

THAT 70'S SHOW

"RED FIRED UP"

#224

Written by

Dave Schiff

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CAST

ERIC FORMAN.....TOPHER GRACE  
DONNA PINCIOTTI.....LAURA PREPON  
MICHAEL KELSO.....ASHTON KUTCHER  
STEVEN HYDE.....DANNY MASTERSON  
JACKIE BURKHART.....MILA KUNIS  
FEZ.....WILMER VALDERRAMA  
RED FORMAN.....KURTWOOD SMITH  
KITTY FORMAN.....DEBRA JO RUPP  
LAURIE FORMAN.....LISA ROBIN KELLY  
EARL.....ROBERT CLENDENIN

FADE IN:

INT. FORMAN BASEMENT - MORNING (DAY1)

(Eric, Donna, Kelso, Hyde, Jackie, Fez, Red)

MUSIC CUE: "GIVE A LITTLE BIT" BY SUPERTRAMP

THE GANG HANGS OUT. FEZ OGLES A TOOTSIE POP.

FEZ

How many licks does it take to get to  
the tootsie roll center of a toosie  
pop? One...

(LICK)

Two-hoo.

(LICK)

Ah, screw it.

(BITES)

Ow, my tooth! Oh, why did I have to  
bite it?

RED COMES HALFWAY DOWN THE STAIRS.

RED

Eric, if you don't want to wear your  
ass for a hat, you'll get up here,  
pronto!

RED GOES BACK UP THE STAIRS.

DONNA

You better go. You know how that ass-  
hat screws up your hair.

THEY HEAD UPSTAIRS. HYDE SHAKES HIS HEAD.

HYDE

Poor Forman, man. Working for Red. I  
wouldn't wish that on my enemies.

FEZ

I would. Those suckas must pay!

JACKIE ENTERS FROM OUTSIDE.

KELSO  
(SWEETLY)

Hey, Jackie.

JACKIE

Save the sweet talk for the next idiot  
who's dumb enough to date you.

FEZ

You know, Jackie, if you are in the  
market for a new lover, they say, once  
you go Fez, you never go back.  
(THEN)

In my language that rhymes.

JACKIE

Uh-huh. Where's Donna?

HYDE

She's upstairs with Forman.

SHE HEADS FOR THE STAIRS. KELSO STARTS TO FOLLOW HER.

JACKIE

And don't follow me, Michael. We're  
broken up and I mean it.

KELSO

Oh, I wasn't! And thank God we're  
broken up, because...

JACKIE'S GONE.

KELSO (CONT'D)

Damn, I miss her!

HYDE

Well, golly gee, Kelso, who wouldn't?

KELSO

Oh, spare me the sarcasm, Hyde. I'm totally lonely and I'm really hurting here.

HYDE

Geez, Kelso, I've seen people gut-shot who complain less than you.

FEZ

What do you miss about her, Kelso? All she ever did was call you names. Heck, I can do that for you. You idiot. See?

KELSO

Aw, thanks, Fez.

FEZ

No problem. Fartface!

HE PATS KELSO ON THE SHOULDER AS WE:

CUT TO:

OPENING CREDITS

FADE OUT.

ACT ONE

SCENE A

FADE IN:

INT. RED'S OFFICE - MORNING (DAY 1)

(Eric, Red, Earl)

ERIC PUTS BOXES ON A DOLLY. HE WHISTLES. RED WORKS AT HIS DESK.

RED

You know what the great thing about whistling is? It's that you can stop whistling!

ERIC

Oh. Sorry.

NOT WHISTLING, HE PUTS ANOTHER BOX ON THE DOLLY.

RED

Hey, bend at the knees or else I'll--

ERIC

Kick my ass, put your foot in my ass, make my ass a hat, yeah, yeah, yeah.

RED

Geez, and I didn't think you were listening. Oh, and I need you to re-sticker the clock radios. They're on sale.

ERIC

Yeah, I saw the flyer. I already took care of it.

RED  
(IMPRESSED)

Really? Well, way to take initiative.

ERIC  
(STUNNED)

"Way to take initiative..."? What are you up to?

RED  
Nothing. I just think you did a good job.

ERIC  
Okay. But I'm watching you.

RED  
Stop being weird.

EARL, MIDDLE-AGED MAN IN A PRICEMART SMOCK, ENTERS.

EARL  
Hey, guys. Sorry I'm late, Red. My dog was hit by a car, and I had to rush him to the vet.

RED  
Earl, he was hit on Tuesday, too. I gotta say, that's one dumb dog.

EARL  
Okay, you're right. I'm sorry, Red. I know you gave me a break here, 'cause we worked at the plant together. And I appreciate it. So, I swear it's the last time.

RED

Why can't you be more like Eric? He's  
eighteen--

ERIC

Dad, I'm seventeen.

RED

Hey, Eric, I'm talking here.  
(THEN)

And he's got a better work ethic than  
you.

EARL

Oh, no doubt there, Red. You can tell  
he's your son, 'cause he's just super,  
a real dynamo with the mop, and, uh...

RED

Aw, Earl, just get to work.

EARL

Oh, sure. Right after my cup of joe.  
I'm useless without my coffee.

EARL RUNS OUT. ERIC MUTTERS:

ERIC

Then, I guess he hasn't had coffee in  
years, huh?

TO ERIC'S SURPRISE, RED CHUCKLES HEARTILY.

RED

Hey, that's pretty funny!



ERIC

Okay, what's up with you!

CUT TO:

ACT ONE

SCENE B

EXT. FORMAN DRIVEWAY - DAY (DAY 1)  
(Donna, Kelso)

KELSO PLAYS BASKETBALL. DONNA CROSSES THROUGH.

DONNA

Hey, Kelso. How's it going?

KELSO

How's it going? Great! Just because a  
guy shoots hoops by himself, that  
doesn't mean he's lonely. No, far from  
it.

DONNA

Okay. That's good.

SHE STARTS TO LEAVE. KELSO STOPS HER.

KELSO

Hey, Donna? All this talk about being  
lonely kind of reminds me of me, you  
know?

DONNA

Kelso, are you gonna get all  
emotional? 'Cause just 'cause I'm a  
girl doesn't mean that I won't totally  
make fun of you.

KELSO

Fair enough.  
(THEN)

(MORE)

KELSO (CONT'D)

I know I keep things bottled up, but under this cool exterior, there's a real sad human being.

DONNA

Oh, God, Kelso, is this about Jackie?

KELSO

Yes! What gave it away?

DONNA

The fact that it's all you ever talk about, you stupid dillhole. Look, Kelso, get it through your head. Jackie's not coming back to you.

KELSO

But why?

DONNA

Because you slept with someone else!

KELSO

Yeah, like a month ago, God!

CUT TO:

ACT ONE

SCENE C

\*\*\* PRE-SHOOT THURSDAY \*\*\*

INT. FORMAN BASEMENT - DAY (DAY 1)  
(Eric, Kelso, Hyde, Fez)

MUSIC CUE: "LIDO SHUFFLE" BY BOZ SCAGGS

A 360 SCENE.

KELSO

I just realized Jackie's short. And I don't like short people. They're creepy. Always sneaking up on you. I don't even know why I was with her.

FEZ

Maybe it's because she is a tiny little whore.  
(THEN)

Oh, I meant to hurt you, but I hurt myself because I love her.

ERIC

Hey, guys, I really cracked Red up today. And not by tripping, or getting wet, or vomiting--

HYDE

Did you bump your head?  
(LAUGHS)

That's good stuff.

THE CAMERA REVERSES DIRECTION.

ERIC

No. I made a joke, and he got it! At work, we're like just two guys, brought together by the common goal of slashing prices on all your household needs. Plus, man, it's so fun to watch him chew out other people.

THE CAMERA REVERSES DIRECTION.

HYDE

Yeah, Forman, now you know how we feel when he yells at you.

KELSO

It really is hilarious. You get all bug-eyed and stuttery.  
(THEN, SERIOUS)

Fellas, I've been thinking. There are a lot of ladies out there. And I haven't seen nearly enough of them naked.

FEZ

Sometimes I am looking at naked ladies, and then I get exhausted and then I get a second wind and I am ready for more naked ladies.

ERIC

Like, there's this guy at work, Earl, who's a real screw-up. And he gets my Dad pretty P.O.ed.

(MORE)

ERIC (CONT'D)

But he deflects Red's anger from me.  
Earl's like a "dumbass" lightning rod.

HYDE

I hear ya. I'll only work with the  
barely-competent. It takes the stress  
out of slacking off.

KELSO

It feels great to be free of that  
midget. The world is my oyster, and  
I'm ready to shuck it. Nothing but hot  
new ladies from here on in. I'm gonna  
be boldly going where no man's gone  
before.

FLIP TO:

ACT ONE

SCENE D

INT. FORMAN LIVING ROOM - EVENING (DAY 1)  
(Kelso, Hyde, Kitty, Laurie)

SFX: DOORBELL

HYDE LOOKS ON AS KITTY ANSWERS THE DOOR, REVEALING A DRESSED-UP KELSO, WHO HOLDS FLOWERS.

KELSO

Hi, Mrs. Forman. I'm here to pick up  
Laurie.

KITTY

No. No. You mean, Eric.

KELSO

No, Laurie. Your other kid.

KITTY

But, but, why?

HYDE APPROACHES KELSO.

HYDE  
(DISGUSTED)

You're dating Laurie? That's not  
different, man. You're boldly going  
where every man's gone before.

KITTY

Steven! It's not nice to be so...  
truthful.

LAURIE ENTERS DOWN THE STAIRS, DRESSED FOR A DATE.

LAURIE

Hi, Kelso.  
(RE: FLOWERS)

Did you buy me those?

KELSO

Yep. Just like you told me.

LAURIE

No, I told you roses. Come on, doofus.

LAURIE AND KELSO EXIT.

ANGLE ON: KITTY AND HYDE IN THE DOORWAY.

HYDE

No offense, Mrs. Forman, but those two  
could make the dumbest babies ever.

KITTY  
(LAUGHS, THEN STOPS HERSELF)

That's not funny.

SHE SHUTS THE DOOR.

CUT TO:



ACT ONE

SCENE E

INT. FORMAN KITCHEN - EVENING (DAY 1)  
(Eric, Hyde, Red, Kitty)

ERIC, RED, HYDE AND KITTY EAT IN SILENCE. THEN:

ERIC

Uh, y'know, speaking of work--

HYDE

We weren't talking about work.

ERIC

Work, right. Dad and I really put in some hard hours today. Didn't we, Pop?

RED

Yep.  
(TO KITTY)

Eric really busted his hump.

KITTY

I'm so happy my two fellas work so well together. Hey, how's Earl doin'?

RED

He's okay. But his damn dog can't go a day without getting hit by a car. At least I got one good man down there.

ERIC

Right back at ya, big guy.

KITTY

Well, I just think it's nice you gave Earl a job. We've known him forever.

HYDE

So, this guy owes his job to Red, and  
he still phones it in?  
(IN AWE)

Earl is the king!

ERIC LAUGHS.

KITTY

Earl's always been a character.

ERIC

Yeah. And today, he was late, and Dad  
said get to work, and he said, "Sorry,  
Red, I'm useless without my coffee,"  
and then I said, "He must not have had  
coffee in years!" Right, right?

ERIC LAUGHS AGAIN.

KITTY

Huh, that's cute.

ERIC

And, wait, listen, that's not even my  
best Earl joke. Okay, ready? Knock,  
knock. Who's there? Not Earl! 'Cause  
he's late. Right? C'mon.

RED CHUCKLES A LITTLE.

RED

Yeah, I'm guessin' Earl's not short  
for early.

RED CHUCKLES, ERIC FOLLOWS.

ERIC

Good one!  
(TO HYDE)

I love this job.

FADE OUT.

END OF ACT ONE

ACT TWO

SCENE H

FADE IN:

INT. FORMAN BASEMENT - NIGHT (DAY 1)  
(Eric, Donna, Kelso, Hyde, Fez, Laurie)

MUSIC CUE: "BOOGIE NIGHTS" BY HEATWAVE

THE GANG, MINUS JACKIE SITS STARING AT LAURIE.

ERIC  
(SWEETLY)

Hey, Laurie, could you...  
(HUGE)

get out! Thanks.

LAURIE

C'mon, Kelso, come up to my room. I  
need you to help me move my bookcase.

LAURIE EXITS UP THE STAIRS. KELSO STANDS.

KELSO  
(TO THE GUYS)

That means we're gonna have sex.

HYDE

Yeah, thanks for cracking that code.

ERIC

Kelso, what are you doing?

FEZ

They're going to have sex! Get the wax  
out of your ears!

ERIC

You can't bring Laurie down to the basement. It's our fortress of solitude, you bonehead.

KELSO

I'm sorry, but Laurie's my girlfriend and I love her.

DONNA

No, you don't.

KELSO

Well, I like her.

HYDE

No, you don't.

KELSO

I think she is okay. And the line between "love" and "okay" is pretty fine. But the line between "doing it" and "not doing it," that's not fine at all!

DONNA

Just like the line between "moron" and "idiot."

KELSO

Exactly. It took me months to get Jackie in the sack.

(MORE)

KELSO (CONT'D)

But Laurie already lets me do it and,  
plus, I'm always hanging out over  
here, anyway. So, there's the  
convenience factor.

LAURIE (O.S.)  
(FURIOUS)

Kelso, move it or lose it!

KELSO

Why can't you guy see how great this  
is?

HE TEARS UP THE STAIRS.

CUT TO:

ACT TWO

SCENE J

EXT. FORMAN DRIVEWAY - DAY (DAY 2)  
(Donna, Jackie)

DONNA AND JACKIE HANG OUT.

DONNA

Jackie, it's great to see you so  
happy. And strong. And over Kelso.  
You're like a rock. You're like a tiny  
little rock.

JACKIE

Donna, do you have bad news? Or are  
you making fun of my butt?

DONNA

No, your butt's fine.

JACKIE

(INSULTED)

Fine?!

DONNA

(EXASPERATED)

Glorious, whatever. Look, uh,  
Kelso's... dating Laurie.

JACKIE

(HUGE GASP, THEN)

I don't care.

DONNA

Oh, come on, Jackie, how can you still  
have feelings for him?

JACKIE

I don't have feelings for him. I just hate that bitch for making him happy.

DONNA

Oh, believe me, Jackie, she will make him more miserable than you ever did.

JACKIE

Oh, Donna, I'm gonna pray to God that that's true.

CUT TO:



ACT TWO

SCENE K

INT. FORMAN KITCHEN - DAY (DAY 2)  
(Kelso, Hyde, Kitty, Laurie)

KITTY CONFRONTS LAURIE.

SPLIT SCREEN

INT. FORMAN BASEMENT - SIMULTANEOUS (DAY 2)  
(Kelso, Hyde)

HYDE AND KELSO ON THE COUCH.

KITTY

Laurie, I have to talk to you.

HYDE

Kelso, we gotta confab, man.

LAURIE/KELSO  
(SUSPICIOUS)

Okay.

KITTY

Too many times, I have sat idly by and  
watched you make bad choices.

HYDE

I've seen you screw up an awful lot.  
And sure, I've enjoyed it.

KITTY/HYDE

But now, you've gone too far. Do you  
know what this is about?

LAURIE

Duh. I'm not an idiot.

KELSO

Nuh-uh.

KITTY

Michael has some nice qualities,

HYDE

Laurie's got great legs and a fine  
rack, but...

KITTY

...he's just a boy.

HYDE

...she's a major skankoid.

KITTY

And you don't know where a boy like  
that will end up.

HYDE

And you don't know where a girl like  
that has been.

KITTY

Now, I know you want a boyfriend who's  
weak and easily manipulated...

HYDE

Now, I know you're weak and easily  
manipulated...

KITTY

...but you're got to learn to think  
about the future.

HYDE

...but you've got to learn to think.

KITTY/HYDE

'Cause, what's convenient isn't always  
what's best.

KITTY

If it were... I'd just throw on a  
muumuu and eat out of a can.

HYDE

If it were... this frozen pizza  
wouldn't taste like monkey-butt.

LAURIE

Okay. Are you done with this little  
lecture?

KELSO

Okay. Are you done with that pizza?

KITTY/HYDE

Yes. And I thik I made my point.

HYDE GIVES KELSO HIS PIZZA. KITTY AND HYDE EXIT THEIR  
RESPECTIVE SCENES. LAURIE SHAKES HER HEAD. KELSO TAKES A BITE  
OF PIZZA. WE HEAR THEIR THOUGHTS.

LAURIE (V.O.)

God, I gotta get my own place.

KELSO (V.O.)

This doesn't taste like monkey-butt!

CUT TO:

ACT TWO

SCENE 1

INT. RED'S OFFICE - DAY (DAY 2)  
(Eric, Red, Earl)

RED SITS AT HIS DESK. ERIC SWEEPS.

ERIC

...and the lady didn't even know the  
difference between cool mint and wint-  
o-green, huh?

RED

What a dumbass.

ERIC

Right, huh? I mean, right?

EARL ENTERS.

EARL

Aw, geez, Red, I'm sorry I'm late for  
our little meeting. My dog... uh,  
car... got hit by a... car. Accident,  
that's the word.

ERIC

Eric, you need to take your break  
anywhere but here.

ERIC TURNS AND LEAVES.

RED

Earl, you're fired.

EARL

What? What did I do?

RED

What did you do? I'll tell you what  
you did.

RESET TO:

INT. PRICEMART HALLWAY - CONTINUOUS  
(Eric, Red (O.S.))

ERIC LISTENS OUTSIDE THE DOOR TO A STRING OF GIBBERISH.

RED (O.S.)

Ewh fupid basshod. Esh mubdkin bowed  
fup make mady may fif dof moodin' fafe  
mass mexfudes. Dew fod mup febrej may  
fook.

(MIMICS)

Mickin fickin day. Mookin fookin do!  
(THEN, YELLING)

Marnle snorkle not!

ERIC LISTENS AND FLINCHES.

DISSOLVE TO:

ERIC, SLUMPED DOWN AGAINST THE DOOR, STILL LISTENING.

RED (O.S.) (CONT'D)

Snarkle forkle fo. Ewh fupid basshod.  
Esh mubdkin bowed fup make mady may  
fif dof moodin' fafe mass mexfudes.  
Dew fod mup febrej may fook. Dew fod  
mup febrej may fook.

THE YELLING STOPS. ERIC IS RELIEVED.

RED (O.S.) (CONT'D)

And another thing! Mucka zooka ho...

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ERIC PUTS HIS HEAD IN HIS HANDS.

CUT TO:

ACT TWO

SCENE M

\*\*\* PRE-SHOOT THURSDAY \*\*\*

INT. FORMAN KITCHEN - EVENING (DAY 2)  
(Eric, Red, Kitty)

KITTY SITS AT THE TABLE. ERIC AND RED ENTER.

KITTY

Hi, how was your day?

RED

I had to let Earl go.

ERIC

Let him go? You yelled at him until he  
cried.

RED

Hey, what kind of man cries after only  
fifteen minutes of yelling?

ERIC

Well, I'm sorry, but I just don't like  
the way you handled Earl. He was your  
friend.

KITTY

Eric, hush shush hush hush.

RED

Work is work, Eric. You don't show up  
late, you don't make excuses, and you  
don't not work. If it wasn't "work,"  
they wouldn't call it work.

(MORE)

RED (CONT'D)

They'd call it "super-wonderful, crazy-fun time!" Or "Skippedydoo!" Aw, geez, why the hell am I even talking to you?

RED STORMS OUT.

KITTY

Oh, Eric, why'd you have to upset your father?

ERIC

What, I can't have my own opinion without him tearing my head off?

KITTY

No, and I think at your age, you should know that by now.

ERIC

Well, no, Mom, no. Uh-uh. We had such a good thing going at work, and he wrecked it. I don't think he even cares about what he did. He's mean.

KITTY

Oh, you shut your porky mouth, mister. Your father was up all night tossing and turning about having to fire Earl.

ERIC

Well, it just stinks, because it's the first time that we were ever, like, cool with each other. Why does he have to be such a hard ass?



KITTY

Oh, come on, Eric. That's how he  
expresses himself. That's always how  
he's expressed himself.

(BEAT)

Your father yells at you because he  
cares.

ERIC

Yeah, right, well, if that's true,  
then...

ERIC LOOKS OFF INTO SPACE. FOR EACH OF THE FOLLOWING LINES, A  
NEW, LITTLE, "RED" HEAD APPEARS AROUND ERIC, EVENTUALLY  
FILLING UP THE SCREEN.

RED

Stand up straight./Stop  
whining./You're a dumbass./Go to your  
room./Get back here./You call this a  
report card?/Hand above the covers./I  
oughta smack you.

ERIC COMES OUT OF HIS REVERIE. THE HEADS DISAPPEAR.

ERIC

(WRY)

...I guess I have the best dad in the  
world.

CUT TO:

ACT TWO

SCENE P

INT. FORMAN BASEMENT - NIGHT (DAY 2)

(Eric, Donna, Kelso, Hyde, Jackie, Fez, Laurie)

ERIC, DONNA, HYDE AND FEZ ATTEMPT TO WATCH "HOLLYWOOD SQUARES." JACKIE BABBLES ON.

JACKIE

You know who I hate? Laurie.

FEZ

Oh, Jackie, I know you are in pain and upset, but you're not going to talk during the Hollywood Squares, are you?

JACKIE

I really do hate her. No offense, Eric, but your sister's a slut.

ERIC

Oh, my God, Jackie, not since the "Smokey versus Bandit" debate have you and I been so on the same page.

JACKIE

Really? Thank you, Eric.

ERIC

You're so welcome, Jackie.

DONNA

Yeah, I think we're all on board.

JACKIE

This is so great. You all hate Laurie and love me.

HYDE

Right. We all hate Laurie.

FEZ  
(TO HYDE)

Shush!  
(THEN, OFF TV)

Oh, great, Lambchop had a joke, and I  
missed it!

KELSO AND LAURIE ENTER.

KELSO

Hey, guys.

JACKIE  
(COLD)

Oh, Hello, Michael.

SHE GIVES LAURIE THE EVIL EYE. LAURIE RETURNS IT.

LAURIE

Kelso, as your new girlfriend, I'm  
really not comfortable with your old  
girlfriend hanging out down here.

KELSO

Okay. Jackie, do you mind?

JACKIE

No. I don't mind if you leave.

KELSO ISN'T SURE WHAT TO DO. HE TURNS TO LAURIE.

KELSO

She's not leaving.

LAURIE

Well, I'm not either.

KELSO  
(TO JACKIE)

She's not either.

JACKIE

Fine.

KELSO  
(TO LAURIE)

Fine.

LAURIE

Fine.

KELSO  
(TO JACKIE)

Fine.

LAURIE

Hey, this is my house.

JACKIE

So what? Eric wants me here, don't  
you, Eric?

ERIC

Why, yes I do!

LAURIE

You better watch your back.

JACKIE

You shouldn't spend so much time on  
yours.

KELSO

Oh, burn!  
(THEN, TO LAURIE)  
(MORE)

KELSO (CONT'D)

Sorry, O got swept away by the super  
good burn, man.

LAURIE

Shut up!

LAURIE AND KELSO EXIT.

FEZ

Jackie, that was an excellent burn.

JACKIE

Thank you, Fez.

FEZ

Now, please sit next to Fez--  
(TURNS TO DONNA)

--Move it! And watch the Hollywood  
Squares.

JACKIE SITS NEXT TO HIM.

FEZ (CONT'D)

(RE: TV)

Oh, look at that Paul Lynde. What a  
ladies' man.

FADE OUT.

END OF ACT TWO

CREDIT WINDOW

\*\*\* PRE-SHOOT THURSDAY \*\*\*

FADE IN:

EXT. FORMAN DRIVEWAY - MORNING (DAY 3)

(Eric, Red)

ERIC AND RED CROSS FROM THE HOUSE TO THE TOYOTA.

RED

What the hell were you doing in the shower so long? You know, it wastes water and I might be late. In fact, I'm definitely not gonna be the first person there.

THEY GET IN THE CAR.

RED (CONT'D)

You know how that makes me look? Damn it, you gotta grow up and learn some responsibility.

ERIC

I love you, too, Dad.

RED

(BEAT)

What? Stop being weird.

ERIC

Thanks.

FADE OUT.

END OF SHOW