



# **BUT WAIT THERE'S MORE**

**A 12 MINUTE DARK COMEDY FILM**

**CREATED BY EMMY PITSCHNER**  
**PITSCHNE@SHERIDANCOLLEGE.CA**

## **LOGLINE:**

**WHEN A FLEA MARKET SALESMAN FINDS MAJOR SUCCESS WITH HIS RAUNCHY,  
PUSHY PITCH STYLE, WHAT LED HIM TO FAME LEADS HIM TO A WORLD OF TROUBLE.**

*Content Warning: Contains depictions of sexual content, violence, and misogyny*

***Don't think with your schtick.***

Joe "Magic" Magidon is a complete and utter social reject. The closest thing Joe has to a social life is selling to customers at swap meets and flea markets. Yep, Joe's a salesman, and a damn good one at that. The crowds at the market love his pushy aggressive raunchy schtick- his comedic persona has The Magic Chop flying off the shelves. It's not long until Joe gets an offer he can't refuse: the promise of infomercial stardom. But something is... off about Joe. His aggressive, pushy, raunchy persona continues off camera. Tenfold. But, hey, he sure can sell the hell out of vegetable choppers.

**IMPORTANCE:** I grew up loving infomercials. Something about them kept me mesmerized and watching way past my bedtime. My love for them was then reignited in my adulthood when I stumbled upon the seedy underbelly of the infomercial world. Turns out, the people making me crave rotisserie chicken at 2am were misogynists involved in sex scandals, getting arrested and sued for violent behaviour, and overdosing on cocaine. I couldn't believe it! But then again... I could. These pitchmen's personas were always a bit strange. The world awarded them for their aggression with fame! The idea of a problematic persona that the world loved, that in fact wasn't a persona at all, gripped me and inspired this story that asks the question: is it really always best to be yourself?

It is also important to me that the story touches on themes of facing repercussions. Entering an industry that is known for silencing victims and sweeping things under the rug, I'm passionate about showcasing the immorality behind valuing profits over human beings, and excited to be utilizing the dark comedy genre to highlight the absurdity of that behaviour.

**FEASIBILITY:** Considering the sexual and violent content within the film, the safety and comfortability of the cast and crew is of the utmost importance. ALL VIOLENCE WILL BE IMPLIED and will NOT REQUIRE A STUNT COORDINATOR. The scene has been written to cut to black and use sound design to tell the story. We have been in contact with a CERTIFIED INTIMACY COORDINATOR who has agreed to joining this project should it be selected. This will help ensure the comfortability of our cast, and professionalism regarding mature themes. All cast engaging in intimate scenes will be age 25 or older, and we will be transparent about what is required of the roles during the casting process.

Two of our major shooting locations, the infomercial set and the green room, will be perfect to shoot at Sheridan. Our thrift store location is designed to be cheated, consisting only of a medium shot of store shelves, and we have been assessing options for our flea market location, which does not have to be practical. My team and I are confident that this film can be executed to a high caliber within portfolio parameters.

**CREW:**

Writer/Director: Emmy Pitschner  
Producer: Jack Kukolic  
Director of Photography: Nurdaulet Suleimenov  
Production Design/Story Editor: Taylor Mann  
1st AD: Connor Evans

Camera Operator: Penn Chen  
Gaffer: Brandon Wickson  
Composer: Logan Lindo  
Storyboard Artist: Elise Stroud

BUT WAIT, THERE'S MORE!

Written by  
Emmy Pitschner

1

INT. THRIFT STORE - PRESENT DAY

1

Generic pop music plays through the store as A SHOPPER pushes their cart, browsing the shelves.

On a shelf labelled "DISCOUNT" sits The Magic Chop, center frame. The smiling face of Joe Magic is plastered on the packaging.

The Shopper picks it up, curious. They inspect it for a moment before putting it back down on the discount shelf and walking out of frame.

TITLE: **BUT WAIT, THERE'S MORE!** [DRUM SCORE BEGINS]

2

INT. FLEA MARKET - DAY

2

2008. The market's bustling with customers. We see random tables of junk all throughout the room. Folks haggle with the sellers, exchange money.

JOE (30-something, witty, erratic) sets up his station. He pulls out bins filled to the brim with assorted vegetables, a cutting board, a knife. He takes out his handsfree microphone and puts it on his head. He turns it on, and the magic begins. A middle aged couple is target #1.

JOE

Get over here folks, let me show  
you The Magic Chop, it's gonna  
change your life.

Joe talks fast. Words leave his mouth like bullets from a gun.

The man shakes his head and goes to keep walking, though the woman looks interested. Joe locks eyes with her.

JOE (CONT'D)

Yeah yeah go let 'im look around,  
he'll probably get some more tools  
that he doesn't need right?

She gives a "don't I know it" chuckle.

JOE (CONT'D)

Probably doesn't help out in the  
kitchen much either, eh? Well with  
this you won't even need 'im and  
you and The Magic Chop, you're  
gonna ride off into the sunset.  
Look.

(MORE)

JOE (CONT'D)

You're hosting a family reunion, cos if you don't do it no one will, every one loves a good salad, but what, you're gonna spend hours in the kitchen choppin' enough salad for 30 people? No way! You're gonna use the Magic Chop. Now watch this, BAM. Diced in seconds. Now that works for tomato, for pepper, for cucumber, for any veggie at all. And it's not just for salads you can chop for stir fry's, stews, you can roast 'em, toast 'em, dip 'em, I don't care, it's your life. But now you can spend that reunion with your sick Aunt Pearl makin' memories instead of slaving away in the kitchen. You can't put a price on that!

The camera moves and with a hidden cut a new customer appears before Joe. A small crowd watches.

JOE (CONT'D)

We're gonna have a competition okay, you're gonna dice this onion with a knife, I'm gonna dice one with The Magic Chop, we'll see who finishes first 'kay? 3, 2, 1, annnnnd... you lose. You're the loser I'm the winner, blame your tears on the onion, right? I don't got any tears and I chopped the whole thing. Used to think I had depression turns out I was just cutting onions like a loser and I needed The Magic Chop.

New customer. Larger crowd.

JOE (CONT'D)

And when you don't use The Magic Chop, by the time you get to tossing the salad you don't care anymore. You don't have the energy, you don't have the time. You're gonna grab whatever crappy dressing's in the fridge and slap it on there. You're not wowing anyone with that salad. The Magic Chop is gonna save you time, it's gonna save your energy, you're gonna wanna make homemade salad dressing! That's what I love to do.

(MORE)

JOE (CONT'D)

I put on some great homemade salad dressing and boy it's just cooking made easy. I'm gonna go ahead and toss this salad, might as well call me the happiest salad tosser in the world, right?

The people gasp and laugh at his crude joke. A man in the crowd dressed in business attire chuckles. He looks at Joe, impressed.

JOE (CONT'D)

And just like that we got salad. Thanks to The Magic Chop that was the easiest salad to make, and guys, its gonna be the best salad of you're life, come on up and get a sample, you're gonna love it.

The crowd eagerly approaches as Joe scoops salad into sample cups and begins to distribute them.

JOE (CONT'D)

Only 16.99 folks! You're gonna be kickin' yourself if you don't leave with The Magic Chop in your bag I promise you.

Alongside their samples, customers grab The Magic Chop and hand Joe their money. The man in business attire, MARTIN (50s, bold, business-savvy) approaches.

JOE (CONT'D)

So, can I getcha one Magic Chop or two?

MARTIN

You're quite the pitchman, if I may say so.

JOE

Well I got a product so good it sells itself.

MARTIN

Mmm I don't know about that... I mean, nothing against the chopper, of course but- I think it's you.

Joe looks at the man. He can tell he's not just some other customer. He looks him up and down.

JOE

What're you saying?

MARTIN

How many a'these choppers you  
usually sell in a day here?

Joe opens his mouth to respond, but get's cut off.

MARTIN (CONT'D)

Stop, don't even tell me. I can  
triple it. At the least.

JOE

(scoffing)

And how's that?

MARTIN

Son, I wanna make you a fuckin'  
infomercial star.

3 INT. JOE'S HOUSE - NIGHT

3

Joe sits at his kitchen table eating from a gigantic bowl of  
chopped vegetables.

His apartment is ugly. It's small and messy. It doesn't seem  
to match his larger than life personality.

Joe looks at papers while he CRUNCHES on his vegetables. Lots  
of numbers. Lots of negatives. Papers that say "PAYMENT  
OVERDUE". Papers that say "STATEMENT OF CLAIM".

JOE

(under his breath)

Goddammit.

He picks up a business card on the table and looks at it.

It reads: "Martin Escott, As Seen on TV Producer".

4 INT. FILM STUDIO - DAY

4

The energy of a busy set is alive and well as lighting and  
camera and sound all get prepared. Martin talks to his  
colleague JAMES (50's, by-the-book).

MARTIN

I'm telling you James, he's got  
this aggressive, raunchy shtick  
it's like nothing out there and the  
people just go nuts for it.

5

INT. GREEN ROOM - SAME TIME

5

Joe sits in his chair, facing a mirror with lights as ASHLEY (20s, makeup artist, flirtatious) buzzes around to get him camera ready. Joe rehearses lines to himself in the mirror.

JOE

You're gonna love it. You are gonna love it. You-

Joe cuts himself off, unsatisfied. It doesn't feel right.

ASHLEY

I like the second one better.  
(imitating)  
You are gonna love it!

JOE

I don't know, I don't know if this is gonna work.

ASHLEY

Aw, well don't be nervous. I know it's a lot of pressure but you're gonna do great.

JOE

Yeah, it's not the pressure, I'm a diamond under pressure, I fuckin' sparkle.

ASHLEY

Okay, then what is it?

JOE

I don't like saying "you" to a camera. It's different live, I say "you" and I mean "YOU" y'know. I say "you" here and its nothing. It's phony, it's fake.

ASHLEY

Well, how 'bout on set you let me be the "you". I'm real. Pitch to me.

JOE

You wanna be the "you"?

ASHLEY

Hell yeah, the "you"'s got all the power! The "you"'s get to choose if they're buying or not.



JOE  
 Okay. Well, if you're my "you",  
 you're buying.

ASHLEY  
 Well only if you pitch real good,  
 Joe "Magic".

6 INT. FILM STUDIO - MOMENTS LATER

6

Drums score comes in loud and fast. With a walk full of swagger, Joe goes to set. The slate is clapped.

We don't hear Joe's pitch but we see his mouth moving a mile a minute.

Close ups of Joe. Of the Magic Chop. Chopping, chopping, chopping. Vegetables.

Martin smiling, nodding.

Ashley.

Vegetables.

Joe.

Drums.

Chop.

Faster. Faster. Faster.

It's electric.

Stop. The pitch is over. All is silent. There's sweat on Joe's brow.

MARTIN  
 (loudly breaking the  
 silence)  
 Hell yes!

7 INT. GREEN ROOM - MOMENTS LATER

7

Drums. Even faster now. Ashley and Joe make out.

Joe's microwave BEEPS as he stares through the glass at his dinner on a flimsy plastic tray. He grabs it and lazily walks to his kitchen table.

His apartment is still crappy, but different now. Sales awards sit on crooked shelves. Various Magic Chop paraphernalia is stacked high. Framed photos of him hang on awkward places on the wall.

Joe opens his laptop as he munches on dinner. He gets a BING from the dating site mate.com. *"Eileen blew you a kiss"*.

Joe looks at her photo for a moment then goes to message her.

He writes: "hey eileen. youve got beautiful eyes". Send. He takes huge sloppy bites of his dinner.

Eileen replies: "omg thank you!!! that is very sweet"

He writes: "im a pretty good salad tosser. u into that? ;)". Send.

Her bubble appears. Then goes away. Then appears again. She writes: "what the fuck is wrong with you". Then: "men are disgusting". Then *"Eileen has unmatched with you"*.

JOE  
(annoyed, but casual)  
Bitch.

Joe closes the tab.

From the back of the computer we see Joe click and type a few things on his laptop. He begins to touch himself.

We switch to see the screen, but from a distance. As we push in his computer screen comes into view. It's an article. The headline: "AMERICA'S FAVORITE "SALES-JERK", JOE MAGIC, HITS ONE MILLION MAGIC CHOPS SOLD".

Back in the hustle and bustle of set. The signs on set don't read "The Magic Chop" this time though. Instead, a new product: "NEW! The AbracaBLENDER".

Martin rushes around the set, giving orders, when James approaches. They walk and talk.

JAMES  
Martin, we got an issue.

MARTIN

What.

JAMES

Joe flipped out on Charlie, he walked out.

MARTIN

Charlie? The- the- the- fucking boom op?

JAMES

Apparently Joe told him to go to hell. Virtually unprovoked.

MARTIN

Well you know what, Charlie should go to hell. And what is "virtually unprovoked" huh? Wouldn't be surprised if the little weasel jizzed in his coffee.

James gives Martin a stern look.

JAMES

Martin, Joe's off his rocker. This isn't the first time this has happened, and its not gonna be the last. My printers gonna crap out from printing all these NDA's.

MARTIN

Then take all the money Joe is making you and invest in a better printer, 'kay buddy? This is his schtick. Let the guy be a weirdo, I don't care. As long as the people keep lovin' him, we do too.

As if on cue, Joe waltzes in, Ashley dotingly follows a few steps behind.

JOE

(jokingly)

So who's gonna blow me after I nail this on the first take?

Joe sits in his chair in the green room, wiping off his makeup from the shoot. Beside him, Ashley packs up her kit.

ASHLEY  
You were so good in there, Joey.

JOE  
Oh yeah. Be raking in the dough  
with this one.

Ashley chuckles, she moves to stand behind him, putting her hand on his chest and looking at him in the mirror.

ASHLEY  
Well how 'bout you take me out to  
celebrate? We can get a little  
dinner, have a little fun...

Joe's face scrunches up like he just tasted something foul.  
He then laughs it off.

JOE  
Needy's not a good look on you,  
honey.

Ashley's thrown off guard.

ASHLEY  
(defensive)  
All I was saying is that-

JOE  
OH MY GOD will you stop talking!  
You're getting less and less hot  
every time you open your mouth.

ASHLEY  
That is really mean.

JOE  
(sarcastically)  
Awww.

Ashely laughs in disbelief.

ASHLEY  
My God. You know you're off the  
clock, right? You can put the  
"salesjerk" away and be a normal  
fucking person.

Joe stands to face her.

JOE  
This doesn't go away, baby. This is  
me.

ASHLEY  
(to herself)  
Yeah, you and your small dick.

Something switches in Joe's eyes. He's had enough. He raises his fist. The screen goes black.

We see flashes of action broken up by black:

Joe raising his fist... again.

Ashley clutching her bloody nose on the ground, screaming.

Martin and James rushing in.

Martin and James yelling at Joe.

James dialing 911.

Joe yelling.

11 INT. NEWS ROOM - NIGHT

11

Fading in from darkness and silence, we see the news.

NEWS ANCHOR  
Well, here's a story. Joe Magidon, or as we know him the smooth talking infomercial pitchman Joe "Magic", has gotten himself into some trouble. On July 26th Joe allegedly repeatedly hit a makeup artist on the set of the infomercial for his new product The AbracaBLENDER after an argument between the two went south.

12 INT. JOE'S HOUSE - CONTINUOUS

12

The camera trucks backwards as the news continues, revealing that it is playing on the tv in Joe's home.

NEWS ANCHOR  
Since this incident, a variety of other offenses have come to light surrounding Joe,

We see Joe, staring at the tv with a hard expression on his face.

NEWS ANCHOR (CONT'D)

Including an ongoing lawsuit from his former neighbour in which she claims he stalked her, and continually asked her for "sexual favours", becoming aggressive after her denial.

We push in on Joe, his face unchanging. The drums come in, getting louder and louder.

NEWS ANCHOR (CONT'D)

It's safe to say it'll be hard to see Joe "Magic" the same way, knowing what he's like behind the scenes....

The drums drown out the news until they are all we hear, aggressive, loud and fast. Joe stares ahead.

**CUT TO BLACK.**

OVER CREDITS:

13

INT. THRIFT STORE - PRESENT DAY

13

The Magic Chop sits on the discount shelf. Sometimes customers walk past. It goes untouched.



**BUT WAIT  
THERE'S MORE!**

PORTFOLIO PITCH DECK  
BY EMMY PITSCHNER

a dark comedy  
**INSPIRED BY THE INFOMERCIAL PITCHMEN**  
you know and love





**THE STORY FOLLOWS**

**JOE “MAGIC” MAGIDON...**

**...a complete and utter social reject.**

**THE CLOSEST THING JOE HAS TO A SOCIAL LIFE IS SELLING  
TO CUSTOMERS AT SWAP MEETS AND FLEA MARKETS.**



**YEP. JOE'S A**

**SALESMAN.**

**AND A DAMN GOOD ONE AT THAT.**



**THE CROWDS AT THE MARKET LOVE HIS PUSHY, AGGRESSIVE, RAUNCHY STYLE.**  
**his comedic persona has THE MAGIC CHOP flying off the shelves!**

**It's not long until he gets AN OFFER HE CAN'T REFUSE:**  
**The promise of infomercial stardom.**



# **BUT SOMETHING'S "OFF" ABOUT JOE.**

**HIS AGGRESSIVE, PUSHY, RAUNCHY PERSONA CONTINUES OFF CAMERA.  
TENFOLD.**

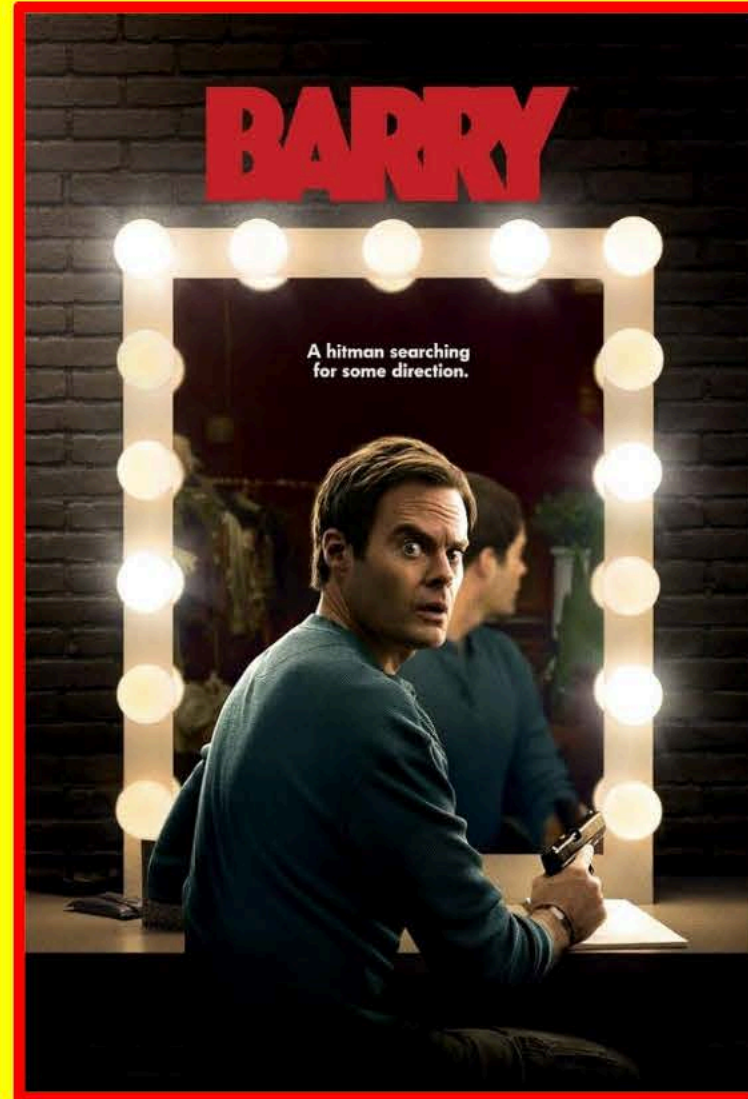
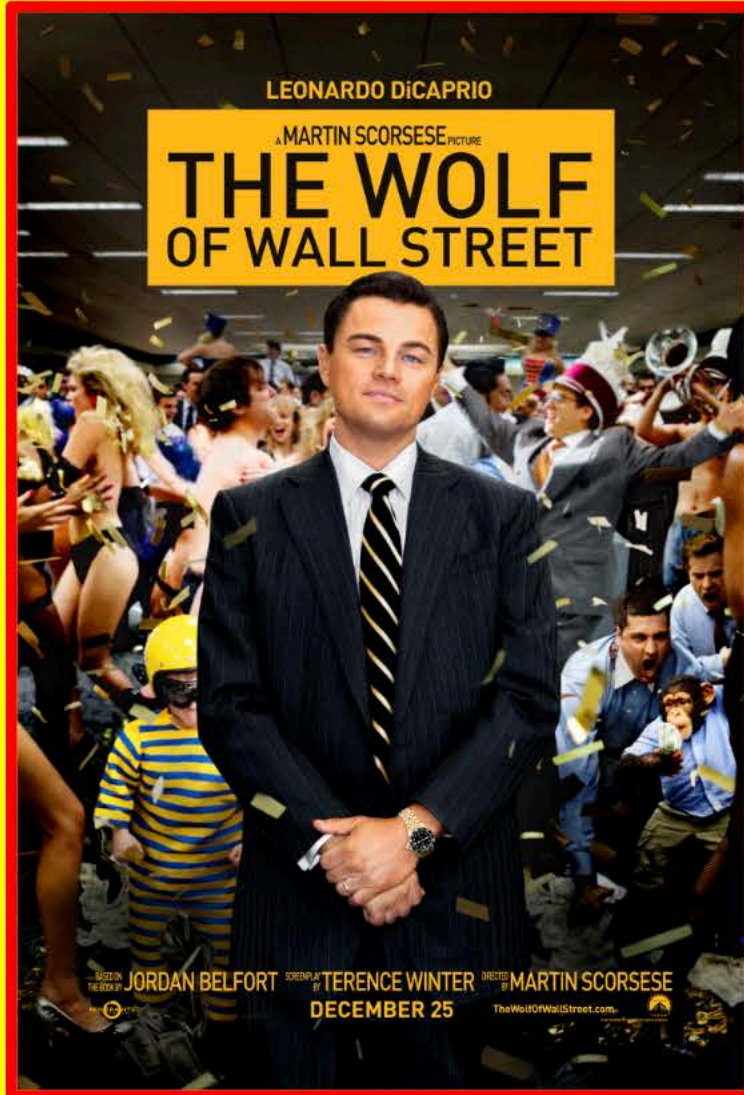
**OHHH MAYBE THAT'S WHY HE'S A SOCIAL REJECT...**



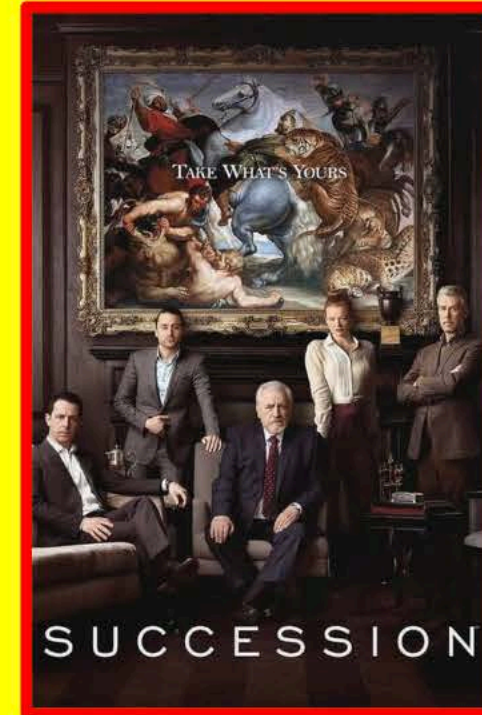


# INSPIRATIONS

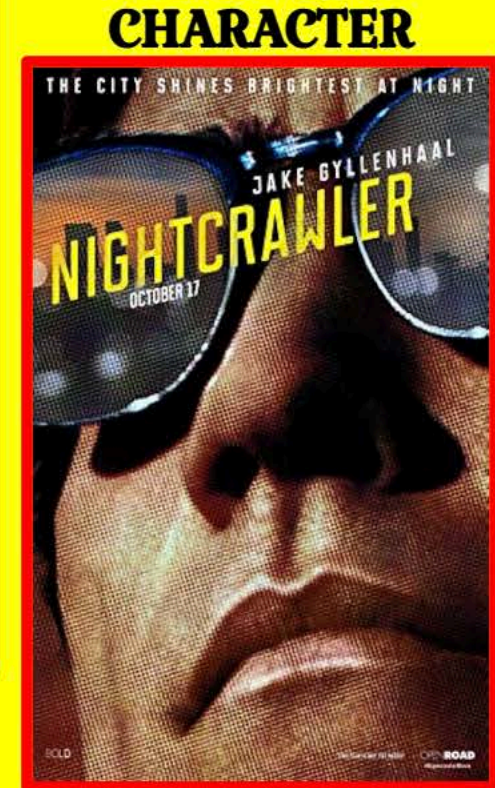
## THEME/VISUALS



## TONE/GENRE



## DIALOGUE



## CHARACTER



# AND OF COURSE...

## THE REAL LIFE STARS

(CHECK OUT THE LINKS IF YOU'RE NOT FAMILIAR!)



[WATCH HERE!](#)



[WATCH HERE!](#)



[WATCH HERE!](#)



**2008**



# STYLE

**INFOMERCIAL SET**



**ALL DRUMS  
SCORE**

**FOR INTENSITY AND  
CHOPPING MOTIF!**

**PRIME YEAR FOR  
INFOMERCIAL  
CRAZE!**



**FLEA MARKET**



**LOTS OF  
HANDHELD CAM**



**FEEL THE  
STRESS!**





# VISUAL INSPO



# FEASIBILITY

## INTIMACY/VIOLENCE

- ✦ All violence will be IMPLIED and will NOT REQUIRE A STUNT COORDINATOR
- ✦ We have been in contact with a CERTIFIED INTIMACY COORDINATOR who has agreed to join the project should it be selected
- ✦ All cast engaging in intimate scenes will be aged 25 or older

## LOCATIONS

- ✦ Infomercial set and green room locations can be shot at school!
- ✦ Thrift store location designed to be cheated
- ✦ Assessing potential flea market location options, and can be executed without a practical location

## TIME PERIOD

- ✦ The year being 2008 adds to the realism of the story and creates a “nostalgia” factor
- ✦ Key PD elements such as flip phones and old computers are simple elements that will transport the audience
- ✦ Though not present day, 2008 is recent enough that it will not hinder us and is reasonable to achieve period accuracy





**WHAT ARE YOU  
WAITING FOR?**

**IT'S A LIMITED TIME OFFER!**

**SELECT TODAY!**