

What happens in Vegas

Slays in Vegas



TROUBLE

IN

Paradise



Remember fun?

*And we don't mean power brunching
with Chauncy and Sofia at the Polo Lounge fun.*

We mean...

*laughing so hard milk shoots out your
nose, fall out of your chair, and
almost shit your pants*

Fun!



We think movies should be fun,
and unpredictable,
and... *kick a lot of ass.*

So we made *Trouble in Paradise* a raucous, shoot-from-the-hip
comedy about loveable fuckups making terrible decisions that
spiral into absolute mayhem.



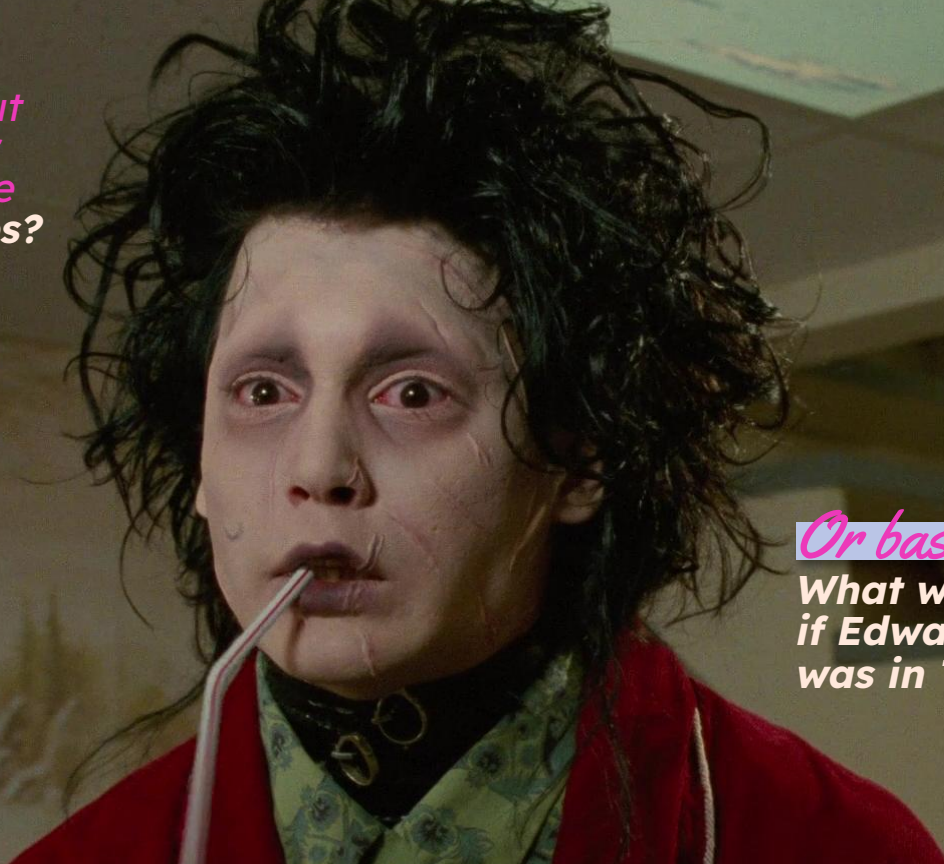
And although undeniably *fun...*
We needed to push things further.

So we asked...

What would happen if we put
the most innocent character
imaginable smack dab in the
middle of **a buncha assholes?**

Or basically...

What would it look like
if Edward Scissorhands
was in **The Hangover?**



*A childlike character with special abilities
that exemplifies goodness.*

*A stranger in a strange land exploited
around every turn.*



Much like...

*How a cute, quiet little alien captured
audiences' hearts in the 80s,
and again today...*

We recognized a similar potential
in modernizing Edward.

In the same way 90s
youth culture were
attracted to the
Scissorhands'
goth style...

We designed
Poppers
to embody the
fun and colorful
aesthetic of today's
youth music culture.



Oh, and by the way...

Our character's name is **Poppers**,
but we'll get to him in a
second. First, let's get
into the story!



So buckle up...

A red classic car, possibly a Ford Mustang, is shown from a low-angle, front-quarter perspective, driving on a two-lane desert road. The car has a chrome bumper and dual round headlights. In the distance, a police car with flashing lights is visible on the same road. The background features arid hills under a clear sky. The text 'Cause shit's about to get wild' is overlaid on the image.

'Cause shit's about
to get wild

***This is a world much
like our own, *except...****

***The hottest show in Vegas is
an action-musical about a
robot sent to save humanity,
but in the process, finds love
*instead.****



***And,** instead of Elon Musk,
our world's richest megalomaniac is
Arman Tunk...*

***Who similarly sees himself as
a Superman but, in reality,
is much closer to a Lex Luther.***

And Arman's got a big, big problem...

*His space exploration company, Galactech, has lost track of a **bio-engineered humanoid** illegally created to prevent the human race from **extinction**.*



A person with bright blue hair and pale skin is walking away from the camera across a vast, sandy desert landscape. In the distance, a city skyline is visible under a clear blue sky. The person's shadow is cast on the sand to their right.

***Shuffling** into the outskirts of
Las Vegas, this strange, mute,
and wide-eyed being, which
coincidentally has the skin
and hair coloring of a clown,
is mistaken for such and
aptly named...*

Poppers.

Real quick... there are a few things to know about Poppers:

He has the mind of a child, can't yet speak, and is still developing basic motor skills - thus, he moves very strangely.

Luckily... he's also indestructible, taking all manner of physical abuse without so much as breaking a sweat.

Much like a modern day

Buster Keaton.



*After a children's party disaster,
a few things become glaringly obvious:*

*Poppers is god-awful at clowning but
possesses an inhuman threshold
for pain - which immediately
catches the attention of...*



Our hero,

failing theater owner and professional bad decision-maker, **Moe Wainright**. A ladies man with a million dollar smile, oozes 'it' factor, **should've been a household name.**

These days, however, he's the laughing stock of the Las Vegas entertainment industry, unwilling to admit his best days are behind him - that it's time to just move on.



*His once-prominent theater,
the **Orlando**, is now a ramshackle shadow of
its former fabulous self, earning the
reputation of being the shittiest little theater
in town.*

*To call its performers the worst would be an
insult to the word **'worst.'***





If it weren't for **Babs**,
a brash, shit-talking older woman with a
penchant for much younger men, the
place would literally fall apart.



Moe knows if there's any chance in hell of the Orlando
Theater staying afloat, it would need more than just
Babs holding things together and some fresh new
talent; it would need something that Vegas has
never seen before...

Cue: Poppers

Moe recognizes Poppers' unique potential and quickly puts him on stage. During his debut performance as a knife thrower's assistant, Poppers accidentally gets hit in the face with an axe.

What should have left any ordinary person **DEAD** only makes Poppers smile and giggle without leaving so much as a scratch.

Moe, realizing he's now sitting on a gold mine, quickly rebrands the show as...

The Unbreakable Poppers!!





...a move that concerns Moe's wise-cracking, take-no-shit business partner, **Spencer:** *our voice of reason.*



Spencer instantly recognizes that something's very off about this clown, and although he's just as desperate as Moe to keep the Orlando in business, he'll be damned if he takes any part in a *godforsaken snuff show...*

Orrrrr...

*that's what he would've said if Poppers
hadn't become an overnight sensation
after the **show went viral**, quickly
attracting massive crowds.*



Enter: Mac Wainright

Moe's estranged, beefcake twin brother, and Spencer's ex-boyfriend. The thing is, a few years ago, Moe and Mac had a nasty falling out because...



...unlike Moe, Mac did become a **household name** in the world of Vegas entertainment, specifically for his unique subgenre of musicals based on **popular action movies**.





*Mac's **hotly-anticipated** and, frankly, unsafe production, "Terminator Too! - A Love Story", is just days away from opening and has suddenly lost its lead stunt actor - which Poppers happens to be perfect for.*

*Although Mac's need for Poppers to join his cast is very urgent and very real, he realizes it also presents an opportunity to rekindle things with the one **who got away...***



Spencer.

Aaaand, maybe possibly patch things up with his hard-headed brother...





This is the **emotional core** of our story: family and lovers reconciling their past while each forming their own unique bond with **Poppers,**



As well as the classic 'will they or won't they' dynamic between love interests: **Mac and Spencer.**



*Between Poppers' success at the Orlando and Terminator Too, word spreads quickly to the seedier elements across town as **Elvis**, a greasy Eastern European loan shark, enters the picture.*

*Upon witnessing Poppers' abilities, Elvis sees dollar signs and quickly develops plans of his own, **namely...***



*...entering him into underground
bare-knuckle prizefights and,
eventually...*



...kidnapping and selling him to unscrupulous millionaires, **Annie & Boss Johnson**, as the main attraction for their “Eyes Wide Shut” style **S&M gala**.



*Later, all points converge
at the wild **BDSM** gala.*

*Mac, Spencer, and Babs attempt a
half-cocked rescue mission of Moe
and Poppers, and find themselves
surrounded by...*



whips, gimps, *aaaand...*
maybe, some **light sexual torture**,
which sets off a series of events that...



*...climaxes with a ridiculous Guy
Ritchie-meets-Wes Anderson-style
Mexican **standoff.***



*As all hell breaks loose, the brothers begrudgingly set their petty differences aside to save Poppers but, **in the process,** accidentally end up saving...*

A cinematic scene set in a residential yard. In the center, two men are locked in a tight embrace. The man on the left is wearing a light blue long-sleeved shirt and dark blue jeans, while the man on the right is wearing a tan jacket over a light-colored shirt and dark pants. They both appear to be crying or are in a state of intense emotional distress. In the background, a large, dark-colored house is visible, with a thick plume of white smoke or steam rising from the area around its entrance. To the right of the embracing pair, a person wearing a bright red long-sleeved shirt and dark pants is lying face down on the green grass. The foreground is filled with large, dark, jagged rocks and some green foliage. The overall atmosphere is one of tragedy and emotional turmoil.

...each other

A man with short brown hair and a light beard, wearing a dark blue suit, white shirt, and dark tie, stands in the center. He has a serious expression. The background is dark with thick, white smoke or steam rising around him. The lighting is dramatic, highlighting his face and suit.

*As the smoke clears, **Arman Tunk** finally makes his grand entrance... and we quickly learn that he has manipulated **everyone** involved as his unwitting guinea pigs.*

Here's the thing...



Arman has been monitoring Poppers **this entire time.** We learn that his team's mission had shifted from, as he puts it, "billion-dollar property retrieval to real-world field testing."

He explains that Poppers was designed to thrive in the ever-harshening conditions of Earth's climate collapse; And, unbeknownst to our heroes, they had become **Galactech's 'R&D dream team.'**

A man with dark skin and short, dark dreadlocks is looking out of a window at night. He has a mustache and is wearing a brown jacket over a blue and white striped shirt and a grey tie. His expression is one of sadness or contemplation. In the background, a woman with long dark hair is visible, looking towards the camera. The scene is lit with warm indoor lights and cool blue outdoor night lights.

Cue: sad music

as Moe, teary-eyed, realizes he's losing his only true friend. The gang stands helpless as they watch Poppers walk out of their lives...

forever.

An aerial photograph of a city skyline at sunset. The foreground is a dense, dark residential area with many small lights. The middle ground shows a city skyline with various skyscrapers, including a prominent tower on the left. The background features a range of mountains under a hazy, orange-tinted sky. A colorful lens flare is visible on the right side of the skyline.

Many months later...



***Deciding to close down the Orlando,
Moe, Babs, and Spencer now happily
work with Mac over at Terminator Too.***

*Mac and Spencer have gotten back
together, and Moe and Mac are once again
the best of buds. All is finally perfect in*

Paradise...



Orrrrr,

that's what we would have said if Tunk hadn't urgently re-entered the picture, offering Moe a shit ton of cash for his services.

Tunk needs Moe's help because, as he puts it, "Moe and Poppers have developed a personal connection that his team of scientists just can't seem to replicate."

The problem is... Moe, in his excitement to rejoin Poppers and help Tunk, abandons his post during a performance of Terminator Too, setting off an unfortunate series of events that ends in a little “incident”...



that maaaaaybe...

leaves Mac's theater in ruin, reigniting the feud
between **the brothers.**



And thus, our story comes full circle.

Themes & big picture





Family...

or, more specifically, family dysfunction - is the emotional core of our story. Trouble in Paradise has fun and action in spades. However, it's the ups and downs of relatable family drama that grounds the story with heart.

Super, but not a hero

One of the things that's really fun about this story is that Poppers essentially has the abilities of a superhero but isn't one - and this isn't a superhero story at all.

It's a story that asks the question, "what would it look like if a being had these abilities but wouldn't so much as hurt a fly"? - and also, "how would degenerates squander this being's potential for their own silly gains, unable to see the forest for the trees"?

Beneath the surface

The meta context baked into the bigger picture of our story: instead of seeing the beauty in many of the gifts we are given, sometimes we only see value when it benefits us.

At the end of the day, although this is undoubtedly a free-wheeling, high-concept comedy, our hope is that audiences can take away something a little deeper: life's just too short to take the good for granted.





Casting

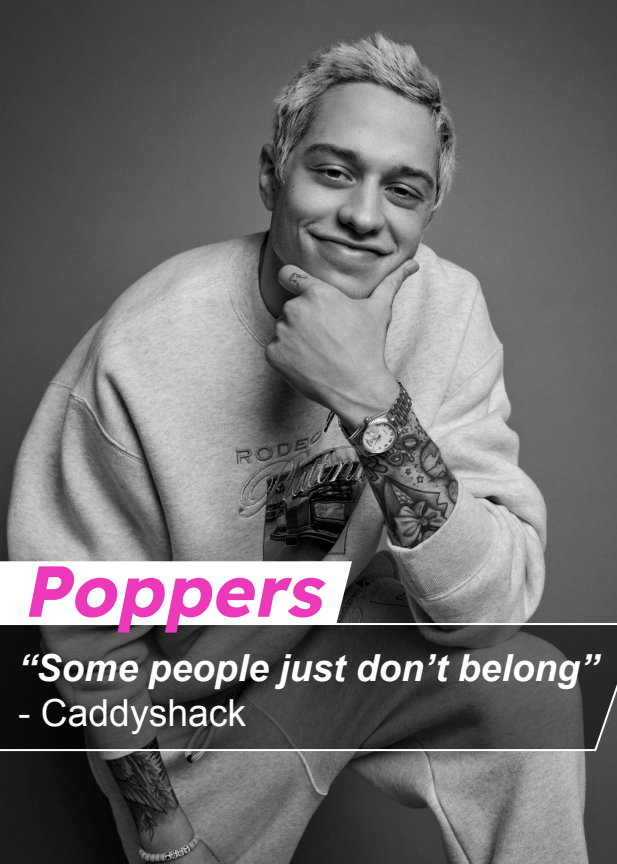


Jermaine Fowler as

Moe & Mac Wainright

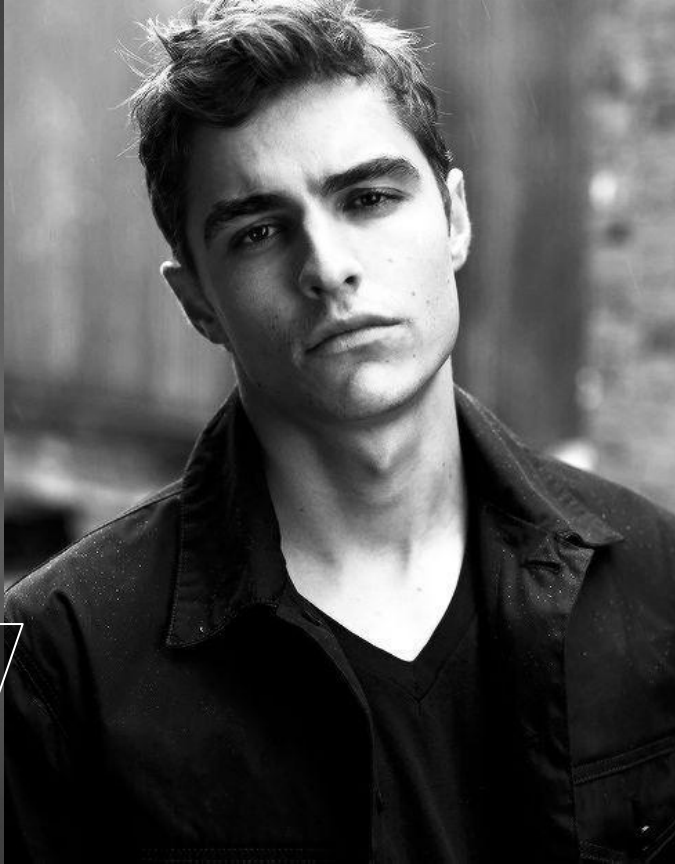
“They have a plan, but not a clue”

- O Brother, Where Art Thou?



Poppers

"Some people just don't belong"
- Caddyshack





Spencer

"Everyone just pretend to be normal"
- Little Miss Sunshine





Babs

"Only the strong survive"
- Mean Girls





Arman Tunk

"More is never enough"
- Wolf of Wall Street





Elvis

“A disgrace to criminals everywhere”
- Lock, Stock, & Two Smoking Barrels





Boss Johnson

*"I race cars, I play tennis, I fondle women,
but I have weekends off"*

- Arthur



A dense, chaotic crowd of people in what appears to be a nightclub or bar. The scene is filled with energy and excitement. In the center, a man is drinking from a bottle. To his right, a woman is screaming with her mouth wide open. In the foreground, a man in a white shirt and sunglasses is looking down. The overall atmosphere is one of intense social interaction and celebration.

Thanks for your time



Inspiration



SOOHL NELL















