back and hands him the beer cautiously.

BEVERLY (cont'd)
Always seemed like such a hassle --
feeding them, cleaning up their
little poo-poops...

Howard is slowly burning --

HOWARD
I'll try to be careful.

BEVERLY
Hey, nothing personal, I didn't
mean that you'd -- hell, the rugs
are old anyway. Uh -- why don't
you just sit down and make yourself
at home...

Howard takes the beer, steps on a pile of books and climbs into a

ratty easy chair littered with rock magazines and music scores.

HOWARD
(bitterly)
Make myself at home... I wish!

He sips the beer -- suddenly the chair starts vibrating.

HOWARD (cont'd)
OH NO!

He jumps up in the chair which topples over backwards and sends him rolling into a corner!

Beverly's scared and backs against a bookcase!

The camera dollies into a close-up of Howard's face as he slips into a psychotic flash-back.

FLASHBACK TO:

INT. HOWARD'S APARTMENT - NIGHT

30

(BLACK AND WHITE) (SILENT) Back on Duck World, Howard screams silently as the chair crashes backwards and through the wall of the apartment!

END FLASHBACK

INT. BEVERLY'S LOFT - NIGHT

31

Howard huddles terrified in the corner.

BEVERLY
Howard? It's okay. You're all right.

HOWARD
The chair started shaking...!

BEVERLY
It was just a big truck going by.

Howard wipes the sweat from his face, pulls himself together and moves out of the corner.

HOWARD
Oh... listen, you have to understand... one minute I'm just sitting relaxing in my living room -- the next minute I'm tossed across the universe!

Howard walks over to the window. Through the rain-spattered glass he sees the blurry lights of Cleveland.

HOWARD (cont'd)

My whole world... gone... What in the hell am I doing here?! I mean talk about an identity crisis...

Despite being in the weirdest situation she's ever been in, Beverly's doing her best to try to remain rational.

BEVERLY

Yeah, what an awful thing to happen. So, anyway -- what do you do back home? You got a job? Go to school?

HOWARD

I went to med school for a while.

BEVERLY

You... went to med school...?

HOWARD

Yeah, my parents wanted me to be a doctor -- a plastic surgeon making big bucks doing beak-jobs and tail-tucks.

BEVERLY

What happened?

HOWARD

I dropped out. I decided to educate myself in the real world, on the streets. So, I wrote poetry at night and did construction work by day.

BEVERLY

Wow. That sounds great.

HOWARD

Yeah, but it was pipe dream. I got so tired of everybody saying "Grow up, Howard" -- I guess I finally did. Last month I got what they call a promising job.

BEVERLY

Doing what?

HOWARD

Advertising copy writer. "Only two things touch my feathers -- Oil of Night Fowl... and him." I wrote that.

BEVERLY

(after a moment)

Gee, Howard, it sort of sounds like you sold out.

HOWARD

Maybe. But sometimes I still get this feeling that there's some kind of special destiny waiting for me.

BEVERLY

Howard -- maybe that's why you're here!

He looks at her.

BEVERLY (cont'd)

I mean they say there're no accidents in the universe. Maybe you're here for some greater purpose, some cosmic cause!

HOWARD

Are you nuts? I got no intention of being stranded here! I've got to get back!

He looks up at the stars skeptically.

BEVERLY

Right. But what'll we do? We've got to get some kind of help... someplace...

Beverly notices that Howard's eyes are closing. His feathered head tips forward gently against the rain-streaked window...

Beverly approaches him cautiously. He is asleep. She heaves a sigh of relief, but doesn't know what to do next.

She watches Howard sleeping on her window seat. He's slumped in an uncomfortable position and she slowly moves toward him.

Her fingers touch him and retreat -- her fingers touch him again very gently -- she feels feathers -- soft feathers...

Beverly slips her hand under his little back and carefully lifts him up. Holding him against her like a child she walks over to the sofa. With her foot she kicks some junk off the sofa.

Then she lays Howard down gently, moves a pillow under his head and covers him with a blanket. Howard rolls over and starts to snore softly.

His wallet falls onto the floor and Beverly reaches down and picks it up. She opens the miniature wallet --

CLOSE-UP: She pulls out a tiny credit card, a driver's license with Howard's picture on it, and a small dollar bill that looks very familiar... except for the engraving of a presidential duck in a white 18th century wig ...

CLOSE-UP: She finds a picture of Howard with two elderly ducks who must be his parents... and another picture -- Howard at the beach with two sexy little duck bimbos wearing bikinis...

Beverly closes the little wallet and slips it carefully back into Howard's pocket. She pulls the blanket up a little bit and smiles affectionately. Then she moves away quietly.

KITCHEN AREA

32

Beverly walks into the kitchen area. She looks back at Howard sleeping and thinks a moment...

She slides a phone book across the counter and opens it to the yellow pages.

BEVERLY
(to herself)
Jeez, what do you look under...?
The pound? Immigration?
(flipping pages)
Pet Hotels -- Pet Finders? Wait --
Vets! That's it. Who told me they
had a great vet...?

Suddenly the **PHONE RINGS** and Beverly jumps a mile. She picks it up quickly, not wanting it to wake her visitor.

BEVERLY (cont'd)
Hello?

INTERCUT - BEVERLY'S LOFT/ RONETTE'S APARTMENT

33

K.C. and Caldonia are with Ronette in her apartment:

RONETTE

(on the phone)

Hi. Listen, we decided what we need is a big lawyer. Somebody who can get us out of that damn contract with Ginger.

BEVERLY

(quietly)

Yeah, and how we going to pay this lawyer? Anyway, listen, Ronette -- something really intense has happened and I --

RONETTE

(interrupting)

Why're you talking so low -- you got somebody over there? Another one of your pitiful dates?

BEVERLY

Don't ask... wait a second, speaking of pitiful dates, remember that guy you went out with last summer? The big brain? What was his name?

RONETTE

You mean young Dr. Jeckyl? His name was Phil Blumburtt. A date that will go down in infamy.

BEVERLY

Wasn't he a scientist? Didn't he work with animals?

(listening to Ronette)

Paleontology... that's right... dead animals...

(looking over at Howard sleeping)

Well, maybe he'll see Howard as a challenge...

Howard sleeps. As if he's imagining humans in a nightmare, we

DISSOLVE TO:

EXT. A CLEVELAND STREET - MORNING

34

Humans... hundreds of them... crowds of anonymous faces moving along the sidewalks to work.

INT. A CAB

35

The cab swerves through commuter traffic. In the back seat, Beverly sits next to a large trash bag with little holes poked in it. A muffled voice is heard --

HOWARD (o.s.)

This is humiliating!

BEVERLY

I just don't want people freaking out all over the place.

HOWARD (o.s.)

What about me? I'm going to have to see a psychiatrist every day for the rest of my life!

BEVERLY

Relax, we're almost there. This guy Phil's a scientist. He should be able to help us.

EXT. MUSEUM OF NATURAL HISTORY - DAY

36

The cab stops in front of the Beaux Arts-style museum. Beverly gets out and hauls out the duck-loaded trash bag.

CUT TO:

INT. RESEARCH HALLWAY - DAY

37

Beverly drags the trash bag down the hall and knocks on a door. PHIL BLUMBURTT opens it. He's twenty-four, a budding scientific genius, in his own estimation. He eyes the bag quizzically as Beverly drags it through the door.

The camera moves in toward the closing door. After a moment, the door bursts open and Phil rushes out looking stunned.

INT. MUSEUM WORKROOM

38

A dozen PALEONTOLOGISTS assembling a skeleton look up as Phil bursts into the room like the classic scientist announcing a DISCOVERY!

PHIL

My God, listen, everybody! This is it! I've just seen it! It's in there -- it's a -- IT'S A -- !

(realizing something)

It's nothing -- nevermind...

He backs out and closes the door gently. The puzzled scientists resume their work.

INT. RESEARCH HALLWAY

39

Across the hall, Phil hangs a sign on the door: **CLOSED FOR TESTING.** He slams the door.

INT. TESTING LABORATORY

40

Phil walks away from the door cogitating.

PHIL

Why should I tell them? Why let
the museum take credit for it?!
After all, it's my discovery!

Phil returns to Howard, who stands on an examination table next to Beverly and the empty trash bag.

PHIL (cont'd)

This is amazing -- man's oldest
fantasy! Across the sea of stars --
look, up in the sky, it's a bird...
it's a duck.

BEVERLY

Phil, calm down a second. You've
got to help us. What do we do?

Smiling strangely, Phil approaches Howard.

PHIL

Nice ducky -- me Phil -- you Howard.
We -- be -- friends.

HOWARD

(to Beverly)

Undoubtedly one of Earth's greatest
minds here...

BEVERLY

Phil, don't talk to him like that.
He's just as smart as you are.

HOWARD

Now, I'm really depressed.

PHIL

Right, highly intelligent -- perhaps
even -- wait -- that's it -- our
first test!

Phil grabs some things and returns to the table.

PHIL (cont'd)
We are about to see if Howard has
any abilities we don't have here
on earth -- any, shall we say,
super powers?

Phil looks meaningfully at Beverly -- this could be an incredibly dramatic moment. Phil drops a heavy iron rod on the table.

PHIL (cont'd)
Howard, can you bend that?

Howard looks at the iron rod. He looks at Phil.

HOWARD
What're you, crazy?

Phil holds up a piece of wood.

PHIL
Can you see through this, Howard?

HOWARD
Yes, I can, Phil. I see -- your
head behind it.

BEVERLY
Howard... cooperate.

PHIL
(raising the wood again)
Can you burn a hole in this with
any kind of x-ray vision?

HOWARD
Can I bite your nose off with my
Super-bill?

PHIL
(ignoring that)
Can you concentrate and read my
mind?

Howard holds his own forehead like a clairvoyant --

HOWARD
Yes, you are thinking, "They know
I'm a phoney, they know I'm a yo-
yo..." Tell me if I'm warm on any
of these, Phil.

PHIL

Howard, can you see into the future?

HOWARD

Yes, I see myself walking out that door!

INT. PALEONTOLOGY WING - DAY

41

Giant dinosaur skeletons loom overhead as Phil skips after Beverly and Howard, praying that they won't run into museum guards or tourists.

PHIL

No, no wait, you can't leave!

HOWARD

Oh yeah, why not?

PHIL

Because you're my ticket into the Science Hall of Fame! Look out Darwin, look out Einstein. Hello Nobel Prize...

BEVERLY

We're not here to make you famous!

PHIL

Beverly, I never bad-mouth others in the scientific fraternity but -- you bring an alien in a bag to most guys and whammo, they're talking cat-scan, biopsy, dissection, post-mortem --

HOWARD

I want to know what I'm doing here and how I'm gonna get back!

PHIL

Piece of cake! I'm just the guy to help. First we'll uh -- hey, I mean I've already got a theory!

HOWARD

What theory?!

Phil quickly pushes Beverly and Howard into an exhibit area past a barrier reading "CLOSED".

INT. PREHISTORIC HABITATS

42

They follow Phil into a darkened and deserted gallery displaying panoramas of stuffed animals in prehistoric landscapes.

Phil stops and points up at a mural painting showing the various stages of the "Ascent of Man" from tiny monkey through ape and prehistoric man to modern Homo sapiens.

PHIL

That is, of course, the evolutionary ladder showing how man progressed from monkey to -- me -- for instance.

HOWARD

You consider that progress?
(looking up at
the mural again)
Jeez, you descended from monkeys?!
You're all hairless apes! That's
really disgusting...

PHIL

Now I want you both to imagine what
will soon be called "Blumburtt's
Theory of the Ascent of Duck"!

They look back at the mural painting and, as the camera moves in, we DISSOLVE to a different mural: this one shows the evolutionary line starting with a small duck walking out of a lake.

PHIL (v.o.) (cont'd)

Somewhere in the universe is Howard's world -- a world almost exactly like ours -- except that the progenitor of the dominant species was not a monkey but a duck!

HOWARD

(looking at the mural)
That's more like it...

PHIL

And as Duck climbed up the evolutionary ladder, he dropped his wings, developed arms, grew taller --

The mural shows early duck growing larger, standing upright, wings receding --

HOWARD

Some theory, every school duck knows

HOWARD (cont'd)
this stuff...

PHIL
His mental capacity increased, he
began to form tribes and now --

Phil turns them toward a large glass case showing a prehistoric African savannah -- Beverly and Howard peer at it --

PHIL (cont'd)
We can now imagine -- Cro Magnon
Duck -- early cave duck -- able to
fashion crude tools and weapons --

(SPECIAL EFFECT) A group of prehistoric cave ducks dissolve onto the empty landscape. They wear furs, carry clubs and chant as they dance around a campfire --

One of the cave-ducks picks up a bone and tosses it into the air (as in the famous "2001" bone toss) --

PHIL (v.o.) (cont'd)
The thinking, reasoning fowl who
ultimately evolved into Anatidae
Sapiens -- today's Modern Duck!

The slow-motion bone spins heavenward and dissolves not into a rocket ship but into Howard the Duck screaming as he plummets through space.

DR. CHAPIN (o.s.)
Hey, Blumburtt, what in the hell
are you doing?

(END SPECIAL EFFECT)

Phil shoves Beverly and Howard behind a caveman exhibit.

PHIL
Don't move, don't breathe --

Phil peers down the hall at DR. CHAPIN, a shadowy figure in the distance.

DR. CHAPIN (cont'd)
Did you finish cleaning the speci-
men lab?

PHIL
Uh -- almost finished!

DR. CHAPIN

Well get down to the Marine Life exhibit with a mop -- some kid up-chucked all over the fern fossils!

PHIL

Right, good as done, Dr. Chapin.

Beverly and Howard glare at Phil.

HOWARD

So, Philsy, you're a scientist or a janitor?!

PHIL

Uh -- lab assistant.

BEVERLY

Terrific!

PHIL

It's only a temporary job until I finish school and get my own museum.

HOWARD

Thanks for nothing!

Howard and Beverly walk away angrily. Dr. Chapin shouts again.

DR. CHAPIN (o.s.)

Blumburtt, damn it, I said get a mop down here!

PHIL

(shouting back)

On my way, Dr. Chapin! Just one millisecond!

(hurrying after them)

Wait, Howard! Don't waddle off in a huff! Beverly, listen, I've got some important matters to clean up here, but I'll call you tonight. I'll figure out how to help Howard. Just don't show him to anybody else! Take him to a movie -- hide him!

INT. THE ELEVATOR

43

The elevator doors open onto the main floor -- a woman SCREAMS when she sees Howard exiting with Beverly.

HOWARD
Typical, typical!

Howard stalks out of the elevator and Beverly follows him.

BEVERLY
Howard!

INT. MUSEUM MAIN LOBBY

44

Beverly follows Howard -- they both ignore the interrupted conversations, the astonished stares, the pointed fingers --

BEVERLY (cont'd)
I didn't know who else to go to for help! Why are you so pissed-off?

Howard hops onto a bench (scattering seated tourists), jumps up onto the ledge of a spraying Italian fountain and faces Beverly on a more equal level --

HOWARD
Listen, if you got blasted millions of miles through space, ended up on another planet and were given an I.Q. test by a janitor, you'd be a little pissed-off, too!

BEVERLY
You're not going to make me feel guilty! I got problems too, you know! I mean my whole career's falling apart!

HOWARD
Your career? What about my life! I'm stranded here, shipwrecked!

A TEACHER guides a group of school children up to Howard --

TEACHER
Look at this wonderful exhibit!

HOWARD
See? I'm a freak, an outcast!

TEACHER
It's so life-like and realistic!

HOWARD
Bug off!

TEACHER
Excuse me...?

HOWARD
I said beat it!

The offended teacher backs away with her kids. Howard turns on Beverly.

HOWARD (cont'd)
You too, leave me alone!

BEVERLY
What? I've only been trying to help --

HOWARD
(interrupting)
I don't need anymore of your sympathy or charity!

BEVERLY
(hurt)
Okay... okay, fine! I mean -- well, you must've been hatched from a very hard-boiled egg, Howard! But if this is the way you want it! So long, duckie!

She wipes an angry tear away and starts off.

HOWARD
Don't shed any tears over me, sweetheart!

BEVERLY
Don't worry. You can wallow in your own self-pity!

Howard watches her walk away and then yells after her.

HOWARD
Right, who needs you?! I don't need anybody!... Which is lucky, since I don't have anybody...

Howard looks around at some people staring at him. He raises his hands like a monster and growls --

HOWARD (cont'd)
AARRGGGHHH!

They run away in terror. Howard kicks the water in the fountain.

HOWARD (cont'd)
 Damn it -- I can't sit around on my
 tail-feathers feeling sorry for my-
 self. I've got to think of practical
 matters -- food, shelter, a job...

He sees three fearful tourists shrinking back against a wall.

HOWARD (cont'd)
 Hey, what does a duck do to make
 a buck around here?

The tourists edge away and run off.

CUT TO:

EXT. UNEMPLOYMENT OFFICE - DAY

45

People drift in and out of the downtown office. A sign indicates
 "EMPLOYMENT OPPORTUNITIES".

INT. UNEMPLOYMENT OFFICE

46

The jobless sit leafing through CLASSIFIED ads while the wheels
 of bureaucracy slowly grind them down.

THE "A thru H" WINDOW

47

From the clerk's P.O.V. we can't see the first person in line
 behind the counter (he's too short) -- but we can see the shocked
 looks of disbelief from the people in line behind him.

CLERK
 (without looking up)
 You fill out forms 1028 and 29?

A small hand comes up into view and passes the clerk the forms.

CLERK (cont'd)
 When did you last work?

We don't see Howard but we hear him reply:

HOWARD (o.s.)
 Does that include on my own planet?

There's a pause. Then the clerk leans over to a SECOND CLERK
 seated next to him.

CLERK

(quietly)

I win this week. I ask "When did you last work?" Guy answers: "Does that include on my own planet?"

2ND CLERK

Better send him to Coramae...

CUT TO:

INT. ANOTHER OFFICE - LATER

48

CORAMAE, an immense black woman, glares down at Howard:

CORAMAE

Now, you do know why you've been sent to me?

Howard sits on a chair in front of her desk. He's wearing a used sports jacket over a ratty t-shirt and wrinkled slacks.

HOWARD

My continuing streak of bad luck?

CORAMAE

You been sent to me 'cause I am famous for finding jobs for little slackers like you! That's right, they send me all the pyscho cases, all the misfits --

She approaches his chair and starts poking Howard in the chest with her big finger.

CORAMAE (cont'd)

-- all the phoneys and fakers who think that by traipsing in here lookin' outlandish they're not gonna to be able to find work!

HOWARD

It's my fault I have to shop in the Little Tykes' section of Good Will?

CORAMAE

I'm not talking about your clothes! I'm talking about your face! You think that by lookin' controversial you're never gonna find a job and just go on collectin' unemployment and livin' happy on the public dole!

CORAMAE (cont'd)
Well, you gotta another think a
comin', cause Coramae always places
her interviewee!

She pushes her face toward him and smiles evilly. Howard starts
GROWLING, showing his teeth...

CORAMAE (cont'd)
You don't scare me!! I'm gonna find
you a job that'll wipe that snarl
right off your face, little whatever-
you-is!

She straightens up thoughtfully.

CORAMAE (cont'd)
In fact, I think I got just the
position for you.

She turns and leans over her desk, placing her large posterior
near his face. Howard smiles and opens his bill, getting ready
to bite her butt --

Howard lunges -- she turns suddenly and he bites down hard on a
slip of paper that she hands him.

CORAMAE (cont'd)
I got a feeling you gonna take to
this job like a duck to water!

Howard sits with the slip of paper dangling from his bill.

CUT TO:

INT. A "HEALTH" SPA - AFTERNOON

49

Following Howard down a steamy hallway, we read the words *HOT
TUB FEVER* on the back of his terry-cloth bathrobe...

Howard waddles past cubicles, tossing in towels to amorous coup-
les making-out in the bubbling hot-tubs... couples so lust-crazed
and preoccupied they don't notice Howard.

As Howard passes the desk, the fat OWNER squints down at him
through large steam-fogged glasses that obscure his vision --

OWNER
(to himself)
Creepy little dude...
(yelling)
Hey, shorty!

Howard turns slowly, looking sullen.

HOWARD
It's Howard, thank you.

The owner approaches him grinning humorlessly.

OWNER
Pardon me, Your Lowness, but we
got a plugged-up air-jet in number
eleven.

HOWARD
And?

OWNER
AND??

He grabs Howard and lifts him into the air.

OWNER (cont'd)
And since you are supposed to be
the water expert I asked for, you
are gonna fix it!

INT. CUBICLE ELEVEN

50

The owner appears in the steamy doorway and flings Howard through
the air --

OWNER
(sarcastically)
Ooops! Guess I slipped...

HOWARD
No! Wait! I CAN'T SWIM!!

There's a SQUAWK and a large SPLASH as Howard lands in an occu-
pied hot-tub!

UNDERWATER SHOT

51

Howard sinks past four entwined human legs to the bottom. He
reaches desperately for the air valve. When he pulls out a wash-
rag the air-jet suddenly erupts, shooting bubbles into his star-
tled face.

THE SURFACE

52

Howard breaks the surface of the water, choking, gasping for air
-- half-drowned, he glances over at the two oblivious humans
kissing and sucking each other's tongues.

HOWARD

Don't mind me...

They don't and continue to make passionate love.

HOWARD (cont'd)

At least where I come from we're
smart enough to get out of the water
to do it...

CUT TO:

INT. "LAVA OF LOVE" MUD BATH - LATER

53

The fat owner peers down at the bubbling mud bath and fishes out an old mud-caked bra.

Howard appears ominously out of the swirling steam. He smiles evilly.

Howard runs -- then he skids -- his duck feet making perfect little skate boards on the slippery wet tiles.

Howard skids like an Olympic skidder, lifts a webbed-foot and kicks the owner into the mud bath!

HOWARD

Sorry, guess I slipped. Just came
by to tell you I quit!

CUT TO:

EXT. A STREET - NIGHT

54

Distant sirens, laughter, city noises. Silhouetted against a second story window, a man plays a sorrowful saxophone.

Looking forlorn, carrying a small, beat-up overnight bag, Howard walks alone down the dark street. A bus passes and shocked night-commuters stare down at him.

Howard walks past a discount store. A couple of BUMS stare at the dozen televisions playing in the window.

TV REPORTER (o.s.)

Bob, it's good news for Ohio hunters
and, well, bad news for local ducks.

Hearing the newscast, Howard stops. He watches stunned with the bums as the television REPORTER interviews a HUNTER holding a double-barrel shotgun.

TV REPORTER (cont'd)
 This season the Wildlife Commission
 has actually doubled the limit on
 ducks that can be legally shot. Re-
 action of local hunters was quick
 and enthusiastic --

As Howard watches in terror one of the bums elbows the other and
 they stare astonished at Howard.

LOCAL HUNTER (TV)
 Truth is, Jack, that Ohio is in big
 danger of being overrun by ducks.
 But, if every hunter can blast fif-
 teen of these feathered invaders
 out of our skies --

Howard suddenly hears A GUNSHOT! He whirls in a panic and
 flattens against the store window!

It's only a hot-rod that BACKFIRES a second time as it cruises
 past.

Howard edges away fearfully and starts running.

EXT. AN ALLEY - NIGHT

55

Howard runs into an alley and slows down. He looks around fear-
 fully. Nobody is following him. He's alone. In a big way.

He notices something else: this is the same alley his nightmare
 started in. He starts walking and sees the old chair he crash-
 landed on.

Then he hears music -- and singing -- Beverly's sweet voice
 echoes around him.

INT. THE ROCK CLUB - NIGHT

56

CHERRY BOMB plays and Beverly sings a scorching ballad. The
 crowd claps along indifferently, drunks hoot.

INT. SIDE ENTRANCE

57

Howard enters and sees Beverly. He watches her wistfully as she
 sings. Looking melancholy he walks along the bar. He hears
 boozy laughter --

He looks up at the backs of Ginger Moss (the girls' manager) and
 Ritchie (his driver) sitting at the bar with the club OWNER.

OWNER

Here's the money for the girls.

Howard sees Ginger's dangling gold earring flash as he slips the cash into his pocket.

GINGER

Sure, I'll see they get it.

OWNER

Yeah, I'll bet, when?

The three men laugh, still unaware that Howard is standing behind and below them, listening angrily.

GINGER

When beaudacious Beverly stops holding out on me. I invited her up to my place tonight for a little career manipulation.

The three men laugh lasciviously. Then Ginger feels somebody tapping him on the shoulder. He turns and sees -- Howard standing on the stool next to him.

HOWARD

I don't like the way you're talking about Beverly. And I want the girls' money.

Ginger stares at Howard and then turns slowly to Ritchie.

GINGER

What -- is that?

RITCHIE

Ginger, I warned you when you got into rock management -- "You gonna be dealin with entertainment types... different strokes and all that."

GINGER

Ritchie, different life-styles is one thing, different life-forms is another!!

Howard taps Ginger hard on the arm, spilling Ginger's whiskey all over his silk pants.

HOWARD

I'm not in real good mood tonight, Ginger. I want the girls' money.

HOWARD (cont'd)
Now is this going to be easy, or
is this going to be trouble?

GINGER
(furious)
Ritchie, tell it to go away! I'm
not up on all my barnyard languages!

Ritchie gets up, walks around Ginger and suddenly grabs Howard.

RITCHIE
Okay, out! Fly away! You're his-
tory, wise-quacker!

Ritchie slings Howard down the bar. Howard slides along the wooden bar, spilling drinks, falls off the end and disappears.

On stage, Beverly and the girls see the commotion at the bar -- they keep singing as if it's a boring, common occurrence.

Back at the bar, Ginger, Ritchie and the owner laugh. They don't see Howard pulling himself back up onto the bar. Howard starts walking along the bar looking like Gary Cooper at high noon.

As he approaches the three men, Howard rips a wet bar-towel off the bartender's shoulder and slashes it across Ritchie's face. He follows it with a Quack Fu KICK to Ritchie's head.

Howard then grabs a bottle and smashes it over the owner's skull. The owner sinks to the floor --

Women scream -- people shout and back away --

Ginger grabs Howard by his jacket and yanks him down hard onto the bar. Howard sees Ginger reaching for something --

Ginger's hand grabs an ice pick!

Ginger swings! Howard rolls and the ice pick barely misses his head and JABS VICIOUSLY into the bar. Howard grabs the ice pick.

He shoves Ginger away and lunges. Ginger falls with his back on the bar. Howard swings the ice pick and we hear a THUD!

Bystanders look horrified as Ginger SCREAMS!

Ginger's face freezes in contorted agony. He rolls his head --

We see that the ice pick has pierced the center of Ginger's DANGLING GOLD EARRING and sticks into the wooden bar top -- inflicting no damage, but hooking Ginger to the bar.

From the stage, all Beverly can see is the crowd of spectators around the bar. She doesn't know Howard's involved.

Kneeling atop the bar, Howard reaches over and casually lifts a second ice pick. Pinned to the bar, Ginger looks up at him --

HOWARD

No earring in your other ear?
I'll just make the hole myself --

Ginger eyes the ice pick's sharp point --

GINGER

No, no, please!

HOWARD

The money --

GINGER

Sure, sure, take the money!

HOWARD

And -- you are no longer their manager. You're going to let the girls out of that contract, Ginger.

GINGER

Forget the contract! Listen, everybody, you're witnesses, I'm letting the girls out of the contract!

As he fishes the money out of Ginger's pocket, Howard sees Ginger wave surreptitiously for help and his friends moving in --

HOWARD

Tell your pals to stay back! I'm warning you! I bite your face, you're a dead man, Ginger!

GINGER

Whataya talkin' about?!

HOWARD

Space rabies.

Ginger yelps as he pulls away -- his earring still pinned by the ice pick.

GINGER

Space rabies? Stay back everybody!
(looking at Ritchie)
Jeez, is that a real disease?

RITCHIE

I don't know. I remember something on the news...

Howard jumps off the bar with the cash.

HOWARD

That's right, Space rabies -- one bite and it's agonizing death in fifteen minutes!

As Howard walks away from the bar, the anxious crowd scoots back out of his path.

CUT TO:

INT. DRESSING ROOM HALLWAY

58

There's a knock on the door. Caldonia opens it and looks out into the hallway -- nobody. Then she looks down --

HOWARD

Beverly here?

CALDONIA

(shocked)

Jeez -- you must be --

INT. THE DRESSING ROOM

59

K.C. jumps back in fear as Howard enters carrying his bag.

CALDONIA (cont'd)

K.C. -- meet -- Howard...

K.C.

(cautiously)

Hi -- Howie... we've heard so much about you... of course we didn't believe it...

Ronette steps in from the adjoining dressing room and stares --

RONETTE

(stunned)

Yo, How - weird.

Beverly's putting away equipment in the back. She comes out now and looks surprised to see Howard. She smiles tenderly --

BEVERLY

Hi, ducky.

HOWARD

Hi doll.

Phil Blumburtt suddenly shoves past Ronette and enters from the other room.

PHIL,

Howard, thank god you're back! I was afraid we'd lost you forever! I've been investigating how you might have gotten here and I found out that --

Ronette shoves Phil back into the other room.

RONETTE

Give 'em some privacy, Philsy.

Howard walks up to Beverly. She sits down on an amplifier and smoothes his ruffled head feathers.

BEVERLY

How's the world been treating you?

HOWARD

Guess...

BEVERLY

(sweetly)

I was worried, Howard -- I missed you.

HOWARD

(smiling)

Sex appeal... some guys got it, some guys don't.

(seriously)

Listen, I'm sorry I walked out on you, Bev. You're the only friend I got here.

BEVERLY

You need a place to stay tonight?

Phil barges in again from the other room.

PHIL

Howard, I've been working on the mystery of your arrival! I talked to some Astrolo-Physicists -- you know the ones who discovered that the Aztecs came from Mars --

Howard looks at Beverly --

HOWARD
What's he doing here?

BEVERLY
He and Ronnie have sort of gotten back together.

RONETTE
(to Beverly)
I don't know who's more desperate for dates, you or me.

PHIL (cont'd)
Anyway, these guys concluded that you didn't land on earth -- you were already here!

HOWARD
Whataya mean already here?

PHIL
You arrived in a space craft millions of years ago and remained a mummy frozen in ice until the river pollution must have thawed you out and --

HOWARD
Go away! Leave me alone!

PHIL
Hey, I didn't buy the theory either. So, I did more research and discovered an ancient race of large ducks who were worshipped by the primitive Samoans --

Howard throws a pillow at him and Phil dodges it --

PHIL (cont'd)
Right -- I was barking up the wrong tree. But Howard -- today I got a real lead! And tonight I'm supposed to be given concrete evidence about how you got here! Wait a minute -- what time --
(looking at his watch)
I'll be right back, got to make a call!

CUT TO:

INT. STAIRWAY - NIGHT

59-A

Howard and the girls come down the steps from the dressing room.

K.C.

Hey, by the way, are we gonna get paid tonight? Where's that slime Ginger?

CALDONIA

I think he was part of that commotion at the bar.

BEVERLY

What was all that?

HOWARD

Oh yeah, I forgot. That was me. I had a little talk with Ginger.

BEVERLY

You? Talked to Ginger? What for?

HOWARD

I got your money from him.

They arrive at the bottom of the stairs. Howard reaches into his pocket and hands the money to Beverly. The girls are speechless.

BEVERLY

Ducky, I can't believe this!

HOWARD

I also got him to agree that it was time for him to step aside as manager.

RONETTE

What? You got rid of Ginger?!

Howard shrugs modestly.

K.C.

Mr Duck, I don't where you're from but you're wonderfull

She kisses the top of Howard's head. Ronette tries to kiss him, too, but Howard waves her away irritably and they all laugh. Then they hear Phil hurrying down the steps behind them.

PHIL

This is it, Howard! I'm leaving now!

HOWARD

Good --

PHIL

I'm going to meet secretly with my colleague. And he's bringing the feather!

HOWARD

What feather?! What're you --

PHIL

(advancing on Howard)
Howard -- if it matches it'll be the answer to all your --

HOWARD

Matches?!

(seeing Phil creeping toward him)

No you don't! Stay away from me!

Phil lunges at Howard and plucks a feather from his tail section. Howard yelps and starts to attack, but the girls restrain him --

HOWARD (cont'd)

Come back here, ya hairless ape!

Phil opens the door onto the alley and stops --

PHIL

I'm about to unravel the mystery of your arrival! You'll have time to thank me later...

Phil ducks a coke bottle that smashes against the wall and he runs off into the night.

CUT TO:

EXT. THE APARTMENT BUILDING - NIGHT

60

Stars twinkle above the seedier section of town. We hear a piano playing and the camera moves in toward the lighted window of Beverly's loft.

INT. BEVERLY'S LOFT - NIGHT

61

Howard sits in his pajamas (~~kids' pajamas~~ with little ducks on them) playing the piano -- he calls to Beverly --

HOWARD

You know, I really hate these pajamas...

BEVERLY

In your size there's not a lot of choice.

Beverly comes out of the bathroom wearing only a t-shirt that says "Foxy Lady" on it. She watches amazed as Howard attacks the piano, playing a hot and brilliant passage.

BEVERLY (cont'd)

Where'd you learn to play like that?

HOWARD

I had a group in high school.
"Howard and the Heartbreakers."

BEVERLY

(joking)

Heavy, Howard. Very heavy. Maybe you should be our manager.

(thinking)

Seriously... you might be just the kind of off-the-wall influence we need.

HOWARD

Off-the-wall! I'm more off than that! I'm totally off! My whole life's off! I've got problems of my own, sweetheart, so don't make any plans for me --

Beverly walks over to turn down the bed.

BEVERLY

I think you'd be a great manager.
I'm gonna suggest it to the girls.

HOWARD

Forget it! No more jobs here. It's no use trying to assimilate! I've got to get back to my own kind.
How is another question...

He sees Beverly bending over to pull the spread down. Admiring her fanny, Howard WOLF-WHISTLES.

BEVERLY

You really are the worst... Come

BEVERLY (cont'd)
on, duckie, we'll watch David
Letterman.

Howard sees her pat the bed invitingly. He smiles faintly, fluffs his head feathers and winks at himself in a mirror.

Beverly climbs into bed and Howard comes over and walks around the other side.

BEVERLY
You know my life's really changed
since you fell into it, duckie.

HOWARD
Yeah, well, I'm glad somebody's
happy...

BEVERLY
And if I can get my career back on
course, I'll only have the old
standard worry left --

Howard climbs into bed next to her.

HOWARD
What's that?

BEVERLY
I can't seem to find the right man.

Howard rises up on his arm and smiles at her.

HOWARD
Maybe it's not a man you should
be looking for.

Howard gives her a sexy look. Beverly plays along and smiles back coyly.

BEVERLY
You think I might find happiness
in the animal kingdom, duckie?

HOWARD
Like they say, doll, love's strange.
We could give it a try...

Beverly decides to put him on and answers huskily --

BEVERLY
Okay... let's go for it, Mr Macho.

HOWARD

(getting nervous)

What do you mean "okay"... Go for what?

She moves her pillow next to his and snuggles up closer. Howard didn't expect this...

HOWARD (cont'd)

Listen, I'm pretty tired...

She walks her fingers up his stomach. He forces a yawn. She's enjoying putting him on -- Howard's getting worried.

BEVERLY

You're just so incredibly soft and cuddly...

HOWARD

Bev, let's be realistic. I mean my apartment's zillions of miles from here -- you're three feet taller than I am -- and --

Beverly unbuttons the top button of his pajamas and continues in a sexy voice --

BEVERLY

I just can't resist your intense animal magnetism.

She pets his chest -- suddenly his head feathers stick up and he pats them down embarrassedly --

HOWARD

But where'll it lead? Marriage? Kids? A house in the suburbs?

She unbuttons more buttons and he buttons them up again --

BEVERLY

Let's face it -- it's fate.

HOWARD

No, it's not. I should've told you before -- there's this cute little mallard back home -- her name's Wendie -- and we're sort of engaged...

She moves over until she's almost on top of him. Howard pulls the blankets up around his neck protectively.

HOWARD (cont'd)
I can't -- I've got a headache!

BEVERLY
And I got the aspirin...

She moves to kiss him and it looks like the big moment -- Beverly suddenly bursts into laughter.

BEVERLY
I got you, Howard! You thought I was serious!

HOWARD
(relieved)
Me? I knew you were kidding all along...

BEVERLY
You were scared to death.

HOWARD
Well, a little worried...

Laughing, she reaches over and turns off the light.

BEVERLY
Anyway, goodnight sweet duckie.

She leans over and kisses him --

Suddenly the lights come on -- Phil enters around a screen separating the sleeping area from the rest of the loft. With him is a young scientist named CARTER.

They both stare wide-eyed at Beverly who breaks off her goodnight kiss with Howard as he sits up quickly --

CARTER
My God, this relationship defies all the laws of nature!

HOWARD
NO IT DOESN'T! THIS IS NOT WHAT YOU THINK -- WE'RE JUST VERY GOOD FRIENDS!

PHIL
Ah, listen, I'm sorry, but the front door was open and --

HOWARD
Who the hell is he?!

PHIL
This is Carter -- he works in Spectroscopic Emission Control.

HOWARD
Aw, jeez! Another nut! Get him out of here!

PHIL
Howard, please, I'm serious this time!
(to Carter)
Show him!

Beverly and Howard both watch as Carter comes forward slowly and opens a small plastic case. Out of it he removes -- a single feather.

Phil steps forward and holds up the other feather he plucked out of Howard earlier in the evening.

CARTER
I tested them! They're both from the same fowl! You, Howard.

Fuming, Howard starts walking up the bed toward them, Beverly restrains him by holding the back of his pajamas --

HOWARD
On my planet we never say die, we say kill...

CARTER
Please -- you've got to listen to me. I know how you got here.

Howard looks at him seriously.

CUT TO:

INT. BEVERLY'S APARTMENT - LATER - NIGHT

62

The snowy television screen throws eerie shadows. Beverly huddles on the couch with a blanket around her. Phil sits nervously in a chair. Howard leans against the couch looking skeptical.

Carter slips a videotape into the portable machine he brought.

PHIL

When I first told Carter about you
he assumed I was on drugs.

Phil laughs at the notion -- Howard and Beverly don't.

CARTER

But the dates were too coincidental. I thought: what if this alien fowl arrived on earth because of our experiments?

HOWARD

What experiments?

CARTER

I work at Aerodyne. It's an astrophysics laboratory. We do research, defense work, super-secret stuff. Anyway, on the night of September 8 --

BEVERLY

Isn't that the night Howard landed?

CARTER

Yes. And that night we were working late at the lab with Dr. Jennings -- our research supervisor -- using the Laser Spectroscope --

Carter pushes the PLAY button and the videotape starts.

CARTER (cont'd)

This was shot during the experiment...

On the videotape, they see a high-tech lab and the mammoth telescopic LASER SPECTROSCOPE jutting through a hole in the ceiling like a giant ray gun pointed at the starry universe.

CARTER (cont'd)

It was a routine procedure -- Dr. Jennings was attempting to measure the density of the gases that cover the star Alpha Centauri --

On the tape, bizarre lights flash over the dozen scientists wearing goggles. DR. WALTER JENNING, an intense and imposing man in his late thirties, stands at the control panel.

CARTER (v.o.) (cont'd)

Part way through the experiment,

CARTER (cont'd)
Dr. Jennings lost control of the
Laser Spectroscope --

A RED WARNING LIGHT flashes and the scientists dash to various pieces of equipment.

Howard walks up to the television slowly --

HOWARD
Whataya mean, lost control?

CARTER
The machine began to move -- to
re-aim itself. And Dr. Jennings
couldn't stop it.

On the tv, the giant machine swivels at the base -- panning up to its tip, we see it moving against the starry sky.

CARTER (v.o.)
It wasn't a malfunction -- some un-
known force was redirecting the
laser beam from its original target --
so that it hit your planet instead.

HOWARD
Hit my planet, how about hit my
living room! Talk about an in-
vasion of privacy!

Howard stares at the screen. The towering Laser Spectroscope starts vibrating, the whole lab seems to shake -- the scientists look up fearfully.

CARTER (v.o.)
When the beam hit, you must have
been caught up in a massive energy
inversion --

The Laser Spectroscope looks as if it's struck by LIGHTNING -- the mammoth piece of machinery starts glowing -- and the lab FLARES INTO A BLINDING WHITE-OUT!

Howard moves back from the television as it flares --

CARTER (v.o.) (cont'd)
-- which literally dragged you
through space back down here to
the power source on Earth.

On the tape, the scientists lower their goggles in amazement as

they see ONE FEATHER slowly float down from the ceiling...

CARTER (cont'd)
In the lab that night we only saw
a single feather fall --

On the screen, Howard sees Dr. Jennings bend over and pick up the feather. He studies it.

Carter steps over and shuts off the tape. The screen returns to a blank snow storm.

CARTER (cont'd)
We weren't aware that the rest of
you, Howard, had landed in that
alley two miles away.

There's a moment of silence -- then Howard walks over and grabs his coat. He starts putting it on.

BEVERLY
Where you going?

HOWARD
To that lab to have a little talk
with good old Dr. Jennings --

CARTER
Okay -- I'll have to call ahead --

Carter goes to the phone and punches a number.

HOWARD
And after our talk, I'll just get
back on board this laser thing and
all we have to do is hit the reverse
lever, right?

CARTER
Hit what?

HOWARD
The reverse lever, the rewind but-
ton -- I'm talking about my round-
trip ticket --
(his temper flaring)
the thing that's gonna send me back
home!

CARTER
(thinking a moment)
We hadn't considered reversing the

CARTER (cont'd)
process --

PHIL
Wait... what if you could generate
a strong enough gauss-wave...?

CARTER
You're right -- the reflex mode
might provoke a total reversal.
(into the phone)
Oh, sorry, Dr Jennings? It's Carter.
I've just met -- something amazing...

CUT TO:

EXT. CLEVELAND PARKWAY - NIGHT

63

The museum van roars along the nearly deserted highway.

INT. THE VAN - NIGHT

64

Phil drives and talks excitedly with Carter.

PHIL
What did Jennings say when you
mentioned using the laser spectro-
scope for space travel?

CARTER
He sounded intrigued.

PHIL
Well, if we could send Howard back
we'd be able to establish a contin-
uing link between our two planets --

CARTER
The bilateral flow of information
would be amazing --

In the back of the van, seated on the floor among boxes of tools
and other junk, Beverly watches sadly as Howard checks his little
overnight bag --

HOWARD
You packed my Hot Tub Fever bath-
robe?

She nods as he flips through some snapshots of her.

HOWARD (cont'd)
And thanks for the pictures -- the
guys at home are never going to
believe this.

BEVERLY
I hope they let you take a carry-on
bag...

Her voice breaks and Howard realizes how upset she is.

HOWARD
Bev... I don't belong here... if
they can send me back, I've got
to go.

She nods sadly and forces a smile as the street lights flash over
their faces.

BEVERLY
I was just remembering when you
first waddled into my life I said
some really dumb stuff about pets.

HOWARD
Forget it, doll...

BEVERLY
Jeez, and now I'm remembering all
the other stuff I said -- and
didn't say.

HOWARD
Bev --

BEVERLY
(wiping a tear away)
Well, you certainly didn't turn out
to be a pet. And you're a lot more
than just a friend...

Howard looks away a moment --

HOWARD
Bev, I'm not a real sentimental guy --

BEVERLY
(affectionately)
Tell me about it...

Howard reaches out and gently takes her five fingers in his four.

HOWARD

But I have to admit that you're the only thing that's giving me second thoughts about leaving...

CUT TO:

EXT. AERODYNE LABORATORY - NIGHT

65

The aeronautics and space research facility rises on a hill above the city. The van approaches the main gate.

INT. THE VAN

66

Phil slows toward the guard house.

PHIL

You got your pass?

Carter gets his entry pass out but when they stop there's nobody in the guard house to check it.

PHIL

(over his shoulder)

Uh, you two can quit hiding. There's no guard for some reason...

Phil accelerates. Among the junk in the rear of the van, we see two shapes under a tarp -- we hear Beverly giggling before her head pokes out from the tarp.

BEVERLY

Cut it out, your feathers tickle.

Howard's head comes out and he grins.

EXT. THE PLANT - NIGHT

67

The van pulls up at the front of the plant. Carter and Phil get out and open the side doors for Beverly and Howard.

INT. THE LOBBY - NIGHT

68

They all enter the lobby. A WARNING BUZZER keeps sounding on and off. Carter looks puzzled as he leads them through a door beneath a FLASHING RED LIGHT.

INT. AERODYNE HALLWAYS

69

They come through the door into a hallway hazy with smoke.

CARTER
(worried)
Something's happened...

Beverly coughs and looks scared as they continue on.

ANOTHER HALL

70

The smoke is heavier and they hear more ALARMS ringing. They pass vacant offices with wall murals showing solar systems and nebulae.

At the end of the hall, CARTER opens a box and punches in a code. An electric door opens -- down a short hall there's another door marked SECURITY AREA - PASSES REQUIRED.

They start down the short hall -- suddenly the door bursts open -- Beverly SCREAMS as a young TECHNICIAN staggers out groaning horribly and clutching his face!

TECHNICIAN
Aaaaahhh! My eyes, my eyes!

The man lurches and falls onto the floor! He raises up, grabs Howard and pushes his smoke-blackened face into Howard's bill --

TECHNICIAN (cont'd)
My God, it was terrible! We have
no right to tamper with the universe!

HOWARD
My feelings exactly...

The young man collapses. Howard looks apprehensive.

HOWARD (cont'd)
This does not bode well.

INT. THE MAIN LAB

71

Carter pushes open a large door and Howard, Beverly and Phil enter the main lab where they witness a chaotic scene:

Security guards try to revive scientists overcome by smoke and others apparently in shock; two technicians spray a small fire with extinguishers; a secretary screams hysterically on the phone to the police --

Other scientists wander dazedly through the broken glass and swirling smoke which vents slowly through a mysterious, GIANT JAGGED HOLE in the back wall of the lab.

A choking scientist hurries over to Carter --

CARTER
What happened?!

LARRY
Dr. Jennings was activating the Laser Spectroscope -- we lost control again and all of a sudden there was an explosion. Jennings caught the full force of the blast.

PHIL
Where is he?

LARRY
Somebody thought they saw him stagger out through that hole the explosion made -- but he's disappeared.

HOWARD
I've got a terrible feeling this is going to delay my take-off...

Larry finally notices Howard looking through the giant hole in the wall --

LARRY
Is that -- it? My God, you were right, Carter! A creature from another world... It's unbelievable!

CARTER
Yeah, we brought Howard down the first time -- God knows what we brought down this time...

They hear SIRENS in the distance...

CUT TO:

EXT. AERODYNE - NIGHT

72

Police cars and fire trucks swarm outside. Flashing lights illuminate the paramedics wheeling out dazed scientists.

INT. AERODYNE HALLS

73

LT. WEBER, an overworked, dyspeptic detective in his fifties, walks with an uniformed rookie named HANSON.

HANSON
-- getting all the scientists rounded up for you in the lab, sir.

HANSON (cont'd)
But you better see this other --
other thing first.

WEBER
"Thing", Hanson? That the kind of
precise description techniques
they're teaching rookies nowadays?

They turn a corner. Beverly steps away from two other COPS and
blocks Weber's path --

BEVERLY
I want to know why they're harassing
Howard?

WEBER
Who's Howard?

BEVERLY
He didn't have anything to do with
this! Howard's just an innocent --
uh --

WEBER
(finishing for her)
"Thing"?

BEVERLY
No... duck.

Weber looks at Hanson.

WEBER
And they wonder why I'm asking
for early retirement...

INT. A DRAFTING ROOM

74

As Lt. Weber enters a pudgy uniformed COP jumps up from the
swivel chair he's been lounging in --

WEBER
Kirby, you got a "thing" in here?

Kirby nods slowly. Howard steps out from behind a desk and
glares at Weber.

HOWARD
I want to see a lawyer! I've got
rights, you know! I'm suing!

Weber stares in disbelief --

INT. THE HALLWAY

75

Outside Beverly jumps when she hears Weber explode --

WEBER (o.s.)

Goddamn it to hell, Hanson, get the friggin' duck suit off this nut!

BEVERLY

Oh oh...

INT. THE DRAFTING ROOM

76

Back in the room, Weber confers with another detective while off-screen we hear the uniformed cops and Howard shouting --

COPS/HOWARD (o.s.)

Hold onto him!... Let me go, I'm a Master of Quack... Get his clothes off! On my planet we never say die, we say NOT MY SHORTS!!

Tossed clothes land near Lt. Weber --

COPS/HOWARD (o.s.) (cont'd)

Find the damn zipper!... Let me go, perverts!... Try pulling the head off first... Wait... stop... Uh, Lieutenant?

Weber looks over as the cops move aside: Howard stands in his underwear. His feathered chest shows above his shorts, his spindly legs show below.

COP

Lieutenant, there is no zipper!

HANSON

(astonished)

No buttons, no velcro! I think the suspect's duckness is like -- inborn! I think he's for real!

Weber looks stunned as Howard starts getting dressed --

HOWARD

If your goons are finished, I want a word with those so-called scientists out there!

WEBER

Oh yeah? What about?

HOWARD

When they can rev up that machine again to send me home!

WEBER

Listen, I'm gonna go talk to the scientists -- you're gonna go play sitting-duck in a jail cell!

HANSON

Uh, Lieutenant. What charge?

WEBER

(thinking a moment)

Illegal alien!

CUT TO:

INT. A HALLWAY - LATER - NIGHT

77

Two burly COPS tramp along a hallway -- panning down we see their ruthless captive walking between them: Howard the Duck, handcuffed and heading for jail...

INT. THE MAIN LAB

78

Lt. Weber interrogates the scientists in the background. Beverly stands by a glass door -- she looks upset and worried as she watches Howard being escorted out. Then Beverly slips away...

INT. FRONT OFFICES

79

The prisoner escort stops outside the main lobby.

2ND COP

I'll bring the car up.

The 2nd Cop goes off. The 1st Cop finds a small pack of cigars and helps himself to one -- just as a side door opens and Beverly enters.

COP

Hey, you can't come in here.

But the cop's distracted when Howard jumps onto a chair and hops onto the counter beside him.

HOWARD

I think I could use one of those

HOWARD (cont'd)
cigars myself.

COP
Oh, you think so?

The amazed cop gives Howard a cigar.

COP (cont'd)
Ducks think? No kidding? What do
you think about?

The cop lights the cigar and Howard puffs on it.

HOWARD
Oh, you know -- love, death, exist-
ence... the Super Bowl. All the
really heavy stuff.

The cop remembers Beverly and pushes her toward the door --

COP
Didn't I say to beat it?

Howard uses the opportunity to toss his cigar into a trash barrel
full of computer trimmings --

HOWARD
Aw nuts! I dropped my cigar...

The cop lets go of Beverly and turns quickly --

COP
Jeez, that's all I need!

The cop runs back, bends quickly and pokes around the trash
barrel trying to find the cigar. Above him, Howard snarls and
shows his teeth --

HOWARD
So long, copper! Eeeeayyyahh!

He leaps onto the cop's back! The cop spills forward head-first
into the wastebasket! Beverly reaches down and nervously pulls
the revolver from the cop's holster --

HOWARD (cont'd)
Desperate ducks commit desperate
acts. Give her the key to the
cuffs, flat-foot!

INT. THE MAIN LAB - LATER

A cop rushes in and interrupts Lt. Weber's interrogation

1ST COP
Lieutenant, the duck got away!

Weber looks furious -- Phil looks puzzled and pleased.

EXT. AERODYNE LAB - NIGHT

81

Headlights and flashlights flare. Cops rush around in the darkness searching for the fugitives.

EXT. REAR OF PLANT

82

Shooting from a low angle we see cops' legs run up and stop -- as the cops confer, the camera moves in toward some bushes --

We see Howard and Beverly hiding in the shrubs listening --

SERGEANT (o.s.)
Suspect's about two-feet ten inches --

Howard rises on his toes to make himself taller --

SERGEANT (o.s.)
Armed --

Howard tosses the police revolver onto the ground --

SERGEANT (o.s.)
And dangerous!

Howard smiles like an innocent angel -- who me?

SERGEANT (o.s.)
Shoot to kill!

Howard's smile fades, he GULPS and Beverly pulls him back into the bushes. The cops run off in different directions.

EXT. EQUIPMENT DOCK

83

Howard and Beverly back into the shadowy loading area -- until they hear something and whirl around!

Backlighting by floodlights, a figure stalks toward them --

HOWARD/BEVERLY
No -- don't shoot -- we give up!
Time out! We surrender!

The figure shoves Howard and Beverly behind some shipping crates. More cops go past without stopping.

The man slips down into a sitting position and Howard and Beverly see that it's Dr. Jennings: his face is stained with smoke, his clothes torn from the explosion.

BEVERLY

Who -- wait a minute, you're Dr. Jennings.

JENNING

Yes --

(looking at Howard)

My god, you must be -- the result of the first experiment...

Jennings clutches his head and GROANS --

HOWARD

Yeah, I seem to affect a lot of people that way...

JENNING

No, it's not that -- it's just that I'm burning up -- it feels like my head's going to burst!

BEVERLY

What happened?

JENNING

(fighting the pain)

We were initiating functions on the Laser Spectroscope -- it went out of control again! There was an explosion -- I staggered out here and must have passed out.

Flashlights sweep over the area and Howard and Beverly flatten themselves against the wall. When the cops move on, Jennings tries to think through the pain --

JENNING (cont'd)

Are they after you?

HOWARD

Does "Shoot to kill" sound serious?

JENNING

I'm finished, too -- these experiments were unauthorized. The police

JENNING (cont'd)
are going to blame me for -- aaahh,
this pain!

BEVERLY
You need help. Maybe we all ought
to get out of here.

HOWARD
You got a car, doc?

EXT. PARKING AREA - NIGHT

84

Howard, Beverly and Jennings run down a row of parked cars. Jennings opens the door to his car and Beverly and Howard climb in.

INT. THE CAR

85

Jennings gets in and closes the door -- then he hesitates -- he leans his head on the steering wheel and grimaces --

JENNING
Wait -- I'm beginning to -- remember
now -- just before the explosion --
I saw something coming down!

BEVERLY
What was it?

JENNING
It was grotesque -- some horrible
monstrous shape!

Jennings groans and closes his eyes.

HOWARD
Doc, I think you suffered a concussion or something.

JENNING
No, I saw it! The laser brought
you down the first time -- this
time -- I'm afraid it's brought
down some kind of monstrous evil!

HOWARD
So, suddenly I'm looking good.

BEVERLY
Can we speculate about this later?
Can we start the car now?!

JENNING

But where will we go? That evil's
here now and we've got no place
to hide!

HOWARD

Whataya say we give it a shot?!
START THE CAR, JENNING!

EXT. DRIVEWAY - NIGHT

86

We hear an engine start. With its lights off, Jennings's car
pulls out of the lot and cruises away slowly.

INT. JENNING'S CAR

87

Jenning looks feverish as he drives away from the lab toward the
transport area behind the assembly plant. Howard stands on the
seat between Jennings and Beverly.

JENNING

The pain's spreading -- I don't know
what's wrong with me! There's the
back gate.

BEVERLY

Good. There's no cops...

JENNING

I don't have a gate key.

HOWARD

You got a foot don't you? Step
on it!

EXT. THE BACK GATE - NIGHT

88

Jenning's car picks up speed, roars down the hill -- and CRASHES
THROUGH THE CHAIN-LINK GATES sending them flying through the air!

EXT. AERODYNE LAB - NIGHT

89

Police cars roar off. A cop runs up to where Lt. Weber confers
with his squad sergeants.

COP

A car crashed out the back gate
heading toward highway five!

LT. WEBER

Get out an all points bulletin!
How in the hell do I explain a

LT. WEBER (cont'd)
manhunt -- for a duck...?

CUT TO:

EXT. A ROAD - NIGHT

90

Jenning's car races down a transition road and swings erratically onto the highway.

INT. THE CAR

91

Passing headlights flare over Jennings as he drives haphazardly --

JENNING

You've got to listen -- I'm telling you I saw it!

HOWARD

Doc, you're in shock from the explosion and you're imagining things.

JENNING

No, an evil has landed and the world is in great danger!

HOWARD

It certainly is when you're out on the highway!

BEVERLY

Look out!

A car honks as Jennings swerves into the wrong lane! Howard reaches over, grabs the wheel and pulls hard on it.

EXT. THE HIGHWAY

92

Jenning's car swerves, barely missing a head-on collision with a giant truck and trailer rig.

INT. JENNING'S CAR

93

Howard stands on the seat doing most of the steering as Jennings groans and holds his stomach --

BEVERLY

You're gonna get us killed!

JENNING

It feels like something -- inside me -- gnawing at my guts! What's

JENNING (cont'd)
wrong with me?!

BEVERLY
What'd you have for lunch?

Jenning gasps in pain and closes his eyes --

HOWARD
Come on, give us a break, don't
close your eyes!!

JENNING
I can't hold on much longer -- the
pain -- it's like I'm transforming
inside! I'm afraid I'm about to --
become something else!

HOWARD
You mean like a sex change or
something?

JENNING
Something's growing inside me --
it's replicated and superseded all
my internal organs!

BEVERLY
We'll stop at a bathroom!

JENNING
That monstrous shape I saw -- my
God! Howard, that evil is in me!
It's inside my body now!

HOWARD
You're delirious -- you're not
making any sense!

JENNING
It's too late -- the end of the
world is coming -- and I will cause
it!

(groaning horribly)
My head -- I can't -- aaaagggghhh!

Jenning passes out! He slumps forward onto the wheel and the car
swerves -- heading across the white line into uncoming traffic!
Howard SQUAWKS, steps around him and grabs the wheel --

HOWARD
Jenning, wake up!

BEVERLY

Get his foot off the gas! Step
on the brake! Look out, Howard!

Howard yanks the wheel again --

EXT. THE HIGHWAY - NIGHT

94

Jenning's car hurtles toward a pick-up truck crossing at an intersection, swerves behind it, hits a soft shoulder and flies airborne!

INT. THE CAR

95

Howard SQUAWKS louder as the car crashes down the embankment, bounces over a side road and heads toward a road-side cafe.

Howard tries to steer. Jennings sits unconscious in the middle and Beverly sticks her foot out and tries to push on the brake.

HOWARD

The brake -- push, Beverly! Push!

EXT. THE CAFE - NIGHT

96

The car slams into a fishtailing skid, spins around and throws up a cloud of dust as it skids forward --

INT. THE CAR

97

Howard steers during the skid, while Beverly scrunches down and pushes even harder on the brake --

EXT. THE CAFE - NIGHT

98

The car slows to a stop -- rolling over a sidewalk and up onto a planter. Its tires rotate one final turn and the front bumper taps a large plate-glass window -- the car stops.

INT. THE CAR

99

Howard and Beverly stare dazed as the plate-glass window vibrates -- but it doesn't break. Beverly slumps back onto the seat. Howard looks over at Jennings -- who is smiling weirdly!

JENNING

I'm dead.

HOWARD

You think that's funny, Jennings?!

Jennings speaks now in a strange mechanical voice.

JENNING

I am not Jennings anymore. The transformation is complete. I am someone else now.

HOWARD

Yeah, tell that to your insurance company...

BEVERLY

Come on, he needs some coffee.

INT. "JOE ROMA'S CAJUN SUSHI" - NIGHT

100

Howard and Beverly enter with Jennings. A cranky hostess appears and looks down at Howard then up at Jennings --

HOSTESS

I'm sorry we don't allow pets on the premises.

Jennings just stares at her intensely -- Howard takes his hand.

HOWARD

Seeing-eye duck.

As Howard leads Jennings away, the hostess looks at Beverly.

BEVERLY

He's helpless without him... touching, isn't it?

Jennings sits down in a booth. Beverly joins Howard sitting across from Jennings.

HOWARD

Gotta find a waitress...

As Howard looks around, Beverly watches Jennings stare intensely at a glass of ice water.

BEVERLY

You never seen water before?

Jennings opens his hand slowly -- the glass actually slides across the table into his hand!

BEVERLY (cont'd)

How'd you do that?!

Beverly's more amazed as the water in the glass starts to bubble and boil!

BEVERLY (cont'd)
Jeez, you must have a major fever!
Howard, look, did you see --

HOWARD
(interrupting)
Here she comes.

Howard didn't see the mysterious water glass. A young WAITRESS comes up now.

WAITRESS
Oh, wow, your kid's costume is really radical. He must be crazy about it.

HOWARD
Yeah, I'm very attached to it.

She notices Jennings is perspiring heavily and staring at her bizarrely.

WAITRESS (cont'd)
Your dad's sort of into his own space. What do you think he'd like to eat?

JENNING
I no longer need human food.

WAITRESS
I know it's a drag but you're going to have to order some dinner if you want to sit here.
(getting no response from Jennings)
How about the special? Sir??

JENNING
You are about to witness the end of the old world and the birth of the new!

WAITRESS
What is he, a TV evangelist or something?

HOWARD
Or something...

BEVERLY
We'll have three specials.

She goes off and Howard looks at Jennings.

HOWARD

Listen, if you can tune back into reality for a second -- I don't understand anything you're talking about. All I know is that I need that laser machine to get me home! Is it still working, Jennings?

JENNINGS

I told you, I am not Jennings anymore. I am now one of the Dark Overlords of the Universe.

Howard looks at Beverly --

BEVERLY

One of the Dark Overlords of the Universe...?

HOWARD

(sarcastically)

That must be quite a responsibility...

JENNINGS

(fervidly)

Tonight the laser beam hit the Nexus of Sominus!

BEVERLY

The Nexus of whatsis?

HOWARD

Is that a planet?

JENNINGS

It lies beyond the planets -- it is a region of demons.

BEVERLY

A region of demons...?

JENNINGS

Another dimensional plane to which we Dark Overlords were exiled eons ago after losing the First Cosmic War.

HOWARD

(to Beverly)

I hope you're getting all this.

BEVERLY

Howard, what I'm getting is that this man is very, very sick.

JENNING

Just as you were brought down accidentally -- tonight the laser beam released me from the region of demons and pulled me down into that lab.

HOWARD

Small universe.

JENNING

During the explosion I entered Jennings's body.

(leaning forward
confidentially)

So, I have disguised my true form which would be considered hideous and revolting here.

BEVERLY

Lucky for the people eating...

HOWARD

Eeeeeaayaahh!

The waitress sets down plates and Howard recoils into a corner of the booth, looking aghast at the meal!

WAITRESS

You ordered three specials. What's wrong?

JENNING

(to the waitress)

This will mean the extinction of all existing life forms!

WAITRESS

Gee, you haven't even tasted it yet.

Howard looks down horrified at the Huevos Rancheros --

HOWARD

Whataya think, I'm into cannibalism or something?

WAITRESS

Hey, are we like all in the same

WAITRESS (cont'd)
discussion here?

HOWARD
I'll give you a hint -- what's white,
ovoid and always reminds me of my
birthday?

(after a beat)
The eggs! Get 'em out of here!

The waitress picks up the eggs and goes off muttering.

HOWARD
(watching her go)
I can't believe this planet!
Fried eggs! Yuucck!

Beverly sees Jenning glare at the ketchup bottle and mustard jar.
She looks astonished as she sees A RAY OF LIGHT RADIATE from
Jenning's eyes --

BEVERLY
Uh -- Howard...?

Beverly nudges Howard. They both see the LIGHT RAY hitting the
mustard jar and ketchup bottle which start to shake violently --
suddenly there's two SMALL EXPLOSIONS! Mustard and ketchup
splash across the table top!

BEVERLY (cont'd)
Jeez, what happened?!

HOWARD
How in the hell did you do that?!

BEVERLY
Look out, he's got something in
his pocket!

Beverly cringes and Howard's eyes go wide with fear as Jennings
reaches into his jacket pocket -- and pulls out --

A plastic CODE/KEY circuit-card which he places on the table.

HOWARD
What's that?

JENNING
It is the code/key. It activates
the Laser Spectroscope... I will
use it when I aim the laser beam
up into the Nexus of Sominus again

JENNING (cont'd)
to bring down the other Dark Over-
lords!

BEVERLY
The others?

HOWARD
Now, he's got a whole gang... well,
screw 'em, I got dibs on the laser
first! Give me that code/key, that's
my ticket home!

Howard snatches the code/key out of Jennings's hand -- then Howard
yelps -- SMALL RAYS are sparking from Jennings's fingers!

HOWARD (cont'd)
Whoa! Look at his hand!

BEVERLY
That's nothing. Look at his face!

Jennings's face is paler -- his eyes darker -- he speaks in a
raspy, non-human voice.

JENNING
Soon the Dark Overlords will engulf
the world! Nothing human will
remain here!

HOWARD
Yeah, well nothing duck's remain-
ing here either! Come on Beverly,
move, we're going!

BEVERLY
(to Jennings)
You'll get the check?

HOWARD
Hate to eat and run...

They slide out of the booth until their way is blocked --

1ST TRUCKER
Hey, lookit the talking duck!

Howard looks up at three grinning TRUCKERS in oily baseball caps.

HOWARD
Get out of my way. Bug off!

Two truckers laugh while the other stares in awe.

2ND TRUCKER
Lord, what is it?

3RD TRUCKER
You jackass -- it's a ventrilo-
quist. This guy's doing the talkin'
and this here is the dummy! Go on,
say something, dummy --

HOWARD
You might not wanna hear what I
say, bozo!

The 3rd trucker loses his smile, looks over at Jennings and grabs
him by the front of his jacket --

3RD TRUCKER
Did you make him say that, jerk-off?

BEVERLY
Leave him alone! He was just in
an industrial accident.

1ST TRUCKER
Yeah, and who's your other friend,
some kind of Farm School mutation!
They're always trying to develop
bigger chickens.

HOWARD
Get out of the way! Take a hike,
cowboy!

The 2nd trucker grabs Howard and picks him up. He sees the
code/key and grabs it out of Howard's hand.

2ND TRUCKER
What's this, the key to your Duck-
mobile?

HOWARD
Give me that or you're gonna be
sorry!

BEVERLY
You better watch out, he's a Master
of Quack Fu!

The trucker slips the code/key into his shirt pocket and cocks
his arm back to punch Howard out --

2ND TRUCKER

Yeah, well I'm about to Quack Fu
you!

But Howard beats him to the punch, poking the trucker in the eyes with two fingers! The trucker hollers and Howard bites his nose. The trucker grabs his face, dropping Howard.

HOWARD

Come on, Bev! Run!

But the 3rd trucker shoves Beverly back into the booth as the truckers start for Howard who backs away --

1ST TRUCKER

I think we better squash this thing
before it matures!

Howard squawks, skips up onto a stool and onto the counter. As the truckers chase him, Howard runs down the counter stepping in irate customers' dinners along the way --

Beverly gets out of the booth and tries to run toward Howard but there's too many people blocking her path --

BEVERLY

Howard!

Back on the counter, Howard grabs a pie and flings it in the trucker's face! Howard starts throwing more food, accidentally hitting customers who angrily join in trying to catch him.

Beverly runs back to the booth, where the waitress is clearing the table.

BEVERLY (cont'd)

Please -- call the police! They're
going to hurt him!

Jenning still sits motionless -- he looks paler -- his eyes darker -- he speaks in a rapsy voice --

JENNING

An evil unlike any you can imagine
is about to engulf the world!

WAITRESS

Naw, we have fights in here all
the time.

By the kitchen, Howard is spinning around on the order-slip wheel above the cooks' grill. Howard kicks a waiter in the face and

then flies airborne!

Beverly sees Howard shoot past on a busboy's cart. As he rolls by Jennings' table he shouts to him --

HOWARD

Jenning, I could use some help here,
buddy!

Howard disappears and we hear a CRASH OF DISHES! But Jennings doesn't react to Howard's plight. A raised 4-wheel drive pick-up has pulled up outside the window.

The pick-up's headlights flare into Jennings' face, bothering him. He turns his head -- JENNING'S EYES GLOW! Suddenly the pick-up's headlights EXPLODE!

Meanwhile, a trucker yanks Howard off the floor. He's assisted by a dozen irate customers who lift Howard above their heads like a lynch mob on the move --

1ST TRUCKER

We're gonna cook your goose!

EVERYBODY

Pluck him! Stuff him! Roast him!
Duck soup!

Howard sees a CHINESE CHEF approaching with a giant meat cleaver!

HOWARD (cont'd)

Oh Great Duck in Heaven is this the
end of Howard?

Howard's carried by the crowd into the kitchen -- he grabs onto the doorway with his little hands --

HOWARD (cont'd)

JENNING! DON'T JUST SIT THERE!
THIS IS SERIOUS! THEY'RE GONNA
COOK ME!

OTHERS

Truss him, baste him! Rev up the
microwave!

Beverly rushes back to the booth where Jennings sits motionless, an awful low GROWLING noise growing inside him.

BEVERLY

Listen -- please help Howard. If you
want to destroy the world, fine --

BEVERLY (cont'd)
but Howard's not part of it! You've
got to help him!

In the kitchen, they shove Howard onto the chopping island and tie his legs together. The cook sharpens the meat cleaver!

HOWARD
JENNING, YOU'RE MISSING THIS!
THEY'RE SEASONING ME! WAIT!
YOU BETTER PUT ME DOWN, YOU DON'T
WANT TO GET MY FRIEND ANGRY!

TRUCKER
Oh yeah, why?

HOWARD
Because he's one of the Dark Over-
lords of the Universe -- and he
can destroy you! And this cafe!
And Earth! Everything!

There's a pause before they all start laughing.

HOWARD (cont'd)
Yeah, well I didn't buy it at first
either...

Howard struggles as the chef lowers the cleaver to his neck, takes aim and then raises it to behead him -- !

HOWARD (cont'd)
JENNING! JEN --
(looking around)
Oh - oh -- look! He's getting up!
I warned you -- HERE HE COMES!

His assailants laugh when they see Jennings standing up slowly.

TRUCKER
What happen his quaaludes wear off?
By the booth, Beverly backs away looking stunned --

BEVERLY
Oh my god --

The camera moves in as Jennings turns slowly and reveals himself -- Jennings has indeed become something else:

A luminescent aura ignites around his body and hums electrically. His hair glows in an evil mockery of a halo. Jennings's eyes

flare revealing the volcanic fire inside his possessed body!

An eerie silence descends over the roadside cafe. The cook freezes with the cleaver held aloft -- the group holding Howard in the kitchen looks over at the horrific sight --

TRUCKER

Jeez, it's like somethin' out of a nightmare!

WAITER

He musta eaten the chili!

Howard sees Jennings and does a double-take!

HOWARD

Jeez, he IS one of the Dark Overlords of the Universe!

Jennings speaks like a mechanical Moses booming from Mt. Sinai --

JENNINGS

RELEASE THE SMALL WATER-FOWL!
BRING ME THE CODE/KEY, HOWARD!

HOWARD

Right, the code/key! You heard him, cut me loose!

But the 2nd trucker grabs the meat cleaver from the Chinese chef and starts toward Jennings --

2ND TRUCKER

I never heard such bull-pucky!

In response, Jennings raises his hand and points at the trucker --

The meat cleaver ZINGS out of the trucker's hand and starts spinning in the air, flying in a deadly trajectory toward the heads of Howard's attackers! They duck, cower, hit the floor.

Finally the cleaver slams into the chopping block with a THUD, cutting the cord around Howard's feet! He throws it off --

HOWARD

Sorry, but the menu's changed guys --

Beverly moves away from Jennings. She hears him growl -- suddenly the gas fires in the grills shoot up ten feet toward the ceiling. People scream and run for cover.

Jennings moves his arm and a cyclone of dishes, napkins, glasses,

and food erupts along the cafe counter!

In the kitchen, Howard skips through the chaos of fleeing legs, the shower of kitchen utensils, and runs over to the 2nd trucker who's sitting on the floor in a daze --

Howard grabs the code/key out of the trucker's shirt pocket.

HOWARD (cont'd)

I told you not to make him angry!

Outside the kitchen, the BARTENDER comes around the bar with a baseball bat and starts toward Jennings --

BARTENDER

Come on, let's get him!

Several customers join him -- suddenly the soda hoses rise like cobras and start SPRAYING them. Then the high TV starts flipping channels, SPARKS AND EXPLODES!

Jennings's eyes flare -- glasses SHATTER! Booze bottles are launched and smash into the bartender and customers, flooring them in a tornado of glass and liquor!

Lying on the floor under a table, a terrified mother tries to shelter her son. But the kid is wide-eyed with excitement as he watches Jennings wreak havoc --

KID

Oh wow! Masters of the Universe!

We've got to stop him Voltron!

Zap! Pow!

The kid lifts a tiny Voltron GO-BOT and pretends to zap Jennings.

Nearby, one of the truckers rips the chain off the hostess' barricade and starts swinging it viciously as he charges Jennings.

Jennings's eyes flare -- the trucker is hit by a gale wind that sends him staggering backwards -- he CRASHES against a wall!

Howard runs out of the kitchen and over to Beverly.

HOWARD

I got the code/key!

BEVERLY

Let's get out of here!

The 3rd trucker charges with a chair raised above his head -- Jennings points at him -- the trucker's blown backwards through

a window and disappears into the night!

Howard and Beverly are running toward the front doors -- they suddenly SLAM SHUT! A half-dozen chairs and three planters slide mysteriously in front of the doors blocking them!

JENNING (o.s.)
YOU WILL NOT LEAVE!

HOWARD
Hey, no! Beverly --

Beverly sees Howard skidding backwards across the floor toward Jennings. Now Howard actually RISES INTO THE AIR! Beverly runs after him.

Beverly stops and looks up: Howard is floating six feet off the ground!

BEVERLY
Howard -- get down!

HOWARD
Like I'm doing this on purpose!

Beverly sees Jennings moving toward them through the now silent, destroyed cafe. Glowing, eyes flaring red, Jennings stops and points at Howard. Howard gulps --

JENNING
GIVE ME THE CODE/KEY!

HOWARD
Oh yeah? And what if I don't?!
(smiling weakly)
Little joke...

Jennings glares -- Beverly SCREAMS -- and Howard suddenly LEVITATES, shooting straight up and crashing against the ceiling, his head hitting it with a painful THUD!

HOWARD (cont'd)
Ouch! Can't you take a joke, jeez,
you broke my head! Eeaaahh!

BEVERLY
No, don't hurt him!

Still airborne, Howard's spun upside down -- the code/key falls onto the table. Jennings opens his fist -- magically the code/key flies up off the ground into his glowing hand.

JENNING
I WILL NOW BRING DOWN THE OTHER
DARK OVERLORDS...

HOWARD
Hey, what about me? I got better
things to do than hang around this
place!

Jenning's EYES FLARE and Howard starts shaking violently, spins in the air and suddenly CRASHES down onto a table, breaking it.

Howard lands on the floor in a heap and Beverly rushes over to see if he's alive.

Eyes flaring fiery red, Jennings moves toward them. Beverly sees him coming, scrambles backwards and hits a wall.

His glowing hand reaches for her. Beverly kicks at him and struggles -- until he grabs her arm and she SCREAMS!

His fingers BURN INTO HER FLESH and her arm smokes. Jennings drags her past Howard who moves on the floor and manages to look up -- his eyes try and focus --

SPECIAL EFFECT - OUT OF FOCUS 101

Howard sees a blurry image of Beverly being shoved out the door.

HOWARD
No! Beverly!

Howard staggers to his feet and stumbles through the wrecked cafe toward the door.

EXT. THE CAFE - NIGHT 102

Outside the devastated cafe, the door slams shut on the detached TRACTOR/CAB of a mammoth diesel truck. The headlights flash on.

INT. THE CAFE 103

As he rushes through the front door, Howard hears the truck cab's engine roaring to life.

HOWARD
Beverly!

INT. THE TRUCK-CAB 104

Jenning slams the big engine into gear and accelerates. In the beam of the headlights, Beverly sees Howard running out of the

cafe and she screams.

BEVERLY
No, look out!

Jenning grins evilly and swerves the steering wheel.

EXT. PARKING LOT - NIGHT

105

The mammoth truck-cab careens toward Howard. He squawks and suddenly dives forward -- the huge truck cab roars right over him, wheels spewing gravel, and he covers his head.

After it's gone, Howard raises his head and strains to stand up.

HOWARD
Nevermind...

His head falls and he passes out again.

INT. THE TRUCK-CAB

106

Beverly looks around and screams. Shaking with rage and fear, she shouts at Jennings.

BEVERLY
You killed him!

Jennings's fiery eyes fix on her. He opens his mouth, emits a terrifying other-worldly GASEOUS GROWL -- and speaks:

JENNING
I NEED YOUR BODY.

BEVERLY
You creep, I've heard that one before!

JENNING
THE DARK OVERLORDS CANNOT EXIST
ON THIS PLANET -- UNLESS THEY GROW
INSIDE A HUMAN BODY...

BEVERLY
Oh god no...

Beverly whimpers and closes her eyes. She doesn't see Jennings's head tip toward the steering wheel.

EXT. THE HIGHWAY - NIGHT

107

The truck-cab swerves off the road onto a dirt shoulder and

throws up a cloud of dirt.

INT. THE TRUCK CAB

108

Beverly sees that Jennings looks like he's passed out.

BEVERLY

Look out!

He forces himself upright and steers back onto the highway.

JENNING

TIRED -- NEED ENERGY --

His fiery eyes scan the dashboard. He switches the radio on. A rock song blares and he turns it off.

JENNING (cont'd)

(growling)

MORE ENERGY!

He opens the glove compartment. Then he sees the cigarette lighter. He yanks it out and tosses it out the window.

Jennings opens his mouth -- watching horrified, Beverly SCREAMS!

A hideous eel-like tentacle/tongue slithers out of Jennings' mouth! The slimy tentacle wriggles through the air toward the cigarette lighter -- AND PLUNGES INTO IT!

BEVERLY

(hysterical)

Jeez, I'm gonna puke! That's the grossest -- ! Please let me go! I don't want to die!

Jennings drives with the horrible tentacle/tongue stretching from his mouth to the cigarette lighter as his alien system fills up on electrical power.

CUT TO:

EXT. A HIGHWAY - NIGHT

109

Police, fire and paramedics vehicles swerve around a corner with their SIRENS SCREAMING and the scene is ablaze with flashing lights.

EXT. THE CAFE - NIGHT

110

Fire crews pull wreckage away from the burning cafe. Lt. Weber surveys the damage as survivors give crazed accounts to the cops.

WAITRESS

I thought the little duck was his
kid, then I flashed on the truth!
Halloween was two months ago!

Walking along, Weber hears another shocked eyewitness --

BANDAGED MAN

-- guy musta been eight feet tall!
He had ray-guns shooting out of
his eyes and he was blowin' the
place to smithereens!

HIS KID

Yeah, it was great!

EXT. PARKING LOT

111

A uniformed cop gets out of the back of a patrol car -- leaving
Phil Blumburtt alone in the back seat.

INT. THE POLICE CAR

112

Phil sees the cop check with another cop outside. Phil grimaces
and wiggles the handcuffs on his wrists. He looks out at the
chaos -- then does a double take.

EXT. THE PARKING LOT

113

Near the car is a Wishing Well for tourists. This one is a bit
strange as it has a duck's head rising up slowly from inside.
Howard peers out fearfully -- he notices Phil in the cop car.

Phil watches nervously as Howard climbs out of the wishing well.

The cop at the front of the car doesn't see Howard scurry from
the the wishing well to the back of the patrol car. Howard
creeps up to the side window and Phil talks to him quietly --

PHIL

Howard -- they arrested me at the
plant! I'm going to have a crimi-
nal record!

HOWARD

Criminal record! All you hairless
apes are gonna be dead if we don't
stop Jennings!

PHIL

Dr. Jennings? What're you talking
about?!

HOWARD
He kidnapped Beverly!

Howard reaches up and starts to open the back door.

CUT TO:

EXT. THE PARKING - LATER - NIGHT

114

Workers drag debris away from the cafe. Blending into the work, Phil rolls a metal trash barrel toward a rear storage building.

Inside the trash barrel we see Howard doing dizzying somersaults.

EXT. STORAGE BUILDING

115

Phil rolls the barrel behind the building and upends it, exposing Howard who stands wobbily, eyes spinning in his head.

HOWARD
Jenning's headed back to the plant
with Beverly --

PHIL
Why?

HOWARD
He's gonna bring down more of these
monsters. He's got big plans --
like taking over Earth! Philsy,
we've got to get out of here! Use
your brain!

Still handcuffed, Phil looks around desperately. He spots a long tarp-covered trailer hitched to a pick-up. Sticking out from the back is a metal tailfin.

PHIL
I think I'm going to regret it,
but I've got an idea! Come on!

Phil runs out and dodges behind another car. Howard takes off after him.

EXT. REAR PARKING AREA - NIGHT

116

Phil runs up to the long trailer. The handcuffs make it difficult, but he and Howard manage to pull back the tarp -- exposing the aluminum struts of a tiny, ultralight airplane.

HOWARD
 (looking worried)
 A plane? Wait a minute, we got a
 saying on my planet -- if God had
 intended us to fly, He wouldn't
 have taken away our wings!

CUT TO:

EXT. THE HIGHWAY - DAWN

117

The eastern sky glows with the first light of day. The big
 truck-cab roars past in silhouette.

INT. THE TRUCK CAB

118

Beverly sleeps -- then jumps awake as the truck-cab goes into a
 SCREECHING skid and stops! Jennings slams into reverse -- the
 truck cab roars backwards and stops again.

Jennings peers out the window and GROWLS. Beverly leans forward
 and looks -- they see a lighted sign reading: CUYAHOGA NUCLEAR
 POWER PLANT.

JENNINGS

POWER!

BEVERLY

Oh no --

CUT TO:

EXT. CUYAHOGA NUCLEAR PLANT - DAWN

119

The nuclear power plant rises on a hill. At the front gate
 guards check cars entering.

EXT. REACTOR AREA - DAWN

120

A security patrol car cruises along a perimeter fence and disap-
 pears around the side of the plant.

Panning across the deserted landscape, we see headlights flare
 over a ridge as the truck cab crests a hill and charges like an
 attacking behemoth!

The truck cab belches smoke as it SMASHES through the perimeter
 fence and skids to a stop across the wet grass.

CUT TO:

INT. THE NUCLEAR PLANT - DAY

121

A Congressional TOUR GROUP is escorted through the power plant by a P.R. huckster named GROSSBACH and two company TOUR GUIDES.

GROSSBACH

Congressmen, I'll be honest, this Three Mile Island, China Syndrome meltdown stuff -- it's all history. The only meltdowns around here are the cheese sandwiches in the toaster-oven!

The company guides laugh loudly -- the congressmen glance around nervously at the huge humming equipment.

The guides notice Jenning shuffling along at the back: his sweaty pallid skin; his dark crazed eyes; his hair frizzing electrically from his head.

GUIDE

Wow, these Washington guys take a real beating on these junkets.

2ND GUIDE

Well, sightseeing all day, broads and booze all night --

Jenning stops with the others at a viewing window where they peer out at the mammoth REACTOR.

GROSSBACH

This is the heart of the system: our nuclear reactor pumping out three hundred thousand killiowatts of power!

EXT. THE REACTOR AREA - DAY

122

The camera moves in toward the parked truck cab. We hear Beverly shouting for help.

INT. THE CAB

123

Locked in the sleeper compartment, Beverly struggles to get free of the cords wrapped around her hands and feet.

INT. THE REACTOR - DAY

124

The tour goes off down the hall and Jennings emerges from behind a wall. His EYES FLARE and the viewing windows are BLASTED TO SMITHEREENS! He moves toward the giant reactor as ALARMS SOUND!

JENNING

POWER...

A metal security fence falls in front of Jennings -- his eyes flare and the fence EXPLODES in a shower of sparks!

Jennings BLASTS OPEN the steel door and a BLINDING LIGHT from the core of the reactor flares around him as he walks inside!

INT. HALLWAY

125

Security Officers run down the hall pulling out revolvers. Company supervisors follow.

INT. THE REACTOR AREA

126

The men rush in and see flames and smoke billowing from the exploded reactor! A mammoth hole ripped into the side of the building shows where Jennings made his exit.

INT. THE TRUCK CAB - DAY

127

Having broken free of the cords, Beverly rips open the door of the sleeper compartment, see something -- AND SCREAMS!

JENNINGS'S MONSTROUS FACE LOOMS INTO THE CAB! IRRADIATED BY ATOMIC ENERGY, HIS SOLARIZED BODY AND FIENDISH FACE SMOKE!

CUT TO:

EXT. CAFE PARKING AREA - DAY

128

Howard puts on a crash helmet and lowers the goggles. Phil sits behind him on the tiny skeletal ultralight plane.

PHIL

Sure, I know how it works --
theoretically...

Phil reaches up -- both hands still handcuffed together -- and yanks down hard on the D-handle of the starter cord. Nothing.

PHIL (cont'd)

Of course with these damn handcuffs
you're going to have to do the real
flying!

HOWARD

Me?!

Phil yanks down again and the ENGINE ROARS.

PHIL
Grab onto the joystick, Howard!

HOWARD
What's a joystick?!

Looking like a hang glider with a motor, the tiny Ultralight taxis across the lot, its two-cycle chain-saw engine screaming.

PHIL
More throttle, Howard, throttle!

EXT. THE CAFE - DAY 129

Lt. Weber looks exhausted as he finishes with his sergeants and walks back toward his car --

LT. WEBER
-- don't know what the hell I'm
going to tell them! There's some-
thing insane going on here and --

They hear an engine whining and look amazed when they see the tiny ultralight sputtering down a back street and rising AIRBORNE! For a moment, it's airborne. Then it bounces onto the street again.

EXT. THE ULTRALIGHT 130

Howard pulls on the joystick as Phil yells instructions --

PHIL
Steady the pedals! Pull back the
stick!

The little plane lifts airborne again. The wind ruffles Howard's feathers and his eyes go wide in his goggles.

HOWARD
I don't like this! I don't like
this at all!

EXT. THE CAFE 131

Police cars roar out of the parking lot and squeal off in pursuit of the little plane.

EXT. THE STREET 132

A normal suburban street goes haywire when people see the ultralight flying very low down the middle of the street.

EXT. THE ULTRALIGHT

133

Howard holds the joystick with both hands and looks petrified --

HOWARD

We're too low!

PHIL

Too much weight, it'll take a while
to get altitude --

HOWARD

We don't have a while! Look out!

PHIL

The right pedal, the right pedal!

EXT. THE STREET

134

The plane skims directly toward a small mail truck. The mail man dives for the sidewalk -- the ultralight banks and skims inches above his truck.

Police cars race past, chasing the plane.

EXT. ANOTHER STREET

135

The plane wobbles above the street as Howard guides it out of town. There's a burst of SIRENS and a LOUDSPEAKER sounds:

LOUDSPEAKER

Land the plane! Land the plane!

Howard and Phil see a cop car pacing them. Then Howard looks forward again -- and sees a freeway overpass looming in front of them.

HOWARD

Up, up plane! Up!

PHIL

We'll never make it over!

HOWARD

Down, down plane!

The ultralight swoops up, swoops down, and flies under the underpass, scattering THREE SCREAMING POLICE CARS coming in the opposite direction.

EXT. THE ULTRALIGHT

136

The plane leaves the town behind and flies into the countryside. Phil shouts to Howard.

PHIL

We can lose them if we get away
from the road.

Howard turns the joystick.

EXT. THE ROAD

137

The plane veers away from the road and flies across the fields. The pursing police cars do likewise, bouncing over the uneven terrain.

EXT. A FARM

138

A farmer on a tractor suddenly jumps off. The tractor continues driverless -- the ultralight zooms over it.

The plane screams through the farmyard, scattering animals. A pond full of ducks screech, scatter and flap airborne!

EXT. THE ULTRALIGHT

139

Howard looks back at the fleeing ducks.

HOWARD

Sorry guys!

EXT. FARM FIELDS

140

The little ultralight flies over the fields while four police cars bounce along below -- and two more police cars race down a parallel dirt road.

EXT. THE PLANE

141

Howard and Phil look down at the police cars -- suddenly gunfire erupts and they both holler!

PHIL

That's right, it's duck season!

HOWARD

That's not funny!!

PHIL

Pull up, look out!

The plane's headed for a row of trees -- Howard pulls back on the joystick. The trees rush closer and closer.

EXT. THE TREES

142

The plane barely skims the treetops. Below, the police cars skid to stops and throw up dust clouds as they reach the edge of an irrigation canal.

The plane continues across the fields back toward the city. The police cars are left on the other side of the canal.

CUT TO:

EXT. THE HIGHWAY - DAY

143

The truck cab roars past.

INT. THE TRUCK CAB

144

Beverly sees flashing lights and road signs reading **SLOW FOR SMOG INSPECTION** Jennings downshifts and growls horribly.

EXT. SMOG INSPECTION ZONE

145

Cars are lined up and State Troopers talk to drivers. A Trooper leans by a car window.

TROOPER

This is a smog device inspection.
I'd like to know the age of this
vehicle and --

The car creeps forward.

TROOPER (cont'd)

I said engine off, please. I'd like
to see your registration and --

The car moves forward again.

TROOPER

Shut the engine off!

DRIVER

It's off. Somebody's pushing!

The trooper steps away and sees the truck cab looming behind the line of cars -- the diesel's exhaust smokes as it accelerates -- and shoves the line of cars forward!

INT. THE TRUCK CAB

146

Jenning floors it. Horns honk, people shout and Beverly sees troopers running up --

TROOPERS

What the hell you doing?! Get out
of that truck! Turn off the engine!

Jenning raises his hand -- a RAY shoots out -- one trooper is hit and his body starts shaking uncontrollably!

People watch horrified as the trooper's body DISSOLVES INTO SWIRLING ATOMS THEN EXPLODES!

State Troopers OPEN FIRE and the truck cab's window is smashed. Beverly screams -- Jennings roars and his eyes FLARE.

EXT. THE HIGHWAY

147

The whole inspection area is abruptly ANNIHILATED in an ATOMIC EXPLOSION which mushrooms and FLARES THE SCREEN WHITE, turning the scene into an X-RAY NEGATIVE IMAGE!

INT. THE TRUCK CAB

148

Beverly's screaming. She opens her eyes and looks out: flames are dying down -- BUT NOTHING REMAINS! NO CARS, NO PEOPLE! Jennings growls and smiles evilly --

JENNING

SMOG INSPECTION...

He steps on the gas.

EXT. THE HIGHWAY

149

The truck cab roars off, leaving behind a black ring of smoking pavement and scorched wheat fields.

CUT TO:

EXT. CLEVELAND - DAY

150

The ultralight flies a thousand feet above the city.

EXT. THE PLANE

151

Howard looks down as Phil points to Aerodyne below them.

PHIL

There's the plant!

HOWARD
The truck's there!

PHIL
Get ready to land!

HOWARD
Land?! I don't know how to land!

Suddenly the engine sputters and coughs. Phil lifts a clear plastic hose and sees the last of the gasoline running down it.

PHIL
You're about to learn. We're out of gas...

EXT. AERODYNE PLANT 152

The ultralight appears over the plant and noses down radically.

EXT. THE PLANE 153

The speed increases as Howard tries to control the joystick.

HOWARD
This isn't gonna work! Think of something else, Phil!

Phil looks around and spots a ring dangling from a compartment. He lifts his handcuffed hands and pulls on the ring.

There's a small EXPLOSION as a ballistic charge opens the canopy.

EXT. THE AERODYNE PLANT 154

A parachute billows and the ultralight and its passengers bob and weave as they float to the ground.

EXT. THE PARKING LOT 155

The plane CRASHES onto the parking lot and the wings fall off. Howard and Phil crawl out of the wreckage.

PHIL
Howard, what in the hell makes you think we can stop him?

HOWARD
Beverly said there are no accidents in the universe. That maybe I was sent here for some cosmic cause!

PHIL
What cosmic cause?!

Phil runs after Howard to the back of the plant where they take cover. Howard looks serious --

HOWARD
We know that laser didn't malfunction when it brought me here. Well, what if it was being directed by some Cosmic Protector who hit his target -- me!

PHIL
Hit you for what?

HOWARD
So I'd be here -- to save Beverly -- and this planet.

PHIL
Howard, you shouldn't be in Cleveland, you should try California. They have cults devoted to nuts like you.

HOWARD
Maybe I was sent here to keep all you hairless apes from becoming extinct like your dinosaurs.

Howard starts for the rear door and Phil follows him.

INT. AERODYNE PLANT - DAY

156

A door opens slowly and Phil peeks into the hallway.

PHIL
Quit pushing! This is crazy!

Howard shoves him and they start quietly down the deserted hall.

HOWARD
Phil, no duck is an island. And if Fate sent me here to save Earth-- then Howard the Duck is ready to fight!

PHIL
But what about me?

HOWARD
 You're ready to fight, too. Phil,
 you've got guts, you're smart --
 (seeing Phil
 smile proudly)
 -- despite what I've said in the
 past -- and I need you. Come on!

INT. THE LAB

157

Phil opens a door and they look into the lab. They hear a noise and run behind some equipment. Howard peeks out and sees:

Beverly! She's strapped to a metal table beneath the Laser Spectroscope. She struggles but her arms are locked tight.

PHIL
 Howard!

Howard moves to the other side of the power generator where Phil points to the control console.

Jenning stands there, body glowing, his eyes fiery and zombie-like. He manipulates dials, punches buttons automatically.

PHIL (cont'd)
 He's running the activation
 sequence!

HOWARD
 Jeez, he's going to bring down
 another Dark Overlord! We've got
 to get Beverly out of there.

Howard starts to run out -- Phil grabs him by the collar and pulls him back.

PHIL
 Take it easy, Conan! What're you
 going to stop him with? We've got
 to find --
 (looking around)
 Wait, Carter showed me something
 once that might do it! If we can
 find it!

CUT TO:

INT. A HALL - DAY

158

Phil and Howard run down a connecting hallway until Phil skids to a stop by a door that reads DEFENSE RESEARCH. He opens the door

and Howard follows him inside.

INT. THE LAB

159

Back in the lab, the table to which Beverly is strapped starts rotating and she stares at the frightening laser equipment zeroing in on her body.

INT. DEFENSE RESEARCH SECTION

160

Phil beats on the metal door with a sledge hammer while Howard pries the bottom open with a crow-bar.

INT. SUPPLY CAGE

161

The door finally bursts open and Phil and Howard rush in. Phil rummages through dusty, outmoded equipment until he finally spots something inside a fenced cage.

Howard follows Phil and helps him pull the tarp off of an impressive, highly-sophisticated small field weapon.

HOWARD

What's that?

PHIL

The Neutron Disintegrator. It was developed for the army until the cost overruns became really embarrassing.

HOWARD

Can it stop Jenning?

PHIL

Theoretically, yes. Unfortunately, it was never tested.

The disintegrator is a bazooka-like weapon with a huge backpack. Howard tries to pick it up and can't --

HOWARD

Give me a break --

PHIL

(looking around)
We'll have to modify it!

Phil runs over to a power supply cart and starts throwing off boxes. He sees a large chain cutter and calls to Howard.

PHIL

Here -- help me cut these damn
handcuffs!

INT. THE LAB - DAY

162

Back in the lab, Jennings's glowing finger pushes a button. His decaying face looks toward Beverly. Panning up from the table on which she's strapped, we see the giant ceiling skylight opening.

INT. A HALL

163

Phil and Howard push the power cart out into the hall. Phil finishes tying the Neutron Disintegrator to the cart with ropes.

HOWARD

Is this like stick shift, or
automatic?

Howard examines the cart's drive levers.

PHIL

You have to get into firing range
without him seeing you!

HOWARD

Right. I'll sneak up on him and
then blast him to -- what's this
do -- eeeayyyahh!

Howard's hit the wrong lever and the cart suddenly takes off down the hall. Panicked, Howard and Phil race after it.

INT. THE LAB

164

The code/key is slipped into the console. A humming noise begins, moving up in tone as it grows in intensity.

Jennings looks over at Beverly. She hears the noise and lights on the Laser Spectroscope start flashing around her --

BEVERLY

Go ahead, change me into a Dark
Overlord, I'm still gonna spit in
your wormy face!

Hearing a noise, Jennings turns. He sees Phil and Howard chasing the runaway power cart through the lab! He pulls out the code/key and the Laser Spectroscope shuts down.

BEVERLY (cont'd)

Howard!

The power cart whizzes past camera and in a moment Howard and Phil follow. We hear a CRASH as the cart collides with a wall! Bits and pieces fly into the air, the engine sparks and smokes!

Howard and Phil skid up to the cart and throw debris off it.

HOWARD

I think it's broken!

PHIL

Just get on! Quick, here he comes!

Phil looks around and quickly lifts Howard onto the cart. Howard pulls a lever and the cart whines like a cold Ford Pinto -- and then stalls!

Phil sees Jennings stalking across the lab toward them. Jennings raises his hand and suddenly there's an EXPLOSION and Phil is thrown through the air.

HOWARD

Philsy!

Howard keeps pushing levers, but the cart seems stuck. Phil crawls behind some equipment --

PHIL

Jump Howard -- it's not working!
Get out of there!

Another EXPLOSION blows a hole in the wall near Howard -- finally he gets the cart started and into gear! It SCREAMS BACKWARDS and fishtails around into position.

HOWARD

Whooooee! Here we go!

Howard floors the power cart and it takes off with a screech of tires. Howard zooms along on the cart behind rows of equipment and testing tables. As the cart circles the lab Howard pats the Neutron Disintegrator --

HOWARD (cont'd)

Okay, good boy, get ready now,
we're gonna blast him!

Meanwhile, Phil is running, trying to avoid Jennings. Suddenly Jennings spots him and raises his hand -- Phil hollers and grabs a giant polished reflector!

When Jennings launches another energy bolt, the RAY STRIKES THE REFLECTOR, ricochets and knocks Phil on his butt!

The reflected bolt EXPLODES in front of Jennings and he staggers. Then he sees Howard approaching on the speeding power cart.

JENNING
(growling)
LITTLE POND-HOPPER!

Jennings opens his mouth and GASEOUS SMOKE SPEWS OUT as he emits his horrible other-worldly signature howl!

As the cart races across the floor, the wind whips Howard's feathers and he aims the Neutron Disintegrator --

HOWARD
So long Dark Overlord!

Howard flips a switch and the barrel of the disintegrator hums and GLOWS A COLD FLORESCENT BLUE.

Jennings raises his hand and a piece of equipment near Howard is BLASTED to bits in a FIERY SPARKING EXPLOSION! Howard swerves the cart and continues charging forward.

This is the final duel: Jennings raises his hand as Howard races directly toward him on the power cart. A bolt of energy streaks across the lab and hits the cart!

Howard is electrified and his body starts shaking.

Phil watches horrified --

Beverly raises her head and shouts!

BEVERLY
Howard!

Shaking, his body becoming translucent, Howard loses control of the swerving cart -- he struggles and raises his finger toward the trigger of the Disintegrator!

Howard lunges -- his finger hits the button! The Neutron Disintegrator suddenly ERUPTS and a bolt of energy flashes across the lab in the opposite direction!

Jennings is hit and there's a BLINDING FLASH OF LIGHT!

HOWARD COVERS HIS FACE WITH HIS ARMS as the cart skids out of control.

Phil squints and then opens his eyes -- Jennings is gone!

Phil starts across the lab. He reaches the empty spot where

Jenning stood -- then hears something. Moaning.

Howard jumps off the cart and joins Phil to look down at -- Jennings, lying on the floor. His body no longer glows, but it smokes as if he's been electrocuted. Jennings opens his eyes.

PHIL

He's alive! To keep him from being totally demolished, his power must be incredible!

JENNING

No -- no power -- anymore...
(looking at Howard)
It was no accident you were brought to earth...

Phil looks at Howard -- his intuition was right.

JENNING (cont'd)

We were just pawns, Howard -- you and me -- in some kind of cosmic game of good and evil... I'm out of the game now. I'm no longer a Dark Overlord.

HOWARD

Jeez, I can't keep up with your life changes.

Jenning motions Howard closer -- he grimaces as he talks.

JENNING

I've been released. Howard, it's not... not...

HOWARD

Not what?

JENNING..

Not inside me anymore! The explosion released it -- it's loose! The Dark Overlord's still here!

HOWARD

This is not good news. You don't happen to know where it went, do you?

Jenning shakes his head --

HOWARD (cont'd)
 (to Phil)
 I suggest we get Beverly AND GET
 THE HELL OUT OF HERE!

Across the lab, Beverly lies strapped on the table. Howard and Phil rush up and start unstrapping her.

BEVERLY
 I've been so scared I feel like I
 got tarantulas dancing in my
 stomach.

HOWARD
 We're on our way out, sweetheart.
 Nothing's going to hurt you now.

BEVERLY
 (shocked)
 Ah -- Howard?

Howard is unstrapping her and doesn't see the GIANT SHADOW on the wall indicating the Dark Overlord's presence!

HOWARD
 What?

Howard looks around and squawks! They all stare in horror as the giant shadow on the wall appears in reality -- A SEVEN FOOT TALL MONSTER! Loathsome, hideous, powerful --

HOWARD (cont'd)
 Am I paranoid or does this thing
 look like --

BEVERLY
 A duck!

The monster has grey-reptilian skin but it does resemble a hideous, EVIL VERSION OF A DUCK! Its oozing and squirming tentacles writhe in the air.

PHIL
 It's starting to transform -- to
 take Howard's shape!

HOWARD
 Nobody's jumping inside these
 feathers. Let's get out of here!

They run toward the Neutron Disintegrator. But the monster SHRIEKS and shoots out a TENTACLE! It flies through the air and

wraps like a squirming snake around Howard's leg.

As Beverly and Phil watch, Howard is reeled in like a fish by the slithering tentacle --

Now another tentacle shoots out toward the Laser Spectroscope -- the tentacle picks up the code/key, shoves it into the console -- and the Laser Spectroscope whines and starts flashing.

BEVERLY

Howard!

PHIL

It's started the Spectroscope!

Beverly and Phil run toward Howard but the monster shoots out TWO RAYS which immobilize them -- they start to shake in the early stages of dematerialization!

BEVERLY

Help -- Howard!

Meanwhile Howard slides backwards along the floor, pulled by the tentacle around his leg. He grabs hold of a table and it starts sliding, too.

Objects start falling off the table -- Howard spots a vicious-looking wood-carving axe! He reaches out desperately -- and snatches it.

Howard rolls over and swings the axe at the tentacle around his leg. He slashes it in two! The monster screams and the tentacle squirts greenish mung-fluid.

Howard jumps to his feet. As Beverly and Phil shake and begin to dematerialize, Howard dashes to the cart and jumps on board.

Howard pushes a button -- the Neutron Disintegrator FLARES to life. Howard skids the cart into position -- and fires!

The monster is hit and there's a blinding flash. Beverly and Phil are knocked back against the Laser Spectroscope!

PHIL

There's more coming down!

In a BEAM OF LIGHT sliding down from the open ceiling port, THREE MONSTROUS SHAPES are materializing.

PHIL (cont'd)

The machine, Howard, you've got to destroy it!

BEVERLY
No, you'll never get home!

Howard thinks a moment --

HOWARD
Goodbye Duck World!

He pulls a lever. The Neutron Disintegrator's muzzle aims at the Laser Spectroscope. Howard fires!

The massive surging EXPLOSION is the largest yet. Everything is obliterated in the light of a hundred suns. The Laser Spectroscope explodes into a zillion tumbling pieces and smoke mushrooms over the laboratory.

Phil crawls out from under pieces of metal and smashed electronics. He stumbles blindly through the smoke toward Beverly. He throws debris off her and she looks at him anxiously.

BEVERLY
Where's Howard?

They both scramble around looking for him. Finally they uncover a feathered hand -- and then find his face in the rubble.

Howard lies covered with dust like the ash-covered, mummified-dead of Pompeii. Beverly kneels by her little fallen warrior...

BEVERLY (cont'd)
I don't know where you've gone now,
but I hope you're happier there.
This world treated you badly...
and yet you saved it...

His head moves... and Beverly gasps.

BEVERLY (cont'd)
Howard?

His eyes open slowly -- he stares at them --

HOWARD
I'm... not... Howard... anymore...

He sits up slowly and a dusty shaft of light illuminates his pale spectral face -- his eyes seem to glow! His mouth opens and he suddenly emits the same HORRIBLE OTHER-WORLDLY HISSING!

Beverly and Phil jump away -- until Howard starts coughing --

HOWARD (cont'd)
Jeez, all this dust -- murder on
my sinuses!

(laughing)
I fooled you guys, didn't I?

Across the lab, Lt. Weber enters with two cops. They wander through the devastation. They find Beverly, Phil and Howard helping Jennings sit upright.

LT. WEBER
This is where I came in last night.
I'm right back where I started...

JENNING
Not exactly. In between time --
Howard saved Earth...

LT. WEBER
Uh huh. Get a paramedic in here.

HANSON
(indicating Jennings)
For him?

LT. WEBER
No, for me.

Weber sits down slowly on a stool. Over this we hear APPLAUSE AND CHEERING...

CUT TO:

INT. CLUB 86 - NIGHT

165

A screaming, chanting, capacity crowd roars as CHERRY BOMB appears on stage. Beverly fingers her guitar and starts an instrumental intro:

BEVERLY
I'm Beverly and I'd like to introduce -- Caldonia on drums.

Cal beats out a fast riff and the audience applauds.

BEVERLY (cont'd)
K.C. on bass guitar... and my main
lady, Ronette...
(more applause)
We're glad to be here tonight.
You didn't hear, but yesterday
Cleveland was almost destroyed!

The audience goes wild, shouting and cheering happily.

BEVERLY (cont'd)
I'd like to dedicate this song to
our new manager.

Beverly slashes out a riff on her guitar and "CHERRY BOMB" explodes into a hard, fast number called "HOWARD THE DUCK" --

SONG
"Fallin' down to Earth he crashed
Yellin' loud, why was I hatched?!
Now how's he gonna make a buck?
HOWARD THE DUCK!"

Beverly turns and winks to somebody offstage.

OFFSTAGE

166

Howard paces while Phil operates a lighting control panel.

HOWARD
They're blowing it! They're slow
on the back beat!

PHIL
You're crazy, the audience loves
them.

HOWARD
Strobes on! Hit the smoke!

Phil steps over and flips switches on an effects board.

ONSTAGE

167

As the strobe lights flash, smoke starts billowing across the stage. Beverly sings a solo passage:

SONG
"No job, no home, no hiding place
Let's get him back to Outer Space!
His goose is cooked!"

K.C. flails her sticks through a drum solo while Beverly and the girls do some mock Motown moves.

SONG
"Now heads are really shakin'
And bets are being made,
Is Howard truly genuine?
Was he really laid?"

SONG (cont'd)
He ain't no pet!!"

OFFSTAGE

168

Howard shakes his head angrily.

HOWARD
That's not right! I told 'em a
million times how to do it!

PHIL
Howard, you think it's so easy lets
see you do it.

Howard thinks a moment -- and then rips off his jacket.

HOWARD
Give me a mike!

Phil throws him one and starts to plug it in. The fuse box
sparks and smokes --

HOWARD (cont'd)
Whataya doing? What's wrong?!
YEEEAOWAWWWHHH!

ONSTAGE

169

The girls continue their driving song:

SONG
"You think we're pullin' your leg
About this hardboiled egg -- ?

Suddenly Beverly hears a WAIL and the girls turn to see Howard
catapulted into the air above the stage! His short-circuted
little arms and legs are splayed out and blue flames shoot from
his body as he's electrocuted!

BEVERLY (SINGING)
(ad libbing)
"Well take a look!"

The audience goes nuts, thinking this a great effect. They cheer
and applaud. Phil watches from offstage looking horrified.

Howard hits the floor, somersaults, screams and spins as he fran-
tically tries to get rid of the electrified mike cord sticking to
his leg like an octopus --

SONG

"Coming like a hurricane
My three-foot Soul Train
My lovin' little feather-brain
Tough talkin'... short walkin'...
Loud squawkin'...
Howard the Duck!"

Howard finally kicks off the cord and then freezes with stage fright as he looks out at the cheering audience.

CROWD

HOWARD! HOWARD! HOWARD!

BEVERLY

Whataya going to do for an encore?

Howard thinks a moment -- and suddenly spins, points to the audience -- and YELLS LIKE JAMES BROWN!

The crowd CHEERS as Howard starts singing along with the girls. Little Howard prances across the stage like Little Richard, then slips naturally into Chuck Berry's famous duck-walk.

The audience goes nuts clapping and cheering. Phil watches off-stage and smiles slowly.

The girls pour on the music and Howard rocks out! We see his webbed-feet performing some Michael Jackson backwards-sliding moon-walking...

Born to sing, born to dance, this little feathered Mick Jagger struts, twists, jumps and wiggles into the finale.

Howard turns and he and Beverly finish in a duet. The girls laugh and hit the final chords...

SONG

"You brought us luck -- Howard
the Duck!"

The crowd whistles, hoots and stomps as the music finishes. Howard drops his head and bows modestly...

He puts out his hand and Beverly takes it. Laughing, they bow together and the screen FADES TO BLACK. The "Howard Theme" hits again as the end credits roll...

THE END