



# THE SIMPSONS

PRODUCTION SCRIPT NO. HABF06

"THE SEEMINGLY NEVERENDING STORY"



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The Simpsons

"THE SEEMINGLY NEVERENDING STORY"

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AS BROADCAST

Date 03/12/2006

**"The Seemingly Neverending Story"**

Cast List

HOMER .....DAN CASTELLANETA  
MARGE .....JULIE KAVNER  
BART .....NANCY CARTWRIGHT  
LISA .....YEARDLEY SMITH  
MR. BURNS .....HARRY SHEARER  
PANIC ROOM .....HANK AZARIA  
BIGHORN SHEEP .....DAN CASTELLANETA  
RICH TEXAN .....DAN CASTELLANETA  
MR. BURNS' REFLECTION .....HARRY SHEARER  
POMPOUS EXPLORER.....MAURICE LAMARCHE  
KIDS .....NANCY/TRESS  
MILHOUSE .....PAMELA HAYDEN  
NELSON .....NANCY CARTWRIGHT  
LENNY .....HARRY SHEARER  
CARL .....HANK AZARIA  
MOE .....HANK AZARIA  
MRS. KRABAPPEL .....MARCIA WALLACE  
BARNEY .....DAN CASTELLANETA  
MARTIN .....RUSSI TAYLOR  
JAILBIRD .....HANK AZARIA  
JEREMY .....TRESS MACNEILLE  
PRINCIPAL SKINNER .....HARRY SHEARER

.LKBOARD: NONE

COUCH GAG: The Marge, Bart, Lisa and Maggie, sitting on the couch, are slid in on a conveyor belt. A robotic arm drops Homer onto the couch and they are slid out of the room.

THE SEEMINGLY NEVERENDING STORY

by

Ian Maxtone-Graham

ACT ONE

**FADE IN:**

**EXT. CAVERNS - DAY**

We see a large cave opening next to a sign reading "CARL'S DAD CAVERNS - DISCOVERED 1956 BY CARL'S DAD", with a picture of Carl's Dad (resembling Carl, but with a mustache, dressed in spelunking equipment). HOMER, BART, MARGE and LISA walk up.

BART

Checkin' out a cave is gonna be awesome! It'll be dark, with rocks, and mineral formations, and plants that have adapted to harsh- (STOPS HIMSELF, HORRIFIED) Wait a minute! This is a scam - we're on a nature walk!

Bart turns to run away, but Marge picks him up by the scruff of his shirt, so that his feet flail in the air. She sets him down.

LISA

Don't worry, Bart. I brought something that'll keep you interested - a nickel in a water bottle!

She hands him an empty half-liter water bottle with a nickel inside. Bart **SHAKES** it excitedly.

BART

(GREATLY BUILDING EXCITEMENT) Wow!  
Wow!!! WOW!!! (GIDDY LAUGH)

MARGE

(SMILES) He'll sleep tonight.

Bart looks at the bottle, panicked. The nickel is gone.

BART

(PANICKED) Where'd it go?! Where'd it  
go?! (RELIEVED) Oh, it's in the cap.  
(RESUMES SHAKING BOTTLE)

**INT. CAVE - MEDIUM-SIZED CHAMBER - DAY**

The family stands in a fairly well-lit chamber studded with crystals. They gaze up at a twenty-foot-long stalactite that hangs from the ceiling above them.

MARGE

(READING PLAQUE) "Local Anahoopi  
Indians believed this stalactite was  
the finger of Tsisnajini, their God of  
pointing down."

HOMER

(SCOFFS) Silly Indians. Our God made  
their god.

LISA

It's so impressive.

Homer takes out a small jeweler's hammer.

HOMER

I'm just gonna get a tiny chip to put  
on my desk at work.

He **TAPS** the stalactite gently with the hammer. The stalactite starts to vibrate with increasing frequency, then violently **BREAKS** off of the ceiling. The stalactite **PLUMMETS** through the floor of the chamber. As the plunging stalactite disappears below, the ground around the Simpsons **CRUMBLES** like a sinkhole, and they **PLUMMET** into it.

**INT. HOLE - CONTINUOUS**

The Simpsons **SLIDE** head-first down the tunnel made by the stalactite. Lisa is in the lead, Homer in the back.

HOMER/MARGE/BART/LISA

(PLUMMETING NOISES)

HOMER

(CALLING OUT) Save me, Tsisnajini!

**INT. UNDERGROUND CHAMBER - (ALSO WELL-LIT) CONTINUOUS**

The stalactite **BURSTS** through the tilted ceiling of the cave and **SHATTERS** on the floor. Marge and the kids **SLIDE** out (at a 45-degree angle) and fall to the ground. Homer gets halfway through the opening then stops, stuck. (The top half of his body hangs upside-down from the ceiling, several feet off the floor.) Homer **TRIES** to free himself.

HOMER

I'm stuck! And I have to pee. (SHORT PAUSE, THEN) Now I'm just stuck.

The family pulls Homer's arms. His arms and upper body stretch, but his belly just wedges tighter in the hole. The Simpsons give up, and slump, exhausted.

MARGE

Don't worry, Homer. We'll get that fireman who cut you out of that teacup ride.

BART

That was two firemen, a crane and Snow White.

HOMER

Why you little...!

He vainly attempts to strangle Bart, who keeps circling around Homer, out of his reach. Homer twists his body almost three hundred and sixty degrees around to try to get at Bart, and almost reaches him, when his body untwists (like a rubber band).

BART

(HIGHLY-AMUSED CHUCKLE)

From off-screen, Homer's hand reaches in, grabs Bart under his overbite, and **YANKS** him off-screen.

**ANGLE ON LISA**

Looking at a map.

LISA

Oh no!

Marge and Maggie look over at Lisa. As we reveal Bart and Homer, we see that they are locked in an impossibly contorted knot of limbs, as they fight (with Homer still suspended from the ceiling). They stop struggling, and look over at Lisa.

LISA (CONT' D)

This chamber's not on the map! We could be stuck in here forever if we don't find a way out!

MARGE

Well, we better start looking.

Marge, Bart, and Lisa walk towards the narrow passageway.

HOMER

Don't leave me! I hate to be alone!  
Except when I'm watching TV, then leave me alone. But right now, don't leave!



LISA

I'll stay with you, Dad.

Lisa goes back and sits next to Homer, as Bart and Marge disappear down the tunnel.

HOMER

Will you tell me a story?

LISA

Sure. Once upon a time, in a far-off kingdom-

HOMER

(QUICKLY) No unicorns.

LISA

(DISAPPOINTED) Oh. All right, um, I'll tell you something that happened to me last week. I was walking home from school...

As Lisa speaks, a "thought balloon" appears next to her and expands, slowly filling the screen. As the story progresses, the "thought balloon" edges of the frame will push off to the side. IN THE BALLOON, we see:

**EXT. FIELD - DAY (LISA'S STORY)**

Lisa walks through a field carrying her school books (wearing a high-necked jacket).

LISA (O.S.)

...when suddenly I heard...

She hears a **BLEATING** and turns around to see a BIGHORN SHEEP trotting towards her.

LISA

(SMALL SURPRISED NOISE) Hello, Mr. Bighorn Sheep!

The sheep lowers its head and keeps coming.

LISA (CONT' D)

I've read about you. You're shy, and you rarely approach humans!

The sheep walks right up to her, and she backs away as she speaks.

LISA (CONT' D)

(NERVOUS CHUCKLE) And of course you'd never attack a fellow (TURNS AND STARTS TO RUN, CALLING OVER SHOULDER) herbivore!

The sheep chases Lisa.

**EXT. BURNS'S ESTATE - CONTINUOUS (LISA'S STORY)**

Lisa runs across a large lawn, towards Burns's mansion.

**EXT. BURNS'S MANSION - DAY (LISA'S STORY)**

Lisa **POUNDS** on the door. MR. BURNS sticks his head out.

LISA

(PANICKED, OUT OF BREATH) Mad beast!

MR. BURNS

(OFFENDED) Liberal midget!

He tries to shut the door, but Lisa **PUSHES** past him.

**INT. BURNS' MANSION - CONTINUOUS (LISA'S STORY)**

Burns **SLAMS** and **BOLTS** the door.

MR. BURNS/LISA

(VERY BRIEF RELIEVED SIGH)

A moment later, the sheep **CRASHES** through a closed window right next to the door.

MR. BURNS

Good Lord! A wooly bully!

(The sheep chases Burns and Lisa through the mansion.)

**INT. MANSION - VARIOUS PLACES - CONTINUOUS (LISA'S STORY)**

The sheep chases Burns and Lisa through the house, **KNOCKING** things over and **BREAKING** valuables.

LISA

C' mon!

They come to a door labeled "PANIC ROOM" with a numeric keypad next to it. Burns tries to open it but the door is locked.

PANIC ROOM (RECORDED)

Enter password.

MR. BURNS

Dammit, I forget!

PANIC ROOM (RECORDED)

Forgot password? Enter place of birth.

Burns quickly presses seven buttons on the keyboard.

MR. BURNS

(TO HIMSELF, SOUNDING OUT) Pangaea.

PANIC ROOM (RECORDED)

Correct. Your password has been e-mailed to you.

MR. BURNS

(FRUSTRATED NOISE)

The sheep **CRASHES** into the door of the panic room (between Burns and Lisa). Burns and Lisa flee, pursued by the sheep.

BIGHORN SHEEP

(FURIOUS BLEATING)

**INT. LARGE MARBLE-FLOORED ROOM - CONTINUOUS**

Burns and Lisa enter from the left screen, and turn away from camera to head up a large set of stairs. The sheep runs after them, but when turning to the stairs, skids on the slippery floor, and slides off the right side of the screen.

**INT. MANSION - BASE OF TOWER - MOMENTS LATER (LISA'S STORY)**

The sheep is chasing Lisa up a spiral staircase. She is passed by Burns, in a motorized stair-lift.

MR. BURNS

So long, sucker!

The machine malfunctions, and **GRINDS** to a halt.

MR. BURNS (CONT' D)

(PATHETIC) I mean, don't leave an old man to die.

The machine **UN-JAMS** and **STARTS UP** again, passing Lisa.

MR. BURNS (CONT' D)

So long, sucker!

Lisa **SCREAMS** and runs after him.

**INT. TOWER - TOP OF STAIRS - CONTINUOUS (LISA'S STORY)**

Burns reaches the top of the stairs, gets off his chair, and climbs a ladder through a trapdoor in the ceiling, followed by Lisa.

**INT. TOWER ATTIC ROOM - CONTINUOUS (LISA'S STORY)**

A small room filled with knickknacks. Burns **YANKS** the ladder up after himself and Lisa and shuts the trapdoor. The sheep **BANGS** around below. (During the following conversation, Burns puts various boxes and other heavy objects over the trapdoor. While Lisa and Burns are talking, the pile of things occasionally jumps up, as if being slammed by the sheep below.)

LISA

Maybe Mr. Smithers will help us.

MR. BURNS

(SHAKES HEAD) No, he's out getting a spray-on tan. He comes back orange and stains the furniture - the man's a walking creamsicle!

Lisa notices a plaque lying on top of a pile of odds and ends. We see that the plaque reads "MOE'S EMPLOYEE OF THE MONTH" and has a picture of Burns (at Moe's) on it.

**CLOSE UP PLAQUE**

LISA (V.O.)

(PUZZLED NOISE) You worked at Moe's?

**ANGLE ON BURNS**

MR. BURNS

Yes - and therein lies a tale of woe and heartbreak. One I couldn't possibly recount.

Burns buries his face in his hand. Lisa shrugs agreeably and starts to rise, saying:

LISA

I understand. I'll just read a magazine.

Without moving his hand from his face, Burns reaches his other hand out, grabs Lisa's arm, and pulls her back down. (Then he removes his hand from his face and speaks to her.)

MR. BURNS

Okay, here's the story: I belong to a very exclusive club - The Excluders' Club...

(As before, a "THOUGHT BUBBLE" appears in front of Burns and fills the frame as he speaks...)

**INT. EXCLUDERS' CLUB - READING ROOM - EVENING (BURNS' STORY)**

Various upscale/distinguished Springfield men are there, (including BROCKMAN, WOLFCASTLE, RICH UNCLE PENNYBAGS from the Japan show, ARISTOTLE AMADOPOLIS from "Homer Defined" and a POMPOUS EXPLORER.)

MR. BURNS (V.O.)

One day, while I was savoring the exclusivity-

HOMER (V.O.)

(IRATE) Wait, wait, wait, wait...

We PULL OUT, from Burns' story, to Lisa's story, to:

**INT. CAVE - LARGE CHAMBER - DAY**

HOMER

Now you're telling me Burns's story?

LISA

Yeah - it's like the play within a play in "Hamlet."

HOMER

Huh?

LISA

Let's see... It's like when you watch old home movies of you watching TV.

HOMER

Gotcha.

We PUSH BACK IN through the stories to:

**INT. EXCLUDERS' CLUB - READING ROOM - EVENING (BURNS' STORY)**

MR. BURNS (V.O.)

One day a new member arrived at the club...

The RICH TEXAN strides cockily into the room and sees Burns.

RICH TEXAN

Yee-haw! Who's this dried-up ol' apricot?

The Rich Texan lassoes Burns, **YANKS** him over and shakes his hand vigorously.

RICH TEXAN (CONT'D)

I'm in oil. What's your racket, Slim?

MR. BURNS

(BRAGS) Nuclear power. I make money using my brain... not sticking a pole in the ground and praying for goo.

RICH TEXAN

(LAUGHS) You need to get your hands dirty, Poindexter! Dip 'em in a little Texas crude!

He pulls an old-style oil can out of his jacket and **POURS** it all over Burns, who does a slow burn.

RICH TEXAN (CONT' D)

Down in Houston we call that a Fort Worth shampoo!

MR. BURNS

Sir, I challenge you to a duel!

RICH TEXAN

You got it! A bullet in the brain at high noon!

The Rich Texan pulls out his six-shooter and **FIRES** at a mirror. Burns looks at the mirror and sees the bullet go right through the forehead in his reflection.

MR. BURNS' REFLECTION

(LONGER SCARED NOISE) At my age, that could kill me!

Now, we WIDEN to REVEAL both the reflection and the real Burns.

MR. BURNS (CONT' D)

How about we settle things with a scavenger hunt?

RICH TEXAN

You're on, Twiggy!

The Rich Texan **SLAPS** Burns on the back. The impact of the slap shoves a hand-shaped extension of Burns' s chest forward. (It's like those novelty things in which you press your hand against a bunch of nails, making a hand shape on the other side.)

RICH TEXAN (CONT' D)

Sorry about that.



The Rich Texan apologetically **MUSHES** the extruded part of Burns' s chest back into place, as Burns looks at him, annoyed.

**EXT. FOG-SHROUDED FIELD - DAWN**

The Pompous Explorer stands between Burns and the Rich Texan.

POMPOUS EXPLORER

Gentlemen - you will each be given an identical list of ten items. The first person to collect all items on said list is the winner, and shall receive all of his opponent' s worldly possessions.

RICH TEXAN

Yee haw! I' m gonna win me a nuclear plant!

MR. BURNS

Dream on, bitch.

Pompous Explorer picks up and opens a "dueling pistols"-type case, revealing two scrolls. Burns and the Texan each take a scroll.

POMPOUS EXPLORER

(GRANDLY) Scavengers... scavenge!

Burns and the Texan break the seals on the scrolls, look at them quickly and run off.

**SCAVENGER HUNT MONTAGE - VARIOUS TIMES AND PLACES**

We start with an INSERT SHOT of a list labeled "TO BE SCAVENGED". Below this it reads "BLUE ROSE", which has a line through it, and "SUSPENDERS", which has no line through it. We do not see any of the other items on the list. Then we see Burns and the Rich Texan driving around with their lists, collecting the items. (Burns in his Stutz Bearcat, piloted by SMITHERS, the Rich Texan driving his Cadillac.)

**MUSIC: "HOEDOWN" FROM RODEO BY AARON COPLAND**

- 1.) We quickly see Burns and the Rich Texan grabbing: each of Lenny's suspenders - when the second one is taken, his pants fall down - and the "I"s from the Springfield sign.
- 2.) Hanging by his legs from the basket of a hot-air balloon, Burns **PLUCKS** a hair from Homer's head. The Rich Texan then swoops past in the back seat of an upside-down biplane, and **PLUCKS** the other hair.

HOMER

(HORRIFIED SHRIEK) I'm bald!

Homer ducks into a store called "TOUPÉE CHALET", then shortly walks out, adjusting his new two-hair toupée.

**CLOSE ON LIST**

Burns' hand crosses off "Homer Hair" with a quill pen. PULL BACK to reveal he is sitting in his car full of scavenged items.

MR. BURNS (V.O.)

I had but one item left on the list...  
(READING LIST) "A picture of myself  
with a smiling child." (GIGGLES) What  
could be easier?

**SMASH CUT TO:**

CARL

Hey bar-boy, write a play where I meet  
Henry Ford and Captain Kirk.

Burns takes out some letter paper and starts **WRITING**  
rapidly. His foot is still under the table and he is still  
mopping with one hand.

HOMER

Hey bar-boy, dance around like an  
idiot. Like this!

Homer dances ridiculously around the room, flapping his  
arms, sticking his butt out, etc.

HOMER (CONT' D)

(CHANTING) I'm-so-stupid! I'm-so-  
stupid!

MR. BURNS

I'm a little busy. Can I do it later?

HOMER

(STILL DANCING) Sure! (LAUGHS) You're  
gonna be all "I'm-so-stupid! I'm-so-  
stupid! I'm-so-stupid!" (ETC.)

LENNY/CARL

(LAUGHS)

LENNY

Burns sure will look like a jerk later!

**EXT. MOE'S - NIGHT (BURNS'S STORY)**

Moe, standing in the doorway, hands Burns a paycheck.

MR. BURNS (V.O.)

At five-fifteen an hour, it would take  
an eternity to make my fortune back -  
and FICA wasn't helping.

We ZOOM IN on his pay stub. It reads "FICA: -10.63 / MOE'S  
SPECIAL FICA: -140.00".

**INT. MOE'S - LATER (BURNS'S STORY)**

Burns is alone, wiping the bar with a rag.

MR. BURNS (V.O.)

But then, for once in my life, things  
went my way.

As Burns **LIFTS** the pickle jar to dust underneath it, he  
sees an envelope. He picks it up, curious. It reads "TO  
BE OPENED UPON MY DEATH - MOE."

**MUSIC: DRAMATIC STING**

MR. BURNS (V.O. CONT'D)

I steamed the letter open with Moe's  
cappuccino machine.

He **STEAMS** the envelope open and reads the letter. We hear:

MOE (V.O.)

If you're reading this, I am dead, and  
you are about to learn the story of my  
treasure.

MR. BURNS (V.O.)

Treasure?!

**INT. TOWER ROOM - BURNS'S MANSION - DAY (LISA'S STORY)**

LISA

Treasure?!

INT. CAVE - DAY

HOMER

Moe has a cappuccino machine??!!

FADE OUT:

END OF ACT ONE

ACT TWO

**FADE IN:**

**INT. CHAMBER OF CAVE - DAY**

Homer is still stuck in his hole, Lisa is next to him. A tired Bart and Marge emerge from the tunnel.

MARGE

(SIGHS) We couldn't find a way out.

BART

But on the upside, I found some cave paintings and made them awesome.

Bart indicates primitive drawings of hunters and bison. The hunters have mustaches and beards graffitied onto them. A bison says "I'M LISA'S BOYFRIEND". A Lisa stick-figure says "I WANT TO HAVE YOUR CALF" to a bison. A bison's butt says "I SMELL LIKE LISA".

BART (O.S.)

(SNEAKY CHUCKLE)

HOMER

Boy, come here and listen to Lisa's story. It's about Moe's treasure!

BART/MARGE

(INTRIGUED MURMURS)

LISA

So, to contin-

(We POP DOWN to... )

**INT. BURNS' MANSION - TOWER ATTIC - DAY (LISA'S STORY)**

MR. BURNS

-ue with the sad sto-

(We POP DOWN to...)

**INT. MOE'S TAVERN - NIGHT (BURNS' STORY)**

MOE (V.O.)

-ry of Moe's treasure. It was the  
first day of summer...

(A THOUGHT BUBBLE appears in the middle of the letter Burns  
is reading, and expands, showing:)

**EXT. SPRINGFIELD - DAY (MOE'S STORY)**

(Moe WHISTLES as he walks down the street.)

MOE (V.O.)

...I was headin' to the restaurant  
supply store to buy some urinal-cake  
mix, when I was suddenly sideswiped by  
love.

A bus, marked "SPRINGFIELD", **SLAMS** into Moe, **KNOCKING** him  
to the ground. He looks up to see the bus door open, and a  
woman's legs step out. The woman is carrying two  
suitcases. We TILT UP to reveal...

MOE (V.O. CONT' D)

There she was - the gorgeous new girl  
in town, Edna Krabappel.

MRS. KRABAPPEL runs over to Moe, concerned. (Krabappel  
looks slightly younger.)

MRS. KRABAPPEL

Oh, you poor man.

She leans down to comfort him.

MOE (O.S.)

She had gossamer hair, limpid eyes and  
the rack of an angel.

As Moe stands and dusts himself off, Krabappel picks up her suitcases.

MOE

I see you're new to town — maybe I could uh, show you around? I know a terrific tavern...

MRS. KRABAPPEL

Ha! My ex-husband was a drunk. I hate bars, saloons, nightclubs, and most of all... taverns.

MOE

Oh, yeah, me too! Why, that's why I'm not a tavern keeper.

MRS. KRABAPPEL

What do you do for a living?

MOE

(WOODY ALLEN FLUSTERED NOISE) Me? Well, I, uh, for a living? Well, there's all kinds of things a fella can do, such as... hemming, and hawing, and uh, but me, I'm a highly respected uh... therapist for alcoholics.

Krabappel looks into his eyes, completely smitten. We CUT BACK and FORTH between their two faces, as they stare into each other's eyes, in love.

**MUSIC: ROMANTIC INSTRUMENTAL SWELL THAT CONTINUES INTO THE NEXT SCENE**

**DISSOLVE TO:**



**EXT. MOE'S - DAY (MOE'S STORY)**

Moe is hanging a "CLOSED" sign on the front door.

MOE (V.O.)

I knew that in order to win her love, I needed to get rid of the human garbage otherwise known as my best friends.

We see Moe **TOSS OUT** BARNEY, then Lenny and Carl, then Barney again, then Homer. Then he appears at the doorway again with Barney.

MOE

Barney, how do you keep gettin' back in?

BARNEY

I'm a drunk. I don't know nothin' about how I do anything.

Moe **TOSSES** him out one last time, then **DUSTS** his hands contentedly. Barney reappears in the bar behind him as we DISSOLVE TO...

**EXT. COUNTRY ROAD - DAY (MOE'S STORY)**

Moe drives a convertible, wearing a blazer and ascot. Krabappel's in the passenger seat; they are in love. (On the radio, Frank Sinatra sings "FLY ME TO THE MOON.")

MOE (V.O.)

For one sweet summer, I was a true gentleman. As a result of which, Krabappel was lettin' me do her.

**ANGLE ON MOE AND KRABAPPEL**

MOE

So, Mrs. Krabappel, you got any plans?

MRS. KRABAPPEL

In the fall, I'll be teaching fourth grade at Springfield Elementary.

MOE

Aw that's great - wonderful bunch of kids.

As he says this, they pass Nelson, who is flying a kite with MARTIN tied to it.

MARTIN

(STRUGGLING NOISES) Lab partners don't treat lab partners like this.

NELSON

Shut up and attract lightning!

**EXT. UPSCALE RESTAURANT - LATER (MOE'S STORY)**

A sign reads "THE CLOTH NAPKIN". Moe and Krabappel walk out of the restaurant, chatting happily.

MOE

Edna, you've made me feel love where before there was only pain.

MRS. KRABAPPEL

C' mere, you.

She kisses Moe on the lips. Moe opens his eyes to see Homer, Barney, Lenny, and Carl approaching him angrily.

MOE

Aw geez.

HOMER

(ANGRY) Hey Moe! Thanks to you, I've been sober a week!

LENNY/CARL/BARNEY

(ANGRY AGREEMENT NOISES)

CARL

Yeah, me too.

LENNY

We're all sober.

MOE

(TO KRABAPPEL, COVERING) Uh, these are some of the local alcoholics I told you about.

CARL

(HAUGHTY) Don't pigeonhole us, we have other vices.

LENNY

I dress up like a baby!

MOE

(FORCED CHEERINESS) C'mon guys, lemme give you some counseling over here.

He roughly leads them away, out of earshot.

MOE (CONT'D)

(LOW FURY) Listen booze-bags, I got a good thing goin' here. If you mess it up, I will "out" the one of you that is gay.

HOMER/BARNEY/LENNY/CARL

(SCARED NOISES)

The four barflies retreat hastily across the parking lot.  
Moe turns suavely to Krabappel.

MOE

So uh, where were we?

They kiss again. We hold on the kiss as romantic music  
**SWELLS** again.

**EXT. MOE'S - DAY - ESTABLISHING (MOE'S STORY)**

The "CLOSED" sign is still up.

MOE (V.O.)

I had to get Edna out of Springfield -  
make a fresh start in a new town, far  
away. A place where we can play bridge  
with our neighbors. And if they're  
interested in wife-swapping, who am I  
to say no? I'm just the new guy.

**INT. MOE'S - CONTINUOUS (MOE'S STORY)**

Moe stands thoughtfully in his darkened bar. As he says  
the following line, he opens the drawer of the cash  
register, and we see that it is empty.

MOE (V.O.)

But where would I get the money to  
start a new life? And then,  
opportunity strolled right in the  
door...

Moe looks up at the doorway, where we see the silhouette of  
a man in a fedora. (À la Indiana Jones' entrance in  
"Raiders of the Lost Ark".) The man enters and we see that  
it is... JAILBIRD. (With no sneer or snake tattoo.) He  
wears an Indiana Jones outfit, complete with bullwhip.

JAILBIRD

Yes, hello. I need directions to the Springfield Natural History Museum. I totally have a donation for them.

He puts an open rucksack on the bar, full of gold coins. The gold light shines on Moe.

MOE

(À LA JERRY LEWIS) Coins money gold!

MOE (V.O.)

See, this was back before Snake became a notorious jailbird, when he was an idealistic, law-abiding young archaeologist.

JAILBIRD

I was, like, excavating this Mayan pyramid and I totally unearth these gold coins and I'm all like "could you be any more pre-Columbian?"

Moe stares longingly at the gold coins.

MOE

Uh, you can't donate that gold to the museum today, 'cause um... uh it's closed, so they can clean under the wangs on the statues.

JAILBIRD

Uh, well no problem. I'll just spend the night in that motel across the street.

He points across the street from Moe's. We see the "MOEVIEW MOTEL", a sleazy dive.

MOE (V.O.)

Love had handed me an awful dilemma.  
Should I rob this guy or rob him and  
kill him?

**EXT. MOEVIEW MOTEL - BALCONY - NIGHT**

Jailbird sits on a chair sipping bottled water.

MOE (V.O.)

I decided to do the right thing.

**INT. MOTEL ROOM - CONTINUOUS**

Behind him Moe sneaks into the room, steals the coins, leaves the room, **SHUTTING** the door. The noise of the door startles Jailbird, who turns and sees the coins are gone.

JAILBIRD

I've been robbed!

**ANOTHER ANGLE**

We see Jailbird looking almost directly at camera.

JAILBIRD (CONT' D)

I'll take my revenge on society. By  
which I mean convenience stores. And  
who would suspect me, Professor  
Jailbird!

**EXT. SPRINGFIELD - SUNRISE - ESTABLISHING**

We hear birds **CHIRPING** as the sun comes up.

**EXT. KRABAPPEL'S APARTMENT BUILDING - CONTINUOUS (MOE'S STORY)**

Moe's convertible is parked outside. The trunk is stuffed with suitcases, boxes, etc., with the lid opened to forty-five degrees, and held down by a bungee cord. He walks Krabappel to the car, carrying her suitcases.

**EXT. SPRINGFIELD STREET - DAY (MOE'S STORY)**

MOE (V.O.)

Before we left town for good, we hadda make one stop - so she could tell the school she wouldn't be teachin' there.

Moe pulls over in front of the school. (Her two suitcases are now in the trunk.) Krabappel gets out.

MRS. KRABAPPEL

Back in a flash, my sweet little gargoyle!

MOE

(HAPPY GIGGLE)

She **KISSES** him and runs inside. Moe leans back, smiling happily.

MOE (V.O.)

I was the happiest guy in the world. But fate likes to play a little game called "Up Yours, Moe."

**EXT. SCHOOL - FIVE MINUTES LATER (MOE'S STORY)**

Krabappel walks out of the school, looking serious.

MRS. KRABAPPEL

(MEANINGFUL) Moe... we need to talk.

MOE

About what? How nothin' changed when you were in there?

MRS. KRABAPPEL

Not exactly. You see, when I went inside...

(Krabappel tells her story. We see it appear in a THOUGHT BUBBLE in front of her that slowly fills the frame.)

**INT. SCHOOL - DAY (KRABAPPEL'S STORY)**

Krabappel **WALKS** down the hall in the darkened, apparently empty school. She sees an open doorway and walks in.

**INT. CLASSROOM - DAY (KRABAPPEL'S STORY)**

Bart sits alone at a desk in the middle of the room, reading from a schoolbook and looking sad.

MRS. KRABAPPEL

Young man, it's summertime. What are you doing here?

BART

(SINCERE) I've got detention all summer.

MRS. KRABAPPEL

Why?

BART

Because I'm a screw-up. My sister's the smart one - all I do is get in trouble.

He hangs his head. Mrs. Krabappel kneels next to his desk.



MRS. KRABAPPEL

Aw sweetheart, do you want to do better?

BART

Oh, it doesn't matter. Everyone's pretty much given up on me. I bet I won't even make it through fourth grade.

Krabappel looks at Bart, and makes a decision.

MRS. KRABAPPEL

You'll make it through fourth grade - because I'm gonna stay here and be your teacher!

MARGE (V.O.)

(SHOCKED) Wait, wait, wait, there's one thing I don't understand here.

We POP OUT from Krabappel's story, through Moe's story, Burns's story, and Lisa's story, to...

**INT. CAVE - DAY**

MARGE

You never had detention all summer.

BART

Oh, that load of crap? No, I was just keepin' her busy while Nelson stole microscopes. (TO LISA) Make with the story.

LISA

Well, my best recollection of Burns' paraphrasing of what he read in Moe's letter is that Krabappel told Moe...

(During the above, we POP BACK DOWN through the levels to:)

**EXT. SCHOOL - DAY (MOE'S STORY)**

Krabappel talks to a shocked Moe. (He stands next to his car.)

MRS. KRABAPPEL

I have to stay here in Springfield, because boys like Bart Simpson need me...

At this point, Bart shimmies out a window of the school, lands on the ground and pulls a wheelbarrow from behind a bush. Nelson passes him the following stolen items: microscopes, computers, globes, and possibly a science-lab skeleton on a stand. Bart loads them into the wheelbarrow.

MRS. KRABAPPEL (CONT' D)

...Sweet, misunderstood boys, who just need someone to recognize the basic goodness, that's trapped inside them and is desperately trying to get out...

As she says "trapped inside them and desperately trying to get out," we see Nelson struggling to squeeze his bulk out the window. Bart yanks on him to pull him out. He finally gets out and lands on the ground next to Bart. As we hear the rest of Krabappel's speech, we see Bart spray-paint "Munch my butt" on the side of the school, then he and Nelson trundle the wheelbarrow of booty away (to the right).

MOE (V.O.)

There was nothing I could do. Well,  
except go nuts.

MOE

You crazy skirt! Nobody backs out on  
fake good Moe! I oughta... (INSANE  
NOISES)

Moe has a tantrum, tosses Krabappel's bags at her feet,  
etc. and drives off.

**INT. MOE'S - DAY (MOE'S STORY)**

Moe sits with a bottle of Scotch by the jukebox, which  
plays "FLY ME TO THE MOON."

MOE (V.O.)

If I couldn't spend the treasure on  
Edner, I didn't want to spend it. I  
just sat there playin' our song on the  
jukebox. One gold-

The **SONG ENDS**. Moe feeds a gold coin from the bag into the  
jukebox. The song **STARTS UP** again as Moe **SOBS**.

**INT. MOE'S - NIGHT (BURNS' STORY)**

MR. BURNS

(READING) "...coin at a time."

Burns puts the letter down and looks thoughtful.

MR. BURNS (CONT' D)

Oh, you poor man. (SINISTER) You're  
about to get a lot poorer.

Burns sticks an ice pick into the front of the jukebox,  
**PRYING** the coin box open. Inside, along with some  
quarters, are dozens of gold coins.

**MATCH DISSOLVE TO:**

Some of the gold sitting on a desk. We WIDEN to see it is in Burns' office (which the Rich Texan has redecorated Southwestern style - the bear has been replaced with an upright longhorn steer, the desk replaced with a big Texas-shaped desk, a wagon-wheel chandelier has been installed, etc.). The Texan sits at the desk as Burns looks on.

RICH TEXAN

Okay, I'll take your gold, and give you back all of your worldly possessions, 'ceptin' your nuclear plant. You don't get that back till you bring me a photo of yourself with a smiling child.

MR. BURNS

(EXASPERATED NOISE) What the hell could that mean to you?

RICH TEXAN

I'm obsessive-compulsive! (SHOOTS GUNS) Yee-haw! (QUICKLY) One, two, three, four. Yee-haw! (QUICKLY) One, two, three, four. Yee-haw! (QUICKLY) One, two, three, four.

FADE OUT:

END OF ACT TWO

ACT THREE

**FADE IN:**

**INT. BURNS' OFFICE - DAY**

The Rich Texan and Burns are in the same poses as they were at the end of act two.

RICH TEXAN

No nuclear plant without a photo. One, two, three, four. That's where we left off. One, two, three, four.

We pop back out from Burns' story to:

**INT. TOWER ATTIC ROOM - DAY (LISA'S STORY)**

MR. BURNS

...so without my beloved nuclear plant, I have nothing to live for.

The trapdoor and all the stuff piled on top of it shakes from the impact, then a beat later, **FLIES APART** as the sheep **BURSTS** up into the room.

MR. BURNS/LISA

(SCREAM)

The sheep angrily glares at Lisa and **PAWS** the ground.

**ANGLE ON BURNS**

Looking at first scared, then resolute, as he makes a decision. Burns steps in front of her.

MR. BURNS

Take me, a barren old thistle, and spare this sweet young flower!

The sheep **CHARGES** at Burns, **SMASHING** him against the wall.

BIGHORN SHEEP

(DISGUSTED BLEAT)

Then it turns to Lisa, and calmly lowers his head. Lisa's pearl necklace falls off one of his horns (we did not see this on the sheep before.)

LISA

My pearl necklace! I must have lost it, and you were just bringing it back to me.

BIGHORN SHEEP

("THAT'S WHAT I'VE BEEN TRYING TO TELL YOU" BLEAT)

Lisa opens her high-necked jacket, revealing that she's not wearing her necklace. She picks the necklace up, and puts it back on.

LISA

(TO SHEEP) How did you find this?

BIGHORN SHEEP

(REMINISCING BLEATS)

**INT. SHEEP'S THOUGHT BUBBLE (BIGHORN SHEEP'S STORY)**

The sheep is walking through a meadow. He sees Lisa's pearls hanging off a branch.

BIGHORN SHEEP (IN BUBBLE)

(BLEAT VERSION OF "WHAAA?")

He picks the pearls off the branch with his horns, and the sheep's thought bubble vanishes, putting us back in:

INT. BURNS' S ATTIC - DAY (LISA' S STORY)

MR. BURNS

(MOANS) The sheep was no danger at all.  
I sacrificed my gorgeous body for  
nothing. This must be what it's like  
to have a baby.

LISA

I want a photo of the hero who risked  
his life to save me!

Lisa grabs a Polaroid camera and **SNAPS** a picture of herself  
smiling with Burns. The photo ejects from the front of the  
Polaroid camera. Burns looks at it, and **GASPS**, thrilled.

MR. BURNS

A picture of me with a smiling child?!  
I can get my plant back!

Mr. Burns hugs Lisa, and jumps on the sheep.

MR. BURNS (CONT' D)

100 Industrial Way!

The sheep charges down the attic ladder and away. We POP  
BACK OUT to:

INT. CAVE - DAY (PRESENT DAY)

Bart, Marge and Lisa are gathered around Homer..

LISA

Mr. Burns got his plant back, and I  
like to think I found a shred of  
humanity in his withered soul.

We see a tear rolling down Homer's cheek.

LISA (CONT' D)

Aw Dad, did my story make you cry?

HOMER

(HOLDING BACK TEARS) Well, it was very moving, but the thing is, bats are chewing my legs!

Homer briefly **STRUGGLES** and **SQUIRMS**. Suddenly bats pop him out of the hole and fly through the chamber, exiting through the cavern Marge and Bart went down. It should be quite a few BATS like the sequence in "Batman Begins." Homer hits his ear with his palm like someone coming out of a pool and a bat flies out of his other ear. The bat bites him in the nose and flies off.

HOMER (CONT' D)

Oh, why did I lead you down here to find those stupid coins?

LISA/BART/MARGE

Huh? / You knew about the coins? / The coins are down here? / ETC.

MARGE

Homer, you brought us to this horrible place on purpose?

HOMER

(DEFENSIVE) You didn't think it was so horrible when you were falling down the hole.

MARGE

That was the most horrible part of all!



HOMER

Well, I guess I should explain. Not long ago, it was my day to take care of the baby, so I was out in the forest, hiding.

**EXT. CAVE MOUTH - DAY (HOMER'S STORY)**

Homer is lying asleep against a tree. The Rich Texan walks past carrying the sack of gold.

RICH TEXAN

(SINGING, TO "THE YELLOW ROSE OF TEXAS") OH THE YELLOW GOLD OF TEXAS / IS WHAT I WANNA SAVE / I WILL NOT PAY NO TAXES / IF I HIDE IT IN A CAVE

As he walks past Homer, his singing wakes Homer up. Homer sees him, but he does not see Homer.

HOMER (V.O.)

I deduced from his parody lyrics that he was hiding gold in the cave.

Homer sees the Texan enter the cave with the sack.

**TIME DISSOLVE  
TO:**

**EXT. CAVE MOUTH - LATER (STILL HOMER'S STORY)**

The Texan reemerges without the sack. After he dusts his hands, he looks around surreptitiously to see if he is being watched.

HOMER (V.O.)

I figured he'd never miss two or three pieces. Money which we could use to pay for Bart's operation.

INT. CAVE CHAMBER - PRESENT DAY

BART

I need an operation?

HOMER

(SAGELY) That's a story for another day.

EXT. CAVE MOUTH - FLASHBACK (HOMER'S STORY)

After the Rich Texan leaves, Homer enters the cave and then sees how big and dark it is.

HOMER (V.O.)

I realized I could never find the gold without your help. So I made it this week's family outing.

INT. CAVE CHAMBER - PRESENT DAY

RICH TEXAN (O.S.)

I'll take that gold, if'n you please!

The Texan steps out from the passageway, holding a six-gun.

MARGE

How can you take it? We haven't found it.

RICH TEXAN

It's right there behind that rock. No, to your left. Texas left, which is your "down."

MARGE

Oh...

Marge reaches behind a rock and pulls out the bag of gold.

RICH TEXAN

I'll take that gold, if'n you please.

He grabs the satchel from Marge.

MR. BURNS (O.S.)

Not so fast, Shady Bird Johnson!

Burns steps out from behind an extremely narrow stalactite that had hidden him completely. He holds a dueling pistol.

MR. BURNS

I'll take that gold.

MOE (O.S.)

Yeah, you'll take it - and then you'll give it to me, if you know what's good for ya.

They turn to see Moe step into the passageway brandishing a baseball bat.

MOE

(REALIZING) You guys have guns?

He steps back into the darkness.

MOE (CONT' D)

Well so do I. (MIMES GUN-COCKING NOISES) Eh? Eh?

Jailbird rappels down into the cave on a rope, brandishing a gun.

JAILBIRD

Yo, coolest entrance gets the gold.

Jailbird's SON rappels down into the cave beside him.

JAILBIRD (CONT' D)

Um, is it okay that I brought my son?  
This is my day with him. Jeremy,  
there's a boy over there you can play  
with.

Jeremy walks over to Bart.

JEREMY

(SHY) Do you like Xbox?

We see a high-angle shot of The Rich Texan, Moe, Burns,  
Jailbird, and the Simpsons.

RICH TEXAN

Looks like we got us a Mexican  
standoff.

We INTERCUT various shots of the people in the cave,  
including: Marge looking concerned; Lisa nervously  
fingering her pearls; Homer rubbing his brow, so that his  
toupee (the one we saw earlier) comes off - he is still  
bald beneath (he puts it back on and looks normal again);  
Maggie pointing a finger-gun; a bat looking around  
nervously; Bart and Jeremy playing a two-man videogame  
together. Suddenly, Marge **YANKS** the bag of coins from the  
Texan.

MARGE

If you all don't drop your guns and  
behave, no one gets the gold.

She holds the bag over a yawning chasm.

MARGE (CONT' D)

And why do you really want it, anyway?  
Moe, will the gold bring back Edna's  
love?

MOE

It could. Definitely.

MARGE

Mr. Burns, isn't it more important that you got a child to smile at you?

MR. BURNS

Honestly no, I'd rather have the gold.

Burns, Moe, Jailbird and the Rich Texan all shake their heads.

JAILBIRD

Oh, absolutely.

RICH TEXAN

I couldn't agree more.

MARGE

I can see there's only one way to turn you into human beings again.

Marge drops the gold into the chasm where it plummets into oblivion. Everyone but Marge **GASPS**.

RICH TEXAN

Lady, I oughta fill you full of... gratitude. (LAUGHS) That gold was turning us into monsters.

JAILBIRD

Well, I know a place where we can atone for our misdeeds. They're building a youth center in Shelbyville, and totally need volunteers.

RICH TEXAN

Let's go there now!

The others JOIN HIM except for:

**CLOSE-UP ON BURNS**

MR. BURNS

Yes, let's.

We WIDEN to see he is climbing down the chasm where Marge threw the gold.

MR. BURNS (CONT' D)

I'll catch up with you.

The rest of them head off as Burns continues down the chasm.

We PULL BACK TO:

**INT. SKINNER'S OFFICE - DAY**

The previous story, in a thought bubble, shrinks and vanishes, as we see Bart talking to SKINNER.

BART

And that's why I didn't have time to study for my geography test.

PRINCIPAL SKINNER

Bart, do you expect me to believe that? That story is the biggest load of... Krabappel? Making out with Moe?

Out the window, we see Moe and Krabappel kissing.

**EXT. OUTSIDE SCHOOL - CONTINUOUS**

Moe pulls out of the kiss.

MOE

But I thought you didn't wanna date a  
tavern owner.

MRS. KRABAPPEL

At this point, all I want's a man with  
a healthy libido.

MOE

(WORRIED) Ah ha. Well, this is where  
it gets awkward again.

RICH TEXAN

Yee-haw! Moe can't catch a break!  
One, two, three, four. Can't catch a  
break! One, two, three, four. Can't  
catch a break! One, two, three, four.

**OVER CREDITS:**

RICH TEXAN (V.O.)

And there're some producers. One, two,  
three, four. Four producers.

FADE OUT:

THE END