

T H E L U N C H R O O M

Episode Ten

"Blackout!"

PART I

Written by

BRUCE SNYDER & GEORGE WILLSON

Series Created by

BRUCE SNYDER

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TEASER

FADE IN:

EXT. BROCK'S HOUSE - NIGHT

Rain pounds against the outside of the house. The wind blows hard. Lights glow from within.

INT. BROCK'S HOUSE - NIGHT

JOEL MAYBERRY, BROCK WARNER, and REICTHER all sit on the couch watching a program on TV. They look fairly bored.

JOEL

So...PBS.

REICTHER

You'd think a movie called "His Girl Friday" would have some kind of nudity or sex.

Joel nods.

BROCK

It's supposed to be a classic.

REICTHER

Why are we watching this again?

JOEL

Someone's mom has all the good channels blocked.

BROCK

Sorry. My mom caught Bryce watching Nickelodeon a little too intensely so we all have to suffer.

REICTHER

Do they still show nudity on PBS?

JOEL

Nah. PBS nudity went the way of *Arrested Development* and *Rocko's Modern Life*: greatness that disappeared before anyone noticed it.

(CONTINUED)

REICTHER

Man, that was one of the few things
PBS still had going for it.

BROCK

What about *Arthur*? Jesus, I
remember when we were freshmen we'd
watch that after one of our all
nighters.

Reichter scoffs.

REICTHER

Arthur...he's dead to me!

BROCK

What did he do to you?

REICTHER

Oh, he knows!

Brock rolls his eyes. Reichter gets up and walks into the
kitchen.

JOEL

Where are you going?

REICTHER

Hungry.

Joel and Brock stare at the screen.

JOEL

Jesus, I can't take this. Why don't
we just watch a DVD?

BROCK

Okay but the only one I own is
Jeremiah Johnson.

Joel's confused.

JOEL

Why is that the only movie you own?

Brock gives him a weird look.

BROCK

(scoffs)

Because it's the *only* movie you
need. It's got everything.

Joel slings down in his seat.

JOEL

This is going to be a long night.

CUT TO:

EXT. SCHOOL - NIGHT

Establishing shot. Rain pounds against the auditorium building. Cars sporadically fill the parking lot. The wind whips stray papers in high arcs.

CUT TO:

INT. SCHOOL - AUDITORIUM - BACKSTAGE - NIGHT

ELLEN CONNER is waiting off stage by the stage manager, CATHY MATTHEWS.

ELLEN

Shit, what's my cue again?

CATHY

After Silvia pushes James down.

WILL COOPER appears behind them. He's apparently surprised to see Ellen there.

WILL

Oh, uh, Hi Ellen.

She gives him the cold stare. Cathy decides to end the awkward silence.

CATHY

Will, you remember when to go on, right?

WILL

Yeah, why?

CATHY

Because you were suppose to be on stage about two minutes ago.

MR. PARKER (O.S.)

Where the hell is Cooper!?

WILL

Fuck! Not again!

Will runs out onto stage.

(CONTINUED)

CATHY
(to Ellen)
Still not talking to him?

ELLEN
Yep. And it's going to stay that way for a while. I mean he actually told me we couldn't be friends just because his girlfriend said we couldn't.

CATHY
I just don't get it. That night we hung out at the mall she seemed to like you. Why this sudden change?

Ellen thinks of something.

ELLEN
You didn't tell her I still liked Will did you?

CATHY
No, of course not. I -

Cathy rethinks it.

CATHY
Yeah, I didn't tell her about it.

Ellen rolls her eyes.

CUT TO:

INT. AUDITORIUM - NIGHT

The kids are onstage rehearsing a scene from their current production. MR. JOHN PARKER, sitting in the front row, stops the scene.

PARKER
Uh, that was great but I have a question.

Parker points to the lead female on the stage, SILVIA STANTON.

PARKER
Silvia...what the hell are you doing? You're going off script.

(CONTINUED)

SILVIA
I'm just improvising a bit.

PARKER
Well, you should stop it. Because
it's making me cringe in it's
crappyness.

SILVIA
(offended)
How dare you! What's so wrong with
me adding some dialogue here and
there?

PARKER
Because you're playing Helen
Keller! She can't speak, Silvia!

Beat.

SILVIA
...Oh. You raise a valid point.

Parker lets out an enormous sigh.

PARKER
(to himself)
Why did I fight so hard to come
back to this place?

As he turns back to the actors, MS. DIANE BALLARD enters
behind him.

PARKER
Okay, let's pick it up at the line
where -

BALLARD
(overlapping)
Have you looked outside recently?

Parker slowly turns to her.

PARKER
Define recent.

BALLARD
Seriously.

PARKER
Well, I'm in here rehearsing. A
theater has no windows. So, no I
haven't.

BALLARD

(worried)

It's really coming down out there.
We might want to cut this short so
everyone can get home.

PARKER

I don't think so. These kids have
four hundred other things that they
think are better to do than
rehearse for me. I've got to take
my time where I can get it, Diane.
I'm keeping them until we're done.

Ballard throws up her hands.

BALLARD

Whatever, it's your funeral.

PARKER

Okay, let's go ahead and go back
to--

A sharp crack of thunder is followed by total darkness. The
kids scream for a second until the emergency lights come on,
positioned on either side of the stage.

BALLARD

Well done.

PARKER

Ah, crap!

CUT TO:

INT. BROCK'S HOUSE - KITCHEN - NIGHT

Reichter stares hungrily into the microwave, which whirs
with the pizza inside. The house goes dark. The microwave
goes quiet.

EXT. BROCK'S HOUSE - NIGHT

Rain continues to pound against the house. Reichter's voice
echoes across the night.

REICTHER (V/O)

Noooooooooooooooooo!!!

SMASH CUT TO:

OPENING CREDIT SEQUENCE

Marvin Gaye's "Ain't That Peculiar" plays over the credits.

AFTER CREDITS:

FADE IN:

INT. AUDITORIUM LOBBY - NIGHT

A group of the students stand at the front door watching the rain pound against the building and the wind blow everything around that isn't nailed down or heavy enough to hold its own.

Cathy turns away from the window and walks into the lobby where another group of students are making calls on cell phones. Cathy walks to a nearby Ellen who is talking on a cellphone.

ELLEN

I'll be fine, mama...I will...I
love you too.

Ellen hangs up. She looks at Cathy.

ELLEN

She wants to see if I can stay
until the worst of the storm blows
over.

CATHY

I guess that depends on what the
nuts in charge come back with. I
hear they're calling the principal.

ELLEN

I thought he called them.

CATHY

The world may never know.

Ellen nods. They walk back to the auditorium. She hands the cell phone to her.

ELLEN

Thanks.

CATHY

Sure thing.

They enter the auditorium just as ARTHUR WINCHESTER appears behind them.

(CONTINUED)

ARTHUR
Good evening, ladies.

GIRLS
(annoyed)
Hi, Arthur.

ARTHUR
And how is our stage manager and
Deaf Girl #4 this very stormy
evening?

ELLEN
(annoyed)
We're doing as well as one can be
considering.

ARTHUR
You know, I've heard that wide open
rooms with high ceilings are not a
good place to be during a tornado.

CATHY
Who said anything about a tornado?

ARTHUR
The wind is picking up out there.
Anything could happen.

ELLEN
I seriously doubt we'll get stuck
in a tornado.

ARTHUR
But if we did, this would not be a
room I'd want to get stuck in.

ELLEN
Please...this thing is not going to
turn into a tornado. I'm sure it'll
blow right over, and we'll all be
home in an hour or so.

ARTHUR
Still I -

ELLEN
Oh my God! Arthur look over there!
Michael Arnold is telling those
Freshmen that Joss Whedon is a
talentless hack!

Arthur gasps.

(CONTINUED)

ARTHUR

That son of a bitch!

He runs off. Cathy giggles.

CATHY

Jesus. I thought you told him you would never date him?

ELLEN

I did, but Arthur is one of those special men who doesn't let little things like restraining orders and threats of disembowelment dissuade him from his conquest.

CATHY

Creepy.

ELLEN

He's trying to prove that he can talk to me without insulting me. Thus he thinks *that* will prove his love for me.

CATHY

Is it working?

ELLEN

Don't know. Every time he's tried talking to me I say something bad about Joss Whedon and he just gets so pissed he leaves.

CATHY

(confused)

Joss Whedon? You mean the jazz singer?

ELLEN

(sighs)

Nevermind.

The two unknowingly pass by Will, who sits in the middle of the auditorium by himself. He's talking on a cellphone and is momentarily distracted by the girls.

WILL

(into phone)

Uh, Hi Nadine, this is me Will. I've been trying to get a hold of you all night so call me back when you get this.

(CONTINUED)

He hangs up and it's obvious that a million things are running through his mind.

CUT TO:

INT. AUDITORIUM - BACKSTAGE - SAME

Parker holds his cell phone to his ear. He nods periodically. Ballard paces next to him, her arms folded.

PARKER

Uh-huh...Uh-huh...Yeah...Do you really think -...Uh-huh.

Parker holds his hand over the mouthpiece and looks at Ballard.

PARKER

Would you not do that?

BALLARD

What?

PARKER

Pace. It's making me crazy.

He goes right back to the phone.

PARKER

Uh-huh...All right...Oh, yeah, you have a good night too.

He hangs up. He screws up his face like he is incredibly unhappy with the way that conversation went. He then precedes to flip his phone off.

PARKER

I hope you feel this Bob because I'm doing this extra hard for you.

BALLARD

(laughing)

You know how immature you look doing that.

PARKER

I'll stop doing it once you stop laughing.

Parker stops and puts his phone back into his pocket.

(CONTINUED)

BALLARD

So what's the verdict?

PARKER

How do you feel about babysitting?

BALLARD

I'm a teacher in a public school.
What do you think?

PARKER

I mean, you didn't have any big
plans for this evening, did you?

BALLARD

Are you asking me out?

PARKER

Seriously, you can read between the
lines better than that.

BALLARD

Maybe I don't want to.

PARKER

Guess what Principal Stevens wants
us to do.

BALLARD

I really don't want to say it.

PARKER

Then you know.

BALLARD

I have a pretty good idea. How
long?

PARKER

Until further notice.

BALLARD

I'm sorry. What?

PARKER

Yeah, we're watching a bunch of
teenagers potentially all night.

BALLARD

You can't be serious.

PARKER

I wish I wasn't, but our thankless
job has sent us into overtime.
Sucks that we're paid on salary.

Ballard sighs. She gestures towards the auditorium.

CUT TO:

INT. BROCK'S HOUSE - LIVING ROOM - NIGHT

Darkness. Spark. Spark.

A match comes to life, its flame illuminating the face of Joel. He tips the match onto a tapered candle which lights up. He shakes the match out.

He hands the candle to Reichter which reveals the whole is lit up by a half dozen candles. Joel stands near him. Brock stands near a window, looking out.

JOEL

You know how dumb that is, right?

REICTHER

I'm still hungry.

Reichter sets the candle in the middle of a table and holds the bottom of the frozen pizza over it.

REICTHER

If we get the air around it hot
enough, it might thaw it enough to
eat.

BROCK

Genius. That way you'll have cold
pizza instead of frozen pizza.

REICTHER

Just you watch.

JOEL

Whatever, dude.

Joel stands with Brock, who is staring into the storm.

JOEL

I'm going to stay until the storm's
over.

(CONTINUED)

BROCK
Sure, why not?

JOEL
I wasn't asking. I'm just not leaving.

BROCK
I said it's good.

JOEL
I'm not asking for permission.

BROCK
I'm giving you permission.

JOEL
I don't have to take this. I'm going home.

Joel walks to the door and opens it. The wind blows all of the candles out, leaving the house in darkness. The door slams closed.

Darkness.

BROCK
Joel, did you leave or not?

JOEL
...No.

REICTHER
Way to pull a "me" Joel!

CUT TO:

INT. AUDITORIUM - NIGHT

Cathy and Ellen are sitting in a pair of seats in the house. She points to Parker and Ballard emerging onto the stage.

ELLEN
Hey, Cathy. They're back.

CATHY
Are their clothes still intact?

ELLEN
Yeah...this time.

(CONTINUED)

CATHY

Then I'm not interested.

Parker walks to the middle of the stage. He speaks in a very loud voice.

PARKER

All right, we need everyone in here right now. Can we make sure no one is out in the lobby? This is important.

Murmurs sound from around the theater house. Students filter in from the lobby.

Parker turns to Ballard.

PARKER

How do you think they'll take it?

BALLARD

Being trapped at school? They'll hate us, I'm sure.

PARKER

So, really nothing will change.

BALLARD

Not that I can see.

Ellen turns to Cathy.

ELLEN

They don't look very comfortable about whatever this is.

CATHY

Maybe they just found out that Ms. Ballard is pregnant.

ELLEN

I don't think this would be the time or place for them to announce that.

CATHY

Okay, it will be some boring announcement about it raining outside. I already know this.

Parker walks back to the center stage.

PARKER

Everyone, we just spoke with
Principal Stevens. As you can see,
we have a bit of a torrential
downpour -

CATHY

He's nothing if not poetic.

PARKER

- And since we don't want any of
you little cretins to kill
yourselves on the way home -

ELLEN

He does have a delicate way of
putting things.

PARKER

- No one is going anywhere unless a
parent or guardian comes for you or
the storm clears up quite a bit.

CATHY

Did he just call us cretins?

ELLEN

(to Parker; calling out)
We're stuck here?

Parker nods.

PARKER

I'm afraid so. It's a fucking
slumber party and we're the
babysitters.

Silence envelopes the room. Everyone looks between
themselves, as if letting this information soak in.

BALLARD

Now we know this is hard. It isn't
easy for us ei -

STUDENT

SLUMBER PARTY!!!

The kids cheer and run off in a million directions at once,
most of them out of the house doors and into the school
proper.

(CONTINUED)

PARKER

No! Stop! Stay in the theater!
Don't leave this room!

The exodus leaves only a few kids still in the theater, Cathy and Ellen being among them. Parker looks around, stunned. Ballard pats him on the back.

BALLARD

Good one, babysitter. Let's try and round them all up.

Parker and Ballard exit.

Cathy looks around.

CATHY

Well, that was fun.

Ellen nods with a smile. Arthur suddenly pops up behind them.

ARTHUR

Looks like we're here for the night, girls.

Ellen and Cathy seem disappointed by Arthur's sudden appearance.

CATHY

(making excuse)

Oh wait I just remembered something. I don't have to be here right now.

She gets up.

ELLEN

(to Cathy/whispering)

Don't leave me here!

Cathy mouths "sorry" and leaves. Ellen slumps in her seat.

ARTHUR

Well it looks like it's just me and you...nice.

CUT TO:

INT. BROCK'S HOUSE - NIGHT

The candles have been relit. Reichter is set back to his task of heating the pizza with his candle.

JOEL

I told you. I changed my mind.
What's your problem.

BROCK

Nothing. I just said you could
stay, that's all.

REICTHER

Seriously, this discussion is
getting childish.

JOEL

This coming from the guy holding a
frozen pizza over an open flame.

REICTHER

Hey, I think I'm getting somewhere.

The pizza catches on fire. The flames wrap around the crust. Reichter yells and jumps to his feet, holding the pizza.

BROCK

Let it go, you idiot!

He's about to but Brock stops him.

BROCK

Not on the floor! Kitchen!

Reichter runs into the kitchen and drops the flaming pizza on top of the stove. Joel and Brock stand behind Reichter and watch it burn.

BROCK

Well, that's one way to cook it.

JOEL

Yeah, but it'll be black when it's
done. Who'd eat that?

REICTHER

I'll eat it. I'm still hungry.

Reichter attempts to blow the fire out.

(CONTINUED)

JOEL

Well my friends what shall we do
while we wait for the power come
up?

BROCK

(shakes head)

Beats me. Lets check my room.

Brock and Joel leave, while Reichter stays and continues to
blow out the pizza.

CUT TO:

INT. BROCK'S ROOM - MINUTES LATER

Brock with flashlight in hand is pointing it at certain
spots in the room, while Joel is trying to determine what
they're going to do.

JOEL

Do you have any cards.

BROCK

You mean like *Pokemon* cards?

JOEL

No, playing cards. Hearts, aces,
that kind of thing.

BROCK

Not my kind of game, sorry.

Joel sighs and looks around.

JOEL

Hey! I know! Do you still have
those *Captain Planet* toys in your
desk drawer?

Joel moves to the desk and begins to open the top drawer.

BROCK

Don't open that!

Joel opens the drawer half way before Brock slams it shut.

JOEL

What was that?

(CONTINUED)

BROCK
(nervous)
Uh, nothing. You should just forget
you saw anything.

JOEL
What are yo hiding?

BROCK
(nervous)
Nothing! I'm not hiding anything!
STOP ASKING QUESTIONS!

Joel pushes Brock aside and quickly opens the drawer. Brock tries to stop him but Joel elbows him away. After a second or two of fighting Joel pulls the item out which seems to be a stack of PAPERS. Brock gives up, defeated.

Joel examines the first page and is stunned.

JOEL
(shocked)
Is this...Is this real?

Brock nods.

JOEL
Oh my God!

CUT TO:

INT. BROCK'S HOUSE - KITCHEN - MINUTES LATER

Reichter is sitting at the table, eating what appears to be charcoal but is really his pizza. Joel and Brock enter.

REICTHER
It may taste like utter crap but I
finally got my pizza.

JOEL
You'll never believe what I found.

REICTHER
What?

Joel raises his right hand to show the stack of papers.

REICTHER
What's that?

(CONTINUED)

JOEL
(reading cover page)
It is "AQUAMAN: KING OF THE SEVEN
SEAS. A screenplay by Will Cooper."

Joel turns the cover page to show Reicther. There's a fancy *Aquaman* logo at the top of the page with Will's name at the bottom.

REICTHER
(very shocked)
By the power of grey skull!!!

CUT TO:

INT. AUDITORIUM - NIGHT

Ellen leans her head back on the seat, staring at the ceiling. She looks very bored. Arthur, by contrast, continues to happily chat with her.

ARTHUR
Did you see how fast they went out chasing after everyone? That was pretty funny. Everyone goes crazy, they flip out, and now they've left the rest of us in here alone.

ELLEN
Uh-huh.

ARTHUR
You'd think they'd at least leave one of them in here to make sure no one in here is doing what everyone is doing out there, if you know what I mean.

ELLEN
Uh-huh.

Ellen glances over to one side. Three other girls are trying to get her attention. They gesture to her.

ARTHUR
You know, we could do anything in here without them around. Even when they came back, there'd be plenty of warning.

(CONTINUED)

ELLEN

Uh-huh.

Two kids enter from a side door followed by Parker and Ballard. Arthur looks in their direction.

ARTHUR

Hey, they caught someone.

ELLEN

Uh-huh.

Ellen takes his distraction to sneak away to her friends. She follows them up a side aisle and out.

Parker and Ballard survey the room.

BALLARD

This still isn't everyone.

PARKER

I know. We're missing Dan and Michelle among several others. It figures that they'd go missing. Always calling them on P.D.A.

BALLARD

Well, kids will be kids.

PARKER

Maybe so, but not when you have to tell them to keep their hands out of each others' clothes.

BALLARD

I've never seen them do that.

PARKER

Well, you don't see all the rehearsals either. I've actually had to tell Dan that even if she is nipping, that does not warrant him putting his hands up her shirt to
(finger quotes)

"Warm them up."

BALLARD

You can't be serious.

PARKER

I wish I weren't. Come on.

Parker and Ballard exit.

(CONTINUED)

Arthur turns to where Ellen was.

ARTHUR

Hey, that was pretty funny. But it looks like the cops are back out to find -

Arthur finally notices Ellen's gone. He looks around frantically.

ARTHUR

Ellen? Ellen!

He gets up and begins to head out of the auditorium.

ARTHUR

Damn it I will not be ignored!

CUT TO:

INT. BROCK'S HOUSE - LIVING ROOM - NIGHT

Joel and Reichter are on the couch, huddled around the script they found. Joel has a flashlight on the reading.

JOEL

I can't believe it. Will wrote a script. An *Aquaman* one no less!

While Reichter is reading he hits a spot that confuses him.

REICTHER

Orin? Who the hell is Orin? I thought his name was *Aquaman*!

Brock angrily enters the room.

BROCK

Orin is his birth name douche bag. You know what, give me that back! You guys aren't suppose to see this!

Brock reaches to get it back but is blocked by Joel's foot.

JOEL

Finders keepers.

Brock gives up and sits in the armchair.

(CONTINUED)

BROCK
I should have hid that better.

REICTHER
How come Will gave this to you?

BROCK
He wanted me to read it and give *my* opinion on it.

REICTHER
Why can't I read it and give my opinion about it?

BROCK
Because last time he gave you something to read, you just drew a scuba suit on the back of it.

REICTHER
It's called an "Uba Suit" Brock!
And it's my project for the summer.

Joel flips through the script and notices something toward the end.

JOEL
Holy crap. Not only did he write an *Aquaman* script but wrote outlines for the next two installments.

REICTHER
He wrote an *Aquaman* trilogy? I didn't know Will had it in him.

Beat.

JOEL
(to Reichter)
You thinking what I'm thinking?

REICTHER
Dude, we need to act this out!

Giddy, the two start laugh like school girls.

BROCK
Don't we have something better to do then act this out?

JOEL
What are we going to do? Watch TV? Play video games? It's a blackout Brock! This is all we got.

Brock is uneasy about this.

JOEL

What about if we let you play the villain?

Now the idea had suddenly sparked Brock's imagination.

CUT TO:

INT. AUDITORIUM LOBBY - NIGHT

There's a handful of students in the lobby, scattered into various groups. Parker and Ballard come out of the auditorium.

BALLARD

Listen up, everybody! Mr. Parker and I are going to wrangle up the strays. Stay in the lobby or the auditorium until we get back!

They head off into a dark hallway. The students resume their conversations and activities. In the corner of the lobby we notice that Will and Cathy are in the middle of a conversation.

WILL

(lost in thought)

I fucked up. No other way to explain it. I fucked up.

CATHY

Yeah, you fucked up big time.

Will is surprised.

WILL

You're not suppose to agree. You're suppose to stroke my ego and tell me I *didn't* fuck up.

CATHY

Sorry, Will. I'm not stroking anything of yours.

WILL

I bet if my name were Dominic you would.

(CONTINUED)

CATHY
(very hurt)
That's crossing the line.

She's about to leave.

WILL
(stops her)
Cathy, Cathy! Stop! I'm sorry. I've
just been in a mood lately.

CATHY
So I've noticed.

WILL
I just need your advice.

CATHY
Okay. What do you need advice on?

WILL
Nadine.

They start walking and talking.

WILL
We started out so great. We liked
the same things and we had so much
fun. But somewhere down the line it
just got shitty. Turns out she was
only *pretending* to like the same
things as me just to date me.

CATHY
That sucks.

WILL
And now with this whole not letting
me see Ellen thing. It's getting
out of hand.

CATHY
Will, this is actually more simple
then you think. It just boils down
to, do you still love her?

He thinks long and hard about this.

WILL
Not anymore. She's just a different
person now. She's mean, she's
controlling -

They pass a portly student, JONAH.

(CONTINUED)

JONAH
(pipes in)
She fucked Ben Tramer.

They both turn to Jonah.

WILL
She what?!

CATHY
Who'd she fuck!?

JONAH
You guys haven't heard about it?

They shake their heads.

JONAH
Ben sent a cellphone video to Matt Sanders of him getting a blowjob from Nadine Santos.

Will's jaw drops while Cathy looks like she's about to break down with tears.

WILL
You've got to be shitting me!

JONAH
I'm serious dude. Here, I think I got the video somewhere on my phone.

Will and Cathy exchange a "this can't be real" look.

CUT TO:

INT. SCHOOL HALLWAY - NIGHT

Parker and Ballard walk down a dark, empty hallway. They open doors as they pass them and look in.

BALLARD
You know, it would help if the janitors wouldn't leave every door unlocked while they're cleaning.

PARKER
Obviously, this isn't a problem they would foresee.

A pounding noise comes from behind one of the doors. They pause for a moment, listening to the rhythmic pounding.

(CONTINUED)

BALLARD
Is that what I think it is.

PARKER
God, I hope not.

They enter the room with the pounding.

CUT TO:

INT. SCHOOL - CLASS ROOM - SAME

The pounding noise has moaning and sexual injections added to it. Parker and Ballard step into the room and look off into the shadows where a pair of shadowed bodies are clearly having sex.

The door shuts of its own accord with a deafening click. The coital offenders cease, but retain their positions. Parker and Ballard stand in the light coming through the windows. It appears to be a momentary stare-off.

PARKER
All right. Who's there?

No answer.

PARKER
We know what you were doing.

DAN
It's Dan, Mr. Parker.

MICHELLE
(embarrassed)
...And Michelle.

PARKER
And somehow, I'm not surprised.

Silence.

MICHELLE
Are we in trouble?

Parker sighs. He and Ballard exchange glances. Another long moment passes.

PARKER
Just...get back to the theater when
you're done.

(CONTINUED)

DAN

Okay.

MICHELLE

Sure thing.

Ballard's mouth is wide open. Parker ushers her out as the pounding begins again.

CUT TO:

INT. SCHOOL HALLWAY - NIGHT

Parker closes the door behind them. Ballard appears unable to find words.

BALLARD

Would you care to explain that?

PARKER

What they were doing? I thought you understood that. You are the health teacher.

Parker walks down the hallway back to the theater.

BALLARD

No. Letting them continue in there doing...that.

PARKER

Let me ask you this: did you really want to drag a couple of horny, frustrated, mid-sex, naked teenagers out into the hallway? Or force them to stop and then watch them get dressed?

Beat.

BALLARD

All right, no. You do have a point.

PARKER

Not my idea of fun either. Besides, this makes them our slaves, doesn't it?

BALLARD

That is true.

(CONTINUED)

PARKER

Not only that, but the golden rule is do unto others, right? I sure as hell don't like stopping halfway through that.

BALLARD

I hardly think that applies here.

PARKER

Well, I didn't ask you. Let's just go back to the theater. I'm tired of looking for runaways. I didn't sign up for the sequel to "Adventures in Babysitting."

BALLARD

You did not reference that movie.

PARKER

Trust me I regret it already.

CUT TO:

BEGIN SONG ("Space Oddity" by David Bowie)

INT. BROCK'S HOUSE - LIVING ROOM - NIGHT

Joel stands before Brock's table, where Brock sits like a judge presiding over a courtroom. Reichter sits impatiently waiting for his turn.

JOEL

(reading)

"You, my son, have inherited my ability to live underwater! You have the power to communicate with sea creatures...to perform great water feats..to become ruler of the oceans!"

REICTHER

This is going to an interesting read.

Joel enthusiastically nods in agreement.

BROCK

(under breath)

You have no idea.

FADE TO:

INT. AUDITORIUM LOBBY - NIGHT

Will and Cathy are now sitting on each of side of Jonah. All are intensely watching Jonah's cellphone which he holds out in front of him. Will is furious, while Cathy's face is bright red from her quietly crying.

After a second or two the sounds end and Jonah puts away his cellphone.

JONAH

It's pretty grainy but there it is.
Cellphone video doesn't lie dude.
Look he even had a text with it
that says "Look what I got Santos
to do with me."

Jonah finally takes notices of Will.

JONAH

(re: Will's look)
What's wrong with you?

WILL

I know her.

JONAH

Pretty good looking, right?

WILL

She's my girlfriend.

JONAH

Oh...

Beat.

JONAH

...Awkward.

WILL

Who's that guy in the video?

JONAH

Ben Tramer. He's on the football
team I think.

CATHY

He's also *my* boyfriend.

Jonah turns to her and notices her appearance. It's finally starting to click for him.

(CONTINUED)

JONAH
So wait, your girlfriend...and her
boyfriend.

He makes a "blow job" gesture. Will nods.

JONAH
Super awkward.

WILL
Yep.

Jonah quickly hops up.

JONAH
Well gotta go.

He leaves in a hurry. Will and Cathy don't move. They just
continue to stare forward, both hurt beyond belief.

FADE TO:

INT. SCHOOL - HALLWAY - LATER

Arthur turns turns the corner looking every which way.

ARTHUR
Ellen? Ellen!

He walks further down the hallway. He calls out.

ARTHUR
Ellen? Ellen, where are you?

He wanders into the darkness of the lightless hallways. The
darkness slowly envelopes him.

ARTHUR (O.S.)
Damn it, Ellen! *I will* find you!

FADE TO BLACK

TO BE CONTINUED...

(Song continues over the credits)