

THEY CAME FROM OUTER SPACE

"HIGH FIVE"

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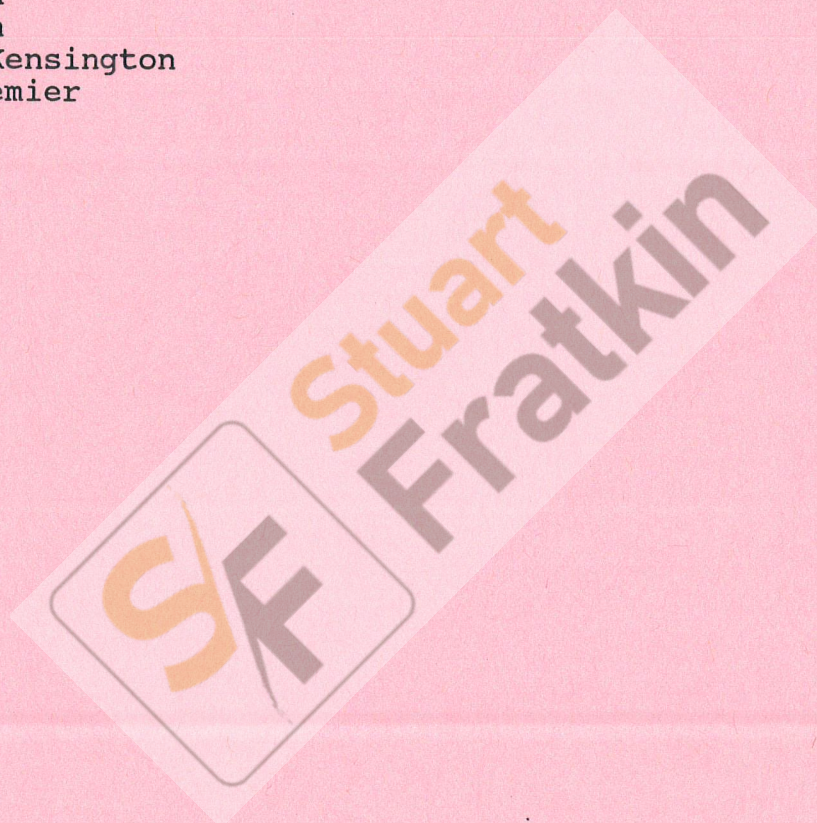
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CAST

Abe  
Bo  
Lieutenant Wilson  
Colonel Barker

Store Manager  
Kate McCord  
Bill Rabkin  
Westbrook Kensington  
Mr. Squeezemier  
Dino Manze  
Mimi  
Tina  
Tanya





LOCATION BREAKDOWNS

Interiors

Vette  
Market  
Channel 55  
Studio Stage  
General Manager Office  
Small Conference Room  
"He's The Maid" Studio Set  
Dino's Dressing Room  
Switching Room

Exteriors

Street  
Channel 55





TEASER

FADE IN:

1 EXT. STREET - DAY

1

The Vette is cruising down the street (for three seconds) and pulls over in front of a small market (like Oak Crest Market on Cahuenga West).

2 INT. VETTE - CONTINUOUS

2

Abe is at the wheel. Bo sitting shot-gun. Abe starts to get out.

BO

Wait! I've got a question.

ABE

Well?

BO

Why do you always get to buy the food?

ABE

Because you're irresponsible. That's why. We only have three dollars left. And I have no intention of letting you squander it.

BO

Come on, Abe. I know the exercise. We go for quantity. Right?

ABE

Of course. Unfortunately, you have no business sense whatsoever. Somehow when you buy food, we never end up with our money's worth.

BO

Hold it, Abe. Are you saying I'm dumb? Is that it? Because I don't think that's a very nice thing to say about your own brother. After all, we are related.

ABE

Dear sweet brother o' mine. I am not saying you're dumb. But you've got to remember something, Bo. The brain has two parts: the right side -- creative, the left side -- analytical.

BO

Oh. So, you're saying I've got the right side, and you've got the left side. Is that it?

(CONTINUED)



2 CONTINUED:

2

ABE

No, I'm saying I've got both sides which means I should buy the food.

Abe starts to get out again.

BO

Wait!

ABE

Now what?

BO

We came to this planet to learn things? Right?

ABE

That was the original intention.

BO

But the fact is, all we've done since we got here is chase girls, stuff our faces, run out of money, scrape up more money, chase girls, stuff our faces...

ABE

I got the picture and wholeheartedly agree. You've managed to sabotage our continued education.

BO

Well, how am I ever going to learn things if you don't let me try.

Abe thinks it over, then...

ABE

All right, We've got three dollars.

Abe hands the cash to Bo.

ABE (Cont'd)

Now three dollars translates to ten candy bars or one can of smoked oysters.

BO

I love smoked oysters.

ABE

Think, Bo. Quantity!

(CONTINUED)



2 CONTINUED: (2)

2

BO

Ten cans of smoked oysters...?

(off Abe's look)

Five candy bars and a half can of smoked  
oysters...? One box of oyster crackers and  
three musketeers?

ABE

Bo!

BO

All right, already. Ten candy bars. Doi!

As Bo gets out of the car and heads for the market.

FADE OUT.

END OF TEASER





ACT ONE

FADE IN:

3 INT. MARKET - DAY

3

Bo walks up to the check-out counter with two handfuls of candy bars. The STORE MANAGER eyes the candy and shakes his head.

STORE MANAGER  
Ten candy bars?

BO  
Yes.

STORE MANAGER  
Do you have any idea what those candy bars will do to your teeth?

BO  
Give them some much-needed exercise?

STORE MANAGER  
Keep that up and the only thing you'll be eating is soup. And check out the fat content in candy. Loaded with cholesterol.

BO  
Bummer.

STORE MANAGER  
You're never too young to worry about cholesterol.

The Store Manager reads the label on one of the candy bars.

STORE MANAGER  
And look at this. You know something's rotten when they need six chemical preservatives to keep these things fresh.

BO  
Major bummer.

STORE MANAGER  
Why don't you buy something that's good for you?

BO  
Like what?

STORE MANAGER  
I don't know. How about some smoked oysters?

(CONTINUED)



3 CONTINUED:

3

BO  
I love smoked oysters.

STORE MANAGER  
I've got 'em on sale for two-ninety-nine.

BO  
Really?  
(catches himself)  
No! I've gotta go for quantity. Quantity!

STORE MANAGER  
Quantity? That's the kind of thinking that leads stringbeans like you down the road to obesity.

BO  
Maybe, but I've got to feed myself and my brother, and all I've got is three bucks.

STORE MANGER  
Oh. You're broke. Well, why didn't you say so in the first place? I've got just what you need.

BO  
Ten sugar-free, fat-free, all-natural candy bars?

STORE MANAGER  
Son, it's time to stop thinking short term and start thinking investment.

4 INT. VETTE - MOMENTS LATER

4

Bo gets into the car where Abe is waiting.

ABE  
Okay, where are the candy bars?

BO  
Abe, do you have any idea what those candy bars will do to your teeth?

ABE  
(testy)  
Bo, you know how I get when I haven't eaten for two hours...

BO  
Cranky.

ABE  
Very cranky. Where's my candy?

(CONTINUED)



4 CONTINUED:

4

BO

Did I mention that candy is loaded with  
castor oil?

ABE

Cholesterol.

(beat)

Where's the candy?!

BO

Abe, you've got to stop thinking short term  
and start thinking investment.

ABE

(on the verge of  
whimpering)

Please, Bo. Please tell me you bought the  
candy bars. Please.

BO

I didn't buy candy bars, Abe.

Abe slowly bangs his head on the steering wheel.

ABE

I knew it, I knew it, I knew it.

BO

I bought some stock in our future.

Bo holds up three raffle tickets. Abe stops and looks at the  
tickets.

ABE

Please, Bo. Please tell me the stock in  
our future didn't cost three dollars.  
Please tell me there's enough left over  
for at least five candy bars.

(off Bo's look)

Three candy bars?

(meekly)

One...small...bar of candy?

(blows up)

Don't tell me you blew the entire three  
bucks without buying one morsel of food!

Abe grabs the tickets and reads them.

ABE

(reads)

"Win Channel 55"...?" What the hell does  
that mean?

(CONTINUED)



4 CONTINUED: (2)

4

BO

It means, if my luck holds true, we will soon be the proud owners of our own television station. Channel 55! Mom would be so proud of me.

ABE

Mom would have you committed, but I'll be kind and just have you put to sleep!

BO

You'll change your tune when we win.

ABE

Stop and think, Bo. You are the galaxy's most unlucky person. You have never won anything. Nada! Nyet! Zippo!

BO

There's a first time for everything.

ABE

Remember when we had that cake walk at Crouton Space Scout Jamboree? You were the only scout who didn't win a cake. The only one!

BO

Somebody had to lose.

ABE

There were thirty-two scouts. Those are remarkable odds, Bo! Admit it! I was born with all the luck...

BO

(light bulb)

And I was a born loser.

ABE

I'm glad it's finally sinking in. Give me the raffle tickets. I'll go back in and explain to the store manager that you made a mistake, get a refund...

BO

It's too late. He sent all the tickets to the station. They're holding the drawing in an hour.

ABE

Fine. We'll go to the station and ask them to give us back our money.

(CONTINUED)



4 CONTINUED: (3)

4

BO  
Will they?

ABE  
Sure. We'll tell them you're a basket case  
who forgot to take your medication and  
bought the tickets by reason of insanity.

BO  
You think they'll buy it?

Abe's look states the obvious as he puts the Vette in gear and  
drives off.

5 EXT. CHANNEL FIFTY-FIVE - ESTABLISHING SHOT - LATER

5

A very small UHF station.

6 INT. CHANNEL FIFTY-FIVE - CONTINUOUS

6

Bo and Abe are waiting in the small lobby.

ABE  
Remember, Bo, the lights are on, but  
nobody's home.

BO  
Good idea. She'll be repulsed by me,  
feel sorry for you, take you in her  
arms and...

(X)

(X)

(X)

(X)

ABE  
For once will you stop worrying about  
getting inter-active sexual gratification  
and just cooperate? All we want is our  
three bucks. Now let's see you act like  
there's a screw loose.

(X)

(X)

(X)

(X)

(X)

Bo lets his head roll loosely while he chews on his tongue and  
stares off blankly.

ABE (Cont'd)  
Excellent.

KATE McCORD, to-die beautiful, enters and approaches. She is  
somewhat taken aback by Bo but quickly regains her professional  
air.

KATE  
Hello, I'm Kate McCord, Production  
Coordinator for Channel fifty-five. How  
may I help you?

ABE  
As you probably noticed, my pathetic  
brother, Bo, is not entirely in control  
of his faculties...

Bo rests his head on Kate's shoulder, then licks her cheek.

KATE



(X)

6 CONTINUED

KATE

Yeah, I'd say he's pretty far gone.





6 CONTINUED:

6

ABE

So I'm sure you can understand how disturbed I was when I discovered he was suckered into purchasing three of your raffle tickets.

KATE

You want a refund, is that it?

ABE

Exactly.

KATE

Gee, I'm sorry but they're holding the drawing as we speak.

Bo immediately cuts the crazy act.

BO

All right! Don't worry about a thing, Abe. Once we win the station, we'll be living the good life! I'm telling you, I feel lucky!

(X)

KATE

What happened the the drooling idiot act?

(X)

Abe shrugs with embarrassment.

ABE

(drolly)

It's a miracle.

(X)

(X)

(X)

7 INT. STUDIO STAGE - LATER

7

A simple set, maybe a painted flat with a station logo. BILL RABKIN, the General Manager, reaches into a large, decorated cardboard box and pulls out the winning ticket.

RABKIN

Aaaaand the winner is...

(reads)

Number 1121.

(to Camera)

Well, number 1121, whoever you are, you have twenty-four hours to come down to Channel fifty-five and claim your prize...complete ownership of this television station!

8 ANGLE ON BO AND ABE

8

who are standing with Kate watching the drawing.

(CONTINUED)



8 CONTINUED:

8

Abe pulls out the first ticket.

(CONTINUED)





8 CONTINUED: (2)

8

ABE  
(reads)

One, six, four, two...nope.

He tears the ticket up in Bo's face, then pulls out the second ticket.

ABE (Cont'd)  
(reads)

One, eight, one, nine...nope.

He tears this ticket up and scowls at Bo. He pulls out the last ticket.

ABE (Cont'd)

One, one, two, one...nope.

He starts to tear up the ticket...

BO/KATE

Wait!!!

Abe stops just in time.

KATE

Did you say one, one, two, one?

Abe re-checks.

ABE

YES!!!!

BO

We WON!!!! Yes!!!

Bo hugs Kate and starts dancing.

ABE

But this is impossible!

KATE

Why?

ABE

Because my brother is the world's unluckiest guy. That's why!

(X)

Kate reads the ticket and shrugs.

KATE

I guess his luck just changed.



9 INT. GENERAL MANAGER'S OFFICE - LATER

9

Bo and Abe are seated at a table reading over a stack of contracts. Rabkin stands over them.

RABKIN

I'm Mr. Rabkin, the General Manager of Channel fifty-five. You are two very lucky young men!

BO

(to Rabkin, needling  
Abe)

Excuse me. Did you say lucky?

RABKIN

I most certainly did.

BO

That's what I thought you said.  
(to Abe)

Lucky.

ABE

Be nice.

RABKIN

Just sign these contracts and the station is all yours, including all assets and all outstanding debts.

BO

What about the production coordinator, Kate?

RABKIN

She comes with the deal.

(X)

BO

Now we're talking.

ABE

Wait. There's got to be a catch.

RABKIN

No catch, young man. Sign these papers and the station is all yours.

ABE

(suspiciously)

For free?

RABKIN

Actually, a transaction isn't legal unless some money is exchanged. So, we have to charge you one measly dollar.

(CONTINUED)



9 CONTINUED:

9

Rabkin laughs. The Boys laugh, then give each other alarmed looks.

BO  
One lousy dollar...

ABE  
A hundred paltry pennies...

RABKIN  
Silly isn't it?

They all laugh. Then, on cue, Bo and Abe stop.

ABE  
(to Rabkin)  
Can we borrow a buck?

Rabkin hurriedly pulls out a dollar and hands it to Abe.

RABKIN  
Here. Now sign the papers!

Bo and Abe sign as Rabkin watches intently.

RABKIN (Cont'd)  
Wonderful! Congratulations! You two are  
the new General Managers of KFIV, Channel  
fifty-five. Enjoy.

Rabkin grabs a large, obviously very heavy suitcase and starts  
for the door.

ABE  
Going on a trip?

RABKIN  
(nervously)  
Uh...yes, I'm headed for Argentina.

BO  
Argentina...?

RABKIN  
(more nervous)  
Did I say Argentina? I meant Australia.

ABE  
Have a nice trip, Mr. Rabkin.

RABKIN  
Uh...the name's Rifkin, not Rabkin.

(CONTINUED)



9 CONTINUED: (2)

9

BO

Well, have fun in Australia, Mr. Rifkin.

RABKIN

The name's Redkin, and I'm going to Austria, not Australia. Got it?

ABE

(rapidly)

I think so. You're name's Redkin, not Rifkin, not Rabkin. You're going to Austria, not Australia, not Argentina.

RABKIN

The important thing is I'm out of here!

Rabkin hustles out, lugging his suitcase behind.

BO

Strange dude.

ABE

What now?

Kate enters.

KATE

Staff meeting.

BO

Great.

She exits.

BO (Cont'd)

(to Abe)

What's a staff meeting?

10 EXT. CHANNEL FIFTY-FIVE - ESTABLISHING SHOT LATER

10

11 INT. SMALL CONFERENCE ROOM - SAME

11

Bo, Abe and Kate and a prudish, scholarly man, WESTBROOK KENSINGTON, are seated about a small conference table.

BO

I hereby call this meeting to order.

ABE

Well, done, Mr. General Manager.

(CONTINUED)



11 CONTINUED:

11

BO

Thank you, Mr. Co-general Manager.

ABE

Shall we start with old business?

BO

I thought we'd start with appetizers?

ABE

Good point.

(to Kate)

Where's the commissary?

KATE

We don't have a commissary.

(CONTINUED)





11 CONTINUED: (2)

11

BO/ABE

What?!

ABE

Make a note...build a commissary.

WESTBROOK

Ridiculous.

BO

That's easy for you to say. You probably had lunch already.

ABE

(to Kate)

Who is this guy, anyway?

WESTBROOK

I am Westbrook Kensington, the program director.

ABE

The program director! That's impressive.

BO

I'll say.

BO/ABE

What's a program director?

KATE

Mr. Kensington decides what kind of programming we air on Channel fifty-five.

BO

What kind of programming do we air?

WESTBROOK

At Channel fifty-five, we have a proud programming tradition of landmark educational shows like "How Rocks Work," "The Furry, Furry World of Marsupials," and my very favorite show, "Algebra Can Be Fun."

ABE

(stunned)

What about the classics?

BO

Yeah! Do you put on shows like "Beverly Hillbillies"...?

(CONTINUED)



11 CONTINUED: (3)

11

ABE

"Gunsmoke"...?

BO

"Lassie"...?

ABE

"Mr. Ed"...?

BO

"Gilligan"...?

ABE

"The Munsters"...?

BO/ABE

"The Brady Bunch"?

WESTBROOK

Absolutely not. I have been here twenty years, and I am pleased to say our programming format has always remained the same. We have a long-standing commitment to quality television.

BO

(sotto, to Abe)

We'll fix that.

KATE

The fact is, educational shows are the only kind of programming we can afford here at Fifty-five.

BO

Then we'll produce our own shows!

ABE

Yeah.

WESTBROOK

With what? It takes money to produce television shows.

BO

Money is no object.

KATE

That reminds me. Mr. Squeezemier from the bank is waiting to see you.

12 INT. GENERAL MANAGER'S OFFICE - LATER

12

MR. SQUEEZEMIER, the banker, is seated as the Boys enter.

(CONTINUED)



12 CONTINUED:

BO  
Squeezemier? Bo here.

ABE  
Abe here.

BO  
How's it going Squeezie baby?

ABE  
What'ya say we take a lunch?

BO  
Why don't we just cut to chase,  
Squeezemier.

ABE  
Before lunch?

BO  
Why not? Squeezemier, we're the new guys  
in town. We're going to take this town by  
the horns and cut it up for bait.

ABE  
Are you in or out?

Pause as Squeezemier, in a state of shock, assesses the Boys.

SQUEEZEMIER  
What are you two maniacs talking about?

ABE  
Maniacs?

BO  
Sure. That's what they said about Freddie  
Krueger. And where is he today? On his  
seventh sequel!

ABE  
Squeezemier. Let me spell it out. You're  
the bank, and we're television gold just  
waiting to be mined.

BO  
You loan us, say...ten mil, and we'll cut  
you in on the big bonanza. Are you in or  
out?

(CONTINUED)



12 CONTINUED: (2)

12

SQUEEZEMIER

You're both crazy! I am here to collect three million dollars in back interest owed to my bank by the former owner and general manager of this station whose assets and debts you two morons have assumed...making you fully liable.

ABE

We don't have three million dollars.

SQUEEZEMIER

What about the money you raised in the raffle?

Bo and Abe exchange horrified looks.

ABE

Uh, oh. You don't have a branch bank in Argentina do you?

SQUEEZEMIER

No. Why?

BO

Because I've got a sick feeling that's where your money's headed.

Squeezemier rises and heads for the door.

SQUEEZEMIER

All I know is, that money better be in my bank by the end of the month or we'll be coming after you two on fraud charges.

He stops at the door.

SQUEEZEMIER (Cont'd)

By the way, is that your classic '59 Vette out there?

BO

Yes. Nice isn't it?

SQUEEZEMIER

Very nice. I'll look forward to owning it next month.

Squeezemier exit. Abe gives Bo one of those looks.

(CONTINUED)



12 CONTINUED: (3)

12

ABE

It looks like your luck just went south.

FADE OUT.

END OF ACT ONE





ACT TWO

FADE IN:

13 INT. GENERAL MANAGER'S OFFICE - DAY

13

Bo and Abe are sitting at their desk in a state of shock when Kate enters and delivers a stack of paperwork.

KATE

Here's the renewal application for our FCC license. Read it over when you get a chance.

Kate finally notices that Bo and Abe are nearly catatonic.

KATE (Cont'd)

Jeez, I never figured you guys to be quitters.

BO

Then again, you haven't known us very long.

KATE

Come on, guys! This money problem isn't a crisis, it's an opportunity! It's the chance of a lifetime!

Abe gets an idea and his spirits brighten.

ABE

You're absolutely right! What do we owe... three million dollars?! All we have to do is sell three commercials for a million dollars each and we'll be all set!

BO

(really excited)

Great!

KATE

A million dollars a commercial? Guys, this is educational TV, not the Super Bowl.

BO

Okay, we'll sell six commercials for five hundred thousand each, and that's our final offer.

(CONTINUED)



13 CONTINUED:

13

KATE

Uh... our commercials sell for fifty bucks.

BO

(to Abe)

What's three million divided by fifty.

Abe quickly does the math in his head.

ABE

(sad)

You don't want to know.

KATE

But don't you see? If we came up with better programs, more people would watch our station, and we could charge a lot more for our commercials.

BO

And just where are we supposed to get the ideas for these better programs?

KATE

We'll do what the networks do. We'll steal 'em.

ABE

Makes sense. What's the most popular show on TV?

KATE

"He's The Maid," starring Dino Manze. Channel 8 gets a hundred thousand dollars for each commercial on that show.

BO

"He's The Maid?" Sounds kinky. I like it.

(X)

ABE

It sounds awful.

KATE

Don't tell me you've never seen it?

BO/ABE

Okay, we won't.

KATE

It's on tonight at eight. Watch it carefully. It's a textbook example of big money, network TV.



14 INT. GENERAL MANAGER'S OFFICE - NIGHT

Bo and Abe are surrounded by empty pizza boxes, sandwich wrappers, empty soda cans, etc. Bo and Abe wipe their mouths with their napkins and proudly survey the remains of their huge dinner. After a moment, Bo stands up.

BO

I'm still hungry. I'm going to make another bag of microwave popcorn.

ABE

You don't have time. It's eight o'clock  
-- time for "He's The Maid."

Abe uses a REMOTE CONTROL to turn on their office TV MONITOR.

15 ANGLE ON TV MONITOR

15

The opening for "HE'S THE MAID" comes up onscreen. The opening consists of numerous still shots of the show's star, DINO MANZE, making cornball faces. (Dino is obviously Italian -- think Tony Danza, but we need an actor not a weightlifter.) Dino has a TATTOO of TWIN MERMAIDS on his bicep.

WE HEAR a Singer performing the Show's Opening theme as the TITLE and CREDITS appear over the still photos.

"MAID" THEME LYRICS

He don't know science and he don't know art,  
He's a wacky Italian with a great big heart.

He makes mistakes and still gets paid,  
But that's all right 'cause HE'S THE MAID!

TITLE CARD #1 READS: HE'S THE MAID

TITLE CARD #2 READS: STARRING  
DINO MANZE

TITLE CARD #3 READS: TONIGHT'S EPISODE:  
"Who Put The Weenie  
In Dino's Linguini?"

16 INTERCUT WITH BO AND ABE

16

BO

Whataya think so far?

ABE

Shhhh! I'm working.

(X)



17 INT. "HE'S THE MAID" STUDIO SET - DAY

17

It's a very simple living room set. MIMI, the TV-pretty woman of the house, enters to MILD STUDIO AUDIENCE APPLAUSE. She surveys a coffee table loaded with beer cans and potato chip bags. Her couch is lined end-to-end with newspapers.

MIMI

(sotto)

Oh, that darn Dino! I never should've hired a boxer for my maid.

The "laugh track" studio audience TITTERS.

MIMI (Cont'd)

(shouts)

Dino!

(beat)

Dino! Get in here this minute, or you're fired.

Suddenly, the newspapers on the couch start to move. Then, Dino Manze slowly raises up from under the blanket of papers. Dino is groggy, but he still shoots Mimi and the studio audience a big, corny grin. (Dino cheats every take to the studio audience).

DINO

(his famous, signature line)

Hi Dere!!!

The Studio Audience HOWLS with laughter and erupts in wild APPLAUSE. Dino waits for his applause to die down, then

DINO (Cont'd)

Could you keep the noise down, Mimi? Me and the guys really tied one on last night.

Again, the Studio Audience LAUGHS HYSTERICALLY. Mimi stomps her foot and pulls Dino off the couch by pulling on his ear.

MIMI

Let's get something straight between us, Dino...

(X)

DINO

(with a wink)

I'm game if you are.

The Audience responds with a "WE GET IT" reaction.

AUDIENCE

Oooooohhhhhhh!

(CONTINUED)

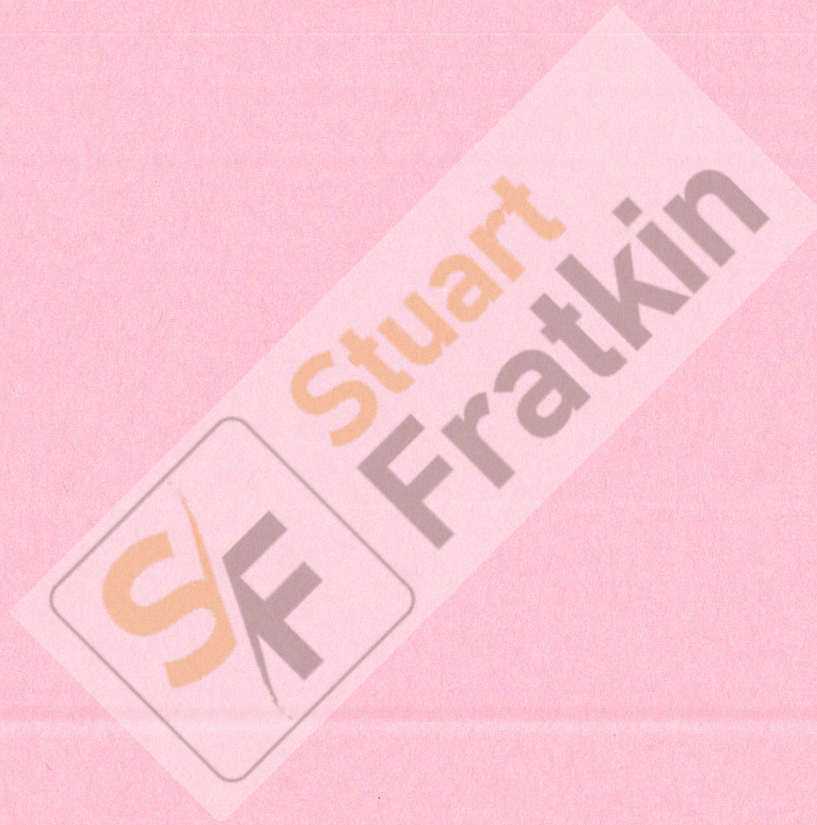


17 CONTINUED:

17

MIMI  
That's not what I meant and you know it!

(CONTINUED)





17 CONTINUED: (2)

Dino does a lame, hang-dog take.

DINO

Aw, I'm sorry, Mimi.

AUDIENCE

(drippy)

Awwwww.....

Mimi realizes she has hurt Dino's feelings. She puts her arm around him.

MIMI

I'm sorry, too, Dino.

(beat)

You know, sometimes I like you so much I have to tell myself, "Don't get carried away, Mimi. He's not your boyfriend, he's the maid."

DINO

You know what, Mimi?

MIMI

What?

DINO

Even if I was your boyfriend,

(beat)

I still wouldn't do your windows!

The audience erupts with HUGE LAUGHTER at this horrible joke, as Mimi grabs a pillow and chases Dino around the living room.

MIMI

I'll get you for that you big, adorable, lug!

18 ON BO AND ABE

18

The Boys are staring blankly at the TV.

ABE

I can't believe "He's The Maid" is the biggest hit on television.

BO

I can't believe it's even on television.

ABE

What are we going to do? Kate wants us to create programs we can't even watch.

(CONTINUED)



18 CONTINUED:

18

BO

There's only one thing to do.

Abe looks to Bo for the answer.

BO (Cont'd)

We'll use our incredible Croutonian creative talents to come up with something just as tacky and meaningless as the networks.

Abe thinks it over a second, then exchanges a knowing nod with Bo.

19 BACK TO "HE'S THE MAID"

19

Dino and Mimi take their curtain calls to the studio audience. They are both smiling broadly as they exit the stage.

20 INT. DINO'S DRESSING ROOM - CONTINUOUS

20

The door flies open and Dino storms in. He's furious. Mimi follows meekly behind. Dino is no longer the sweet, lovable dupe. He's a self-centered, macho maniac.

DINO

I can't believe you did it again!

MIMI

I said I was sorry, Dino.

DINO

"Sorry" don't cut it, baby. The next time you upstage me, I'll have you written out of the show!

(X)

MIMI

You'd never get away with that.

DINO

Oh yeah?

Dino picks up a SCRIPT and tosses it to Mimi.

DINO (Cont'd)

Read this.

Mimi studies the script's cover.

MIMI

(reading)

"Mimi Bites The Big One?"

(CONTINUED)



20 CONTINUED:

20

DINO

That's right. I asked the writers to have your character go one-on-one with a city bus! Another foul up from you, and we film that episode.

(beat)

You got it?

MIMI

(shaken)

Yeah, I've got it, Dino. I won't make any more mistakes. I promise.

DINO

Good. Gimme the trades.

Mimi picks up a copy of a Variety-looking NEWSPAPER and cautiously hands it to Dino. Dino takes a seat in a DIRECTOR'S CHAIR and quickly peruses the paper. After a moment...

DINO (Cont'd)

(seething)

What?! Why that miserable little...

Dino wads up the paper and tosses it across the room.

MIMI

What's wrong, Dino?

DINO

I'll tell you what's wrong. We lost two ratings points to "Bringing Up Blinky!" That's what's wrong!

MIMI

Well, the little boy who plays Blinky is really adorable.

DINO

Adorable?! That's no little boy! That's a midget who's parents gave him some mysterious medication to keep him from growing!

MIMI

(shocked)

I didn't know that!

DINO

That's because I just made it up, stupid. And I want that story leaked to every scandal sheet in Hollywood. You got it?!

(CONTINUED)



20 CONTINUED: (2)

20

MIMI

But a story like that could destroy little Blinky's career.

DINO

I know. Let's just hope it destroys his career before the little creep steals any more of my audience.

21 INT. SWITCHING ROOM - DAY - ONE WEEK LATER

21

Bo, Abe and Kate are seated in front of several VIDEO MONITORS.

KATE

(excited)

I can't believe you two came up with your own original show in only a week!

ABE

(modestly)

Well, I have to admit, it was mostly Bo's idea.

(X)

(X)

BO

Hey, wait and see how she likes it before you start pointing fingers at me.

(X)

(X)

Abe inserts a 3/4 VIDEOCASSETTE into a control room VIDEO PLAYER as Westbrook Kensington rushes into the room with armload of 3/4 VIDEOCASSETTES.

WESTBROOK

Ah! There you are! Just the three lucky individuals I was looking for! I have just returned triumphantly from E.T.P.S.!

BO

You don't have to spell things in front of us, Westbrook. We're all adults here.

WESTBROOK

E.T.P.S. just happens to be the Educational Television Programming Symposium.

He holds up his videocassettes proudly.

WESTBROOK (Cont'd)

And I have procured programming that will make Channel 55 the envy of quality stations across the land.

KATE

What shows did you pick up?

(X)

Westbrook hands tapes to Bo, Abe and Kate.

(CONTINUED)



21 CONTINUED: (2)

21

WESTBROOK  
(proudly)  
See for yourself.

The others look at the cassettes.

KATE  
(reading)  
"An Elk Named Inga?"

(X)

WESTBROOK  
(gushing)  
...a sensitive tableau.

BO  
(reading)  
"Me And My Proteins?"

WESTBROOK  
(grandly)  
...breathtaking.

ABE  
(reading)  
"A Thousand And One Ways To Pound Your  
Poi?"

WESTBROOK  
...a Hawaiian masterpiece!

KATE  
Uh... actually, Westbrook. While you were  
gone, the guys decided to develop some  
of their own original programming.

(X)

(X)

ABE  
(delicately)  
Something that's, shall we say,  
educationally challenging, yet highly  
entertaining.

BO  
In other words, something a normal human  
being can stomach.

Westbrook's feelings are obviously hurt, but he maintains his  
stuffy dignity.

WESTBROOK  
(to Kate)  
I see. Of course you realize that as  
program director, it's up to me to give  
my blessing before any show airs on Channel  
55...it's in my contract.

(CONTINUED)



21 CONTINUED: (3)

21

KATE

Well...

ABE

You weren't here, so we booked our new show for tonight at six.

BO

...in place of the news.

WESTBROOK

(outraged)

Who gave you the authority to--

BO

We own the station.

ABE

And all of the station's debts.

WESTBROOK

I see. Well, in that case, might I at least view the program before it airs?

Abe activates the video player.

ABE

Certainly. What we've attempted to do is meld the proven audience-generating power of sports programming with certain philosophical elements of the east.

BO

We think we've got a real hit on our hands.

As the lights dim...

22 ANGLE ON TV MONITOR

22

where eerie ORIENTAL MUSIC plays and a title card appears: THE YIN AND YANG OF PING AND PONG.

DIS TO:

23 INT. STAGE SET - DAY

23

It's a stark set where two gorgeous blondes, TINA and TANYA, are playing ping pong. The amazingly well-built beauties are dressed in skimpy swimsuits.

24 VARIOUS REVEALING ANGLES

24

of Tina and Tanya's physical attributes as the bend over to hit the ping pong ball.

(CONTINUED)



24 CONTINUED:

24

WESTBROOK (O.S.)

Wha...

BO (O.S.)

Incredible, isn't it?

WESTBROOK (O.S.)

Ah...

ABE (O.S.)

I have to admit, we were speechless the first time we saw them.

WESTBROOK (O.S.)

Bu...

BO (O.S.)

Wait! We're coming to my favorite part.

25 BACK TO THE SWITCHING ROOM (ON ABE)

25

ABE

Well, whatya think?

26 ANGLE TO INCLUDE WESTBROOK

26

who is sprawled back in his chair, unconscious.

BO

(re Westbrook)

I think it overwhelmed him.

Kate takes Westbrook's pulse and looks at The Boys.

KATE

(rattled)

I think it killed him!

FADE OUT

END OF ACT TWO



ACT THREE

FADE IN:

27 INT. CHANNEL 55 STUDIO - DAY

27

Abe is standing at a microphone with his hand cupped over his ear like Garry Owens.

ABE

(in deepest voice)

And now, Channel 55 proudly presents the conclusion of today's "Bo-nahue Show."

28 ANGLE ON "BO-NAHUE" SET

28

The lights come up to reveal Bo wearing a suit and a white Phil Donahue-type wig. The set is ultra-simple -- three director's chairs on a limbo set. Tina and Tanya (of ping pong fame) are seated in chairs opposite Bo who is probing his guests in a Donahue-esque overly sincere manner.

BO

(to Tina)

I...I just want to know one thing...what, or who, got you started?

TINA

I swear, it wasn't my idea. It was...

(with difficulty)

... my father's idea.

Bo gives the camera a knowing smirk and shake of his head.

BO

Do you realize how difficult that is for us to believe?

TINA

(shaken)

Believe what you want. But if I'd known what I know now, I never would have sullied my hands.

BO

Uh-huh...

(to Tanya)

And Tanya... you've confessed to a similar experience with your father. Are you also claiming innocence?

Tanya is too choked-up to answer. She nods tearfully as Tina breaks down.

(CONTINUED)



28 CONTINUED:

28

TINA  
(sobbing)  
I feel so dirty and grimy. I'll never do  
it again! Never!

Bo turns to camera with a somewhat disgusted look.

BO  
Well, there you have it -- "Girl's Who've  
Repaired Their Father's Cars." Are they  
innocent victims?  
(beat)  
You be the judge.  
(beat)  
That's all we have time for today. Tune  
in tomorrow, when Bo-nahue presents "Family  
Pets That Eat Their Young."

Bo holds his meaningful stare into the camera, until...

KATE (o.s.)  
Cut!

Kate walks onto the Bo-nahue set.

KATE (Cont'd)  
That's all people. Thank you.

Abe joins Bo and Kate on the set as Tina and Tanya exit.

ABE  
Nice job, Bo!

BO  
What'd you think, Kate?

KATE  
I think it's a good thing Westbrook died  
yesterday. He never would've lived through  
"Bo-Nahue."

ABE  
Westbrook! I almost forgot!

Abe pulls a sheet of paper out of his pocket.

ABE (Cont'd)  
I finished his eulogy! I'm going to read  
it to open the five o'clock news.

Kate checks her watch.

(CONTINUED)



28 CONTINUED: (2)

28

KATE

Good idea, you've got exactly thirty seconds before you're on the air.

Abe takes a deep breath.

ABE

I'm ready.

Bo removes his Bo-nahue wig and holds it out to Abe.

BO

You wanna borrow my sincere hair?

ABE

No need for that.

(proudly, re script)

The sincerity is in the words.

29 ANGLE ON "ACTION 55 NEWS" SET

29

Again, it's very, very simple. A SIGN reads: CHANNEL 55, ACTION NEWS. The set consists of a desk and a chair. AN ICE WATER PITCHER and GLASS have been placed on the desk.

Abe rushes onto the News Set and takes his place at the desk. Kate points to Abe.

KATE

Five, four,

Kate leaves the set.

KATE (o.s.)

three, two, one...

ABE

Good evening. Here's tonight's headlines -- A major fire is burning out of control in Malibu. Angry crossing guards are holding the mayor hostage at city hall. And a local sports star calls it quits.

(pause)

But before we get to that, I'd like to take a few moments to reflect on the achievements of a man who dedicated his life to Channel 55 -- the late, great Westbrook Kensington.

(X)

30 ANGLE ON BO AND TINA

30

standing together in a secluded part of the stage. Tina has her arms around Bo's neck.

(CONTINUED)

i love you



30 CONTINUED:

30

TINA

(cooing)

You're the first television producer I  
met on the beach who ever really used me  
on TV. I'll never forget you, Bo.

(X)

(X)

She kisses him. They lock in a steamy embrace.

31 BACK TO SCENE

31

where traces of smoke are emitting from Abe's collar. He  
struggles to maintain the dignity of the eulogy.

ABE

Westbrook Kensington was one of the many  
"faces behind the camera." A man of  
unswerving dedication to excellence.

(beat, to O.C.)

Do you want to check the progress on that  
Malibu fire?

(X)

(X)

(X)

The smoke is intensifying. Abe fans it away from his face, and  
drinks from the glass of ice water.

32 ANGLE ON BO & TINA

32

They still haven't come up for air. Finally, Tina pulls away and  
continues to plant tiny kisses all over Bo's face as she speaks.

TINA

Bozy? Don't you think it'd be interesting  
if I had a show of my own?

BO

I...uh, I don't know, Tina. That's a  
pretty major favor.

She plants a long, killer kiss on Bo.

BO (Cont'd)

What kind of show did you have in mind?

TINA

Oh, I haven't really thought about it.

(quickly)

How about an hour long, prime time, variety  
show? All singing, all dancing... all me!

(X)

Before Bo can answer, Tina moves in to kiss him again.

33 BACK TO SCENE

33

where Abe is smoking and sweating profusely. He is losing it.

(CONTINUED)



33 CONTINUED:

33

ABE

And that's why television needs more men  
like... like...

(beat)

would you excuse me a moment.

Abe reaches for the pitcher of ice water and intentionally pours the water into his lap. That seems to solve the problem for the moment, and Abe continues as though nothing is wrong.

ABE (Cont'd)

And that's why television needs more men  
like Westbrook. A mountain of a man, a  
pillar of our industry.

34 ANGLE ON BO AND TINA

34

Tina pushes Bo away angrily.

TINA

(miffed)

Are you saying I'm not good enough to have  
my own variety show?!

BO

I didn't say that. I said I wasn't sure  
you could be entertaining for more than  
fifteen minutes.

Tina slaps Bo in the face.

TINA

You're just like every other producer.  
You only want me for my body!

She slaps him again.

BO

That's not true. I love your hair, too!

She hits him on top of the head.

35 BACK TO SCENE

35

where Abe is reacting to the beating Tina is giving Bo.

ABE

Sure, television can be a tough business.  
OUCH!! But after all, isn't any career you  
really love... OOMPH!... worth a little  
pain. YEAAHHH! WAH-WAH-WAH!!!

Abe is mysteriously pulled completely out of his chair and onto the floor.



36 ANGLE ON BO & TINA

36

where Tina has Bo down on the ground, pulling on his ear.

BO

Hey! Stop it will ya? You've got your  
show!

(X)  
(X)

Tina quickly changes moods and cuddles up to Bo.

TINA

That's better.

37 BACK TO SCENE

37

Abe is a mess. He is overly-aroused and beat to hell. He  
delivers the remaining eulogy from his knees, behind the desk.

ABE

And that's why we'd like to say, we miss  
you Westbrook. You... you...

Abe fumbles for his final page.

ABE (Cont'd)

You... you got out just in time.

Abe collapses behind the desk.

38 INT. GENERAL MANAGER'S OFFICE - LATER THAT DAY

38

Bo, Abe and Kate are in conference. Abe has an ICEPACK on his  
head. Kate refers to a lengthy COMPUTER PRINT-OUT.

KATE

This is great news! "The Yin And Yang Of  
Ping And Pong" is moving up in the ratings.

BO

That is great news! Now Tina gets to keep  
her job!

Abe winces at the mention of Tina's name.

ABE

Does that mean we'll get more than fifty  
dollars for our commercials?

KATE

Sure! We'll probably get seventy-five  
bucks.

BO

(to Abe)

What's three million dollars divided by  
seventy-five... or, don't I want to know?

(CONTINUED)



38 CONTINUED:

38

Abe shakes his head sadly.

KATE

Guys, if you want to make the big money,  
you've got to go after the networks' prime  
time hits!

BO

(re Tina)

How about a one-hour variety show starring  
a sexy, sadistic woman?

KATE

Variety shows are out. We've gotta go after  
numero uno -- Dino Manze in "He's The  
Maid."

ABE

We hate that show!

BO

We hate Dino, too.

The wheels are turning in Kate's mind.

KATE

Then why don't you do a little  
counter-programming?

ABE

Kate's right! We'll go after all those  
bored viewers out there who are looking  
for a little two-fisted action.

Kate strikes a thoughtful pose. Bo and Abe quickly copy her  
thinking pose.

39 INT. STUDIO - DAY

39

CU on old-fashioned office door. Painted letters on the door's  
glass panel read: MIKE SLAMMER, PRIVATE EYE.

We HEAR an over-sexed tenor sax playing "SLAMMER'S THEME" as the  
door swings open.

40 THE CAMERA DOLLIES

40

through the door into Slammer's office. ..

41 INT. STUDIO, "SLAMMER" SET - CONTINUOUS

41

Bo (as Mike Slammer) and Tina are behind a desk in a very simple  
Private Eye set. A couple of file cabinets, a smoking ashtray,  
etc. Bo is dressed in a sharp Private Eye suit and hat.

(CONTINUED)



41 CONTINUED:

41

Tina is wearing a slinky, revealing dress.

BO

(tough guy accent)

So what'ya say later we go over to  
O'Doole's and knock a few back?

(X)

TINA

(breathy)

Sounds good to me, Mike.

From o.s. we hear a KNOCK.

BO

It's open.

Abe enters dressed as a small-time hood. Tanya is on Abe's arm.  
She is dressed in a revealing dress identical to Tina's.

BO (Cont'd)

Well... look what the cat dragged in.

ABE

(tough guy accent)

Been a long time, Slammer.

BO

Not long enough, Theodore.

Abe pulls his gun.

ABE

Nobody calls me Theodore and gets away with  
it.

BO

Sorry, "Beaver", I must've forgot.

(X)

Abe lowers his gun.

BO (Cont'd)

So, to what do we owe the honor of this  
visit?

ABE

The heat's on downtown. And I want it off.  
Now!

BO

Are you askin' me, or tellin' me?

ABE

That's a promise.

(CONTINUED)



41 CONTINUED: (2)

41

Abe and Bo react to the nonsequitur dialogue by exchanging a tough guy take.

BO

And what happens if the heat stays on,  
The-o-dore...?

ABE

That does it. You're dead meat, Slammer.

Abe aims his gun and fires at Bo. After a long beat, Tina collapses to the floor. Bo looks down at Tina then turns a steely stare on Abe.

BO

(evenly, re Tina)

You did it this time, Theodore. She was  
my Amway representative.

(X)

Bo quickly draws his gun and fires at Abe. After a moment, Tanya slumps to the floor.

Abe fires again at Bo and wings him in the shoulder. Bo returns the fire and wings Abe in the shoulder. They both pull out hankies and cover their wounds.

ABE

I'll be back, Slammer.

BO

I'll be waitin.  
(beat)  
The-o-dore.

Abe shoots one last "I'll get you" sneer at Bo, then exits.

42 ANGLE ON OFFICE DOOR

42

as it slams shut and "Slammer's Theme" swells to a big finish.

43 INT. DINO MANZE'S DRESSING ROOM - DAY

43

TIGHT ON TRADE PAPER

The headline reads: "SLAMMER SLAPS NETWORKS! Local Show Beats Networks In Prime Time!"

Suddenly, the paper crumples to reveal Dino Manze. He throws the paper aside. Mimi is cowering in the background.

(CONTINUED)



(X)

ACT FOUR

FADE IN:

43A INT. STUDIO STAGE - DAY

43A

Bo and Abe are standing behind a counter (The "Gulping Gourmet" counter will do fine). In the b.g. is a sign which reads:  
INCREDIBLE STUFF.

ABE

(to Camera)

Welcome to another edition of "Incredible Stuff." So, get those credit cards ready because we're going to demonstrate the world's most effective stain remover. Right, Bo?

BO

Absolutely, Abe.

Bo looks at Abe's white shirt.

BO (Cont'd)

Say, nice shirt, Abe.

ABE

Thanks.

BO

Pure silk?

ABE

You betcha. Cost me three-hundred bucks.

BO

(to Camera)

How often has this happened to you? You're wearing a three-hundred dollar silk shirt and some moron comes along and does this...

Bo picks up a fountain pen and flicks it at Abe's shirt, splattering it with ink.

ABE

Whoa! You whacky guy, Bo! You splattered my three-hundred dollar silk shirt with ink!

(to Camera)

I never know what to expect on "Incredible Stuff."

BO

That's right, Abe. Ink stains, doesn't it?

(CONTINUED)



43A CONTINUED:

43A

ABE

Doi, Bo.

BO

So, I guess you'll have to buy yourself  
a brand new three-hundred dollar silk  
shirt. Right, Abe?

ABE

I guess so.

Bo sighs and shakes his head to Camera.

BO

(to Abe)

You'll never learn, will you, you lovable,  
but incredibly retarded, show host?

Bo holds up a one-pint can labeled "Incredible Stuff."

BO (Cont'd)

This is "Incredible Stuff"!

Bo dips a normal paint brush into the can (which contains  
nothing more than white paint) and brushes it over the ink  
stains.

BO (Cont'd)

Are you ready for some magic?

ABE

Wow! The stain's gone!

BO

That's right, Abe. And when it dries your  
three-hundred dollar silk shirt will be  
as good as new!

ABE

I'm impressed, Bo.

BO

Now, would you pay seventy-nine, ninety-  
nine for a miracle stain remover that just  
saved you three-hundred dollars?

ABE

(tentatively)

I don't know, Bo.

Bo holds up the cheap paint brush.

(CONTINUED)



(X)

43A CONTINUED: (2)

43A

BO

What if I threw in this "Incredible Stuff" brush?

ABE

I still don't know, Bo...

Bo reaches under the counter and pulls out a normal, typical, over-the-counter paint roller.

BO

What if I threw in this special "Incredible Stuff" applicator for large stains? Think about it! A can of "Incredible Stuff" miracle stain remover, an "Incredible Stuff" brush and the special large stain applicator, all for only seventy-seven, ninety-nine!

ABE

Wow! You sold me, Bo!

BO

(to Camera)

To order "Incredible Stuff", just call toll free, 800-555-STUFF!

ABE

Use your credit card!

BO

No C.O.D.'s.

ABE

Allow six to eight weeks delivery.

BO/ABE

Not available in Nebraska.

ABE

(to Bo)

I wonder why?

BO

Beats me.

They pose to Camera as WE

FADE OUT.



(X)

43B INT. GENERAL MANAGER'S OFFICE - DAY - ONE WEEK LATER

43B

Bo is hunt-and-peck typing as Kate rushes in excitedly with computer print-outs in hand.

KATE

(excited)

More good news! Our ratings are going through the roof!

Bo quickly assumes a depressed posture and expression.

KATE (Cont'd)

What's wrong, Bo? You should be excited about this.

BO

(he's faking it)

Oh, I am. It's just... well, I'm worried about Abe.

KATE

Why? I just saw him this morning, he seemed fine.

BO

That's Abe for you -- smiling on the outside when he's crying on the inside.

Bo looks deeply into Kate's eyes.

BO (Cont'd)

Can I tell you a secret?

KATE

Sure.

BO

Then, will you tell me a secret?

KATE

What?

BO

Never mind. It was a bad idea. I'll just tell you a secret... about Abe. You see, he's lonely.

KATE

When does he have time to be lonely? You guys work all the time!

BO

He schedules lonely breaks three times a day.

(CONTINUED)



43B CONTINUED:

43B

KATE

Wow! I had no idea.

BO

Yeah, it's always tough for a guy like Abe to meet that special someone.

KATE

I know this great bar over on Sixth Street that's crawling with eligible women.

BO

(brightening)

Really? Where is it?

(back in fake funk)

I mean, Abe will never find Miss Right in a bar. He's not that kind of guy. He's looking for someone pretty... like yourself for instance.

(beat)

Somebody who's career oriented... like yourself for instance. Somebody who shares common interests...

KATE

...like me for instance?

BO

How'd you guess?

KATE

Well you're not exactly subtle, Bo. If Abe's so interested in going out with me, why doesn't he just ask me out?

BO

He's shy.

KATE

Well, it's just as well, because I really can't go out with him.

BO

Why not?

Kate moves in closer to Bo.

KATE

Because it wouldn't be fair. You see, I'm really more interested in you.

BO

You are?

(CONTINUED)



(X)

43B CONTINUED: (2)

43B

KATE

Actually, interested isn't really the right word for it. Sometimes at night I have dreams about you and me that'd chap your lips...

BO

You do?

KATE

(sultry)

Have you ever made love in a sea of vanilla custard and peach liqueur?

BO

(dreamily)

No...

KATE

Have you ever danced naked in the moonlight outside a crowded restaurant?

Bo swallows hard.

BO

No... but I'm willing to learn.

Kate moves in close and melts Bo with her gaze.

KATE

It's too bad I don't date guys from the office.

BO

(dreamily)

I'd love to...

(shifts gears)

Hold it! You don't do what?

KATE

I don't date guys from the office. Life is complicated enough without mixing up your business life and your social life.

BO

Are you telling me you put me through the sexual fantasy wringer just to tell me you'll never have anything to do with me?

KATE

I thought you were trying to help Abe meet somebody.

(CONTINUED)



43B

CONTINUED: (3)

BO

I was! Until you turned out to be exactly  
the kind of girl that I want to meet!

Abe enters the room excitedly.

ABE

Hey! I just came up with an idea for a  
great new show! Boy, am I excited! I love  
this job!

Kate turns to Bo.

KATE

(re Abe)

Down in the dumps, huh?

BO

He's famous for his wide mood swings.

KATE

(seeing through it)

Uh-huh...right.





(X)

44 INT. STUDIO STAGE - DAY

44

Abe and Bo are wearing chef's hats, standing behind a butcher block counter.

Kate, in the foreground, points. They're "on."

45 FULL FRAME

45

ABE

Welcome to the "The Gulping Gourmets."

BO

Today, we're going to do our best to create a French fantasy tart...

ABE

Without eating it before it's done.

BO

Then, we'll try our best...

ABE

To finish a complete sentence...

BO

...without help.

BO/ABE

Let's do it!

ABE

Start with a good pie crust.

Abe picks up a hunk of pizza dough and spins it in the air like a pizza chef and places it in a pie tin.

BO

Next comes the melons...

Tina bounces in carrying several melons, sets them on the counter and stands by.

BO (Cont'd)

Thank you, Tina.

(to Camera)

Let's hear it for Tina.

Loud, overly-done APPLAUSE TRACK.

BO (Cont'd)

Chop up the melons...

(CONTINUED)



45 CONTINUED:

45

Bo and Abe starts chopping the melons with machetes, hatches, mallets (whatever... just please don't tell me it can't be done without special props, stuntmen, or any other weird, unnecessary production expense).

ABE

Garnish with tomato sauce!

(X)

As Bo scoops up the crushed melons and puts them into the pie crust, Tanya enters with a can of tomato sauce.

ABE (Cont'd)

Thank you, Tanya.

Loud, overly-done APPLAUSE TRACK as Bo pours the sauce into the pie crust. Tina and Tanya exit.

BO

Bake for two hours at three-fifty...

Bo puts the pie under the counter.

ABE

Go to the supermarket, buy a real pie...

BO

And spend the rest of the night cleaning up the mess with special friends.

Tina and Tanya re-enter with mops.

ABE

And that's how we cook at Channel Fifty-Five.

(X)

(X)

(X)

The Boys wink, then pose cheek-to-cheek with Tina and Tanya as WE

DIS TO:

46 INT. CONFERENCE ROOM - LATER

46

Bo, Abe and Kate are seated at the table going over computer print-outs.

KATE

Great news. Slammer's pulling down a twenty-two share, up nineteen percent from last week.

(X)

ABE

Excellent.

(CONTINUED)



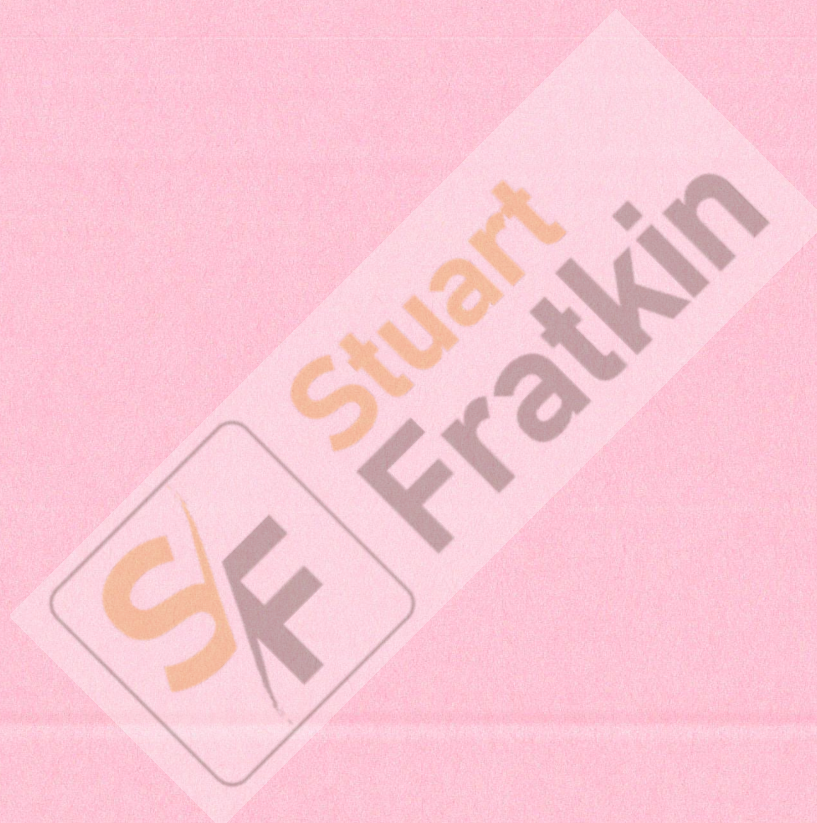
46 CONTINUED:

46

KATE

But this is sweeps week when the networks pull out all the stops. We've got to come with programming that'll really hold its own.

(CONTINUED)





46 CONTINUED: (2)

46

BO

No sweat.

ABE

What's the competition running?

KATE

TV Movies. One network is showing "Nuns For Sale," the other network is putting up "Nancy Reagan - The Wild Hollywood Years," and the other one is going with "Wealthy Women, Sleazy Men."

BO

Wow. Those are my kind of shows.

KATE

Yeah, even the educational network is coming on strong for sweeps week.

ABE

What are they showing?

KATE

"Women of the Congo."

BO

Topless?

KATE

You bet.

BO

Wow!

ABE

We can't compete with that kind of programming.

KATE

Come on, guys. Don't give up. We're so close. And you guys have a knack for creating the lowest form of TV smut. It's the kind of rare talent only the top network executives have. If you can just log in another big ratings week, someone will come along and buy this station, pay off the debts and keep Channel 55 going.

There is a KNOCK on the door.

(CONTINUED)



46 CONTINUED: (3)

46

BO  
At last! The pizza I ordered!  
(shouts)  
Come in.

Dino Manze enters.

ABE/BO/KATE

Dino!

(CONTINUED)





46 CONTINUED: (4)

46

DINO  
That's right.

BO  
Boy, he must be desperate. I hope he didn't forget the anchovies.

DINO  
(mean-spirited)  
So you're the two renegade geniuses? You look pretty wimpy to me.

BO  
At least we don't wear aprons.

ABE  
That was very good, Bo.

BO  
Thank you, Abe.

DINO  
Listen good, you idiots. I'm starring in a TV movie this week...

ABE  
"Wealthy Women, Sleazy Men"?

DINO  
That's right. How'd you know?

BO  
Let me guess, you play a wealthy woman. Right?

ABE  
Very good, Bo.

BO  
Thank you, Abe.

DINO  
Shut up! I'm warning you. If we don't win the ratings race, I'm gonna hold you two ding-a-lings personally responsible.

ABE  
We're not scared of you.

Dino sticks a stilleto into a watermelon.

(X)

BO  
Well...maybe a little scared.

(CONTINUED)



46 CONTINUED: (5)

46

Dino storms out.

ABE

That does it. If he expects us to take this lying down, he's got another thing coming.

KATE

What are you going to do?

BO

High-tail it to Argentina...

ABE

Make that Australia...

KATE

Australia?

BO

Austria.

KATE

What about the station?

BO

I don't think the signal reaches that far, but we'll be thinking of you.

(X)

KATE

You're really quitting?

BO

Beats dying.

ABE

Besides, we can't compete with three major networks...

BO

Not to mention topless women with spears.

KATE

All you need to do is come up with something the other networks aren't offering.

BO

Clean, wholesome entertainment?

ABE

Why not?

BO

No sex?

(CONTINUED)



46 CONTINUED: (6)

46

KATE  
It might work...

BO  
No violence?

ABE  
It won't kill 'em.

(X)

BO  
I've got it!!

KATE/ABE  
Yes?

BO  
"Confessions of the Rich and Famous"!

KATE/ABE  
Hmmmmmm.

KATE  
Interesting...

ABE  
Could work.

KATE  
One problem...

ABE/BO  
Yes, yes?

KATE  
Who'd be stupid enough to confess on  
television?

(X)

47 INT. DINO'S DRESSING ROOM - NEXT DAY

47

Dino is reading "Wealthy Women, Sleazy Men" (the title is  
printed on the cover).

DINO  
(rehearsing aloud)  
"Sure, I like you, baby, but I don't sleep  
with nobody for less than five grand..."

Mimi rushes in carrying a script.

(CONTINUED)



47 CONTINUED:

47

MIMI

You're not going to believe this! I got a call from Channel 55! They want me for an original television movie to air during sweeps!

DINO

I warned those putzes not to mess with me! What's it called?

MIMI

(reads)

"Fanny and the Field Hand."

DINO

I don't like the sound of it.

Mimi opens the script and reads the first page.

MIMI

Page one...not bad...

DINO

Let's hear it.

MIMI

(reads)

"Dressed in a silky negligee, she poses like a sex kitten, the moonlight revealing her curvaceous body through the diaphanous material..."

DINO

Whoa! We don't get a silky negligee until page twenty! I hate those guys!

(X)

Dino puts his fist through the wall.

DINO (Cont'd)

They've got to be stopped!

48 INT. STUDIO STAGE - DAY

48

Bo and Abe are auditioning Mimi for her scene in "Fanny And The Fieldhand." They are standing in front of a stock, COUNTRY FIELD BACKDROP. All three are reading from scripts as Kate watches.

ABE

(heavy Southern accent)

Fanny darlin', I thought you loved me.

MIMI

I do love you, Earl. At least, I did...

(CONTINUED)



48 CONTINUED:

48

ABE

Are you tellin' me you'd give up our farm,  
our friends, our dreams...

MIMI

Don't leave our kids off the list.

ABE

You'd give it all up to run off with  
this...

Abe casts Bo a disparaging look.

ABE (Cont'd)

...this fieldhand?

BO

(Southern accent)

I prefer to be known as an agricultural  
engineer.

ABE

Why you're nuthin' but a cotton-picker.

MIMI

No, Earl. He's more than that. Wesley is  
strong. He's sensitive. And okay, I'll  
admit it -- I want him to till my topsoil!

ABE

Fanny! I'll not have any wife of mine  
talkin' that-a-way.

MIMI

I can't be your wife anymore, Earl. I've  
made up my mind...I want Wesley to see me  
in my new nightie.

Mimi winks at Bo, takes his hand and leads him away.

MIMI (Cont'd)

Come on, Wesley. Let's take the shortcut  
...through the cornfield.

The audition is over, all three break character.

MIMI (Cont'd)

Well, how was I?

(X)

KATE

(flatly)

Just as I expected.

(X)

(X)

(CONTINUED)



48 CONTINUED: (2)

48

ABE

You will be the standard against which  
future Fannies are measured.

Mimi impulsively hugs Abe.

MIMI

Do you really mean it?!

DINO (o.s.)

Hey! Get your hands off my co-star!

Dino strides in and peels Mimi away from Abe.

ABE

I didn't have my hands on her. She had  
her hands on me!

DINO

Are you saying my co-star isn't good enough  
for you?

BO

I'll take her!

DINO

(to Bo)  
Stay out of this.

DINO

(to Abe)  
I don't like your attitude, pal.

(to Mimi)  
And I don't think you oughta be playin'  
such a racy part. You could wreck the  
wholesome family image of "He's The Maid."

(X)

Bo signals O.S.

49 ANGLE TO INCLUDE KATE

49

who, in turn, signals to the CAMERAMAN. The RED LIGHT APPEARS  
on the camera.

50 BACK TO SCENE

50

MIMI

Wholesome family image? You're the biggest  
leach I've ever worked with!

ABE

(to Mimi)

Now, now. Let's not resort to mud-slinging.  
Afterall, Dino's a superstar.

(CONTINUED)



50 CONTINUED:

50

BO

That's right. And the bigger they are, the nicer they are. Right, Dino?

DINO

What pumpkin patch did they pull you two out of?

ABE

What are you saying, Dino? You mean you're not the likable lug we all know and love?

DINO

Likable lug? How'd you like a knuckle sandwich?

ABE

(missing the point)

Sounds delicious.

BO

(ditto)

Make that two knuckle sandwiches.

(X)

Dino has had it. He grabs Abe and Bo and puts them into headlocks.

DINO

Oh! So you're a couple of wiseguys! Let me show you what I do to wiseguys who get in my way.

ABE

Does this mean we're not going out for knuckle sandwiches?

KATE

Let 'em go, Dino!

MIMI

Stop it, Dino! You already wrecked little Binky's career. Haven't you hurt enough people for one season?!

Kate and Mimi come to The Boys' rescue by prying Dino's arms away from their necks.

DINO

(to Mimi)

You know how I operate. I crush anybody who gets in my way. Anybody! I want no competition!

(CONTINUED)



50 CONTINUED: (2)

50

BO

Oh, like like little Binky?

ABE

Did you hear about his parents and those mysterious medications?

Dino cracks up laughing.

DINO

I don't know why I've been worrying about you two guys. You gotta be the dumbest competition I've ever had.

Bo and Abe are baffled. They look at each other.

DINO (Cont'd)

I started that rumor about Binky's parents so his ratings would slip.

BO

What a good idea.

ABE

Bo!

BO

...in a bad sort of way.

DINO

You think that was a good one? You remember that rumor about Biff Bailly and the porpoise?

ABE/BO

Who doesn't?

DINO

That was one of mine, too.

BO

Wow! That was one of my favorite rumors! Can I have your autograph?

DINO

I don't give autographs. It keeps those meatheads who watch my show from bothering me everywhere I go.

BO

Meatheads?

DINO

Yeah, and you can quote me on that.

(CONTINUED)



50 CONTINUED: (3)

50

ABE

I don't think that will be necessary, Dino.  
You just told all of your fans exactly what  
you think of them.

DINO

Huh?

ABE

(like Ralph Edwards)

That's right, Dino Manze! You're the very  
first guest on "Confessions Of The Rich  
And Famous!"

The farm background lifts to reveal a flashy "Confessions Of  
The Rich and Famous" sign.

(X)  
(X)

DINO

We've been on the air?!!

BO

That's right. Wave to all your meathead  
fans, Dino.

DINO

You've wrecked my career! I'm gonna kill  
you guys!

Dino takes a menacing step toward The Boys.

51 ANGLE ON BO AND ABE

51

who both suddenly DISAPPEAR.

52 BACK TO SCENE

52

where Dino is looking about, amazed.

DINO (Cont'd)

Where are they? Where'd they go?

53 TIGHT ON DINO'S BICEP

53

where Bo and Abe's faces have been inanimately projected,  
suddenly REPLACING the faces on Dino's "twin mermaid" tattoo.

54 BACK TO SCENE

54

as Dino regains his composure and turns to the camera.

DINO (Cont'd)

It was all a gag! Get it? I love these guys  
here at Channel 55. I was only trying to  
(more)

(CONTINUED)



54 CONTINUED:

54

DINO (Cont'd)  
help get their new show off to a big start.  
I love all you fans out there, too.

(CONTINUED)





54 CONTINUED: (2)

54

MIMI

Forget it, Dino. You blew it.

(to camera)

So long everybody. I'll see you real soon  
right here on Channel 55.

Mimi turns to exit.

DINO

Mimi? Where you goin'?

MIMI

I've got lines to learn. "Fanny And The  
Fieldhand" starts filming tomorrow.

Dino rushes after her.

DINO

Mimi, wait! Is there a part in it for me?

As Dino exits, Bo and Abe suddenly REAPPEAR on stage where they  
started in front of the country backdrop.

KATE

(startled)

How'd you two disappear like that?

ABE

Uh...

BO

Special effects!

ABE

That's right! We've been working on that  
disappearing effect for the last two weeks.  
How'd it look?

KATE

Sort of low-budget, but keep working on  
it.

(X)  
(X)

BO

Uh...maybe later.

Bill Rabkin arrives in the studio and shakes hands with Bo, Abe  
and Kate.

MR. RABKIN

Nice job on the Dino Manze segment. I saw  
it in my limo on the way over.

(CONTINUED)



54 CONTINUED: (3)

54

ABE

What are you doing here? We thought you were in Argentina.

BO

Australia.

KATE

Austria.

MR. RABKIN

Nah, I was down in Austin. But I got word about how good the station's been doing and I decided to buy it back.

BO

The going rate is three million dollars.

ABE

Make that three million and three dollars. Three million for the bank, and three bucks for my brother and me.

(beat)

Plus, you have to make Kate the Program Director. She's incredible.

BO

And she's a lot cuter than the guy who died.

KATE

Aw, thanks, guys.

Kate kisses Bo and Abe on the cheek.

MR. RABKIN

No problem. I made four million selling those stupid raffle tickets.

Rabkin produces a BRIEFCASE FULL OF MONEY.

MR. RABKIN (Cont'd)

Here's the three million I owe the bank.

He peels off three crisp one dollar bills and gives them to Bo.

MR. RABKIN (Cont'd)

And here's three dollars for you.

Bo is elated. Suddenly, Rabkin snatches one of the dollars.

(X)

RABKIN

Oops! Almost forgot about the buck you owe me.

(X)

(X)

(CONTINUED)



54 CONTINUED: (4)

54

Abe takes the two dollars from Bo.

(X)

ABE

Bo, if you don't mind, I'll handle the money.  
Now, let's get out here.

(X)

(X)

As The Boys exit.

BO

What about our roles in "Fanny And The  
Fieldhand?"

ABE

Sorry, stage-smitten brother o' mine. We're  
out of the business.

BO

Then who gets to take the shortcut through  
the cornfield with Mimi?

ABE

Not you.

As they exit.

BO

Do you have any idea how long it took me  
to pick out the nightie for that scene?!

Abe shakes his head sadly as we

FADE OUT

END OF ACT FOUR



TAG

54A

FADE IN:

54B EXT. MARKET - DAY

54B

The Vette pulls up to the market (same store as in Teaser).

54C EXT. MARKET - DAY

54C

Abe is driving. Bo is seated shot-gun.

BO

I can do this, you know.

Abe laughs, then sighs.

ABE

Bo, Bo, Bo....Oh, Bo.

BO (Cont'd)

(pleased with himself)

I said something funny?

ABE

You certainly did, Bo. Do you really expect me to trust you to spend our last two dollars in this store after what you put us through the last time?

(X)

BO

Did it ever occur to you that maybe, just maybe, I've learned my lesson?

ABE

It always occurs to me, but, if I'm alert, I come to my senses in the nick of time. You never learn your lesson.

BO

I'm hurt, Abe-ster.

ABE

I'm hungry, Bo-ster.

54D INT. MARKET - MOMENTS LATER

54D

Abe walks up to the counter with an armload of goodies. Bo follows furtively carrying one small item. The Store Manager eyes Abe's stuff with obvious disdain.

STORE MANAGER

Potato chips, candy bars, beef jerky and two ice cream drumsticks. Have you ever heard the expression "you are what you eat?"

(CONTINUED)



54D CONTINUED:

54D

ABE

Yes. And we have a saying where we come from. "A fool and his teeth are soon parted?"

STORE MANAGER

Gotcha.

BO

(to Abe)

That was very good, Abe.

ABE

Thank you. I rather liked that one myself.

Bo slips a can of sardines along side of Abe's items. The Store Manager totals up the groceries on the cash register.

STORE MANAGER

That comes to three-thirty-nine.

(X)

ABE

What?! I bought exactly two dollars worth of junk food.

(X)

The Store Manager holds up the can of Sardines.

STORE MANAGER

Two bucks worth of junk and one very oily, but somewhat nutritious can of sardines for a buck thirty-nine.

(X)

Abe turns on Bo.

BO

I couldn't resist. These aren't ordinary sardines.

Bo holds up the back of the can and hands it to Abe.

ABE

(reads)

"Win your own fishing boat and become a world class sardiner...?"

BO

We could make a fortune.

ABE

Make a fortune? We don't know the first thing about the sardine business.

(CONTINUED)



54D CONTINUED: (2)

54D

BO

What's to know? We bait a couple of  
thousand little hooks and toss 'em in the  
water.

STORE MANAGER

Excellent long-term career opportunity.

Abe sets the sardine can aside.

ABE

No thank you.

STORE MANAGER

(to Bo)

Did you see our cat litter special? Buy  
ten bags and you get a free kitten.

BO

Wow! How 'bout it, Abe?

ABE

(calmly, to manager)

Just the candy, please.

The Store Manager quickly sets a large JAR OF PICKLES on the  
counter.

STORE MANAGER

Okay. Guess how many pickles.

BO

(sucked in)

Uh...

The Store Manager holds up a roll of tickets.

STORE MANAGER

Win your own grocery cart. Three chances  
for a buck.

ABE

(losing control)

Just the candy!!!

The onslaught continues, as we

FADE OUT.

END OF TAG