



HAPPY DAYS

"FONZIE'S A THESPIAN"
#60537-153

Return to Script Department
PARAMOUNT PICTURES CORPORATION
5451 Marathon Street
Hollywood, California 90038

REV. SHOOTING SCRIPT
OCTOBER 12, 1979

HAPPY DAYS

"FONZIE'S A THESPIAN"

#60537-153

Written by
Holly White

Supervising Producer

Lowell Ganz

Producers

Walter Kempley
Jerry Paris

Directed by
Jerry Paris

A Miller/Milkis Production

In association with

Garry Marshall

THE WRITING CREDITS MAY NOT BE FINAL AND SHOULD NOT
BE USED FOR PUBLICITY OR ADVERTISING PURPOSES WITHOUT
FIRST CHECKING WITH THE TELEVISION LEGAL DEPARTMENT.

This script is not for publication or reproduction.
No one is authorized to dispose of same. If lost
or destroyed, please notify script department.

Return to Script Department
PARAMOUNT PICTURES CORPORATION
5451 Marathon Street
Hollywood, California 90038

REVISED SHOOTING SCRIPT

October 12, 1979

HAPPY DAYS

"Fonzie's A Thespian"

#60537-153

CAST LIST

RICHIE	RON HOWARD
FONZIE	HENRY WINKLER
HOWARD CUNNINGHAM	TOM BOSLEY
MARION CUNNINGHAM	MARION ROSS
POTSIE	ANSON WILLIAMS
RALPH	DONNY MOST
JOANIE	ERIN MORAN
AL	AL MOLINARO
CHACHI	SCOTT BAIO
SLOAN MARLOWE	TERRY McGOVERN

SETS

INT. CUNNINGHAM LIVING ROOM

INT. ARNOLD'S

INT. LITTLE THEATRE

HAPPY DAYS

"Fonzie's A Thespian"

ACT ONE

A

FADE IN:

INT. CUNNINGHAMS' - NIGHT

RALPH, POTSIE AND JOANIE ARE SEATED AT THE DINING ROOM TABLE, IMPATIENTLY WAITING FOR THEIR SUPPERS. THEY EACH HOLD A KNIFE AND FORK IN EITHER HAND AND RHYTHMICALLY POUND THE TABLE WITH THEM.

POTSIE/RALPH/JOANIE

We want food! We want food!

IN THE KITCHEN, RICHIE WEARS AN APRON AND TWO MITTEN POT-HOLDERS. HE IS AT THE OVEN CHECKING ON THINGS.

RICHIE ENTERS CARRYING A TV DINNER IN EACH MITTEN. HE HAS REMOVED THE FOIL, AND HE SETS THEM DOWN IN FRONT OF JOANIE AND POTSIE.

RICHIE

Nag, nag, nag, nag, nag. You people
are pathetic.

JOANIE

(INCREDULOUS) Are you kidding? You
call this supper? When I cooked, we
had roast beef.

RICHIE

Well, that's just wonderful. This is
the thanks I get for slaving over a
hot stove all day!

POTSIE

Hot stove? You didn't even peel back
the tin foil and let the Apple Brown
Betty get crisp.

RICHIE

Life's tough.

EXASPERATED, RICHIE EXITS INTO THE KITCHEN TO GET THE OTHER TWO
TV DINNERS.

RALPH

Gee, Pots, when we invited ourselves to
dinner, I figured Mrs. C. would've at
least left them something good to heat
up.

JOANIE

She hasn't had time... she's too busy
rehearsing for the play. We have to
trade off the chores. You know, guys,
it's not fun washing gym socks.

POTSIE

(TO RALPH) You told me it was a treat.

RALPH

It is, Pots. She's young, she doesn't
understand fun.

*

JOANIE

(LOOKS AT FOOD) Maybe this is a good
night to go on a diet.

*

RICHIE RE-ENTERS, PLACES A TV DINNER IN FRONT OF RALPH AND
STANDS AT COUNTER WITH HIS.

RICHIE

I'll eat here, thank you.

POTSIE

(MOURNFULLY) I can't believe you didn't
let the Apple Brown Betty get crisp.

RICHIE

(EXPLODING) If you don't like it, don't
eat it!

POTSIE AND RALPH LOOK AT EACH OTHER.

RALPH

Arnold's?

POTSIE

Absolutely.

THEY GET UP TO EXIT. RICHIE UNTIES HIS APRON AND THROWS IT ON
THE TABLE.

RICHIE

You invite yourselves, you insult my
cooking, you walk out...

POTSIE

He's getting very cranky.

RALPH

Housework is getting to you, Rich.

*

RALPH AND POTSIE EXIT. RICHIE STORMS OVER TO THE DOOR AND YELLS.

RICHIE

Listen, Buckos, you think this is easy.
I had to do all the cooking and cleaning
for two weeks. (TURNS TO JOANIE) This
place is a mess.

RICHIE SLAMS THE DOOR WHILE STILL LOOKING AT JOANIE, NOT
NOTICING THAT HOWARD HAS JUST WALKED UP. RICHIE ACTUALLY SLAMS
THE DOOR IN HOWARD'S FACE. HOWARD THEN ENTERS.

HOWARD

It's always nice to come home. Hello,
children.

HOWARD CROSSES TO EACH, KISSES THEM ON THE HEADS. HE SEES THE
TV DINNERS.

HOWARD (CONT'D)

Oh, goodie, supper's ready.

RICHIE

Yours is still in the oven, Dad. I'll
get it.

HOWARD

Don't bother, Richie, I'll do it
myself.

HOWARD EXITS INTO KITCHEN, GETS HIS TV DINNER FROM THE OVEN AND
PEELS OFF HIS FOIL. HE IS WHISTLING.

JOANIE

(TO RICH) What's he in such a good
mood about?

RICHIE

I don't know. Maybe he's flipped out
for good. Don't burn your fingers,
Dad.

HOWARD

I won't. Ahhh!

HOWARD RE-ENTERS. HE TAKES HIS SEAT AND JAUNTILY STARTS EATING.

JOANIE

Dad, I know why you're happy. The play is Sunday and Mom'll be home for good. Right?

HOWARD

No... you know, your mother's going to stay in the Little Theatre Group. She may do more plays.

RICHIE

Dad, be a good husband, talk her out of it!

HOWARD

Be a good son, sit down, Richard.

JOANIE

Please! You can do it!

HOWARD

Maybe so, but I'm not going to. (RICHIE GROANS) You know, when I met your mother she was acting in a little theatre group. People told her she could have a career and she gave it all up for me.

*

JOANIE

How sad.

HOWARD LOOKS AT HER.

JOANIE (CONT'D)

I didn't mean...

HOWARD

I know what you meant. Anyway this is a chance for her to do something she loves. That's why I was in such a good mood. I was thinking of you two, how you've been helping out. (STARTS TO WALK AROUND ROOM) But looking around the place, maybe I was too hasty.

(PICKS UP LAUNDRY OFF OF FURNITURE)

RICHIE AND JOANIE SPRING UP AND GATHER LAUNDRY.

RICHIE

(QUICKLY) No, you weren't. (TO JOANIE)
I mean, right?

JOANIE

Right. I think I'll go do the ironing upstairs, so Mom doesn't have to when she gets home.

*
*
*

RICHIE

That's a good idea. And I'll do the upstairs vacuuming.

HOWARD

Thank you, kids.

THEY BOTH START UP.

RICHIE

Dad, tomorrow night no TV dinners.

*

HOWARD

Great. *

RICHIE

So eat a big lunch. *

HOWARD

Thank you Richard.

THEY EXIT. HOWARD SMILES, GOES BACK TO EATING AS MARION ENTERS WITH SLOAN MARLOWE. HE IS THE DIRECTOR AND LEADING MAN IN MARION'S LITTLE THEATRE GROUP PRODUCTION OF "THE RAINMAKER."
HOWARD REMOVES THE NAPKIN FROM HIS NECK.

MARION

Oh, hello, Howard. This is Sloan Marlowe, our very talented director and star. (TO MARLOWE) This is my husband, Howard.

MARLOWE

I thought you'd be a lot taller, younger and thinner. (LAUGHS) A jest, old man.

HOWARD

(JOVIAL) Well, I pictured you...

MARLOWE

(TURNS AWAY FROM HOWARD; INTERRUPTS, TO MARION) Practice those love scenes, my dear, and you and I will go over them tomorrow.

HOWARD

Love scenes?

MARION

I'll practice, Sloan.

MARLOWE

Marvelous. Until later then. (KISSES
HER HAND, DRAMATICALLY) Ah, parting
is such sweet sorrow...

MARLOWE FLOWS OUT THE DOOR.

MARION

Isn't he marvelous, Howard? Don't
you like him?

HOWARD

I liked him best when he left.

MARION

I do hope the show goes well.

HOWARD

I'm sure it will, Marion. You know, I'm
very proud of you. The tickets are going
very well, there'll be a lot of people
there...

MARION

I better go upstairs and rehearse my lines.

HOWARD

... I'm coming.

SHE GIVES HIM A PECK ON THE CHEEK AND EXITS UPSTAIRS. HOWARD
SITS AT TABLE.

HOWARD (CONT'D)

(LOOKING TO MARION'S EMPTY CHAIR) You
know, sweetheart, you're going to be
wonderful in the play, but I hate
Apple Brown Betty.

WITH A SIGH, HE TURNS BACK TO HIS TV DINNER.

DISSOLVE TO:

B

INT. ARNOLD'S DAY

THE REGULAR CROWD IS THERE. JOANIE IS SEATED IN CHAIR BEHIND A CARD TABLE ON THE BANDSTAND. ALONGSIDE IS A SIGN ON AN EASEL WHICH READS: "TICKETS FOR 'THE RAINMAKER,' STARRING SLOAN MARLOWE AND MARION CUNNINGHAM. LITTLE THEATRE BENEFIT FUND." AL IS BUYING TICKETS.

AL

Okay, everybody, I'm gonna buy two *
tickets, it's for a good cause. (LOOKING *
AT TICKETS) That's four dollars, right *
Joanie. Where is the seat number? *

JOANIE

Oh, it's right there on the stub... see
"First come, first serve."

AL

Ah, those sound like good seats. *

RALPH AND POTSIE ENTER.

RALPH

Hey, Al, two tickets. Got a hot date? *

AL

No, I'm taking Germaine. "The Rainmaker." I don't know that show. Germaine is going to want to know what it's about. She only likes happy endings.

POTSIE

It's about a guy who goes around and makes it rain.

AL

What for? *

POTSIE

For a hundred bucks. *

RALPH

Potsie, you left out all the romance. *

POTSIE

It's about a guy who goes around making romantic rain.

RALPH

No. Al, it's very thematic... This rainmaker encourages people to live out their glorious dreams instead of their drab realities.

AL

Drab realities. Yep.

AL EXITS. *

RALPH

(WITH CONTEMPT) A hundred bucks. (THINKS) *
It's not a bad joke. I should've thought *
of it. *

CHACHI ENTERS. CROSSES TO JOANIE SITTING AT THE TABLE.

CHACHI

Well, congratulate me, blue eyes. I
sold all my tickets. (DROPS A ROLL OF
MONEY ON THE CARD TABLE)

JOANIE

So fast. That's amazing. I've been
selling all day and I still have ten
tickets left. How did you do it?

CHACHI

It was a breeze. Watch this. (STANDS
UP ON CHAIR; LIKE A BARKER) Hurry.
Hurry. May I have your attention please!
Coming Sunday at the Little Theatre!
For one special performance. Don't miss
it! See the story of one man trapped on
a desert island filled with scantily clad
love-starved women. Yes, you heard it
right. Scantily clad love-starved women.
See the fertility dance never before
presented outside of France... !

JOANIE

That's not this play.

CHACHI

I know, but it sells tickets.

POTSIE

I'll take two.

CHACHI

See, I told you.

A CROWD GATHERS AROUND CHACHI. RALPH PULLS POTSIE BACK TOWARD THE BOOTH. RICHIE ENTERS.

RALPH

Here comes the Betty Crocker of Milwaukee.

RICHIE

Leave me alone, Ralph. I've got a problem.

RALPH

What's the matter...? Your cake fall?

RICHIE

Very amusing. Get this, guys. The college paper wants me to review "Rainmaker."

POTSIE

Why should that upset you? It's good experience.

RICHIE

How do you review your mom? If I say the show is great, everyone will think it's favoritism. If it's bad, I can't knock it and hurt her feelings. I'm in a no-win situation.

POTSIE

A writer shouldn't have parents.

RALPH

Potsie, why does your mouth get ahead of your brain.

POTSIE

It's a gift. Don't worry about the review, you'll think of something.

RICHIE

Alone.

FONZIE COMES IN. THERE IS A GIRL WITH HIM. THEY CROSS DOWN TO THE GUYS.

FONZIE

Why don't you go over there and get us a ticket for Sunday.

SHE CROSSES TO JOANIE.

RICHIE

A ticket, Fonzie? What about your girl?

FONZIE

She wants to sit on my lap. Listen, I've been kinda busy lately. What play are they doing...? Something exciting, no doubt, like... "Goldilocks."

RICHIE

No, it's "The Rainmaker."

FONZIE

(VERY EXCITEDLY) "The Rainmaker!!"

I love that! That was a great movie...

*

Now they made it into a play?

*

RICHIE

Well, actually, first it was a play...

FONZIE

Who cares! I love it!

(MORE)

FONZIE (CONT'D)

Saw it six times with Burt Lancaster.
I'll never forget when Burt Lancaster
said... (DOES LINE FROM THE PLAY) "All
my life... wantin' to make a miracle..."
Good old Burt.

RICHIE

You even remember the dialogue?

FONZIE

Hey, you forget I did Hamlet? I
memorized it in an hour. And that's a
whole other language. You know, I'm
really starting to look forward to this.

FONZIE STARTS TO PICK A RECORD.

RICHIE

I'm not, Fonzie. Play a "Beach Boy"
song.

FONZIE

"Beach Boys"... Surfers... What's this
country coming to. I'll play E-5. *

RICHIE

I got to review my own mother.

FONZIE

What's the big deal? Whatever she does,
you say she's wonderful.

RICHIE

What if she's bad?

FONZIE

You still say she's wonderful.

RICHIE

What about journalistic integrity?

What about honor?

FONZIE

What about being thrown out of your
house and having to sleep in the
driveway?

RICHIE

Driveway, huh? (AS IF HE WAS WRITING
THE REVIEW) Marion Cunningham gave
a wonderful performance...

*
*
*

FONZIE HITS JUKEBOX AND MUSIC BEGINS TO PLAY.

DISSOLVE TO:

C

INT. CUNNINGHAM LIVING ROOM - NIGHT

FONZIE IS EATING A SANDWICH AT THE KITCHEN TABLE. RICHIE IS STANDING NEXT TO HIM, READING FROM A PAPER ON A CLIPBOARD.

RICHIE

How's this, Fonz? Marion Cunningham brought to the part of Lizzie something that has never been seen before.

FONZIE

What does that mean? Is it good or bad?

RICHIE

(HAPPY) Yeah, that's the idea. You can't tell. That way, I can be honest and not have to sleep in the driveway.

FONZIE

Here's an idea. Why don't you see the play and then write the review?

RICHIE

Hey, don't tell me the newspaper business.

(BEAT) Sorry Fonz, I'm just a little upset.

*
*
*
*

RICHIE HEARS A CAR PULL UP AND LOOKS OUT THE WINDOW.

RICHIE

Here's Mom now with Sloan Marlowe.

FONZIE

Who's that?

RICHIE

He's the director and star of the play.

FONZIE

(UNIMPRESSED) Well, la-de-dah.

THE FRONT DOOR OPENS AND MARION AND SLOAN MARLOWE ENTER.

MARION

Thank you for driving me home, Sloan.

MARLOWE

My pleasure... Lizzie.

MARION HAS HER HAND OUT TO SHAKE GOOD NIGHT. SLOAN SMILES.

MARLOWE (CONT'D)

I desire to kiss your tender lips.

MARION

I don't remember that line from the
play.

MARLOWE

It wasn't in the play.

MARLOWE PUTS HIS ARMS AROUND MARION AND GOES TO KISS HER.
BEFORE HE DOES, SHE SLAPS HIM.

MARLOWE (CONT'D)

Well, I never...

MARION

And you're not going to now!

HE EXITS IN A HUFF, AS FONZIE AND RICHIE ENTER FROM THE
KITCHEN. MARION QUICKLY HIDES HOW UPSET SHE IS.

FONZIE

Did my ears hear a slap?

MARION

Oh, Arthur, Richard... It's nothing.

RICHIE

Mom, did that guy try to pull something?

MARION

Nothing I couldn't handle.

FONZIE

You sure you don't want me to lean on
him? (BEAT) With my bike?

RICHIE

Oh, man. He's in trouble... I've got
a good mind to leave him out of my
review.

MARION

Listen, you two, it's over. Good night,
now.

THEY AD LIB GOOD NIGHTS, AND SHE EXITS UPSTAIRS.

FONZIE

I don't want him driving her home
anymore. One of us should pick her
up. Do you go or do I go?

RICHIE

Well, if you'll do the housework.

FONZIE

I'll go.

FONZIE STARTS OUT.

RICHIE

(HESITATES) Fonz, you gonna pick her
up on your bike?

FONZIE

Of course not... she's a classy woman.
I'm gonna take the tow truck.

RICHIE

Ah.

DISSOLVE TO:

D

INT. MILWAUKEE PLAYERS' THEATRE - NIGHT

MARION IS ONSTAGE, EXHAUSTED FROM A VERY LONG DAY, BUT STILL REHEARSING. THE STAGE IS A RAISED PLATFORM WITH A SMALL AUDIENCE AREA SET UP WITH CAMP CHAIRS. THERE IS A BARE STANDING BULB. SLOAN MARLOWE RECLINES IN ONE OF THE CHAIRS NEAR THE APRON, WEARILY RUNNING MARION THROUGH HER SPEECH.

MARION

... Shining in your hand.

MARLOWE

All right, let's take it agan.

MARION

Again?

MARLOWE

Agan.

MARION

Agan.

MARLOWE

But this time, put some feeling into it.

MARION

(EXASPERATED) We've been rehearsing since this morning. I don't have any more feeling. Neither do my feet.

MARLOWE

You're going to do this until you get it right. I don't care if you have to stand there all night.

MARION

Of course you don't. You have a chair.

MARLOWE

Again.

MARION CLEARS HER THROAT AND GETS INTO CHARACTER.

MARION

Again. "I was about twelve, I guess. There was a boy with freckles and red hair -- and I thought he was the beginning of the world... "

*

MARLOWE

(IMPATIENTLY) Faster.

MARION

(INCREASES HER SPEED) "But he never paid me any mind. Then one day he was standing around with a lot of other boys..."

MARLOWE

Faster!

MARION

(RACING THROUGH, FRANTICALLY) "... And suddenly he shot over to me and kissed me hard right on the mouth. And for a minute I was so stirred up..."

MARLOWE

(SHOUTS) Enough. Enough.

MARION

Oh, I just don't know what you want. You thought I was pretty good last night.

MARLOWE

Last night? (RUBS HIS CHEEK) Last night you were one of the shining lights of the theatre. (CAUSTICALLY) Tonight, you're a three-watt bulb.

MARION

Well, if that slap's still bothering you...

MARLOWE

I'm a professional, Mrs. Cunningham. Personal matters never interfere with my rehearsal time. (PUTS AN ARM AROUND HER) Unless you feel like taking a break?

MARION

(BREAKS AWAY) You're grabbing me again?
Let's get back to rehearsal.

*

MARLOWE

How can you expect to portray life on stage when you don't experience it in real life?

MARION

I've raised a husband and two children. If that's not experience, bud, I'd like to know what is.

MARLOWE

(SHOUTS) This is the theatre! This is drama! You're not checking out at the Piggly-Wiggly. I must have been out of my mind to think I could make an actress out of you. You're a housewife. You'll always be a housewife.

MARION

You're spitting. (SNIFFLES) I thought you said this was going to be a rewarding experience.

MARLOWE

I did? Listen, for four hundred dollars, I'll say just about anything.

MARION

(NEAR TEARS) You don't care about the play, the Benefit Fund or how much it means to us or anything. (STARTS TO CRY) You... you... actor.

MARION TURNS AND EXITS. MARLOWE SMILES AS HE YELLS OFF INTO THE WINGS.

MARLOWE

I suppose you think that hurts my feelings... I got news for you, there's nothing you can do that can hurt me.

FONZIE STEPS OUT FROM BEHIND THE STAGE.

FONZIE

Why don't you give me a shot.

FADE OUT.

END OF ACT ONE

SCENE E OMITTED

ACT TWO

H

FADE IN:

INT. MILWAUKEE PLAYERS' THEATRE - NIGHT - CONTINUOUS ACTION

MARLOWE

What do you want?

FONZIE

I want you to apologize to Mrs. C., a wonderful person and a great little actress.

MARLOWE

I'm the director and I don't have to apologize to anyone. *

FONZIE

I don't think you understand. I insist. *
Let me explain this situation to you in *
a way you can understand. Like a play. *
Here's a stage. Curtain goes up. *

(MORE)

FONZIE (CONT'D)

Director's on stage. (HE GOES OUT)

There's a knock on the door.

FONZIE KNOCKS LOUDLY TWICE. THE THIRD TIME HIS FIST GOES THROUGH THE DOOR. FONZIE ENTERS.

FONZIE (CONT'D)

Let me give you a hint. It ain't opportunity.

MARLOWE

You broke our scenery.

FONZIE

I'll tell you when you got a line. To
continue... enter a mechanic...
correction... enter a great mechanic.
He demands an apology... The director
refuses... There's a series of
unfortunate accidents.

*
*
*
*
*
*

MARLOWE

What kind of accidents?

FONZIE

Come over here a second.

MARLOWE CROSSES TO FONZIE. FONZIE STOMPS ON THE FLOOR, THE ROPE COMES FREE, AND THE SANDBAG FALLS ONTO SEAT OF CHAIR.

*
*
*

MARLOWE

You're a madman.

FONZIE

Don't don't you forget it.

*

MARLOWE

It's etched in my mind.

FONZIE

You better try being a little nicer
to your leading lady.

FONZIE STARTS TO EXIT, THEN STOPS.

FONZIE (CONT'D)

A dozen roses for Mrs. C. on opening
night would be a good start.

MARLOWE

Certainly. Anything you say.

FONZIE CROSSES TO SANDBAG.

FONZIE

Heavy.

MARLOWE

Yes.

FONZIE WALKS OFF.

DISSOLVE TO:

J

INT. CUNNINGHAM LIVING ROOM - MORNING

IT IS THE NEXT MORNING. RICHIE, JOANIE AND HOWARD ARE EATING
BREAKFAST. MARION IS SERVING. FONZIE ENTERS.

FONZIE

(CHEERY) Good morning.

MARION

Good morning, Arthur. Everything's
ready. Join us for breakfast.

FONZIE

Sure, I got time.

*

THEY ALL AD LIB HELLO.

MARION

Well, I don't understand. After all
those weeks of work. How could Sloan
Marlowe leave town without saying a
word to anybody. And ruining the play!

HOWARD

Something must have happened. He must
of had an emergency.

FONZIE

I'll just have a piece of toast and be
on my way. (HE STARTS OUT)

*

*

RICHIE

Something wrong, Fonz?

FONZIE

Alright, come-clean time. I'll level
with you. You see, Marlowe may have
left town because of a little chat we
had.

JOANIE

Way to go, Fonz.

MARION

You didn't hit him?

*

RICHIE

No, no. A chat is just threatening.
A discussion is hitting.

FONZIE

I'm sorry, Mrs. C. I truly didn't
expect him to leave town.

HOWARD

Wait a minute. What is going on? Why
was he threatening him? What did this
man do?

*

*

*

RICHIE

He brought Mom home the other night...
he got fresh... Mom gave him a slap...
he went home... Fonzie went down to
straighten him out... the guy left
town now... so there's no reason for
you to get excited.

HOWARD

I'm not excited. It's in the past.
What is done is done... (TO MARION)
From now on you're staying in the
house! Why didn't you tell me?

MARION

Because you'd tell me I had to stay
in the house.

HOWARD

I'd never say that. (BEAT) I'm sorry
honey. I shouldn't be yelling at you
now. You're upset about the play being
cancelled.

MARION

It's no big deal... I waited twenty-five
years. I suppose I can wait another
twenty-five years. (STARTS TO CRY)

JOANIE

Do you have to cancel the show? Maybe
you can find a new actor.

MARION

Where? The man has to be forceful,
dynamic with incredible stage presence...

RICHIE

Let's see. Who could we get? *

HOWARD

Forceful.

JOANIE

Dynamic.

RICHIE

Incredible stage presence and has to
know the play... (HIS EYES FOCUS ON
FONZIE) Or at least has seen the movie. *
Six times.

FONZIE

Just a minute here. Forceful, dynamic
and incredible I can buy, but an actor?
I just couldn't do it.

MARION

Arthur, I loved your "Hamlet".

FONZIE

Yeah, but that was Shakespeare.
Anybody can do that. I couldn't
learn all that stuff in two days.

RICHIE

All right, Fonz. This is a test.
(PAUSE) April fourteenth, 1958, who
were you out with?

FONZIE

From when to when?

RICHIE

From eight to ten.

FONZIE

A.M. or P.M.?

RICHIE

P.M.

FONZIE

Paula Petralunga. We went to miniature
golf. We never left the windmill.

(SMILES FONDLY)

HOWARD

You see. You have a great memory.

FONZIE

Sure, for important things.

MARION

Arthur, you can do it. Please. Give
it a try.

THEY ALL WALLA.

FONZIE

Hold it. (THINKS A BIT) Okay, I'll
try for Mrs. C.

RICHIE

Fonz... Next day, April fifteenth, 1958?

*

FONZIE

Still at the windmill.

DISSOLVE TO:

K

INT. MILWAUKEE PLAYERS' THEATRE - BACKSTAGE - NIGHT

IT IS LATER THAT NIGHT. FONZIE IS PUTTING ON STAGE MAKEUP AND CHACHI IS KIBBITZING.

CHACHI

(INCREDULOUS) Are you wearing eye makeup?

FONZIE

Yeah. What's it to you?

CHACHI

Nothing, Fonz. Looks nice.

FONZIE

Thanks. (BEAT) What do you mean it looks nice?!

CHACHI

Alright, it doesn't look nice. Fonz, you gotta get a hold of yourself. Calm down.

FONZIE

You're right. This is no big deal.
It's Mrs. C.'s big night, not mine.
No one's gonna be looking at me.

CHACHI

That's the right attitude. (BEAT)
Are you wearing lipstick?

FONZIE

Out.

CHACHI

Me?

FONZIE

You.

CHACHI STARTS TO EXIT.

CHACHI

Your mascara's running.

FONZIE

Ehhh.

*

CHACHI LAUGHINGLY CROSSES TO EXIT.

CHACHI

Break a leg. (LAUGHS)

RICHIE COMES RUNNING IN.

RICHIE

Boy, Fonz, I'm glad you're having such
a good time in here because Mom's sure
not.

FONZIE

What's the problem?

RICHIE

Are you wearing eye makeup?

FONZIE

Cunningham...

RICHIE

Well, Mom's terrified. She says the only thing keeping her going is knowing you'll be out there with her. She knows she really doesn't have anything to worry about because everyone will be looking at you the whole time.

FONZIE GIVES RICHIE A LOOK.

RICHIE (CONT'D)

Yeah. You're not nervous, are you, Fonz?

FONZIE

Why would I be nervous?

RICHIE

I don't know. I mean I would be.

*

FONZIE

Reason.

RICHIE

Well, it's a sold-out crowd.

FONZIE

Reason.

RICHIE

I guess I'd be afraid of forgetting the line.

FONZIE

Reason.

RICHIE

Well, I wouldn't want to make a fool
of myself in front of all my friends.

FONZIE

(FONZIE STANDS) You win. I'm nervous.

CUT TO:

L

INT. MILWAUKEE PLAYERS' THEATRE - NIGHT

IT IS OPENING NIGHT. THE AUDIENCE IS FULL. ALL OUR PEOPLE ARE THERE: RICHIE, HOWARD, JOANIE, RALPH, POTSIE, CHACHI AND AL. MARION AND FONZIE ARE ON STAGE AS LIZZIE AND STARBUCK. THE PLAY IS IN PROGRESS.

MARION

I called you what you are -- a big-mouthed liar and a fake!

FONZIE

(WITH MOUNTING INTENSITY) How do you know I'm a liar? How do you know I'm a fake? Maybe I can bring rain! Maybe when I was born, God whispered a special word in my ear! Maybe He said: "Bill Starbuck, you ain't gonna have much in this world! You ain't gonna have no wife and no kids -- no green little house to come home to! But, Bill Starbuck, wherever you go -- you'll bring rain!" Maybe that's my one and only blessing!

MARION

There's no such blessing in the world!

FONZIE

(CENTER) I seen ever better blessings,
Lizzie-girl! I got a brother who's a
doctor. You don't have to tell him
where you ache or where you pain! He
just comes in and lays his hand on your
heart and pretty soon you're breathin'
sweet again! And I got another brother
who can sing -- and when he's singin',
that song is there! -- and never leaves
you! (WITH AN OUTCRY) I used to think
-- why ain't I blessed like Fred or Arny?
Why am I just a nothin' man, with nothin'
special to my name? And then one summer
comes the drought -- and Fred can't heal
it away and Arny can't sing it away!
But me -- I go down to the hollow and I
look up and I say, "Rain! Dammit! --
please -- bring rain!" And the rain came!
And I knew -- I knew I was one of the
family!

FLIP TO:

M

INT. MILWAUKEE PLAYERS' THEATRE - NIGHT - A LITTLE WHILE LATER

FONZIE

Didn't anybody ever kiss you before
I did, Lizzie?

MARION

Yes -- once.

FONZIE

When was that?

MARION

I was about twelve, I guess. There
was a boy with freckles and red hair
-- and I thought he was the beginning
of the world!

(MORE)

MARION (CONT'D)

Then one day he was standing around with a lot of other boys. And suddenly he shot over to me and kissed me hard, right on the mouth! And for a minute I was so stirred up! But then he ran back to the other kids and I heard him say: "I'll kiss anything on a dare -- even your old man's pig!" -- So I ran home and up the back stairs and I locked my door and looked at myself in the mirror and from that day on, I knew I was plain.

FONZIE

Are you plain, Lizzie?

MARION

(LOOKING AT HIM, SMILING) No -- I'm beautiful.

FONZIE

You are -- and when I leave here, don't you ever forget it!

MARION

(A LITTLE SADLY; RECONCILED TO HIS ULTIMATE GOING) I'll try to remember -- everything -- you ever said.

FONZIE RISES. SOMEHOW HE IS DEEPLY DISTURBED, LONELY. HE WALKS TO THE DOOR, HIS BACK TO MARION AND LOOKS OUT AT THE NIGHT.

FONZIE

Lizzie, I want -- I want to live
forever!

MARION

(FULL OF COMPASSION) I hope you do
-- wherever you are -- I hope you do!

FONZIE

You don't say that as if you think
I'll ever get what I'm after.

MARION

(GENTLY) I don't really know what
you're after.

FONZIE

I'm after a clap of lightnin'! I want
things to be as pretty when I get them
as they are when I'm thinkin' about them.
Lizzie -- I got something to tell you
-- you were right -- I'm a liar and a
con man and a fake. (BEAT) I never
made rain in my life! -- Not a single
raindrop! -- Nowhere! Not anywhere
at all!

MARION

I know.

FONZIE

All my life -- wantin' to make a
miracle! -- Nothin'! -- I'm a great
big blowhard!

MARION

(GENTLY) No -- you're all dreams.
And it's no good to live in your
dreams!

FONZIE

It's no good to live outside them
either!

MARION

Somewhere between the two --

FONZIE

Yes! -- Lizzie, would you like me to
stick around for a while?

MARION

(CRYING) Would you stay? Would you?

FONZIE

A few days -- yes!

MARION

(HER HAPPINESS BURSTING) Oh! Oh my
goodness! Oh!

FONZIE

Lizzie --

MARION

I can't stand it -- I just can't
stand it!

FONZIE

(TAKING HER IN HIS ARMS) Lizzie --

MARION

You look up at the sky and you cry for
a star! You know you'll never get it!
And then one night you look down --
and there it is -- shining in your hand!

HALF-LAUGHING, HALF-CRYING, SHE GOES INTO HIS ARMS AS THE
CURTAIN COMES DOWN. THE AUDIENCE GOES WILD AND WE CUT TO
SHOTS OF OUR PEOPLE APPLAUDING.

FADE OUT.

END OF ACT TWO

TAG

P

FADE IN:

INT. CUNNINGHAM LIVING ROOM - LATER THAT NIGHT

THERE IS SOME FOOD SET OUT ON THE DINING TABLE, BUFFET STYLE. MARION, FONZIE, HOWARD, JOANIE, POTSIE, RALPH, CHACHI AND AL ARE ALL LISTENING TO RICHIE READ HIS REVIEW.

RICHIE

(READS) "... the part of Lizzie was truly made wonderful by the luminous presence of Marion Cunningham."

ALL WALLA IN AGREEMENT.

MARION

I'm a luminous presence. Richard, do you really mean that?

RICHIE

Of course, Mom. I'm a journalist with total integrity.

FONZIE

Ehhh.

RICHIE LOOKS AT HIM A BEAT.

*

*

RICHIE (CONT'D)

Right... oh, right, Fonz. Listen up.

(LAUGHS, AND SCANS REVIEW) "Arthur

Fonzarelli...

CHACHI MAKES NOISE OPENING BAG OF POTATO CHIPS.

FONZIE

(TO CHACHI) The man is reading.

RICHIE

(CONTINUING) ... in the role of
Starbuck, totally captivating the
audience...

FONZIE

Richard, I love the way your pen
glides across the page.

RICHIE

Mr. Fonzarelli's performance was
greeted by applause and shouts of
delight.

CHACHI

Most of them were shouting their phone
numbers.

FONZIE

The theatre crowd has great taste.

(SMILES MODESTLY)

HOWARD

Well, it's been very exciting. What
do you say we call it a night?

EVERYONE GETS UP TO LEAVE, AD LIBBING GOOD NIGHT.

FONZIE

Hey, you wanna play some eight-ball?

RALPH

Yeah, how about some pizza, Fonz?

FONZ

Yeah. It's on me.

POTSIE

Chachi, coming with us?

CHACHI

No, I got something special lined up.

(TO JOANIE) Hey, blue eyes, want to go outside and try the balcony scene from Romeo and Juliet.

JOANIE

Want to go outside and try not coming back.

CHACHI

Hey, guys, wait up.

MARION, HOWARD, RICHARD AND JOANIE ARE AT THE DOOR SAYING GOODBYE TO EVERYONE.

MARION

All those nights I was rehearsing I bet you probably had a good time being left alone, going bowling, going to the lodge, doing what you want.

HOWARD

Marion, my life is truly made
wonderful by the luminous presence
of Marion Cunningham.

MARION

Oh, Howard.

THEY HUG.

FADE OUT.

THE END

Barbara's
Place

(WE SATISFY)

**SCRIPT SPECIALISTS
TYPING
&
DUPLICATING**

7925 SANTA MONICA BLVD.
LOS ANGELES, CA. 90046
(213) 654-5902

