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Digital Cartooning: From Paper to Pilot

William B. Reilly

Candidate for the degree

Bachelor of Arts

Submitted in partial fulfilment of the requirements for

College Honors

Departmental Distinction in Digital Media

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Matthew M. Garrison, M.F.A.

Jeffrey Lentz, M.M.

John S. Incledon, Ph.D.

F. Wilbur Gingrich Library
Special Collections Department
Albright College

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Signature of Author: William B. Reilly Date: 3/5/06

Printed Name of Author: William B. Reilly

Current Home Address: 461 Linden Ave

City, State, Zip Code: Bogota, NJ 07603

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Digital Cartooning
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Process, Aesthetic and Promise

"Was it funny? I wasn't sure of the timing.
I didn't know if it was too soon after the fact or not."

As Bryce, the fabulous banana, tries to validate the delivery of another tasteless joke, I mull over the same concern in my own mind. Is my story an educated entry into the entertainment industry or more tasteless trash for television? Have I offended anyone with my chosen aesthetic? More importantly, should that even matter? Throughout this entire process of creating my original cartoon series, many aspects have been thoroughly considered while some of the most fluid moments were left to chance. However, not everything manifested itself so effortlessly. I employed a throng of troubleshooting techniques and spent endless hours fixing moments I had just finished fixing. I've learned new techniques, honed my older talents and developed my own personal aesthetic as a digital artist. Not only have I cultivated a more creative mentality but I've also left behind many of my old fears and hindrances with respect to free expression. So come along with me as I take you through the arduous and amateur process of digital cartooning from paper to pilot.

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My senior honors thesis was born of a simple assignment from my Video II class during my junior year at Albright. Professor Garrison had asked the class to suspend reality for a few hours as we participated in a professional mock-pitch. For those unfamiliar with the entertainment industry, any idea for a program, movie, game or commercial must be 'pitched' or sold to the particular producer who then considers its production and potential. We were to pitch any piece of original work to the class who

would serve as the production committee. I quickly conjured an idea about an animated short that would fill the average time slot in Cartoon Network's *Adult Swim* line-up, a group of mature cartoons that are geared for grownups. This short was entitled *Pedro Pan* after the Mexican slice of bread who would serve as my principal character. I populated his world with some very lively characters and finally sealed them all up in a dingy, old Frigidaire. The characters were to be offensive, open, troubled, ridiculous and as charming as possible despite the scandalous storylines. After the pitch, the 'production committee' seemed very enthused about the project and since the team consisted of my peers, I thought that the show might have a fighting chance in an appropriate environment such as *Adult Swim*.

So I began nurturing my project step by step. The characters were given more in-depth personalities and underlying agendas. I created character profiles and primitive sketches to get a sense of their look, characteristics, props and internal concerns. Each character was issued an ethnicity, an age, specific qualities, dreams and fears to aid me later on in further developing their dialogue and interactions. My principal characters grew into such interesting and quirky individuals that I wasted no time incorporating them into a storyline worthy enough to match their various eccentricities. I made sure to incorporate their respective qualities into the story to accentuate even more their similarities and differences. As you'll note in my character profiles, Pedro is an adolescent boy and one of the more impacting moments of an average adolescent's life is the experience of puberty. So why not start at the beginning of the process with the ever-so-popular wet dream? Wet dreams are uncomfortable, confusing, traumatizing and formative; but most of all, they're hilariously awkward. Everyone reacts differently to

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dramatic bodily changes and as an audience, we have the opportunity to shamelessly bask in and enjoy the discomfort of our imaginary storytellers. If we're going to spend a portion of our lives in front of a talking screen, it needs to be time well spent. Therefore, I selected the painfully hysterical period of puberty, a universal experience that my entire target audience will have already undergone, rendering them open and accepting to my subject matter.

While writing the script, I often pondered about the way in which I'd be presenting this subject matter. Since I am only one person, the cartoon reflects my personal sense of humor which is more than often very dry and vulgar. So before anyone gets too offended, I'd like to take the time to explain the reasoning behind my chosen aesthetic. I've created a cartoon that is targeted toward an older and mature audience. In the spirit of *South Park* and *The Family Guy*, my cartoon will go wherever it pleases. I choose to express myself freely and creatively through this medium that lends itself to softening the blow of some of the more possibly offensive topics. The cartoon can do as much harm or good as a regular television show but situations are usually not taken as seriously when acted out by witty produce. This is why many modern cartoons are able to address some of the more controversial topics of today's society. Through this medium, I am able to explore some of my more personal views on various topics that may not come up during water cooler banter. I tackle such subjects as culinary eroticism, cowboy fantasies, blatant televised racism and internet predators. These subjects are not presented so that I may preach my beliefs and change the world with a laugh. I bring up different topics because they are events and thoughts in my own life and experiences that have intrigued me enough to manifest themselves in another form. This does not mean I

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believe everything I say; nor does it mean that these events have happened or will happen at all in our own reality. After all, *Pedro Pan* is only a cartoon and it should be treated as such. It is a form of artistic expression and entertainment, not a political or moral statement.

After my script was written, discussed and reviewed by advisors and peers, I modified the necessary areas and continued on to the next and in my opinion, most important step of any production process. As many of the most influential and successful directors and filmmakers will explain, storyboarding can make or break any piece of work. Making a storyboard for any project is similar to creating a simple comic book for your script. Each storyboard is different and contains different elements according to the specific director and I've tailored my own storyboards to my personal needs for this project. My storyboards consist of six cells per page which encapsulate the actions, movements and expressions of my characters. When necessary, animation directions are also included to clarify later on in the process the desired flow of the scene. Through storyboarding, I'm able to use the screen as a video camera as one would in a typical movie. In many scenes I'm able to fade in and out of the action, use transitional effects, zoom in and out of particular scenarios and pan from one shot to the next just as one would do with a video camera. All these movements are included in one form or another into my storyboards to quicken the animation process. Storyboarding also gives the director a sense of how a piece will look and feel. A lot of consecutive close-ups convey a feeling intimacy and sentiment with the characters while long shots and wide shots provide a sense of environment and grandeur. I've chosen to utilize mid-shots, close-ups and establishing shots to maintain a feeling of privacy inside the refrigerator while not

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shoving the characters down the audience's throat. With twenty-five pages of storyboards under my belt, I'm ready to move on to the next and probably the most arduous step, animation.

Many of today's cartoons are created and completed by many different people, all working with different programs and technologies. I, however, chose to focus my attention on the wonderful Macromedia program known as Flash. This is a vector-based web design and animation tool which is considered groundbreaking for what it does with online streaming movies, advertisements and web pages. In contrast with a program such as Adobe's Photoshop, Flash translates every movement, color, shape and action into a mathematical equation. This transformation of large amounts of information to a small sequence of numbers and symbols saves a lot of space on the internet. If a movie is placed on the internet, it must be either downloaded to a local hard drive or played 'streaming' in order to watch it. Depending on the movie's size and length, this process could take longer than desired for most users. A movie that is made using Flash technology is comparable to a marathon runner racing in nylon shorts and a t-shirt. A movie that is not made in Flash resembles more closely a Santa Claus figure trotting along in a soaking wet fur jacket. The moral of the story: Flash makes movies smaller, more compact and quicker which is essential in today's fast-paced internet culture. Online movies, games and advertisements can be the most amazing pieces of work ever seen, but if they're too large and bulky, they won't be seen at all.

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When opening up the Flash program, I'm greeted with the daunting white and empty screen that has frightened many a Digital Media major throughout history. Thankfully, I have my storyboards to guide me through the process. Above the white

screen, which is called the Scene window, the Timeline can be found, a staple in the digital media world. On the timeline, you place the information-packed frames and key-frames, lengthening and shortening their duration as desired. The Timeline allows the user to determine the length of time each object will appear on the screen as well as when and how it will enter and exit. The Scene window is the main screen or the stage. Every object that appears in a movie will be placed in the Scene window in its respective area. I see the Scene window more as a canvas because that is where the artistic aspect of the movie takes place. After familiarizing myself with these two main windows, I move on to the task of actually drawing each character, background and movement.

Flash offers me the option of importing any picture I like onto the canvas so that it may appear in my movie. This option can make the process of movie-making a whole lot easier when the project requires pre-made pictures. However, since my cartoon is completely original, I must mouse-draw each and every object that appears on the screen. This process can be extremely redundant, meticulous and painful for an animator, especially without the advanced tools utilized by companies like Disney, for example. However, my very own aesthetic is that which saved my life. An episode of *The Simpson's* could not be successfully completed using Flash in the time period I was given. In a cartoon such as that, every line is perfectly rounded to the animators' desires, mouths move in coordination with each vowel and characters move with a fluidity that appears almost natural. However, that is not what my personal aesthetic involves. I'm much more story-driven than vision-driven when it comes to film and animation. Therefore, I choose to focus on the cinematographic aspects of the film rather than the actual perfection, finesse or visual splendor of the piece. For example, I would love to

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see two characters chatting with repetitive mouth movements as long as they're positioned in the frame in such a way that communicates to the viewer the conflict or idea of the scene. That serves the story's purpose much better than two characters that are facing each other in a bland posture and mouth every spoken word as if through divine providence. Therefore, I'm able to give myself certain leniencies when it comes to meticulous animations. The characters of *South Park* communicate using geometrically designed mouths and bodies, an aesthetic that couldn't be farther from reality, but it works. With many other similar predecessors in my wake, I feel free to manipulate my story in any way I feel fit. Reality must be suspended upon entering the cartoon world and I take full advantage of that suspension.

While constructing the animations for my cartoon, I simultaneously worked on the audio elements of the program, which consist mainly of voice actors, original sound effects and stock sound effects. I carefully auditioned and selected the actors to voice my characters according to their own vocal abilities and malleable personalities. All but two actors belong to Albright College's theatre company, a relationship I've learned to utilize in many of my projects. These actors bring to the recording sessions an extremely open mind, a plethora of vocal talent and a very well trained and theatric mentality that brought my primitive characters to a completely new level. Many of the actors as well as myself take on multiple roles in order to cover the various side characters and sound effects. This is especially entertaining and challenging during recording sessions as the actors change rapidly from one persona to the next without stumbling or hesitating. Unlike mainstream cartoons, I animate at my own pace and let the voice actors have free reign in regard to speech length, intonation and pacing. I then edit my animation to fit the vocal

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needs of the sound clip. This process creates more work for the animator in the long run but helps with the logistics of the entire project. I can only spend so much time with individual actors without compensating them for their time and talent. The recording process is very lengthy and tedious as each dialogue is recorded at least three times to secure the desired effect of every line. This takes up not only time but money as well as DV tapes are not college student friendly. However, this method is the most effective in my opinion.

To record the voice actors, I utilize my skills acquired in various video and film editing classes and employ a Sony PD-150 camcorder. I record the audio and video of every session in order to assure clear speech patterns and note any particular movements or nuances the actors might use to enhance their character. I also use a 'shotgun' microphone that focuses on recording the audio directly from the speaker's mouth without picking up unnecessary ambient sound. This was especially beneficial during what I call my guerrilla recording sessions. All of my actors are extremely busy with appointments, rehearsals, jobs and classes so recording sessions took place anytime and anywhere. Some audio was recorded at my own dining room table while other clips were captured in music practice rooms, kitchens and computer labs, locations that all have their own unique and interruptive ambient sound. Following each recording session, the audio and video is imported onto the Digital Media lab's server using the video-editing program, Final Cut Pro. Through FCP, I'm able to separate the audio from the video and export each sound clip as a unique **.aif** file, one of the many audio file types that Flash recognizes. During this tedious process, I create a separate audio file for every single

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spoken line so that I may place them wherever necessary on the Timeline without having to modify too severely the pre-drawn animation.

The next step in the process involves placing each individual sound clip in its respective place. This can be an extremely difficult task if an animator does not set himself up for success in the beginning stages. Thankfully, I'm anally organized and have created a system that aids me in this task. When exporting each individual line in FCP, I give the sound clip a unique name and number according to the scene in which it belongs and when it needs to be played. I then note in a physical copy of the script each name and number of every line so that I'm able to locate them later on with ease. When importing these sound clips into Flash, they appear in the Library window in alphabetical order, not in the correct order in which they belong. Fortunately, I can follow along with my annotated script and find each appropriate clip as quickly as possible which speeds up the process considerably. What does not speed up the process is the possibility of an unexpectedly long sound clip or obvious pauses in speech patterns that do not coincide with the animation. Therefore, upon placing each sound clip in the Timeline, the animations must be edited, lengthened or shortened according to the clip's properties. All this extra time spent on little details may seem like an awful amount of work but, in my opinion, there is nothing more successful than a superbly synced audio clip with an effective visual aid. A perfect example of this divine relationship can be seen in Quentin Tarantino's *Kill Bill: Volume 1*. As the sophisticated and sinister Japanese Mafioso enters a chic restaurant in the heart of Tokyo, the mid-shot cuts dramatically to a long shot and finally to a wide shot, zooming out quickly and sharply to the pulse of the music. As the deep, steady rhythm settles in and the clan almost floats down the corridor,

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the viewer is left with a satisfied feeling of synchronized sensuality. This audio-visual relationship is the crux upon which all cartoons base themselves but in a much more comical manner, of course. Thus I strive even more to fabricate this connection in my own cartoon to the best of my abilities.

When all audio clips are positioned in my cartoon and the animation is cut and modified accordingly, the cartoon is essentially done. I've added a short theme song to accompany my minimalist title animation as well as another version of the song during the end credits. Finally, the animation is completed by adding my own personal logo, a short clip that I've used for several projects that adds a sense of individuality similar to that of a signature in the corner of a painting. It also evokes a sense of pride and accomplishment as I only place the logo on projects of which I'm extremely proud. By placing my logo alongside a piece of work, I guarantee that I've put all of my creative energies into the project. With the simple animation comes the promise of quality work and dedication, a promise I plan to keep as I continue developing my aesthetic and career in the future.

With such an ambitious and possibly controversial cartoon series, many critics and producers may want to know exactly at whom this project is aimed. As I've stated earlier, my ideal demographic consists of viewers from 18 and beyond, similar to the demographic of *Adult Swim*. By limiting myself to this age range, I'm able to animate freely and creatively without worrying about influencing the actions or thoughts of any younger viewers who are still in their formative years. My cartoon contains cursing, racial slurs and extremely vulgar language and situations that, in our society's opinion, are not suitable for any child's viewing pleasure. Because of this, I include an industry-

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standard disclaimer at the beginning of the episode to warn all viewers of the cartoon's contents. This disclaimer should save me from any possible disappointments or angry parents who may not be aware their child watches such programs.

With respect to the content of my piece, watching this program on your computer is the farthest from P.C. your own PC will ever be. I choose to express my ideas, thoughts and opinions without fear of consequence. This libertine way of thinking is what makes art such a pure form of expression. Censorship does nothing but suppress creativity and I refuse to censor myself to be accepted in the realm of conservatism. Radicalism in the face of adversity and anti-conformity is the entertainment industry's foolproof method of breaking new ground and growing into what it has become today. Without the courageous creators of the most controversial works such as Stanley Kubrick or Ang Lee, many subjects would very likely still be taboo and unexplored in the cinematic world. I am certainly not the first pioneer of the complete and utter disregard for the public's opinion. But I strive to further this liberal and expressionistic cause using my own work and aesthetic as the main proponent.

I relate all of my digital creations to the work I've accomplished in the theatre world when it comes to audience response. I always aim to have a considerable impact on the viewer. The best compliments I can receive after a performance run along the lines of, "You really made me hate you!" or "Your performance made me very uncomfortable!" The last thing I want to hear is "Good job." If I've affected the audience in such a way to experience such a strong emotion as disgust or discomfort, I have done my absolute best. It's easy to make people laugh, simpler to make people understand a meaning. The hardest job of an actor is to make the audience live the

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experience along with him or her and feel the same emotions. So if someone is offended by my work, I feel that I've done my job. I do not want to create a mindless space-filler between other more important programs. I hope to create an unparalleled and entertaining piece that revels in its strength and roots itself in one of my most cherished values, freedom of expression.

As with any performance or production, critics will ask what my goal is for the piece. What should they be laughing at if they should be laughing at all? It may be the blatant disregard of a society focused on being politically correct in every aspect that garners a giggle. It may also be the overt reaffirmation of stereotypes and unfair assumptions that causes a chuckle or two. Either way, I want my audience to enjoy themselves freely without the fear of appearing immoral or ignorant in the eyes of peers. People may very well be offended by my topics but I'm open to criticisms and ready to support all of my creative decisions. My goal is to provide an entertaining program to serve as the means to reach the end of a celebration of artistic freedom. It is a representation of my self, of my abilities, of my aesthetic and of my potential as a professional in the entertainment industry. It is also an excellent example of the all the skills I've acquired up to this point in my life.

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I utilize my digital talents, my linguistic abilities and my theatrical experiences to create an enjoyable program to be appreciated in its own context. The Digital Media department at Albright College gives me countless skills that I employ while producing *Pedro Pan*. The professors share with me their knowledge of animation, film editing, sound production and plot-flow. On the more technical side, I've also learned how to convert and manipulate sounds and visuals between various programs, use many different

types of equipment and realize how to market myself correctly in the field. My linguistic studies enable me to include several moments of dialectical slang in the Spanish language as well as to create several puns to be enjoyed by bilingual viewers. Through my studies and foreign travel, I can expand upon the differences between cultures and recognize the main concerns in how each culture is perceived in the eyes of another. Finally, the theatre teaches me how to deliver a line, how to time and pace certain scenes, how to stage and block a scene to achieve the highest level of clarity and how to develop a storyline in a way that it can be understood and appreciated by many different viewers. The knowledge that I'll take away from the theatre department is universally applicable to so many areas of my life that I can't help but be extremely thankful for the techniques I've learned during my time here.

My senior honors thesis represents the culmination of my time and experience here at Albright. I've spent the last four years developing my aesthetic and I'm proud to say that I can only hope to grow more as I delve deeper into my various fields. I began my artistic career with an introduction course to video of which I became enamored after the very first class. Throughout the years, I've dabbled in three-dimensional animation, moving text applied to poetry, movie trailers, music videos and several of my own original cartoons. I see my style as one of a kind and am pleased to have been able to watch myself evolve from an amateur hopeful to an experienced artist. My work is blunt, loud, clever, quick, neat and relaxed. I do not strive for visual perfection or shocking spectacle. Instead I've always focused on the overall effect of each piece. I follow a school of thought that says that animation does not need to be on the cutting edge for the end product to be considered 'cutting edge'. There are so many intertwining aspects to

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each of my projects that one can not judge a piece on visual appeal alone. The style of animation and humor that I've adopted and modified to make my own is a young yet lucrative one. It is just beginning to bloom as the internet cartoon craze grows larger and larger every day with endless links to new sites showcasing the latest talent in the industry. With this as my trophy piece along with my education, experience and impressive portfolio of accomplished works, I'm confident I will soon emerge from the masses of recent graduates as a unique talent to be reckoned with.

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Pedro Pan

Episode #1 – "Cuidado: Cama Mojada" (Pilot)

Character Description

Pedro – adolescent piece of bread, thick Mexican accent, lusts over Susana, fears social situations, the straight character, good-natured, easily-impressionable, kind.
Susana – twenty-something strawberry, extremely sensual, the most sought-after food in the fridge, easy-going, mysterious, extremely flirtatious, Caucasian.
Rosa – African-American woman in mid 40s, witty and knowledgeable, Pedro's mother figure, always smoking a Virginia Slim 100, very sarcastic, yet wise.
Bryce – the gayest banana ever, twenty-something, very flamboyant, Pedro's best friend, lively and fun, dislikes Rosa's serious manner, provides comic relief and advice.
Leon – 30 years old, head of lettuce, African-American, drug dealer, always stoned, Pedro's buddy and protector, relaxed and chill.

Scene 1 – Pedro has a sexual dream involving himself and Susana. They are abruptly interrupted by the opening of the refrigerator door.

Close up shots of Pedro and Susana licking their lips and giving bedroom eyes.

Pedro
Mamacita, I've waited so long to make you mine…
Susana
Pedro, you sure know how to make a woman all juicy on the inside.
Pedro
Woman, you know how I told you to address me!
Susana
Forgive me, Don Pan, but your moves have got me goin' out of my vine!
Pedro
Then let's get this started my little fresita…

Pedro inserts himself into and withdraws himself from the electric toaster very suggestively.

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Pedro
Yeah, you like that, mami?
Así te gusta mami, no?

Susana almost climaxes while riding the fruit juicer up and down. Shot of electric toaster's dial set on 'caliente'. Shot of knife slowly entering and exiting a jar of strawberry jam. Strawberry jam is slathered all over Pedro's toasted body while audio clips of both climaxing are heard. Refrigerator door quickly opens as Herb sticks his head in, looking for a snack.

Herb

(whistles a nameless tune)

Pedro and Susana are frozen in shock, eyes wide open. They are unnoticed by Herb. Awkward silence. Refrigerator door slams shut and scene ends.

Scene 2 – Pedro has finally become concerned enough about his wet dreams that he decides to ask the citizens of the fridge for advice on what to do. He first talks to Rosa, the box of red wine, to see if she has any motherly advice to offer.

Pedro

…and she's just so sexy, Rosa, you know? And every time the dream ends in the same way: I'm plowing this girl like she were my father's rice field after the harvest, man!

Rosa

Well I'm just so glad you feel comfortable enough to talk to me about it, honey. Here, why don't you have a glass to calm yourself down?

Pedro holds out a wine glass to Rosa's spout and as she pours, we hear the 'urination from an altitude' sound. Pedro has his face turned uncomfortable away. He takes a sip and continues.

Pedro

Of course I feel comfortable. I'm just worried because the dreams are giving me these weird feelings, you know? It's like right after you shake hands with some guy in church and then you remember you saw him picking his nose during the Gospel. Crazy shit, man.

Rosa

Oh, no. It ain't like that at all, baby. When you first have a sexual dream, it feels a whole lot like that first time I'd been left out of the fridge for too long and I started to sweat.

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Tangent: Time lapse shots of Rosa outside of the fridge on the counter smoking a cigarette all alone. Tumbleweeds roll by as she perspires profusely.

Rosa

Oh, my. Boy, it sure is warm out here, ain't it?
Ooh! I feel like O.J. in August still wearin' those crazy gloves!
Boy, I swear I'm moister than Robin Williams on tour!
Somebody! Oh, God! Somebody put me away!

End Tangent.

Rosa

Woo! (wipes off sweat) Well maybe it's somethin' more than just those dreams baby. Have you had any odd thoughts or visions that might make ya think somethin's up?

Pedro

Well, there was this one time…

Tangent: Pedro is startled awake in the middle of the night by a strange sound. He opens his eyes to see a desperate dolphin pleading to him from inside an opened can of tuna fish. The dolphin starts shouting S.O.S. signals to Pedro in dolphin sounds.

Pedro

I wonder if that crazy dolphin is trying to tell me something in Morse code.

Dolphin

(feminine voice) Well I didn't know if this was a talking dream or not. Sometimes people have dreams where no one talks.

Pedro

Ok, so what's up? What do you want?

Dolphin

(Suddenly dressed as Cher) Do you believe in life after love?!

Camera cuts to Pedro, jaw dropped, in shock.

End Tangent.

Pedro

No, never mind. No odd thoughts or visions, sorry. But thanks for your help, mama.

Enter Bryce. During this segment, Bryce and Rosa's names appear respectively as each character appears on the screen in a reality show style.

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Bryce

Oh no, honey. You won't be feeling strange at all. Those dreams should be makin' you feel uber-super.

Rosa

Pedro, don't be listenin' to that crazy fruit. He ain't nothin' but…

Bryce

Fruit?! Girl, don't be callin' me a fruit like you was squeezed out of some classy vegetable garden, bitch! You ain't no Napa Valley gal!

Rosa

Boy, I represent a culmination of years of hard work and dedication and all you got to show is yo' raggedy-ass peel! Shit!

Rosa walks away. Cut to 'confessional' style interviews with Bryce and Rosa.

Bryce

So like Rosa's verbally attacking me and like talking about my peel. And I really have no idea where this is all coming from. I mean, I always wear fresh peel and it's not like I'm wearing K-Mart peel 'cuz I'm not. I only buy designer peel. Like this one is a Dolce & Banana and I never wash it myself. I always have it dry cleaned and… I know! It's expensive! And you think I'm a total queen but please… I'm not about to cover up a bod like this with no skanky peel, alright? Ugh! I'm done!

Rosa

Ever since that boy arrived here in *my* fridge, he's been nothin' but trouble. Always tryin' to tell people how to dress, always tryin' to tell people they should be more comfortable with themselves, always tryin' to tell people discrimination is a hate crime. Please! I've been in this Frigidaire the longest out of all these chillun' and I know what's good fo'em. Pedro don't need no fancy-like ideas gettin' into his head about no crazy wet dreams. He is still a baby! And if that Bryce thinks he's gonna turn Pedro into a gay with his crazy ideas, he better think again! Ain't gonna be nobody makin' banana sandwiches on my watch!

Bryce

(Flirting with interviewer) Yeah, really. No! Shut up! I'm serious, it's Dolce & Banana. I also have this really cute little strapless one from… Well it's from Target but don't let it get out. I just love what Isaac does with cheap labor and last year's trends. Buhzing! HaHa! Fucking Target. Please. You'll never see me in that trailer park. I only buy designer peel because, let's face it: Everybody looks better dressed in cash!

Back to scene.

Pedro

Seriously, though, man. I'm havin' these crazy dreams about makin' it sweetly and softly to a lot of females, man.

Bryce

What?

Pedro

And the dreams are real weird and shit, man. Like I swear I'm like right there with these honeys and I'm seriously mackin' it to these ho's like all da damn day and they're totally eatin' it up like I'm a Papi Chulo or something, man.

Bryce

(filing nails) Oh Pedro, don't worry yourself. It's perfectly normal to be feeling all saucy and havin' those cute little dreams of yours. I went though the exact same thing when I was your age.

Pedro

You did?

Bryce

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(fixing hair) Of course, baby. A boy just can't get by without just a little fantasy fun every now and then. Come on. It's just that I don't usually see myself as a Papi Chulo. That's way too ethnic for my taste. I'm more into doin' it Brokeback if you know what I mean…

Tangent: Two tough bananas dressed as cowboys are sitting next to a campfire.

Cowboy 1

It sure is lonely out here herding sheep for so long.

Cowboy 2

Boy, howdy, you know it. T'ain't no women round these parts.

Cowboy 1

Well I reckon *I* could be yer woman if you were mine too…

Cowboy 2

Boy I ain't no fluffy ho-mo-sexual. I'm a hard-up Marlboro man who's just the right combination of masculinity and feminine sensitivity that one night, if it were unbearably cold outside, I might just be tempted to share a sleeper bag with another fellow to preserve body heat and possibly be persuaded into makin' sweet love to said fellow if his pouty lips turned out be be as sumptuous and pillowy as I think they are.

Surprised look from Cowboy 1.

Cowboy 2

But I ain't no ho-mo-sexual.

End tangent.

Bryce

Oh my God, Heath! I want your babies! But seriously, just don't worry about it. Everybody has wet dreams 'cuz that's just how life is.

Pedro

Well life has got me feelin' weird, man. When I wake up in the morning some parts of me are so hard I think I went stale overnight.

Bryce

Oh, baby. There ain't nothin' wrong with a little stiffy every now and then.

Pedro

Who said I got a little stiffy, man? There ain't nothin' little about my polla, bitch!

Bryce

Whoah, sombrero! Calm it down. I was just using a diminutive to imply cuteness and…

Pedro

Joder! Who you calling diminutive, man? I'll give <u>you</u> some fucking grammar!

Tangent: Cut immediately to Pedro and Bryce as contestants on the Game Show Network's Lingo.

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Chuck Woolery

Ok folks, welcome back to the final round of Lingo! Stacey, how're our contestants doing so far in the game? (under his breath) Your breasts are fantastic.

Stacey (British accent)

Well… I'm sorry, Chuck?

Chuck

What's the score so far, Stacey? (under his breath) I wanna lather you in hot butter.

Stacey

Oh, my! Well… Um… Bryce is still leading the way with a wanking 250 points while Pedro is still stereotypically behind in the game as well as in life with the 15 points we mercifully awarded to him for his adorable compliment earlier on in the match!

Pedro

That's right, mama. And your tatas are still lookin' fine.

Stacey

(clearly annoyed) Well! OK! Let's begin the final match, shall we? Chuck, their letter is O.

Pedro

Moons! M-O-O-N-S!

Chuck

Moons! Haha! That's not even a word! Is it, Stacey?!

Stacey

Yes it is, Chuck.

Chuck

Alright, 'Moons' it is! (under his breath) Stupid Chink. You've got O and S there for ya. Bryce?

Bryce

Whore! W-H-O-R-E! It's gotta be whore!

Chuck

No, Bryce, I'm sorry, you're not on the board! But you have the letters O, S and R. Pai-Mei, you're up!

Pedro

Let's go for tooth! T-O-O-T-H!

Chuck

(in the nice game-show host voice) Go back to Mongolia, you stupid Jap! Haha! No, I'm sorry, it's not tooth! Bryce, you have the letters S, T, O and R. S-T-O-R! Give it a guess, Nancy!

Bryce

Umm… I'll say store! S-T-O-R-E!

Chuck

No, you fairy, it's not store! How about a hint. The last letter is tripled in the title of the organization of which I'm a chapter president. I'm in the

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blank-blank-blank! We wear all white and lynch as many coloreds as we can!

Bryce

(in a dry, unenthusiastic voice) Stork. S-T-O-R-K.

Chuck

Haha! Alright! Stork! Congratulations, Bryce! You've won!

Camera cuts to a silent, open-mouthed African-American audience while a flashing 'applause' sign blinks fruitlessly.

Chuck

Time for a quick break! Back in two in two!

End Tangent

Scene 3 – Pedro, Bryce and Leon come up with a plan on how to approach Susana, the girl of Pedro's dreams.

Bryce

So like I rolled over and then she told me it had been years since she last mowed a lawn like that so Jake told her she could mow his lawn and she was all like 'nuh-uh, I ain't no country bumpkin' but,' she said, 'you could rope me up some casserole, baby!' and then he was all like 'bitch I'm allergic to rubber!' Hahahahahahahaha!

During Bryce's speech, Pedro is still and looking around uncomfortably, not sure what to think of the story.

Pedro

Yeah I hate when that happens, man. (looks at camera) WTF, SA?

Bryce

So what are you gonna do about your ho?

Pedro

Ho?! Jesus Cristo, man! I don't do fucking yardwork! Drop that 'migrant worker' shit, man!

Bryce

No, taco-face, I'm talking about Susana. If you're dreaming so much about her, that's gotta mean something. So either you like her or she's your mutant twin from the future telekinetically warning you not to mix starch and fruit. Yuh-huh. It can happen. Tyra Banks says so on her show. Ooh, that girl represents! She's just so hip and street-savvy! I can totally relate to her comments about growing up all ugly-duckling in a cruel and superficial world. I mean, she knows! She wasn't always that fabulous! Girl had to work it to get where she's at now.

Tangent: Cut to Tyra Banks after her show entering her dressing room. She's thin and gorgeous and brushing off all of the sycophants.

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Tyra

Oh, nooo. It's all you, girl! Flaunt what ya got, baby! (Enters dressing room and shuts the door.) Ugh! I swear! If I have to deal with one more fat, ugly, over-eating piece of lard… (Phone rings. Oprah is calling and we see her on the other line.)

Oprah

(drumstick of fried chicken in hand) TYRA!

Tyra

Oh, um, hey, O!

Oprah

FEED ME!

End Tangent.

Bryce

Well if you ask me, I think you have a little thing for Susana.

Pedro

Yeah she's a fly honey, man! I just don't wanna creep her out and tell her I dream with her, you know?

Bryce

Well you don't dream *with* her, piñata. You dream about her.

Pedro

No, I dream with her. Yo sueño con ella. She's always in my dreams.

Bryce

Oh, no, no, no. It doesn't translate like that, imigrante. Here, we say, "I dream *about* her." Not "*with* her."

Pedro

Oh.

Bryce

Silly little Mexican. Linguistic nuances are for the educated.

Pedro

You better quit that racist shit, man, or I'm gonna tell everybody about what I saw you doin' last night, you freaky little homo.

Bryce

Oh, puh-lease. Like you haven't tried it.

Pedro

Hell, no, man. How would you like to suck on some dry crust?

Bryce

Oh chico, I would *teach* you things. Mmm.

Pedro

What did you say?

Bryce

I said that's nasty. Eww.

Pedro

No you didn't, man.

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Bryce

Ugh. Whatever. (Under his breath) Ooh, I'd suck the starch right out of you.

Pedro

What?

Bryce

Nothiiiiing!

Pedro

(Talking with his back to Bryce in a monologue style.) I don't know what to do, man.

Bryce

(Not paying attention and voguing.) Yeah, material girl, baby!

Pedro

I've never really felt like this about a chick before.

Bryce

I'm *so* hot right now!

Pedro

Like when I see her, man, I feel like I got a bunch 'o little mariposas flyin' around in my barriga, you know?

Bryce

Who? Me? Yeah, you totally want this.

Pedro

Come on, man! I got a situación here!

Enter Leon.

Leon

Bitch, stop yo prancin' around. You ain't no Beyoncé.

Bryce

Ugh, that's what *you* think!

Tangent: Cut to a scene from a Beyoncé music video. Bryce is singing "Naughty Girl" dressed in a red cocktail dress. He's surrounded by back-up dancers and is lounging in an 8 foot tall martini glass filled with bubbles.

End Tangent.

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Bryce

That's right! I can sing, I can dance and I got the determination to be a survivor! So, eat it up, Leon!

Leon

Girl, you know I don't like you usin' my full name like that.

Bryce

Oh, I'm so sorry. My apologies, Ellie-baby.

Leon

I never told you to say it like that. It's just L. Alright? Don't stretch it, don't give it a lisp and don't try to make it fabulous. It's just L. Hardcore shit.

Bryce

Yeah. Real hardcore. The most hardcore you'll ever be is a tossed salad at P.Diddy's kid's confirmation barbecue. Please.

Leon

Bitch, you betta watch yo'self 'fore I peel yo ass!

Bryce

Bring it, Foxy! I'm ready!

Pedro

Chicos! I got a problem here. You gotta help me! What the hell am I gonna do about Susana?!

Leon

I'd hit that shit, brotha! Damn fine piece of fruit.

Pedro

But I don't wanna just walk up to her and smack her, man. She might be one of those New Age bitches. You know those Yoga-lates girls who go to spas and drink at juice bars? Those chicks don't like that macho shit.

Tangent: Pedro is in a Yoga/Relaxation class with a bunch of women in risqué leotards.

Instructor

Breathe in… 1… 2… 3… and out… 1… 2… 3…

Close-up of Pedro's eyes watching the instructor's body as she breathes. Close-ups build up while a techno beat slowly fades in. When the song fully kicks in, Pedro starts to attack the instructor and hump her in various erotic positions. Song: "Call on Me" by Eric Prydz.

Pedro

Call on meeeeeee! Call on me!

End Tangent.

Pedro

Yeah. Chicks definitely don't like that.

Bryce

Well I like to be… I mean, girls like to be wooed. So you should woo her.

Pedro

You want me to walk up to her and say, 'woo'? Man, you gays are crazy.

Bryce

Ugh. No. You have to romance her. You have to make her feel all special. Like she's the prettiest banana… strawberry in the world.

Pedro

How the hell am I supposed to do that, man?

Leon

Tell her, you bitch. Tell her she got pretty eyes and shit. Tell her you wanna get lost in the lusty sea of love that is her hair! Hoes *love* that Hallmark shit!

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Bryce

Ooh, yeah, good one. And then, then tell her you want to be inside her! I love it when guys… girls love it when guys say that! Damn it!

Leon

Uh, yeah. Let's try to focus on Pedro's problem right now, Hershey cheeks.

Bryce

Whatever.

Pedro

Ok, I'm gonna go talk to her. I'm gonna tell her she's lovely and that she's the lady of my dreams but I'm not gonna tell her about how she makes me stiffy. That might freak her out, you know? So I'm just gonna play it cool and be chilled out and shes gonna like me for the guy that I am. Yeah!

Bryce

(to Leon) This boy's a hot mess.

Leon

MmmHmm. I'ma get me front row seats to this train wreck.

Pedro

What? ¿Qué dijo?

Leon

You go get her, tiger! I'm layin' down 5 dollaz on you, kid! (to Bryce) 5 dollaz she gonna bust his shit up! She ain't no dumb bitch!

Bryce

Oooooh! Haha. You're so bad! (to Pedro) Buena suerte, Pedro!

Scene 4 – Pedro talks to Susana.

Camera pans slowly as we see Susana's reflection in a mirror as she fixes her leaf/hair. Pedro is then revealed on the other side of the mirror.

Pedro

Hola, Susana. Qué tal?

Susana

Oh, hey Pedro! I'm just getting ready. How are you, honey?

Pedro

Oh, you know, I'm doin' good. I just wanted to tell you how I've been feeling lately.

We see L and Bryce slowly peer out from behind a carton of eggs to spy on Pedro.

Bryce

Feelin' like the playa that you is! You go, boy!

Susana

Are you feeling sick, baby?

Pedro

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No, no. It's just that I think you're real pretty, Susana.

Susana

Oh, honey, I know that. Men have been telling me I'm pretty since I was little.

Tangent: Susana is sitting at her computer talking to an internet predator over AIM.

EyellBUrDaddy43: You are so mature for your age.

xxCheerGurly13xx: Well I'll be 14 in two weeks so that's probably why.

EyellBUrDaddy43: Wow! Happy early birthday! I'm going to get you a present!

xxCheerGurly13xx: Lol! Really? I hardly know you.

EyellBUrDaddy43: We can change that, you know. We can meet sometime. Then I can give you your present.
xxCheerGurly13xx: Ok, I guess so.

EyellBUrDaddy43: Let's meet tomorrow at 3 in the dark alley in back of the Kwiki Mart on 12th and Anderson.

xxCheerGurly13xx: I don't think so! I have cheerleading practice til 4.

EyellBUrDaddy43: 4:30 then?

xxCheerGurly13xx: Cool! See you there! XOXO

End Tangent.

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Susana

So you telling me I'm pretty is nothing new for me, Pedro. Don't worry.

Leon

Ouch! Bitch is cold!

Pedro

Well it's just that I've been thinking about you a lot lately and I think we'd be really good together. What do you think?

Susana

Oh, honey, you're just confused. There was a time when I felt the same as you do.

Pedro

(excited) Really? What did you do?

Susana

Sure. I just talked to the guy, same as you're doing. Of course, I took him back to the motel and made Mama some money but talking about it first always helps, honey.

Pedro

So, do you think we could go to…

Susana

Don't hold your breath baby. I gotta get going anyway.

Pedro

Huh? Where are you going?

Susana

I don't know. Leon said he was gonna take me somewhere nice tonight.

Pedro

(angry) Leon?!

Susana

Yeah, somewhere called the Discount Inn. Sounds exotic, huh?

Leon

Oh, shit.

Bryce

Ooooh! Boy you are slick!

Susana

(uncomfortable) Oh! Well! Why don't I just excuse myself. I have to go get 1 ready for my date! Maybe some other time, Pedro. Ok, honey?

Leon

Nuh-uh, bitch! Don't you go makin' yourself up while I gotta stand here and deal with da awkward "I'm trickin' wit yo dream-bitch behind yo back" dilemma, the quintessential storyline manipulated so frequently yet beautifully by the WB's Dawson's Creek. (pause) Uh-huh!

Tangent: Dawson is lying on his bed watching a movie as Pacey enters the room through the ladder/window set-up.

Pacey

Hey, Dawson.

Dawson

Hey Pacey.

Pacey

I'm sleeping with Joey.

Joey

(appears in the window, emerging from Pacey's crotch area) Hey, Dawson. (wipes mouth)

Dawson's lip quivers.

End tangent.

Pedro

I can't believe you man. You're wooing my hunny?

Leon

I ain't wooin' no hunnies!

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Pedro

Then what you doin' takin' her to the Discount Inn, man?

Leon

Girl's a freak! Can't lay her in the same spot twice!

Pedro

That's low, hombre! You know I was tryin' to get up the courage to ask her out!

Bryce

Well maybe you should've been tryin' to get something else up! Oh!

Leon

(laughing) Ouch! Damn, boy!

Bryce

Was it funny? I wasn't sure of the timing. I didn't know if it was too soon after the fact or not.

Leon

No, no. Well played, brotha.

Bryce

Thanks.

Leon

So what you wanna do about this, boy? I respect the fact that you want her, dawg. She's a fly honey! But I ain't gon' stop tappin' that!

Pedro

You're loquito, man! You can't have her!

Bryce

Well when I have a dilemma like this, I always ask myself the same question. What would Jerry do?

Tangent: They're taken on the Jerry Springer Show.

Jerry

Welcome back, folks! Today's guest is Pedro, a poor, lonesome youth who's just had his dream girl snatched right out from under him. Pedro, share your story.

Pedro

Well, Jerry. This girl Susana is my ultimate fantasy, you know? So I'm like about to propose to her when I find out my best friend has been sneaking around with her the whole time!

Jerry

No! What a dog!

Pedro

No. He's a lettuce.

Jerry

No! What a dog!

Pedro

You just said that.

Jerry

No! What a…! (Jerry is slapped by a technician) That's horrible!

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Pedro

Yeah. He's supposed to be my best friend, man.

Jerry

Well let's bring him out and watch eagerly as they squabble!

Pedro

What?!

Leon

What now, bitch! What! What! (Audience is booing) Yeah, I tapped that shit! What! What! Why you booin' cracker?! You don't even know me!

Audience member

I know, I know. I'm just another faceless passenger on the player-hater bandwagon. I'm sorry. I really am. Here I'm gonna sit down. (Sits) There. All better. No harm done, man. (Cut to a silent Leon) Hasta la Malekah, brother. One love!

Leon

You betta check yo'self!

Jerry

Leon, what do you have to say to Pedro?

Leon

Use a rubber, brotha. That bitch'so loose I almost called Lassie to pull me out of the well, know what I'm talkin' 'bout? Wrap yo jimmy, boy!

Pedro

Don't talk about Susana like that! (more to himself than anyone else) She still has her flower! No one has plucked my Susana! She still has her flower!

Jerry

Haha! Well you keep telling yourself that and maybe the case of Chlamydia Leon gave her will disappear too!

Pedro

Qué carajo es ésto?!

Jerry

That's right, tortilla. We had our team of semi-professional summer interns draw some blood backstage and it looks like Leon's got a Class A case of Chlamydia! Whaddya say to that?

Pedro

Ayyy! Cabrón! Que el Diablo te folle con hormiguitas!

Leon

Lay off, Pedro. Bitch was beggin' for it.

Jerry

Haha! Well enough with meaningless filler. Let's move onto the meat of today's show. Have you ever been teased or abused by the high school bully? Well if you have, this segment's for all you losers out there! We follow one courageous young man on his painstaking journey as he goes from geek to chic!

Bryce

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(Enters stage on runway, dressed in women's clothing) That's right bitches! You were pickin' on me in high school but now you wanna pick me up! I'm fierce! Roarrrr! (swipes nails)

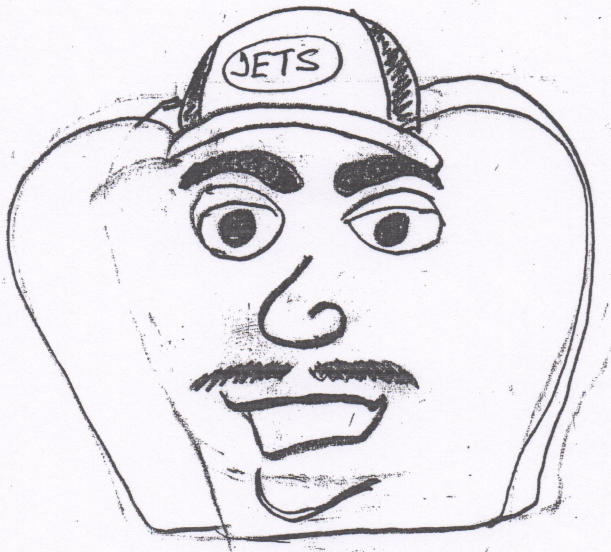
End tangent.

Blackout

Credits

Albright College Gingrich Library

Pedro Pan



- strong accent
- comes from bodega down the block
- adolescent and unsure
- lusts over Susana
- fears social situations
- dreams of bringing pride to his family thru theatrical success
- Mexican
- adolescent

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Bryce

DEFINITE

- caucasian
- twenty something
- fabulous
- flamboyant
- Saul's best friend
- obsessed w/ musical theatre
- pushes Saul to flirt w/ Susanna
- comic relief + adure
- dreams of winding up in Barbara Streisand's nightstand
- fears gorillas

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- ~~Voiced by John Spencer~~

DEFINITE

ROSA

= African American
= mid 40's
- witty
- knowledgeable
- Saul's mental advisor, spiritual guru.
- cigarette in hand 24/7
- reminiscent of Marge's sisters on The Simpsons but more youthful + sassy.
- Arms or no arm? (needs a cigarette)

- Dreams of getting Tom Cruise drunk and taking advantage of him
- Fears college parties.

Huntington Beach Public Library

- voiced by Michelle Satchell

Definite

- twenty something
- from the ghetto
- constant innuendos to marijuana sales
- Saul's buddy, protector
- African-American
- relaxed, chill sense of humor
- usually high.
- dreams of making it to lunch buffet at a P. Diddy video shoot.
- fears being part of a rueben sandwich "the white man's sandwich"

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- no voice actor yet

Suzanne

DEFINITE

- Caucasian
- Sultry
- early 20s / late teens
- very flirtatious
- unattainable
- object of Saul's affection
- flirts w/ L
- Rosa hates her
- Bryce tries to copy her fashion
- Dreams of being in a model's milkshake
- Fears Daquiri's + sorbets

- Voiced by Laura Fanelli

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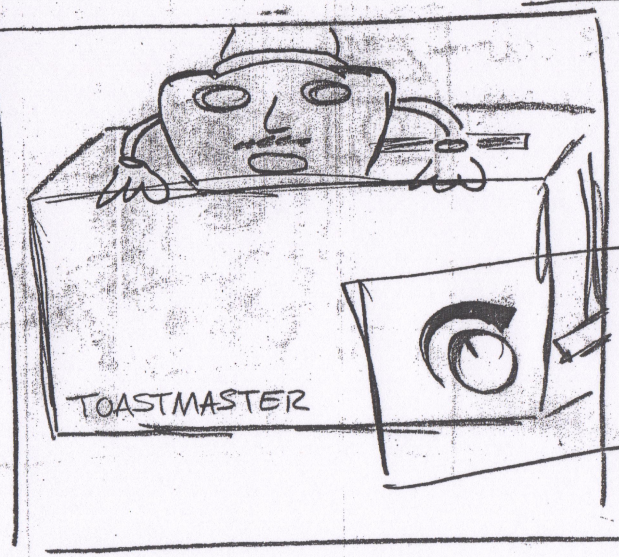
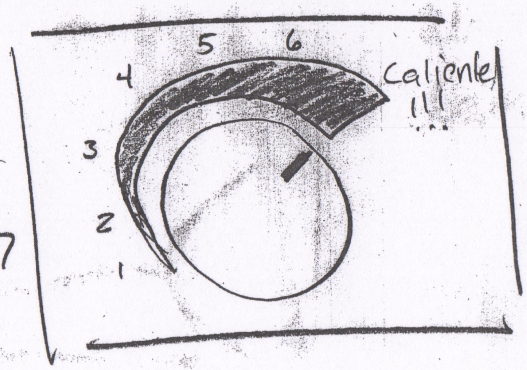
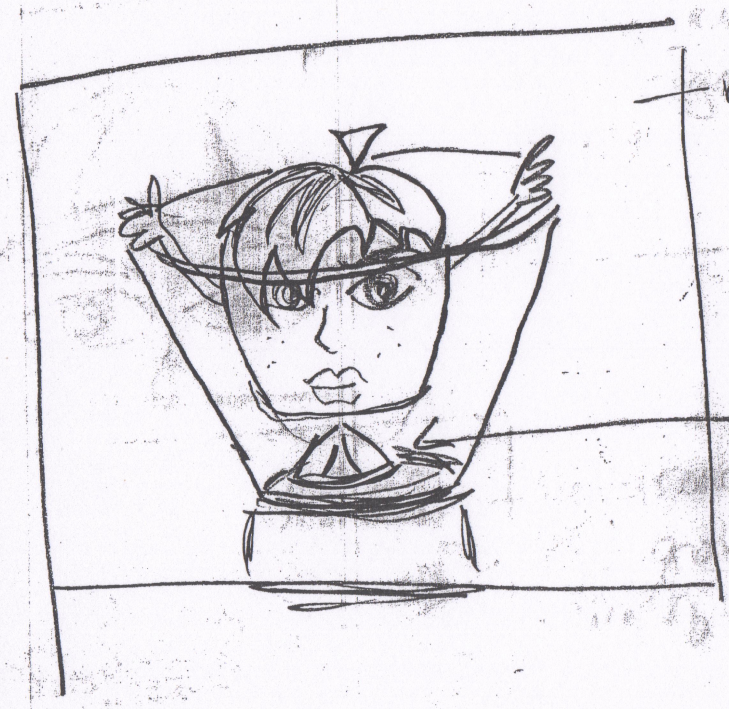
Scene 1



- moves up + down
- Camera then moves + zooms to focus on dial set on 'Caliente'



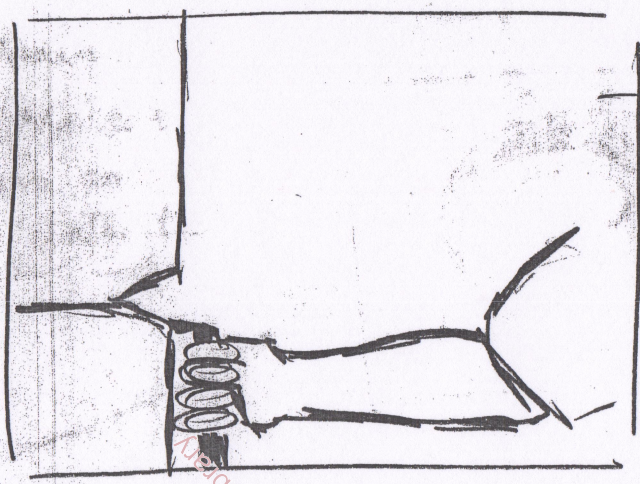


- moves up + down
- Spinning

Climax!

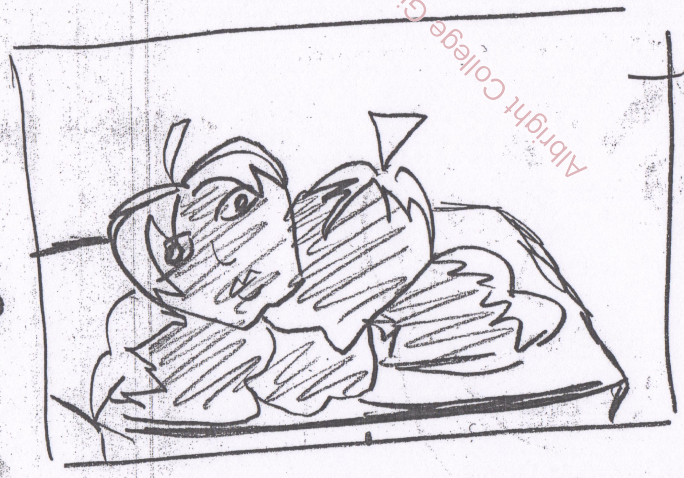
Auburn College-Gingrich Library

rubs strawberry jam all over body

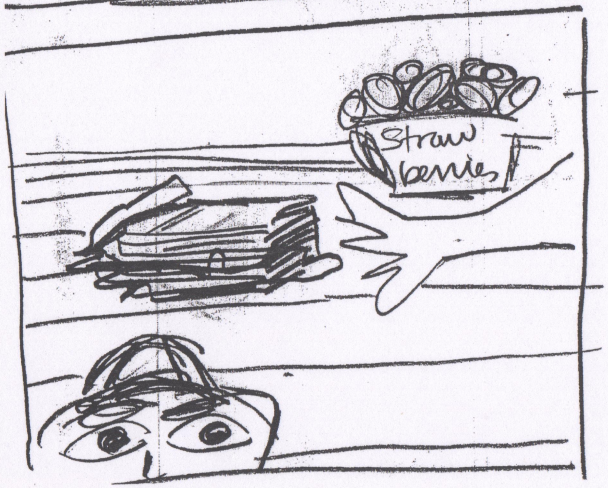


pulls open door

frozen, eyes more right + left.



frozen, moves eyes.



Herb reaches in and grabs a slice of cheese.

Close-up shot of pedro frozen again.

Then Blackout.

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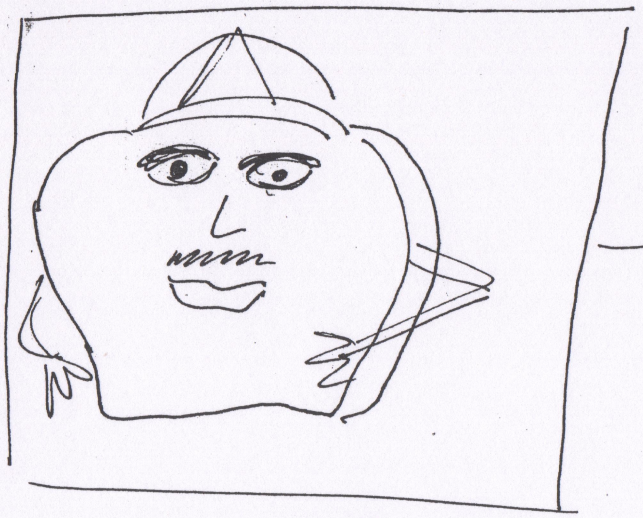
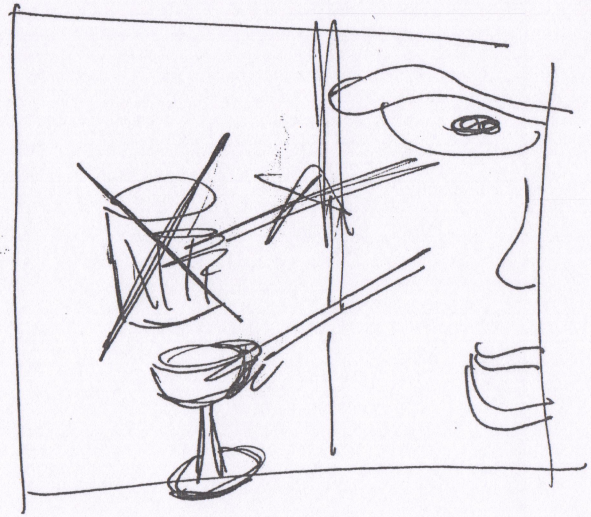
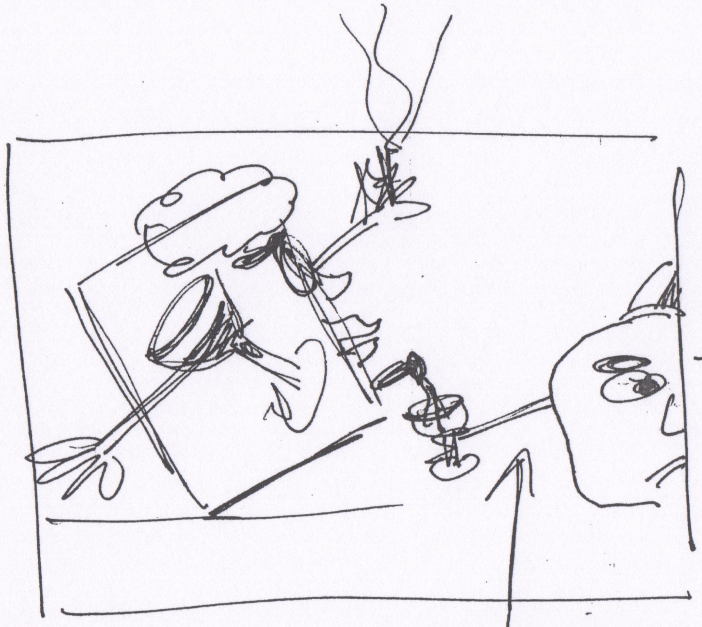
Scene 2



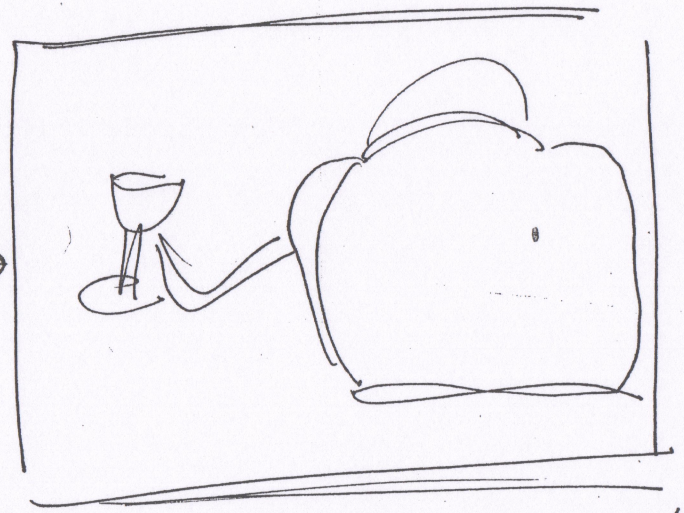
– move mouth + eyes

animate smoke, eyes + mouth





extended



move cup, eyes + mouth

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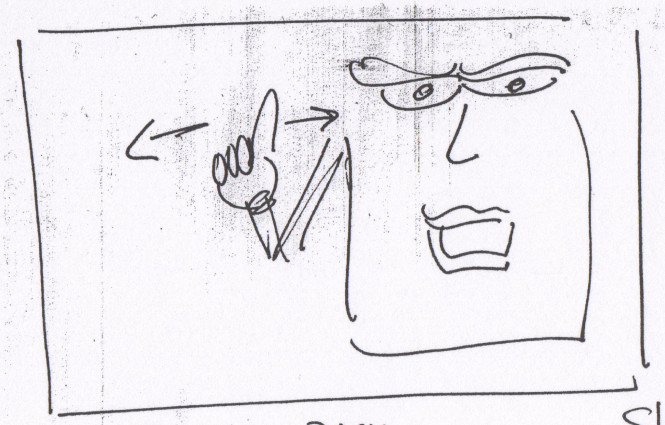
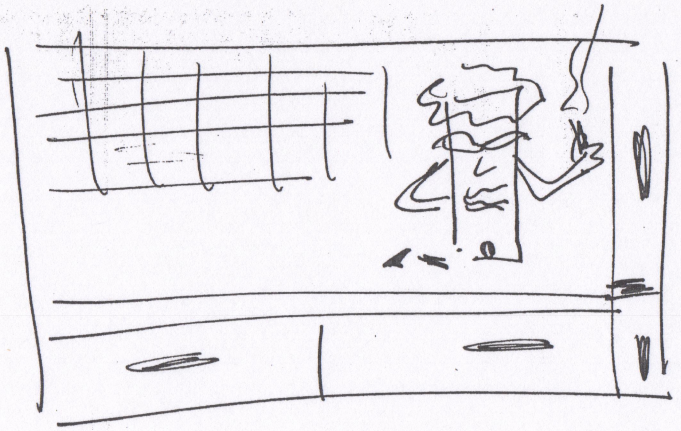
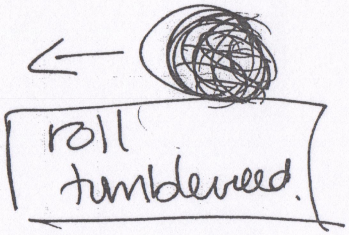


OH, NO BABY...

Slide transition?



animate smoke, move eyes.



Drips.

Puddle gets bigger.

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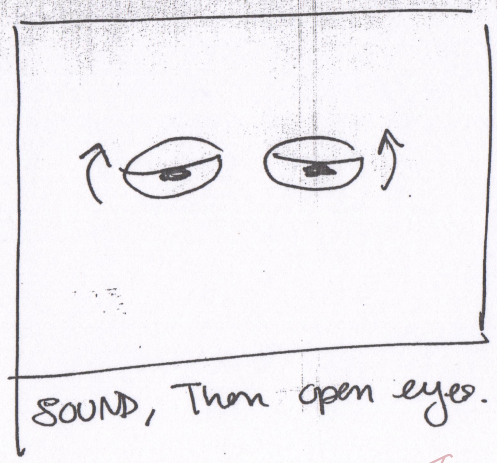
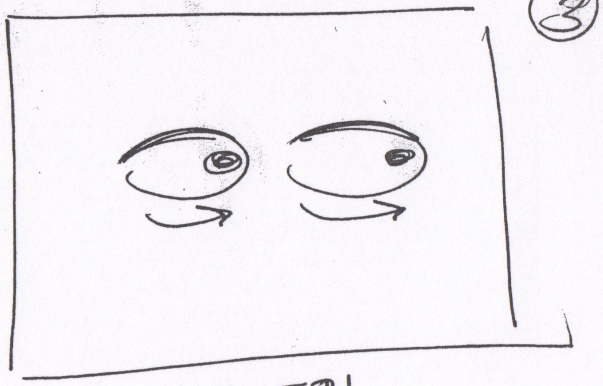
wipe off sweat / move hands

there was this 1 time . . . .

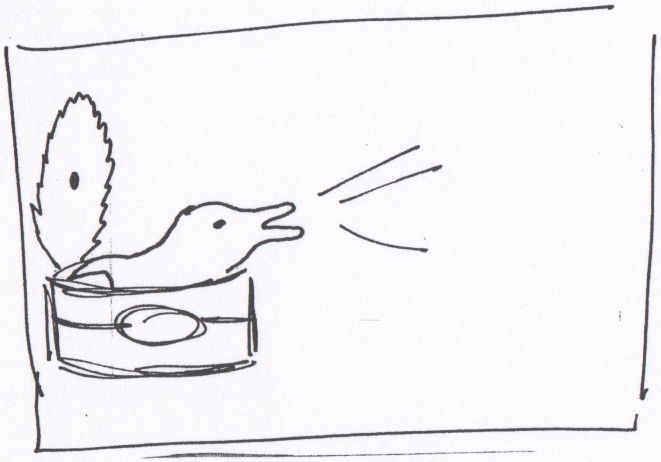
FADE TO BLACK

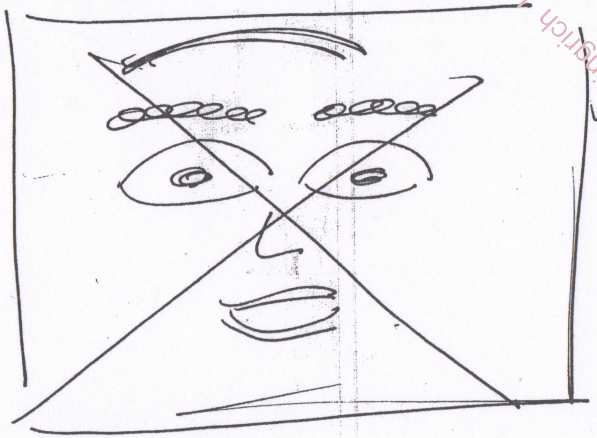


SOUND, Then open eyes.

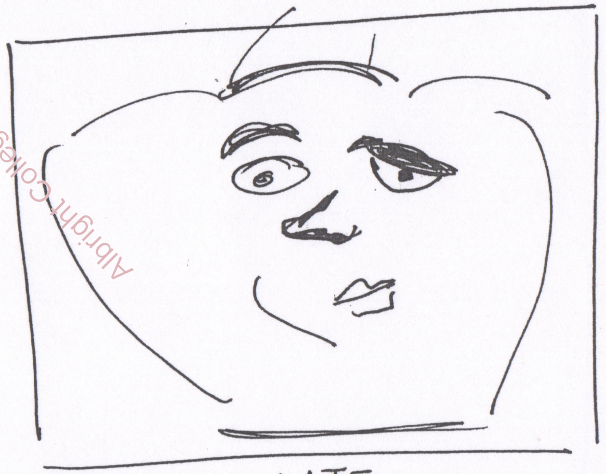


WHAT?!

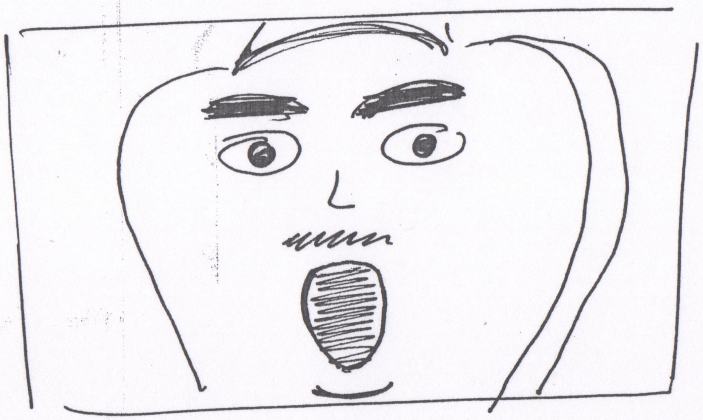




Very Dark



WTF



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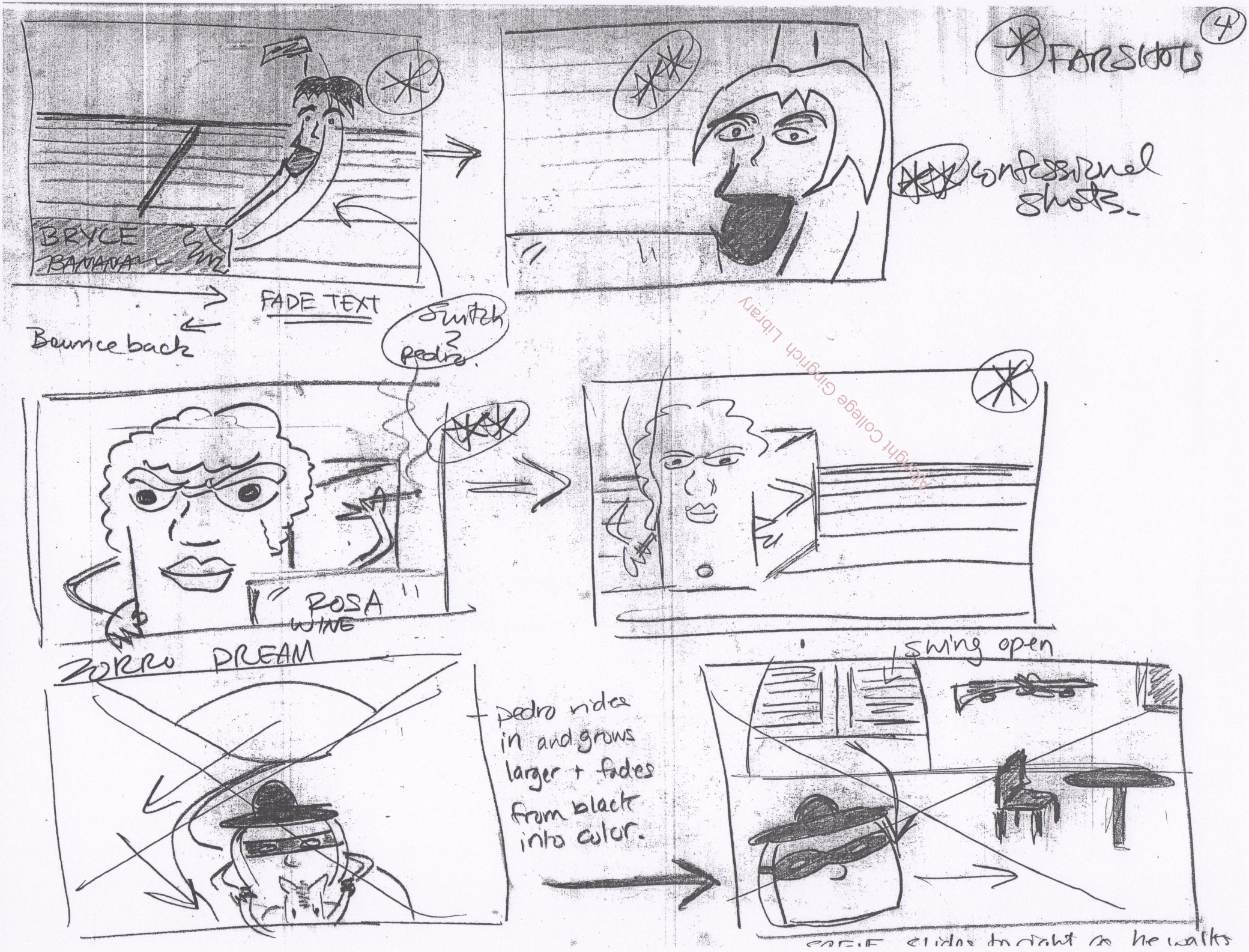
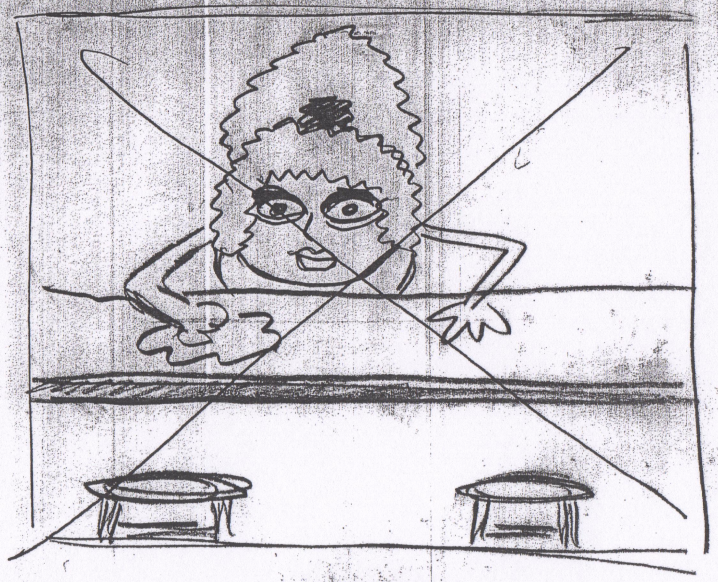

FARSHOTS
4
BRYCE
BANANA
FADE TEXT
Bounce back
Switch
Pedro?
CONFESSIONAL SHOTS.
ROSA
WINE
ZORRO DREAM
pedro rides in and grows larger + fades from black into color.
swing open

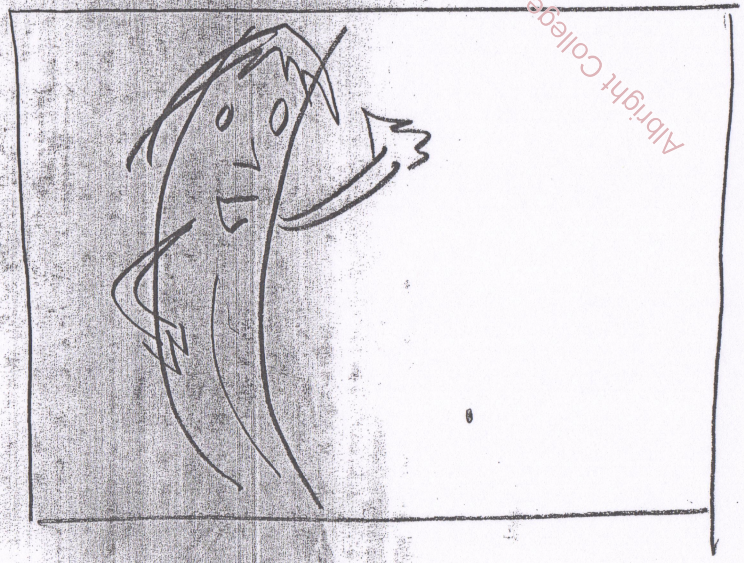
Bryce's Dream

5



Close-ups of each.

Kill Bill Fire



OH MY GOD, ~~HEATH~~! ...

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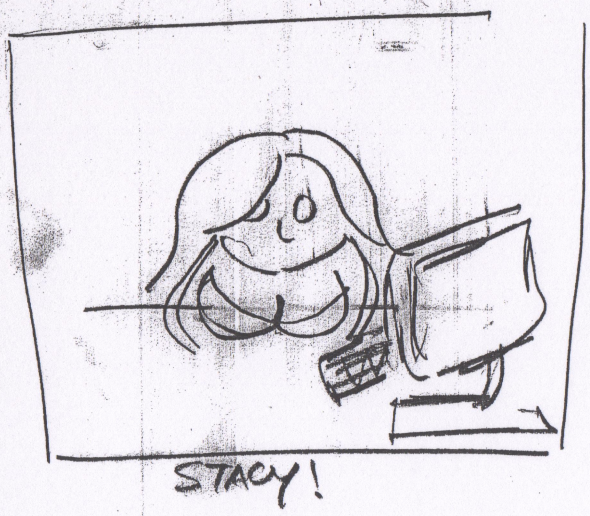
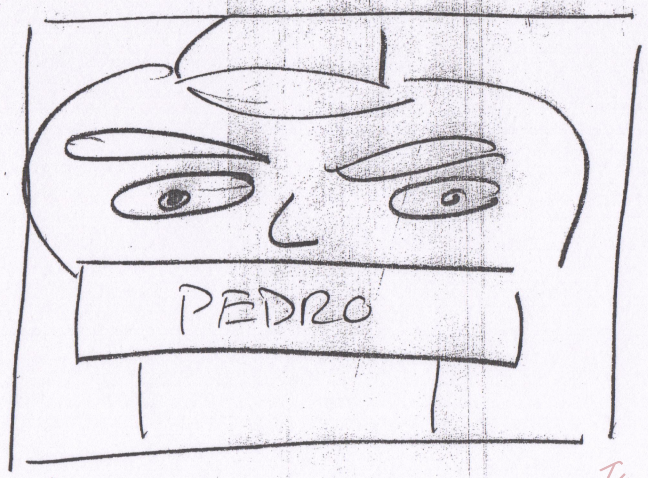
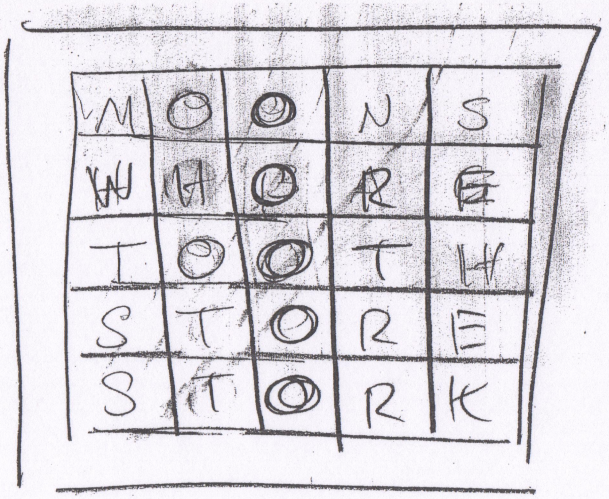
Albright College Gingrich Library







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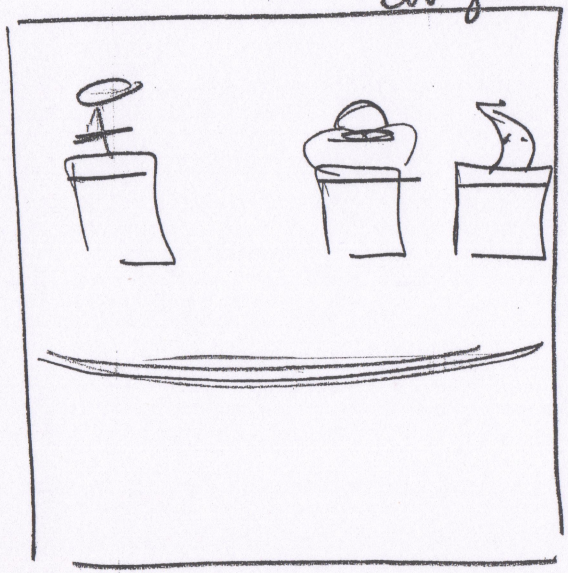
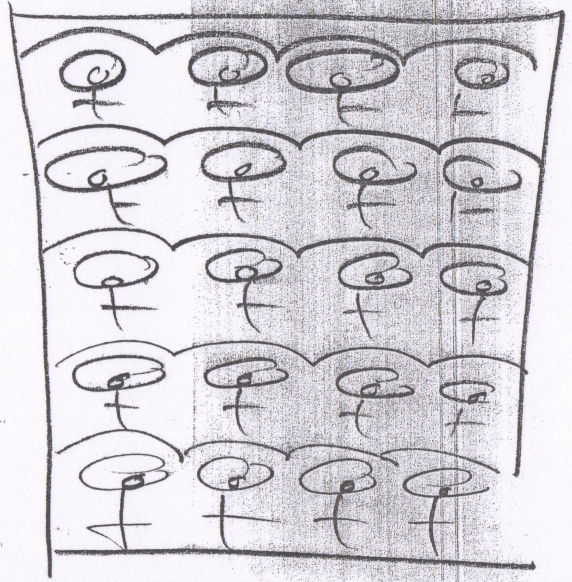
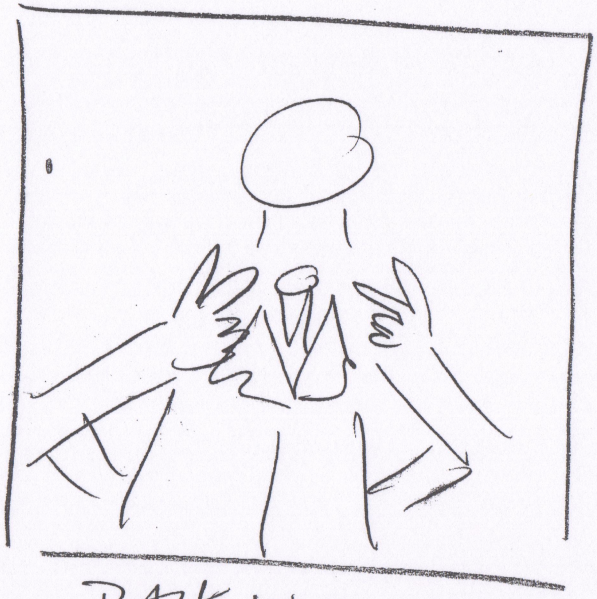
zoom in as chuck gets angrier!



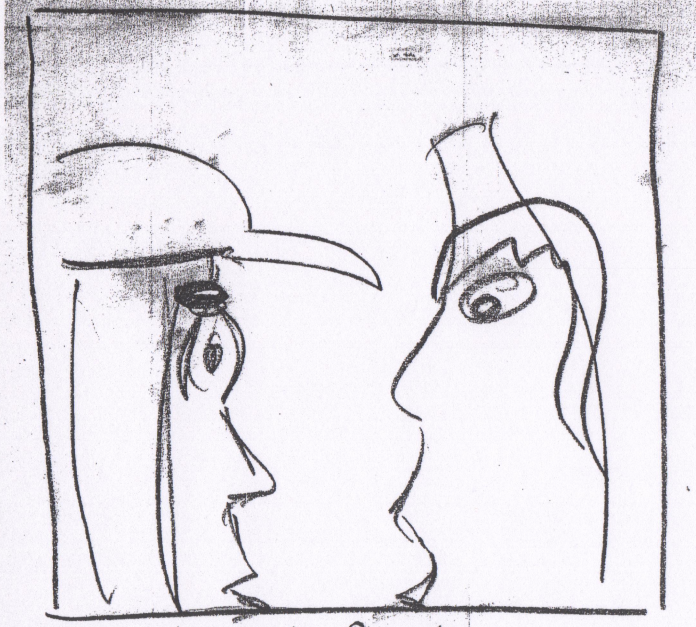
cut + paste audience

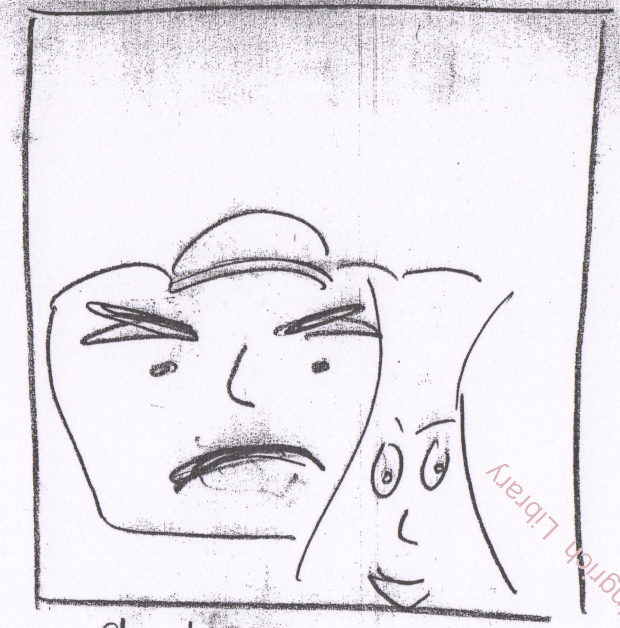


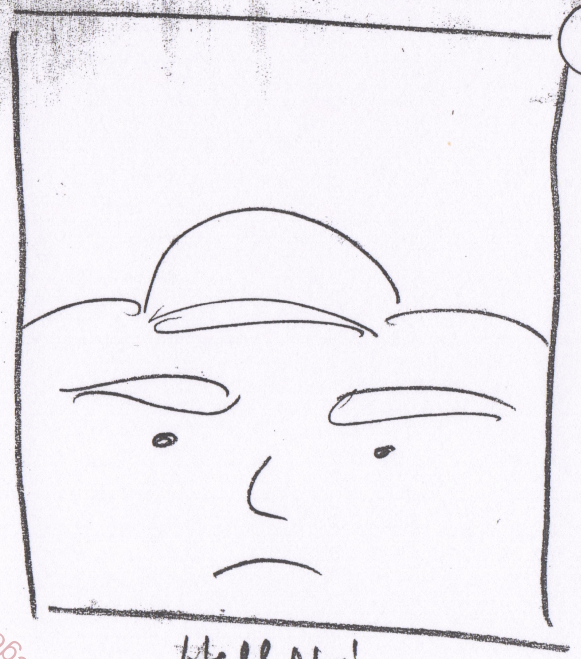


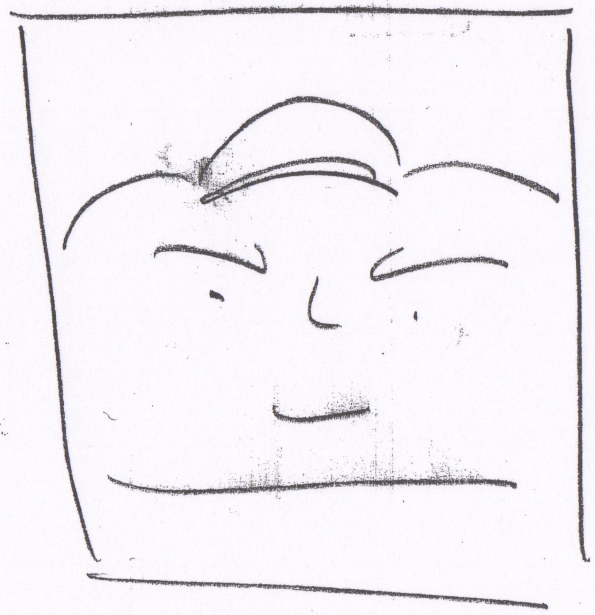
Wright College-Gingrich Library

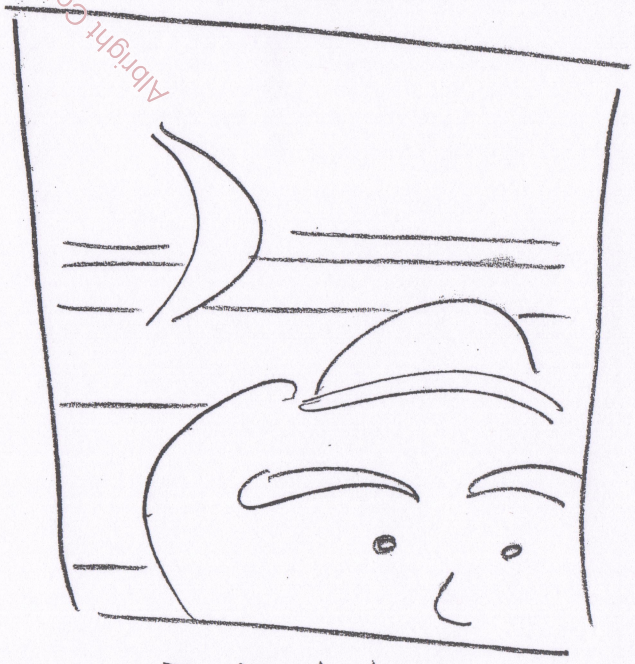
Albright College Gingrich Library





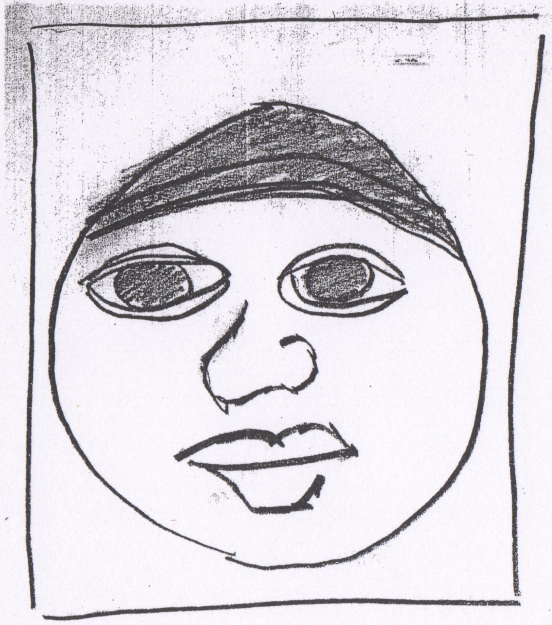




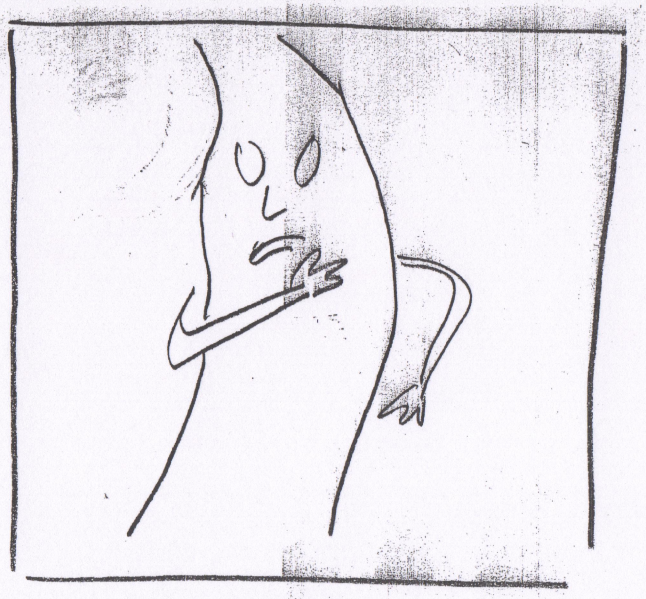


Albright College Gingrich Library

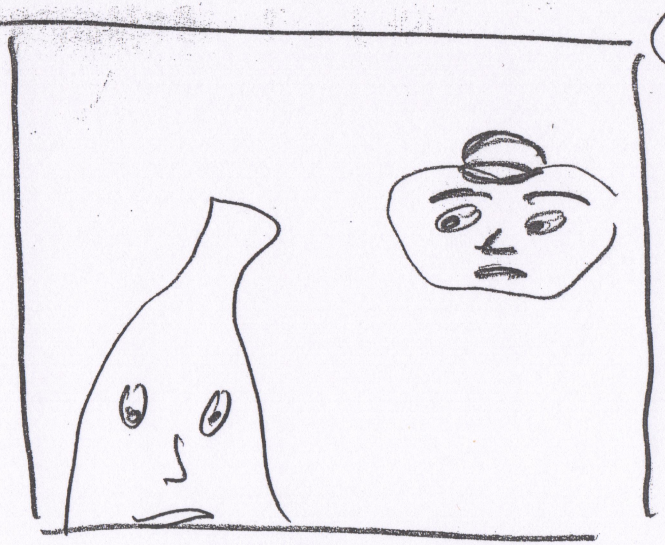
Albright College Gingrich Library



Girl...



I'M SORRY...



P Diddy's BBQ.

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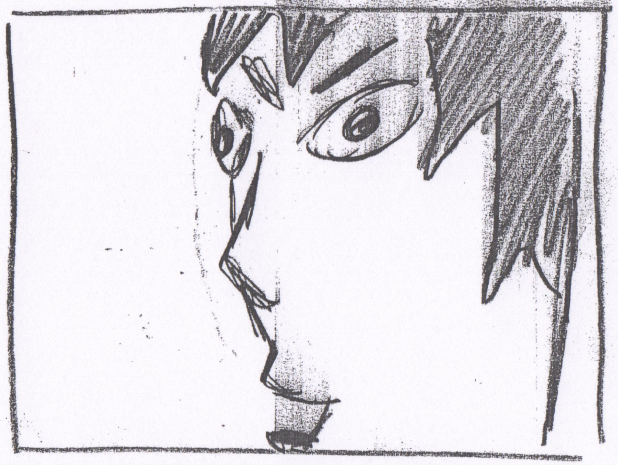
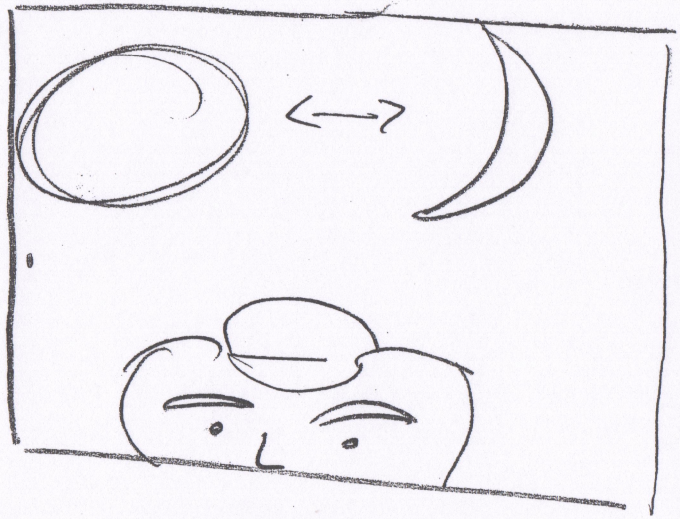
WATCH YO'SELF



BRING IT FOXY...



PAN DOWN TO LET PEDRO IN SCENE

"GUYS!"

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Starts head in
(oh yeah good one)

Lucky Ba at love.

Pretty eyes n shit!

Zooms to screen.

Tell her, u bitch!

Smith when he says banana.

Mmm Mm?

Mmm I like...

Smith

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Albright College Gingrich Library

Scene 4

5 Dollaz...

PAN IN

Hola...

¿Qué estás?

Just Sellin' ready

Are you fuckin' serious?

Playa that U is!

peek out

I'm down, good...

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Oh Honey...

been thinking about you...

brrrrrr

Brrr it is cold!

Eyell BUr Daddy 43: ——

Scan text

XxChenGunny13xx: ——

Bow

typing noise

think you're pretty

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Boy you are stink!

(Hide)
Oh shit

Dsoooh inn...

So do you think...?

Talked to the guy.

Jeeun i'n! What did you do?!

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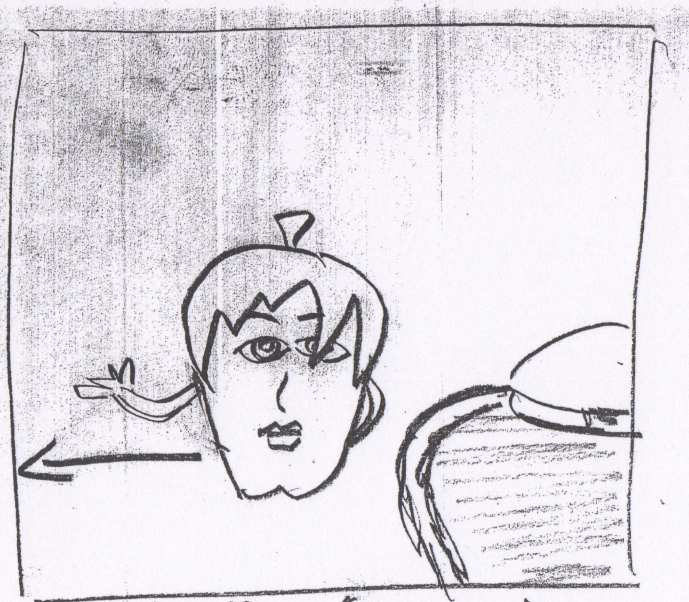
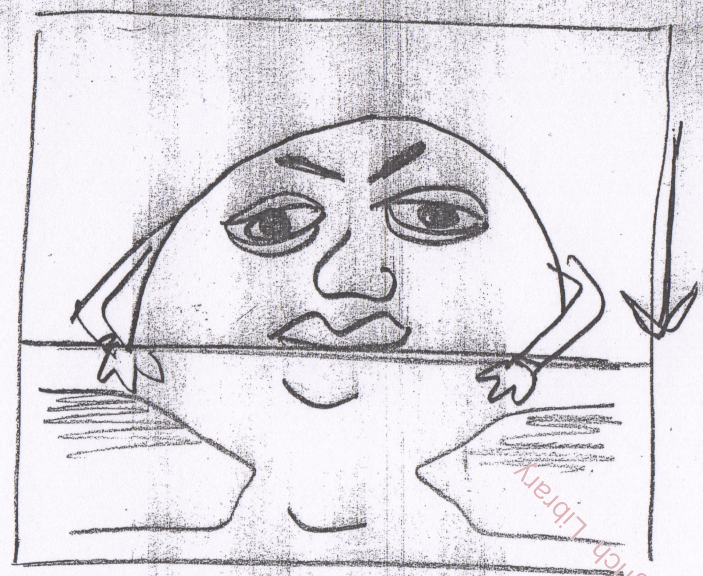
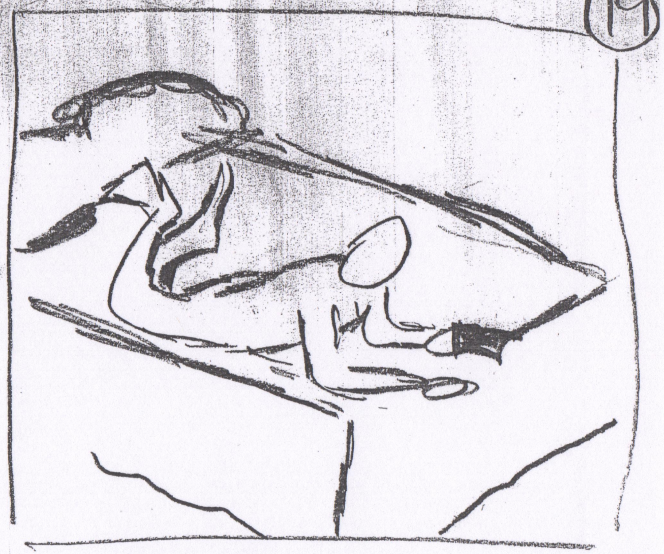


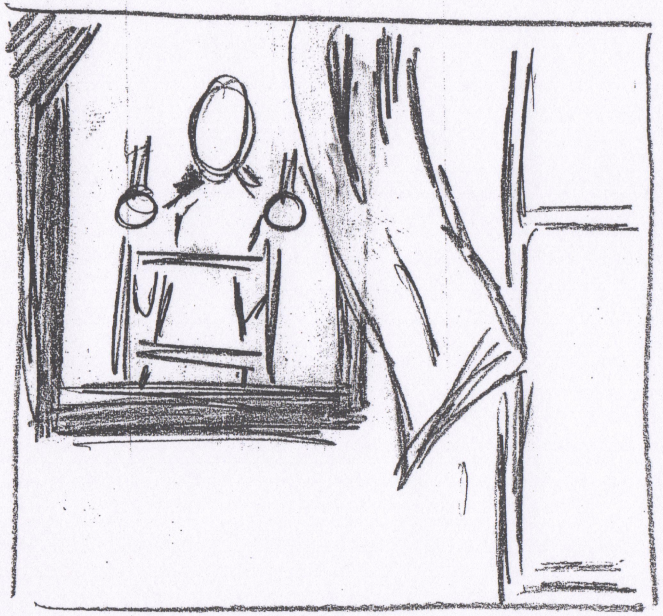
Slowly off (excuses)



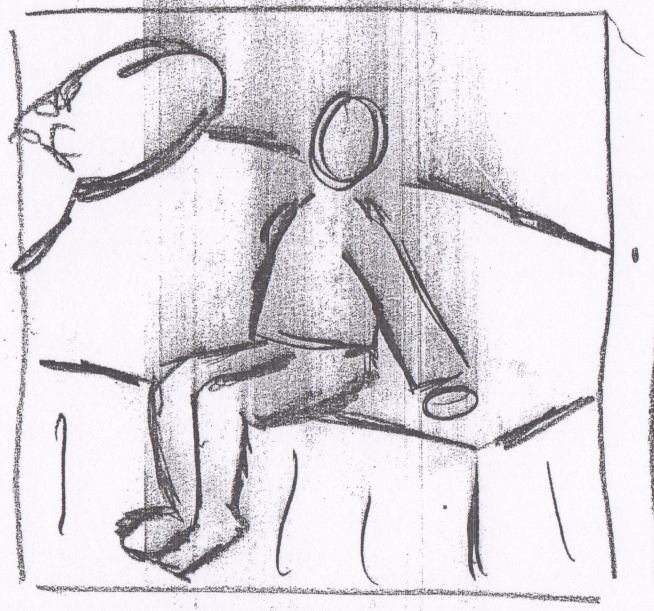
NO-Uh, bitch. (go down)
(back up for) Uh-huh!



Head turn.



Hey Dawson



Hey Pacey

lip quiver.

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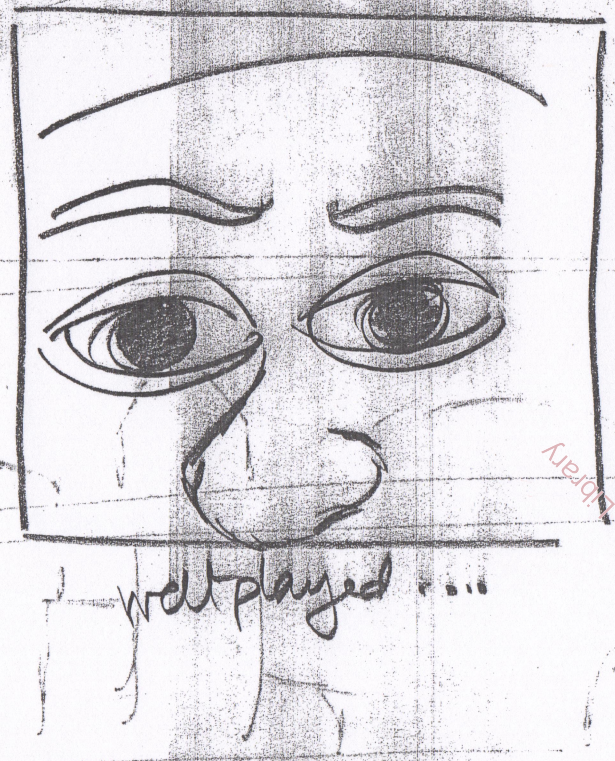
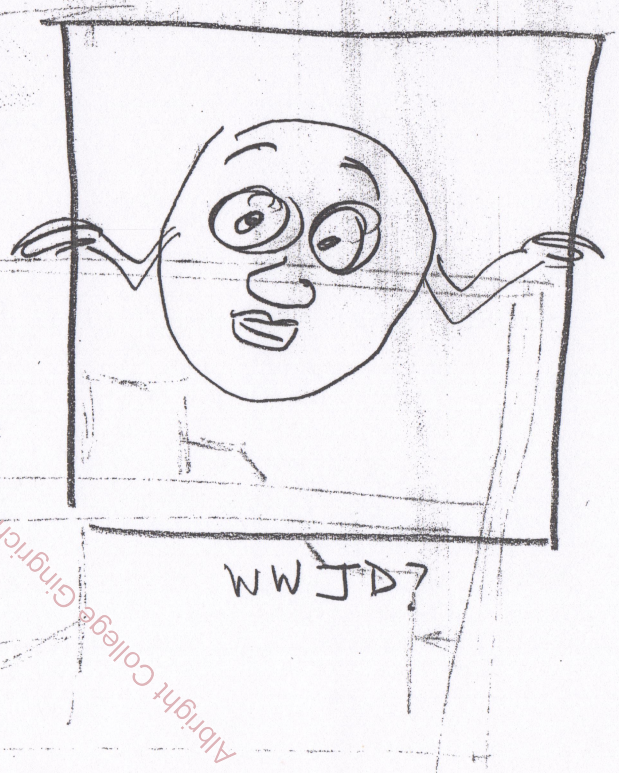
was it funny?

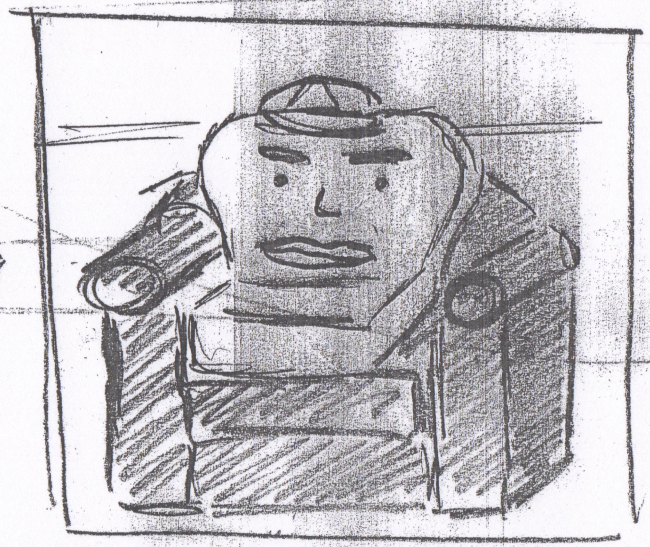


well played....

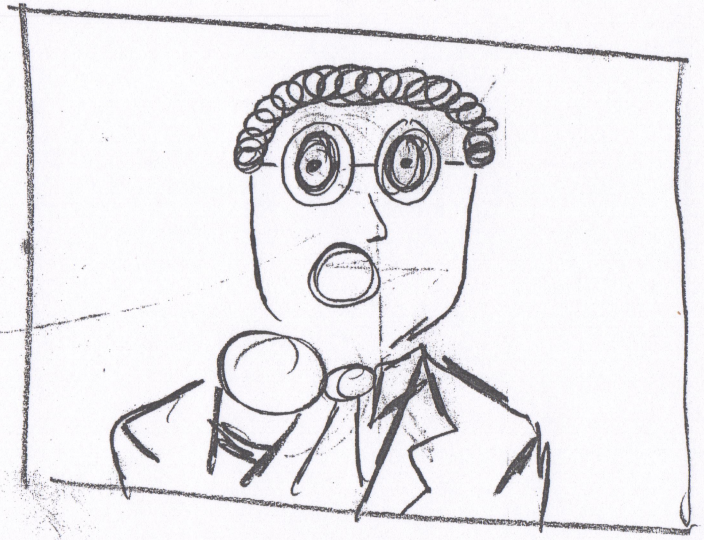


WWJD?

welcome back



Well Jerry



NO!

PEDRO,
"dream girl stolen by best friend...

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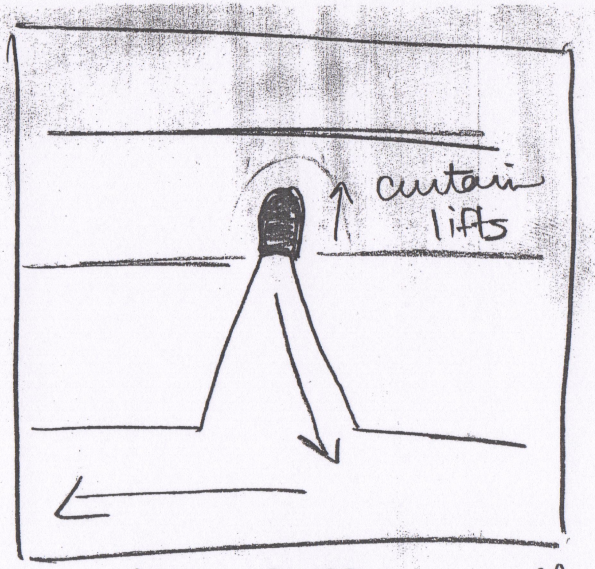
No, he's littuce

NO! ___ horrible!



Leon appears, walks forward + moves left

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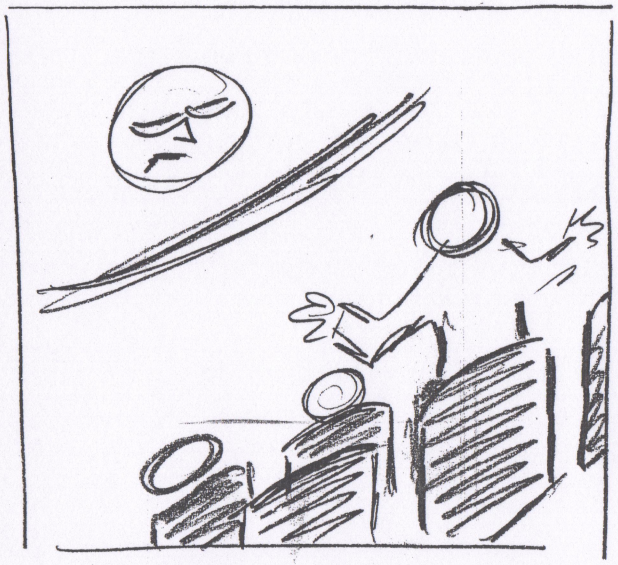
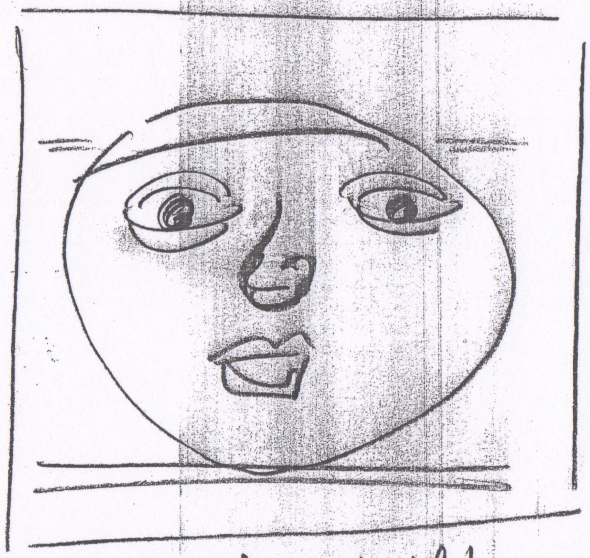
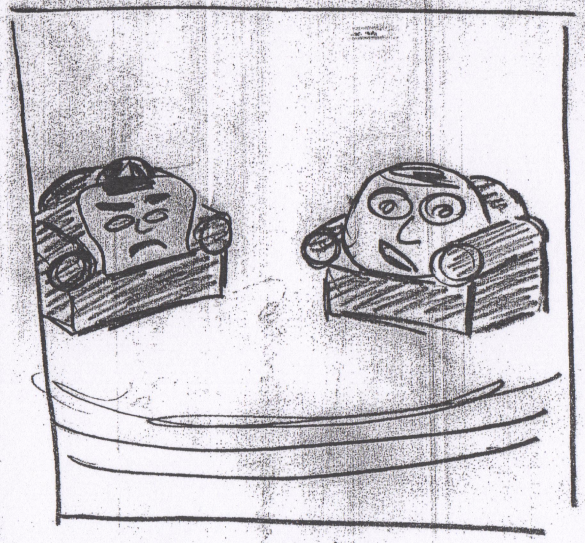


during audience member's monologue.



check yo'self!

What you have to say?



Use a rubber

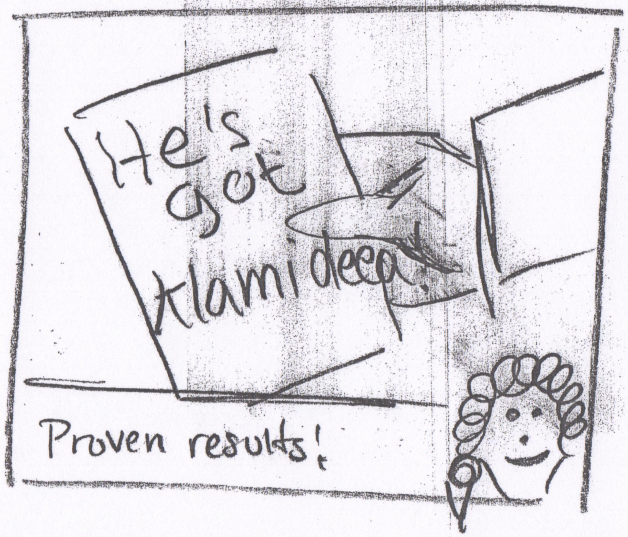
close ups of both to break-up long speeches.

I Don't talk about Susana asi!

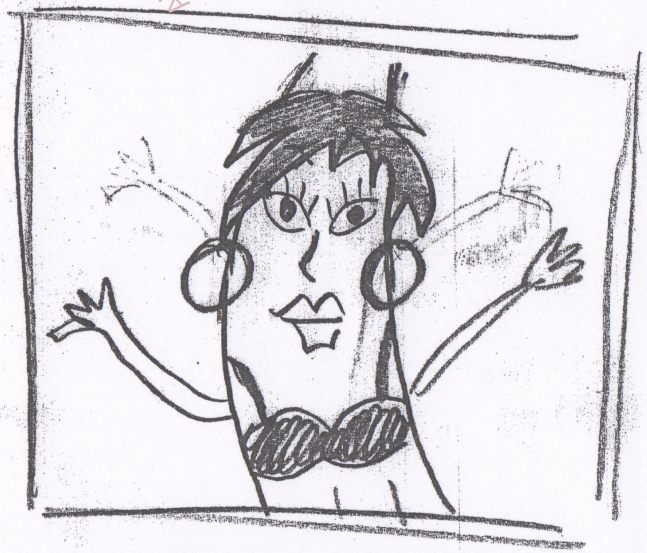
Still has hu flavor...

Explanation

Jerry



Proven results!



Roarr!

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