

5/1/03
JIP 103

JOINED IN PROGRESS

"This is a Test"

by
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INTRO

SCENE A

FADE IN:

INT. - KJIP-TV - THE HUB - DAY (1)
(Bernadine, Gus, Gabe, Gretchen)

GUS ENTERS THE HUB.

BERNADINE

Gus! You're just in time!

GUS

Not really. I'm running late!

BERNADINE

Come over here and save a tired old
woman a trip to the control room.

GUS

Sure thing.

GUS TAKES THE LOG PACKET AS GABE AND GRETCHEN ARRIVE AT
BERNADINE'S DESK.

BERNADINE

Thank you, dear!

GABE

There you are! Running a little behind
schedule, today?

GUS

Sorry, Gabe. (TO GRETCHEN) Thanks for
covering for me.

GRETCHEN

That's okay. You're not that late. Not a big deal. We had some issues with one of the recorders today. But it's fixed now.

GUS

(To GRETCHEN)

Good to know.

(To GUS)

Took a while to get my truck started today.

GABE

It wasn't the aliens again, was it Gus?

GUS

Don't be ridiculous, Gabe. You know, I'm getting pretty tired of that joke.

GUS HEADS TO THE STUDIO. GRETCHEN FOLLOWS HIM.

GUS (CONT'D)

One lousy abduction, and it's all anyone ever wants to talk about.

GRETCHEN

It's not very nice. He really should stop picking on you.

GUS

Everyone knows the aliens are only interested in my bodily fluids.

(MORE)

GUS (CONT'D)
It's the secret government ops that
keep sabotaging my truck.

GUS OPENS THE DOOR TO MASTER CONTROL AND THEY GO IN. THE
CAMERA HOLDS ON THE KJIP-TV LOGO ON THE DOOR AS IT CLOSES.

FADE OUT.

END OF INTRO

ACT ONE

SCENE B

FADE IN:

INT - KJIP - THE HUB - DAY (1)

(Faith, Nelson, T.D., Bernadine, Harry, Stan, Max, Joe, Announcer)

THE HUB IS BUSY WITH ACTIVITY. T.D., BERNADINE AND NELSON ARE EACH AT THEIR PROSPECTIVE DESKS. MAX AND STAN ARE CHATTING WITH T.D. FAITH ENTERS THE HUB FROM HER OFFICE WITH A HANDFUL OF ENVELOPES.

FAITH

Congratulations, everyone - you've all survived to your first official payday under the new KJIP regime!

NELSON

Huzzah!

FAITH DROPS AN ENVELOPE ON T.D.'S DESK.

T.D.

Have I told you you're my best friend?

FAITH HANDS ENVELOPES TO STAN AND MAX.

FAITH

I bet you tell that to all the girls with stacks of cash.

T.D.

No, just the one's with stacks of cash AND checks made out to me!

FAITH GOES TO NELSON AND HANDS HIM AN ENVELOPE.

NELSON

Thank you, dear!

FAITH DELIVERS AN ENVELOPE TO BERNADINE.

BERNADINE

Thank you. It's hard to believe that two weeks ago I wasn't sure I'd ever see one of these again.

FAITH

Well, you know, there's no guarantee the tough times are over.

BERNADINE

Oh, I am more than aware of that, Faith. Doesn't mean I want to go through the prospect of the station being broke again.

FAITH

Pretty scary, wasn't it?

HARRY BURSTS THROUGH THE STUDIO DOORS INTO THE HUB. HE IS IN THE EARLY STAGES OF HIS UNCLE HARRY MAKEUP AND IN THE EARLY STAGES OF A TEMPER TANTRUM AS WELL. A TISSUE IS STUFFED INTO THE COLLAR OF HIS SHIRT.

BERNADINE

Not as scary as that.

HARRY

Stan! Max! Ahh, THERE you are!

HARRY HEADS FOR STAN AND MAX.

HARRY (CONT'D)

What in the world have you two done to the lighting of Uncle Harry's Hoedown?

STAN
Why, what's wrong?

HARRY IS BUILDING UP TO THE POINT OF EXPLODING. FAITH MOVES TO HIM.

HARRY
What's wrong? What's WRONG? I'll tell
you what's wrong -

HARRY NOTICES FAITH.

HARRY (CONT'D)
Hello, Faith.

FAITH
Hi, Harry. It's payday!

HARRY
Ooh.

HARRY SNATCHES THE ENVELOPE FROM FAITH.

HARRY (CONT'D)
Going to lunch - bye!

HARRY QUICKLY EXITS THROUGH THE MAIN ENTRANCE.

BEAT.

FAITH
Somebody's gotta tell him.

MAX
Nah - it's more fun when the bank
teller does it.

FAITH
So his leaving the building with his
makeup half done is a regular thing?

STAN
No more than once a pay period.

FAITH
But surely he'll notice--

HARRY REAPPEARS, BURSTING THROUGH THE MAIN ENTRANCE IN A PANIC.

FAITH (CONT'D)
See! You've got to start giving him a
little credit.

HARRY
It's the end of the world!

FAITH
Or not...

HARRY HURRIES TO THE GROUP.

HARRY
My God, it's the biggest story to hit
Progress in twenty-five years! Stan,
Max get a camera set up for a news
bulletin. This is going to be big!

NELSON
Harry! Slow down! What ever in the
world are you talking about?

HARRY
Breaking news! KJIP on the spot
coverage!

(TO STAN AND MAX)
(MORE)

HARRY (CONT'D)
Well, don't just stand there, get
going!

STAN
Harry, you're making even less sense
than usual. What's going on?

HARRY
It was just on the radio - there's
been a huge chemical spill downtown.
Some sort of train derailment.

T.D.
Train derailment! Where?

HARRY
Downtown! Poisonous gas cloud -
emergency curfew - the whole banana!
Isn't it GREAT?

BERNADINE
Was anyone hurt?

HARRY
Ooh, do you think so?

(TO STAN AND MAX)
Come ON fellas! It's just like old
times! We've got to get this on the
air and warn everybody!

T.D. HEADS FOR THE MAIN ENTRANCE.

BERNADINE
T.D.! Don't you dare go out there!

T.D.
I'm just looking.

FX: THE SIRENS OF SEVERAL EMERGENCY VEHICLES CAN BE HEARD AS THEY GO BY THE BUILDING.

T.D. (CONT'D)
Well, something's going on - that was a fire truck, an ambulance and two police cars.

NELSON
Faith, be a dear and alert Joseph, would you?

FAITH
Sure.

FAITH HEADS OVER TO JOE'S OFFICE, BUT AS SHE ARRIVES, JOE OPENS THE DOOR AND COMES OUT.

JOE
What in the world is all the commotion? Did I hear sirens?

JOE AND FAITH CROSS BACK TO THE REST OF THE STAFF AS THEY TALK.

FAITH
Harry says there's been some sort of train derailment downtown.

JOE
Harry? Is this true?

HARRY
Poisonous gas cloud, emergency curfew, the real deal, Joe!

(MORE)

HARRY (CONT'D)
Look, I know we've shut down the
newscast, and I'm supposed to be happy
as the host of Uncle Harry's Hoedown -

JOE
No, no. If this is as serious as you
say - we've got to get on the air with
this.

HARRY
YESSS!

JOE
Stan, Max, get something set up - and
FAST. And Harry, you'll want to get
out of that makeup and into you're
game face.

HARRY
(TO STAN AND MAX)
How is it you guys NEVER notice things
like this?

STAN AND MAX START TO LEAVE, BUT STOP WHEN THE LIGHTS FLICKER
THROUGHOUT THE BUILDING.

MAX
Okay....what was that?

BERNADINE
That would be the power going out.

JOE
But the lights are still on.

BERNADINE

That's our emergency power supply.

It'll keep the electrical systems up -
but not for very long. Everybody needs
to shut down their computers now. The
faster we shut things down, the longer
we'll have power.

JOE

Start shutting it down, people!

BERNADINE TURNS OFF HER COMPUTER. T.D. AND NELSON RETURN TO
THEIR DESKS TO DO THE SAME. FAITH RUNS TO HER OFFICE.

JOE (CONT'D)

(TO FAITH)

Get mine too, please.

FAITH

Okay!

JOE

Bernadine, where's Gabe?

BERNADINE

Master Control, I think.

T.D. AND NELSON RETURN TO BERNADINE'S DESK.

JOE

Anyone else in Master Control?

BERNADINE

Gus.

JOE
Check on them, T.D. Help them shut
down all unnecessary equipment.

T.D. EXITS TO THE STUDIO.

JOE (CONT'D)
Bernadine, how long will this power
supply hold out?

BERNADINE
Ten, fifteen minutes, maybe.

JOE
Harry, how quickly can you be on the
air?

HARRY
Two minutes?

JOE
Go!

HARRY, STAN AND MAX START TO LEAVE, BUT STOP AGAIN AS THE
LIGHTS GO OUT FOR GOOD.

STAN
Oh no! We left the studio lights on!

MAX
They must have drained the backup.

FAITH RETURNS.

JOE
That's okay, guys. It's okay.

HARRY
But my report...

JOE
There wouldn't have been enough
battery back up to make it to air,
Harry.

FX: SIRENS FROM MORE EMERGENCY VEHICLES CAN BE HEARD AS THEY
SPEED BY.

FAITH
The train must have taken out an
electrical transformer or something.

JOE
Okay, gang. Looks like we are dead in
the water. Anybody got a radio?

NELSON GOES TO HIS DESK AND BEGINS TO RUMMAGE THROUGH A
DRAWER.

MAX
I've got one I use when I run. But...
it seems to be in my car.

JOE
No one goes outside - for any reason.
Understood?

NELSON
Aha! A radio!

NELSON TAKES OUT A SMALL TRANSISTOR RADIO FROM HIS DESK AND
TURNS IT ON. A NEWS ANNOUNCER CAN BE HEARD INTERMITTENTLY
THROUGH THE RADIO STATIC.

ANNOUNCER (V.O.)
(STATIC)...train derailed in downtown
Progress...(STATIC) ...closing Main
Street... (STATIC) ...curfew...
(STATIC) ...twenty four hours...
(STATIC) ... phone and power lines
cut... (STATIC)

THE RADIO GOES DEAD.

NELSON
I'm afraid these batteries are dead,
too.

JOE
Did he say the phone lines were down?

BERNADINE PICKS UP HER TELEPHONE AND CHECKS FOR A DIAL TONE.

JOE (CONT'D)
Jo, how's your cell?

FAITH CHECKS HER CELLULAR PHONE.

BERNADINE
Land lines are dead.

FAITH
No cell service, either.

JOE
Well, folks. We've got no power and no
phones. We can't go outside for - did
he really say twenty four hours?

NELSON NODS.

JOE (CONT'D)
Get comfortable, people. We're going
to be here for a while.

HARRY
The story of the year, and I'm stuck
in the dark.

JOE
Cheer up, Harry. Look at the bright
side.

HARRY
What bright side?

JOE
It's payday.

FADE OUT.

SCENE C

INT - KJIP - THE HUB - EVENING (1)

(Joe, Bernadine, Nelson, Faith, Gabe, Harry, Stan, Max,
T.D., Gus)

THE HUB IS MUCH QUIETER THAN BEFORE. DUSK IS BEGINNING TO
FALL. JOE APPROACHES FROM HIS OFFICE AS FAITH AND BERNADINE
ARE RUMMAGING THROUGH SEVERAL BOXES AT BERNADINE'S DESK.

JOE
Ladies. How goes the scavenger hunt?

BERNADINE

It's beginning to look like we're
going to be huddling in the dark,
telling ghost stories around the
roaring fire of three partially used
birthday candles.

NELSON ENTERS THE HUB FROM THE STUDIO WITH A BOX.

NELSON

I think I found something.

NELSON TAKES THE BOX TO HIS DESK AND BEGINS TO OPEN IT.

NELSON (CONT'D)

It's pretty dark in the prop closet,
but I think I managed to dig up
something we could use.

NELSON PULLS OUT A HANDFUL OF GREEN GLOW STICKS.

NELSON (CONT'D)

Glow sticks....and this!

NELSON PULLS OUT A CANDELABRA, COMPLETE WITH TALL, BARELY
USED CANDLES.

JOE

Candles!

NELSON

(IMITATING LIBERACE) I'd like to thank
my brother George - (NORMAL VOICE) but
I don't have a brother named George,
so I won't.

FAITH
Nelson, why in the world do we have a
candelabra?

NELSON
It must be a left over from some
commercial we made - who knows how
long ago.

BERNADINE
Goodness gracious! Seeing you with
those candles - it feels just like
Christmas!

NELSON
Hold that thought.

NELSON PULLS OUT A MENORAH, ALSO COMPLETE WITH CANDLES.

NELSON (CONT'D)
Happy Hanukkah!

FX: A LOUD CRASH AND THE SHATTERING OF GLASS COMES FROM THE
BREAK ROOM.

GABE AND HARRY ENTER THE HUB FROM THE HALLWAY LEADING TO THE
BREAK ROOM. THEIR ARMS ARE FILLED WITH SNACKS.

GABE
Dinner is served!

HARRY
Ho-Ho's and Ding Dongs for everyone!

JOE
What in the world was that crash? Are
you guys okay?

HARRY
That was the vending machine.

GABE
We've been trying to pick the lock on
that thing for what - an hour?

HARRY
But Gabe came up with a very high tech
solution.

GABE
In engineering terms.... I used a
brick.

FAITH
Isn't there anything in the fridge?

HARRY
Let's just say there's nothing green
in there that's supposed to be green.

FAITH
Ho-Ho's it is!

EVERYONE GRABS A SNACK. STAN, T.D. AND MAX ENTER FROM THE
HALLWAY, ARMS FILLED WITH CANDY BARS AND CHIPS.

STAN
Chocolate!

MAX
Salty snacks!

T.D.
And granola bars!

BERNADINE
I'll take a granola bar, please. Got
to watch my blood sugar.

FAITH HANDS BERNADINE A GRANOLA BAR.

JOE
Thanks guys. Remind me to call you if
I ever have a need for breaking and
entering.

GUS ENTERS THE HUB FROM THE STUDIO CARRYING A BROOM AND
DUSTPAN. HE MAKES HIS WAY TO EVERYONE ELSE.

GABE
Gus! Soup's on!

GABE TOSSES A CANDY BAR TO GUS, WHO NODS A NOD OF THANKS.

JOE
Well, gang, we're going to be here all
night, so I suppose we're going to
have to work out sleeping
arrangements.

BERNADINE
Dibs on Max!

EVERYONE DOES A LONG TAKE TOWARD BERNADINE.

BERNADINE (CONT'D)
Did I say that? I told you I had to
watch my blood sugar. Nelson, toss me
another granola bar.

NELSON DOES SO.

JOE
There's a small sofa in my office.

FAITH
Mine too.

HARRY
And there's a big one in the break
room.

GUS
I've got an old cot in a back corner
of the studio.

NELSON
It's a shame I don't have my grandma's
old blanket - we could put on a show!

JOE
Well, I think the right thing to do is
let the ladies have the offices.

NELSON
Absolutely.

FAITH
Who said chivalry was dead?

BERNADINE
Gentlemen, on behalf of my hip, I
thank you.

NELSON
(TO MAX)
It will also protect you from
Bernadine.

(MORE)

NELSON (CONT'D)
Don't you believe for one second that
her hip would slow her down.

HARRY
What about the sofa in the break room?

JOE
Well guys, what say we draw straws?

GABE
Sounds fair to me.

JOE
If only we had some straws.

STAN
How about pencils?

NELSON
Excellent idea!

NELSON GRABS A HANDFUL OF PENCILS. HE HANDS ONE TO T.D.

NELSON (CONT'D)
Break that for me, would you,
Theodore?

T.D. SNAPS THE PENCIL IN HALF AND HANDS IT BACK TO NELSON.

JOE
I think that sofa should be able to
sleep two, don't you, Nelson?

NELSON
Two it is.

NELSON HANDS ANOTHER PENCIL TO T.D., WHO BREAKS IT AND HANDS
IT BACK. NELSON ARRANGES THE PENCILS IN HIS HAND.

NELSON (CONT'D)
Gentlemen. Short pencils get the
luxurious accommodations of the KJIP
break room sofa.

GABE DRAWS A LONG PENCIL, AS DO GUS AND STAN. HARRY GETS A
SHORT ONE.

HARRY
Yes!

JOE
Well, what do you know! It turns out
to be your lucky day after all, Harry.

JOE DRAWS A LONG PENCIL, AS DO T.D. AND MAX, LEAVING NELSON
HOLDING A SHORT PENCIL.

NELSON
(TO HARRY)
It is your lucky day, Harry! Don't
worry, I've been told I'm a very quiet
sleeper.

JOE
All right. Harry and Nelson are in the
break room.

GABE HANDS THE BROOM AND DUSTPAN TO HARRY.

GABE
Unless you plan on sleeping in your
shoes, you'll want to sweep up all
that glass on the break room floor.

JOE

The rest of the boys, make camp in the studio. Ladies, you're in charge of candles. Make sure everyone's got a couple. Well gang, welcome to the first and hopefully last KJIP staff sleepover.

SCENE D

INT - KJIP - THE HUB - NIGHT (1)
(BERNADINE, JOE, FAITH, STAN)

IT IS NOW GENERALLY DARK IN THE BUILDING, WITH THE EXCEPTION OF THE SOFT LIGHT GIVEN OFF BY CANDLES SCATTERED AROUND THE HUB. JOE COMES OUT OF HIS OFFICE AND MAKES HIS WAY TO THE STACK OF BOXES ON A DESK IN THE CENTER OF THE HUB. BERNADINE AND FAITH ENTER THE HUB FROM THE STUDIO DOORS AS JOE RUMMAGES THROUGH THE SUPPLIES AND LOCATES A COUPLE OF SNACKS.

BERNADINE

I don't know if this is a good idea,
Joe.

JOE

I know they're high in calories, but
they're all we have right now,
Bernadine.

BERNADINE

Oh you can have all the Ho-Ho's you
want - they're not going to give you
nearly as much trouble as those boys
setting up camp in the studio.

FAITH

It wouldn't surprise me if they
figured out a way to have a campfire
in there, Joe. They're really getting
into the spirit of things in there.

JOE

Well, at least they're having fun.

FAITH

Oh sure, it's fun - until someone
loses an eye.

JOE

What - an eye? Someone lost an eye?

BERNADINE

No. At least not yet. Give them time.
Myself, I'm ready for bed.

JOE

I tidied up my office a bit for you. I
think there's actually room for a
small human being on the sofa now.

BERNADINE

Then I suppose it's a good thing I
said no to all those Ho-Ho's over the
years. Good night you two.

JOE

Good night, Bernadine.

FAITH

Night.

BERNADINE TAKES A CANDLE, CROSSES TO JOE'S OFFICE, ENTERS AND CLOSSES THE DOOR. JOE MOVES TO THE MAIN ENTRANCE AND TRIES TO SEE OUT THE GLASS. FAITH FOLLOWS.

JOE

Geez! I sure wish we could find some batteries for that radio.

FAITH

I know. I haven't heard any sirens or seen any lights for quite awhile now.

JOE

I hope everyone's okay.

FAITH

Stop worrying, Joe. Get something to eat. Relax.

JOE

That junk food is the main reason I'm so wired. I'm on a caffeine sugar high. I've had so many Twinkies and so much warm soda I think I could belch the national anthem.

FAITH

Now that's attractive!

JOE
Meanwhile, the people of Progress,
Iowa could be in real danger and my TV
station - my TV station - can't do
anything to help them.

FAITH CHUCKLES.

JOE (CONT'D)
What? Why is that funny?

A BEAT.

FAITH
Nothing. Never mind.

JOE
What do you mean 'never mind?' You
chuckled at me. You almost laughed at
me. You think this whole thing is
silly.

FAITH
No. I'm sure to the people cleaning up
the chemical spill it's very serious.

JOE
But this, this is silly.

FAITH
This?

JOE
This whole enterprise. This....
tilting at windmills. This...

(MORE)

JOE (CONT'D)
idealistic notion that this TV station
matters. It's silly.

FAITH TAKES JOE'S HAND.

FAITH
No.

JOE
No?

FAITH
No. It's actually...endearing. In its
own sort of way.

JOE
Endearing?

FAITH
Maybe even cute.

JOE PULLS AWAY.

JOE
Oh, not cute.

FAITH
Okay, how about... admirable?

JOE
I'll take that one.

FAITH STEPS TOWARD JOE AND TAKES HIM BY THE SHOULDERS.

FAITH
What I find admirable is... with all
the stuff you've been through over the
last umpteen years.

(MORE)

FAITH (CONT'D)
The dealing with network executives at
that cable channel -

JOE
Oof, don't remind me.

FAITH
Climbing the corporate ladder...
inheriting this TV station... having
your accountant embezzle everything...
and keeping this little station on the
air...

JOE
What about it?

FAITH TAKES JOE'S HANDS.

FAITH
Somehow you still care. It's noble.
You've always been noble. It's why I
thought you were hot in the tenth
grade.

JOE
I was hot back then, wasn't I? Wait.
Does that mean I'm not hot now?

FAITH
Well, everything changes.

JOE
Yes, but it is also said that
everything old is new again.

THEY INCH CLOSER AS THE ROMANTIC TENSION BUILDS.

THE MOMENT IS DESTROYED WHEN STAN BURSTS THROUGH THE STUDIO DOORS, RACES ACROSS THE HUB TO THE BREAK ROOM.

STAN

Hi guys! Don't mind me!

JOE AND FAITH EXCHANGE QUIZZICAL LOOKS.

JOE

Stan? (LOUDER) Stan?

STAN RETURNS FROM THE BREAK ROOM CARRYING A BOWL FILLED WITH WATER. HE IS BEING VERY CAREFUL NOT TO SPILL IT.

JOE (CONT'D)

Stan, what are you doing?

STAN

T.D. fell asleep already. We're going to put his hand in this bowl of warm water.

JOE

Stan, you do realize what's going to happen when you do that.

STAN

Sure. It's why we're doing it.

STAN EXITS THROUGH THE STUDIO DOORS.

JOE

Call me crazy, but I don't think I'm going to be sleeping in the studio tonight.

FAITH
Good choice. You know, you could
always crash on the floor of my
office.

JOE
I don't know. It wouldn't look right
for us to share a room.

FAITH
Ahh, Mr. Nobility returns! Look, I
promise, no hanky panky. You could
even leave the door open.

JOE TAKES FAITH BY THE SHOULDERS.

JOE
You have no idea how much I appreciate
that offer. But it just wouldn't look
right. I mean - we have a past. And
things are different now.

FAITH
You're right. Business. Boss,
harassment, the whole thing. But just
the same, I'll leave the door open for
you. Just in case.

JOE GIVE FAITH A FRIENDLY LITTLE PECK ON THE FOREHEAD.

JOE
Thanks for the offer, Jo. Look, let's
get through this, and maybe some time
when we're a little less frazzled -

FAITH INCHES SLOWLY TOWARD HIM, HER EYES LOCKED ON HIS.

JOE (CONT'D)
- and-oh-I-don't-know, not in the
office, we can maybe harass each
other, okay?

CLOSER.

FAITH
You're right. Probably shouldn't... at
work.

EVEN CLOSER.

JOE
No, probably not.

ANY SECOND NOW....

FAITH
Maybe it's all the candles....

CLOSER STILL!

JOE
I thought it was because I'm noble.

FAITH
Mmm. Maybe not. Even Stan looked hot
in the candlelight.

THEY KISS - A LONG DEEP ROMANTIC KISS AND FINALLY JOE BREAKS
IT OFF.

JOE
So I do look hot!

FAITH
Stop talking.

SHE KISSES HIM AGAIN.

FADE TO BLACK.

END OF ACT I

ACT II

SCENE E

INT - KJIP - FAITH'S OFFICE - NIGHT (1)
(Joe, Faith)

JOE AND FAITH ARE RESTING ON THE LOVE SEAT. JOE IS LYING ON HIS BACK WITH HIS HEAD IN HER LAP. FAITH'S EYES ARE CLOSED. SHE PLAYS WITH A FEW STRANDS OF HIS HAIR.

JOE
Life is amazing.

FAITH
Mm-hmm, it is.

JOE
A month ago, I was a medium sized fish
in a very large pond.

FAITH
Mm-hmm. Large pond.

JOE
And now, I'm where I belong.

FAITH
You're still a medium sized fish...

JOE
Yes, but I'm much more comfortable in
this small pond. I never realized how
unhappy I was in Atlanta.

FAITH
Mm-hmm.

JOE
Jo?

FAITH
Mm-hmm?

JOE
I'm sorry.

FAITH FINALLY OPENS HER EYES.

FAITH
Sorry? About what?

JOE
Kimberly Overton.

FAITH CLOSES HER EYES AGAIN.

FAITH
I'm over it, Joe.

JOE
Yeah, but it was still a crappy thing
to do - dumping you right before the
prom.

FAITH
You were sixteen - and hypnotized by a
large bosom.

JOE
Wanna know a secret?

FAITH
Okay.

JOE
Kimberly Overton's bosom?

FAITH OPENS ONE EYE.

FAITH
Yes?

JOE
One side was a lot bigger than the
other.

HER OTHER EYE POPS OPEN!

FAITH
I knew it!

JOE
She maintained a dual illusion of
equilibrium and greatness with a tube
sock.

FAITH
And you know this because...

JOE
Jimmy McCray.

FAITH
He told you?

JOE
No he showed me the videotape.

FAITH
Oh - gross!

JOE
Yeah, I know. By the way whatever
became of Jimmy?

FAITH
Plastic surgeon. Married Kimberly
Overton.

JOE
No way! Jimmy is Doctor McCray? Eh, I
suppose they were meant for each
other.

FAITH
He was the best boob man in the state.
But even he couldn't fight gravity
forever.

JOE
Well, gravity is the law.

FAITH
She divorced him in '98. Wiped him
out.

JOE
Ah, destiny.

FAITH
Kismet.

JOE
Fate.

FAITH
Cosmic karma.

JOE STRUGGLES TO THINK OF SOMETHING, BUT CAN'T.

JOE
I'm out.

JOE SITS UP.

JOE (CONT'D)
I think I'd better check on the gang.

FAITH
Joe, they're grown ups - they know how
to sleep in the dark.

JOE
Yeah, you'd think so, wouldn't you?

SCENE F

INT. - KJIP-TV - BREAK ROOM - NIGHT (1)
(Nelson, Harry)

HARRY AND NELSON ARE UNSUCCESSFULLY ATTEMPTING TO SHARE THE SOFA. THEY EACH HAVE A LIGHT AND ARE SPRAWLED OUT WITH THEIR HEADS AT OPPOSITE ENDS. NELSON'S SOCKED FEET ARE PROTRUDING FROM UNDER THE BLANKET AND ARE DANGEROUSLY CLOSE TO HARRY'S FACE. HARRY'S EYES FLUTTER OPEN AND HE SCREAMS. NELSON BOLTS AWAKE.

NELSON
I'm awake! I'm awake!

HARRY
Oh, this is ridiculous. How are two
grown men supposed to sleep on one
sofa?

NELSON

Well, I was managing quite well, thank
you very much.

HARRY

I'm sure you were. But you didn't have
your feet in your face.

NELSON

Perhaps not, but I was able to
overcome the wheezing, snoring...
moaning sound you were making.
Honestly, I was prepared for a female
moose to reply any moment.

HARRY

I can't help it -

NELSON

Yes, I know - you have a deviated
septum. You've only mentioned it every
five minutes.

HARRY

Look just watch where you put your big
smelly feet, okay?

HARRY TRIES TO SETTLE BACK IN.

NELSON

(muttering)

I have an idea of where I'd like to
put one of my feet.

HARRY
What was that?

NELSON
Go back to sleep.

HARRY
No - that's not what you said. Tell me
what you said!

NELSON
Good night, Harry.

NELSON IS OUT - AND BEGINS TO SNORE LIGHTLY

HARRY
Oh no you don't - you are not beating
me to sleep. Don't you start snoring,
Nelson.

NELSON'S SNORE GETS LOUDER.

HARRY (CONT'D)
Oh, for goodness sake! I'm going to
the bathroom.

HARRY EXTRICATES HIMSELF FROM NELSON AND THE SOFA AND STANDS.
HE DRAGS HIS BLANKET BEHIND HIM AS HE SHUFFLES OUT OF THE
BREAK ROOM.

SCENE G

INT - KJIP - THE HUB - NIGHT (1)
(Joe, Gus, Harry)

GUS IS RUMMAGING IN THE BOXES ON BERNADINE'S DESK AS JOE
ENTERS THE HUB FROM FAITH'S OFFICE.

JOE
Gus, how are you holding up?

GUS
I'm doing okay. Compared to some of
the things I've been through, this is
a piece of cake.

JOE
You served in the Marines, didn't you?

GUS
Yes sir. Desert Storm.

JOE
Well, I appreciate your service.

GUS
Thank you, sir. I'm sorry I didn't get
to attend the memorial for Mr.
Progress last week.

JOE
Oh, that's okay. I understand.
Somebody's got to be here, running
Master Control.

GUS
Oh no - I wasn't in Master Control. I
was away for the week.

JOE
Oh, vacation! Where did you go?

GUS
Oh, I wasn't on vacation. I was away.

GUS POINTS UP.

GUS (CONT'D)
For a whole week.

JOE
Oh! (LONG BEAT) Does our sick leave
policy cover that?

GUS
I don't think so. If I was sick, I'm
pretty sure 'they' -

GUS POINTS UP AGAIN.

GUS (CONT'D)
- would have caught it. They were very
thorough.

HARRY ENTERS FROM THE HALLWAY NEAR THE BREAK ROOM, SHUFFLING,
DRAGGING HIS BLANKET BEHIND HIM

HARRY
Joe.

JOE
Harry.

HARRY DOESN'T STOP, BUT CONTINUES TO SHUFFLE PAST THEM TOWARD
THE STUDIO DOORS.

GUS
Mr. Green.

HARRY
Weirdo.

JOE AND GUS WATCH AS HARRY CROSSES THE HUB AND STUMBLES
THROUGH THE SWINGING DOORS TO THE STUDIO.

JOE
He is one unique individual.

GUS
Not really.

JOE
No?

GUS
He doesn't know it, but the
government's been harvesting his DNA
for a black project cloning program
for years.

JOE
Really? How?

GUS
Frankie. Harry's hair stylist?

JOE
Yeah?

GUS
Not really gay. CIA.

JOE
Really?

GUS
Now, if you'll excuse me, I need to
visit the little boys' room.

GUS HEADS TO THE HALLWAY.

JOE
Good night, Gus.

JOE HEADS TO THE STUDIO.

GUS
Good night, Mr. Progress.

SCENE H

INT. - KJIP-TV - STUDIO - NIGHT (1)
(Harry, Joe, Gabe, Max, T.D.)

JOE ENTERS THE STUDIO THROUGH THE SWINGING DOORS AND IS IMMEDIATELY STUNNED BY A BRIGHT GREEN LIGHT THAT IS FILLING THE ROOM. HARRY SHUFFLES PAST JOE ON THE WAY OUT OF THE STUDIO.

HARRY
There must be some place in this
building populated by normal people
who just want to sleep!

HARRY LEAVES AND IT IS ONLY THEN THAT JOE REALIZES THAT GABE, STAN, MAX AND A PANT-LESS T.D. ARE HUDDLED AROUND A BRIGHT GREEN GLOWING ORB RESTING ON A TABLE.

JOE
What the hell are you guys doing?

GABE
Oh, hi, Joe! Isn't it great?

JOE
Okay, I'll go with great. But... what
is it?

MAX
It's a giant glowing ball.

JOE
I got that much on my own, Max.

T.D.
We built it out of the glow sticks.

JOE
Well, it's good to see you're not
wasting them. Where are your pants?

T.D. CUTS AN ANGRY LOOK OVER TO STAN

T.D.
Ask him.

JOE
Oh yeah, the old 'hand in the lukewarm
water' trick.

T.D.
No. Fortunately, it ended up being the
new 'trip over something in the dark
and pour water in my lap' trick.

JOE
Okay. And why are we building a big
green glowing ball again?

GABE
It's for Gus.

JOE
I don't want to know anything about
this do I?

GABE
Probably not. But you've got to see
this.

GABE PLUGS A CORD TOGETHER AND CHRISTMAS LIGHTS LIGHT UP
INSIDE THE BALL AND BEGIN TO BLINK.

JOE
Very impressive, Gabe!

GABE
Thank you.

JOE
Exactly how are you powering those
electric lights?

GABE
I rigged a power supply running off a
camera battery.

JOE
Don't you think maybe we'd be better
off powering up- oh I don't know,
maybe - a radio?

GABE
A radio? A radio!

SCENE I

INT - KJIP - THE HUB - VERY EARLY MORNING (2)
(T.D., Gabe, Joe, Faith, Bernadine, Announcer, Harry, Stan)

JOE, MAX, STAN, AND T.D. HOLD CANDLES AND WATCH AS GABE IS
MAKING THE FINAL CONNECTION IN A POWER CORD ATTACHED TO THE
TRANSISTOR RADIO

T.D.
Hey Professor - when you're finished
with that, do you think you could
build me a bamboo car?

GABE
Never fear, Engineering is here!

GABE ATTACHES THE WIRE TO THE CAMERA BATTERY AND THE RADIO COMES TO LIFE. EVERYONE CHEERS!

JOE
Great job, Gabe!

THE DOOR TO FAITH'S OFFICE OPENS SLOWLY. FAITH STUMBLES OUT, CARRYING A CANDLE.

FAITH
What in the world are you boys doing?
It's five o'clock in the morning!

BERNADINE EMERGES FROM JOE'S OFFICE CARRYING A CANDLE.

BERNADINE
Do I hear music?

JOE
Yes, ma'am - glorious music!

AS BERNADINE AND FAITH JOIN THE GUYS, HARRY ENTERS THE HUB FROM THE HALLWAY. THE MUSIC COMES TO AN END.

ANNOUNCER (V.O.)
And now the news.

HARRY
Could you keep it down? There are
people trying to get some sleep, you
know!

JOE
Harry! Quiet!

ANNOUNCER (V.O.)
...meanwhile the City Police and Fire
Departments scored high marks in
yesterday's emergency rescue drill
that featured a simulated chemical
spill in downtown Progress.

JOE
A simulated chemical spill?

EVERYONE TURNS TO HARRY.

ANNOUNCER (V.O.)
The only glitch in the drill occurred
when the driver of a produce truck
became distracted by the sight of
rescue equipment and hit a telephone
pole. While the driver was not
injured, a four block section of
downtown Progress has been without
power since the accident. Officials
expect power and telephone service
should be restored to the area before
dawn. Turning to sports -

GABE TURNS OFF THE RADIO. EVERYONE MOVES MENACINGLY TOWARD
HARRY. FOR A FLEETING MOMENT HARRY APPEARS FRIGHTENED BY THE
GANG'S RESEMBLANCE TO PEASANTS CARRYING TORCHES, BUT HE'S TOO
TIRED AND GRUMPY TO BE AFRAID FOR LONG AND SHAKES IT OFF.

T.D.
A simulated chemical spill? Harry, you
do realize we have all just spent the
night locked up in this building
because of you?

HARRY
Don't give me that. I've been here,
too - haven't I? And I dare say I've
enjoyed it a lot less than any one of
you.

T.D.
Oh yeah? Where are your
pants, Harry? Oh I'm sorry -
you still seem to have them,
don't you? If you haven't
noticed, I'm not wearing mine
- because they're wet!

HARRY
Try sharing a lumpy old sofa
with Nelson! You may all
think he's a great guy - but
you have no idea how loudly
he snores! It's not my fault
the power went off!

SUDDENLY THE LIGHTS FLICKER ON AS THE POWER RETURNS.

JOE
Guys! Take it easy! Relax, the power's
back on.

GABE
I'll find Gus and get Master Control
back on the air.

JOE
Thanks, Gabe!

GABE EXITS TO THE STUDIO.

JOE (CONT'D)

Stan, Max, see what you can do to help
Gabe.

STAN

Sure thing!

STAN AND MAX EXIT TOWARD THE STUDIO.

JOE

Everyone else, since it's now apparent
we're no longer in any real danger, I
guess you're all free to go.

BERNADINE AND T.D. GO TO THEIR DESKS AND BEGIN TO PREPARE TO
GO HOME. JOE TURNS HIS ATTENTION TO HARRY.

HARRY

I don't care about the electricity. I
don't care about whether or not there
was really a chemical spill. All I
care about is finding a place to
sleep!

JOE

What's wrong with the sofa in the
break room?

HARRY

What's wrong? I'll show you what's
wrong - come with me!

HARRY AND JOE EXIT DOWN THE HALLWAY WITH FAITH FOLLOWING.

SCENE J

INT. - KJIP-TV - BREAK ROOM - MORNING (2)
(Harry, Nelson, Joe)

HARRY, JOE AND FAITH ENTER THE BREAK ROOM. HARRY LOOKS AT JOE AND POINTS AT THE SOFA INDIGNANTLY.

HARRY
See, that's what's wrong with the sofa
in the break room!

HARRY TURNS TO THE SOFA AND IS STUNNED AS WE REVEAL THAT NELSON IS NOW SLEEPING IN A FULL SIZED BED PULLED OUT FROM THE SOFA.

HARRY (CONT'D)
Where did that bed come from?

HARRY JOSTLES NELSON WHO IS STARTLED OUT OF A DEEP SLEEP.

HARRY (CONT'D)
Nelson, wake up! Nelson! Wake up!

NELSON
Yes! Yes! Yes! Yes! Yes, Harry, I'm
awake - again. What do you want now?

NELSON NOTICES JOE AND FAITH.

NELSON (CONT'D)
Oh. Hello, Joseph. Miss Dennison.

JOE
Good morning, Nelson. The power's back
on. Everyone's free to go.

NELSON
Well now, that is good news!

HARRY
Stop changing the subject - where did
you get this bed, Nelson?

JOE
Didn't you know, Harry? It's a
sleeper sofa.

HARRY
No, I didn't know.

(TO NELSON)
And why didn't you tell me?

NELSON
I didn't remember myself until after
you had left. It's a shame, too Harry.
It's very comfortable. Almost as good
as home.

JOE
Which is where you both should be
going. And Harry?

HARRY
Yes?

JOE
Next time you listen to the radio, try
to pay a little more attention.

HARRY
Very funny.

HARRY SITS ON THE EDGE OF THE BED AND WRAPS THE BLANKET
AROUND HIMSELF.

HARRY (CONT'D)
This has been one of the worst days of
my life.

JOE
Cheer up, Harry. Look on the bright
side.

HARRY
What bright side?

JOE
Technically, it's still payday.

HARRY FLOPS BACKWARDS ONTO THE BED. JOE AND FAITH EXIT.

SCENE K

INT - KJIP - THE HUB - EARLY MORNING (2)
(Joe, Faith)

THE HUB IS EMPTY NOW. JOE AND FAITH WALK TOGETHER, ARM IN ARM
TOWARD THE MAIN ENTRANCE.

JOE
You know, Miss Dennison, I've heard
it's customary for a woman to make
breakfast for a fellow after they've
spent the night together for the first
time.

FAITH
Somehow, I don't think that custom
applies to this situation, Mr.
Progress.

JOE
Hmmm, perhaps not.

AS THEY REACH THE MAIN DOORS, JOE REACHES TO TURN OFF THE LIGHT SWITCHES, STOPS, THEN WAVES IT OFF AS IF TO SAY 'NEVER MIND.'

FAITH
Settle for a tall stack down at the
pancake house?

JOE
Depends. Is the cook wearing anything
other than a smile?

FAITH
God, I hope so. Junior Owens is the
breakfast cook. He weighs three
hundred and fifty pounds.

JOE
Okay. Maybe we'll let him wear his
apron, then.

JOE AND FAITH EXIT.

FADE TO BLACK.

END OF ACT II