



INSTANT CHANGES

BY STEVEN BURTON

CTXu807444

email:sburton900@gmail.com

INT. BEDROOM - NIGHT

TERRI PERKINS, a pretty teen, sleeps.

EXT. GRASSY FIELD - DAY - 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 - NIGHT

Terri abruptly wakes up from the DREAM.

EXT. JUNIOR HIGH SCHOOL - DAY

A bell SOUNDS.

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

INT. SCHOOL HALLWAY - DAY

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 - DAY

It is windy and overcast.

Terri quickly walks with Oscar away from the school.

OSCAR

It looks like a storm.

(CONTINUED)

CONTINUED:

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

Maybe you were day dreaming about me.

OSCAR

What?

TERRI

That's OK. I'll teach you things.
Stick with me!

OSCAR

OK.

EXT. SIDEWALK - DAY

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 - DAY

They approach a bench.

EXT. BENCH - DAY

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.

She kisses him.

Oscar gets into it.

Terri pushes away.

TERRI (CONT'D)
That was dreamy.

She gets up.

TERRI (CONT'D)
Let's go, we're getting wet.

OSCAR
Yeah.

EXT. TERRI'S HOME - DAY

It is a tidy, affluent ranch style home.

Terri leads Oscar up towards a front porch.

EXT. PORCH - DAY

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.

(CONTINUED)

CONTINUED:

TERRI

OK.

They share a smile as Oscar leaves.

INT. DINING ROOM - NGHT

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
(MORE)

(CONTINUED)

CONTINUED:

ED (CONT'D)
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 - NIGHT

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 - NIGHT

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 - NIGHT

Terri is in a deep sleep in the fetal position.

EXT. PERKINS HOUSE - NIGHT

The wind and rain storm is heavy.

INT. KITCHEN - NIGHT

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.

(CONTINUED)

CONTINUED:

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 - NIGHT

A frantic Susan with Ed push open the door.

He switches on the light.

EXT. STREET - NIGHT

An AMBULANCE races to an emergency in the storm.

INT. HOSPITAL WAITING ROOM - NIGHT

Susan is 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 - NIGHT

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.

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

(CONTINUED)

CONTINUED:

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 - DAY

From behind, Terri in a bathrobe looks at clothes.

She angrily THROWS them on the floor.

A KNOCK at the door.

TERRI (OS)

Come in.

INT. TERRI'S BEDROOM DOOR - DAY

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 - DAY

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...

(CONTINUED)

CONTINUED:

TERRI (O.S.)
You just did.

Susan carefully hangs up the dry cleaning next to Terri.
She 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 is in a baggy jacket and a baseball cap.
Terri looks out the window in shadow next to Susan and Ed.

EXT. TAXI CAB - DAY

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

The cab stops at a red light.

INT. TAXI CAB - DAY

In the rear view mirror, the CAB DRIVER focuses on the

(CONTINUED)

CONTINUED:

concerned Susan and Ed.

EXT. STREET - DAY

The cab pulls up to the curb.

CAB DRIVER
Here you go.

Ed hands a bill to the driver.

CAB DRIVER (CONT'D)
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 - DAY

A sign reads HAZLETON INSTITUTE.

The threesome walks into the front entrance.

Terri and Ed carry light luggage.

INT. HAZLETON INSTITUTE - DAY

The threesome sits in front of the desk of DR. JEROME BRAUN.

The doctor examines photographs.

ED
You see the difference?

(CONTINUED)

CONTINUED:

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 - DAY

Dr. Braun talks alone on the telephone.

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

DR. BRAUN
I need to speak with someone.

VOICE (V.O.)
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 - DAY

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.

(CONTINUED)

CONTINUED:

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

EXT. HOTEL - DAY

Ed with Terri walk in.

INT. HOTEL ROOM - DAY

Ed with Terri walk into a large room with twin beds.

EXT. PARKING LOT - DAY

Susan gets into the driver's side of a rental car.

INT. COFFEE SHOP - DAY

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 - DAY

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

ED

I'm done.

INT. HOTEL SHOWER - DAY

Terri carefully explores this new body as the water runs.

INT. HOTEL BEDROOM - DAY

Ed gets dressed.

INT. HOTEL BATHROOM - DAY

Terri dries off.

He moves to the sink to look in the mirror.

INT. HOTEL BEDROOM - DAY

Terri wrapped in a towel shyly walks out.

He moves to a suitcase to pull out some clothes.

He returns to the bathroom.

INT. HOTEL BATHROOM - DAY

Terri slowly gets dressed.

EXT. HOTEL BEDROOM - DAY

A dressed Terri walks in from the bathroom.

Ed sits on the bed.

TERRI

I'm ready.

ED

Good.

Ed gestures for Terri to move closer.

ED (CONT'D)

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

(MORE)

(CONTINUED)

CONTINUED:

ED (CONT'D)
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. STREET - DAY

Terri with Ed walk together.

EXT. CENTRAL PARK - DAY

Terri with Ed continue to walk.

EXT. BENCH - DAY

Terri with Ed sit silently as they look around.

A handsome YOUNG MAN walks by to catch Terri's attention.

EXT. CENTRAL PARK - DAY

Ed with Terri walk slowly.

Terri in a daze BUMPS into a pretty YOUNG WOMAN.

TERRI
Oh, I'm sorry!

YOUNG WOMAN
That's OK. No problem.

She slightly flirts with a smile.

Terri quickly returns a smile, and then walks away.

EXT. CENTRAL PARK - DAY

Terri with Ed exit the park on the upper West side.

INT. COFFEE SHOP - DAY

Terri with Ed enter and then sit at the counter.

(CONTINUED)

CONTINUED:

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 (CONT'D)
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.

The waitress moves on to Terri and Ed.

WAITRESS
(with menu)
Yes, may I help you?

TERRI
I'll have a tuna fish sandwich.

ED
A cheeseburger. Medium and fresh like you.

WAITRESS
Ha! Ha! You got it.

TERRI
I'm going to the restroom.

INT. COFFEE SHOP RESTROOM - DAY

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.

(CONTINUED)

CONTINUED:

GIRL #1
Someone's in there.

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

GIRL #1 (CONT'D)
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 - DAY

A distressed Terri approaches Ed at the counter.

The waitress serves the food.

TERRI
I've got to go!

ED
But...

Terri quickly leaves the coffee shop.

A confused Ed and the waitress look on.

ED (CONT'D)
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?

(CONTINUED)

CONTINUED:

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 - DAY

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 - DAY

Ed and Terri get hot dogs.

EXT. OCEAN BEACH - DAY

Susan drives on a New Hampshire coast roadway.

EXT. COTTAGE - DAY

Susan drives into the driveway.

INT. COTTAGE - DAY

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.

(CONTINUED)

CONTINUED:

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.

(CONTINUED)

CONTINUED:

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 - DAY

Ed and Terri stand in the men's underwear department by a
male MANNEQUIN in underwear.

A middle-aged MAN walks up.

MAN

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

He lifts up the mannequins under shorts to reveal a crude
imitation penis.

MAN (CONT'D)

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

Susan walks slowly along the beach.

EXT. SEASIDE BAR - DAY

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.

(CONTINUED)

CONTINUED:

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.

EXT. SKY - NIGHT - DREAM

Fast moving clouds appear over a pasture with cows along with voices that repeat.

VOICES (O.S.)

We need to talk with you. Please
come."

INT. HOTEL ROOM - NIGHT

Terri abruptly wakes up from the dream.

Terri quietly gets up in a trance.

He picks up some clothes.

He moves to the bathroom.

EXT. BATHROOM - NIGHT

A dressed Terri walks out with the light on.

He closes the door.

INT. HOTEL ROOM - NIGHT

He quietly leaves.

He closes the door behind.

EXT. STREET - NIGHT

Terri walks west along Sixtieth Street on the edge of the dark Central Park.

EXT. STREET - NIGHT

Terri walks with a faster, more frenzied pace along a very dark and spooky eleventh avenue.

INT. HOTEL ROOM - NIGHT

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

He notices the bathroom light under the shut bathroom door.

(CONTINUED)

CONTINUED:

He turns back over to resume sleep.

EXT. RIVERSIDE PARK - NIGHT

Terri walks through the entrance on Seventy-Second Street.

EXT. TUNNEL - NIGHT

Terri walks through it.

EXT. SIDEWALK - NIGHT

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 - NIGHT

Terri walks towards an OPEN SPACE.

EXT. DARK TUNNEL - NIGHT

Terri looks inside.

INT. DARK TUNNEL - NIGHT

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 (CONT'D)

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.

It slows down.

It comes to a complete stop.

(CONTINUED)

CONTINUED:

There is 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 - NIGHT

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

Terri walks in a TRANCE back towards the train.

EXT. TRAIN DOORS - NIGHT

Terri approaches.

He 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 - NIGHT

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

The Alien voice from an unknown source speaks.

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 (CONT'D)
Say something!

No reaction.

Alien voices begin from the direction of the cows.

(CONTINUED)

CONTINUED:

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.

(CONTINUED)

CONTINUED:

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 nightmare!

ALIEN VOICE (O.S.)

No.

(CONTINUED)

CONTINUED:

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?

(CONTINUED)

CONTINUED:

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.

He feels his long hair in a quandary.

INT. HAIR SALON - DAY

Terri cautiously walks inside with Ed.

A female HAIRDRESSER strokes his long hair.

She speaks and gestures with him.

A nearby male HAIRDRESSER looks on with interest.

EXT. HAIR SALON - DAY

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

INT. DEPARTMENT STORE - DAY

Terri tries on various shirts and pants.

He is awkward about the buttons and zippers.

INT. GOURMET FOOD STORE - DAY

Terri, in new clothes carries shopping bags with Ed.

They look in a glass case full of food selections.

Two MEN are there.

One of them, who is effeminate, questions a clerk.

(CONTINUED)

CONTINUED:

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 - DAY

Terri walks with Ed.

He looks more like a handsome young man.

He is also still awkward with this new development.

EXT. SUBURBAN TRAIN STATION - DAY

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

INT. CAR - DAY

Terri with the new male look and Ed get into the car.

SUSAN
What's been going on?

ED
We...

TERRI
Shopping.

ED
He needed some clothes.

(CONTINUED)

CONTINUED:

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 - DAY

A moving van is parked with open doors.

Susan, and Ed put things in their car.

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

(MORE)

(CONTINUED)

CONTINUED:

SUSAN (CONT'D)
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 sadly walk away.

INT. PERKINS HOME - DAY

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 continue their moving tasks.

ALIEN VOICE (V.O.)
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,
(MORE)

(CONTINUED)

CONTINUED:

ALIEN VOICE (V.O.) (CONT'D)
 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 (V.O.) (CONT'D)
 Terri now twenty-one lives in New York
 where anonymity, and new identity are
 possible. Because of his physical
 beauty, modeling and acting are
 natural careers to start.

EXT. SIDEWALK - DAY

Terri walks on a busy street.

EXT. BUILDING - DAY

A sign reads, STRINDBERG ACTING INSTITUTE.

INT. CLASSROOM - DAY

ALAN, an instructor, addresses a class with Terri among them.

ALAN
 Welcome and hope this will be an
 exciting new adventure. First, I would
 like each of you to get up and act.
 Whatever you think that is.

The students look around with confusion.

FLASH on various students as they perform, sing, recite
 monologues with anxious tension and a desire to please.

Terri goes up on stage for his turn.

TERRI
 My name is Terri Perkins. I don't know
 what you want, but I was born a girl
 and now a man. I'm nervous but hope
 something happens. And that's all for
 now...

(CONTINUED)

CONTINUED:

ALAN
That's what I meant!

This surprises the other students.

ALAN (CONT'D)
He got up there and was honest about
his feelings. That's what we're going
for!

INT. OFFICE - 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.

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.

He 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.

The other guys left in the room look confused.

INT. ACTING CLASS - DAY

The students with Terri sit in chairs with their eyes closed.

They move their bodies around in various positions and make sounds.

ALAN
Good, now keep working on those places
of tension.

Later, Terri and a YOUNG WOMAN finish acting in a scene.

An excited Alan and students applaud with enthusiasm.

An emotional Terri and the young woman sit on the edge of the

(CONTINUED)

CONTINUED:

stage.

ALAN (CONT'D)

Terri what a breakthrough! It was real and deep to the bone! Can you tell us how you got there?

TERRI

I don't know except to say I was right there in the moment remembering something that happened a few years ago and it still haunts me. It hurts big time and won't go away!

INSTRUCTOR

Well, try to calm down now...

TERRI

Yeah, I will but have to go now. Thanks everyone for the feedback.

Terri rushes out.

EXT. SIDEWALK - AFTERNOON

An intense Terri walks among others.

EXT. PARK - NIGHT

An emotional Terri looks out over the Hudson River.

EXT. GAY BAR - NIGHT

Terri walks into the crowded bar with a small dance floor.

He gets a drink.

He stands with his drink by the crowded dance floor.

He is approached by JOHN, a good-looking young man.

JOHN

Hi, how are you?

TERRI

Allright, do you want to dance?

JOHN

Sure.

FLASH scenes of more drinks and dance between John and Terri.

(CONTINUED)

CONTINUED:

Terri is intense and sexual with John.

They kiss passionately.

A drunk Terri leaves with John.

INT. BEDROOM - MORNING

Terri and John are passed out in bed.

Terri wakes up.

He nudges John.

TERRI

What happened?

JOHN

Nothing.

INT. PHOTAGRAPHY STUDIO - DAY

Terri sits on stool in front of a camera tripod.

JERRY, the photographer, is behind the camera.

The camera clicks away.

A variety of Terri IMAGES appear from sad to happy, sexy, dramatic, along with a few costume changes.

The camera clicking stops.

JERRY

Wow, I think we've done it. We have covered allot.

TERRI

Great, it felt good.

JERRY

You will see. They are amazing! You have this wonderful ability to give off both feminine and masculine energy at will. A quality which is very special.

TERRI

Well, that comes from being born a girl and then instantly becoming a boy when I was a teenager.

(CONTINUED)

CONTINUED:

JERRY

(laughing)

And a great imagination! My God where did you come up with that?

TERRI

Oh, it just came to me! Unbelievable, isn't it? Like it's from outer space or something!

JERRY

Yes, stick with that story. It will get you far.

TERRI

Ok, I will.

JERRY

After, I show you the pictures, let's go out to this little club you might like.

TERRI

Sounds great.

EXT. SIDEWALK - NIGHT

Jerry and Terri walk along in a joyous mood.

INT. CLUB - NIGHT

It is crowded with a joyous crowd.

A male Go-Go DANCER in a G-string performs on a small platform.

Jerry and Terri sit at a table with drinks as they watch the dancer.

FLASH on an IMAGINED Terri as he performs as a GO-GO dancer.

Later a DRAG QUEEN show with a few dancers performs on a small stage.

FLASH on an IMAGINED Terri as he performs as a Drag Queen.

Terri is amazed.

TERRI

I've never anything like this! It's amazing!

(CONTINUED)

CONTINUED:

JERRY

(laughing)

Well, since you switched from a girl
to a boy you should feel right at
home.

TERRI

Oh, I do.

INT. MEN'S FASHION SHOW - DAY

An audience is gathered around a runway.

Music plays as a series of handsome YOUNG MEN parade down the
runway in the latest fashion.

Terri appears to do his walk and then exits.

Later, all the models with Terri appear on the runway with
ALRED, the designer, to the enthusiastic applause from the
audience.

INT. BACKSTAGE DRESSING ROOM - DAY

Terri with the other models change clothes after the show.

Alred appears.

ALRED

Great show everybody! You all did a
beautiful job! I hope to see all of
you at the party tonight.

INT. UPSCALE APARTMENT LIVING ROOM - NIGHT

A small group of people mix with drinks around the room.

Terri sits on a sofa with GLENDA, a sophisticated middle-aged
woman.

GLENDA

You were a standout in the show. I'm
sure you will do well modeling.

TERRI

Thanks, I also want to do acting.

GLENDA

Well, that's wonderful. I'd like to
see that. Let me know when you are in
something. Here is my card.

(CONTINUED)

CONTINUED:

She pulls out a card from her purse.

Terri looks at it.

TERRI

Oh, an agent. Well, I will definitely let you know.

GLENDA

Good. You have an interesting quality that mixes the genders. An appeal to both men and woman.

TERRI

I've been told that before. Maybe it's because I was born a girl, and then instantly switched to male.

GLENDA

Oh, and quite an imagination. You've got to go into comedy.

TERRI

But it's true and it was all caused by Aliens disguised as cows.

GLENDA

You are too much! So, is this a way to tell me that you are bi-sexual?

TERRI

No.

GLENDA

Because, if it is, I don't care one way or the other. And I'm not asking to sleep with you. Especially, now after this, but I'm still interested to see you act.

TERRI

OK, I'll let you know.

GLENDA

Nice meeting you and your imagination. It was fun, but I've got to get going. Take care.

TERRI

Yes.

(CONTINUED)

CONTINUED:

Glenda gets up to leave.

Terri gets up to move to the bar area with a young male
BARTENDER.

TERRI (CONT'D)

A screwdriver please.

BARTENDER

Coming right up. Are you one of the
models in the show?

TERRI

Yes.

BARTENDER

Are you also an actor?

TERRI

Yes.

BARTENDER

I'm a playwright having some auditions
for a new play. Interested?

TERRI

Sure.

BARTENDER

Put your number on my phone and I'll
get in touch.

TERRI

Great! Thanks.

The bartender offers his phone after which Terri puts in his
phone number.

TERRI (CONT'D)

Yes, let me know. I'd be glad to
audition.

BARTENDER

Sure thing.

Alfred approaches Terri.

ALFRED

I want you to meet someone.

(CONTINUED)

CONTINUED:

TERRI

Sure.

They walk off together.

ALFRED

This a very connected and influential producer. She could help you get going if she likes you.

TERRI

OK.

In another part of the room Alfred approaches a sofa with Terri where MARYLYN BENNETT, a pretty middle-aged woman, sits.

ALRED

Marylyn darling, I'd like you to meet someone.

MARILYN

Yes.

ALFRED

Terri, I'd like to meet Marylin Bennett.

MARILYN

Oh my God! Do, sit down James.

Terri sits.

TERRI

No, I'm Terri.

MARYLYN

Oh, sorry about that. I have to warn you that I've had a few drinks, so no telling what I might do. Come closer, I won't bite.

Terri shyly moves closer.

Marylyn grabs him into a quick kiss.

She breaks apart.

MARILYN

I like that. Did you like that, Terri?

(CONTINUED)

CONTINUED:

TERRI

Yes, a little surprised, but surprise is OK.

MARILYN

So, you like adventure.

TERRI

Yes, I've had a few already.

MARILYN

What the most adventurous thing you've done so far?

TERRI

I was born a boy and then instantly as a teenager I became a boy.

MARILYN

Well, you have a big imagination. How did you come up with that?

TERRI

I didn't, it really happened.

MARILYN

And what caused it?

TERRI

These friendly Aliens disguised as cows.

MARILYN

Well, this fascinating and would like to hear more, but I need some fresh air. Would you like to take a walk outside?

TERRI

Sure.

EXT. SIDEWALK - NIGHT

Marilyn walks with Terri.

MARILYN

Thanks, for doing this because I am a little tipsy. I drink more now because I miss my husband, James.

(CONTINUED)

CONTINUED:

TERRI

What happened?

MARILYN

He died. Cancer.

TERRI

Sorry to hear that.

MARILYN

Thank you. I'm sorry I kissed you like I did, but you look like him at that age. I thought I was kissing him. That's crazy, that's why I should also stop drinking. Anyway, then when you went on about the gender switching and the Aliens, that is something he would have come up. Same sense of humor. You look alike and I was having a beautiful flashback of a beautiful relationship. Thank you, from the bottom of my heart.

TERRI

You're welcome. I'm glad I brought that to you. This was quite a surprise.

MARILYN

Yes.

They continue to walk.

EXT. UPSCALE APARTMENT BUILDING - NIGHT

Marilyn stops and then points.

MARILYN

Well, this is my building, and this is where I get off. Thanks, again for this special evening. You are a special person, and I hope to see you again. Good night.

TERRI

I'm glad you had a good night and I hope to see you again.

They gently hug.

Marilyn goes into the front door of the building.

EXT. STREET - NIGHT

Terri walks aimlessly.

SALLY, a sexy young woman approaches him.

SALLY
Would you like a date, baby?

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

SALLY
(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.

(CONTINUED)

CONTINUED:

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

Al right, I'm out a 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 - DAY

Susan answers the telephone.

SUSAN

Sweetie, it's so good hear from you.

INT. TERRI'S BEDROOM - DAY

Terri in clown makeup talks on the telephone with Susan.

TERRI

I'm OK. I've got in a play called Next Seat. I play the part of a man alone in a movie theater waiting for the play to begin. Then, a stranger woman sits right next to him. Then, they confront each other and get to know each other.

SUSAN (V.O.)

Congratulations! I'm so proud of you! Your dad is coming down there next week and he can see it.

TERRI

Great! Are you coming too?

SUSAN (V.O.)

No, your grandmother is having a lot of health problems, So I'm going up for a while.

TERRI

OK, send her my love.

SUSAN (V.O.)

How long will the play run?

TERRI

Maybe, another two weeks or so.

SUSAN (V.O.)

I would like to see it, but if not, your dad will tell me all about it and I'll see you in other things because I know you are going places.

INT. PERKINS HOME - DAY

Susan continues the telephone conversation with Terri.

(CONTINUED)

CONTINUED:

SUSAN

I am still not completely over your transformation. Maybe, I will never be but my love for you will never go away. Your dad is very helpful about this because he just accepts it as is. Like I said, I'm not there yet but it's possible. Love may conquer this confusion.

TERRI (V.O.)

I hope so, because I love you the same as always.

INT. TERRI'S APARTMENT - DAY

Terri opens the door to welcome Ed with a suitcase.

They hug warmly.

TERRI

Good to see you!

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. SIDEWALK - DAY

Ed casually walks with a shopping bag.

He stops to look at something of interest.

INT. BAR - DAY

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.

(CONTINUED)

CONTINUED:

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 and pays for it.

He takes a sip.

He 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.

He waves thank you to Ben.

He stumbles to the floor.

A YOUNG MAN quickly comes to help him up.

ED
No, no, I'll be all right!

Ed struggles to get himself up.

ED (CONT'D)
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 moves to the front door.

(CONTINUED)

CONTINUED:

All eyes follow him.

INT. THEATER STAGE - NIGHT

The set reenacts a movie theater audience seating.

Terri's character name is Brian.

He sits next to a YOUNG WOMAN whose character name is Carrie.

Terri (Brian) is with a notebook he reads from.

TERRI (BRIAN)

I want to read something I just wrote down today. I don't usually do this, but something told me to put it on paper. I'm flying. I'm not straight, gay, bent, crooked, pretty, ugly, evil, good. I'm just looking to touch some kind of spirit. Something which may last beyond. Touching and feeling filled with passion and sensation is never forgotten. That is clear, has been recorded and will happen again. Now, it's time to go forward, not to be better, but to embrace. Oh, what I have said is here for now, but why does eternity come to mind. (Pause.) That's all.

CARRIE

Well, thank you. That says a lot.

INT. THEATER AUDIENCE - NIGHT

Ed with cheers applauds along with the rest of the audience.

EXT. BUILDING - DAY

FEDERAL BUREAU OF INVESTIGATION is on the sign.

INT. FBI OFFICE - DAY

Supervisor Agent MARK SNYDER sits behind a desk.

He speaks with Agents ELLEN HALL and WALTER BRUCE seated across from him.

MARK

What is your feel on this case?

(CONTINUED)

CONTINUED:

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

(MORE)

(CONTINUED)

CONTINUED:

MARK (CONT'D)
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 (CONT'D)
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 and modeling work.

ELLEN
Are there more recent pictures?

Mark shuffles through a file.

MARK
Well, here's one modeling a bathing suit.

Ellen takes a photograph from Mark and then examines it.

ELLEN
He is definitely growing up. Much more masculine.

(CONTINUED)

CONTINUED:

WALTER

I'd like to see that.

ELLEN

Just a minute.

MARK

Yes.

ELLEN

It's hard to believe that this male
body was once a female.

Ellen gives the picture to Walter.

He examines it carefully.

WALTER

That's definitely a male.

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 wearing sunglasses.

INT. SUBWAY STATION PLATFORM - DAY

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.

He moves quickly to the opened doors of a train.

INT. SUBWAY TRAIN - DAY

The doors shut.

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
(MORE)

(CONTINUED)

CONTINUED:

FAT WOMAN (CONT'D)
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 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.

The train stops.

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

(CONTINUED)

CONTINUED:

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.

She 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 - DAY

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

TERRI

You dropped something.

GENE SPIRIT, a young woman, 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.

He hands it to her.

GENE

Thanks a lot. You were just on that train?

TERRI

Yes.

GENE

That lady with the wig. Can you believe it?

TERRI

No.

EXT. SIDEWALK - DAY

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

GENE

I'm gonna use that in my show.

TERRI

What show?

GENE

I'm a performance artist. I have a show in the village. You've gotta come. Here's a flier.

She takes a flier out of a bag.

My name is Gene.

TERRI

Terri.

GENE

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

TERRI

What?

GENE

She spells it with an I at the end.

TERRI

So do I.

GENE

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.

GENE

Try me. My name is the guy spelling g-e-n-e instead of j-e-a-n, the girl spelling. My dad's name is Eugene, so they wanted to take the last four of his for name for mine to be unique. But I think it might be that he really

(MORE)

(CONTINUED)

CONTINUED:

GENE (CONT'D)

wanted a son. But it doesn't matter.
He really loved me.

TERRI

That's good. I have that with my
parents too.

GENE

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

TERRI

Sure.

GENE

It's a long ride. Do you have time?

TERRI

Yes.

INT. SUBWAY - DAY

Gene with Terri sit by a window in conversation.

EXT. BOARDWALK - DAY

Gene with Terri walk in conversation.

EXT. OCEAN BEACH - DAY

Gene with Terri sit on the beach with beers.

GENE

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

TERRI

Everything?

GENE

It's all possible, because we don't
know what's out there. We can get lost
and that's OK.

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.

(CONTINUED)

CONTINUED:

GENE

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.

Gene with Terri continue to relax with their beers.

GENE

I had the weirdest dream last night. I became a man.

TERRI

Jesus, that's a nightmare!

GENE

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.

GENE

I know that's a lie.

EXT. ROLLER COASTER - DAY

Gene with Terri ride up and down slopes with screams of joy.

INT. SUBWAY - DAY

Gene sits with Terri.

EXT. SIDEWALK - NIGHT

Gene walks with Terri among a Bohemian street scene.

INT. CAFE - NIGHT

At a table, Gene and Terri eat together.

INT. GENE'S APARTMENT - NIGHT

Gene welcomes Terri into an eccentric place with comfortable charm.

(CONTINUED)

CONTINUED:

GENE

Please sit down. I'll get us a beer.

Gene moves to the refrigerator.

She 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?

GENE

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.

GENE

What do you do with your time?

TERRI

I audition for acting parts and modeling.

GENE

That makes sense.

TERRI

Why?

GENE

You're damn good looking!

TERRI

I guess so.

GENE

Ah come on. What is this false modesty?

TERRI

No, just confusion. I could tell you
(MORE)

(CONTINUED)

CONTINUED:

TERRI (CONT'D)
my story, but right now I'm tired of
telling it because so far nobody has
believed it.

GENE
Well, I don't need to know everything
right away.

They move closer together.

GENE (CONT'D)
All I know is, right now I'm thinking
like a woman who is with a very nice
man.

Gene moves even closer to Terri.

They embrace in a long, sensuous kiss.

INT. GENE'S BEDROOM - NIGHT

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

Later, Gene and Terri are wrapped up together in bed.

Terri strokes Gene's back.

TERRI
What's that?

Refers to something on Gene's back.

GENE
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.

GENE
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 still do.

(CONTINUED)

CONTINUED:

TERRI

I'm glad.

GENE

So, I just made love to this beautiful man.

TERRI

I guess so.

GENE

It sure felt good.

TERRI

Yes. The best ever for me.

GENE

Really?

TERRI

Definitely.

GENE

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, Gene and Terri sleep closely together.

INT. GENE'S FRONT DOOR - MORNING

Terri kisses Gene goodbye.

TERRI

I'll call you later after the rehearsal. You can come over to my place.

GENE

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.

GENE

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 BEEPS.

TERRI (V.O.)

Can't wait to see you tonight. It's
Terri.

Ellen and Walter, the FBI 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 - NIGHT

Terri takes a shower.

INT. SMALL EAST VILLAGE THEATER - NIGHT

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

GENE

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.

GENE (CONT'D)

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 - NIGHT

Terri with eyes shut lies motionless in the bathtub.
 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 (V.O.)
 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 (V.O.)
 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 (V.O.)
 Go on...

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

ALIEN VOICE (V.O.)
 We regret that you are again
 disappointed.

TERRI
 I was just getting happy.

ALIEN VOICE (V.O.)
 Just remember, no matter how many
 times you change on the outside, you
 may never change on the inside, unless
 (MORE)

(CONTINUED)

CONTINUED:

ALIEN VOICE (V.O.) (CONT'D)
 you want to. Your heart and mind are
 all your own.

INT. TERRI'S APARTMENT - NIGHT

Terri in a bathrobe as a female sits in a chair.
 She is in a daze with a ringing telephone in hand.

INT. GENE'S APARTMENT - NIGHT

Gene rushes to the telephone.

GENE
 Hello.

INT. GENE'S APARTMENT/ TERRI'S APARTMENT - NIGHT

In a split screen, Gene and Terri talk on the telephones to
 each another.

TERRI
 Hi. It's me.

GENE
 I was hoping for that. I had a great
 show. You've got to see it.

TERRI
 Yes, for sure.

GENE
 Your voice sounds different. You don't
 feel well?

TERRI
 I just sort of feel bad.

GENE
 Where?

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

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

GENE
 I guess I'm too much for you.

(CONTINUED)

CONTINUED:

TERRI

Could be.

GENE

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.

GENE

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

FLASH on Terri as he FANTASIZES that Gene and Terri make love as two women.

TERRI

No. I need to be alone.

GENE

OK, 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.

GENE

What?

TERRI

I've changed. I'm not able to be with a woman right now.

GENE

What are you trying to tell me?

TERRI

It's hard to explain, especially over the phone.

GENE

Are you Bi or Gay?

INT. OFFICE - DAY

Ellen and Walter listen to Gene and Terri's telephone conversation from a BUGGING device.

INT. GENE'S APARTMENT/TERRI'S APARTMENT

A split screen continues the telephone conversation.

TERRI

What do you mean?

GENE

Oh, come on, don't play with me. You don't know what Bi means?

TERRI

No. Maybe, I heard it called something else.

GENE

It means you like both men and women.

TERRI

Yes, I like both.

GENE

Bye! Bye!

Gene hangs up the telephone.

INT. TERRI'S APARTMENT - DAY

Terri still has the telephone to his ear.

TERRI

But wait a minute! Gene?

A dial tone is heard.

Terri quickly calls back Gene.

The telephone rings until an answering machine picks up.

GENE (V.O.)

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.

(CONTINUED)

CONTINUED:

TERRI

Are you there? You have to be! Come on, pick up. Let's talk. What did I say wrong? I'm going through a lot of changes. I need someone.

INT. GENE'S APARTMENT - DAY

Gene 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!

TERRI

Yes.

LLOYD

You almost fooled me. It's amazing. You are a real chameleon. You can look like a real man or woman.

TERRI

Well, I've got to get going.

Terri walks away.

INT. TERRI'S APARTMENT - DAY

Terri hits the playback button on the answering machine.

GENE (V.O.)

I'm sorry I panicked last night. I've heard those words before, that's all.

(MORE)

(CONTINUED)

CONTINUED:

GENE (V.O.) (CONT'D)

I hope we can get together soon.

INT. TERRI'S BATHROOM - DAY

Terri looks in the mirror.

She slowly rubs her face as if for the first time.

INT. TERRI'S BEDROOM CLOSET - DAY

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

INT. TERRI'S BEDROOM - DAY

A NUDE Terri lays on her back in the bed.

She stares up at the ceiling while she explores her new body.

INT. TERRI'S BEDROOM - NIGHT

Terri carefully applies makeup in the mirror.

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

INT. NIGHT CLUB - NIGHT

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 - NIGHT

Terri sits in a chair with a drink.

Something catches her attention.

FLASH on Gene in 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.

(CONTINUED)

CONTINUED:

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 Gene 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.

(CONTINUED)

CONTINUED:

BOB
I won't be long.

TERRI
Good.

INT. TAXI - NIGHT

Ellen and Walter, the FBI agents, are passengers dressed as party goers.

WALTER
Do you think we're dressed OK? 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 - NIGHT

Bob approaches Gene at the bar with a drink.

(CONTINUED)

CONTINUED:

BOB

Excuse me. How are you doing?

GENE

Not bad. And yourself?

BOB

OK. But I'd be a lot better if I could buy you a drink and then join me with a friend over there.

GENE

Over where?

BOB

(points)

There.

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

Gene looks confused.

GENE

She's beautiful.

BOB

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

GENE

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.

GENE

She didn't tell you why?

BOB

No.

GENE

How well do you know her?

BOB

Honest?

(CONTINUED)

CONTINUED:

GENE

That would be nice.

BOB

We just met.

GENE

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

BOB

Yes.

GENE

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.

GENE

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 - NIGHT

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

INT. NIGHT CLUB - NIGHT

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

GENE

(to Terri)

You look familiar.

TERRI

(to Gene)

So do you.

BOB

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

TERRI

(to Bob)

Do you feel lucky tonight?

(CONTINUED)

CONTINUED:

BOB

Yes.

TERRI

Good. I like that positive vibe.

GENE

(to Terri)

Why did you want to meet me?

TERRI

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

GENE

Terri.

TERRI

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

GENE

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.

GENE

No, he didn't...

TERRI

(voice change)

Ha! I fooled you! It's really me!

GENE

(looks again)

Oh my God! What the hell? You're crazy!

They laugh, hug, and then kiss one another.

GENE (CONT'D)

Well, I can tell now that it's you.

BOB

Now, wait a minute. You are a guy?

(CONTINUED)

CONTINUED:

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?

GENE
I guarantee it's all man underneath.

TERRI
No, you can't.

GENE
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?

(CONTINUED)

CONTINUED:

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.

GENE

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.

GENE

Have fun!

TERRI

See you in a bit.

Gene with Terri share a mischievous exchange.

INT. NIGHT CLUB ENTRANCE - NIGHT

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

FLASH on Gene 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 - NIGHT

Terri and Bob fast dance.

Terri is very hot and sexual.

Bob just goes through the motions to avoid Terri.

She seductively moves closer to Bob.

She forces him to look at her.

He moves away.

BOB

See you later. Have fun with someone else.

TERRI

Wait.

Terri follows him.

INT. BAR AREA - NIGHT

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! I'm not going to take that chance. I've had enough. Take care.

INT. DANCE FLOOR AREA - NIGHT

Gene, Ellen, and Walter speak together.

GENE

They're over there dancing.

(CONTINUED)

CONTINUED:

ELLEN

Which ones?

GENE

(looks around)

Well, I don't see them now. Maybe, they moved to the other side.

WALTER

(to Jean)

Would you like to dance?

GENE

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

OK, I'll get more drinks.

INT. BAR AREA - NIGHT

Terri pensively stands alone.

Gene enters.

GENE

I've been looking all over for you.

TERRI

Oh, sorry. Just taking a break.

GENE

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 - NIGHT

Gene walks quietly with Terri.

GENE
My place or yours?

TERRI
Not tonight.

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

TERRI
No, I just need some space.

GENE
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.

GENE
Is it me?

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

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

TERRI
Thanks. I'll be in touch.

Terri walks off to leave a confused Gene.

INT. DANCE FLOOR AREA - NIGHT

Ellen with Walter stiffly dance.

They stop to move off the dance floor.

Ellen with Walter stand and then look around.

ELLEN
Jean said she'd be back with her
(MORE)

(CONTINUED)

CONTINUED:

ELLEN (CONT'D)
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 - NIGHT

A confused Gene slowly walks.

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.

GENE
Fuck off!

Gene walks away.

Ellen and Walter are dumbfounded.

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.

She awakens.

She looks over at Ed who is sound asleep.

INT. HALLWAY - NIGHT

Susan in a bathrobe walks.

She notices an open bedroom door.

She moves towards it.

INT. BEDROOM - NIGHT

Susan looks into the room.

The female Terri sits quietly on the bed.

With joyous amazement Susan rushes to her.

INT. CAR - DAY

Terry sits in the back seat.

Ed drives with Susan in front.

EXT. NIAGARA FALLS - DAY

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

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

SUSAN

This is beautiful. And we are all still together.

Susan takes a picture of the falls.

She turns to point the camera at Terri and Ed.

SUSAN (CONT'D)

Come on. Give me a smile.

Terri with Ed pose and then the camera clicks.

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.

(CONTINUED)

CONTINUED:

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 - DAY

Terri, Susan, and Ed walk.

SUSAN
I've got an idea.

Susan points towards the backs of a WOMAN and a MAN.

They stand together as they look at the falls.

She moves near them until close enough to speak.

SUSAN (CONT'D)
Excuse me.

The couple are Ellen and Walter, the FBI agents.

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

(CONTINUED)

CONTINUED:

Ellen next to him also holds a camera.

WALTER
OK. Ready? Smile.

SUSAN
Ready.

Walter takes the picture.

Ellen takes a picture 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.

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?

(CONTINUED)

CONTINUED:

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 - DAY

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

Walter stumbles, and then FALLS with a thud on the ground.

Ellen rushes to his aid.

(CONTINUED)

CONTINUED:

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 - DAY

The Perkins car moves down the road.

INT. CAR - DAY

Terri drives with Susan on the passenger side.

Ed is in the back.

EXT. CAR - DAY

Terri's car drives off the road onto a lookout point.

It stops at the edge of a cliff.

INT. CAR - DAY

Terri looks intensely ahead.

Terri looks to the right towards Susan.

Susan takes a picture of the scenery outside.

She puts the camera down.

(CONTINUED)

CONTINUED:

She looks 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.

(CONTINUED)

CONTINUED:

She moves the gearshift.

EXT. CAR - DAY

The Perkins car drives down the highway.

EXT. FARM - DAY

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.

TERRI

I don't see anybody.

SUSAN

That's strange. Maybe in that barn over there.

FLASH on a barn in the distance.

TERRI

I'll go look.

Terri moves away.

EXT. BARN - DAY

Terri is at the barn door.

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

Terri stops and then turns around.

Susan is with a camera pointed at her.

SUSAN
OK, now smile.

Terri poses by the barn door with a big fake smile.

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

EXT. BARN ENTRANCE - DAY

Terri cautiously peers into it.

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

VOICE (V.O.)
(loudly)
I'll be right with you. Come on in.
I'm in the corner.

INT. BARN - DAY

Terri looks around.

She slowly moves further inside.

Two 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.

(CONTINUED)

CONTINUED:

TERRI (CONT'D)
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.

EXT. BARN - DAY

Susan moves towards the entrance with Ed in the background.

SUSAN (V.O.)
(loudly)
Have you found somebody? Where are
you?

INT. BARN - DAY

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 - DAY

Susan stands.

SUSAN
(loudly)
OK, just checking.

INT. BARN - DAY

Terri is with the cows.

TERRI
What's going on?

(CONTINUED)

CONTINUED:

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 - DAY

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

A car approaches.

The car stops nearby.

INT. FBI CAR - DAY

Ellen and Walter look at the Perkins car.

WALTER
That's their car.

ELLEN
Yes, let's get snoopy.

INT. BARN - DAY

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?

(CONTINUED)

CONTINUED:

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 - DAY

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.

EXT. BARN - DAY

Ellen and Walter cautiously look into the barn entrance.

ELLEN
(loudly)
Hello. Is anybody in there?

WALTER
(loudly)
We want to buy some fruit.

INT. BARN - DAY

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 - DAY

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?

(CONTINUED)

CONTINUED:

TERRI

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

Terri quickly moves away towards the barn door.

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 - DAY

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

Gene speaks into the telephone.

GENE

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.

Gene hangs up.

INT. GENE'S KITCHEN - DAY

Gene puts a plate of food on the table.

She turns around as if to forget something.

She returns to the table with a glass and a container of milk.

(CONTINUED)

CONTINUED:

She obsessively drinks the milk.

EXT. STREET - DAY

Terri gets out of a taxi.

INT. TERRI'S APARTMENT - DAY

Terri puts a bundle of mail down on the table.

She moves to answer a telephone.

GENE (V.O.)

Terri?

TERRI

Gene?

GENE (V.O.)

Yes.

TERRI

I didn't recognize you.

GENE (V.O.)

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.

GENE (V.O.)

Where?

TERRI

With my parents.

GENE (V.O.)

How are they doing?

TERRI

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

GENE (V.O.)

Well, it will have to wait, because of this cold and some other things. I'll call you when I feel better. Welcome

(MORE)

(CONTINUED)

CONTINUED:

GENE (V.O.) (CONT'D)

back.

The phone clicks off.

TERRI

Jean? Jean? Are you there?

Terri realizes that Gene has hung up.

EXT. TERRI'S BUILDING - DAY

Terri quickly moves down the steps.

EXT. GENE'S APARTMENT BUILDING - DAY

Terri walks up the steps to the front door.

INT. HALLWAY - FOLLOWING

Terri walks to Gene's door to knock with no answer.

She listens at the door to hear some low music.

She carefully turns the doorknob.

She 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 Gene's.

A YOUNG MAN who looks like Gene abruptly wakes up and then turns over.

GENE

Oh, my God!

TERRI

Gene?

GENE

Yes, it's me, I think.

TERRI

But you're a guy!

GENE

Yes, and you're still in drag.

(CONTINUED)

CONTINUED:

TERRI

No, I'm not.

GENE

Then, you're a...?

TERRI

Yes.

GENE

Unbelievable! What is happening?

Gene begins to CRY.

Terri moves to Gene.

They embrace.

They separate as the intensity continues.

GENE (CONT'D)

Our out sides have switched.

TERRI

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

GENE

Yes.

INT. FBI OFFICE - DAY

A flurry of people talk and move about.

INT. OFFICE OF MARK SNYDER - DAY

Mark talks on the telephone.

MARK

(frantic)

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

(CONTINUED)

CONTINUED:

reads WELCOME TO MONTANA.

EXT. CAR - DAY

A car travels slowly down a road.

INT. CAR - DAY

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 FBI 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 Gene sit together with ice cream cones.

TERRI

What was it like?

GENE

Almost instantly.

TERRI

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

GENE

Just like that?

TERRI

Yes.

GENE

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

TERRI

That's all?

(CONTINUED)

CONTINUED:

GENE

Yes. Some leftovers and a glass of milk, which I usually don't have.

TERRI

Oh my God! Could it be?

GENE

What?

TERRI

We both got this connection.

GENE

Could be and now this.

She points to the ice cream.

TERRI

Yes.

They both start to laugh.

GENE

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 Gene's face.

Gene does the same to Terri.

The mayhem continues for a while.

They lock together into a long passionate kiss.

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

TERRI

What is next?

GENE

Right now.

TERRI

Along with a decision that maybe you can help me with.

EXT. OCEAN BEACH - SUNSET

Gene with Terri walk slowly together.

EXT. GRASSY FIELD - DAY

Gene with Terri walk together.

They sit down.

TERRI

This looks about right.

GENE

Yes.

They lay down closely in the grass on their backs.

They look up at the sky with moving clouds.

They close their eyes into sleep.

Later, Terri opens her eyes to see something.

She nudges Gene 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.

GENE

Yes.

ALIEN VOICE (O.S.)

Hello Gene.

GENE

Hi.

ALIEN VOICE (O.S.)

Something tells me that we don't have to introduce ourselves.

GENE

No, not really.

(CONTINUED)

CONTINUED:

ALIEN VOICE (O.S.)

As we told Terri before, we are sorry for these changes upon you.

GENE

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.

GENE

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.

GENE

So have I.

ALIEN VOICE (O.S.)

Very, very well.

TERRI

This calls for a celebration!

GENE

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
(MORE)

(CONTINUED)

CONTINUED:

ALIEN VOICE (O.S.) (CONT'D)
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.

GENE
Of course. How could we forget?

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

TERRI
Thank you.

GENE
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 Gene and Terri sit
quietly together.

EXT. TERRI'S APARTMENT - DAY

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

INT. TERRI'S APARTMENT - DAY

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

(CONTINUED)

CONTINUED:

She closes it and then moves away.

INT. TERRI'S APARTMENT - FOLLOWING

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.

Her eyes and mouth are not covered.

Gene, Susan, and Ed are in the room.

Terri slowly opens her eyes.

GENE

Hi honey.

TERRI

(weakly)

Did I break the mirror?

GENE

No, but it got you.

TERRI

Where am I? Do I have a face?

GENE

Oh yes, you still have a beautiful face.

TERRI

I want to see it.

GENE

But there's nothing to see right now because of the bandages.

TERRI

Bandages?

GENE

This is temporary. You need to heal.

(CONTINUED)

CONTINUED:

SUSAN
Don't worry dear.

ED
We love you and are here for you.

GENE
Yes, we are still together.

TERRI
But it's never going to be the same.

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

Terri wearily droops off.

TERRI
Cows...

Gene kisses Terri and then moves away.

INT. HOSPITAL ROOM - NIGHT

In a darkened room, Terri sleeps restlessly.

INT. HOSPITAL ROOM - DREAM - FOLLOWING

Stacks of 8 X 10 head shots 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. HOSPITAL ROOM - DREAM - LATER

Terri's eyes open slowly.

She discovers the confusion that surrounds.

Gradually, she picks up various pieces.

She randomly puts them in some kind of order.

(CONTINUED)

CONTINUED:

New discovery and satisfaction emerge.

She continues to carefully arrange the cut up images.

INT. HOSPITAL ROOM - NIGHT

Terri sleeps more peacefully.

INT. WALL - DAY

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

They are large COLLAGES which combine fragments of Terri's head shots and painted images.

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

The colors contrast with a dream like imagination.

INT. ART GALLERY - NIGHT

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

INT. ART GALLERY - NIGHT

A young well-dressed WOMAN and a MAN converse.

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.

(CONTINUED)

CONTINUED:

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.

(CONTINUED)

CONTINUED:

WOMAN

There's more to this story.

MAN

Definitely.

WOMAN

You just never know.

They slowly move across the room.

In another part of the room a small group with Gene is gathered.

They watch a happy, beautiful Terri as she stands next to one of her paintings.

A photographer takes pictures of Terri.

Terri motions for Gene to join her.

Terri and Gene happily pose together next to a painting.

FADE OUT