

GLENN (CONT'D)

Every Sunday. And then Pastor Steve works with Ingrid one-on-one anytime, day or night. Whenever Ingrid and I are going through a rough patch, call up Pastor Steve, Ingrid pays him a visit, and bingo, she comes back happy and glowing.

Cheyenne realizes what's going on, but Glenn's oblivious.

CHEYENNE

He sounds like a wonderful man.

GLENN

The best. They're on a retreat together as we speak.

CUT TO:

INT. PERSONAL CARE SECTION - LATER

The tired, pasty employee who we saw earlier (picture a human Droopy Dog) slowly stocks items on a shelf. On the other side of the aisle, Mateo is energetically stocking at breakneck speed as if it's an Olympic event. The pasty employee gives him a tired, deadpan look.

CUT TO:

INT. GROCERY AISLE - SAME TIME

Jonah is stocking cans, although we don't yet reveal how he's stacking them. Garrett is talking to him.

GARRETT

It's close to work. You'd have your own bedroom. Plus, wide hallways, nice ramps, and have you ever seen a wheelchair-accessible shower? It's like a palace.

Jonah contemplates it. Then he notices Amy approaching and calls out to her:

JONAH

Hey. What do you think?

He points to the shelves, and we reveal that rather than stock the cans in order, he's created an impressive -- and attractive -- mural of Amy's face.

AMY

I think that no one's going to be able to find what they're looking for. Plus, in the time it took you to do this, you could have stocked five times as much, so it's made more work for the rest of us.

JONAH

...But, like, as a work of art.

AMY

You got my eyes wrong. Come with me,
Jonah.

She walks off. He hurries after her.

JONAH

Okay, coming... this would be easier if I
had a name to call you.

After he runs off, Garrett judges the mural.

GARRETT

Yeah, the eyes are screwy.

CUT TO:

INT. CLOUD 9 - WALK-AND-TALK - CONTINUOUS

JONAH

I was just having a little fun--

AMY

I know this is a "life experience" for
you, but most of us are here because they
give us a paycheck. Then we cash that
paycheck for money, and we use that money
for extravagances like food and rent.

JONAH

I was an econ major, we covered a lot of
this.

AMY

This doesn't need to be fun. If it were,
they wouldn't have to pay us to do it. So
let's just be practical and do our jobs so
we can go home and enjoy our lives, okay?

JONAH

I get that we have a job to do, I'm not
naive. But does that mean we can't ever, I
don't know, find moments of beauty in it?

AMY

"Moments of beauty"? Are you really that
cheesy?

JONAH

Or fun or joy or... okay, yeah, it sounds
cheesy, but: beauty. Like... remember in
that movie?

As they're passing the check-out aisle, Jonah grabs a plastic bag from a bagger and tosses it up into the air, hoping for an *American Beauty*-like transcendent moment.

They all watch as the bag drifts down to the floor, bit by bit, in a totally mundane, non-transcendent way.

Beat. The bagger slowly picks up the bag and starts putting items in it again. Jonah looks embarrassed.

AMY
(deadpan)
That just blew my mind right there.

Jonah walks quickly out the front doors. As Amy follows:

AMY (CONT'D)
How did you do that? I have goose bumps.

CUT TO:

EXT. PARKING LOT - CONTINUOUS

She points to the parking lot, which is full of shopping carts customers have abandoned.

AMY
I want you to gather up all the shopping carts and put them in the return corral.

JONAH
Don't they have people for that?

AMY
They do. You're one of them. Be careful about touching the metal - on a day like this, it's heated up like a steam iron. And you'll need to fight the occasional homeless man for possession.

A HOMELESS MAN clutches his cart possessively.

AMY (CONT'D)
Thanks Jonah.

She pats him on the back and leaves him to it.

JONAH
You're welcome... buddy.

CUT TO:

INT. CHILDREN'S APPAREL - DAY

An ANGRY MOM is screaming at someone hiding in a circular clothing rack.

ANGRY MOM

Timmy, you get out of there right now! I am not kidding around, I'm gonna give you to five. One...two...three...

A sheepish middle-aged man - her husband - crawls out from the rack.

ANGRY MOM (CONT'D)

You know we have plans with my mom! I am very upset mister!

CUT TO:

INT. COSMETICS COUNTER - DAY

Cheyenne is giving a make-over to Dina, who obviously never wears make-up. She struggles as Cheyenne does her eyes.

DINA

I don't usually wear eyeliner. Sharpie, occasionally.

CHEYENNE

So... what's he like?

(off Dina's look)

The special fellow you're doing this for. Tell me about him.

DINA

Male. Caucasian. Five foot ten. Approximately 23 years old, clean shaven, no discernible scars or tattoos.

CHEYENNE

(reacts - "that's it?")

Sounds dreamy.

Amy approaches Cheyenne, taking off her vest.

AMY

I'm finally out of here. Call me later if you feel like talking about this Bo stuff, I'll just be in a series of successively hotter baths.

DINA

Randy called in sick.

AMY

("why are you telling me?")
Uh-huh. Well, I sure hope he feels better.

DINA

You need to work his shift.

AMY

Aw, I would, but I've been here since opening. Plus I did a double yesterday.

(Dina stares at her, unblinking)

Seriously, I've started to dream I'm still at work. The other night I tried watching one of those Freddy movies before bed, but it didn't do any good.

(Dina just stares at her)

I can't do it. You'll have to find someone else. I just can't.

(still, the stare)

Fine!

She turns and storms off, agitated. Dina turns to Cheyenne.

DINA

Tell me when it's okay to blink.

CUT TO:

INT. WOMEN'S APPAREL - MOMENTS LATER

Amy is walking angrily through the store, putting her vest back on. Mateo catches up to her.

MATEO

I hung up everything that was in the dressing rooms, organized by style, color, and size. Would you also like me to subdivide it by relevance of designer?

She looks around at the insanely meticulous job he's done.

AMY

No, that's fine, good job.

MATEO

I enjoy hard work. I don't think I could be happy fooling around in the parking lot like the other new guy.

AMY

What?

SMASH CUT TO:

EXT. PARKING LOT - MOMENTS LATER

Mateo leads Amy outside, where Jonah and Garrett (sans wheelchair) are sitting in shopping carts, using kayak oars to propel themselves through an impromptu obstacle course.

JONAH

Slow down, you've had more experience maneuvering on wheels than me.

GARRETT

Your disability is not my concern.

AMY

HEY! The only thing I asked you to do was put away the carts.

Jonah and Garrett look up at her, caught.

JONAH

Which is what I'm doing. Just, in a somewhat circuitous manner.

GARRETT

Around the dumpster, slalom through the Priuses, loop-de-loop around the birds eating the dead squirrel...

AMY

Can you take anything here seriously?! Do I need to go to Glenn about this?!

GLENN (O.S.)

COMING THRUUUUUU...!!!

She jumps out of the way as Glenn flies past in his own cart. He coasts into the return corral, breaking a finish line made of Dora the Explorer streamers.

GLENN (CONT'D)

Yes! In your faces!!

Jonah smirks. Amy looks irritated. She reaches for his oar.

AMY

Hey, is that one of our kayak paddles?

JONAH

(handing it over)

Yeah, why?

As soon as he hands it to her, she shoves his cart careening into the parking lot. Jonah, now with no way to brake or steer, screams, as we hear an offscreen CRASH.

CUT TO:

INT. MULTIPURPOSE ROOM - LATER

Once again, the employees are being forced to watch a video. Amy and Jonah (who is a little bruised up) sit on opposite sides of the room, annoyed with each other.

ONSCREEN: Christopher Lloyd, in a Delorean, addresses camera.

CHRISTOPHER LLOYD

There is never an excuse for violence in the workplace. A lesson we're about to witness personally as we travel back to 1886, where a union riot in Haymarket Square causes the deaths of seven police officers.

FADE OUT.

END OF ACT TWO

ACT THREE**INT. SEASONAL ITEMS - DAY**

Jonah is angrily stocking Back-To-School items. Amy walks up contritely. She points to a bandage slipping off his arm.

AMY

Your band-aid's falling off.

JONAH

Cloud 9 brand. Not the best adhesive.

We see a shot of the floor by his feet, where a bunch of low-quality bandages have fallen off in a heap.

AMY

I'm sorry. I've been having kind of a long day. Ten years of long days, actually.

He doesn't respond. Amy picks up one of the items he's stocking - a giant box of glow-in-the-dark stars.

AMY (CONT'D)

I stock these glow stars every year for the Back-To-School sale. And then I take them down and put up the Halloween inventory. And then Thanksgiving, Christmas, Valentine's Day, President's Day Sale, Easter, St. Patrick's Day, Mother's Day, Father's Day, Graduation, Summer, Fourth of July, and then Back-To-School again.

JONAH

That sounds incredibly practical and dull. I see why you love it here.

AMY

Look, it's a good job, okay? But tomorrow is going to be the same as today. And I know that because today is the same as yesterday. So sometimes, it's just tough to find those "moments of beauty."

She smiles glumly as she hands him the box of stars and walks off. Jonah looks at the box, thinking.

CUT TO:

INT. PERIODICALS - LATER

Cheyenne is racking magazines. She reacts as she notices the front pages:

COSMOPOLITAN: "11 Marriage Horror Stories!"

TIME: "Why Spouses Kill!" over photos of Robert Blake and O.J. Simpson.

SMITHSONIAN: "Wedlock: A Remnant of Tribal Life"

MODERN BRIDE: "Just Say No!"

CUT TO:

INT. PHOTOLAB - LATER

Glenn stands at a self-serve kiosk, scrolling through photos of himself and his wife posing with a handsome, muscled PASTOR STEVE. She and Steve are exchanging sly glances with each other, their fingers lightly touching, while Glenn grins goofily at the camera. Glenn, unaware of the implications of this, just smiles and presses Print.

CUT TO:

INSERT CLOSE-UP: A large, Angel-themed wall clock, the kind of thing that's meant to be cute and whimsical, but comes off as cheap and gimmicky. It reads 10:45.

CUT TO:

INT. INTERCOM AREA - EVENING (NIGHT 1)

Garrett flips on the intercom.

GARRETT

Attention shoppers: even a big-box store has to close, and it's about that time. When Pandora closed her famous box, there was one thing left inside: Hope. What, I wonder, will be left inside this box? Could it be Grace? I hope not. If you're Grace's parents, please pick her up in front.

He turns to a young girl (Grace) and gives her a thumbs-up.

CUT TO:

INT. CLOUD 9 - NIGHT

Amy waits impatiently as Mateo lists his accomplishments.

MATEO

I took the initiative upon myself to reorganize the Toys section for the convenience of adult shoppers. It was feeling overly whimsical.

Jonah starts to walk over. He's stopped by a BRAINY CUSTOMER.

BRAINY CUSTOMER

Excuse me? I'm looking for a play called
"Catiline" by Henrik Ibsen.

JONAH

Books, Aisle 3. If you don't see it,
check under "Brynjolf Bjarme" - he wrote
it under his pseudonym.

Amy reacts, a little impressed. Jonah continues on to her.

JONAH (CONT'D)

Hey, I want to show you something I've
been working on.

MATEO

You were working? Where? Cause I've been
working in every department, and I
haven't seen you in a couple hours.

But before Jonah can respond, A MASKED GUNMAN walks into the
store and jumps up onto a checkout counter.

MASKED GUNMAN

EVERYONE GET DOWN ON THE FUCKING GROUND!!

IT'S CHAOS!! People are screaming and hitting the floor. The
cowardly Security Guard throws down his gun and flees the
store. Dina army crawls into the back offices.

MASKED GUNMAN (CONT'D)

CALM DOWN! Do what I say, and no one gets
hurt! Now I'm gonna start killing one
person every minute, unless...

He takes off his mask -- it's Bo! He turns to Cheyenne.

BO

Unless you agree to marry me. Hit it.

AT THE INTERCOM AREA, a teenager pulls a shocked Garrett, in
his wheelchair, away from the system and hooks up his iPhone.

GARRETT

Hey--

SFX: "Marry You" by Bruno Mars.

A bunch of the customers - fellow teens - break into a poorly
choreographed, cheesy flash mob dance sequence along with Bo.

Everyone's stunned, but not in a good way. Amy shakes her
head, like "you've got to be kidding me." Jonah turns to her.