

Fidget Spinners - The Movie

written by

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INT. CALLAHAN PICTURES BUILDING BOARDING ROOM - DAY.

A board room of six executives sit nervously in a board room waiting for their boss, Ernest Tempkins.

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#. Ernest Tempkins, alongside his personal executive, Malcolm Levinson, enter the board room.

ERNEST TEMPKINS

Hello, everyone. I see you've come to this meeting.

Ernest walks across the long boarding room table and sits down at the end of the table, looking over his executives.

ERNEST TEMPKINS (CONT'D)

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.

(MORE)

ERNEST TEMPKINS (CONT'D)

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. Now, I was just
talking with Malcolm the other day
before this whole hacking incident
took place and he has some
interesting information about our
box numbers. Malcolm, why don't you
catch the people of the board with
your findings.

MALCOLM LEVINSON

Gladly! As the chart shows, box
office numbers for the studio are
at an all time low. While most of
the movies are not flat out bombs,
we are not getting number one's at
the box office lately.

(MORE)

MALCOLM LEVINSON (CONT'D)

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 TEMPKINS

Thanks Malcolm. 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. Malcolm? Gives us a list of all those named in the leak.

MALCOLM LEVINSON

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.

MALCOLM LEVINSON

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!

MALCOLM LEVINSON

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!

MALCOLM LEVINSON

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

May their careers rest in peace.

The executives stand up. Malcolm Levinson 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.

EXT. FANTASY PICTURES ANIMATION STUDIOS ENTRANCE - DAY.

Cindy Mancini and Terry LaGerry are walking towards the Fantasy Pictures Animation Studios building. Cindy is reading a newspaper.

CINDY MANCINI
Man, Callahan Pictures is really a mess, isn't it?

TERRY LAGERRY
Yeah, at least I'm not working there!

CINDY MANCINI
You know, Fantasy isn't doing so hot either.

TERRY LAGERRY
Yeah, but it is better than Callahan!

The Fantasy Pictures Animation Studios building is on fire.

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

Terry and Cindy enter the building and check in at the front desk.

TERRY LAGERRY
I mean, yeah sure we're having financial strife, but at least we're not being hacked or anything.

Cindy and Terry walk up the stairs and down the hallway.

CINDY MANCINI
That's the thing though, the reason the hack was so devastating to them was that it weakened the image of the studio. Made them look like idiots who shouldn't even be running a studio. And considering our situation...

Cindy and Terry enter the animation building. Various employees at the studio are either rioting, panicking, or lining up to jump out of an open window to their death.

CINDY MANCINI (CONT'D)
...I wouldn't give our studio much chances.

TERRY LAGERRY

That's because you're not thinking fourth dimensionally! I'm most way through my directorial film. I've got models, textures and entire scenes completed. It's a good film as well, so you know it's gonna make money.

CINDY MANCINI

Assuming it gets released at all.

TERRY LAGERRY

How do you mean?

CINDY MANCINI

I mean, assuming Fantasy Pictures doesn't push the panic button and cancel the film this late into production. I mean, they have a trail of cancelled animated film so, you know, there's a precedent.

Cindy's cell phone rings.

CINDY MANCINI (CONT'D)

Shit, it's my cell phone! Hello, may I ask who is calling, please? Oh, I see?

(turns to Terry)

It's Callahan Pictures!

(returns to cell phone)

So, is there a reason you're calling me? I see! Hmm! Sure, yeah! Yeah, I will! Okay, I'll be there in... 25 minutes, give or take? You know LA traffic! All right! Good! See ya!

Cindy hangs up.

TERRY LAGERRY

Where are you going?

CINDY MANCINI

Interview.

TERRY LAGERRY

That doesn't explain everything!

CINDY MANCINI

I'll see you later!

TERRY LAGERRY
Cindy? CINDY?!

INT. CALLAHAN PICTURES BUILDING ERNEST TEMPKINS' OFFICE - DAY.

Ernest Tempkins is interviewing Cindy Mancini for the job of president for Callahan Pictures Animation.

ERNEST TEMPKINS

So, what makes you think you're qualified to run Callahan Pictures Animation?

CINDY MANCINI

Well, I am currently a Creative Director at Fantasy Pictures Animation, where I oversaw practically every film they ever made.

ERNEST TEMPKINS

I see. As of this moment, your current place of occupation, Fantasy Pictures Animation, is experiencing financial strife unlike any other. Tell me, how can I be sure that hiring you won't result in the same happening for us?

CINDY MANCINI

Well, for starters, I don't personally think that the CEO of Callahan Pictures should be making judgements of other studios at this moment in time.

ERNEST TEMPKINS

That is fair enough.

CINDY MANCINI

And secondly, I have a plan set out to get your animation studio up and running. A plan that'll make it so your animation studio is in the clear.

ERNEST TEMPKINS

What is it? What is it?

CINDY MANCINI

It involves putting all our resources on making films that people want to see, that are also films that people want to make, An unusual marriage between auteur and commercial. By doing so, not only will you make a lot of money, but you also revamp the entire image of your studio so that people will want to make movies here. That'll result in more movies being made and, therefore, more money being made.

ERNEST TEMPKINS

Hot Diggity Damn! You're the only one who has any ideas how to run the studio! You're hired!

CINDY MANCINI

Really?

ERNEST TEMPKINS

Yeah! Just as soon as you leave your old job.

CINDY MANCINI

Oh, that reminds me!

Cindy pulls out her cell phone.

CINDY MANCINI (CONT'D)

Hey Boss? Yeah, I quit!

Cindy hangs up.

ERNEST TEMPKINS

That's good! Good! Now, here are the directions to Callahan Pictures Animation and here is a key pass to get in. Now, don't doddle around, we've got money to make, I mean movies to make!

Cindy leaves the office.

INT. CALLAHAN PICTURES BUILDING HALLWAY/FANTASY PICTURES ANIMATION ROOM - CONTINUOUS

Cindy starts to walk towards the end of the hall when she stops walking, pulls out her cell phone and dials for someone.

CINDY MANCINI
Hey Terry?

TERRY LAGERRY
Hey, Cindy, how was the interview?

CINDY MANCINI
It went great!

TERRY LAGERRY
How great?

CINDY MANCINI
I got the job!

TERRY LAGERRY
That's great!
(beat)
Wait, what about your job at
Fantasy Pictures?

CINDY MANCINI
Oh, I quit it.

TERRY LAGERRY
What?

CINDY MANCINI
Yeah, I saw a train wreck in the
making and left before the pink
slips could come for me.

TERRY LAGERRY
But, but, my movie!

CINDY MANCINI
You're still there!

TERRY LAGERRY
But, I need the security!

CINDY MANCINI
Listen, I meet you later, after
work. We'll explain more that way.

Cindy hangs up and walks away.

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 as 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.

EXT. LOS ANGELES GAY NIGHT CLUB - NIGHT

Among the line up of people entering the night club are Terry LaGerry, his boyfriend Mark, and their straight friend Cindy Mancini, who's looking around nervously.

TERRY LAGERRY

Why you looking around so much?
Nobody at working is going to see
you!

CINDY MANCINI

Yeah, but what if a bunch of girls
start hitting on me?!

Terry and Mark roll their eyes in annoyance.

MARK

Why did you have to invite a
straight to come with us?

TERRY LAGERRY

She had something to talk about so
I thought, why not bring her with
us?

MARK

Listen, Miss Mancini, when we get
to the door, I'll tell the bouncer
and ask if he can get a sign for
you.

CINDY MANCINI

Oh, thanks.

Cindy, Terry and Mark make it further up the line, meeting up with the bouncer.

BOUNCER

Hey, my men, Terry and Mark! How
you guys doing?!

TERRY LAGERRY

Doing pretty fine, my good man!

MARK

Good, good, very good!

BOUNCER

And who's the friend.

TERRY LAGERRY

This is Cindy, she works with me on
animation!

MARK
She's a straight, by the way.

BOUNCER
Oh. I see.

MARK
Do you think you could get a name tag for her?

BOUNCER
I'll see what I can do.

The bouncer runs off.

INT. LOS ANGELES GAY NIGHT CLUB - CONTINUOUS

The bouncer walk over towards the bar desk where a bartender is wiping the desk.

BOUNCER
Hey!

BARTENDER
What do you need?

BOUNCER
We have a straight at our door, and they want a name tag.

BARTENDER
You mean the straight jacket?!

BOUNCER
Yeah, the straight jacket.

The bartender pulls out a disco jacket with the words "FILTHY STRAIGHT" sowed onto the back.

BARTENDER
Here you go!

BOUNCER
Thanks!

The bouncer rushes back to Cindy, Terry and Mark, who have since entered the premises.

BOUNCER (CONT'D)
Here's a jacket. It'll serve as a name tag.

Cindy puts on the jacket.

CINDY MANCINI
Wow, feel like Travolta.

TERRY LAGERRY
Hey there's something on the back?

CINDY MANCINI
What does it say?

MARK
It says "kick me".

TERRY LAGERRY
It does not!

The bouncer takes Terry, Mark, and Cindy to their seat. Cindy notices that she's being gestured towards a stool.

CINDY MANCINI
Why the stool?

BOUNCER
So people will know you're a
straight!

CINDY MANCINI
Ah.

Terry, Mark and Cindy sit down.

MARK
So, Cindy, since it's the reason
you've decided to come with us,
could you tell us what it is you
want to talk about?

CINDY MANCINI
Oh! Yeah! Well, Terry? I know
you're pissed that I pretty much
just abandoned you there at Fantasy
Pictures Animation, but, you don't
understand. Fantasy Pictures
Animation is dying. They've only
had like two success stories in the
pass five years. The studio's in
debt and it's only a matter of time
before the studio's absorbed into a
conglomerate. This thing, this
president of Callahan Animation
thing? It allows me to be my own
boss. To make my own decisions as
to what makes a successful movie.

(MORE)

CINDY MANCINI (CONT'D)

I want to further my career and I hope you accept that and I do apologize for the abruptness of the situation.

TERRY LAGERRY

I get it.

CINDY MANCINI

Hey, if it makes you feel better, when you finish your movie, I can bring you along to work at my studio.

TERRY LAGERRY

That's sounds nice.

The bartender walks up to the table Cindy, Terry and Mark are sitting at.

BARTENDER

Hello, what will you be ordering?

TERRY LAGERRY

I'll have a tepache.

MARK

I'll have a perry.

BARTENDER

And you?

CINDY MANCINI

Uh, I'll have a... tequila.

BARTENDER

All right, one tepache, one perry and one tequila coming right up!

The bartender walks away.

TERRY LAGERRY

So, how was your first day at your new studio?

CINDY MANCINI

I started implementing my goal of making two animated films a year.

TERRY LAGERRY

What did you do?

CINDY MANCINI

I cancelled all the films in the pipeline and fired their directors.

Terry and Mark give Cindy a look. The bartender spits in Cindy's tequila before walking towards Cindy, Terry and Mark's table and hands the three their drinks.

BARTENDER

All right, tepache for you, perry for you and one tequila for the straight.

The bartender leaves.

CINDY MANCINI

That's weird! The animators gave me that same look!

TERRY LAGERRY

You did what?!

MARK

Miss Mancini, I think I'm speaking for any person with common sense when I say what the fuck?!

CINDY MANCINI

Why?! It makes sense to me?

MARK

How?! How the fuck is cancelling already in production movies and firing in studio creators gonna fulfill your quota of making two movies a year?!

Cindy pauses.

CINDY MANCINI

Hold on, I think it'll come to me once I drink my tequila.

Cindy takes a swig of her tequila.

I/E. TERRY AND MARK'S CAR/CINDY'S HOUSE - NIGHT

Terry LaGerry and Mark drive up to Cindy Mancini's house.
Cindy is drink.

TERRY LAGERRY

All right, Cindy. Here's your home.

CINDY MANCINI

Now now, here me out!

Terry and Cindy exit the vehicle and walk to the door.

CINDY MANCINI (CONT'D)

It makes perfect sense for me to burn everything to the ground and expect to make a functioning conveyor belt. You see, the studio was hacked and people know we were dicking around our animators, so by dicking them around even more, we will be proving the people online wrong!

TERRY LAGERRY

Yeah, yeah, keep telling yourself that!

Terry knocks on the door. Cindy's daughter Jessica Mancini opens the door.

CINDY MANCINI

Oh, what am I saying? That was a dumb idea! I shouldn't even have this job in the first place!

TERRY LAGERRY

Jessica, your mom is home.

CINDY MANCINI

Is it just me, or did my tequila taste a little like saliva?

Cindy enters the house and closes the door behind her. Terry walks back to the vehicle and the vehicle drives off.

INT. TERRY AND MARK'S BEDROOM - NIGHT.

Terry 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.

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.

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.

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

Terry LaGerry is sitting at his desk waiting for the writer, Aaron Cromwell, to arrive. Mark is standing behind him. Aaron arrives.

AARON CROMWELL

Sorry, I'm late! I had to take a piss! So, what's the plan?

TERRY LAGERRY

Well, here's what I plan to have!
It tells the story...

A montage plays in which Terry goes to different application offices and restaurants applying for jobs and getting rejected, all the while continuing the development of his script alongside Aaron Cromwell and Mark. 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?!

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

Actually, 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. 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 eighths 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.

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! It's been a
while!

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!

INT. CALLAHAN PICTURES BUILDING ERNEST TEMPKINS' OFFICE - DAY

Terry LaGerry, dressed in a business suit, and Aaron Cromwell, also dressed in a business suit, are having a meeting with 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.

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.

INT. CALLAHAN PICTURES BUILDING BOARDING ROOM - DAY

Ernest Tempkins, Terry LaGerry, Cindy Mancini, Malcolm Levinson 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?

MALCOLM LEVINSON

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!

MALCOLM LEVINSON

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, Fidgety 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?! Malcolm! 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.

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 Malcolm Levinson pops up.

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

MALCOLM LEVINSON
I'm Malcolm Levinson, assistant to
Ernest Tempkins and Creative
Directing Officer at Callahan
Pictures. I snuck into your
dressing room while you were, ahem,
"acting".

TODD JACOBSON
Oh. Well, why are you here?

MALCOLM LEVINSON
Me and the folks at Callahan
Pictures are making a movie within
our animation studio. 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!

MALCOLM LEVINSON
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!

MALCOLM LEVINSON
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! 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. Malcolm pulls out his cell phone

MALCOLM LEVINSON

Hey, boss?! 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 Malcolm out of his dressing room.

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!

TODD JACOBSON
 Say, I've got a party tonight with
 all of my friends, would you like
 to hang out?

TERRY LAGERRY
 Uh, sure!

TODD JACOBSON
 Great! I'll pick you up at ten!

Todd walks away.

INT. BUDDY MORGAN'S HOUSE - LIVING ROOM. NIGHT.

Todd Jacobson and Terry LaGerry walk into Buddy Morgan's house to be greeted by Buddy Morgan, Cassie Lazarus, and Lester Cooper.

LESTER COOPER
Eh, Timmy Boy! What's Up?!

TODD JACOBSON
Nothing much, you got the stuff?!

LESTER COOPER
Got it?! I gots pounds of it!

TODD JACOBSON
Thanks!

CASSIE LAZARUS
Hey, Tim! Who's the other guy?

TODD JACOBSON
Oh sorry for not introducing!
Everyone, this is Terry. Terry this
here is my best buds Buddy Morgan,
Cassie Lazarus and over there
getting me some pot is Lester
Cooper.

BUDDY MORGAN
How ya doing, Terry! Wanna smoke
some pot?

TERRY LAGERRY
Uh, no thanks, Mr. Morgan! I'm
cool, thank you!

TODD JACOBSON
Hey! I was riding down the road one
day, when this motherfucker walks
up and is like, whoa! And I'm like,
what's up with this motherfucker
right here!

BUDDY MORGAN
Whoa, this guy sounds like a
(censor bleep)

Terry recoils in shock.

TODD JACOBSON
Yeah! Anyway, this dude had a
girlfriend and you won't believe
what I'm about to tell you!

CASSIE LAZARUS
Was she white?

TODD JACOBSON
Even better, she's a
(censor bleep)

Terry pulls on his collar in embarrassment.

LESTER COOPER
Man, what a total
(censor bleep)

Tim Jefferson slaps Lester.

TIM JEFFERSON
You son of a bitch! You can't go
around saying that word!

LESTER COOPER
But you were just going on with
those other words!

TIM JEFFERSON
That's different! It's okay to go
around saying words like (bleep) or
(bleep) or (bleep) or (bleep) or
(bleep), but when you start
throwing around homophobic slurs,
that's where you cross the line!

Terry nods his head, as if to justify Tim Jefferson's
behaviour.

CASSIE LAZARUS
Hey! Anyone want to go to JoJo's?

BUDDY MORGAN
Hell yeah!

LESTER COOPER
Sign me up!

TIM JEFFERSON
Fuck yeah!

TERRY LAGERRY
What? What's JoJo's?

TIM JEFFERSON
It's a strip club down L.A.! You'll
love it!

I/E. TIM JEFFERSON'S JEEP/L.A. STREET. NIGHT

Todd Jacobson, now high on marijuana, drives his Jeep along the Los Angeles streets while Terry LaGerry sits in the passenger's seat and Lester Cooper, Buddy Morgan and Cassie Lazarus, all high on marijuana, sit in the back seat.

TERRY LAGERRY

Are you sure you should be driving while high?

TODD JACOBSON

Eh, come on, man! You're not one of the man out there trying to obstruct my weed, are you?

TERRY LAGERRY

Of course not! It's just that you're clearly too intoxicated to drive and...

TODD JACOBSON

Oh what, am I gonna hit a pedestrian or something?

Tim Jefferson hits a pedestrian.

TIM JEFFERSON, TERRY LAGERRY, BUDDY MORGAN, CASSIE LAZARUS, & LESTER COOPER

Ahhh!

The Jeep comes to a screeching halt. Todd Jacobson, Terry LaGerry, Buddy Morgan, Cassie Lazarus and Lester Cooper all emerge from the Jeep and walk to the dead body.

BUDDY MORGAN

Oh shit! Oh shit, shit, shit, Oh fuck!

TERRY LAGERRY

Oh fuck! Oh fucking fuck, oh fuck!

CASSIE LAZARUS

Oh fuck, oh fuck, oh shit!

LESTER COOPER

Shitty fuck! Oh fucking shitty fuck!

BUDDY MORGAN

We're fucked!

CASSIE LAZARUS
What the fuck do we do?

TERRY LAGERRY
I don't fucking know!

LESTER COOPER
We are so fucking screwed!

TERRY LAGERRY
Oh fucking fucking fuck!

TODD JACOBSON
Hey!

Terry, Lester, Cassie, and Buddy turn to Tim.

TODD JACOBSON (CONT'D)
Here's what we're not gonna do,
stand around here like sitting
ducks swearing our heads off just
waiting for the police to catch us!
Now, Buddy? Cassie? Lester? You
three put the body in the trunk!

Buddy, Cassie and Lester grab the body and places the body in
the trunk of the Jeep.

TODD JACOBSON (CONT'D)
Good! Now all of y'all get back in
the car!

Terry, Buddy, Cassie and Lester, now with the body in the
trunk, head back into the car. Tim walks back into the car
and turns it on just as a police car drives up.

TODD JACOBSON (CONT'D)
Aw shit! Now everybody, stay cool,
stay cool!

A police officer walks up to the driver's side window.

TODD JACOBSON (CONT'D)
Hello, officer! Are there any
problems?

POLICE OFFICER 1#
No problems, sir. We've just had
reports of red Jeep of five
passengers just like yours driving
recklessly through these streets,
would you or any of your fellow
passengers know of this "mad Jeep"?

TODD JACOBSON

(lying)

Uh, no sir!

POLICE OFFICER 1#

Good, just asking. Be safe and be on the lookout for a Jeep that looks just yours driving through these streets, okay?

TODD JACOBSON

Okay!

POLICE OFFICER 1#

Good. Have fun!

Todd drives off.

EXT. L.A. DOCKS. NIGHT.

The red Jeep drives up to the edge of the LA Docks. Todd Jacobson emerges from the driver's seat and looks around.

TODD JACOBSON

All clear!

Buddy Morgan, Lester Cooper, Terry LaGerry and Cassie Lazarus all emerge from the trunk of the Jeep, Buddy, Cassie and Lester carrying the dead body while Terry carries a weight, and walk towards the edge of the dock.

TODD JACOBSON (CONT'D)

Alright, on the count of three,
one... two... three!

Buddy, Cassie, Lester and Terry throw the body into the water, the weight attached pulling the body to the ground.

CASSIE LAZARUS

He was so pretty.

BUDDY MORGAN

Dude-ette, he's like a corpse or something!

LESTER COOPER

Alright, do we all agree to never tell anyone what transpired tonight?

BUDDY MORGAN

Yes!

CASSIE LAZARUS

Yes!

TODD JACOBSON

Definitely!

Lester turns to Terry LaGerry, who is only nodding.

LESTER COOPER

Terry?!

TERRY LAGERRY

What?! I'm not the one who was driving while high!

TODD JACOBSON

But you helped us cover this up!

TERRY LAGERRY
Relax, I'm kidding!

LESTER COOPER
Good!

TODD JACOBSON
Let's head out!

INT. CALLAHAN PICTURES BUILDING ERNEST TEMPKINS' OFFICE - DAY

Ernest Tempkins is having a meeting with a screenwriter.
Ernest is holding a book.

ERNEST TEMPKINS

Okay, now what I have in mind is
that you, yes you, should turn this
bestseller into a blockbuster!

SCREENWRITER

Okay then!

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. 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.

(MORE)

ERNEST TEMPKINS (CONT'D)

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.

The screenwriter leaves. Malcolm Levinson enters.

MALCOLM LEVINSON

You called?

ERNEST TEMPKINS

Yes! Yes I did. How's the production on Fidget Spinners going?

MALCOLM LEVINSON

Going on nice and smoothly!

ERNEST TEMPKINS

That's good! Now, I have a set up a release date for the feature, which is July of the following year. Could you make sure that the fine folks at Callahan Pictures Animation finish the movie by February?

MALCOLM LEVINSON

I'll make sure of that!

Malcolm leaves the office.

INT. CALLAHAN PICTURES ANIMATION BUILDING HALLWAY - DAY

Cindy Mancini is walking along when Malcolm Levinson walks up towards her.

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

CINDY MANCINI
Okay, what's it about?

MALCOLM LEVINSON
It's about the Fidget Spinners
movie.

CINDY MANCINI
What is it?

MALCOLM LEVINSON
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. Malcolm 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 Malcolm
and Cindy play.

MALCOLM LEVINSON

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 Malcolm Levinson and Cindy Mancini.

MALCOLM LEVINSON

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

CINDY MANCINI

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

MALCOLM LEVINSON

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

MALCOLM LEVINSON

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.

MALCOLM LEVINSON

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 Malcolm exit through the right door.

INT. ANIMATION PROCESS DESIGN ROOM - CONTINUOUS

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

MALCOLM LEVINSON

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

CINDY MANCINI

No, Malcolm. 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.

MALCOLM LEVINSON

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

MALCOLM LEVINSON

Ahh! Miss Mancini, I'm not moving!

CINDY MANCINI

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

MALCOLM LEVINSON

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.

MALCOLM LEVINSON

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.

MALCOLM LEVINSON

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

CINDY MANCINI

Okay, okay! Jeez!

Cindy and Malcolm exit via left door.

INT. ANIMATION PROCESS ANIMATION ROOM - CONTINUOUS

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

MALCOLM LEVINSON

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.

MALCOLM LEVINSON

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 Malcolm exit.

INT. ANIMATION PROCESS LIGHTING ROOM - CONTINUOUS

Malcolm 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.

MALCOLM LEVINSON

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 Malcolm.

MALCOLM LEVINSON

Whoa!

CINDY MANCINI

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

Malcolm follows Cindy out of the lighting room.

INT. ANIMATION PROCESS RENDERING ROOM - CONTINUOUS

Cindy and Malcolm enter the rendering room.

MALCOLM LEVINSON

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?

MALCOLM LEVINSON

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.

MALCOLM LEVINSON

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 Malcolm leave.

INT. CALLAHAN PICTURES ANIMATION BUILDING HALLWAY -
CONTINUOUS

Cindy and Malcolm 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.

MALCOLM LEVINSON

Well, I don't care! Find a place to
cut corners and cut them!

Malcolm storms off.

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.

INT. CALLAHAN PICTURES ANIMATION BUILDING STORY ROOM - DAY

Montage. Terry LaGerry reads the script out loud to Aaron Cromwell and the additional screenwriter 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. TODD JACOBSON'S HOUSE LIVING ROOM - NIGHT

Terry LaGerry and Todd Jacobson are watching Scarface on Todd's CRT television. Terry and Todd are clearly enjoying the film.

INT. BIG FANCY RESTAURANT - NIGHT

Mark is sitting at a table at an empty big fancy restaurant waiting for Terry LaGerry. Mark checks his phone. A waiter walks to Mark.

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.

EXT. CALLAHAN PICTURES STUDIO ENTRANCE - NIGHT

Mark picks Terry LaGerry up from the Callahan Pictures studio entrance.

INT. TERRY AND MARK'S BEDROOM - NIGHT

Mark and Terry LaGerry are watching an especially homophobic scene from a comedy. Mark is disturbed as Terry laughs along with the scene.

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.

INT. CALLAHAN PICTURES SCREENING ROOM HALLWAY - DAY

Terry LaGerry is walking down the hallway when he pulls out his cell phone and calls Todd Jacobson.

TERRY LAGERRY
Hey Todd! What's up?!

EXT. STREETS OF LOS ANGELES - DAY

Todd Jacobson is on a cell phone calling Terry LaGerry.

TODD JACOBSON
Yo, what are you calling about?

TERRY LAGERRY
Well, I just did a rough animation screening to the higher ups, I think they liked it.

TODD JACOBSON
That's good! I just finished filming a new episode. Just waiting for an Uber.

TERRY LAGERRY
That's nice. Hey! Would you like to attend the premier for the movie?

TODD JACOBSON
I'll consider it. Oh! Here comes the Uber! Bye!

Todd hangs up and enters the Uber.

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
president?

UBER DRIVER
Hillary. You?

TODD JACOBSON
Hillary.

UBER DRIVER
That's good.

TODD JACOBSON
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#
What?

POLICE OFFICER 1#
It's Todd Jacobson!

POLICE OFFICER 2#
Oh my god, 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.

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.

EXT. JAILHOUSE ENTRANCE - NIGHT

Todd Jacobson is standing outside the jailhouse entrance waiting for someone to pick him up. Eventually, a yellow car, driven by Terry LaGerry, drives up to Tim.

TERRY LAGERRY
You need a ride?!

Todd Jacobson enters the car and Terry drives off.

INT. TERRY LAGERRY'S CAR - CONTINUOUS

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

TERRY LAGERRY
So, why were you in jail?!

TODD JACOBSON
Got into a fight with the Uber driver!

TERRY LAGERRY
What were you fighting about?

TODD JACOBSON
Politics.

TERRY LAGERRY
Politics?!

TODD JACOBSON
Yeah! I had a political opinion, he had a different political opinion, it turned violent.

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

TODD JACOBSON
Wha...?

TERRY LAGERRY
You see, you're a progressive, right?

TODD JACOBSON
One of the best!

TERRY LAGERRY

And you say the fight started over political divergence?!

TODD JACOBSON

Yes, that would be correct.

TERRY LAGERRY

So, I naturally added those two together and came to the conclusion that the Uber driver was a Republican and a Trump supporting Republican. Would that be correct?

TODD JACOBSON

(lying)

Uh, yes! Yes, yes, yes! That would be correct!

TERRY LAGERRY

Oh good! It's so unfair that you would get arrested for taking down a Trump supporter.

TODD JACOBSON

(lying)

Yeah, yeah.

Terry continues driving.

TERRY LAGERRY

So, besides the confrontation with a Trump supporter, how has your day been?

TODD JACOBSON

I quit my job at the television show.

TERRY LAGERRY

Really? Why?

TODD JACOBSON

Kind of just got sick of it, you know. Didn't really feel the creative freedom I do now.

TERRY LAGERRY

Hmm.

(beat)

Todd?

TODD JACOBSON

Yeah?

TERRY LAGERRY

You're not gonna quit on me, are you?

TODD JACOBSON

No, of course not! This is as much my magnum opus as it is yours.

TERRY LAGERRY

Good. I can't imagine anyone else in the role.

The car drives down the Los Angeles road.

INT. TERRY AND MARK'S HOUSE ENTRANCE - NIGHT

Mark opens the door as Terry LaGerry walks in carrying Todd Jacobson.

MARK

What the fuck is he doing here?

TERRY LAGERRY

I just picked him up from the jailhouse.

MARK

And you HAD to let him out!

TERRY LAGERRY

He already bailed out!

MARK

So? Why didn't you just let him die of hypothermia?

TERRY LAGERRY

I can't do that to my hero!

MARK

Oh, your hero! Is that why you've been spending more time with this straight than you have your own partner?

TERRY LAGERRY

Mark, stop being a
(expletive redacted)
and help me support this poor man!

Mark is horrified.

MARK

Terry! You've changed! You're no longer the man I fell in love with!

Mark turns towards Todd.

MARK (CONT'D)

You son of a bitch! You turned him into a bro douche! I hope you're happy!

Mark leaves the house.

TODD JACOBSON

What's his problem?

INT. CALLAHAN PICTURES BUILDING BOARDING ROOM - DAY

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

MALCOLM LEVINSON

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, Malcolm Levinson 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, Malcolm, Cindy and Terry.

ERNEST TEMPKINS

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

MALCOLM LEVINSON

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.

MALCOLM LEVINSON

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!

Ernest, Malcolm and Cindy turn to Terry.

CINDY MANCINI

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!

MALCOLM LEVINSON

Already on it!

Ernest, Malcolm, Cindy and Terry start to leave the boarding
room.

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.

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 labour!

TODD JACOBSON

Your labour?! YOUR LABOUR?! 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.

(MORE)

ERNEST TEMPKINS (CONT'D)

This is an animated film, therefore the author is, and always is, the producer and never the director, because animators don't matter to the public consciousness.

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 - 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.

INT. WHITEMAN'S CHINESE THEATRE - THEATRE. NIGHT.

Return to the present day. 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.

INT. CALLAHAN PICTURES ANIMATION BUILDING OFFICE - NIGHT

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

MALCOLM LEVINSON

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

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!

(MORE)

CINDY MANCINI (CONT'D)

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!

There is a knock at the door.

CINDY MANCINI (CONT'D)

Come in!

Todd Jacobson emerges holding a firearm!

CINDY MANCINI (CONT'D)

Mr. Jacobson, why the hell are you branding a firearm?

TODD JACOBSON

Remember that article which called us out for not screening the film to critics? Well, I found out where she lives! We're going to get our revenge for killing the movie! Terry, you want to join?

TERRY LAGERRY

Sure, what the hell?

CINDY MANCINI

Terry?! Todd, will you please wait outside?

TODD JACOBSON

Fine, I'll wait by the car.

Todd leaves. Cindy stops Terry from following Todd out.

CINDY MANCINI

Terry, don't do this. You've got a whole career ahead of you. Just please, just this once, don't follow in Todd's footsteps.

TERRY LAGERRY

Why? Why should I? Mr. Tempkins has fired me and guess what? I'm the director of one of the worst reviewed animated movies of all time! Who's going to want to work with me? I have no future and at least I get to go out with a rebel.

CINDY MANCINI

Terry, listen to me, you may think Todd Jacobson is a cool guy, but he's not. He's a very bad man who's done very bad things. Malcolm, show him!

Malcolm, holding out an iPad, walks over towards Terry.

MALCOLM LEVINSON

Mr. LaGerry, I have done some research into this Todd Jacobson, and I have found some troubling facts about him.

Malcolm hands the iPad over to Terry, who looks at what Malcolm has given him with complete horror.

TERRY LAGERRY

Oh god.

MALCOLM LEVINSON

Yeah.

TERRY LAGERRY

It even got him expelled from college, despite having already graduated! How do you even do that?!

CINDY MANCINI

I hope you understand. Todd's not the ultra liberal hero you thought he was. He was just using that image to get away with some horrible actions. Are you alright?

TERRY LAGERRY

Yeah, I'm alright.

Terry starts to leave. Cindy stops him.

TERRY LAGERRY (CONT'D)

Don't worry, I'm not going with him. I'm just going to give Todd a little talk.

CINDY MANCINI

Do you think I should call 9-1-1?

TERRY LAGERRY

I don't see why not!

Terry exits the room.

EXT. CALLAHAN PICTURES ANIMATION BUILDING ENTRANCE - NIGHT

Terry LaGerry walks outside of the Callahan Pictures Animation Building and towards Todd Jacobson and his car.

TODD JACOBSON

Hey, Terry, how are you...?

Terry punches Todd in the face.

TERRY LAGERRY

You son of a bitch! You lied to me! You told me you were hot stuff but you weren't!

TODD JACOBSON

So what? Are you going to kill me
or something?

TERRY LAGERRY

No. I'm not going to kill you. The
atrocities you committed aren't my
story, but I'll say this, you can
no longer control my life and I
have outgrown you.

Terry returns to the animation building.

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."

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."

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."

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."

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."