THE CLEVELAND SHOW

"Birth of a Salesman"

F.K.A. "Old Friend and New Friend and Even a Job"

Production #1APS03

Written by
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Created by
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Executive Producers
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THE CLEVELAND SHOW
“BIRTH OF A SALESMAN”

CAST LIST FOR #1APS03:

CLEVELAND BROWN/TEENAGE CLEVELAND .................................. MIKE HENRY
DONNA TUBBS ........................................................................ SANAA LATHAN
ROBERTA TUBBS ..................................................................... REAGAN GOMEZ
CLEVELAND JR. ........................................................................ KEVIN MICHAEL RICHARDSON
RALLO TUBBS ........................................................................ MIKE HENRY
TIM ......................................................................................... SETH MACFARLANE
LESTER .................................................................................... KEVIN MICHAEL RICHARDSON
HOLT ......................................................................................... JOHN VIENER
TERRY/TEENAGE TERRY ......................................................... GLENN HOWERTON

YOUNG, WHITE COP .............................................................. JOHN VIENER
SCIENTIST # 1 ........................................................................ GLENN HOWERTON
MR. WATERMAN ........................................................................ KEVIN MICHAEL RICHARDSON
ARIANNA .................................................................................. ARIANNA HUFFINGTON
ANNOUNCER ........................................................................ KEVIN MICHAEL RICHARDSON
MAE WEST ................................................................................ SANAA LATHAN
IKE TURNER ........................................................................... KEVIN MICHAEL RICHARDSON
RANDOM COWORKER/ARCH .................................................. MIKE HENRY
ROBERT REDFORD ................................................................. GLENN HOWERTON
DOCTOR ................................................................................... GLENN HOWERTON
TEACHER ........................................................................ KEVIN MICHAEL RICHARDSON
COP #1 .................................................................................. JOHN VIENER
COP #2 ................................................................................ KEVIN MICHAEL RICHARDSON
FLAWRENCE .......................................................................... MIKE HENRY
KEITH LEIB ........................................................................ KEVIN MICHAEL RICHARDSON
ACT ONE

EXT./ESTAB. BROWNS' HOUSE - DAY

INT. BROWNS' HOUSE - KITCHEN - SAME

CLEVELAND, CLEVELAND JR., RALLO AND ROBERTA sit at the kitchen table while DONNA runs around, washing dishes, wiping down counters, etc. Roberta is texting on her phone. Rallo is reading the entertainment section of the newspaper while Cleveland reads the want ads.

RALLO
Alright! Herbie Hancock’s coming to town! (TO CLEVELAND) Hey, old man, buy me some Herbie Hancock tickets.

CLEVELAND
(DISMISSIVE) You don’t know nothing about Herbie Hancock.

RALLO
Whaaaat? (UNDER HIS BREATH, PISSED) Don’t you tell me I don’t know about Herbie Hancock. I love Herbie Hancock.

CLEVELAND
Me too! “Rockit!” (HUMS “AXEL F” THEME, THEN, SINGING) ROCK-IT!

RALLO
That ain’t “Rockit.” That’s “Axel F.”

CLEVELAND
How does “Rockit” go?

RALLO
(HUMS “AXEL F”) Ah, doggone it! Now you’ve got me doin’ it! You’ve Herbie Hancock-blocked me!
DONNA
Kids, I've told you three times now to go make your beds. You get two more times, then a final warning, and then I go to work angry.

CLEVELAND JR.
I already made my bed, Miss Donna.

Rallo and Roberta look incredulous.

DONNA
Is that sarcasm, Junior? Because if there's one thing I do not understand, it's sarcasm.

CLEVELAND JR.
No, I'm telling the truth.

DONNA
Oh. Well, then thank you.

ROBERTA
What kind of idiot makes their bed?

RALLO

Rallo and Roberta exit.

CLEVELAND
I'm proud of you, son. Now maybe you could work on eating a little slower. (BEAT) And not as much. (BEAT) And not so often. (BEAT) And maybe you could exercise.
CLEVELAND JR.

Maybe you could get a job. (GIGGLES)

CLEVELAND

Oh-ho. You know I’ve been looking. I just haven’t found the right one yet. Last week I answered an ad for an old, grizzled cop two days from retirement.

EXT. CITY STREET – DAY (FLASHBACK)

Cleveland and a YOUNG, WHITE COP are huddled behind a parked car in the midst of a gun fight.

YOUNG, WHITE COP

Okay, Brown. Go draw their fire.

CLEVELAND

But I’m two days from retirement.

YOUNG, WHITE COP

All right, I’ll go.

The Young White Cop starts to run out from behind the car and is immediately riddled with bullets and falls to the pavement, dead. We hear a car peel out and the gunfire stops.

CLEVELAND

(JUSTIFYING, OFF BODY) Oh well, I’m two days from retirement.

INT. BROWNS’ HOUSE – KITCHEN – DAY (BACK TO SCENE)

CLEVELAND

And then I tried my hand as a singing spokesman for a furniture flea market.

INT. FURNITURE STORE – DAY (FLASHBACK)

Cleveland sings in front of various shots of dated furniture, like the guy from “The Montgomery Mini-Mall” video on YouTube.
CLEVELAND

LIVING ROOMS / BEDROOMS / DINETTES /
WE GOT IT / YOU NEED IT / YOU'LL FIND
IT / IT'S JUST LIKE / IT'S JUST LIKE /
A MINI-MALL / HEY, HEY / YOU HEARD ME
/ COME SHOP / I SAID FLEA MARKET /
STOOLBEND / IT'S JUST LIKE / IT'S JUST
LIKE / A MINI-MALL! / HEY, HEY /
LIVING ROOMS / BEDROOMS / DINETTES /
OH YEAH! / YOU CAN FIND 'EM / AT THE
MARKET / WE TALKIN' 'BOUT FLEA MARKET
/ STOOLBEND / IT'S JUST LIKE / IT'S
JUST LIKE / A MINI / MALL / HEY, HEY /
DON'T STOP / LET'S MAKE IT / A DANCE /
COME ON NOW / TO THE LEFT (TO THE
LEFT) / TO THE RIGHT (TO THE RIGHT) /
LET'S DO THIS / DANCE (HEY) / TO THE
LEFT (TO THE LEFT) / TO THE RIGHT (TO
THE RIGHT) / LET'S MAKE THIS / A DANCE
/ FLEA MARKET / STOOLBEND / IT KEEPS
YOU / A-JUMPIN' / IT'S JUST LIKE /
IT'S JUST LIKE / A MINI / MALL

EXT./ESTAB. THE BROKEN STOOL - NIGHT

INT. THE BROKEN STOOL - SAME

Cleveland sits at a table with TIM, LESTER and HOLT, who
chews gum just a little too aggressively.

CLEVELAND

(CALLING OFF, TO WAITER) Can I have a
beer, please?

The WAITER steps up to the table to take their orders.
TIM/LESTER
Me, too./ And I, as well.

HOLT
Gimme a Stoli Red Bull. Sugar-free.
I got my father's hips.

CLEVELAND
Just order a beer, fool.

TIM
Whoa, watch out for this guy, huh?
Cleveland, wh-- wh-- wh-- what's up
with the (LOUD) with the short fuse,
man?

CLEVELAND
Ah, I'm just having trouble finding
gainful employment.

TIM
Oh, yeah, finding a job is hard.

LESTER
I've never found one.

TIM
Yeah I, I-- I had to ask Jesus to lead
me to the job of my dreams, and when
he did, I knew that he was the guy
that I wanted to keep going to to ask
for things.

HOLT
Last year, I asked Jesus for tickets
to the ESPY's. He didn't come through
so I just watched it on my plasma.
CLEVELAND

Oh, in your mom’s basement?

HOLT

Shut up!

TIM

You know, uh, Cleveland, there’s, uh, an opening in my department down at the cable company. I-- I-- I could put in a good word for you.

CLEVELAND

(JUDGEMENTAL) Telemarketing?

TIM

Yes! Yeah-- why-- you-- Why does everyone always say it like that?! Telemarketing is the chatter of the global marketplace. (THEN) Ring, ring. (MIMES ANSWERING PHONE) Hello? (OFFERS HIM FAKE PHONE) Cleveland, it’s your future. Are you going to answer it, or quietly whisper to me, “Tell them I’m not here.”
Plus, for every new employee I bring in, I get a two-hundred dollar bonus. And I sure could use it after I donated all that money to help fight bear AIDS.

INT. LAB - DAY (CUTAWAY)

Two male SCIENTISTS stand in a lab as we hear the sound of a bear, snorting and howling behind a door. Suddenly, a bloodied and gravely injured scientist quickly scrambles out from behind the door and slams it behind him. His clothes are shredded.
SCIENTIST #1

(TO BLOODY SCIENTIST) Did you get the
bear to wear the condom?
The Bloody Scientist shakes his head "no" and collapses.

EXT./ESTAB. THE CABLE COMPANY - DAY
INT. THE CABLE COMPANY - SAME

We see several empty cubicles in the middle of a large room.
Tim and Cleveland enter.

CLEVELAND

Oh, cool! Cubicles!

MR. WATERMAN, Tim's frumpy, 50ish boss, approaches them.

TIM

Good-morning, Mr. Waterman.

Waterman looks skeptically at Cleveland, then:

MR. WATERMAN

Everything okay here, Tim?

TIM

Oh, yes. Thank you.

Waterman looks at Cleveland again, then back to Tim.

MR. WATERMAN

(SOTTO) Say "pineapple" if you want me
to get security.

TIM

Oh no-- no-- no, Mr. Waterman, this is
Cleveland, the guy I was telling you
about.

MR. WATERMAN

You didn't tell me he was (CLEARS
THROAT).

Mr. Waterman exits. Tim takes Cleveland to an empty desk.
TIM
Okay, here's your desk and your phone.
Ah, the keypad has several buttons
with numbers and other things on them.
You-- you-- You'll probably just use
the ones with the numbers though, I
would think--
He turns to Cleveland who is already on the phone.

CLEVELAND
(INTO PHONE) Okay, so I've got you
down for one deluxe package with high-
speed internet. No, thank you, sir.
I just made my first sale!

TIM (V.O.)
(TO SELF) Holy smokes, I've never seen
beginner's luck like that before.

CLEVELAND
(INTO PHONE) Okay. Bye now!
Cleveland hangs up the phone a little too hard. It splits
open, and money spills out.

CLEVELAND
Hey! My phone is filled with silver
dollars!
Tim looks at Cleveland in shock. Curious, Tim picks up his
own phone and breaks it open. Bees fly out and attack him.

TIM
Bees! Ah-ahh-ahhh, no!
Tim runs around frantically as the bees chase him.

DISSOLVE TO:

EXT./ESTAB. CABLE COMPANY - LATER
INT. CABLE COMPANY - SAME

CLOSE ON Cleveland, who stands looking at the
two big sales thermometers on the wall. Above them, it says
"Degrees Sales-cius." One has his name on it and one has
Tim's. Cleveland's thermometer is already filled up higher
than he can reach. He takes a red pen and jumps up to fill
it in. He can barely reach the top, and he grunts as he
keeps jumping and straining, over and over until the
thermometer is filled in.

CLEVELAND

(GRUNT) All right!

MR. WATERMAN

No!

Waterman smacks Tim's snout with a rolled up newspaper. Tim
has been watching Cleveland. He lights a cigarette.
Waterman approaches, takes the cigarette out of Tim's mouth
and puts it out. An anxious Tim then watches the following
as Cleveland and Waterman talk.

MR. WATERMAN

Great job, Cleveland. Sorry for
judging you earlier today. I did what
I grew up watching my mother do:
underestimate minorities. (THEN)
'Course, then she'd sleep with them.

CLEVELAND

She sounds like someone I would
dislike, and then like a lot, and then
dislike again.

After a beat, Waterman and Cleveland laugh and slap each
other on the back as Tim watches.

EXT./ESTAB. BEARS' HOUSE - NIGHT

INT. BEARS' HOUSE - SAME

ARIANNA and an anxious Tim lie in bed. Tim nervously eats
from a bowl of Mr. Salty thin pretzel sticks, one at a time.
Arianna is on the phone, a catalog open on her lap.
ARIANNA

(INTO PHONE) So, no two months gets 
the same exotic coffee, right? Okay. 
So some is from Brazil, some is from 
Colombia... (BEAT) Portugal? Do they 
know coffee in Portugal?

TIM

(TO SELF) That sounds expensive. (THEN 
WHISPERS ANXIOUSLY TO ARIANNA) We have 
Folgers Crystals!

ARIANNA

You have Folgers Crystals. (THEN, BACK 
INTO PHONE) So three-hundred dollars, 
right? Yes, you have my card on file. 
Thank you.

She hangs up. Tim furtively reaches under the bed and grabs 
a pack of cigarettes.

TIM

(SIGHS) Uh, I'm-- I'm-- I'm gonna go 
and, uh, take out the trash.

ARIANNA

(CALLING OFF) Okay, but when you get 
back, you're gonna crawl down under 
these sheets and take care of Mama 
Bear.

EXT./ESTAB. BROWNS' HOUSE - MORNING

INT. BROWNS' HOUSE - LIVING ROOM - SAME

Rallo and Roberta are sitting on the sofa, watching TV.

ANNOUNCER (V.O.)

You're watching "Ike Turner Classic 
Movies."
INT. OLD WEST SALOON - NIGHT (ON TV)

A tiny CHYRON in the corner says "ITCM" with a little picture of Ike Turner's head. WE SEE MAE WEST dressed as an old-time floozy. She's speaking to a 19TH CENTURY GENTLEMAN in a suit.

MAE WEST

(SULTRY) Why don't you come up and see me sometime?

WIDEN TO REVEAL 1970s IKE TURNER, standing next to her, in the middle of tuning his bass.

IKE TURNER

(ANGRY) What the hell did you just say?

MAE WEST

I didn't say nothin', Ike.

Ike slaps her.

IKE TURNER

(SLAPPING HER) Why you make me treat you like this?

INT. BROWNS' HOUSE - LIVING ROOM - DAY (BACK TO SCENE)

Cleveland Jr. and Donna enter the room carrying laundry baskets.

DONNA

Roberta, Rollo? Cleveland Jr. folded the laundry and I think you two should put it away.

ROBERTA

Put away my laundry? It's not my job to pick up after myself. I'm not my mother!

Donna picks up the remote and turns off the TV and puts the remote in her pocket.
DONNA
(RE: REMOTE CONTROL) You’ll get this
back when you’re done with the
laundry.

Donna leaves.

RALLO
Oh man, now what am I supposed to--
(THEN, SEES A BOOK) Oh! There’s a
book!

He picks it up, examines the cover, then throws it at the TV,
hitting the “on” button.

RALLO
(TO CAMERA) Don’t laugh, America.

Don’t laugh.

INT. CABLE COMPANY – DAY

Cleveland and Tim sit at their cubicles. Mr. Waterman enters.

MR. WATERMAN
Can I have your attention please? Due
to his remarkable sales, I’m giving
this week’s “Employee of the Week”
award to Cleveland Brown.

CLEVELAND
Hooray!

MR. WATERMAN
As part of your “Employee of the Week”
award, here’s two-hundred dollars
bonus.

CLEVELAND
Neat!
CLEVELAND

Hey, Tim, you wanna come out with me tonight while I mindlessly blow through all this extra money?

TIM

(VERY SAD) No, no-- no, thanks. You-- you go on ahead. I'm-- I'm gonna stay late and try to make a few more sales.

CLEVELAND

Okay. (TURENS TO LEAVE) I might just go buy myself a (SING-SONG) top hat. Gonna get myself a top hat. Top hat.

Tim *sighs* heavily and picks up his phone.

DISOLVE TO:

EXT./ESTAB. CABLE COMPANY - LATER THAT NIGHT

INT. CABLE COMPANY - SAME

Tim sits at his desk and sadly hangs up the phone. He gets up and walks into the break room.

INT. BREAK ROOM - CONTINUOUS

Tim opens a cabinet, looks over his shoulder to make sure no one is looking, then takes a few coffee filters and a handful of non-dairy creamers, which he shoves into his pockets.

RANDOM COWORKER (O.S.)

What are you doing?

Tim turns and sees a non-descript RANDOM COWORKER (ARCH), who we've never seen before.

TIM

Oh, uh, oh, hey, Arch!

ARCH

What are you doing, Tim?

TIM

(CAUGHT) Oh, nothing!
ARCH
Tim, those are for us at work. Not to take home.

TIM
Wh-- yeah, wh-- I didn't use any today. So, I figured what I didn't use, I could take home.

ARCH
No. That's not how this works.

TIM
(RE: CREAMERS) No, it's just that my wife, she puts these in her diet sodas-- because she likes (LOUD) so much chemicals, you know.

ARCH
Then what are the coffee filters for?

TIM
Uh...

ARCH
(FIRMLY) Why don't you just go ahead and put everything back?

Tim takes the items out of his pockets, puts them back on the shelf and closes the cabinet door.

TIM
It's been a hard month.

ARCH
Sometimes months are hard. You gonna bring in extra stuff when things are going good?

Tim looks ashamed and heads for the door.
TIM
Well, see you tomorrow, Arch.

ARCH
No you won't. I'm taking a vacation day.

Arch eyes Tim as he exits sadly.

END OF ACT ONE
ACT TWO

EXT./ESTAB. BROWNS' HOUSE - DAY

INT. BROWNS' HOUSE - KITCHEN - SAME

Rallo and Roberta walk into the kitchen and come upon Cleveland Jr. hanging a “chore wheel” on the refrigerator.

RALLO

Whoa, what’s this?!

CLEVELAND JR.

My chore wheel. It makes doing chores even more fun! Watch!

Cleveland Jr. gives the chore wheel a spin and watches in great anticipation as various options pass by: “Wash Windows,” “Laundry,” “Polish Silver,” “FREE SPIN!”, “Vacuum,” “Make Bed,” “Lose-a-Turn,” eventually landing on...

CLEVELAND JR.

Gutter patrol, all right!

Cleveland Jr. races out.

RALLO

(TO ROBERTA) We gotta stop this before it’s too late.

ROBERTA

I know. Look what happened when nobody stopped Robert Redford.

INT. DOCTOR’S OFFICE - DAY (CUTAWAY)

A handsome, forty-year-old ROBERT REDFORD sits on an exam table across from a DOCTOR.

ROBERT REDFORD

Let me get this straight. For only ten-thousand dollars, I can have every inch of my skin replaced with fried chicken?

DOCTOR

That’s correct.
ROBERT REDFORD

I'd be a fool not to.

EXT./ESTAB. CABLE COMPANY - DAY

INT. CABLE COMPANY - SAME

Cleveland enters. He looks over and sees TERRY KIMPLE, a very cool, handsome, mustached man leaning against the wall. His perfectly tanned and toned forearms are crossed in front of him.

CLEVELAND

Oh, no way! Terry Kimple's in the house, ya'll!

Cleveland crosses to Terry. They hug.

TERRY

Hey, Cleveland! Holy smokes, what are you doing here?

CLEVELAND

Just trying to be as cool as you.

TERRY

Well, you're gonna need some tighter pants!

Both guys bust out laughing.

CLEVELAND

Hey Tim, Terry here was my best friend in high school. He even saved my life once.

TERRY

Aw, I just did a solid for a friend. You'da done the same thing.

EXT. STOOLBEND HIGH SCHOOL - DAY (FLASHBACK)

A TEENAGE CLEVELAND and a TEENAGE TERRY sit very reclined against the school building in a cloud of smoke. Cleveland passes a joint to Terry.
TEENAGE TERRY

Hey, man, I needed this. Thank you.

TEENAGE CLEVELAND

No. Problemo.

A TEACHER approaches them.

TEACHER

Hey! What are you kids doing?

They both just stare at him for a long beat, then laugh. The Teacher takes the joint from Terry and turns to Cleveland.

TEACHER

I assume this is yours.

TEENAGE CLEVELAND

(VERY STONED) Aw, that is racist.

TEACHER

(DRAGGING CLEVELAND OFF) Come on, wise guy. Let's go.

TEENAGE TERRY

Now, hang on, chief. Cleveland didn't know nothing about this. That there weed, it belongs to me.

TEENAGE CLEVELAND

(SOTTO) Terry, you could get expelled.

TEENAGE TERRY

That's alright, man. Your future's a hell of a lot brighter than mine is. Heck, you could be the first black President of the United States! You take this opportunity and you use it, Cleveland!

TEACHER

Let's go.
The Teacher drags Terry away as Cleveland watches them go.

TEENAGE TERRY

(CALLING BACK) You use it! Use it, man! You use it!

INT. CABLE COMPANY - DAY (BACK TO SCENE)

TERRY

So, how did your life turn out?

CLEVELAND

Well, when my adulterous ex-wife took my house in our divorce, I moved back to town and hastily married a woman I had not seen nor spoken to in over twenty years. So, in addition to my own emotionally fragile son, I'm now responsible for two ill-mannered step-children, which is why I got an entry level telemarketing job at the cable company. So... pretty good, I guess.

TERRY

(DISTRACTED) What? (THEN) Sorry, man, sorry I was just checkin' out that pair of legs down there.

CLEVELAND

(CHUCKLES) I see Terry Kimple hasn't changed.

TERRY

Yeah, the ladies love my cable truck. It's a hot fur magnet! Hey, you know what? You should come out with me on my calls today. We can catch up.
TIM (V.O.)
Lord Jesus, could you please encourage
Cleveland to go with Terry in his hot
fur magnet, so I can catch up to his
sales?

CLEVELAND
Hey Tim, will you be all right if I
leave you--

TIM
(OVERENTHUSIASTIC) Oh, Yeah! Yeah!
Have a good time.

Tim watches Cleveland and Terry exit.

TIM (V.O.)
Thanks, Jesus! Okay, now maybe we can
talk about bringing back Buffy the
Vampire Slayer.

EXT./ESTAB. BROWNS’ HOUSE — DAY

INT. BROWNS’ HOUSE — CLEVELAND JR.’S BEDROOM — SAME

Rallo and Roberta enter Cleveland Jr.’s room. Jr. is playing.
Rallo is carrying a bat, which he slaps in his palm like a
tiny mob goon. Roberta shuts the door.

RALLO
Hey, Cleveland Jr. My day’s going
well. How about chores?

CLEVELAND JR.
That’s a funny way to say it, but it’s
going all right.

Rallo walks over to Jr’s bed.

RALLO
Don’t be smart! You listen to me,
Jack.

(MORE)
RALLO (cont'd)

You better stop cleaning up around
here or things are going to get messy.
Rallo tucks his bat under Jr. 's neatly made sheets and starts pulling them back from the mattress.

RALLO

Like this.

CLEVELAND JR.

(PANICKED) No!

Cleveland Jr. instantly leaps to his feet, knocks Rallo's bat out of his hand and frantically starts remaking the bed.

CLEVELAND JR.

(INTENSELY, TO HIMSELF) Tuck in the corners, just like Mommy did it. Just like things were when Mommy did it. And don't divorce the sheets. The sheets must never be divorced!

Rallo and Roberta look at each other, totally freaked out.

RALLO

Fuck, dude.

Rallo and Roberta slowly back out of the room.

EXT./ESTAB. THE BROKEN STOOL - LATER

INT. THE BROKEN STOOL - SAME

Cleveland, Terry and Tim sit at the table. Terry and Cleveland are drinking, empties all around. A top hat sits on the table near Cleveland. Tim sulks.

TERRY

...so I said, "I don't care if you're pregnant. That's a three-way in my book."

CLEVELAND/TERRY

(BIG LAUGHS)
CLEVELAND

This is humorous. Why aren't you laughing, Tim?

TERRY

Yeah, what is it, is your wife having her bear period?

Cleveland and Terry laugh.

CLEVELAND

Oh, gross!

TIM

(GENUINELY OFFENDED) Wha-- why would you say that?

CLEVELAND

Let me get the next round. I'm still playin' with that sweet bonus.

TIM

Uh, actually, uh, Cleveland, do you-- do you think I could use the five dollars you would spend on that beer maybe for a sandwich for me?

CLEVELAND

Seriously? What, am I buying rounds of food now?

TERRY

(CHUCKLING, THEN) Hey, I'll tell you what, Tim. You show us your bear penis, and I'll buy you a whole steak.

Cleveland and Terry both laugh. Tim is getting upset.
CLEVELAND

Hey, Yogi. (A LA YOGI BEAR) Is it bigger than the average bear’s?
(LAUGHS) He has a bear penis.

Tim gets furious as Cleveland and Terry laugh.

TIM (V.O.)
Go ahead and laugh at the financially struggling bear. I hope-- I hope Jesus makes something bad happen to you!
(GASPS) There, I said it. (THEN, OUT LOUD) So... were you serious about the penis for steak deal?

EXT. THE BROKEN STOOL - LATER

Cleveland and Terry exit the bar and head for Terry’s truck.

CLEVELAND
You okay to drive? You’re a little drunk.

TERRY
Yeah, well, thanks to my momma, I was born a little drunk.

CLEVELAND
Oh oh oh!

Cleveland and Terry get in the truck. Terry starts it up and pulls out on the road and immediately rams the truck into a telephone pole. The hood of the truck accordions. Cleveland looks a little dazed, and Terry starts freaking out.

TERRY
Aw, no, no, no! Oh, no. This is bad, man. This’ll be my third DUI. I’m gonna go to jail! I’m gonna lose my job! They’re gonna make me cut my hair!

Cleveland looks at him and we FLASHBACK to the earlier high school scene.
EXT. STOOLBEND HIGH SCHOOL - DAY (FLASHBACK)

TEENAGE TERRY

That there weed, it belongs to me.

We then FLASHBACK to them earlier in the office.

INT. CABLE COMPANY - DAY (FLASHBACK)

TERRY

I just did a solid for a friend.

You'da done the same thing.

INT. THE BROKEN STOOL - NIGHT (FLASHBACK)

A grim Tim is standing in front of Cleveland and Terry. There is a large pixilated area below Tim's waist. Cleveland and Terry are laughing and pointing.

TERRY

He did it! He did it! Look at that!

CLEVELAND

E.T.'s finger! Phone home!

INT. TERRY'S TRUCK - NIGHT (BACK TO SCENE)

Cleveland looks at Terry, determined.

CLEVELAND

You go on and get outta here. I was driving this truck.

Terry looks up and sees the police approaching.

TERRY

You're a good friend, man. Thanks.

Terry runs off. Cleveland gets out of the truck and puts his hands behind his head as TWO COPS run up and arrest him.

COP #1

Check him for drugs!

CLEVELAND

Aw, that's racist.
COP #1
No, this is racist: Asian people are horrible drivers.

CLEVELAND
Ooh-hoo.

COP #1
Now get in the car.

CLEVELAND
Aww.

COP #2
Aww-so.

The three laugh.

END OF ACT TWO
ACT THREE

EXT./ESTAB. POLICE STATION - NIGHT

We see Donna’s car pull out of the parking lot.

INT. DONNA’S CAR - CONTINUOUS

Donna is driving and Cleveland sits in the passenger seat.

CLEVELAND

Thanks for bailing me out, sweetheart.

DONNA

Baby, I’m a ride or die bitch. You know that. (THEN) You’re a good man, Cleveland Brown, covering for your friend, and I’m proud to be your wife.

CLEVELAND

But we’re in trouble, Donna. I’ll probably get fired for this.

DONNA

(GASPS) And what if you go to jail?! The thought of my man in prison -- lifting rusty weights all day, getting hard, fighting for his life in the shower, all soaped up and shiny... Mmm.

She slowly unbuttons the top button of her shirt. Cleveland raises an eyebrow.

CLEVELAND

(GOING WITH IT) Mm hm... beatin’ down a man for frontin’ me in the yard.

DONNA

Oooh. Yeah.
CLEVELAND

(GETTING INTO IT) I mean, who the hell does he think he is anyway? What makes him think I won’t cut him?!

DONNA

Oh, Cleveland!

Donna puts her hand on Cleveland’s leg and starts to unbutton her blouse.

CLEVELAND (O.S.)

Okay, flip me over. I’ll be the girl first.

DONNA (O.S.)

(SUDDENLY CONFUSED) What?

CLEVELAND (O.S.)

(GRITTED TEETH) This is prison we’re talkin’ about.

EXT./ESTAB. BROWNS’ HOUSE - NIGHT

INT. BROWNS’ HOUSE - LIVING ROOM - SAME

Cleveland Jr. sits on the sofa, wearing yellow rubber gloves, almost manically polishing silver. Rallo and Roberta enter cautiously.

RALLO

Hey, Jr. Roberta and I think you’re obsessively cleaning everything because you have some unresolved issues about your parents’ divorce.

CLEVELAND JR.

I’m totally fine with the divorce. As a matter of fact, I’ve never even cried about it. Not one tear.

RALLO

What?
Roberta and Rallo exchange a look.

CLEVELAND JR.

Why would I cry? I mean, nobody died.
Just a family. A family died. That's all it is. A dead family.

Cleveland Jr. collects up the now-polished silverware and exits.

RALLO
That boy's in denial. He's got to get it out!

ROBERTA
You know, it's not like he doesn't have plenty of reasons to cry.

RALLO
Yeah, he's so fat he'll probably die in his forties.

ROBERTA
Rallo, that's mean. What if he heard you say that?

RALLO
He'd probably cry.

They look at each other.

RALLO
What's the name of that Jewish comedian?

ROBERTA
Don Rickles?

RALLO
Get him on the phone.

EXT./ESTAB. CABLE COMPANY - DAY
INT. CABLE COMPANY - SAME

A worried Cleveland is talking to Terry. Tim is sitting silently at his desk next to them, nervously eating a Handy-Snack pack of tiny crackers, using the small, flat red plastic cheese spreader to spread the "cheese."

TERRY
Oh, man. Has Waterman talked to you yet?

CLEVELAND
Not yet. I hope he doesn’t fire me.

TIM
(BLURTING) I should be the one getting fired. Fired by Jesus Christ our lord and savior.

TERRY
Big deal, you showed your penis for food. We’ve all been there.

TIM
No, I was so jealous of Cleveland’s success that I prayed to Jesus that something bad would happen to him. I’m so sorry, Cleveland.

CLEVELAND

Cleveland steels himself and crosses to Waterman’s office.

INT. CABLE COMPANY - MR. WATERMAN’S OFFICE - A LITTLE LATER

Cleveland sits across from Mr. Waterman.

MR. WATERMAN
Cleveland, I’m sorry, but I can’t tolerate the destruction of company property.

(MORE)
MR. WATERMAN (cont'd)

The truck is one thing, but if anything had happened to Terry, well I, I don’t know what I would have-- this company would have done. He’s a good worker. A good man. A strong, robust, tastefully-cologned man.

CLEVELAND

(CURIOUS) Okay.

Cleveland looks at the wall behind Mr. Waterman and then, in a series of “Usual Suspects”-like cuts, notices several pictures: at the company picnic, Terry and Mr. Waterman, legs bound together in the three-legged race, a look of bliss on Waterman’s face; at the office Halloween party (a banner behind them reads “Happy Halloween”) Terry dressed as Superman with Waterman standing next to him dressed as a cat, licking his paw seductively; in the company photo, every single person is staring at the camera, except Mr. Waterman, who is gazing longingly at Terry across a row of employees; and finally, a picture of Terry during the “Hot Dog Eating Contest” at the picnic, shoving a fat wiener in his mouth, with another bent against his cheek, ready to go in.

FLAWRENCE, Mr. Waterman’s obviously gay assistant, enters, carrying a mug (he is wearing shorts, knee-high socks, a matching, three-buttoned, short jacket and rep tie. He looks like a cleaned up, super gay, Angus Young, from AC/DC).

FLAWRENCE

Here’s your tea, Mr. Waterman.

He sets down the mug and exits. Cleveland looks at the mug, which reads, “Sex and the City.”

CLEVELAND

(OFF MUG, REALIZING) Ohhhhh.

MR. WATERMAN

The point is, Cleveland, I’m afraid I’m going to have to let you go.

CLEVELAND

(NEWLY CONFIDENT) Oh, that’s too bad. I sure am gonna miss Terry. He and I go back a long way back. We were on the swim team together.
MR. WATERMAN

Did he wear a Speedo?

(CHALF-BEAT BEHIND) Yes, he
wore a Speedo.

CLEVELAND

That is, when you could get him to put

on a bathing suit.

ANGLE ON Waterman who's eyes widen in salacious interest. Cleveland leans back in his chair, confidently.

EXT./ESTAB. BROWNS' HOUSE - DAY

INT. BROWNS' HOUSE - LIVING ROOM - SAME

Rallo is in the living room wearing a tux. He calls O.S.

RALLO (O.S.)

Hey, Jr., get in here for a minute!

Rallo runs O.S. as Cleveland Jr. enters, wearing an apron and holding a dish rag.

CLEVELAND JR.

What's going on?

RALLO

We decided it's high time you cried.

But we gotta ease you into it.

Rallo points to a large sign on the wall that reads: "A Roast of Cleveland Brown, Jr." He crosses to a podium next to a dais of celebrities and takes out some index cards.

RALLO

(READING FROM CARDS) Good evening, and
welcome to the roast of Cleveland
Brown, Jr. -- a man so huge, his butt
has its own zip code.

Roberta and Rallo laugh. Cleveland Jr. reacts.
CLEVELAND JR.

(HURT) You’re saying I’m as large as a municipality?

ANGLE BACK ON Rallo as the laughter dies down.

RALLO

And now, a young lady who goes to third base faster than Rickey Henderson, my sister, Roberta Tubbs.

There is applause as Roberta crosses to the podium.

ROBERTA

Rallo Tubbs, everyone. Or, as he’s soon to be known -- "That’s him officer."

ANGLE ON Rallo, who does a spit-take, then laughs.

ROBERTA

And Cleveland Brown Jr., or as you’re soon to be known -- "The poor bastard they buried in a piano case."

We are CLOSE ON Jr.’s sad face as his lips start to quiver.

DISOLVE TO:

INT. BROWNS’ HOUSE - LIVING ROOM - LATER

Cleveland Jr. now looks even worse than before, on the verge of tears. Rallo is at the podium.

RALLO

(CLAPPING, LOOKING O.S.) Speaking of Jews, here comes one in a big, gross diaper... Don Rickles... impersonator,

Keith Lieb!

KEITH LIEB, a man who sort of looks like Don Rickles, steps to the podium.
KEITH LIEB
Thanks, Rallo. Hey! (POINTING TO JR.)
Look who it is! A colored Shelly
Winters.

CLEVELAND JR.
That’s hurtful even without knowing
the reference.

RALLO
(SOTTO, TO LIEB) Hey Don, let’s leave
the “colored” out of it.

KEITH LIEB
(TO RALLO) All right, all right. (BACK
TO JR.) Look at this fat son of a
bitch. You put a hot plate in this
kid, you got yourself a Manhattan
studio apartment.

ANGLE ON Cleveland Jr., who finally breaks down and starts sobbing.

CLEVELAND JR.
(SOBBING) Stop making fun of me!

Rallo turns to Roberta. Rallo and Roberta rush to Cleveland
Jr.’s side.

RALLO
There it is!

ROBERTA
Let out all the pain from your
parents’ divorce. I promise you’ll
feel better.

Cleveland Jr. looks at them silently for a beat, then lets
out a huge wall, tears streaming down his face. Rallo and
Roberta cross to him and hug him.
CLEVELAND JR.

I love you guys. Thank you.

ROBERTA

We love you, too, Jr.

Jr. continues to cry. Keith Lieb passes through.

KEITH LIEB

What? Did KFC go out of business?

(THEN) I better get outta here before I get killed.

Keith Lieb exits.

RALLO

He's from a different time.

We hear the canned applause one last time.

EXT./ESTAB. CABLE COMPANY - LATER

INT. CABLE COMPANY - SAME

Cleveland is still talking to Waterman, whose bottom lip is quivering slightly.

CLEVELAND

And that's why we called him, "The Wet Banana." Oh, I could tell unnecessarily graphic stories about Terry all day, but I gotta go pack up my desk--

Cleveland gets up and starts heading for the door.

MR. WATERMAN

Well, let's not be too hasty. It's possible I overreacted. I assume you're sorry. You're sorry, right?

CLEVELAND

Very.
MR. WATERMAN

And if you stayed, you could tell me stories. Say, one every morning over tea? Stories that, you know, Mrs. Waterman wouldn’t need to hear. Stories that only a man should hear.

CLEVELAND

Well, if I come back, I’d like to work with Terry as an installer. I don’t want to be chained to a desk. Plus, Tim’s your salesman.

MR. WATERMAN

The bear!? 

CLEVELAND

Yeah, you don’t want to lose him. In fact, you should give him a raise.

MR. WATERMAN

Have you seen his... weenie?

CLEVELAND

I have.

MR. WATERMAN

Me, too.

CLEVELAND

MR. WATERMAN

Isn’t it weird? Isn’t it magnificent?

MR. WATERMAN

(VERY QUICKLY) Isn’t it weird?

After a beat, Cleveland turns to the doorway, where we see a very anxious and worried Tim peeking in. Cleveland flashes him a “thumbs-up.”

INT. WATERMAN CABLE - OUTER OFFICE - CONTINUOUS

We see Tim peeking through the door into Waterman’s office.
MR. WATERMAN

And if you stayed, you could tell me stories. Say, one every morning over tea? Stories that, you know, Mrs. Waterman wouldn’t need to hear.

Stories that only a man should hear.

CLEVELAND

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INT. WATERMAN CABLE - OUTER OFFICE - CONTINUOUS

We see Tim peeking through the door into Waterman’s office.
TIM

Yes!

He elbow-pumps his arm in relief and excitement, knocking over a cubicle wall, which then starts a chain reaction domino effect. Tim looks guilty and then tip-toes away.

EXT. COUNTRY MINI MARKET - LATER THAT DAY

Cleveland sits behind the wheel of a new cable truck as Terry exits the market with a twelve-pack of beer. He gets in the truck.

TERRY

Ha, I don’t know how you got out of it, but you did! So, what’s the plan, amigo?

CLEVELAND

You’re gettin’ laid, I’m gettin’ paid, and we’re doin’ it drunk!

CLEVELAND/TERRY

(WHOOPS AND HOLLERS)

The truck peels off.

TERRY (O.S.)

Hey, Cleveland. Check it out.

CLEVELAND (O.S.)

Huh? (GROSSED OUT) Ohh!

TERRY (O.S.)

You owe me a steak.

CLEVELAND (O.S.)

Put that away!

TERRY/CLEVELAND (O.S.)

(LAUGH)

END OF SHOW