Inside End Out

by Steven Burton
INT. BEDROOM - NIGHT

TERRI PERKINS, a pretty teen, sleeps.

EXT. GRASSY FIELD - DREAM

Terri innocently kisses OSCAR, a handsome teen.

COWS quietly graze under a clear blue sky.

The sky quickly darkens with wind and fast moving clouds.

INT. BEDROOM

Terri abruptly wakes up from the dream.

EXT. JUNIOR HIGH SCHOOL - AFTERNOON

A bell sounds.

The front doors burst open with anxious students as they exit.

INT. SCHOOL HALLWAY

Terri walks among others.

Oscar anxiously approaches from behind.

OSCAR

Hi.

TERRI

Hi, how are you?

OSCAR

Glad this day is over.

TERRI

Maybe, it’s just begun. Let’s go!

They walk off together.

EXT. JUNIOR HIGH SCHOOL

It is windy and overcast as Terri quickly walks with Oscar away from the school.
OSCAR
It looks like a storm.

TERRI
Great, I love the wind. Negative ions you know.

OSCAR
Isn’t negative bad?

TERRI
No, they are good for you. Wind clears up the air and it’s positive.

OSCAR
Where did you learn that?

TERRI
Science class.

OSCAR
I missed that.

TERRI
May be you were day dreaming about me.

OSCAR
What?

TERRI
That’s ok. I’ll teach you things. Stick with me!

OSCAR
Ok.

EXT. SIDEWALK
Terri quickly walks with Oscar near a park as rain starts.

OSCAR
Do you like rain too?

TERRI
No, not so much. Come on.
Terri leads Oscar away in a run.

EXT. PARK
They approach a bench.

EXT. BENCH
The storm is more intense as Terri sits down on it.

    OSCAR
    What is this?

    TERRI
    Sit next to me.

He sits next to her and then she kisses him.
Oscar gets into it, and then Terri pushes away.

    TERRI
    That was dreamy.

She gets up.

    TERRI
    Let’s go, we’re getting wet.

    OSCAR
    Yeah.

EXT. TERRI’S HOME
It is a tidy, affluent ranch style home.
Terri leads Oscar up towards a front porch.

EXT. PORCH
They pause at the front door.

    TERRI
    Thanks for walking me home.

    OSCAR
    My pleasure.
TERRI
Come in get out of the rain.

OSCAR
Another time. I’ve got to get home.

TERRI
Ok.

They share a smile as Oscar leaves.

INT. DINING ROOM

Terri with her parents SUSAN and ED finish their supper.

SUSAN
Did you like the mushrooms in the meatloaf?

ED
Very good.

TERRI
Yes.

ED
How was school today?

TERRI
It was fine.

ED
Good, are we still on for the game on Friday?

TERRI
Yes, it’s the playoff. Today after school I had my first kiss with a boy.

SUSAN
Oh.

ED
Who?
TERRI
Oscar.

SUSAN
Did he force you?

TERRI
No, all my idea and it was fine. He wanted more, but I stopped it.

ED
Good, and thanks for telling us as you know you always can.

SUSAN
Yes, and please be careful.

TERRI
Yes.

SUSAN (To Terri.)
Now, you didn’t finish your food.

TERRI
I’m full, but I’ll have it later, or have it for lunch.

SUSAN
Sure, then I guess you don’t want dessert. Chocolate, chocolate chip ice cream.

TERRI
Yes, there’s room for that.

Later, they eat ice cream.

Terri finishes and then gets upset.

ED
What’s the matter?

TERRI
I don’t know.

ED
The ice cream?
SUSAN
Yes, of course! You ate two bowls without hardly any other food in your stomach.

TERRI
Maybe, I just want to lie down.

ED
Well sure honey.

SUSAN
Good idea.

INT. TERRI’S BEDROOM
Terri in a trance dims the lights.
She undresses.
She reclines on the bed.
She moves into a fetal position with increased discomfort.

INT. KITCHEN
Susan with Ed clean up after supper.

ED
I hope she isn’t coming down with something.

SUSAN
No, I think it’s the big change.

ED
Could be.

INT. TERRI’S BEDROOM
Terri is in a deep sleep in the fetal position.

EXT. PERKINS HOUSE
The wind and rain storm is heavy.
INT. KITCHEN

Susan with Ed continue the clean up.

SUSAN
They have covered a lot in those classes, but neither one of us has really talked to her.

ED
That’s true. Do you think both of us?

SUSAN
Probably, but I should go first. You know break the ice. Woman to woman. Clue her in on all those awful things she can expect from men.

ED
Ha! Ha! And then I’ll come in and straighten it all out with the truth. I just don’t want to do any graphic descriptions. Us engineers don’t do that well.

SUSAN
I don’t think you’ll have to worry about that.

ED
Maybe we should.........

A SCREAM interrupts.

Susan and Ed run out.

INT. TERRI’S BEDROOM DOOR

A frantic Susan with Ed push open the door and then he switches on the light.

EXT. STREET

An ambulance races to an emergency in the storm.
INT. HOSPITAL WAITING ROOM - LATER

Susan with Ed sit in shock, when DR. BENEDICT approaches.

Dr. Benedict
Terri is now in a room resting.

SUSAN
This is unbelievable!

ED
Did you see?

Dr. Benedict
Yes, this is beyond belief. I have never seen anything like this before.

SUSAN
What are you going to do?

Dr. Benedict
We just don’t know yet.

INT. HOSPITAL ROOM

Terri lays in bed with the face in shadow, as Susan and Ed look on.

SUSAN
My poor little girl.

ED
Don’t........

SUSAN
You’ll be back to normal soon.

TERRI
When?

ED
We don’t know for sure, but try not to worry.

SUSAN
It’s just a bad dream that we will all wake up from.
TERRI
Are you sure?

SUSAN
Absolutely, just as sure as I’m looking at my beautiful, wonderful daughter right now.

ED
Yes.

INT. PERKINS DEN - DAY

Susan turns pages of a family photograph album which focuses on Terri’s childhood.

She stops to ponder on a shot of Terri as she poses with fun in the Ocean surf.

A happy portrait picture with Terri, Ed, and Susan.

Terri looking goofy up in a tree,

Terri at the head of a picnic table with other kids at her Birthday party.

Terri in a witches Halloween costume with a first prize banner.

Terri acting in a school play.

Terri performing in a dance recital.

Later, Susan speaks on the telephone.

SUSAN
Terri is feeling better, but still not yet able to return to school. Thanks for asking, but it’s still a mystery. Yes, out of the hospital, but more tests are needed.

INT. TERRI’S BEDROOM CLOSET

From behind, Terri in a bathrobe looks at clothes and then she angrily throws them on the floor.
A knock at the door.

    TERRI (OS)
    Come in.

INT. TERRI’S BEDROOM DOOR

Susan walks in with clothes wrapped in dry cleaner plastic.

    SUSAN
    I just picked these up. They have been there for awhile.
    That blue dress that you like......

INT. TERRI’S BEDROOM CLOSET

From behind Terri, Susan walks in to notice the clothes strewn on the floor.

    SUSAN
    Do you want all those things to be cleaned?

    TERRI (O.S)
    No, thank you.

    SUSAN
    Oh, I wish I knew what to say, but I don’t....

    TERRI (O.S.)
    You just did.

Susan carefully hangs up the dry cleaning next to Terri, turns around, and then moves to Terri.

From over Terri’s shoulder, Susan embraces Terri.

INT. MASTER BEDROOM - NIGHT

Susan and Ed are awake next to each other in bed.

    SUSAN
    How are you doing?

    ED
    Numb.
SUSAN
Maybe, beyond shock?

ED
Something like that. We can’t share this with too many people.

SUSAN
No, and not even with each other.

ED
Right, we’re all very alone right now.

SUSAN
Yes, like never before.

INT. COMMUTER TRAIN - DAY

Terri in a baggy jacket and a baseball cap looks out the window in shadow as she sits next to Susan and Ed.

EXT. TAXI CAB - LATER

Terri, Susan, and Ed are the passengers as it moves through traffic in Manhattan.

The cab stops at a red light.

INT. TAXI CAB

In the rear view mirror, the CAB DRIVER focuses on the concerned Susan and Ed.

EXT. STREET

The cab pulls up to the curb.

CAB DRIVER
Here you go.

Ed hands a bill to the driver.
CAB DRIVER
No, no. This is your lucky day. The ride is on me.

ED
What do you mean?

CAB DRIVER
I give one free ride a day to someone that I get some kind of feel from.

ED
Feel?

CAB DRIVER
I can tell you are all going through something heavy and could use a little break. So, enjoy and have a good day.

ED
Well, thanks. The same to you.

EXT. BUILDING
A sign reads HAZLETON INSTITUTE.
The threesome walks into the front entrance.
Terri and Ed carry light luggage.

INT. HAZLETON INSTITUTE
The threesome sits in front of the desk of DR. JEROME BRAUN, who examines photographs.

ED
You see the difference?

DR. BRAUN (Looks up.)
Yes, but I don’t know where to begin, or what to believe.

SUSAN
It happened instantly after supper.
DR. BRAUN
What did you eat?

ED
Meatloaf, potatoes, vegetables, and then dessert.

SUSAN
And she seemed to get sick right after the ice cream.

ED
But, we all ate the same thing and that didn’t happen to us.

DR. BRAUN
But, you’re not Terri.

SUSAN
Of course not! We just need to know what caused this and get her back!

DR. BRAUN
I don’t know. More research is needed. It could be some kind of genetic mutation. I’ve never seen this before. Terri, how are you feeling?

Terri’s voice cracks like a teenage boy in puberty.

TERRI
Am I a man?

DR. BRAUN
No, a boy who is becoming a man.

TERRI
I used to be a girl and still feel that way inside. Is that going to change?

DR. BRAUN
I don’t know.
INT. HAZLETON INSTITUTE - LATER

Dr. Braun talks alone on the telephone.

    VOICE (O.S.)
    Federal Bureau of Investigation.
    How may I help you?

    DR. BRAUN
    I need to speak with someone.

    VOICE (O.S.)
    With regards to what sir?

    DR. BRAUN
    Maybe a crime.

EXT. GRAND CENTRAL TERMINAL - DAY

Terri, Susan, and Ed enter with luggage.

INT. GRAND CENTRAL TERMINAL

Terri, Susan, and Ed are near a train for departure.

Susan turns to Terri and Ed.

    ED
    Have a safe trip.

    SUSAN
    Yes, honey. Will you two be ok?

    TERRI
    We’ll try. I hope you get some rest
    and give grandma my love.

    SUSAN
    Yes, I will. And you two have some
    fun. We all need a little relaxation.

    ED
    Sure honey.

    TERRI
    Are you going to tell grandma what
    happened?
SUSAN
No, this is something that only has to be seen or not.

They kiss one another just before Susan gets on the train.

EXT. HOTEL - DAY
Ed with Terri walk in.

INT. HOTEL ROOM
Ed with Terri walk into a large room with twin beds.

EXT. PARKING LOT - LATER
Susan gets into the driver’s side of the car.

INT. COFFEE SHOP
Susan distantly stares out a window with half eaten food on a plate.

The sound of a CHILD gets her attention.

At a nearby table, a MOTHER lovingly fusses with her daughter.

Susan starts to cry and then interrupted by a waitress.

WAITRESS
Is something the matter?

SUSAN
Yes.

WAITRESS
Is there anything I can help you with?

SUSAN
No, but I wish somebody could.
INT. HOTEL BATHROOM - DAY

Ed dries off from a shower.
He moves in front of a mirror to look at himself.

INT. HOTEL BEDROOM

Ed dressed in a bathrobe walks towards Terri as he sits on the bed.

    ED
    I’m done.

INT. HOTEL SHOWER

Terri carefully explores this new body as the water runs.

INT. HOTEL BEDROOM

Ed gets dressed.

INT. HOTEL BATHROOM

Terri dries off, and then moves to the sink to look in the mirror.

INT. HOTEL BEDROOM

Terri wrapped in a towel shyly walks out.

Terri moves to a suitcase, pulls out some clothes, and then returns to the bathroom as Ed looks on.

INT. HOTEL BATHROOM

Terri slowly gets dressed.

EXT. HOTEL BEDROOM

A dressed Terri walks in from the bathroom, while Ed sits on the bed.

    TERRI
    I’m ready.
ED
Good.

Ed gestures for Terri to move closer, after which he does.

ED
I don’t understand what’s happening and you don’t either.

TERRI
No.

ED
But, I see in front of me a very handsome, intelligent young man. And my love for you is still as strong like before.

TERRI
Thanks dad. I love you too.

ED
Daughter or son? That doesn’t matter. You are the same being that your mother and I helped produce.

Ed gently pulls Terri into a hug.

EXT. MANHATTAN STREET - DAY
Terri with Ed walk up Fifth Avenue.

EXT. CENTRAL PARK
Terri with Ed continue to walk.

EXT. BENCH
Terri with Ed sit silently as they look around.
A handsome young man walks by to catch Terri’s attention.

EXT. CENTRAL PARK
Ed with Terri walk slowly.
Terri in a daze bumps into a pretty young woman.
TERRI
Oh, I’m sorry!

YOUNG WOMAN
That’s O.K. No problem.

She slightly flirts with a smile.
Terri quickly returns a smile, and then walks away.

EXT. CENTRAL PARK
Terri with Ed exit the park on the upper West side.

INT. COFFEE SHOP
Terri with Ed enter and then sit at the counter.

They overhear a friendly WAITRESS nearby with a PATRON as he looks at a menu.

PATRON
How fresh is your liver?

WAITRESS
Not very. It’s about forty-five years old.

They share a familiar laugh as if he’s a regular.

WAITRESS
Now, if you want to know about the liver we serve, it’s always fresh just like me.

PATRON
Well, I’ll think about it.

With a smile, the patron goes back to the menu, as the waitress moves on to Terri and Ed.

WAITRESS
Yes, may I help you? (With menu.)

TERRI
I’ll have a tuna fish sandwich.
ED
A cheeseburger. Medium and fresh.

WAITRESS
Ha! Ha! You got it.

TERRI
I’m going to the restroom.

INT. COFFEE SHOP RESTROOM - LATER
Terri is in a closed toilet stall.
The outside door opens followed by loud FEMALE voices.
Terri fumbles and realizes he is in the women’s restroom.
TWO GIRLS check out the closed stall door.

GIRL #1
Someone’s in there.

Terri continues in a panic as the girls continue to wait.

GIRL #1
Mark said, by going out with a married man, you’re playing with fire. Well, I said to him you don’t have to worry about me and fire, because I’m a fire-eater.

GIRL #2
What did he say?

Terri opens the stall door.

TERRI
Sorry, I ……

GIRL #1
What the hell…?

Terri quickly moves towards the door, as the girls cautiously look into the stall.
INT. COFFEE SHOP

A distressed Terri approaches Ed at the counter as the waitress serves the food.

    TERRI
    I’ve got to go!

    ED
    But......

Terri quickly leaves the coffee shop as a confused Ed and the waitress look on.

    ED
    Look, I’m sorry....

Ed pulls a bill from his wallet, and then hands it to the waitress.

    WAITRESS
    Do you want this to go?

    ED
    No thanks.

    WAITRESS
    Ok, I’ll get the change.

    ED
    No, that’s Ok. Keep it. It’s from a cab driver.

    WAITRESS
    What.......

Ed rushes out.

EXT. SIDEWALK

Ed catches up to Terri and then walks beside him.

    ED
    What happened?

    TERRI
    I was in the wrong restroom.
ED
Oh hell! I’ve done that before.

EXT. HOT DOG STAND
Ed and Terri get hotdogs.

EXT. OCEAN BEACH - DAY
Susan drives on a New Hampshire coast roadway.

EXT. COTTAGE - LATER
Susan drives into the driveway.

INT. COTTAGE
Susan greets her mother, AGNES.

AGNES
Why are you alone?

SUSAN
Terri and Ed are in New York. And I just wanted to get away to something quieter.

AGNES
Is everything all right?

SUSAN
Yes, we just need a little break. And it’s probably good for Ed and Terri to spend time together.

AGNES
Sure, father and daughter time together is important, especially now.

SUSAN
Why?

AGNES
Well, her age and the changes.
SUSAN
Oh, yes. There will be a lot to
deal with.

AGNES
Yes, but it’s part of life. I
remember when you went through it.

SUSAN
But, trust me this is different.

AGNES
You’ll be ok and you always have
your wise old mom if you need any
help.

SUSAN
I know.

AGNES
And our pretty little girl will
be just fine.

SUSAN
I wish you wouldn’t say that.

AGNES
Why, that’s what she is. She’s
not a boy!

SUSAN
I know. Don’t listen to me. I’m
just very touchy.

AGNES
Well, then you came to the right
place to just relax.

EXT. DEPARTMENT STORE ENTRANCE - DAY

Ed and Terri walk in.

INT. DEPARTMENT STORE

Ed and Terri stand in the men’s underwear department by a
male mannequin in underwear.
A middle-aged MAN walks up and then draws attention to the mannequin.

MAN
There’s a bulge in the crotch!
They’re showing that now! Can you believe it?

He lifts up the mannequin’s under shorts to reveal a crude imitation penis, while Ed and Terri look on.

MAN
That’s a disgrace to all males!
A real penis doesn’t look like that.

He walks off in a huff.

EXT. OCEAN BEACH - DAY

On a bright day, Susan walks slowly along the beach.

EXT. SEASIDE BAR

Susan wanders in to cautiously take a seat at the bar next to the stranger, BETTY.

Later, with a drink, Susan is engaged in conversation with the friendly Betty.

BETTY (Toasts.)
Well, here’s to families and all their problems.

SUSAN
I’ll bet your problems are nothing compared to mine.

BETTY
Huh! Go on, tell me about it.

SUSAN
No, you wouldn’t believe it.
BETTY
I just found out that my son is gay. One day, I think he’s a man, and then it turns out that he’s a girl. Oh, I shouldn’t say that. He’s still a man. He likes the same thing I do. Oh well. Do you have any problems like that?

SUSAN
No.

BETTY
How many kids?

SUSAN
One.

BETTY
Boy or girl?

SUSAN
Girl, ah, I mean boy.

BETTY
You sure?

SUSAN
Yes....

BETTY
Well, I hope so, because the questions get a lot tougher than that.

SUSAN
Yeah. How many kids do you have?

BETTY
None.

SUSAN
You just told me about your son.
BETTY
No, I was talking about my husband.
Boy, have I got some problems.
Cheers!

SUSAN
Yes.

INT. HOTEL ROOM - NIGHT

Ed is sound asleep while Terri restlessly sleeps in the other bed in a DREAM.

EXT. SKY - DREAM

Fast moving clouds appear over a pasture with cows along with voices that repeat, “We need to talk with you. Please come.”

INT. HOTEL ROOM

Terri abruptly wakes up from the dream.

Terri quietly gets up in a trance, picks up some clothes, and then moves to the bathroom.

EXT. BATHROOM - LATER

A dressed Terri walks out with the light on, closes the door, quietly leaves the hotel room, and then closes the door behind.

EXT. STREET

Terri walks west along Sixtieth Street on the edge of the dark Central Park with lighted buildings across the street.

EXT. STREET

Terri walks with a faster, more frenzied pace along a very dark and spooky eleventh avenue towards Seventy-Second Street.
INT. HOTEL ROOM

Ed wakes up and then discovers that Terri is not in the bed.

He notices the bathroom light under the shut bathroom door, and then turns back over to resume sleep.

EXT. RIVERSIDE PARK

Terri walks through the entrance on Seventy-Second Street.

EXT. TUNNEL

Terri walks through it.

EXT. SIDEWALK

Terri walks beside the HUDSON RIVER.

In low-lit darkness, he continues until something catches his attention on the right.

FLASH on a CONCRETE BLOCK WALL.

EXT. CONCRETE BLOCK WALL

Terri walks towards an open space.

EXT. DARK TUNNEL

Terri looks inside.

INT. DARK TUNNEL

Terri walks inside to discover a deserted RAILROAD TRACK.

    TERRI (Yells.)
    Is anybody here? Well, if you want to know, I’m a freak! That’s right, a freak!

Terri throws rocks wildly.

    TERRI
    I hate this! Do you hear? I hate it!
The SOUND of a train interrupts.

A single TRAIN CAR moves into view on the tracks.

It moves closer to Terri, slows down, and then comes to a complete stop.

After dead silence for a few seconds, the doors creak open slowly to reveal a beam of LIGHT from within.

Terri runs away towards the wall opening.

EXT. WALL OPENING

Terri turns to look back towards the train with frozen curiosity.

Terri walks in a trance back towards the train.

EXT. TRAIN DOORS

Terri approaches and then carefully looks inside the train opening.

An ALIEN VOICE comes from within the train.

    ALIEN VOICE (O.S.)
    Come inside, we won’t hurt you.

Terri moves in for a closer look.

INT. TRAIN CAR

The car is empty except for two COWS at the right end.

The Alien voice from an unknown source is heard.

    ALIEN VOICE (O.S.)
    Come inside. We won’t hurt you.

Terri moves closer to the cows as they stare aimlessly at him.

    TERRI
    What is this?

No reaction.
TERRI
Say something!

No reaction.

Alien voices begin from the direction of the cows.

ALIEN VOICE (O.S.)
Do not fear us Terri, but we caused you to become a boy.

TERRI
How? Who are you?

ALIEN VOICE (O.S.)
We have come from a place far away and accidentally invaded your space.

TERRI
I don’t believe this.

ALIEN VOICE (O.S.)
It’s the truth. We regret this mistake and want to fix it.

TERRI
So, do it now, Change me back.

ALIEN VOICE (O.S.)
It’s not that simple and will take some time for discovery.

TERRI
What's with the cows?

ALIEN VOICE (O.S.)
We have been studying the human species and there appeared to be a close relationship with these quiet four legged beings. Anyway, we ended up being comfortable with them and they don’t seem to mind our invasion. The mooing has been very peaceful and they don’t judge us which has saved time.

TERRI
So, what's going on?
ALIEN VOICE (O.S.)
We would like to help you with whatever you want.

TERRI
Then, change me back!

ALIEN VOICE (O.S.)
You will.

TERRI
When?

ALIEN VOICE (O.S.)
We're not sure, but you can't stay a male forever.

TERRI
I'll be a girl again?

ALIEN VOICE (O.S.)
Yes, but that might not last either.

TERRI
What will happen?

ALIEN VOICE (O.S.)
You will become a male again. This changing may keep happening throughout the rest of your life.

TERRI
How do you know?

ALIEN VOICE (O.S.)
If we get too close, sometimes our energy fields enters a human and the result can be the changing of genders. We do not know as yet how to reverse this procedure. We should leave this planet, but first this situation must be corrected.

TERRI
I won't know how long I'll be a boy?
ALIEN VOICE (O.S.)
No.

TERRI
Or a girl?

ALIEN VOICE (O.S.)
No.

TERRI
This is crazy! This is a dream!

ALIEN VOICE (O.S.)
No.

TERRI
How can I believe you? Where is your voice coming from?

ALIEN VOICE (O.S.)
All over. As yet, we cannot reverse your condition, but want to help you whenever possible until the answers are found.

TERRI
How?

ALIEN VOICE (O.S.)
Let us find out together.

TERRI
It’s like I don’t have any choice.

ALIEN VOICE (O.S.)
You have choices.

TERRI
Yes, I could choose to kill myself.

ALIEN VOICE (O.S.)
Why not give living a try? There is something you definitely have.

TERRI
What?
ALIEN VOICE (O.S.)
The adventure of now.

TERRI
All these changes. Nothing is normal anymore.

ALIEN VOICE (O.S.)
Excuse us. We understand and interpret much of your language, but sometimes a word is a mystery. What does “normal” mean?

INT. HOTEL ROOM - MORNING
Ed dresses in a panic as Terri walks in.

ED
Where have you been?

TERRI
I needed some fresh air.

ED
You should have told me!

TERRI
I’m sorry. There are some things I want to do today.

ED
Yeah, but we need to stay together.

TERRI
Sure.

EXT. HAIR SALON - DAY
Terri reads the sign MONIQUES UNISEX HAIR as he feels his long hair in a quandary.

INT. HAIR SALON
Terri cautiously walks inside with Ed.
A female hairdresser strokes his hair and gestures while Terri sits in a chair.

A nearby male hairdresser looks on with interest.

EXT. HAIR SALON - LATER

Terri, with a short haircut, walks out with Ed.

INT. DEPARTMENT STORE

Terri tries on various shirts and pants with awkwardness about the buttons and zippers.

INT. GOURMET FOOD STORE

Terri, in new clothes carries shopping bags with Ed as they look in a glass case full of food selections.

Two men look on with comments. One of them, who is effeminate, questions a clerk.

MAN (Points.)
Is there dill in that salad?

CLERK
No, I don’t believe so.

MAN
Ok, thank you.

CLERK
You’re welcome miss.

Both men look at each other in a funny way because of the gender mistake.

MAN
Oh, that doesn’t matter. They’re always getting it wrong.

The men walk away with humor.

EXT. SIDEWALK

Terri walks with Ed. Terri now looks more like a handsome young man, but still awkward within this new persona.
EXT. SUBURBAN TRAIN STATION - DAY

Terri waits with Ed on the sidewalk as a car pulls up with Susan at the wheel.

INT. CAR

As Terri and Ed get into the car, Susan reacts with surprise at Terri’s change in appearance.

SUSAN
What’s been going on?

ED
We......

TERRI
Shopping.

ED
He needed some clothes.

SUSAN
No, this is all too soon.

ED
We have to deal with this as is.

SUSAN
You’re rushing this because you’ve always wanted a son and I can’t have any more!

ED
No, that’s insane and not true!

SUSAN
What?

ED
What you just said.

SUSAN
No, this whole thing is insane! And I don’t know if I can take it!
EXT. PERKINS HOUSE - DAY

A FOR SALE sign is on the front lawn.

EXT. PERKINS HOUSE DRIVEWAY - LATER

A moving van is parked with open doors.

Susan, and Ed put things in their car to move out of their home.

Oscar with a few other kids approach.

OSCAR
Are you moving?

ED
Yes, I’ve been transferred.

OSCAR
Oh, is Terri here? She hasn’t been in school.

SUSAN
Yes, well she has been recovering from a strange virus which took her to a special clinic in New York. It’s so nice of you and your friends to show up. I’ll tell her or him....

OSCAR
What?

SUSAN
I said I’ll be sure to tell Terri. And what’s your name?

OSCAR
Oscar. Maybe that last big storm brought on her sickness because she was walking in it that day.

SUSAN
Well it could be, but we just don’t know yet.
ED
Well Oscar and friends, Terri will be very glad to know you stopped by. Friends are very important.

OSCAR
Ok, thanks. Here is a card we all signed a card for her.

He hands it to Susan.

SUSAN
How very nice!

ED
Yes, she will be very happy to get it.

They walk away sadly.

INT. PERKINS HOME

From a window in the shadow of a curtain, Terri sadly watches her friends walk away.

The Alien Voice as before narrates as Susan and Ed resume their moving tasks.

ALIEN VOICE (O.S.)
The Perkins family moves to another town where they are unknown and able to become acquainted as a normal, there’s that mysterious word again, mother, father, and a son without having to explain the past transformation. It seems much easier that way. We continue working to solve the gender accidents. But, in the meantime, we remain in contact with Terri for possible support.

SEVEN YEARS LATER

The Alien narration resumes.
ALIEN VOICE (O.S.)
Terri now twenty-one lives in New York where anonymity, and new identity are possible. Exploitation of his physical beauty, is a natural place to start.

Terri, in a variety of HEADSHOT PHOTOGRAPHS for models and actors come into view.

INT. OFFICE RECEPTION AREA - DAY

Terri sits among other handsome men for audition interviews.

Polite tension is in the air, but each tries to stay cool and relaxed.

A receptionist sits at a desk to pour a can of diet coke into a cup with ice in it.

She empties a sugar packet into it and then stirs with a stick.

The casting director’s door opens next to the receptionist.

A tall, slender, plain, middle-aged man exits.

He is an extreme contrast to the row of male hunks, and is happily excited as he closes the door.

MAN
Oh my God! I can’t believe it!
I got the part!

He rushes out of the reception area, to leave behind the other guys in confusion.

EXT. NIGHT CLUB - DAY

A sign reads ADONIS REVUE.

INT. NIGHT CLUB

Terri nervously sits on a stairway step, in a sexy tight jacket and pants.

Dance music plays from another room.
A door opens and then Terri looks up to see a young WOMAN.

WOMAN
We’ll be ready for you in about five minutes.

The woman shuts the door.

Terri nervously gets up to pace, and then talks to himself.

TERRI
I can’t go through with this.

ALIEN VOICE (O.S.)
Yes you can.

TERRI
Oh, you’re here. Thank God. How am I going to do this?

ALIEN VOICE (O.S.)
Just plug in like you are all dancing together. Listen, feel, be one.

TERRI
One?

ALIEN VOICE (O.S.)
We think of all you humans as being connected. And besides, to us you all look alike.

TERRI
I’m not sure if I understand what you just said, but I don’t feel as nervous.

ALIEN VOICE (O.S.)
Good.

INT. TERRI’S KITCHEN - NEXT MORNING

Terri sits at a table with a cup of coffee.

TERRI
It went well. Thank You.
ALIEN VOICE (O.S.)
You are welcome.

TERRI
It was a turn on.

ALIEN VOICE (O.S.)
That was apparent.

TERRI
I sure would like to have a name to call you.

ALIEN VOICE (O.S.)
Not possible. We exist each moment differently, therefore how can a name be permanent?

TERRI
O.K., but can’t you at least tell me where you are from?

ALIEN VOICE (O.S.)
We don’t understand this being from someplace, because we are everywhere.

INT. NIGHT CLUB - NIGHT
The floorshow is in progress.

Terri, in a skimpy cowboy outfit dances and undulates to the rock beat.

Excited, female fans surround.

They encourage him as he strips down to a skimpy G-string bikini, which gets stuffed with bills.

INT. NIGHT CLUB DRESSING ROOM

Terri in street clothes prims in a mirror.

Other dancers are in the background in various stages of undress.

Terri is approached by TED.
TED
What are you up too now?

TERRI
Going home.

TED
You want to go out for a couple of drinks with Jerry and me?

TERRI
No, I’m a little tired. Maybe, some other time.

TED
O.K. Mister mystery.

TERRI
Mystery? You wouldn’t believe it if I told you.

TED
I doubt it. I don’t think you can shock me, but try.

TERRI
I was born a girl, became a guy, and I might become a girl again.

TED
Let me know when it happens. I’ll sell tickets. We could make a killing.

Terri smiles, grabs his things, and then exits.

JERRY approaches Ted.

JERRY
You ready?

TED
Let’s go.

JERRY
I saw you talking to Terri. What’s up?
TED
He’s gay.

EXT. NIGHT CLUB

Terri looks towards the street when a limousine pulls up in front of him.

The front car window opens, and then Terri looks inside with irritation at the CHAUFFER.

CHAUFFER
What are you up to?

TERRI
I was about to get a cab.

CHAUFFER
Where are you going?

TERRI
West forty-fifth.

CHAUFFER
I’ll take you there. I have time to kill.

TERRI
How much?

CHAUFFER
Oh, seven bucks.

TERRI
Sure, why not?

INT. LIMOUSINE

Terri sits in the spacious rear seat as the chauffer speaks with him through a window that separates the front and rear.

CHAUFFER
How do you like dancing at that club?
TERRI
How did you know?

CHAUFFER
Just a lucky guess. You’re good looking, have a nice body, and probably know how to please a woman.

TERRI
Don’t be so sure. You must have X ray vision too.

CHAUFFER
What?

TERRI
You said I have a nice body.

CHAUFFER
Well, am I right?

TERRI
Yes.

CHAUFFER
Damn! I’m lucky tonight.

TERRI
About what?

CHAUFFER
Guessing things.

TERRI
Well, having a nice body isn’t everything. Say, by the way, what do you think of cows?

CHAUFFER
They seem nice enough, but then again I’ve never had a conversation with one.

TERRI
I have.

CHAUFFER
Oh really.
Silence follows, as the car moves ahead.

EXT. STREET

The limousine travels, and then pulls over to stop next to a curb.

INT. LIMOUSINE

The chauffer looks over his shoulder towards Terri.

CHAUFFER
I’ll be right back.

The chauffer gets out, shuts the door and then walks away.

Soon, MARILYN, a pretty middle-aged woman opens the passenger door.

MARILYN
Hello.

TERRI
Hi.

MARILYN
I’m a surprise.

TERRI
For what?

MARILYN
For you.

TERRI
Look, I’m just using this car to get a ride home.

MARILYN
I know. It’s my car.

TERRI
I don’t get it.
MARILYN
I’ve been watching you at the club
and I wanted to meet you.

TERRI
Why didn’t you wait outside?

MARILYN
That’s too easy. This way is more
interesting.

She slides in beside him, shuts the door, and then reaches
for a liquor decanter.

INT. LUXURY APARTMENT BEDROOM - NIGHT

Marilyn and Terri sit up in bed next to one another, but
not close.

She lights a cigarette.

MARILYN
You had too much to drink.

TERRI
Could be.

MARILYN
You were wild on that stage, but not
here. (Pause.) You’re different from
the others.

TERRI
I’m sure. (Pause.) I’d like to do
something.

MARILYN
What?

Terri puts his arm around Marilyn and then pulls her to him
with affection.

TERRI
Let’s sleep.

She pulls away from him.
MARILYN
No! I’m out of the mood. Besides, I didn’t bring you here for affection and sleep. Just sex.

TERRI
O.K.

Terri moves to get out of bed.

MARILYN
You should have told me that you’re gay.

EXT. STREET

Terri walks aimlessly, as prostitutes linger in the background. SALLY approaches him.

SALLY
Would you like a date, baby?

TERRI
No, but I’d like a body like yours.

SALLY (The voice deepens.)
You already have a body like mine.

TERRI
Oh, you’re really a guy?

SALLY
Yes, but I do make a convincing woman, don’t you think?

TERRI
Yes, that’s why I said what I did.

SALLY
Oh. You want to be in drag too?

TERRI
No, I’d like to have a female body.

SALLY
Now, wait a minute. Let me get this straight. You are a man, right?
TERRI
Yes.

SALLY
But, you want a sex change?

TERRI
Yes.

SALLY
Well, I know some folks who can hook you up if that’s what you want. Both girls and boys who have had the change. I never wanted it, because I have the best of both worlds this way.

TERRI
I don’t need help getting the change. It’s gonna happen naturally, but I don’t know when.

SALLY
Say what? No surgery and you don’t know when?

TERRI
Yes.

SALLY
Do you take some kind of a pill?

TERRI
No, it just happens.

SALLY
You’re crazy! You must be from outer space?

TERRI
No, but the creatures that caused this are.

SALLY
All right, I’m outa here. I gotta get back to reality and find some new drugs.
INT. TERRI’S BEDROOM - DAY

Terri enters with a small shopping bag.
He sits down at the dresser to face the mirror.
He empties various types of makeup from the bag.
He applies makeup on his face in a crude, reckless manner.
Large lines and bizarre colors result in a clown look.
He laughs at the image.
A thought strikes him.
He reaches for the telephone.

INT. PERKINS HOME

Susan answers the telephone.

SUSAN
Sweetie, it’s so good hear from you.

INT. TERRI’S BEDROOM

Terri in clown makeup talks on the telephone with Susan.

TERRI
I’m O.K. I’ve got a job dancing and singing.

SUSAN (O.S.)
On Broadway?

TERRI
No, not exactly, but not far.

SUSAN (O.S.)
Good and congratulations. Your dad is coming down there next week.

TERRI
Great! Are you coming too?
SUSAN (O.S.)
No, I’m taking those night school classes and finals are coming up.

TERRI
Which course is that?

SUSAN (O.S.)
Abnormal psychology. It’s very interesting.

INT. TERRI’S APARTMENT - DAY
Terri opens the door to welcome Ed with a suitcase. They hug warmly.

TERRI
Good to see you. Make yourself at home.

ED
I’m looking forward to seeing you onstage.

TERRI
Yes, but before the show tonight, I have a rehearsal this afternoon. Will you be all right alone?

ED
Sure, I’ll just wander around and take in the sights.

EXT. STREET - AFTERNOON
Ed casually walks with a shopping bag on Eighth Avenue in the Chelsea area.

He stops at a restaurant - bar, and then walks inside.

INT. RESTAURANT-BAR
Ed enters into the darkness to make his way towards an empty bar to sit down.

The jukebox plays a rock ballad.
He discovers a Western theme décor with saddles, cowboy boots etc.

BEN, a friendly young bartender approaches.

BEN
What can I do for you?

ED
I’d like a Vodka martini.

BEN
No problem.

Ed receives the drink, pays for it, takes a healthy gulp, and then looks around the bar.

Two men quietly talk and laugh nearby.

On a wall near the back, naked men in various poses are on posters and advertisements.

This discovery puts him into a nervous tailspin as he downs the drink.

He rolls off the stool, wave’s thank you to Ben, and then stumbles to the floor.

A YOUNG MAN quickly comes to help him up, but Ed declines.

ED
No, no, I’ll be all right!

Ed struggles to get himself up.

ED
Thanks, anyway.

YOUNG MAN
Are you sure?

ED (Embarrassed.)
Yes, my foot was asleep. I just had no feeling.

Ed with a slight hobble and the shopping bag move to the front door as all eyes follow him.
INT. DRAG SHOW - NIGHT

Terri is in female drag with a group in a review on stage. They lip-synch to a song with an enthusiastic audience, which includes Ed.

Ed’s expression changes from discomfort to a gradual appreciation as the joyous atmosphere affects him.

INT. BACKSTAGE DRESSING ROOM - LATER

People mingle as Ed cautiously enters. The drag performers are in various stages of undress as they change from the show costumes. Terri while still in costume excitedly approaches Ed.

    TERRI
    Are you shocked?

    ED
    Yes, but I enjoyed it.

    TERRI
    Come on and meet some people.

EXT. THEATER - LATER

Ed with Terri in street clothes walk away.

    TERRI
    Do you think mom would like to see this show or me as a male stripper?

    ED
    Well, this one might give her some hope or nostalgia for what might have been. But, she could appreciate a show with good looking men. Which one do you like best?

    TERRI
    Both, but it depends on my mood.
ED
Oh. Are there any other things you are interested in?

TERRI
I hope so, but still trying to find myself.

ED
You will.

EXT. BUILDING - DAY

FEDERAL BUREAU OF INVESTIGATION is on the sign.

INT. F.B.I. OFFICE

Supervisor Agent MARK SNYDER sits behind a desk while he speaks with Agents ELLEN HALL and WALTER BRUCE seated across from him.

MARK
What is your feel on this case?

ELLEN
You’ve got to be kidding.

WALTER
It’s impossible.

MARK
It’s well documented. The before and after photos are pretty convincing.

WALTER
I didn’t see any before pictures.

ELLEN
I saw some before pictures of the teenage Terri.

WALTER
Of the face, yes.

ELLEN
What more do you want?
WALTER
Well, some of the genital area.

ELLEN
Oh, come on.

MARK
Do you actually think Terri’s parents would have pictures of their teenage daughter’s genital area?

WALTER
No, but it would be the only conclusive proof.

ELLEN
If these people had those kind of pictures, we’d be after them for child pornography.

MARK
A few years ago, a doctor from a genetic institute called with this story. He was concerned that this was some kind of kidnapping or child abuse. We looked into it, but other cases took priority and it was put on hold. But, some other similar cases have surfaced recently making this old case worth looking into. I have pictures of the after genital area.

ELLEN
The after genital area?

MARK
Yes, the alleged male penis that formed after the alleged gender change.

ELLEN
Could I see that picture?

Mark gives her a photograph and then she examines it.
ELLEN
It’s definitely a male penis, and a male body. The long hair looks like the before female pictures. This is pretty incredible. How did they get this picture?

MARK
His doctor took it during an examination.

WALTER
How old is Terri now?

MARK
Twenty one, living in New York and trying to get acting work. He also works as an exotic dancer.

ELLEN
Are there more recent pictures?

Mark shuffles through a file.

MARK
Well, here’s one you might like to see.

Ellen takes a photograph from Mark, and then examines it.

ELLEN
He is definitely growing up. Much more masculine, with more muscle and definition.

WALTER
I’d like to see that.

ELLEN
Just a minute. This must be the exotic dancing routine.

MARK
Yes.

ELLEN
It’s hard to believe that this male body was once a female.
Ellen gives the picture to Walter, and then examines it carefully.

WALTER
That’s definitely a male. Is that a G-string?

MARK
Yes. Now, let’s presume that this is true. A female has somehow changed into a male literally instantly. How did it happen? Is this phenomenon spreading? Is it a newly formed cult that could undermine the country? Or are we completely wrong about this?

ELLEN
I would like to help pursue this.

Walter continues to ponder over the photographs.

MARK (To Walter.)
How do you feel about this?

WALTER (Confused.)
So would I, Terri. I mean sir.

MARK
Would what?

WALTER
To help out with this case.

An embarrassed Walter quickly puts the photograph on the desk.

EXT. STREET - DAY

Terri walks along a street on a bright, sunny day with sunglasses.

INT. SUBWAY STATION PLATFORM

While Terri waits for a train, he is approached by a disheveled, middle-aged MAN.

Terri reaches into his pocket for change.
MAN
No, that’s not what I want.

TERRI
What?

MAN
I want to have sex with you and make love. I need some touching and contact. I can always find food somewhere.

A stunned Terri steps back, and then moves quickly to the opened doors of a train.

INT. SUBWAY TRAIN
The doors shut, and then the train begins to move.

Terri sits down to look out a window at the man still on the platform.

Nearby, a FAT WOMAN and a THIN WOMAN are in an argument.

The fat woman stands while the thin woman sits.

FAT WOMAN
I didn’t step on your foot!

THIN WOMAN
You did too! You barged past and didn’t look.

FAT WOMAN
I would have felt it, if I’d stepped on you, and I didn’t feel anything.

THIN WOMAN
Feel? You’re so damn fat. How can you feel anything?

FAT WOMAN
All right, bitch! I’d rather look like me, than a bean pole, camel-legged idiot like you!
THIN WOMAN (Stands up.)
Fuck you! You want to really start something don’t you?

FAT WOMAN
I just want you out of my face.

THIN WOMAN
I’ll get out or your face when you apologize.

FAT WOMAN
For what? It’s crowded! Somebody else could have done it.

THIN WOMAN
I saw you do it!

FAT WOMAN
That’s too bad. I ain’t admitting to something I didn’t do.

THIN WOMAN
All right, cow. Go chew on your cud some place else.

The thin woman moves towards the door as the train comes to a stop. The fat woman is fast on her heels.

FAT WOMAN
You can’t talk to me like that!

The doors open. The thin woman turns around to face the fat woman, who is right behind her.

THIN WOMAN
Oh Yeah!

The thin woman rips the wig off the head of the fat woman, and then throws it back at her.

She jumps out the door just before it closes.

The train moves away.

The fat woman quickly picks up the wig off the floor, plops it carelessly on her head, and then sits down.
She tries to be strong, but is humiliated.

Terri and the other bystanders struggle to hold back laughter.

EXT. SUBWAY PLATFORM

A jovial Terri walks as the train pulls away when something catches his attention.

    TERRI
    You dropped something.

A young JEAN SPIRIT wears a skirt made out of men’s neckties with her hands full.

She turns around as Terri comes up behind.

He bends down to pick up a plastic bag, and then hands it to her.

    JEAN
    Thanks a lot. You were just on that train?

    TERRI
    Yes.

    JEAN
    That lady with the wig. Can you believe it?

    TERRI
    No.

EXT. SIDEWALK

Jean with Terri walk together still high off the wig experience.

    JEAN
    I’m gonna use that in my show.

    TERRI
    What show?
JEAN
I’m a performance artist. I have a show in the village. You’ve gotta come. Here’s a flyer.

She takes a flyer out of a bag.

My name is Jean.

TERRI
Terri.

JEAN
I know a girl with that name. She’s an E-R-R-I.

TERRI
What?

JEAN
She spells it with an I at the end.

TERRI
So do I.

JEAN
But, I thought the guy spelling ended in a Y? And the girls ended in an I?

TERRI
Not me. But, that’s a long story. You won’t believe it anyway.

JEAN
Try me. You never know. Maybe it’s something I can use in my act.

TERRI
It would be different.

JEAN
You wanna go get a beer at one of my favorite spots?

TERRI
Sure.
JEAN
It’s a ways away. Do you have time?

TERRI
Yes.

INT. SUBWAY
Jean with Terri sit by a window in conversation.

EXT. BOARDWALK
Jean with Terri walk in conversation.

EXT. OCEAN BEACH - LATER
Jean with Terri sit on the beach with beers.

JEAN
You can’t see anything beyond the ocean, yet it seems like everything is there.

TERRI
Everything?

JEAN
It’s all possible, because we don’t know what’s out there. We can get lost and that’s O.K.

TERRI
Yes. I think I know what you mean. We’re on the same wavelength or something. I hardly ever feel that way with anyone, except with Aliens.

JEAN
Oh my God! I’m with you. Only Aliens can understand me, not humans. I’ve always thought I was from another planet.

TERRI
You don’t know how funny that is.

Jean with Terri continue to relax with their beers.
JEAN
I had the weirdest dream last night.
I became a man.

TERRI
Jesus, that’s a nightmare!

JEAN
You don’t like being a man? Someone as hot and sexy as you? You’re the kind of guy I’ve never been out with.

TERRI
I’ve never been out with anyone like you. I’ve never been out much at all.

JEAN
I know that’s a lie.

EXT. ROLLER COASTER
Jean with Terri ride up and down slopes with screams of joy.

INT. SUBWAY
Jean sits with Terri.

EXT. SIDEWALK - NIGHT
Jean walks with Terri among a Bohemian street scene.

INT. CAFÉ
At a table, Jean and Terri eat together.

INT. JEAN’S APARTMENT
Jean welcomes Terri into an eccentric place with comfortable charm.

JEAN
Please sit down. I’ll get us a beer.

Jean moves to the refrigerator to get and then returns with beers.
A giant Teddy Bear sits on the floor next to Terri as he points to it.

**TERRI**
Where did you get this?

**JEAN**
Oh, that’s sad. I found him lying in his back in the middle of seventh street in the village. Cars were slowing down and trying not to hit him, but I decided to rescue him. He’s been very grateful for this home.

**TERRI**
I’m sure.

They pause as they sip on the beers.

**JEAN**
What do you do with your time?

**TERRI**
I audition for acting parts. I also have two jobs. One is a Male stripper for women and the other is a female drag show for a different kind of crowd.

**JEAN**
Both?

**TERRI**
I swear to God.

**JEAN**
That’s wild! Which do you like best?

**TERRI**
They’re the same. When, I strip for women, I think like them to give them what they want. When, I’m in drag, I think like a woman to become one.

**JEAN**
It’s easy for you to think like a woman?
TERRI
Yes, but that’s all I’m going to say, because you won’t believe it anyway.

JEAN
Well, I don’t need to know everything right away.

They move closer together.

JEAN
All I know is, right now I’m thinking like a woman who is with a very nice man.

Jean moves closer to Terri. They embrace in a long, sensuous kiss.

INT. JEAN’S BEDROOM

Jean and Terri make love in bed with low light and soft music in the background.

Later, Jean and Terri are wrapped up together in bed as Terri strokes Jean’s back.

TERRI
What’s that?

Refers to something on Jean’s back.

JEAN
It’s just a scar I got as a kid. I was playing with my brother. We had a tent set up in the backyard during the summer. I accidentally fell back on one of those stakes that hold up the tent.

TERRI
I’ll bet that hurt.

JEAN
And bloody too. But, it looked worse than it was. I was sort of a Tomboy. Always getting scraped and bruised. I liked playing with boys, and I still do.
TERRI
I’m glad.

JEAN
So, I just made love to a man who thinks like a woman.

TERRI
I guess so.

JEAN
It sure felt good.

TERRI
Yes. The best ever for me.

JEAN
Really?

TERRI
Definitely.

JEAN
Me too. It was like we were part of each other. Like nothing I’ve felt before.

TERRI
Yes, we’re closer than you think.

Later, Jean and Terri sleep closely together.

INT. JEAN’S FRONT DOOR - MORNING

Terri kisses Jean goodbye.

TERRI
I have to work tonight, but I’ll call you later. You can come over to my place.

JEAN
I can come over after my show. I’ll take a fast cab.

TERRI
Not fast enough. I feel like there’s hope, you know.
JEAN
Of course. See you later.

EXT. SIDEWALK - DAY

A jovial Terri walks and hums.

INT. SMALL OFFICE - NIGHT

A surveillance-recording device is the focus. An answering machine beep is heard, followed by the sound of Terri’s voice.

    TERRI (O.S.)
    Can’t wait to see you tonight. It’s Terri.

Ellen and Walter, the F.B.I. agents, sit next to the bugging device.

INT. TERRI’S BEDROOM - NIGHT

A nude Terri in a high mood moves towards the bathroom.

INT. TERRI’S BATHROOM

Terri takes a shower.

INT. SMALL EAST VILLAGE THEATER

Jean performs in front of a small, but enthusiastic audience in a dark Bohemian place.

    JEAN
    Before I go any further, I’ve got to tell you all something. I met the most incredible guy yesterday. He has the body of a Greek God and his insides are like from outer space. And that’s all I’m going to say for now.

Applause.
JEAN
Tonight, I am wearing a complete wardrobe made from polyester, including underwear, socks, blouse, skirt. This is my tribute to polyester and what it has done for all of us.

Laughter and reactions.

INT. TERRI’S BATHROOM

Terri with eyes shut lies motionless in the bathtub, as the shower spray force camouflages the body.

Gradually female breasts and genitalia come into view followed by a more feminine and smoother face.

The eyes slowly open.

TERRI (Weakly.)
Not now.

ALIEN VOICE (O.S.)
You are what you were before. Isn’t this what you wanted?

TERRI
Yes, I thought so, but now I’m in love.

ALIEN VOICE (O.S.)
We don’t totally understand this concept of love, but can’t you still be love even though you are now a woman?

TERRI
But, she’s a woman and now I am too.

ALIEN VOICE (O.S.)
Go on...

TERRI
She met me as a man. Now, I’m a woman. She’ll still want the man.

ALIEN VOICE (O.S.)
We regret that you are again disappointed.
TERRI
I was just getting happy.

ALIEN VOICE (O.S.)
Just remember, no matter how many times you change on the outside, you may never change on the inside, unless you want to. Your heart and mind are all your own.

INT. TERRI’S APARTMENT - LATER

Terri in a bathrobe as a female sits in a chair, with a telephone in hand.

She is in a daze as the telephone rings.

INT. JEAN’S APARTMENT

Jean rushes to the telephone.

JEAN
Hello.

INT. JEAN’S APARTMENT/ TERRI’S APARTMENT - NIGHT

In a split screen, Jean and Terri talk on the telephones to each other.

TERRI
Hi. It’s me.

JEAN
I was hoping for that. I had a great show. On your next night off, you’ve got to see it. You’re early. I thought you didn’t get off work until later. Oh, I know, you couldn’t wait to see me, right?

TERRI
I didn’t go to work.

JEAN
Your voice sounds different. You don’t feel well?

TERRI
I just sort of feel bad.
JEAN

Where?

TERRI

All over. Just a mood thing. Maybe, too much happened yesterday.

FLASH on Jean and Terri as they make love from the day before.

JEAN

I guess I’m too much for you.

TERRI

Could be.

JEAN

You do sound a little out of sorts. I feel that way about once a month, you know that female thing. You men are lucky not to have to go through that. But, I guess you guys have other problems.

TERRI

For sure.

JEAN

Do you want me to come over and nurse you? Maybe, all you need is some TLC.

FLASH on Terri as he fantasizes that Jean and Terri make love as two women.

TERRI

No. I need to be alone.

JEAN

O.k., I get that way sometimes too. Maybe, we shouldn’t move too fast. We don’t want to burn out on each other.

TERRI

Something happened today.

JEAN

What?
TERRI
I’ve changed. I’m not able to be with a woman right now.

JEAN
What are you trying to tell me?

TERRI
It’s hard to explain, especially over the phone.

JEAN
Are you Bi or Gay?

INT. OFFICE

Ellen and Walter listen to Jean and Terri’s telephone conversation from a bugging device.

INT. JEAN’S APARTMENT/TERRI’S APARTMENT

A split screen continues the telephone conversation.

TERRI
What do you mean?

JEAN
Oh, come on, don’t play with me. You work as a stripper and you don’t know what Bi means?

TERRI
No. Maybe, I heard it called something else.

JEAN
It means you like both men and women.

TERRI
Yes, I like both.

JEAN
Bye! Bye!

Jean hangs up the telephone.
INT. TERRI’S APARTMENT

Terri still has the telephone to his ear.

    TERRI
    But, wait a minute! Jean?

The sound of a dial tone is heard. Terri quickly calls back Jean. The telephone rings until an answering machine picks up.

    JEAN (OS)
    I know you want to talk to me in person, but it’s not possible right now. So, please leave a message after the beep.

A beep and then Terri speaks.

    TERRI
    Are you there? You have to be! Come on, pick up.

Pause.

    Let’s talk. What did I say wrong? I’m going through a lot of changes.

Pause.

    I need someone.

INT. JEAN’S APARTMENT

Jean is gone.

EXT. SIDEWALK - DAY

Terri walks with a more feminine attitude, but the clothes are still masculine.

A hat with head lowered attempts to disguise.

Terri bumps into LLOYD, a hippie type young man.

    TERRI
    Excuse me, sorry.

    LLOYD
    It’s ok....Terri?
TERRI
Oh, hi, I didn’t see you.

LLOYD
My God! You look different! Are you experimenting with a new look for the show?

TERRI
Yes.

LLOYD
Well, it works. You almost fooled me. It’s amazing. You are a real chameleon. You can look like a real man or woman. I want to see your new show.

TERRI
Well, I’ll let you know. I’ve got to get going.

Terri walks away.

INT. TERRI’S APARTMENT

Terri hits the playback button on the answering machine.

JEAN (O.S.)
I’m sorry I panicked last night. I’ve heard those words before, that’s all. I hope we can get together soon.

Terri ponders.

INT. TERRI’S BATHROOM

Terri looks in the mirror and then slowly rubs her face as if for the first time.

INT. TERRI’S BEDROOM CLOSET

Terri looks at the full display of men’s clothes.

INT. TERRI’S BEDROOM – LATER

A nude Terri lays on her back in the bed as she stares up at the ceiling while she explores her new body.
EXT. BUS STOP - DAY

Terri waits in the rain with full shopping bags and an umbrella overhead.

A man stands next to her without an umbrella.

A woman stands on her other side without an umbrella.

Terri quickly glances at both people.

She turns towards the man as if to ask him to share her umbrella, but stops short.

She repeats the same effort towards the woman, but stops short.

In a quandary, Terri waits for the bus.

INT. TERRI’S BEDROOM

Terri carefully applies makeup in the mirror.

She primps in a new dress to reveal an incredibly beautiful woman.

INT. NIGHT CLUB

Terri walks through a crowd, with the atmosphere of trendy music and lights.

The beautiful mystique of Terri is felt in the room, especially from the men.

INT. NIGHT CLUB - LATER

Terri sits in a chair with a drink, when something catches her attention.

FLASH on Jean wearing a flashy red dress in the distance as she looks for someone.

A handsome young BOB approaches Terri which startles her.

BOB

Hello.
TERRI
Oh, hi.

BOB
Do you come here often? I haven’t seen you before.

TERRI
No, it’s the first time.

BOB
Your drink looks a little empty. I’d like to get you one. What is it?

TERRI
A screwdriver.

BOB
I’ll be right back.

TERRI
Oh, could you do something else?

BOB
Sure.

TERRI (Points.)
See that girl over there?

FLASH on Jean across the room.

TERRI (O.S.)
That short girl with the red sequins?

BOB
Yes.

TERRI
Could you ask her to join us? She looks like someone I know. Maybe, you could offer her a drink too.

BOB
All right. By the way, my name is Bob.
TERRI
Oh, I’m sorry. And mine is Terri.

BOB
Nice meeting you.

TERRI
Likewise.

BOB
I won’t be long.

TERRI
Good.

INT. TAXI - NIGHT

Ellen and Walter, the F.B.I. agents, are passengers dressed as party goers.

WALTER
Do you think we’re dressed O.K.? I don’t want to stand out.

ELLEN
It doesn’t matter. With this crowd, anything is all right.

WALTER
How do you mean?

ELLEN
As long as you’re comfortable and like who you are, the clothes don’t matter. Eccentric, non-conformity is the standard, at this place. You could wear your underwear, and nobody would bat an eye as long as you are totally yourself in those shorts and tee shirt.

WALTER
Well, I hope someone would bat an eye. I think I look pretty good in my skivvies.
ELLEN
Maybe so. Remember, I took that sociology class last year. We studied the similarities between conformity and non-conformity. Conform to non-conformity, and non-conform to conformity. Just be yourself. You’ll be fine.

Walter looks puzzled.

INT. NIGHT CLUB
Bob approaches Jean at the bar with a drink.

BOB
Excuse me. How are you doing?

JEAN
Not bad. And yourself?

BOB
O.K. But, I’d be a lot better if I could buy you a drink, and then join me with a friend over there.

JEAN
Over where?

BOB (Points.)
There.

FLASH on Terri in the distance, while she waves back at them.

Jean looks confused.

JEAN
She’s beautiful.

BOB
Yes, so join us and I’ll buy your next drink.

JEAN
You don’t have to buy a drink. What is this some kind of a three way? Are you interested in both of us?
BOB
No, she just wants to meet you for some reason.

JEAN
She didn’t tell you why?

BOB
No.

JEAN
How well do you know her?

BOB
Honest?

JEAN
That would be nice.

BOB
We just met.

JEAN
And as soon as you met, she wants to meet me?

BOB
Yes.

JEAN
Well, I’m not sure where you’re coming from, but I think she likes women. Are you hot for her?

BOB
Yes, I’d like to get to know her.

JEAN
There’s one way to find out. But, I’ve also got to watch out for a friend, I’m supposed to meet.

EXT. NIGHT CLUB

Ellen and Walter get out of the cab, near the front entrance.
INT. NIGHT CLUB

Jean, Terri, and Bob stand together with their drinks.

JEAN (To Terri.)
You look familiar.

TERRI (To Jean.)
So do you.

BOB
Well, I’ve never seen either one of you before.

TERRI (To Bob.)
Do you feel lucky tonight?

BOB
Yes.

TERRI
Good. I like that positive vibe.

JEAN (To Terri)
Why did you want to meet me?

TERRI
What is the name of the friend you were going to meet here?

JEAN
Terri.

TERRI
I know Terri. He told me to look out for you, because he won’t be able to make it.

JEAN
Why not? He said on the phone that he really wanted to see me.

TERRI
He got sick. I guess he didn’t tell you. I’m his twin sister. We share everything and we’re very close. Closer than most sisters and brothers.
JEAN
No, he didn’t….  

TERRI (Voice change.)
Ha! I fooled you! It’s really me!

JEAN (Looks hard.)
Oh my God! What the hell? You’re crazy!

They laugh, hug, and then kiss one another.

JEAN
Well, I can tell now that it’s you.

BOB
Now, wait a minute. You are a guy?

TERRI
What do I look like?

BOB
A girl.

TERRI
Yes, then to you I’m a girl.

BOB
But, under those clothes, you’re a guy?

TERRI
What does it matter what’s under the clothes?

JEAN
I guarantee it’s all man underneath.

TERRI
No, you can’t.

JEAN
I love it. You’re really going all the way with this.

BOB
This is fucked up! You two have a good time. But, I’m not into this shit!
Bob turns to leave.

    TERRI
    Wait a minute! You said you feel lucky. You are and I’ll prove it to you.
    BOB
    How?
    TERRI
    Dance with me.
    BOB
    No!
    TERRI
    I look like a woman, don’t I?
    BOB
    Yes.
    TERRI
    Then, what have you got to lose? No one will know the difference. It’s an experience. Besides, I guarantee it’s something you will never forget.
    JEAN
    Oh, yes go for it. What have you got to lose?
    BOB
    What the....
    TERRI
    Come on.
    BOB
    All right, what the hell. But, no close dancing.
    TERRI
    Whatever you say. Let’s go.

They move away.
JEAN
    Have fun!

TERRI
    See you in a bit.

Jean with Terri share a mischievous exchange.

INT. NIGHT CLUB ENTRANCE

A curious Ellen and Walter enter to look over the crowd.

FLASH on Jean in the distance.

Ellen recognizes her.

ELLEN
    That’s Terri’s friend. Good. Terri must be here somewhere. They were going to meet here. Let’s look around.

INT. NIGHT CLUB DANCE FLOOR

Terri and Bob fast dance.

Terri is very hot and sexual, while Bob just goes through the motions to avoid Terri.

She seductively moves closer to Bob, which forces him to look at her.

He breaks away, and then moves away.

BOB
    See you later. Have fun with someone else.

TERRI
    Wait.

Terri follows him.

INT. BAR AREA

Terri in hot pursuit behind Bob gets his attention.
TERRI
I’m sorry. This is all new to me.
I’m playing games.

BOB
Look, if being in drag is your thing, fine.
But, it’s not mine. You fooled me. I like
women and want to meet one.

TERRI
I am a woman and will show you.

BOB
No, not tonight! I’m not going to take that
chance. I’ve had enough. Take care.

He moves away.

INT. DANCE FLOOR AREA
Jean, Ellen, and Walter speak together.

JEAN
They’re over there dancing.

ELLEN
Which ones?

JEAN (Looks.)
Well, I don’t see them now. Maybe, they
moved to the other side.

WALTER (To Jean)
Would you like to dance?

JEAN
No, not right now. My friend will be back
soon. She loves to dance and is gorgeous.
You’ll like her. Just your type.

WALTER (To Ellen.)
Do you want to dance?

ELLEN
No, I think I’ll need another drink first.
WALTER
O.k., I’ll get more drinks.

INT. BAR AREA
Terri pensively stands alone and then Jean interrupts.

JEAN
I’ve been looking all over for you.

TERRI
Oh, sorry. Just taking a break.

JEAN
Well, come on. I want you to meet these two super straight people. Let’s shock them. Keep pretending you’re a woman, then bang!

TERRI
No, not now. I want to get out of here.

EXT. SIDEWALK
Jean walks quietly with Terri.

JEAN
My place or yours?

TERRI
Not tonight.

JEAN
Oh, I thought we were going to get together. Is something wrong?

TERRI
No, I just need some space.

JEAN
Tomorrow night?

TERRI
Maybe, let’s talk tomorrow. Something’s happened and I’m sure you won’t believe it. I don’t believe it.
JEAN
Is it me?

TERRI
No, neither one of us. It’s beyond that.

JEAN
Well, whatever it is, I can at least listen.

TERRI
Thanks. I’ll be in touch.

Terri walks off to leave a confused Jean.

INT. DANCE FLOOR

Ellen with Walter stiffly dance, and then stop to move off the dance floor.

Ellen with Walter stand and then look around.

ELLEN
Jean said she’d be back with her friends. She’s been gone a long time. You wanna take a walk and see what’s going on?

WALTER
I like it here. But, I guess I forgot we were working. Let’s go.

EXT. SIDEWALK

A confused Jean slowly walks as Ellen and Walter run up to her.

ELLEN
We waited for you. Did you find your friend?

WALTER
We didn’t think you were leaving.

JEAN
Fuck off!

Jean walks away, with Ellen and Walter dumfounded in the background.
INT. COMMUTER TRAIN - NIGHT

Terri pensively looks out the window.

INT. SUSAN AND ED’S BEDROOM - NIGHT

Susan and Ed are asleep in bed. Susan is restless, as if in a dream when she awakens. Then, she looks over at Ed who is sound asleep.

INT. HALLWAY

Susan in a bathrobe walks when she notices a bedroom door open and then moves towards it.

INT. BEDROOM

Susan looks into the room at the once again female Terri who sits quietly on the bed. With joyous amazement Susan rushes to hug her.

INT. CAR - DAY

Terry sits in the back seat, as Ed drives with Susan in front.

EXT. NIAGARA FALLS - DAY

Terri, Susan, and Ed stand at a wire fence, which overlooks the falls below.

FLASH twenty years before on Terri, Susan, and Ed as they stand in the same place to look at the falls.

Back to present.

SUSAN
This is beautiful. And we are all still together.

Susan takes a picture of the falls, and then turns to point the camera at Terri and Ed.

SUSAN
Come on. Give me a smile.
TERRI
It's good to have a record.

SUSAN
Yes, it will be one more to add to your scrapbook.

ED
You mean scrapbooks.

SUSAN
Yes, there are a lot.

TERRI
But, some are missing.

SUSAN
Which ones?

TERRI
After the change.

ED
Well.......

SUSAN
There aren't any, because that didn't happen and you are back like before.

TERRI
But, I never left........

SUSAN
You know what I mean, so let's just forget about it.

TERRI
But it did happen and may happen again.

ED
Yes, honey but we don't know for sure and you are here now.

SUSAN
Yes, let's enjoy each other, ok?
EXT. PATH NEAR FALLS

Terri, Susan, and Ed walk.

SUSAN
I’ve got an idea.

Susan points towards the backs of a woman and a man who stand together as they look at the falls.

She moves near them until close enough to speak.

SUSAN
Excuse me.

The couple turns around to reveal that they are Ellen and Walter, the F.B.I. agents.

Following, Walter is poised to take a snapshot of Susan, Ed and Terri with Jane’s camera.

Ellen next to him also holds a camera.

WALTER
O.K. ready? Smile.

SUSAN
Ready.

Walter takes the picture, followed by Ellen doing the same with her camera.

ELLEN
I hope you don’t mind. I couldn’t resist you all and the scenery behind.

SUSAN
No, not at all. Thanks for taking the picture.

WALTER
You’re welcome.

Soon after, Terri, Ed and Susan leave.
ELLEN
Nice meeting you both and your daughter.

SUSAN
Oh, yes this is like a reunion.

WALTER
You have been separated?

SUSAN
She disappeared for a while. It was like she was abducted by Aliens.

ED
No, she didn’t. She’s just been traveling and it’s so good to have her back.

SUSAN
Well, if that’s how you see it. Why not tell them about our son, too?

ED
No.....

ELLEN
Oh, one of each?

SUSAN
No, just one. But, sometimes it seems like two. Do you have children?

ELLEN
No, but hope to someday.

SUSAN
Do you have a preference?

ELLEN
You mean boy or girl?

SUSAN
Yes.

ELLEN
It doesn’t matter.
ED
That’s a good open way to look at it.

SUSAN
No, it shouldn’t matter, but sometimes it does.

ELLEN
I suppose, but I’ll just have to wait to find out.

SUSAN
Good luck with that and be ready for surprises.

ELLEN
Yes, that’s good advice. Well, good talking to you and enjoy yourselves.

SUSAN
Thanks.

EXT. FALLS PATH

Ellen and Walter walk a safe distance behind Terri, Susan, and Ed.

Walter stumbles, falls with a thud on the ground, and then Ellen rushes to his aid.

ELLEN
Are you all right?

WALTER
Yes, I stumbled on a rock or something.

ELLEN
You better be careful.

WALTER
I know. My concentration is off. This case is starting to spook me.

ELLEN
Me too, but I think it will be over soon. There isn’t much more to discover.
WALTER
I’m not so sure about that.

ELLEN
Try not to worry.

EXT. MOUNTAIN ROAD

The Perkins car moves down the road.

INT. CAR

Terri drives with Susan on the passenger side, and Ed in the back.

EXT. CAR

Terri’s car drives off the road onto a lookout point, and then stops at the edge of a cliff.

INT. CAR

Terri looks intensely ahead, and then turns to the right towards Susan.

Susan takes a picture of the scenery outside, and then puts the camera down to calmly look at Terri.

SUSAN
Is something the matter?

TERRI
I’m just mixed up. You like me better as a girl right?

SUSAN
It’s not a matter of better. You came out of my womb as a girl and I would simply like you to stay that way.

ED
But, we like you either way......

SUSAN
I didn’t say that.
ED
But, we have to be ready for what might happen again.

SUSAN
No, I don’t! This might all be just too much for me. I can’t speak for you or anybody else right now.

ED
Very well, but there’s really nothing we can do about this.

SUSAN
And how do you know? After all that’s happened how can you say that?

ED
I can’t really.

TERRI
There’s nothing to get ready for, except surprise and change. Or I could drive off this cliff and that would end it all.

SUSAN
Then do it!

After a pause, Terri looks forward to start the car and then moves the gearshift.

EXT. CAR
It drives down the highway.

EXT. FARM

Terri, Susan, and Ed look at various fruits and vegetables at a roadside produce stand.

TERRI
Don’t those black berries look good?

SUSAN
Yes. So, do the blueberries.
TERRI
Do you still have that ice cream maker?

SUSAN
I think so.

ED
We do.

TERRI
Let’s make some black berry ice cream. Remember, that time we made it? How good it was?

SUSAN
No, but I’m sure it was. I’ll get some blueberries too.

Terri looks around for someone to help.

TERRI
I don’t see anybody.

SUSAN
That’s strange. Maybe in that barn over there.

A barn is in the distance.

TERRI
I’ll go look.

Terri moves towards the barn.

EXT. BARN
Terri is at the barn door.

SUSAN (O.S.)
Wait. Stop right there!

Terri stops and then turns around to see Susan with a camera poised at her.

SUSAN
O.k., now smile.
Terri poses by the barn door with a big fake smile.

    SUSAN (O.S.)
    That’s all for now.

EXT. BARN ENTRANCE

Terri cautiously peers into it.

    TERRI
    Hello. Is anybody here? We want to buy some fruit.

    VOICE (O.S.)
    I’ll be right with you. Come on in. I’m in the corner.

INT. BARN

Terri looks around, and then slowly moves further inside.
Rwo cows in the corner startle her.
A voice comes from the direction of the cows.

    ALIEN VOICE (O.S.)
    Please come closer, we need to talk.

    TERRI
    Oh.

Terri moves closer to the cows.

    TERRI
    I haven’t heard from you since I went back to a woman.

    ALIEN VOICE (O.S.)
    How has it been?

    TERRI
    I’m not sure.

    ALIEN VOICE (O.S.)
    We have some news.

From a distance, Susan’s voice is heard.
SUSAN (O.S.)
Have you found anybody? Where are you?

EXT. BARN

Susan moves towards the barn entrance with Ed in the background.

INT. BARN

Terri is with the cows.

ALIEN VOICE (O.S.)
Tell her you’ll be right out. We need to talk.

TERRI (Loudly)
I’ll be right out. I found somebody and they’ll be right with us. Don’t come in here. It’s too dark.

EXT. BARN

Susan stands.

SUSAN (Loudly)
O.k., just checking.

INT. BARN

Terri is with the cows.

TERRI
What’s going on?

ALIEN VOICE (O.S.)
We have found a cure for your condition.

TERRI
What? You’re kidding!

ALIEN VOICE (O.S.)
Kidding?

TERRI
You know, fooling or pretending.
ALIEN VOICE (O.S.)
Kidding. That's a new word. I like that.

TERRI
What's happened?

EXT. PRODUCE STAND

Susan and Ed put peaches in a bag with several bags next to them.

A car approaches, and then stops nearby.

INT. F.B.I. CAR

Ellen and Walter look at the Perkins car.

WALTER
That's their car.

ELLEN
Yes, let's get snoopy.

INT. BARN

Terri is with the cows.

ALIEN VOICE (O.S.)
You must decide the gender you want for the rest of your life. Then, we will make it permanent.

TERRI
I can't believe it. This is great. When, can it happen?

ALIEN VOICE (O.S.)
Soon. But, first take a little time to think about who you want to be, because when we perform our procedure, it will last until death.

TERRI
It won't take me long to decide.
ALIEN VOICE (O.S.)
Accidents such as yours are still occurring to others. But, we are quite confident that we have found a way to correct this situation.

EXT. PRODUCE STAND

Ellen with Walter approach Susan and Ed.

SUSAN
Oh hi. What a surprise! Are you following us?

WALTER
No, what makes you think.......?

ELLEN
No, of course not. We just got attracted by all this beautiful produce.

ED
Just like us.

SUSAN
Our daughter just went looking for someone to buy this from in the barn.

JENNY
We could look too.

SUSAN
I don’t think you need to because she found somebody.

WALTER
Then, we can just walk around and check more of this interesting farm.

Ellen and Walter walk away towards the barn.

EXT. BARN

Ellen and Walter cautiously look into the barn entrance.

ELLEN
Hello. Is anybody in there?
WALTER
We want to buy some fruit.

INT. BARN

Terri reacts to the outside voices.

TERRI
Someone’s coming. What should I do?

ALIEN VOICE (O.S.)
Go. We’ve said enough today, but will contact you soon to make this change. It doesn’t matter where you’ll be, because we will find you. Take time to think of everything.

TERRI
I will.

ALIEN VOICE (O.S.)
Now go.

Terri quickly gives the cows a kiss on the side of the jaw, and then moves away.

INT. BARN

Ellen and Walter cautiously walk into the dark barn.

Terri bumps into them quickly on the way to exit.

TERRI
Oh, sorry.

ELLEN
Hello again.

WALTER
Is anybody around?

TERRI
Yes. I just met somebody with great news! I’ve got to go. Take care.

Terri quickly moves away towards the barn door, as Ellen and Walter call out after her.
ELLEN
Same to you.

WALTER
Take it easy.

A confused Ellen and Walter look at each other.
They look ahead and then walk further into the barn.

EXT. PRODUCE STAND

Terri returns to Susan and Ed.

SUSAN
Where is……?

TERRI
I found a very nice man busy tending to cows.
He said to leave some money on the table,
whatever we think is fair. Isn’t that nice?

INT. JEAN’S APARTMENT - NIGHT

Jean speaks into the telephone.

JEAN
I shouldn’t be calling you again. But, I
just want to know what happened between us.
I’m not mad or anything, just confused. Come
on, please give me a call.

Jean hangs up.

INT. JEAN’S KITCHEN

Jean puts a plate of food on the table and then turns
around as if to forget something.

She returns to the table with a glass and a container of
milk after which she obsessively drinks the milk.

EXT. STREET - DAY

Terri gets out of a taxi.
INT. TERRI’S APARTMENT

Terri puts a bundle of mail down on the table, and then moves to answer a telephone.

JEAN (O.S.)
Terri?

TERRI
Jean?

JEAN (O.S.)
Yes.

TERRI
I didn’t recognize you.

JEAN (O.S.)
Well, it’s me sort of. I have a cold.

TERRI
I’m sorry about what happened when I last saw you and owe you an explanation. I would’ve called sooner, but I’ve been away.

JEAN (O.S.)
Where?

TERRI
With my parents.

JEAN (O.S.)
How are they doing?

TERRI
O.K. I want to see you and tell you something. There have been a lot of changes.

JEAN (O.S.)
Well, it will have to wait, because of this cold and some other things. I’ll call you when I feel better. Welcome back.

The phone clicks off.
TERRI
Jean? Jean? Are you there?

Terri realizes that Jean has hung up.

EXT. TERRI’S BUILDING

Terri quickly moves down the steps.

EXT. JEAN’S APARTMENT BUILDING

Terri walks up the steps to the front door.

INT. HALLWAY

Terri walks to Jean’s door to knock with no answer.

She listens at the door to hear some low music.

She carefully turns the doorknob, which opens the door into a messy room.

Somebody is asleep, shirtless, and face down on the couch.

A closer look reveals a back scar like Jean’s.

A young man who looks like Jean abruptly wakes up and then turns over.

JEAN
Oh, my God!

TERRI
Jean?

JEAN
Yes, it’s me I think.

TERRI
But, you’re a guy!

JEAN
Yes, and you’re still in drag.

TERRI
No, I’m not.
JEAN
Then, you’re a......?

TERRI
Yes.

JEAN
Unbelievable! What is happening?

Jean begins to cry.

Terri moves to Jean and then into an embrace.

They separate as the intensity continues.

JEAN
Our outsiders have switched.

TERRI
But, the inside feelings are the same and maybe even better.

JEAN
Yes.

INT. F.B.I. OFFICE

A flurry of people talk and move about.

INT. OFFICE OF MARK SNYDER

A frantic Mark talks on the telephone.

MARK
Why haven’t they been found yet? (Pause.)
I know where they were seen last. But, they could be in China by now. Let’s step this up. I want some answers. Do you understand?

He slams down the phone.

EXT. COUNTRYSIDE - DAY

An expansive, majestic view is the background for a sign that reads WELCOME TO MONTANA.
EXT. CAR

A car travels slowly down a road.

INT. CAR

There is a rear view of two people in the front seat.
A woman drives, with a male on the passenger side.
A frontal view reveals Ellen and Walter, the F.B.I. agents, as they look straight ahead.

They are quietly disturbed and confused.
Walter, now a female, is the driver.
Ellen, now a male, rides as passenger.

EXT. OCEAN BEACH - DAY

Terri and Jean sit together with ice cream cones.

TERRI
What was it like?

JEAN
Almost instantly.

TERRI
Me too. This weird feeling came on after having ice cream. I fell asleep and then after that, I was changed.

JEAN
Just like that?

TERRI
Yes.

JEAN
I ate some food, went to bed as a female, and then woke up the next morning as a male.

TERRI
That’s all?
JEAN
Yes. Some left overs and a glass of milk, which I usually don’t have.

TERRI
Oh my God! Could it be?

JEAN
What?

TERRI
We both got this connection.

JEAN (Points to Ice cream.)
Could be and now this.

TERRI
Yes.

They both start to laugh.

JEAN
Too late now. Cheers!

They hit their cones together in a toast.

The ice cream falls out to make a mess over both of them.

Terri scoops some of it up to playfully rub it on Jean’s face.

Jean does the same to Terri.

The mayhem continues for a while until they lock together into a long passionate kiss.

With ice cream smeared on their faces, they pull back to stare at each other with continued intensity.

TERRI
What is next?

JEAN
Right now.

TERRI
Along with a decision that maybe you can help me with.
EXT. OCEAN BEACH - SUNSET

Jean with Terri walk slowly together.

EXT. GRASSY FIELD - DAY

Jean with Terri walk together and then sit down.

    TERRI
    This looks about right.

    JEAN
    Yes.

They lay down closely in the grass on their backs, look up at the sky with moving clouds, and then close their eyes into sleep.

Later, Terri opens her eyes to see something and then nudges Jean awake to see two cows close to them.

    ALIEN VOICE (O.S.)
    Hope we didn’t wake you. You looked so peaceful.

    TERRI
    No problem. It’s more important to be awake.

    JEAN
    Yes.

    ALIEN VOICE O.S.)
    Hello Jean.

    JEAN
    Hi.

    ALIEN VOICE (O.S.)
    Something tells me that we don’t have to introduce ourselves.

    JEAN
    No, not really.
ALIEN VOICE (O.S.)
As we told Terri before, we are sorry for these changes upon you.

JEAN
Ok.

ALIEN VOICE (O.S)
Now, we offer you the same solution to you as well as Terri to remain in your present gender if you wish.

JEAN
With more time to think about it?

ALIEN VOICE (O.S.)
Unfortunately no. We have to be going after this is fixed.

TERRI
Well, I have made my decision.

Terri and Jean look at each other.

JEAN
So have I.

ALIEN VOICE (O.S.)
Very, very well.

TERRI
This calls for a celebration!

JEAN
Yes.

ALIEN VOICE (O.S.)
As you should, but we must be going.

TERRI
So soon?

ALIEN VOICE (O.S.)
Yes, before we do more damage here.
TERRI
There was no damage. Maybe confusion though, but I got something beautiful.

ALIEN VOICE (O.S.)
Call it what you want, but it is time to leave.

TERRI
What if we need or want you again?

ALIEN VOICE (O.S.)
You will, but you both have many other resources at your disposal.

TERRI
But, not the same.

ALIEN VOICE (O.S.)
Maybe not, but just as important.

TERRI
So, now you just disappear forever?

ALIEN VOICE (O.S.)
No, because you have your memories.

JEAN
Of course. How could we forget?

ALIEN VOICE (O.S.)
That’s right. Goodbye my friends.

TERRI
Thank you.

JEAN
Yes.

ALIEN VOICE (O.S.)
Now, just wait here for a weather change to bring your permanent change along with our departure.

Clouds quickly roll in with wind as Jean and Terri sit quietly together.
EXT. APARTMENT - DAY

Demolition of a building directly next to another is in progress with a flurry of men, activity, and noise.

INT. APARTMENT

Terri moves to an open window, with loud construction noise from the demolition next door.

She closes it and then moves away.

INT. APARTMENT

Terri stands before a floor length mirror with a smile as she ponders.

A crash and violent rumble take over like an earthquake.

Terri falls as the wall and mirror crash on her.

INT. HOSPITAL ROOM - DAY

Terri lays in a bed with most of the face covered in bandages except for closed eyes and mouth.

Jean, Susan, and Ed are also in the room.

Terri slowly opens her eyes.

                JEAN

                Hi honey.

                TERRI (Weakly.)
                Did I break the mirror?

                JEAN
                No, but it got you.

                TERRI
                Where am I? Do I have a face?

                JEAN
                Oh yes, you still have a beautiful face.

                TERRI
                I want to see it.
JEAN
But, there’s nothing to see right now because of the bandages.

TERRI
Bandages?

JEAN
This is temporary. You need to heal.

SUSAN
Don’t worry dear.

ED
We love you and are here for you.

JEAN
Yes, we are still together.

TERRI
But, it’s never going to be the same.

JEAN
Better, I promise. But, right now you need to rest.

Terri wearily droops off.

TERRI
Cows....

Jean kisses Terri and then moves away.

INT. HOSPITAL ROOM - NIGHT

In a darkened room, Terri sleeps restlessly.

INT. DREAM SEQUENCE

Stacks of 8 X 10 headshots of Terri are everywhere.

She intensely chops them up into smaller abstract pieces with a paper cutter and then throws them aside.

The mood swings alternate between laughter and tears.

This continues until all the pictures are cut up.
Terri lays down among the pieces after which she falls asleep.

INT. DREAM SEQUENCE - LATER

Terri’s eyes open slowly and then discovers the confusion that surrounds.

Gradually, she picks up various pieces and randomly puts them in some kind of order.

New discovery and satisfaction emerges, as she continues to carefully arrange the cut up images.

INT. HOSPITAL ROOM

Terri sleeps more peacefully.

INT. WALL

Two years later, a series of wall paintings are focused upon.

They are large collages which combine fragments of Terri’s headshots and painted images.

With their abstractions, each one has a distinct, unique style.

The colors contrast with a dream like imagination.

INT. ART GALLERY

Groups of hip, diverse people excitedly gather at a party.

INT. ART GALLERY

A young well-dressed WOMAN and a MAN converse, when a WAITER with champagne to offer interrupts them.

WOMAN
Oh, thank you.

MAN
Yes, I’m thirsty.
WAITER
Just in case you didn’t know. There is also a dairy bar.

MAN
What?

WOMAN
You’re kidding?

WAITER
No. There are all kinds of dairy products. Ice cream, yogurt, and milkshakes. You should check it out.

MAN
That’s funny. I’ve never seen such a thing at a function like this.

WOMAN
Me either. Somebody has a sense of humor.

MAN
Thanks for the tip. Well I guess it’s Champagne and ice cream. Cheers!

WOMAN
Yes.

MAN
What do you think of this work?

WOMAN
It’s very exciting.

MAN
Do you know the inspiration?

WOMAN
No.

MAN
An accident resulting from a shattered mirror or something.
WOMAN
That’s amazing. (Pause.) Where is the artist?

MAN (Nods.)
Over there.

WOMAN
Where? Which one? There’s a group.

MAN
You have to guess.

WOMAN
Oh come on. Stop playing with me.

MAN
We’ll move closer. You’ll figure it out.

WOMAN
There’s more to this story.

MAN
Definitely.

WOMAN
You just never know.

They slowly move across the room.

FADE OUT