

INSIDE END OUT

By

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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 (OS)  
No, thank you.

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

TERRI (OS)  
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 (OS)  
Federal Bureau of Investigation.  
How may I help you?

DR. BRAUN  
I need to speak with someone.

VOICE (OS)  
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 OK. 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 hot dogs.

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 (OS)  
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 (OS)  
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 (OS)  
Do not fear us Terri, but we caused  
you to become a boy.

TERRI  
How? Who are you?

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

TERRI  
I don't believe this.

ALIEN VOICE (OS)  
It's the truth. We regret this  
mistake and want to fix it.

TERRI  
So, do it now, Change me back.

ALIEN VOICE (OS)  
It's not that simple and will take  
some time for discovery.

TERRI  
What's with the cows?

ALIEN VOICE (OS)  
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 (OS)  
We would like to help you with  
whatever you want.

TERRI  
Then, change me back!

ALIEN VOICE (OS)  
You will.

TERRI  
When?

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

TERRI  
I'll be a girl again?

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

TERRI  
What will happen?

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

TERRI  
How do you know?

ALIEN VOICE (OS)  
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 (OS)

No.

TERRI

Or a girl?

ALIEN VOICE (OS)

No.

TERRI

This is crazy! This is a dream!

ALIEN VOICE (OS)

No.

TERRI

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

ALIEN VOICE (OS)

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 (OS)

Let us find out together.

TERRI

It's like I don't have any choice.

ALIEN VOICE (OS)

You have choices.

TERRI

Yes, I could choose to kill myself.

ALIEN VOICE (OS)

Why not give living a try? There is something you definitely have.

TERRI

What?

ALIEN VOICE (OS)  
The adventure of now.

TERRI  
All these changes. Nothing is normal  
anymore.

ALIEN VOICE (OS)  
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 (OS)

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 (OS)

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 HEAD SHOT 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 (OS)

Yes you can.

TERRI

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

ALIEN VOICE (OS)

Just plug in like you are all dancing  
together. Listen, feel, be one.

TERRI

One?

ALIEN VOICE (OS)

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 (OS)

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 (OS)

You are welcome.

TERRI

It was a turn on.

ALIEN VOICE (OS)

That was apparent.

TERRI

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

ALIEN VOICE (OS)

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 (OS)

We don't understand this being from someplace, because we are everywhere.

INT. NIGHT CLUB - NIGHT

The floor show 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 primps 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

OK. 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 CHAUFFEUR.

CHAUFFEUR  
What are you up to?

TERRI  
I was about to get a cab.

CHAUFFEUR  
Where are you going?

TERRI  
West forty-fifth.

CHAUFFEUR  
I'll take you there. I have time to kill.

TERRI  
How much?

CHAUFFEUR  
Oh, seven bucks.

TERRI  
Sure, why not?

INT. LIMOUSINE

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

CHAUFFEUR  
How do you like dancing at that club?

TERRI  
How did you know?

CHAUFFEUR

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.

CHAUFFEUR

What?

TERRI

You said I have a nice body.

CHAUFFEUR

Well, am I right?

TERRI

Yes.

CHAUFFEUR

Damn! I'm lucky tonight.

TERRI

About what?

CHAUFFEUR

Guessing things.

TERRI

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

CHAUFFEUR

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

TERRI

I have.

CHAUFFEUR

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 chauffeur looks over his shoulder towards Terri.

CHAUFFEUR

I'll be right back.

The chauffeur 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

OK.

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 (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

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

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 OK. I've got a job dancing and singing.

SUSAN (OS)

On Broadway?

TERRI

No, not exactly, but not far.

SUSAN (OS)

Good and congratulations. Your dad is coming down there next week.

TERRI

Great! Are you coming too?

SUSAN (OS)

No, I'm taking those night school classes and finals are coming up.

TERRI

Which course is that?

SUSAN (OS)

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 decor 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-sync 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

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. FBI 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 of 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 flier.

She takes a flier 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. CAFE

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 (OS)

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

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 (OS)

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 (OS)

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 (OS)

Go on...

TERRI

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

ALIEN VOICE (OS)

We regret that you are again disappointed.

TERRI

I was just getting happy.

ALIEN VOICE (OS)

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 another.

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

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.

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 (OS)

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 (OS)

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 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

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 around)

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

OK, 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 dumbfounded 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.

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 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.

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 FBI 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

OK. 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 (OS)

Wait. Stop right there!

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

SUSAN

OK, now smile.

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

SUSAN (OS)  
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 (OS)  
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.

Two cows in the corner startle her.

A voice comes from the direction of the cows.

ALIEN VOICE (OS)  
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 (OS)  
How has it been?

TERRI  
I'm not sure.

ALIEN VOICE (OS)  
We have some news.

From a distance, Susan's voice is heard.

SUSAN (OS)

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 (OS)

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)

OK, just checking.

INT. BARN

Terri is with the cows.

TERRI

What's going on?

ALIEN VOICE (OS)

We have found a cure for your condition.

TERRI

What? You're kidding!

ALIEN VOICE (OS)

Kidding?

TERRI

You know, fooling or pretending.

ALIEN VOICE (OS)

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. FBI 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 (OS)

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 (OS)

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 (OS)

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 (OS)

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 (OS)

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 (OS)  
Terri?

TERRI  
Jean?

JEAN (OS)  
Yes.

TERRI  
I didn't recognize you.

JEAN (OS)  
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 (OS)  
Where?

TERRI  
With my parents.

JEAN (OS)  
How are they doing?

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

JEAN (OS)  
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 out sides have switched.

TERRI

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

JEAN

Yes.

INT. FBI 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 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 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 (OS)

Hope we didn't wake you. You looked so peaceful.

TERRI

No problem. It's more important to be awake.

JEAN

Yes.

ALIEN VOICE OS)

Hello Jean.

JEAN

Hi.

ALIEN VOICE (OS)

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

JEAN

No, not really.

ALIEN VOICE (OS)

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

JEAN

OK.

ALIEN VOICE (OS)

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 (OS)

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 (OS)

Very, very well.

TERRI

This calls for a celebration!

JEAN

Yes.

ALIEN VOICE (OS)

As you should, but we must be going.

TERRI

So soon?

ALIEN VOICE (OS)

Yes, before we do more damage here.

TERRI

There was no damage. Maybe confusion though, but I got something beautiful.

ALIEN VOICE (OS)

Call it what you want, but it is time to leave.

TERRI

What if we need or want you again?

ALIEN VOICE (OS)

You will, but you both have many other resources at your disposal.

TERRI

But, not the same.

ALIEN VOICE (OS)

Maybe not, but just as important.

TERRI

So, now you just disappear forever?

ALIEN VOICE (OS)

No, because you have your memories.

JEAN

Of course. How could we forget?

ALIEN VOICE (OS)

That's right. Goodbye my friends.

TERRI

Thank you.

JEAN

Yes.

ALIEN VOICE (OS)

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 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. 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 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

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