

MAY 12TH
SC. 79, 116, 31, 78,
117, 25, 26, 27, 76, 77
127.

Handwritten signature
"Marvin"

7:30
MAY 12TH
81, 127, 121, 123
124, 126, 125

FRIDAY SC. 24
71

24 THAT DAY.
? COOL + HIP
BLACK PANTS / T-SHIRT / CREEPERS / BOWLING SHIRT
BLACK PANTS / BOWLING SHIRT / CREEPERS / BLACK JACKET

I
WAS
A
TEENAGE
SEX
MUTANT

Written by
KENNETH J. HALL

76

1:30

SC. 152, 155
6056 S. WASHINGTON AVE.
706-1498

Kinga

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FIRST DRAFT

October 26, 1987

REVISED, 16 March 1988

"Teen Mutant"

PROD. NO. _____

DATE Friday May 6

SCHEDULE

DIRECTOR _____

UNIT MANAGER _____

ASST. DIR. _____

DAY AND DATE	SET OR LOCATION SCENE NUMBERS	WHERE LOCATED	CAST WORKING
Leanne - 8:30AM	Scene #129	Leanne	Note
Marvin - 9:30AM	Insert Wesley's note	Room	Leanne
Wesley - 9:30AM	Scene #130	"	"
	Opens box of flowers	"	"
	Scene #132	"	"
	Leanne on the phone	"	"
	#134	"	"
	Leanne asks Wesley to surprise her	"	"
	#147	"	"
	Leanne studies, picks up phone	"	"
	#149	"	"
	Leanne agrees to meet at Heiny Ampit	"	"
	#16 - Establish Wesley's House	White House	"
	#45 Another beautiful day in America	"	"
	#24 Wesley + Marvin leave for school	"	"
	#51 Wesley drives to school	"	"
	#53 Wesley Cruises for Leanne	Wesley's Car	Wesley, Marvin
	#53A Leanne walks to school	Street	Wesley
	#54 Wesley invites Leanne to ride	Street	Leanne, Wesley, Leanne
	#55 Leanne swears she's seen Wesley before	Wesley's Car	Wesley, Leanne
	#55A Wesley drives off w Leanne	Street	Wesley, Leanne
	#71 Marvin waits for Wesley	Street #6	Marvin
	#72 Wesley savesakes up to Marvin	Street #6	Wesley, Leanne, Marvin
	#89 Wesley rings doorbell	Brown House	Wesley, Leanne
	#88 Wesley pulls away +	White	Wesley
Leanne's Car -			
Wesley's Car -			
Drax mobile -			
Crew - 8:30AM			
Lunch - 2:30PM			
Wittier House,			
next door,			
Washington Ave.			
+ Streets			

"I WAS A TEENAGE SEX MUTANT"

FADE IN:

1. INT. BIOLOGY LAB - NIGHT

1.

Moonlight streams through the half-closed blinds, giving an eerie quality to the classroom. Beyond the rows of empty desks, we see the unmistakable trappings of a college biology lab: anatomical charts, tables laden with beakers and jars, caged rats, and the ever-popular hanging skeleton.

Amid all this, DR. ACKERMAN sits at his desk, grading papers. He looks like a professor, with his glasses and his gray hair, though he might also be mistaken for the editor of a monster magazine.

His desk lamp provides him with an island of illumination. The scratching of his pencil and the rustle of papers are the only sounds heard. Otherwise, the room is dark and silent.

A figure passes outside the window, casting a large shadow on the blackboard behind him. The doctor looks up just as it vanishes. He looks puzzled. Rising, he slowly crosses to the window. He hesitates, as though he's fearful to see what's outside. Then, after a moment, he parts the blinds. Nothing. He shrugs and returns to his desk.

Ackerman finishes up, packing his papers into a briefcase and switching off the light. He exits.

2. EXT. CAMPUS PARKING LOT - NIGHT

2.

It is very foggy outside as the doctor walks to his car. He looks over his shoulder apprehensively before getting in and starting the engine. As his car pulls out of the lot, we hear an unearthly DRONE.

3. EXT. ROAD - NIGHT - ACKERMAN'S CAR

3.

moves ahead slowly, its headlight beams cutting through the fog.

4. INT. ACKERMAN'S CAR - NIGHT - MOVING

4.

The doctor drives, squinting slightly to see the road. He reaches over and switches on the radio, tuning in a news broadcast.

ANNOUNCER (V.O.)

...and it looks like the fog's going to hang in there most of the night, so be careful out on the roads. Now, on a humorous note, a woman on Grover's Mill Drive just called in to report an unidentified flying object. She claims it hovered over her garage for several minutes and made a sound like a hair dryer, only louder.

(laughing)

Well, folks, I guess we should keep watching the skies for that one.

Ackerman smiles at this.

ANNOUNCER (V.O.)

(continuing)

I'm Bert Ralston for KJH News.

5. EXT. ROAD - NIGHT - ACKERMAN'S CAR 5.

drives past a street sign reading "Grover's Mill Drive."

6. INT. ACKERMAN'S CAR - NIGHT - MOVING 6.

MUSIC plays over the radio as the doctor continues homeward. Suddenly, the signal begins fading in and out, with the intermittent CRACKLE of static. Ackerman tries adjusting the dial, without much success.

As he fiddles with the radio, the approaching headlights of another car APPEAR in the back window. By the time he notices it, the vehicle is quite close... almost too close. It beligerantly nudges forward, urging him to pick up speed. He watches it through the mirror with mild annoyance.

When the doctor fails to accelerate, the vehicle flashes its high beams at him. He tries to remain patient, reaching out the window to wave them past him.

Without warning, the vehicle lights up like a Christmas tree. It's not a car after all. It's the UFO! It makes a SOUND that's out of this world and looks like a night in Vegas on acid.

Ackerman looks behind him and panics. The radio is now nothing but garbled STATIC.

7. ACKERMAN'S FOOT 7.
slams down on the gas pedal.
8. BACK TO SCENE 8.
The doctor's car surges forward but, within seconds, the UFO is right behind him again. Ackerman drives frantically, heedless of the treacherous fog.
The UFO rises into the air, disappearing OUT OF FRAME. At the same time, the doctor's car is flooded with a blinding white light. He looks down.
9. ACKERMAN'S P.O.V. - THE DASH PANEL 9.
goes haywire. Every dial spins and every light flashes as though it was a pinball machine.
10. BACK TO SCENE 10.
Ackerman is having trouble controlling the car. He wrenches the wheel violently from one side to another. We hear the tires SQUEAL. He looks out in terror to see:
11. ACKERMAN'S P.O.V. - MOVING - A SHARP TURN 11.
looms in the road ahead... a turn he's not going to make!
12. CLOSE SHOT - ACKERMAN 12.
cries out, throws his arms in front of his face as the steering wheel spins wildly.
13. EXT. ROAD - NIGHT - ACKERMAN'S CAR 13.
goes off the road and hits a mound of dirt. It launches upward like a rocket, spiralling before crashing to earth again.
SMASH CUT:
14. A NEWSPAPER 14.
spins out of blackness TO CAMERA. It stops, FILLING THE FRAME, allowing us to read the headline "Science Teacher Put In Traction By UFO." The paper bursts into flame, burning away to reveal:

15. MAIN TITLE SEQUENCE

15.

FADE TO:

16. EXT. WESLEY'S HOUSE - DAY - ESTABLISHING

16.

We see an attractive two-story home in an upper-middle-class neighborhood. We hear the voice of a young man.

WESLEY (V.O.)

This is my house.

17. EXTREME CLOSEUP - A DOG

17.

stares INTO CAMERA.

WESLEY (V.O.)

This is my dog.

18. INT. UPSTAIRS HALLWAY - DAY

18.

BRADFORD, a ten-year-old kid, saunters down the hall.

WESLEY (V.O.)

This is Bradford, my little brother, with whom I have a very close sibling relationship.

He stops at Wesley's door and bangs his fist against it.

BRADFORD

Hey, butthole, breakfast is ready!

19. INT. DINING ROOM - DAY - MRS. LITTLEJOHN

19.

who we'll call MOM, is mixing a pitcher of orange juice.

WESLEY (V.O.)

This is my mom... a very sweet person. She's one of those rare women who, even in the eighties, can still attain joy and fulfillment through housework.

INT. DINING ROOM - DAY - MR. LITTLEJOHN

sits at the table, reading the morning paper. To avoid confusion, we'll call him DAD.

WESLEY (V.O)

This is my dad. I guess you'd say he's pretty conservative. He wears a tie when he mows the lawn.

20. INT. WESLEY'S ROOM - DAY - WESLEY

20.

We get our first look at our narrator as he stands before his bedroom mirror, a blank expression on his face. He is a boy of eighteen. His hair is short. He wears an oxford shirt with a tie. He seems pretty conservative himself, whether he wants to be or not.

WESLEY (V.O.)

And this is me. My name is...

MOM (O.S.)

Wesley! Hurry up or you'll be late for school.

He turns his head and calls out.

WESLEY

I'll be right down.

He looks back into the mirror again.

WESLEY (V.O.)

People tell me I'm dull. They may be right.

He goes.

21. INT. FOYER/DINING ROOM - DAY - MOVING

21.

As Wesley descends the stairs, we FOLLOW him into the dining room. Bradford is seating himself as mom puts the food on the table. Dad still reads the paper. It's the kind of idyllic family breakfast that only exists in commercials and Wesley seems a bit uncomfortable in this setting. Then again, he's always uncomfortable.

MOM

Good morning, dear.

WESLEY

Good morning, mom.

He gives her a kiss and sits down.

WESLEY

(continuing)

'Morning, dad.

DAD
(looking up)
'Morning, son.

Wesley starts to eat.

MOM
Did you sleep well, dear?

WESLEY
Yeah, fine, mom.

DAD
How do you like college so far?

WESLEY
Uh... Great, so far. I mean...
my classes are really interesting.

Bradford makes a face.

DAD
How about your grades?

WESLEY
Biology is pretty tough, but I
think I'll be able to maintain
a B average.

BRADFORD
Big deal!

DAD
Bradford, you could learn a
lesson from your brother and
take your studies more seriously.

BRADFORD
And risk being as boring as he
is? No thanks, pop.

MOM
(sitting)
Now, Bradford, that's no way to
talk! Wesley is an intelligent,
upstanding young man who'll make
a fine junior vice president at
your father's accounting firm
some day.

Wesley gives an embarrassed smile. Bradford is unimpressed.

BRADFORD
Gross!

MOM

So, tell me, dear. Have you met
any nice girls at school?

Bradford can't suppress a laugh. Wesley coughs on his food.
Will this interrogation ever end?

WESLEY

Well... I've only been there a
couple of months... and with
classes and all...

MOM

Oh, come now. There must be
someone.

WESLEY

Well...

He gets a far-away look in his eyes as we:

DISSOLVE:

22. CLOSE SHOT - LEEANNE

22.

a cute, blonde freshman who is the object of Wesley's
affection, smiles at us. She is diffused and back-lit,
as if in a dream. A CELESTIAL CHOIR sings in the background.

WESLEY (V.O.)

There was.

LEEANNE

(adoringly)

Oh, Wesley, I love you more than
life itself.

She looks longingly at us. Then, the mood is shattered
by a CAR HORN.

23. BACK TO SCENE (INT. DINING ROOM - DAY)

23.

Wesley's snaps out of his daydream to see his family staring
at him.

DAD

Are you alright?

The HORN sounds again.

WESLEY

(rising nervously)

Yeah, dad... I'm okay. That's
my ride. I've got to go.

He backs out of the dining room, waving goodbye. He picks up his books in the foyer and exits.

MOM

He's such a good boy.

BRADFORD

He's such a dork.

They finish breakfast as dad picks up the paper again. He turns it TO CAMERA, showing the same headline we saw earlier.

24. EXT. WESLEY'S HOUSE - DAY

24.

Wesley heads down the walkway. MARVIN stands next to his car, which is parked on the street. Marvin may look a little goofy, but, at least, he's not as uptight as his friend.

WESLEY (V.O.)

This is my best friend, Marvin.

MARVIN

Again with the necktie! People are going to think you're my lawyer or something. Don't you know this is the eighties?

WESLEY (V.O.)

For some reason, he likes to remind me what decade it is.

WESLEY

Lay off, Marvin. I don't tell you how to dress.

24A. INT. MARVIN'S CAR

24A.

MARVIN

Yeah, and neither does my mother. Hey, did you hear about Dr. Ackerman?

WESLEY

What about him?

MARVIN

He crashed his car and wound up in the hospital.

WESLEY

You're kidding!

MARVIN

For real! It was in the papers. You want to know the funny part?

WESLEY

What?

MARVIN

He told the cops he was run off the road by extraterrestrials! Can you believe? Boy, he must have been drunk!

WESLEY

I hope he'll be alright.

MARVIN

He'll be fine. They said he'd be able to eat solid food in just three or four months.

WESLEY

I wonder who's going to replace him in biology class.

MARVIN

Beats the hell out of me.

They get in the car and drive off.

WESLEY (V.O.)

Little did I know the answer was going to affect the rest of my life.

CUT TO:

25. EXT. CORMAN COLLEGE - DAY - ESTABLISHING 25.
Marvin's car drives into the sunny campus.
26. EXT. CAMPUS PARKING LOT - DAY 26.
Marvin parks. He and Wesley get out.
27. EXT. CAMPUS - DAY - WESLEY AND MARVIN 27.
walk to their first class as other students do the same.
Wesley abruptly stops in his tracks.

WESLEY'S P.O.V. - LEEANNE

stands about ten yards away, talking to a couple of girls.
Again, we hear the CHOIR singing.

BACK TO SCENE

Marvin has gone several steps before realizing Wesley isn't still with him. He doubles back to find his friend almost in a trance.

MARVIN

Hey, what gives?

Wesley doesn't respond. Marvin follows his eye-line.

MARVIN

(continuing)

Oh ho! Lianne Stevens! What's going on with you two?

WESLEY

(recovering)

Huh... Oh, nothing.

MARVIN

What do you mean, nothing?

WESLEY

I mean nothing!

MARVIN

Have you even talked to her?

Wesley shakes his head.

MARVIN

(continuing)

Wesley, studies have shown guys get much further with girls after they talk. You need to let her know you exist.

WESLEY

And how am I supposed to do that?

MARVIN

Try something different. Try something imaginative. Try going up and saying "hi."

WESLEY

I can't do that! Besides, I'll be late for class.

Marvin grabs Wesley's books from him.

WESLEY

(continuing)

Hey, give me back my notes!

?
W. PUT
CONSPIRATOR
1.
2.
3.
SET UP
SET UP
PAY OFF
JOKER TIMING:

MARVIN

Not until you go over and
introduce yourself.

WESLEY

Quit fooling around.

He makes a lunge to recapture his books. Marvin dodges him, keeping at arm's length.

WESLEY

(continuing).

Marvin!

MARVIN

There's only one way you're
getting these back.

Once Marvin gets an idea in his head, there's no reasoning with him. Wesley looks over at Leeanne and back at Marvin, who grins at him.

MARVIN

(continuing)

You'll thank me for this someday.

WESLEY (V.O.)

If I didn't kill him first.

He faces toward Leeanne, a look of grim determination setting in. Squaring his shoulders, he marches slowly ahead.

WESLEY'S P.O.V. - LEEANNE

looms closer on the horizon as he MOVES forward.

EXTREME CLOSEUP - WESLEY

is a man with a purpose. He starts walking faster. Then, suddenly, he falls OUT OF FRAME.

EXT. CAMPUS - DAY

Wesley has tripped over something. He lifts himself off the ground and turns to discover what that something was.

It was DIRK, a burly football player, and KARLA, a buxom cheerleader, who were making out on the grass when our hero trod over them. They are not amused, particularly not Dirk. He rises slowly and angrily to tower over Wesley.

In the distance, Leeanne barely notices the commotion as she walks away with the other girls.

Bummer!

Marvin sees his friend's predicament. Thinking fast, he snatches a white cane from a passing blind kid.

Look AROUND FIRST

MARVIN
Can I borrow this? Thanks.

Possible ways. You. Southern PREACHER

Wesley is petrified as Dirk grabs him by the collar.

DIRK
Why don't you look where the hell you're going, creep?

KARLA
Yeah!

WESLEY
I... I...

DIRK
Are all you freshmen this fucking stupid or are you an exception?

KARLA
Yeah!

DIRK
What's the matter, retard?
Can't you talk?

WESLEY
I'm... I'm sorry, but...

DIRK
"Sorry" ain't going to cut it, pal. I'm going to have to teach you some manners.

KARLA
Yeah!

Just then, Marvin steps in, putting his arm around Wesley.

MARVIN
Wesley! Here you are!
(to Dirk)
Thank you so much for finding him! I don't know how I let him wander off.

DIRK
What the fuck are you talking about?

DIRT BROW STRONG AND TAKE OVER SCENE!

MARVIN
(mock surprise)
My god, man! Can't you see this boy is blind?

DIRK

What?

MARVIN

Yes, since birth. A tragic story.

(to Wesley)

You mustn't leave the house without your cane. You could step in front of a bus.

By this time, Wesley has caught on and is playing along.

WESLEY

I'm sorry. I just can't get used to it since the dog died.

MARVIN

(to Dirk)

Breaks your heart, doesn't it? It used to lead him everywhere. Come along, Wesley, I'll take you back to the Braille library. Here, take my arm.

Wesley makes a production of groping for his friend's arm before he's led a safe distance away. Dirk and Karla stare after them, dumbfounded.

KARLA

I guess you don't realize how lucky you are until you see something like that.

Just then, they see Wesley twirling the cane like a baton before returning it to the confused blind kid and running off.

DIRK

Those bastards! Why, I'll...

KARLA

Save it! We have to get to biology class.

Dirk relaxes slightly, but there's still murder in his eyes.

CUT TO:

INT. SCHOOL HALL - DAY - BIOLOGY LAB

Students file through the door, Wesley and Marvin among them.

(PAUSE)
DO I HAVE TIME RIGHT NOW?
INVOLVING A LOT OF DILATIC OBJECTS
FOR GOD SALES.
REF. DIRK
THE LINE COMES FROM DIRK

29. INT. BIOLOGY LAB - DAY

29.

We recognize it as the class we saw before, though it's a lot less spooky now. The students seat themselves and murmur to each other.

Marvin takes the desk in front of Wesley. He leans back to converse.

MARVIN

Nobody seems to know who the replacement teacher is.

WESLEY

Well, we'll find out in one minute.

MARVIN

(eyes widening)

If we live that long. Look!

Wesley looks and sees Dirk and Karla entering the classroom. The two boys hold up books to hide their faces until the couple sits.

MARVIN

(continuing)

Shit! I didn't know they were in this class!

WESLEY

I don't know if I can stand any more excitement.

29A. CLOSE SHOT - THE CLOCK

29A.

on the wall hits 9:00 precisely.

29. BACK TO SCENE

29.

The CREAK of the door opening throws an instant hush over the room. Every student stares in awe as:

A PAIR OF HIGH-HEELED SHOES

click loudly across the floor.

A SHAPELY SET OF HIPS

encased in a tight-fitting skirt, sway to and fro.

TWO PERFECT BREASTS

threatening to burst from the low-cut blouse that barely contains them, slice through the air like the prow of a battleship.

THE STUDENTS

are so motionless, they could be mistaken for an oil painting. Their faces, especially the guys, are frozen in looks of shocked disbelief.

CLOSE SHOT - MISS XENOBIA

is revealed in a scintillating TILT UP her spectacular figure. We STOP at her face, framed with gleaming blonde hair. She has a sultry maturity that tells us she's seen it all and done everything... some things twice!

XENOBIA

Good morning, class. I'm Miss Xenobia, the new biology teacher.

INT. BIOLOGY LAB - DAY

The male contingent of the class falls to pieces. Jaws drop. Pencils snap. Books and papers hit the floor. You can almost see the steam rising.

Wesley is the only one who's unaffected by her entrance. After all, he's smitten with Leeanne and hasn't even figured out what to do with her yet.

XENOBIA

I'm sure you're all concerned about Dr. Ackerman's condition. The word from the hospital is he's doing well. Now, let's pick up where he left off... the human body. Tell me...

(scanning the seating chart)

Marvin...

Marvin's eyes bulge.

XENOBIA

(continuing)

What can you tell me about your penis?

Not much. Marvin topples out his desk like a felled tree.

29B. CLOSE SHOT - THE CLOCK
reads 9:01, then DISSOLVES to 10:13.

29B.

29C. INT. BIOLOGY LAB - DAY

29C.

Miss Xenobia slowly paces back and forth as she delivers her lecture.

Every guy is giving her their undivided attention. Perhaps it's her approach to the material, or maybe the subject matter itself that holds their interest. Or it could be her big tits.

In the middle of all this, Wesley is studiously taking notes.

XENOBIA

Coitus... sexual intercourse between the male and female of the species... the biological function that is the subject for so many colorful euphemisms, such as scoring, going all the way, getting your rocks off, hosing, banging, screwing, humping...

Wesley looks up from his notes, somewhat abashed.

XENOBIA

(continuing)

...all terms used to describe a simple act of nature. Following foreplay, penetration is achieved when the male's penis is thrust into the female's vagina, and, after a certain amount of movement, causing physical stimulation, what happens... Dirk?

Dirk is not prepared for the question.

DIRK

Err... uh... Going steady?

There is a restrained chuckle throughout the room. The jock is embarrassed. Miss Xenobia gives him a polite smile and leans in close, her cleavage looking awesome.

XENOBIA

Ejaculation! Popping your cookies, shooting your wad, blowing your load... releasing thousands of sperm, each hell-bent on reaching the ovaries.

She notices the time.

XENOBIA

(continuing)

Well, that's about all for today. Next session, we'll be talking about fertilization of the egg. Before you go, I'd like to ask one of you for some help. I need someone to work with me in the lab after school. Any volunteers?

At once, all male hands propel skyward... all but Wesley's. Xenobia surveys the room, looking to make a choice. It looks like a feeding frenzy in a shark pool. Her gaze focuses on:

WESLEY

who is finishing up his notes, heedless of the excitement.

BACK TO SCENE

Xenobia cocks one eyebrow and adds:

XENOBIA

Of course, whoever's chosen will receive extra credit.

That does it. Wesley's desire for academic achievement gets him to raise his hand when other desires failed. Xenobia smiles and gets his name off the chart.

XENOBIA

(continuing)

Wesley Littlejohn... thank you very much. Please report back here at four this afternoon. Class dismissed.

Groans and mumbles of disappointment are heard as the lab empties. Wesley and Marvin spot Dirk glaring at them. They lag behind until Karla drags him out with the crowd. Once the coast is clear, they start to exit.

The sexy teacher watches Wesley's every step as he leaves.

30. INT. SCHOOL HALL - DAY

The two boys emerge from the biology lab.

30.

MARVIN

I can't believe it! Did you see the way she was looking at you?

WESLEY

What are you talking about?

MARVIN

I'm talking about you... her... after school in the lab... alone!

CRANK

WESLEY

Marvin, get serious! She's a teacher!

MARVIN

I don't care if she's the dean's wife. Did you see the size of her cones? You could get lost for days in them!

IN THEM FOR DAYS OF ENDS.

WESLEY

I'll admit she's somewhat attractive...

MARVIN

She's a goddess... a goddess with giant cones!

MATTER-OF-FACTLY.

WESLEY

So what? Why should she be interested in me? I'm a student. She'd be violating her professional ethics.

MARVIN

Wake up and smell the cappuccino. Some older women are into younger guys. They like the shy, quiet, awkward types.

PALLY.

TALKED TO STUDENT.

GEEKY

WESLEY

Marvin...!

MARVIN

Hey, there's no accounting for taste. If I were her, I would have picked me.

(START GRABBING

POOR WATERS.

(checks his watch)

Oops... I've got to get to gym class.

WESLEY

I didn't know you took gym.

GET OUT
PIECE OF
GUM,
UNWRAP,
CHEW.

MARVIN

It's girls' gym. I try to sneak ^{4 PEEK} in when they're all in the shower.

(walking off)

Oh, if Miss Zimbabwe, or whatever her name is, grabs your ass when you're bent over a Bunson burner, remember where you heard it first.

He exits, leaving Wesley to ponder this.

WESLEY (V.O.)

There are times Marvin is a sick, demented pervert. What scares me is I think he's the normal one.

LEEANNE (O.S.)

Excuse me.

Someone is talking to him. He turns to see it's Leeanne. The CHOIR starts singing again.

LEEANNE

(continuing)

Excuse me. Do you mind if I get a drink?

WESLEY

Huh?

It takes him a moment to realize the situation... he's face to face with the girl of his dreams and is blocking her path to the water fountain.

WESLEY

(continuing,
stepping aside)

Oh... sorry.

WESLEY (V.O.)

She spoke to me.

As she takes a drink, Wesley can't help staring at her admiringly. She finishes, noticing him looking as she wipes her mouth. He smiles stupidly. She turns and walks away, shaking her head.

WESLEY (V.O.)

Fate had lent a hand. My destiny was being shaped...

He is unaware that Miss Xenobia is watching from the classroom door in the b.g.

WESLEY (V.O.)

(continuing)

...but I didn't know what shape
it was taking.

She disappears back into the room.

CUT TO:

31. EXT. CAMPUS - DAY - VARIOUS ANGLES 31.
of college students milling around college buildings, doing things college students do.
32. EXT. SCIENCE BUILDING - DAY - WESLEY 32.
returns for his biology assignment. From the sun, we can tell it's late afternoon.
33. INT. SCHOOL HALLWAY - DAY 33.
The corridor is now empty save for the janitor, who's mopping the floor. Wesley appears at the far end and walks toward the lab. His footsteps ECHO on the linoleum. Somehow, he seems like a death-row inmate taking his final walk to the chair. He reaches the door and hesitantly turns the knob.
34. INT. BIOLOGY LAB - DAY 34.
The door CREAKS open. Wesley stands silhouetted at the entrance, peering in. The lights are off and only a small bit of afternoon sunshine seeps through the blinds.

WESLEY

Hello?

He enters. The door swings shut behind him. The SLAM makes him jump. He wanders around, looking nervously at the rats and mice, the bones, the organs in jars, etc.

WESLEY

(continuing)

Miss Xenobia? Are you in here?

This is getting creepy. It looks as if no one's there when a hand ENTERS FRAME, grabbing him by the shoulder. He wheels about to confront:

EXTREME CLOSEUP - MR. DRAX

an unnerving little man who could take first prize in a Peter Lorre look-alike contest.

DRAX

What are you doing in here?
Classes are over.

BACK TO SCENE

Wesley tries to explain once his heart starts beating again.

WESLEY

I... I'm here to assist Miss
Xenobia... with a project...
for extra credit.

Drax's expression doesn't change.

DRAX

Then you must be the...
(choosing the word)
volunteer.

WESLEY

Yeah, that's right. My name is
Wesley.

He extends his hand. Instead of shaking it, the man eyes him up and down, walking around him as if he was conducting an inspection.

DRAX

You'll do.

WESLEY

(confused)
Uh... thanks. Can I ask... who
you are?

DRAX

I am Drax... Mr. Drax. I am
Miss Xenobia's personal
laboratory assistant.

WESLEY

Oh, then you must be new here,
too. You don't look like you're
from around here... I mean...
I haven't seen you before.

Drax crosses to a table and makes some notes. He keeps his back to Wesley, making sure the boy can't see what he's writing.

WESLEY

(continuing)

Tell me... Do you know what kind of work I'll be doing?

DRAX

It's an experiment.

WESLEY

An experiment, huh? Will it be on an animal?

DRAX

(smiling)

As a matter of fact, it is.

WESLEY

Gee, I hope it's not going to be anything cruel. You see, I like animals. I have a dog at home. Well, actually, it's my brother's, but I had this turtle once...

XENOBIA (O.S.)

Wesley!

Her voice startles him. She had entered without making a sound. She goes to him.

XENOBIA

I'm glad to see you're on time. It's very important for a scientist to be punctual.

WESLEY

I'd always heard that.

XENOBIA

So, have you been filled in on what we'll be doing together?

WESLEY

Mr. Drax told me we'd be experimenting on an animal?

She shoots a sharp glance at her assistant, then gives an offhand laugh.

XENOBIA

In a broad biological sense, I guess that we are. You see, I'm researching new forms of vitamins and their effects on the human system.

WESLEY

The human system?

XENOBIA

Yes, we want you to be a test subject.

WESLEY

Wait a minute! You mean, like a guinea pig?

XENOBIA

It's only a vitamin. It's perfectly safe.

WESLEY

But why me? I'm not in very good shape. I don't ever exercise.

XENOBIA

That's precisely why you were chosen. If we were to use someone more... athletic, we wouldn't be sure of our results.

WESLEY

And what kind of results do you expect?

XENOBIA

Just an improved physical condition... a healthier, happier you.

She goes to get something o.s.

WESLEY

Don't you want me to sign something first... like saying it's okay for you to do this?

DRAX

Why?

WESLEY

I think you'd want my permission so I don't come back and sue you later.

Xenobia reappears. She holds a monstrous hypodermic affixed with a needle that resembles a bayonet.

XENOBIA

We trust you, Wesley. Don't you trust us?

The fear on Wesley's face shows he doesn't.

WESLEY (V.O.)

On second thought, I didn't really need the extra credit.

WESLEY

I just remembered... I told my folks I'd be home early.

XENOBIA

What about the experiment?

WESLEY

The experiment? Maybe some other time.

XENOBIA

(advancing)

But Wesley, science needs you.

WESLEY

(retreating)

You know, I've never been all that fond of science. I'm actually more partial to music. In fact, I think I'll go buy a harmonica or a banjo or something.

He makes break for the door, only to find it won't open.

WESLEY

(continuing)

It's locked! Hey, what gives?

XENOBIA

I just wanted to assure your co-operation.

She corners him against the door.

WESLEY

Isn't this a little drastic?

XENOBIA

Not at all. Drop your pants.

WESLEY

No thanks.

He ducks out from under her and backs away.

XENOBIA

Wesley, this won't hurt a bit.

WESLEY
 Why do I have a hard time
 believing that?

Out of the corner of his eye, he notices Mr. Drax creeping
 up on him.

WESLEY
 (continuing)
 Stay away from me!

XENOBIA
 (shouting)
 Drax!

The assistant freezes. Xenobia then proceeds in a calm,
 rational tone.

XENOBIA
 (continuing)
 We must respect Wesley's wishes.
 If he's changed his mind about
 assisting us, we shouldn't try
 to force him. Right, Mr. Drax?

DRAX
 Yes, Miss Xenobia.

XENOBIA
 If you want to go, then go...
 and let's not have any hard
 feelings.

She seems to be sincere. Wesley relaxes.

WESLEY
 Well, gosh... no. I'm sorry I
 got a little carried away.

XENOBIA
 We're sorry, too. Now, go on
 home. I'll see you in class
 tomorrow.

She steps aside and gestures to the door. Relieved, the
 boy walks toward it.

WESLEY
 Uh... goodnight.

XENOBIA
 Goodnight, Wesley.

She says this as he passes her, turning his back on her.
 She thrusts the needle into his ass. He stiffens from the
 pain.

WESLEY
 (facing her)
 You bitch!

She smiles wickedly and crosses to her assistant, leaving the groggy Wesley in the middle of the room.

DRAX
 You have a wonderful way with young people.

XENOBIA
 You just have to know how to handle them.

They stand and observe Wesley's reactions. His breathing grows erratic and he sweats profusely.

WESLEY (V.O.)
 I'd never felt anything like this before. It was like my insides were turned to guacamole and my brain was being microwaved.

His pulse rate has increased so much, we can hear his HEART BEATING loudly. He staggers, finally leaning against her desk for support. He tries to focus on something.

34A. WESLEY'S P.O.V. - XENOBIA AND DRAX

34A.

become blurry and indistinct as they continue watching him.

DRAX
 I hope we're on the right track this time.

XENOBIA
 Yes, we can't afford any more failures... and this subject does show promise.

34B. BACK TO SCENE

34B.

Their promising subject is going through some major changes. His hands swell. His cheeks swell. His forehead swells. It looks like "American Werewolf in London" on a low budget.

WESLEY (V.O.)
 Something very strange was happening to me.

The substitute science teachers lean forward intently. This is the moment they've been waiting for.

34C. EXTREME CLOSEUP - THE TOP OF WESLEY'S HEAD

34C.

bulges. Something is pushing its way out. Finally, a pair of fleshy, snake-like appendages pop up, flailing like living antennae. They emit a weird, high-pitched SIGNAL.

34D. BACK TO SCENE

34D.

Drax looks excitedly from their mutated subject to Xenobia, who has a glazed expression on her face.

DRAX

Is it working?

XENOBIA

It's working. It's working!

WESLEY'S P.O.V. - XENOBIA

steps forward. Though his vision hasn't completely cleared, he detects a wanton look about her. She undoes her hair, tossing it sexily. It cascades down her shoulders. Then, she opens her lab coat, revealing black Fredrick's of Hollywood-style lingerie underneath.

In her hand she holds:

34E. EXTREME CLOSEUP - AN OVERSIZED CONDOM PACKET

34E.

bearing a green label that reads "MARTIANS."

34D. BACK TO SCENE

34D.

Xenobia embraces Wesley, who still doesn't know what hit him.

XENOBIA

(hotly)

I want you.

WESLEY

(blandly)

You do?

XENOBIA

I want you now!

She plants a tonsil-devouring kiss on him that literally knocks him off his feet. They fall backwards OUT OF FRAME.

WESLEY (V.O.)

I'm not quite sure what happened next, but it must have been pretty good.

DISSOLVE:

35.

INT. BIOLOGY LAB - MONTAGE

35.

Here we get to see the part Wesley's not too clear on and, yes, it's pretty good:

Xenobia has him pinned on the desk, ripping his clothes off.

His garments fly randomly to different parts of the lab.

Xenobia climbs aboard, taking the driver's seat.

Wesley lies beneath her, slowly getting into the proceedings.

Mr. Drax sits on the sidelines, looking pleased and furtively taking notes. Behind him, the student and teacher throw a Kama Sutra shadow-show on the wall.

A CLOSE SHOT of Drax's notes shows he writes in a strange, unreadable form of heiroglyphics.

The hands of the clock on the wall spin wildly as time passes and the sun sets.

35A.

At last, the boy tires. After all, a guy can only go for two or three hours straight. As he reaches the big finish, the peculiar antennae wilt and retract. He collapses.

35A

FADE TO:

36.

INT. BIOLOGY LAB - NIGHT - WESLEY

36.

is once again on his feet, but is borderline comatose. We PULL BACK TO REVEAL the antennae are completely gone and he is dressed, or has been dressed, quite sloppily. His hair is mussed, his tie's askew, and his shirt-tail is out.

Mr. Drax circles the boy, checking the top of his head for any after-effects. He seems to be satisfied.

DRAX

Thank you so much for assisting us, young man. You may go home now.

Walking like an extra from "Dawn of the Dead," Wesley ambles out of the classroom.

Drax goes over to Xenobia, who reclines at her desk, smoking a cigarette.

DRAX

(continuing)

It appears we have succeeded.

XENOBIA

We shouldn't be so quick to congratulate ourselves. We must check our findings and make more tests.

DRAX

But you're pleased with the results so far?

XENOBIA

Absolutely. Scientific research can be so rewarding.

She takes a long, deep drag of smoke.

37. EXT. SCIENCE BUILDING - NIGHT - WESLEY 37.

Wesley leaves the building, still zombified.

WESLEY (V.O.)

I didn't know what or why or how. I knew I'd had wonderful experience, but I also felt my body had been invaded by something weird and terrifying.

SMASH CUT:

38. A HIDEOUS MONSTER 38.

with a translucent cranium and dripping mandibles snarls viciously INTO CAMERA.

39. INT. LIVING ROOM - NIGHT - A TV SET 39.

is the source of this horrifying vision... merely the network premiere of "Creepozoids."

We OPEN TO INCLUDE the Littlejohn family sitting in front of the set. Mom's knitting, dad's reading, and Bradford is watching the movie with bloodthirsty delight.

40. INT. FOYER - NIGHT - THE FRONT DOOR 40.
opens. We see Wesley's shoes trudge in.

41. INT. LIVING ROOM - NIGHT 41.
The family turns to see him automatically heading for the stairs.

DAD
Wesley! Why are you home so late?

He turns to them robot-like and speaks in a monotone.

WESLEY
I was earning extra credit in biology.

DAD
Good work, son, but remember to give us a call next time.

WESLEY
Sure thing, dad.

He starts to go, but his mother's voice stops him.

MOM
Are you feeling alright, dear?

WESLEY
Yes, mom, I feel great.

MOM
Would you like me to fix you something to eat?

WESLEY
No, thanks, mom. I think I'll turn in early. Goodnight.

MOM
Goodnight, dear.

She waits until he's gone upstairs, then:

MOM
(continuing)
He looks so tired. Do you think he's studying too hard?

DAD
Nothing a good night's sleep won't handle.

BRADFORD

I don't know, dad. He looks like
crap to me.

MOM

Bradford, watch your movie.

He does. For the first time, his father pays attention
the scenes of graphic violence on his television.

DAD

What the hell is this?

42. INT. WESLEY'S ROOM - NIGHT - WESLEY 42.

tosses and turns in bed, dreaming.

WESLEY (V.O.)

That night, my mind was filled
with many exciting visions...

DISSOLVE:

43. WESLEY'S DREAM 43.

We are in limbo. Smoke swirls through the air. Blaring
ROCK MUSIC is heard. It's like MTV in the Twilight Zone.

THREE ROCKER CHICKS appear before us, wearing outfits that
make Madonna look like a nun. They move to the BEAT,
displaying themselves provocatively. Each one is incredibly
hot. The three together could turn a man to jello.

Wesley's approving face FILLS THE SCREEN. He's definitely
enjoying this spectacle.

The girls seductively divest themselves of their garments,
winding up au naturelle.

They converge on Wesley, who lies across a teacher's desk,
wearing only a tie, socks, and jockey shorts with a big
red heart on them. The girls begin lavishing attention
on him... royal treatment fit for a sultan.

We PULL BACK, REVEALING this scene is being witnessed by
Xenobia and Drax, who both wear immaculate white lab coats
and are seated in school desks. They pass a pair of opera
glasses back and forth. She smokes while he takes notes.

The action on the desk gets a bit wilder, with one of the
girls holding aloft Wesley's jockey shorts. What they do
next is discreetly o.s., left to our lurid imaginations.

The substitute science teachers continue to observe with great fascination.

Wesley rises from the pile of sweaty bodies, his tie around his forehead Rambo-style.

Xenobia and Drax lead an enthusiastic round of APPLAUSE that sounds like a crowd of twelve thousand.

Wesley basks in the glory, looking triumphant when:

CUT TO:

44. INT. WESLEY'S ROOM - NIGHT - WESLEY 44.
wakes, looking concerned.

WESLEY (V.O.)
...but what did it all mean?

FADE TO:

45. EXT. WESLEY'S HOUSE - DAY 45.
The birds are CHIRPING and the sun is shining as a new day dawns on the Littlejohn home.

46. INT. HALLWAY - DAY 46.
Bradford makes his usual stop at Wesley's door, banging on it loudly.

BRADFORD
Hey, you in there! Wake up!

47. INT. WESLEY'S ROOM - DAY 47.
A twisted form pulsates on the bed, completely obscured by covers. From beneath the covers comes a low, guttural MOAN.

48. INT. HALLWAY - DAY 48.
Bradford responds with the utmost compassion.

BRADFORD
Come on, dick-head, rise and shine. It's time to get your ass dressed!

He stalks off, heading downstairs.

49. WESLEY'S P.O.V. - HIS ROOM

49.

comes INTO VIEW as he whips the covers away. His vision is slightly distorted. He RISES and MOVES falteringly toward the dresser mirror.

His BREATHING is unnaturally raspy and there's a note of apprehension in his sounds. Who knows what grotesque thing he's transformed into overnight. The tension mounts. He leans in to the mirror.

INT. WESLEY'S ROOM - DAY - WESLEY

stares back at himself, looking no worse than usual. He is pleasantly surprised. In fact, he's delighted.

WESLEY (V.O.)

It's hard to describe what felt different. It was the first time I could remember waking up and not dreading what the day would bring.

He gets dressed. There is definitely a new energy about him. He starts to put on his tie. After a moment, he tosses it aside, turning up his collar and rolling up his sleeves instead. He parts his hair a bit more fashionably and puts on a pair of dark glasses. He checks out his new reflection.

WESLEY

Groovy!

50. INT. DINING ROOM - DAY

50.

The family is sitting at breakfast when the noticeably cooler Wesley makes an entrance. They seem puzzled by his casual dress, but say nothing.

MOM

Sit down and eat your breakfast before it gets cold.

WESLEY

Sorry... no time. Gotta go.

MOM

But, dear, you missed dinner last night.

WESLEY

I'll survive. You don't want me to be late for class, do you?

MOM

Well, no, I guess not... but
aren't you forgetting something?

WESLEY

Oh, yeah!

She means kissing her goodbye. Instead, he turns and grabs
the car keys off a table in the foyer.

WESLEY

(continuing)

It's my turn to drive!

CUT TO:

51. WESLEY'S CAR

51

roars down the driveway FROM CAMERA and disappears down
the street.

CUT TO:

52. INT. DINING ROOM - DAY

52.

Mrs. Littlejohn is concerned over her son's odd behavior.

MOM

I've never seen him like this.
There must be something wrong.

BRADFORD

Maybe he's doing drugs.

DAD

Bradford!

MOM

Did you see the state he was in
last night? And now this morning?
Why was he wearing sunglasses?

BRADFORD

Junkies wear shades to hide their
eyes... so you can't tell what
they're on.

DAD

Bradford!

Mrs. Littlejohn bursts into tears.

53. INT. WESLEY'S CAR - DAY - MOVING - WESLEY 53.
cruises along, scanning the sidewalks.

WESLEY (V.O.)
Today, I had a very special stop
to make.

He spots what he's looking for.

53A. WESLEY'S P.O.V. - LEEANNE 53A.
walks down the street alone.

54. EXT. NEIGHBORHOOD STREET - DAY 54.

He slows to crawl, pulling up alongside her.

WESLEY
(calling)
Hey! You want a ride?

She eyes him warily.

LEEANNE
Do I know you?

WESLEY
The name's Wesley. I'm a freshman
at Corman. I see you walking
there all the time. I thought
I'd offer you a lift.

She's still hesitant.

WESLEY
(continuing)
Come on. I haven't chainsawed
any girls for at least a week.

She laughs and decides to get in.

55. INT. WESLEY'S CAR - DAY - MOVING 55.

She can't help staring at him.

LEEANNE
I'm LEEANNE. You know, you look
real familiar to me.

WESLEY
(smiling)
I guess I just have one of those
faces.

55A. EXT. NEIGHBORHOOD STREET - DAY

55A.

He takes off quickly.

56. INT. WESLEY'S CAR - DAY - MOVING

56.

Wesley and Leeanne converse. He's handling himself much better than before.

LEEANNE

What's your major?

WESLEY

Economics. My dad wants me to be an accountant like him. But now I'm having second thoughts. I think I'd like to go into something else.

LEEANNE

Yeah? Like what?

WESLEY

I don't know. I took piano lessons when I was a kid. Maybe I'll get back into music.

LEEANNE

Really? I'm studying music.

WESLEY

Is that what you're majoring in?

LEEANNE

I'm not sure. I mean, I haven't decided. My family doesn't think it's very practical. I guess your dad's the same way.

WESLEY

Yeah.

57. EXT. INTERSECTION - DAY

57.

He stops for a red light. A sporty new car pulls up beside him. Dirk and Karla are inside. The jock sees Wesley and sneers, gunning his engine.

58. INT. WESLEY'S CAR - DAY

58.

LEEANNE

What's his problem?

WESLEY

Just some asshole I bumped into
yesterday.

Dirk's engine GROWLS again. Wesley revs his back.

59. EXT. INTERSECTION - DAY

59.

The couple in the sports car can hardly believe he's taken the challenge. Dirk gives it more gas. His vehicle seethes like a tiger waiting to be unleashed.

Wesley responds in kind. They both watch for the light to change.

60. INT. WESLEY'S CAR - DAY

60.

Leeanne is not impressed by the sudden show of machismo.

LEEANNE

If you want to have a drag race
with that Neanderthal, you can
let me out here.

He lets up on the pedal. The engine subsides.

61. EXT. INTERSECTION - DAY

61.

Dirk chuckles, feeling he's won through intimidation.

DIRK

(calling out)
Chicken-shit!

62. THE TRAFFIC LIGHT

62.

goes to green.

63. BACK TO SCENE

63.

Wesley floors it, leaving the sports car in a cloud of exhaust. Dirk and Karla watch in stunned surprise, then, after a second or two, recover and take pursuit.

64. INT. WESLEY'S CAR - DAY - MOVING

64.

Leeanne is equally surprised. She braces herself against the seat, watching their rocket-like forward momentum.

LEEANNE
(shouting)

Wesley!

He doesn't respond. He's more concerned about where Dirk is. He checks his mirrors.

64A. EXT. NEIGHBORHOOD STREET - DAY

64A.

The sports car gains on him pretty fast but, because of the narrow street, passing him proves difficult... especially with oncoming traffic. Cars swerve out of their way, HONKING frantically.

It's not long before the two vehicles are neck and neck. It's an honest-to-god drag race! It seems that Wesley's newfound skill is every bit the match for Dirk's superior horsepower.

65. INT. WESLEY'S CAR - DAY - MOVING

65.

Leeanne is frightened and mad at the same time.

LEEANNE

If you're doing this to impress me, it's not working! Slow down!

She looks ahead of them and cries out.

LEEANNE

(continuing)

Oh, my god!

66. EXT. NEIGHBORHOOD STREET - DAY

66.

A little old lady is pushing a grocery cart across the street in front of them. From her snail-like pace, there's no way in hell she'll be out of the way in time.

Wesley accelerates, pushing out ahead of Dirk so he can barely avoid smashing the unwary pedestrian.

The sports car is not so lucky. It has to veer off onto the curb to avoid calamity, catching every garbage can for the next block.

67. INT. WESLEY'S CAR - DAY - MOVING

67.

This is more than the girl can take.

LEEANNE
Okay... what if I say I am
impressed? Would you consider
stopping this car and letting me
the hell out?

Wesley catches sight of a street sign.

WESLEY
Oops!

He twists the wheel hard to the left.

68. EXT. NEIGHBORHOOD STREET - DAY 68.

Tires SQUEAL as his car whips around in a one-eighty, heading back in the opposite direction. It zooms past the sportscar and turns down the side street.

68A. INT. DIRK'S CAR - DAY - MOVING 68A.

Dirk and Karla watch Wesley go by, confused. Where is he going? They look back at the road. Something up ahead demands their immediate attention. They both yell.

69. EXT. NEIGHBORHOOD STREET - DAY - A FRUIT STAND 69.

on the corner is directly in their path. It's one of those makeshift wooden things that's easy to build and even easier to destroy... which is exactly what happens when the sports car hits it. Its proprietor dives for safety as his business explodes in a shower of splinters and juice.

CUT TO:

70. EXT. NEIGHBORHOOD STREET - DAY - WESLEY'S CAR 70.

winds down the side streets, still speeding, still cutting corners sharply.

INT. WESLEY'S CAR - DAY - MOVING

70A. LEEANNE 70A.

Now where are we going? This
isn't the way to school!

71. MARVIN 71.

stands on a curb, impatiently checking his watch.

72. EXT. NEIGHBORHOOD STREET - DAY - WESLEY'S CAR

rounds the corner and screeches to a halt next to Marvin, who can't believe his eyes.

MARVIN

Wesley, is that you?

WESLEY

Shut up and get in.

Marvin complies. He's barely into the back seat before his friend peels out, throwing him off balance.

73. INT. WESLEY'S CAR - DAY - MOVING

73.

Marvin pulls himself upright.

MARVIN

Hey, what happened... Your mom slip some Vivarin in your milk or something?

WESLEY

Marvin, I'd like you to meet Leeanne.

MARVIN

How are you?

LEEANNE

I'm being kidnapped.

MARVIN

No shit? You know, I don't know what's got into you, man, but it's pretty radical. Do you know this is the first time I've seen him without a tie?

LEEANNE

Who cares what he's wearing? The guy's a psychopath!

CUT TO:

74. INT. DIRK'S CAR - DAY - MOVING

74.

They drive at slow pace, trying to wipe pulp off the windshield. For that matter, the entire car is covered with remnants of the fruit stand.

75. EXT. NEIGHBORHOOD STREET - DAY

Suddenly, Wesley's car appears out of nowhere and tears past the limping sports car. Dirk takes the chase again, even though his vehicle is making some unpleasant RATTLING.

The two cars hurtle down the street, with Wesley far out front this time.

76. EXT. CORMAN COLLEGE - DAY

76.

By the time they reach the gates, Dirk has closed in. He's only seconds behind Wesley as they whiz past the guard house. We see the aggitated guard pick up the phone.

77. EXT. CAMPUS PARKING LOT - DAY

77.

Wesley glides into a space and parks. Dirk's car is cut off at the entrance by a vehicle marked "Campus Police." The jock and his girlfriend are forced to get out and face the music. Wesley shoots them a winning smile. Dirk returns a hateful glare.

Wesley looks back around to see Leeanne stalking off.

WESLEY

Leeanne... wait!

She gives him a "drop dead" look and continues onward. Marvin assesses the situation.

MARVIN

Boy, you sure know how to make yourself popular.

CUT TO:

78. EXT. CAMPUS - DAY

78.

The two boys are sitting on the campus grounds.

Wesley is trying to explain to Marvin what's going on, but he doesn't know himself.

WESLEY

I don't know what came over me. One minute I was driving Leeanne to school. Next thing I knew, I was in "Death Race 2000"!

MARVIN

Let's not overlook the fact that offering her a ride was pretty ballsy of you to begin with.

WESLEY

Yeah... I know.

MARVIN

So what happened? Did our succulent science teacher give you a Jeckyll-and-Hyde potion yesterday?

This jogs Wesley's memory as we:

DISSOLVE:

78A CLOSE SHOT - XENOBIA

78A.

leans forward menacingly, holding the hypodermic. She is distorted by a FISH-EYE LENS.

78. BACK TO SCENE

78.

WESLEY

(lost in thought)

She said it was a vitamin shot.

MARVIN

Huh?

WESLEY

(recovering)

She gave me some kind of shot... said it would improve my physical condition... and I've felt weird ever since.

MARVIN

Hey, I was only kidding. What do you think... she's shooting you up with mind-altering drugs? The lady's a college professor! A college professor with big cones... true... but it's not like she came from Mars.

WESLEY

I guess you're right.

MARVIN

Besides, you've got a more important problem to deal with.

WESLEY

What's that?

MARVIN

Yesterday, you were bummed because this LEEANNE chick didn't know you were alive. Now, she knows you're alive but thinks you're an asshole. See what I mean? You've gone from bad to worse.

*OUT OF THE FRYING PAN
INTO THE FIRE.*

WESLEY

How am I going to straighten things out?

MARVIN

Don't ask me! You were the one driving like Mad Max. Whatever you do, you've got to find a clever way to approach her. What does she like anyway?

Wesley thinks he knows.

79. CLOSE SHOT - A SIGN

79.

on a campus building reads "Department of Music."

80. INT. MUSIC BUILDING - DAY - LEEANNE

80.

walks down the corridor past numerous rehearsal rooms. The MUFFLED SOUNDS of a variety of badly played instruments come from within. She reaches a door and goes in.

81. INT. REHEARSAL ROOM - DAY

81.

She stops in her tracks when she sees Wesley sitting at the piano. He has a suave air about him.

WESLEY

(fake British accent)

I'm sure you'll recognize this lovely melody.

He starts playing a lilting, romantic piece by Liszt. He's excellent, not missing a note even when he talks.

LEEANNE

What are you doing here?

WESLEY

I came to apologize.

LEEANNE

Yeah? For what?

WESLEY

A... For driving too fast; B...
For scaring you; C... For being
a jerk.

LEEANNE

How about "D"... All of the above?

WESLEY

I'll go along with that.

LEEANNE

Hey, you know, you're pretty
good.

She means his playing.

WESLEY

Thanks.

LEEANNE

You must practice a lot.

WESLEY

Not really. I haven't played
since I was nine.

LEEANNE

You're kidding!

WESLEY

It just came back to me. I guess
it's like riding a bicycle.

LEEANNE

I guess.

WESLEY

You like classical?

LEEANNE

Sure, I like all kinds of music...
folk, jazz, rock especially!
About the only thing I don't
like is country.

WESLEY

Me either.

(pause)

So, would you like to go out
sometime?

LEEANNE

When?

WESLEY

Tonight.

She thinks a moment.

LEEANNE

(smiling)

Sure.

We PULL BACK from this romantic scene as Wesley finishes the piano serenade for his attentive listener.

82. INT. MUSIC BUILDING - DAY - MR. DRAX 82.

listens outside the rehearsal room door, wearing a sinister grin.

FADE TO:

83. INT. LIVING ROOM - DAY 83.

Mrs. Littlejohn is vacuuming. Bradford sits, reading a comic book. Wesley enters excitedly through the foyer.

WESLEY

Mom!

Enthusiastically, he grabs her and waltzes around the room with her as he talks.

MOM

Wesley, is something wrong?

WESLEY

Not a thing. I just wanted you to know I wouldn't be home for dinner tonight.

MOM

Not again. Dear, I'm very worried about your health.

WESLEY

Don't worry about me. I'm going out to dinner.

MOM

You are?

WESLEY

Yes. Aren't you going to ask me with who?

MOM

(weary)

All right... who?

WESLEY

A girl! Her name's LEEANNE.
You'd like her a lot. She's a
music major... sort of. Anyway,
I've got to hurry and get ready.
I'm picking her up at six. See
you.

He abruptly breaks off the dance and runs upstairs, leaving his mother dizzy and confused.

BRADFORD

On second thought, it might not
be drugs. It could be some
deep-seated psychological
problem.

CUT TO:

84. A RADIO 84.
blasts out a loud ROCK SONG.
85. INT. WESLEY'S ROOM - DAY 85.
Wesley moves to the MUSIC as he searches his closet for something casual to wear. It isn't easy. Every shirt has a button-down collar. Every pair of slacks has a razor-like crease. He tosses the rejects over his shoulder.
The discard pile on the floor grows larger and larger.
86. INT. LIVING ROOM - DAY 86.
His mom and dad are listening incredulously to the blaring TUNE they hear above them.
87. INT. WESLEY'S ROOM - DAY 87.
Wesley has finally decided on a pair of jeans, sneakers, and a t-shirt with one of his dad's old shirts over it. He looks at the mountain of clothing in the middle of the room, shaking his head.

WESLEY (V.O.)

No doubt about it... I needed a
new wardrobe.

He picks up a rack of neckties, about to cast it aside. Instead, he selects one and ties it around his thigh. He's ready to go.

CUT TO:

88. EXT. WESLEY'S HOUSE - DAY 88.

Wesley pulls his car out of the driveway while his parents watch his departure from a window. They seem concerned.

As the boy heads down the street, a sedan that was parked out front follows him.

89. EXT. LEEANNE'S HOUSE - DAY 89.

It's close to sunset when Wesley RINGS the doorbell. LEEANNE appears, giving him a warm smile. She's one of those appealing girls who's both wholesome and fun-loving... the girl some other guy beats you to. He escorts her to the car and drives off. The sedan is still tailing him.

89A. INT. WESLEY'S CAR - DAY - MOVING 89A.

WESLEY

So, what kind of food do you want? Japanese? Chinese? Italian? American?

LEEANNE

How about American?

CUT TO:

90. CLOSE SHOT - A MENU DISPLAY BOARD 90.

We TILT DOWN a list of gut-destroying variations on hamburgers and hot dogs, with popcorn, candy, and soda thrown in for good measure.

91. INT. CONCESSION STAND - NIGHT 91.

Wesley is ordering their dinner.

WESLEY

Two foot-long chili dogs, no onions... two fries... two Cokes, make one of them diet... and a box of Raisinettes.

Within seconds, the feast is presented to him on a convenient cardboard tray. He carries it off, not noticing who the next guy in line is. It's Mr. Drax, dressed in an overcoat and sunglasses. He watches Wesley depart, then:

DRAX

Give me a giant popcorn with lots of butter.

92. EXT. DRIVE-IN - NIGHT

92.

we FOLLOW Wesley as he makes his way to the car. Leeanne is waiting for him.

LEEANNE

You made it back just in time.
The picture's about to start.

93. INT. WESLEY'S CAR - NIGHT

93.

He hands the food to her as he gets in. The SOUNDS of the movie come over the speaker.

WESLEY

Well, here's dinner. You're sure you wouldn't rather have gone to a real restaurant?

LEEANNE

Wesley, this is just fine. Besides, I love drive-ins... especially when it's a good, scary horror movie.

They look up to see:

93A. THE SCREEN

93A.

SHOWS an axe chopping through a door, which sends an old woman screaming down a staircase.

93. BACK TO SCENE

93.

He makes a face.

WESLEY

Well, this looks pretty horrible to me.

94. EXT. DRIVE-IN - NIGHT 94.
We MOVE from Wesley's car over to the sedan, which is parked a few rows back.
95. INT. SEDAN - NIGHT 95.
Xenobia sits behind the wheel. She too wears dark glasses, along with a hat and trenchcoat. Drax climbs in with an enormous bucket of popcorn. She takes a handful.
- DRAX
I remembered to get plenty of napkins.
- XENOBIA
But you forgot the Jordan Almonds.
96. THE SCREEN 96.
SHOWS a man's face peeling away until his head finally splits apart.
97. INT. WESLEY'S CAR - NIGHT 97.
The couple are trying to eat their chili dogs. It's a little hard when they look a lot like the gore in the film.
98. THE SCREEN 98.
SHOWS a man being consumed by a swarm of insects that eat his body down to a bloody skeleton.
99. INT. SEDAN - NIGHT 99.
Mr. Drax giggles with delight at this part.
- DRAX
I love this movie!
100. INT. WESLEY'S CAR - NIGHT 100.
Leeanne is having a good time feeding Raisinettes to Wesley. He's having a good time too.
- WESLEY (V.O.)
Remember the film where James Cagney said, "Look at me, ma, I'm on top of the world"?

They look into each other's eyes.

WESLEY (V.O.)
(continuing)
Well, that's how I was feeling.

They kiss.

WESLEY (V.O.)
(continuing)
Of course, he said that right
before he was blown up.

100A. THE SCREEN 100A.
SHOWS a man on an operating table. A wound in his head
opens, revealing a pulsating organ inside.
100B TRANSFORMATION INSERT. 100B
100. BACK TO SCENE 100.

The top of Wesley's head swells momentarily. He breaks
off the kiss, looking ill.

LEEANNE
What's the matter?

WESLEY
I don't know. All of a sudden,
I don't feel so good.

LEEANNE
Gee, I didn't think I kissed
that bad!

WESLEY
No, it's not you. It must have
been something I ate.

LEEANNE
Probably those chili dogs.

100C. THE SCREEN 100C
SHOWS the strange, penile organ emerge from the guy's
forehead.
100D. TRANSFORMATION INSERT. 100D
100. BACK TO SCENE 100.

Wesley's head is undergoing similar changes. The antennae
are starting to show. Leeanne doesn't see them since she's
digging through her purse.

LEEANNE

I could have sworn I had some Roloids in here.

101. INT. SEDAN - NIGHT

101.

Xenobia is picking up the signal from afar.

XENOBIA

It's starting.

DRAX

I wonder what effect it will have on his own kind.

101A. INT. WESLEY'S CAR - NIGHT

101A.

Leeanne is still searching for a remedy.

LEEANNE

Here's some aspirin. Does your head hurt at all?

WESLEY

A little.

At this moment, she turns to see her date with two alien organs protruding from his head. She wants to cry out but, before she can, the antennae emit the SIGNAL. She goes into a trance-like state.

LEEANNE

(slowly)

Then, do you know what I'd like to do?

WESLEY

No. What?

LEEANNE

(lunging)

Fuck your brains out!

That was about the last thing he expected her to say, especially since he doesn't know what's happening to him.

WESLEY

What?

LEEANNE

You heard me! I need it from you! I need it bad!

Before his startled eyes, she tears her blouse off.

101B. THE SCREEN

101B.

SHOWS a lecherous, tentacled creature ripping the clothes off a frightened blonde.

101A. BACK TO SCENE

101A.

WESLEY

Leeanne!

He has no idea what's come over her and is shocked. She moves in aggressively.

LEEANNE

Don't be shy. You're a man and I'm a woman.

WESLEY

I'm with you so far.

LEEANNE

So, don't deny me. I've got an itch that only you can scratch!

WESLEY

Maybe you should have that looked into.

LEEANNE

Look at this!

She dives at him, kissing him with enough suction to collapse his lungs.

102. THE SCREEN

102.

SHOWS the joker with the thing coming out of his head running amok. He attacks a woman and sucks her eyeball out.

103. INT. SEDAN - NIGHT

103.

Xenobia is very aroused, carressing herself all over.

XENOBIA

Ooh... The waves are strong even at a distance. I can feel them from here.

DRAX

You have a lot of will power to be able to resist them.

XENOBIA

It would be harder if you hadn't welded my seatbelt shut.

104. INT. WESLEY'S CAR - NIGHT

104.

Leeanne is licking and sucking Wesley's neck.

WESLEY

Look, Leeanne, I really like you...

LEEANNE

Mmmm... I like you, too.

WESLEY

...and I'm having a lot of fun...

LEEANNE

You ain't seen nothing yet.

WESLEY

That's what I mean. Maybe you... we're taking this too fast.

LEEANNE

But I'm burning up... burning up for your love! Give it to me now!

She grabs his crotch. This causes him to jump, banging his head on the roof of the car. The antennae make a YELP and rapidly retract.

104A. TRANSFORMATION INSERT

104A

105. INT. SEDAN - NIGHT

105.

Xenobia winces from a sudden pain.

DRAX

What happened?

XENOBIA

I don't know.

106. INT. WESLEY'S CAR - NIGHT

106.

Leeanne shakes her head to clear it. She's no longer under the influence and reacts in embarrassment, covering herself.

LEEANNE

My god! What are you doing?

WESLEY

Huh?

LEEANNE

Just who do you think you are?
Look what you did to my cothes!

WESLEY

What? Me?

LEEANNE

Who else? How dare you try to
take advantage of me like this!

WESLEY

But Leeanne... You were all over
me!

LEEANNE

Oh, sure! Blame it on the girl.
I enticed you and you lost all
control.

WESLEY

But...

LEEANNE

Well, that's not going to work
this time.

She manages to redress herself, holding what's left of her
blouse together.

LEEANNE

(continuing)

Find yourself some other girl to
molest.

She gets out of the car. Wesley follows.

107. EXT. DRIVE-IN - NIGHT

107.

Wesley calls after her.

WESLEY

Leeanne... Wait!

LEEANNE

Forget it, you... degenerate!

She runs away before he can catch her. He stands there,
looking stupid.

WESLEY (V.O.)

You know someone's pissed when
they walk out of a drive-in.
And I didn't even know why.

WESLEY

(calling)

Was it something I said?

107A. TRANSFORMATION INSERT

107.

As if in response, the antennae sprout forth again. This time, he's only woozy for a second or two. Then, he frowns, like he recognized something. He turns to look at the car behind him.

107A.

107.

The three rocker chicks from his dream are posed in a convertible, eating junk food suggestively. They smile and wink, beckoning him.

GIRL #1

Want to join us for a triple
feature?

Wesley gives a look TO CAMERA.

WESLEY (V.O.)

Did you ever just lose all touch
with reality?

He finds himself getting dragged into the convertible by a writhing mass of cone-women.

108. INT. SEDAN - NIGHT

Miss Xenobia reacts to the signal as they both watch this scene.

108.

DRAX

Is it happening again?

XENOBIA

Yes. Maybe the evening isn't
wasted after all. Where are your
notes?

He produces his papers and hands them to her. She regards them with disgust.

XENOBIA

(continuing)

There's butter all over them!

109. THE SCREEN

SHOWS most of the cast covered in slime.

109.

110. INT. LIVING ROOM - NIGHT

110.

Mr. and Mrs. Littlejohn are asleep on the sofa, illuminated by the glow of the TV. The STRAINS of "The Star-spangled Banner" coming from it give us an idea how late it is.

The front door CLOSES o.s. Wesley crosses by the living room and heads upstairs.

111. INT. WESLEY'S ROOM - NIGHT

111.

Wesley sleeps fitfully.

WESLEY (V.O.)

It looked like I was in for another sleepless night.

DISSOLVE:

112. EXT. DRIVE-IN - NIGHT - WESLEY

112.

is back in the convertible with the three girls, doing... well, you know.

CLOSE SHOT - LEEANNE

ENTERS FRAME, looking apologetic.

LEEANNE

Wesley...

WESLEY

looks surprised and happy.

WESLEY

Leeanne... You came back!

CLOSE SHOT - LEEANNE

LEEANNE

Yes. I forgot something.

WESLEY (O.S.)

What?

LEEANNE

This!

She pulls a running chainsaw out of nowhere, thrusting it at him.

SMASH CUT:

113. INT. WESLEY'S ROOM - NIGHT - WESLEY
bolts upright, screaming.

114. INT. LIVING ROOM - NIGHT 114.
His parents wake. They look at one another, worried.

115. INT. WESLEY'S ROOM - NIGHT - WESLEY 115.
realizes where he is and calms down... slightly.

WESLEY (V.O.)
These dreams were getting mighty
old. All that was missing was
Freddy Krueger.

FADE TO:

116. EXT. CORMAN COLLEGE - DAY 116.
Students mill about the campus.

WESLEY (V.O.)
Something was wrong with me and
I needed to get help. I turned
to the one guy I knew would
believe me.

117. INT. SCHOOL HALL - DAY - MARVIN 117.
doesn't.

MARVIN
No way, man! You're lying!

We PULL BACK as Wesley tries to convince him.

WESLEY
Marvin, I'm serious.

MARVIN
Who do you think you're kidding?
Three girls? You?

WESLEY
Okay, then how did these get
into my pocket?

He pulls out a lacy pair of crotchless panties. Marvin
grabs them in wonderment.

WOAH! PAUSE
 MARVIN
 Wow! Can I keep these?

WESLEY
 (snatches them back)
 No! I want to know what to do
 about this.

MARVIN
 Well, if it were me, I'd frame
 them... or maybe press them in
 a book.

WESLEY
 Not the panties! I'm talking
 about what's going on with me.
 Why are girls throwing themselves
 at me... except for the one I
 really want?

MARVIN
 Okay, I'm still having trouble
 buying all this, but you have
 been acting different lately.
 You said you think it has
 something to do with Miss Xenobia?

WESLEY
 I guess so. I really can't
 remember much.

MARVIN
 Then, the thing to do is talk
 to her. Confront her. Look her
 straight in the eye and say
 "What's the dang deal? Have
 you been putting funny things
 in those vitamin shots or what?"

CUT TO:

118. INT. BIOLOGY LAB - DAY

Wesley sits in class, watching Miss Xenobia.

XENOBIA
 Friday's test will cover the
 last four chapters we've been
 studying... The Senses, The
 Muscles, The Circulatory System,
 and, of course, Sexual
 Reproduction.

118.

WESLEY (V.O.)

Marvin was right. Miss Xenobia was at the root of my problem and she had some explaining to do. After all, who did she think she was? She's just a college professor. Still, there was something unusual about her.

He looks at her dreamily.

118A. WESLEY'S P.O.V. - MISS XENOBIA

118A.

stands before the class, teaching in lingerie.

XENOBIA

Now, this last chapter I'm particularly keen on. After all, if we don't know our own bodies and how they work, how can we expect to function normally on this planet. I'll see you all in class tomorrow.

118. BACK TO SCENE

118.

Wesley is jarred out of his fantasy as the rest of the students get up to leave. Marvin whispers to him.

MARVIN

This is your chance. Go talk to her. I've got to get to gym class. Meet me at the soda machines afterwards and tell me how it went.

He exits. The room empties out, leaving Wesley alone with Miss Xenobia. She stands up front, looking over her notes. The boy nervously approaches her.

WESLEY

Miss Xenobia?

XENOBIA

Yes, Wesley?

WESLEY

I need to talk to you.

XENOBIA

Good. There's something I'd like to discuss with you, also.

WESLEY

Really? What I wanted to ask was about the experiment.

XENOBIA

What about it?

As they talk, Mr. Drax enters silently. He appraises the situation and goes to fill a hypo. Wesley's back is to him.

WESLEY

Well, I seem to be having some after-effects.

XENOBIA

What kind of effects?

WESLEY

Oh, little things... headaches, nausea, nightmares, women losing all control around me.

XENOBIA

Excuse me?

WESLEY

One minute I'm standing there, then, the next thing I know, they're all over me like mud on a pig.

XENOBIA

How would a vitamin shot cause that kind of reaction in others?

Drax is slowly sneaking up on Wesley with the hypo.

WESLEY

You tell me. All I know is it's driving me crazy and I want some answers now.

XENOBIA

Wesley, there's no need to raise your voice.

WESLEY

(shouting)

I'm not raising my voice!

(realizing)

I guess I am. Sorry. It's just that all this has been pretty hard to deal with.

XENOBIA

There's no need to worry. Your problems are behind you now.

Drax sticks him in the butt, taking him completely by surprise.

WESLEY (V.O.)

She was right about that but I knew she wasn't being entirely straight with me.

WESLEY

Not again.

He stiffens and falls backwards.

119. EXTREME CLOSEUP - WESLEY 119.
lies on the floor with those strange appendages growing out of his head again. Bleary-eyed, he gazes up to see:
- 119A. TRANSFORMATION INSERT. 119A
120. CLOSE SHOT - MISS XENOBIA 120.
lustfully unbuttons her dress.
- CUT TO:
121. INT. SCHOOL HALL - DAY - THE SODA MACHINE 121.
was supposed to be their meeting place. Marvin is there.
Wesley isn't.
- CUT TO:
122. INT. BIOLOGY LAB - DAY - MR. DRAX 122.
seems bored as he takes notes. The table and all its contents are shaking violently. We PULL BACK TO INCLUDE the feet of Wesley and his teacher, who are making whoopie on it.
- Their o.s. MOANS reach a crescendo and STOP, as does the shaking. Drax puts down his pen. After a few seconds, the lovemaking resumes. He starts writing again.
- CUT TO:
123. MARVIN 123.
gets impatient and wanders off.

124. INT. SCHOOL HALL - DAY - BIOLOGY LAB

124.

Wesley, sans antennae, lurches out of the door. He's understandably fatigued.

WESLEY (V.O.)

Some men spend their whole lives seeking self-knowledge. At this rate, I wasn't going to survive the week.

We FOLLOW him through the halls until he gets to the soda machine. Of course, Marvin is gone. He sighs.

Down the corridor, Karla is bitching at Dirk.

KARLA

I see the way you look at that science teacher. I'll bet you'd just love to do it with her, wouldn't you?

DIRK

You're full of shit!

KARLA

Admit it! You're dying to slip her the beef!

DIRK

I don't have to stand here and listen to this.

KARLA

Oh, yeah? Well, you can go fuck yourself.

DIRK

(exits)

Fuck you, too, bitch!

KARLA

(to herself)

Two can play at that game.

On cue, she hears the PLOP of a soda can from the machine. She turns to see who bought it.

It's Wesley and the antennae are out, sending out their seductive SIGNAL without his knowledge or consent.

She gives him her hottest mouthing of the words "I love you."

Innocently, he looks behind him to see who she's talking to. He realizes it's him.

WESLEY (V.O.)
 Any way I looked at it, this
 was going to be trouble.

Karla comes over to him, pointing her breasts at him
 threateningly.

KARLA
 Hi there.

WESLEY
 (nervously)
 Karla, what's on your mind?

KARLA
 I have to talk to you... alone!

WESLEY
 Could you make it some other
 time? I'm just about talked out.

She won't take "no" for an answer. She grabs him by the
 collar and drags him to a door marked "Janitor." Opening
 it, she throws him in.

125. INT. JANITOR'S CLOSET - DAY

125.

Karla enters, closing the door behind her.

WESLEY
 Now, what do you want?

KARLA
 You.

WESLEY
 I had a feeling your were going
 to say that.

She strips off her clothes, revealing her fine figure.

KARLA
 Teach me the meaning of pleasure
 in its most primitive form!

WESLEY
 Wait a minute! What about Dirk?

KARLA
 Who?

WESLEY
 Dirk... Your boyfriend.

KARLA
You can teach him later. It's
my turn now.

She throws herself at him, introducing him to some major
tongue action. Reluctantly, Wesley succumbs.

CUT TO:

126. INT. SCHOOL HALL - DAY

126.

Marvin returns, looking for his friend. The only sign of
him is the soda can Wesley had dropped. Marvin is about
to buy himself a drink when he hears o.s. MOANS AND SIGHS.
Curious, he follows them to the source... the janitor's
closet. He listens in as they build to a climax.

A moment later, the door opens and Karla exits, hurriedly
pulling herself together. Marvin is still watching her
when his friend emerges. Needless to say, he's a bit
astounded.

MARVIN
Her... you...? Was that what I
think it was?

Wesley, who's returned to normal, nods wearily.

MARVIN
(continuing)
Holy shit! You mean she attacked
you like the others?

He nods again.

MARVIN
(continuing)
And I thought you were kidding!
Jeez, you better hope Dirk
doesn't hear about this. He's
already got a fist waiting with
your name on it. If he knew you
porked his girl, there's no
telling what he'd do!

DIRK (O.S.)
You!

They see the man in question, standing at the end of the
hall, pointing an accusing finger at Wesley.

WESLEY
It looks like I'm about to find
out.

DIRK
 (murderously)
 Your ass is mine!

CUT TO:

127. EXT. CAMPUS - DAY

127.

Wesley faces off with Dirk on the school grounds. Marvin acts as referee, holding a pocketwatch in his outstretched hand. Karla watches from the sidelines.

WESLEY (V.O.)
 Many a guy would take satisfaction in boning the woman of the man who was going to kill him... kind of like the ultimate "fuck you." For me, it was little consolation. I couldn't stop thinking of Lianne.

MARVIN
 When the music stops, go for it!

He flips open the watch. The tinkling strains of a MUSIC BOX are heard. It's just like the scene from the end of "For A Few Dollars More"... except there aren't any guns and Wesley is better looking than Lee Van Cleef. The CLOSEUPS get closer as the tension mounts:

Dirk stares coldly at his enemy, sweating profusely.

Wesley stares and sweats back.

Marvin's eyes shift from one guy to the other.

Karla chews her gum intently, blowing a large bubble.

The MUSIC slows as the watch runs down.

The combatants flex their fingers, ready to strike.

The MUSIC stops.

Dirk bellows like a bull and charges like a rhino.

DIRK'S P.O.V. - WESLEY

stands his ground as his opponent CLOSES IN. It looks as though our hero is committing suicide.

EXTREME CLOSEUP - WESLEY

swallows hard.

WESLEY (V.O.)

This was it.

EXT. CAMPUS - DAY

Dirk is upon Wesley when the boy deftly dodges the oncoming jock and hurls him to the ground with an expert judo throw.

Marvin is amazed. Karla is stunned.

Wesley is equally surprised, looking from his hand to the felled assailant in total disbelief.

WESLEY (V.O.)

My only guess is that my instinct for self-preservation woke up and decided it wasn't time for me to die. But it wasn't over yet.

Dirk rises for a second attack. Wesley turns to face him with new confidence.

All of a sudden, we find ourselves going from Italian westerns to Chinese martial arts flicks. The freshman turns out to have more moves than Bruce Lee as he deals Dirk a series of devastating blows in a spectacular display of kung fu skill.

The jock can barely lay a hand on him. Wesley is too fast, flitting around, delivering punches, kicks, and throws to his bulky adversary. In no time, the big lummoX is on the ground again.

Wesley grins at Marvin, who gives him a big "thumbs up." He is ready to walk away when Dirk claws his way back to his feet to make final cry of challenge.

We go to SLOW MOTION as the jock hurtles forward like a train out of control.

Wesley responds by doing one of those gravity-defying leaps seen only in movies. He becomes a human meteor as he flies toward his attacker.

It seems to take forever before the two warriors collide. Wesley's foot meets Dirk's jaw with brain-jarring impact. The football player topples over for the last time, having been pulverized into unconsciousness. The battle is over.

Karla rushes to Dirk's side.

KARLA

Baby, are you alright?

She gets a faint groan for a response. Marvin shakes his friend's hand, who doesn't seem overjoyed at his own victory. He shakes his head over the cheerleader's fickleness.

WESLEY

Looks like I did him a favor.
In any case, he wouldn't be
bothering me anymore. But that
was only one of my problems.

He walks away from the scene alone. We TILT UP to the window that Xenobia and Drax have been watching from.

128. INT. BIOLOGY LAB - DAY

128.

Xenobia turns away from the window.

XENOBIA

Our test case is doing quite well.
He seems to be able to handle
himself in any situation.

DRAX

Yes, but can you handle him?

XENOBIA

What do you mean by that?

DRAX

Just your attitude toward this
experiment. You're getting too
close to your work.

XENOBIA

Nonsense. I've never been more
objective. Besides, where does
it say I can't like what I do?

DRAX

We're taking serious risks
already. Becoming involved with
him could spell disaster for the
entire project.

XENOBIA

Why, Drax, I believe you're
jealous. Don't worry. It will
all be over soon.

CUT TO:

129. A CARD 129.
 FILLS THE FRAME. The handwriting on it reads "Let's try again... Wesley."

130. INT. LEEANNE'S ROOM - NIGHT 130.
 Leeanne holds the card in front of the beautiful flower arrangement it came from. She smiles and picks up the phone.

131. INT. WESLEY'S ROOM - NIGHT 131.
 We PAN ACROSS the walls, which now have numerous posters of rock stars on them. The WAIL of a blues tune fills the air. The source is a keyboard Wesley is playing with. He appears to be completely lost in his music.

There's a knock at his door. He doesn't hear it. There's another. This time it opens. It's Bradford. Wesley still doesn't notice.

BRADFORD

Hey, you've got a phone call.

Still no sign of recognition.

BRADFORD

(continuing)

I said you've got a phone call!

Nothing. The kid goes over to shout in his ear.

BRADFORD

(continuing)

Earth to fart-face! Earth to fart-face!

WESLEY

(jumping)

What do you want?

BRADFORD

Jesus Christ, are you deaf?
 There's a telephone call for you.
 Some girl.

Wesley springs to attention. He's about to answer it when he sees his brother is still hanging around.

WESLEY

Okay, Bradford, thank you.

The kid doesn't move.

WESLEY
 (continuing)
 Beat it!

Bradford makes a "jerking off" gesture before leaving.
 Wesley answers the phone.

WESLEY
 (continuing)
 Hello?

LEEANNE (V.O.)
 Hi, Wesley.

WESLEY
 Leeanne?

LEEANNE (V.O.)
 Uh huh.

WESLEY
 Gee, this is kind of a surprise.
 What's up?

132. INT. LEEANNE'S ROOM - NIGHT

132.

LEEANNE
 I just got your flowers. That
 was really sweet.

WESLEY (V.O.)
 Thanks. Listen, about last
 night... I just wanted to say "I'm
 sorry."

LEEANNE
 Look, I'm sorry, too. I mean...
 I can't really remember exactly
 what happened. I know things
 got a little out of hand, but
 it wasn't all your fault.

133. INT. WESLEY'S ROOM - NIGHT

133.

He's delighted to hear this.

WESLEY
 You mean it?

LEEANNE (V.O.)
 Yeah. Now, what's this about
 starting over?

WESLEY

I thought maybe we could go out?

LEEANNE (V.O.)

Not another movie.

WESLEY

No, no. We'll do something different, like go out to a club and dance.

LEEANNE (V.O.)

Sounds great, only I can't make it 'til the weekend. I've got a big test coming up and I have to study.

WESLEY

The weekend is cool. Saturday night okay?

LEEANNE (V.O.)

Sure.

134. INT. LEEANNE'S ROOM - NIGHT

134.

WESLEY (V.O.)

Good. Where do you want to go?

LEEANNE

I'll leave that up to you. Call me on Friday and just tell me what time you're picking me up. Then, surprise me. 'Bye.

She hangs up.

135. INT. WESLEY'S ROOM - DAY

135.

He puts down the receiver. He feels great. Unfortunately, he doesn't look so good... the antennae are back!

WESLEY

(excited)

Allright, Leeanne!

He gets up and dances around the room, joyful and exuberant, then he passes the mirror. For the first time, he sees those bizzarre fleshy things on his head. He's considerably upset.

WESLEY

Holy shit!

He looks at his reflection, hoping he's dreaming again. He reaches up and touches them. They're real. He doesn't know what to do.

WESLEY (V.O.)

You know how you feel when you find a new zit breaking out? This was worse.

The sound of his door opening makes him whip around in a panic. Bradford is entering without knocking, as little brothers frequently do. Wesley dives beneath the bed.

BRADFORD

So, what's the scoop on this chick? Are you two...?
(looks around)
Hey, where are you?

He discovers the lower part of his brother sticking out from under his bed.

BRADFORD

(continuing)

What are you doing under there?

He makes a muffled, unintelligible sound.

BRADFORD

(continuing)

What did you say?

Wesley emerges with a stocking cap on his head. The antennae cause it to stand up funny, giving him the appearance of a deranged elf.

WESLEY

I asked you why you didn't knock before you came in.

BRADFORD

I forgot. Why are you wearing that?

WESLEY

My head was cold. Now, what did you want.

Bradford casually sits on the bed, playing with the keyboard.

BRADFORD

Oh, I was just wondering what was going on with you and that girl.

The antennae move beneath the cap. Wesley tries to keep cool.

WESLEY

Uh... That's none of your business.

BRADFORD

Come on, you can tell me! Are you hosing her yet?

WESLEY

Bradford!

BRADFORD

I was only curious.

He gets up and wanders to the wall, noticing the new decorations.

BRADFORD

(continuing)

Cool poster. Say, when did you start liking this kind of music? I thought you were into that Mozart crap.

Wesley's going through hell trying to keep his secret contained.

WESLEY

I still am and it's not crap! I just decided to broaden my taste a little.

BRADFORD

Yeah? Why?

WESLEY

(exasperated)

I don't know. I've been going through some changes lately.

BRADFORD

I've noticed. You've been acting pretty weird lately.

WESLEY

You don't know the half of it. Look, would you mind leaving me alone? I don't feel so good and I think I'll turn in early.

BRADFORD

Yeah, you look like hell. Don't forget to keep your head warm.

He exits. Wesley runs over and shuts the door. Then, he runs to the mirror, removing the cap. The things are gone.

He gropes around in his hair for any trace of them. There is none. He gives a sigh of relief.

WESLEY (V.O.)

Maybe they weren't real. Maybe it was only a dream. Maybe there weren't two hideous fleshy antennae growing out of my head. Maybe there was absolutely nothing to worry about.

He looks AT CAMERA.

WESLEY

Nah!

He flops back onto his bed, looking up at the ceiling.

WESLEY (V.O.)

The question was what could I do about it?

He lies motionless with his arms and legs outspread as we:

MATCH CUT:

136. EXTREME CLOSEUP - A FROG

136.

is splayed apart in a dissecting pan in exactly the same position.

137. INT. BIOLOGY LAB - DAY

137.

Wesley pokes at the frog with little enthusiasm.

WESLEY (V.O.)

One thing was for sure. I knew I couldn't trust Miss Xenobia. I had to keep away from her.

Miss Xenobia walks around the class, observing their dissections. She stops right behind Wesley and looks over his shoulder.

WESLEY (V.O.)

(continuing)

The problem was keeping her away from me.

XENOBIA

Wesley, may I see you after class? It'll only take a minute.

WESLEY (V.O.)
Where had I heard that before?

CUT TO:

138. INT. BIOLOGY LAB - DAY - MR. DRAX 138.

sits in a chair in the corner, notes in his lap, fast asleep. The familiar CRIES of lovemaking are heard o.s., blending with his snoring.

THIS DEVIOUS young MAN MARVIN HAS PLOTTED THIS out, BUT HAS NEVER PERFECTED IT. THIS IS THE TIME HE will NOT get it wrong.

139. INT. GYM - DAY 139.

MISS BUCKMEISTER, the gym teacher leads an aerobics class for a dozen or so girls. MUSIC plays from a ghetto blaster as they bend, stretch, bounce up and down, and generally work up a sweat.

Marvin lurks in the shadows by the bleachers, doing a little sweating on his own. He likes what he sees.

After a bit more twisting and flexing, the whistle is blown.

BUCKMEISTER
Okay, girls, hit the showers!

Those are the words Marvin was waiting to hear. As the girls go to the locker room, he makes a hasty exit to get a ring-side seat.

*SLOW
PERCISE
"SMOOTH
AS
GLASS"*

140. INT. GYM HALL - DAY 140.

"UNTOUCHABLE"

Wesley is searching for his friend, calling his name softly.

WESLEY

140A. TRANSFORMATION INSERT 140A

140. What he doesn't realize is the antenna are growing again, putting out that ol' devil SIGNAL. He also happens to be standing in front of a door marked "Girls' Locker Room." A hand reaches out from it and yanks him inside. 140.

141. INT. LOCKER ROOM - DAY 141.

Wesley finds himself face to face with an attractive co-ed. All she's wearing is a towel.

COE-ED #1
Where have you been all my life?

WESLEY
Uh... Outside, mostly.

CO-ED #1
Then, come in and stay a while.

She embraces him. Where there's one co-ed, there have to be others. Two more show up.

CO-ED #2
Well, well, what have we here?

CO-ED #3
Don't you know this is the girls' locker room?

WESLEY
It is? I'd better get out of here.

CO-ED #3
That's okay. We won't tell.

They surround him.

WESLEY
Listen, I've really got to go.

CO-ED #2
Oh, no, you don't.

They grab him and haul him o.s.

142. EXT. GYM - DAY

Marvin rounds the corner. He inverts a steel drum that serves as a trash can. He then climbs on it to get a view through the high windows. He's obviously done this before

143. INT. SHOWERS - DAY

Through the steam, we see a horny adolescent's paradise. Beautiful young girls in the altogether laughing and lathering themselves with soap.

The three girls drag Wesley in with them, clothes and all. They quickly lose their towels.

CO-ED #1
Hey, girls, look what we have here.

There's a collective squeal of delight as the wet, naked members of the aerobics class close in.

NOT TOO FAST AND NOT TOO EXCITED, THE HUMOR IS OUT OF THE LESS IS MORE MOLD

We see Marvin's face at the window. He appears to be shock.

The girls envelope him in a wall of flesh. They tear his clothes to shreds, preparing to satisfy their unnatural lust. Wesley tries to protest.

WESLEY

Wait! Not all of you at once!
Can't you draw straws maybe?
Oww!... That's not what I meant!

He disappears beneath the onslaught.

144. EXT. GYM - DAY - MARVIN

144.

faints, falling off the drum onto the ground. It's all too much for him to handle.

145. INT. LOCKER ROOM - DAY - WESLEY

145.

sneaks down the aisle, holding a towel around him.

WESLEY (V.O.)

Don't ask me how I got out of there alive. It was all a blur to me.

He finds an open locker. He proceeds to swipe some gym clothes and gets dressed.

WESLEY (V.O.)

(continuing)

I couldn't imagine what could happen to me next.

Miss Buckmeister appears before him. The antennae do their stuff and she gets that unmistakable gleam in her eyes. She peels away her t-shirt, exposing breasts bigger than his head.

BUCKMEISTER

Okay, drop and give me ten.

She blows her whistle and goes down for the count.

CUT TO:

146. INT. GYM - DAY

146.

Wesley finally escapes the locker room to find Marvin waiting for him on the bleachers, wearing a huge grin.

MARVIN

So...? What was it like?

WESLEY

I don't want to talk about it.

MARVIN

Why not? I mean, there you were, surrounded by all that savage cone-action! It was like you died and went to heaven. Cone heaven!

WESLEY

If you think that was something, you should have seen Miss Buckmeister's.

MARVIN

Bra-busting Buckmeister, the gym teacher? You made it with her, too? Oh, you are the man! Give me five!

Wesley doesn't respond.

WESLEY

You're acting like I'm having fun.

MARVIN

Of course, you're having fun! You just don't realize it! Do you know how lucky you are... how many guys would love to be in your shoes?

WESLEY

They're welcome to them. I still don't know what's wrong with me.

MARVIN

Yours is not to reason why. Yours is but to enjoy. As for me, I could go the rest of my life without touching another woman, so long as I could live vicariously through you.

WESLEY

But I don't want all these women. Leeanne is the only girl for me.

MARVIN

You've sure got a funny way of showing it. How's that going, anyway?

WESLEY

Okay, I guess. We're supposed to go out tomorrow night.

MARVIN

Hey, that's great!

WESLEY

Yeah, but what if I mutate into something again?

MARVIN

What if you do? She's got to accept you for what you are. Look at your alternatives. You go to a doctor and tell him what's wrong with you. Either he'll think you're a head-case and lock you up, or he'll try to dissect you like one of those frogs in biology class. Is that what you want?

WESLEY

No.

MARVIN

Allright, then, keep your date with Leanne and hope for the best. Where are you going to go?

WESLEY

I don't know. I'm supposed to call her.

MARVIN

I've got an idea. She's into music, right? And you've started to play again, right?

WESLEY

Yeah, so...?

MARVIN

If you were to get into a band, she'd flip for you!

WESLEY

By tomorrow night? Impossible.

MARVIN

Well, it just so happens I know of a band that's looking for a singer/keyboardist for Saturday night. Their regular guy quit.

WESLEY

Really? Do you think they'd use me?

MARVIN

From what Slash tells me, this gig is real important to them, so they're desperate.

WESLEY

Slash?

MARVIN

Yeah. We'd better get over there so you can rehearse.

They exit.

CUT TO:

147. INT. LEEANNE'S ROOM - DAY 147.

She's studying when her phone RINGS. She answers it.

LEEANNE

Hello?

148. INT. CLUB - DAY - WESLEY 148.

is at a pay-phone. The MUSIC is so loud, he has to cover his other ear.

WESLEY

Leeanne, it's me.

LEEANNE (V.O.)

Wesley?

WESLEY

Yeah.

LEEANNE (V.O.)

I can barely hear you. What's all that noise?

WESLEY

Oh, that? That's just the stereo.

LEEANNE (V.O.)
I'm surprised your folks let
you play it that loud.

WESLEY
Yeah, me too. Listen, hear's
the plan for tomorrow night...

149. INT. LEEANNE'S ROOM - DAY

149.

Leeanne responds to Wesley's voice, which we do not hear.

LEEANNE
You want me to meet you? How
come?... Yes, I remember saying
"Surprise me." Okay, where?...
The Hairy Armpit... That's the
club near campus, right?...
That place is usually crowded.
You don't think I'll have
trouble finding you?... Okay,
I'll meet you there at nine.

150. INT. CLUB - DAY

150.

Wesley hangs up as Marvin comes up to him.

MARVIN
Well...?

WESLEY
She's meeting me here.

MARVIN
Will she be surprised!

WESLEY
That was the easy part. Now,
I've got to tell my mom.

He picks up the receiver again.

CUT TO:

151. INT. LIVING ROOM - DAY

151.

Mr. Littlejohn is reading the afternoon paper when his wife
enters.

DAD
Who was that on the phone?

MOM

It was Wesley.

DAD

Is everything alright?

MOM

I think so. He said he's joined a band.

DAD

A band?

MOM

Yes, he mentioned they're playing their first jig tomorrow night.

DAD

You mean "gig."

MOM

Whatever it is, I told him to bring the boys home for dinner, so we can meet them.

CUT TO:

152. INT. FOYER - NIGHT

152.

Wesley stands in the front entrance. His mom and dad wait to greet his friends.

WESLEY

Mom, dad, I'd like you to meet the band.

As he introduces them, they step INTO FRAME.

WESLEY

(continuing)

This is Criz. He plays bass.

CRIZ could be described as a teenage wasteland. There seems to be very little going on behind his mirrored glasses.

CRIZ

Greetings.

WESLEY

This is Tom-Tom. As you might have guessed, he plays drums.

TOM-TOM comes complete with a Mohawk haircut and looks like the Indians' revenge against the white man.

WESLEY

This is Slash... lead guitar. He
kind of runs the band.

SLASH

Someone's got to.

It's a tough choice, but SLASH may be the most disreputable-looking. From his frightful hair-do to his leather and chains to his many tatoos, he could easily pass for an axe-murderer.

Through all this, Wesley's parents try to keep a pleasant expression frozen on their faces.

WESLEY

And, of course, you already know
Marvin.

MARVIN

Good evening, Mrs. L. May I say
you're looking lovely this evening?

Mrs. L. looks at her husband to give her strength.

153. EXT. WESLEY'S HOUSE - NIGHT 153.

The sedan pulls up in front of the house.

154. INT. SEDAN - NIGHT 154.

Xenobia and Drax are inside, watching the house through
their dark glasses.

DRAX

After three injections, there
should be a sufficient amount of
fluid in his system.

XENOBIA

Yes. We will conclude the
experiment tomorrow night.

DRAX

And what about our subject?

XENOBIA

He'll just have to understand he's
been chosen for a greater purpose.

CUT TO:

155. INT. DINING ROOM - NIGHT

155.

The Littlejohn family sits around the table with Marvin and the band members. This little get-together is about as much fun as the Paris Peace Talks. Everybody is awkwardly eyeing everyone else, the conversation is minimal, and you can cut the tension with a knife.

MARVIN

Great dinner, Mrs. L.

MOM

Well, it was nice you boys could make it on such short notice.

CRIZ

Oh, we never turn down a free meal. Right, guys?

The band grunts in agreement.

Bradford is wedged next to Slash, staring at his tatoos. Finally:

BRADFORD

Are those for real?

SLASH

You bet your ass they are, kid.

BRADFORD

Radical!

DAD

It seems I read somewhere that those things can lead to skin infections. You ever have any problem with that?

MOM

(interjecting)

Please, dear, not while we're eating.

SLASH

No, man, my only problem is getting the chicks to keep their hands off them. When are you going to get one, Wez?

DAD

Wez?

WESLEY

That's what they call me.

He sees his mother's look of horror at the very idea of his being tatoored.

WESLEY

(continuing)

Uh... Gee, I don't know. That's kind of permanent...

He is interrupted by a loud clattering at the end of the table. Tom-Tom is beating out a tune on his plate with his knife and fork.

SLASH

Tom-Tom!

The drummer doesn't hear. Slash leans over and slams his fist down in front of him. Tom-Tom stops playing, looking up questioningly.

SLASH

(continuing)

Be cool.

CRIZ

You can't take him anywhere.

MOM

So, how did you come to ask Wesley... Wez... to be in your group?

CRIZ

Well, it was like we needed a singer real bad for this gig, see? We had someone else, but he turned out to be a dick... pardon my language... so, we got another guy and he was gonna do it 'til he got busted. That's when Wez showed up and we looked at one another and said "Far out!"

MOM

How very interesting. What type of songs do you play?

CRIZ

We really hate labels but if you had to describe us, you could say that our core is good, old-fashioned, head-banging heavy metal rock n' roll with the surface gloss of glitter/glam with a touch of death and a definite punk/anarchist influence.

SLASH

We like to make people's ears bleed.

MOM

That's nice.

DAD

So, what's the name of the band.

SLASH

We call ourselves "The Sex Mutants."

Mr. Littlejohn sprays what he's drinking across the table in a classic spit-take.

CUT TO:

156. A POSTER

156.

heralds "The Hairy Armpit presents... Live... In Concert... 'The Sex Mutants' and 'The Tangpoons'."

157. INT. CLUB - NIGHT - THE ENTRANCE

157.

is clogged with patrons, who are being funneled through a ticket line. A bouncer inspects ID's and checks purses for booze.

Leeanne buys her ticket and turns to the bouncer.

LEEANNE

Have you seen a guy come in here?... He's about so tall...

The guy looks at her like she's crazy.

LEEANNE

(continuing)

Never mind. I'll find him.

She looks out into the room.

LEEANNE'S P.O.V. - THE CLUB

is dark, smoky, and packed wall-to-wall with people.

BACK TO SCENE

Leeanne draws a breath and plunges ahead.

Dirk and Karla enter. His arm's in a sling, his face is covered with band-aids, and he's limping slightly. He groans as he's jostled by the crowd.

KARLA

Just shut up and have a good time.

A moment later, Wesley's parents enter. He wears a suit and tie; she wears a dress. They both look completely out of place.

MOM

You know, dear, this is kind of exciting. We don't go out as much as we used to.

The bouncer mumbles something to her.

MOM

(continuing,
shocked)

You want to check my purse?
For what?

LEEANNE

wanders through obstacle course of tables, looking for Wesley.

158. INT. CLUB - NIGHT - BACKSTAGE

158.

Marvin spots her. He leaves his vantage point behind the speakers and we FOLLOW him into one of the dressing rooms. Wesley is just getting out of his street clothes.

MARVIN

She's here!

WESLEY

Great! I just hope she doesn't get frustrated and leave.

MARVIN

No chance of that. You go on in five minutes. It would take her longer than that to make it back to the door.

GIRL #1 (O.S.)

Hello there.

Both guys turn to see those same three rocker chicks standing in the doorway. They look better than ever.

GIRL #2
We're "The Tangpoons."

GIRL #1
We go on after you.

The two boys look at one another.

159. INT. CLUB - NIGHT

159.

Leeanne is still searching for her date.

Mr. and Mrs. Littlejohn are sitting in the corner. She holds his hand.

MOM
Remember when we were young like this?

He surveys the sea of punked-out teenagers.

DAD
No.

We MOVE to another table, where a waitress is delivering drinks to Dirk and Karla.

DIRK
Two beers. That's six bucks...
out of ten.

The girl puts four ones on the tray. He takes all of them. She holds out for a tip. When she gets none, she exits, stepping on his sore foot. The jock yelps in pain.

Leeanne is getting tired of looking for a date and starts making her way toward the exit.

160. INT. CLUB - NIGHT - STAGE

160.

Marvin runs up to the microphone to give the introduction.

MARVIN
Ladies and gentlemen... "The Sex Mutants"!

The band rushes onto the stage, making an immediate assault on the senses with an ear-shattering CHORD.

161. INT. CLUB - NIGHT

161.

Leeanne glances up at the stage and stops in her tracks. She can't believe it.

Dirk does a double-take. This is the last guy he wanted to see anywhere, let alone in concert.

The Littlejohns applaud enthusiastically. At least, his mom does.

The crowd likes them instantly, jamming in close to the stage.

162. INT. CLUB - NIGHT - STAGE

162.

Wesley takes the spotlight like he's been doing this all his life. He's more animated than we've ever seen him, doing leaps and kicks that put David Lee Roth to shame.

The rest of the band are no slouches, either. Slash and Criz wail away at their guitars while Tom-Tom pounds out a driving beat on his drums.

163. INT. CLUB - NIGHT

163.

Leeanne pushes her way up close, smiling at Wesley.

164. CLOSE SHOT - WESLEY

164.

sees her and winks.

165. BACK TO SCENE (INT. CLUB - NIGHT)

165.

Leeanne joins the audience in a big cheer as their SONG concludes.

At the tables, both parents are clapping wildly. So is Karla. Dirk isn't.

CUT TO:

166. EXT. CLUB - NIGHT

166

The now-familiar sedan pulls up and parks.

CUT TO:

167. INT. CLUB - NIGHT

167

The crowd is going wild. "The Sex Mutants" are a hit. They take a bow and leave the stage. As the patrons begin milling around, Leeanne fights her way through them to get backstage.

168. INT. CLUB - NIGHT - BACKSTAGE

168.

"The Tangpoons" are all over Wesley, covering him with kisses. Leeanne enters the dressing room to find him in this compromising situation.

LEEANNE

When I said "Surprise me," I didn't know just how far you'd go!

WESLEY

Leeanne, it's not what you think.

LEEANNE

I'll bet. It's probably much worse.

She storms out. He pushes the girls aside and FOLLOWS her into the corridor.

WESLEY

Leeanne, wait!

She stops to confront him by the back exit.

LEEANNE

No, you wait. I've had all I can take of your schizoid behavior. Once in a while, you're a nice guy, but you have to turn around and screw it up. I don't know what kind of girls you're used to dating, but I happen to be old-fashioned when it comes to relationships... no lying, no cheating.

WESLEY

But I'm not normally like this. If you'd met me a week ago, you'd see the difference.

LEEANNE

So, what happened. Did you start taking asshole pills?

WESLEY

That's closer to the truth than you'd know.

LEEANNE

You expect me to buy that? Better get back to your fan club before they miss you.

WESLEY

You've got to believe me. I don't care anything for those girls.

LEEANNE

You should tell them that again. I don't think they heard you the first time.

She opens the exit, slamming him in the face, and ducks out. Wesley recovers and goes after her.

169. EXT. CLUB - NIGHT

169.

He runs outside and scans the parking lot.

WESLEY

(calling)

Leeanne!

She's nowhere in sight. He's pretty dejected. This is his third strike, which surely puts him out of the game.

Miss Xenobia appears from behind the building. She is dressed in a shimmering silver jumpsuit with a cut-away for maximum cleavage and Buck Rogers-style winged shoulders. She looks like refugee from "Lost In Space."

XENOBIA

Hello, Wesley.

He's surprised to see her.

WESLEY

Miss Xenobia, what are you doing here?

(seeing her outfit)

I didn't know you were into New Wave.

XENOBIA

The time has come to drop all pretenses and tell you of our mission.

WESLEY

Your mission?

XENOBIA

Yes, the experiment you've been helping us with.

WESLEY

You call that helping? Every time I turn my back on you, I get a needle in my butt!

XENOBIA

Then, you'll be happy to know the experiment has come to an end. You performed admirably.

WESLEY

Well, that's great 'cause I was getting tired of being poked.

He starts to walk away.

XENOBIA

You don't understand. Now, you must go back with us for testing.

WESLEY

Go back? Where?

XENOBIA

To Altaria.

WESLEY

You want me to go to Georgia?

XENOBIA

Altaria is the planet we hail from.

Wesley doesn't know if she's joking or just plain looney tunes. She certainly can't be telling the truth.

WESLEY

Let me get this straight. You and your little friend... what's his name...?

XENOBIA

Mr. Drax.

WESLEY

...Mr. Drax are aliens from another planet posing as science teachers so you can use me for some experiment?

XENOBIA

Precisely.

He can't help but laugh.

WESLEY

This is too much. And what's the reason behind all this?

XENOBIA

The population of our planet is decreasing at an alarming rate. Our women are as fit and healthy as they can be. The men, on the other hand, are sadly lacking in the virility department.

WESLEY

You mean they're wimps?

XENOBIA

I mean they can't even get it up. Unfortunately, our culture forbids any kind of medical experimentation on our own kind. So, Drax and I decided to take matters into our own hands... to find a species with a similar metabolism to do our tests on. Out of the entire galaxy, we chose you.

WESLEY

That's very flattering, but I'm afraid to inform you... you're nuts.

XENOBIA

I beg your pardon?

WESLEY

Nuts. Bonkers. Yoyos. Your mind is driving with an expired license.

XENOBIA

You haven't noticed anything odd about yourself lately?

WESLEY

I know those vitamins you gave me are doing some funny things, but if you think I'm going to believe...

His words trail off as Xenobia grabs the sides of her face roughly and pulls.

WESLEY

(continuing)

What... what are you doing?

169A. CLOSE SHOT - MISS XENOBIA

169A.

stretches her skin out to ridiculous proportions. This is too weird.

XENOBIA

Just a minute.

169. BACK TO SCENE

169.

His eyes widen.

WESLEY

Miss Xenobia...?

CLOSE SHOT - MISS XENOBIA

gives a last, good tug. Her skin and hair pop off with a loud, rubbery SNAP. The head beneath it is inexplicably twice the size of her human one... and what a sight it is! The cranium is big, round, and hairless, suggesting an enlarged brain. Her enormous orbs blink to clear her vision. Her ears are pointed and the overall complexion is blue. In other words, she's your basic bug-eyed monster from outer space.

BACK TO SCENE

Wesley responds like a typical earthling... he screams like hell. Xenobia approaches him, shaking her head.

XENOBIA

Mmm... I've had that on so long,
I forgot how good it felt to be
out of it.

Just in case he wasn't heard the first time, he screams like hell again.

WESLEY

You really are an alien!

XENOBIA

That's what I've been saying.

WESLEY

I... I didn't believe you.

XENOBIA

Well, has this convinced you of my
sincerity?

She steps closer. He cringes.

WESLEY

Stay away from me! You're not of this earth!

XENOBIA

You say that like it's a negative thing. Just be a good human and come quietly with me.

WESLEY

i'm not going anywhere with you, you thing from another world!

He picks up a bucket and jams it down onto her big old head. While she's helpless, he kicks her into a pile of garbage.

WESLEY

(continuing,
hysterical)

Those weren't vitamins! They were some mutating alien drug! What have you done to me?

Xenobia thrashes about in the trash, trying to remove the bucket.

XENOBIA

Wesley, you're really over-reacting to all this.

WESLEY

Oh, yeah? Well, I'll show you!

He runs off, leaving the alien to struggle to her feet alone. The first thing she does is bump into the wall.

XENOBIA

Shit.

170. EXT. CAMPUS - NIGHT - WESLEY

170.

runs like a man possessed. We FOLLOW him across the darkened grounds.

WESLEY (V.O.)

No swollen-headed, puffy-eyed, blue-skinned being from a different galaxy was going to fuck up my sex-life. Not that I had one before, but look at me now! They weren't going to get away with it.

He heads towards the science building.

CUT TO:

171. EXT. CLUB - NIGHT 171.

Xenobia continues staggering around, attempting to pry the bucket off her head.

XENOBIA
(muttering)
God-damned stupid piece of...

She finally frees herself. She looks for Wesley.

XENOBIA
(continuing)
Now, where did he go?

She figures it has to be the school so she heads after him.

CUT TO:

172. EXT. SCIENCE BUILDING - NIGHT - WESLEY 172.

bounds up the steps and into the building.

173. INT. SCHOOL HALL - NIGHT - WESLEY 173.

tears down the corridor to the biology lab.

174. INT. BIOLOGY LAB - NIGHT 174.

Mr. Drax is amusing himself by jabbing a caged rat with a pencil when Wesley bursts into the room.

WESLEY
Yo, Drax, where's that sex
formula?

Drax's eyes unconsciously shift in the direction of a glassed-in cabinet.

WESLEY
(continuing)
Thanks a lot.

The two of them rush the cabinet. The boy hurls desks into the other's path and gets there first. He removes the bottle of luminous green fluid from inside. Drax gets between him and the door.

DRAX
You don't really think you can
get out of here, do you?

WESLEY

Who's gonna stop me, you impotent
little space monkey?

DRAX

(offended)

You don't have to get personal!

Wesley sidesteps across the room. Drax mirrors his moves. The boy pockets the formula and grabs various bottles of chemicals as the alien chases him around a large table. As they go in circles, he begins pouring the stuff into a beaker on it.

WESLEY

Two parts dichromium phosphate...
one part phenyl nitrate... three
parts powdered aluminum...

He discards each bottle as he uses it. Once he's done, he fakes out his pursuer and bolts for the door.

WESLEY

(continuing)

Bomb voyage!

He's out of there. Drax is about to give chase when he stops, making the realization.

DRAX

Dichromium phosphate... phenyl
nitrate... powdered aluminum!

He stares in horror as:

174A. THE BEAKER

174A

bubbles and froths madly, as if it's going to...

175. INT. SCHOOL HALL - NIGHT - THE BIOLOGY LAB

175.

rocks with a violent explosion that blows the doors off the class and throws Wesley against the walls. After it subsides, he turns to go. O.s. footsteps are approaching, so he takes an alternate exit.

From the lab's smoky interior, Drax emerges. His clothes hang in blackened tatters and he looks generally disoriented.

A moment later, Xenobia appears at the far end of the hall. The two aliens meet, each managing to startle the other.

175A. INT. SCHOOL HALL - NIGHT [Insert of Door Blowing]

175A.

175B. INT. SCHOOL HALL - NIGHT [Xenobia's reaction/dialogue in conversation with Drax]

175B.

DRAK
What happened to you?

XENOBIA
Never mind. What happened to you?

DRAK
The earth boy stole the last bottle of the formula and blew up the lab. All my notes were destroyed.

XENOBIA
Then, we must get that bottle back at all cost! He can't have gone too far.

DRAK
But, our cover is blown.

XENOBIA
It doesn't matter now. All that's important is the formula. Without it, our mission is a failure. Hurry, get me my proton cannon!

175C. INT. CLUB - NIGHT [Added/Unscripted Scene CUT TO:
of Tangpoons performing on Stage]

175C.

176. INT. CLUB - NIGHT

176.

"The Tangpoons" are performing on stage. Marvin, along with the rest of "The Sex Mutants," watches from the floor. The lead singer blows him a kiss. Marvin grins.

176A. The Littlejohns are hanging in there, too.

176A.

DAD
I wonder what happened to Wesley.

MOM
Yes, you'd think he would have come over and said "hi."
(pause)

Dear?

DAD
Yes?

MOM
What's a Tangpoon?

Just then, Wesley bursts through the entrance and fights his way through the crowd.

Dirk, whose back is to the door, rises painfully to his feet. As he does, Wesley collides with him, knocking him to the floor. The jock doesn't know what hit him.

The boy rushes up to Marvin and the band.

CRIZ

Hey, man, where've you been?

WESLEY

Listen, you guys have got to help me! I'm being chased!

SLASH

Some of the chicks getting too rough for you?

WESLEY

No, I'm being pursued by aliens.

MARVIN

What do you want us to do? Call immigration?

WESLEY

They're not that kind of alien! We're going to need the police, the FBI, maybe the National Guard!

MARVIN

What are you talking about? Is this more of your craziness?

WESLEY

I haven't got time to explain. We've got to get out of here before it's too late!

176B. There is a loud explosion, blasting the club doors apart. The bouncer and nearby patrons are knocked over by the force. 176B.

176C. WESLEY (continuing) It's too late! 176C.

176D. He runs for cover. The others look on in awe as Xenobia strides through the smoldering entranceway. She's still sporting her space suit and oversized head, but now she carries a proton cannon, a lethal-looking weapon resembling a Flash Gordon bazooka. 176D.

176E. MARVIN Holy Jesus Christ! It's a cone-woman from Mars! 176E.

176F. They scatter, along with the rest of the crowd. Xen opens up on them, firing brilliant bursts of energy the club.

Fire!

Explosions!

Pandemonium!

176G. People run screaming for the exits as the bar is blown away. 176G.
Tables erupt, sending guys flying through the air.

176H. "The Tangpoons" drop the instruments and flee just as the 176H.
alien turns her cannon on them. Speakers and lights are [Pyro]
destroyed, sending out showers of sparks.

176I. In the hysteria, Wesley's parents take cover behind an 176I.
overturned table.

DAD

What the hell is going on?

MOM

I don't know, dear, but that blue lady seems to be very upset about something.

~~One stray proton bolt catches Drax in the rear, igniting the seat of his pants. He xxxxx around in a panic as a blaze. He spots a pitcher of beer. He jumps onto it, shattering it and breaking the table beneath him.~~

After much gratuitous damage and destruction to private property, the club is pretty much cleared. The Littlejohns are still hiding. Marvin, "The Sex Mutants," and "The Tangpoons" cower in various corners of the stage.

176J/176K [Xenobia/Drax material is Scene 176J. All other roles, 176K]: 176J/
Satisfied with a job well done, Xenobia walks into the center 176J/
of the ruined club, surveying what's left of it. Drax, who'd been lurking outside, trails behind her. She calls out.

XENOBIA

Wesley, I know you're in here.
I can sense you. Come out before you get hurt.

A SCUFFLING is heard from the bar. She points the cannon at it.

XENOBIA

(continuing)

I said "Come out!"

Wesley comes INTO VIEW as he rises from in back of the bar. As Xenobia steps forward, he holds up the bottle containing the formula. He has removed the cap.

WESLEY

Hold it right there! That's far enough!

She stops, seeing he's threatening to pour the precious liquid down the sink.

XENOBIA

Now, Wesley, don't do anything rash. You wouldn't destroy all that we've worked for, would you?

WESLEY

Try me!

She scrutinizes him for a moment.

WESLEY (V.O.)

Maybe it was pretty stupid to challenge a mentally superior extraterrestrial holding a death-ray, but I was pissed!

XENOBIA

Think about the fate of our planet!

WESLEY

Sure, just like you thought about what this stuff would do to me! You tampered with my life. You violated the Prime Directive.

DRAX

The what?

WESLEY

Didn't you guys ever watch "Star Trek"?

The aliens look at one another.

DRAX

Well, I liked the first two seasons of the old show and a couple of the movies were okay...

XENOBIA

(interrupting)

What is this Prime Directive?

WESLEY

It was a rule they had about not interfering with people or cultures on other planets... like you did.

Marvin and "The Sex Mutants" pick this time to come out of hiding. The Littlejohns show themselves also.

MARVIN

Yeah! What's the idea of messing with my friend?

SLASH

Yeah!

MOM

How dare you threaten my son!

Xenobia is surprised by their appearance, but not overly concerned. She fires a warning shot into the air, bringing down a shower of plaster.

XENOBIA

All of you stay right where you are!

The frightened earthlings eagerly comply.

MARVIN

We're staying!

Xenobia turns back to Wesley.

XENOBIA

Look, I know experimenting on you was wrong. But you've got to know that nothing we did has altered your personality in any way.

WESLEY

How can you say that? Last week, I barely ever listened to rock n'roll. Now, I'm up on a stage playing it.

XENOBIA

Everyone grows and changes. They just do it at different rates. Maybe our giving you a crash course in human sexuality gave you the confidence to express yourself... to reveal some hidden talents.

WESLEY

(thoughtful)

You know... I did like taking piano when I was a kid, but my dad stopped the lessons. He didn't think they were very practical.

His parents exchange glances.

XENOBIA

All our formula did was promote the growth of an organ that sends out mating signals... vibrations that make you totally irresistible to the opposite sex. That much of it you were unable to control. Everything else came completely from within you.

WESLEY

Wow!

WESLEY (V.O.)

Maybe I wasn't such a dull guy after all.

XENOBIA

What's more, the effects of the formula are only temporary. They should be completely gone within a week.

The others have been listening to this with great interest.

MARVIN

You mean the stuff in that bottle is what's been making girls so horny?

SLASH

No member of the opposite sex can resist it?

"The Tangpoons" like the sound of this too.

GIRL #1

Will it work on us as well as guys?

Before you know it, they're all rushing at Wesley, trying to get their hands on that bottle.

XENOBIA

Stop! Stop, I say!

There are too many humans swarming over the bar for her to shoot. Besides, she might risk destroying the formula. She drops the weapon and dives into the fray with Drax.

MARVIN

Come on, Wez, be a pal!

CRIZ

Yeah, man, share some with us!

WESLEY

Let go!

176L. He tries his best to keep it from them. Finally, it slips from his fingers and breaks in the sink. Every last drop of the formula runs down the drain. 176L.

176J/176K (Cont.) 176J/176K

The struggle ends. Everyone stares at the broken container. Xenobia stands there in total defeat. Wesley now feels a trifle guilty.

WESLEY

(continuing)

Gosh, Miss Xenobia. I'm sorry.

XENOBIA

I guess I deserve it... for violating the Prime Directive and all. Still, it's a shame my entire race is now doomed to extinction.

She turns away sadly to confront Drax. She is startled to see he has antennae growing from his head! She starts getting hot and bothered.

XENOBIA

(continuing)

You! You've been sneaking some of the formula! But why?

DRAX

I just couldn't stand seeing the earth boy have all the fun... especially with you.

She embraces him.

XENOBIA

Why, Drax, I never knew you felt that way.

DRAX

Well, I'm an old-fashioned kind of Altarian.

XENOBIA

(realizing)

I just remembered... the effect
won't last long on you, either.

DRAX

We could still have a wild
weekend in Vegas!

XENOBIA

(sexily)

Mmmm. Let's get started. We
might be able to re-populate our
planet all by ourselves!

They exit together. The rest slowly begin to disperse.

MARVIN

Hey, Wez, I didn't mean to...

WESLEY

Never mind. It's okay.

Marvin leaves with his arm around one of "The Tangpoons."
Wesley's parents come up to him.

DAD

Son, I don't know what to say.

WESLEY

Yeah. Pretty strange evening.
huh?

DAD

No, I mean about those piano
lessons.

WESLEY

Dad, that was years ago!

DAD

I know, but I shouldn't have
tried to stifle your musical
abilities. You see, I never told
you... I used to sing in a band.

WESLEY

You did?

MOM

Yes, dear. The first time I
saw your father, he was on stage,
doing an Elvis tune.

WESLEY

No kidding?

DAD

Yeah, but I wasn't very good.
So, I traded my ducktail for a
necktie and became an accountant.
I guess I wanted to save you
from the same disappointment.
I just hope you'll forgive me.

WESLEY

Of course, I do, dad.

They hug one another.

WESLEY (V.O.)

I couldn't believe it. I'd
never heard my dad talk like
that before. Maybe he was a
regular guy, after all.

DAD

I was really proud of you up
there tonight. Do you need a
lift home?

WESLEY

Thanks, but I think I'll hang
out for a while... be by myself.

DAD

Sure thing. We'll see you later.

He walks toward the exit. Mrs. Littlejohn kisses her son.

MOM

Goodnight, dear. You were
wonderful.

WESLEY

(whispering)

Listen, mom, how was he really?

She makes sure her husband can't hear.

MOM

Confidentially, he sucked, but
he looked great in tight trousers.

His parents depart, leaving him alone in the wrecked
nightclub.

WESLEY (V.O.)

Boy, you live with someone all
your life and you think you know
them.

He goes over to the stage and sits on the edge.

WESLEY (V.O.)

(continuing)

It looked like everything was going to work out okay. Well, almost everything.

LEEANNE (O.S.)

Must have been quite a finale.

He sees her standing near the backstage entrance. She crosses to him.

LEEANNE

(continuing)

Hi.

WESLEY

Hi.

LEEANNE

What happened?

WESLEY

It's a long story. Want to hear it?

LEEANNE

Not right now. I'd rather talk about us.

WESLEY

I guess I owe you another apology.

LEEANNE

No, not this time. I thought about it and decided I like you the way you are.

WESLEY

You do?

LEEANNE

Yeah. I just wasn't sure I could handle it.

WESLEY

And what about now?

She comes closer.

LEEANNE

Well... so long as there aren't any other girls...

WESLEY

I promise there won't be...
 (under his breath)
 ...so long as I stay in my room
 for the next week or so.

LEEANNE

What was that?

WESLEY

Oh, nothing. Were you going to
 say something?

LEEANNE

No.

With nothing left to say, they kiss.

WESLEY (V.O.)

Bingo!

DISSOLVE:

177. INT. CLUB - NIGHT - STAGE

177.

"The Hairy Armpit" has been restored to its former glory and "The Sex Mutants" are once again performing a SONG there. This time, there's a notable addition: LEEANNE is singing with them, dressed in a hot little rocker outfit. She and Wesley make a great-looking pair. We listen to them for a while, then:

WESLEY (V.O.)

Well, that just about wraps it
 up. Oh, just a few last things...

CUT TO:

178. DEEP SPACE

178.

Stars twinkle amid the blackness of the cosmic void.

WESLEY (V.O.)

The authorities never did find
 Drax and Xenobia. I figured
 they had gone out of town...
 way out of town. I did get a
 letter with a weird postmark
 from them about nine months
 later. It seems they were the
 proud parents of two dozen
 bouncing baby Altarians.

CUT TO:

179. INT. CLUB - NIGHT - DIRK AND KARLA
are sitting at a table arguing. We FOCUS on him.

WESLEY (V.O.)
Dirk was kicked off the football
team during the big steroids
scandal at Corman.

We PAN to Karla.

WESLEY (V.O.)
(continuing)
I'm not exactly sure what
happened to Karla. Rumor has it
she became a stripper in Las
Vegas and is dating a U.S.
senator.

CUT TO:

180. INT. CLUB - NIGHT - WESLEY'S PARENTS
are at another table. They are dressed a lot more casually
than before. His dad isn't even wearing a tie!

180.

WESLEY (V.O.)
My dad quit the accounting firm
to open up a health food
restaurant. Now, my mom gets to
cook more than ever.

CUT TO:

181. BRADFORD
is back at the house, playing with an 8mm camera.

181.

WESLEY (V.O.)
As soon as he turned eighteen,
my brother Bradford moved to
Hollywood to direct low-budget
horror films.

CUT TO:

182. INT. CLUB - NIGHT - MARVIN
is comfortably nestled in the arms of "The Tangpoons."

182.

WESLEY (V.O.)
Marvin dropped out of school to
be the road manager for "The
Tangpoons."

CUT TO:

183. INT. CLUB - NIGHT - STAGE

183.

Wesley and LEEANNE are sharing the same microphone.

WESLEY (V.O.)
As for LEEANNE and me, we
finished college and took the
band on the road. After that,
we recorded a couple of albums.
The first one went gold. The
second one might go platinum.
It just goes to prove: If you
want a good job, get a good
education!

They finish their SONG and leap into the air as we FREEZE
FRAME.

FADE OUT.

THE END