

A NIGHT AT THE ROXBURY

written by
Steve Koren
Will Ferrell
&
Chris Kattan

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FADE IN:

EXT. PANORAMIC VIEW OF LOS ANGELES - SUNSET

As we hear "What is Love" by HADDAWAY -- night falls and partytime begins.

SUPERIMPOSE: SUNSET BLVD., 11:03 PM

CUT TO:

EXT. DANCE CLUBS - NIGHT

Coconut Teaser, The Palace, The Roxbury, Tatou, etc.

CUT TO:

INT. DANCE CLUBS- QUICK SHOTS - NIGHT

Of random dancers -- gyrating, flirting, making out, drinking.

CUT TO:

INT. PALACE - NIGHT

The CAMERA MOVES THROUGH a crowded dance floor -- and SETTLES ON the rhythmically swaying backs of...

STEVE & DOUG BUTABI

Our heroes. In their minds, Steve is tall, dark and handsome and DOUG is a little genius. Neither is correct -- except for the tall and little part.

They simultaneously turn and scope the room. In unison, their heads bob to the MUSIC. Doug steps out from the bar.

DOUG
(to O.S. female)
Hey! You want to dance? No?
Yes? Alright, don't worry about
it.

Doug, rejected, steps back as Steve steps out.

STEVE
(to O.S. female)
Do you want to dance? You do?
You don't? Not a problem.

They are no strangers to rejection, so neither is fazed. Doug enthusiastically steps towards two attractive girls.

DOUG
Hey, you wanna...?

Two attractive girls turn their backs to Doug.

DOUG
(remaining positive)
No? Maybe I'll see you later.

Doug steps back. Steve spots GIRL AT end of BAR and dances over to her.

STEVE

Hey, do you want to dance?

GIRL AT BAR

No.

STEVE

(cheerfully)

Alright, you know where I'll be.

Steve steps back. Doug sees a pretty woman on a balcony, waving to someone.

DOUG/STEVE

(pointing to each other)

You want him? Me? Him? Me?

Pretty woman waves them off, frustrated, and disappears.

STEVE

... Oh, you're okay?

DOUG

Alright then.

They turn around to the bar, bartender is standing in front of them.

STEVE

Bartender, can I get a beer?

The bartender pays no attention and walks away. Second bartender comes from the opposite direction.

DOUG

Barkeep, what do you have on tap?

The second bartender ignores them, walks away. The bartenders keep crossing past them, paying no attention.

STEVE

Big guy, could I get a...

DOUG

My man, how 'bout a...

STEVE

S'cuse me, partner...

DOUG

Yo, buddy, I was wondering... you know what? Don't worry about it.

STEVE

Yeah, we're good.

They turn back to the dance floor and bop. Suddenly, a HOT GIRL dances in front of them.

Doug dances up behind her and frantically gyrates. She turns away -- only to find...

Steve gyrating behind her. The guys close in on her trapping her in the middle.

HOT GIRL

Get off me!

She runs off, furious. The guys, unaware that she's upset, celebrate.

STEVE/DOUG

Score!

They high five. The doorman comes over with the upset Girl and pulls the guys out.

STEVE/DOUG

What? What's goin' on? What's your problem?

CUT TO:

EXT. SUNSET BLVD. - NIGHT

The road flies by as we PAN UP the front grill of a red BMW to reveal Doug and Steve. The car stops next to two

girls in a white Porshe.

INT. BMW - NIGHT

DOUG
We got some sweetness on the left.

Doug Turns UP the STEREO really loud so the car is
pounding.

STEVE
(to the girls)
What's up?

DOUG
(to the girls)
How you ladies doin' tonight?

INTERCUT GIRLS' POV

The guys moving their mouths -- but the girls can't hear
them.

GIRL #1
Turn your music down!

DOUG
Yeah! Just follow us!

GIRL #2
You're a big stupid ass!

STEVE
No. You have beautiful eyes!

DOUG
I like you too!

GIRL #1
Go home, jerkoff!

STEVE
Okay, we'll meet you there.

They slowly turn to each other and bust.

... Yes!

DOUG/STEVE

They high five, laughing.

Quite a joke.

BOUNCER

Doug is hilarious.

STEVE

Yeah, I know.

DOUG

Yeah, you ever hear this one?
You're not on the list.

BOUNCER

Behind Steve and Doug, a '98 yellow FERRARI SCREECHES up to the valet. Car door opens and...

RICHARD GRIECO

gets out. Looking great, in an Armani suit, beautiful supermodel accompanies him.

Is that...?

STEVE

(beside himself)

It is. The King of '21 Jump Street.' Richard Grieco.

DOUG

Grieco quickly steps past Steve and Doug.

Check the wheels.

STEVE

(aside to Doug)

DOUG

Check the hottie.

The Bouncer jumps aside, letting them enter. Richard inadvertently rubs his nose as he enters.

DOUG & STEVE

Watching. They both imitate his nose rub and try to follow him in. The Bouncer steps in front of them.

DOUG

(yelling at Grieco
like they know him)

Alright, we'll see you later then!

(to Bouncer)

You know what? We're gonna take
off now.

STEVE

Maybe we'll hang out later.

BOUNCER

There's no chance of that
happening.

STEVE

Sounds good.

The guys exit.

CUT TO:

INT. BMW - NIGHT

The guys are driving.

DOUG

You know what was wrong with that
place.

STEVE

It's hard to say, since we didn't

get in.

DOUG

It's just a poorly run operation.
They can't properly evaluate the
incoming clientele.

STEVE

I thought we just didn't look cool
enough.

DOUG

C'mon. You? You're a beautiful
man. I tell you what I'd do if it
were my club. I would treat all
the outside wannabes just as well
as any legendary former television
star.

STEVE

That's pretty Roosevelt of you.

DOUG

It's just what I believe in.

CUT TO:

EXT. SUNSET BLVD - LATER

A police car drives behind them, turns on the SIREN.

INT. BMW

The sound of the SIREN mixes with their MUSIC.

DOUG

Must be the new dance mix version.

POLICE OFFICER (O.S.)

(loud speaker)

Pull over to the side of the road!

A female POLICE OFFICER signals them to pull over.

DRIVER'S WINDOW

The officer steps up to their car.

POLICE OFFICER
You know you were doing fifty?

STEVE
(yelling over radio)
What?

She reaches in, shuts OFF RADIO -- starts filling out ticket.

POLICE OFFICER
This is a twenty-five mile an hour zone.

DOUG
Hottie cop likes you.

STEVE
You serious?

DOUG
You think she pulls over anybody?
Mave a move.

STEVE
(turning to her)
What's going on?

POLICE OFFICER
Not much, I'm just giving you an eighty dollar ticket.

DOUG
She is so into you.

POLICE OFFICER
Can I see your license and registration?

Steve pulls the documents off the sun visor, hands them over.

STEVE
(seductively)
I think I got what you're looking
for.

She takes it, walks back to police car. Doug adjusts the rearview mirror.

POLICE CAR

She's on the radio.

DOUG
She's calling her friends.

STEVE
Seriously?

DOUG
Here she comes.

STEVE
How's my hair?

She hands Steve the papers and a ticket.

POLICE OFFICER
I want you to do me a favor.

STEVE
Whatever you say, TJ Hooker.

POLICE OFFICER
Please obey any and all posted
speed limit signs. Have a good
night.

STEVE
It's already good, now that you've
served and protected me.

She laughs it off, walks away. Doug takes the ticket.

DOUG

Way to go, my friend. You got her badge number plus a month from now you have a date to meet her at the Municipal State Court. Up top!

DOUG/STEVE

Score!

They high five and PEEL OUT.

CUT TO:

EXT. FLORENTINE GARDENS DANCE CLUB - NIGHT

This is a very downscale crowd, crappy cars, surrounding a dilapidated building.

INT. FLORENTINE GARDENS CLUB - NIGHT

Completely packed. People are physically wedged up against one another.

DOUG

This is what it's all about.

A big SECURITY GUY plows through the area.

SECURITY GUY

Folks, we got to keep this area clear!

The crowd moves, sweeping the guys along. Doug and Steve settle in a different spot.

STEVE

There's a good feeling in here.

ANOTHER SECURITY GUY

People, there's no lingering by

the exits!

As it moves, Doug is engulfed in the crowd and disappears.

STEVE
Doug?... Hey, Doug!... Whoa!

Steve is shoved away as the crowd moves again.

DOUG

jumps up and pops his head above the crowd.

DOUG
Steve!

STEVE

is wedged into a corner.

STEVE
Doug!

DOUG

pops up near the entrance to the men's room.

DOUG
Steve!

DANCE FLOOR

STEVE
Doug!

CUT TO:

INT. MEN'S BATHROOM

Doug's face is wedged up against a mirror. He struggles to pull a cellular phone put of his pocket and dial.

INTERCUT WITH:

DANCE FLOOR

Steve is wedged against a blinking light. We hear a cellular PHONE RING. Steve reaches in his pocket and pulls out his phone.

STEVE
Hello?

DOUG
Steve, it's Doug.

STEVE
Oh, hey, Doug. So, what's going on?

DOUG
Not much. Where are you?

STEVE
I don't know. Where are you?

Doug gets pushed up against a urinal.

DOUG
There's a lot of guys pulling down their pants, so it's either the bathroom or the V.I.P room. Meet me back at the bar. If I don't make it, I'll see you tommorow at home.

DOUG hangs up. O.S. we hear someone UNZIP.

DOUG
(panicked)
Hey, just hold on a second.

Doug moves away.

INT. DANCE FLOOR - LATER THAT NIGHT

Two very bored club girls are standing up against a wall.

DOUG
So, anyway, I'm standing there
waiting to use the pay phone...

STEVE
Yeah, he was. Seriously.

DOUG
And this guy who's on the phone
turns around and tips his hat like
this.

DOUG does a "tip your hat" motion.

STEVE
And who do you think the guy was?

Girls still stone-faced.

DOUG
Emilio Estevez.

STEVE
The Mighty Duckman. Swear to God.
I was there.

DOUG
(teasing)
Of course, you were. You're the
one who yelled the breakfast
clubber's name.

STEVE
I was like -- 'Emiliooooo!'

DOUG
So, anyway... you guys want to
make out or what?

The girls stare at them.

CUT TO:

EXT. AM/PM MIN-MART GAS STATION - NIGHT

The guys pull up. Doug gets out and starts to pump gas.

DOUG
Score some chippage. I'll meet
you in there.

Steve exits into the AM/PM. Doug notices a woman putting gas into her car. She feins a smile, looks away.

DOUG
Hey!

Doug starts pulling the pump in and out of the gas tank -- simulating copulation. She's repulsed.

CUT TO:

INT. AM/PM -- CONTINUOUS ACTION

Steve looking at a bag of Pork Rinds. Doug comes up from behind.

DOUG
Hey, she's totally looking at you.

STEVE
Who?

Doug motions toward the CASHIER. She snaps her gum and is reading People magazine.

DOUG
Ask her where the chips are.

STEVE
But, I know where they are.

DOUG pushes him. Steve walks over to the Cashier.

STEVE
Excuse me, I'm looking for the
potato chips. You know, chips
made out of potato.

CASHIER
They're right behind you.

STEVE
Wow, you really know what's going
on, don't you?

He turns away and pretends to look at the chips. Doug
gives him a thumbs up.

Richard Grieco enters the store and walks up to the
Cashier. She lights up, recognizing Grieco.

DOUG
Steve, look.

Doug and Steve walk up to Grieco.

DOUG
(trying to be cool)
Hey.

RICHARD GRIECO
... Hey.

DOUG
Remember us? We were at the
Roxbury.

STEVE
(to Grieco)
We were outside?

Grieco turns to Cashier.

RICHARD GRIECO
Could I get a pack of Marlboro
Lights and that 12-pack of
Trojans. Thanks.

Cashier rings it up, hands it to him.

CASHIER
(obviously enamored)
Thanks.

Grieco exits, they all watch. Steve approaches Cashier.

STEVE
Yeah, I think I'm gonna need a 12-
pack of Trojans over there.

CASHIER
You know, they expire in two
years.

CUT TO:

EXT. GAS STATION - NIGHT

Doug and Steve watch Grieco's Ferrari drive off as they
sit on the car and eat Pork Rinds.

DOUG
That nabob has got it going on.

STEVE
(sadly envious)
Kickin' it at the Roxbury, rollin'
a banana Ferrari.

DOUG
Tasty geisha by his side.

STEVE
The man is a bag of chips.

DOUG
(correcting him)

All that and a bag of chips.

STEVE

Right. Well, we're doing okay. I got a number tonight.

DOUG

(thrilled)

Let me see it!

Steve hands him a cocktail napkin. Doug reads it.

DOUG

555...? Steve, this isn't real. It's one of those fake T.V. numbers.

STEVE

Is not.

DOUG

Is, too. I get this number all the time.

STEVE

At least she respected me enough to write a fake number. We'll get a real one one of these days.

DOUG

One of these days? Steve, don't you get it? These are our days. Now! Today! Ahora!

STEVE

Ah whatta?

Doug jumps off the car, starts pacing.

DOUG

Steve, we're young. We're supposed to purge ourselves of the party virus or we'll just get so clogged up that when we're like forty we'll just explode.

STEVE

Yeah, like one of those individual plastic butters you get in the diner. You know, like when you squish it, just bursts out all over the place.

Steve makes explosion sound.

DOUG

Forget the butter, Steve. I'm trying to explain --

STEVE

(interrupting)

Or like when you put an egg in a microwave and all the yellow stuff flies out.

He mimes exploding egg.

DOUG

That's an exceptional way to visualize it but listen to me.

STEVE

Oh! Remember in camp when we put that can of beans in the fire?

DOUG

And it exploded. Yes. Steve! If we're ever going to live up to our full potential, we've got to get this partying out of our systems now.

STEVE

Let's do it.

They both get in the car.

CUT TO:

INT. BMW - NIGHT

DOUG/STEVE
Alright, let's do it! Do it!
Woo!

STEVE
... Do what? Everything's closed.

Beat.

DOUG
Then let's go home.

STEVE
(excited)
Let's go home! Wooo!

CUT TO:

EXT. BUTABI HOUSE - MORNING

The house is a bad '80s combination of classical styles.

CUT TO:

INT. BEDROOM - MORNING

We PAN AROUND to see semi-juvenile furniture -- which is overwhelmed by a huge stereo system.

Doug sleeps, mouth open. A piece of red licorice reaches INTO FRAME and starts darting in and out of Doug's mouth. He coughs and waves it away. The licorice starts going up his nostril. Doug wakes up.

DOUG
Hey! Knock it off!

STEVE
Twizzled you, my friend.

DOUG
Yeah, you totally got me.

STEVE laughs at this, starts eating the licorice.

DOUG

That was in my nose.

Steve stops eating.

CUT TO:

INT. KITCHEN -- DAY

Two giant Great Danes plow through, knocking over plates.
We meet their dad, KAMEHL BUTABI, fifties, Eugene Levi-
type, with some sort of Middle Eastern accent.

MR. BUTABI

Captain! Tenille! Stop that!

Steve and Doug, in silk bathrobes, hair completely
disheveled, enter.

MR. BUTABI

Look at this. Barbara, look who's
honoring us with their presence.

We meet their mom, BARBARA BUTABI, well kept trophy wife.
She tries to straighten out their hair.

DOUG/STEVE

Ma!... come on.

MRS. BUTABI

(handing Doug orange
juice)

Here...

DOUG

(rejecting juice)

Mom, I'm trying to get my body to
enter the zone, so I can optimize
my fat-burning potential, and
orange juice does not help!

STEVE

Doug, according to 'Fit for Life' the idea of a balanced breakfast is a fallacy. Your body is only prepared to accept one form of food in the A.M. -- fruit.

Steve grabs the glass.

DOUG

You can putrefy your insides if you want to. But, I'm having a cup of cooked oatmeal, one tablespoon protein power...

As Doug continues, Mr. Butabi gets more and more annoyed.

DOUG

... and four soy sausage links.
(to Steve)
That's how you hit your peak.

MR. BUTABI

(sarcastic)
Quick, Barbara, look at Doug. He is hitting his peak. You don't want to miss this.

MRS. BUTABI

Honey, if you're going to hit your peak, do it in your room.

STEVE

All I want for breakfast is some sliced mangos and persimmons.

MR. BUTABI

That's enough, you two. Your mother is not the maid.

STEVE

No, can you tell the maid I want some sliced mangos and persimmons?

MR. BUTABI

I want you both at work in half an

hour. And, Steve wear something nice. Emily's back from school.

DOUG

Excuse me, Dad, but I think you're confusing Steve for someone who gives a flying rat's ass.

STEVE

Wow, a flying rat's ass. That would be wild to see.

MRS. BUTABI

Kamehl, they'll be there. Just let them have their breakfast.

MR. BUTABI

Sure. Eat. They need their strength so they can stay out all night for their dancing and their orgies.

STEVE

For your information, Dad, Doug and I were not able to find an orgy last night.

MR. BUTABI

Barbara, explain something to me. They graduate from high school and what do they do? Nothing. Do they go to college? No. Do they take any interest in my business? No. Do they think about the future? No.

DOUG

Dad, if you know all the answers, why do you keep asking the questions?

MR. BUTABI

Half an hour. I want to see your dance club asses at the store.

Mr. Butabi exists.

CUT TO:

EXT. RODEO DRIVE - SIDEWALK- AFTERNOON

"Staying Alive" by the BEE GEES. Set of shoes walking, ala the opening of Saturday Night Fever.

We WIDEN to another set of shoes -- PAN UP to reveal Doug and Steve, strutting down the street like John Travolta. Each holds a silk plant.

INT. STORE WINDOW - CELL PHONE

We see the guys pass. They stop and hold up their cell phone to the one in the window -- same way Travolta did with the shoe.

A beautiful WOMAN walks by. They turn to look at her ass. They run back and stand in front of her. She pushes them aside.

WOMAN

Jerks.

She exits. They continue. They pass a cappucino cart.

CAPPUCINO SALESMAN

Single or double?

They look at each other to confirm their choice.

STEVE/DOUG

Double.

They walk with their iced cappucinos in bubble top cups with straws. MUSIC FADES.

CUT TO:

INT. SILK PLANT STORE - LATER

Steve and Doug enter holding silk plants. Mr. Butabi walks up to them, takes the plants. Doug is wearing a

Walkman.

MR. BUTABI

Good. Steve, you have a customer.
Doug, go ring that man up.

They both nod agreeably. Steve exists. Doug doesn't move, still listening to the Walkman. Mr. Butabi pulls his walkman off and points at the register. Doug exists.

CASH REGISTER COUNTER

Doug steps behind the counter, helping a COUPLE with several silk floral arrangements.

DOUG

How will you be paying for this?
Cash, check or charge?

MAN

(pulling it out)
Charge.

DOUG

(looking at it)
Visa, Mastercard, or Discover?

MAN

Move your thumb.

Doug moves it.

DOUG

Oh... Visa. Good one.

Doug makes a "you got me" motion. He slides the card through.

DOUG

I think something's wrong with
your card. You sure this is
yours? 'Cause it's not
processing.

It's my card. MAN

I better call it in. DOUG

Doug calls.

Operator 238 please. DOUG

INTERCUT WITH:

INT. CREDIT SWITCHBOARD -- CONTINUOUS ACTION

SWITCHBOARD OPERATOR, with headset, in front of computer, answers phone.

Authorization. Card number? SWITCHBOARD OPERATOR

What's up? DOUG

Doug, I told you not to call anymore. SWITCHBOARD OPERATOR

I got to get an approval. DOUG

The card's fine. SWITCHBOARD OPERATOR

Not the card, sweetness. Me. DOUG

Shut up and swipe it. SWITCHBOARD OPERATOR

I can go for that. DOUG

Doug swipes it through.

DOUG
... that feel good? 'Cause I
could swipe it all night.

Doug keeps swiping it. The couple looks at each other.

SWITCHBOARD OPERATOR
It's fine. Good-bye.

She hangs up. Doug happily hangs up.

DOUG
(notices couple
still waiting)
... Oh, can I help you with
something?

ROW OF SILK FERNS

A middle-aged lady CUSTOMER is perusing. Steve walks up.

STEVE
Excuse me, may I show you around
the Silk Garden. Home of a
wondrous variety of flora and
fauna -- all made of silk.

CUSTOMER #1
Are these supposed to be ferns?

STEVE
That's what people will say. But
guess what?

CUSTOMER #1
What?

STEVE
(whispers in ear)
... it's not real. It's silk.
(acting in shock)
Oh, be careful!

CUSTOMER #1

What's wrong?

STEVE

You've accidentally wandered into the Enchanted Forest. Allow me to be your guide.

Steve ducks behind the four or five silk trees that make up the "forest" and sticks his head out from between two trees -- now wearing a safari hat. He picks up a watering pot, tips it on a plant -- nothing comes out.

STEVE

You know what I just did?

CUSTOMER #3

What?

STEVE

I just watered your plant for a whole year.

CUE TO:

LITTLE DIORAMA OF NIGHT

It's a show box on the register counter, cut up silk flowers inside. Doug is making two figures dance.

DOUG

(male voice)

What's up? You want to dance?

(female voice)

With you. Oh, God, yes.

Doug slams the figures together, singing a dance song. Mr. Butabi enters.

MR. BUTABI

What are you doing?

Doug pulls the diorama away.

DOUG

Not much.

MR. BUTABI

You don't spend enough time in
dance clubs? You have to cut up
my plants, and make toys of them?

DOUG

This club had a jungle theme.

MR. BUTABI

(calling off)

Carlos! Come work the cash
register.

(to Doug)

You get your brother and load
the truck.

CARLOS, middle-aged assistant manager, steps behind
counter. Doug grabs the diorama and exits.

CUT TO:

EXT. STOREFRONT - LATER

Next door to "BUTABI'S SILK GARDEN" is "BRIGHT IDEA" lamp
store. Steve gingerly loads a tree into the store van.
Doug tosses his in.

EMILY (O.S.)

Steve! Steve!

Steve starts to turn. Doug tries to stop him.

DOUG

Don't look!

EMILY ANDERSON, a plain over-eager girl, early 20s,
bounces out of the lamp store, holding a CHANDELIER in
one hand that TINKLES every time she moves.

EMILY

Hi, Steve. Hey, Doug.

STEVE
Hey, Emily.

DOUG
(turning away)
Whatever.

STEVE
So, I guess you're back from
school and working in the lamp
store again.

EMILY
Yeah, I missed you.

DOUG
Pardon me. I got to talk to my
brother a second.

Doug pulls Steve aside.

DOUG
What, do you like her or something?

STEVE
No.

DOUG
Then why are you talking to her?

STEVE
She's talking to me.

DOUG
Steve, look at me. It is your
destiny to be with a variety of lady
girls. Not just one lamp store
troll. And quite frankly, your level
of looks is way above her level of
looks. So for her own good, just
walk away.

STEVE
You are so smart.

DOUG

That's why I'm here.

EMILY

So, Steve, you gonna ask me out
'cause I think we could have a really
good time...

STEVE

Yeah, that sounds good.

Doug annoyed, steps between them.

DOUG

Back off, chicklet!

EMILY

What's your problem. Doug?

DOUG

Emily, I don't know if you know
this, but my brother and I? We
live life in the fast lane. That
means no stop signs, no red
lights, and no pulling over to
take pictures. Now you see this
man over here?

Doug motions to Steve.

STEVE

What's up?

DOUG

He's my co-pilot on this magic
carpet ride. It's a two-man
operation. One -- two --
(points at Emily)
-- crowd.

EMILY

Shut up, Doug.

DOUG

Sh! I just don't want you to get hurt.

Their father walks over.

MR. BUTABI
Emily!

EMILY
Hi, Mr. Butabi.

Their father puts his arm around Steve.

MR. BUTABI
You know my son, Steve, here, likes you.

STEVE
Dad, come on!

Doug, frustrated, walks away. FRED ANDERSON, Emily's overweight father, walks over, also holding a CHANDELIER and TINKLING, puts his arm around Emily.

FRED
(gregarious)
Mr. Butabi, is Steve asking Emily to marry him again? Ha, ha.

MR. BUTABI
Ha, ha, with the way they carry on, I think they're already planning their honeymoon, Mr. Anderson.

FRED
Ha. Ha. Did I tell you? I've already booked a wedding band.

MR. BUTABI
Ha. Ha. Yes, and if they have enough grandchildren we won't have to hire salesmen anymore. Ha, ha, ha...

Doug stands behind them and mocks laughing along with them.

FRED

Kamehl, you kill me.

MR. BUTABI

No, you kill me. You murder me.

FRED

(as he walks away)

... salesmen. That's great.

Emily waves good-bye to Steve.

DOUG

Dad, can you just leave Steve alone?

MR. BUTABI

What? Your brother likes the girl.

DOUG

No, he doesn't.

STEVE

No, I don't.

DOUG

Dad, nothing personal, but Emily's like a pigwoman from a planet of pig people. And she's trying to take Steve on her porky little spaceship so she can take him back to the Planet Pig!

STEVE

Hey, Doug, you know what they eat on the Pig Planet? Bacon and sausage.

DOUG

(laughing)

Nice call.

They high five.

STEVE

Every once in a while I'll hit pay dirt.

MR. BUTABI

This is all too bad, because that girl is going to be his wife.

DOUG

No, she's not.

STEVE

(to Doug)

You know, they could also eat ham.

MR. BUTABI

Enough of pig talk. Doug, do you see this wall? When they marry, we can knock it down. Then combine stores and have the first plant/lamp store. And Steve and Emily can run it and it's up to them if they want to keep you around.

DOUG

Are you seeing planes? Is your name Tatu? Because I think you're living on Fantasy Island.

STEVE

God, that was a sweet show.

MR. BUTABI

Yes, I have a fantasy. That I have two capable sons who listen to me. Look how you load the truck. You've done enough damage for one day. Get out of here. I'm sick of both of you!

Their father slams the van closed and exits into the store.

STEVE

So, we're on a break?

DOUG

I guess.

STEVE
You want to Crunch it?

DOUG
Sure, I'll Crunch.

CUT TO:

INT. CRUNCH GYM - STEVE AND DOUG'S POV - DAY

of the cardiovascular room. Long line of stairmasters,
treadmills, etc. We PASS people working out.

DOUG (O.S.)
What's up, Stacey?

STACEY rolls her eyes at them and turns away.

STEVE (O.S.)
Patty, work it.

PATTY
Shut up.

DOUG (O.S.)
Ritchie, you're the man.

RITCHIE
Fuck off.

The guys stop to look at a WOMAN on the inner thigh
machine. She opens and closes her legs, notices them.

WOMAN
What?

They look back up and walk away.

STEVE (O.S.)
Tom-meee!

Steve raises his hand to high five a bodybuilder, who ignores them.

STEVE (O.S.)
Catch you later.

INT. WEIGHT ROOM - DAY

A huge muscle guy is looking in the mirror as he pumps a barbell. Doug and Steve step over. This is the first time we see them, in their gym attire -- tight Spandex pants, mesh tank tops and giant weight belts.

DOUG
Excuse me, can the rest of us use the mirror?

The muscle guy moves over. Doug picks up a small dumbbell. Steve spots.

DOUG
(pumps it)
How's my form?

STEVE
Looking good. Relax the shoulders... breathe through it... lift don't swing... feel the burn... stitch in time... and let me hear this one...

DOUG
(screaming)
Aaaaaaaaah!

Steve joins in.

DOUG/STEVE
Aaaaaaaaaaaaah!

Doug finishes, drops dumbbell.

DOUG

Sweet pump. Got some veinage
going.

Two girls walk over.

DOUG
(whispers to Steve)
Ask me what time it is.

STEVE
But I know what time it is.

DOUG
Hotties.

STEVE
Oh...
(loudly)
Excuse me, do you know what time
it is?

DOUG
Sure, Let me check my watch.

Doug elaborately twists his arm to look at his watch --
flexing his triceps and displaying them to their full
advantage.

DOUG
I... think it's... quarter three.

Doug stays unnaturally in that position till the girls
leave. He relaxes.

DOUG
Ladies love triceps.

CRAIG, an overenthusiastic trainer, steps up to them.

CRAIG
Doug! Steve! What's up?

DOUG/STEVE
Craig!

CRAIG
Looking large, gentlemen. You
guys want the rest of my power
bar?

-- holding it up.

DOUG
(holding it up)
No, we got a Nitro bar.

CRAIG
(holding it up)
How 'bout an Energy Booster Bar?

STEVE
(holding it up)
No, we got a Muscle Triplicator
Bar.

CRAIG
Okay, but let me know if you need
some carbs. I got a case of
'carbolicious' in the back. But
supplements aside, can I get some
quality time with you fellas?

DOUG
We're in between sets. Lay it on.

CRAIG
How long we been friends?

STEVE
All seven years of high school.

CRAIG
That's right. That's why I got to be
real with you now. And I'm not gonna
sugar coat it. As a professional
trainer, I'm a little worried about
your pecs. You guys don't go all the
way down. It's called full
extension. And I'm not seeing it.

DOUG
Craig, you're right. We actually had
a long talk about that the other
night.

CRAIG
I just don't want you to cheat
yourselves. I'm sorry I had to come
down on you like this, but in a weird
way, that's my job.

DOUG
Hey, that's why we love you and we
hate you.

CRAIG
Still friends?

STEVE/DOUG
You know it.

CRAIG
I'm glad we had this talk.

STEVE
Hey, we don't talk, we do.

They all nod.

INT. AEROBICS CLASS - LATER

A very fit AEROBICS TEACHER stands on a mini-stage.

AEROBICS TEACHER
Okay, everybody, I'm Shelley. Are
you ready to Cardio-Funk?

CROWD (O.S.)
Yeah!

DOUG
No!... Yes!

STEVE

Oh, man, you are hilarious.

They high-five. MUSIC STARTS. "MOVE YOUR BODY" by Amber.

AEROBICS TEACHER
Okay! Here comes the countdown!
Three... two... one!

PAN a line of aerobicizers. Everyone is in synch -- except Doug and Steve, who work out chaotically.

AEROBICS TEACHER
... and kick!

Everyone kicks. But, they continue their hyper dance.

AEROBICS TEACHER
... and reach.

Everyone reaches. They continue being out of synch.

Suddenly, they stop, put fingers on their necks and stare up at a clock. Simultaneously, they go right back into their manical dance.

MUSIC ENDS. Everyone but Doug and Steve stop. People stare at them. They continue in silence, then slowly wind down as they notice people staring.

DOUG
Alright! Yeah!

STEVE
Cardio-funk!

DOUG
Thank you, Shelley!

Shelley stares at them. After a few uncomfortable beats.

DOUG/STEVE

... what's up?

CUT TO:

EXT. CRUNCH GYM - AFTERNOON

Doug and Steve simultaneously put on their sunglasses.

STEVE
Should we go back to work?

DOUG
Probably.

STEVE
What do you want to do?

DOUG
We shaked it, let's bake it.

They walk off.

CUT TO:

EXT. PACIFIC COAST HIGHWAY - AFTERNOON

Guys drive along highway in BMW. Ocean on one side.
Steve stares off at the ocean.

STEVE
Water.

DOUG
Where?

STEVE
There.

Doug turns.

DOUG

Right.

EXT. BEACH - AFTERNOON

We see Steve and Doug, waist up. They have lotion caked up unevenly on themselves.

STEVE

You know, I told Dad we should put some ferns and some silk banana trees in front of the store. 'Cause then passersby and the like could see 'em and we could attract more customers.

DOUG

(unsure what he just heard)
Moonwalk that by me again?

STEVE

I just said I was talking to Dad about the store and...

DOUG

The store? You're sitting around thinking about the store?

STEVE

Yeah.

DOUG

Why?

STEVE

That's where we work.

DOUG

(exploding)
That's right. And is that all you want to do with your life? Is that all you think we're capable of doing --

Two hot bikini babes walk past them. Guys immediately stop arguing and turn. We --

CUT TO:

SAME SCENE - WIDE ANGLE

-- to see the guys full body, for the first time. They're wearing black Gucci G-string bathing suits. They flex and hold uncomfortable body positions to show off their muscles.

DOUG

What's up?

STEVE

Want to go for a swim or what?

DOUG

(strangled, twisting
arm unnaturally)

... about quarter after... five

The girls walk away. The guys stop flexing and resume their argument.

DOUG

-- capable of doing with our
lives!

STEVE

Hey, Doug, why are you Mt. St.
Helensing on me?

DOUG

Because I want more for you. I
care about you.

STEVE

That is so sweet of you.

DOUG

I know. And you deserve better.
You deserve to get into the
Roxbury.

STEVE

Doug, there's a list. You have to be like a Richard Grieco type guy.

DOUG

Steve, we are the Richard Grieco type guys. We should be on that list. We're 'A' club people leading a 'B' club life.

STEVE

We've been going to 'B' Clubs? Why didn't you ever tell me this?

DOUG

I didn't want to hurt your feelings. I know how sensitive you are.

DOUG

'Cause we settle. 'Cause we keep going to all those 'B' clubs ever night. They can smell 'B' club on us like barf in a bathroom. From now on, the only club we go to is the Roxbury.

STEVE

But, how --

DOUG

But, nothing.

STEVE

We can't --

DOUG

We can. And we will. Because no matter how many lists and roped off areas the big bouncer in the sky throws in front of us, we will get through. You know why?

STEVE

We're good-looking?

DOUG

Very good-looking. You especially.

Now, repeat after me.

STEVE
'After me.' Sorry. I'm just
kidding.

DOUG
(completely serious)
And it was hysterical. I'm just not
laughing to preserve the drama of the
previous moment.

STEVE
Understood. Continue.

DOUG
Repeat after me. We can get in the
Roxbury.

STEVE
We can get into the Roxbury.

STEVE/DOUG
Roxbury! Roxbury! Roxbury!

They leap up and down. Two girls walk by. They
immediately stop.

DOUG/STEVE
What's up?

CUT TO:

INT. BUTABI LIVING ROOM - NIGHT

Mr. Butabi, Mrs. Butabi, Fred Anderson, MABEL ANDERSON,
Fred's middle America wife, and Emily are having coffee
in the living room. Emily is obviously dressed up to
attract Steve.

MR. BUTABI
(mid-conversation)
... And then, and I swear this is
true, someone came into the store
today and thought it was a real

plant store.

MABEL

No?

MR. BUTABI

I would not kid about that.

Doug and Steve burst in, still in their black Gucci G-strings, head up the stairs.

MR. BUTABI

Hello?

Doug and Steve turn.

DOUG

Hey.

STEVE

What's up?

MR. BUTABI

The Andersons here. Get dressed and come join us.

STEVE

Okay.

DOUG

Steve! Sorry, Dad, we're busy tonight.

EMILY

I like your bathing suit, Steve.

STEVE

Thanks Emily.

DOUG

Steve, again!

STEVE

I mean, whatever, Emily.

DOUG

Nice to see you, folks.

The guys rush upstairs. Suddenly, we hear MUSIC pounding from their room.

MR. BUTABI

Excuse me a minute.

Mr. Butabi goes upstairs.

INT. DOUG AND STEVE'S ROOM - NIGHT

The guys are picking out their clothes in the closet
Mr. Butabi enters and shuts off the MUSIC.

MR. BUTABI

If I tell you to do something, you do it. And what is this business of coming in naked. Put on your pants and come down.

DOUG

Ain't on our 'Things to do' list. Daddy-o. Steve and I have something extremely important to do tonight.

MR. BUTABI

Yes, to come downstairs.

DOUG

Dad!

Doug goes in their bathroom and slams the door.

MR. BUTABI

Why can I not get through to him?

STEVE

Dad, Doug is like a fax machine. You just keep putting things in,

face down, and you need to have a cover page, because if you don't -- people don't know where it's coming from and sometimes you don't get through on the first call. That's why you got a redial button and a memory button because... you know... actually, I never use those buttons. I always screw it up. I don't know.

Doug opens the bathroom door.

DOUG

(to Steve)

Don't try to explain it to him.
He'll never understand.

MR. BUTABI

Oh, I understand. You are going out tonight.

DOUG

That's right.

MR. BUTABI

I just don't understand what you're driving.

Mr. Butabi takes their keys off the dresser and grabs their cell phones and starts to exit.

DOUG/STEVE

Hey! Dad! What are you doing!

Mr. Butabi exits.

INT. LIVING ROOM - LATER

Emily is standing, singing "Memories" from Cats.
Everyone is listening.

EMILY

'Memories, all alone in the moonlight...'

Fred nods "isn't she good" to Kamehl, who agrees.

Steve and Doug, dressed to kill, stomp down the stairs.
Doug turns to Mr. Butabi.

DOUG
You can take away our phones. You
can take away our keys. But, you
can't take away our dreams!

STEVE
That's right. 'Cause we're like
sleeping when we have them.

DOUG
Later much.

The guys exit. Steve pauses a moment.

STEVE
Emily, nice voice.

DOUG (O.S.)
Steve!

Steve exits.

CUT TO:

EXT. BUTABI HOUSE - CONTINUOUS ACTION

Mrs. Butabi runs after them, holding old brick-sized
cell phones.

MRS. BUTABI
Boys! Boys!

The guys stop.

MRS. BUTABI
I don't like you going out without
a phone. What if something

happens?

She hands them the cell phones.

DOUG
Ma, these are embarrassing.

MRS. BUTABI
Take it in case of emergency.

She kisses them and walks back in.

DOUG
Did Ma get lipstick on me?

STEVE
Yeah, but it looks like you were
making out.

DOUG
Oh, good.

In b.g., Mom gets knocked over by Great Danes. No one notices.

CUT TO:

EXT. SUNSET BLVD. - LATER

We see the van driving down the street.

INT. SILK GARDEN VAN - CONTINUOUS ACTION

Doug Pulls down sun visor, checks his hair. Tries rear-view mirror -- still good. Then leans across Steve, who's driving, and looks in the driver's side view mirror -- still good.

DOUG
Steve, how's my hair?

STEVE

Looks good.

DOUG

Roxbury good?

STEVE

You know it. How do I look?

DOUG

Robust and attractive. I gotta tell you -- tonight, I can taste it.

Steve doesn't respond and suddenly SLAMS the BRAKES. Doug gets thrown forward.

STEVE

(completely losing it)

I can't taste it, Doug! I can't! I'm so scared right now I don't know what to do!

DOUG

(calming him down)

Bro, you're mad cowing on me. Relax.

STEVE

I'm nervous, man. We've put all this pressure on ourselves to get into the Roxbury, and I don't know if we can deliver!

DOUG

You gotta take control of yourself.

STEVE

No, you gotta take control! I am barely hanging on here!... You...

Steve starts crying. Doug cradles him.

DOUG

Whoa... settle down... relax... think puppies and candy canes...

easy...

Doug notices two girls walking by the van.

DOUG
What's up?

STEVE
(completely
recovered)
How you doing, little lady?

From O.S., a beer BOTTLE flies INTO FRAME at them and SMASHES on the van.

DOUG
Alright. Maybe later then.

STEVE
Doug, I see your Roxbury balloon, and I hate to be the one to burst it. I just don't think our names are on that list.

DOUG
Steve, get real. The bouncer isn't checking a list. He's checking us. Man, I can't believe all this time, that's what you thought.

STEVE
So, why didn't we ever get in before?

DOUG
We were kids. We were completely immature.

STEVE
But that was last night. And now we don't even have our car.

DOUG
Perfect. Rites of passage. Like that Africa show on P.B.S. When it's time for a boy to become a man, they send him to the jungle with nothing

but a spear to hunt the lion
The van is our spear and the Roxbury is
our lion. And when the hunt is over,
we shall be men.

STEVE

Does the bouncer know about this?

DOUG

Look, Steve, what really matters
is that at the end of the night --
when all is said and done and all
hotties have been hit upon -- if
either of us has just one girl's
number, just one, then we'll know,
for the first time in our lives,
we're really worth something.

EXT. ROXBURY CLUB - NIGHT

The guys pull up -- get out. Steve tosses Doug the keys.
Doug tosses the keys to the valet -- who ignores them.
Keys fall to the ground. Doug runs over, picks up keys
-- hands them to the valet. Walks back to Steve.

DOUG

Storm the castle.

STEVE

Take no prisoners.

Doug and Steve try to walk/bop up to the Bouncer. They
wave to people who aren't there, trying to act cool, and
attempt to walk in. Bouncer stops them.

DOUG

Hey, my good hombre, remember us
from last night?

BOUNCER

No.

STEVE

Doug and Steve Butabi.

BOUNCER

You're brothers?

DOUG/STEVE

No... Yes!

STEVE

Works every time.

They laugh hysterically.

BOUNCER

Now, I remember. You can't come in.

A flashy guy walks past them, in SLOW MOTION, slapping a fifty dollar bill into the Bouncer's hand and entering.

DOUG

(aside to Steve)

Okay, it's time to play a little softball.

DOUG

Hello, my good man. How's it going tonight?

BOUNCER

Good. You're still not getting in.

DOUG

Well, that's not what a good friends of mine told me. Maybe you know him? His name is Abraham.

Doug drops a five dollar bill on the Bouncer's clipboard. The Bouncer doesn't move.

DOUG

You don't know him?

STEVE

How 'bout his two friends? George Washington and... George Washington?

Steve drops two one-dollar bills. The Bouncer doesn't move.

DOUG
Let's not forget the other boy in the band, Mr. Hamilton. He's a little lonely, wants to join his buddies.

DOUG holds out a ten. He waves it up and down, sideways, drops it, but the Bouncer still doesn't respond.

STEVE
Wait up, look what we got here...

Steve reaches into his pocket, pulls out some change, starts dropping coins.

STEVE
Mr. Jefferson, Jefferson, Lincoln...

DOUG
...Roosevelt, Roosevelt, Roosevelt, Roosevelt, and a commemorative coin -- '84 Olympics -- what a proud chapter in Angelino history.

The Bouncer looks down and turns his clipboard over, dropping all the money to the ground. OFF guys' reaction...

CUT TO:

INT. SILK VAN - LATER

The van stops and starts as they look out the window.

DOUG
There's one!

Steve stops. They look out.

STEVE
That's not an A.T.M. That's where
you drop off your videos.

DOUG
Wait, there's one!

Steve stops short. They look out.

CUT TO:

EXT. VAN - CONTINUOUS ACTION

We see a yellow FERRARI BARREL into the back of the
flower van.

CUT TO:

INT. VAN - CONTINUOUS ACTION

The guys are thrown forward. All the plants are thrown
on top of them.

CUT TO:

EXT. VAN - CONTINUOUS ACTION

Richard Grieco is driving the other car, BLONDE MODEL
with him.

RICHARD GRIECO
Oh, shit! The car.

BLONDE MODEL
Car? What about me?

RICHARD GRIECO
No, this car is illegal. All I
need is a police report.

BLONDE
What do you mean?

RICHARD GRIECO
It's a racing car. I imported it
illegally.

The guys slowly get out of their van, dazed, dragging
plants as they get out.

STEVE
You okay?

DOUG
Let me see...

Doug slowly bops his head, feeling if there's anything
loose.

RICHARD GRIECO
Ah, great. They're starting in
with the neck injuries. I'm
screwed.

Both guys check if their heads still work. Grieco comes
over.

RICHARD GRIECO
Hey, sorry about your car.

DOUG
No way. Richard Grieco!

STEVE
Remember, we saw you last night?

Grieco nods, unsure, but agreeable.

DOUG
(To Richard)
Like Walt Disney says, my man,
'It's a small world after it all.'

RICHARD GRIECO
So, are you guys alright?

STEVE

My neck hurts.

RICHARD GRIECO

(re: cars)

Right, so, what do you want to do?

DOUG

We were just going to the Roxbury again.

STEVE

But we couldn't get in.

RICHARD GRIECO

Hey, you guys want me to get you in the Roxbury?

DOUG/STEVE

Yeah!

RICHARD GRIECO

Great. Follow me.

Grieco goes back to his car.

STEVE

This is amazing.

DOUG

See? It all comes from within. And he felt it. Because he's an actor and he's very sensitive.

The guys get back in the van.

INT. VAN

DOUG

Put in 'D' and blast me.

Steve shoots Binaca spray into Doug's mouth and shifts.

GRIECO'S CAR (MOVING)

Grieco is driving.

RICHARD GRIECO
We got to make a stop at the Roxbury.

BLONDE MODEL
What about the party?

RICHARD GRIECO
I don't want a lawsuit, okay?

CUT TO:

EXT. ROXBURY - LATER

Richard Grieco walks with the Blonde Model, Steve and Doug trailing behind, walking past a huge line of club goers. Steve starts breathing heavy -- he's nervous.

DOUG
Steve, keep it together. Think
F-R-A. Focus, rhythm, attitude.

STEVE
Got it... Fra.

They all reach the entrance.

BOUNCER
Mr. Grieco. Nice to see you.

RICHARD GRIECO
I got two.

DOUG
(to Bouncer)
That's right. We're with Richard
Grieco.

STEVE
(to line of people)
That's right. Grieco!

CUT TO:

INT. ROXBURT - CONTINUOUS ACTION

Red velvet curtains. Steve and Doug push through the curtains and are stunned.

STEVE AND DOUG'S POV

Beautiful, sexy, expensively dressed people mill around.

BACK TO SCENE

STEVE
Oh my God, Doug, this is the most
amazing place I've ever been.

RICHARD GRIECO
Hey guys! This is the coat room.
The club's in here.

The guys follow Grieco.

INT. DANCE CLUB - CONTINUOUS ACTION

The guys enter with Grieco. MUSIC BLASTING. Long, crowded bar, odd-shaped velvet couches, model types are Velcroed to the walls, huge crowded dance floor. This is it.

STEVE/DOUG
(stunned)
...Sweet.

The guys follow Grieco, greeting passing women.

DOUG
Whats' up?

STEVE

What's up?...

(faster)

What's up, what's up, what's up,
what's up, what's up...

DOUG

Steve! Get a hold of yourself.

STEVE

Sorry, it's hottie overload in here.

DOUG

Pace yourself.

STEVE

(counting to himself)

... What's up?... two, three...
What's up?

MR. ZADIR, the club owner, 45, Armani suit, magnanimously greets them, holding a drink -- he speaks with a foreign accent.

MR. ZADIR

Richard, my man! Good to see you.

RICHARD GRIECO

Benny. Place is kickin'.

MR. ZADIR

Actually, it's jumping. Like '21
Jump Street,' right? Ha!

(to Steve and Doug)

My children watch the reruns on
T.V. land.

(to Grieco)

Who are your friends?

RICHARD GRIECO

Oh, guys, this is Mr. Zadir. He
owns this place. These are uh..

DOUG

Doug Butabi.

STEVE

Steve Butabi.

MR. ZADIR

Let me show you my V.I.P. table.

They follow Zadir through the crowd. As they walk...

DOUG

(aside to Steve)

Oh my God! The owner.

STEVE

I know!

DOUG

He's the man who pulls the strings. The Gepetto of party.

STEVE

Plus, he's the owner.

DOUG

Sh! Listen and learn, my friend.

They arrive at a table overlooking the dance floor.

MR. ZADIR

(waving to someone O.S.)

Yes! I see you! Excuse me, I have to say hello to Bob Saget.

Mr. Zadir exits.

RICHARD GRIECO

So, you guys come here a lot?

DOUG

Yeah, all the time.

STEVE

But, we're never been inside.

Grieco and his date look at each other.

DOUG

(aside)

Steve, what are you saying, be cool.

(to Grieco)

So, is Johnny Depp meeting you here or what?

RICHARD GRIECO

No. So you guys look like you really know how to party.

DOUG

Oh, yeah, we never stop.

STEVE

We're pretty much out of control.

Mr. Zadir returns, shouting behind him.

MR. ZADIR

(to Bob O.S.)

I get it, Bob, the club is crowded, so it's a 'Full House' like your show.

(to Richard)

He's too much.

Grieco and his date start to get up.

RICHARD GRIECO

Benny, we'll see you at the party. I'll see you guys.

DOUG/STEVE

See ya. Richard Grieco!

RICHARD GRIECO

(To Blonde)

Their necks looked alright, right?

Grieco and Blonde exit. A waiter puts a bottle of

champagne on the table and Zadir begins to pour glasses
-- he's obviously had a few.

DOUG

Sir, I just want to say, and I mean
this with the utmost sincerity, it is
an honor to shoot the shit with the
owner of the club of all clubs.

STEVE

Yeah, and we're proficient club
hoppers -- so we know what we're
talking about.

MR. ZADIR

Thank you.

DOUG

I mean, we usually go this place
called 'The Palace' and that place is
rank. The music is ancient.

STEVE

Yeah, no celeb citings and the women
are oinkers.

DOUG

And they let any asswad in the
door. It's the worst.

MR. ZADIR

I own that place also.

DOUG

Yeah, but it's a really good
location.

STEVE

And the drinks are reasonably
priced.

MR. ZADIR

No, no. You are right. That's
what's wrong with this club
business. One day you are hot
next day you are not. People get
bored easily.

DOUG

Well, you know I had this great idea. You should make this place like a tropical jungle.

STEVE

Yeah, lots of silk plants and vines.

DOUG

Yeah, but they're not real vines. They're bungee cords and people could like swing from one end to the other so if you left your friends at the bar, you could get back to them.

Mr. Zadir is half listening to them as he drinks.

STEVE

Yeah, and the barmaids could wear loincloths -- but tasteful. Like the ones they wear in strip clubs.

MR. ZADIR

You could not insure bungee cords. People jumping back and forth. Too expensive.

STEVE

Okay. Hit delete on that one. Doug, tell him about your street idea.

DOUG

I was just thinking, you know how people get bummed waiting outside to get in the club.

Zadir nods, listening to this one.

STEVE

This is good. You're gonna love this.

DOUG

Well, you make the outside of the club look like the inside. You know, you put down a rug outside and some couches and pipe out some music. People will love it. But, then on the inside.

STEVE

Oh, this is the good part.

DOUG

... Looks like the street. You know, you park some cars inside, a mailbox, street signs, and that way when they come in, it's like the outside is the inside and inside is the outside.

STEVE

Doesn't that blow your mind?

MR. ZADIR

It hurts my brain to think about it.

CUT TO:

CAMBI and VIVICA, predatory model types, scope out the place.

CAMBI

What about that guy?

VIVICA

He owns a restaurant.

CAMBI

How many?

VIVICA

One.

CAMBI

Uch. How'd he get in?

VIVICA

(annoyed)

... Look, I don't see anything
over six figures... So, let's just
go.

Vivica stabs out her cigarette, begins to pack up.

CAMBI

Wait a second. That's that Zadir
guy.

Vivica looks up.

STEVE AND DOUG AND MR. ZADIR

laughing and drinking champagne.

CAMBI and VIVICA

CAMBI

Too bad he's married. He owns all
the clubs in town. Plus, dry
cleaners, that beeper service, and
Mailboxes, Etc...

VIVICA

Who are those guys with him?

Cambi reaches into her purse and pulls out Money
magazine's richest people issue.

CAMBI

I can't find them, but if they're
with Zadir, they've got to be
worth something.

VIVICA

Great. Let's work.

TABLE

The guys are pitching Zadir another idea, GILBERT

GOTTFRIED comes over.

GILBERT GOTTFRIED

Oh my God! Benny! Benny! Benny!
Benny!

MR. ZADIR

Gilbert Gottfried, who let you in?

GILBERT GOTTFRIED

You have to say hello to my friend
at the other table. Not this
table. No. No. The other one.
Looks like this table -- other
people around it. I have a friends
and he needs you to say hello to
him at the other table.

MR. ZADIR

You have a friend?

GILBERT GOTTFRIED

Oh my God! You got me! I didn't
see it coming. No. It was coming
but I was not able to see it.

MR. ZADIR

I better go before he explodes.

Gilbert and Zadir walk away.

DOUG

(nervous)

Was I too pushy? I was too pushy.
Did I speak well?

STEVE

You were totally articulate.

DOUG

Maybe he didn't like our ideas.
It's hard to pitch in a night
club. You ever notice, the music
is blasting in here. We should
try to get a meeting.

Steve starts looking off at something, mesmerized.

DOUG
So, Steve, what if we...

Doug sees what Steve is watching. He also becomes mesmerized.

CAMBI AND VIVICA

In SLOW MOTION, like two cars, the girls saunter across the dance floor, toward Steve and Doug.

STEVE and DOUG

even more mesmerized.

CAMBI AND VIVICA

even closer.

STEVE AND DOUG

still staring at the girls. The girls walk up to them.

STEVE
(on automatic)
Up what's? You want to dance?

VIVICA
Yes.

DOUG
Steve, she said 'Yes.'

STEVE
What?

DOUG
(amazed)
Hotties want to shake it, come on.

DANCE FLOOR

Steve and Doug surround the girls and frenetically gyrate, pushing into them. The girls escape and Steve and Doug end up slam dancing against each other.

CAMBI

Hey, guys! Over here.

Cambi takes Doug's hand. Vivica grabs Steve's hand.

"This is Your Night" by AMBER starts. The following is a perfectly choreographed dance to the music.

The girls dance seductively, dancing toward the boys.

Doug and Steve, unsure what's going on, look at each other.

Simultaneously, the girls start to mimic the girls' moves.

The boys do some hand jive, the girls match them perfectly.

They begin a variety of dips, swings and techno style dances.

They're incredible. The crowd watches them...

Doug and Steve start doing some moves together.

An impressed JOHN TRAVOLTA comes over to them.

John adds his own movements and the guys follow suit.

John, Steve, Doug, and the girls do a synchronized dance.

THE MUSIC STOPS. Crowd cheers.

STEVE
(to Travolta)
Bro, you are incredible!

DOUG
Seriously, unbelievable stuff out
there. So, you want to hang out?

JOHN TRAVOLTA
No.

Travolta starts to exit.

STEVE
Alright, catch you later then.

JOHN TRAVOLTA
I don't think so.

CUT TO:

EXT. LAUREL CANYON -- LATER

Mr. Zadir's black limo is driving.

INT. LIMO - CONTINUOUS ACTION

Doug, Steve, Mr. Zadir, Vivica and Cambi are inside.
Zadir pops open a bottle of Dom Perignon and starts
pouring.

VIVICA
Wow, 1980, good year!

DOUG
Oh, '80 was an excellent year.
Devo had a big hit that year.

STEVE
Yeah, and 'Joanie loves Chachie'
started that year.

DOUG

That was just a cheap spinoff.

STEVE

That was a spinoff?

DOUG

Of course, those characters
originated on 'Happy Days.'

STEVE

I did not know that.

CAMBI

Sure, 'Joanie Loves Chachi.' But,
does Chachi give a Fuck about Joanie?

MR. ZADIR

Cambi makes a good point. But
tonight we should have fun, not dwell
on Scott Baio.

STEVE

(drinking)

Sweet suds, Mr. Zadir.

DOUG

Dom Perignon's good but you know what
really makes a party -- Redi Whip.

STEVE

But not like when you put it on
stuff. It's when you're half
pressing on that little white nozzle
and like before it comes out, you
suck on it, and it's really fun.

CAMBI

You mean like nitrous oxide?
Whippets?

DOUG/STEVE

(taken aback)

... No!

DOUG

(dumbfounded)

Tscha! What is that?

Mr. Zadir lowers the panel between the driver and the rear.

MR. ZADIR
(to driver)
Dooley! We must stop and get Redi
Whip!

DOOEY, 35, black suit and tie, looks in a rearview mirror
.

DOOEY
Yes, sir.

Zadir raises the panel.

STEVE
(to Dooley)
But it has to be Redi Whip in a can!

MR. ZADIR
Wait, he can't hear you.

Zaidir lowers the panel, nods to Steve.

STEVE
I was just saying it has to be
Redi Whip in a can.

DOOEY
(annoyed)
Right.

Zadir raises the panel.

DOUG
He really can't hear us?

MR. ZADIR
No.

DOUG
Dooley, tell your mother I had a
really good time last night!

STEVE
And your father!

DOUG
What?

STEVE
I mean your sister!

DOUG
Good one.

The guys high five. Cambi and Vivica exchange looks of
disbelief. Dooley lowers the panel.

DOOEY
Mr. Zadir, I'm pulling over here
to get whipped cream.

CUT TO:

EXT. 7-11- CONTINUOUS ACTION

Dooley pulls over and gets out. Doug looks out the
window.

DOUG'S POV

He watches Dooley talking to the cash register person.

DOUG
I'll be right back.

Doug gets out.

CUT TO:

INT. 7-11- CONTINUOUS ACTION

Dooley hands the cash register person a credit card, who swipes it. Doug rushes in.

DOUG
I'll take care of it.

Doug grabs the phone.

DOUG
Operator 238, please... What's up?

CUT TO:

INT. CREDIT CARD CENTER - CONTINUOUS ACTION

It's the same Switchboard Operator he talked to at the store. The following conversation is INTERCUT...

SWITCHBOARD OPERATOR
(resigned)
Hello, Doug.

DOUG
Guess where we went tonight?

SWITCHBOARD OPERATOR
Let me see, the 7-11 on Ventura?

DOUG
No, I mean, before this, you sly little credit vixen.

SWITCHBOARD OPERATOR
Doug!

DOUG
The Roxbury with Richard Grieco and Bob Saget. You gotta come out sometime.

SWITCHBOARD OPERATOR

I would. But then there'd be no one to approve all the money you spend.

DOUG
You're always thinking of me.

SWITCHBOARD OPERATOR
The card's good. 'Bye, Doug.

She hangs up. Doug hands the phone back.

DOUG
She approved.

CUT TO:

EXT. MANSION - LATER

Modern style house. Lights dot a gravel driveway that leads to the entrance. The limo drives up.

STEVE (V.O.)
Sweet ass cottage, Mr. Zadir.

EXT. BACK YARD OF MANSION

THERE'S A PARTY IN FULL SWING. Spice Girls are performing. A pool with a waterfall is the center of the party. People are dancing, drinking, swimming, etc.

PATIO DOOR

opens. Doug, Steve, Mr. Zadir and the girls enter.

DOUG
Mr. Zadir, I am very impressed. For a guy who owns sleazy night clubs, the decor in your house is quite tasteful.

STEVE
Good one.

The guys nod to each other, proud of their compliment.

CAMBI
Excuse us, we're going to the
ladies' room.

The girls walk off. Mr. Zadir notices something.

MR. ZADIR
Anna Nicole! Put something on!
You are making us sick!

Mr. Zadir walks away.

DOUG
Do you feel it, Steve? We are
finally experiencing the party
lifestyle to the fullest degree.
Let's mingle.

They walk over to a Fabio type MODEL GUY.

DOUG
How's it hanging? You want to
mingle?

STEVE
Cool party, huh?

MODEL GUY
(who the hell are
these guys)
... I guess.

DOUG
Yeah, I'd say it's kicking into
gear right about...

Steve and Doug pause a moment. Model Guy looks at each
of them.

STEVE
... now.

DOUG
So, what do you do?

MODEL GUY
I'm a model.

DOUG
Oh, right. So are we.

STEVE
It's a hard job.

DOUG
Yeah, you know, like you got to
stand still all the time and uh...

STEVE
(racking his brain)
... Standing still. Standing
still is really hard. My foot
cramps sometimes.

MODEL GUY
I know what you mean. What agency
you with? Elite, Ford?

STEVE
Uh huh.

DOUG
(to Model)
So, do you like mingling?

MODEL GUY
Excuse me.

The Model Guy walks away.

STEVE
Nice guy.

DOUG

(off at Model Guy)
See you on the shoot!

As they start eating their pasta primavera again, a NAKED WOMAN emerges from the pool and walks directly towards them. Steve and Doug forget how to chew and stand, stunned.

NAKED WOMAN
Can you pass me a towel, please?

They talk directly to her breasts, trying to be nonchalant, but answering questions she hasn't asked.

STEVE
Good. How are you?

DOUG
... about eight o'clock, eight fifteen.

NAKED WOMAN
They're right behind you. Can you just reach over?

STEVE
Thanks. All the time.

DOUG
Sagittarius.

STEVE
BMW.

DOUG
Right off Sunset.

STEVE
Vanilla mostly.

She shoves by them and exits. Mr. Zadir comes over.

MR. ZADIR
Look at this, I have the Spice

Girls, yet nobody is dancing.

The guys snap out of it.

DOUG

With all due party-throwing respect, you know what the problem is, Mr. Zadir? This pool is taking up all the prime dancing real estate.

STEVE

Yeah, you know, if there were a big piece of glass you could put over the pool, you could use it as a dance floor. And it would be really sweet because people would feel like they were dancing on water.

DOUG

And you could put fish in the water and it would be like the ocean.

STEVE

Or, Doug, you know what would be another amazing idea? You could have a special room for people who want to dance naked.

DOUG

Plus, then you could have a room next to that room with a one-way mirror so other people could watch them.

MR. ZADIR

(calming them down)

Boys, boys, please let's not talk business. We'll schedule a meeting for this.

Guys silently/joyously high five their meeting. Cambi, Vivica enter.

CAMBI

There you are.

VIVICA

We got scared.

DOUG
(protective)
Of who? We'll kick his ass.

CAMBI
No, we got scared someone stole
you away from us.

Doug and Steve ponder the meaning of this statement for a
beat, having rarely heard a compliment.

DOUG
(realizes it's a
compliment)
Oh...
(to Steve)
Like some other girls would steal
us away.

STEVE
Oh, right... Oh!

CAMBI
Mr. Zadir, would you mind if we
borrowed them for a while?

MR. ZADIR
Yes...

They all look at him.

MR. ZADIR
... No!
(laughs)
Got you!

DOUG
Good one, Mr. Zadir.

STEVE
He totally got me.

DOUG

Mr. Zadir, let me just say that
you, sir, are a load and a half.

MR. ZADIR
(laughing)
Thank you, Doug!

The guys and girls exit.
CUT TO:

INT. MASTER BEDROOM - LATER

The guys are entertaining the girls with their killer
impression of Hall & Oates.

DOUG/STEVE
(singing)
... Oh, oh, here she comes...

The guys do a "here she comes" step.

STEVE
Watch out, boy, she'll chew you
up.

Doug chews.

STEVE
Whoa, here she comes...

DOUG/STEVE
She's a maneater!

The girls look blankly at them. The guys stop.

DOUG
Guess who that was?

VIVICA
I have no idea.

DOUG
Well, I was supposed to have a

moustache.

VIVICA

Sonny and Cher?

STEVE

Okay, we'll give you another hint.

The guys get into their Hall and Oates positions.

STEVE

(singing)

She's a rich girl.

DOUG

(singing)

And she's going to go far 'cause
she knows it doesn't matter
anyway.

Cambi stands.

CAMBI

(shutting them up)

Guys, guys! I have an idea. You
want to have some fun?

DOUG

Sure, fun is our last name.

STEVE

Plus, fun spelled backwards is
'nuf.' And you can never have
'nuf' fun.

VIVICA

(takes Steve by the hand)

Great. Let's go.

STEVE

Where we going?

VIVICA

They're staying in here. And
we're going in there.

Vivica pulls Steve into an adjoining guest bedroom.

DOUG
(as the door shuts)
Steve!

STEVE
Doug!

INT. GUEST BEDROOM - CONTINUOUS ACTION

Vivica sits on the bed. Steve awkwardly stands by the door.

VIVICA
Nice room.

STEVE
Yeah, it's great.
(yelling at door)
Doug, you should check out this
room!

VIVICA
I think he's busy.

STEVE
I'm just a big believer in
sharing.

Vivica sensually lies back on the bed, staring at Steve. Steve is uncomfortable, starts walking around.

VIVICA
Steve, why don't you come over
here?

Vivica pats the bed a few times, inviting him over. Steve watches. Thinks. Then goes over to the bed and also pats it a few times, turning it into a drum solo.

VIVICA
(stopping him)

Steve!

Steve stops, looks at her.

STEVE
Viv, you know what I heard when I
first met you?

VIVICA
What?

Steve starts making a very loud inappropriate shrill
ambulance siren sound -- over and over.

VIVICA
What are you doing?

Steve stops.

STEVE
That's an ambulance. Coming to
take me away because the sight of
you just stopped my heart.

Steve is very proud of his comment, and makes another
siren sound.

CUT TO:

INT. MASTER BEDROOM - CONTINUOUS ACTION

Doug is sitting next to Cambi, trying to think of
something to say.

DOUG
(trying to be suave)
So, Cambi, can I ask you
something? Do you like
blueberries or strawberries?

MR. CAMBI
Why?

DOUG
I want to know what type of
pancakes to order you in the
morning.

He looks proud of his line as we begin to hear Steve O.S.
-- from the next room -- making more SIREN SOUNDS, over
and over.

DOUG
You know, I was wondering...
(snaps, annoyed at
siren sound)
Steve!

STEVE (O.S.)
(stops siren sound)
... Sorry!

DOUG
I was wondering...

Doug starts looking at Cambi's shirt label.

CAMBI
What are you doing?

DOUG
Checking your label. Just as I
thought. Made in heaven.

CAMBI
Doug, you've gotten past the
opening line.

DOUG
Hey, is that a mirror in your
pocket?

CAMBI
What?

DOUG
'Cause I can see myself in your
pants.

CAMBI
Hey, Doug, if I said you had a
nice body, would you hold it
against me?

DOUG
(confused)
What?

CUT TO:

INT. GUEST BEDROOM - CONTINUOUS ACTION

Steve and Vivica sitting on the bed.

STEVE
And this guy on the phone turns
around and he tips his hat like
this.

Doug does a "tip your hat" motion.

STEVE
And who do you think the guy was?

Vivica is bored.

CUT TO:

INT. MASTER BEDROOM - CONTINUOUS ACTION.

Doug is telling Cambi the same story.

DOUG
And Steve was like 'Emilioooo!'

CUT TO:

INT. GUEST BEDROOM - CONTINUOUS ACTION

Steve is telling the story.

STEVE

... Emiliooooo!

CUT TO:

INT. MASTER BEDROOM - CONTINUOUS ACTION

Doug still telling story.

DOUG

Emiliooooo! And it was really him.

CAMBI

Is this your first time?

DOUG

What? Oh my God. That is
hilarious. That is so hilarious!
(yelling at the door)

Steve, did you hear that?

(to Cambi)

You don't even know how funny that
is. You are funny. You don't
even know how funny you are! Man!

Cambi pounces on Doug with a kiss.

CUT TO:

INT. GUEST BEDROOM - CONTINUOUS ACTION

Vivica is inches away from Steve's mouth.

STEVE

Vivica, I've been thinking. Our
relationship is really going
strong now. We've had some great
times together that I'll never
forget. Remember when I saw you
at the pool?

VIVICA

Yeah?

STEVE
So, I was just remembering back.
(sighs)
You know, an open dialogue is an
essential element to any
successful long term relationship.
I think we have something special
going on here and I don't want to
move too fast.

VIVICA
Is this your first time?

STEVE
Yes. Isn't it yours?

Vivica smiles and pounces on Steve, knocking him OUT OF
FRAME.

CUT TO:

INT. MANSION HALLWAY - LATER

The bedroom doors simultaneously open. Doug and Steve
excited, run into the hallway.

STEVE
Doug, oh my god!

DOUG
Oh my God! Did you just? 'Cause
I just!

STEVE
This is unbelievable!

DOUG
This is historical! This what
it's all about! Up Top!

They high-five. Doug suddenly catches himself, changes
back to cool attitude -- Steve follows.

DOUG
Not that it hasn't happened before.

STEVE
Of course not.

DOUG
I mean it was alright.

STEVE
The usual.

They stand there, posing cool, but awkward for a beat.

STEVE
I'm gonna go back in the --

DOUG
Me, too. I'll see you later.

They run back in the bedrooms.

CUT TO:

EXT. BUTABI HOUSE - DAWN

Mr. Zadir's limo pulls up. Doug and Steve get out, shut door. Car drives off. The guys stand in place, in reverie.

DOUG
Hey, Steve?

STEVE
Yeah, Doug.

DOUG
That was great.

STEVE
I know. Are we A club people now?

Doug looks at him -- then to answer, he pulls out a small piece of paper, shows it to Steve.

STEVE

You got a number! Wooo!

DOUG/STEVE

Woo! We got a number!

They jump up and down, embracing, happy as hell.

CUT TO:

INT. DOUG AND STEVE'S ROOM - NEXT DAY

Doug is working feverishly at his desk. There are phone books, rolodex, staplers, notepads in front of him. Steve enters with a shopping bag.

DOUG

Where have you been? We've got to get ready for our business meeting with Mr. Zadir?

STEVE

I got some great new supplies for our business.

Steve starts pulling items out of the bag, Doug doesn't pay attention.

STEVE

'Post Its' to annotate important documents. 'Little Post Its' 'cause you write smaller than me. 'While you were out' pads -- for while you are out. Scotch tape, in case the Post Its lose their adhesive-osity. And mugs with our names on them. Yours says, 'Doug.'

Doug turns around.

DOUG

Okay, here's what we're gonna do.

STEVE
(interrupting)
Did you call Mr. Zadir?

DOUG
Steve, before you talk to a man like Mr. Zadir, you have to have a fully developed plan of attack. You have to have all your ducks in row.

STEVE
I didn't know to get ducks.

DOUG
That's an expression.

STEVE
So, we're going back to the dance club idea?

DOUG
Yeah. Now you set up the office. I'm gonna call some real estate people to talk about locations. At that point, I'd like to schedule a meeting. Can you do tweleve thirty.

Doug checks his Filofax. Steve unwraps a new Filofax and starts looking through it.

STEVE
I'm clear.

DOUG
Great. Be prepared to discuss possible club names and themes.

STEVE
What about music?

DOUG
We'll have to schedule another meeting for that. Hey, you know

what? Maybe we should have a pre-meeting to brainstorm before our scheduled meeting.

STEVE

Yeah. That way we won't look like idiots at our meeting.

DOUG

Exactly. Okay, I'm gonna roll a few calls. We should order in.

STEVE

I can take care of that.
(to door)

Ma!

Doug pulls out the phone, starts dialing. Steve starts organizing the desk.

DOUG

Hey, Steve?

STEVE

Yeah?

DOUG

I was just thinking. Dad would really be proud of us right now.

They both smile. Mrs. Butabi enters.

MRS. BUTABI

Boys, your father's furious. You were supposed to be at work an hour ago.

DOUG

Alright, we're gonna have to do some re-scheduling.

CUT TO:

INT. SILK PLANT STORE -AFTERNOON

Doug, behind cash register, holding clipboard, on the phone.

DOUG
Yes, hello, I'm interested in your sound systems. I've heard good things about your woofers and tweeters.

Steve walks over.

STEVE
Doug, I...

DOUG
I'm on a call.

Steve nods, knowing what to do. He pulls a Post-It, writes something down and sticks it on Doug's clipboard. A LADY walks up with a small plant. Doug puts a "Register Closed" sign on the counter. The Lady leaves and we FOLLOW her TO Mr. Butabi.

LADY
Mr. Butabi, where is the other cash register?

MR. BUTABI'S POV

Cash register. There are several Post-Its stuck to the counter. Steve is filling out another one.

BACK TO SCENE

MR. BUTABI
I'll be with you in a second, Mrs. Manicotti.

Mr. Butabi goes over to the cash register.

DOUG
One second, Dad.

MR. BUTABI

It's good to see you're on a break. I mean, after all, you've been here almost twenty minutes now and it's hard work listening to your walking man and ringing up the one customer you've had.

DOUG

Dad, I'm sensing a note of sarcasm.

MR. BUTABI

This is a very nice sign. Except for one thing.

(exploding)

This is the only register! This is why I pay you -- to push a button and take the money. Is that too much? Is there some problem I don't know about? Did you injure your button pushing finger in a bad cell phone accident?

DOUG

Dad, why don't you go to Rexall's Drug Store. I think you need to purchase a bottle of chill pills.

MR. BUTABI

Just when I thought I had you doing the absolute minimum, you astound me with how much less you can do.

DOUG

For your information, Dad, we are working our asses off.

STEVE

Yeah, our week's filling up pretty quick.

DOUG

Dad, last night, Steve and I happen to have made a very important business contact.

MR. BUTABI

Oh, what are you dancing the

Macarena with Donald Trump?

STEVE

Did you want me to go the drug store to get those pills?

DOUG

I think we should tell him now.

(excited)

Dad, you're gonna love this. We're working on this club idea which could include many silk plant opportunities and guess who we thought could be our supplier?

MR. BUTABI

Yes, I need you to give me opportunities. I feed you, I clothe you, I put a roof over your head and I pay for your little phones so you can call other idiots. I give up on you two. I am ashamed to call you my sons.

DOUG

There you go again, Dad. You always tell us to do something with our lives and when we finally do, what happens? You got to put us down. You never support us, you never encourage us, and you never care about what's important to us. Right, Steve?

STEVE

Do you need a prescription for those pills?

MR. BUTABI

It's my own fault. I spoil you. From now on, you are no longer allowed to go out to clubs at night.

DOUG/STEVE

What?

MR. BUTABI

Now enough wasting time. Go clean

up the stock room.

DOUG

You know what, Poppason, not only will Steve and I not clean the stock room, but we are officially out of here!

(to Steve)

Come on.

Doug starts walking out.

STEVE

But what about the stock room?

DOUG

We quit!

(turns back to Dad)

And we don't need you! We made big contacts last night!

STEVE

Yeah, plus we met these girls, Dad, and you wouldn't believe what happened.

DOUG

(to Dad)

We're gonna make it without you. You'll see.

Doug exits, Steve follows him.

MR. BUTABI

Yes, I'll see tonight when you get hungry and you come home to eat my food. And when you come crawling to me for more money!

CUT TO:

EXT. SILK PLANT STORE - CONTINUOUS ACTION

Doug and Steve barrel out the front door and head straight for the van. Emily, in a sexy sun dress, carrying two big huge oversized lightbulbs where her

breasts would be, steps in front of them.

EMILY
Hey, Steve! Do you want to go to
the beach later? I've got my
bathing suit on under this.

DOUG
(to Emily)
Not now!

Doug blows by Emily. Beat. He steps back INTO FRAME --
takes a second look at the odd bulb positions -- and
exits again. The guys start getting into the van.

EMILY
I'm not talking to you, Doug.
You're an ass.

STEVE
Emily, we're experiencing a major
family crisis. I'm gonna have to
take a rain check on this convo.

DOUG
Steve! Car!

STEVE
(as he gets into
the car)
Nice bulbs, Emily.

Steve gets in. They PEEL OUT.

EMILY
(yells after them)
So, you want to go out tonight?

CUT TO:

INT. VAN - CONTINUOUS ACTION

The guys speed along on their way to Butabi. Doug is
looking over a sheet of paper.

DOUG
Okay, these are the ideas we'll
pitch him. The Jungle Paradise.

STEVE
Killer.

DOUG
The Inside Out Club.

STEVE
Money.

DOUG
The Civil War.

STEVE
That one needs work.

DOUG
Yeah. We'll hold off on that one.
And let's not forget our ace in
the hole -- The Naked Room.

STEVE
I think we should call it 'The
Nudist Colony.'

DOUG
That sounds like a strip club.
And this is a dance club.

STEVE
You're right. We'll go with 'The
Naked Room.'

CUT TO:

EXT. ZADIR'S MANSION

The silk van drives up. Steve and Doug get out and walk
up to the locked gate.

DOUG
Zadir's gonna be excited to see
us. This is it, bro...

Doug presses the intercom. They wait.

STEVE
This is it.

Doug presses the intercom buzzer again. No response. As
they wait, Steve starts to sing to himself.

STEVE
(very softly)
'This is it, make your mistakes
where you are. This is it...'

We realize Steve is singing "This Is It" by Kenny
Loggins. Doug slowly joins in as they pass the time.

STEVE/DOUG
'... We're going no further.'

The both step singing as Doug hits the buzzer again.
After a beat of waiting, Steve picks up the song where
they left off...

STEVE
(soloing much louder)
'Here! The moment is now, no
place for goodbyes...'

INTERCOM

Male voice starts singing the next lyric.

INTERCOM (V.O.)
'And now I'm not so sure... doo
doo... deep in my heart...'

DOUG/STEVE/INTERCOM (V.O.)
This is it!

BACK TO SCENE

They stop singing.

INTERCOM (V.O.)
You guys know 'Footloose'?

DOUG
(running to
intercom)
Actually, we're here to see Mr.
Zadir. It's Steve and Doug Butabi.

STEVE
(softly to himself)
'... pick up your Sunday shoes...'

INTERCOM (V.O.)
Mr. Zadir's not here.

STEVE
We were supposed to have a meeting
with him about our ideas. Like
there's one where the inside is
outside and there's one about a
jungle and...

DOUG
(shutting him up,
covering the
intercom)
Steve! Never talk concepts with
the intercom.
(to intercom)
Can we come inside and wait for
him?

INTERCOM (V.O.)
No.

DOUG
Can we leave him a message?

INTERCOM (V.O.)
No.

STEVE

(to Doug)
Let's just forget it.

DOUG
Stay strong, sailor.
(to intercom)
Do you know where we can find him?

INTERCOM (V.O.)
He's at the office in Wilshire.

They jump in the car and drive off.

INTERCOM

INTERCOM (V.O.)
(singing 'Footloose')
... 'Everybody cut, everybody
cut... doo doo.'

CUT TO:

EXT. OFFICE BUILDING - LATER

We see a large engraved marble "Zadir Industries" sign
above the entrance.

CUT TO:

INT. ELEVATOR - LATER

We see each elevator button is the name of Zadir's many
businesses (Zadir Dry Cleaners, Zadir Beepers, Zadir
Gaming & Entertainment, Zadir Real Estate, Executive
Suite).

DOUG AND STEVE

listen to a MUZAK VERSION of "WHAT IS LOVE" by Haddaway.
Their heads begin to bob very slowly. A hot-looking
businesswoman gets on. They guys smile politely and wait
patiently. We hear a DING. The businesswoman gets off.

DOUG
Hey, Steve, did you notice we
forgot to ask her something?

STEVE
You mean, 'What's up?'

DOUG
Yeah. That's weird.

STEVE
Actually, it's not. We're both
involved in serious relationships
now, and our ladies know they can
trust us. 'Trust' being the key
element in any worthwhile
commitment.

DOUG
Why go out for burgers when we've
got steak at home?

STEVE
You're right. We should get lunch
after this.

INT. EXECUTIVE OFFICES - RECEPTION - CONTINUOUS ACTION

Elevator doors open. Doug and Steve exit onto a very
modern white glass floor.

RECEPTION AREA

Doug and Steve walk over to a RECEPTIONIST.

DOUG
Doug and Steve Butabi for Mr.
Zadir.

RECEPTIONIST
You're brothers?

Doug and Steve give each other a look. They're tempted
to tell their "brother joke."

DOUG
Ma'am, thanks for the setup, but
we really can't get into that
right now.

Steve looks down the hall of offices to his left.

STEVE'S POV

At the end of the hall, Mr. Zadir and Dooey quickly walk
by.

BACK TO SCENE

STEVE
Doug, Mr. Zadir!

The guys run down the hall.

RECEPTIONIST
Hey, you can't...!

HALLWAY

The guys run past office files, they pass a Fed Ex woman.
Steve stops in his tracks.

STEVE
Look, I'm sorry to disappoint you,
but I'm in a serious relationship
right now.

Steve immediately jumps back into full stride.

END OF HALLWAY

The guys turn a corner.

CONFERENCE ROOM DOOR

As Dooey closes the door, we see Mr. Zadir at the head of

a board meeting. Zadir does not see them. Dooley turns around.

DOUG/STEVE
Dooley! My very main man. Up top!

The guys raise their hands to high five.

CUT TO:

INT. RECEPTION AREA - LATER

Dooley forcefully drags the guys by their shirts, through the door and towards the elevators.

STEVE
(sincere)
So, Dooley, how's everything goin'?

DOUG
Ragin' party last night.

DOOLEY
Yeah, is that what my mother said
to you...
(indicating he heard
them in the limo)
... or was it my father?

Dooley drops the guys next to the elevator, presses the down button, begins to walk away.

DOUG
So, Zadir wants to have this
meeting by the elevators?

Dooley stops and slowly turns around.

DOOLEY
Those Redi Whip cans were a big hit
last night. I was out till four in
the morning trying to find more.

STEVE

(impressed)
From dusk 'til dawn -- you, sir, are
a party animal.

DOOEY
(threatening)
Don't go near Mr. Zadir. He was
drunk last night and he doesn't even
remember you. You think you're the
first losers he's picked up that I've
had to get rid of come Monday?

DOUG
Uh... Doo-man, I don't know if I'm
reading my diss-meter correctly.
Because are we being blown off.

DOOEY
Just stay away if you know what's
good for you.

Dooey walks away. The guys are in shock for a beat.
Suddenly, Doug bolts full speed past Dooey and back into
the office. Dooey follows.

CUT TO:

INT. CONFERENCE ROOM DOOR

Doug runs up to the shut door and starts banging. No
response. He notices, to the left, a glass window
looking into the conference room.

DOUG'S POV

Zadir looks up -- we can't tell if he sees Doug or not.

BACK TO SCENE

Suddenly, two burly security guys pull Doug away.

CUT TO:

EXT. ZADIR'S OFFICE BUILDING - LATER

The security guys physically push the guys out the building.

STEVE
(to security)
Alright, so we'll see you guys later.

The security guys, unfazed, walk back in.

CUT TO:

INT. VAN - LATER

The guys get in and sit there, depressed. After a beat...

STEVE
What do you want to do?

DOUG
I can't talk to you right now.
Give me a second.

STEVE
Maybe we should just go back to work.

DOUG
Yeah, and maybe we should just go to college and not put gel in our hair and starts wearing blue jeans. Let's do that, Steve!

STEVE
... Sorry.

Steve suddenly gets an idea and reaches into the glove compartment. He pulls out the piece of paper with Cambi's number on it -- we see he's put it in a small lucite frame.

STEVE
(trying to cheer

Doug up)
Cambi's number.

Doug looks up at the number, starts to come out of his funk.

STEVE
We had a sweet time last night,
didn't we?

DOUG
Sweet ass time.

STEVE
Diabetic. I could see doing that
again, maybe even a couple a times
a week, right?

DOUG
The ladies await, my friend. Cell!

Steve slaps a cellular phone into Doug's hand. Steve looks down, shifts again, they pull out.

CUT TO:

INT. MONDRIAN SKYBAR - LATER

Cambi and Vivica are standing by the bar, talking to AKIRO and TORONAGA, two middle-aged Japanese businessmen

VIVICA
Yeah, I think it's great how you
get to travel around the world.

AKIRO
(in Japanese)
These hotties are sweet.

TORONAGA
(in Japanese)
Sweet ass.

We hear a PAGER GO OFF in Cambi's bag. She checks the beeper.

VIVICA

Who is it?

CAMBI

I don't know. It's just a bunch of pound signs.

CUT TO:

INT. VAN - CONTINUOUS ACTION

Doug is repeatedly pressing the phone pad over and over.

STEVE

I'm not sure you're doing it right.

DOUG

(frustrated)

Steve, you have to hit the pound sign or it doesn't go through.

(sighs)

Maybe their phones aren't working.

STEVE

Try putting in our number and then hitting pound.

DOUG

Excuse me, Mr. Bill Nye the Science Guy.

Doug starts putting in their number...

INTERCUT WITH:

INT. MONDRIAN SKYBAR - CONTINUOUS ACTION

Cambi is talking on a cellular phone near the table, as Vivica entertains the Japanese businessmen.

CAMBI
Hello?

DOUG
Cambi. It's your boyfriend. I
need to see you.

CAMBI
(not knowing who it
is)
Uh... well, I'm at the Skybar.

DOUG
Be right there... sweetheart.

Steve gives Doug a thumbs up.

CUT TO:

EXT. VAN - CONTINUOUS ACTION

The van pulls up and the guys get out and head in.

DOUG
How's my hair?

STEVE
Good.

DOUG
Long-term relationship good?

STEVE
It's totally committed. You know,
Doug, when things aren't going so
well, it really makes you realize
how much your woman means to you.

CUT TO:

INT. SKYBAR - DAY

Steve and Doug enter and are hit with the unwelcome sight of their girls flirting with the businessmen. They strut over, ready to fight.

DOUG
These guys bothering you?

CAMBI
Hi, Doug.

DOUG
(to businessmen)
You guys messing with our women.

JAPANESE GUYS
(in Japanese)
What's up?

DOUG
You want to mix it up? Come on!
Take me on. I'm insane. You
don't know what you're dealing with.

The businessmen look at them strangely.

STEVE
Vivica, I'm feeling a little
vulnerable here. I thought we had
an understanding. And I can't
believe you're willing to just
throw away everything we've been
to each other?

VIVICA
Doug, Steve, this is Akiro and
Toronaga... they're my cousins.

Steve is relieved, Doug is mistrustful.

STEVE
(holding out hand to
shake)
Oh! Well, it's about time that we
met the family.

DOUG

(pulling to Steve's
hand back)
Come on! What do you think, we're
stupid? How can they be your
cousins?

VIVICA
(like talking to a
child)
Well, his mother and my mother are
sisters and that makes us cousins.

DOUG
... Oh. Okay.

CAMBI
(to Akiro and
Toronaga)
Would you excuse us a second?

DOUG
Yeah, we just got to talk to them
a second.

STEVE
Yeah, 'cause we slept with them
last night so...

CUT TO:

EXT. MONDRIAN - SIDEWALK - DAY

Cambi and Vivica, Steve, Doug assemble near the Silk van.

CAMBI
So, did you guys have as good a
time last night as we did?

STEVE
I had a great time, Vivica. In
fact, I think we've reached the
point where I can comfortably call
you 'Viv' and leave out the 'Ica.'

DOUG

So, you guys want to hang out or see a movie or do what we did last night... or eat or... just do what we did last night or hang out, eat and then do what we did last night or... you know, whatever... and do what we did last night.

VIVICA

Sounds good.

Cambi gives Doug a kiss. He melts, then quickly tries to act cool. Vivica affectionately holds Steve's arm.

STEVE

Viv, I'm glad our relationship is strong enough to withstand the hard times -- like when were just in the bar -- I also think we're not just projecting onto one another but dealing with the reality of who we are. And most important, we know how to listen.

VIVICA

What?

CAMBI

Hey, you boys want to go somewhere quiet?

The girls look at them seductively.

DOUG

No...

DOUG/STEVE

Yes!

STEVE

(in reference to
joke)

It's gold. I'm telling you.

The guys high five and laugh -- they walk to the van. Doug opens the passenger door.

DOUG
Ladies, have your boarding passes
ready.

Cambi and Vivica just stand there.

CAMBI
What are you doing?

STEVE
Aisle or window seat? I'm sorry,
ma'am, you're gonna have to check
that bag... The movie on this
flight will be uh... I don't know.
I can't think of any more.

VIVICA
Where's your car?

DOUG
Our dad got mad and took it away.

CAMBI
Your dad?

STEVE
Yeah, we used to work for him, but
we quit today so actually we're
unemployed.

VIVICA
You're not in business with Mr.
Zadir?

DOUG
Yes, we are. But, not now. We
just met him last night. But, we
will be. So, no, but, yes.

STEVE
Especially, if we ever get to see
him again.

The girls digest this for a beat. Cambi signals to
Vivica and they both start walking back to the bar. The

guys, confused, run up to them.

STEVE

Hey, we were just kidding about those boarding passes. You can get in.

CAMBI

Get away from us.

DOUG

What's going on?

CAMBI

You guys are a big waste of time.

DOUG

... Como what?

VIVICA

Steve, you're a jerkoff.

STEVE

Well, I'm glad you shared that with me. That's a big step for the both of us.

CAMBI

Guys, consider what we did with you last night a favor. Now do us a favor and never talk to us again!

DOUG

What did we do wrong? We'll change.

VIVICA

No, you can't change. You and your brother are ugly pathetic losers.

(to Cambi)

That's the problem with nightclubs. Poor schmucks look just the same as rich schmucks.

The girls walk back to the bar. The guys watch them go.

CAMBI
(as they walk)
I can't believe we actually had
sex with those asswads. I hope
the nips are still at the bar.

The girls disappear into the bar. The guys stand in
shock, trying to absorb the ultimate rejection.

CUT TO:

EXT. FREEWAY - LATER

Slow-moving congestion. We see the Silk van driving in
the middle of it.

CUT TO:

INT. SILK VAN - CONTINUOUS ACTION

Doug and Steve sit in silence for a while.

STEVE
(trying to cheer
him up)
Hey, Doug, I think some of the
plants are beginning to wilt...
no, I'm just kidding. They're
made out of silk.

Doug doesn't respond.

STEVE
(singing quietly)
... 'This is it.'

DOUG
(cutting him off)
Steve! This is the worst day of
my life. So, if you don't mind, I
really don't want to hear you talk
right now.

STEVE

Well, it hasn't been the Super Bowl
for me either...

(mumbling)

... just trying to get you to talk.

DOUG

(blowing up)

Talk?! You want me to talk, Steve?!
I'll talk. Blah-blah-blah, talk,
talk, talk! I'm talking! You feel
better now?! Talk!

STEVE

I don't really know how to respond to
that.

DOUG

(ripping into him)

Oh, big surprise, Steve. You don't
know how to do something. You don't
know how to work the clubs, you don't
know how to talk to women. The only
thing you know how to do is ask me
how to do everything!

STEVE

But, I --

DOUG

That's why everthing's gone
wrong... 'cause you're holding me
back.

DOUG (CONT'D)

You're so needy all the time.
You're like this thing tied to my
leg, like this... dragging
thing...

STEVE

A lead weight?

DOUG

Yes, a lead weight.
(sincere)

Thanks.

(back to angry)
And I am not letting you drag me
down anymore.

STEVE
... You know, can't blame me for
what happened. Today was a series
of random events gone awry.

DOUG
Maybe events wouldn't go awry if I
had someone with a brain sitting
next to me.

STEVE
Oh, yeah. Well, maybe I'd have
better events if I was with
someone with a higher level of
looks and taller.

Doug, in shock, starts to hyperventilate from anger.

DOUG
(breathing heavily)
I'm tall enough to kick your ass.

STEVE
(cupping his ear)
Did you say something? It's hard
to hear things that low down to
the ground.

DOUG
Well hear this. Consider me your
ex-brother.

STEVE
I don't care.

DOUG
You care about this?

Doug fakes throwing a punch -- Steve flinches. Steve
fake punches -- Doug flinches.

DOUG

You want the real thing?!

STEVE

No.

DOUG

Then stop talking to me.

STEVE

My pleasure.

They continue along in silence, both looking miserable.

CUT TO:

EXT. BUTABI HOUSE - NEXT MORNING

We see the Silk van parked in front of the house.

CUT TO:

INT. DOUG AND STEVE'S ROOM - CONTINUOUS ACTION

Steve lies on his bed looking out the window. Doug's bed is empty.

STEVE'S POV

We see Doug carrying all his clothes into the Butabi guest cottage.

STEVE

is sad. Gets up, walks to Doug's desk and throws all the Post-its and business supplies in the trash.

CUT TO:

INT. BUTABI GUEST COTTAGE - CONTINUOUS ACTION

A simple studio. Doug dumps his belongings on the bed -- bottles of hair gel, colognes, aftershaves, etc. He picks up Cambi's framed number, yanks it out of the frame and rips it to shreds. Then he sits back on the bed, picks up remote and turns the TELEVISION ON.

TELEVISION SCREEN

Oddly enough, it's a rerun of "21 Jump Street" featuring Richard Greico.

BACK TO SCENE

DOUG

Lies! All lies!

Doug shuts it OFF.

CUT TO:

INT. SILK PLANT STORE - DAY

A depressed Steve is emotionally selling a plant to a female customer.

STEVE

(sadly)

That's right, ma'am. It's silk. It'll always be in bloom. It'll never change. It'll never die. It'll never yell at you and call you a 'loser.' It'll always be in your room where you left it, not suddenly move out into the guest house.

The customer is crying. Mr. Butabi walks over, pulls Steve aside.

MR. BUTABI

What are you doing? All the customers are depressed.

STEVE

(looking over at
empty register)
I'm just used to seeing Doug at
the register. I miss him.

MR. BUTABI
But he's only in the guest house.
It's ten feet away. It's like a
mansion in there.

STEVE
There's no cable.

MR. BUTABI
There is Cinemax.

STEVE
(crying)
But, there's no H.B.O.

Steve walks off, upset.

CUT TO:

INT. CRUNCH GYM - DAY

Emily, in skin-tight shiny body suit, is exercising on
the Peck Deck portion of a Nautilus machine -- filled
with people. She finishes her last repetitions.

EMILY
Nine... ten.

She stops. Then looks in a little workout book entitled
Diet to Get Steve.

EMILY
Okay. One more set. Add ten
pounds.

She bends down and pulls the metal pin out of the
weights. The person next to her, using the lat bar, goes
flying up.

EMILY
Whoops. Sorry. Wrong pin.

EMILY'S POV

Steve is doing sit-ups on a slant board. Craig spots him.

CRAIG AND STEVE

Steve is straining, in mid-crunch. Craig is eating a Power Bar.

CRAIG
Not the neck -- the stomach. Not
the thighs -- the stomach. Not
the shoulders - the... Oh my God!

STEVE
What?

CRAIG
Ab citing! Six pack in full
effect.

STEVE
Where!

Steve rushes to mirror, holds up his shirt. Craig points.

CRAIG
There she cuts.

Emily enters.

EMILY
Hi, Steve. Is that an ab?

CRAIG
(noticing Emily's
body)
Toned and tight, Emily. Want to
power up?

He offers her a bite of his bar. She ignores him. Craig stands there chewing a Power Bar and drinking an "Ultra Fuel" while they talk.

EMILY
I heard about your brother.

STEVE
(avoiding eye contact)
What'd you hear about him?

EMILY
Your father said you and him quit,
then you had a fight, then you
came crawling back to work like he
said you would and how your
brother didn't.

STEVE
So?

EMILY
So, when are we going out?

CRAIG
I know a place with good spinach
wraps?

STEVE
Look, Emily, I know you've had
your heart set on this a long
time, but, the truth is we're from
two different worlds. I mean, I'm
a rebel... and you're kind of the
sweet girl next door type.

EMILY
Steve, I work next door. It's not
a type, it's a location.

STEVE
You know what I mean. I don't
know if you can handle a guy like
me. I'm used to more, like
experienced women.

EMILY

Duh. You're forgetting -- I got to college. Translation -- drunken orgies with occasional Cliff Notes.

CRAIG

I know Cliff. Weak delts.

EMILY

And I'm not one of those date rape crybabies.

STEVE

Look, it sounds good, but I'm getting over a very serious relationship right now. It's gonna take some time to nurse my emotional wounds. And that could take, like, until Saturday.

EMILY

Perfect, your dad bought us two tickets to David Copperfield, this Saturday.

STEVE

I'll let you know how I'm feeling.

EMILY

It'll be fun to see things appear, and then disappear.

Emily grabs his face and shoves her tongue down his throat for a beat and pulls back.

EMILY

See ya.

CRAIG

(watching Emily leave)

Tight glutes.

(sincere)

Steve, as a trainer. I'm pretty perceptive about picking up body language... I think she likes you.

CUT TO:

EXT. BUTABI GUEST COTTAGE - NIGHT (ONE WEEK LATER)

The cottage is dark.

SUBTITLE: ONE WEEK LATER

Doug is unshaven, unkempt. Disinterestedly flipping channels. He throws the remote away.

DOUG
... Fine! I won't watch Larry
Sanders!

Gets up and exits. We hear the VAN PEEL OUT.

Seperation MONTAGE BEGINS:

CUT TO:

MONTAGE

A) INT. DAVID COPPERFIELD SHOW - NIGHT

David Copperfield is on stage doing a pseudo-sexy trick. In the audience, Steve tries to subtly work his arm behind Emily. She notices, grabs his hand, and plants it on her breast.

CUT TO:

B) INT. DISCO - NIGHT

Doug is drunk, trying to dance with a girl. She pushes him away into another girl who shoves him into a biker guy -- who tries to dance with him.

CUT TO:

C) EXT. BUTABI GUEST COTTAGE -NIGHT

The dogs are dragging a dead deer across the driveway. Suddenly, the Silk van pulls in too fast, runs over some plants and smashes over a chaise lounge chair. The van stops and Doug, literally, falls out of the van and onto the ground. He lies there.

CUT TO:

D) INT. SILK STORE DAY

Mr. Butabi is helping Steve put on store manager jacket. Mr. Anderson, Emily, congratulate him.

CUT TO:

E) INT. GUEST COTTAGE - DAY

A very dissapointed Doug is sucking on a Redi Whip can. He looks out the window.

F) DOUG'S POV

The pool: He can see Emily and Steve going at it on air mattress.

G) BACK TO SCENE

Doug sprays the window with whipped cream to block the view.

END OF MONTAGE

CUT TO:

INT. DOUG AND STEVE'S ROOM - NIGHT

Steve and Emily are in bed -- pre-sex. Steve is in a pajama top. Emily is in a black nightie and flipping through a USC School of Business course guide. Steve

kisses her neck, Emily keeps reading. Steve reaches over and puts his hand on her breast. Emily keeps reading. He pulls his hand back.

EMILY

Here's one -- 'Business Computer Systems.'

STEVE

(disinterested)

I'm not real good with machines. That was Doug's thing. I'm more of a people person.

EMILY

Steve, a businessman has to have a knowledge of computers. Ooo! -- 'Venture Management and Analysis.' you have to take that.

STEVE

You know, my dad's giving me the store anyway. I don't really have to go back to school.

EMILY

One store? Yah... and maybe we'll just have like one house and one car. Steve, we're gonna have more than one store. And you have to be prepared.

STEVE

I don't really want to go back to school. I'll have to read.

STEVE (CONT'D)

And homework and teachers always asking you if you'd like to share that with the rest of the class.

EMILY

Don't upset me. Unless you want to make me less horny.

STEVE

No, that wouldn't be good.

EMILY
(kissing him)
Look, first, we combine the
stores, plants and lamps, then we
can add furniture, you know
recliners...

Emily climbs on top of him, and rubs herself against him.

EMILY
... sofas and tables and...
and...

She moans.

STEVE
... chairs?

EMILY
Oh, yes! Chairs and wastepaper
baskets and... and...

STEVE
Ah!... Ottomans!

Emily rips Steve's pajama top off, as she rides him.

EMILY
(progressively
getting closer
to orgasm)
And then we'll open a second store
in Orange County with dinette sets
and entertainment centers, and a
third in San Francisco and then
we'll be bigger than Ikea, oh my
God... Home Depot! I, I, Ikeaaa!

Emily orgasms and slides off Steve.

STEVE
Emily, I'm sort of feeling, you
know, like we're moving too fast.
You're talking like we're married.

EMILY
(taking it as a
proposal)
Oh my God! Steve! You've made me
so happy!

She hugs him.

STEVE
(upset)
What? No, no. I meant...

Emily quickly ducks OUT OF FRAME to perform oral sex on
STEVE -- who quickly stops being upset.

STEVE
(relaxes)
... Oookay.

CUT TO:

INT. PALACE DANCE CLUB -NIGHT

Doug and Craig sit at a table with drinks. Craig, in
suit and "Pump It" gym headband, bops in place. Doug
doesn't.

CRAIG
Doug, If I'm not mistaken, this
place has got it going on. I owe
you big time for inviting me.

Craig hands Doug a health bar.

DOUG'S POV

The candy bar wrapper reads "Big Time -- Protein
Supplement for serious Bodybuilders."

BACK TO SCENE

CRAIG
Wooooo! Who wants to dance all
night long! And I mean aaall

night! Wooo!

(sits)

Doug, I am having a hell of a time!

DOUG

Whatever, Craig.

CRAIG

Hey, do you think I should wear this outfit to your brother's wedding?

DOUG

What?

CRAIG

Your brother's wedding? What are you gonna wear?

DOUG

(dropping head to table)

Oh, God.

CRAIG

You got to hand it to Steve. That Emily's the perfect woman. Strong legs, low body fat, and a positive mental attitude. A lady like that can really keep you on track. Is it okay to wear black at an afternoon affair?

DOUG

Shut up, you idiot.

CRAIG

Doug, I know you and your brother are having some problems, but that is no reason to refer to my intellectual capacity in a diminutive manner.

DOUG

I'm sorry, Craig, but you totally Wolf Blitzerd me with the matrimony update. Do you mind if we just don't talk about my

brother?

CRAIG
Ten-Four. Boundary set.

DOUG
(perking himself
back up)
Look, did we come here for some
Starbucks' latte chitchat or did
we come here to hit on hotties?

CRAIG
Hotties.

DOUG
Let's do it.

They move out.

BAR

The guys walk over to the back of a blonde woman.

DOUG
Hey, sweetness, what's up?

The woman turns around -- it's ELLEN DEGENERES.

DOUG
Hey, fine thing, you got it going
on.

ELLEN DEGENERES
Thank you. I was worried.

DOUG
So, you want to shake it?

ELLEN DEGENERES
No, I think I'll just let it sit.

DOUG

You sure?

ELLEN DEGENERES

Now that I've met you, I'm more
sure than I've ever been.

Ellen walks away.

CRAIG

That was a...
(makes alien hand
signal and sounds)
... close encounter.

DOUG

She'll be back. Just playing hard
to get.

CRAIG

I am having a hell of a time!
Wooo!

CUT TO:

INT. BUTABI DINING ROOM - NIGHT

Filled with the entire Butabi and Anderson family,
including old folks. This is the pre-wedding rehearsal
dinner.

MRS. BUTABI

And the hors d'oeuvres are hummus
dip and babaganoush...

MABEL

Who's going to eat that? You
should have pigs in the blanket
and chicken fingers.

Steve is sticking a spoon on his nose. Mr. Butabi takes
it and taps his glass, standing up.

MR. BUTABI

Okay. A toast to Steve and Emily,
who after tomorrow will be Mr. and

Mrs. Steve Butabi.

EMILY

Emily Anderson-Butabi.

MR. BUTABI

Really. Okay. Well... to whoever they turn out to be.

FRED

(standing up)

I would also like to thank everyone for flying in to join us. My brother and his wife from Chicago. My parents who came in all the way from Maine despite Mom's sciatica. And the Butabis who came all the way in from Yemen.

MR. BUTABI

(correcting him)

Yemen.

FRED

Wherever the hell that is. I'm just kidding. And that's not the only union I'm excited about. From what I understand, we got a new lamp/plant store.

MR. BUTABI

That's plant/lamp store. Ha ha... that's a joke. But, seriously, I think it sounds better.

EMILY

Steve, don't you want to make a toast?

STEVE

No, that's alright.

EMILY

(pushing him up)

All the men are doing it?

STEVE

(standing)

So, okay, uh... I just want to say... what's up... Grandpa, Grandma, and those other two old people.

Steve sits. Emily quickly stands.

EMILY

I think what Steve means, is that, we're just thrilled with the way this family is coming together. And I'd like to share with you some of our business plans for after the merger.

(to Grandma)

Can you pass these out?

Emily hands out business plan folders.

MR. BUTABI

I will get more wine.

Mr. Butabi is looking through a wine rack. Steve enters.

STEVE

Hey, Dad, do you think maybe we could cancel this whole thing?

MR. BUTABI

Yes, sure...

(turns to Doug)

... Nooo!

STEVE

Dad, that's so funny. But I really don't want to get married.

MR. BUTABI

You are serious? All these people are here and you are serious?

STEVE

Dad, it's like, Emily had turned into this whole different person.

I mean, at first, she was this girl that I really liked to have sex with. Then she turned into this other girl who I really don't want to marry -- although I don't mind having sex with her.

MR. BUTABI

Look, the catering is paid for. The tents are all set up. Your grandparents flew half way around the world. Besides, all men go through the same thing the night before their wedding.

STEVE

You mean, all guys feel sort of nervous and anxious, and kind of hope a train hits her and she eats a can of botulism or maybe she could hang out with a deer, and a hunter accidentally shoots her or you know, when she's sleeping and she makes that nose whistle sound and you shake her to make it quiet but what you'd really like to do is take her stupid red toothbrush and ram it up her nostril into her skull.

Mr. Butabi stares at him for a beat.

MR. BUTABI

Steve, these feelings are perfectly normal.

CUT TO:

INT. BUTABI GUEST COTTAGE - MIDDLE OF NIGHT

Doug looking out the window.

DOUG'S POV

Wedding chairs. Tents. Flowers. Suddenly, we hear a KNOCK at the door.

BACK TO SCENE

Doug ducks away.

CUT TO:

EXT. BUTABI GUEST COTTAGE - MIDDLE OF NIGHT

Steve, in his pajamas, knocks at the door.

STEVE
Doug? Doug? You there?

Steve pulls out his cell phone, dials.

CUT TO:

INT. GUEST COTTAGE -NIGHT

Doug's CELL RINGS, he picks up and makes believe he's a machine.

DOUG
You've reached Doug Butabi. I'm
not home right now -- because
I'm...

CUT TO:

EXT. COTTAGE

Steve listening.

DOUG (V.O.)
... out living it up, unlike my
pussywhipped brother who's busy
throwing his life away and will
spend the rest of his years
selling silk plants for
Emillyyy...
(making beeping sound)
... Beeeep.

STEVE
(assuming it's real)
Doug, sorry I missed you. I guess
you heard I'm gettng married
tomorrow. I was just wondering if
you wanted to be my best man. See
ya.

Steve exits. Doug peels through the window at him.

CUT TO:

EXT BUTABI BACK YARD - DAY

Beautiful wedding layout.

Guests mill about. Craig is lifting an ice sculpture off
it's base. Steve is next to him.

STEVE
Craig, I know you can lift it.
Now can you just listen to me?

CRAIG
(putting down
sculpture)
I got it. I walk down the aisle.
I stand next to you. And I settle
any inter-wedding party
skirmishes.

STEVE
No, you're the best man. Not the
wedding bouncer. You just gotta
back me up.

CRAIG
Oh, you mean like spotting you?

STEVE
Exactly.

CRAIG
Now, I get it. If things get too
heavy, I step in. Like a

relationship spotter.
(overwhelmed)
Thank you, man. I won't let you
down.

FATHER WILLIAMS, a grey-haired priest, Phil Donahue-type,
walks over.

FATHER WILLIAMS
Okay, boys, we're about ready to
start. You look very nice,
Steven.

STEVE
Thank you, Father. I love what
you're wearing also.

He's in regular black priest garb. He exits, confused.

BACK OF WEDDING AISLE

Steve walks up to Mr. Butabi, who is waiting with the
procession. WEDDING MARCH BEGINS.

STEVE
You know, Dad, I've been thinking.
I didn't really have time to have
a bachelor party and that's a
pretty important part of the
marriage experience. So, we may
want to consider delaying the
wedding a couple of hours so we
can go to a strip club or
something.

MR. BUTABI
Sh! We're starting.

WEDDING AISLE

Richard Grieco, in tux, walks down the aisle with a
frumpy BRIDESMAID.

BRIDESMAID
Richard Grieco? How do you know
Steve?

RICHARD GRIECO

Look, I just don't want to be
sued.

Craig, the best man, begins walking down with the maid of
honor.

CRAIG

(to maid of honor)

Alright... it's a long walk...
pace yourself.

Craig takes pulse, looks at his watch. Grandma and
Grandma Butabi walk down the aisle. As they approach
Craig...

CRAIG

(excited)

Grandma, you look unbelievable!
Woo!

MR. BUTABI AND STEVE AND BARBARA

Walk down the aisle. Steve is wearing a CD walkman --
Mr. Butabi notices and yanks it off. They pass a pretty
girl. Steve veers off course.

STEVE

(to girl)

What's up? You from out of town?

Mr. Butabi pulls Steve back on course.

STEVE

(turns back to girl)

See you at the reception.

EMILY

and her parents walk down the aisle...

CRAIG

Steve! Getting married! Go for

it! You are the man!

EMILY
(yelling up to Craig)
Shut up, Craig! I'm walking down
the aisle, you dick!

Emily goes back to walking gracefully. MARCH ENDS.

FATHER WILLIAMS
Dearly beloved, we are gathered
here today, to join together...

STEVE
Father? Did we already start?

FATHER WILLIAMS
Yes.

STEVE
Oh. Sorry I thought there was
going to be a buzzer or whistle or
something.

FATHER WILLIAMS
... To join together this man and
this woman in holy matrimony. If
any man can show any just cause
why these two should not be
lawfully joined together, speak
now or forever hold his peace.

Nobody speaks. Beat.

CRAIG (O.S.)
I am having a hell of a time!

FATHER WILLIAMS
Very good. Now I understand the
bride and groom have each prepared
something.

EMILY
(trying to rhyme)
Dear Steve, today I wear this
wedding gown, and on my face there

is no frown. I know our lives together will be great, just like when we saw David Copperfield on our first date. If you set something free and it comes back, you should love it forever, and like one of your silk plants, I'll try to stay beautiful, that is my endeavor. Love, forever, Emily.

Steve steps forward, takes out a piece of paper, reads.

STEVE

Emily, I used to see you outside my father's store. And then we went out on some dates and you let me have sex with you.

Steve steps back. Priest looks to see if Steve's done.

STEVE

I'm done.

FATHER

Very nice. Steven, do you promise to love Emily, comfort her, honor her, in sickness and in health, as long as you both shall live?

STEVE

My father already paid the caterer.

FATHER WILLIAMS

Emily, do you promise to comfort Steve, and honor him in sickness and health, as long as you both shall live?

EMILY

I do.

Mr. Butabi hands Steve the ring.

FATHER WILLIAMS

Now, Steven, repeat after me...

STEVE
'After me'... just kidding. I'm
nervous.

FATHER WILLIAMS
Now repeat after me, with this
ring I thee wed...

STEVE
With this ring, I thee wed.

Steve puts the ring on her finger.

FATHER WILLIAMS
Now, Emily, repeat after me. With
this ring, I thee wed.

EMILY
With This ring --

Suddenly, the ceremony is interrupted by the sound of the
GARAGE DOOR OPENING -- revealing...

DOUG

holding a huge boom box over his head, confidently
standing in place. Emily rolls her eyes. Mr. Butabi's
angry.

STEVE
(in shock)
Doug.

Doug hits the play button. "WHAT IS LOVE?" by Haddaway
BLASTS.

MR. BUTABI
(to organ player)
Let's just keep it going.

FATHER WILLIAMS
Mr. Butabi, I can't --

MR. BUTABI

Just ignore him.

FATHER WILLIAMS

(yelling)

Say 'With this ring I thee...'

EMILY

With this ring --

Doug TURNS UP the VOLUME, drowning out Emily.

Steve starts bopping his head. Doug bops his head back.

STEVE

Sorry, Dad.

(turns back)

Emily, I'm sorry. I'm not ready yet. I liked your poem.

Steve starts walking towards Doug. Mr. Butabi, furious follows him and reaches to stop him. Suddenly, a hand pulls him on his back. We REVEAL it is...

CRAIG

CRAIG

I'm sorry, Mr. Butabi, but as best man, my primary duty is to allow the groom to beat a hasty retreat should the occasion take a sudden ugly turn.

Butabi tries to get around. Craig jumps in the way.

CRAIG

Don't test me.

Steve runs up to Doug.

STEVE

Hey.

DOUG

Hello.

They run out of the back yard.

RICHARD GRIECO

Puts his arm around Mr. Butabi.

RICHARD GRIECO

Mr. Butabi, as an actor, I'm a
keen observer of human nature.
And, I can tell that neither of
your sons are anywhere near the
maturity level necessary for this
sort of commitment.

ALTAR

Emily is furious. Craig steps in the groom's spot.

CRAIG

Go ahead, Father.

EMILY

What are you doing?

CRAIG

Emily, with all due respect to
Steve, his discipline is lacking
as is his appreciation for you.
I, on the other hand, can bench
press 305 lbs. I squat a clean
525, and my body fat percentage is
less than two percent. Not only
am I a professional trainer, but I
someday hope to market my own
protein bars and produce an Iron
Buns video.

Emily considers this a moment, then puts her arm through
his.

EMILY

... Okay... We should look into
infomercials.

CUT TO:

INT. HOLLYWOOD RESERVOIR - DAY

Steve and Doug are on the bridge tossing rocks.

DOUG
... and I also took Craig out
clubbing.

STEVE
Mm-hm.

DOUG
That was alright. Plus, I rented
a lot of videos and I didn't do
much else.

STEVE
Uh-huh.

DOUG
Look, I, uh, I don't know... I
just... Steve?

Steve is still looking at the water.

DOUG
Look, I'm sorry. I said a lot of
bad things before and... lately...
I don't know.

DOUG (CONT'D)
I've been thinking, you know...
You're my brother... we're
brothers and when we're together,
you know... You just...

Jerry MacGuire theme "SECRET GARDEN" by Springsteen begins.

DOUG
(emotional)
You don't drag me down, Steve... I
drag me down, me! And you... you
complete me!

Steve walks up to Doug.

STEVE
Shut up. Just shut up! You had
me at hello.

They hug and hold one another as the MUSIC SWELLS...

CUT TO:

EXT. BUTABI BACK YARD - LATER

The guests are gone. In the empty tent, Richard Grieco
sits alone drinking wine with Mr. Butabi.

RICHARD GRIECO
And it seems to me that you're a
little bit harder on Doug than you
are on Steve. Isn't that true?

MR. BUTABI
You are right. It's just that
Doug is so rebellious, so hard to
control.

RICHARD GRIECO
Rebellious? Scrappy? Dreamer,
maybe? What other young man does
that remind you of?

Mr. Butabi has an epiphany.

MR. BUTABI
... Myself.

Richard nods, knowingly.

RICHARD GRIECO
So who are you really fighting
with?

MR. BUTABI

Oh, Richard Grieco, you see right through me.

EXT. SUNSET - NIGHT

SUPERIMPOSE: ONE DAY LATER

We PAN UP the front of the red BMW to reveal Doug and Steve in their usual positions.

INT. BMW

Doug looks at his hair in the passenger sideview mirror. Then he looks in the vanity mirror.

DOUG
I missed this car. I look good in it.

STEVE
Of course you do, bro.

DOUG
You know it...
(gets an idea)
Oh... And... you know, you look good also.

STEVE
(appreciating Doug's gesture)
Thanks, bro. I'm glad you moved back in the room.

DOUG
Dad was kind of a sport about the wedding once Richard Grieco talked to him.

STEVE
Yeah, and isn't it a kick in the head how Emily hooked up with Craig.

DOUG

It's funny. The infomercial
really makes you want to buy those
Power Bars.

CUT TO:

INT. CHEAP FAKE TALK SHOW SET - DAY

Infomercial.

Craig and Emily in leotards, pitching their "Un-fat"
bars. A chunky silhouette is superimposed -- getting
thinner and thinner.

STEVE (V.O.)
That silhouette chick is hot.

CUT TO:

INT. CAR - NIGHT

DOUG
Hey, look...

DOUG'S POV

Billboard ad of Gilbert Gottfried and Bob Saget in a TNT
special movie -- "Orville & Wilbur -- Brothers in
Flight."

DOUG (O.S.)
We got to remember to tape them.

CUT TO:

EXT. OPEN FIELD - DAY

An antique airplane is taking off. Gilbert Gottfried in
turn of the century garb, watches the plane.

GILBERT GOTTFRIED
Yes! Yes, we're in flight! Yes!

No! No, that's down. We don't
want from down. We want up! Yes!
Up is good!

CUT TO:

INT. CAR -NIGHT

STEVE
Hey, I wonder whatever happened to
Vivica's cousins?

CUT TO:

EXT. JAPANESE BRIDGE - DAY

Akiro and Toronaga are on the bridge -- same positions
that Doug and Steve were in. A japanese version of Bruce
Springsteen's "SECRET GARDEN" is playing.

AKIRO
Kiyamo tomaga.

SUPERIMPOSE: "YOU COMPLETE ME"

TORONAGA
Kayama, Tokayama! Ko ma sayagan a
suma.

SUPERIMPOSE: "SHUT UP, JUST SHUT UP.
YOU HAD ME AT HELLO"

They embrace. MUSIC SWELLS.

CUT TO:

INT. CAR - NIGHT

DOUG
Hey, get in the other lane,
there's an accident.

CUT TO:

STREET

Dooey is lying under a totaled limo, surrounded by cans of Reddi-whip. However, the boys don't notice.

INT. CAR - NIGHT

STEVE

Wow, I can't believe all that stuff got wrapped up in one day.

DOUG

(notices something outside)

Hey, check it out...

STEVE AND DOUG'S POV - NEW CLUB

Outside, people sit on couches and listen to music, even though they are waiting in line to get in.

STEVE (O.S.)

Wait a second, that was your idea.

DOUG (O.S.)

It was killer. Bound to happen.

EXT. CLUB

They park, get out.

EXT. CLUB ENTRANCE - NIGHT

Guys walk up. A huge BOUNCER steps in front of them.

BOUNCER

Whoa! No one gets in unless they talk to the list.

DOUG
Right. Well we're on the list.

STEVE
Steve and Doug Butabi.

The Bouncer checks the list.

BOUNCER
Butabi... Great. Step right in.

DOUG
I'm sorry?

BOUNCER
Go right in.

STEVE
(confused)
... Okaaay.

DOUG
I guess we should go in then.

STEVE
Yeah.

The guys suspiciously enter.

CUT TO:

INT. CLUB - NIGHT

The walls look like building facades, we see cars parked inside, the main dance floor covers a lit body of water with fish underneath. The guys look astounded.

MR. ZADIR
Boys!

Mr. Zadir approaches them.

Mr. Zadir! STEVE/DOUG

MR. ZADIR
How do you lke our place?

DOUG
Our place?

MR. ZADIR
Yes, I cut you in. It was your
idea.

STEVE
Sweet.

DOUG
Sweet ass sweet.

They high five.

MR. ZADIR
It's not all sweet asses. Running
a club is a lot of hard work.

Bouncer comes over.

BOUNCER
Mr. Zadir, we've got a situation
at the door.

DOUG
We'll take care of it, Mr. Zadir.

STEVE
We're on the job.

EXT. CLUB ENTRANCE - NIGHT

Cambi and Vivica are arguing outside with another
bouncer. Doug and Steve appear.

CAMBI

Call the manager then! We're
always on the list!

DOUG
Excuse me, I'm the owner. Is
there a problem here?

CAMBI
Hi, uh...

DOUG
Doug.

STEVE
Steve, or jerkoff as you like to
put it.

VIVICA
Look, you're not gonna hold that
against is. Just let us in.

DOUG
(turns to bouncer)
Good job. Don't let these or any
other predatory lowlife strumpets
in the club.

STEVE
Good call.

DOUG
Only 'cause it's true.

On line, we see the Switchboard Operator from the credit
center.

SWITCHBOARD OPERATOR
That voice sounds so familiar...

DOUG

He pricks up his ears.

DOUG

Hey, is that...?

The Switchboard operator walks up to Doug.

Are you...? DOUG

Doug? SWITCHBOARD OPERATOR

They mentally put the voice with the face and are immediately attracted.

I can't believe it. SWITCHBOARD OPERATOR

You're even more beautiful than you sound. DOUG

You stopped calling? SWITCHBOARD OPERATOR

Not because I didn't want to... DOUG
(nervous)
Am I what you expected?

I totally approve. SWITCHBOARD OPERATOR

They're lost in each other's eyes.

Hey, Doug. Do you have the time? STEVE
(being helpful)

Eleven thirty. DOUG
(not getting it)

No, do you have the... STEVE

DOUG
(cutting him off)
Steve, I think it's working out,
but thanks for your help...
(to Operator)
Come on into my club.

SWITCHBOARD OPERATOR
Well, I've got my friend.

The female Police Officer who earlier pulled them over is
her friend. Steve steps over.

STEVE
Hottie police officer?

POLICE OFFICER
Violater of posted speed limits?

STEVE
I was really looking forward to
meeting you at the municipal court
on or before June sixth.

They walk in the club.

INT. CLUB - NIGHT

"WHAT IS LOVE" by Haddaway comes over the outdoor
speakers.

POLICE OFFICER
Oh, I love this song.

SWITCHBOARD OPERATOR
Me, too.

STEVE
In all honesty, I'm a little sick
of it.

The girls laugh.

DOUG
Good one. Where do you come up
with this stuff?

STEVE
I don't know. Every once in a
while I strike pay dirt. Let's
shake it.

The MUSIC rises as they all dance and we...

FADE TO BLACK.

As CREDITS ROLL...

FADE IN:

EXT. CLUB - NIGHT

Doug and Steve stand at the entrance, wearing headsets.
A CLUB GOER walks up. Doug steps in front of him.

DOUG
Whoa, whoa. Name please?

CLUB GOER
Neil Platt.

DOUG
Let me check the list.

They both check their lists.

DOUG
I don't see it.

STEVE
So, step right in.

The confused guy goes in. Girl steps up.

STEVE

Name please.

GIRL

Lisa Horowitz.

STEVE

(checks list)

Nope. You can go in.

EMILIO ESTEVEZ approaches.

EMILIO ESTEVEZ

Estevez.

The guys look up.

STEVE

Oh my God!

DOUG/STEVE

Emillliooooo!

FADE OUT.

THE END