

Cranberry's Crusade

by Nick Piccirilli

FADE IN

The movie opens with clips from past film festivals. There are shots of crews working on movies, the movies themselves, the red carpet, and the awards night.

NARRATOR (V.O.)

Over the past eight years, the Walpole High School Film Festival has grown into one of the school's biggest and most popular events. All the movies of the 2010 festival continued to push the limits of the film festival to create one of the best years yet.

(beat)

Except one. This is the story of that movie - the movie you didn't see. This is the story of cranberry's crusade.

We are then introduced to the two main characters, DAVE and CONNOR.

NARRATOR (V.O.)

Our story begins at the 2009 festival. Cranberry Studios, which consisted of juniors Dave Newman, Connor Tobin, and Nick Piccirilli had completed their second feature film, *Dropouts*. Though the film received nominations for best director and screenplay, the two stars of the movie, Dave and Connor, received nothing from the academy. And things did not go any better on awards night.

SMASH CUT

We see a quick montage of *The Maltese Falker* being announced as the winner of seven different awards.

BACK TO SCENE

NARRATOR (V.O.)

Feeling betrayed, Dave and Connor decided to make their own movie. Meanwhile, Nick, who was suddenly left without a crew, decided to

make a documentary following the making of Dave and Connor's movie.

INT. DAVE'S HOUSE

Dave is sitting down talking to the camera.

DAVE

So right now it's the middle of august and we're having our first official meeting to come up with ideas for the new movie. I'm sure you're probably thinking 'Dave, why so early, school hasn't even started yet', but this is the film festival. There's no time to waste.

INT. DAVE'S HOUSE - BASEMENT

Dave and Connor are sitting with the rest of their crew, which consists of the ASSISTANT and the EDITOR. Dave has a pad of paper where he is writing ideas on.

DAVE

Come on guys, we need an idea that will really blow people away.

ASSISTANT

Ok, ready listen to this. Instead of *Old School*, *New School*.

CONNOR

What would it be about?

ASSISTANT

It's about these kids that try to start a fraternity but they can't because they're in high school.

DAVE

That's the dumbest idea I've ever heard.

The assistant is about to take out the script for *New School* but he quickly puts away.

SMASH CUT

The assistant is talking to the camera with the script for *New School* in his hand.

ASSISTANT

Well I wasted my summer vacation.

BACK TO SCENE

EDITOR

What if we do a sequel? That's never been done before.

ASSITANT

Yeah we could do *A Sophomore's Tale 2*.

CONNOR

Shouldn't it be called *A Junior's Tale* though?

EDITOR

Oh yeah, good point. But then again we're seniors so I guess we would have to call *A Senior's Tale*.

CONNOR

See, now that's just confusing. Why would we skip over a year?

DAVE

We're not doing a sequel!

ASSISTANT

Do you have any ideas then?

DAVE

Well, there is one idea. It's about a knight that's sent on a mission to travel through time to present day Walpole High School.

CONNOR

That doesn't really make much-

EDITOR

I like it!

DAVE

Great! That's what we'll do then. See, that was easy.

Dave tosses away the pad of paper.

INT. HALLWAY - DAY

Dave, Connor, and the assistant are waiting outside the computer lab.

NARRATOR (V.O.)

After school started a few months later, it was finally time for the crew (which would as cranberry studios) to pitch the movie to Mr. Alan, the head of the film festival.

Another crew comes out crying.

They start heading into the computer lab.

ASSISTANT

(nervously)

Wait! What am I supposed to say?

DAVE

Nothing.

INT. COMPUTER LAB - CONTINUOUS

The three of sit down across from MR. ALAN.

MR. ALAN

Ok, let's hear it.

DAVE

First, let me ask YOU a question. What's the one thing that's been missing from the film festival?

MR. ALAN

I don't know, what?

DAVE

Knights.

ASSISTANT

KNIGHTS.

DAVE

(to assistant)
Shut up.

MR. ALAN
What about knights?

DAVE
Ok, so it starts back in medieval times with this knight who can't do anything right. Everyone wants to get rid of him so they send him into the future and he thinks he's on an important mission. So he ends up at Walpole high and he struggles with modern culture and he's politically incorrect and all that...and that's it so far.

MR. ALAN
It's original. I'll give you that.

DAVE
So can we do it?

MR. ALAN
Yeah sure. Just write an outline for us to go over and then you can start the script.

DAVE
Yes! Thank you.

They get up and leave the room.

ASSISTANT
Do you want me to help you write it?

DAVE
Hell no.

INT. DAVE'S HOUSE

Dave is sitting by his computer.

DAVE
(to camera)
So the outline was just a stupid idea so I'm working on the script for Williams' Crusade (that's the title I came up). I'm actually

doing research right now because
the beginning of the movie is going
to take place in the middle ages...

SMASH CUT

Dave is watching movies with knights in them.

BACK TO SCENE

DAVE
(cont'd)
And I want this to be the most
historically accurate movie in film
festival history. I've decided that
it's going to be a wizard that
sends the knight forward through
time...

SMASH CUT

Dave is changing information on wikipedia.

BACK TO SCENE

DAVE
(cont'd)
...so I'm still working on that
part.

INT. MR. ALAN'S ROOM

The crew is sitting around before class starts.

DAVE
(to camera)
I handed in the script the other
day, so we should be getting the
review any minute now.

Mr. Alan walks in.

DAVE
Hey did you like the script?

MR. ALAN
Yeah it's great.

DAVE
Really? Thanks.
(to Connor)
I told you.

Connor sighs as he hands Dave five bucks.

CUT TO:

Mr. Alan is sitting at his desk.

MR. ALAN
(to camera)
Yeah, I never read it.

INT. MS. PADIS' ROOM

Dave and Connor are sitting across from MS. PADIS and the art directors.

NARRATOR (V.O.)
Starting in 2009, crews met with art directors to further enhance costumes, set design, and props for the movies.

MS. PADIS
So that will be good for costumes.
Now for props -

CONNOR
Actually one more thing for costumes. Would you be able to make, like, a suit for me?

MS. PADIS
A suit?

CONNOR
Yeah, it's not in the script but we thought it might be funny if the knight wears a suit to school thinking it will help him fit in.

MS. PADIS
Oh that's a good idea. Yeah, I think we can do that.

Dave gives Connor a confused look.

CUT TO

CONNOR

(to camera)

That's really not in the movie but my cousin's wedding is coming up and I need a suit so...yeah.

INT. HALLWAY

NARRATOR (V.O.)

To play the supporting role opposite Connor, the crew cast film festival veteran Steve. With preproduction complete, the crew was finally able to begin filming.

Dave is by his locker talking to the camera.

DAVE

So today is a big day. It's the first day of filming which is always exciting. We don't have to do any more stupid storyboards or schedules or art direction meetings...

SMASH CUT

MS. PADIS

(to camera)

He said what?!

BACK TO SCENE

DAVE

We finally get to um...you know...make the um, movie part...of the movie.

(beat)

Can we start over?

CUT TO

ASSISTANT

(to camera)

I'm, like, so excited! I've been thinking about this day for so long. I'm a little nervous too though to be honest. I could barely

sleep last night! I finally have a chance to show my talent as a director.

INT. HALLWAY

Dave is looking through the script before they begin the scene. The assistant walks over to him but Dave stays focused on the script.

ASSISTANT

So I've been doing some thinking.

DAVE

Yep.

ASSISTANT

And I thought that maybe you could set up the scenes and the camera to what you want them to look like and I can direct the actors and their lines and stuff.

DAVE

Uh-huh.

ASSISTANT

So what do you think?

DAVE

Um, here take this.

He hands him the clackers and walks away.

Connor comes out of the bathroom with the knight costume on. Two girls walking buy laugh at him.

CONNOR

I feel like such a tool.

DAVE

No man, it looks great.

EDITOR

Yeah you look like a real knight.

ASSISTANT

I think you look hot.

There's an awkward pause.

DAVE
Alright then, let's get started.

ASSISTANT
(to camera)
You can edit that out, right?

Dave hands Connor the script so he can go over his lines.

DAVE
Wait a minute, where's Steve?

SMASH CUT

Steve is in his house doing a jig-saw puzzle.

STEVE
(to camera)
That was today?!

BACK TO SCENE

CONNOR
Haven't seen him.

DAVE
Oh great.

Dave starts to call Steve.

The editor takes out his camera. It's an old camera he got from his house. Dave hangs up his phone when he sees it.

DAVE
THAT'S your camera?

EDITOR
Yeah, why?

DAVE
How old is that thing?

EDITOR
Not that old. Ten, fifteen years maybe.

Dave takes the camera from the editor.

DAVE
Will this even work with a
computer?

EDITOR
Computer? No, it records onto a
tape.

Dave doesn't even know how to respond to that so he just
tosses the camera back to the editor.

EDITOR
Hey, what about that camera?

Connor
That's for the documentary.

EDITOR
Oh yeah.

CUT TO:

DAVE
(to camera)
Well today was a complete disaster.
One of our actors never showed up
and we discovered that our camera
man has no idea what he's doing.

CUT TO:

CONNOR
(to camera)
I thought it was pretty funny
actually.

INT. HALLWAY

The crew is preparing to film a scene.

DAVE
(to camera)
So Steve seems to have
disappeared...

SMASH CUT

Steve is wandering through the woods.

BACK TO SCENE

DAVE
(to camera)
So lately we've been getting what
we can with just Connor.

The editor is lying on his back with his camera pointing at
Connor. The assistant is standing in front of him with the
clackers.

ASSISTANT
(enthusiastically)
Scene one, take one!

He slams the clackers down and runs to join Dave behind the
camera.

DAVE
Ok, quiet on the set!

ASSISTANT
Hey, what if we-

DAVE
No. Ready, action!

Connor says a few lines of dialogue.

DAVE
And cut! Ok, well that sucked.

He walks over to Connor.

DAVE
I'm going to need a lot more
emotion from you than that.

CONNOR
I just don't understand why all of
my lines have to be in old English.

DAVE
You're a knight. That's how they
talked. Don't you want this to be
an accurate movie?

CONNOR
Well yeah, but I don't even know
what I'm saying.

DAVE

Ok, sorry, I'm just trying to make a good movie.

CONNOR

Do you even know what I'm saying?

DAVE

Know what, fine. Do whatever you want. I don't care. We don't have to make a good movie.

CONNOR

Oh dude, come on.

DAVE

No I was just under the impression that you wanted to win an award. I guess I was wrong.

CUT TO

DAVE

(to camera)

Connor....He just isn't committed to his role or invested in his character at all. He doesn't appreciate my vision. I think it's pretty obvious that he's just jealous of me.

INT. TEACHER'S LOUNGE

Connor is sitting at a table talking to the camera.

CONNOR

I already hate this movie. I don't know what the hell Dave's problem is. The editor is just, well, weird...

SMASH CUT

The editor is on the roof of a car with the camera pointing down through the moon roof. He bangs his hand on the roof twice.

EDITOR

Ok go!

BACK TO SCENE

CONNOR
And the assistant just kind of
takes up space.

A FACULTY MEMBER walks in and sees Connor.

FACULTY MEMBER
Hey, are you a teacher?

CONNOR
Yeah.

FACULTY MEMBER
Oh, sorry. Carry on.

The faculty member leaves.

INT. MR. ALAN'S ROOM

The assistant is at his desk working.

ASSISTANT
(to camera)
Today I've been working mostly on
story boarding which is possibly
one of the most important parts of
making a movie. Right now I'm
working on the flashback scene, and
as you can see-

He holds up the paper to show the camera but it loses
interest and PANS over to the rest of the crew who has just
entered the room with all of their film equipment.

DAVE
I thought that went pretty well.

CONNOR
Yeah me too.

ASSISTANT
Wait, you guys went filming without
me?

DAVE
Yeah we did the flashback scene.

ASSISTANT

But you told me to do story boards
for that scene!

DAVE

That's funny.

ASSISTANT

No it's not! That took forever to
do!

DAVE

Well if we ever have to redo that
scene we can use them.

The assistant crumples them up and tosses them across the
room.

INT. HALLWAY - DAY

Connor is standing outside the pub room and the editor is in
the background working on a computer.

CONNOR

(to camera)

I'd tell you how our movie looks
but he just discovered you can play
footage backwards. That's
distracted him for a good hour or
so.

INT. PUB ROOM - NIGHT

The hallway is completely empty and all of the lights are
off except in the pub room where the editor is staring
intensely at the screen.

INT. HALLWAY - DAY

Dave and Connor are heading to the pub room.

DAVE

So the hearing is on Tuesday.

CONNOR

Oh that's too bad.

INT. PUB ROOM - CONTINUOUS

They arrive at the pub room and the editor is still there.

DAVE
You're here already?

EDITOR
Oh, I never really left.

CONNOR
Wow, is everything edited?

EDITOR
Um, well, no but -

DAVE
No? Then what have you been doing?

EDITOR
Ok, watch this. I think it's trying
to tell me something.

DAVE
What the hell are you talking
about?

EDITOR
You know how I've been looking for
someone to take to prom? Well
listen to this!

He plays a clip backwards.

EDITOR
Did you hear that? It said 'Becky'!
That's who I should take!

CONNOR
Do you even know a Becky?

EDITOR
No, but that's why I'm trying to
figure out where to find her.

He goes back to studying the film and Dave and Connor
exchange concerned glances.

DAVE
Ok I think you need a break.

Dave and Connor grab him. Dave takes out the walkie-talkie.

DAVE
(to walkie talkie)
Alan, we got a 2-13 situation.

SMASH CUT

MR. ALAN
(to walkie talkie)
Roger that.

BACK TO SCENE

Dave and Connor are dragging the editor away from the computer.

EDITOR
No I've almost solved it!

CONNOR
Come on.

EDITOR
Just a few more minutes!

He is dragged away from the pub room, kicking and screaming.

INT. HALLWAY

The crew is shooting another scene.

NARRATOR (V.O.)
Once they got some editing done and the editor saw the school psychologist, cranberry was able to get back to filming. They decided to just replace Steve with another actor, Adam.

The assistant is in front of the camera with the clackers.

ASSISTANT
Scene five, take four.

He slams them together and walks out of the shot. Connor and the new actor, ADAM, say a few lines.

DAVE
CUT! Did you guys not read the script or are you just stupid?

He storms over to them.

DAVE

(cont'd)

Adam, do you know what grade your character is in?

ADAM

No...does it really matter?

DAVE

Yes it matters, that's why I put it in the damn script! It specifically says he's a junior.

ADAM

Ok...So what do you want me to do?

DAVE

Act like a junior!

ADAM

But I don't think I act any different now.

DAVE

Ok try this. Picture yourself last year: You're in the second highest grade in the school, you start thinking about college, you take the SAT's...Are you picturing it?

ADAM

Sure, I guess.

DAVE

Good, just do that!

Dave heads back behind the camera. Adam looks at Connor for help but he has no clue either. A kid named KEVIN walks by and sees them filming.

KEVIN

Hey, can I be in your movie?!

DAVE

No. Leave.

KEVIN

Oh come on! How come they get to be in it?

DAVE
They have friends. Go away.

KEVIN
Please?

DAVE
Kevin, I swear to God I'm gonna f-

Dave is about to swear but catches himself when he realizes the camera is on him.

KEVIN
Can I be an extra?

DAVE
LEAVE!!!

Kevin runs off.

EDITOR
Hey, what do you think of this?
What if we film the whole scene
behind the slits in a locker?

He demonstrates with his camera behind a locker door.

DAVE
Just shoot the scene.

ASSISTANT
I was thinking the same thing.

DAVE
No one cares. Action!

Adam says two words.

DAVE
CUT!

CUT TO:

ADAM
(to camera)
I don't know why he couldn't just
let him be in it. I never even
wanted to do this.

CUT TO:

CONNOR
(to camera)
Did I mention I hate this movie?

INT. CLASSROOM

Dave and Connor are talking to a TEACHER.

NARRATOR (V.O.)
As cranberry got deeper into production, they still had an important character to cast. They chose Mr. Whittenhall to play the movie's teacher role.

WHITTENHALL
Sorry guys, I can't do it.

DAVE
(shocked)
What? Why not?

WHITTENHALL
It's just not the career move I want to make right now.

DAVE
But this role is perfect for you!

WHITTENHALL
Guys, I can't win best faculty performance being typed-cast as the same role every year. I need a new role, something that will challenge me! When is it Whittenhall's turn have a starring role?

DAVE
But you don't understand-

WHITTENHALL
Sorry but the answer is no. Good luck with your movie.

Dave and Connor leave, disappointed.

CUT TO:

WHITTENHAL

(to camera)

I know that may have seemed a little mean but, hey, we can't all be in every movie like Mr. Connor.

INT. MR. ALAN'S ROOM

The crew is sitting together at their desks.

ASSISTANT

Come on, there has to be someone else that can do it.

DAVE

No, I wrote this role for him.

CONNOR

Well we don't have much of a choice. We can either find someone else or just cut the scene.

DAVE

No, no, NO! His scene is the turning point of the whole movie! He tells William to 'find the magic in his heart' and that's what causes him to change.

CONNOR

Is it really that important?

DAVE

(sighing)

You guys just don't understand film. The movie wouldn't make any sense without that line, and everything would just fall apart.

EDITOR

Actually, I think I have an idea how we can get him.

DAVE

Really? How?

INT. CLASSROOM

Whittenhall is in front of the class teaching. The editor is

sitting in the front row. He is hiding his camera under his sweatshirt on his desk.

WHITTENHALL

You guys better pay attention, because I'm not staying after. I have better stuff to do.

The editor raises his hand and points his camera at the teacher.

WHITTENHALL

What is it?

EDITOR

Do you believe in magic?

WHITTENHALL

What does that have to do with Jimmy Carter?

EDITOR

Oh I'm just curious, 'cause I do.

WHITTENHALL

Um, that's great...are you feeling ok?

EDITOR

Yeah. But say you did believe in magic, where do you think it would be?

WHITTENHALL

What on earth are you talking about?

EDITOR

Well is it in some object? Or is it maybe INSIDE of you?

WHITTENHAL

Ok, you're starting to scare me.

EDITOR

Isn't magic inside your heart?

WHITTENHALL

Uh, sure I guess. What is the point of this?

EDITOR
I just wanted to tell you that.

WHITTENHALL
You interrupted my class to tell me
that magic is in your heart?

EDITOR
Basically.

WHITTENHALL
Ok...I'm gonna pretend that never
happened. Moving on...

The editor gives a thumbs up to the camera.

INT. CLASSROOM

The crew is in an empty room filming.

DAVE
Ok ready act-

CONNOR
Hold on. The lens cap is on.

EDITOR
Oh yeah. Good call.

ASSISTANT
(loudly to camera)
Talk about the dark ages!

NICK (O.S.)
I can hear you, thanks.

DAVE
So are we ready to go?

EDITOR
Yep I'm...actually wait. I don't
have a tape.

DAVE
Here we go...

ASSISTANT
You can use the walkie-talkie.

DAVE
(sarcastically)
Wow! Really?!

Dave takes out the walkie-talkie and presses the button.

ASSISTANT
Ok, I'm getting really sick of
this! I'm just trying to help. You
don't have to be such a jerk.

DAVE
First of all, it's your job to keep
track of this stuff so you
shouldn't even be talking.

ASSISTANT
How is that my job? I thought I was
supposed to be the co-director.

DAVE
Says who?

SMASH CUT:

Everyone in Mr. Alan's room has stopped what they are doing
as they can hear cranberry screaming at each other through
the walkie-talkies.

BACK TO SCENE

DAVE
Fine, you want to be the director?
Here!

He throws the script at him.

DAVE
(to camera)
And will you shut that damn thing
off!

CONNOR
Dave, calm down.

DAVE
I will NOT calm down! And I told
you to shut that camera off!
(beat)
AND WHERE THE HELL IS STEVE!!!

INT. MR. ALAN'S ROOM

The cranberry crew is sitting in their desks in front of Mr. Alan. Dave has his arms folded and he refuses to look at the rest of the crew.

MR. ALAN

You guys are really starting to fall behind so we're going to bring in a producer to get you back on track.

DAVE

But I'm the producer.

MR. ALAN

I mean a real producer, Dave.

Dave is visibly upset but he decides not to say anything.

CUT TO:

DAVE

(to camera)

You know, when George Lucas was making Star Wars, everything was going wrong. Nothing worked, nobody understood it, and the studio wanted to shut it down. And now the same thing is happening to me. I'm like the George Lucas of the film festival.

INT. MR. ALAN'S ROOM

The crew gathers around to meet the PRODUCER.

PRODUCER

Alright guys, if it's all right with you guys I'd like to have a meeting today after school. I want to go over your schedule and I have some notes for the script that we can discuss.

DAVE

What do you mean 'notes'?

PRODUCER
Oh, it's just some changes I think
we need to make.

Dave looks furious but once again he bites his tongue.

INT. CLASSROOM

Dave is in the back of the room talking to the camera.

DAVE
I don't know who the hell this guy
thinks he is. I'm not gonna let
someone come in and ruin our movie
just because Alan said so. For all
I care they both can go-

TEACHER (O.S.)
DAVID!

The camera PANS over to show that there is a class going on.
The teacher and all the students are staring at Dave.

DAVE
Oh, don't worry. This is for the
film festival.
(to camera)
What was I talking about?

INT. CLASSROOM

Cranberry is sitting in a circle with the producer in an
empty classroom.

PRODUCER
The key to making a movie is
communication, and that's the
biggest thing that's holding you
guys back right now.

DAVE
Thank you! No one ever does what I
tell them to.

PRODUCER
Um, ok, well it's not just you,
Dave.

The assistant raises his hand.

ASSISTANT

Can I just say something? Dave never lets me do anything or listens to my ideas.

DAVE

Well yeah, but that's because you have such crap ideas.

PRODUCER

Ok there's no need for-

ASSISTANT

Oh and your ideas are so much better. Yeah, let's make a movie about a knight. Look how great that's turned out!

PRODUCER

I think we all need to just-

CONNOR

Yeah come on guys. Both your ideas suck.

DAVE

Shut up, Connor, you're no better than the editor.

EDITOR

What did I do?!

PRODUCER

Guys, you're missing the point-

Everyone is now arguing at the same time.

INT. HALLWAY

The producer is talking to the camera after the meeting.

PRODUCER

Things started off a little rough, but they made a lot of progress...

SMASH CUT

The crew is in a group hug while the producer is standing behind them, wiping away a tear.

BACK TO SCENE

PRODUCER
I'm really proud of them.

CUT TO

ASSISTANT
(to camera)
Yeah, I'd say it went pretty well.
Dave agreed to let be the boom mic
operator, which is exciting because
that's never been done before.

INT. LIBRARY

The crew is filming a scene towards the back of the library.
The assistant is holding the boom mic over the actors.

SMASH CUT

CONNOR
(to camera)
We don't really have a boom mic.
It's just a microphone Dave taped
to a pole. I was gonna tell him,
but...nah.

BACK TO SCENE

They are in the middle of a scene, but people can be heard
talking in the background.

DAVE
Hold on, cut.

He heads to the front of the library where the librarians
are giving a presentation on pennies for peace.

DAVE
Will you guys shut up? We're trying
to film a movie.

He heads back and the librarians just look at each other.

DAVE
People are so stupid...Ok let's
take it from the top. Connor, this
time try to, you know, ACT.

INT. ENGLISH HALLWAY

Connor is going to film a scene when Ms. Padis runs up to him with the suit.

MS. PADIS
Hey, sorry it took so long. We've been staying late all week trying to finish it.

Connor takes the suit and looks at it.

CONNOR
(disappointed)
Oh it's blue. That might clash with my tie.

MS. PADIS
What?!

CONNOR
Never mind...um, thanks.

Connor walks the way and gives a look to the camera.

INT. MATH HALLWAY

The editor is talking to a janitor.

EDITOR
Is there a way we could, like, remove the ceiling panels so I can film from up there?

The janitor just stares at him.

INT. SCIENCE LOBBY

The crew is preparing for a scene when the editor walks in.

EDITOR
No luck.

Dave has no idea what he's talking about but decides not to ask. Suddenly Kevin walks by and sees them.

KEVIN
Hey! What are you guys doing?

Dave closes the double doors on him.

The assistant is doing the clackers.

ASSISTANT
(mumbling)
Scene twelve, take one.

He barely hits him together and the two actors start sword fighting. Adam accidentally hits Connor.

CONNOR
Ow! You're not supposed to actually hit me!

ADAM
It's not like I was trying to!

DAVE
Oh for the love of God, cut! Can we get through just one scene?

CONNOR
He hit me!

DAVE
(taking their swords)
Give me that!

He hits them both.

DAVE
Just practice, or do something...

He walks away and sits down in a chair. He has his face buried in his hands when someone walks up behind him and taps him on the shoulder.

DAVE
(not looking up)
Kevin, how many effin' times do I have to effin tell you to stay the eff out of our effin' movie!

Dave looks up to see that it is MR. CONNOR, not Kevin.

CUT TO:

CONNOR
(to camera)

You know, I was thinking about leaving a long time ago, but seeing Dave swear at Mr. Connor made everything worth it.

CUT TO:

DAVE

(to camera)

So I have hours everyday for the next couple of weeks, which is going to make finishing the movie a little hard. But this is the film festival, so we can get it done. Besides, I think our movie is looking pretty good.

INT. MR. ALAN'S ROOM

For the first time, we see what their footage looks like. Everything from the acting to the camera work is terrible.

The producer hits stop on the computer.

PRODUCER

That's the best I've been able to do so far.

Mr. Alan and the entire cranberry crew is standing behind the computer, looking stunned. No one can believe what they just saw, except for the editor.

EDITOR

I thought that was pretty good.

They all look at him.

MR. ALAN

Ok, you're looking at a few options here. We can take what you have now and try and turn it into a short film or a trailer, or I can extend the deadline, but it won't be eligible for an award.

CONNOR

I say we do that.

DAVE

No, then what's the point?

ASSISTANT

Come on, Dave. Who cares?

DAVE

For once can we just do what I want to do?!

CONNOR

What's the third option?

MR. ALAN

We stop production.

They look to Dave for his decision.

NARRATOR (V.O)

There would be no movie. No trailer on the morning announcements. No poster hanging up in the main lobby. No one besides cranberry studios would even know it ever existed.

CUT TO:

ASSISTANT

(on the verge of tears)

We worked so hard...and um, we were...just looking forward to this so much...and...OH GOD!

He starts crying hysterically when CASHMAN enters the room. He looks back and forth between the assistant and the editor and backs out of the room.

CUT TO:

CONNOR

(to camera)

I don't really care. I'm just surprised we lasted this long.

INT. MR. ALAN'S ROOM

Dave is talking to Connor.

DAVE

And I'm sorry I've been such a

jerk. I just really wanted to win this year.

CONNOR

Yeah, I know. Don't worry about it.

The assistant walks over and puts his arm around Dave.

ASSISTANT

I forgive you too, man.

DAVE

I wasn't talking to you.

The assistant walks away, muttering to himself.

INT. HALLWAY

Dave gets his things from his locker and walks down the hall.

DAVE

(to camera)

I'm really not as upset as I thought I would be. Of course I'm disappointed but we did everything we could, so I guess the world just wasn't ready for this movie. As stressful as it was, I know it will be an experience that I will never forget, and I wouldn't trade that for anything.

He gives what he thinks is a final smile to the camera when he walks by the pub room and hears voices.

INT. PUB ROOM - CONTINUOUS

Mr. Alan and the DIRECTOR are sitting at cranberry's old computer, laughing.

MR. ALAN

That's awesome! Whose idea was it?

DIRECTOR

Mine! It just came to me!

MR. ALAN

You nailed it!

Dave walks up to the pub room and stands in the doorway.

DAVE

Hey, what's going on?

MR. ALAN

Oh, I'm letting them use your computer until they finish their movie. I didn't think you would mind.

DAVE

Um, no that's fine. Need any help?

DIRECTOR

Nope.

DAVE

Oh...ok. I guess I'll just, um, head on home then.

MR. ALAN

Ok.

Dave slowly walks away and keeps looking back at them.

DIRECTOR

Did you see this yet?

MR. ALAN

No!

The director plays another clip and they both start laughing again. The director's face then turns dead serious as he stares down Dave and closes the door.

Dave stands there for a few seconds and then goes into a nearby room. He comes out with a chair and jams it against the pub room door and heads home.

FADE OUT