THE LUNCHROOM

Episode Eleven

"Blackout!" PART II

Written by MELINDA WATERMAN

Series Created By BRUCE SNYDER

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### TEASER

FADE IN:

## EXT. JOHNSON HOME - NIGHT

The weather hasn't changed much from before. There's still a massive downpour occurring with the occasional flash of lighting in the sky. Every house in the neighborhood is dark, not one of them emits any kind of light.

On the front porch of this particular house we can see MINISTER MARK JOHNSON, Kay's father, standing by a pillar. He smokes from a pipe and watches the storm.

> MARK (singing to himself) "Jeremy spoke in class today... Jeremy spoke in, spoke in... Jeremy spoke in class today..."

Mark suddenly sees a SHADOWY FIGURE walking down the sidewalk and crossing through Johnson's yard. Alert, Mark prepares to defend himself.

MARK Who's there? Identify yourself! I have the power of Christ and a revolver on my side!

VOICE (O.S.) Don't shoot, Mr. Johnson!

The figure gets closer and we can make out it's CASEY JENNINGS. Something is wrong with his face but we can't quite make it out in the dark.

CASEY It's just me, Casey.

Beat.

MARK ...Give me a better reason not to shoot.

CASEY Murder is illegal.

MARK You're on my property. I'll say it was self defense. CASEY Sir, I hate cut short our usual banter where you muse on the various ways you're going to kill me but can we talk.

Mark rolls his eyes.

MARK Me and you have absolutely *nothing* to talk about.

Mark turns and heads for the door.

CASEY It's about Kay.

Intrigued, Mark turns back to him.

MARK What about her?

CASEY I think it would be better if we could talk inside, sir.

Mark hesitates.

MARK (reluctant) All right. Come on in. Make this quick, though.

Mark motions for Casey to come on in. Just before going into the house, Casey pauses.

CASEY Were you singing Pearl Jam a minute ago?

MARK No, it's a bible song called "Mind Your Fucking Business."

Mark pushes him through the front door.

CUT TO:

INT. JOHNSON HOME - LIVING ROOM - MINUTES LATER

It's pitch black. A lighter flicks showing the face of Mark trying to get it going. He begins to light some candles which slowly begin to light the room.

As he finishes, Casey enters from the hallway. It's at this time we can see that the left side of Casey's face is red, bruised, and cut up. Mark jumps at the sight of this.

> MARK (off Casey's face) Lord almighty Christ! What happened to your face?

CASEY (embarrassed) Oh...that.

Casey clears his throat.

CASEY Well, sir I visited my uncle Cory up in Muncie and one thing led to another and...we ended up Ultimate Fighting.

MARK (perplexed) Ultimate fighting?

CASEY

Yes, sir.

MARK What's that?

CASEY Well according to Wikipedia it's when two people -

# MARK

(overlapping) Just give me the short version, son.

## CASEY

It's where we beat the holy hell out of each other until the other one gives up. MARK So you were being a dumbass?

CASEY (defensive) But I won!

Mark shakes his head.

MARK Lord, now you look like that horrid Batman character with the face all scarred up on the the one side.

CASEY .... The Penguin?

Mark sighs.

MARK Enough with the foreplay son. What do you want to talk about?

Casey takes a moment to collect his thoughts.

CASEY Is Kay around?

MARK She's upstairs but I think it's a little late for you two to spend any time together.

CASEY It's alright. I don't want her to hear this.

Mark is fascinated.

MARK

Hear what?

Casey stands up straight and gives Mark a serious look.

CASEY

Sir...I've come to talk to you about marrying your daughter.

Mark is taken aback. Lighting suddenly strikes. Casey trembles a bit and chuckles.

CASEY (amazed/smiling) Oh shit, how eerie was that?

Casey LAUGHS a bit but Mark isn't amused in the slightest.

CUT TO:

### OPENING CREDIT SEQUENCE

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

AFTER CREDITS:

FADE IN:

INT. SCHOOL AUDITORIUM - STAGE - NIGHT

The whole place is dark but the backup emergency lights keep things visible. Students are scattered all around, typically hanging out in groups. Without electricity, talking and playing with cellphones have become the only ways to pass time.

Sitting on the edge of the stage are TWO MALE STUDENTS. One of the them has a cellphone out and the sounds of sex are emitting from it.

MALE #1 (off video) Holy fucking shit, dude!

MALE #2 I know. Jonah sent this to me like twenty minutes ago. Ben filmed it with his phone and has been sending out new ones like every twenty minutes.

MALE #1 Who's the chick playing pocket billiards with Ben's junk?

MALE #2 Nadine Santos.

MALE #1 Fuck you. It is not. MALE #2 Look, Ben's text even says "Look what I got Santos to do with me."

MALE #1 The picture is all grainy. Plus her head is turned. It could be anyone.

MALE #2 Yeah but she looks Mexican.

MALE #1 That's stereotyping asshole. You ever think this chick could just be really tan?

They continue to argue as the camera PANS up to the stage curtains and moves in on them.

FADE TO:

INT. SCHOOL AUDITORIUM - BACKSTAGE - SAME

WILL COOPER and CATHY MATTHEWS are sitting on the prop bed, watching the "video" on Cathy's phone. Both are devastated with Will staring at the floor in deep thought. Cathy is shell shocked, her face bright red from crying.

WILL

(without looking up) You know if you would have told me five months ago that one day we would be watching a video of our significant others giving each other head...I would have called you a liar. But look at us now.

CATHY Will, please. Now is not the time for sarcasm.

WILL Sorry, this is just how I react to devastating news.

CATHY (under breath) You must have been a hoot on 9/11.

Silence as the video ends. Cathy's not sure what to do now.

6.

CATHY Let's watch it again.

Will finally looks up.

WILL Watching it again won't change who's in it, Cathy.

Will takes the phone out of Cathy's hand. She falls back on the bed.

CATHY I feel so sad and defeated. Now I know how the French feel on a daily basis.

Will fiddles with the phone a bit and comes across something that catches his eye.

WILL Jesus, look at this.

CATHY What, the infidelity? I've already seen it.

WILL No look at the info on the video. This was sent an hour ago.

Cathy sits up and looks at the phone screen.

CATHY (shrugging)

So?

WILL So if Ben is the arrogant jock I think he is, then he sent this during the act to show off to his buddies.

CATHY He does reek of arrogance.

WILL

So if he filmed and sent this an hour ago, then they might still be together. CATHY

Again...So?

Will stands up.

# WILL

So let's go over there and crack some fucking skulls open!

CATHY

Confront them now? Will, have you looked outside? There's a reason we're still at the school this late.

WILL The storm has died down. The wind has stopped, it's just raining really hard. C'mon, Cathy. Don't you want some justice?

She thinks.

CATHY How do we even know that they're together?

WILL I've tried calling Nadine and got no answer. So I tried calling her mom who said that someone came by the house to pick her right before the power went out.

CATHY

(hesitant) Still...

WILL AND she said it was a guy.

Cathy stops herself from talking and comes to a realization.

CATHY Then let's do it.

WILL

Really?

CATHY Yeah. Let's bust them in the act. WILL What are we standing around for?

He helps Cathy up.

CATHY But how can we leave? Parker and Ballard are patrolling around like it's a fucking prison.

WILL Don't worry. I know how to handle them.

CUT TO:

INT. AUDITORIUM - LOBBY - MINUTES LATER

MR. JOHN PARKER and MS. DIANE BALLARD are standing in an empty lobby, both looking relived.

BALLARD It took some time and in one case some tasering but we finally got most of the kids back in the auditorium.

# PARKER

If Stevens asks why we tased him, I'm going to say he pulled a knife on you.

BALLARD A knife? Isn't that a little too extreme?

PARKER Too late. I already planted the evidence on him.

Will and Cathy come running out.

WILL Mr. Parker, Mr. Parker!

PARKER What are you spazing out about, Cooper?

WILL I hate to taddle but Chris Moody and some others are smoking backstage! 9.

Parker lets out a single laugh.

PARKER Yeah right, Cooper. Why don't you prank someone would actually believe that crap.

Pause as Will thinks of a back-up plan.

WILL Come quick, Mr. Parker! Reptilian humanoids! They're in the auditorium!

Parker gasps.

PARKER I knew this would happen! And they called me crazy.

Parker runs into the auditorium.

BALLARD (confused) WHAT?! What the hell is a reptilian humanoid?

Ballard follows after him.

WILL Now's our chance. Let's go.

They make a break for it and head out the main entrance doors.

CUT TO:

INT. BROCK'S HOUSE - LIVING ROOM - NIGHT

Joel, Brock, and Reicther are sitting in a circle each with a copy of the script in front of them. An assortment of candles are scattered around giving the room a fair amount of light.

Before Joel can start another sentence Reicther stops him.

REICTHER Before we go on I vote we take a pee break. JOEL Alright. Take your piss. We'll get back to reading in a few minutes.

Reicther gets up and leaves for the bathroom.

BROCK So...what do you think?

Long beat.

JOEL Actually...I like it.

BROCK

Really?

JOEL Yeah. I didn't know Will had it in him but I like it. It's really well written. Scratch that. It's a really well written Aquaman film. Which is a feat all in itself.

BROCK See. I knew you guys would like it.

JOEL I guess this means I like Aquaman now.

Joel shivers.

JOEL I feel so dirty.

Suddenly there is a knock at the door. Joel and Brock look at each other.

JOEL Were you expecting someone?

BROCK Not in this weather.

Both slowly make their way for the front door but hesitates to open it.

JOEL What are you waiting for? BROCK What if it's Zatoichi, the sword master?

JOEL Really dude? Be realistic.

Brock thinks.

BROCK What if it's my mom's old wife, May?

Joel suddenly looks scared.

JOEL That's not funny man.

More knocks. Brock gulps. He slowly opens the door to reveal KIRK (the pothead), JOSEPH SAID (the foreign exchange student), and RICHARD (the handicap kid). Each are soaking wet, each wearing some type of rain jacket. Richard has an odd looking carrying bag in his lap.

Brock and Joel are genuinely surprised to see them.

BROCK What the hell are you guys doing here?

KIRK We got an emergency text from Reicther.

BROCK (confused) Emergency text?

Reicther reenters from the hallway.

REICTHER There you guys are! About damn time!

He walks over to the new guests. Richard reaches into his backpack and pulls a Dominos pizza box.

REICTHER There is a God!

JOEL You sent an emergency text for pizza, Reicther? REICTHER You saw what happened to the last one. When Reicther is hungry, he *NEEDS* food!

Reicther takes the box and sits at the couch.

BROCK

How did you guys get the pizza?

JOSEPH We all work there part time. We just told the boss we were making a delivery.

BROCK ... A delivery that takes *three* guys?

RICHARD He thinks me and Kirk are still in the back room. Aren't blackouts great?

The three guests make themselves comfortable.

BROCK (Under breath, sarcastic) Please, come in.

Brock closes the door.

KIRK So what are you gents up to this horrible, miserable evening?

JOEL Oh nothing, just doing some reading.

Kirk reaches over and snatches Joel's script.

KIRK (reading cover) Aquaman?

JOEL Uh, yeah. Will wrote it.

JOSEPH (surprised) Will Cooper? JOEL Guilty as charged.

Kirk looks it over while Joseph tries to read over his shoulder.

KIRK

Wow.

REICTHER Hey! You guys should stick around and help out. We still have plenty of parts.

Joel and Brock frantically mouth "no" and wave against it as they stand behind Kirk, Joseph, and Richard.

RICHARD Don't have to ask me twice.

JOSEPH

We're in.

Joel and Brock seem disappointed. However when the three guest turn to them, they quickly pretend to be happy.

JOEL (faking it) Awesome.

Joel and Brock go back to their spots.

CUT TO:

INT. JOHNSON HOME - LIVING ROOM - LATER

Mark is sitting in his old arm chair by the fireplace, nursing a glass of scotch. Casey sits across from him on the couch.

> MARK So...You want to marry my daughter, do you?

CASEY Yes, sir. Very much so. I've come here to ask for your permission to have her hand in marriage. I love her with every fiber of my being. I mean we both love The Hulk, video games, and we both love to sleep in way too late. I love her so much (MORE)

(CONTINUED)

### CASEY (cont'd)

and the greatest thing is that she does too. She doesn't have to tell me, because she shows me everyday by respecting me, loving me, and treating me good. I can't even imagine anyone else coming close to how much your daughter means to me.

MARK That was very eloquent, Casey.

Mark takes a long sip of his drink.

MARK

No.

CASEY

No what?

MARK No you can't marry my daughter.

This is not the answer Casey expected.

CASEY Wh-That's it? Just a "no?"

### MARK

Yeah, life sucks don't it? But hey thanks for playing better luck next time.

Angry, Casey lets go.

CASEY I don't want a next time!

MARK

Pardon?

CASEY

All due respect sir, I was really hoping for a "yes."

MARK All due respect Casey, I don't really give a flying fuck what you want.

CASEY What about what Kay wants? MARK Don't bring her into this. She has nothing to do with this!

CASEY

Yes, yes she does! She's why I'm here! She's the reason I drag myself out of bed every morning. She's the reason I don't see a shrink anymore. She's the reason I can have a bad day and still be smiling like an idiot at the end of it. She means more to me than any other person on the planet. Please, just reconsider.

Beat.

#### MARK

Look that romantic speech crap might work on her mother but it doesn't work on me.

Casey is pissed.

MARK Face the facts: you can't marry Kay.

CASEY

Fuck this.

Casey gets up.

MARK Whoa, where are you going?

CASEY I'm going up to see Kay.

MARK No you're not!

CASEY Yes I am. You might not want us to get married but I think she feels differently.

Mark grabs Casey's shoulders trying to stop him.

MARK You're not going anywhere. Casey struggles to get out and in the process accidentally backhands Mark. He stumbles backwards and knocks over some candles.

## CASEY

Holy shit!

A small fire starts on the carpet. Mark starts to stomp it out while Casey takes this opportunity to run up stairs.

> MARK (calling out) Hey! Get back here!

He continues to stomp it out.

CUT TO:

INT. JOHNSON HOME - UPSTAIRS HALLWAY - CONTINUOUS

Casey reaches the top and frantically looks around.

CASEY

Oh! Which room is Kay's?

With time being a factor, Casey picks a random door and quickly enters.

CUT TO:

INT. JOHNSON HOME - BATHROOM - CONTINUOUS

Casey enters and quickly locks the door.

# CASEY

That was close.

Casey turns to see that he's in the bathroom. He gasps when he sees Kay's mother SANDRA JOHNSON in the bathtub. Bubbles cover up the naughty bits. Candles on the edge of the tub give the room some light.

Casey covers his eyes.

CASEY Oh God, Mrs. Johnson! I'm so sorry! I didn't mean to barge in here. I'll just leave.

With his hand over his eyes, he fumbles in trying to open the door. SANDRA Kay's room is at the end of the hallway, sweetie.

CASEY

Thank you.

Casey opens the door and leaves.

CUT TO:

INT. JOHNSON HOME - UPSTAIRS HALLWAY - CONTINUOUS

Casey runs out of the bathroom and heads to the end of the hallway. He burst through the last door.

CUT TO:

INT. JOHNSON HOME - KAY'S ROOM - CONTINUOUS

KAY JOHNSON lays on her bed, listening to an iPod. Casey comes through the door, closes it, and locks it.

KAY (singing) "You get the best of both worlds!"

Casey puts a chair up against the door. Kay looks up and finally notices Casey. She sits up and takes her earphones out.

KAY (startled) Casey? What are you doing here?

Casey runs over and hugs her.

CASEY Well I've got a question I wanted to ask you.

KAY You could have just texted me.

CASEY This is too important for text message.

Kay suddenly realizes what this is. Just at the moment there's furious knocks at the door.

MARK (O.S.) Open this door!

CASEY We might have to make this quick though.

CUT TO:

EXT. ROAD - MINUTES LATER

Will's car barrels down the road. The storm has intensified. Lightning every few seconds. Wind blowing tress in all different directions. The road is covered with various tree limbs which the car narrowly dodges.

CUT TO:

INT. WILL'S CAR - SAME

Will is driving and talking into a phone, not paying attention to the road. Cathy is holding on for dear life in the passenger's seat.

> WILL (into phone) Pick up, pick up.

CATHY I thought you said the storm died down.

WILL It did...ten minutes ago. Damn it! It keeps going to voicemail.

CATHY Watch the road! Watch the road!

Will does some fancy maneuvering.

WILL

Huh. I don't remember all these trees being in the road before. Should I leave a voice mail?

CATHY Don't leave a voicemai -

(CONTINUED)

WILL (overlapping) Nadine, this is Will. I've been trying to get ahold of you for a while now. Look I've seen what you did with Ben Tramer. Don't know if you know this but he filmed it. So about half of the school has seen it by now. All I have to say is we're over! Hell I knew it was over for a while now but it took something like this for me to spring into action. So goodbye, farewell, and I hope you get crabs.

Will hangs up.

CATHY I know that now's not the best time but I do want to point out that Joel used that crabs line on me.

CUT TO:

INT. SCHOOL AUDITORIUM - LOBBY - MINUTES LATER

Parker and Ballard are in the middle of the room, keeping guard. They are also bored out of their minds. A creaky door opens off screen.

> BALLARD Did someone just leave?

PARKER Maybe someone just came in.

BALLARD During this weather? Who would come in?

# PARKER

Jason Voorhees. Michael Myers. Freddy Krueger. We're children of the 80's you know how this stuff goes down.

BALLARD Don't say that stuff, you'll freak me out.

Gunshots. Ballard screams.

PARKER Was that a gun?

BALLARD (sarcastic) Gee, I don't know. What else makes gunshot sounds?

More gunshots.

PARKER Not in the face!

Parker ducks and covers Ballard.

BALLARD Oh my God! One of the kids must have had a gun in his backpack.

# PARKER

Oh, I always knew I was going to go out in a hail of bullets. Except I always thought it would be the President's bodyguards that would take me out.

SUDDENLY a student, VICTOR appears from a nearby hallway with a PROP gun that shoots blanks.

### VICTOR

Check it out, Mr. Parker. I managed to pick the lock for the prop room!

Victor shoots the gun some more before running off laughing. Parker is furious.

> PARKER Do we have any duct tape left?

BALLARD Uh, I think so, but why -

PARKER I'll be right back.

He leaves in Victor's direction.

BALLARD John, don't you even think about it! Remember what happened last time!

She runs off after him.

INT. SCHOOL - HALLWAY - MINUTES LATER

ARTHUR WINCHESTER is walking around one of the vacant hallways.

# ARTHUR Ellen? Ellen!

Arthur opens the first door he sees.

ARTHUR

Ellen?

DAN (O.S.) Get out Arthur!

ARTHUR Many apologies.

Arthur closes the door and walks away.

ARTHUR (to himself) Where the hell is she?

ELLEN (O.S.)

Arthur.

ARTHUR

Ellen?

ELLEN (O.S.) I'm in Mrs. Moore's room, Arthur.

ARTHUR

Finally.

Arthur walks into the open room across the hall.

ARTHUR Ellen, I'm here.

Beat. Ellen dashes out, slams door, and locks it.

ELLEN (looking up) Forgive me father, he's just really annoying.

She leaves. There's knocks at the door.

ARTHUR (O.S.) Ellen? You still out there? I seem to be locked in!

# CUT TO:

INT. SCHOOL AUDITORIUM - MINUTES LATER

Ellen enters and passes Parker who has duct taped Victor to one of the chairs.

VICTOR This has to be illegal.

PARKER It's legal enough.

Parker notices Ellen.

PARKER Conner, you seen Arthur around?

ELLEN I plead the fifth.

PARKER Then how about Cooper or Matthews?

ELLEN (surprised) They're gone?

Ballard enters and approaches the two.

BALLARD Just talked to Ryan Steele. He said he saw Will and Cathy leave a while ago.

PARKER

Aw, fuck.

ELLEN They just upped and left?

BALLARD I guess so. What do we do now, John?

PARKER Nothing. They're not our problem anymore. We've got bigger fish to fry. Parker begins to leave and motions for Ballard to follow.

BALLARD Where are we going?

PARKER Rumor is there's a seance in Mr. Stephen's room. I'd like to stop it before the human sacrifice goes down.

They leave a confused Ellen.

ELLEN (confused) They left?

INT. JOHNSON HOME - KAY'S ROOM - MINUTES LATER

Casey is down on one knee, searching through his pockets for the ring. Kay stands, trembling in joy. Mark's knocks have continued and have grown louder.

> CASEY Um...give me just a minute. I've seemed to have misplaced the ring.

KAY It's okay. Take your time.

CASEY (about Mark) I wish I could.

MARK (O.S.) Open this damn door or I will tear it down!

CASEY Isn't this always how you pictured this moment be? Me fumbling for the ring and your dad screaming threats?

KAY Oddly enough this *is* how I pictured it.

# CASEY Ha! I think I found the ring!

Casey pulls out a RING POP from his pocket.

# CASEY

Sweet! Ring Pop!

The door breaks a little bit at the top.

KAY Casey, I hate to rush such an important moment but he's breaking through.

CASEY But I can't propose without a ring.

Kay thinks about it for a moment. She grabs the ring pop and opens it.

KAY Here. We'll just use this for now.

CASEY A ring pop?

KAY Yeah. Just use it now and give me the real thing later.

CASEY ...But this my only ring pop.

KAY

Casey!

CASEY Okay, okay. It'll work for now.

Mark has nudged the door opened a bit and now his arm is reaching in.

MARK (O.S.) Come close son. I don't know want to hurt you anymore. I just want to hug and forget about this whole thing.

Casey scoffs.

CASEY Nice try! I'm not falling for that again.

Casey turns back to Kay.

CASEY Katharine Mary Johnson will you do me the honor of being my wife?

KAY (gleefully) Yes. Yes I will!

They hug passionately. Mark has nudged the door a bit more.

MARK (O.S.) Wait a minute, what did you just say?

KAY Daddy, Casey just proposed and...and I said yes!

There's a pause. Suddenly in one swift move the door is busted open by Mark.

MARK (angry) What did you do?

Casey ducts behind Kay.

CASEY Hide me! He won't hurt you. Your technically family.

CUT TO:

INT. HOUSE - MINUTES LATER

It's pitch black and the only thing we can make out is a YOUNG MAN sitting on the couch playing with a phone. There's a knock at the door.

MAN

Coming!

He gets up and opens the door. A hand reaches in and grabs him by the neck.

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MAN What the fuck?

Will steps in and punches him. The man falls to the ground. Will recoils from the pain by grabbing his hand.

> WILL Fuck! I think I broke my hand!

Cathy enters behind him.

CATHY What happened?

WILL I knocked Ben down to his ass. How do you like them apples, cocksucker!

Will kicks the man in the side. Cathy leans over to get a closer look.

CATHY That's not Ben. WILL

It's not?

CATHY

No.

WILL Then who did I hit?

CATHY That's his older brother Tony, who's in the marines.

WILL

Really?

She nods.

WILL Fuckin' A! I just knocked out a marine!

The marine starts moaning.

WILL Let's find Ben shall we?

They head for the stairs.

CUT TO:

INT. HOUSE - BEN'S ROOM - SECONDS LATER BEN TRAMER is on the bed, listening to rap music. His bathroom door is open and we can hear someone humming in there. BEN You almost done in there? The door suddenly flings open to reveal Cathy and Will. Ben sits up, startled by their appearance. BEN Shit, Cathy! What are you doing here? CATHY I was just about to ask you the same thing. WILL ... This is his house. CATHY Shut up, Will. BENI'm confused, why are you here? CATHY Wanted to show you a cool video I found. I think you'll like it. She whips out her phone and plays the video. Ben grimaces, realizing he's been caught. BEN Oh shit. CATHY (disgusted) You slimy little fuck! BEN Look Cathy I can explain. CATHY No. No you can't. Cheating has never been justified in all of human existence and I don't think

(MORE)

CATHY (cont'd) you're the one to be break the mold. Ben sinks back into his bed. BEN I can't really argue with that. WILL Where's Nadine? BEN Who? WILL Don't mess with me, I just knocked out a marine. BEN Oh God! You hit Barry?! WILL (to Cathy) You said his name was Tony! CATHY He has a lot of brothers in the Marines. WILL By a lot you mean...? CATHY Four. WILLL Gulp. Suddenly a young Latina girl walks out of the bathroom. She freaks out when she sees Will. GIRL

Will?

WILL

Aimee?

CATHY Who's Aimee? WILL She's Nadine's younger sister.

AIMEE Please don't tell Nadine! She'll freak out on me.

Cathy plays the video again this time constantly looking at it and Aimee.

CATHY Will do you get the distinct feeling that Nadine was not in this video?

Aimee gets closer and sees it.

AIMEE You filmed us!?

BEN Yeah, but only to show off to my friends.

AIMEE You son of a bitch!

Aimee starts to hit Ben.

WILL Should we stop her?

CATHY No. He *needs* to have some fucking sense knocked into him.

WILL Oh God Cathy. If that wasn't Nadine in the video then she...she...

CATHY She was completely innocent.

WILL Fuck! We've got to stop her before she checks her messages.

Will is about to leave by stopped by FOUR YOUNG MEN all very ripped with muscles. One of them is TONY the one Will knocked out.

TONY Look like someone's a little out of his league.

WILL Oh cruel irony.

CUT TO:

INT. JOHNSON HOME - KAY'S HOME - MINUTES LATER

Mark stands at the doorway. Casey is hiding behind a defiant Kay.

MARK What the hell have you two done!?

CASEY Well you see sir -

KAY We're getting married daddy. Casey proposed and gave me a ring.

She shows off her ring pop. Furious, Mark charges Casey and grabs his neck.

MARK (choking Casey) How dare you! Even after I denied you permission. You even gave her some crappy ring made of candy.

CASEY (struggling) Just forgive me. Isn't that what Christians do?

MARK I was raised Catholic, so you're fucked.

Casey knees him in the balls. Mark falls to the ground.

CASEY Didn't mean to knee you in the dick, sir. But you left me with no other option.

Casey runs out. Mark struggles to get up.

Casey runs out of Kay's room and heads for the stairs. Mark suddenly appears behind him and pulls him away. Mark gets Casey in a headlock. Casey struggles to breath and stay conscious.

# MARK From the moment I met you I thought "I'm going to have to murder this boy one day, aren't I lord?" I'm usually right about those feelings.

Sandra, now robed, comes out of the bathroom and runs towards them.

SANDRA Mark Lyndon Johnson! You let that boy go!

Mark lets up a little but not all the way.

SANDRA Mark! Let him go!

Reluctantly Mark lets Casey go. He falls to the ground.

CASEY That's a powerful grip you have sir.

Casey coughs. Kay comes out of her room and tends to Casey.

MARK (to Sandra) Sorry but it had to be done. I'm pissed at what he did.

SANDRA

...I'm not.

MARK (surprised) What?!

### SANDRA

Seeing how Casey would go through so much for someone he loved has made me realize how loveless our marriage really is. How we haven't had any real passion in years. Hell I'm not even big on the whole religion thing. I only went along with it to please you. Mark is speechless.

MARK Sandra, what are you getting at?

Beat.

SANDRA I think we should get divorced.

Kay and Casey gasp.

MARK

Divorced!?

SANDRA I think it's the only way we can be happy.

Mark gives Casey the evil eye.

MARK

You!

Casey laughs nervously and searches for what to say.

CASEY Turn the other cheek?

CUT TO:

EXT. NADINE'S HOUSE - LATER

Will's car pulls up quickly to her the Santos residence. Will hops out and sees some of his stuff on her lawn, getting soaked.

Nadine comes out with another box and is startled to see Will.

WILL Nadine! Wait!

NADINE Fuck off!

WILL Can't we talk?

NADINE You've talked enough. You accuse me of something I didn't do and then (MORE)

(CONTINUED)

NADINE (cont'd) tell me it's been over for weeks even though I've felt that I was very much in love.

WILL I didn't mean it.

Nadine throws the box down.

NADINE No, you did. You just don't like that it hurt someone.

Seeing that she's hurt, Will tries to comfort her with a hug. She pushes him away.

NADINE I loved you, Will. It's heartbreaking to hear that the one you love is just going through the motions. Heartbreaking because when I think of your smile...I know it wasn't real.

She cries.

WILL I was happy at one time but...

NADINE But what? Finish what you were going to say.

Will struggles.

WILL Things change.

Beat.

NADINE That's it? That's all you've got? That's all I get?

He nods.

NADINE Goodbye, Will.

She goes inside while Will continues to stand in the rain.

CUT TO:

INT. BROCK'S HOUSE - LIVING ROOM - SAME

Joel and Joseph are standing up, really getting into the Aquaman reading. Brock, Reicther, Kirk, and Richard intensely watch unable to look away.

JOEL/AQUAMAN (reading) Black Manta! What are you doing?

JOSEPH/BLACK MANTA (reading) You took my livelihood, Orin. So I'm going to take your son's life. I think that would make us just about even wouldn't you say?

JOEL/AQUAMAN (reading) No don't hurt him!

JOSEPH/BLACK MANTA (reading) It's time you knew what real pain feels like!

JOEL/AQUAMAN (reading) NO!!!

Joel's cellphone rings. Everyone groans.

RICHARD What the shit man!

REICTHER Silence it, Mayberry! We're in the middle of a performance.

JOEL Hold on, I'll silence it.

Joel looks down and sees that it reads "Cathy." He stares at it.

JOEL Uh, actually. I need to take this.

He heads for the hallway.

REICTHER But you're Aquaman! JOEL I'm sure Kirk is just as qualified to be Arthur of Atlantis as I was.

Joel tosses his script to Kirk and heads into the hallway. Kirk stands up.

KIRK Now it's time for Kirk to shine!

CUT TO:

INT. BROCK'S HOUSE - HALLWAY - CONTINUOUS

Joel reluctantly answers the phone.

JOEL

Hello?

Silence.

JOEL Hello? Cathy are you there?

Silence.

JOEL

Cathy?

Ring tone is heard. Joel stares at the phone in great confusion.

REICTHER (O.S.) Joel! Get back in here! Kirk sucks!

Joel puts the phone away and heads back for the living room.

CUT TO:

INT. WILL'S CAR - SAME

Cathy holds her cellphone in her hand. She stares blankly forward. Tears fall down her cheek. The driver's side opens and Will gets in. He too seems very heartbroken.

They exchange looks, silently sharing the same pain. Without notice Cathy reaches over and hugs Will. This continues for a while until we...

FADE TO BLACK.

FADE IN:

INT. SCHOOL AUDITORIUM - NEXT MORNING

(BEGIN SONG - Vampire Weekend's "Oxford Comma")

Most of the kids are asleep in the aisle or stage floor.

CUT TO:

INT. SCHOOL AUDITORIUM - BACK STAGE - SAME

Backstage Ballard is asleep on the prop bed. Parker is at the side. He slowly awakens and looks around.

> PARKER How'd she get the bed?

He gets up and goes to the back door of the stage. He opens up to be greeted by large amount of sunlight.

> PARKER Thank Christ...it's over.

Parker walks into auditorium and flips on the lights. Students slowly begin to wake up.

> PARKER Ladies and gentleman. The power's back and the storm's over. So let's all get the HELL out of here!

Students cheers. They get up and begin to collect their things.

CUT TO:

EXT. BROCK'S HOUSE - MORNING

Joel, Brock, and Reicther walk out, stretching.

REICTHER You guys remember that movie "The Adams Family?"

JOEL Vaguely. What about it?

REICTHER Remember how it was about some dude pretending to be Uncle Fester but then in the end he turned out to be (MORE) REICTHER (cont'd) the real Uncle Fester just with amnesia?

BROCK

Um...I guess.

Beat.

REICTHER That was fucking stupid.

Suddenly they see Casey walking down the street, covered in dirt.

JOEL Holy fuck! Casey, what happened?

CASEY I proposed Kay and she said yes.

BROCK What? That's great man.

CASEY Yeah. But in turn I kinda caused her parents to get a divorce.

BROCK You cheeky bastard.

CASEY The last thing I remember was her

father hugging me...and then I woke up in a cornfield forty minutes from here.

REICTHER (stunned) A cornfield?

CASEY

Yes. In fact a few feet from where I woke up it looked like someone tried digging a hole...like they were going to bury me.

JOEL You're fucking with me.

Casey shakes his head.

CASEY I think her father *actually* tried to murder me last night.

The three console him and lead him into the house.

BROCK It's all right Casey. Come on in. We'll get some pop tarts in you and you'll feel better.

Casey feels his pockets.

CASEY I think he stole my wallet too.

They go inside, letting the door slam.

CUT TO:

INT. WILL'S CAR - MORNING

Will and Cathy sit, staring out in the front window. Cathy lays her head against Will's shoulder. One gets the feeling that they've been doing this for a while.

> CATHY I can't fucking wait till high school is over and we're done with this shit. Because as soon as it's all said and done, I'm heading west until I'm as far away as possible.

Cathy notices Will.

CATHY How are you doing, Will?

WILL As good as I can be. I think this was for the best.

CATHY

Really?

WILL

Yeah. She was right, I was just going through the motions. I just realized that...I'm still in love with Ellen. And I shouldn't have led Nadine on like that for so long. Beat.

WILL Ellen's never gonna forgive me for ignoring her like this.

Cathy has an idea.

CATHY

You hungry?

Will's confused.

CUT TO:

EXT. SCHOOL - MINUTES LATER

Kids are leaving. Parker and Ballard walk out and take a second to stretch out.

## PARKER

I can't fucking wait until retirement and we're done with this shit. I'm going to use my pension to buy a condo and spend the rest of my days with hookers and margaritas.

### BALLARD

Hmm. I don't know why but a margarita sounds really good right now.

### PARKER

Jesus, Diane. It's Saturday morning and you want to get smashed? You're a teacher, not a state senator.

### BALLARD

Look it's been a really long night, so I'm not going to take your self righteous shit. Do you want to get a drink or not?

## PARKER

Hate to be the voice of reason but how about breakfast instead? We'll get drunk later once we realize how meaningless our jobs are. VOICE (O.S.) John's right for once, Diane.

The camera PANS TO THE LEFT to see PRINCIPAL BOB STEVENS walking up to them.

BALLARD Principal Stevens? What are you doing here?

STEVENS I came by to tell you that you could dismiss the students but it looks like you already made that call.

Beat.

STEVENS I'm also here to be the bearer of bad news.

PARKER I'm not getting fired again, am I?

STEVENS

No.

PARKER Am I being sued?

STEVENS This has nothing to do with you, John.

PARKER That's unusual.

BALLARD What's the bad news?

STEVENS Superintendent Brooks died last night.

Both are stunned.

BALLARD

He died?

STEVENS Sad but true.

PARKER How'd he go?

STEVENS Mild chest pains.

PARKER People don't die from mild chest pains.

STEVENS They do if your driving and it causes you to slam into the back of a semi.

PARKER

Ouch.

BALLARD God, this is horrible.

### STEVENS

I know it seems like an inappropriate time but because of this I'm going to be stepping in for him. Starting Monday I'm going to become the new superintendent.

PARKER Jesus Bob. The body's still warm.

STEVENS Look I don't like it anymore then you. But it's protocol.

PARKER Maybe if the president's been assassinated but we're talking about a school superintendent.

## STEVENS

I'm just doing what the board asked me to do. We had a bit of an informal meeting at the hospital this morning.

Ballard shakes her head.

BALLARD This all just seems really fucked up. PARKER So you're going to be Principal and the Superintendent?

STEVENS No, of course not. I'm making Diane the interim Principal.

BALLARD (excited)

Really?

PARKER

Yeah, really Bob? I thought you hated us. What with you firing us and then the whole blackmailing you thing.

### STEVENS

Mostly I just hate you, John. In fact I somehow blame you for both those incidents. But Diane is the perfect choice. Most of our older teachers are close to retirement so they don't want it and I feel the rest are a bit wet behind the ears.

Beat.

STEVENS What do you say? Do you want the job?

BALLARD Yes. Of course I do.

He shakes her hand.

STEVENS

Good. When Monday rolls around I'll walk you through the steps.

He begins to walk away.

STEVENS Thanks again for watching the kids lat night. Really appreciate it.

He leaves.

BALLARD Holy crap! Holy crap! I can't believe this. She hugs Parker who is not very enthused about the news.

PARKER (weakly) Congratulations.

CUT TO:

EXT. STREET - MINUTES LATER

Ellen is walking along the sidewalk.

ELLEN I really need to learn how to drive. Walking is overrated.

Will's car slowly pulls up to Ellen. The passenger's side window rolls down to reveal Cathy.

CATHY Hey, stranger.

Will leans over.

WILL

Hi.

ELLEN Hey. What's happened to you two. You look terrible.

CATHY

Ben cheated on me, filmed it, and half the school has seen it.

WILL I broke up with Nadine because I thought she was cheating on me...but she wasn't.

ELLEN Oh shit. Are you guys okay?

WILL Doing as well as expected.

CATHY My tear ducts are so dried out that it hurts to cry. ELLEN That sounds painful.

CATHY

Very.

WILL We're on our way to drown out our sorrows in pancakes. Wanna come?

She hesitates.

ELLEN

Sure. Why not.

She gets into the car and it slowly begins to pull away.

CUT TO:

INT. CAR - CONTINUOUS

Will and Cathy sit up front while Ellen tries to make herself comfortable in back.

WILL Just move some stuff around to make room for yourself.

Ellen begins to move some stuff around but notices something. Every piece of paper, old receipt, and even some old restaurant cups have "I'm Sorry, Ellen" written on it. This is a pleasant surprise for her.

> WILL Now on a scale of one to ten, six being the highest...How corny was my plan?

> > ELLEN

Five.

CATHY I think that's the equivalent of a John Hughes movie.

WILL Old school Hughes right?

ELLEN You wish you were old school Hughes. This is like Tyler Perry cheesy. WILL God. Why don't you just stab me in the back.

Everyone laughs. The animosity is gone for now.

CUT TO:

EXT. CAR - DAY

We watch as the car drives away.

CUT TO:

INT. SCHOOL HALLWAY - FOLLOWING MONDAY

We close up on a door. We Can see Arthur's face pressed up against the small window in the middle of the door.

ARTHUR Hello! Is anybody still here?

FADE TO BLACK.

ARTHUR (O.S.) I'd like to go home now.

(THE SONG FADE AWAY)

END OF EPISODE

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