

**TITLE:** THE BOYS

**CREATED BY:** Eric Kripke

**FORMAT:** One Hour [serialized] TV | Superhero Action, Dark Satire

**LOGLINE:** *In a world where superheroes are corrupt and hidden behind a corporation's media control, a group of vigilantes aim to expose and take down the superheroes who wronged them.*

**COMPS:** The **WATCHMEN** with a role reversal of heroes and vigilantes.

**WHY THIS STORY NOW:** Based on the comic book series Garth Ennis and Darick Robertson. I was drawn to the material's social statements of the corrupting power of fame, money, and the fakeness of media. The goal of the series is to absolutely lambast those areas of today's society in the most comically gruesome way possible.

### **SERIES REGULARS**

**HUGHIE CAMPBELL:** The average Joe, an electronics salesman, obsessed with justice for his fiancé's death but struggling with compromising his values in seeking his revenge.

**BILLY BUTCHER:** A Brit and former US spy seeking revenge for the death of his wife by Highlander with an anything-it-takes attitude to take down the Supes, even if collateral damage is caused.

**ANNIE JANUARY (STARLIGHT):** An idealistic superhero with the power to control lights (Jubilee-like), she becomes disenfranchised by the corruption she sees and joins the vigilantes in taking down the other superheroes.

**HOMELANDER:** A superman-like character, a complete narcissist with an obsession with his media persona, he uses cruelty to get others to comply and has a penchant for breast milk because of his mommy issues.

### **THE PILOT**

**HUGHIE CAMPBELL** is enjoying his life and about to celebrate his girlfriend asking to move in with her when the superhero **A-TRAIN** (The Flash-like character), a member of the **SEVEN**, this universe's version of the Justice League, accidentally kills her by *pulverizing her body when he speeds into her body while high on drugs*. A-Train lies about chasing bank robbers and apologizes on TV with a coverup by **VOIGHT**, the corporation behind the superheroes who offers \$25,000 and an NDA to settle. No one backs Hughie's attempt to expose what really happened.

Meanwhile, **ANNIE JANUARY**, an idealistic heroine, wins a superhero pageant to have her dream of joining the Seven, lead by **HOMELANDER** who obsesses with his media ratings. But Annie faces the truth as **DEEP** (Aquaman-like character), a womanizer with body image issues because of the gills on his body and a sexual fetish for sea animals, coerces her into oral sex. **QUEEN MAEVE** (Wonder Woman-like character), offers no sympathy and tells Annie to suck it up.

Hughie learns more about the Seven than he expected when the ever-charming **BILLY BUTCHER**, a loudmouth with all the finesse of a bullhorn in a china shop, enters Hughie's electronic store.

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Butcher gleefully informs Hughie that he knows of the unfortunate demise of Hughie's girlfriend and the “generous” hush-money offer that followed. But there's more! Butcher's grand idea is for Hughie to become an undercover bug-placer extraordinaire in the Seven's swanky headquarters to reveal the truth about the superheroes and expose what A-Train was doing that fateful day — there's no record of a bank robbery he claimed to have been racing to stop.

Butcher treats Hughie to a wild superhero-themed club where boundaries don't exist. There, he unveils damning surveillance footage of A-Train callously joking about his girlfriend's death. Butcher then proposes a plan: take the settlement money and discreetly plant a bug at Seven Tower. Initially, Hughie hesitates, refusing to comply.

In Central Park, Annie and Hughie cross paths by chance, offering each other the inspiration needed to confront their respective challenges head-on. Hughie proceeds to plant the bug as planned, but **TRANSLUCENT** (a SEVEN's version of the Invisible Man), detects it and follows him back to the electronics store while invisible. Just in the nick of time, Butcher arrives and spits his blood to see where Translucent is and assists Hughie in incapacitating Translucent.

Meanwhile, Vought's formidable CEO, **MADELYN STILLWELL**, holds a meeting with the mayor of Baltimore, proposing the safeguarding services of a superhero for a cool \$300 million. In a bold countermove, the mayor insists on a considerably lower price, slyly alluding to reveal the secret of "Compound-V", the artificial drug that gives the superheroes their powers.

It ends as Stillwell may have struck a deal with the mayor of Baltimore. However Homelander, who views Madelyn as mommy and is addicted to her breast milk, unleashes his devastating laser eyes, obliterating the plane carrying the mayor and his child, who clutches Homelander's autographed photo. The kid learns the hard way Superheroes aren't so super.

## THE SEASON

The season continues with Butcher and Hughie taking Translucent to a secret hideout and all attempts to kill Translucent fail to penetrate his diamond skin, until they think to put a bomb up his ass. It was more than an explosive enema. Highlander declares war on finding out who the Vigilantes are. Meanwhile, Starlight speaks out against Deep, forcing him out of the Seven.

A-Train's girlfriend, **POPCLAW**, takes the drug and in A-Train's absence, kills her landlord through a literal explosive orgasm while receiving cunnilingus. Butcher blackmails her to uncover the truth about Compound V and A-Train's addiction. A-Train kills Popclaw for betraying him. The vigilantes try to stop Vought's sinister plans to get the Superheroes into the military as Highlander orchestrates a secret program to create Superterrorists to pressure the military.

Homelander learns the identity of Butcher and the Boys, while Starlight discovers Hughie's hidden agenda. As tensions escalate, Butcher's quest for revenge takes a shocking twist, Homelander takes Butcher to a suburban home, revealing that he didn't kill Butcher's wife—he's actually been keeping her in secret to raise his superhero son.

## THE SERIES

Our vigilantes become outlaws as the Seven continue to hunt them down. Slowly the vigilantes expose the truth about the Supes, compound V and Voight, all while satirizing contemporary society's obsession with fame, heroes, and villains, and how the media profits off of them.

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