THE LUNCHROOM

Episode Ten

"Blackout!"
PART I

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Series Created by
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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)
REICHER
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.

Reicther scoffs.

REICHER
Arthur...he’s dead to me!

BROCK
What did he do to you?

REICHER
Oh, he knows!

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

JOEL
Where are you going?

REICHER
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.

(CONTINUED)
CONTINUED: 3.

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 its 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.
CONTINUED:

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

Reicther 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. Reicther’s voice echoes across the night.

REICHER (V/0)  
Nooooooooooooo!!!

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.
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.
CONTINUED:

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


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 Reicther 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?

REICHER
I’m still hungry.

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

REICHER
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.

REICHER
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.

REICHTHER
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.
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.

(CONTINUED)
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. Reicther 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.

REICHTHER
Seriously, this discussion is getting childish.

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

REICHTHER
Hey, I think I’m getting somewhere.

The pizza catches on fire. The flames wrap around the crust. Reicther 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!

Reicther runs into the kitchen and drops the flaming pizza on top of the stove. Joel and Brock stand behind Reicther 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?

REICHTHER
I’ll eat it. I’m still hungry.

Reicther 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 Reicther 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.

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

JOEL  
You’ll never believe what I found.

REICHTHER  
What?

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

REICHTHER  
What’s that?
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.

REICHER
(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.
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 Reicther 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 Reicther is reading he hits a spot that confuses him.

REICETHER
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.
BROCK
I should have hid that better.

REICHER
How come Will gave this to you?

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

REICHER
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.

REICHER
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.

REICHER
He wrote an Aquaman trilogy? I didn’t know Will had it in him.

Beat.

JOEL
(to Reicther)
You thinking what I’m thinking?

REICHER
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.

(CONTINUED)
CONTINUED: 24.

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 actives. 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. Reicther 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!"

REICHER
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 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 envelops him.

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

FADE TO BLACK

TO BE CONTINUED...

(Song continues over the credits)