

(Printed with the demonstration version of Fade In)

FIDGET SPINNERS - THE MOVIE

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Final Draft

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(Printed with the demonstration version of Fade In)

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, head of Techno Pictures Animation

Cindy Mancini walks up towards Suzanne Sharpe.

SUZANNE SHARPE (cont'd)
So, Cindy, before you came along,
Techno Pictures Animation was a
smouldering shell of its former self.
Tell us, what has brought you to take
this studio and bring it back to its
former glory?

CINDY MANCINI
Well, you know how I love animation.
You know, same old, same old.

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
Ernest, there has been a fair share
of backlash online regarding the
movie. Tell us, how do you feel about
these criticisms?

ERNEST TEMPKINS

Well, I just think it's barbaric, the way people talk about my movie! In my humble opinion, there is nothing to gain by saying anything negative about something else.

SUZANNE SHARPE

Excellent decision, Mr. Tempkins.

(pause)

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

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

TODD JACOBSON

(false modesty)

Oh, stop!

SUZANNE SHARPE

All these people and more helped
contribute to the movie we're about
to see tonight. As of this moment,
the cast and crew are all gathering
around for the hand print ceremony.

Ernest Tempkins, Cindy Mancini, Todd Jacobson and Terry
LaGerry huddle around a plaque of wet concrete.

ERNEST TEMPKINS

Drawing stick, please?

Cindy hands Ernest a drawing stick, which Ernest uses to
carve out the words "FIDGET SPINNERS THE MOVIE" into the
concrete. Ernest, Cindy, Todd and Terry then kneel down in
order to mark their hand prints and draw their names into
the concrete. Cindy then pulls out a green fidget spinner
and presses it into the concrete.

SUZANNE SHARPE

And voila! History has been made!
Well, the film is about to start, so
we'll see you in a bit!

Suzanne Sharpe does the cut hand signal.

CUT TO:

INT. WHITEMAN'S CHINESE THEATRE FOYER - NIGHT

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

CINDY MANCINI

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

ERNEST TEMPKINS

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

CINDY MANCINI

Hmm.

TERRY LAGERRY

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

TODD JACOBSON

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

Cindy Mancini intervenes.

CINDY MANCINI

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

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

ERNEST TEMPKINS

Popcorn?

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

TERRY LAGERRY
In about... four minutes!

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

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

CINDY MANCINI (cont'd)
The projectionist, I mean.

Cindy walks towards the door leading to the projectionist.

INT. WHITEMAN'S CHINESE THEATRE PROJECTIONIST ROOM -
CONTINUOUS

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

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

PROJECTIONIST 1#
Just setting up the reels.

CINDY MANCINI
But you're projecting it digitally.

The projectionist simply turns his head in annoyance.

PROJECTIONIST 2#

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

CINDY MANCINI

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

PROJECTIONIST 2#

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

PROJECTIONIST 1#

Yeah, I got that.

CINDY MANCINI

Good. Good! Alright, see ya!

Cindy Mancini leaves.

INT. WHITEMAN'S CHINESE THEATRE CONCESSION AREA - CONTINUOUS

Cindy Mancini walks back to Terry LaGerry.

TERRY LAGERRY

Well, what did they say?

CINDY MANCINI

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

TERRY LAGERRY

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

ERNEST TEMPKINS

Three minutes?!

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

ERNEST TEMPKINS (cont'd)

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

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

TERRY LAGERRY

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

ERNEST TEMPKINS

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

TERRY LAGERRY

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

ERNEST TEMPKINS

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

TERRY LAGERRY

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

ERNEST TEMPKINS

I don't even know who those people are!

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

Todd starts to walk towards the theatre.

ERNEST TEMPKINS
Oh no, you don't...

Ernest and Terry grab Todd.

TODD JACOBSON
Hey, let go of me!

TERRY LAGERRY
No, you're not introducing this movie!

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

ERNEST TEMPKINS
This isn't your movie it's mine!

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

Cindy runs off. Terry notices.

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

Ernest and Terry let loose of Todd.

TODD JACOBSON
Not on my watch!

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

INT. WHITEMAN'S CHINESE THEATRE THEATRE - CONTINUOUS

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

ERNEST TEMPKINS

Not so powerful without your gun,
huh?!

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

TERRY LAGERRY

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

Cindy leaps towards Terry and grabs the microphone.

CINDY MANCINI

Gimme the mic!

TERRY LAGERRY

No, I won't!

CINDY MANCINI

I said, gimme the mic!

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

CINDY MANCINI (cont'd)

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

ERNEST TEMPKINS

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

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

ERNEST TEMPKINS (cont'd)

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

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

TODD JACOBSON

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

The audience laughs.

TODD JACOBSON (cont'd)

A funny thing happened on my way to the theatre.

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

CINDY MANCINI

Hope you all enjoy the show. Hit it!

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

TERRY LAGERRY

Well, here we are.

CINDY MANCINI

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

TERRY LAGERRY

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

CINDY MANCINI

I know.

CUT TO:

INT. HOLLYWOOD STUDIOS BOARD MEETING ROOM - DAY

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

EXECUTIVE 1#

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

EXECUTIVE 3#

(sarcastically)

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

EXECUTIVE 1#

Oh.

(beat)

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

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

EXECUTIVE 2#

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

ERNEST TEMPKINS

I'm already at my spot!

EXECUTIVE 2#

Right. Right. I see. I see.

The executive returns to his seat as Ernest sits down.

ERNEST TEMPKINS

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

EXECUTIVE 4#

(to Executive 6#)

North Korea! Definitely North Korea!

ERNEST TEMPKINS

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

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

EXECUTIVE 2#

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

ERNEST TEMPKINS

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

Executive 5# whimpers.

ERNEST TEMPKINS (cont'd)
And we've said things in the past
that we regret, Adrian...

Executive 5# whimpers again.

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

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

ERNEST TEMPKINS (cont'd)
As the chart shows, box office
numbers for the studio are at an all
time low. While most of the movies
are not flat out bombs, we are not
getting number one's at the box
office lately. In fact, our most
recent number one is The One True
Date from January of last year. This
is not good because, for the last
twenty or so months, we've been
playing second fiddle at the box
office to every other studio in town.

Ernest puts the chart away.

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

Executive 4# looks around nervously.

EXECUTIVE 4#
We're... fucked?

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

The executives wait for him to continue.

ERNEST TEMPKINS (cont'd)
And, that's gonna involve a couple of
layoffs.

The executives continue to wait.

ERNEST TEMPKINS (cont'd)
Up top.

The executives panic.

EXECUTIVE 1#
No, you can't do that! I'll do
anything! I cut your grass, I'll do
your laundry, I'll...

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

Ernest pulls out a list.

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

EXECUTIVE 3#
Ooh, that's not good!

Executive 1# shakes his head.

ERNEST TEMPKINS

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

EXECUTIVE 4#

So that missed Oscar opportunity is his fault!

ERNEST TEMPKINS

Mr. John Kempler, Creative Officer at Hollywood Studios, the leaks revealed that Mr. Kempler had dozens upon dozens of child pornography on his computer.

EXECUTIVE 6#

Jesus!

ERNEST TEMPKINS

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

Ernest stands up.

ERNEST TEMPKINS (cont'd)

May their careers rest in peace.

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

ERNEST TEMPKINS (cont'd)
Now, given the people we have lost,
we're gonna need some new heads.
Malcolm! Be sure to look for some
blood to run our studio. Anyone who
looks promising, get 'em! We must
find someone for each of our current
vacancies. We need a new Creative
Director, a new Chief Marketing
Executive, a new Creative Officer and
a new president for Techno Pictures
Animation.

CUT TO:

INT. HOLLYWOOD BOULEVARD HEAVY METAL CAFE - DAY

Terry LaGerry and Cindy Mancini are eating food at a window
side booth at the Heavy Metal Cafe.

TERRY LAGERRY
Hmm. This food tastes so good! You
always know the right places to eat!

CINDY MANCINI
Yep, you know me! Cindy Mancini,
restaurant chooser extraordinaire!

TERRY LAGERRY
Well, since we've all finished our
lunch, you mentioned earlier that you
had to talk about something.

CINDY MANCINI
Oh yes, yes I have.

TERRY LAGERRY
Well, what is it?

CINDY MANCINI
You know how the studio isn't doing
to hot, right?

TERRY LAGERRY
Yeah?

CINDY MANCINI
Well, I figured I might as well let
you know that I'm jumping ship.

TERRY LAGERRY
What?

CINDY MANCINI

I'm leaving! I'm quitting! I'm getting out while I still can!

A waitress walks to Cindy Mancini holding a credit machine. Cindy responds by pulling out her credit card and swiping it on the credit machine.

TERRY LAGERRY

You, you can't leave! You're my only friend at Fantasy Animation! You're the only one there who could keep the executives at bay! How am I supposed to keep the project alive? How am I supposed to make sure I still have a job?

The waitress walks away.

CINDY MANCINI

Look. I don't know. All I do know is that Fantasy Animation is heading towards a brick wall, and I'm going to make sure I'm out of there before the whole thing collapses under itself.

Cindy and Terry stand up and get ready to leave.

TERRY LAGERRY

Well, what am I supposed to do?

CINDY MANCINI

Leave probably?

Cindy and Terry go out the door.

EXT. HOLLYWOOD BOULEVARD/WHITEMAN'S CHINESE THEATRE
ENTRANCE - CONTINUOUS

Cindy Mancini and Terry LaGerry walk out of the restaurant and down the street towards Whiteman's Chinese Theatre.

TERRY LAGERRY

Leave? I can't leave! Besides, I still need to finish the movie!

CINDY MANCINI

Well, do you care about that movie?

TERRY LAGERRY

No, not really.

CINDY MANCINI

So, what's the film you want to make?

TERRY LAGERRY

Well... I don't know! I've never thought of it before! All I do know is it's not the ghost movie.

CINDY MANCINI

Do you have any ideas?

TERRY LAGERRY

I do know at least one thing. The film will be highly reminiscent of my favourite movie.

CINDY MANCINI

But, Terry, there's already a Toy Story!

TERRY LAGERRY

I know! I know! I mean, like, a Toy Story for the current generation! It'll be an ultimate film that truly represents me. It'll have this grand opening at Whiteman's Chinese Theatre. Hosts and hostesses will clobber all over just to interview me. It'll be the talk of the town. It'll be the biggest box office success in the world and everyone will like it.

CINDY MANCINI

Well, if you do get to writing your movie, I'll be sure to make it.

Cindy walks away, leaving a forlorn Terry.

CUT TO:

INT. TERRY LAGERRY'S APARTMENT - NIGHT

The front door of the apartment slowly opens, revealing a forlorn Terry LaGerry. His boyfriend, Mark, is playing video games on his Techno Gamera.

MARK

Oh, hey Terry!

Mark does a double take upon seeing Terry all sad and immediately goes towards Terry.

MARK (cont'd)

Terry! What's wrong, Terry?

TERRY LAGERRY

The company's not doing so well. It's all nothing but flops. Cindy's even jumped ship from the place.

MARK

Oh! Well, why don't we just sit down over here and let me cheer you up.

Mark leads Terry towards the couch.

MARK (cont'd)

Listen, you just wait right here and I'll go and call up our friends and we can hang all at the Jazz Club.

TERRY LAGERRY

Mark?

MARK

Yeah?

TERRY LAGERRY

Is it alright if I play your game?

MARK

Oh, certainly!

Mark rushes towards the phone while Terry picks up the game controller and begins playing the video game. As Mark has the following exchange on the phone, Terry continues to suck at the game and, by the end, he gets a game over.

MARK (cont'd)

Hello? Gwen? Terry's just got home. Would you be interested in going to the Jazz Club?

(MORE)

MARK (cont'd)

(pause)

Alright! Well, we'll be there at
eight. See you! Bye!

Mark hangs up. Terry turns off the television.

MARK (cont'd)

Terry! You ready to go?

TERRY LAGERRY

Yep!

MARK

Alright! Time to go!

Mark puts on his coat.

CUT TO:

INT. THE JAZZ CLUB - NIGHT

Terry LaGerry and Mark walk into the Jazz Club to be greeted by their friend, a black lesbian named Gwen.

GWEN

Mark! Terry! It's good to see you!

MARK

Hey, Gwen! How's your days going?

GWEN

About as well as you'd expect. Come on! Sit down!

Gwen, Mark and Terry sit down at a nearby table.

MARK

Twitter.

GWEN

So, how was your day?

MARK

It was great!

GWEN

Uh-huh. That's good. And how about you, Terry? How's your day going?

TERRY LAGERRY

Not to good. Barkeep? I'd like a beer, please.

The barkeep, who's surname is Fierstein, looks at Terry in confusion.

BARKEEP FIERSTEIN

A beer?! What's gotten into you?

Barkeep Fierstein pours a beer and throws it to Terry, who catches it and then proceeds to drink the whole thing down.

MARK

A Long Island Iced Tea for me, barkeep!

Barkeep Fierstein throws the Long Island Iced Tea to Mark, who catches it.

GWEN

Hey, you gonna do some stand up?

MARK
Oh, certainly!

GWEN
Oh good!

Gwen walks up on stage, with Mark closely following her.

GWEN (cont'd)
Hello, everyone! You ready for
entertainment? Then get ready for the
best comedian in LA, Mark Hernandez!

Gwen walks offstage and hands the mic to Mark as he walks
onstage.

MARK
Hey, everybody, are you ready for
some stand up?

The crowd cheers.

MARK (cont'd)
Perfect, perfect! Now!

Mark does a stand up routine.

CUT TO:

INT. TERRY LAGERRY'S APARTMENT - NIGHT

Terry LaGerry and Mark are sitting on their couch with blankets on top of them. They are watching Tech Industries on HBMax and are at a scene with Todd Jacobson playing the role of Stuart Zuckerman.

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.

TERRY LAGERRY

Todd Jacobson is such a smart, satirical mind.

MARK

No, he's not!

TERRY LAGERRY

Yes he is! You just heard him as Stuart Zuckerman, didn't you?

MARK

I'm pretty sure that's the character's catchphrase. Besides, even if he was that clever, you can't give the credit to Todd Jacobson, you give the credit to the show's creator, Mike Judge-Jury-Executioner.

TERRY LAGERRY

Well, even if he isn't the creative mind behind Stuart Zuckerman, Todd Jacobson is still the great comic actor who brings life to the character. In fact... you know how I'm always talking about making my magnum opus?

MARK

The your version of Toy Story?

TERRY LAGERRY

Yeah. If I ever get to make it, I'm gonna cast Todd as the main character.

MARK

Well, if you do get to make it, I'll
be sure to be there.

TERRY LAGERRY

Aw!

Mark and Terry kiss and snuggle as they continue watching
the television.

INT. DREAMWORLDS ANIMATION 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. STEVEN K GEFFENBURG'S OFFICE - CONTINUOUS

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.

(Printed with the demonstration version of Fade In)

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CUT TO:

INT. HOLLYWOOD STUDIOS ERNEST TEMPKINS' OFFICE - DAY

Ernest Tempkins is reading a resume.

ERNEST TEMPKINS

Hmm. It says here that you used to work at Fantasy Animation, correct?

The resume belongs to Cindy Mancini, who is sitting across from Ernest.

CINDY MANCINI

Yes. Yes, yes, yes.

ERNEST TEMPKINS

Alright, now, we all know that place is going, why should I consider bringing you onto this company, as our figurehead for our animation division?

CINDY MANCINI

Well, for starters, you're not Steven K Geffenburg.

ERNEST TEMPKINS

Hmm. Good, good.

CINDY MANCINI

But also, and this is a big also, I've worked enough with animated films and I've seen enough animated films to know how to make the perfect animated film.

ERNEST TEMPKINS

Interesting. And, do you have a proper business model.

CINDY MANCINI

Why, of course, of course, of course! The way I see it, it'll be two films a year, each made as quickly and as efficiently as possible. It'll be the exact type of film that will appeal to every type of audience. Kids will love the cute and cuddly characters, Preteens will love the gross out and pop music, Parents will love the adult jokes that slip past the children and old people? Old people will just love it all.

ERNEST TEMPKINS

Hmm. That is a brilliant plan! You're hired!

CINDY MANCINI

Yes!

ERNEST TEMPKINS

Would you be interested in visiting the studio? It's quite a ways away, so we can have an escort take you there.

CINDY MANCINI

No thanks, I can drive there.

ERNEST TEMPKINS

Oh, perfect! Here! Here's the address for our Techno Pictures Animation building.

Ernest hands a piece of paper to Cindy.

CINDY MANCINI

Thanks!

Cindy leaves.

EXT. GLENDALE 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 BUS TRANSIT

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. ENTRANCE TO LOS ANGELES METRO

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. LOS ANGELES METRO STATION

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. UNDERGROUND METRO

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

EXT. WEST HOLLYWOOD METRO ENTRANCE/APARTMENTS - DAY

Terry exits the metro and quickly fast walks towards his apartment building. He reaches the door to the apartment building and is about to put his key into the keyhole, when he suddenly flashbacks to all those times he's talked about his magnum opus.

TERRY LAGERRY

(under his breath)

That's it.

Terry walks off.

CUT TO:

INT. TATTOO PARLOUR - DAY

Mark is working as a tattoo artist at a tattoo parlour. Mark is working on someone's tattoo, when Terry LaGerry, carrying all his stuff, bursts into the tattoo parlour.

TERRY LAGERRY

Mark! Mark!

Terry's calling for Mark's attention results in Mark puncturing a major blood vessel on the person's arm, causing said person to bleed to death.

MARK

Yes, what is it?

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. Remember last night, when I talked about 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! They're like the toys of today!

MARK

Oh, I see!

TERRY LAGERRY

Yeah! Well, I'd like to talk more,
but I need to go home and write my
magnum opus! See you!

Terry runs off.

CUT TO:

INT. TECHNO PICTURES ANIMATION CINDY MANCINI'S OFFICE - 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 armour 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 favour!

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.

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#

Well, it's funny you mention that, because the place that screwed me over and canned my show and then wrote it off for tax purposes because they couldn't get a toy line just had some restructuring a while ago which resulted in the fuckhead who wanted to get rid of cartoon getting kicked out, why don't I just give them a call while you think over all your plans.

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

DISSOLVE TO:

INT. TERRY LAGERRY'S APARTMENT - NIGHT

Terry LaGerry is typing on the screenplay for his movie on his laptop.

TERRY LAGERRY
Ah yes. Yes. This, this is a
screenplay.

Mark walks over towards Terry.

MARK
How's the screenplay going, hun?

TERRY LAGERRY
Almost done! Just need to provide the
finishing touches.

Terry takes a swig of his coffee.

MARK
Terry, it's 1 AM. Come to sleep.

TERRY LAGERRY
I'm just getting there... and...
done!

MARK
Alright, good, you're done. Now, come
to bed and get yourself a big rest.

TERRY LAGERRY
Not now, I need to submit my script
to the Writer's Guild.

Terry begins clicking around on his computer.

TERRY LAGERRY (cont'd)
Animation... Screen... Fidget
Spinners Born This Way... Social
Security Number... 113... 461...
626... Terrence Pierre LaGerry... 421
Santa Monica Boulevard... Apartment
314... West Hollywood, Los Angeles...
California... 90406... USA... (323)
653-1997... terrylagerry@gmail.com...
authors...

Terry turns to Mark.

MARK
One.

TERRY LAGERRY

One.

Terry LaGerry clicks on something, then runs off towards his coat to pull out his wallet and take out his credit card.

TERRY LAGERRY (cont'd)

Terry LaGerry... 1997020770282017...
01/18... 147.

Terry does some clicking around.

TERRY LAGERRY (cont'd)

And finished!

Terry crashes hard and falls to sleep. Mark rolls his eyes and drags Terry to bed.

FADE TO BLACK

INT. TERRY LAGERRY'S APARTMENT - DAY

Terry LaGerry is sleeping in his bed when he is woken up by Mark.

MARK
Wakey-wakey!

Terry opens his eyes and sees that Mark is holding a tray for breakfast in bed.

TERRY LAGERRY
Oh, what would I do without you?

Terry puts on his glasses as Mark sits next to him.

MARK
Is there anything else you need?

TERRY LAGERRY
Ah, yes, could you get me my phone?

MARK
Oh, certainly!

Mark goes off to grab Terry's phone, as Terry begins eating his breakfast. Mark returns holding Terry's phone and hands said phone to Terry.

TERRY LAGERRY
Thanks.

Terry looks around on his phone, when something catches his eye.

TERRY LAGERRY (cont'd)
Oh my god.

MARK
What? What?

TERRY LAGERRY
My script! My magnum opus!

MARK
What? What?

TERRY LAGERRY
It's been picked up!

MARK
What? Really?

TERRY LAGERRY

Yeah, really!

MARK

Oh my god, this is great! Who picked it up?

TERRY LAGERRY

Techno Pictures Animation.

MARK

Techno?! Isn't that the studio that got hacked or something?!

TERRY LAGERRY

Who cares?! They want to make my movie! Come on, let's go!

MARK

Go! Go where?!

TERRY LAGERRY

Well, the studio wants to do a meeting with me regarding the production of the film. Come on!

Terry and Mark quickly get dressed.

DISSOLVE TO:

EXT. TECHNO/HOLLYWOOD STUDIOS MAIN BUILDING ENTRANCE - DAY

A golf cart stops at the front entrance of the main Techno/Hollywood Studios building, dropping off Mark and Terry LaGerry, before driving off.

MARK

Terry, are you sure about this?

TERRY LAGERRY

Relax, it's not like anything bad is going to happen.

MARK

I sure hope not.

INT. HOLLYWOOD STUDIOS ERNEST TEMPKINS' OFFICE - DAY

Ernest Tempkins is waiting around in his office when a superhero figurine catches his attention.

ERNEST TEMPKINS

You. I know you. Ever since I was a lad, I've always wanted to make movies. I loved the big MGM musicals of the day and I hoped that, one day, when I'm older and in charge of a major studio, that I could make my own movie musicals. But then people didn't want the movie musicals. And now, and now, all they want is you!

Ernest begins to beat up the (inanimate) superhero figurine as Terry LaGerry and Mark enter.

TERRY LAGERRY

Hi, I'm Terry LaGerry, the writer of Fidget Spinners Born This Way.

Ernest sees Terry and Mark and immediately regains his composure.

ERNEST TEMPKINS

Ah, yes. Mr LaGerry. Well, come! Come on, sit down!

Ernest sits down behind his desk as Terry and Mark sit down at the seats in front.

ERNEST TEMPKINS (cont'd)
Mr. LaGerry, we here at Hollywood Studios and Techno 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
Really?! Oh, thank you! Thank you, Mr. Tempkins.

ERNEST TEMPKINS
Oh please, don't be such a kiss ass! Anyway, we here at Hollywood Studios looked into your resume and were surprised to find that you have a previous directorial credit. A little animated diddy from 2009 called Werewolves On Broadway.

TERRY LAGERRY
Oh yes! Yes, that was an independent movie I directed. It was a film I really wanted to make.

ERNEST TEMPKINS
Oh, interesting. Well, since you wrote the film, would you be interested in directing the film?

TERRY LAGERRY
Oh, certainly!

ERNEST TEMPKINS
Excellent. Well, since you'll be doing this with Techno Pictures Animation, I'll be leaving you with its head. Miss Mancini, could you come in, please.

Cindy Mancini enters and immediately, she and Terry recognize each other.

CINDY MANCINI
Oh my god! Terry!

TERRY LAGERRY
Cindy! You're in charge of Techno Pictures Animation?!

CINDY MANCINI
Yeah, small world! Anyway, how about
you? What happened with you and
Fantasy?

TERRY LAGERRY
Oh, I got sacked!

CINDY MANCINI
Oh, that's sad.

TERRY LAGERRY
Well, you know, I sold a script to
here, so it's not all bad.

CINDY MANCINI
Oh, this is going to be so much fun!
Not only to I have a new project for
my studio, I get to do it with my
very best friend!

ERNEST TEMPKINS
Are you almost done?

CINDY MANCINI
Yeah.

ERNEST TEMPKINS
Good. Now, Miss Mancini, why don't
you give your friend here a tour of
the facilities from which he'll work?

CINDY MANCINI
Oh, certainly! Terry? Mark? Follow
me!

Cindy, Terry and Mark leave.

CUT TO:

EXT. TECHNO ANIMATION STUDIOS FRONT ENTRANCE - DAY

Cindy Mancini takes Terry LaGerry and Mark to the building.

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

INT. TECHNO PICTURES ANIMATION BUILDING STORY ROOM - DAY

Cindy opens the door to show Terry and Mark 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. TECHNO PICTURES ANIMATION BUILDING ANIMATOR'S ROOM -
DAY

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

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. TECHNO PICTURES ANIMATION BUILDING RENDER FARM - DAY

Cindy opens the door, with Terry and Mark 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. TECHNO PICTURES ANIMATION BUILDING CINDY MANCINI'S
OFFICE - DAY

Cindy lets Terry and Mark into her office.

CINDY MANCINI
And this right here is my office.

TERRY LAGERRY
Wow, this is a good office!

CINDY MANCINI
Yep. Never thought I'd get something
this good.

TERRY LAGERRY
Well, uh, I'm going to go introduce
myself to the artists and animators.
Is there anything else you need?

CINDY MANCINI
Oh, just one thing.

TERRY LAGERRY
What is it?

Cindy picks up a stack of paper and hands them to Terry.

CINDY MANCINI
The higher ups at Callahan want you
to do rewrites on the movie script.
They say it's to make the film more
marketable to mainstream audiences.

Terry and Mark look through the papers.

MARK
Hey, wait a minute! What's this about
a love interest?!

CINDY MANCINI

Yeah, the higher ups are worried that the be yourself message would make the movie quote "too gay", so they want to give the protagonist a female love interest.

MARK

You're kidding me. Is him not being explicitly gay not enough? Do they have to give him a girl to stick his penis into to make sure the audience believes him to be a heterosexual?

CINDY MANCINI

Look, it's what the executives want and it's far out of my hands.

TERRY LAGERRY

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

CINDY MANCINI

That's good. Oh, and Terry?!

TERRY LAGERRY

Yeah?

CINDY MANCINI

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

TERRY LAGERRY

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

Terry and Aaron leave.

DISSOLVE TO:

INT. HOLLYWOOD STUDIOS BOARD MEETING ROOM - DAY

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

ERNEST TEMPKINS

So, now that we have a movie being made, we must now find actors to play the individual characters, from the sidekick to the love interest to the... you've written the love interest, right?

TERRY LAGERRY

Yes, yes I have.

ERNEST TEMPKINS

Okay, good! To the love interest to the main antagonist of the film. Do you have any ideas of who to cast in the film?

TERRY LAGERRY

Why, yes. Yes, I do.

Terry pulls out a piece of paper.

ERNEST TEMPKINS

God help us all.

TERRY LAGERRY

For the comic relief role of Bandy The Rubber Band, I was thinking of someone like Tom Kenny or Carlos Alazraqui.

ERNEST TEMPKINS

Who?

TERRY LAGERRY

Uh, they're voice actors who do a variety of voices for Nickelodeon cartoons.

ERNEST TEMPKINS

Oh, Terry, Terry, Terry. I don't know what world you live in, but here in this world, we only hire celebrities, for it is only with celebrities that we can sell an animated films.

Ernest turns to the audience.

ERNEST TEMPKINS (cont'd)

It also allows us to fuck over those VA unions.

TERRY LAGERRY

Yeah, yeah, yeah, I know that. That's one of the reasons why I brought up Tom Kenny, since, you know, Tom Kenny is the voice of Spongebob, he'd be a perfect fit for the comic relief character.

ERNEST TEMPKINS

Aw. You see, Terry, you and I come from two very different worlds. You seem to live in a fantasy world where everyone has equal opportunities. While I, I live in the real world, and in that real world, a world where only a select few have the opportunity for greatness and it is through that from which we decide who is valuable and who is a mere cog in the machine. As such, the only names that should be put on the marquee are names which belong to famous celebrities. Celebrities like... Miss Mancini! You've green-lit that live-action/CGI hybrid movie about the rabbit, right?

CINDY MANCINI

Uh, yes, yes, yes I have.

ERNEST TEMPKINS

Good. Now, who was again that you cast as the main character?

CINDY MANCINI

It was James Corden, the funny British man who now does The Tonight Show.

ERNEST TEMPKINS

Perfect. That's the perfect choice for the comic relief sidekick. Not only will he bring the laughs, he'll also be able to promote the show on his talk show! It's brilliant! Brilliant!

TERRY LAGERRY

Personally, I think he's a no-talent hack!

ERNEST TEMPKINS

Terry! Who else do you see for this movie?

TERRY LAGERRY

Well, for Fidgette, I've selected...

ERNEST TEMPKINS

Well, who is it? What? You've got a frog in your throat or something? Spit it out!

TERRY LAGERRY

Tara Strong.

ERNEST TEMPKINS

Let me guess, is she another one of your little voice actor friends?

TERRY LAGERRY

No. In fact, I've never even gotten the chance to meet her. But she is a voice actor.

ERNEST TEMPKINS

Oh, you rotten little... Well, who else do you got? And every time you name a voice actor, you have to say so, 'cause I'll recognize when it's a name I don't recognize!

TERRY LAGERRY

Uh, Grey Griffin, voice actor, Nika Futterman, voice actor, Kari Wahlgren, voice actor, Christina Puccinelli, voice actor...

ERNEST TEMPKINS

I already regret everything.

TERRY LAGERRY

Faye Mata, voice actor, Michelle Marie, voice actor, Jenny Slate...

ERNEST TEMPKINS

Wait, who was that last one?

TERRY LAGERRY

Jenny Slate?

ERNEST TEMPKINS

Yes, yes, she is famous. Well, at least comedy famous, but that's still famous by our standards. Tell me, who do you have in mind for the villain.

TERRY LAGERRY

Oh, for Spinster, I mainly had two people in mind; Clancy Brown...

ERNEST TEMPKINS

That's a voice actor, isn't it?

TERRY LAGERRY

He also does live-action. He was in Highlander, Buckaroo Banzai, Starship Troopers.

ERNEST TEMPKINS

Ah, cult films. I'd have to think about that one. In any case, who's the other one.

TERRY LAGERRY

Mark Hamill.

ERNEST TEMPKINS

Mark Hamill? Isn't that Luke Skywalker?

TERRY LAGERRY

Yeah?

ERNEST TEMPKINS

Dear god, how do you see Luke Skywalker being a baddie?!

TERRY LAGERRY

He also voiced the Joker a couple of times.

ERNEST TEMPKINS

Well, he's certainly never played any Joker I know! How do you expect audiences to buy the idea that Luke Skywalker being this evil being?

CINDY MANCINI

Maybe we could make that a selling point! You know, come watch this film and see Luke Skywalker be evil.

ERNEST TEMPKINS
Hmm. As usual, Miss. Mancini has all
the great ideas. Now, let's talk
about the main character, Fidgy.

TERRY LAGERRY
Okay, I have one guy in mind.

ERNEST TEMPKINS
Oh shit.

TERRY LAGERRY
It's Todd Jacobson!

ERNEST TEMPKINS
Todd Jacobson?! As in, Tech
Industries, Todd Jacobson?!

TERRY LAGERRY
Yes!

ERNEST TEMPKINS
Well, why didn't you say so?! Hot
damn, I knew you had some smarts in
you! Cindy! You go and get the
celebrities needed.

CINDY MANCINI
Right on it!

Cindy Mancini leaves.

CUT TO:

INT. TECH INDUSTRIES STUDIO SET - 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
You're a little flat on the delivery
of the line. Watch it.

TODD JACOBSON
How dare you say that?! I'll kill
you! I'll kill you!

MIKE JUDGE-JURY-EXECUTIONER
Just, just do the line again. Please?

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

MIKE JUDGE-JURY-EXECUTIONER
Well, my mom, my dad, and my mom's
mom and dad.

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

MIKE JUDGE-JURY-EXECUTIONER
Todd, wait.

Todd rushes off the set. An intern holding a cup of coffee walks towards him.

TODD JACOBSON
Out of my way, dumbass!

Todd pushes the intern, causing the hot coffee to pour all over the intern.

INT. TODD JACOBSON'S DRESSING ROOM - CONTINUOUS

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

TODD JACOBSON
Well, hello, little lady! What brings you to my private facilities?

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

TODD JACOBSON
I see. Are you here for my studly little man body?

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

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

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

TODD JACOBSON
And?

CINDY MANCINI

Well, I figured, given your political views, that you'd enjoy playing such a role.

TODD JACOBSON

And why would I do that?

CINDY MANCINI

Because the film is a metaphor for the gay experience and playing the lead role would give you brownie points from the gay community.

TODD JACOBSON

Huh, sound tempting.

CINDY MANCINI

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

TODD JACOBSON

Hmm. You know, that sounds like a great idea. Okay! I'll meet this film director. Just set it up and call me when the shoot's done. And maybe, when the shooting's done, I can show you a bit of my wild side.

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

CINDY MANCINI

Mr. Tempkins?! Yeah, we're almost there! And I have an idea as to what we're going to need!

Todd opens the door to his dressing.

TODD JACOBSON

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

Todd kicks Cindy out of his dressing room.

DISSOLVE TO:

INT. NORTH LOS ANGELES FANCY RESTAURANT - NIGHT

Terry LaGerry, Todd Jacobson, Mark, and Alice Jacobson all sit around a table at a fancy restaurant and eating their food.

TERRY LAGERRY

And then Fidgy defeats Spinster and is finally able to express himself.

TODD JACOBSON

That's an interesting premise. At first, I wasn't interested, but since you've explained it all, now I'm more than delighted at the opportunity to star in this important film.

TERRY LAGERRY

That's good.

TODD JACOBSON

And I assume this fellow right here is your boyfriend?

TERRY LAGERRY

Yes, yes, yes. He's Mark, and he is the loveliest man I've ever known.

MARK

Aw! Well, who's the Mrs.?

TODD JACOBSON

Oh, this is my wife, Alice. Say hi, Alice.

ALICE JACOBSON

Hi, Alice.

TODD JACOBSON

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

Mark rolls his eyes in annoyance.

MARK

So, Alice, how's the married life treating you?

ALICE JACOBSON

It's alright.

As Todd, Terry, Mark and Alice have their conversation, at a nearby table, Cindy and Ernest spy on them. There's a squeaking noise going on.

CINDY MANCINI
Mr. Tempkins, stop with the squeaking noise! We're trying to stay incognito.

ERNEST TEMPKINS
Me?! I thought it was you!

CINDY MANCINI
Well, at least it seems to be coming from under the table. Must be your shoes or something.

Cindy peers under the table.

INT. UNDERNEATH THE TABLE - CONTINUOUS

A group of rats consisting of a brown, moustached rat named Carlos, a light brown, blonde haired rat named Maria, a dark-grey, glasses wearing rat named Oscar and an unnamed, grey, brown haired rat, are danced choreograph underneath the table; first the four rats bob their heads into frame.

CARLOS
(creepily)
Ooooh!

BROWN HAIREd RAT
(creepily)
Ooooh!

OSCAR
(creepily)
Ooooh!

MARIA
(creepily)
Ooooh!

Then, the four do a line up choreography.

ALL
La, la-la-la, la-la-la, la-la-la, la-la-la, la-la-la.

Then, the four rats stand behind one another and waves their arms around like they were ghosts.

ALL (cont'd)
(creepily)
Ooooooooooh.

Then, the four return to the line up choreography.

ALL (cont'd)
Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

Then, the four strike a pose one by one.

CARLOS
Ha!

BROWN HAired RAT
Ha!

OSCAR
Ha!

MARIA
Ha!

Immediately afterwards, the four return to the line up choreography.

ALL
Ha! Ha! Ha!

Then the four begin looking down on the camera as it rotates.

ALL (cont'd)
(creepily)
Ooooooooooh!

Then the four, once again, return to the line up choreography.

ALL (cont'd)
Ha! Ha! Ha! Ha!

Then the four resume looking down on the camera as it rotates.

ALL (cont'd)
(creepily)
Ooooooooooh!

Then the four resume waving their arms around like ghosts.

ALL (cont'd)
(creepily)
Ooooooooooh!

Then the four return to the line up choreography.

ALL (cont'd)
Ha! Ha! Ha! Ha!

Finally, the four rat return to looking down on the camera as it rotates.

ALL (cont'd)
(creepily)
Ooooooooooh!

INT. NORTH LOS ANGELES FANCY RESTAURANT - CONTINUOUS

Cindy takes her head out from underneath the table, perplexed at what he just saw.

CINDY MANCINI
Well, that was weird.

Returning to Todd, Terry, Mark and Alice, Mark stands up.

MARK
Well, now if you excuse me, I need to go to the washroom.

TODD JACOBSON
Oh, what a co inky dink, so do I! Why don't we go together?

MARK
Well, if we both half to go anyway...

Mark and Todd both walk to the washroom. It requires them to pass by the table Cindy and Ernest are sitting at, so as he walks by them, Mark leans towards Cindy and Ernest as if to suggest that he knew they were there the whole time.

MARK (cont'd)
Hey, Cindy. How's your dinner?

ERNEST TEMPKINS
Oh shit, we've been compromised!
Waiter! Cheque please!

CUT TO:

INT. NORTH LOS ANGELES FANCY RESTAURANT MEN'S WASHROOM - NIGHT

Mark is peeing into a urinal while Todd Jacobson is on the toilet.

MARK
Hey, buddy! You okay in there?

TODD JACOBSON
Yeah, I'm fine!

MARK
You have a nice lady, Todd.

TODD JACOBSON
You trying to steal my girl?!

MARK
I'm gay!

TODD JACOBSON
Good for you, but I want to know if you're trying to steal my girl!

MARK
No, Todd. I am not trying to steal your girl.

TODD JACOBSON
That's good.

MARK
I'm noticing that your girl seems to be a little unhappy or something. Do you think it might have to do with your relationship?

Todd kicks the toilet cubicle door open in anger.

TODD JACOBSON
Are you saying I got a tiny dick?!

MARK
What?! No!

TODD JACOBSON
Because, let me tell you! This is what my dong looks like.

Todd unzips his pants, revealing his penis.

TODD JACOBSON (cont'd)
See this? This is a penis!

MARK
Meh, I've seen better.

TODD JACOBSON
This here is what I call a pussy
wetter. Once I take this bad bitch
out, the pussies, immediately, get
wet.

MARK
I doubt it, but otherwise, it's nice
that you've decided to tie yourself
down to one woman regardless.

TODD JACOBSON
What are you talking about? I still
fool around!

MARK
What?

TODD JACOBSON
Yeah! Just because I'm married
doesn't mean I have to only screw one
woman!

MARK
That's literally what being married
means! Well, I hope, for your sake,
that you're wearing a condom during
these escapades.

TODD JACOBSON
Oh, I don't need to worry about that,
I got myself a vasectomy!

MARK
That wasn't what I meant!

CUT TO:

INT. NORTH LOS ANGELES FANCY RESTAURANT - NIGHT

Todd Jacobson and Mark return from the washroom and sit at
their respective seats at the table.

MARK
So, I see that the bill has arrived.

Terry LaGerry looks at the bill.

TERRY LAGERRY
Oh Jesus, I can't afford this!

TODD JACOBSON
Don't worry. I can take care of it!

Todd pulls out his chequebook and writes the cheque.

TERRY LAGERRY
Wow, that's so nice of you.

TODD JACOBSON
Don't mention it. Hey! Me and my buds
are going to be hanging out tomorrow
night, would you like to join?

TERRY LAGERRY
Oh sure! Certainly!

TODD JACOBSON
Great! Let's be there!

Todd, Terry LaGerry, Alice Jacobson and Mark all get up and leave the restaurant. In a nearby window, three rats, consisting of a blue rat named Marcel Toing, a pink rat with magenta hair named Carol, and a big green rat named Greg, survey the restaurant.

MARCEL TOING
Wow, you were right about this place,
Greg! The food here looks marvelous.

GREG
Precisely!

CAROL
Well, there's no time to lose! We got
to get ready for when the restaurant
closes.

GREG
Precisely!

MARCEL TOING
Yeah, and then we'll be able to get
all the food needed to create the
perfect meal!

GREG
Precisely!

Marcel, annoyed, turns to Greg.

MARCEL TOING
You're just going to say "precisely"
over and over again, aren't you.

GREG
You know what they say, the more the
merrier!

MARCEL TOING
Uh-huh, yeah, I get it.

GREG
You know what they say, the more the
merrier!

MARCEL TOING
Okay, okay!

GREG
You know what they say, the more the
merrier!

Carol leans towards Marcel.

CAROL
You know, Marcel.

MARCEL TOING
Yeah, Carol?

CAROL
Maybe, you know, after we get all the
ingredients, we could come back to my
place for a little bit of excitement.

MARCEL TOING
Oh, ho ho ho.

GREG
Precisely!

Marcel glares at Greg.

CUT TO:

INT. TERRY LAGERRY'S APARTMENT - NIGHT

MARK
You can't possibly be serious!

Mark walks towards Terry LaGerry, who's buttoning up his shirt.

TERRY LAGERRY
Why not?! He seems real nice and besides, I get to work with him.

MARK
I don't know about that. I was talking with him in the washroom last night and he seems to be a bad person.

TERRY LAGERRY
Look, I'll hang with him on his own and if he turns out to be bad, I'll be out of there before you can say "good night".

There is a honking sound outside.

TERRY LAGERRY (cont'd)
Oh! He's here! Well, see you when I get home?

Terry leaves.

MARK
Good night.

CUT TO:

INT. TODD JACOBSON'S HOUSE - NIGHT

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

LESTER

Eh, Todd! My man! What's Up?!

TODD JACOBSON

Nothing much, you got the stuff?!

LESTER

Yeah, I left it in your pantry, man!
I'll go get it.

TODD JACOBSON

Thanks!

Lester walks away.

TODD JACOBSON (cont'd)

That there is Lester. He's my weed dealer.

TERRY LAGERRY

Hmm. Hey Todd? Where's the Mrs.?

TODD JACOBSON

Huh? Oh, she's just off at a business trip to New York.

CASSIE

Hey, Todd! Who's the other guy?

TODD JACOBSON

Oh sorry for not introducing!
Everyone, this is Terry. Terry this here is my best buds Buddy, Cassie and, well, you've just met Lester over there.

BUDDY

How ya doing, Terry?

TERRY LAGERRY

Doing all right.

Everyone sits down. Lester pulls out his weed.

LESTER

Anyway, who wants to have some weed?!

BUDDY

Oh, I do!

CASSIE

Oh definitely!

Lester hands out three marijuana blunts to Cassie, Buddy and Todd Jacobson.

TODD JACOBSON

How about you, Terry? Would you like to have one?

TERRY LAGERRY

You know, you wouldn't be worth it to not try.

Lester hands Terry a blunts.

TODD JACOBSON

Here, let me light it.

Todd lights Terry's blunt and Terry takes a puff of the blunt. After a while, Terry hallucinates a series of colour waves which proceed to quickly envelop him.

EXT. HOLLYWOOD LAND TOWN SQUARE - CONTINUOUS

The waves of colour leave, revealing Terry standing in a 2D animation world labelled "HOLLYWOOD LAND". After looking around, Terry spots an unusual place; an entertainment bar simply titled "FAME AND FORTUNE". Terry begins walking over towards said restaurant, eventually reaching the front doors as a bright light flashes.

INT. FAME AND FORTUNE ENTERTAINMENT AND BAR - CONTINUOUS

Terry walks through the Bar, taking notice at the various pieces of scenery. As Terry gets to his seat, a waitress sets a glass of water on the table.

TERRY LAGERRY

Oh! Thank you!

Terry takes a sip of the glass of water. A band of various ghoulish creatures walk onto the stage, carrying their instruments, and begin to perform a cover of Creedence Clearwater Revival's version of "I Put A Spell On You". As they perform, a large, purple ghoulish creature supernaturally appears on stage and grabs the microphone.

GHOUL-LIKE LEAD SINGER
I put a spell on you, because you're
mine. You better stop the things
you're doing.

Terry looks around to see that all the other patrons of the bar have disappeared.

 GHOUL-LIKE LEAD SINGER (cont'd)
I said watch out, I ain't lying.

The walls of bar inexplicably begin closing in.

 GHOUL-LIKE LEAD SINGER (cont'd)
Yeah...

Terry immediately rushes to the front door of the bar, only to find that said door is locked.

 GHOUL-LIKE LEAD SINGER (cont'd)
I ain't gonna take none of your
fooling around. I ain't gonna take
none of your putting me down.

Terry immediately begins looking around for an alternative, eventually finding an escape door.

 GHOUL-LIKE LEAD SINGER (cont'd)
I put a spell on you, because you're
mine. All right!

Terry rushes towards the door, getting through the door just in time.

INT. BOTTOMLESS PIT ROOM - CONTINUOUS

Upon getting through the door, however, Terry finds himself just on the edge of the floor, barely able to keep himself from falling down the bottomless pit that encompasses the entire room. Just keeping himself along the edge of the floor, Terry scoots his way to the other side of the bottomless and exits to the staircase.

INT. OVERLY LONG STAIRCASE - CONTINUOUS

Terry runs up the staircase, only to find himself getting nowhere. After stopping for a while to think, Terry then decides to backwards long jump up the staircase, reaching the top of the staircase.

INT. MONKEY BARS ROOM - CONTINUOUS

Terry enters a horizontally elongated room where, in the middle of the room, lies a pool of acid. Looking up, Terry sees a set of monkey bars hovering above the pool of acid. Terry climbs across the monkey bars and makes it to the other side, exiting through the doorway.

INT. LONG HALL EXIT ROOM - CONTINUOUS

Terry reaches a horizontally elongated purple room, where he sees an exit to outside on the other side. Terry quickly runs towards the exit. The ghoul-like lead singer mysteriously appears behind Terry.

GHoul-LIKE LEAD SINGER

I put a spell on you!

Terry, mere steps away from the exit, stops in his place and, as if under a trance, slowly turns around to the ghoul-like lead singer.

GHoul-LIKE LEAD SINGER (cont'd)

Because you're mine.

Terry begins slowly walking towards the ghoul-like lead singer.

GHoul-LIKE LEAD SINGER (cont'd)

You better stop the things you're doing. I said watch out! I ain't mine. Yeah! I ain't gonna take none of your fooling around. I ain't gonna take none of your putting me down. I put a spell on you, because your mine. All right and I took it down!

Terry and the ghoul-like lead singer embrace, resulting in the visuals explode in what can only be described as an artistic orgasm, as images slowly display of Terry slowly falling to his backside.

INT. TODD JACOBSON'S HOUSE - CONTINUOUS

The fall to his back quickly awakens Terry, and Todd Jacobson reaches his hand out to pull Terry up.

TODD JACOBSON

You okay, man? You were tripping real hard.

TERRY LAGERRY
Yeah, I'm fine.

Terry stands up and notices that no one else is around.

TERRY LAGERRY (cont'd)
Hey, where is everybody?

TODD JACOBSON
Oh, they're all in the car. We're on
our way to JoJo's?

TERRY LAGERRY
JoJo's?! What's JoJo's?! Is that some
sort of rock star from the 70's?!

TODD JACOBSON
It's a strip club down L.A.! You'll
love it!

Terry and Todd leave.

CUT TO:

INT. LOS ANGELES STRIP CLUB - NIGHT

A bouncer let's Terry LaGerry, Todd Jacobson, Lester, Cassie and Buddy into the strip club. There, Terry, Todd, Lester, Cassie and Buddy look around to see all the strippers.

CASSIE
Whoa, look at all of this!

BUDDY
Look at all these hot babes!

LESTER
Oh yeah!

TODD JACOBSON
Well, what are we waiting for? Let's all get a look at these strippers!

Buddy, Lester, Cassie and Todd all run off, while Terry turns to the bouncer.

TERRY LAGERRY
Hey, uh, does this place have, by any chance, male strippers?

BOUNCER
Boy, you're in the wrong neighbourhood.

Terry, deflated, turns around and sits at a nearby pub table.

TERRY LAGERRY
Bartender? Give me a drink!

Todd, Lester, Cassie and Buddy all sit down around the stage where the strippers are doing their performance. While Lester, Cassie and Buddy simply stick to giving dollar bills to the strippers, Todd full on pulls his dick out and begins masturbating to the strippers. Eventually, one of the strippers notices Todd and calls one of the bouncers over. As Todd climaxes, said bouncer grabs a hold of Todd and takes Todd away.

TODD JACOBSON
Hey, hey, what's going on?! What's going on?!

Lester, Cassie, Buddy and Terry take notice of this. Terry turns to the bartender.

TERRY LAGERRY
Bill, please?

EXT. LOS ANGELES STRIP CLUB - CONTINUOUS

The bouncer throws Todd out of the strip club.

BOUNCER
And don't you ever come back! Creep.

The bouncer slams the door closed while Todd begins to pull up his pants. Lester, Cassie, Buddy and Terry all exit the strip club.

LESTER
Hey, Todd. Sorry about you being kicked out and all.

TODD JACOBSON
Eh, fuck those guys! Come on, fellas!
Let's all go on a joyride!

ALL
Yeah!

Everyone walks off.

CUT TO:

INT. TODD JACOBSON'S MAGENTA JEEP - 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, Buddy and Cassie, 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?

Todd Jacobson hits a pedestrian.

ALL

Ahhh!

EXT. LOS ANGELES STREET - CONTINUOUS

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

BUDDY

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

TERRY LAGERRY

Oh fuck! Oh fucking fuck, oh fuck!

CASSIE

Oh fuck, oh fuck, oh shit!

LESTER

Shitty fuck! Oh fucking shitty fuck!

BUDDY

We're fucked!

CASSIE

What the fuck do we do?

TERRY LAGERRY

I don't fucking know!

LESTER

We are so fucking screwed!

TERRY LAGERRY

Oh fucking fucking fuck!

TODD JACOBSON

Hey!

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

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.

INT. TODD JACOBSON'S MAGENTA JEEP - CONTINUOUS

Todd walks back into the car and turns it on just as a police car drives up.

TODD JACOBSON

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. LOS ANGELES SEASIDE 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, Lester, Terry LaGerry and Cassie 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

He was so pretty.

BUDDY

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

LESTER

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

BUDDY

Yes!

CASSIE

Oh yes!

TODD JACOBSON

Definitely!

Lester turns to Terry LaGerry, who is only nodding.

LESTER

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
Good!

TODD JACOBSON
Alright, let's head out before anyone
sees us.

Todd, Terry, Buddy, Cassie and Lester all walk towards the Jeep. As he walks towards the Jeep, Terry gives a look which implies that he's impressed with Todd's handling of the situation. Once everyone has entered the Jeep, the Jeep drives off.

FADE TO BLACK

INT. HOLLYWOOD STUDIOS ERNEST TEMPKINS' OFFICE - DAY

Ernest Tempkins is meeting with Terry LaGerry and Cindy Mancini.

TERRY LAGERRY

So, what was it you wanted to have a meeting with us about?

ERNEST TEMPKINS

We have a list of restrictions in order to make sure the film can be played in China.

Ernest hands Cindy and Terry a comically large stack of paper.

CINDY MANCINI

(reading)

In order to be approved by the People's Republic of China, your film must refrain from including the following; 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.

(MORE)

CINDY MANCINI (cont'd)

Content which contains horror, violence, monsters, and gore, content which blurs the basic nature of righteousness and unrighteousness; sedulously displays unlawful or criminal aggressiveness and arrogance. Content which graphically portrays violence or crimes such as murder, drug use, and gambling, content which portrays "bad habits" such as excessive drinking and smoking. Content which casts police in a negative light by showing prisoner abuse or extortion of confession by torturing criminals or criminal suspects, content which portrays society and life in a dark, negative, or dispiriting manner. Content which advocates religious extremism, provokes conflicts between worshippers of different religions or between believers and non-believers, or hurts "the feelings of the masses. Content which propagates the destruction of the natural environment, abuse of animals, catching, killing and eating of State-protected animals. Content which generally violates the spirit of relevant laws and regulations.

ERNEST TEMPKINS

Also, I'd say don't include Winnie the Pooh in it, but let's face, Disney will get after you before China ever will.

TERRY LAGERRY

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

DISSOLVE TO:

INT. HOLLYWOOD STUDIOS BOARD MEETING ROOM - DAY

Ernest Tempkins is having a meeting with Ian Kelley and Jacob Two-Two.

JACOB TWO-TWO

So, Mr. Tempkins, you and your studio are interested in adapting my late father's The Amazing Ronald series.

ERNEST TEMPKINS

Yes, yes, yes. You see, Mr. Ian Kelley over here was a huge fan of The Amazing Ronald series and, when we contacted him to ask what movie projects he wanted to do, he gave our attention to the works of your late father and... here we are!

JACOB TWO-TWO

Excuse me, Mr...

IAN KELLEY

Please, just call me Ian.

JACOB TWO-TWO

Alright, uh, Ian, aren't you primarily a B-Movie director who specializes in horror films?

ERNEST TEMPKINS

Well, you know, James Gunn, the director of Guardians Of The Galaxy, started off by making movies for Troma.

JACOB TWO-TWO

Hmm. Good point. You know what? Just hand me that contract and I'll sign my way.

Ernest hands Jacob Two-Two and Ian Kelley a contract and the two leave. As they leave, Cindy Mancini enters the meeting room.

CINDY MANCINI

You wanted to see me, sir?

ERNEST TEMPKINS

Yes, yes. Miss Mancini, I have one final goal to ask of you regarding the Fidget Spinners movie.

CINDY MANCINI

What is it?

ERNEST TEMPKINS

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

CINDY MANCINI

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

Cindy opens the door. Ernest follows.

INT. ANIMATION PROCESS STORY ROOM - CONTINUOUS

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

TERRY LAGERRY

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

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

ERNEST TEMPKINS

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

CINDY MANCINI

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

The door on the right mysteriously opens and closes.

INT. ANIMATION PROCESS RECORDING STUDIO - CONTINUOUS

Terry LaGerry and two sound engineers are standing in front of a glass directing the two actors behind the glass.

A door to the left of Terry and the sound engineers mysteriously opens.

TERRY LAGERRY

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

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

ERNEST TEMPKINS

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

CINDY MANCINI

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

ERNEST TEMPKINS

Huh? Recording audio? That's sounds easy!

CINDY MANCINI

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

TERRY LAGERRY

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

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

INT. ANIMATION PROCESS STORYBOARD PITCH ROOM - CONTINUOUS

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

ERNEST TEMPKINS

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

CINDY MANCINI

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

ERNEST TEMPKINS

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

CINDY MANCINI

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

Cindy and Ernest exit through the right door.

INT. ANIMATION PROCESS DESIGN ROOM - CONTINUOUS

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

ERNEST TEMPKINS

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

CINDY MANCINI

No, Mr. Tempkins. This is the design
room. This is where everything about
the film final aesthetic is decided,
as painters and sculptures take the
rough designs that the storyboard
artists came up with and bring them
into a form with closely resembles
the final form as possible. With this
here painting, the artist is creating
the colour image that gives the
actual animators an idea as to how
they should light and render the
final image. Over there, you can see
a sculpture artist sculpting two
miniature sculptures of us. What
they're doing is giving the 3D
modellers an idea as to what we will
look like in 3D.

ERNEST TEMPKINS

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

CINDY MANCINI

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

The painter sets the painting to her right.

INT. ANIMATION PROCESS LAYOUT ROOM - CONTINUOUS

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

ERNEST TEMPKINS

Ahh! Miss Mancini, I'm not moving!

CINDY MANCINI

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

ERNEST TEMPKINS

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

CINDY MANCINI

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

ERNEST TEMPKINS

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

CINDY MANCINI

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

ERNEST TEMPKINS

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

CINDY MANCINI

Okay, okay! Jeez!

Cindy and Ernest exit via left door.

INT. ANIMATION PROCESS ANIMATION ROOM - CONTINUOUS

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

ERNEST TEMPKINS
Good! I can finally move again!

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

ERNEST TEMPKINS
Wait, I still feel off somehow?

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

Cindy and Ernest exit.

INT. ANIMATION PROCESS LIGHTING ROOM - CONTINUOUS

Ernest and Cindy enter the lighting room.

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

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

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

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

ERNEST TEMPKINS
Whoa!

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

Ernest follows Cindy out of the lighting room.

INT. ANIMATION PROCESS RENDERING ROOM - CONTINUOUS

Cindy and Ernest enter the rendering room.

ERNEST TEMPKINS
Why are we in this room filled with machines?

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

ERNEST TEMPKINS
Yeah, a little.

CINDY MANCINI
Well, watch this!

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

CINDY MANCINI (cont'd)
All these machines allow the animation to become the final image which the general audience will see.

ERNEST TEMPKINS
How long does it take to render an image?

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

Cindy and Ernest leave.

INT. TECHNO ANIMATION CINDY MANCINI'S OFFICE - CONTINUOUS

Cindy and Ernest exit into the hallway.

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

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

(Printed with the demonstration version of Fade In)

86.

Ernest storms off.

DISSOLVE TO:

INT. TECHNO ANIMATION CINDY MANCINI'S 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. TECHNO ANIMATION BUILDING HALLWAY - CONTINUOUS

Cindy runs through the hallway to the story room.

INT. TECHNO ANIMATION BUILDING STORY ROOM - CONTINUOUS

Cindy runs into the story room and towards Terry LaGerry.

CINDY MANCINI

Terry! Terry! I've figured it out!

TERRY LAGERRY

You figured what out?

CINDY MANCINI

How to get the film out on time?

TERRY LAGERRY

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

CINDY MANCINI

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

TERRY LAGERRY

What? What? Explain!

CINDY MANCINI

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

TERRY LAGERRY

But, it doesn't work that way!

CINDY MANCINI

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

TERRY LAGERRY

I'll see what I can do.

CINDY MANCINI

That's the spirit!

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

CUT TO:

INT. TECHNO ANIMATION BUILDING STORY ROOM - DAY

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

INT. TECHNO CALLAHAN BOARD MEETING 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. TECHNO 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. TECHNO 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 Fidgy the Fidget Spinner.

INT. TERRY LAGERRY'S APARTMENT - NIGHT

Mark is on his couch looking at his phone. He's looking at a photograph of Terry LaGerry hanging out with Todd Jacobson and he is visibly unhappy.

INT. TECHNO 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. HOLLYWOOD STUDIOS SCREENING ROOM - DAY

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

DISSOLVE TO:

INT. HOLLYWOOD STUDIOS HALLWAY - DAY

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

TERRY LAGERRY

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

TODD JACOBSON

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

CINDY MANCINI

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

Ernest Tempkins runs up to Terry and Cindy.

ERNEST TEMPKINS

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

CINDY MANCINI

Does that mean we might get a raise?

ERNEST TEMPKINS

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

TERRY LAGERRY

Cool.

ERNEST TEMPKINS

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

Ernest walks off.

CINDY MANCINI

Well, what are you two doing today?

TERRY LAGERRY

I'm planning to introduce Todd to
some of my friends.

CINDY MANCINI

Well, that's nice.

TODD JACOBSON

Yeah! It's time for everyone to know
the Todd-meister!

CUT TO:

INT. TERRY LAGERRY'S APARTMENT - NIGHT

Terry LaGerry and Mark are in their bedroom dressing up in costumes. Terry is dressing up as Pennywise The Dancing Clown while Mark is dressing up as 2D from Gorillaz.

MARK

I can't believe you're inviting Todd Jacobson to our Halloween party.

TERRY LAGERRY

Well, I mean Todd's my friend and it wouldn't be nice to just leave him out of our Halloween party.

Terry and Mark, having completed putting on their respective costumes, step out of their bedroom and walk towards the front door.

MARK

But Terry, it's not that simple. The Jazz Club is our life, our shield against the cruelty of the world in which we live in. To let a cis/het into our facilities is to let invaders infiltrate our little heaven away from home.

TERRY LAGERRY

Look, I can guarantee you, it won't be that bad.

MARK

I hope you're right. Hey, Todd!

Todd Jacobson is in the bathroom.

TODD JACOBSON (O.S.)

Yeah?

MARK

Are you almost done in there?! We need to go soon!

TODD JACOBSON (O.S.)

Almost, just give me a second.

Todd bursts out of the bathroom dressed as Ace Ventura.

TODD JACOBSON

Alrighty, then!

Terry and Mark look upon Todd in horror.

MARK

Oh god, they're gonna kill us.

DISSOLVE TO:

EXT. LOS ANGELES CITY STREET - DAY

Todd Jacobson waits around on a curb. Eventually a car driven by a Hispanic Uber driver pulls up.

UBER DRIVER
Where to, sir?

TODD JACOBSON
114 Beverly Hills Boulevard. And step
on it!

Todd enters the car and it drives off.

INT. UBER CAR - CONTINUOUS.

Todd and the Uber driver are in the car when they get stuck in a traffic jam.

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

UBER DRIVER
The election.

TODD JACOBSON
Hmm. Interesting.

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

TODD JACOBSON
Huh, who are you voting for?

UBER DRIVER
Hillary, of course! She's the only
one who could keep Trump out of the
White House.

TODD JACOBSON
Same here.

UBER DRIVER
Wish I could vote for Bernie, though.

TODD JACOBSON
And what is that supposed to mean?!

UBER DRIVER
I just think Bernie actually speaks
to me.

TODD JACOBSON
What are you, a sexist?!

UBER DRIVER
No I'm not! I'm just saying that
Bernie actually cares about the
issues I face on a daily basis. He
isn't part of the establishment in
the same way the Hillary is.

Todd exits the Uber car and runs to the driver's side of the
Uber car.

EXT. LOS ANGELES TRAFFIC JAM - CONTINUOUS

Todd pulls out the Uber driver and slams him into the glass.

TODD JACOBSON
Say Hillary is better than Bernie!

UBER DRIVER
No!

TODD JACOBSON
Say it!

UBER DRIVER
No!

TODD JACOBSON
SAY IT!

UBER DRIVER
NO!

TODD JACOBSON
Alright then!

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

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

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

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

The police officer stops.

POLICE OFFICER 2#
Hello?

POLICE OFFICER 1#
It's Todd Jacobson.

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

The two policeman run over towards Todd Jacobson.

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

TODD JACOBSON
Yeah?

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

TODD JACOBSON
I can sign a check for bail.

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

Todd stands up and goes with the two police officers.

CUT TO:

INT. LOS ANGELES JAILHOUSE PHONE BOOTH/STUDIO SOUND STAGE -
EVENING

Todd Jacobson is on the phone with Mike Judge-Jury-Executioner. Todd is using a pay phone. Mike is using a standard telephone placed on a desk.

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.

Todd Jacobson hangs up and walks away.

DISSOLVE TO:

EXT. LOS ANGELES JAILHOUSE ENTRANCE - NIGHT

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

INT. TERRY LAGERRY'S CAR - CONTINUOUS

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

CINDY MANCINI
Todd, why were you in jail?!

TODD JACOBSON
Got into a fight with the Uber driver!

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

TODD JACOBSON
Politics.

TERRY LAGERRY
Politics?!

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

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

CINDY MANCINI
Good, play that up! We can use that!

TODD JACOBSON
What?

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

TODD JACOBSON
Alright, good, I like that!

(Printed with the demonstration version of Fade In)

100.

The car drives down the Los Angeles road.

DISSOLVE TO:

INT. TERRY LAGERRY'S APARTMENT - NIGHT

Terry LaGerry returns to his apartment to see an angry Mark glaring back at him.

MARK

Hello, Terry.

TERRY LAGERRY

Hey, Mark.

MARK

Where were you today? Were you with Todd Jacobson today?

TERRY LAGERRY

Look, Mark, I'm sorry!

MARK

No, no, sorry is not good enough. I explicitly told you not to hang out with Todd.

TERRY LAGERRY

He was in a jam. I had no choice.

MARK

Oh yeah! Right! A jam! A jam of his own creation!

TERRY LAGERRY

Mark, listen!

MARK

You know what?! I'm through!

Mark leaves. Terry sits down at where Mark was sitting and begins to cry.

CUT TO:

INT. WHITEMAN'S CHINESE THEATRE THEATRE - NIGHT

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

TODD JACOBSON
Yo, what are you two doing?!

CINDY MANCINI
(in a daze)
What?

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 FOYER - 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 theater.

THEATER PATRON 1#
Man, can you believe that fucking
movie!

THEATER PATRON 2#
What a load of bullshit!

THEATER PATRON 3#
I can't believe they expected us to
like that piece of shit!

THEATER PATRON 4#
I want my money back!

EXT. WHITEMAN'S CHINESE THEATRE ENTRANCE - CONTINUOUS

Terry, Todd, Ernest and Cindy follow the audience out of the building, 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, much to the chagrin of Terry, Cindy and Ernest.

FADE TO BLACK

INT. BLUE ROOM - DAY

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

FADE TO BLACK

THE END