

Production No. 8F19

The Simpsons

"COLONEL HOMER"

Written by
Matt Groening

Created by
Matt Groening

Developed by
James L. Brooks
Matt Groening
Sam Simon

REVISED TABLE DRAFT

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"COLONEL HOMER"

Cast List

HOMER.....DAN CASTELLANETA
MARGE.....JULIE KAVNER
BART.....NANCY CARTWRIGHT
LISA.....YEARDLEY SMITH
LURLEEN.....BEVERLY D'ANGELO
PATTY.....JULIE KAVNER
LENNY.....HARRY SHEARER
CARL.....HANK AZARIA
BARNEY.....DAN CASTELLANETA
MOE.....HANK AZARIA
NURSE.....JULIE KAVNER
MALE NURSE.....HARRY SHEARER
BARTENDER.....HARRY SHEARER
BAR OWNER.....HANK AZARIA
YODELIN' ZEKE.....DAN CASTELLANETA
COWBOY #1.....HANK AZARIA
COWBOY #2.....HARRY SHEARER
ALIEN #1.....HARRY SHEARER
ALIEN #2.....DAN CASTELLANETA
ACTOR IN MOVIE.....HANK AZARIA
CHILD.....NANCY CARTWRIGHT
WOMAN NEXT TO HOMER.....YEARDLEY SMITH
MOVIEGOER.....HARRY SHEARER

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PRESIDENT.....HARRY SHEARER
GENERAL.....HANK AZARIA
TICKET MAN.....HANK AZARIA
WOMAN IN TRAILER.....NANCY CARTWRIGHT
MR. BOYLAN.....HARRY SHEARER
JAILBIRD.....HANK AZARIA
D.J.....HARRY SHEARER
MAN #1.....DAN CASTELLANETA
MAN #2.....DAN CASTELLANETA
ANNOUNCER (V.O.).....HANK AZARIA
MULE.....DAN CASTELLANETA
EXECUTIVE.....HANK AZARIA
ORVILLE.....HANK AZARIA
HURLEY.....DAN CASTELLANETA
PIP DIDDLER.....DAN CASTELLANETA
EFFICIENCY EXPERT.....HANK AZARIA
MUSIC STORE OWNER.....HARRY SHEARER
YOUNG GIRL.....YEARDLEY SMITH
GIRL.....NANCY CARTWRIGHT
YOUNG FAN.....HANK AZARIA
FREDDY-BOY.....HARRY SHEARER

"COLONEL HOMER"

by

Matt Groening

ACT ONE

FADE IN:

INT. BURNS' OFFICE - DAY

Scene 1

MR. BURNS and SMITHERS are listening to an EFFICIENCY EXPERT offer suggestions on how to improve the plant. Behind him on an easel are drawings which illustrate his proposals.

EFFICIENCY EXPERT

So, in order to make the plant more efficient, there are several time-tested approaches: replace the harsh fluorescent lights with more soothing --

BURNS

Next!

EFFICIENCY EXPERT

Replace rigid scheduling with "flex-time" which allows employees to create their own --

BURNS

Next!

EFFICIENCY EXPERT

You can institute an employee profit-sharing plan --

*Scene 1
cont.*

BURNS

You're on very thin ice, my friend.

EFFICIENCY EXPERT

(FLIPPING THROUGH SHEETS) Uh... you
could take all the chairs away from
your employees --

BURNS

I love it!

We see a stylized stick figure employee relaxing in a chair
with his feet up on a console. A big red "X" is through
this drawing. Next to him is a drawing of the same
employee with an angry expression standing at his console.
We see back-pain lines coming from his back.

EFFICIENCY EXPERT

According to "Turkish Business Week",
enforced standing increases
discomfort by 80% and efficiency by
2%.

BURNS

Excellent. A win-win situation. All
right, Smithers, let "Operation Chair
Grab" begin!

As Burns says this, we PUSH IN on the picture of the lazy
worker.

MATCH DISSOLVE
TO:

INT. PLANT - HOMER'S WORK STATION - CONTINUOUS

— Scene 2

Homer lounges in the same position at his console.

Scene 2
cont

BURNS (V.O.)

Thank you... No more sitting for
you... Could you stand up for a
moment please? -- Gotcha!

Homer sees what Burns and Smithers are coming toward him.
He grows panicked and grabs the sides of his chair. Burns
and Smithers enter frame. Smithers is pushing a large
dolly filled with chairs.

SMITHERS

Simpson, stand up!

HOMER

(SMALL VOICE) Uh-uh... You're going
to take my chair away.

BURNS

(ROLLING EYES) Oh please, don't you
think I have better things to do than
go around stealing my employees'
chairs? Now be a good fellow --
upsy-daisy!

HOMER

Okay.

Homer stands up. Burns immediately plucks the chair out
from under him.

BURNS

Whoo-hoo! Got it, Smithers! On to
the cafeteria!

DISSOLVE TO:

*Scene 2
cont*

INT. POWER PLANT - WORK STATION - LATER IN THE DAY

Homer is at his console. He looks very footsore as he shifts his weight from one foot to the other and **MOANS**. Homer leans against the console.

SFX: PIERCING BUZZER

BURNS (V.O.)

(ON LOUDSPEAKER) No leaning.

Homer sadly lifts his hand off the console and begins to work.

DISSOLVE TO:

EXT. POWER PLANT - PARKING LOT - AFTER WORK

Homer sadly trudges out to his car and sees he has locked his keys inside.

HOMER

(MOANS)

LENNY

Hey Homer, why the long face?

HOMER

I locked my keys in the car.

LENNY

Homer, the answer is right in front
of you.

Lenny pulls a coat hanger off the hood of Homer's car where the antenna used to be. He twists it into a hook.

LENNY

Now while I do this, you watch for
cops.

HOMER

Why? This is my car.

*Scene 2
cont.*

LENNY

Oh. Never mind.

Lenny tries to use the coat hanger to pull open the door lock. Instead, he **SCRATCHES** the dashboard, window and **TEARS** huge chunks out of Homer's upholstery. Lenny **GRUNTS** with exertion as Homer **AD LIBS** protests.

SMASH CUT TO:

EXT. SIMPSON HOUSE - DRIVEWAY

Homer pulls into the driveway. We see that the driver's window has been smashed open. Jagged glass is in the frame. He parks the car and heaves a **SIGH** as he slumps wearily onto the steering wheel.

SFX: THREE QUICK DOOR SLAMS

- Scene 3

As Homer looks up we **PULL BACK** to **REVEAL** the whole **FAMILY**, dressed for the evening, sitting in the car.

HOMER

What the hell are you doing?

LISA

You promised you'd take us to the movies tonight.

BART

C'mon! Andalay! Andalay!

He kicks Homer's seat. Homer jerks each time and **GRUNTS** in pain.

EXT. SPRINGFIELD GOOGOLPLEX MOVIE THEATRE - BOX OFFICE

The family reads the marquee which contains many listings.

MARGE

So what are we going to see?

BART

"Ernest Gets Tiresome"!

Scene 3
cont.

LISA

"Honey, I Hit A School Bus"!

HOMER

"Look Who's Oinking"! "Look Who's
Oinking"!

MARGE

Since we'll never agree, why don't
you kids pick a movie, your dad and I
will pick a movie, then we'll all
meet in the lobby later.

Marge opens her purse to give Bart and Lisa money, but
before she can do so, Bart and Lisa dip in and come up with
a fistful of dollar bills. They disappear in opposite
directions. Homer goes to the ticket window.

HOMER

Two tickets for...

TICKET MAN

(WISEGUY VOICE) Let me guess. "Look
Who's Oinking"?

HOMER

That's right.

TICKET MAN

Sold out.

HOMER

(ANNOYED GRUNT)

MARGE

Maybe we could see something a little
more adult.

Scene 3
cont.

HOMER

(COYLY) Why Marge, you frisky little
devil.

Homer looks at the marquee, then turns to the ticket man.

HOMER (CONT'D)

We'll take two tickets to (SLIGHT
LEER) "The Stockholm Affair."

The ticket man hands them the tickets.

MARGE

Ooh! The paper called it a "taut
political thriller".

HOMER

"Political"!? (MOANS)

INT. MOVIE THEATRE #1

- Scene 4

We see Marge's distinctive silhouette. ON SCREEN we see a
GENERAL addressing the PRESIDENT in the Oval Office.

GENERAL

Mr. President, disturbing news.
Serious cracks are developing in the
Greco-Bolivian Alliance.

PRESIDENT

Get me Jed Kolick!

Homer enters the theatre, weighted down with concessions.

HOMER

(WHISPERING) Psst! Marge! Marge!
Where are you? (HISSING) Marge!
Marge!

Scene 1
cont.

MOVIEGOER

Hey, shut up, Michelin Man!

HOMER

(CHUCKLES) Michelin Man. (REALIZES)

Hey!

Homer sits down.

WOMAN NEXT TO HOMER

You're sitting on my child!

HOMER

Oh, sorry.

Homer gets up and moves to the seat on the other side of Marge. We see that he was sitting on a CHILD.

CHILD

Mom, he took my Gummi Bears!

We see a bag of Gummi Bears stuck to Homer's behind as he walks away.

DISSOLVE TO:

INT. MOVIE THEATRE #1 - LATER

Marge is engrossed in the movie. Maggie stares at Homer. He is SLURPING up his jumbo soft drink through a straw, but there's no liquid left. He begins SUCKING AIR annoyingly. Homer takes the lid off the cup and lifts it up, trying to get the ice chips to fall into his mouth. He TAPS on the upturned bottom of the cup until the ice comes down on his face in one mushy chunk. Homer CHOKES.

*Scene 4
cont.*

HOMER

(LOUD WHISPER TO MARGE) Ohh, this movie's too complicated... My feet hurt. And they're stuck to the floor... Who's that guy?... What did that guy say when I said, "Who's that guy?"

Marge looks annoyed.

INT. SPRINGFIELD GOOGOLPLEX MOVIE THEATRE - HALLWAY -

Scene 5

Bart comes out of another theatre where "Ernest Gets Tiresome" is still playing.

ACTOR IN MOVIE (V.O.)

Hey Vern, put down that axe!

Bart sees Lisa.

BART

This bites. I'm sneaking into theatre three.

LISA

Forget it. I just came from theatre three. That Joel Siegel has burned me for the last time.

INT. MOVIE THEATRE #1 - A LITTLE LATER

Homer grabs one handful of popcorn after another. By the time it gets to his mouth, there's only one kernel left. ON SCREEN, a submarine is traveling underwater.

*Scene 5
cont.*

SFX: SONAR NOISES

HOMER

Oh, that's so fake... Look, you can
see the strings... (SCARED) Ooh! An
octopus!

We hear intermittent "SHUSHES" from behind Homer.

HOMER (CONT'D)

(INNOCENT) What?

INT. MOVIE THEATRE #6

We hear SCARY MOVIE MUSIC. A full house of NOISY KIDS is
watching a horror movie. Bart CHEWS on two candy bars at
once, while Lisa cowers in her seat, covering her eyes.

BART

If you don't watch the violence,
you'll never get desensitized to it,
Lis.

LISA

(HISSING) Just tell me when the
scary part's over.

BART

It's over.

Lisa uncovers her face. She SCREAMS. Bart CHUCKLES
happily.

INT. MOVIE THEATRE #1 - LATER

- Scene 6

Marge is leaning away from Homer. Maggie is leaning away
too.

HOMER

I think that guy's a spy.

Scene 6
cont

MARGE

Of course he's a spy. You saw him
going through spy school!

HOMER

Oh wait, I heard how this ends. It
turns out the secret code was the
same nursery rhyme he told his
daughter.

Everyone in the theatre GROANS.

HOMER (CONT'D)

It's pretty obvious if you think
about it.

MARGE

Oh, shut up, Homer! No one wants to
hear what you think!

Everyone in the theatre APPLAUDS. Homer is shocked.

INT. CAR - AFTER MOVIE

Homer drives home in cold silence. After an uncomfortable
BEAT:

MARGE

Homer, if it makes you feel any
better, most of what they threw at
you splattered on me. (AFTER A BEAT)
Homer?...

*Scene 6
Cont.*

BART

Forget it, mom. Dad's really mad.
The tendons are throbbing at the base
of his neck... there's sweat
collecting in that crease on his
head...

Bart indicates these as he describes them.

BART (CONT'D)

And judging by the purple flush where
his hair should be, I can see my
little lecture isn't making him any
happier.

From the front of the car we see Homer. His eyes narrow
and his nostrils flare as he drives on in silence.

EXT. SIMPSON HOUSE - A LITTLE LATER

The car pulls into the driveway. Marge, Bart and Lisa get
out.

MARGE

Homie, aren't you coming inside?

HOMER

Marge, I've always carried myself
with a certain quiet dignity.
Tonight you robbed me of it. I'm
going now and I don't know when
you'll see me again.

Homer's car **SCREECHES** out of the driveway and drives off
screen. We hear the **BRAKES SQUEAL** and then the car
SCREECHES back into the driveway. Homer's door opens and a
sleeping Maggie is thrust into Marge's arms. The car door
SLAMS and the car **SCREECHES** off again.

*Scene 6
Cont.*

LISA

I guess that executive stress ball we
got him for Christmas isn't working.

— Scene 7

INT. SIMPSON CAR - LATER

Homer drives through the night. He passes a billboard with a picture of a charbroiled steak. It's labelled: "FLAMING PETE'S -- 75 MILES".

HOMER

Mmm...

DISSOLVE TO:

Homer passes another billboard labelled: "FLAMING PETE'S -- 30 MILES".

DISSOLVE TO:

Homer, now in a rural area, passes another billboard labelled: "FLAMING PETE'S -- NEXT EXIT!" Homer passes the exit and sees the charred remains of a burned-down restaurant.

Homer continues to drive down an empty road. A bright light comes through his window. Homer shields his eyes and stops. Two ALIENS appear at his door.

HOMER

What the... aagh!

The aliens ZAP him with a paralyzing ray. They carry him twitching onto their ship.

INT. SPACESHIP

Homer is on an examining table in an operating theatre filled with other ALIENS. Homer is bathed with a ray. We see his skeleton through it, as well as things in his stomach: popcorn, a whole hot dog and a key.

EXT. ROAD - NEAR HOMER'S CAR

The aliens carry Homer out of the space ship and seat him in his car.

Scene 7
cont.

HOMER

You guys are great. I see things so clearly now. I can't believe I spent so much time fighting with my wife when the meaning of life is...

ALIEN #1

Erase his memory.

The other alien puts a ray gun to Homer's temple and ZAPS him.

HOMER

(ANGRY) Stupid Marge...

Unseen by Homer, the aliens get into their spaceship and leave. Homer drives off MUTTERING.

EXT. COUNTRY BAR - A LITTLE LATER

Homer pulls into a dirt parking lot full of pick-up trucks and big motorcycles. A sign reads: "THE BEER 'N' BRAWL". A neon fistfight repeats over a large shack-like warehouse.

INT. "THE BEER 'N' BRAWL" - CONTINUOUS

- Scene 8

While wild COUNTRY MUSIC plays, tough COWBOY-TYPES with broken noses, prominent scars, and virile tattoos are WHOOPING it up, dancing, and making out with tipsy, SCREECHING WOMEN in tank-tops. Homer enters.

COWBOY #1

Hey, you, let's fight!

COWBOY #2

Them's fightin' words!

The two cowboys start fighting. Homer goes up to the bar.

HOMER

Duff please.

BARTENDER

We don't sell Duff. We sell Fudd.

*Scene 8
Cont.*

HOMER

Okay, Fudd me.

Homer gets his beer and looks over to see a stage with a protective wire mesh. A small COUNTRY BAND is behind it. The OWNER of the bar stands nervously behind the microphone.

BAR OWNER

(INTO MIC) All right, ladies and gentlemen, he's all healed up and he's back for more. Let's give a big drunken welcome to Yodelin' Zeke!

YODELIN' ZEKE approaches the microphone. The audience HOWLS.

YODELIN' ZEKE

(INTO MIC) Yodel-lay-hee... Yodel-lay-hee... Yodel-lay-hee -- Arrgh!

A COWBOY has appeared next to Zeke and SMASHED him over the head with a chair, knocking him out in mid-yodel. The band does a QUICK FINISH to the song and the crowd ROARS as the unconscious Zeke is dragged off by his feet.

ON HOMER

He's unmoved, just a little more drunk.

ON STAGE

BAR OWNER

R.J., if you wasn't the sheriff, you'd be in a heap of trouble right about now.

The COWBOY tips his hat.

BAR OWNER (CONT'D)

(INTO MIC) Our next act is our very own singing waitress, Lurleen!

Scene 8 cont

The crowd CHEERS.

BAR OWNER (CONT'D)

(INTO MIC)... So, I'm afraid drink
service will stop for a few moments
while she --

The crowd BOOS and throws things at the stage.

BAR OWNER (CONT'D)

(TO LURLEEN) They're all yours.

LURLEEN steps up to the microphone with her guitar. Even
through the wire mesh you can see she is beautiful.

ON HOMER

He looks at her with mild interest.

ON STAGE

- Scene 9

Lurleen adjusts the microphone while the crowd quiets down.

LURLEEN

Thank you. Tonight I'd like to try
something a little different. It's a
song I wrote while I was mopping up
your dried blood and teeth.

The band begins to **PLAY** much more sensitively than before.
The crowd is unmoved.

LURLEEN (CONT'D)

(SINGS) You work all day for some
old man/
You sweat and break your back/
Then you go home to your castle/

(MORE)

*Scene 9
cont*

LURLEEN (CONT'D)

(SINGS) But your queen won't cut you
slack/
That's why you're losin' all your
hair/...

Homer nods and AD LIBS agreement.

LURLEEN (CONT'D)

(SINGS) That's why you're a little
overweight/...

Homer pats his stomach and AD LIBS agreement again.

LURLEEN (CONT'D)

(SINGS) That's why you flipped your
pick-up truck right off the
interstate/...

HOMER

(A LITTLE PUZZLED) It's possible.

LURLEEN

(SINGS) You talk so tough and act so
rough but are you really mad/
I think that way down deep inside
most of you are sad/
There's a lot of bull they hand you/
There's nothin' that you can do/
Your wife don't understand you/
But I do/

(MORE)

Scene 9
cont.

LURLEEN (CONT'D)

(SINGS) No, your boss don't
understand you/
But I do/
I said no one understands you/
But I do.

ON HOMER

He is transfixed by the song.

ON STAGE

The band **FINISHES** to a very **MILD REACTION** from the crowd.
Lurleen gets off the stage and puts on her apron. She
picks up a tray of beers. Homer fights his way through the
crowd to get to her.

HOMER

Hey... Hey, Lurleen! I've gotta tell
you something.

Lurleen turns to him.

LURLEEN

I'm listening.

HOMER

I'd like another beer and... I think
you're the greatest singer I've ever
heard.

A surprised Lurleen smiles.

FADE OUT.

END OF ACT ONE

Scene 10

ACT TWO

FADE IN:

INT. "BEER 'N' BRAWL" - CLOSING TIME

The place is emptying out. The owner is putting broken chairs on top of tables. Homer is drinking a beer and talking to Lurleen.

LURLEEN

So what's your name, stranger?

HOMER

Homer J. Simpson.

LURLEEN

My name is Lurleen Lumpkin.

HOMER

That's a pretty name.

LURLEEN

You think so?

HOMER

Maybe. I'm not sure. I forgot it.

LURLEEN

Well Homer, it's time to call it a night. The law says we gotta close down from four to five.

HOMER

(A LITTLE DISAPPOINTED) Oh. Well, bye Lurleen.

LURLEEN

So long, Homer J. Simpson.

Scene 10
Cont

EXT. SIMPSON HOUSE - MORNING

Homer, jauntily HUMMING Lurleen's song, pulls into the driveway. He hops out of the car with a flourish and bounces into the house.

INT. SIMPSON HOUSE - MASTER BEDROOM - A LITTLE LATER

Homer walks in HUMMING.

HOMER

(HUMS, THEN:) Y'ello.

MARGE

Homer, where were you all night?

HOMER

I was just at this bar up in Spittle County.

MARGE

You should have called. I was very worried.

HOMER

(CUTTING HER OFF) Marge, let's end this feudin' and a fussin' and get down to some lovin'.

MARGE

(PUZZLED MURMUR)

MONTAGE

We see Homer in various places over the next few days. He can't get Lurleen's song out of his head.

— Scene 11

INT. NUCLEAR POWER PLANT - EVENING

Homer stands at his chairless console. He happily HUMS Lurleen's song and pushes levers on his control board in time to the music.

*Scene 11
cont*

EXT. SPRINGFIELD - CONTINUOUS

We see lights in various areas of town go on and off in time to Homer's switching.

INT. HOSPITAL OPERATING ROOM - CONTINUOUS

An operation is in progress. The lights go off, then come back on.

NURSE

Doctor, you weren't supposed to
remove his gall bladder.

MALE NURSE

Put it back! Put it back!

INT. BOWLING ALLEY - NIGHT

Homer looks at his ball.

HOMER

(SINGING) Your wife don't understand
you/ But I do...

LENNY

Homer's singing to his ball again.

CARL

(IMPRESSED) Yeah, and he's bowling a
two-eighty.

Lenny picks up his ball.

LENNY

(SINGING TO IT) There's a kind of
hush/ All over the world tonight...

INT. MOE'S TAVERN - NIGHT

Homer HUMS Lurleen's song.

*Scene 11
Cont*

HOMER

Hey Moe, you got any Fudd?

MOE

Fudd? I thought they took that off
the market after all those
hillbillies went blind.

HOMER

Oh, no. I went to this bar the other
night, and...

MOE

Wait a minute. You went to another
bar?

HOMER

Moe, I was a hundred miles outta
town.

MOE

(SADLY) Oh, Homer. That means the
only loyal customer I got is Barney.
And who knows how long he's gonna
live?

- Scene 12

INT. HOMER'S CAR DAY

Homer, HUMMING the song, is heading back to see Lurleen. As he passes a sign that reads "Now Entering Spittle County", the road immediately changes from a super highway to a bumpy dirt road. He passes the kid from "Deliverance" PLAYING a banjo on a porch.

INT. "BEER 'N' BRAWL" - DAY

Homer is talking to the bar owner.

Scene 12
cont.

BAR OWNER

I had to lay Lurleen off. I told her
we were going topless, then she
called me names, so I slashed her
tires... (CHIPPER) If ya see her,
say "hey" from Wayne.

EXT. TRAILER PARK - DAY

A sign reads: "ROYAL KING TRAILER PARK -- 14 DAYS WITHOUT
A TORNADO" Homer is looking for Lurleen's trailer. He
stops to tie his shoe, putting his foot on a trailer. As
he turns to walk away the trailer starts to roll down a
steep hill.

WOMAN IN TRAILER (V.O.)

Wake up, Glum! We're rollin'!

Homer goes to another trailer and KNOCKS. Lurleen answers.

LURLEEN

Well, if it isn't Homer J. Simpson.

HOMER

Lurleen, I can't get your song outta
my mind. I haven't felt this way
since "Bad, Bad Leroy Brown."

LURLEEN

Well aren't you sweet.

HOMER

Do you think I could get a copy of
it?

*Scene 12
cont*

LURLEEN

Sorry, darlin', all my songs are up
here. (SHE POINTS TO HER HEAD) "I'm
Bastin' a Turkey With My Tears",
"Don't Look Up My Dress Unless You
Mean It", "I'm Sick of Your Lyin'
Lips and False Teeth"...

HOMER

Lurleen, we've gotta crack open your
head and scoop out those songs!

LURLEEN

Well, I don't know.

HOMER

Come with me!

INT. RECORD STORE - FIFTIES-STYLE RECORDING BOOTH

Scene 13

A sign outside reads "Your Voice On CD -- 25 Cents". We see PEOPLE waiting in line to make a CD, including the kid from "Deliverance". We hear Lurleen SINGING the line: "No one understands you, but I do." She finishes singing and steps out of the booth. The CD DROPS in a little slot and Homer picks it up.

HOMER

Ooh! Still warm.

MUSIC STORE OWNER

Let it set a spell. Listen, ma'am, I
hear people making CD's all day and
they're all just terrible.

Everyone in line reacts, AD LIBBING "Hey", "C'mon", etc.

Scene 13
cont.

MUSIC STORE OWNER (CONT'D)

But yours was -- and I choose my
words carefully -- right good. My
brother owns a radio station over in
Weevilville and with your permission,
I'd like to take it to him.

LURLEEN

Homer, it's your quarter, what do you
say?

HOMER

(THINKS A LONG BEAT, THEN) I guess
so.

EXT. KUDD RADIO STATION - ESTABLISHING - DAY

Over a shot of the Springfield country radio station we
hear the following.

D.J. (V.O.)

(COUNTRY TWANG) K-U-D-D five seventy
A.M. Don't touch that dial -- you've
got KUDD on it.

CLOSE UP - HAND

We see the hand put a CD in a CD player. Then, the hand
plays the Italian knife game -- rapidly sticking a knife
between his fingers.

MONTAGE

The song is being **PLAYED** all over Springfield.

A.) INT. MOE'S TAVERN

The song comes on the radio. Moe, touched, wipes a tear
from his eye.

Scene 13
Carl

MOE

(SNIFFLES) For the next half hour,
beer's on the house.

PULL WIDE to see no one is in the bar. Barney comes out of
the bathroom zipping up his fly.

BARNEY

What'd you say, Moe?

MOE

Nothing.

B.) INT. SPRINGFIELD PRISON

A riot is in progress. The JAILBIRD has a headlock on a
guard.

JAILBIRD

It's payback time!

Suddenly Lurleen's song comes on the radio.

JAILBIRD (CONT'D)

(TOUCHED) Aww... puts this whole riot
into perspective, doesn't it?

C.) The aliens we saw earlier are in their spaceship
looking at Earth through their window. The alien at the
central control panel holds a file with Homer's picture in
it.

ALIEN #1

Based on our studies, this planet has
no redeeming value. It must be
destroyed.

He reaches for a red button.

ALIEN #2

Wait, Colonel Vorkey, I think you
should hear this.

*Scene 12
cont.*

The second alien turns a dial, and Lurleen's SONG comes over a speaker. Their harsh expressions soften.

ALIEN #1

Ahh... Let's give them another ten
thousand years.

- Scene 13

INT. SIMPSON HOUSE - LIVING ROOM

Homer and the family are listening to Lurleen's SONG on the radio. Marge and Lisa seem to be enjoying it, Bart is not. When it finishes, Homer turns it off.

LISA

She's wonderful. I could feel her
sweet country soul in every
digitally-encoded bit.

BART

Country music sucks. All it does is
take precious air space away from
shock DJ's whose cruelty and
profanity amuse us all.

HOMER

Shut up, boy. (EXCITED) Marge, what
do you think?

MARGE

Well, it's nice. But who is this
woman?

Scene 14
cont.

HOMER

Well, right now she's an out-of-work
cocktail waitress. But she's going
to be a country music superstar
like... uh... that jerk in the cowboy
hat... and that dead lady.

MARGE

Homer, I don't like you hanging
around with some cocktail waitress!

HOMER

Marge, you make it sound so seamy.
All I did was spend the afternoon in
her trailer watching her try on
outfits.

MARGE

(CONCERNED MURMUR)

The phone RINGS. Homer answers it.

HOMER

(FRIENDLY, INTO PHONE) Well hi,
Lurleen. We were just talking about
you. Uh... no. I'm not doing
anything important... I think I can
come over, let me ask my wife.

Marge glares at him.

MARGE

(EXTREMELY ANGRY MURMUR)

*Scene 14
cont.*

HOMER

(INTO PHONE) It's a date.

Homer hangs up the phone and runs out of the house.

— Scene 15

EXT. TRAILER PARK - DAY

The trailer park sign now says "2 DAYS WITHOUT A TORNADO".
Homer pulls up as Lurleen runs out and hugs him.

LURLEEN

Oh Homer, everybody's been calling!
Mamma, Daddy, the triplets, Vonda
Mae, Piney Jo... and I owe it all to
you.

HOMER

Don't thank me, Lurleen, you should
be thanking your brain.

LURLEEN

Oh Homer, no man has ever been this
nice to me without... you know,
wanting something in return.

HOMER

Well, I was going to ask you for a
glass of water, but now I feel kinda
guilty about it.

LURLEEN

(LAUGHS) Homer, you're just a big
sack of sugar.

HOMER

Thanks. (BEAT) You did say sugar,
right?

*Scene 15
cont.*

LURLEEN

Uh-huh. (BEAT) Homer, I want you to
be my manager.

HOMER

Really? I should warn you... I'm not
great with figures...

LURLEEN

That's okay.

HOMER

Or people...

LURLEEN

Don't worry about it.

HOMER

I make a lot of stupid decisions...

LURLEEN

Nobody's perfect.

HOMER

I have no experience and I'm a slow
learner...

LURLEEN

Homer, Homer, you'll be a great
manager. There's only one thing you
need.

**EXT. "THE CORPULENT COWBOY CLOTHING STORE" - DAY -
ESTABLISHING**

INT. STORE - CONTINUOUS

We see lots of HEAVYSET COWBOYS trying on clothes. Homer
is trying on a white suit with rhinestones and fringe,
matching cowboy hat, boots and a bolo tie.

*Scene 15
cont*

LURLEEN

You know, Elvis shopped here just
before he died.

EXT. SIMPSON HOUSE - ESTABLISHING - NIGHT

Scene 16

INT. SIMPSON HOUSE - MASTER BEDROOM - CONTINUOUS

A worried Marge sits in bed and looks at a clock which
reads 12:10 A.M. Suddenly she hears the front DOOR OPEN and
Homer CLUMPING up the stairs in his cowboy boots. Marge
quickly pulls the covers over her head. Homer enters in his
cowboy suit.

HOMER

(PROUDLY) Marge, look at me.

MARGE (V.O.)

(UNDER COVERS) I don't want to. I'm
mad at you.

UNDER THE COVERS

MARGE

I'm sick of that waitress and all the
time you've been spending with her,
and this whole country music thing.

BACK TO SCENE

HOMER

(LOOKING AT HIS SUIT) Uh, then maybe
you better not look at me.

Marge pulls the covers off.

MARGE

(GASPS) Homer! Where'd you get that
suit?

Scene 16
cont.

HOMER

A friend bought it for me.

MARGE

Was it Lurleen?

HOMER

No... I think it was Lenny.

MARGE

Don't lie to me. Are you having an
affair with this woman?

HOMER

No!

MARGE

Have you kissed her?

HOMER

No!

MARGE

Has she kissed you?

HOMER

A coupla times.

MARGE

I want you to stop seeing her.

HOMER

I can't. I'm her manager.

MARGE

Her manager? That's ridiculous. I
won't allow you to spend any more
time away from your family.

*Scene 16
cont.*

HOMER

Marge, you're standing in the way of
my boyhood dream of managing a
beautiful country singer.

MARGE

Your boyhood dream was to eat the
world's biggest hoagie. And you did
it at the county fair last year.

Remember?

She holds up a picture of Homer wrapping his mouth around
an enormous sandwich. In the background of the photo we
see Marge holding her head in her hands, embarrassed.

HOMER

Marge, Lurleen's gonna be a big
success and whether you like it or
not, I'm gonna be there.

MARGE

(ANGRY) Fine. See if I care.

Marge pulls the covers back over her head.

UNDER THE COVERS

We see a single tear running down Marge's cheek. She
SNIFFLES.

FADE OUT.

END OF ACT TWO

Scene 17

ACT THREE

FADE IN:

INT. RECORDING STUDIO - DAY

Homer and the family are being given a tour by the studio owner, MR. BOYLAN. There are pictures of musicians, including Bleeding Gums Murphy, on the walls.

MR. BOYLAN

This studio has a lot of history.

Buddy Holly stood on this spot in 1958 and said, "There's no way in hell I'll record in this dump".

HOMER

I just want everything to be perfect for Lurleen.

Homer hands him a wad of cash. Marge looks shocked.

MARGE

Homer, how much did you just give that man?

HOMER

Calm down, Marge, it's just our life savings. I'm not going into hock for this.

MARGE

Oh Lord. We've got to get that money back.

Mr. Boylan smiles and pats the money in his breast pocket.

Scene 7
cont.

MR. BOYLAN

If I had a nickel for every time I
heard that...

Lurleen enters the studio.

LURLEEN

Hey, Colonel Homer. (KISSES HIM ON
THE CHEEK) And you must be...

MARGE

(CUTTING HER OFF) Mrs. Homer Simpson.

LURLEEN

Charmed.

Lurleen goes off to get ready for her performance.

MARGE

(TO HOMER) I thought you said she was
overweight!

HOMER

Marge, it takes two to lie. One to
lie and one to listen.

MARGE

What does that mean?

HOMER

(COVERING) Marge, I don't have time
to answer all these questions.

(TAPPING WATCH) Time is money.

(CLAPPING HANDS) Come on, people!

Lisa and Bart look at Lurleen.

Scene 17
cont.

LISA

I never thought I'd see another woman
in Dad's life.

BART

What are you talking about? There's
Sara Lee, Aunt Jemima, Betty Crocker,
Mrs. Butterworth, Dolly Madison...
The list goes on and on.

LURLEEN

(TO MUSICIANS) Well, c'mon boys.
Let's break some hearts.

Lurleen starts to sing a new song that she wrote. During
the song Lisa plays her sax. Marge looks uncomfortable.
Maggie crawls along the mixing board, moving dials as she
goes. Also during the song:

BART

Hey Dad, can I do a ham-bone solo?
Bart starts ham-boning.

HOMER

Stop it.

- Scene 18

LURLEEN

(SINGING) Oh the bases were empty on
the diamond of my heart/ When the
coach called me up to the plate/ I'd
been swinging and missing and loving
and kissing/ My average was point
double aught eight/ So I spit in my
hands/ Knocked the dirt from my
spikes/ And pointed right toward
center field/ This time I'm hitting a
home run/ This time love is for real/
I'll slide, I'll steal, I'll
sacrifice/ A loving fly for you/ I've
been slumping all season/ But now
I've found a reason/ 'Cuz I've struck
on a love that is true/ I used to
play the field/ I used to be a
roamer/ But the season's turning
'round for me/ 'cause I finally
bagged me a Homer.

ON MARGE

She looks very upset.

LURLEEN (CONT'D)

(SINGING) That's right! I finally
bagged me a Homer.

Mr. Boylan cuts her off.

*Scene
cont*

MR. BOYLAN

Lurleen, we're gonna have to cut you
off. We're getting a grinding noise
on the track.

The studio is completely silent except for the sound of
GRINDING. Everyone looks around at each other.

CLOSE UP

On Marge who is GRINDING her teeth.

— Scene 19

MONTAGE

INTERCUT with a super of Lurleen's record being pressed.

A.) We see a copy of "Springfield Variety" with a picture
of Lurleen. The headline reads, "Hix in Stix Love Chix
Lix".

B.) Homer and Lurleen look proudly at a billboard on a park
bench they have bought to advertise the record. An OLD
WOMAN sits on the bench and starts to feed the birds.

HOMER

(SNAPPING FINGERS) You, off the
bench.

C.) There are stacks of 45 records and record sleeves
around the Simpsons' garage. Bart takes a record, puts it
in a sleeve and hands it to Lisa. She writes "LOVE,
LURLEEN" in the corner of the sleeve, then turns to Maggie,
who's wearing bright red lipstick. Lisa presses it to her
face -- leaving a perfect lip print on each sleeve. Homer
takes a completed stack of records and puts them under one
arm. With his free hand, he opens the trunk of his car and
scoops out fishing rods, waders and a dried-out stringer of
long-forgotten fish. He dumps the records in, SLAMS it,
then SCREECHES off.

INT. LURLEEN'S TRAILER - NIGHT

The trailer has been spruced up with a VCR, a big screen
TV, etc. There is a black velvet painting of Homer over the
bed, and a pink satin bedspread with a big "L" on it.
Lurleen sits next to Homer, who is going over sales figures
with her.

*Scene 19
cont*

HOMER

We sold thirty-two copies in
Springfield Heights, twenty-nine in
Fort Springfield, thirty-eight in
Springfield Hills and three in South-
Central Springfield. We really need
to push down there. We could use a
follow-up single.

LURLEEN

(SUGGESTIVELY) Well, I've been
working on something that could
really heat things up. Would you like
to hear it?

HOMER

Sure.

She picks up her guitar and **STRUMS**.

LURLEEN

(SINGING) In this trailer I get so
cold and lonely/ Lyin' there awake at
night muttering if only/ You weren't
married so I might/ Ask you to bunk
with me tonight/ Bunk with me
tonight/ Bunk with me tonight/ I'm
askin' will you bunk with me tonight?

She finishes. We hear **CRICKETS**.

Scene 19
cont

HOMER

(OBLIVIOUS) That's hot. There isn't
a man alive who wouldn't get turned
on by that. Well, g'bye.

He jumps off the bed and starts to exit.

LURLEEN

Homer, there's a hidden message to
this song that you may have missed.
Really listen. (SINGS) Bunk with me
tonight...

HOMER

Uh-huh...

LURLEEN

(SINGS) Bunk with me tonight...

HOMER

Okay...

LURLEEN

(SINGS) I'm askin' will you bunk
with me tonight?

Lurleen taps Homer on the chest with her finger. Homer
GASPS.

HOMER

(SHOCKED) Lurleen.

LURLEEN

That's right.

Lurleen kisses him. Homer pulls back.

LURLEEN (CONT'D)

What's wrong?

Scene 19

HOMER

My whole romantic life is flashing
before my eyes.

- Scene 20

QUICK CUTS

We see various moments in Homer's romantic life.

A.) A 10 YEAR-OLD HOMER watches a spinning bottle stop and point to a YOUNG GIRL. He puckers up.

YOUNG GIRL

Gross!

She **SLAPS** him.

B.) A TEENAGE HOMER, with his eyes closed, leans in to kiss a GIRL through a car window. Quickly, the electric window is raised. With a **CRACK**, Homer hits his teeth against the glass.

GIRL

(MUFFLED) Thanks for dinner!

She **PEELS** off in her car.

C.) CLOSE ON a YOUNG HOMER trying to kiss a GIRL. She **SLAPS** him. PULL BACK to REVEAL they are at a New Year's Eve party.

CROWD

Happy New Year!

D.) Then we see Marge.

MARGE

I'll love you for the rest of my
life.

Marge leans forward to kiss Homer.

BACK TO SCENE

Homer is kissing Lurleen. He breaks away.

*Scene 20
cont.*

HOMER

Uh... I gotta go.

He exits.

INT. SIMPSON HOUSE - LIVING ROOM - AFTERNOON

Marge is on the phone with PATTY.

MARGE

(INTO PHONE) All our money's tied up
in this woman. If she fails, we're
broke. If she succeeds, I have no
husband. I don't know what to root
for.

INTERCUT WITH PATTY

PATTY

(INTO PHONE) You don't?

BACK TO SCENE

Marge sees Homer return from work carrying his lunch pail.

MARGE

(INTO PHONE) I gotta go. (HANGS UP)
Homer...

HOMER

Later, Marge. Lurleen's on TV tonight
and I gotta get ready.

Homer runs upstairs.

INT. SIMPSON HOUSE - MASTER BEDROOM - A LITTLE LATER

- Scene 21

Homer is putting on his white suit and hat. He looks in the
mirror and GRUNTS with concentration as he tries to get the
ends of his bolo tie even. Marge comes to the door.

*Scene 21
cont.*

MARGE

Just so you know, while you were out
wig shopping with Lurleen, Maggie cut
her first tooth.

HOMER

(ABSENTLY) That's great, honey.
Say, have you seen my rattlesnake
hatband?

MARGE

Homer, you're not even listening to
me!

HOMER

(NOT LISTENING) Sure they will.

MARGE

Kids, would you come in here?

Bart and Lisa enter dressed in their Sunday best. They
look up at Homer with pleading eyes.

MARGE (CONT'D)

You've got a wonderful family, Homer.
Please don't forget that when you
walk out that door tonight.

Marge's message hits home. Homer stops tying his tie.

HOMER

Uh... I gotta go.

He leaves the room.

BART

Hey mom, I've got a plan...

Bart WHISPERS into Marge's ear.

*Scene 21
cont.*

MARGE

Bart, I don't want to break into
country music.

- Scene 22

ON TV SCREEN

A goofy-looking animated hayseed mule, with something
dribbling out of one nostril, faces the camera with a
stupid look on his face. FRENETIC BANJO MUSIC plays.

ANNOUNCER (V.O.)

Hold onto your pitch forks everybody!

It's time again for...

The mule takes a swig of moonshine from a jug, after which
his eyes spin around and smoke shoots out of his ears.

MULE

Ya - hooooooooo!

The mule's head **EXPLODES** comically. Chunks of his skull
spell out the word "YAHOO!". During the following, we see
the stars being announced, waving to the camera.

ANNOUNCER (V.O.)

Starring, in alphabetical order...

Yodelin' Zeke... Butterball

Jackson... Freddy-boy and Yuma...

Trixie Garwood... Cloris Mozelle...

Orville and Hurley... The Opal

Sisters... Pip Diddler... Rooney!...

Yeardley Cartwright... The Ya-Hoo

Recovering Alcoholic Jug Band... and

tonight, in her syndicated TV

debut... Lurleen!

The crowd **APPLAUDS**.

*Scene 24
cont.*

ON STAGE

Lurleen begins to SING her song in a hayloft set.

BACKSTAGE

Homer watches from the wings. A YOUNG FAN shyly approaches Homer and holds up a photograph of Lurleen.

YOUNG FAN

Excuse me, sir? Do you think I could
get Lurleen's autograph?

HOMER

Sure, kid.

YOUNG FAN

You sure got a pretty wife, Mr.
Lumpkin.

Homer is shaken.

HOMER

She's not my wife. This is my wife.

Homer shows the young fan a photo of Marge from his wallet.

YOUNG FAN

(BLANKLY) Oh.

Homer gazes at Marge's photo and SIGHS.

ANOTHER AREA BACKSTAGE

- Scene 23

FREDDY-BOY, a Junior Samples-type, wearing overalls with no shirt and a tophat, stands holding a PIG, dressed in a wedding gown.

FREDDY-BOY

She's gonna be a tough act to follow,
Yuma.

The pig SQUEALS nervously.

Scene 23
cont.

BACKSTAGE

A very troubled Homer watches Lurleen sing. A slick EXECUTIVE-TYPE wearing a suit comes up to Homer.

EXECUTIVE

Excuse me, are you Colonel Homer Simpson?

HOMER

Yes I am.

EXECUTIVE

I'm from Rebel Yell Records, a division of Togasaki Corp. I'm interested in buying Lurleen's contract.

HOMER

Forget it, pal. They don't call me Colonel Homer 'cause I'm some dumb-ass army guy.

EXECUTIVE

May I ask if you have any plan for her career?

HOMER

Sure. I got a plan... (BLUFFING)... a two part plan. Phase one... we're gonna go home and wait for the phone to ring. This takes us to phase two... uh...

The executive waves his hand dismissively.

*Scarf
out*

EXECUTIVE

(GENTLY) Colonel, I'm going to be frank with you. You're in over your head. You've done a great job getting Lurleen this far, but you're going to need to book a tour, hire back-up musicians, start a fan club, set up music publishing, negotiate a --

HOMER

Look, why don't you just say it...
I'm in over my head.

EXECUTIVE

I did say it.

Homer looks over and watches Lurleen **SING** for a beat, then turns back to the executive.

HOMER

It's funny. All I wanted to do was share that beautiful voice with other people and it's almost cost me my family. Could you indeed be an angel come to save me?

EXECUTIVE

(QUICKLY) Yeah, I could. Name your price.

HOMER

Gee... uh... I...

*Scene 23
cont.*

EXECUTIVE

(INTERRUPTING) How about five grand?

HOMER

Sold.

- Scene 24

ON STAGE

Lurleen finishes her song to THUNDEROUS APPLAUSE.

CROWD

Lur-leen! Lur-leen!

Lurleen turns back to look at Homer. Homer dejectedly walks away. The Executive takes Homer's place and smiles at Lurleen. She smiles and looks back toward Homer. Their eyes lock for a moment. Homer tips his hat to her wistfully and slips out the exit door.

INT. SIMPSON HOUSE - MASTER BEDROOM

Marge is in bed sadly watching "YAHOO!"

ON TV

We see TWO HILLBILLIES sitting on the back of a corn truck. One chews a big wad of tobacco, then SPITS over his shoulder.

ORVILLE

(SLOW DRAWL) Hurley, why do you keep
a-spittin' on the corn?

HURLEY

(SLOW DRAWL) 'Cuz it's goin' to New
York City.

The first hillbilly CACKLES and falls off the truck. On TV we cut to PIP DIDDLE, a Buck Owens type, LAUGHING mechanically at the previous bit.

PIP DIDDLE

(LAUGHS, THEN TURNS TO THE CAMERA)

And now, once again, Lurleen.

*Scene 24
cont.*

BACK TO SCENE

Marge looks sad. Suddenly Homer walks in the door.

MARGE

Homer?

HOMER

Is there any room in that bed for a
crazy old fool?

MARGE

(WARMLY) Always has been.

Homer smiles and starts to undress. Lurleen introduces her
song.

ON TV

LURLEEN

(CHOKED UP) I'd like to play a song
I just wrote. It's called "Stand By
Your Manager". (SINGS) His name is
Homer/ He's quite a man/ I tried to
kiss him/ But Homer ran.

BACK TO SCENE

Homer has finished undressing and climbed into bed, wearing
his underwear and his hat.

ON TV

LURLEEN (CONT'D)

(SINGS) Sure wish I could say that I
was his/ I hope Marge knows/ How
lucky she is.

*Scen 24
cont*

BACK TO SCENE

MARGE

I do.

Homer and Marge kiss. Homer takes off his hat and flings it away. It fills the screen as we:

FADE OUT.

THE END