

Fidget Spinners - The Movie

written by

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EXT. WHITEMAN'S CHINESE THEATRE ENTRANCE - NIGHT

A crowd of over five hundred stand in front of the entrance of Whiteman's Chinese Theatre. An anchorwoman by the name of Suzanne Sharpe hosts the red carpet premier.

SUZANNE SHARPE

Suzanne Sharpe here and it is a glorious night here at Whiteman's Chinese where we will be seeing the premier of Fidget Spinners The Movie and, uh, I think I see a limousine coming up to the red carpet right now and uh?

Terry LaGerry, dressed in a tuxedo, emerges from the limousine and walks over towards Suzanne Sharpe whilst waving at the crowd.

SUZANNE SHARPE (CONT'D)

Who are you?!

TERRY LAGERRY

I'm Terry LaGerry, the director of Fidget Spinners The Movie.

SUZANNE SHARPE

Who?!

TERRY LAGERRY

Terry LaGerry, the director of Fidget Spinners The Movie!

Suzanne Sharpe still doesn't get it.

SUZANNE SHARPE

Oh!

Suzanne Sharpe shoves Terry to the side.

SUZANNE SHARPE (CONT'D)

And here comes another limousine and I think it is, yes it is Cindy Mancini, producer of Fidget Spinners The Movie!

Cindy Mancini walks up towards Suzanne Sharpe.

SUZANNE SHARPE (CONT'D)

So Cindy, what's it like to take an old, run down animation studio and turn it anew?!

CINDY MANCINI

Well, you know how I love animation. As a kid, I watched all the Disney movies, from Charlotte's Web, to Fritz The Cat, to An American Tail, to Wizard Of Oz, basically, I've seen all of them.

TERRY LAGERRY

Have you seen Black Cauldron?

CINDY MANCINI

No, what's that?

TERRY LAGERRY

It's the one that actually is a Disney movie and not just me thinking all animation and all kids movies are Disney.

SUZANNE SHARPE

Get outta here! And here comes another limousine right now and it's, why, it's the CEO of Hollywood Studios himself, Ernest Tempkins.

Ernest Tempkins walks over towards Suzanne Sharpe.

SUZANNE SHARPE (CONT'D)

Mr. Tempkins!

ERNEST TEMPKINS

Please, just call me Ernie!

SUZANNE SHARPE

Mr. Ernie, just three years ago, your studio was yet another victim of a terrorist hack. And now, you're at the red carpet premier of one of your company's latest movies. Tell me, what's your secret?

ERNEST TEMPKINS

Earnest hard work and just an ounce of luck.

SUZANNE SHARPE

That's good... Oh my god, there he is! None other than the star of Fidget Spinners The Movie himself, Todd Jacobson!

Everyone cheers when Todd Jacobson exits his limousine and walks towards Suzanne Sharpe.

SUZANNE SHARPE (CONT'D)

Todd, you've said that you were at first apprehensive about taking on such a project and now, here you are doing promotions for the thing, what made you change your mind?

TODD JACOBSON

Well, I have to say that what made me change my mind was none other than director Terry LaGerry, who introduced me to the film's subtext.

SUZANNE SHARPE

Interesting! What do you hope will happen as a result of the film's success?

TODD JACOBSON

Just, you know, good change in general.

SUZANNE SHARPE

That's good. Mr. Jacobson, you've said in the past that you helped work on the actual production process of the film. Tell me, how does the animation project work?

TODD JACOBSON

Ah, well, that's easy! Uh...  
(doesn't know how animation works)  
Well... uh... you see... animation is just like a box of chocolates. You just never know what you're gonna get.

SUZANNE SHARPE

Oooooh, how intelligent! Who knew someone as famous as you could be so smart?

Todd acts modest.

TODD JACOBSON

Oh, stop!

SUZANNE SHARPE

All these people and more helped contribute to the movie we're about to see tonight, and, oh, I'm just getting told the movie's about to start soon, so we'll see you all in about ninety minutes.

Suzanne Sharpe does the cut hand signal.

CUT TO:

INT. WHITEMAN'S CHINESE THEATRE CONCESSION AREA - NIGHT

Terry LaGerry is pacing back and forth while Ernest Tempkins, Cindy Mancini and Todd Jacobson sit on a nearby bench.

CINDY MANCINI

Why is he pacing around like that? We already know the film's a guaranteed success!

ERNEST TEMPKINS

I see this all the time with directors. They're like newborn fathers at hospitals.

CINDY MANCINI

Hmm.

TERRY LAGERRY

Oh man! In just five minutes, the people outside are gonna see the fruits of my labor!

TODD JACOBSON

Your labor?! YOUR LABOR?! I'll have you know that I'm the biggest name out of everyone in this room, so that means the movie is MINE!

Cindy Mancini intervenes.

CINDY MANCINI

Whoa! Whoa there, Nelly! Just sit back over there and we'll soon get to the topic of who's the author and who isn't.

Todd grumpily sits down next to Ernest Tempkins. Ernest offers Todd popcorn.

ERNEST TEMPKINS

Popcorn?

CINDY MANCINI

Okay, we will be needing to get in front of the screen soon, how long until the film comes up?

TERRY LAGERRY

In about... four minutes!

CINDY MANCINI

Alright. Let me just check on the little man up there.

Cindy starts to walk away, only to realize what she just said.

CINDY MANCINI (CONT'D)

The projectionist, I mean.

Cindy walks towards the door leading to the projectionist.

INT. WHITEMAN'S CHINESE THEATRE PROJECTIONIST ROOM -  
CONTINUOUS

Cindy walks up the stairs to talk with the two projectionists.

CINDY MANCINI

So, how long until you're ready to project the film?

PROJECTIONIST 1#

Just setting up the reels.

CINDY MANCINI

But you're projecting it digitally.

The projectionist simply turns his head in annoyance.

PROJECTIONIST 2#

Listen, you already know when the film's coming up, so why are you really here?

CINDY MANCINI

Listen, I have a thing planned. I'm going to do the speech to introduce the film. Now, what I want to do is do a set up/pay off thing with the script. When I say hit it, you start up the movie. You got that?

PROJECTIONIST 2#

Yeah, I got that. Jeff, you got that?!

PROJECTIONIST 1#

Yeah, I got that.

CINDY MANCINI

Good. Good! Alright, see ya!

Cindy Mancini leaves.

INT. WHITEMAN'S CHINESE THEATRE CONCESSION AREA - CONTINUOUS

Cindy Mancini walks back to Terry LaGerry.

TERRY LAGERRY

Well, what did they say?

CINDY MANCINI

Same thing you said. About... five minutes?

TERRY LAGERRY

I said four minutes. And besides, you took so long checking up on them that it's now three minutes.

ERNEST TEMPKINS

Three minutes?!

Ernest Tempkins wakes up Todd Jacobson and they stand up and walk towards Cindy and Terry.

ERNEST TEMPKINS (CONT'D)

Well, now that the movie is almost up, it is now time for the movie's single author to give the audience a true introduction to this film.

Ernest starts to enter the theatre, only to be stopped by Terry.

TERRY LAGERRY

What do you mean YOU'RE the author of this film?

ERNEST TEMPKINS

Well, I'm the producer! I'm the one who funds the film, I'm the one who green lights the film, ergo, I'm the author.

TERRY LAGERRY

Yeah, yeah, yeah, well this film was my idea, I wrote it, I directed it, I put all of myself into this movie, therefore that makes ME the author.

ERNEST TEMPKINS

Ha ha, I don't think you know your place, boy.

TERRY LAGERRY

Ha ha, Ralph Bakshi and Don Bluth would like to have a word with you.

ERNEST TEMPKINS

I don't even know who those people are!

TODD JACOBSON

Whoa whoa whoa, girls. Let's get to a compromise. I'm the star, I'm a celebrity, and everyone's actually gonna know my name, ergo, that makes me the author.

Todd starts to walk towards the theatre.

ERNEST TEMPKINS

Oh no, you don't...

Ernest and Terry grab Todd.

TODD JACOBSON

Hey, let go of me!

TERRY LAGERRY

No, you're not introducing this movie!

TODD JACOBSON

I'm a celebrity, without me, nobody would even watch this movie!

ERNEST TEMPKINS

This isn't your movie it's mine!

CINDY MANCINI

Yeah, you do that, I'll just...

Cindy runs off. Terry notices.

TERRY LAGERRY  
Oh shit, Cindy entering through the  
other side!

Ernest and Terry let loose of Todd.

TODD JACOBSON  
Not on my watch!

Todd runs into the theatre, with Ernest and Terry following  
close behind.

INT. WHITEMAN'S CHINESE THEATRE MAIN THEATRE - CONTINUOUS

Todd Jacobson runs down the aisle and pulls out a gun. Cindy  
Mancini ducks as Todd shoots in her general direction. Ernest  
Tempkins dogs Todd down and tries to wrestle the gun away,  
eventually causing the gun to be thrown into the projection  
room.

ERNEST TEMPKINS  
Not so powerful without your gun,  
huh?!

Terry LaGerry leaps over Ernest and Todd and runs all the way  
to the front of the theatre, grabbing the microphone in the  
process. Cindy Mancini notices and rushes towards the stage.

TERRY LAGERRY  
Hello, viewers of this movie. I am  
Terry LaGerry, the director of The  
Fidget Spinners Movie. I made this  
movie because I wanted to provide  
modern audiences a modern day  
equivalent of Toy Story, a...

Cindy leaps towards Terry and grabs the microphone.

CINDY MANCINI  
Gimme the mic!

TERRY LAGERRY  
No, I won't!

CINDY MANCINI  
I said, gimme the mic!

Cindy successfully wrestles the microphone out of Terry's  
hands.

CINDY MANCINI (CONT'D)

Ha ha, sorry about that, everyone. Anyway, as a producer, I have one of the greatest influences in this film. I was the one who helped get all the product placement in this film, and...

ERNEST TEMPKINS

Don't listen to her! She's lying!

Ernest grand slams Cindy and takes the microphone away from her.

ERNEST TEMPKINS (CONT'D)

Huh, that was weird. Anyway, I have been in charge of Hollywood Studios for years. But I've never seen a single film as inspirational for my studio until today. A film that.

Todd jumps in and and rips the microphone out of Ernest's hands.

TODD JACOBSON

Hi, I'm Todd Jacobson, I'm the star of The Fidget Spinners Movie.

The audience laughs.

TODD JACOBSON (CONT'D)

A funny thing happened on my way to the theatre.

Ernest, Cindy and Terry all dog pile on Todd. All four wrestle the microphone from one another. Cindy temporarily grabs the microphone.

CINDY MANCINI

Hope you all enjoy the show. Hit it!

The projectionists start the film. Cindy, Terry, Ernest and Todd all let go of one another and each grab a pair of 3D glasses as they walk from the front of the theatre to the back.

TERRY LAGERRY

Well, here we are.

CINDY MANCINI

Yep. I never thought that I'd be seeing one of your movies at Whiteman's Chinese.

TERRY LAGERRY

Yeah. It's weird to think how this  
all began, just two years ago.

CINDY MANCINI

I know.

CUT TO:

INT. CALLAHAN PICTURES BUILDING BOARDING ROOM - DAY

A board room of six executives sit around the table, nervously looking around.

EXECUTIVE 1#

So, uh, quick question; is anyone else worried that the boss is going to let any of us go?

EXECUTIVE 3#

(sarcastically)

No, Kevin! That's we're all sweating profusely and looking around nervously!

EXECUTIVE 1#

Oh.

(beat)

Wait, then why are you sweating profusely and looking around nervously?

Executive 3# backhands Executive 1#. Their boss, ERNEST TEMPKINS, enters the board room and walks towards the far end of the table. Executive 2# immediately rushes towards Ernest.

EXECUTIVE 2#

Oh, Mr. Tempkins! Ernest! Ernie baby! You look tired, stressed, upset! Here! Let me carry your suitcase, being the bestest executive in the world.

ERNEST TEMPKINS

I'm already at my spot!

EXECUTIVE 2#

Right. Right. I see. I see.

The executive returns to his seat as Ernest sits down.

ERNEST TEMPKINS

Now, as you all can suspect, this meeting has to do with the hack that happened last night. Now, we don't exactly know WHO hacked us last night.

EXECUTIVE 4#

(to Executive 6#)

North Korea! Definitely North Korea!

ERNEST TEMPKINS

But what we do know is that we were hacked, and because of the hack, personal information that the public was not meant to see has been exposed to the world. Jerry! You have the files. Tell us what information was leaked as a result of these hackers.

Executive 2# stands up with a folder consisting of papers in it.

EXECUTIVE 2#

Well, the hackers have revealed to the world that we don't value film as an art form, that we treat our filmmakers like they are disposable, that our creative director has said some really racist shit about Obama, that despite what our films and press may have taught them, we are, in fact, a chaotic mess of a studio that's only holding together using duct tape, and that we have led several projects sweep from our grasp.

ERNEST TEMPKINS

Now, we've all had our mistakes, Adrian...

Executive 5# whimpers.

ERNEST TEMPKINS (CONT'D)

And we've said things in the past that we regret, Adrian...

Executive 5# whimpers again.

ERNEST TEMPKINS (CONT'D)

But the one thing that matters to us as a business and as a studio is our box office. But unfortunately, I just got a look at the box office and, well, it's not pretty.

Ernest pulls out a chart showcasing the studio's box office.

ERNEST TEMPKINS (CONT'D)

As the chart shows, box office numbers for the studio are at an all time low.

(MORE)

ERNEST TEMPKINS (CONT'D)

While most of the movies are not flat out bombs, we are not getting number one's at the box office lately. In fact, our most recent number one is The One True Date from January of last year. This is not good because, for the last twenty or so months, we've been playing second fiddle at the box office to every other studio in town.

Ernest puts the chart away.

ERNEST TEMPKINS (CONT'D)

Now, I hope you can see our little predicament. We're not doing well financially, and our shadier business practices are available for all the world to see. Do the math!

Executive 4# looks around nervously.

EXECUTIVE 4#

We're... fucked?

ERNEST TEMPKINS

Exactly! Now, since we're... fucked, we need to do some restructuring.

The executives wait for him to continue.

ERNEST TEMPKINS (CONT'D)

And, that's gonna involve a couple of layoffs.

The executives continue to wait.

ERNEST TEMPKINS (CONT'D)

Up top.

The executives panic.

EXECUTIVE 1#

No, you can't do that! I'll do anything! I cut your grass, I'll do your laundry, I'll...

ERNEST TEMPKINS

Relax, relax! I'm not gonna fire all of you! I'm just gonna take out those in the emails.

Ernest pulls out a list.

ERNEST TEMPKINS (CONT'D)  
 Certainly! Miss Anne Morgenstern,  
 Creative Director at Callahan  
 Pictures, the leaks revealed a  
 series of emails wherein Miss  
 Morgenstern made racially  
 insensitive remarks regarding  
 various African-American figures up  
 to, and including, US President  
 Barack Hussein Obama.

EXECUTIVE 3#  
 Ooh, that's not good!

Executive 1# shakes his head.

ERNEST TEMPKINS  
 Mr. Pete Donovan, Chief Marketing  
 Executive at Callahan Pictures, the  
 leaks revealed a laundry list of  
 emails wherein Mr. Donovan made  
 anti-gay remarks regarding the  
 marketing of films starring  
 homosexual actors and his  
 contributions to the lack of gay  
 representation from the studio.

EXECUTIVE 4#  
 So that missed Oscar opportunity is  
 his fault!

ERNEST TEMPKINS  
 Mr. John Kempler, Creative Officer  
 at Callahan Pictures, the leaks  
 revealed that Mr. Kempler had  
 dozens upon dozens of child  
 pornography on his computer.

EXECUTIVE 6#  
 Jesus!

ERNEST TEMPKINS  
 And Miss Isabelle Schumann,  
 president of Callahan Pictures  
 Animation, the leaks revealed that  
 Miss Schumann treated the animators  
 like they were disposable and held  
 an iron grip that made it so that  
 only those in dire straits would  
 ever come to the studio as a  
 filmmaker.

Ernest stands up.

ERNEST TEMPKINS (CONT'D)  
May their careers rest in peace.

The executives stand up. One executive pulls out a pair of bagpipes and plays "Amazing Grace".

ERNEST TEMPKINS (CONT'D)  
Now, given the people we have lost, we're gonna need some new heads. Malcolm! Be sure to look for some blood to run our studio. Anyone who looks promising, get 'em! We must find someone for each of our current vacancies. We need a new Creative Director, a new Chief Marketing Executive, a new Creative Officer and a new president for Callahan Pictures Animation. Thankfully for us, we've managed to find someone to fill at least one of those categories.

Ernest leans downwards towards an intercom and presses the buzzer.

ERNEST TEMPKINS (CONT'D)  
Miss Tracy? Send in Mrs Mancini.

Ernest moves his hand away from the buzzer and returns to his original position. Someone knocks on the door.

ERNEST TEMPKINS (CONT'D)  
Ah, there she is. Come in!

CINDY MANCINI enters the board meeting.

ERNEST TEMPKINS (CONT'D)  
Mrs. Cynthia Aloïse Mancini has previously worked as the creative director of Fantasy Pictures Animation, looking over some of the studio's biggest success stories. How do you do, Mrs. Mancini?

CINDY MANCINI  
Please, Mrs. Mancini is my mother in law! Just call me Cindy. Why did you call me over?

ERNEST TEMPKINS  
It's simple, really. We have  
brought you along to become the  
president of Callahan Pictures  
Animation.

CINDY MANCINI  
Really?

ERNEST TEMPKINS  
Yeah!

CINDY MANCINI  
Oh god, this is great! Hey! Can I  
go out for lunch?

ERNEST TEMPKINS  
Sure! Sure! You're in charge! Do  
whatever!

CINDY MANCINI  
Alright, bye!

Cindy runs off.

DISSOLVE TO:

EXT. LOS ANGELES HOLLYWOOD BOULEVARD - DAY

TERRY LAGERRY is eating lunch and looking at his phone. It is 12:35 PM. As Terry puts away his phone, Cindy finally arrives.

CINDY MANCINI

Terry! Terry!

TERRY LAGERRY

There you are! What took you so long?

CINDY MANCINI

I was on my way over when who should I bump into by George Clooney, so I go to George Clooney and I say, "Hey, George! You know, I've been the biggest fan of you ever since your first movie!" And he says, "Oh, you've seen *Attack Of The Killer Tomatoes?*" And I said... "Yes! I have definitely seen *Attack Of The Killer Tomatoes!*" And he goes "You know, I've worked on many movies over the years, but in my personal opinion, no other film I've ever worked on was as good as *Attack Of The Killer Tomatoes.*"

(pause)

If you ever get to meet Clooney, don't tell him I've never seen *Attack Of The Killer Tomatoes* in my life!

TERRY LAGERRY

Don't worry, I'll make sure of that.

A waitress walks up to Terry and Cindy.

WAITRESS

Hello, Miss...?

CINDY MANCINI

Mancini! Cindy Mancini!

WAITRESS

Alright, Miss Mancini, what would you like to order?

CINDY MANCINI

Hmm... Well, this one dish seems really good.

WAITRESS

Yes, but I can't write it down  
unless I know what dish it is!

CINDY MANCINI

I'll have the sushi platter.

WAITRESS

Alright, and will this be on Mr.  
LaGerry's bill?

CINDY MANCINI

No, no. I'll pay for it on my own.

WAITRESS

Good. I'll get your meal.

The waitress walks off.

TERRY LAGERRY

So, how's life away from Fantasy  
Pictures going?

CINDY MANCINI

Well, I got a job at Callahan.

TERRY LAGERRY

Really?

CINDY MANCINI

Yeah, they hired me to be the head  
of their animation division.

TERRY LAGERRY

Aw, that's sweet!

CINDY MANCINI

So, how's life at Fantasy going?

TERRY LAGERRY

It's... going.

CINDY MANCINI

Wow, that bad?!

TERRY LAGERRY

Essentially. I'm getting the  
distinct impression that the higher  
ups are going to pull the plug on  
the project.

CINDY MANCINI

That sucks.

TERRY LAGERRY

Yeah. I can only hope that I can get the project done before they make that awful decision.

CINDY MANCINI

Thank god I left when I had the chance.

TERRY LAGERRY

I'm not even married to the film!

Terry stands up and starts walking towards Whiteman's Chinese Theater. Cindy soon stands up and follows. The waitress returns to the table with Cindy's sushi platter, only to find an unoccupied table.

CINDY MANCINI

Well, what movie are you married to?

TERRY LAGERRY

Well, can you keep a secret?

CINDY MANCINI

Yeah?

TERRY LAGERRY

Okay, the film I've always wanted to make is a movie which is fundamentally about myself. Making films for a studio is fine, but what I really want is a film wherein I get to tell my story, my experiences as a gay man in America, and express it through a character. You see that?

EXT. WHITEMAN'S CHINESE THEATER - DAY

Terry and Cindy stand in front of Whiteman's Chinese Theatre.

CINDY MANCINI

Of course! That's the historical Whiteman's Chinese Theater.

TERRY LAGERRY

Many of Hollywood's greatest filmmakers have premiered their films in that very theater. They became major players practically overnight, and I would like to be one of them, but that's just it.

(MORE)

TERRY LAGERRY (CONT'D)

Nobody wants to see an animator  
become a major player in Hollywood.

CINDY MANCINI

Terry, listen. When you finish your  
movie, I'd be willing to bring you  
into my studio.

TERRY LAGERRY

That's nice.

CINDY MANCINI

Listen, I need to go to my studio.  
I hope you get to finish your film.  
See you!

TERRY LAGERRY

Bye.

Cindy turns around, only to meet the waitress from earlier,  
who then proceeds to pour the sushi platter all over Cindy.

WAITRESS

Will that be cash or credit?

CUT TO:

INT. CALLAHAN PICTURES ANIMATION BUILDING STORY ROOM - DAY

Three animators are developing stories for their films when Cindy Mancini barges in.

CINDY MANCINI

Alright, animators, listen up! I'm Cindy Mancini and I'm here to be the knight in shining armor for your studio and that means whatever I say goes. Now, as my first action as president of Callahan Pictures Animation, I am cancelling all of your projects.

ANIMATOR 1#

What?!

ANIMATOR 2#

Are you kidding me?

ANIMATOR 3#

No way!

ANIMATOR 2#

That's bullshit!

CINDY MANCINI

Now now, now now! I get your concern, but I know what I'm doing! And by cancelling all of your projects, I am doing you all a favor!

ANIMATOR 1#

Okay, how?! How is cancelling all our projects doing us a favor?!

CINDY MANCINI

It's a simple matter of perspective! The studio was just hacked and so the only solution to all of our problems is cancel all our current projects and fire their directors. It's a simple as ABC or 123!

ANIMATOR 2#

Wait, you're going to fire us?!

CINDY MANCINI

Yes! It's quite simple! The studio's reputation is in the dumps for treating its animators like crap, having practically zero internal developers, having no new movies released in the past three years that weren't a sequel or by a different company, and we need to start a two films a year quota, and so the only solution is to cancel all the projects we have in the pipeline and fire everyone who made them.

ANIMATOR 1#

Listen, how am I supposed to pay for my family?!

Cindy shrugs.

CINDY MANCINI

(with mouth closed)

I don't know!

ANIMATOR 2#

Well, you know what?! You don't need to give us the pink slip, I'm leaving!

ANIMATOR 1#

Yeah, me too! I didn't even like working at your shit hole studio anyway!

ANIMATOR 3#

I'm going to go work on that TV show I never got to finish!

The three animators exit the story room, leaving Cindy alone.

CINDY MANCINI

Hmm. Nobody's here. I wonder if I'm to blame for all those animators leaving.

INT. CINDY MANCINI'S HOUSE LIVING ROOM - NIGHT

Cindy Mancini enters her house and is greeted by her husband,  
MR. MANCINI.

CINDY MANCINI  
Hey, Gerald!

MR. MANCINI  
Hey, Cindy, how was your day,  
today?

CINDY MANCINI  
Pretty good. I just got a new job  
as the president of an animation  
studio.

MR. MANCINI  
Cool! I think Jess might find that  
interesting!

Cindy walks over to the living room area and sits on the  
sofa, next to her daughter, JESS MANCINI.

CINDY MANCINI  
Hey, Jess. What are you working on?

JESS MANCINI  
Just a video review of Foodfight.

CINDY MANCINI  
Oh, cool! What's it about?

JESS MANCINI  
It's basically Roger Rabbit but  
with cereal mascots.

CINDY MANCINI  
Ooh, that sounds good!

JESS MANCINI  
First off, how can such a blatant  
excuse for product placement sound  
good? Second, it's not good. Look  
at this frame of the animation!

Jess hands her computer laptop to Cindy, who reacts to the  
image on display in horror.

CINDY MANCINI  
What the fuck is that?!

JESS MANCINI

That's a human mother. She pushing the shopping cart Dex Dogtective and Daredevil Dan along the aisle.

CINDY MANCINI

Jeez! Well, anyway, do you want to hear some good news?

JESS MANCINI

What is it?

CINDY MANCINI

As of earlier this morning, I am the president of a major animation studio.

JESS MANCINI

Which studio?

CINDY MANCINI

Callahan Pictures Animation.

Jess pauses.

JESS MANCINI

Callahan Pictures Animation?! The same studio that treats its artists like paper and gate keeps its directors from having any creative control?!

Cindy nods awkwardly.

CINDY MANCINI

Yeah. But don't worry, because I have a plan that'll shift the studio to new heights previously unseen by the human eye!

JESS MANCINI

What's the plan?

CINDY MANCINI

Two films a year! Obviously, this is going to take a while due to the amount of time it takes to make an animated film, but once we get there...

JESS MANCINI

This sounds like a bad idea. How do you intend to make it work?

CINDY MANCINI  
First, I cancelled all the films in  
the pipeline.

Jess does a spit-take.

JESS MANCINI  
What?!

CINDY MANCINI  
Next, I fired all of our current  
directors.

JESS MANCINI  
Excuse me?!

CINDY MANCINI  
Now, tomorrow morning, I'm going to  
start looking for projects to green  
light.

JESS MANCINI  
Don't you think the whole two  
movies a year thing would work  
better by not cancelling those  
films?

CINDY MANCINI  
Huh, that's what the animators  
said. Anywho, good night!

JESS MANCINI  
Goodnight.

Cindy walks away.

CUT TO:

INT. TERRY AND MARK'S BEDROOM - NIGHT.

Terry LaGerry and Mark are watching TV in their bedroom. Mark is changing in the closet.

MARK

Hey, Terry! Are you still watching that shitty Tech Industries show?!

TERRY LAGERRY

It's not shitty. It's smart, insightful and funny. Just listen to this speech that Stuart Zuckerman makes!

Terry turns up the volume as Todd Jacobson, as Stuart Zuckerman, goes to make a speech.

TODD JACOBSON

(as Stuart Zuckerman)

The world we live in. It's so... wondrous, mysterious, even magical. No no no, not that world. I mean this one; the smartphone. Each system and program app is it's own little planet of perfect. Technology, all providing services so necessary, so crucial, so unbelievably profound.

MARK

Doesn't he say that, like, every episode?

TERRY LAGERRY

Yeah, so?

MARK

It just feels like it's not as smart as you think it is.

TERRY LAGERRY

If I ever make my magnum opus, I'm going to get the guy who plays Stuart Zuckerman to play a main character.

MARK

Magnum what?!

TERRY LAGERRY

Magnum opus. The film I always wanted to make.

MARK

What is your magnum opus?

TERRY LAGERRY

Well, remember Toy Story?

MARK

Yeah?

TERRY LAGERRY

Well, I'd love to make my version of Toy Story. You know, one for the kids of today.

MARK

Interesting! Anyway...

Mark exits the closet to reveal a more revealing outfit.

MARK (CONT'D)

How do I look?

TERRY LAGERRY

Oh, you always know how to get me into the mood.

Mark enters the bed as he and Terry make love.

CUT TO:

INT. FANTASY PICTURES ANIMATION STUDIOS STORY ROOM - DAY.

Terry is looking over concept art being made of his movie.

TERRY LAGERRY

That looks pretty good. Maybe add a little purple there...

INTERCOM

Terry LaGerry, to Mr. Gefferburg's office! Terry LaGerry to Mr. Geffenburg's office, now!

TERRY LAGERRY

Well, looks like the boss is calling for me. See you later!

Terry leaves the story room.

INT. FANTASY PICTURES ANIMATION STUDIO HEAD OFFICE - DAY.

Terry slowly enters the head office.

TERRY LAGERRY

Hey, uh, you wanted to see me?

STEVEN K GEFFENBURG

Yes! Yes I did. Come here! Come here!

Terry walks up to Steven K Geffenburg's desk and sits down on a chair.

TERRY LAGERRY

So, why did you want to see me, sir?

STEVEN K GEFFENBURG

As you might have gathered based on your surroundings, things are not doing so well here at Fantasy Pictures Animation.

TERRY LAGERRY

Yeah, I knew that. Cindy told me!

STEVEN K GEFFENBURG

And, as you can tell, this leaves us with a sorry state regarding our current productions.

TERRY LAGERRY

Well, you don't have to worry! Once I finish my movie, the whole studio will be on easy street!

STEVEN K GEFFENBURG

Yeah, uh, here's the thing, we're cancelling your movie project.

TERRY LAGERRY

What?!

STEVEN K GEFFENBURG

Yeah, we don't think the film has enough appeal for a modern audience, so we're just cancelling it outright.

TERRY LAGERRY

But, I spent three whole years of my life on this project. It's the project I did after my first theatrical film. It was nearing completion too. You cannot possibly do this!

STEVEN K GEFFENBURG

I can and I will!

TERRY LAGERRY

Great! Now, what am I suppose to do here at this studio?

STEVEN K GEFFENBURG

Well, that leads me to my second note; to save money, we're going to layoff a couple of our employees. Could you be a dear and hand out the pink slips?

Steven K Geffenburg hands a pile of pink slips over to Terry, who then slowly exits the office.

INT. FANTASY PICTURES ANIMATION STUDIOS HALLWAY/ANIMATION ROOM - CONTINUOUS

Terry LaGerry slowly walks around the crowd of people and hands the individual pink slips to the individual animators, who all cry in response. Pretty soon, Terry is down to one pink slip, which has his name on it.

CUT TO:

EXT. BUS STOP - DAY.

Terry LaGerry stands forlorn, waiting for the bus. A mother and her son walk up to the bus stop. The mother notices the Fantasy Pictures Animation logo on one of Terry's boxes.

MOTHER

Look, Derek! The man over there did the cartoon about the ogre.

TERRY LAGERRY

Actually, I didn't work on that specific project, I worked on Kingdom Of The Sun and Journey To The West, those types of movies.

MOTHER

I never heard of those movies.

Terry notices that the son is playing with something.

TERRY LAGERRY

Say, what's your son playing with?

MOTHER

Derek, tell the man what it is you're playing with!

SON

It's a fidget spinner.

TERRY LAGERRY

A fidget spinner?!

MOTHER

It's a thing that you spin around on your finger. It's pretty popular with the kids.

TERRY LAGERRY

Well, I hope he has fun with it.

The bus drives up and Terry, the mother and the son walk on.

INT. CITY TRANSIT BUS - CONTINUOUS

The mother and son enter first, pay the fee, and sit down near the front of the bus. Terry then walks in carrying his stuff, pays the fee and walks all the way to the back of the bus. As Terry relaxes on the bus, he notices, from the corner of his eye, two teenagers playing with fidget spinners.

TERRY LAGERRY

Hmm. I guess that mother was not kidding.

EXT. OUTSIDE OF LOS ANGELES METRO - DAY

Terry exits the bus and walks towards the stairs leading to the Los Angeles Metro when he sees two young adults playing with fidget spinners.

TERRY LAGERRY

Interesting.

Terry continues to walk towards the staircase leading to the metro.

INT. METRO SUBWAY STATION - CONTINUOUS

Terry walks down the staircase and stops by a machine in order to grab a daily ticket when he notices three teenagers playing with fidget spinners. Terry takes notice of this as he grabs his daily ticket, grabs his stuff and walks towards the metro.

INT. LOS ANGELES METRO - DAY

Terry sits on a seat in the metro when two young adults enter, one of whom is playing with a fidget spinner. Terry gets an idea.

TERRY LAGERRY

That's it!

INT. LOS ANGELES HAIR SALON - DAY

Mark is working as a hair stylist at an LA hair salon. Mark is stylizing a woman's hair.

MARK

So, how's that?!

WOMAN

Oh, it's brilliant! Thank you!

Terry LaGerry rushes in carrying a box of stuff.

TERRY LAGERRY

Mark! Mark!

MARK

What is it, sweetie?

TERRY LAGERRY

You won't believe what just happened today!

Mark looks at Terry's stuff.

MARK

You got fired?

TERRY LAGERRY

Well, yes, but that's not what I want to talk about. You remember how I always wanted to make my magnum opus?

MARK

Yeah?

TERRY LAGERRY

Well, this is my opportunity! I now have a muse for my magnum opus!

MARK

And what is it?

TERRY LAGERRY

Fidget spinners!

Mark is perplexed.

MARK

Fidget spinners?!

TERRY LAGERRY

Yeah! I was just on my way over when I saw everyone just playing with the things! Turns out they're hugely popular with kids these days! They're like the toys of today! You know that straight guy who lives next door?

MARK

The screenwriter?!

TERRY LAGERRY

Yeah! I'm going to get him to help write the script and we'll submit it to the WGA and it will be my best creation!

MARK

Did you even ask him yet?

TERRY LAGERRY

No, but I'm going to now! See you!

Terry runs off.

DISSOLVE TO:

INT. CALLAHAN PICTURES ANIMATION BUILDING OFFICE - NIGHT

Cindy is looking through various screenplays in her office.  
Ernest Tempkins piers in.

ERNEST TEMPKINS

Can I come in?

CINDY MANCINI

Sure!

Ernest enters the room.

ERNEST TEMPKINS

So, how's the search for new movie projects going?

CINDY MANCINI

I've found some stuff.

ERNEST TEMPKINS

I see. You know, Miss Mancini, when I was a kid, all the popular films of the time were these big musicals. That was a world I understand. Now, everything's changed. Now, the big movies are all big action blockbusters, and I don't understand it.

CINDY MANCINI

Yes, I get it, Mr. Tempkins, you're old.

ERNEST TEMPKINS

Well, what type of scripts did you find?

CINDY MANCINI

Well, there's this one that sounds promising. It's a script about two girls, a rich, high class girl and a lower class fast food employee who switch places so that the lower class girl can get the boy of his dreams.

ERNEST TEMPKINS

What about the high class girl? Doesn't she like the guy?

CINDY MANCINI

Of course not, the high class girl is a lesbian.

ERNEST TEMPKINS

Oh, that's not going to work! Kids can't handle lesbians!

CINDY MANCINI

First of all, that's incredibly homophobic and second, the film is designed to be rated R.

ERNEST TEMPKINS

An R rated animated film! What was this screenwriter smoking?! Next thing you know, they'll be trying to being 2D animation back!

Cindy glares at Ernest.

ERNEST TEMPKINS (CONT'D)

Listen, there's a Writer's Guild script auction happening tomorrow. They're going to auction off some new scripts. Maybe you should come, get some scripts for your studio.

CINDY MANCINI

I get that could work.

ERNEST TEMPKINS

Good, the auction starts at noon, see you there!

Ernest leaves.

INT. TERRY'S OFFICE/APPLICATION OFFICE/RESTAURANT - DAY

Terry LaGerry and Aaron Cromwell are typing on a computer while Mark watches. Eventually, the three finish the movie script.

AARON CROMWELL

Alright, that's the script!

MARK

I'd have to say, that's pretty good.

AARON CROMWELL

You got your credit card?

TERRY LAGERRY

Yep!

AARON CROMWELL

Well, here you go!

Aaron steps out of the chair to let Terry sit in and submit the script to the Writer's Guild of America. Terry does such.

TERRY LAGERRY

Alright, now we wait!

Terry, Mark and Aaron wait.

MARK

Hey, remember that People Magazine special issue where they compare Osama Bin Laden to Hitler?!

CUT TO:

INT. WRITER'S GUILD AUCTION FOYER/ROOM - DAY

Cindy Mancini and Ernest Tempkins enter the Writer's Guild Auction facility.

ERNEST TEMPKINS

Listen, I'm going to go get myself some kettle corn. We'll get to the seat later.

Ernest runs off. As Cindy looks around, two other attendees, Brad Andrews and Jeff Stevenson, enter the premises and notice her.

BRAD ANDREWS

Hey look, Jeff! It's Cindy!

CINDY MANCINI

Aw fuck, it's them. Hi Brad! Hi Jeff! Long time no see!

JEFF STEVENSON

Holy shit! It's been a long time since we've seen each other!

CINDY MANCINI

Yeah! Yes, it has!

BRAD ANDREWS

Say, I heard Callahan Pictures is still trying to show their face here at this auction, ha ha ha ha! Oh, what a bunch of maroons!

CINDY MANCINI

Yes, yes!

JEFF STEVENSON

So, you still working at Fantasy Pictures?!

CINDY MANCINI

Uh, no, actually, I left just before they started firing a bunch of people!

BRAD ANDREWS

Well, that's convenient!

CINDY MANCINI

So, where are you guys working?

BRAD ANDREWS

Oh, I'm working at Raymond-Stantz  
as the president of their animation  
division.

JEFF STEVENSON

Yeah, and I'm the president of  
Everest Pictures Animation!

BRAD ANDREWS

So how about you, Cindy?! Where are  
you working?

CINDY MANCINI

Oh, you know, somewhere in the  
industry!

Ernest walks up eating popcorn out of a cardboard popcorn  
bin.

ERNEST TEMPKINS

Oh, you won't believe how long that  
line was! Oh, Miss Mancini, who are  
your friends?

BRAD ANDREWS

Hey, isn't that the president of  
Callahan Pictures?!

CINDY MANCINI

Uh, no! This is my Uncle Fred! My  
mother's having me take care of  
Uncle Fred! Say hi, Uncle Fred!

ERNEST TEMPKINS

Hi, Uncle Fred!

CINDY MANCINI

Ha ha ha, see, what did I tell you,  
comedy gold!

JEFF STEVENSON

Don't lie to us, we know that's the  
president of Callahan Pictures!

BRAD ANDREWS

Wow, I never thought you'd sink so  
low!

JEFF STEVENSON

Ha ha ha ha!

Brad and Jeff walk off.

ERNEST TEMPKINS

Do you even have an Uncle Fred?!

CINDY MANCINI

Shut up!

Cindy and Ernest walk into the almost infinite hall and try to find a seat.

ERNEST TEMPKINS

There's a couple of seats!

Cindy and Ernest scoot down the aisle and sit down on a pair of seats. An auctioneer walks up to the podium.

AUCTIONEER

Hello, everyone, for this screenplay, we're gonna start off with a smaller script, which is a little ditty about two gay teenagers realizing their love for one another, and we'll start off with twenty-five dollars, do we have twenty five dollars?

AUCTION ATTENDEE 1#

Thirty-five!

AUCTIONEER

Thirty-five! We have thirty-five! Do we have forty?! Do we have forty?!

CINDY MANCINI

Do you think we should bid on that gay teenagers movie?

ERNEST TEMPKINS

What?! And alienate our conservative parent audience?! Don't be silly!

AUCTIONEER

Sold, for fifty-five dollars to that studio executive over there!

Everyone claps politely.

AUCTIONEER (CONT'D)

Okay, now this next script is one I expect to be appealing to every one of you live action studios out there looking for that next Oscar.

(MORE)

AUCTIONEER (CONT'D)

It's the story of a young Jewish boy in a concentration camp and his dog.

CINDY MANCINI

Wow, a lot of people betting on this movie. You think I should join?

ERNEST TEMPKINS

You're an animation executive. Oscars only want Pixar shit out of their animation.

Ernest Tempkins stands up.

ERNEST TEMPKINS (CONT'D)

Ten million!

AUCTIONEER

We have ten million from Callahan Pictures! Do we have eleven million? Ten mill for Techno, going once, going twice, going three times, going three times and a quarter, going three times and a half, going three times and three quarters, sold, to Callahan Pictures!

ERNEST TEMPKINS

Yes! Best Picture, here I come!

Ernest Tempkins sits down.

CINDY MANCINI

You said we couldn't bid on the Oscar movie?

ERNEST TEMPKINS

Correction, you couldn't! You're part of the animation division. I run the whole studio, I can bid whenever I want!

AUCTIONEER

Okay, so this next movie is one the more corporate of you will enjoy. Looking at you, Illumination! It's a children's animated movie about this new toy the kids are into called fidget spinners!

CINDY MANCINI

Oh my god! That's what our studio  
is looking for! A movie about  
fidget spinners!

AUCTIONEER

We're gonna start the bid at  
twenty-five dollars! Now, do we  
have...

JEFF STEVENSON

Thirty!

AUCTIONEER

Okay, now, do we have...

BRAD ANDREWS

Thirty-five!

AUCTIONEER

Okay, can you guys just wait a...

JEFF STEVENSON

Forty!

BRAD ANDREWS

Forty-five!

JEFF STEVENSON

Fifty!

BRAD ANDREWS

Fifty-five!

JEFF STEVENSON

Sixty!

BRAD ANDREWS

Sixty-five!

Cindy Mancini stands up.

CINDY MANCINI

One million!

Brad and Jeff just simply stare stone faced at Cindy Mancini,  
becoming too distracted to retaliate.

AUCTIONEER

Okay, that's one million, to Cindy  
Mancini, of Callahan Pictures  
Animation! Do I hear one million  
five?

(MORE)

## AUCTIONEER (CONT'D)

Going once, going twice, going  
three times, going four times,  
going five times, going six times,  
going seven times, going eight  
times, going nine times, going nine  
and a quarter times, going nine and  
a half times, going nine and three  
quarters times, going nine and  
seven eights times, going nine and  
fifteen sixteens times, going nine  
and thirty one thirty twos times,  
going nine and sixty three sixty  
fours times, sold, to Callahan  
Pictures Animation for one million!

CINDY MANCINI

Yes! Yes, yes, yes! I'm a winner!

ERNEST TEMPKINS

What?! What happened?!

CINDY MANCINI

I got it, I got it!

ERNEST TEMPKINS

What?! What?!

CINDY MANCINI

The movie that's going to save the  
studio!

ERNEST TEMPKINS

That's great!

CINDY MANCINI

Yeah!

Ernest and Cindy cheer.

DISSOLVE TO:

INT. CALLAHAN PICTURES ANIMATION BUILDING OFFICE - DAY

Ernest Tempkins and Cindy Mancini finish reading the script for Fidget Spinners: The Movie.

ERNEST TEMPKINS  
This script is brilliant!

CINDY MANCINI  
The great American story about  
expressing yourself!

ERNEST TEMPKINS  
So many opportunities for product  
placement!

CINDY MANCINI  
And the current pop songs!

ERNEST TEMPKINS  
This is an animated movie!

CINDY MANCINI  
This will make millions!

ERNEST TEMPKINS  
Now, the next thing we need to do  
is find a director! Do you know any  
animation people who might be good  
enough for this film?

CINDY MANCINI  
Wait a minute? Look at the  
screenwriting credit! It seems that  
one of the screenwriters for this  
animated film script is named Terry  
LaGerry!

ERNEST TEMPKINS  
So?

CINDY MANCINI  
One of the animators I use to work  
with at Fantasy Pictures was named  
Terry LaGerry.

ERNEST TEMPKINS  
Interesting?

CINDY MANCINI  
I wonder if he finished that  
project?

ERNEST TEMPKINS  
I think we might have found our  
director!

CINDY MANCINI  
I'll call him immediately!

INT. MOVIE THEATRE LOBBY/CALLAHAN PICTURES ANIMATION BUILDING  
OFFICE - DAY

Terry LaGerry is serving popcorn when his cell phone rings.  
Terry picks up the cell phone.

TERRY LAGERRY  
Who is it?

CINDY MANCINI  
Remember me?

TERRY LAGERRY  
Holy shit! Cindy! Hi!

CINDY MANCINI  
How did that Fantasy Pictures  
project go?

TERRY LAGERRY  
It got canned!

CINDY MANCINI  
Oh! Oh no!

TERRY LAGERRY  
Yep, and now I'm making ends meet  
working at a movie theatre selling  
popcorn.

CINDY MANCINI  
Well, listen, I got some good news  
for you. Remember when I said I  
would get you a job at Callahan  
Pictures Animation?

TERRY LAGERRY  
Yeah?

CINDY MANCINI  
Fidget Spinners.

TERRY LAGERRY  
Oh my god!

CINDY MANCINI  
Yeah, exactly!

TERRY LAGERRY  
I mean, I heard my script was  
purchased, but I didn't know by  
whom!

CINDY MANCINI  
So, um, I was wondering if you  
would be interested in directing  
the film.

TERRY LAGERRY  
Does a bear shit in the woods? Of  
course I'd want to direct!

CINDY MANCINI  
Good! I'll tell the higher ups now!

Cindy hangs up.

ERNEST TEMPKINS  
Well?! What did he say?

CINDY MANCINI  
He said yes!

ERNEST TEMPKINS  
Hot diggedy damn! I knew hiring you  
was a good idea!

DISSOLVE TO:

INT. CINDY MANCINI'S HOUSE LIVING ROOM - NIGHT

Cindy Mancini and her husband are cutting up vegetables.

MR. MANCINI

So, Cindy, how was your day at work?

CINDY MANCINI

Great! Do you remember that gay best friend I had back in college?

MR. MANCINI

Terry LaGerry?! What about him?

CINDY MANCINI

The screenplay I picked up was written by him!

MR. MANCINI

Oh really?

CINDY MANCINI

Yeah, so I decided to bring him on as director.

MR. MANCINI

That's nice!

CINDY MANCINI

Of course. Nice is practically my middle name.

JESS MANCINI

Did you say that an old friend of yours from college wrote the script you bought?

CINDY MANCINI

Yes! Ain't that a coincidence?!

JESS MANCINI

Hey can I read the script?

CINDY MANCINI

Sure!

Cindy pulls the screenplay from her purse and hands the screenplay to Jess Mancini, who begins reading it.

JESS MANCINI

Hmm.

CINDY MANCINI  
So, what do you think about the  
script?

JESS MANCINI  
It's pretty good.

CINDY MANCINI  
That's good. We at the studio are  
going to change it!

JESS MANCINI  
What?! Why?!

CINDY MANCINI  
To make it more marketable!

JESS MANCINI  
But?! But it's fine just the way it  
is!

CINDY MANCINI  
Jessie, the studio doesn't care  
about fine! They care about product  
placement, and toys, and broad  
audience appeal!

JESS MANCINI  
But that's bullshit.

CINDY MANCINI  
Hey, watch your language! Besides,  
you can make anything good if you  
do the right things.

JESS MANCINI  
Yeah, but what if you don't?

DISSOLVE TO:

INT. CALLAHAN PICTURES BUILDING ERNEST TEMPKINS' OFFICE - DAY

Terry LaGerry and Aaron Cromwell, both dressed in a business suits, are sitting at the desk of Ernest Tempkins.

ERNEST TEMPKINS

Mr. LaGerry, we here at Callahan Pictures and Callahan Pictures Animation have read your script several times both inside and out, and I have to say, this is, without a doubt, one of the best I've ever read!

TERRY LAGERRY

Why thank you! Aaron helped write it!

AARON CROMWELL

Yeah! Helped! That's all I did!

ERNEST TEMPKINS

As such, I have looked into your filmography, and I see that you have done some directing yourself!

TERRY LAGERRY

Well, yeah, what about it?

ERNEST TEMPKINS

As such, we are all operating under the presumption that you want to direct this film.

TERRY LAGERRY

Uh huh!

ERNEST TEMPKINS

Now, in order to hire you, we'll need you to sign this contract, saying you'll be eternally loyal to the company of Callahan Pictures Animation, you will listen to our every demand and that you cannot seek compensation should we decide you're not the director we're looking for!

TERRY LAGERRY

Okay!

Terry signs the contract.

ERNEST TEMPKINS

Good! Now...

Ernest calls the buzzer.

ERNEST TEMPKINS (CONT'D)

Could Miss Cindy Mancini come to my office? Cindy Mancini, come to my office.

Ernest turns off the buzzer. Cindy Mancini arrives.

ERNEST TEMPKINS (CONT'D)

Ah, hello there, Miss Mancini. You obviously know who Mr. LaGerry is so why don't you show him your studio?

CINDY MANCINI

Certainly. Hey Terry! Who's your friend?

TERRY LAGERRY

Oh, this is Aaron Cromwell. He is the co-writer of Fidget Spinners The Movie!

CINDY MANCINI

I see! Well, why don't I show you the studio, okay?!

Cindy leads Terry and Aaron out of the office.

CUT TO:

INT. CALLAHAN PICTURES ANIMATION BUILDING ENTRANCE - DAY

Cindy Mancini lets Terry LaGerry and Aaron Cromwell into the building.

CINDY MANCINI  
Of course, this is the entrance!  
It's not much, but it will do!

INT. CALLAHAN PICTURES ANIMATION BUILDING STORY ROOM - DAY

Cindy opens the door to show Terry and Aaron the story room.

CINDY MANCINI  
And this is the story room!

A bow-and-arrow plunger hits Cindy's head.

ANIMATOR 4#  
Fuck you, Cindy!

CINDY MANCINI  
As you could probably gather, I  
haven't really endeared myself to  
the animators.

INT. CALLAHAN PICTURES ANIMATION BUILDING ANIMATOR'S ROOM -  
DAY

Cindy walks into the animator's room alongside Terry and Aaron.

CINDY MANCINI  
This is the animator's room, it's  
where all the animators work.

TERRY LAGERRY  
What's with all the cubicles?

CINDY MANCINI  
You know, I never thought about  
that. Must have been something my  
predecessors did.

INT. CALLAHAN PICTURES ANIMATION BUILDING RENDER FARM - DAY

Cindy opens the door, with Terry and Aaron popping in.

CINDY MANCINI

And this is the render farm. I'd recommend not spending lots of time in it.

The render machine sparks a bit.

INT. CALLAHAN PICTURES ANIMATION BUILDING OFFICE - DAY

Cindy lets Terry and Aaron into her office.

CINDY MANCINI

And this right here is my office.

TERRY LAGERRY

Wow, I never thought you'd get a job this good!

CINDY MANCINI

Yeah, that tends to happen.

TERRY LAGERRY

Hey, if it's alright with you, we're going to go start working on the movie, if you don't mind.

CINDY MANCINI

Um, yeah, about that!

AARON CROMWELL

What? What is it?

CINDY MANCINI

You see, the higher ups at Callahan want you to do rewrites on the movie script.

AARON CROMWELL

But, didn't the guy just say our script was one of the best scripts he ever read?

CINDY MANCINI

Yes. Yes he did.

AARON CROMWELL

Well then, what the hell is he blabbering about?

CINDY MANCINI

He and the executives want to make several changes to the story to make it more marketable.

AARON CROMWELL

So this has nothing to do with  
quality.

CINDY MANCINI

Uh huh.

TERRY LAGERRY

Oh well, as long as I still get to  
make my magnum opus.

CINDY MANCINI

That's good. Oh, and Terry?!

TERRY LAGERRY

Yeah?

CINDY MANCINI

Mr. Tempkins wants to have a  
meeting with you to discuss casting  
the film.

TERRY LAGERRY

Wow, that sounds quick! Oh well!  
I'm sure it makes sense.

Terry and Aaron leave.

DISSOLVE TO:

INT. CALLAHAN PICTURES BUILDING BOARDING ROOM - DAY

Ernest Tempkins, Terry LaGerry, Cindy Mancini, and the executives are attending the meeting.

ERNEST TEMPKINS

So, now that we have a movie being made, we must now find actors to play the individual characters, from the sidekick to the love interest to the villain, all requiring a star to play them.

TERRY LAGERRY

Wait, love interest?

CINDY MANCINI

The higher ups feel that, if Fidgy the Fidget Spinner didn't have a love interest, the viewer might get the impression that he's gay.

TERRY LAGERRY

But, he's a metaphor for homosexuality!

CINDY MANCINI

Hey, don't look at me! I'm not in charge!

ERNEST TEMPKINS

Naturally, there is one character who must be cast most out of everyone else; the main character, Fidgy the Fidget Spinner!

TERRY LAGERRY

Oh, I already have someone in mind.

Ernest and the executives all gasp.

ERNEST TEMPKINS

And who, prey tell, is this?

TERRY LAGERRY

Todd Jacobson!

ERNEST TEMPKINS

The funny guy?! On TV?!

TERRY LAGERRY

Yes!

ERNEST TEMPKINS

Well, why didn't you say so?!  
Cindy! Go get Todd Jacobson! As for  
you, Terry, go! Finish the  
rewrites! There's no time to lose!  
By god, you're going to make that  
movie!

Ernest pushes Terry out the door.

CUT TO:

INT. TELEVISION SHOW SOUNDSTAGE - DAY

TODD JACOBSON, dressed as his character Stuart Zuckerman, walks up onstage in front of a screen.

TODD JACOBSON  
 (as Stuart Zuckerman)  
 The world we live in. It's so...  
 wondrous, mysterious, even magical.  
 No no no, not that world. I mean  
 this one; the smartphone. Each  
 system and program app is it's own  
 little planet of perfect.  
 Technology, all providing services  
 so necessary, so crucial, so  
 unbelievably profound. Ladies and  
 gentlemen, the smart phone XL.

MIKE JUDGE-JURY-EXECUTIONER  
 Cut!

Todd breaks character, revealing the sequence as an acted scene on a studio soundstage.

TODD JACOBSON  
 What was wrong with that?!

MIKE JUDGE-JURY-EXECUTIONER  
 Nothing, Todd! Nothing! The  
 teleprompter simply displayed a  
 spelling error.

TODD JACOBSON  
 What?! I'll kill that son of a  
 bitch!

MIKE JUDGE-JURY-EXECUTIONER  
 The teleprompter is not a person,  
 Todd! Calm down and let's just do  
 the take with the green screen.

TODD JACOBSON  
 Oh yeah? Well, who made you judge,  
 jury and executioner?

MIKE JUDGE-JURY-EXECUTIONER  
 My parents and at least one of my  
 grandparents.

TODD JACOBSON  
 That's it, I'm going to my trailer!

MIKE JUDGE-JURY-EXECUTIONER  
 Todd, wait!

Todd rushes off the set. An intern walks towards him.

TODD JACOBSON  
Out of my way, dumbass!

INT. TODD'S DRESSING ROOM - CONTINUOUS

Todd enters the dressing room in a fit of rage when Cindy Mancini pops up.

TODD JACOBSON  
Ah! Who are you?! Where did you  
come from?!

CINDY MANCINI  
I'm Cindy Mancini, president of  
Callahan Pictures Animation. I  
snuck into your dressing room while  
you were, ahem, "acting".

TODD JACOBSON  
Oh. Well, why are you here?

CINDY MANCINI  
Me and the folks at Callahan  
Pictures Animation are making a  
movie. It is called Fidget Spinners  
The Movie. The director is seeking  
you, to play the lead.

TODD JACOBSON  
What?! No way, fuck that! I ain't  
starring in no animated kids movie!

CINDY MANCINI  
Oh yeah! I forgot to mention! The  
film tells the story about a young  
fidget spinner who is ostracized by  
all the other toys for being new  
and different.

TODD JACOBSON  
Oh! Well, why didn't you say that?  
It sounds tempting!

CINDY MANCINI  
Well, would you consider meeting  
the director? You know, get the  
know the film's origins.

TODD JACOBSON  
Hmm. You know, that sounds like a  
great idea. Okay!

(MORE)

TODD JACOBSON (CONT'D)

I'll meet this film director. Tell  
this film director to meet me at  
Disneyland and then we'll talk!

Todd leaves his dressing room. Cindy pulls out her cell  
phone.

CINDY MANCINI

Mr. Tempkins?! Yeah, we're almost  
there! I'm just going to need Mr.  
LaGerry and two tickets to  
Disneyland!

Todd opens the door to his dressing.

TODD JACOBSON

Wait a minute, this is my dressing  
room! Get out! Get out!

Todd kicks Cindy out of his dressing room.

DISSOLVE TO:

EXT. DISNEYLAND ENTRANCE/MAIN STREET USA - DAY

Terry LaGerry waits impatiently for Todd Jacobson when, as he's turning around, Todd suddenly appears out of nowhere and jump scares him.

TODD JACOBSON  
What took you so long?!

TERRY LAGERRY  
I was waiting for you!

TODD JACOBSON  
Waiting for you?! I was looking for you for three whole minutes!

TERRY LAGERRY  
Well, I was waiting out here in front of the shuttles.

TODD JACOBSON  
Shuttles?! What am I to you, the peasant?! I came from Downtown Disney! This doesn't bode well.

As Terry and Todd communicate with one another, they pay for their ticket, get through security, enter Disneyland and walk down Main Street USA.

TERRY LAGERRY  
Now, uh, now that we've finally met each other, uh, I was wondering if you.

TODD JACOBSON  
Hey! Just get on with it! I don't want to hear some stupid sob story!

TERRY LAGERRY  
Well, would you like me to talk about the story instead?

TODD JACOBSON  
Hmm. Well first, why do you want me to be in this movie?

TERRY LAGERRY  
Because when I wrote the character of Fidgy The Fidget Spinner, the voice I always heard when I wrote his dialogue was Stuart Zuckerman, the character you play on television.

TODD JACOBSON

Oh! I don't think you mentioned that!

TERRY LAGERRY

You didn't ask.

TODD JACOBSON

Okay then? Tell me about this story!

TERRY LAGERRY

Well, it all starts at a small toy shop in the city...

EXT. DISNEYLAND CAROUSEL - DAY

Todd and Terry are riding on parallel horses on the carousel.

TERRY LAGERRY

...so the kid picks up Fidgy from the fidget spinner bin and goes to his mom...

INT. DISNEYLAND PIRATES OF THE CARIBBEAN - DAY

Todd and Terry are riding Pirates of the Caribbean.

TERRY LAGERRY

...but all the other toys hate Fidgy because they think he's going to replace all of them...

I/E. DISNEYLAND SPLASH MOUNTAIN DROP - DAY

Todd and Terry are riding Splash Mountain. They are nearing the drop.

TERRY LAGERRY

...While on this journey, he meets a wacky rubberband sidekick named Rob...

The boat goes down the drop.

EXT. DISNEYLAND IT'S A SMALL WORLD ENTRANCE - DAY

Terry and Todd enter the boat leading into It's A Small World.

TERRY LAGERRY  
...it is there where they meet  
Gidget, who's a strong, independent  
woman who don't need no man! So  
they all get across the...

Terry and Todd's boat enter's It's A Small World.

EXT. DISNEYLAND IT'S A SMALL WORLD EXIT - DAY

Terry and Todd emerge from It's A Small World looking as if  
they've seen a ghost.

EXT. DISNEYLAND SPACE MOUNTAIN EXIT - DAY

Terry and Todd emerge Space Mountain.

TERRY LAGERRY  
...And then they all become  
friends. The End.

TODD JACOBSON  
Well, that's a pretty good story!  
Okay, I'll do it!

TERRY LAGERRY  
Really?! Oh that is great!

CUT TO:

INT. CALLAHAN PICTURES ANIMATION BUILDING STORY ROOM - DAY

Terry LaGerry and Aaron Cromwell are working on the script as Ernest Tempkins walks in.

AARON CROMWELL

Hey, Mr. Tempkins, what do you want to talk about?

ERNEST TEMPKINS

Just came in to discuss some things regarding international distribution.

TERRY LAGERRY

Okay, what's it about?

ERNEST TEMPKINS

Okay, it has less to do with the international market in general and more to do with China specifically.

AARON CROMWELL

Okay, what about China?

ERNEST TEMPKINS

Now, we're looking at the China film market, so we're going to require you to put on a few restrictions to accommodate the film censors. So please, try to leave out content which endangers the unity and territorial integrity of the nation and sovereignty of the State. Content which incites the division of the ethnicities and undermines national solidarity. Content which divulges State secrets, content which propagates obscenity and superstition or glorifies violence. Content which slanders or insults others, content which disagrees with or alters Party narratives about historical facts and individuals, including "twisting Chinese culture and Chinese history, gravely violating historical facts.

(MORE)

## ERNEST TEMPKINS (CONT'D)

Content which criticizes Revolutionary heroes, the army, or the police, content which contains graphic sexual content including the depiction of promiscuity, rape, prostitution, sexual behavior, homosexuality, masturbation, male and female genitalia and other intimate parts; intermittent filthy lines, songs, background music and sound effects. Content which contains horror, violence, monsters, and gore, content which blurs the basic nature of righteousness and unrighteousness; sedulously displays unlawful or criminal aggressiveness and arrogance. Content which graphically portrays violence or crimes such as murder, drug use, and gambling, content which portrays "bad habits" such as excessive drinking and smoking. Content which casts police in a negative light by showing prisoner abuse or extortion of confession by torturing criminals or criminal suspects, content which portrays society and life in a dark, negative, or dispiriting manner. Content which advocates religious extremism, provokes conflicts between worshippers of different religions or between believers and non-believers, or hurts "the feelings of the masses." Content which propagates the destruction of the natural environment, abuse of animals, catching, killing and eating of State-protected animals. And content which generally violates the spirit of relevant laws and regulations. Also, I'd say don't include Winnie the Pooh in it, but let's face it, Disney will get after you before China ever will.

AARON CROMWELL

That's a lot of no-no's?

ERNEST TEMPKINS

Well, that's the price to pay for capitalism.

Aaron turns to Terry.

AARON CROMWELL

Isn't it ironic that Hollywood is pandering to a communist nation purely for capitalist needs?

Ernest leaves the room. Cindy Mancini walks into the story room, alongside a screenwriter named Alvin O'Connell, and towards Terry and Aaron.

CINDY MANCINI

Terry? Aaron? This is Alvin O'Connell. He is a Hollywood screenwriter and is going to help you two with writing the script.

Cindy leaves.

AARON CROMWELL

Jesus, what does she think we are? Children?!

TERRY LAGERRY

She has her issues, but she is my friend.

Terry turns to Alvin.

TERRY LAGERRY (CONT'D)

Hi, I'm Terry LaGerry, I'm the director of this movie.

AARON CROMWELL

I'm Aaron Cromwell, I co-wrote the original screenplay.

ALVIN O'CONNELL

I'm Alvin. Can I take a look at the script?

TERRY LAGERRY

Sure thing.

ALVIN O'CONNELL

Thanks.

Alvin grabs the script and begins reading it.

TERRY LAGERRY

So, Alvin.

ALVIN O'CONNELL

Yeah?

TERRY LAGERRY

This film I'm making. It's a film that's very personal to me. This film is basically me expressing myself both artistically and personally.

ALVIN O'CONNELL

Mr. LaGerry, are you trying to tell that this movie is an expression of your own experiences as a gay man?

Terry is perplexed. He never expected this Hollywood screenwriter to be so direct.

TERRY LAGERRY

Yes!

ALVIN O'CONNELL

Well, you don't have to worry about me disrespecting your vision, sir. My dad's gay, too. Plus I'm bi.

AARON CROMWELL

Interesting.

ALVIN O'CONNELL

There's actually an interesting backstory with me and my dad. You see, my dad was a Christian conservative writer for the longest time and he had this fake wife, my mother, with him to make him look straight. Then I came out as bi, and it turned out, my dad is gay. Eventually, he too would come out and then we went on a reality show together. Fascinating, eight?!

Terry and Aaron turn to each other.

AARON CROMWELL

Mr. O'Connell, I think you just expanded the themes of our script.

ALVIN O'CONNELL

I did?

TERRY LAGERRY

Mr. O'Connell, I think this is the beginning of a beautiful partnership.

Terry, Aaron and Alvin resume their screenwriting process.

DISSOLVE TO:

INT. CALLAHAN PICTURES ANIMATION BUILDING HALLWAY - DAY

Cindy Mancini is sitting at her desk when Ernest Tempkins enters the room.

ERNEST TEMPKINS

Miss Mancini, I'd like to have a word with you.

CINDY MANCINI

Okay, what's it about?

ERNEST TEMPKINS

It's about the Fidget Spinners movie.

CINDY MANCINI

What is it?

ERNEST TEMPKINS

We have set up a potential release date for the movie and we were wondering if you could get the animators to get the movie done in fourteen months or less.

CINDY MANCINI

Oh, no no no! Animation takes much longer to make! Here, I'll show you!

Cindy opens the door. Ernest follows.

INT. ANIMATION PROCESS STORY ROOM - CONTINUOUS

Terry LaGerry, Aaron Cromwell, and an additional writer are planning out a story. The door to the left mysteriously opens and closes.

TERRY LAGERRY

Alright, so here's what I see, for this I expect the two to emerge from the left door of the room.

The additional writer starts typing on a computer. As the writer types the dialogue of the scene, voice-over of Ernest and Cindy play.

ERNEST TEMPKINS

What is this? Where are we? I can't see anything!

CINDY MANCINI

Of course not! This is the script-writing process! It's where everything that goes into an animated film is decided. Depending on how the script is changed between suggestions, this can take up to several months, if not a full year!

The door on the right mysteriously opens and closes.

INT. ANIMATION PROCESS RECORDING STUDIO - CONTINUOUS

Terry LaGerry and two sound engineers are standing in front of a glass directing the two actors behind the glass. A door to the left of Terry and the sound engineers mysteriously opens.

TERRY LAGERRY

Okay, this is scene 24, take 3 and go!

The two actors behind the glass are, in fact, the two voice actors for Ernest Tempkins and Cindy Mancini.

ERNEST TEMPKINS

What's going on?! I don't look like myself!

CINDY MANCINI

Of course you don't, Mr. Tempkins! You look like your voice actor! This is a recording studio, where the voice actors record lines.

ERNEST TEMPKINS

Huh? Recording audio? That's sounds easy!

CINDY MANCINI

You'd think so, wouldn't you! It's actually incredibly difficult. That's why most cartoon shows have professional voice actors doing the voices. In order to do voice acting, you have to be able to act entirely using your voice.

TERRY LAGERRY

Alright, good! Now, let's get to the next scene.

The door to Terry's right mysteriously opens and closes.

INT. ANIMATION PROCESS STORYBOARD PITCH ROOM - CONTINUOUS

Cindy and Ernest walk into the storyboard pitch room. Ernest then notices that he and everything around him is a crudely drawn storyboard.

ERNEST TEMPKINS

Ah! I'm a drawing! I'm a drawing,  
what's going on?!

CINDY MANCINI

This is the storyboard pitch room.  
It's where they start planning out  
the look of the film.

ERNEST TEMPKINS

The look of the film? You mean  
this?! Oh god, they're trying to  
bring 2D animation back, I knew it,  
I knew it!

CINDY MANCINI

Whoa, chill out! That's not what I  
meant! Storyboards allow the  
filmmaker to create an idea as to  
how the final image will be  
displayed and how the characters  
will look. There's more! I'll show  
you.

Cindy and Ernest exit through the right door.

INT. ANIMATION PROCESS DESIGN ROOM - CONTINUOUS

A painter slowly paints a painting of Ernest and Cindy as the conversation below happens.

ERNEST TEMPKINS

Wait, I can't see anything! Did we  
secretly return to the story room  
earlier?

CINDY MANCINI

No, Mr. Tempkins. This is the  
design room.

(MORE)

CINDY MANCINI (CONT'D)

This is where everything about the film final aesthetic is decided, as painters and sculptures take the rough designs that the storyboard artists came up with and bring them into a form with closely resembles the final form as possible. With this here painting, the artist is creating the colour image that gives the actual animators an idea as to how they should light and render the final image. Over there, you can see a sculpture artist sculpting two miniature sculptures of us. What they're doing is giving the 3D modellers an idea as to what we will look like in 3D.

ERNEST TEMPKINS

I can't handle this, I want to walk and talk again.

CINDY MANCINI

Okay then. The artist has just finished her painting, so let's just go out the far door.

The painter sets the painting to her right.

INT. ANIMATION PROCESS LAYOUT ROOM - CONTINUOUS

Cindy and Ernest enter the layout room. It is at this moment that Ernest realizes he's not actually walking and is just doing a T-pose.

ERNEST TEMPKINS

Ahh! Miss Mancini, I'm not moving!

CINDY MANCINI

Yes you are! You moved from over there to over here, didn't you?

ERNEST TEMPKINS

But look at my arms?! And my legs?! Where are we?

CINDY MANCINI

This is layout. This is where the layout artists take the individual 3D models and set up the scenes that use them.

ERNEST TEMPKINS

That doesn't answer my question! My  
aren't my arms moving?

CINDY MANCINI

Because you're not being animated,  
silly! Animation is the next room.

ERNEST TEMPKINS

Take me to the next room! Take me  
to the next room!

CINDY MANCINI

Okay, okay! Jeez!

Cindy and Ernest exit via left door.

INT. ANIMATION PROCESS ANIMATION ROOM - CONTINUOUS

Cindy and Ernest enter the animation room. Ernest moves his  
arms around to test to see if he's moving again.

ERNEST TEMPKINS

Good! I can finally move again!

CINDY MANCINI

That's good. This is the animation  
room. It's where the animators,  
well, animate the characters.

ERNEST TEMPKINS

Wait, I still feel off somehow?

CINDY MANCINI

That's because you haven't been  
properly lit yet! Here, I'll show  
you!

Cindy and Ernest exit.

INT. ANIMATION PROCESS LIGHTING ROOM - CONTINUOUS

Ernest and Cindy enter the lighting room.

CINDY MANCINI

This is the lighting room, where  
they set up how each and every  
scene is going to be lit.

ERNEST TEMPKINS

I don't see what you're talking  
about, I still look weird.

CINDY MANCINI

That's because the lighting hasn't been turned on yet. Here, I'll show you.

Cindy walks towards a light switch and turns it on. Suddenly, the lighting effects appear on her and Ernest.

ERNEST TEMPKINS

Whoa!

CINDY MANCINI

See? And we're not even done yet. Here! Come with me.

Ernest follows Cindy out of the lighting room.

INT. ANIMATION PROCESS RENDERING ROOM - CONTINUOUS

Cindy and Ernest enter the rendering room.

ERNEST TEMPKINS

Why are we in this room filled with machines?

CINDY MANCINI

Simple, really. Notice how we're not exactly what we're meant to be?

ERNEST TEMPKINS

Yeah, a little.

CINDY MANCINI

Well, watch this!

Cindy turns on the machine. Suddenly, the entire room is rendered.

CINDY MANCINI (CONT'D)

All these machines allow the animation to become the final image which the general audience will see.

ERNEST TEMPKINS

How long does it take to render an image?

CINDY MANCINI

A single frame of the film could take between 12 to 35 hours. That's why there are so many rendering machines in this room.

Cindy and Ernest leave.

INT. CALLAHAN PICTURES ANIMATION BUILDING HALLWAY -  
CONTINUOUS

Cindy and Ernest exit into the hallway.

CINDY MANCINI

So you see, it takes a lot of time  
to make in animated film. With CGI  
especially, it can take around  
three to five years.

ERNEST TEMPKINS

Well, I don't care! Find some  
corners and cut them!

Ernest storms off.

DISSOLVE TO:

INT. CALLAHAN PICTURES ANIMATION BUILDING OFFICE - DAY

Cindy Mancini is sitting at her desk writing something down. Cindy finishes writing and stands up.

CINDY MANCINI

Perfect!

Cindy runs out of her office.

INT. CALLAHAN PICTURES ANIMATION BUILDING HALLWAY -  
CONTINUOUS

Cindy runs through the hallway to the story room.

INT. CALLAHAN PICTURES ANIMATION BUILDING STORY ROOM -  
CONTINUOUS

Cindy runs into the story room and towards Terry LaGerry.

CINDY MANCINI

Terry! Terry! I've figured it out!

TERRY LAGERRY

You figured what out?

CINDY MANCINI

How to get the film out on time?

TERRY LAGERRY

Aha, and?! We're already on our way into get the film done in about three years, we're just trying to figure out how to put all this product placement into the film without disrupting the story.

CINDY MANCINI

And that's my first step; finish the script now! I don't care where you are, just finish the script now!

TERRY LAGERRY

What? What? Explain!

CINDY MANCINI

The higher ups at the studio have set up the release date for the movie. They want to have it released exactly one year and one half of a year from today.

TERRY LAGERRY

But, it doesn't work that way!

CINDY MANCINI

I know it doesn't work that way,  
but the higher ups want a product  
fast and there is nothing I can do  
about it! Just put it all together  
by tomorrow, reduce and reuse the  
amount of objects needed for each  
scene and streamline the character  
designs so they're less taxing on  
the modellers and animators.

TERRY LAGERRY

I'll see what I can do.

CINDY MANCINI

That's the spirit!

Cindy leaves as Terry looks over his notes and types onto his  
computer.

CUT TO:

INT. CALLAHAN PICTURES ANIMATION BUILDING STORY ROOM - DAY

Montage. Terry LaGerry reads the script out loud to Aaron Cromwell and the Alvin O'Connell from earlier. The two nod along while showing an expression of uncertainty.

INT. CALLAHAN PICTURES BUILDING BOARDING ROOM - DAY

Terry LaGerry reads the script to the board members and Ernest Tempkins, who all nod along enjoying the script. Ernest stands up to give Terry a handshake.

INT. VOICE RECORDING STUDIO - DAY

Terry LaGerry and a couple of sound engineers direct a couple of voice actors, one of which is Todd Jacobson.

INT. CALLAHAN PICTURES ANIMATION BUILDING STORY ROOM - DAY

Terry LaGerry pitches a storyboard to a crew of unimpressed story people and animators, who one by one get replaced in their seats by elated studio executives.

INT. CALLAHAN PICTURES ANIMATION BUILDING ANIMATOR'S ROOM - DAY

A sea of animators are doing the characters models for the movie. One particular animator is being rushed by both Cindy and Terry into complete the character model and rig for Fidgety the Fidget Spinner.

INT. CINDY'S HOUSE LIVING ROOM - NIGHT

Jess Mancini is looking at the articles written of the upcoming film on her laptop. Much of the text displayed in the article leaves Jess with an unsure look on her face.

INT. CALLAHAN PICTURES ANIMATION BUILDING ANIMATOR'S ROOM - DAY

Several animators are working their asses off as Terry LaGerry is angrily and nervously looking upon them, as Cindy Mancini is angrily and nervously looking upon Terry, and as Ernest Tempkins is angrily looking upon Cindy.

INT. CALLAHAN PICTURES SCREENING ROOM AUDITORIUM - DAY

Terry LaGerry is showing a rough animation cut of the movie. The executives and Ernest Tempkins are laughing amongst themselves over the movie, while the animators, the people whom actually worked on this movie, look upon it in disgust. Cindy Mancini gives the film a supportive clap.

DISSOLVE TO:

INT. CALLAHAN PICTURES SCREENING ROOM HALLWAY - DAY

Terry LaGerry, Cindy Mancini and Todd Jacobson are walking down the hall.

TERRY LAGERRY

Man, those higher-ups seemed to really like our movie.

TODD JACOBSON

Well, of course! It'd be disgraceful if they didn't!

CINDY MANCINI

What's important is that people liked our movie. All that's left is the test audiences and the critic's screening and then we'll be in the clear.

Ernest Tempkins runs up to Terry and Cindy.

ERNEST TEMPKINS

Oh man, those investors really loved the film! We'll be in the clear for sure! Just think! In a mere nine months, we'll premiere the film to an public audience who will eat the film up like Hot Pockets!

CINDY MANCINI

Does that mean we might get a raise?

ERNEST TEMPKINS

Does that mean you might get a raise?! Cindy, you will become so rich from this movie, you won't have to work a single remaining day of your life. And you, Terry. By result of this films inevitable success, you will become our star director. You will be the face of our animation studio's workforce. When people hear Callahan Pictures Animation, they'll think of Terry LaGerry, and when they hear Terry LaGerry, they'll think of Callahan Pictures Animation.

TERRY LAGERRY

Cool.

ERNEST TEMPKINS

Well, I must go now. Got to get  
ready for that celebration banquet!

Ernest walks off as Cindy, Terry and Todd exit the building.

EXT. CALLAHAN PICTURES SCREENING ROOM - CONTINUOUS

Cindy and Terry walk towards and enter a red car while Todd  
stands on the curb and pulls out his phone.

CINDY MANCINI

Hey, Todd, would you like to come  
with us?

TODD JACOBSON

Nah, I'm going to get an Uber  
driver. Got my own plans.

CINDY MANCINI

Alright. Have fun!

Cindy drives off. An Uber driver pulls up to the curb and  
Todd enters.

CUT TO:

I/E. UBER CAR/LOS ANGELES TRAFFIC JAM - CONTINUOUS.

Todd Jacobson is taking off his coat.

TODD JACOBSON  
So, Mr. Uber Driver! What's on your  
mind?!

UBER DRIVER  
The election.

TODD JACOBSON  
Hmm. Interesting.

UBER DRIVER  
If we lose, that means we'll have a  
fascist in the white house.

TODD JACOBSON  
Huh, who are you voting for?

UBER DRIVER  
Hillary.

TODD JACOBSON  
That's good. Still wish it was  
Bernie, though.

UBER DRIVER  
(sigh)  
Of course you would.

TODD JACOBSON  
And what is that supposed to mean?!

UBER DRIVER  
It just seems that every single  
white male liberal on the planet  
seems to prefer Bernie to Hillary.  
(sarcastically)  
I wonder why?

The Uber car gets stuck in a traffic jam.

TODD JACOBSON  
What are you saying.

UBER DRIVER  
I'm just saying that, you know,  
with Bernie being a cis het white  
guy while Hillary's a woman...

TODD JACOBSON

Hey hey hey, we don't prefer Bernie to Hillary because we're sexist! We prefer Bernie over Hillary because Bernie is so much more progressive than Hillary! Your little Mexican mind might not comprehend this, but Bernie was a lifelong supporter of gay rights while it took until very recently, coincidentally while she was starting her presidential campaign, for Hillary to support gay rights.

UBER DRIVER

Okay, well riddle me this! If Bernie is so much more progressive than Hillary Clinton, how come he lost the black and latino vote... to Hillary Clinton?!

Todd grumbles to himself. Todd exits the Uber car and runs to the driver's side of the Uber car, where he pulls out the Uber driver and slams him into the glass.

UBER DRIVER (CONT'D)

What the hell?!

TODD JACOBSON

Say you like Bernie Sanders!

UBER DRIVER

No!

TODD JACOBSON

Say it!

UBER DRIVER

No!

TODD JACOBSON

SAY IT!

UBER DRIVER

NO!

TODD JACOBSON

Alright then!

Todd throws the Uber driver to the ground and starts kicking the Uber driver repeatedly in the stomach. Todd then gets down and starts repeatedly punching the Uber driver in the face. Eventually, a police car pulls up and two police officers exit.

POLICE OFFICER 1#  
Alright, so what do we have here?

POLICE OFFICER 2#  
It appears we have an incident. A  
passenger assaulting an Uber  
driver.

POLICE OFFICER 1#  
Okay, we'll just go over there,  
arrest that man, and...

The police officer stops.

POLICE OFFICER 2#  
Hello?

POLICE OFFICER 1#  
It's Todd Jacobson.

POLICE OFFICER 2#  
Todd Jacobson?! I love that guy!

The two policeman run over towards Todd Jacobson.

POLICE OFFICER 1#  
Sir? Sir? Are you actor comedian  
Todd Jacobson?

TODD JACOBSON  
Yeah?

POLICE OFFICER 1#  
Oh my god, I'm your biggest fan!  
You've probably heard that a lot  
but I definitely love your work!

TODD JACOBSON  
I can sign a check for bail.

POLICE OFFICER 2#  
Nah, don't worry about it! We just  
need you to come with us to the  
jailhouse to cash in the check.

Todd stands up and goes with the two police officers.

CUT TO:

INT. CINDY MANCINI'S HOUSE LIVING ROOM - NIGHT

Cindy Mancini and Terry LaGerry enter Cindy's house to a confused Mr. Mancini and Jess Mancini.

JESS MANCINI  
Mom, who's your friend?

CINDY MANCINI  
Oh, Jess, this is Terry LaGerry, my old college best friend and the director of the movie. Terry, this is my daughter, Jess.

JESS MANCINI  
Hi, Mister LaGerry.

TERRY LAGERRY  
Hello, Jess. You look just like your mother!

JESS MANCINI  
I do not!

MR. MANCINI  
Hey, Mr. LaGerry, how's life?

TERRY LAGERRY  
Pretty good. How about you, Jerry? What's life like for you?

MR. MANCINI  
Oh, pretty good!

Cindy's cell phone rings.

CINDY MANCINI  
Oh, excuse me!

Cindy picks up her phone.

CINDY MANCINI (CONT'D)  
Hello? Oh fuck! What the fuck?! Oh god dammit! Quickly, Terry! We need to go!

TERRY LAGERRY  
What? What happened?

CINDY MANCINI  
It's Todd Jacobson!

TERRY LAGERRY  
What?!

CINDY MANCINI

He beat up an Uber driver and got  
arrested!

TERRY LAGERRY

That's not good.

CINDY MANCINI

Of course not! Think of the  
scandal!

Cindy and Terry leave.

CUT TO:

INT. JAILHOUSE - PHONE BOOTH/TELEVISION SHOW SOUNDSTAGE - DAY

Todd Jacobson is on the phone with Mike Judge-Jury-Executioner.

TODD JACOBSON

So yeah, currently I'm just waiting for my check for bail to clear and then I'll be on my way.

MIKE JUDGE-JURY-EXECUTIONER

Yeah, Todd, buddy. I like you and all, but this whole getting into people's business thing has got to stop or you'll get into big trouble.

TODD JACOBSON

Don't worry, Mike! I'll clear up my act and be back at the studio before you know it!

MIKE JUDGE-JURY-EXECUTIONER

Yeah, uh, here's the thing, Todd. Me and the writers have been having a hard time with your character's continued existence and, with your sociopathic behaviour on the back of all of our minds, we've decided to write your character off the show.

TODD JACOBSON

What?

MIKE JUDGE-JURY-EXECUTIONER

You're done, Tim. Gone! Sacked! Kaput! We are going to fire you and there is nothing you can do about it.

TODD JACOBSON

You can't do that! You can't fire me from the show, I am the show! I am going to kill you, Michael! You here me?!

A police officer walks into frame.

POLICE OFFICER 1#

Mr. Jacobson?! The check has cleared.

TODD JACOBSON

Well, it appears that my check has  
cleared, Mr. Judge-Jury-  
Executioner! I will spare your  
life, Michael, but mark my word, I  
will end you!

MIKE JUDGE-JURY-EXECUTIONER

Sure you will.

DISSOLVE TO:

EXT. JAILHOUSE ENTRANCE - NIGHT

Todd Jacobson is standing outside the jailhouse entrance waiting for someone to pick him up. Eventually, a car driven by Terry LaGerry and Cindy Mancini drives up to Todd, who enters the car before it drives off.

INT. TERRY LAGERRY'S CAR - CONTINUOUS

Cindy drives the car while Terry sits in the back seat and Todd sits in the front passenger's seat.

CINDY MANCINI

Todd, why were you in jail?!

TODD JACOBSON

Got into a fight with the Uber driver!

CINDY MANCINI

I know that! I'm trying to figure out why, when our feature film hasn't even been released yet, would you pull a stunt like that?!

TODD JACOBSON

Politics.

TERRY LAGERRY

Politics?!

TODD JACOBSON

Yeah! I wanted Hillary, he wanted Trump, it turned violent.

TERRY LAGERRY

Wow! Who'd suspect an Uber driver would support Donald Trump?!

CINDY MANCINI

Good, play that up! We can use that!

TODD JACOBSON

Wha...?

CINDY MANCINI

Play up the whole progressive, anti-Trump angle when you inevitably get interviewed!

TODD JACOBSON

Alright, good, I like that!

CINDY MANCINI

Yes, we might be able to guilt the  
white-Liberal demographic.

TERRY LAGERRY

Cindy, do you really think we  
should treat people who have  
legitimate problems with Trump's  
racist rhetoric a mere  
demographics?

CINDY MANCINI

Terry, do you want the film to  
sell, or not?

TERRY LAGERRY

Sell.

CINDY MANCINI

Good!

The car drives down the Los Angeles road.

FADE TO BLACK.

CUT TO:

INT. CALLAHAN PICTURES BUILDING BOARDING ROOM - DAY

Ernest Tempkins, Cindy Mancini, Todd Jacobson, and all of the executives gather around as Terry sets up a black laptop.

TERRY LAGERRY

Alright, Mr. Tempkins, everything is ready. Just push this button and the trailer will be up on YouTube.

ERNEST TEMPKINS

Okay! Ready, set, go!

Ernest presses the button and the video begins uploading. Everyone watches the video upload. Upon the video uploading, everyone cheers and one of the executives pulls out the champagne.

CINDY MANCINI

Oh, this is the best day of my life!

EXECUTIVE 4#

What about the birth of your first born child? Miss Mancini?

ERNEST TEMPKINS

Alright, now that people know what the movie's like, they'll look upon and say that we were geniuses!

INT. CALLAHAN PICTURES BUILDING BOARDING ROOM - NIGHT

Ernest Tempkins, Cindy Mancini, Terry LaGerry, Todd Jacobson and all the executives stare in horror at the screen which displays massively negative like to dislike ratio for the trailer, as seemingly nobody likes the trailer and the number of dislikes just keeps getting higher and higher. Eventually, Ernest Tempkins shuts down the laptop.

ERNEST TEMPKINS

Alright, executives out! Todd? You too!

TODD JACOBSON

Fine!

The executives and Todd exit the boarding room, leaving only Ernest, Cindy and Terry.

ERNEST TEMPKINS

Alright! Now that they're gone, what are we going to do?

CINDY MANCINI

I, I don't know.

ERNEST TEMPKINS

Because, here's our situation; we have a movie that a lot of people on the internet don't like and a trailer that nobody likes. This movie is going to have a huge backlash online.

CINDY MANCINI

Not to mention the critics.

ERNEST TEMPKINS

And that's exactly my second point! The critic screening happens in twelve weeks, and if the audience listens to critics, we could lose a lot of money.

CINDY MANCINI

What if we put an embargo?

ERNEST TEMPKINS

That's it! Put an embargo, and everything will be all right! Everything will be all right!

CINDY MANCINI

Yeah, fuck what those critics have to say!

Ernest and Cindy turn to Terry.

CINDY MANCINI (CONT'D)

Terry? How do you feel about this?

ERNEST TEMPKINS

Cindy, what the fuck are you...?

CINDY MANCINI

Shhh! I know this is your movie, so I going to ask you if you are okay if we not screen your film to critics.

Terry looks around at the three higher ups in front of him.

TERRY LAGERRY

Eh, what do critics know, anyway?!

CINDY MANCINI

Alright, I think he's on board.

ERNEST TEMPKINS

Good! Now, let's cancel that critic screening!

CINDY MANCINI

Yeah!

Ernest, Cindy and Terry shake hands and begin a musical number.

ERNEST TEMPKINS

(singing)

I don't really care that much for critics, because a critic has independent thought. Sure, a critic can bring free publicity, but a critic still can't be bought. Plus a critic wants the audience to use their minds and a critic will never lie, so this film will not be screened for critics, because a critic's someone money can't buy.

CINDY MANCINI

That was pretty good, Mr. Tempkins.

ERNEST TEMPKINS

Come on, Miss Mancini! Why don't you join?

CINDY MANCINI

What? Me? Nah, I ain't a singer!

ERNEST TEMPKINS

Come on, just sing!

CINDY MANCINI

Okay!

(singing)

I don't really care to much for critics, because a critic knows way too much. A critic can say things about your film that a marketeer will never touch. Once released, a review is out there. A review is something you can't hide, so this film will not be screened for critics, because a critic isn't on our side.

TERRY LAGERRY

Wow, that was pretty good!

CINDY MANCINI  
Hey, would you like to join?

TERRY LAGERRY  
Oh, definitely.

CINDY MANCINI  
Well, come on! Start!

TERRY LAGERRY  
(singing)  
A critic might say something about  
my film that I don't like. If you  
ask me, all that constructive  
criticism can go take a hike. I  
asked my friend, Cindy, all about  
critics and she says a critic hates  
everything.

CINDY MANCINI  
Yes I did!

TERRY LAGERRY  
(singing)  
So this film will not be screened  
for critics, because a critic is  
not my king.

Suddenly, a series of free standing set walls made to resemble graffiti brick walls falls down behind Ernest, Cindy and Terry, completely enveloping the boarding room from view as Todd, now dressed in stereotypical gangster rap clothing, complete with Flavor Flav clock, jumps into frame and gets up into the camera to the confusion of Ernest, Cindy and Terry.

TODD JACOBSON  
(rapping)  
Argh, I fucking hate critics,  
'cause critics fucking suck! If I  
see you, Mr. Critic, on the street,  
you get fucked! You better run  
critic, I got my finger on the  
trigger. You better run, critic,  
you stupid, crooked ass...

Cindy runs over and stops Todd.

CINDY MANCINI  
Whoa, whoa, whoa, Todd. This  
musical number isn't really built  
for rap remixes.

TODD JACOBSON  
Huh, good point.

Todd runs off. The set wall lift off to reveal a musical number series of steps.

CINDY MANCINI, ERNEST TEMPKINS & TERRY  
LAGERRY

(singing)

We do not think highly of critics,  
because a critic's not in our  
payroll. A critic can say bad  
things about our film, and those  
reviews can take their toll. If we  
could, we could take every single  
critic and throw them all under the  
bus, so this film will not be  
screened for critics, because the  
critic's not one of us. No, we're  
not going to screen this film for  
critics, because the critic's not  
one of us!

As the three finish the climax of the number, the steps reveal a greater stage. Surrounding the three are five podiums; two shorter podiums on the far left and right, respectively, consisting of a mountain resembling the Paramount logo with the star continuously rotating around the mountain and a minion holding up the planet Earth a la Atlas, two medium podiums closer to the middle but still left and right, respectively, consisting of a rotating Warner Brothers logo and the Columbia Pictures lady waving her giant fiery post around like a lighter, and finally a long podium smack dab in the middle consisting of Mickey Mouse, dressed in his The Sorcerer's Apprentice attire, dancing around the podium. A crest resembling the Metro-Goldwyn-Mayer logo drops down in front of the screen, featuring The Line, who does the Leo the Lion roar.

DISSOLVE TO:

INT. WHITEMAN'S CHINESE THEATRE MAIN THEATRE - NIGHT

Terry LaGerry and Cindy Mancini have fallen asleep when Todd Jacobson wakes them up.

TODD JACOBSON  
Yo, what are you two doing?!

CINDY MANCINI  
(in a daze)  
Wha?

TODD JACOBSON  
The movie's almost over!

CINDY MANCINI  
Oh shit! How far along are we?

TODD JACOBSON  
We're right at the ending dance  
sequence.

CINDY MANCINI  
Crap, that means the movie's almost  
over! Terry! Get ready! We're about  
to gage the audience's response!

TERRY LAGERRY  
Oh! Right!

Terry, Cindy, Todd and Ernest Tempkins exit the theatre into the concession area.

INT. WHITEMAN'S CHINESE THEATRE CONCESSION AREA - CONTINUOUS

Once in the concession area, Terry, Cindy, Todd and Ernest group together.

CINDY MANCINI  
Alright, so what do we do?

ERNEST TEMPKINS  
Alright, so Todd? You and Mr. The  
Director go on that side to check  
the responses of all those exiting  
from that side, and me and Miss  
Mancini are gonna go to the other  
side and check the responses of  
those coming from said side. You  
all got that?

TODD JACOBSON  
(sarcastically)  
Uh, could you repeat that? I wasn't  
listening!

Ernest Tempkins angrily shoves Todd towards Terry. Terry quietly guides Todd to the left side door while Ernest and Cindy go to the right side door. They listen earnestly as the film comes to a close and the audience exits the theatre. The audience grumbles and complain about the film they just saw as Terry, Todd, Ernest and Cindy follow them out of the building.

EXT. WHITEMAN'S CHINESE THEATRE ENTRANCE - CONTINUOUS

Terry, Todd, Ernest and Cindy follow the audience as they complain, but the reality that the audience despised their film stops them in their tracks as the audience disappears into the darkness.

TERRY LAGERRY  
(in despair)  
They did not like my movie. They  
did not like my movie.

TODD JACOBSON  
How dare those sons of bitches? How  
dare you diss that movie?! Do you  
sick fucks realize how hard I  
worked on that movie! Come back  
here you fuckers!

Todd runs after the audience, while Terry simply sits on the curb in despair.

DISSOLVE TO:

INT. CALLAHAN PICTURES ANIMATION BUILDING OFFICE - NIGHT

Terry LaGerry, Cindy Mancini and Ernest Tempkins are standing around the office in shock over the movie's failure.

CINDY MANCINI

The reviews are in and none of them are positive. Currently, the Rotten Tomatoes score is at zero percent.

TERRY LAGERRY

Hmm.

CINDY MANCINI

Also, Mr. Jacobson is trending. He's going on a shooting spree in retaliation for the film's negative reception.

TERRY LAGERRY

Thanks. The film could use more negative publicity.

ERNEST TEMPKINS

Well, thanks for nothing, Mr. Director.

Terry turns towards Ernest in shock.

ERNEST TEMPKINS (CONT'D)

You were supposed to make the movie that would save our studio! Instead, you gave us the worst movie ever made! A movie which will haunt our studio for years to come! You fucked up, and for that, I am going to let you go.

Cindy breaks from her Blue Screen of Death and stands up towards Ernest.

CINDY MANCINI

No, we fucked up, Mr. Tempkins!

ERNEST TEMPKINS

We?

CINDY MANCINI

You heard what they said! You heard them call the movie a glorified corporate commercial! You heard them complain about the rampant product placement! You heard them complain about the outdated memes!

ERNEST TEMPKINS

So?

CINDY MANCINI

So?! SO?!! We're the one's who made it a glorified corporate commercial! We're the one's who told him to put in all those product placements! We're the one's who told him to put in all those outdated memes! Out of everyone, we're the reason his movie sucks! Maybe if we spent less time blaming artists for movies bombing and more time actually making great movies, maybe if spent less time pining audiences against critics and more time listening to critics, if we spent less time deciding that hand drawn films, that musicals, that certain types of films are dead and more time actually putting the effort into making great films, maybe we could make this great, wide world a better place.

ERNEST TEMPKINS

Miss Mancini, I am appalled by what you are saying. If the next movie you greenlit doesn't do well, I'll be seeing sure you get your green slip too!

Ernest runs off.

TERRY LAGERRY

Uh, thanks, Cindy. Thanks for standing up for me. If you need anything, please tell me and I'll help.

CINDY MANCINI

Terry?

TERRY LAGERRY

Yeah?

CINDY MANCINI

I need a fucking drink.

Terry helps Cindy out of the room.

FADE TO BLACK.

FADE TO:

INT. BLUE ROOM - DAY

A still image of Terry LaGerry holding a Golden Raspberry Award appears, with the caption; "Terry LaGerry moved to San Francisco, where he currently resides as graphical artist."

FADE TO BLACK.

FADE IN:

A still image of Cindy Mancini holding a Golden Raspberry Award appears, with the caption; "Cindy Mancini has since brought Callahan Pictures Animation out of the trouble it once was."

FADE TO BLACK.

FADE IN:

A still image of Ernest Tempkins holding a Golden Raspberry Award appears, with the caption; "Ernest Tempkins later retired from the movie business and moved to Florida."

FADE TO BLACK.

FADE IN:

A still image of Todd Jacobson holding a Golden Raspberry Award appears, with the caption; "Todd Jacobson is currently serving a four month jail sentence for making a false bomb threat accusation."

FADE TO BLACK.

FADE IN:

A still image of the poster for the in-universe Fidget Spinners The Movie appears, with the caption; "Fidget Spinners The Movie currently holds a world-wide gross of 230 million dollars, a Rotten Tomatoes percentage of 7% and eleven nominations and four wins in the Golden Raspberry Awards, including Worst Picture."

FADE TO BLACK.