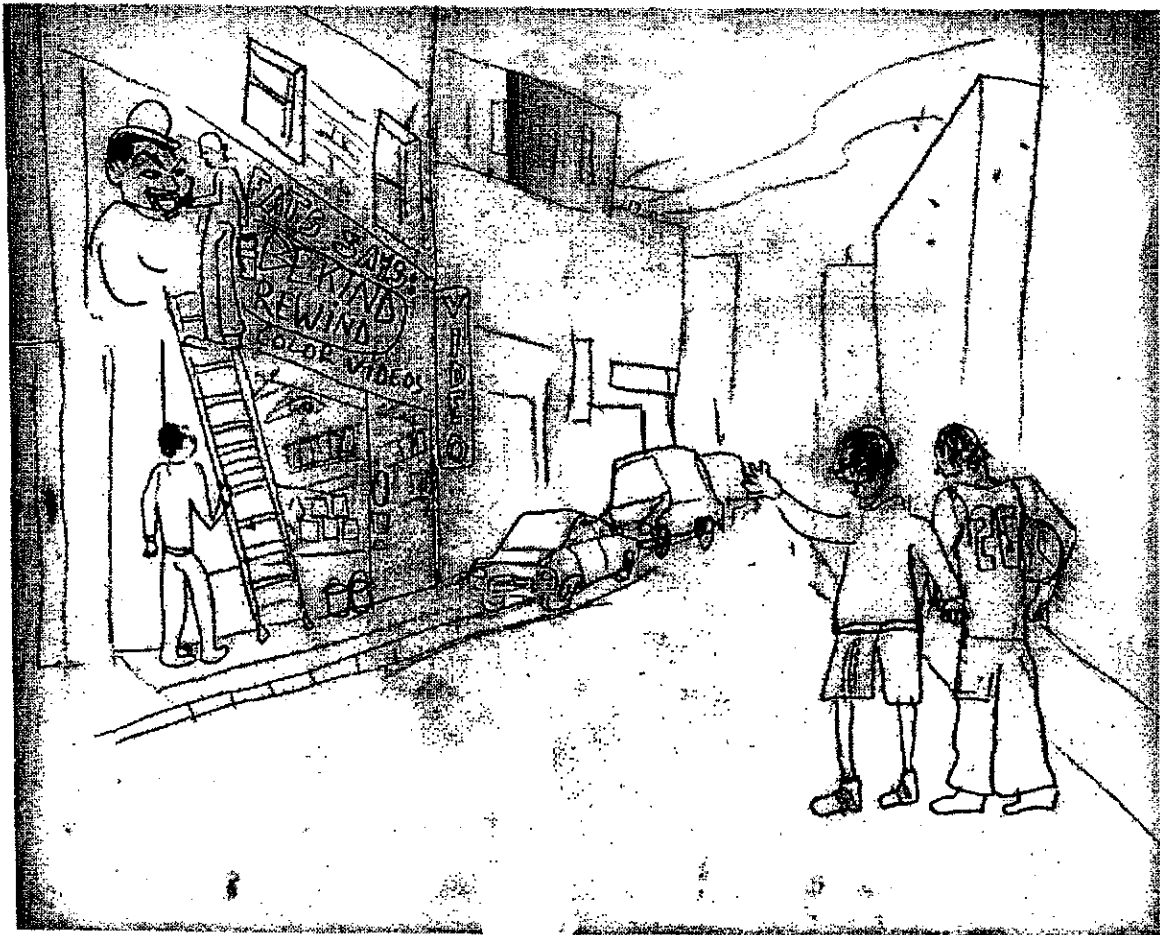


Be Kind
Rewind

Written by
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EXT. SMALL VIDEO STORE, NEW JERSEY.

Mike, a 25 year old young man on a ladder is painting a sign above the window: "Fats says: Be kind, rewind. Color videos" Next to the writing, Mike is struggling with the rendering of a big man's face. He is holding a photograph: a portrait of the jazz man Fats Waller. His friend Jerry, same age, is holding the ladder.

MIKE

Damn it. It is so hard to do the likeness.

JERRY

Is this the eye?

MIKE

No, the nostril. Stop moving, you're making me shake.

JERRY

Looks like an eye to me.

Pissed off, Mike climbs down the ladder.

MIKE

You try it. We'll see how you manage.

Jerry replaces him and climbs the ladder. He tries his best, but the painting is just getting worse and worse. Fats Waller looks more like Frankenstein's monster.

POV from Jerry, the image gets all distorted. Jerry feels nauseous and nearly falls. Mike catches him as he falls back. There is a big line across the painting now.

MIKE

Thanks for helping. It's much better now.

JERRY

It's not my fault. I've got vertigo.

(pointing to a power plant across the street, next to a junk yard)

It's that thing. I tell you, I can't spend any more time at my shop or I'm good for a brain tumor.

MIKE

(getting back on the ladder to finish the painting)

Maybe you should eat better.

JERRY

See, you never believe me. This power plant is shooting microwaves all over us. Look at Wilson. Do you think he looks normal?

Some kids passing by stop and watch the work in progress. They just stand there, like there nothing else to do. Jerry is completing the second eye, at the place of the nostril.

KID 1

Is that supposed to be BIGGIE
smalls?

KID 2
Naw man, that's that old, dead
blues guy, Louis Armstrong.

MIKE
No. Fats Waller.

KID 1
Who cares, he's dead too.

MIKE
Yes, but he lived here, in this
building.

KID 1
Really? Wow, cool.

KID 2
So, he was, like jazz. Old school?

JERRY
Exactly: old school. That's your
problem Mike, you like old stuff.

MIKE
(trying to paint the
second eye)
No. Fats was modern and still is.
He created his own style. If you
want to be remembered you have to
invent something.

JERRY
But nobody remembers him. Only old
weirdos like jazz music. Or right
wing assholes. Weirdo right wing
assholes, actually.

KID 1
Still, he lived here and that's
cool.

MIKE
(pointing to a window
just above)
Yep. He was born in this room. 5th
child of a family of 10 children
from whom only five survived after
5 years of age.
(counting in his head)
That makes 5 who died.

Close up on Mike who seems to be daydreaming.

BLACK AND WHITE FOOTAGE.

The camera goes across the same window he was pointing at and lands in the room. There, a lady is giving birth to a child, assisted by a doctor. There are 5 little coffins lying on a table next to the bed.

KID 2 (O.S.)

Wow. They were shot young back then.

EXT. SMALL VIDEO STORE, LATER.

The owner of the shop, Mister Fletcher, a 65 year-old quiet man comes back from shopping. He looks at the work of the "painters".

MR FLETCHER

Who is that? Biggie Smalls?

MIKE

(worried)

No, Mr. Fletcher, it's Fats. You don't like it?

MR FLETCHER

I know, Mike. It's very nice. Thanks for doing this, it's a really good effort.

Jerry laughs.

MIKE

You don't like it then. I'll start over.

MR FLETCHER

No, it's OK. I like it like that. Do you think it will bring us more customers?

JERRY

Yes...if they believe it's Biggie.

MIKE

Shut up Jerry. Mr. Fletcher, Jerry think it's "right wing" to like old jazz musicians like Fats Waller?

MR FLETCHER

(walking in the store)

Do you think I'm a conservative?

INT. VIDEO STORE.

The boys follow Ms. Fletcher inside. Jerry acts as if belongs here.

MIKE

Of course not, Mr. Fletcher, you are very progressive, but why is jazz music not more popular, especially with the youngsters?

JERRY

Because guys like Fats Waller had no pride - they did all those silly faces to please the rich. Look, the little hat and the big smile, that's a complete stereotype.

MR FLETCHER

Stereotype? Listen young fellows. Guy like Fats Waller had no choice. They were real artists and practiced for years before they would dare playing in front of others. Jazz takes hard work, discipline. Thomas "Fats" Waller learned his instrument on a harmonium, in the street. At age 12 he was accompanying his father - a street minister.

OLD BLACK AND WHITE FOOTAGE.

The young Thomas Waller, played by Mike, operates the weirdest mechanical instrument next to an old man with a Bible, played by Mister Fletcher himself. We recognize the same street as the one of the shop, only the cars are covered by big pictures of cars from the 20's.



CUT TO:

INT. VIDEO STORE.

Close-up on a dreamy Mike: he is imagining himself as young Fats Waller and Mister Fletcher as the Minister. Only he has no idea what a harmonium looks like so he imagines a crazy machine.

MR FLETCHER

Big stars like Peepee D or whatever his name is, are not musicians but entrepreneurs.

MIKE

(compromising)

Maybe we don't need the little hat on the painting though?

MR FLETCHER

I'll show you what those little hat guys could do. Some guys you've never heard of.

Mister Fletcher walks into the musicals section and picks the tape of "Stormy Weather".

Close up on a small TV screen. The tape is so worn out that it is quite impossible to recognize anyone on the screen. The black and white musical jumps constantly and the sound quality is unbearable. Mister Fletcher is broken hearted. Mike puts the sound of the TV down, pulls a 78 RPM Fats Waller record and plays it on the old turntable. The scratchy sounds matches well with the poor image quality.

MR FLETCHER

Mike, we must find a new copy.

(sadly)

Stormy Weather. The first high profile, entirely black musical. And Duke didn't show up. He was too cool. Too bright...

Jerry, still hanging, makes himself a small bowler hat with paper and dances the Charleston as Mike works extra hard to cover the disappointment of his boss. He is very affectionate toward the old man, as if he were his own father.

JERRY

Maybe he didn't want to wear the hat.

MIKE

(furious)

Shut up and go back to your junkyard.

On the TV, the silhouettes of the Nicholas brothers jump from table to table, each time split landing. Jerry tries to imitate them and falls on a shelf, which collapses over an old upright piano sitting in the corner.

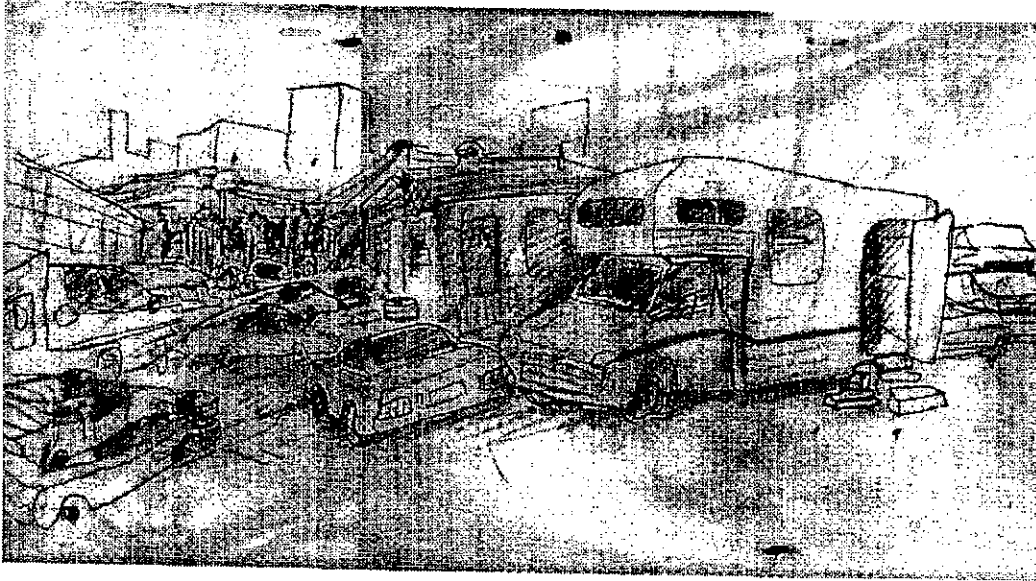
MR FLETCHER

Why don't you go make some business across the street? Some of us have to.

Once more, Jerry reluctantly leaves the store, complaining of his headache.

JERRY

I live in a giant microwave oven.



JERRY'S SHOP/JUNKYARD

Jerry is living in an old rusted camping car and works at the auto shop across the street from the video store. The shop looks more like a junkyard and is at the border of an impressive power plant. That's why he spends most of his time at the video store with his friend Mike.

Wilson, his mechanics pulls himself from underneath a car. His face is a mess.

VIDEO STORE.

Mike clears up Jerry's mess.

MIKE

I apology for Jerry, Mr. Fletcher, I'll keep him out of the store as much as possible. Sorry for your piano.

MR FLETCHER

Not my piano, Fat's piano. This is a treasure, a mechanical piano. He learned the secret of the stride, by closing his eyes and placing his left hand on the mechanical keys when they were moving. I buried the key the day he died, in 1943.

OLD BLACK AND WHITE FOOTAGE.

The young Fats, still played by Mike, carries a bandage on his eye and places his left hand on the same piano in the same room, years ago. Only the piano is open and some crazily complex gears are animating the keys. Close up on his hand: it has way too many fingers, to express the complexity of the exercise.

INT.VIDEO STORE. SAME.

A customer arrives and asks for a recent movie. Mike looks in all the sections, pretending they must have it somewhere. But obviously they don't have it, as most of movies from the last 5 years.

THE CUSTOMER

What, you don't carry the new King Kong? What kind of video store is that?

MIKE

Sorry but they don't release most new movies on VHS anymore. The one with Jessica Lange is pretty good if you don't like the original one.

THE CUSTOMER

No, I don't watch black and white movies. It's too tiring.

MR FLETCHER

DVD's don't last. One scratch and it's gone. Must of our customers have only VHS players anyway and the store is too small to have both formats.

In the mean time, Jerry is back from his shop across the street. He is hiding from a customer for whom he supposedly fixed a car for. Seeing how furious the customer is, it's clear that the car has broken down again. We can see in the distance Wilson, the mechanic is in serious trouble with the customer.

NEXT DAY. JERRY'S SHOP/JUNK YARD.

Mike, Jerry and Mr. Fletcher are enjoying a nice picnic on the top of a rusted car. The turntable is out, playing a Fats song: "Your Feet Are Too Big".



MIKE

Say, Mr. Fletcher. Tell Jerry about the rent parties.

MR FLETCHER

Well, my dear ignorant trendy youngster, rent parties were really popular in the mid twenties. When a tenant couldn't afford to pay his rent, he will bring an upright piano and invite musicians to play on it. All the neighbors would come, put a dollar in the pot, and dance all night, 'til the cops would stop the party. The collected money was enough to pay one month's rent, 'til the next rent party. Fats would often compete against PJ Johnson on two pianos.

OLD BLACK AND WHITE FOOTAGE.

Mike, now an adult version of Fats, in an oversized suit is playing the piano as a guy, who looks like Jerry, and is dancing with a cute girl. Only the girl is afflicted with gigantic feet. Once more, the effect is very naive.

MIKE (O.S.)

Tell him how you went in some.

MR. FLETCHER (O.S.)

Of course. That was the best way to meet girls on the Saturday evening.

If I didn't have a box, I would throw a quarter, or a pence, but I would be in, believe me.

JERRY'S SHOP/JUNKYARD.

MR FLETCHER

(scrolling through the news paper)

Say, kids, next week is the Lincoln jazz convention. You should come with me. You'll help me find some rarities for the shop.

LINCOLN CENTER JAZZ CONVENTION.

Mr. Fletcher enters, flanked by Mike and Jerry. At the door, the security people give them hard time. Checking all their belongings as if they were gangsters.

WE ZOOM OUT:

The big room is filled with old, white, conservative people. They all look down upon the trio. Mr., Fletcher, accustomed to this, doesn't notice anymore, but the two others are obviously uncomfortable.

JERRY

(whispering to Mike)

What did I tell you? Old right wing butt holes...

MIKE

Mr. Fletcher, why is it that only white people like Jazz music?

MR FLETCHER

It's a tough one, Mike. Maybe Nostalgia is a luxury that only comfortable people can't afford. And overall, whites have more money I guess.

A small jazz band led by WOODY ALLEN, is playing New Orleans style. Mr. Fletcher finds an old friend-collector and checks his tapes. He buys few old musical tapes for his store.

EXT. VIDEO STORE. NEXT MORNING.

An old lady is waiting for the store to open. Mike opens the window of his room, which is just above the store.

MIKE

I'm sorry Miss Kimberly, I'll be right there.

He runs to take care of her.

INT. VIDEO STORE.

The lady, Mrs. Kimberley, ask one more time for the tape of "Driving Miss Daisy". She always asks for this tape, although she has it at home already and forgets to return it.

MISS KIMBERLEY

Maybe you could have two copies of it? That what they always do in successful video stores.

JERRY

(already in the store)

Blockbuster has a minimum of 5 copies of each movie. That's their policy.

MR FLETCHER

(coming down from his room, charming)

Miss Kimberley, one tape is enough, under the condition that my dear customers don't keep them at home for three months.

JERRY

How can you hope of making some profit with this mentality? Besides, you mostly carry oldies. You don't care for your customers.

MIKE

You can talk: you are constantly hiding from your customers BECAUSE THEY WANT TO BEAT YOU UP you moron.

JERRY

THEY ARE UNSATISFIED BECAUSE MY MECHANIC HAS A LIQUID BRAIN, DUE TO THE PROXIMITY OF HIGHLY DANGEROUS

RADIATION FROM WHICH I AM EXPOSED
TO MYSELF, YOU SON OF A...

MR FLETCHER

Enough kids. I just want to provide the best service possible to my customers in the limitation of this space. And I believe that if people could remember more the old movies, studios would have to be more creative, instead of endlessly producing flat re-makes.

MISS KIMBERLEY

You are right. America has no memory. Who could name a silent movie? They were a work of art, before the talkies ruined all. Our young Fats used to play for the theatres did you know that Mike?

OLD BLACK AND WHITE FOOTAGE.

Mike as Fats is playing the organ in a dark theatre. The movie played is a very amateurish version of an action flick acted by Mike and Jerry.

MISS KIMBERLEY (O.S.)

The kid would even go to the church at night to secretly play some Bach. Ask brother McDuff. He'll tell you. Aren't we lucky he lived in this building?

The dark theatre is transforming into a church. The Wurlitzer organ grows impressive pipes to become a church organ. Snow starts to fall inside the church. Fats Waller/Mike is shivering.

INT. VIDEO STORE. EVENING.

Mr. Fletcher is collecting the money from the register. There is hardly anything. He tries to hide it from Mike but the boy sees it. He looks worried.

MIKE

Do we have money problem, mister Fletcher? Are we going to close the store? You don't have to pay me this month.

MR FLETCHER

No, Mikey. We will never close the shop. We don't need much. Don't worry about the money. I'll pay you soon. In fact I'll need you to take over for me.

MIKE

(in panic)

What? ARE YOU RETIRING ALREADY??

MR FLETCHER

No, sonny. Remember I told you how Fats died, in the train near Kansas City? This year it's the 60th anniversary of his death and a ceremony is organized in commemoration. We'll all gather in the abandoned train in which he died and play his records till the morning. I count on you for the shop.

MIKE

Really? You think I can do it?

MR FLETCHER

Of course you can. Just be careful with your friend Jerry. Don't let too much of this crazy boy get into your head... and our store.

MIKE

Mister Fletcher, you can leave with your mind at peace: I won't disappoint you.

EXT. TRAIN STATION. MORNING.

Mike, who helped his boss with his luggage, says goodbye.

MR FLETCHER

Don't forget to rewind the tapes each time they come back.

MIKE

Because the clients always forget!
Sure I will.

As Mike sadly watches the train leaving, he remembers the story of Fats' death. We dissolve from the moving train to...

OLD BLACK AND WHITE FOOTAGE.

...A train model in the snow. The train is stopped in the middle of the night. In Fats' original sleeping car, Fats (still played by Mike) is coughing and breathes with difficulty.



MR FLETCHER (V.O.)

His last alcohol rehab had left Fats skinny and weak. Despite his agent's advice he insisted to go and play in Los Angeles. He had to cancel his last concert due to a bad flu. The sleeping train that was driving back home got stuck into a terrible snowstorm and the heating system stopped in the middle of the night.

His manager enters the car and finds him dead.

MR FLETCHER (V.O.)

He was only 39 years old. And the duke had never attributed to his genius.

INT. VIDEO STORE.

In asset to his new responsibilities, Mike is wearing an executive suite. He looks a bit like a countryman. Jerry is already hanging in the store. This morning his head hurts more than ever.

JERRY

The power plant is controlling us. I know it. Through the microwaves. They use it to make us do things, buy things, accept things.

MIKE

Who are "they"?

JERRY

The government, of course! And I say: enough! Tonight I'm gonna sabotage the transformer and you are helping me.

(he exhibits a rough map of the plant with the connection he wants to short circuit)

We'll blow up the transformer by short-circuiting this and these connections. We just have to climb the fence.

MIKE

We need the electricity provided by the plant to rewind the tapes. The customers never do it.

JERRY

Bullshit. That's the lamest excuse I've ever heard.

MIKE

Yes? And the power plant controlling us? This is completely retarded. It's pure paranoia.

JERRY

Exactly my point: the plant is affecting my brain: It's paranizing it and we must stop it.

MIKE

No way. Listen: Mister Fletcher trusted me with the shop. You know what it means?

JERRY

No, it's funny, I have no idea, so why don't you explain it to me.

MIKE

It means that there is no way I'm going to listen anymore to your nonsense conspiracy theories and follow your stupid plans.

JERRY

So you would do anything for Fletcher, who by the way is not your real father, and you'll do nothing for me, your best friend who is facing serious brain alteration.

MIKE

(yelling)

Can I help you with anything? If you are not renting a film I will ask you to leave room for other customers.

JERRY

(looking around: there is nobody else in the store)

Sorry, I forgot this is rush hour. I won't bother you anymore.

Jerry leaves and slams the door.

EXT. JERRY'S SHOP/JUNKYARD. NIGHT.

Mike eventually changed his mind. He and Jerry are wearing camouflage overall to climb the fence that separates the junkyard from the power plant. The camouflage consists in some grids they painted on their overall that make them "invisible" when they are next to the fence.

Armed with wires, a long wooden stick and some pliers, Jerry climbs the ladder that Mike is holding for him. When it's time for Mike to climb, he has second thoughts. He looks towards his shop.

MIKE

Sorry, man, I can't do this. I'm sure Mr. Fletcher will know about it and he'll be upset with me.

JERRY

What? You don't let me down now. Fletcher NEVER yelled at you. He is too laid back.

MIKE

I know, but that's even worse: I wish he would yell at me sometime.

As they are arguing, a police car patrols around. They both lie against the fence, each one on his side and become invisible. Sort of.

MIKE

Sorry Jerry. You'll be fine: you're already there. Good luck.

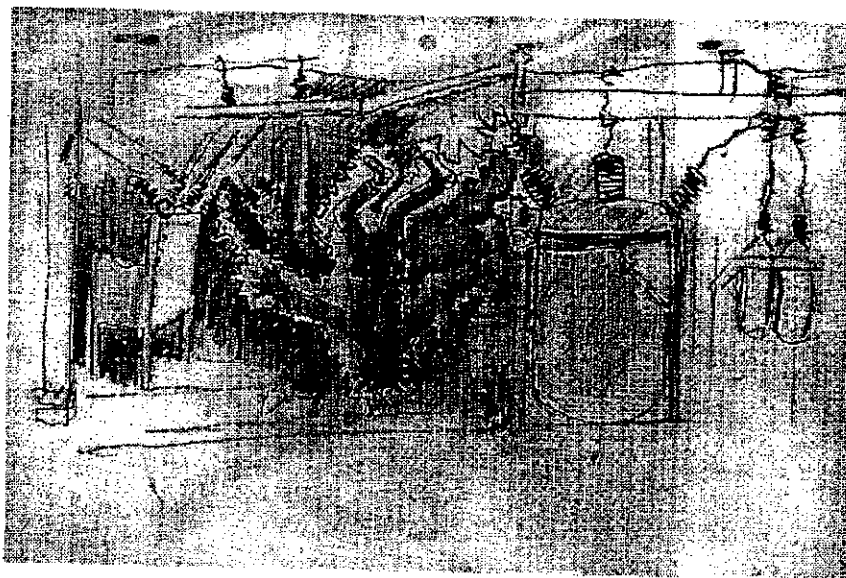
Mike pushes the ladder over the fence and leaves.

JERRY

Come back or I'll never speak to you ever!

Furious, Jerry carries on anyway with his plan. He fixes a device with the wire and the stick and carefully approaches the big transformer. Unfortunately, he trips over some rocks on the floor and, as he dives towards the transformer, gets caught in a tremendous electromagnetic field.

He ends up frozen, upside-down in mid-air and remains like this till the end of the night.



INT. VIDEO STORE. MORNING.

Jerry walks into the store. He is still wearing the camouflage overall. His hair is erected all around his head, like a bowl. When he walks by the camera we can clearly hear a deep buzz.

MIKE

I'm glad it you are not upset anymore. So tell me how the sabotage went.

As he is talking he ironically plays with the light switch of the store: the electricity is still working making obvious that the sabotage failed.

Jerry refuses to answer and starts to check out all the tapes on the shelves a bit like a robot. All day long, he fiddles with the tapes and refuses to answer Mike. He even slows down the business by getting in the way of the customers. He always grabs the tape they want before they can reach it and looks at it forever.

Eventually, Mike throws him out of the store. He has some difficulty doing so because Jerry is so magnetized that he gets stuck to some car in the middle of the street. A car nearly runs them over.

INT. VIDEO STORE. THE NEXT DAY.

The mood is grim. The two friends are still not talking. Mike, worried for Jerry, spies on him through his window. He seems to be gradually losing sanity. He is now covering his entire body with foil.

A customer returns a tape he rented the day before. He complains that the tape is blank - nothing from the movie is left on the tape. Mike tries the cassette in the store VCR - nothing. The customer picks another film and leaves.

Soon after, another customer returns a movie - blank as well. The previous customer is back already with the new movie pick instead. Still, nothing on the tape. This time, Mike has to refund him.

With an increasingly anxious feeling, he randomly picks another tape in the store and plays it - nothing. Another one - blank etc. All the tapes, the entire video store, has been erased.

EXT. JERRY'S SHOP/JUNKYARD.

Mike arrives in total panic. Jerry is just finishing his foil outfit. He is detaching a bunch of metallic junk and silverware stuck on him.

MIKE

Come on Jerry, stop not talking to me. Something horrible happened to the store: all the tapes are blank. The movies are gone.

JERRY

Who needs help now?
(he follows Mike)
See, I am a better friend than you are.

INT. VIDEO STORE.

Mike in panic tries to make sense of the situation. Jerry is very quiet and seems somehow guilty.

MIKE

Mr. Fletcher's gonna kill me when he finds out. No, worse - he's gonna kill himself. Look: they are all like that.

To demonstrate his point, he tries one of the few tapes left on a shelf in the VCR. But as Jerry passes next to the TV screen the snowy image gets all twisted. Mike grabs him and makes him pass again and again next to the TV. The result is the same.

MIKE

Damn you. You are totally magnetized. What happened during the sabotage attempt? The magnetic field you carry erased all the tapes yesterday.

JERRY

(guilty)
I am sorry. I thought the outfit would help, though. That's the power plant. See I told you it's very bad stuff.

In rage, Mike jumps on him to fight him.

JERRY

I might die. Maybe it is contagious.

They are wrestling on the ground, amongst all the tapes spread out on the floor when Miss Kimberley enters the shop. She carries some flowers.

MISS KIMBERLEY
A feminine touch in this men's
world... I'd like to rent...

MIKE
NO, YOU CAN'T RENT DRIVING MISS
BITCHY BECAUSE IT'S ALREADY AT YOUR
HOME!!! GO AWAY.

MISS KIMBERLEY
No, I am returning it. You were
right. I had it at home.

In disbelief, Jerry grabs the box to check the title.

JERRY
She's right. Look: driving Miss...

Mike takes the tape away from him and tries to play it but
again, it's blank.

MIKE
You idiot: you just eradicated the
last valid tape of the store.

MISS KIMBERLEY
(reading a piece of
paper)
I'd like to rent "Back To The
Future".

MIKE
But, Miss Kimberley, this is a
science fiction film.

MISS KIMBERLEY
Really? I'll try it. I am curious.

MIKE
Well, as you can see, we are in the
middle of re-organizing the whole
store. It would be impossible to
fulfill your request at this
moment.

MISS KIMBERLEY
As you might not be aware, due to a
lack of phone line in the store,
Mr. Fletcher is calling me every
night at 8:00 PM to be re-insured
about his business. He would be
concerned if the success is failing
because of some boxing match

happening in his store. So I will
be back later at 6 pm, which leaves
you plenty of time to locate the
tape. Goodbye!

As soon as she's gone, Jerry leaves the store, abandoning
his friend in his tragedy.

JERRY

So long, loser. And good luck.

Close-up on the clock: It's 1:30 PM. Mike, frantically re-
organizes the tapes, in order to find the "Back to the
Future" one.

CROSS DISSOLVE
TO:

CLOSE UP OF THE CLOCK: 3:30PM

The store is nearly entirely cleaned up as Mike finally
finds the "Back to the Future" tape. He tries it, just in
case. Blank. Mike is devastated. He tries to call a bunch of
friends to borrow the tape, but no one has it.

EXT. BLOCKBUSTER NEARBY.

Mike is poised to enter the big store. The owner recognizes
him and laugh.

BLOCKBUSTER OWNER

Come on in li'l Mickey. So old
Fletcher is missing some good movie
and he sends you here to get it
because he is too embarrassed to
come himself. Ha, ha, ha!

CROSS DISSOLVE
TO:

FLASH BACK:

A young Mike is holding the hand of 'a 50-year-old Mr.
Fletcher. In front of the same shop, 15 years ago, as it has
just opened.

MR FLETCHER

See, Mike, this is the devil, the
end of individuality and I shall

never walk into this place. And I hope you'll do the same.

(pointing at the heavens)

I am sure your parents would have want you to be raised with pure and honest principles which you can't find in this kind of store.

BACK TO:

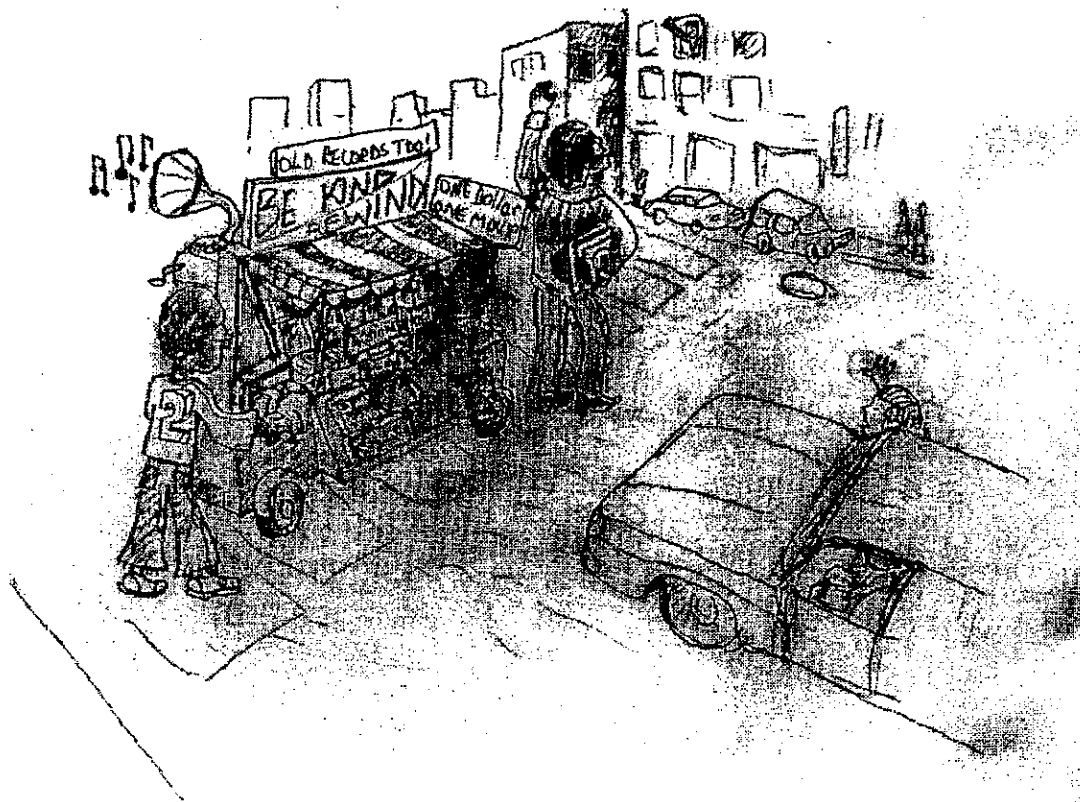
EXT. BLOCKBUSTER NEARBY.

Mike backs out and walks back to his store.

CROSS DISSOLVE TO:

ANOTHER FLASH BACK.

A young Mike is following Mr. Fletcher in the streets. It's not without reminding the footage of young Fats Waller with his street minister-dad. They are going from door to door, not to preach, but to collect old jazz records and videotapes from people. Mike is pushing a small cart dressed as a rolling video store, with a sign written on top of it: *BE KIND, REWIND*. People can rent a movie for one dollar.



Mike is turning a handle on a makeshift machine that rewinds the videotapes.

Later, Young Mike and Mr. Fletcher are moving into a decrepit, abandoned shop that we recognize to be the actual shop, the old piano is already there. They clean up and restore the place, as well as the two rooms upstairs. They set the few videotapes they have and start the *Be kind Rewind* video business.

ANOTHER FLASH BACK.

Later, young Mike brings back a small turntable he found in people's garbage. Mr. Fletcher tries it with a record of Fats playing for the silent movies. A Young Jerry is hanging in the store, already messing with the tapes.

MR FLETCHER

See, Mikey, publishing business was mean to composers like Fats. They paid so little he had to take a job at the silent movie theatre to pay the rent. Nevertheless, this was some of his most inspired work.

BACK TO REALITY. VIDEO STORE, NOW.

Close-up of the clock: 4:15PM. Mike is listening to the "Fats at the movies" record, the one Mr. Fletcher was playing in the flashback. He fiddles with the "Back to the Future" tape, seated in a corner, defeated.

BLACK AND WHITE FOOTAGE. INSIDE A MOVIE THEATRE.

Fats/Mike plays the organ on a silent movie. Zoom on the theatre screen: him and Jerry are re-enacting a crude version of "Back to the Future".



BACK TO:

INT. VIDEO STORE'S BASEMENT.

Mike just got an idea. He frantically rummages through the old boxes of the basement and finds a big old VHS camera. He dusts it off and fits the "Back to the Future" tape (with the label) inside.

EXT. JERRY'S SHOP/JUNK YARD.

Mike is wearing a red sleeveless ski jacket and a skateboard. He has plugged the VHS camera and is trying to convince Jerry to help him. He is holding the grey threads of a mop and wants to force Jerry to put it on. Jerry is still wearing the aluminum outfit, perfect for the role.

MIKE

You are Doc Brown and I'll be Marty McFly. Come on man! You have to do it because this is all your fault.

JERRY

You think she will not notice anything? Are you stupid or what?

MIKE

She has never seen a science fiction movie. She only knows Miss Daisy's driver. Let's do it now. She'll be back in one hour and 45 minutes

JERRY

(a bad excuse...)

Come on Mike, I am probably a terrible actor. I don't want to disappoint you with a bad performance

MIKE

(leaving)

OK. I'll find somebody else.

JERRY

All right. I'll do it. Christopher Lloyd was overacting anyway.

They find a broken car looking vaguely like the DeLorean car. Jerry, wearing the mop/wig, is driving the car. They've put a lot of clocks and rigs on the board. The camera is taped on the right window and Mike is holding a large mirror behind the left window. By moving it in every direction, he makes the landscape move and gives the illusion that the car is flying. The turntable plays Fats nearby for the soundtrack.

INT. JERRY'S MECHANIC SHOP.

Scene at the Diner's in year 2015. Wilson, the mechanic plays the bully, the son of the bad neighbor and Mike both Mc Fly and his son, the wimp. He just changes his jacket in front of the camera to change character.

JERRY

Hey Mike, I think this scene is in the sequel.

MIKE

Never mind, she'll get the one and two for the same price.

CROSS DISSOLVE

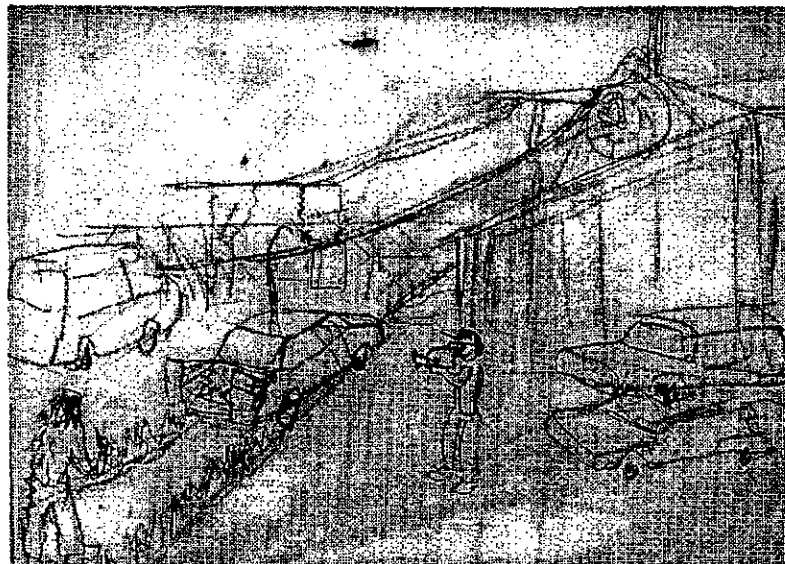
TO:

EXT. JERRY'S SHOP/JUNKYARD. NIGHT.

The light is gone. They had to take some light from the shop to finish the shooting. They are trying to re-enact the moment when the car has to hit the wire at the same time that the lightning that struck the clock. The clock is made with a tire on the roof of the garage with Mike next to it. Jerry is back in the car with the wig. Mike is holding the camera, at times shooting himself as Michael J. Fox

struggling with the wire on the clock, at times shooting down, towards the car, shaking the camera and zooming to pretend it's coming fast.

From his vantage point, he spots Mrs. Kimberley parking her car across the street. He must wrap up the shooting to deliver the tape before she leaves. So he pulls a Maglight out of his pocket and flashes the Lens to create the lightning.



Then he sets on fire two lines of gas that Jerry poured on the ground to re-create the infamous lines of fire. He then screams the voice over to finish the story.

MIKE

(a-la voice over)

And just in time the lightning hits the town hall clock, paralyzing the hands for the next 25 years and sending back the car to the present time, the end. Ta-ta-ta end credits, with, in order of appearance: Michael J. Fox, Christopher Lloyd... And all the others (he sings the Huey Lewis "power of love" song)

Mike runs down and across the street. He opens the door, as Miss Kimberley was about to leave, still holding the VHS camera.

INT. VIDEO STORE. NIGHT.

Mike pulls the tape out of the camera, shoves it back into the *Back to the Future* box. Jerry enters the store still proudly wearing his tin foil outfit and the mop/wig. Miss Kimberley looks confused but accepts the tape.

MISS KIMBERLEY

Well, I'm glad you've put some order in the shop. I was really worried, with Mr. Fletcher away for the week, it was a rather scary start.

She leaves. Furious, Mike grabs Jerry's "wig" and throws it on the floor.

MIKE

You nearly ruined everything again. What did you want? To be asked for your autograph?

JERRY

And what is wrong with celebrity? YOU have zero ambition, my friend, that's your problem.

They have to stop their argument as a new customer enters the store. It's Jack, a middle-aged man. Mike looks at the time: too early to shut the store.

MIKE

Damn it. The shop has never been so busy.

Mike and Jerry follow Jack with anxiety as he walks through the different sections. Each time he is about to grab a box, the two friends hold their breath. Finally:

JACK

(Brandishing the tape)
Rush hour!

JERRY

Excellent choice.

MIKE

Unfortunately it's out, but "*Back to the future*" is due tomorrow and I can save it for you.

JACK

Seen it.
 (pulling another tape)
 Enter the dragon.

MIKE

Out!

JACK

"The infernal tower".

MIKE

Out! For the month. Mr Jackson took
 it for his holidays. Long term
 rental, we call it.

A glow from across the street attracts their attention: the
 fire mike started for the tire marks of back to the future
 has grown and is about to reach the workshop. Mike and Jerry
 rush in the junkyard.

JACK

Then I'll wait for tomorrow when
 "Rush hour" is back.

NEAR KANSAS CITY. EVENING.

Mister Fletcher and half a dozen colleagues, all in their
 60's-70's are hanging in the compartment of an abandoned
 sleeping train, shivering. Outside, it's snowing. Inside,
 the mood is sad. They are playing Fats Waller's records
 under some candlelight. The train is covered by graffiti
 from the 80's.

MR FLETCHER'S NEIGHBOR

Brrrr. Do we have to wait till the
 morning?

AN OTHER OLD FOLK

Let's just pretend we did it and go
 to a bar. This is too depressing.

AN OTHER OLD FOLK

I'm not coming for the 70th
 anniversary.

MR FLETCHER'S NEIGHBOR

You'll be dead anyway.
 (to Mr. Fletcher)
 How is your video business doing?
 Still against the DVDs?

MR FLETCHER

Terrible. DVD or not. I don't think I could adapt to today's taste anyway. I should have closed the store long time ago. But I can't. Poor Mike, that's all he has.

MR FLETCHER'S NEIGHBOR

Don't give up. Today's taste is all around, just open your eyes, check out what's happening in the active world. Learn the recipes of success and apply them. No need to be young to do that, no?

AN OTHER OLD FOLK

(standing up)

OK that's it. Let's go to the bar. Fats would never inflict this on himself if he had a choice. I'm off.

MR FLETCHER

Come on, pay a little respect to the dead. Could we wait till midnight at least?

AN OTHER OLD FOLK

Did you ever realized that once we're dead, it's exactly as if we had never existed, not even born yet.

AN OTHER OLD FOLK

Damned he is right. And I've never been so close to being dead. I need a beer.

KANSAS CITY, SMALL BAR. NIGHT.

The mood is much happier. The elderly are drunk and debating on jazz music.

AN OTHER OLD FOLK

So who said Ellington was the Picasso of music? Is it a compliment or a critique to your opinion?

ANOTHER OLD FOLK

A compliment: both were geniuses that covered the whole 20th century, constantly at the top.

ANOTHER OLD FOLK

Because they constantly questioned themselves and renewed their art, like true masters.

ANOTHER OLD FOLK

I see it as a critic: they were both opportunists that adapted to the situation. You can't be a true genius with so much control.

ANOTHER OLD FOLK

Bullshit duke was ahead. Always. The End.

ANOTHER OLD FOLK

He was a snob, that's why they called him the duke, from when he was a kid. He would not mix up with his pairs. That's sad.

As the debate continues, Mr. Fletcher tries to isolate himself in a phone booth.

MR FLETCHER

Listen Miss Kimberley, how are things going with the store?..... oh creative? Whatever that means it must be good for them. Keep an eye on Jerry will you? I'll have to delay my return. I'm going on the initial trip....

EXT. JERRY'S SHOP/JUNKYARD. EARLY MORNING.

Mike is Jacky Chan and Jerry Chris Tucker. They are pretending to beat the shit out of Wilson. The camera is standing on the top of a car. Next to the camera, the turntable is playing a terribly scratched record. It's clearly broken in many places and the only thing you can hear is scratches and big clunks. Like sound effects, they roughly match the hits that the boys are delivering to the poor homeless guy.

To give the illusion that the fight is much more violent than what they can achieve, they have stuck a fan in front of the lens. Following Mike's concept the flickering

produced will enhance the violence of the action. From the POV of the camera, he is somehow right: the fight all chopped seems to be much faster.

INT. AUTO SHOP. DAY.

Mike is wearing a wig and a red blouse. They are trying for the kiss with the Chinese love interest.

JERRY

Come on, man. I can't do that. Plus think of it: we'll look just like a bunch of fags.

WILSON

I can be the Chinese chick, I don't mind.

INT. CHANG CLEANER STORE.

Mike, still wearing his red blouse is negotiating with the clerk: Salma, a young pretty Mexican girl.

MIKE

Look, we are making a film around the corner and we need somebody like you. This is a great opportunity for you to break into this industry.

SALMA

I am sorry. I am not allowed to leave the store, but my older sister can.

(calling)

Alma? There is someone...

Alma comes out from the back of the store. She looks very much like her little sister. We recognize her from the black and white flash back of Fats Waller's "Your feet are too big": She was the girl with the big feet.

SALMA

Those guys are making a film around the corner and they need a girl like you.

ALMA

(suspicious)

What kind of film?

MIKE

All genres, really, but mostly action/adventure, these days that's what people want.

(referring to the name of the shop)

Why aren't you Chinese anyway?

SALMA

Our parents are, but we are adopted.

MIKE

Let's go. Your scene is now.

As they exit, Mike can't help but notice a red Chinese dress amongst a big pile of clothes.

MIKE

Oh, can we borrow this before you clean it?

INT. AUTO SHOP. DAY.

They are now ready to shoot the kiss with Alma wearing the red dress. Fats Waller, again, is playing on the turntable, this time a much more romantic sound. Jerry, over excited, nearly jumps over her.

MIKE

(jealous)

OK that's it. Cut. The end already.

JERRY

Come on, one more take, to be safe.

INT. VIDEO STORE. LATER.

Alma, now part of the team, Jerry and Mike are nervously awaiting the client to return their tape.

MIKE

Of course they all will want to kill me when they see the result. For one thing, we didn't go over 20 minutes. They'll be so pissed off.

ALMA

(scientific)

20 minutes, that's all that the brain can concentrate for. It's the perfect duration. It is a biological fact my friends.

JERRY

(reassuring)

Plus Miss Kimberley has for sure never seen a science fiction film and she is legally blind as you told me.

CUT TO:

MISS KIMBERLEY'S APPARTMENT. SAME TIME.

Knock at the door. Miss Kimberley opens. Five kids enter with beers and food. The old lady's nephew Craig, for whom she had rented the tape, invited all his friends.

CRAIG

Come in guys. You must check this out. My auntie took it from Fat's rent store. This is back to the future.

A KID

I've seen it 20 times already.

CRAIG

Just be quiet and watch.

He starts the tape on the VCR. Mike is running in the junkyard with his red jacket and baseball hat.

AN OTHER KID

Hey that's the guy from the video store.

Jerry enters the screen. All the kids laugh. They laugh harder and harder. Soon the final scene comes, with Mike's voice over comment.

MIKE (V.O.)

(a-la voice over)

And just in time the lightning hit the town hall clock, paralyzing the hands for the next 25 years and sending the car back to the present time, the end. Ta-ta-ta end

credits, with, in order of
appearance: Michael J. Fox,
Christopher Lloyd... and all the
others (he sings the Huey Lewis
song)

At the end of the film, Mike forgot to switch the camera off
and you can clearly see Mrs. Kimberley waiting in front of
the video store as Mike is running toward her.

ANOTHER KID

Hey, that's your Aunt right there.
Play it again Craig. This is too
good!

And they play it again and again. Each time discovering new
crazy details and laughing harder and harder. Even Miss
Kimberly joins in the laughter.

VIDEO STORE. EVENING.

The "Rush hour" tape is gone. Through the shop window, Mike
recognize Miss Kimberley's car screeching to a stop. 6 big
kids jump out. Mike, in panic, dives just in time to lock
the door.

MIKE

Shit, she rented the tape for her
nephew, not for herself.

JERRY

I guess he was a bit disappointed.

ALMA`

Do they have guns?

CRAIG

(yelling from outside)
Come on guys! This is business hour
and we can clearly see you hiding
behind the counter.

A KID

Look there is another one on the
floor in the cartoon section. Open
the door or we'll break it!

Mike reluctantly opens it and runs next to Jerry. They all
barge in. Craig slams the "Back to the Future" tape on the
counter.

CRAIG

That was great. What else do you have?

Shyly, Mike, Alma and Jerry come out from their hiding place.

JERRY

(Before Mike can stop him)

The whole store!

MIKE

No! Only "Rush hour" and it's due tomorrow.

ANOTHER KID

No, he said the whole store. Let's check it out.

And they all scroll the shop. Each one collects his favorite film. Soon, there are 5 boxes piled on the counter.

MIKE

(Pointing at a board)

Sorry, two movies max per day and per account, that's the store policy.

A KID

OK, then. I want to open an account.

Mike is in trouble. Alma comes to the rescue:

ALMA

We need your picture ID, your phone bill, your three last rent receipts, your grade at school, a letter from your mother if you are a minor, the last 3 countries you visited prior to this trip, the list of the ten last films you've seen, blood count etc.

THE KID

Not fair. I'll be back.

A long discussion ensues to choose the two films they want to order. Mike comes up with an idea to stop the fight. He mixes all the tapes in a garbage bag and asks Alma to pull two out of it.

"Robocop" and "The Lion King" are picked.

CRAIG

(Furious)

Who is the fag who picked the lion
king?

Nobody admits they did it.

MIKE

They'll both be waiting for you
tomorrow at 4:00 pm.

A KID

But they are right here in your
hands. The boxes are full.

MIKE

Those are just reminders. It's \$20.

INT. LOCAL RESTAURANT. NIGHT.

Mike, Alma and Jerry are celebrating their success.

JERRY

30 dollars in only one day. Never
happened before, right Mickey?

MIKE

I can't believe someone picked the
"Lion King". Who do you think that
was?

ALMA

(Proudly)

Me. "Pocahontas" has always been my
favorite movie but I couldn't find
it when you got the bag idea, so I
picked Lion King instead.

JERRY

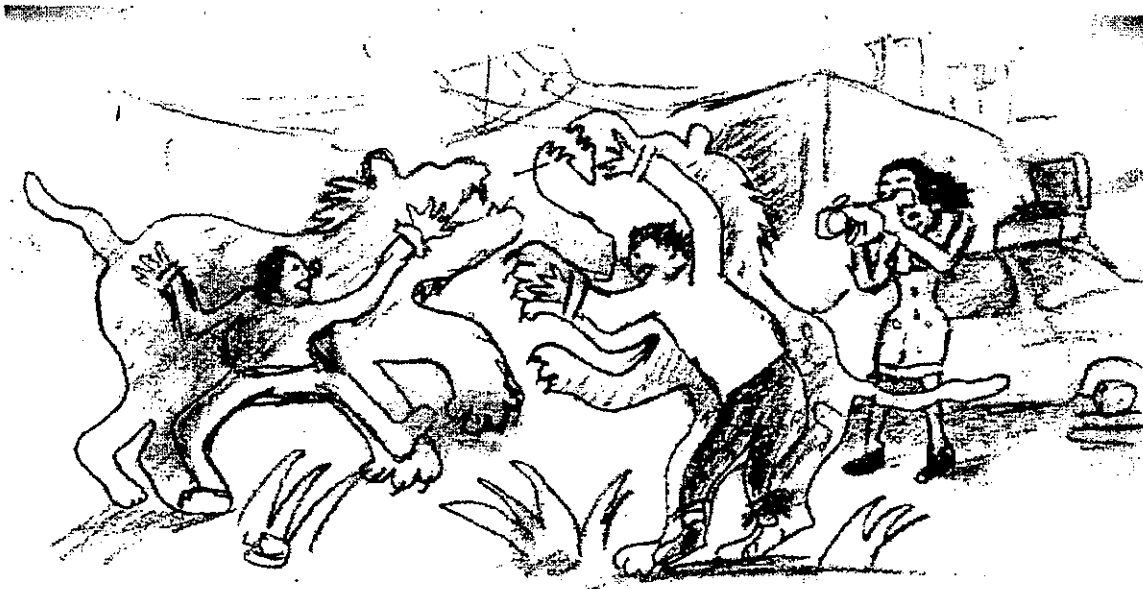
Such a great movie too! I cry every
time when the father dies. So
horrible, don't you think?

MIKE

Well, great. Anybody have a clue on
how to make a cartoon?

JERRY'S SHOP/JUNKYARD. NEXT MORNING.

Some big children's colorful bed sheets are hanging against the wall. In front of them two big lions are cut out from crudely painted craft paper. Behind the paper, Jerry and Mike have taped their hands and feet on the paper limbs and try to animate them by moving without being seen.



Because the boys have such a big ego, they hardly let the girl play in front of the camera. Alma is relegated to all the unflattering, behind the camera jobs. She creates all the voices and the sound effects as well as directing them. The result is quite disastrous but hilarious.

NEW YORK. HUGE BLOCKBUSTER VIDEO STORE. MEANWHILE.

Mr. Fletcher is checking all the tapes of the store. He has a notebook and writes the name of the films, the number of copies they have of each. Etc. He traced a map of the store on his notebook.

MR FLETCHER

(Writing down)

- A) Less choice.
- B) No weird movies.
- C) More copies of the same movies
- D) A strong and simplified categorization of genres.

A clerk comes to him. He is wearing a blue and yellow blouse with a big badge. Mr. Fletcher writes down:

E) Noticeable outfit and big badge on the employees.

THE CLERK

Listen Mister! Are you sure I can't help you? You have been here for the two last hours and don't seem to be able to make up your mind. I will have to ask you to leave now.

MR FLETCHER

(Writing)

F) A forthcoming attitude (to the clerk)
Huh, do you carry "Stormy weather"?

THE CLERK

What ???

MR FLETCHER

(Writing down)

G) No specific knowledge required.

INT. SMALL HOTEL ROOM.

The hotel room's window oversees the Blockbuster. Mr. Fletcher takes account of the number of customers coming in and out with their age and the time they spent there, the number of tapes they carry, etc. He then calls Miss Kimberley.

MR FLETCHER

Miss Kimberley? This is..... Me too I was looking forward to this phone call..... I'm sorry I'm calling later than I was supposed to, but I've been busy.....Oh, me too I was worried about you.....

JERRY'S SHOP/JUNKYARD. MORNING.

Now Mike is wearing a Robocop outfit made by Jerry out of car parts and a motorbike helmet. This one is really impressive. Jerry is dressed like the big chicken robot with even bigger mechanical parts. He keeps falling. Alma plays

Nancy, the woman cop, and Craig, who came too early to collect the videos, is the mean guy with the tremendous machine gun. He loves it.

VIDEO STORE. 4:00 PM.

By the time they return to the video store a line of customers is waiting for the store to re-open. Among them, Jack, who rented "*Rush Hour*".

JACK

(Hilarious)

Guys, I called all my friends and they are joining the store. But this is too short. I must have *Rush hour* two right away.

The store is in effervescence. It has never been so full. Mike is taking the orders. Alma, as usual is in the back of the store relegated to the obscure tasks. The egomania of the two "stars" has, in fact, provided her with the most responsible and important jobs: she is organizing the production board, dispatching the work from the orders to the delivery.

Jerry must stay outside in order to not demagnetize any more videos. The effect is fading away but better safe than sorry. He separates the clients in two lines: one for renting, one for just the returns. In fact everybody wants to rent more.

Jack, now partner of the team is helping along.

Miss Kimberley is back. This time she wants to see "*Driving miss Daisy*" again, with the "new style". They have to take her order.

INT. NETFLIX SHIPPING CENTER, MAINE. MEANWHILE.

Mr. Fletcher continues his initial journey. This time, he has been hired to pack the lists of DVD and label them with the customer's address.

MR FLETCHER

(Now speaking to a
Dictaphone)

Customers who liked a movie, are most likely to like others very similar. Customization to a specific genre for each customer. Learn to know them. Rating is

everything - everybody likes to be
a film critic!

He finally meets an order of "Stormy Weather" and writes
down the address of the person.

MR FLETCHER

Stormy weather!!! I must marry this
woman.

It turns out this is Miss Kimberley!!!

ANOTHER HOTEL ROOM. MAINE. NIGHT.

Mr. Fletcher is calling Miss Kimberley. He is very shy and
can't figure out how to talk to her. He holds the Netflix
envelope with "Stormy Weather" designated to her.

MR FLETCHER

Do you know "Stormy Weather"? It is
such a wonderful movie.

MISS KIMBERLEY

(On the phone)

Are you kidding me Mr. Fletcher?
This is my favorite film. The
Nicholas Brothers were the best
acrobats of all time. With Bill
"Bojangles" Robinson on tap dance,
they taught Fred Astaire and Gene
Kelly. They remained unknown just
because they were... huh..

MISS KIMBERLEY'S APARTMENT. SAME TIME.

Miss Kimberley is on the phone with Mr. Fletcher.

MR FLETCHER

(On the phone)

...Black. True. But I still don't
understand why the Duke didn't want
to be part of it. Makes me sad.

MISS KIMBERLEY

Me too.

In fact, she was reading an article about the film that she
never seen, but she heard that Mr. Fletcher had been
searching it for long time.

Behind her Craig and even more friends then before are watching the re-created "Robocop". It's like a mini-theatre, full house, in there. Craig shows off when he appears on the screen and re-enacts his violent performance in front of the TV. He re-says his dialog over his awn voice.

Meanwhile, some of his friends are calling other friends on their cell phones to advertise Mike's film industry.

NEW JERSEY TRAIN TRACKS, NEXT DAY.

Mike, Alma and Jerry are shooting "The Boyz n the Hood". They are walking along abandoned train tracks, wearing kids clothes and a football. Alma holds the camera and a tape player playing Fats Waller. The tape has been scratched to make it sound like scratch hip-hop. Alma adds a bass line by singing right into the camera's microphone.

NEW JERSEY STREET. LATER

They found a homeless man sleeping and are using him to shoot the scene where the kids find the corpse.

They approach the sleeping guy, pinching their nose. Alma does the same, even though she is still holding the camera.

MIKE

Shit, don't you smell this dead dog stench?

JERRY

Look, inspector Colombo shot the guy. Why the cop didn't pick him up yet?

MIKE

What a rotten smell.

Craig, Miss Kimberly's nephew, walks in the shot with his friends. (they are part of the cast) Craig holds a makeshift wooden gun covered with tinfoil. He points it at Jerry.

CRAIG

You leave the guy alone and give me the football.

JERRY

Now way, my brother gave it to me, it's sentimental.

MIKE

Don't be stupid, give him the ball.

THE FOOTBALL

Let me deal with that asshole.

The football jumps on the ground. Close up: it has a tiny mouth and can speak (Alma is making the voice).

THE FOOTBALL

So, what do you have to say faggot?

CRAIG

What do I have to say? Listen:

He shoots at the football and run away. (Alma provides sound effects). Jerry act hysterical over his football, now lying in a pool of blood, deflated. Mike is trying to calm him down. In the middle of the scene, the homeless awakes and walks across the shot.

Later, the football is carried in a wheelchair.

Another scene: Craig and his friends are eating outside a diner. A car pulls up. The back window opens, revealing the football armed with a huge gun machine (re-used from the Robocop shoot). It fires on the kids. Lots of cuts and ketchup!

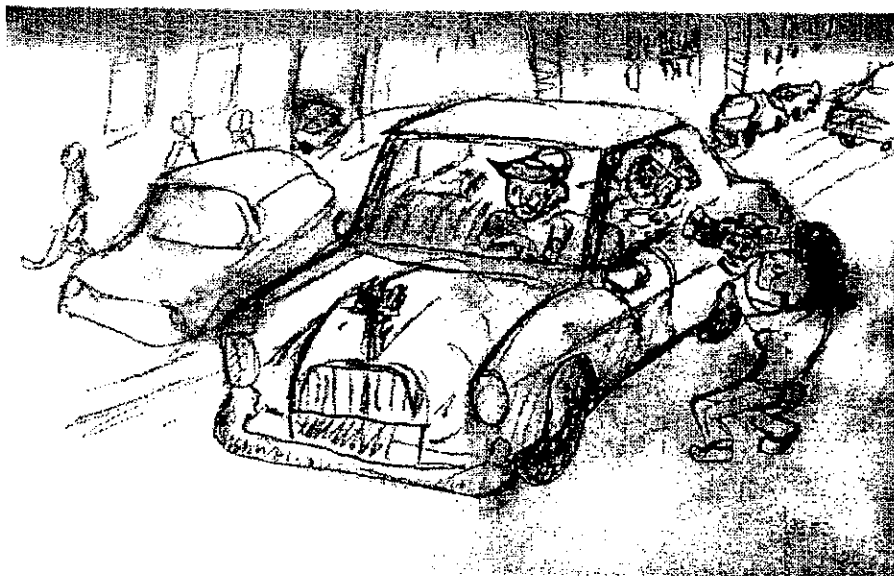
NEW JERSEY STREETS, LATER.

Jerry and Mike are fighting because they both want to play Miss. Daisy. They both want to show Miss Kimberley how racist Miss Daisy is and how condescending this movie is. Alma holds the camera and does the canceling. Finally Jerry insists so much he wins. He get to play the old lady.

INT. CAR.

Mike drives the car. Jerry wears a white wig and talks meanly to Mike, the driver. Mike pulls out a Nazi hat and put it on. Jerry fights back by setting a cross in fire and sticking in front of the car.

Mike stops the scene.



MIKE

Come on, this is ridiculous. People won't recognize the film. Stop this.

Jerry, upset, leaves the set.

INT. KINKO STORE.

Jerry, still upset is copying some video boxes jackets. Alma is trying to calm him down.

JERRY

What do you think? I'm gonna go along with all what he says and shut my mouth up? People recognize me in the street. They love me. Things have changed. I want a trailer!

ALMA

You have a trailer, Jerry. That's where you live. And people always recognized you on this street because you spend most of your time going from your shop to Mr. Fletcher's and back. Now get back to work, we have a lot more films to shoot before 4:00 PM.

INT. VIDEO STORE. LATER.

Mike, depressed looks at the board. They are way behind, and customers are coming to choose new movies.

Alma walks in holding 4 video boxes.

ALMA~

Look, that's what he wants.
Otherwise he keeps his shop closed
for the shooting.

On each jacket, Jerry has crudely cut out the face of the main actor and replaced it by his own face. JERRY MILLER has been written with white out under the title on every box.

MIKE

No way. This was my idea. I started
it all.

ALMA~

He says he started it by erasing
all the tapes. Besides, we need his
junkyard. That is our soundstage.

MIKE

OK for the name but not his face.
This is humiliating.

In the meantime, he scratches Jerry's writing out and redoes it: "Jerry and Mike in" Alma looks at it.

ALMA~

Good deal. Let's go back to work.

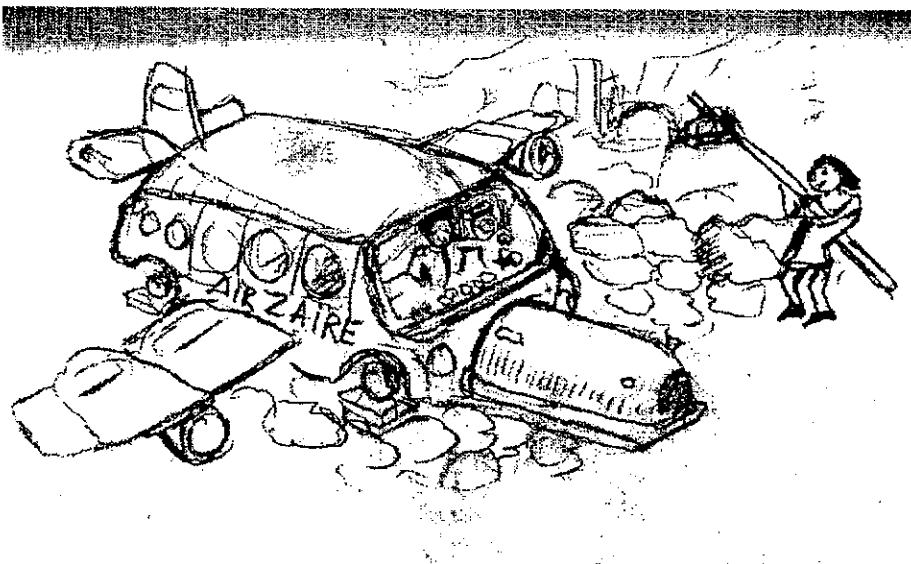
JERRY'S SHOP/JUNKYARD.

They are all waiting for Jerry when he comes out of his trailer. The crew is ready. With the delay they accumulated, the list of films they have to do is impressive.

EDITING : SERIES OF SHOOTING

"WHEN WE WERE KINGS":

Ali in the pilot cabin of a jumbo jet talking to the captain on their way to Zaire. The top of the plane is rendered in a rusted mini van. Other car parts make the wings, etc.



Fights between Ali and Foreman acted by Jerry and Mike among a crowd of neighbors. They wear huge plastic gloves and Alma hits cantaloupes with a baseball bat for the sound effects.

"2001 A SPACE ODYSSEY"

The interior of the van is re-decorated into the space ship. They use a washing machine to make the camera turn on its axle.

"MARATHON MAN"

Since none of them has seen the movie. They just reproduce the pictures they see at the back of the jacket. Jerry is torturing Mike with some appliances which look like dentist equipment as Alma is simply reading the summary on the box, off camera.

ALMA`

(Reading the back of the video box)

Adapted by W. Golman from his own novel, "Marathon man" is a glossy thriller where the acting is as sharp as the diamonds around which the plot evolves. Jerry and Mike star as Babe Levy a student, keen on marathon running, who is propelled into the dizzy world of international intrigue as he tries to clear the name of his dead father.

A world full of elderly Nazis and double agents where scene decay and violence portrays...

A bunch of old drunk neighbors dressed as Nazis by Alma are running after Jerry and Mike who carry broken glass pieces taped together to look like diamonds.

SUPERMAN III

Jerry is playing Superman in his cape. Jack is holding the spinning mirror behind to make him fly. Mike is playing Richard Pryor. Laser beams are painted on a piece of glass held in front of the camera.

All those film excerpts are edited flawlessly as if it was one continuous action sequence, only briefly interrupted by close-ups of the video boxes.

CLOSE-UP OF A BLACK VIDEO BOX ON WHICH " THE EXTRACTIVE SUBDIVISIONS OF THE APOCALIPTIC METAPHORS" IS HAND-WRITTEN.

MIKE

(Furious, brandishing the box)

Not fair. This is handwriting and no pictures: This movie clearly doesn't exist. How are we supposed to shoot it?

ALMA`

We'll invent it. Come on use your imagination.

MIKE

Hey, we are in a VIDEO RENTAL STORE, not a film studio. I don't know half of the words in this title!

ALMA

Who cares? We'll use colors and texture. Let's make it abstract avant-garde. And some explosions and elements in fury. Such as earth, wind and fire. That's for the word apocalyptic...

INT. OF SOME CUSTOMER'S APPARTMENT.

Close up on the TV: title: " the extractive subdivisions of the apocalyptic METAPHORS"

The result is the most avant-garde extravaganza film ever made... the customer who tried to trick them is defeated.

THE CUSTOMER

Damned, those guys are good. They can shoot any style.

FADE OUT.

NEW JERSEY BUS STOP. DAY.

Mr. Fletcher with his luggage is back from his trip. He walks with energy and hope.

EXT. VIDEO STORE.

To his surprise, a huge line of overexcited customers is forming two blocks down from his shop.

INT. VIDEO STORE.

The store is in full effervescence. Alma is now in the front of the business, taking orders, like in a restaurant. Jerry is writing the title of the new order as Mike is bringing the ones that are already shot and people keep ordering. Some are so popular that they have been rented 5 times a day for ten days in a row. The old boss can't believe his eyes: the money is literally flooding from the register.

Mr. Fletcher tries to walk inside the store. A wealthy looking customer stops him.

WEALTHY CUSTOMER

Hey grandpa, do you think we didn't see you cut the line? I came all the way from New York and I've been waiting one hour.

AN OTHER CUSTOMER

New York for real? Mike and Jerry are known over there too?

(to Mr. Fletcher)

Yes, back out, did you hear him? He's from New York.

Alma heard the argument and come to arrange things. Only she doesn't know Mr. Fletcher yet.

ALMA

I am sorry sir. I think you should reach the other end of the line before there is a riot in the shop.

MR FLETCHER

MY SHOP! THIS IS MY BUSINESS! What is going on here?

MIKE

(seeing him, really embarrassed)

Mr. Fletcher. I can explain everything. It's all my fault. I am so sorry.

Jerry storms in. He signs some autograph to kids. He recognizes Mike's boss.

JERRY

(advertising like)

Welcome back Mister Fletchey! BE KIND REWIND, YOU NAME IT, WE SHOOT IT. *FILM-A-LA-CARTE!* Ta ta...

INT. VIDEO STORE. NIGHT.

The customers are gone. Alma, Mike, Jerry and Mr. Fletcher are in great conversation.

MR FLETCHER

Listen all that is great but as we all know it, it won't last. Success is based on science. See, on my way back from Kansas, I've been doing some heavy thinking. Categorization, taste studies, demographic, availability on many copies of the same title are the keys of durable success. The more successful the more copy available, obviously, due to space restriction, this is gonna limit the choice: to hell with documentaries, oldies and cult movies. We need to simplify. Only two sections: action/ adventure and comedy. That's it.

MIKE

What about the old films? "Stormy Weather"?

JERRY

"Birth of a Nation"?

MIKE

You idiot. Griffith is the most racist filmmaker of all time. He simply glorified the KKK and always depicted us as thieves...

MR FLETCHER

When the silent films became talkies, Fats Waller had to stop playing the organ in the theatres. He had to move on with the times and that's what we will do. From tomorrow on. Only two sections.

(He stands up and, with big gestures describes his plan)

From here to here: Action. From here to there: comedy. I don't want to see no documentaries, drama and other stuff.

ALMA

What about in the middle?

MR FLETCHER

Well, Fats piano stays here, in between comedy and action. I am going to bed now. These rules apply from tomorrow morning. Oh, I forgot: recognizable outfit and a badge to wear. Good night!

He climbs the stairs heavily at the back of the shop. Mike and Jerry are devastated.

JERRY

No way. We are generating more business than ever and he want to lose all that? Don't forget, we are celebrities now. We are on the power list and he must listen to us.

MIKE

No Jerry. We are doing what Mr. Fletcher says. He is really mad at

me. Did you see his smile? I can't stand me. I wish he could hit me.

JERRY

People are coming all the way from New York for us and you want to give up. Are you crazy or what?

MIKE

NO! I should have known, he hates remakes.

ALMA

Those are much more than simple remake. Way more creative. Listen, you guys. We can have it all. Make your Boss happy and carry on our business exactly the same. We just have to.....

FADE TO BLACK.

EXT. VIDEO STORE. THE NEXT DAY.

Two lines are forming in front of the store. They are clearly divided by an impressive line-up of used car doors. The entrance is divided into two narrower doors. With big letters one word is written above each line: COMEDY above the left one and ACTION above the right one.

INT. VIDEO STORE.

The shop is, as Mr. Fletcher wanted, divided into two big sections: Action on the left and Comedy on the right. The piano placed in the middle, with the old turntable playing Fats Waller. Mr. Fletcher is sitting there DJ-ing with all his Fats Waller's records, happier than ever.

Alma is at the counter taking the orders, wearing a colorful outfit and a big badge with her name. The customers enter the store and ask for their film, as they always did, only they have to add the word COMEDY or ACTION at the end of the title, as loud as they can, so Mr Fletcher can hear it clearly.

MR JACKSON

"Gone with the Wind", COMEDY!!!,
Please.

JACK

"The Jerk", ACTION!.

In the middle of this organized chaos, Mr Fletcher, so as to explain the presence of the piano tells stories about Fats.

BLACK AND WHITE FOOTAGE.

Fats-Mike and his band are getting drunk in a moving train. They sings tunes.

MR FLETCHER

Fats uses to bring his band to the New Jersey Camden's RCA's recording studio because he and his band could get wasted in the train and when they would arrive for the session they were perfectly ready to record the new song. Always one take....

Fats Waller and his Rhythm are recording under an enormous cardboard microphone. The instruments are crudely made from junk. It's joyful and energetic.

EXT. JERRY'S SHOP/JUNKYARD. AFTERNOON.

The afternoon is now dedicated to shooting the films ordered in the morning. The junk yard looks like an ant farm: Alma, Jerry, Mike, Wilson the mechanics, a bunch of (no longer) homeless people, Jack, Craig and his friends, everybody is helping to make the films. Most of the time, Jerry gets to play the lead along with Alma. He gets to kiss her as much as humanly possible. Mike, too occupied to run the shooting factory, lets his leading role slip away from him along with the pretty Alma.

In the middle off all that, Mr. Fletcher plays "The joint's jumping" by Fats Waller and his Rhythm. He is daydreaming. Close-up of his face.

CROSS DISSOLVE
TO:

BLACK AND WHITE FOOTAGE.

Mike-Fats is playing the piano in a rent party. The set looks as a cross view, allowing the camera to go across the walls. Below, the neighbors are knocking at the ceiling and outside the cops are ringing at the door. Everybody is dancing around. Amongst them Mr. Fletcher and Miss Kimberley are dancing closely, very tenderly.

MISS KIMBERLEY APPARTMENT.

At the same time. Miss Kimberly is just receiving the Netflix envelope. She opens it. This is the "Stormy Weather's" DVD. She plays it in her brand new DVD player that she has connected to her VCR. There are loads of documentation and wires spread around, betraying she has painstakingly organized the system herself.

We see the opening credits of "Stormy Weather" in a sharp, contrasted and crispy image. After a while she check the quality of the copy on the VHS tape. A big blinking re-word is superposed over the picture, ruining it:

HOME COPYING IS NOT ALLOWED, BY FEDERAL LAW. DO YOU WANT TO DO SOME TIME, OR WHAT????

MISS KIMBERLEY

You bastards! I just want Mr. Fletcher to be able to watch it. I am not a thief! Federal my ass! I hate you Federals.

INT. VIDEO STORE. MONTHS LATER.

Alma is helping Mike re-organizing the tapes in the mess of the early shop. Close-up of all the films: Most of them have now been re-shot by the little crew. Lots of them feature Jerry and Alma as the lovers.

MIKE

(bitter)

Jerry and Alma in... Alma and Jerry in... Alma-Jerry...Jerry-Alma...

ALMA~

Hey, that's for the movie, don't get confused. Are you jealous for real? Wow!

MIKE

No, no no no. Not at all. Forget what I said.

Mike goes back to organize the tapes.

MIKE

(can't help it)

How is it that it's always Jerry that gets the part with you?

ALMA

Well, Mike told me you didn't want to...

MIKE

(furious)

Jerry told you what? That's it.
I'll break his contract right now.

Mike tries to reach the door but Alma stops him.

ALMA

Just kidding. He didn't say anything.

Mike tries to kiss her. She pushes him away.

ALMA`

Why would you ruin our friendship with an affair? I know you'll stop talking to me when it's over.

MIKE

It will never be over. But, just in case, I promise to remain your friend for life, no matter what happens.

He goes again for the kiss. At this moment, loud knocks are heard on the door.

ALMA`

Go away. This is not business hour.

VOICE FROM OUTSIDE

Police, open the door!

Outside, a policeman and two businessmen are waiting for the door to open. One of the businessmen is the rich customer that was coming from New York.

Mr. Fletcher comes down from his room. He opens.

INT. VIDEO STORE. LATER.

Mike, Alma, Mr. Fletcher and the NY businessman are talking. The other is collecting the name of every tape in the store. Outside, the policeman is asking all the customers to leave.

The store is closed till further notification. The two businessmen are in fact Film Lawyers from Hollywood.

THE LAWYER

This business of yours has not a single official authorization. It's completely illegal. You never paid any royalties, or music rights. How many titles do you carry?

THE OTHER LAWYER

Approximately 300...

THE FIRST LAWYER

So if this has been going on for three months as you said, you must pay...

(he pulls out a calculator)

300 times X 100 times X 7.3 dollars, that is \$219.000 to pay to the studios before you re-open the store.

MIKE

But we shot the films ourselves. They are ours. And that's what people want to see.

THE FIRST LAWYER

Which brings me to my second point: you must erase all those illegal versions. Those low-grade parodies can't be accepted by the profession. The destruction has to start immediately.

MR FLETCHER

We told you, that's what people want to see here. They don't care for your dehumanized receipted stupid big movies.

THE FISRT LAWYER

Taste has nothing to do with this. It's just illegal. I am sorry, Mister, hum,

(reading his form)

Fletcher. Believe me I have a family too.

MR FLETCHER

I didn't say I had one, you idiot.

THE FIRST LAWYER

Anyway, since your business found what seems to be a solid base of movie renters, we can make you an offer.

As the cop and the other start to shove all the tapes in a container, the lawyer pulls another form, blue and yellow this time. Blockbuster is written in big letters all over it.

MIKE

No way, this is out of question. We are not selling out to the devil. You'll have to kill me before.

He tries to stop the other from taking all the tapes away. In the fight, the piano is pushed around and eventually collapses. Nobody ever saw it open and as it disintegrates into a dust cloud, it turns out to be hollow. Mike is shocked and looks toward Mr. Fletcher.

MR FLETCHER

(Slowly getting up and going up the stairs)

Let them do their work, Mike. It's time for me to retire anyway. See I lied to you. Fats Waller never played on this piano. It's all fake. He never lived here either. I am going to hell, upstairs.

MIKE

But, even Miss Kimberley she told me all the stories...

MR FLETCHER

She was lying too, to make me happy. And Jerry was probably right. He does look a bit like the good black musician for white people.

BLACK AND WHITE FOOTAGE.

Once again we see the re-enactment of Fats/Mike dying in the cold train. Close-up of Mike/Fats's face: he is crying. The tears freeze in the cold.

JERRY'S SHOP/JUNKYARD. MORNING.

Jerry is back working at the car shop. He watches from across the street the big Blockbuster truck slowly leaving, revealing the brand new Blockbuster video's rent store which is now taking place at the spot of Fletcher's old shop.

INT. BRAND NEW BLOCKBUSTER VIDEO STORE.

Mike in the typical Blockbuster outfit is slowly walking across the different sections: comedy, action, and drama. A little space is allowed for foreign: 3 movies are there. Most of the films are now on DVD, which allows to store much more in the small space of the shop.

Alma pushes the door open.

ALMA`

Hi Mike. So that's it. All clean and new.

(pointing at a massive video projector screening the last episode of "Star Wars" on the wall.)

That's really good quality.

MIKE

You can even see the image during the day.

ALMA

Maybe this change is for the best after all. The old man was tired anyway. How is he doing those days?

Mike, sadly, looks up. We can hear the faint sound of "Ain't misbehavin' " from the room upstairs.

MIKE

He never comes out anymore. Did you know that Fats Waller never lived here?

ALMA`

Of course, he lived in Harlem. Everybody knew it.

MIKE

But he lied to me. He lied to me all those years.

ALMA

Mike those were not lies, bed time stories. You just forgot to grow out of them.

She leaves. Few customers, mostly new faces, stop by and the day goes by.

INT. MIKE'S ROOM, ABOVE THE STORE. EARLY MORNING.

For the first time, we see Mike in his tiny room. He is awoken by a rumor coming from the street. Stones are hitting his window. He slowly gets up and opens the window.

EXT. VIDEO STORE. SAME.

All the neighbors, the whole community is rioting in front of the Blockbuster. Led by Jerry, Alma and the all crew.. They are brandishing signs that read: "We want Fletcher's store back"... "We are all blockhaters"... "We love Fats"... "Mike and Jerry's films are good for us", etc. Jerry's sign says " Jerry Academy Award!" Mike is moved. Next to his window, Mr. Fletcher's one remains shut.

MIKE

Listen. We can't shoot those films anymore. It's illegal. You want me to go to jail?

SOMEBODY IN THE CROWD

Make your own!

MIKE

Come on folks. I don't have ideas. I'm not a filmmaker, just a video clerk.

JERRY

Me I have a lots of ideas. Let's make "Rush Hour #06". It's never been made. Yet.

MIKE

"Rush Hour #06"?.. Wait a sec.

He runs downstairs and re-appears amongst the crowd, below Mr. Fletcher's window.

MIKE

(Yelling at his old
Boss's window.)

Come on Mr. Fletcher! Open the
window. We need you. Fuck block
suckers!

The crowd cheers and applauds to that. Finally Mr. Fletcher
opens his window. He looks tired and grumpy.

MR FLETCHER

What now? You watch your language,
Mike. You are tired of your job
already? You need to focus a little
in life, son. First, why the hell
do you need me for?

MIKE

THE HELL WITH BLOCKBUSTER, WE ARE
MAKING A MOVIE ALL-TOGETHER; A FILM
ABOUT FATS WALLER'S LIFE, YOUR
HERO. We don't need anyone from the
industry. We can make a new movie
each week, all by ourselves. Who
cares if the picture quality is
shitty. Nobody is gonna judge us.
It is just for us to watch. The
whole town is participating. And
the first film will be "Fats"!

The crowd cheers to that.

MR FLETCHER

Stop that right now. You want to
humiliate me again? Everybody knows
he never lived here.

MIKE

Exactly. We're gonna change that:
we are making a movie about FATS
WALLER LIVING HERE, IN THIS
BUILDING. IN THIS TOWN. HOW HE
RECORDED IN THE ORIGINAL RCA'S
CAMDEN'S NEW JERSEY STUDIO, WITH
THE TRAIN AND EVERYTHING!!!

MR FLETCHER

(Suddenly inspired)

HOLD ON BOY. HE REALLY DID RECORD
HERE. I was not lying on this one.
I'm in!

He closes the window and joins the cheering crowd outside. On his way he grabs a pile of the yellow and blue DVD to throw them in the garbage.

FADE OUT.

EXT. VIDEO STORE. NEXT MORNING.

The Blockbuster truck is back here, re-embarking all the DVDs. The driver and a pissed-off manager are handing a bunch of forms for Mike to sign and they're off.

This time the departing truck reveals a crew of neighbors painting on the top of the Blockbuster's sign the poster of the first film to come: "FATS WALLER WAS BORN HERE" coming here next week.

BIG LETTERS ON THE SCREEN:

MONDAY:

In his room, Mr. Fletcher is being interviewed by Mike on a cassette recorder. He talks about Fats' birth, right here in this room and his childhood helping his father in the streets.

At Miss Kimberley's house the interview continues. With her nephew mesmerized, she tells her invented stories about The Jazzman.

At the local church, the Pasteur re-invents his own Fats Waller's story full of spicy details, with the women... Especially the professionals...

TUESDAY

The video store has been turned into a production office. Mike and Alma are organizing all the stories into a big one by using all the audio tapes as cards. They construct the movie by putting them in the best order possible.

Jerry is organizing the long list of extras that has formed outside the store.

JERRY

OK OK, don't panic. There will be room for everyone: it's an epic: 60 minutes!

WEDNESDAY

The Chang's cleaners store has been transformed into a costume shop. Salma, Alma's younger sister is now part of the crew. She is the costume designer.

All the neighbors try costumes and hats on. The style is not really accurate, but makes them roughly look like they're from the twenties. Alma is helping Mike try on his overweight costume for the lead role of Fats Waller. Next to them, Jerry is really pissed off he did not get the part.

In the junkyard, building of the different sets has begun: the small train in the snow landscape. The interior of the train, with the interior of a van. The weird harmonium is under construction.

JERRY

(hammering, pissed off)

What the hell is a harmonium? Who cares, it must be weird and make harmonies.

Wilson is finishing the building of a sort of T Ford from the 20's made out of junk of other cars. It looks nothing like the original car. Wilson is disappointed.

JERRY

Forget it, I have a better idea. We need many of them anyway.

WENDESDAY NIGHT

Jerry is breaking into the local Kinko's store, and helped by the clerk who works there. They make loads of real size enlargement copies from a photograph of a 30's car.

THURSDAY

Finally the shooting has started. One by one, we recognize all the scenes we've seen when Mr. Fletcher was telling his Fats Waller's stories. Because they can't edit the tape (by lack of equipment), they have to "edit" as they shoot. And shoot each scene in the order of the film.

The film opens by the last part of Fats Waller's life: his death. The model train in the snowy landscape. Some helper pours feathers from a pillow to recreate the snowstorm. Inside the train with sick Fats coughing. Then we flash-back to the beginning of his life: his birth.

Born in Fletcher's room. And running around in the store. A cut-out picture of Mike's face is stuck onto a kid's face. Mr. Fletcher's voice-over telling the story is played during the shooting.

In the street accompanying on the weird harmonium his father/Pasteur, played by Mr. Fletcher. The flat painted

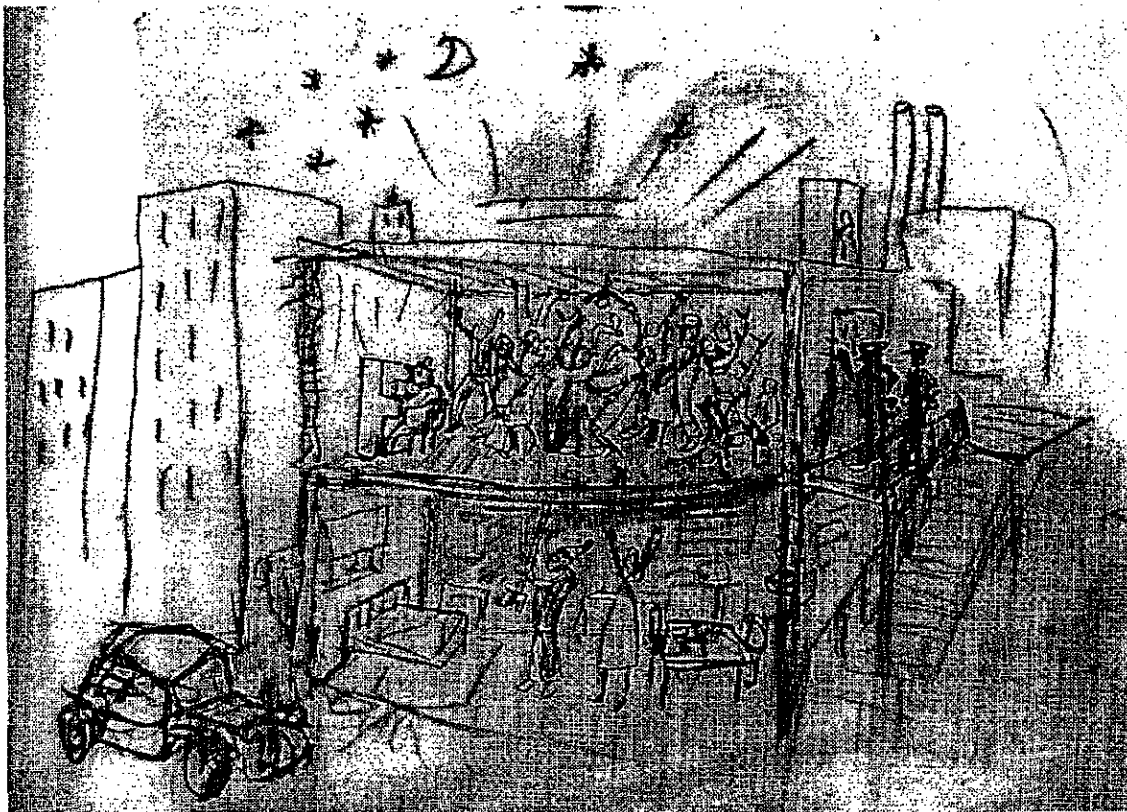
20's cars are illegally stuck in front of the real car to hide them.

All the techniques developed by Mike and his friends are put to execution: the turntable plays the Fats's records as the scene is being shot, to be recorded as the soundtrack. All the special effects.

FRIDAY

The rent party scene: The old empty piano has been put back together. Mike/Fats and his friend carry it up the stairs. All the friends come in and give a dollar. The song "The joint is jumping" begins.

The camera pulls back, revealing the crossed view built set. They are shooting in a building under demolition that is missing its front wall. Mike hammers the piano, his left hand bouncing up and down the lower keys in the true style of the "stride".



Neighbors are hitting the ceiling below with the broom. Cops are at the door. Everybody is dancing, including Mr. Fletcher and Miss Kimberley. The floor is bouncing like crazy etc.

Real cops arrive to stop the shooting. Wilson and some homeless friends carry a flat car from the 20's to mask the police car and carry on shooting. The real cops, now part of the scene, are mixing with the fake cops and getting confused.

The scene when Fats/Mike is playing the organ in a movie theatre. A small theatre has been re-created in a room. A TV with some sheers on it to help it look like a cinema screen has been installed on the opposite wall. Dolls are sitting on small chairs to look like a big crowd. Fats/Mike is playing on a 70's apartment organ.

ALMA`

Damn, we don't have anything to play on the screen.

MIKE

(Pulling the old "Back to the future" tape from his pocket)

I saved this one in the disaster.
That's the first one we ever shot.

This explains why when we previously saw this clip at the beginning of the film; Jerry and Mike were already acting on the screen as McFly and Doc Brown from back to the future.

Their voices start to rise from the screen, to symbolize the rising of the talkies, Fats' organ is getting quieter, 'til it's silent and Fats leaves. The story is related by Miss Kimberley, whose voice on the cassette player is simultaneously re-recorded on the video tape as the scene unfolds.

SATURDAY

The store is now transformed into the theatre. Chairs are borrowed from the closest restaurant. Big curtains are hung.

Because of delay, the film is still being shot.

SUNDAY

This is the big day. The film is being screened tonight. The sign on the video store is illuminated. All the community is gathering nervously next to the entrance. They are all wearing their shooting costume. Jerry and Alma open the door. Everybody comes in and pays his dollar.

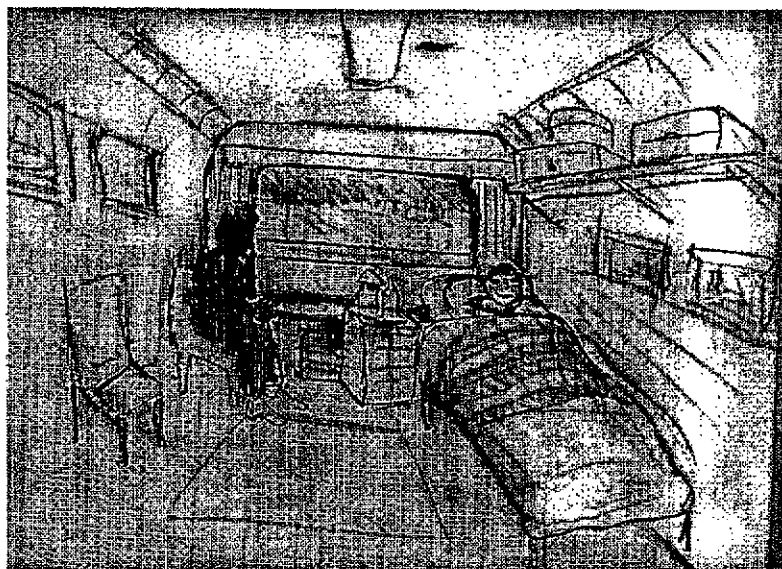
But no Mike, No tape, not even a TV to watch it! Jerry is furious.

JERRY

Lousy pretentious bastard. He has done so many takes there is no film to watch now. He is aiming for best performance and doesn't care about us.

JERRY'S SHOP/JUNKYARD. NIGHT.

Mike, still in his overweight costume, is finishing on his own the very last scene of the movie: back to train car where Fats died. Only this time a man is sitting next to him, holding his hand. We can't see who he is because he is in the shadow.



NEXT SHOT: the small train in the snow. Mike carries the frozen teardrop on his cheek. The VHS camera is still shooting as he moves the small light from pointing at the train to pointing to a layer of glass on which the words "The End", a film by "Hoboken, New Jersey".

When the light hits the glass, the illuminated words appear over the train. The turntable is playing a sad song. As it fades away, Mike moves the small light away from the scene to create the fade to black.

INT. VIDEO STORE.NIGHT

Mike is running as fast as he can with the camera. He was rewinding as he was running. Jerry is furious. Alma jumps at his neck to kiss him. Jerry separates them.

JERRY

No time for that. You dangerous egomaniac. You forgot the TV. What do we do now?

The mood is tense. The whole community is silently cluttered in the small space. As for an answer Mike pulls a cloth from a chair, revealing the Blockbuster's big video screen he stole from the company.

MIKE

TV is too small. We deserve bigger!! I couldn't give that back to them. By the time they'll figure out what's missing we will have enough money to buy our own!

The light goes dark and the film starts: zoom into the small train in the snow, then cut inside with Fats/Dave coughing in his bed. The faint sound of Mr. Fletcher is heard from the small tape player recorded during the scene.

MR FLETCHER (V.O.)

Fats Thomas Waller had lived his life all in excess: loads of music, loads of music, load of food, women. Who would expect a simple influenza virus would get him in his bed. A sleeping train bed though, but still. The train had been stopped in the freezing cold of winter in a desolate landscape near Kansas City.

In the dark, we can see some tears running on the cheeks of some people in the audience

MR FLETCHER (V.O.)

It all started 39 years earlier in ... New Jersey, on the number 162 of Main Street when the fifth child of a religious family was born in his mother's room. Four of his siblings didn't make it to age 5.

We recognize Mr. Fletcher's room. A doctor his helping Miss Kimberley give birth. Mr. Fletcher is holding her hand. 4 little coffins are already in the room.

When the crudely cut out face of Mike appears, stuck onto the body of a child appearing from the legs of Miss Kimberley, the all audience explodes in laughter.



And each time someone on the screen is recognized, which happens in every shot, the laughter starts again.

MR FLETCHER (O.S.)

Bar owners would get him drunk to keep him playing longer on the piano. Once, he collapsed and when he got back on his feet, he improvised a song to make fun of himself.

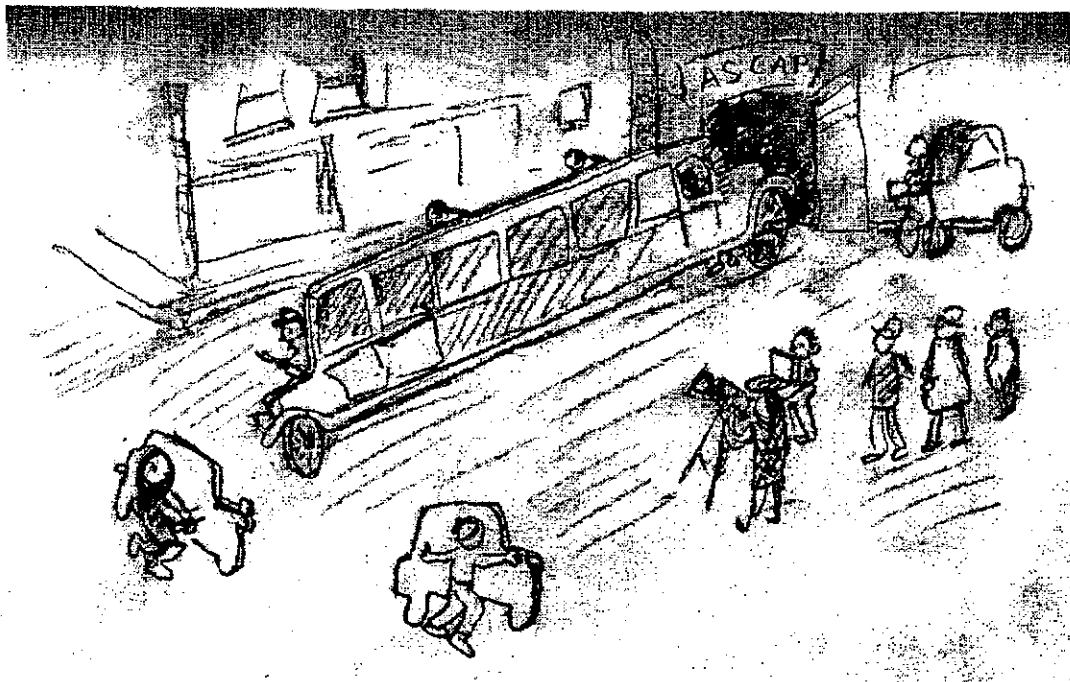
On the screen, a smoked bar with fat Mike playing the piano. A bunch of drunks are still up. A man is carefully listening from his table. He pulls out a notebook.

MR FLETCHER (O.S.)

Only, in the room a mediocre musician who new to write music copied it. When fats passed out, this asshole ran to patent the song to ASCAP. The song was called "on the sunny side of the street" and the asshole became billionaire.

The man with the notebook runs into a big corridor and pass a door with the logo ASCAP written on the window. Later we follow Fats struggling in the street as the rich man passes

by in a flat stretch limos from the 30's made out of a series of wooden doors attached together. Big laughter in the audience.



Close up of the guy who played the rich song thief. People are booing him on the screen and in the room. Big laughter.

The laughter goes on until the end of the film when the scene in the stopped train re-appears. Fats is dying in his bed and the unknown man holds his hand. His left hand.

As the mysterious man approach to talk to him, he enters the light and we can recognize him: he is DUKE ELLINGTON. This time, there is no apparent special effect. It really looks as if Mike just shot with the Duke for real.

DUKE ELLINGTON
(quietly crying, to dying
Fats)

This left hand is everything to all
of us. Please stay a little longer.
I have so much to learn from you,
master.

He rests his head on the bed next to Fats' left hand. In the back of the room we can see in the dark Mister Fletcher and Miss Kimberley holding hands.

On the screen, the little train is stuck in the snow.

The End - credits appear.

