Four Degrees and No Hire

"On The Radio

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INT. RADIO STATION - DAY

DEXTER, JOEL, MAGGIE and ISAAC walk down the hallway of the radio station trailing TONY, the station manager.

J
Thanks a lot for these jobs, Tony.

TONY
Yeah, no problem.

JOEL
You have no idea how great this is for us.

DEXTER
Yeah. Thanks. This is awesome.

TONY
Don’t mention it.

They reach THE STUDIO.

TONY (CONT’D)
Well this is the studio, where you guys will be working.

The friends look on at the station.

ISAAC
Woah.

DEXTER
Bad ass.

TONY
We’re small but we’re growing. We’ve only been operational for a month.

MAGGIE
And this is legal? I mean, not like pirate radio?

TONY
Nope. We are a state funded, FCC licensed radio station. My days of pirate radio are finished. I have enough fines to pay off as it is.

Dexter spots radio personality MAD MAN O’MALLEY, a popular shock jock. He dons a pair of sunglasses and a heavy arrogance. He’s reminiscent of David Lee Roth in both features and mannerisms.

(CONTINUED)
DEXTER
Oh my God. Is that... Mad Man O’Malley?

TONY
Yep, sure is.

DEXTER
But... how?

TONY
After his previous shenanigans no one would hire him. Too much of a liability so we took him on. With some stipulations, of course. But, he’s still an asshole.

DEXTER
I know, and I love him for it.

TONY
That’s why you’re going to be working with him.

DEXTER
What? Really?

TONY
Yep.

DEXTER
Like, panel shows and everything? Tearing callers apart and what not?

TONY
No. No. As an intern.

DEXTER
What? What do you mean? He and I could be the next great radio duo!

TONY
I know how you are, Dexter. You are to work with him only. Do not go anywhere near the controls. No air time.

DEXTER
But --

TONY
None.

Dexter deflates. He turns to walk off.

(CONTINUED)
DEXTER
(under his breath)
Asshole.

Dexter exits to his new boss.

JOEL
So, what am I doing?

TONY
You and Maggie are working together.

JOEL
Great. Doing what?

TONY
You guys will have your own show. I trust you.

JOEL
What kind of show?

TONY
Well, you’re going to do the news and work the music boards. Maggie is to be the weather girl.

MAGGIE
(angry)
What?

TONY
We need someone out there with a seductive voice like yours to really grab people’s attentions.

Tony gives a winks. Maggie scoffs and walks off. Joel follows.

MAGGIE
(under her breath)
Prick.

Isaac approaches Tony.

ISAAC
And me? What do I get to do?

TONY
You’re gonna be over in Promotions.

CUT TO:
EXT. STREET - DAY

Isaac stands on a street corner wearing a TACO costume and holding a sign promoting the radio station.

ISAAC
Listen to WEPH! We have soft and and hard music... like taco shells!

CUT TO:

INT. RADIO STATION - MAD MAN O’MALLY’S OFFICE

Dexter approaches Mad Man O’Malley. O’Malley removes his sunglasses.

O’MALLEY
So, you’re my new intern, huh?

DEXTER
Yes. It’s a pleasure to work with you, Mr. O’Malley. I’m a big --

O’Malley hands off a piece of paper.

O’MALLEY
Here.

DEXTER
What’s this?

O’MALLEY
My dry cleaning. Pick it up for me, old boy.

Dexter stares at the receipt.

DEXTER
Uh...

O’MALLEY
Go get ’em, tiger.

Dexter exits, annoyed.

O’MALLEY (CONT’D)
Shoopeedy-bop-bop!

CUT TO:
INT. RADIO STATION - BOOTH - LATER

Maggie and Joel sit at the booth. Maggie shuffles papers, the weather report, and Joel looks through the music catalog.

JOEL
So, what do you want to play?

MAGGIE
What?

JOEL
I’m not going to let you just do the weather. Pick some tunes.

MAGGIE
(smiling)
Thanks Joel.

Joel returns a smile. Maggie flips through the catalog. There is a silence. No one speaks. Joel leans closer to Maggie and sniffs her hair. His eyes are closed. Maggie quickly turns to Joel, his nose matching up with her mouth once she turns. He makes a surprised expression at not smelling her flower scented hair, slightly winces.

MAGGIE
What are you doing?

Joel jumps back and plays it off.

JOEL
What did you eat for breakfast?

MAGGIE
Cheese Bacon Quesadilla.

JOEL
Really? For breakfast?

MAGGIE
Why?

JOEL
Nothing. Just... nothing.

Maggie nods her head and goes back to the catalog.

JOEL
So I was thinking we could play Air Supply. Lost in Love and The One That You Love are great albums. The (MORE)

(CONTINUED)
JOEL (cont’d)
real powerful, passionate love
songs. Almost confessions. What
about you?

Maggie turns around holding up a MARILYN MANSON VIYNL,
staring at him in confusion.

JOEL (CONT’D)
No, I was just...joking. I was
gonna play some Led Zeppelin. But I
mean that song "Dragula" is
real...cool.

Maggie gives him a look and goes back to the catalog. Joel
looks away, cringing.

CUT TO:

INT. STREET - LATER

Isaac continues standing on the street corner. Cars drive
by, he waves. One car drives by and throws a milkshake at
Isaac, splattering his face. Isaac swipes a bit on his
finger tip and licks it. He resumes his work.

ISAAC
Lettuce bean your radio station
today and tomato!

CUT TO:

INT. RADIO STATION - MAD MAN O’MALLEY’S OFFICE - LATER

Dexter enters the booth. He carries the dry cleaning.
O’Malley sets behind the controls, taking notes and
meditating. He doesn’t acknowledge his intern. Dexter
stands, waiting for recognition. Dexter clears his throat,
breaking O’Malley from his meditation.

DEXTER
Here.

Dexter hands over the dry cleaning.

O’MALLEY
You broke my concentration.

O’Malley examines the dry cleaning. He takes a sip from a
coffee cup. It’s empty. Dexter is leaving when:

(CONTINUED)
CONTINUED:

O’MALLEY
Hey, shitern!

Dexter stops.

DEXTER
Yeah?

O’MALLEY
Head down to the corner of 2nd and 3rd, that little coffee joint next Bennigans. I don’t want any of that starbucks shit.

DEXTER
(interupts)
Well...there’s free coffee in the lounge.

O’MALLEY
No, that’s piss water. Now, get me an extra large caramel macciato with two espresso shots. I want soy milk. No diary, soy. Diary gives me the bubbles. And three sugars, not two, not four. Three. Cinammon swirls on the top.

Dexter just stares blankly at him. O’Malley stares him down.

O’MALLEY
Well, what are you waiting for?

DEXTER
I don’t have any...

O’Malley shuts the booth door in Dexter’s face, cutting him off.

DEXTER
(continued)
...money.

DEXTER
(pause)
Fucker!

CUT TO:
INT. RADIO STATION - BOOTH - LATER

Maggie and Joel sit behind the controls. They spot Dexter on the other side of the glass, obviously frustrated as he walked away. Joel does a thumbs up, thumbs down motion to ask how it is going. Dexter glances to them, shakes his head then does a whacking off motion with his hand while rolling his eyes. Heads out of shot. Joel shakes his head. Music plays. No one speaks. Finally:

    JOEL
    So, why did you date him?

    MAGGIE
    What?

    JOEL
    Chaz. Why did you date him?

Maggie glares. She’s annoyed.

    MAGGIE
    What’s it matter to you?

    JOEL
    Just making small talk.

Maggie shrugs it off.

    MAGGIE
    Well...when your talking about Chaz...

Silence.

    MAGGIE
    I dated him because he made me feel good about myself.

    JOEL
    How could he make you feel good about yourself, Maggie? He is a Dick.

    MAGGIE
    Yeah, that’s the point. He’s stupid, obnoxious and loud. But it’s nice dating someone that you don’t feel inferior to. I’ve just never been able to date intellectuals.

Joel deflates.

(CONTINUED)
CONTINUED:

JOEL

Oh.

No one has noticed that the music has stopped but the silence between them is a signifier.

MAGGIE

What happened to the music?

JOEL

What?

MAGGIE

The music. It stopped.

JOEL

Oh, shit dead air.

Joel and Maggie scramble to get it working but they fail. In the process they turn on the studio microphone.

JOEL

I can’t get it to come back on.

Maggie notices that they are on the air live.

MAGGIE

Oh my god.

JOEL

What is it?

MAGGIE

We’ve been on the air the entire time.

JOEL

Oh no.

MAGGIE

Oh shit.

Joel covers her mouth to silence the cursing. She acknowledges the mistake. He uncovers her mouth.

MAGGIE

What are we going to do?

Joel thinks and then comes to a conclusion. He starts to beat box. Maggie is confused but Joel urges her to join him. They beat box together to fill the dead air.

CUT TO:
INT. STREET - LATER

Isaac still stands on the corner. A boy approach him. Isaac pays no mind.

    BOY
    Hey, Jose. Give me a taco.

Isaac is confused. He turns to them.

    ISAAC
    What?

    BOY
    I said give me a taco.

    ISAAC
    But I don’t have any.

    BOY
    What do you mean you don’t have any, Jorge?

    ISAAC
    My name is Isaac.

    BOY
    And my name is "I’m gonna kick your ass if you don’t give me a taco."

Isaac grows scared.

    ISAAC
    I -- I --

The boy pulls out a wiffle bat.

CUT TO:

INT. RADIO STATION - BOOTH - LATER

Joel and Maggie exit the booth, disappointed and let down. Both feel like failures. They meet Dexter at the door.

    DEXTER
    How’d it go?

    MAGGIE
    Horrible.

(CONTINUED)
JOEL
Dreadful.

DEXTER
What a shame. I’ll show you how it’s done.

JOEL
What?

MAGGIE
You’re not allowed on the air. Where’s Mad Man O’Malley? He’s supposed to go on next.

DEXTER
He’s in the bathroom blowing bubbles.

Dexter points to the macchiato setting on the table.

DEXTER
(smug)
They were out of soy.

Joel and Maggie look confused

DEXTER
Now, if you’ll excuse me.

Dexter enters the booth, shuts the door and locks it. He walks to the controls and takes the helm.

DEXTER
Hello, America. Mad Man O’Malley is out today. You’re on deck with the Dex. Let’s take some callers. Hey-yo!

The station gets a call. Dexter answers.

DEXTER
Hello. What’s goin’ on?

CALLER #1
Hey Dexter.

DEXTER
(confused)
Who is this?

(Continued)
CALLER #1
Don’t you know your old friend?
It’s Chaz Mull--

Dexter disconnects the call.

DEXTER
Next caller.

CALLER #2
Hello? Am I on the air?

DEXTER
Yep. You’re on deck with the Dex.

CALLER #2
Uh, I thought I was calling Mad Man O’Malley.

DEXTER
He’s out sick at the moment.

CALLER #2
Oh. Okay.

DEXTER
What’s going on caller? First, what’s your name?

CALLER #2
Mitchell.

DEXTER
Hi, Mitchell. What can I do for ya?

CALLER #2
Well, last night, Mad Man O’Malley said he was going to start taking callers discussing Keith Moon.

DEXTER
Keith Moon?

CALLER #2
Well next to Ringo Starr he was one of the world’s most famous drummers.

DEXTER
Ringo Starr was in the best band.

(CONTINUED)
CALLER #2
But Keith Moon was a better drummer. It doesn’t matter if The Beatles were a better band than The Who.

DEXTER
That’s not what I was trying to say

CALLER #2
You implied it. Plus, Keith Moon taught Ringo’s kid how to play drums. What does that tell you?

DEXTER
That you know way too much about other people’s kids.

EXT. STREET - DAY
Isaac is laying on the sidewalk crying. His taco hat is smushed and there is a broken wiffle bat. He grasps his taco hat in hands and rocks.

ISAAC
(crying and singing La Cucaracha)
My taco!

INT. RADIO STATION - DAY
Dexter is fired up on the mic.

DEXTER
Clearly he’s talking about watching a man drown. It says it right in the song! What don’t you understand?

CALLER #2
It’s a metaphor! His wife just divorced him at the time.

DEXTER
I’m sure you can identify with that.

CALLER #2
I’m not married.

(Continued)
DEXTER
(sarcastic)
No, shocker. You don’t time to date when your sitting in your bean bag chair, pounding the peter to VH1’s Behind the Music all day.

CALLER #2
I-

DEXTER
How many do you have on your DVR? Spoiler alert, Wool Hat ain’t going back to The Monkees.

CALLER #2
Hey-

DEXTER
Listen, the only reason you’re calling me is because you got no life, and obviously no musical knowledge. In fact, you’re just a waste of air time at this point. I just wasted five minutes of my life I’ll never get back. You should just hang up the phone, and swallow a forty-five round and put all of us out of your misery. Thanks for calling you douche wipe.

Dexter hangs up the phone.

DEXTER
More calls after the break.

FADE OUT