

As Broadcast

ROSEANNE

"Radio Days"

SHOW # 206

Written by

Laurie Gelman

THE CARSEY-WERNER COMPANY
CBS-MTM
4024 Radford Ave. - Bldg. #3
Studio City, CA 91604

ASBROADCAST
AIR DATE: 11-29-88

VTR
September 30, 1988

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ROSEANNE
WEEKLY SCHEDULE WEEK OF 9/26/88

"Radio Days" Show #206

WEDNESDAY 9/28/88

10:00 A - 1:00 P
1:00 P - 2:00 P
2:00 P - 5:00 P
5:00 P - 6:00 P
6:00 P - MIDNIGHT

REHEARSE
LUNCH
REHEARSE
RUN-THRU
FOCUS LIGHTS

THURSDAY 9/29/88

9:00 A - 9:30 A
9:00 A - 10:00 A
9:00 A - 10:00 A
10:00 A - 2:00 P
2:00 P - 3:00 P
3:00 P - 4:45 P
4:45 P - 5:00 P
5:00 P - 6:00 P

ESU
CAST NOTES
CAMERA MEETING
CAMERA BLOCK
LUNCH
CAMERA BLOCK (cont'd)
WARDROBE
RUN-THRU (IN WARDROBE
WHERE POSSIBLE)
PRODUCERS' NOTES

TBA

FRIDAY 9/30/88

11:30 A
11:00 A - 12:30 P
12:30 P - 5:30 P
5:30 P - 6:30 P
6:30 P - 7:00 P
6:30 P -
6:50 P -
7:00 P - 10:00 P

MAKEUP
ESU
BLOCK & TAPE
M E A L
NOTES/MAKEUP TOUCHUPS
AUDIENCE IN
AUDIENCE WARM-UP
TAPE

ROSEANNE

"RADIO DAYS"

SHOW #206

CAST

Roseanne Conner.....Roseanne Barr
Dan Conner.....John Goodman
Becky Conner.....Lecy Goranson
Darlene Conner.....Sara Gilbert
D.J. Conner.....Michael Fishman
Jackie Harris.....Laurie Metcalf
Crystal Anderson.....Natalie West
Booker Brooks.....George Clooney

GUEST CAST

Pete Wilkins.....Ron Perkins
Juanita Herrera.....Evelina Fernandez
Sylvia Foster.....Anne Faulkner
Vonda Greene.....Charlaine Woodard

SET

| <u>ACT ONE</u> | <u>PAGE</u> |
|---|-------------|
| Scene 1: INT. KITCHEN - 5:05 PM (DAY 1) | (1) |
| Scene 2: INT. LUNCHROOM - 11:59 AM (THE NEXT DAY) (DAY 2) | (8) |
| Scene 3: INT. KITCHEN - 9:59 PM THAT NIGHT (DAY 2) | (14) |
| Scene 4: INT. GARAGE - A MOMENT LATER | (18) |

(MORE)

ACT TWO

Scene 1: INT. FACTORY - 10:18 AM (DAY 3) (26)

Scene 2: INT. BOOKER'S OFFICE - CONTINUOUS ACTION (30)

Scene 3: INT. KITCHEN - 7:58 PM THAT NIGHT (DAY 3) (33)

Scene 4: INT. LIVING ROOM - CONTINUOUS (35)

Scene 5: INT. KITCHEN - CONTINUOUS (41)

TAG TO COME

(44)

| | | | | |
|--|-------|--|--|--|
| <u>MAIN TITLES</u> | 1:10 | | | |
| <u>COMMERCIAL #1</u> | 1:00 | | | |
| <u>ACT I, Scene 1</u> (1) | | | | |
| INT. KITCHEN - 5:05 PM (DAY 1) (Roseanne, Dan, Becky,- Darlene, D.J.) (WARDROBE CHANGE) | | | | |
| <u>ACT I, Scene 2</u> (8) | | | | |
| INT. LUNCHROOM - 11:59 AM (THE NEXT DAY) (DAY 2) (Roseanne, Jackie, Crystal, Booker, Sylvia, Juanita, Vonda, Extras) | | | | |
| <u>ACT I, Scene 3</u> (14) | | | | |
| INT. KITCHEN - 9:59 PM THAT NIGHT (DAY 2) (Roseanne, Becky, Darlene) | | | | |
| <u>ACT I, Scene 4</u> (18) | | | | |
| INT. GARAGE - A MOMENT LATER (Roseanne, Dan) (WARDROBE CHANGE) | | | | |
| <u>ABC ID BUMPER</u> | :03 | | | |
| <u>COMMERCIAL #2</u> | 1:30 | | | |
| <u>ABC PROMO</u> | :20 | | | |
| <u>ACT II, Scene 1</u> (26) | | | | |
| INT. FACTORY - 10:18 AM (DAY 3) (Roseanne, Jackie, Crystal, Booker, Pete, Extras) | | | | |
| <u>ACT II, Scene 2</u> (30) | | | | |
| INT. BOOKER'S OFFICE - CONTINUOUS ACTION (Jackie, Booker) | | | | |
| <u>ACT II, Scene 3</u> (33) | | | | |
| INT. KITCHEN - 7:58 PM THAT NIGHT (DAY 3) (Roseanne, Dan) | | | | |
| <u>ACT II, Scene 4</u> (35) | | | | |
| INT. LIVING ROOM - CONTINUOUS (Roseanne, Dan, Becky, Darlene, D.J.) | | | | |
| <u>ACT II, Scene 5</u> (41) | | | | |
| INT. KITCHEN - CONTINUOUS (Roseanne, Dan, Becky, Darlene, D.J.) | | | | |
| <u>TITLE ART WORK</u> | :05 | | | |
| <u>COMMERCIAL #3</u> | 1:00 | | | |
| <u>ABC PROMO</u> | :15 | | | |
| <u>TAG</u> (44) | | | | |
| T A G T O C O M E | | | | |
| <u>CLOSING CREDITS</u> | :32 | | | |
| <u>TOTAL PROGRAM LENGTH</u> | 28:36 | | | |
| <u>PROGRAM LENGTH</u> | 22:41 | | | |

ROSEANNE

"RADIO DAYS"

SHOW # 206

SOUND EFFECTS

ACT ONE

WHISTLE BLOWS

ACT TWO

RADIO PLAYING SOFTLY (COUNTRY-WESTERN TUNE), THEN OUT

RADIO UP WITH PHIL AND DAVE'S VOICES

RADIO, DRUM ROLL

RADIO, CANNED APPLAUSE

RADIO, FIREWORKS AND FANFARE

RADIO, INTRO TO WINNING SONG (NOT DAN'S) CALLED
'DAISIES IN THE WIND', THEN OUT

ACT ONE

Scene 1

FADE IN:

INT. KITCHEN - 5:05 PM (DAY 1)
(Roseanne, Dan, Becky, Darlene, D.J.)

(BLUEPRINTS AND RECEIPTS ARE SPREAD OUT ON THE TABLE. D.J. IS PLAYING WITH A DUMP TRUCK AT THE TABLE. DAN IS ON THE PHONE. ROSEANNE IS AT THE FRIDGE GETTING MEAT, MILK, ETC. FOR DINNER) (*)

DAN

(INTO PHONE)

No...I ordered and paid for sixty-seven ten foot two-by-fours. You sent me forty-two...Of course I counted them...

D.J.

(TRUCK NOISES)

Vroom.

DAN

Hold it down there, DeeJ.

(DAN CROSSES TO THE TABLE AND PICKS UP A YELLOW RECEIPT)

DAN (CONT'D)

(INTO PHONE)

In fact I got the receipt right here. Look, I got a job to finish. I need those two-by-fours first thing tomorrow morning...

BECKY (OS)

Darlene, I mean it. Give it here.

DARLENE (OS)

Get out of my face.

DAN (*)

No. No, I will not bring the receipt down.
You will bring the two-by-fours to
my job site...

(BECKY AND DARLENE ENTER. DARLENE CARRIES A
HAIRBRUSH)

BECKY

Mo-o-ther.

ROSEANNE

Shh. Your dad's on the phone.

DAN

(INTO PHONE)

No, no You bring the lumber,
then I'll show you the receipt.

(*)

BECKY

Mom, she stole my hairbrush.

ROSEANNE

Hey! Your dad's on the phone.

BECKY (*)

But, Mom, she's using my good
hairbrush.

DARLENE

I don't see your name on this
brush.

DAN

(INTO PHONE)

Look I've been doing business with you
people for over ten years.

BECKY

Give me that brush.

DARLENE (*)

Make me.

ROSEANNE

(YELLING)

I don't care whose hairbrush it
is. Your dad's trying to taok on
the phone?

DAN

Roseanne, I'm on the phone.

ROSEANNE

(TO GIRLS)

Now, you got me in trouble.

BECKY

Mom, Darlene's always taking my
stuff.

D.J.

She takes my stuff, too.

ROSEANNE

(TO D.J.)

Ohh, you be quiet. You don't have any
stuff.

DARLENE

Mom, this hairbrush--

ROSEANNE (*)

Next person who uses the word
'hairbrush' is gonna get their head
off shaved bald.

(BECKY AND DARLENE HEAD TOWARD THE LIVING
ROOM)

BECKY

It's all your fault.

DARLENE

Oh, bite it.

(THEY EXIT)

DAN

(INTO PHONE)

No, I just wanna see the lumber first thing
tomorrow morning. Period. Period.

(DAN HANGS UP THE PHONE AND CROSSES TO THE
TABLE. D.J. IS DRIVING HIS TRUCK OVER DAN'S
BLUEPRINTS)

D.J.

Vroom. Vroom.

DAN

D.J. please, don't drive your truck on my
blueprints.

(D.J. EXITS TO THE LIVING ROOM, MAKING TRUCK
SOUNDS)

DAN (CONT'D)

(TO ROSEANNE)

I can't believe they shorted me
twenty-five pieces of lumber?

ROSEANNE

May they rot in hell.

DAN

I got the receipt.

ROSEANNE

Well, I got something that'll cheer you up.

DAN

Oh yea? You got twenty-five two-by-fours?

(ROSEANNE CROSSES TO DAN)

ROSEANNE

Yeah. And you know what else I got? I got
those official entry blank for that radio station
country-western songwriting contest.

DAN

So?

ROSEANNE

So.

(ROSEANNE GOES TO THE REFRIGERATOR TO GET AN EGG)

DAN

I ain't entering no contest.

ROSEANNE

Come on. You should do it.

It'd be a hoot.

DAN

You're the writer in the family.

(*)

You do it.

ROSEANNE

Well I don't got no musical talent. You're the
one with a trunk full of songs out in the garage.

(ROSEANNE CROSSES BACK TO THE COUNTER)

DAN

Honey, I wrote that stuff years ago.

ROSEANNE

Well, you know you oughta dig one out
and just send it in.

DAN

Oh, no. No way.

ROSEANNE

Come on, you were good at it.

DAN

Nawpe. No contest for this cowboy.

(A BEAT)

What, what can you win?

ROSEANNE

What difference does it make?
You're not going to enter it anyway.

DAN

I'm just curious.

ROSEANNE

Well the first prize is a hundred bucks.
plus you get to hear your song
played over the radio.

(*)

DAN

Aww, I ain't have no talent.

ROSEANNE

Come on. You know you want to do
it.

DAN

It would be kinda nice hearing
one of my songs played on the radio.

ROSEANNE

Dan, you can no longer deprive the
world of your special talent.

DAN

Maybe you're right.

ROSEANNE

Of course, I'm right. You need to cut it
loose and set it free. Do it for
humanity. Do it for the children. Do
it for the stinking hundred bucks.

DAN

Bingo!

DISSOLVE TO:

WARDROBE CHANGE
(Roseanne)

ACT ONE

Scene 2

INT. LUNCHROOM 11:59 AM, THE NEXT DAY (DAY 2)
(Roseanne, Jackie, Crystal, Booker,
Sylvia, Juanita, Vonda, Extras)

(JACKIE ENTERS THE LUNCHROOM. SHE LOOKS
OVER THE SELECTIONS OF CANDY IN THE CANDY
MACHINE. BOOKER IS SITTING AT THE TABLE)

BOOKER

What are you doing?

JACKIE

Getting something to eat.

BOOKER

Your break isn't for two minutes.

JACKIE

Well then I'll go back to work two
minutes early.

(JACKIE GETS SOME FOOD AND CROSSES TO BOOKER)

BOOKER

Sit down, Harris.

(JACKIE SITS)

BOOKER (CONT'D)

Sit down. You know you have an attitude problem.

JACKIE

I do?

BOOKER

Oh yes. And I was thinking that we should, ah
work on it someplace outside of the workplace.

JACKIE

Where would you suggest? The backseat of your car?

BOOKER

No. No, I was thinking umm, more along the lines of my apartment.

JACKIE (*)

There is no way that I'm gonna end up a notch on your bedpost.

SFX: FACTORY WHISTLE

BOOKER

I'm not coming on to you. You think I'm I'm coming on to you?

JACKIE

It crossed my mind.

BOOKER

No, No, no see. I'm just trying to improve an employee-management relations.

JACKIE

Nice save, Booker.

(BOOKER GETS UP AND WRITES SOMETHING ON A PIECE OF PAPER)

JACKIE (*)

What's that?

BOOKER (*)

(WHISPERING)

It looks like a phone number.

Let's work on that attitude.

(BOOKER TOSSES THE PAPER ONTO THE TABLE, THEN EXITS AS ROSEANNE, CRYSTAL, SYLVIA, JUANITA, VONDA AND OTHERS ENTER FROM THE FACTORY. DURING THE FOLLOWING, THEY GET SNACKS AND COFFEE AND SIT DOWN AT THE TABLE)

CRYSTAL (*)

Roseanne? What kind of song is
Dan going to enter?

ROSEANNE (*)

Oh, he hasn't even decided
yet.

CRYSTAL

I bet it'll be romantic.

VONDA

Can't go wrong with a love song.

(SYLVIA CROSSES TO COFFEE)

SYLVIA

Aw, love songs are hokey. I like
something I can dance to.

ROSEANNE

Get down, Sylvia.

JACKIE

This is a country and western
station, right?

ROSEANNE

Yeah.

JACKIE

Well, then, the song doesn't even
matter. All that counts is the title.

ROSEANNE

Well sis, I guess you're an expert on that too, huh?

(SYLVIA CROSSES TO TABLE AND SITS)

JACKIE

Yes, it happens to be true. Look at
the classics: 'Take This Job
and Shove It'...

(THE WORKERS AD LIB AGREEMENT)

JUANITA

You know what Dan should really
try to write? A road song.

ROSEANNE

Gosh you're right. I love road songs.
when that whiskey-voiced guy starts
singing about highways and byways.

SYLVIA

What exactly is the difference
between a highway and a byway?

VONDA

Well, a highway is the main
road. And a byway is the road
that runs right along by it.

CRYSTAL

No, no, that's an access road. A
byway is a road that goes around
something.

VONDA

No, that's a bypass.

JUANITA

There is no difference between a
highway and a byway. Okay?

ROSEANNE

Oh. I'm so glad you figured that out.
Now maybe we can all get some sleep tonight.

CRYSTAL

I'll tell you what people can't get enough
of-- hardship songs.

ROSEANNE

You know you're right. There's nothing like
a hardship song to set my toes tappin'.

CRYSTAL

Well, that's all the best songs are about
Pain. Misery. You know, real life.

(A BEAT)

My life. My parents kicked me out of
the house when I was sixteen. Moved in
with crazy Aunt Ina and a houseful
of cats. Married at seventeen.
Widowed at eighteen. Tornado
carried away my car. Hospitalized
for pneumonia...

ROSEANNE

Everybody sing!

(THE WOMEN LAUGH, AS WE:)

DISSOLVE TO:

ACT ONE

Pickup Scene 2A

INT. KITCHEN - 9:55PM, THAT NIGHT - (DAY 2)
(Roseanne, D.J.)

(ROSEANNE IS WIPING DOWN THE COUNTER. D.J.
ENTERS IN HIS PAJAMAS, CARRYING HIS TOY TRUCK.
ONE OF THE WHEELS HAS FALLEN OFF)

D.J.

Mom?

ROSEANNE (*)

The one and only.

D.J.

Where's Dad?

ROSEANNE

He's out in the garage, honey,
struggling with the Muses.

D.J.

I need him to fix my truck.

ROSEANNE

What happened to it?

D.J.

The wheel fell off.

ROSEANNE (*)

Give it to me.

D.J.

You don't know how to fix trucks.

ROSEANNE

I know how to do anything. I'm a
mom.

D.J.

Dads are supposed to fix trucks.

ROSEANNE

Gimme that. Just go sit down here.

(D.J. GIVES ROSEANNE THE TRUCK AND THE WHEEL.
ROSEANNE CROSSES TO THE TABLE AND SITS. D.J.
FOLLOWS AND SITS NEXT TO HER. FROM UPSTAIRS,
WE HEAR:)

SFX: A LOUD THUMP

BECKY (OS)

Don't touch that!

DARLENE (OS)

I didn't touch it.

D.J.

Mom, you hear that?

ROSEANNE

Yep. Becky and Darlene are at it
again.

D.J.

They're giving me a headache.

ROSEANNE

Me too.

D.J.

I've had it.

ROSEANNE

Me too.

D.J.

They say they're going to be
quiet. But they never are.

ROSEANNE

Never.

D.J.

And you know what else?

ROSEANNE

What?

D.J.

They're always in the bathroom.

ROSEANNE

They're horrible, rotten,
girls. What are we gonna do with'm?

D.J.

Kill them.

ROSEANNE

Nah, then I'd just have to clean up the
mess. I guess we're gonna have to live
with them til they move out.

D.J.

Yeah.

ROSEANNE

(HANDING D.J. THE TRUCK)

Well, there you go. One fixed truck.

D.J.

Thanks.

(D.J. HEADS TOWARD THE LIVING ROOM)

CUT TO:

ACT ONE

Pickup Scene 3

INT. LIVING ROOM - CONTINUOUS ACTION (DAY 2)
(Roseanne, Becky, Darlene, D.J.)

(D.J. ENTERS, CROSSES TO THE COFFEE TABLE AND STARTS PLAYING WITH HIS TRUCK. BECKY ENTERS DOWN THE STAIRS, CARRYING A BLANKET. DARLENE ENTERS RIGHT BEHIND HER, CARRYING A PILLOW)

BECKY

(AS SHE ENTERS)

Oh, shut up, Darlene.

DARLENE

Hey, it's half my room, too,
Little Miss Perfect.

BECKY

Well, you can have both halves,
for all I care.

DARLENE

What is your problem?

BECKY

You're my problem, you little slob.

DARLENE

You used to be almost normal.

BECKY

Yeah, until you were born.

D.J.

Knock it off.

BECKY

I wished Mom and Dad had left you at
that hospital.

DARLENE

Shut up Becky.

BECKY

(CALLING OFF)

Mom.

(*)

INT. KITCHEN - CONTINUOUS ACTION

(ROSEANNE IS AT THE SINK FILLING THE TEA
KETTLE)

ROSEANNE

She's not here.

(BECKY ENTERS, CARRYING A BLANKET. ROSEANNE IS
TAKING DOWN CUPS AND SAUCERS)

BECKY

Mother, I can't spend another
minute in the same room with her.

ROSEANNE

And whom, pray tell, are we talking about?

BECKY

Mother, please. You know who I'm
talking about: the pig.

(DARLENE ENTERS)

DARLENE

Here, you forgot you filthy,
disgusting pillow.

(DARLENE THROWS THE PILLOW AT BECKY)

ROSEANNE

You know all you two have been
doing this whole week is fighting
and I really want it to stop now.

BECKY

Well, then talk to Darlene. She leaves
all her grungy stuff all over my side
of the room.

DARLENE

What? I can't leave anything anywhere
without her going into
convulsions.

ROSEANNE

Okay, well there's only one way to solve
this problem. Give me that pillow. And
give me that blanket too.

(ROSEANNE TAKES THE PILLOW AND BLANKET FROM
THE GIRLS)

ROSEANNE (CONT'D)

Alright, now turn around and face each other here.

(THEY DO)

ROSEANNE (CONT'D)

Now, I want you two to fight to the death.

BECKY

Mother.

ROSEANNE

Go on. Start ripping each other apart,
limb from limb. And whoever's left
standing gets to keep the room.

(THE GIRLS LOOK AT EACH OTHER, A BEAT)

BECKY

(TO DARLENE)

You know what she's trying to do.

ROSEANNE

Well, I do have another plan.

DARLENE

(TO BECKY)

I hate it when she does this.

ROSEANNE

Go get the masking tape and...

BECKY

(BY ROTE)

...put a line down the center of
the room...

DARLENE

(BY ROTE)

...and stay on your side. Mom,
that never works.

ROSEANNE

Well you make it work, girls.

DARLENE

Sorry, I'll get the tape.

(DARLENE EXITS TO THE LIVING ROOM. BECKY FOLLOWS)

BECKY

No. I'll get the tape.

DARLENE

I'm getting the tape.

(THEY EXIT)

ROSEANNE

I'm getting my tubes tied.

CUT TO:

ACT ONE

Scene 4

INT. GARAGE - A MOMENT LATER

(Roseanne, Dan)

(AN OLD TRUNK SITS ON THE FLOOR, OPEN. NEXT TO IT IS A GUITAR. DAN IS AT HIS WORKBENCH, REPAIRING AN ELECTRIC DRILL. ROSEANNE ENTERS WITH TWO CUPS OF TEA)

ROSEANNE

Hey look what I broughtcha.

DAN

Ah, thanks baby. Just put it down here.

(ROSEANNE SETS THE TEA ON THE WORKBENCH)

DAN (CONT'D)

This drill hasn't worked right
since, since I bought it.

(ROSEANNE CROSSES TO TRUNK)

ROSEANNE

I thought you were out here
composing.

DAN

I tried a few things. But ah, I don't
know. I guess I just wasn't inspired.

ROSEANNE

Well, I'm here now.

(DAN LOOKS AT HER, THEN)

DAN

And yet, somehow, I'm still not
inspired.

ROSEANNE

Well, if you're not gonna write
no songs, why don't you dig out
some of these to send in?

DAN

I already looked. Believe me,
there's nothing in there worth sending.

(ROSEANNE STARTS ROOTING THROUGH THE TRUNK)

ROSEANNE

Oh, don't give me that.

(ROSEANNE HOLDS UP A STACK OF PAPERS WHICH
INCLUDES NAPKINS, SHEET MUSIC, PAGES FROM
LEGAL TABLETS)

ROSEANNE (CONT'D)

There's bound to be an undiscovered
masterpiece in here.

DAN

Trust me, they all suck mud. Face
it, I'm a small-time contractor.
I ain't no big-time composer.

ROSEANNE

Well, this ain't no big-time
contest.

(SHE HOLDS UP A SHEET OF PAPER)

ROSEANNE (CONT'D)

What is this?

DAN

What?

ROSEANNE

(READING)

Ooo, baby, baby.

Give it to me.

Give it to me.

Hey, baby, baby.

Give it to me.

Give it to me.

DAN

Give it to me.

(DAN SNATCHES THE PAPER AWAY FROM ROSEANNE)

DAN (CONT'D)

It was ah, a dance hit.

ROSEANNE

Oh in the seventies, I guess.

DAN

Yes. The lyrics weren't important.

ROSEANNE

I was really moved by it. I was getting
ready to give it to you.

DAN

Ahhh. Do you want to hear
something really bad?

ROSEANNE

Is it worse than that one?

(DAN FLIPS THROUGH THE SHEETS OF PAPER)

DAN

Much wores. Almost criminal.

ROSEANNE

Ooo, baby, baby. Give it to me.

DAN

I wrote this when I was nineteen.

Let's see.

(DAN PULLS OUT A SHEET OF PAPER)

DAN (CONT'D)

(READING)

Blueberry fantasy,

Tangerine dream.

Love is a rainbow,

Of incense and cream.

ROSEANNE (*)

Ohh, now I know why you can't

remember your teen years.

DAN

It marked the end of my

psychedelic period.

ROSEANNE

No that's the one. You ought to
send it in.

(DAN CROSSES TO TRUNK)

DAN

Ah, let's just forget about the contest
and clean up this mess.

ROSEANNE

Alright, you're the boss.

DAN

I'm sorry, for a minute there I thought
I heard you say I was the boss.

(*)

ROSEANNE

What's that?

DAN

Ah, it's nothing. It's just something I was
working on.

ROSEANNE

Hey, let me hear it.

DAN

Well it doesn't really have a tune yet.

ROSEANNE

So. I wanna hear it anyway.

DAN

Well, kinda rusty.

(DAN PLAYS AND SINGS THE FIRST VERSE)

DAN (CONT'D)

(SINGING)

There's a river, There's a river...

High in the mountains

That's been flowin'

Since who knows when.

ROSEANNE

I like it.

DAN

You don't recognize it, do you?

(SINGING)

ROSEANNE

Uh, huh.

DAN

No one's sure
Just how it started,
But it's never gonna end.

(HE STOPS)

That's one of your poems.

ROSEANNE

Gosh, that is! I can't
believe you saved it.

DAN

Yeah. I've saved everything
you've ever written, except for a
few notes on the refrigerator door.

ROSEANNE

That's so sweet.

DAN

You like it?

ROSEANNE

Yeah.

DAN (*)

Well it's half yours. Maybe if I goose
it up a little bit here.

(DAN PLAYS AND SINGS)

(MORE)

DAN (CONT'D)

There's a river
High in the mountains
That's been flowin' since who knows when.
No one's sure
Just how it started, but
It's never gonna end.
Our love is like that river
Flowin' through all time.
Heaven knows I need you, and
I'll never change my mind.
Heaven knows how I love you
And I'll never change my mind.

ROSEANNE

Dan, that's beautiful...

DAN

You like that?

ROSEANNE

It's beautiful.

(DAN AND ROSEANNE AD LIB RE: SONG)

DAN

You think it's good enough to enter?

ROSEANNE

I think it's good enough to win.

DAN

Yeah?

ROSEANNE

Yeah. I really do.

DAN

Really?

ROSEANNE

I really, really do. Hey, and you know then,
when we go out on tour, the kids ain't coming
with us. Right?

DAN

Right.

FADE OUT:

END OF ACT ONE

WARDROBE CHANGE
(Roseanne)

ACT TWO

Scene 1

FADE IN:

INT. FACTORY - 10:18 AM - SEVERAL DAYS LATER (DAY 3)
(Roseanne, Jackie, Crystal, Booker, Pete, Sylvia
Juanita, Vonda, Extras) (*)

(CRYSTAL AND JACKIE ARE WORKING AT THE TABLE.
ROSEANNE IS TURNED AWAY, ADJUSTING THE GUAGES
ON THE MACHINE WITH A WRENCH. PETE ENTERS
FROM HALLWAY)

PETE

Hey, Roseanne, I hear you
and Dan are gonna be big
country-western superstars.

ROSEANNE

Go away Pete.

(PETE CROSSES TO DESK)

PETE

Well, you really think you're gonna win
that contest tonight, huh?

ROSEANNE

Yep. We're gonna win that contest, then we're
gonna snag a great big ole recording contract,
and we're gonna pack up the kids, and move to Nashville.

JACKIE

Yee-haw.

(PETE CROSSES BACK TO TABLE)

ROSEANNE

And then me and Dan, are gonna buy this
great big old platinum blonde wigs you know.
And then I'm gonna change all the kids
middle names to Bob. You know, and
Becky-Bob, Darlene-Bob, D.J.-Bob.

PETE (*)

Well, I'm gone be listening to my radio
tonight. So that song better be good.

ROSEANNE (*)

Go away Pete.

(PETE EXITS. ROSEANNE TURNS BACK TO THE
MACHINE AND ADJUSTS THE GUAGES)

JACKIE

(TO CRYSTAL, INDICATING A MAT KNIFE)

Hand me that.

(CRYSTAL PICKS UP THE KNIFE AND SCREAMS)

CRYSTAL

Aaaagh!

JACKIE

What's wrong?

(SPEECHLESS, CRYSTAL JUST POINTS AT THE TABLE)

JACKIE (CONT'D)

What?

CRYSTAL

A cockroach!

JACKIE

Where?

CRYSTAL

There. Kill it.

JACKIE

You kill it.

CRYSTAL

I ain't killing it.

JACKIE (*)

It's on your side of the table.

CRYSTAL (*)

Come on Jackie, do something---

(ROSEANNE TURNS AROUND, SMASHES THE COCKROACH WITH THE BOX)

ROSEANNE

There. Can we go back to work now?

(BOOKER ENTERS)

ROSEANNE (CONT'D)

Booker?

BOOKER

Yeah?

ROSEANNE

Well, I just killed a big old cockroach over here. You better take him off the payroll.

JACKIE

You gonna do something about these bugs?

BOOKER

Yeah, I'll talk to the exterminator

(BOOKER STARTS TO PULL HIS PEN OUT OF HIS SHIRT POCKET. IT FALLS TO THE FLOOR. HE BENDS OVER TO PICK IT UP. THE WOMEN RESPOND WITH AN ASSORTMENT OF WHISTLES AND CAT CALLS. BOOKER QUICKLY STRAIGHTENS UP)

BOOKER (CONT'D)

Go back to work, alright?

(BOOKER STARTS TO WALK OFF)

JACKIE

Okay.

(JACKIE GIVES BOOKER A PLAYFUL SMACK ON THE BUTT. BOOKER SPINS BACK AROUND. THE WOMEN LAUGH AND AD LIB "OOOH")

BOOKER (*)

All right. That's enough.

(POINTING AT JACKIE)

Harris. I want to see you in my office.

(THE WOMEN AD LIB "OOOH," "WATCH OUT" ETC.)

BOOKER (CONT'D)

Now.

(ROSEANNE HOLDS UP THE WRENCH) (*)

ROSEANNE

(TO JACKIE)

Sis, take the wrench.

(BOOKER HEADS FOR HIS OFFICE. JACKIE FOLLOWS, AS WE:)

CUT TO:

ACT TWO

Scene 2

INT. BOOKER'S OFFICE - CONTINUOUS ACTION
(Jackie, Booker)

(BOOKER AND JACKIE ENTER)

BOOKER (*)

Let's go. Come on.

(JACKIE CLOSES THE DOOR)

BOOKER (CONT'D)

(FLUSTERED)

What do you think you're doing?

JACKIE

C'mon on, Booker.

BOOKER

What do you--?

JACKIE

I was just having a little fun.

BOOKER

Fun? You can't have that kind of
fun at work.

JACKIE

What are you getting so serious
for?

BOOKER

This is a serious matter.

(BOOKER AND JACKIE ARE SILENT A BEAT)

BOOKER (CONT'D)

Stuff like that could lead to the unemployment line.

JACKIE

You'd quit over that?

BOOKER (*)

Not me, you.

JACKIE

What would I write down as my
reason for dismissal?

BOOKER

Uncontrollable lust.

JACKIE

Booker, you're right. The dam is
crumbling. I can't fight it any
more.

BOOKER

You're gonna have to try.

JACKIE

I'm a spontaneous person Booker.
I just get these impulses.

BOOKER

Look I like impulses. Bring 'em
to my apartment where they can do
us both some good.

JACKIE

What about the impulse I'm having
now?

BOOKER

You're gonna have to control yourself.

Alright. I am the boss. I'm the tough
guy. This is a respectable... Thank you very much.

JACKIE

You're right, Booker. And I will
respect that image.

(JACKIE FLINGS OPEN THE DOOR)
(BOOKER AND JACKIE CONTINUE TO AD LIB)

JACKIE (CONT'D)

(CALLING OFF)

Roseanne! Booker gave me his
phone number.

(AND ON BOOKER'S REACTION, WE:)

DISSOLVE TO:

ACT TWO

Scene 3

INT. KITCHEN - 7:58 PM - THAT NIGHT (DAY 3)
(Roseanne, Dan)

(ROSEANNE HAS FINISHED POPPING POPCORN AND IS
POURING IT INTO A BOWL. FROM THE LIVING ROOM,
WE HEAR:)

SFX: RADIO, INSTRUMENTAL C-W TUNE PLAYING SOFTLY

(DAN ENTERS)

DAN

Program's getting ready to start.

ROSEANNE (*)

I popped you some corn.

DAN (*)

Oh, good. I'm kinda nervous. How 'bout you?

ROSEANNE

Ahh, my spurs are shaking here.

(DAN CHUCKLES AND PUTS HIS ARM AROUND
ROSEANNE)

DAN

I know this contest ain't a big
deal. But it's kind of a big
deal.

ROSEANNE

Oh, ahh, my love. Soon our music career will
skyrocket.

(DAN LAUGHS. ROSEANNE HANDS HIM THE BOWL OF
POPCORN)

DAN

I'm gonna have to go and dig up
some more poems.

ROSEANNE

What for?

DAN (*)

'Cause we're need some for
the flip side.

(ROSEANNE AND DAN HEAD TOWARD THE LIVING ROOM)

CUT TO:

ACT TWO

Scene 4

INT. LIVING ROOM - CONTINUOUS

(Roseanne, Dan, Becky, Darlene, D.J.)

(D.J. SITS IN FRONT OF THE RADIO, WHICH IS ON THE COFFEE TABLE. DARLENE SITS IN A CHAIR. BECKY STANDS NEXT TO HER. ROSEANNE AND DAN ENTER)

SFX: RADIO, INSTRUMENTAL C-W TUNE, PLAYING SOFTLY

BECKY

Mom, tell her to get out of my chair.

DARLENE

Mom, tell her I was here first.

BECKY

Mom, tell her she's lying.

ROSEANNE

D.J., tell your sisters to shut up.

D.J.

Shut up!

ROSEANNE

Thank you, honey.

(DAN SETS THE POPCORN ON THE COFFEE TABLE)

SFX: RADIO, MUSIC OUT/VOICES UP

PHIL (VO)

Evening, everybody. This is

Phil...

DAVE (VO)

And this is Dave...

PHIL/DAVE (VO) (CONT'D)

And this is the Phil and Dave
Show.

DAN

This is it.

(DAN TURNS UP THE RADIO. HE AND ROSEANNE GET
COMFORTABLE ON THE COUCH)

SFX: RADIO, "PHIL AND DAVE SHOW" THEME (*)

DARLENE

Mom, her I had this chair first.

BECKY

She did not.

ROSEANNE

(*)

D.J..

D.J.

(TO DARLENE AND BECKY)

Shut up.

PHIL (VO) (*)

Before we announce the winner of WLFD'S
songwriting contest, Dave and I want to
thank all of you who entered.

DAVE (VO)

Yeah, boy, the response was
overwhelming.

PHIL (VO)

We never expected anything quite like this.

DAVE (VO)

We had a grand total of four entries.

DARLENE (*)

Four?

DAN

(TO ROSEANNE)

I like the odds.

ROSEANNE (*)

Yeah.

DAVE (VO)

You'd think that would make our
job easy. But with four entries
and only three prizes, I can tell
you, it was tough.

BECKY

(TO THE RADIO)

Just tell us who won.

PHIL (VO)

Well, Dave, let's get right to it and
announce those winners.

SFX: RADIO DRUM ROLL

ROSEANNE

Shh. Here it is.

(THE KIDS AD LIB, "BE QUIET," "SHUT UP")

DAVE (VO)

The third place winner, winner of two
tickets to the Lanford Annual
Tractor Pull is...

PHIL (VO) (*)

Preston Newhouse for his song,
"Touch Me Softly, Quickly."

SFX: RADIO, CANNED APPLAUSE AND MUSIC (*)

DARLENE

All right!

BECKY

One down, two to go.

D.J.

Did you win yet?

ROSEANNE

Not yet.

DAN

Shh!

DAVE (VO)

The second prize winner, winner of
an evening for two at the Lanford
Inn is...

BECKY

I can't stand it. I'm so nervous.

PHIL (VO)

Doris Fisher for her song, "You
Left Me Behind, But I Got Ahead."

SFX: RADIO, CANNED APPLAUSE AND MUSIC (*)

(THE KIDS GO WILD--CHEERING, APPLAUDING, AND
AD LIBBING, "YOU WON")

DAVE (VO)

And the grand prize winner, winner
of all one hundred of those
dollars is...

PHIL (VO)

A songwriting team from right
here in Lanford...

(THE KIDS REACT WITH HUSH, WHISPERED, CHEERS
AND EXCITEMENT)

DAVE (VO)

Frank Dale and Toby Cutler.

ROSEANNE (*)

Who?

SFX: RADIO, FIREWORKS AND FANFARE

(THE CHILDREN ARE STUNNED. ROSEANNE AND DAN
SIT, STARING AT THE RADIO)

PHIL (VO)

Congratulations to Frank and Toby
for their sure-to-be-a-classic
tune, "Daisies In The Wind."

SFX: RADIO, INTRO TO WINNING SONG

ROSEANNE (*)

(TO DAN)

I guess that's it.

DAN (*)

I guess so.

D.J.

When are they gonna play your
song?

DAN

They're not.

(DAN CLICKS OFF THE RADIO)

SFX: RADIO OUT

ACT TWO

Scene 5

INT. KITCHEN - CONTINUOUS

(Roseanne, Dan, Becky, Darlene, D.J.)

(DAN IS AT THE SINK, GETTING A DRINK OF WATER.
ROSEANNE ENTERS FROM THE LIVING ROOM)

ROSEANNE

How you doing, partner?

DAN

Fourth place, partner. Nothing.

Zero. Zip.

ROSEANNE

We are pathetic. Let us hang our
heads in shame.

DAN

How do you explain to people that your
song wasn't good enough to win two
tickets to the Annual Lanford Tractor Pull?

ROSEANNE

You don't. You move out of state.

DAN

Montana's nice.

ROSEANNE

And I hear they have very little
radio there.

(BECKY, DARLENE, AND D.J. ENTER FROM THE
LIVING ROOM. BECKY CARRIES DAN'S GUITAR)

BECKY

Mom. Dad. We're really sorry you
lost.

ROSEANNE

Well, we didn't really lose. I mean
the only people that really ever lose, are the ones
who are people who never try. At least we tried

DAN

And got crushed.

ROSEANNE

Oh, stop.

DARLENE

We never gonna hear your song.

BECKY

Yeah. Why don't you sing it for
us?

ROSEANNE

Dare we?

(THE CHILDREN AD LIB, "PLEASE," "COME ON,"
ETC.)

DAN

Well, shuckins kids, why not?

(DAN TAKES THE GUITAR)

ROSEANNE

Gather 'round, young'uns. Pa's
gonna sing us a little ditty.

(DAN STRUMS THE GUITAR AND SINGS)

DAN (*)

There's a river
High in the mountains
That's been flowin' since who knows when.
No one's sure
Just how it started, but
It's never gonna end.
Our love is like that river
Flowin' through all time.
Heaven knows how I need you, but
I'll never change my mind.
Heaven knows how I love you
And I'll never change my mind.

FADE OUT:

END OF ACT TWO

TAG

FADE IN:

INT. GARAGE - MIDDAY (DAY 4)
(Roseanne, Dan, Becky, Darlene)

(DAN IS REPAIRING HIS DRILL. ROSEANNE, BECKY,
AND DARLENE ARE RUMMAGING THROUGH A TRUNK)

BECKY

Hey Mom, here's one of your old
earrings.

(BECKY HOLDS UP A "PEACE" SIGN EARRING)

ROSEANNE

Oh, wow. Peace, love and
sisterhood.

BECKY

I can't find the other one.

ROSEANNE

I know I lost it at a protest march.

DARLENE

You were in a protest march?

DAN

Your mother was at all the protest marches.

DARLENE

What were you protesting?

ROSEANNE

Oh, the usual. War, violence, mass-
communications.

DARLENE

(HOLDING UP A RING)

This is neat.

DAN

Ah, that's a mood ring I bought your Mom.

ROSEANNE

Yeah, back when I was in a good mood.

DARLENE

Can I have it?

BECKY

Can I have this earring?

ROSEANNE

Well, my daughters, since you have not maimed, killed, or abused each other in the last twenty-four hours, I will bestow these gifts on you as a token of my gratitude.

BECKY

Thanks, Mom.

DARLENE

Yeah, thanks.

(BECKY AND DARLENE TAKE THEIR GIFTS AND EXIT.
ROSEANNE LOOKS INSIDE THE TRUNK. A BEAT)

ROSEANNE (CONT'D)

Dan, why do we keep all of this junk?
Maybe we should throw it out.

DAN

We can't throw this stuff out.

(INDICATING TRUNK)

This is our life.

(ROSEANNE LOOKS INSIDE THE TRUNK, THEN BACK TO DAN)

ROSEANNE

Yeah, I think we're in big trouble.

FADE OUT:

END OF SHOW