

MARRIED... WITH CHILDREN

"HE AIN'T MUCH BUT HE'S MINE"

Executive Producers

Ron Leavitt

Michael G. Moye

Supervising Producers

Katherine Green

Arthur Silver

Producers

Sandy Sprung & Marcy Vosburgh

Producer

Ellen L. Fogle

Co-Producer

Barbara Cramer

Directed By

Gerry Cohen

Written By

Lisa Rosenthal

AN ELP COMMUNICATIONS PRODUCTION

SHOW: #0405
TAPE: 9/22/89
AIR: N/A

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MARRIED...WITH CHILDREN

#0405 "He Ain't Much But He's Mine"

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, SEPTEMBER 18, 1989

REHEARSAL HALL 14 - 960-2906, 2907

READ SCRIPT
PRODUCTION MEETING, IF NEEDED
LUNCH
REHEARSAL

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

TUESDAY, SEPTEMBER 19, 1989

REHEARSAL HALL 14 - 960-2906, 2907

WARDROBE FITTINGS, IF NECESSARY
REHEARSAL
LUNCH
REHEARSAL

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

WEDNESDAY, SEPTEMBER 20, 1989

REHEARSAL HALL 14 - 960-2906, 2907

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, SEPTEMBER 21, 1989

STAGE 9 - 960-2908(FLR), 2970(BTH)

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, SEPTEMBER 22, 1989

STAGE 9 - 960-2908(FLR), 2970(BTH)

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 BLOCKINGS DAYS.

MARRIED...WITH CHILDREN

"HE AIN'T MUCH BUT HE'S MINE"

#0405

CAST

AL BUNDY	ED O'NEILL
PEGGY BUNDY	KATEY SAGAL
STEVE RHOADES	DAVID GARRISON
MARCY RHOADES	AMANDA BEARSE
KELLY BUNDY	CHRISTINA APPLGATE
BUD BUNDY	DAVID FAUSTINO
BUCK, THE DOG	MIKE, THE DOG
GINGER	LIZ KEIFER
RENEE	VERNEE WATSON JOHNSON
MOLLY	KIMMY ROBERTSON
SONYA	BRENDA LILLY
GREG	MICHAEL FRANCIS CLARK
KID (O.S.)	

SETS

EXT. BUNDY HOUSE
INT. BEDROOM
INT. BUNDY LIVING ROOM/KITCHEN
INT. BEAUTY PARLOR

SFX

Page # 1 - BIRDS CHIRPING
Page # 2 - ALARM RING
Page # 2 - ALARM OFF
Page #21 - PHONE RING

SHORT RUNDOWN

A.

<p><u>ACT ONE, Scene One</u> (1) <u>EXT. BUNDY HOUSE - EARLY MORNING</u></p>				
<p><u>ACT ONE, Scene Two</u> (2) <u>INT. BEDROOM - MORNING</u> (Al, Peggy)</p>				
<p><u>ACT ONE, Scene Three</u> (6) <u>INT. BEAUTY PARLOR - LATER THAT MORNING</u> (Peggy, Marcy, Renee, Sonya, Molly, Old Woman Extra, Ginger)</p>				
<p><u>ACT ONE, Scene Four</u> (13) <u>INT. BUNDY LIVING ROOM/KITCHEN - THAT NIGHT</u> (Kelly, Bud, Peggy, Marcy, Kid (O.S.), Al, Buck)</p>				
<p><u>ACT TWO, Scene One</u> (24) <u>INT. BUNDY KITCHEN/LIVING ROOM - SEVERAL NIGHTS LATER</u> (Peggy, Marcy, Steve, Al, Buck)</p>				
<p><u>ACT TWO, Scene Two</u> (35) <u>INT. BEAUTY PARLOR - THE NEXT DAY</u> (Peggy, Marcy, Renee, Sonya, Ginger, Molly, Al, Greg)</p>				
<p><u>ACT TWO, Scene Three</u> (40) <u>INT. BEDROOM - THAT NIGHT</u> (Al, Peggy)</p>				

...more..

MARRIED...WITH CHILDREN - #0405 - "He Ain't Much But He's Mine"

SHORT RUNDOWN (CONT'D)

B.

ACT ONE TOTAL:				
ACT TWO TOTAL:				
TOTAL TAPE:				
DESIRED TIME:				
OVER/ UNDER:				

...End...

ACT ONE

SCENE ONE

FADE IN:

EXT. BUNDY HOUSE - EARLY MORNING

(WE HEAR BIRDS CHIRPING AND OTHER EARLY
MORNING SOUNDS)

SFX: BIRDS CHIRPING AND MORNING SOUNDS

(AS THE BUNDY HOUSEHOLD STILL SLUMBERS)

CUT TO:

#0405

6.

(Peggy, Marcy, Renee, Sonya, Molly,
Old Woman Extra, Ginger)

ACT ONE

SCENE THREE

INT. BEAUTY PARLOR - LATER THAT MORNING

(PEGGY IS QUEEN OF THE BEAUTY PARLOR. SHE
SITS REGALLY AT A HAIRDRYER WITH A CROWN OF
ROLLERS, HANDS AND FEET SOAKING, IN A PINK
SMOCK. NEXT TO HER ARE MARCY, ALSO IN ROLLERS,
AND TWO OTHER FRIENDS, RENEE AND SONYA)

PEGGY

Okay, how about this. How
much would it take for you
to do the deed of darkness
with Gary Shandling?

(THE WOMEN REACT REPULSED)

SONYA

Ten million.

RENEE

Twenty if he wants to talk.

MARCY

How about Roseanne's husband?

(THEY "EYWW")

PEGGY

I couldn't go to bed with
anyone who has bigger
breasts than me.

(THE GIRLS LAUGH. A BEAUTICIAN, MOLLY, WALKS BY)

MOLLY

(TO MARCY)

We'll be with you in a
minute, Mrs. Rhoades.

MARCY

(TO PEGGY)

I'm kind of nervous about
this. I don't like new
people doing my hair. Oh,
why did Mr. Maurice have
to get in that slap fight
with Julio?

PEGGY

Don't worry, Marcy. You'll
look great. They're known
for tailoring each hairdo
to the individual.

(A WOMAN WALKS BY WITH HAIR DONE JUST LIKE
PEGGY. THEN AN OLD WOMAN WITH A WALKER PASSES.
SHE HAS THE SAME HAIRDO. MARCY REACTS)

SONYA

So when's the last time you
got it, Peggy?

PEGGY

Got it, or got it good?

(THEY ALL LAUGH. AN ATTRACTIVE BLONDE, GINGER
WALKS OVER. THEY STOP AND STARE. GINGER SITS
DOWN NEXT TO THEM)

MARCY

Bleached.

RENEE

Siliconed.

SONYA

Capped.

MARCY

Kept.

PEGGY

Happy.

(THEY STARE AT THE GIRL HATEFULLY)

(MOLLY COMES BY)

MOLLY

We're ready for you Mrs.

Rhoades.

(MARCY LOOKS AT MOLLY'S PEGGY HAIR-DO)

MARCY

Do you sell insurance, like
at the airport?

(THEY HEAD OFF)

(MORE)

MARCY (CONT'D)

I have a picture of just
how I want to look.

(THEY EXIT)

RENEE

(TO PEGGY)

What's wrong with husbands
anyway? We go out of our
way to look beautiful for
them. But all we are are
things to strike a match
on.

PEGGY

I know. It's amazing how
they change. When I was
dating Al, he was such a
gentleman. And always so
well-groomed. Now I can
lead him around by the hair
in his ears. Husbands.
Can't live with 'em, can't
charge without them.

GINGER

Actually, husbands are
wonderful... if they're
not your own.

(MORE)

(THIS IMMEDIATELY GETS THE OTHERS' INTEREST)

GINGER (CONT'D)

They're grateful for the smallest bit of attention, they're horny as all get out and best of all, their spirit's already been broken.

PEGGY

Well, isn't breaking it part of the fun?

GINGER

No. The fun is the condos, the cars and the sex every night.

(LAUGHS)

Believe me, the best things in life are someone else's.

RENEE

Well, personally, I believe in the sanctity of marriage. I said "For better or for worse" in my marriage vows, and I meant it.

MOLLY

(TO RENEE)

Honey, your husband's on the phone. It seems there was a four-car on the Interstate, and he's pinned under his Buick.

RENEE

Tell him I'm soaking! God, he's such a baby when he gets hurt.

PEGGY

But when do you get to see him? How does a husband get out?

GINGER

Oh, they may appear stupid, but they usually find an excuse to get away. Usually bowling.

(THIS GETS PEGGY'S ATTENTION)

That's what my current guy says. He's married to a real shrew. She doesn't cook for him, she doesn't clean for him...

(MORE)

(THIS GETS MORE OF PEGGY'S ATTENTION)

GINGER (CONT'D)

It's so easy to please a
man who has nothing. Fry
him up a burger, you get a
twenty-four inch Sony.

(MOLLY APPROACHES GINGER)

MOLLY

Are you ready for your
color, dear?

GINGER

Sure. Now, don't let it
go red. He says that color
makes him want to throw up.

(THEY EXIT. PEGGY TURNS TO GIRLS)

PEGGY

Al is eating another woman's
burgers.

(THE GIRLS COMFORT HER)

DISSOLVE TO:

#0405
(Kelly, Bud, Peggy, Marcy, Kid (O.S.),
Al, Buck)

ACT ONE

SCENE FOUR

INT. BUNDY LIVING ROOM/KITCHEN - THAT NIGHT

(KELLY IS ON THE PHONE. BUD IS READING A
COMIC BOOK. PEGGY AND MARCY ARE UPSTAIRS
TALKING. WE THINK THE FIRST VOICE IS PEGGY
REACTING TO THE PREVIOUS SCENE)

MARCY (O.S.)

Oh, Peggy. I gave her a
picture. I told her exactly
what I wanted.

PEGGY (O.S.)

Don't worry, Marcy. You
look great.

(THEY COME DOWNSTAIRS. WE SEE THE DISTRAUGHT
MARCY SPORTING "BIG HAIR", SIMILAR TO PEGGY'S.
PEGGY LEADS HER TO THE DOOR)

PEGGY

I'm really worried about
Al and this other woman.

MARCY

Oh, who cares about your
petty problems. I'm a
helmet head.

(MARCY EXITS. WE HEAR CHILDREN LAUGHING AT
HER O.S.)

KID (O.S.)

Look. It's the Pope.

MARCY (O.S.)

Lick a wall socket.

(PEGGY WALKS AROUND THE LIVING ROOM, FIDDLING
WITH THINGS, DISCONSOLATE. THE FOLLOWING
CATCHES PEGGY'S ATTENTION)

KELLY

Don't worry. Just do like
I said and your girlfriend
will never find out you're
cheating on her. Trust me.
I'm an expert. See you
tonight, under the bleachers.
And this time, leave the
camera at home. Bye.

PEGGY

Kelly, I want to talk to
you about something.

KELLY

Uh, we're just meeting
there to study.

PEGGY

I don't care what you do.

This is about me. Bud, get
lost.

(BUD GETS OFF THE COUCH AND SITS IN A CHAIR.
THEY SIT ON THE COUCH)

Honey, look. You've
obviously been the other
woman ever since you learned
the words, "Yoo hoo". Tell
me. How come their
girlfriends never find out?

KELLY

Well, people throw the word
hussy around, but they
don't understand the
research and preparation
involved. No guy walks
away from me without lessons
in the art of cover-up.

BUD

And the number of the free
clinic.

KELLY

Go look in the mirror and
twitch.

(MORE)

KELLY (CONT'D)

Anyway, the first thing I teach them is a woman can pick up the scent of another woman on her man. So, to get rid of it, I make the guy rub his hands in the grass.

BUD

Which he can do by just brushing off your back.

KELLY

(TO PEGGY)

Is there no kennel that will take him?

PEGGY

Bud, please. We know your sister's not really a tramp, she's just popular.

(TO KELLY)

Okay. He's wiped his hands on you. Then what?

KELLY

I tell them never come home smiling. One thing a woman never trusts is a happy man.

PEGGY

I'm with you. What else?

KELLY

Always make sure they have
an excuse, somewhere
they've been. The library,
their parole officer...

PEGGY

Bowling?

KELLY

Well, that's good for older
guys.

PEGGY

Your father's out bowling
tonight.

KELLY

Oh. Well, I meant people
older than Daddy. Are
there any?

BUD

Hey, Mom, do you think Dad
is cheating on you?

KELLY

Of course he's not.

BUD

Good. 'Cause we don't want to see you and Dad break up. We're almost like a family. You two should stay together forever.

(BEAT)

However, if you find that you can't, may I suggest Mr. Rudnick, the butcher. He makes a nice living, we'd always have fresh meat on the table, and season tickets to the Cubs. I can't say I like the sound of Bud Rudnick, but, pound for pound, he's the better father.

KELLY

Not so fast, Bud. I've been scoping out Mr. Fletcher, the dry cleaner. He has a Porsche and Cable TV.

BUD

Rudnick.

KELLY

Fletcher.

PEGGY

Kids, kids, you know your father and I love each other, and I'm going to do everything in my power to make sure we stay together.

BUD

Well, then why did you get us all excited? Another one of your cruel jokes?

KELLY

Yeah. What are we, just playthings for your amusement? Oh, that reminds me. I'm late for my date.

(SHE EXITS. BUD GOES UPSTAIRS)

AL (O.S.)

Hi, Kelly. Hey! What'd you throw that grass on me for?

KELLY (O.S.)

'Cause I don't want to be a Rudnick.

(AL ENTERS)

AL

I don't want to be a shoe
salesman, but I don't
throw bricks at her.

PEGGY

(LOOKING AT HIM SUSPICIOUSLY)

Hello, Al. How was...

"Bowling"?

AL

Well, Peg. It was... fine.

PEGGY

Good. Welcome home, Al.

(SHE STARTS SNIFFING, FIRST HIS NECK, THEN
AROUND HIS SHOULDERS, THEN HIS WHOLE BODY)

AL

What's next? We bark at
each other and lift our
legs on a fire hydrant?

PEGGY

(STILL SNIFFING)

No. All the smells are
where they should be.

Tell me, Al.

(SLYLY)

You seem happy. What's
wrong?

AL

Well, I bowled a two hundred
game and saw a fat woman
fall.

PEGGY

Yeah, right. You never
were that lucky. Hmm.
What's this? A blonde hair.

AL

It's not blonde. It's gray
and it goes here.

(HE PUTS IT ON HIS HEAD)

Tell me the truth, Peg.
What is it? Oprah doing
a week on men, accelerate
to kill. She telling you
women to floor it?

PEGGY

Let's have sex, Al.

AL

Aha! I was right.

SFX: TELEPHONE RINGS

What's going on here, Peg?

PEGGY

I might ask you the same
thing, Mr. Twenty-Seven
Inch Sony.

AL

Don't call me a TV in my
own home. You're a TV.

BUD (O.S.)

Dad, it's for you. Some
woman.

(AL GOES TO PICK UP THE DOWNSTAIRS PHONE.
PEGGY IS STILL SNIFFING)

AL

Hello? Yeah, I guess I can
make it. Alright, alright.
Bye.

(TO PEGGY)

That was Jim Bauer's wife.
He's got some kind of
stomach flu. Looks like I
gotta work late for him at
the store the rest of the
week. Anything for dinner?

PEGGY

I hate you, Al!

(SHE RUNS UPSTAIRS)

AL

(CALLS AFTER HER)

Toaster.

(THEN)

What the Hell am I talking
about?

(ON AL'S CONFUSED LOOK, WE:)

FADE OUT:

END OF ACT ONE

MARCY

Well, just to put your mind at ease, I had Steve wear a disguise, and follow Al since last night. He has nothing else to do, because he sure won't touch me with this hair.

(STEVE ENTERS. HE'S DRESSED LIKE A BUM -- OLD TORN CLOTHES, FINGERLESS GLOVES, BLACK SMUDGES ON HIS FACE, A BANANA PEEL HANGING OFF HIS SHOULDER. HIS POSTURE AND EXPRESSION SHOW HE'S BEEN THROUGH THE WRINGER)

STEVE

Hi, Peggy. Hi, Marcy.
Gee, your clothes don't go with your hair. Shall I get you the number of Mr. Circus?

MARCY

If it will make you more comfortable, I can cut my hair real short, black out some teeth, and put a bowling ball down my pants so I could look more like your mother.

(MORE)

MARCY (CONT'D)

Tell us, sweetheart. What did you learn about Al?

STEVE

(TAKING OUT NOTEBOOK)

I learned he has the most pathetic life of any creature on this planet. Except of course for the man with no life at all who watched him from a dumpster. Let's see.

(READING)

"Arrived at work at seven P.M. last night. Wept till seven-thirty. Then turned on lights. Inventory till eight-thirty. Bathroom till ten. Ten oh seven, ate dinner consisting of packaged condiments he lifted from Barney-Dog. Then there's a gap in my report. That's when the mall security guard came by and sicked his Doberman on me.

(MORE)

STEVE (CONT'D)

I came to about eleven-thirty. Al finished inventory. Wept and came home. Day two. Awoke at seven forty-five A.M. Looked at Klingon that used to be my wife. Suppressed laughter so as not to hurt her feelings. Donned bum outfit and went to spy. Chatted with bag lady, who had nicer hair than Marcy. Got number of her hair dresser.

MARCY

Hey, flea factory. Let's get to it. Is Al cheating on Peggy?

STEVE

Absolutely not.

PEGGY

You're a liar. You men all stick together.

MARCY

Yeah. You probably weren't even watching Al. Where have you been?

STEVE

You got me. An old girlfriend, Kim Bassinger, was in town, so I rubbed some grime and lice on my body and we went dumpster hopping.

MARCY

You hate my hair so much you'd really do that, wouldn't you?

STEVE

Well... yeah.

MARCY

Well, let's see her make melon balls for you.

STEVE

I'm sorry. I'm sorry.

(THEY EXIT. A BEAT, THEN AL ENTERS)

AL

Hey, Peg. Did you see the bum with his arm around Marcy?

(MORE)

AL (CONT'D)

It looks like the one I had
the security guard sic his
Doberman on at the mall.

(PEGGY RUNS OVER TO HIM WITH A HAMBURGER)

PEGGY

Look, Al, I made a hamburger
for you. It's even cooked
on both sides. 'Cause
you're my little shoe.

AL

I thought I was your big TV.

PEGGY

That was yesterday. C'mon,
Al. Suck it down, and tell
me you love me.

AL

I'm not hungry, Peg. I
filled up on mustard on a
stick at Barney's. I'll
see you later. I'm goin'
bowling tonight.

PEGGY

No you're not. I know what
you've been doing, Al.

(MORE)

PEGGY (CONT'D)

You've been making the
seven-ten split with some
blonde floozy.

AL

That's what this is about?
You think I'm cheating on
you?

PEGGY

What else would I think?
You've been going to work,
coming home. I'm not
blind, you know.

AL

Peg, sit down a minute.

(THEY SIT)

Honey... you're an idiot.
You think that, just because
I don't say I love you, I
don't want to spend any time
with you, and the sound of
your voice often makes me
cringe, that this means I
want another woman. Peg, I
don't even want one woman
in my life.

(MORE)

AL (CONT'D)

Why would I want two? So I could have two pairs of hands squeezing the life out of me? So I could have jobs at two shoe stores, have four kids who see me as a wallet with car keys. C'mon. You're the only one for me. You know what I always say -- "Why go out for milk when you have a cow at home?"

PEGGY

Aw, honey. Then you do love me. Let's go upstairs and have sex, right now.

AL

Aw honey. You know what I always say. No. Look, I'm going upstairs to wash the feet off my hands.

(AL STARTS UPSTAIRS)

PEGGY

I know you're cheating on
me. What does she have that
I don't have?

AL

Well, we can rule out my
wallet.

(HE EXITS)

PEGGY

I'll find out, Al. Mark my
words. I'll win you back.
And when I do, pack your
bags, 'cause you're outta
here.

DISSOLVE TO:

(Peggy, Marcy, Renee, Sonya, Ginger,
Molly, Al, Greg)

ACT TWO

SCENE TWO

INT. BEAUTY PARLOR - THE NEXT DAY

(PEGGY STANDS WITH MARCY, RENEE AND SONYA
STARING AT GINGER, WHO SITS IN A CHAIR)

PEGGY

What could he see in her?

(GINGER CROSSES HER LEGS, AND TOSSES HER HAIR
BACK)

I mean, we're the same age,
we've got the same figure.

What could it be?

GINGER

(TO MOLLY)

You know how I like it.
Even the ends but don't lose
any length. He likes it
long. That's what turns
him on.

(SHE FLIPS HER HAIR CONFIDENTLY, PICKS UP A
MAGAZINE AND BEGINS TO READ. PEGGY SMILES)

PEGGY

Oh, does it, Al?

(SHE PICKS UP SCISSORS)

(MORE)

PEGGY (CONT'D)

Marcy. Could you subtly
distract the hairdresser?

MARCY

The one that did my hair?
I'll try.

(MARCY CROSSES TO MOLLY. FROM BEHIND, MARCY
TOSSES A TOWEL OVER HER HEAD, BUNCHES IT AT
THE BOTTOM, GRABS THE END AND LEADS MOLLY OFF.
SHE KICKS MOLLY IN THE LEGS, AND WALKS HER
INTO A WALL, ALL UNNOTICED BY GINGER)

PEGGY

Smooth, Marcy.

(MARCY LEADS MOLLY OFF. PEGGY COMES UP BEHIND
GINGER WITH HER SCISSORS. SHE PLAYS WITH
GINGER'S HAIR)

GINGER

Remember. Just the ends.
Leave it long.

PEGGY/MOLLY

Just like he likes it.

(PEGGY TAKES A SIDE OF HAIR. SHE PUTS THE
SCISSORS NEAR THE ENDS, THEN SLIIIDES THE SCISSORS
UP AS HIGH AS SHE CAN. SHE STARTS TO SING)

(MORE)

PEGGY/MOLLY (CONT'D)

"WHENNN, THEEE, MOON HITS

YOUR EYES LIKE A BIG

PIZZA PIE, THAT'S AMORE"

(PEGGY SLOWLY, AND WITH GREAT RELISH, SNIPS

A HUGE CHUNK OF HAIR OFF. AL ENTERS)

(TO GINGER)

Keep reading, honey. I'll
be right back and we'll get
started.

(PEGGY CARRIES THE HAIR OVER TO AL)

AL

Hey, Peg. Look, I've been
thinkin', what the Hell.
We're married. I guess you
deserve a jump now and then.
I checked the TV Guide.
There's nothin' on Wednesday
night. So let's make a date
for somewhere between eight
and nine, during "McGyver".

PEGGY

Well, maybe we could go a
little longer if I was
wearing this.

(SHE SHOWS HIM THE HAIR)

AL

What do I care what you wear. I'll just be watching the clock.

PEGGY

Is that what you look at while you're with her?

(INDICATES GINGER)

AL

Who's she?

PEGGY

Your squeeze. Come on, Al. Try and picture her with this...

(HOLDS UP HAIR)

... on the other side of her head. Let's go say hi.

(AL SHRUGS)

AL

All right.

(A MAN, GREG, WITH A BOWLING BALL BAG ENTERS AND MOVES TOWARD GINGER)

GREG

Hey, babe, got away from the sea hag early tonight.

(MORE)

GREG (CONT'D)

Whoa, what happened to your
hair? You know I like it
long. On both sides.

PEGGY

Uh, Al. I think we should
get out of here.

(SHE PUSHES HIM TOWARDS THE DOOR)

AL

I thought we were gonna
meet her.

(WE HEAR GINGER SCREAMING AND EVERYONE RUSHES
TOWARD HER)

PEGGY

She's busy.

(SHE YANKS AL OUT)

DISSOLVE TO:

ACT TWO

SCENE THREE

INT. BEDROOM - THAT NIGHT

(AL AND PEGGY ARE IN BED)

AL

So you were really jealous,
Peg? Well, who could blame
you? A stallion like me
only comes around once a
year.

PEGGY

Exactly once a year. I
guess I was a little silly
thinking you'd cheat on me.

(LITTLE LAUGH)

How stupid. Like someone
else would have you. I
feel like such a fool.
You're a middle-aged shoe
salesman. A woman would
have to be pretty darn
desperate...

AL

I think that's enough of an
apology, Peg. Goodnight.

(HE SHUTS OUT THE LIGHT AND ROLLS OVER)

PEGGY

(SEXILY)

Al?

AL

Leave me alone.

(SHE SMILES AND PATS HIM AFFECTIONATELY)

PEGGY

Oh, well, it's nice to know
that I'm the only one
you're not doing it with.

Good night, honey.

(SHE PUTS HER KNEE IN HIS BACK AND HER HANDS
AROUND HIS NECK, JUST LIKE IN THE OPENING
SHOT. THEY GO TO SLEEP)

FADE OUT:

END OF ACT TWO



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