

SECOND DRAFT

April 25, 1989

MARRIED...WITH CHILDREN

"THE DATELESS AMIGO"

RECEIVED

APR 25 1989

GODDESS S. DREW

Executive Producers

Michael G. Moye

and

Ron Leavitt

Supervising Producer

Richard Gurman

Producers

Marcy Vosburgh

&

Sandy Sprung

Associate Producer

Barbara Cramer

Directed By

Gerry Cohen

Written By

Sara V. Finney

&

Vida Spears

AN ELP COMMUNICATIONS PRODUCTION

SHOW: #0320
TAPE: 4/28/89
AIR: N/A

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MARRIED...WITH CHILDREN
#0320 "The Dateless Amigo"

THIS IS A TENTATIVE SCHEDULE ONLY AND ALL DATES LISTED ARE SUBJECT TO CHANGE AT ANY TIME. THIS DOES NOT CONSTITUTE A "CALL" FOR ANY EPISODE OR DATE.

MONDAY, APRIL 24, 1989

REHEARSAL HALL #14 - 960-2906,290

READ SCRIPT
PRODUCTION MEETING, IF NEEDED
LUNCH
REHEARSAL

12:00NN - 1:00PM
1:00PM
1:00PM - 2:00PM
2:00PM -

TUESDAY, APRIL 25, 1989

REHEARSAL HALL #14 - 960-2906,290

WARDROBE FITTINGS, IF NECESSARY
REHEARSAL
LUNCH
REHEARSAL

9:00AM - 10:00AM
10:00AM - 1:00PM
1:00PM - 2:00PM
2:00PM -

WEDNESDAY, APRIL 26, 1989

REHEARSAL HALL #14 - 960-2906,290

REHEARSAL
LUNCH
REHEARSAL
RUN-THRU
NOTES

10:00AM - 1:00PM
1:00PM - 2:00PM
2:00PM - 2:30PM
2:30PM - 3:30PM
3:30PM -

THURSDAY, APRIL 27, 1989

960-2970 (BOOTH)
STAGE #9 - 960-2908 (FLOOR)

E.S.U. (+ DIRECTOR'S NOTES)
FAX
LUNCH
FAX
RUN-THRU (w/WARDROBE)
NOTES (IN PRODUCERS' ROOM)

9:15AM - 10:00AM
10:00AM - 1:00PM
1:00PM - 2:00PM
2:00PM - 4:30PM
4:30PM - 5:30PM
5:30PM -

FRIDAY, APRIL 28, 1989

960-2970 (BOOTH)
STAGE #9 - 960-2908 (FLOOR)

MAKE-UP & HAIR
E.S.U.
FAX
NOTES, MAKE-UP, HAIR, WARDROBE
VTR CHECK-IN
VTR/FAX (DRESS w/AUDIENCE)
MEAL BREAK (RH 14)/NOTES (PRODRS' RM)
VTR/FAX (AIR w/AUDIENCE)
PICK-UPS

TBA
1:30PM - 2:15PM
2:15PM - 4:15PM
4:15PM - 5:30PM
4:30PM - 5:30PM
5:30PM - 6:30PM
6:30PM - 8:00PM
8:00PM - 9:00PM
9:00PM -

CAST NOTE: PLEASE DO NOT WEAR WHITE, BEIGE OR YELLOW ON CAMERA BLOCKING DAYS.

SHORT RUNDOWN

<p><u>ACT ONE, Scene One</u> (1) INT. BUNDY LIVING ROOM/KITCHEN - EVENING (Bud, Boz, Teddy, Al, Peggy, Buck)</p>				
<p><u>ACT ONE, Scene Two</u> (13) INT. BUNDY LIVING ROOM/KITCHEN - THE NEXT DAY (Bud, Peggy, Steve, Marcy, Al, Kelly, Buck)</p>				
<p><u>ACT TWO, Scene One</u> (19) INT. BUNDY LIVING ROOM/KITCHEN - CONTINUOUS (Al, Kelly, Peg, Bud, Steve, Marcy, Buck)</p>				
<p><u>ACT TWO, Scene Two</u> (29) INT. BUNDY LIVING ROOM/KITCHEN - CONTINUOUS - SORT OF (Bud, Kelly, Al, Peggy, Buck)</p>				
<p><u>ACT TWO, Scene Three</u> (32) INT. BUNDY LIVING ROOM/KITCHEN - LATER THAT NIGHT (Bud, Buck, Monique, Boz, Teddy, Caroline, Lisa)</p>				
<p><u>ACT TWO, Scene Four</u> (36) EXT. CONVENTION CENTER - LATER THAT NIGHT (M.C. (V.O.), Al (V.O.), Kelly (V.O.), Peggy (V.O.))</p>				

SHORT RUNDOWN (CONT'D)

B.

<u>ACT TWO, Scene Five</u> (39)				
<u>INT. BUNDY LIVING ROOM/KITCHEN</u> <u>- LATER - THAT SAME NIGHT</u> (Bud, Caroline, Lisa, Boz, Teddy, Monique)				
ACT ONE TOTAL				
ACT TWO TOTAL				
TOTAL TAPE:				
DESIRED TIME:				
OVER/ UNDER				

//END//

MARRIED...WITH CHILDREN

"THE DATELESS AMIGO

#0320

CAST

AL BUNDY. ED O'NEIL
 PEGGY BUNDY KATEY SAGAL
 STEVE RHOADES DAVID GARRISON
 MARCY RHOADES AMANDA BEARSE
 KELLY BUNDY CHRISTINA APPEGATE
 BUD BUNDY DAVID FAUSTINO
 BUCK, THE DOG MIKE, THE DOG
 BOZ STEPHEN DORFF
 FREDDY VONNI RIBISI
 CAROLINE CHRISTY JOHNSON
 LISA HEATHER HOPPER
 M.C. (V.O.)

SETS

INT. BUNDY LIVING ROOM/KITCHEN
 EXT. CONVENTION CENTER (STOCK FOOTAGE)
 EXT. FIRE ENGINES (STOCK FOOTAGE)

LIGHTING CUES

Page # 20 - EFX: LIGHTS OFF
 Page # 21 - EFX: LIGHTS ON
 Page # 33 - SFX: DIM-LIGHTS
 Page #36 - EFX: SHORT CIRCUITING

MUSIC CUES

Page #1 - "SIMPLY IRRESISTABLE"
 Page #33 - "YES, I'M READY MUSIC"
 Page #40 - MUSIC OFF

SFX

Page # 1 - TV ON

Page # 2 - WESTERN TYPE SOUNDS

Page # 3 - TV OFF

Page # 6 - MEOWS

Page # 8 - CRASH

Page # 11 - CRASHING DOWN THE STAIRS

Page # 13 - DOORBELL

Page # 33 - DOORBELL

Page # 37 - BEDLAM NOISE

Page # 41 - CRASH

(Bud, Boz, Teddy, Al, Peggy, Buck)

ACT ONE

SCENE ONE

FADE IN:

INT. BUNDY LIVING ROOM/KITCHEN - EVENING

MUSIC CUE: "SIMPLY IRRESISTABLE"

(BUD IS SITTING ON THE COUCH WITH HIS TWO FRIENDS, BOZ AND FREDDY, KIDS BUD'S AGE. THEY'RE WATCHING ROBERT PALMER'S VIDEO "SIMPLY IRRESISTABLE")

SFX: TV ON

(THEIR EYES BOUNCH IN UNISON TO THE BOUNCING BEAUTIES THAT THEY SEE ON THE TV. WHEN THEY GET TO THE PART WHERE THEY SING "SIMPLY IRRESISTABLE" ON THE VIDEO, THE KIDS SING ALONG)

BUD/BOZ/TEDDY

(SINGING)

"SIMPLY IRRESISTABLE."

(THEY GO BACK TO BOUNCING THEIR HEADS.

AL ENTERS THROUGH THE FRONT DOOR AND
CROSSES TO THE COUCH)

AL

Anybody here tired from
work?

(THEY SAY "NO")

Then get off my couch.

(THEY GET UP. HE SITS DOWN. THE GUYS
HEAD FOR THE STAIRS. THEY LOOK BACK
AT AL. HIS HEAD STARTS BOUNCING)

"SIMPLY IRRESISTABLE."

(AL LOOKS BACK AND SEES THE GUYS LOOKING
AT HIM. HE SIGHS AND CHANGES THE CHANNEL)

(WE HEAR GENERIC WESTERN-TYPE SOUNDS)

SFX: WESTERN TYPE SOUNDS

(THE GUYS EXIT)

(AL WATCHES A BEAT, THEN PEGGY ENTERS.
SHE CROSSES TO HIM, LOOKS AT HIM A BEAT,
THEN PINCHES HIM)

AL

Ow!

PEGGY

Hi, honey. I just wanted to
make sure you were still
alive. It's hard to tell
sometimes.

AL

There's an easier way to
tell, Peg. Dead men don't
wake up screaming "Nooo".

PEGGY

Well, I was just making sure.

(SHE TURNS OFF THE TV)

SFX: TV OFF

It'd be just like you to drop
dead in front of the TV the
day before my big night out.
God, what a lump of sour
milk my life is that I'm
actually looking forward to
a shoe convention.

AL

C'mon, Peg. It's not so bad.
The kids make it all
worthwhile.

(A BEAT, THEY HOLD HANDS, AND SIGH SADLY)

Oh, God.

*

PEGGY

Oh, forget the kids. Let's
be happy for a second.
Tomorrow's gonna be a special

(MORE)

PEGGY (CONT'D)

night. We'll pull up to
the Convention Center. I'll
be in my prettiest dress.
then the valet, in his starched
white uniform, will open my
door, take my hand and out
I'll step, just like
Cinderella at the ball. Then
you get out, burp, blow your
nose and ask "Where's the
bathroom?" The spell is
broken, and it's pumkin city.

(THEN)

But that pathetic three
seconds of happiness is mine
and I'm going to enjoy it.

AL

Excuse me if I don't share
your excitement, Peg. I'm
the one who has to introduce
Hiram Moller, the living
legend. The man who coined
the phrase "Will you be
needing and sock?" That
could have been me, Peg, I
was so close.

*

PEGGY

Well, honey, you were the one who coined the phrase, "Yeah, I did it. You clean it up" You're a God in the plunger business, dear.

AL

Peg, do you get a special bonus or something if I don't reach fifty?

PEGGY

Oh, Al. You know what you mean to me.

(SWEETLY)

C'mon, honey, do for mommy the one thing that my great big Al does best for his little bitty wife. C'mon, honey. Take out the garbage.

*

AL

Okay. But I'm not doing it for you. I'll only do it cause me and the neighborhood cats are hungry.

(CALLS OUT)

Frisky, Tom. Lick those paws, It's suppertime.

(HE HEADS FOR THE GARBAGE. BUD, BOZ,
AND TEDDY ENTER FROM UPSTAIRS)

TEDDY

Hey, your mom's home. You
think she bought any food?

(PEGGY AND BUD LAUGH. AL WALKS BY WITH
THE GARBAGE)

AL

Step aside, guys, and have a
look at your future.

(AL EXITS. WE HEAR THE MEOWS OF CATS)

SFX: MEOWS

AL (O.S.)

Easy, guys. Daddy eats first.

BOZ

Boy, when I get married, my
wife's gonna take the garbage
out.

(PEGGY LAUGHS)

*

PEGGY

(AMUSED)

And you'll get to keep
whatever you earn, too. Oh,
well, I'm going upstairs to
try on some dresses. We're
going out tomorrow night.

*

BUD

What am I gonna do for
supper?

*

PEGGY

I dunno. The same thing
you do when I'm here.

BUD

Ah, who needs a decent
childhood? Anyhow, amigos,
what's the plan for the
weekend? Amigo poker night,
amigo blackjack, or amigo
egg the aged night?

BOZ

Look, Bud. We've been trying
to figure out a way to tell
you this, but we can't hang
out with you tomorrow night.
We've got dates.

BUD

Dates? How did you guys get
dates?

TEDDY

Well, you weren't around one
day, so instead of throwing rocks
at girls, we talked to them.
Bud, it was amazing. They didn't
run away or anything.

BOZ

Yeah. So I guess we'll see
you around school. Or
something. We'll still be
amigos and all. You'll just
be the dateless amigo.

(O.S. WE HEAR AL "WHOA")

AL (O.S.)

Whoah!

(AND THEN A CRASH)

SFX: CRASH

TEDDY

What was that?

BUD

I dunno. I guess my dad
fell and hurt himself.

Listen, if you guys can get
dates, I can get a date.

(BOZ AND FREDDY LOOK AT EACH OTHER AND
SNEER)

BOZ

Right.

*

BUD

Hey, I could've gotten lots
of dates if I wasn't hanging
out with you two girl-aways.

(MORE)

BUD (CONT'D)

Now that you guys are
finally ready, Studley
Bundy can put out the word.
Club Bud is open for
business. No I.D. required.

(THEY SLAP EACH OTHER FIVE)

BOZ

* Hey, your folks are gonna
be gone. We'll have a real
make out party.

(THE GUYS WALLA "ALL-RIGHT!")

BUD

Amigo salute.

(THEY BUTT HEADS, THEN "OWW")

We gotta get a new salute.

(THEY AD-LIB GOODBYES, AND EXIT AS AL
COMES IN EXCITED BUT LIMPING SLIGHTLY)

AL

(CALLS OUT)

Peg. Come down here, quick.

Come here Bud.

(PEGGY COMES DOWNSTAIRS)

(PROUDLY)

Family. I just fell in the
garbage and had a great idea.

#0320

PEGGY

Oh, Al. You're going to
study hard and take the test
for garbageman?

BUD

Way to go, Dad. You'll pass
this time.

PEGGY

(EXCITEDLY)

We're gonna be rich. We're
gonna be rich.

(SHE AND BUD BOUNCE EXCITEDLY)

AL

Oh, shut up. I'm not going
to be a garbage man.

(THEY SIT DOWN DEPRESSED)

But I did have an idea that's
gonna make us more money than
we've ever seen.

PEGGY

You're gonna sell pencils,
Al?

AL

No, my little ice-pick in
the eye. It's a great idea
for an invention.

(SHREWDLY)

And has something to do
with shoes. Go on, take a
guess.

PEGGY

I've gotta go try on a dress.

(PEGGY GOES UPSTAIRS)

BUD

I gotta get a date.

(BUD GOES TO THE PHONE)

AL

Anybody want a hint or
anything?

(NO RESPONSE)

All right. I'm going down
to the basement and work
on my invention.

(HE EXITS INTO THE BASEMENT. WE HEAR HIM
CRASHING DOWN THE STAIRS)

SFX: CRASHING DOWN THE STAIRS

AL (CONT'D O.S.)

Where am I? Who am I? Oh,
that's right. Oh, no. Damn.

DISSOLVE TO:

#0320
(Bud, Peggy, Steve, Marcy, Al,
Kelly, Buck)

ACT ONE

SCENE TWO

INT. BUNDY LIVING ROOM/KITCHEN - THE NEXT DAY

(BUD HAS HIS PHONE BOOK OPEN)

BUD

(INTO PHONE)

Hello, Mrs. Yarnell, is the
lovely Yetta at home? ...

Hi, babe, this is Bud Bundy.

You might remember me as the
guy in the cafeteria with

straws up my nose... anyway,

I was just going through the
phone book starting with the

Y's. And good news, I'm free

Fri... hello, hello? Well,

your loss, baby. Your loss.

(BUD SIGHS AND THUMBS THROUGH HIS PHONE
BOOK)

SFX: DOORBELL

(PEGGY ENTERS FROM UPSTAIRS TO ANSWER IT.

PEGGY OPENS THE DOOR TO STEVE AND MARCY.

STEVE HAS TWO BOTTLES OF CHAMPAGNE

AND A BOTTLE OF WINE.)

#0320

STEVE

*

Al said he had some great news. And I've got a seventy dollar bottle of champagne, and a four dollar can of wine.

(HOPEFULLY)

Are you moving away?

PEGGY

No.

STEVE

*

All rightee.

(STEVE HANDS THE EXPENSIVE BOTTLE TO MARCY)

STEVE

Are you having another child?

PEGGY

God, no.

*(STEVE HANDS THE CAN TO MARCY)

MARCY

*

Oh, well, this can always come in handy for the office grab bag.

(BRIGHTLY)

So what's the news?

PEGGY

Al is downstairs making an invention.

#0320

STEVE

Ah. Well, let's break open
this chicklet I have in my
pocket and celebrate properly.

AL (O.S.)

Peg, are they here?

STEVE/MARCY

No.

PEGGY

Yes, Al. They're here.

AL (O.S.)

Well, sit 'em down and shut
'em up. Here we come.

(PEGGY DRAGS MARCY AND STEVE IN. AL COMES
OUT OF THE BASEMENT LEADING KELLY, WHO'S
UNDER A TARP. HE SITS HER DOWN ON THE COUCH)

KELLY

Daddy, I'm dying. It's hot
under here. I can't breathe.

AL

(TO KELLY)

Then you shouldn't be
speaking.

(TO THE REST)

Family, honored guests.

(BEAT)

Bud, get off the phone.

BUD

One second, Dad.

(INTO PHONE, BIG BOPPER-ESQUE)

* Hello, Baby. Yep, it's

Bud Bun... Hello?

(SIGHS, AND JOINS THE GROUP)

AL

Okay. Where was I?

(WE HEAR GASPING FROM KELLY)

(TO KELLY)

We're not going on until
you stop choking.

(THE CHOKING STOPS)

That's better. Now, as you
know, I'm in the shoe
business. You've probably
said to yourself, what's an
idea man like Al doing in a
job like that?

STEVE

Exceeding his potential?

AL

(TO STEVE)

Do you want my daughter to
choke to death?

(MORE)

AL (CONT'D)

* Now let me take you back to yesterday. There I was taking out the garbage, as usual, when I tripped, fell and landed with my head in the trash can. Normally, just hang out with my hopes and dreams for a while, but this time a thought hit me. How can we, as people, avoid this?

PEGGY

Put a lightbulb outside?

AL

(LONG BEAT)

I guess that could work, too. But what if you don't have a lightbulb?

MARCY

Get a flashlight?

AL

(LONG BEAT)

All right, look. It's obvious
you can't guess so I'll just
show you. Ladies and
gentlemen, let me introduce
you to the wave of the future.

The Bundy Shoelights.

(HE LIFTS THE TARP TO REVEAL KELLY. SHE
HAS A BATTERY STRAPPED TO HER BACK WITH
WIRE CABLES RUNNING TO THE HEADLIGHTS ON
HER SHOES)

KELLY

(QUIETLY)

Help me.

FADE OUT:

END OF ACT ONE

(Al, Kelly, Bud, Peggy, Marcy,
Steve, Buck)

ACT TWO

SCENE ONE

FADE IN:

INT. BUNDY LIVING ROOM/KITCHEN - CONTINUOUS

AL

Well, what do you think,
folks?

(BEAT)

Please hold your applause
till the end. Let's have a
little demonstration. Peg,
hit the lights. Kelly, walk
around and show 'em what
they'll all be wearing in a
couple of years.

KELLY

I can't get up. I've got a
thousand pound battery on my
back.

AL

You know, Peg. If you fed
her, she'd be stronger.
Lend a hand, Bud.

(THEY HELP KELLY UP)

Now, let's just turn her on.

BUD

Fine. I'll get some candy
and five dollars.

*

AL

Shut up, Bud. I'll just hook
her up. Steve, is the plus
the negative or the positive?
Well, we'll find out soon
enough. Okay Peg, hit the
lights.

(PEGGY TURNS OUT THE LIGHTS)

EFX: LIGHTS OUT

(IT'S TOTALLY DARK)

Walk, Kelly.

*(KELLY WALKS AROUND THE ROOM, TWO LIGHTS
ILLUMINATE HER PATH. WE SEE THE LIGHTS
CIRCLE, THEN HEAD UPSTAIRS)

Get back here.

(WE HEAR KELLY SIGH, THE LIGHTS START
BACK)

All right!

(HE TURNS ON THE LIGHTS)

EFX: LIGHTS ON

(MORE)

#0320

* AL (CONT'D)

(TEARING UP)

They worked. They worked.
I'm actually gonna be
somebody.

* KELLY

Thanks, Mom. Was there no
one else you could marry?

* PEGGY

Oh, like I really could
have seen this coming.

*(AL PUTS HIS ARM AROUND PEGGY)

* AL

(PLEASANTLY)

Shut up, Peg. Well, folks.
What do you think of my
little invention?

MARCY

Well, I think it will cut
down on those late night
shoe crashes.

AL

Hmmm. I hadn't thought about
that. I'll put that in our
brochure. You proud of me, Peg?

*

PEGGY

Y'know, all these years I thought I might have been holding you back. Now I realize you've been helping me.

AL

Son?

BUD

It's Bud to you, Dad.

AL

Steve, my family is depressed by too many years, and too few meals. What about you, buddy? You think I should forget my dream, hang up my shoelights, and put the battery back in your car?

STEVE

No. No. And yes. Al, you've got to have faith in your vision. I had a dream of my own once. An idea whose time had truly come.

MARCY

Oh, God, Steve. Don't tell everyone about your insane quest to create a ninety-nine cent coin.

*

STEVE

Al, I invented the ninety-nine cent coin.

(MARCY HOLDS HER HEAD IN SHAME)

Did you ever notice how things cost seven dollars and ninety-nine cents?

Fourteen dollars and ninety-nine cents?

Ninety-nine dollars and ninety-nine cents? Well, my coin would eliminate the messy change that only catch the attention of those obnoxious beggars that hassle you on the way to your Mercedes. Think of it, Al.

(MORE)

STEVE (CONT'D)

Anything you want, you just
plunk down old number
ninety-nine. It was a plan
without flaws.

AL

What about tax?

STEVE

You sound just like those
fools in the Treasury
Department.

(IN WONDER)

You just don't get it.

*

MARCY

Well, at least Al didn't
wrap you in one of those
little white jackets, throw
you in a room with one bare
light bulb, and give you a
battery of psychological
tests.

#0320

*

STEVE

(PROUDLY)

Which I passed with flying
colors.

(THEN TO AL)

But the important thing is,
Al, follow that dream
through, buddy. All they
can do is laugh...

MARCY

And audit you for five
straight years.

STEVE

(PLOUGHING ON)

But if you believe in it,
you'll make other people
believe in it.

AL

Thanks, Steve. You want to
buy into my idea?

*

STEVE

Well, no. It's stupid. Come
on, Marcy. I just got another
idea.

(MORE)

* STEVE (CONT'D)

(WITH GREAT SIGNIFICANCE)

It should have been a
ninety-nine cents bill.
C'mon, Marcy. We're calling
Washington. Well, you're
calling Washington because
they won't take my calls
anymore. When the Secretary
of The Treasury gets on, I'll
take over. Yep, the
ninety-nine cent wagon rolls
again.

*(THEY HEAD OUT. MARCY TURNS BACK)

* MARCY

(WHISPERS)

They trussed him like a
turkey and they're gonna
do it again.

(THEN, PLEASANTLY)

Coming, dear.

(THEY EXIT)

AL

He's an idiot, Peg, but he's right. I'm gonna stick with my idea to the bitter end.

PEGGY

I'm so depressed, Al. I thought this was the bitter end.

AL

I'm gonna make us millionaires, babe. Now, here's the plan, tonight at the shoe convention, I'm gonna come out and ask them to dim the lights. They'll think it's for Hiram but it's really for you, Kelly. Then Peg, you throw the switch on Kelly's back and the rest, as they say, is shoe history.

Bundy cheer.

(HE PUTS HIS HAND OUT, PALM DOWN. THE OTHERS UNENTHUSIASTICALLY PUT THEIRS ON TOP)

Whoa, Bundy.

(MORE)

#0320

AL (CONT'D)

(BEAT)

Nobody whoaed. Okay. Fine.
 But when those millions roll
 in, I'll be the one at
 Burger King, suckin' down
 Whoppers like the King a
 England, at his private
 table. You'll be wishing
 you whoaed then. Kelly,
 you practice walking with
 your battery. We've got to
 get dressed. Peg, I gotta
 look great tonight.

PEGGY

Okay, honey. I'll go to the
 closet and get you the suit
 your father was buried in.

(THEY EXIT UPSTAIRS)

* KELLY

(TO BUD)

Well, I'm a Bundy woman. At
 least I'll be nothing by choice.
 But you, you get to carry the
 name and the shame.

*(BUD NODS SADLY)

DISSOLVE TO:

ACT TWO

SCENE TWO

*INT. BUNDY LIVING ROOM/KITCHEN - A SHORT TIME LATER

* (BUD IS ON THE PHONE)

* BUD

Look, I know I'm your
cousin, but all I want
is one date. That's not
the most you've ever done
with a cous...Hello.

*(HE SIGHS AND HANGS UP. KELLY CLUMPS
DOWNSTAIRS, DRESSED FOR THE
CONVENTION)

Kell, I've got a problem.
I need a date for tonight,
bad. How about setting me
up with some of your
friends. Y'know the
Tramp Squad.

KELLY

C'mon, Bud. Get real. All my friends are cool. And you? Let's face it. You're a near-beer of a boy. We don't have woods deep enough to grow the kind of girls who'd be willing to date you.

(PEGGY AND AL ENTER FROM UPSTAIRS. PEGGY PULLS A DEAD CARNATION FROM AL'S LAPEL)

PEGGY

(ADMIRINGLY)

You know, Al. In that suit you're the spitting image of your father the day he died.

(THEY KISS)

AL

Okay, we're set. Let's go, Kelly. We need you to start the car.

(KELLY PATS BUD ON THE LEG)

*

KELLY

Don't worry, Bud. You'll
get a date. Someone who'll
think you're cute. Someone
who thinks you're witty.

Someone with something in
common with you. I know.

You can ask out a tree.

(SHE LAUGHS, THEN STUMBLES AS SHE TRIES
TO RISE. AS AL, PEGGY, AND KELLY EXIT,
SHE KNOCKS OVER A LAMP, WITH HER BATTERY
PACK. THEY EXIT. BUD LOOKS THOUGHTFUL)

BUD

Hmm. The human hat rack
might have a point. I think
I just got me a date.

DISSOLVE TO:

#0320
(Bud, Buck, Monique, Boz, Teddy,
Caroline, Lisa)

32.

ACT TWO

SCENE THREE

INT. BUNDY LIVING ROOM/KITCHEN - LATER THAT NIGHT

(BUD IS ARRANGING "MONIQUE" ON A CHAIR
IN THE BACK OF THE LIVING ROOM. HE'S
FIXING HER HAIR, OPENING A BUTTON ON HER
BLOUSE AND SPRAYING HER WITH PERFUME.
BUD LOOKS AT BUCK)

BUD

Yeah, I know. Pretty low,
huh? Boy if I don't pull
this off I'm socially dead.
What are you looking at? I
remember when you fell in
love with a chair leg.

(SIGHS)

Okay, watch me hit rock
bottom.

(HE PUSHES HIS CHEEK AGAINST "MONIQUE'S"
"LIPS" TO GET LIPSTICK ON HIS FACE)

Oh, Buck. What am I gonna
do? It felt good.

(MORE)

#0320

BUD (CONT'D)

Oh, well. Now, for the
finishing touch. A little
love bite from my woman.

(HE TURNS ON THE VACUUM AND STICKS THE
SUCKING END TO HIS NECK)

Yeow!

(BEAT. ENJOYING IT)

Ooh.

SFX: DOORBELL

Well, here we go.

(HE DIMS THE LIGHTS)

ESX: LIGHTS DIM

(AND PUTS ON "YES, I'M READY" ON THE
STEREO)

MUSIC CUE: "YES, I'M READY"

If I don't get away with
this, you'll still be my
dog, won't you?

(BUCK EXITS UPSTAIRS. BUD REACTS, AND
CROSSES TO THE DOOR. HE RIPS OPEN HIS
SHIRT AND TOUSLES HIS HAIR. HE OPENS
THE DOOR TO BOZ AND TEDDY WITH THEIR
DATES, CAROLINE AND LISA)

(MORE)

(THEY AD-LIB HELLOS. BOZ AND TEDDY
STARE AT THE LIPSTICK MARKS AND THE
HICKEY. THEY REACT, IMPRESSED)

BOZ

Whoa, Bud. Couldn't you
wait for us?

BUD

I could. Ma babe couldn't.

(THEY ELBOW EACH OTHER)

TEDDY

How about introducing us?

BUD

No time, guys. Her motor's
runnin' and I'm gonna go
step on the gas. Bud Bundy's
riding the Looove Freeway.

(BUD HEADS BACK TO "MONIQUE")

BOZ

(BEAT, THEN ANXIOUSLY)

Let's party, girls.

CAROLINE

It's dark in here.

LISA

(POUTINGLY)

I thought there was going
to be food here.

(BUD IS MAKING OUT WITH "MONIQUE" HE
LIFTS HIS HEAD)

*

BUD

Tonight, love is my burrito.

(TO "MONIQUE")

And thou art my side of
slaw.

(HE GRUNTS PASSIONATELY AND PLANTS A BIG
ONE ON "MONIQUE". TEDDY AND BOZ LOOK AT
EACH OTHER, THEN IN TIME TO THE MUSIC)

BOZ

(SINGS)

"ARE YOU READY?"

TEDDY

"YES, I'M READY."

(THEY RUSH THEIR DATES TO THE COUCH)

DISSOLVE TO:

#0320
(M.C. (V.O.), Al (V.O.), Kelly (V.O.),
Peggy (V.O.)

ACT TWO

SCENE FOUR

EXT. CONVENTION CENTER - LATER THAT NIGHT

M.C. (V.O.)

And now to introduce our
speaker, Chicago's own, Al
Bundy.

(THE CROWD BOOS, THERE ARE AD-LIBS OF
"WHO?", "LOSER", AND "GO HOME, BUNDY",
AND A FEW ASSORTED HISSES)

AL (V.O.)

Thank you, thank you. And
thank you, Peg, for leading
that chant. Now, I have a
special surprise for you all.
Would someone dim the lights?
Okay, plug her in, Peg.
Ladies and gentlemen. The
unveiling of Bundy, a man
and his shoe lights.

(BEAT)

Kelly, I'd watch out for
that...

EFX: SHORT CIRCUITING

KELLY (V.O.)

Help!!!

AL (V.O.)

It's just a little fire,
folks. Don't panic.

(BEAT)

Okay, panic. But walk, do
not run to the nearest exit.
My daughter will show you
the way with the fabulous
Bundy Shoe-Li...

(WE HEAR SOUNDS OF BEDLAM BREAK OUT)

SFX: BEDLAM BREAKING OUT

Peg, you got those order
forms handy?

PEGGY (V.O.)

Oh, shut up and help me put
Kelly out.

CUT TO:

STOCK FOOTAGE - FIRE ENGINES

(AMIDST SOUNDS OF BEDLAM WE HEAR A
PATHETIC AL)

AL (V.O.)

Shoe Lights. Get yer Shoe

Lights. Fire sale.

(PITIFULLY)

Oh, God.

DISSOLVE TO:

#0320

(Bud, Caroline, Lisa, Boz, Teddy,
Monique)

39. . .

ACT TWO

SCENE FIVE

*INT. BUNDY LIVING ROOM/KITCHEN - THAT SAME NIGHT

(BUD DANCES WITH "MONIQUE". CAROLINE
AND LISA DANCE TOGETHER. BOZ AND TEDDY
SIT DEPRESSED ON THE COUCH. BUD DANCES
VERY CLOSE TO "MONIQUE")

BUD

Oh, Monique.

(AS MONIQUE)

Oh, Bud.

CAROLINE

Gee, y'know, I never noticed
before, but Bud's kind of
cute.

LISA

I know. I think I've seen
Monique before. She's hot.
Y'know, I almost bought that
same dress. I saw it in a
store window. Anyway, I
wish Bud would ask me out.

(CAROLINE NODS AGREEMENT)

BOZ

(TO TEDDY)

Man, look at Bud The Stud.

(BUD DANCES. HE DIPS "MONIQUE" COOLY..
HER HEAD FALLS OFF AND THUMPS ON THE
FLOOR. BUD PANICS, THEN DIPS "MONIQUE"
TO THE FLOOR PRETENDING PASSION. HE
STICKS THE HEAD BACK ON, THEN PRETENDS
TO KISS HER)

TEDDY

Wow!

MUSIC CUE: MUSIC OFF

(THEY STOP DANCING. "MONIQUE"
STARTS TO FALL APART. BUD SCOOPS HER
UP IN HIS ARMS LIKE IN A CRADLE, LIKE
RHETT BUTLER)

BUD

Uh, well, guys, you're on
your own. Monique wants to
go upstairs. Later, gators.

(HE TAKES MONIQUE AND HEADS UP THE STAIRS.
SHE IS STARTING TO COME APART. BUD TRIES
TO DEAL WITH THE PARTS. HE PUTS ONE LEG
OVER HIS SHOULDER AND EXITS)

*

BOZ

Wow. Bud got a real woman
and all we got is dead wood.

(THEY LOOK AT THEIR DATES ON THE COUCH)

CAROLINE

(TO LISA)

Let's go to the burger joint
and meet some guys.

(LISA NODS AND THEY START OUT)

*

BOZ

We'll go with you.

(THEY HEAD AFTER THE GIRLS)

(TO TEDDY)

Y'know that girl with Bud
was checkin' me out.

*

TEDDY

(SARCASTIC)

Right. A girl like that.

(THEY EXIT)

SFX: CRASH

(UNNOTICED, "MONIQUE'S" HEAD BOUNCES DOWN THE
STAIRS. THE GUYS ARE GONE. BUD APPEARS
HESITANTLY AT THE LANDING. HE HAS AN ARM
COMING OUT OF THE BACK OF HIS SHIRT. HE SEES
THEY'RE GONE, SITS ON THE STEPS AND SIGHS. HE
PICKS UP "MONIQUE'S" HEAD)

*

BUD

Well, at least I learned one
valuable lesson tonight.

*(HE GOES AND GETS THE VACUUM CLEANER
AND GIVES HIMSELF A HICKEY)

Oww.

(THEN)

Ooh. Oww. Ooh.

FADE OUT:

END ACT TWO