

LOONEY TUNES: BACK IN ACTION
YELLOW PAGES

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OVER BLACK

We hear "Merrily We Roll Along," a strangely forboding pipe organ version. Then SCREAMS.

*

1

ANIMATED IN THE STYLE OF "BATMAN BEYOND"

1

A terrified crowd rushes the screen, escaping ELMER, in evil clown make-up, riding atop a mammoth 19th CENTURY CIRCUS CALLIOPE. Screaming steam shoots from the Calliope as mechanical arms overturn cars and loot stores.

ELMER

(Maniacal Laugh)

A dark figure drops down in its path. It's DAFFY. He faces off against the mechanical monstrosity. A steel claw grabs for him; he leaps aside. He jumps on the claw.

Daffy is hoisted skyward. He spies a small open panel on the calliope. It is a maze of wires and circuits. In DAFFY'S COMPUTER-LIKE MIND, the circuits are analyzed in 3-D and the system's Achilles Heel is located.

A grim Daffy plucks a feather from his chin and directs the quill precisely into the circuit board.

The circuit crackles. The calliope shudders and bucks.

The calliope explodes into a fireball, which Daffy rides toward camera a la "Mission: Impossible."

VOICE (O.S.)

Hold on.

The cartoon image on screen freezes.

2

INT. CONFERENCE ROOM - DAY

2

Daffy sits at a large conference table headed by MR. WARNER and MR. WARNER'S BROTHER. The end of the table is crammed with identical JUNIOR EXECUTIVES, on chairs that put their heads only halfway above the lip of the table.

DAFFY

Wait. There's a love story...

MR. WARNER

(perplexed)

You killed Elmer.

(CONTINUED)

MR. WARNER'S BROTHER
You can't kill Elmer.

DAFFY
He comes back from the dead later.
Scar-faced and even more insane.

ELMER
I don't want to play a crazy
clown. I'm afraid of clowns.

BUGS (O.S.)
What's up, Doc?

BUGS BUNNY

stands at the doorway to the conference room,
dramatically backlit.

BACK TO SCENE

All the Junior Executives at the table LAUGH
UPROARIOUSLY. Daffy looks steamed.

ON BUGS

As he strolls to his seat, he gestures to executives in
their chairs.

BUGS (CONT'D)
Colin, saw the piece in Variety.
Mr. Big Shot... Hey, Kyle. Day
twenty-three, right?... Jerry J.!

Bugs play boxes with an executive affectionately, then
turns to another executive, very concerned.

BUGS (CONT'D)
(very sincere)
Ian, if your sister needs anymore
bone marrow, I'm there.

Bugs sits down and turns to Daffy.

BUGS (CONT'D)
So Daf, I was reading this rewrite
you did and I only got one
question. Where's me?

DAFFY
(eye roll)
Actors.

(MORE)

(CONTINUED)

2 CONTINUED: (2)

2

DAFFY (CONT'D)
 (patronizing)
 I was getting to your part, Bugsy.

3 ANIMATED IN THE STYLE OF BATMAN BEYOND

3

As the calliope explodes from several angles, we PAN DOWN to street level. A manhole cover opens and a particularly dumb-looking Bugs emerges, chomping a carrot.

BUGS
 Duh... what's up, Doc?

The carrot is revealed to have a fast-burning fuse. It EXPLODES. A charred Bugs looks stupefied. Then a huge, flaming chunk of calliope lands on his head.

4 BACK TO SCENE

4

Bugs rises, nonchalant, readying his exit.

*

BUGS

Fine with me. The money all goes
to the wives anyway.

*
*

DAFFY

(smug, victorious)

We'll invite you to the premiere!

*

KATE (O.S.)

Excuse me, I'm sorry.

This is KATE. She speaks quickly, confidently, as if she
doesn't need anything or anybody, but we all know better.

KATE (CONT'D)

I don't think we can have a Bugs
Bunny movie without Bugs Bunny.

MR. WARNER

A Bugs Bunny movie without Bugs
Bunny? Whoever heard of such a
thing?

MR. WARNER'S BROTHER

I think we just did.

*

Daffy paces down the table, acting thoughtful.

*

DAFFY

Oh my, heavens no. You couldn't
have a movie without Bugs Bunny.
Riots in the streets. The fall of
western civilization. It'd be like
meatless meat. Creme without
brulee.

*
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*

Daffy winds up standing on the table in Kate's face.

*

DAFFY (CONT'D)

(very condescending)

Say, if you don't mind my asking,
whose assistant are you?

*
*
*
*

Kate grabs Daffy's hand and squeezes it. His head
expands.

*
*

KATE

Kate Houghton. Executive Vice
President.

(dead serious)

Comedy.

*
*
*
*
*

As Kate releases Daffy's hand, Daffy's head deflates to slightly less than normal accompanied by the HIGH SQUEAK OF A LEAKING BALLOON.

*
*
*

MR. WARNER
(enthusiastic)
Kate did "Lethal Weapon Babies."

*
*
*

He points to a poster similar to a "Lethal Weapon" poster, only Danny Glover and Mel Gibson are airbrushed babies (not cartoons). The catchphrase is "Nap Time's Over." The movie is rated PG-17.

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MR. WARNER'S BROTHER
Finally, a "Lethal Weapon" I can take my grandchildren to.

*
*
*

MR. WARNER
We've brought Kate in because we think she can really add something to the Loopy Tunes mix.

*
*
*
*

We see Daffy making a quick calculation in his head and then suddenly turn to Kate, sucking up desperately.

*
*

DAFFY
Fresh perspective, just what we need -- new ideas for a post-Bugs-Bunny world.

*
*
*
*

Kate pulls out her extremely cool Sprint computer/phone and calls up a bunch of charts and graphs on it.

KATE

Actually, our **latest** research
shows that Bugs Bunny is a core
asset that appeals to male and
female, young and old, throughout
the known universe...

*

**We cut to Bugs. He is busily cleaning himself, licking
his paw and rubbing it over his face.**

*

*

KATE (CONT'D)

...while **your** fanbase is limited
to angry fat guys in basements.
And there's only seven of them.

*

DAFFY

Did you count Ted?

KATE

(checking phone)

Yes.

Daffy SWALLOWS nervously. He turns to the Warner
Brothers, pleading.

DAFFY

C'mmmmmmon, fellas! I'm thrice the
entertainer the rabbit is!

BUGS

<casual belch>

The room bursts into LAUGHTER.

DAFFY

(dryly)

Yes, he's hilarious. But
moviegoers these days demand
action!

Daffy launches into a kung fu routine:

DAFFY (CONT'D)

Hah! Ho! Ah-cha-cha!

Daffy executes a flurry of judo-like moves, resulting in
his arm being stuck in his ear up to his elbow (his hand
protrudes from the opposite ear.) Daffy extracts his hand
and shakes goo off it.

DAFFY (CONT'D)

Top that, rabbit!

Bugs gracefully assumes an elaborate karate pose.

BUGS
(perfectly poised)
Kong Que (Kong KYU-yu-ah). "The
Peacock."

He lightly flicks the back of Daffy's head with his toe.
Daffy's EYES POP OUT and bounce around on the table.

VARIOUS EXECUTIVES
Ooh/ Aah/ Etc.

Daffy blindly swipes at the awkwardly bouncing eyes
(which watch with alarm). Bugs throws some jacks down on
the table and starts picking them up as the eyes bounce.
Daffy angrily catches his eyes, then shoves the eyes up
close to Bugs' face. They squint. *

DAFFY
Despicable.

KATE
You can't have his eyeballs
falling out like that. It makes
people think of their own eyeballs
falling out. *

Shoving his eyes back in, Daffy takes his stand. *

DAFFY
So, it has come to this. I'm afraid
the brothers Warner must choose
between a handsome matinee idol,
or... *

We cut back to Bugs. He is offering his finger to an
executive, happily. The executive tentatively pulls it.
Confetti flies out of Bugs' ears. *

DAFFY (CONT'D)
...this miscreant perpetrator of
low burlesque! *

KATE
(arbitrating)
Look, I don't think it has to be
one or-- *

MR. WARNER
(quickly)
Miscreant perpetrator of low
burlesque. *

CONTINUED: (5)

MR. WARNER'S BROTHER

Whichever one's not the duck.

Mr. Warner reaches down, and picks up a cardboard box containing assorted pictures and stuffed Daffys, etc. (a black-and-white picture of Daffy with Nixon, six-pound barbell, one of those executive clacky-ball things, a bottle of Chambord).

MR. WARNER

Here's the stuff from your office.

Bugs starts casually picking through the stuff. Daffy is stunned. Kate appears, confused.

KATE

(clarifying)

You're firing Daffy Duck?

MR. WARNER

Oh no, we're not firing Daffy Duck.

MR. WARNER'S BROTHER

You are.

KATE

(accepting decision)

Okay.

She turns to Daffy, businesslike and starts leading him out.

KATE (CONT'D)

I'm sorry it had to come to this.
I really like your work. Huge fan.
That whole...

(does Donald Duck)

Kate starts to lead Daffy out. He turns back toward the Warner Brothers, spouting tears, even as Kate continues to move him toward the door.

(CONTINUED)

DAFFY

Wait!! I unquit! I de-resign! I
take it all baaa-ack!!!

Bugs appears, holding a piece of paper.

BUGS

How you can take back this vicious
letter of resignation?

DAFFY

I didn't write any-
(starts to read)
"never in all my life"... sounds
like me... "incompetent
nincompoopery"... wow, I sure know
how to burn my bridges...

KATE

Let me walk you out.

As they walk out...

BUGS

Look, I'm gonna try to keep this
out of the trades.

VOICE OUTSIDE BUILDING

(yelling)
Daffy's been fired!

VOICE FURTHER AWAY

(yelling)
Execs axe quack hack!

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EXT. WARNER BROS LOT — DAY

DJ, a strapping, handsome fellow, stands guard. Kate walks up gripping Daffy's forearm as he squirms like a little kid. Bugs strolls on her other side.

KATE

I need you to eject this duck.

DJ

This duck? This is Daffy Duck.

KATE

Not anymore. We own the name.

BUGS

(To Daffy, helpfully)

I got the rights to Goofy Goose.
You can use that till you get back
on your feet.

DAFFY

(indignant)

They can't stop me from calling
myself D-

He chokes on it. The name won't come out.

DJ

You fired Daffy Duck?

KATE

No, that isn't-- Well, I did, but
only because they--

DJ

(understanding)
Just following orders.

KATE

(gets his drift)
I'm having a bad enough day.

DJ

It must be hard on the soul to
become something you hate in order
to keep a job you're not even sure
you want.

DAFFY

You tell her, sister.

(CONTINUED)

CONTINUED:

BUGS
(admiring)
Man, it's like you read her back
story. *

KATE
Please. Both of you. Shut up. *

Bugs and Daffy are suddenly wearing Buster Keaton and
Charlie Chaplin outfits. They overdramatically "zip"
their lips in unison. And, oh yes, they're animated in
black and white. *

SILENT MOVIE ART CARD *

"Yes, ma'am!" *

Kate turns to DJ. *

KATE (CONT'D)
(defensive)
You don't know me. *

DJ
Kate Houghton. Drives a red 1989
Alpha Romeo Graduate. Good
engine, but under-driven.
(beat; off Kate's
look)
You drive past me every day. Of
course, why would you notice, I'm
just the security guard. *

She looks at him. *

KATE
(coolly)
You don't know me. *

Beat. He looks at her. *

DJ
You still want me to eject the
duck? *

KATE
(getting pissed)
Uh, yeah. Is that going to be
difficult for you? *

DJ
A little. You let him escape. *

(CONTINUED)

CONTINUED: (2)

Kate looks down. Her hand is empty. Daffy is, indeed, gone. Flustered, she lashes out at D.J. *

KATE
(sarcastic)
What do you do now? Call for
backup? *

DJ looks around for Daffy. Suddenly Daffy zips in behind him, runs up his back, and stands on his head. *

DAFFY
I went that a-away! *

Daffy runs down and over DJ's face and zips off in the direction he pointed. Now pissed, DJ gives chase. *

Kate and Bugs walk off. *

KATE
How does Snooty's sound for lunch? *

BUGS/DAFFY (O.S.)
A little pretentious. *

6 OMIT 6 *

7 EXT. BACKLOT - CONTINUOUS 7

DJ chases Daffy in and around various stagehands who are carrying or carting props that will appear later in the movie. There are also costumed actors we will see later.

DJ
Stop! Or I'll write a report!

A giant stone monkey head is being hoisted by a crane. Daffy jumps into the cab, surprising the operator. He pulls a lever. The giant stone monkey head drops. DJ catches it and hands it to a stagehand. Daffy takes off.

7A OMIT 7A

8 EXT. BACKLOT - MOVIE SET - DAY 8

Daffy scurries up a ladder propped against the back of a particularly cheap-looking building flat. He quickly pulls up the ladder after him.

(CONTINUED)

DJ arrives as Daffy disappears through a window on the flat. Seeing there's no ladder, DJ leaps up onto the flat and begins scaling the wood supports.

8A OMIT 8A

9 EXT. BACKLOT - MOVIE SET - CONTINUOUS 9

DJ climbs out the window Daffy escaped through. We now see he is on the ledge of a dark, Gothic building. It's surprisingly realistic looking for a "flat." Also on the ledge next to him is BATMAN, who throws his hands up, exasperated.

BIG HOLLYWOOD DIRECTOR (O.S.)

Cut! Cut!

DJ turns to the voice, loses his footing and falls.

We see on the ground there is a giant airbag.

DJ falls just beyond the airbag, hitting the ground hard. He pops back up a second later.

DJ

I'm okay!

BIG HOLLYWOOD DIRECTOR

Who cares?

DJ is about to respond when he sees:

Daffy hops into the BATMOBILE.

Angry PAs come at DJ. He flicks them off like flies.

ON THE BATMOBILE

Daffy grabs the controls.

DAFFY

To the duckcave!

A hand grabs him by the throat.

9A EXT. BACKLOT - CONTINUOUS 9A

DJ, carrying Daffy by the neck, walks away from the Batmobile, toward camera. He does not see the flames shoot from the back of the Batmobile. But Daffy does.

DAFFY

So, feeling pretty good about yourself?

(CONTINUED)

DJ

I am.

In the b.g., the Batmobile starts to move.

DAFFY

You bested that dastardly duck.

DJ

I did.

The Batmobile is moving pretty fast now. Folks start to run after it. Daffy is watching all this.

DAFFY

And now you're going to offer your catch to the pretty executive...

DJ

Indeed.

In the b.g., the Batmobile crashes into the Warner Brothers water tower, knocking one of its supports completely clear.

10-11

OMIT

10-11

12

EXT. BACKLOT - STREET

12

Kate drives Bugs in her Cabriolet convertible.

BUGS

If Daffy's not careful, he's gonna
end up on Saturday morning,
wearing a diaper.

*
*
*

DJ (O.S.)

Hey!

Kate turns and sees:

HER POV

DJ stands and proudly holds Daffy aloft. Right behind him, though, the water tower is toppling over and coming right at her.

ANOTHER ANGLE

The water tower spills a wall of water onto Kate and Bugs. DJ and Daffy escape injury when the legs of the tower land on either side of them.

(CONTINUED)

ON THE CAR

Kate sputters, neck deep in water. Bugs floats in an inflatable ring, wearing sunglasses, laughing.

BUGS

This is why I hate driving in L.A.

*

A furious Kate glares at DJ holding Daffy.

DAFFY

(to DJ)

I think she likes you.

12A-C

OMIT

12A-C

13

EXT. WARNER BROTHERS' GATE - DAY

13

DJ, stripped of his guard shirt (he wears a muscle T), flies out the gate, does a midair somersault and lands on his feet. Just as he straightens up, Daffy flies out from the gate and onto the back of DJ's head. DJ turns around but Daffy remains in place; he's now wrapped around DJ's face.

DAFFY

Let me get off your face there.

DJ

Yes. That would be lovely.

Daffy climbs down. He gestures inside the gate, where there is much commotion and destruction.

DAFFY

Ooh. I better give them a couple hours to cool off.

(to DJ)

So, where for lunch? I'm banned at the following restaurants: Spago, Orso, Der Wienerschnitzel...

DJ

Go away.

DJ is unlocking a dubiously street legal motorbike from a nearby pole. Daffy walks up.

DAFFY

Hey, what gives? We've shared.

DJ

And it was a delight. But now I must move on with my life, which, it saddens me to report, will not include any insane ducks...

DAFFY

You sir, are a snob! A specie-ist!

DJ, now on the bike, pops a wheelie, twirls the bike around once on its back wheel, and speeds off frame. Oddly, this kicks much smoke and dust into Daffy's face.

DAFFY (CONT'D)

(coughing, calling)

You just bought yourself a lawsuit!

14

OMIT

14

15

INT. WARNER BROS. COMMISSARY - DAY

15

VARIOUS WARNER BROTHERS STARS lunch casually with Time-Warner CARTOON CELEBRITIES of their choice.

We PAN across a couple of tables. In the first, PORKY PIG complains to his SYMPATHETIC CELEBRITY FRIEND. *

PORKY *

(sans stutter) *

They tell me, lose the speech impediment, it's not politically correct. So I lose the speech impediment. Now they tell me I'm not funny! *

In the second, a traditionally animated SHAGGY and SCOOBY DOO are talking to MATTHEW LILLARD, playing himself.

SHAGGY

You, like, made me sound like a, like, total space cadet.

MATTHEW LILLARD

I'm sorry you feel that way. I tried to be true to your character.

Shaggy leans over the booth aggressively.

SHAGGY

If you, like, goof on me in the
sequel, I'm coming after you!

Scooby gets into Matthew Lillard's face, GROWLING very,
very realistically. Matthew does a scared Shaggy take.

Bugs and Kate are at the third table.

KATE

Some areas of the script I think we need to address: there's no heart, no one's cooperating, nobody learns anything...

BUGS

Daffy learns not to stick his head in a jet engine.

KATE

He's gone.

BUGS

Oh, don't you know? Daffy always comes back. I just tell him how much I need him. We hug. We cry. I drop something heavy on him. I laugh.

Kate produces her cellphone and makes a few quick motions with the stylus.

KATE

He's deleted. We need to move on.

BUGS

You'll go far in this business.

KATE

I already have. The question is, how can I help you reposition your brand identity? Answer: team you up with a hot female co-star!

BUGS

I don't think I'd feel right about dropping heavy things on a girl...

KATE

We change the dynamic. You still can't stand each other, but now you fall madly in love...

BUGS

Usually I play the female love interest.

Bugs whips on a crimson gown and platinum wig.

KATE

About the cross-dressing. In the past, funny. Today, disturbing.

CONTINUED: (3)

Bugs smacks his ruby lips at Kate sexily. She winces.

KATE (CONT'D)

Look, I can't reinvigorate you if
you won't play ball with me...

A baseball plops into Kate's drink, splashing her. Bugs sits across from her in a baseball uniform, pounding his fist into a glove and chawing on something.

KATE (CONT'D)

That's not funny.

BUGS

We disagree.

KATE

Let's change the subject. Here, you'll love this. The consumer products people visualized some concepts for your new look.

Kate produces a sketch of Bugs wearing baggy lowriders, half shirt and Rasta cap.

KATE (CONT'D)

Urban suburban. Urban look, but roomier in the waist.

Kate looks to Bugs for affirmation. His stares back icily, with, of course, ice hanging off his face.

KATE (CONT'D)

You don't like it.

BUGS

No offense, sweetcakes, but I like my look, and for that matter, he may get on my nerves, and he takes money from my wallet, but when it comes to sidekicks...

KATE

(putting foot down)

Stop. Listen. I'm trying to be nice, but I was brought in to leverage your synergy, and I'm not going to let you or some wacky duck-

BUGS

Daffy.

KATE

Wacky, Daffy, Nutty, Fruitcake Duck, it doesn't matter, the mental health groups are going to line us up and shoot us!

Bugs wears a blindfold and French beret, an unlit cigarette in his lips.

BUGS

(French accent)

Tell Gigi, Fifi, Cece and Zuzu I
love them.

Kate, in a complete panic, reaches over and knocks the
cigarette out of Bugs' mouth.

KATE

You can't smoke! Kids are
watching!

Kate points. *Sitting on the floor is RALPH PHILLIPS and
his FRIEND, staring up at them as if it's TV.*

RALPH PHILLIPS

I want to smoke what Bugs smokes.

FRIEND

If Bugs Bunny jumped off a cliff,
would you jump off a cliff?

RALPH PHILLIPS

I sure would.

Kate is completely flummoxed. She steels herself; it
looks like she's going to have to pull rank.

KATE

As the executive on this project,
I have to insist that we do every
single thing I say.

BUGS

As the recipient of these...

He places five Oscar-like statues on the table. He then
hoists up his Hollywood Walk of Fame star, which he has
apparently jack-hammered out of the sidewalk.

BUGS (CONT'D)

...and this, I insist we do things
like we've always done them, which
includes getting Daffy back.

DAFFY DUCKISH VOICE (O.S.)

I'm back, Bugsy!

It's JAMIE KENNEDY , in a cheap duck costume. *

KATE
(pitching)
Can you believe it? We got Jamie
Kennedy! *

Bugs gets up. He stares at Kate calmly. *

BUGS
Of course you realize: this means
war.

Bugs exits. Kate calls after him angrily.

KATE
We own that catchphrase!

Kate sighs deeply, frustrated and upset. Suddenly, a huge
black duck tail is shoved in her face.

JAMIE KENNEDY
Could you be a doll and scratch
that for me? *

As Kate makes a face, we pan over to another table where
MARTIN SHEEN is talking to a Max Fleisher-style SUPERMAN. *

MARTIN SHEEN
There's a couple of Republicans in
the Senate who need a little
timeout in the fortress of
solitude, if you catch my drift... *

SUPERMAN
You realize you're not actually
the president, right? *

The camera continues panning. *

A fancy English Tudor. DJ rides up on his motorbike.

GRANNY (O.S.)
Little Damian!

GRANNY is clipping the hedges next door. TWEETY is in a
cage on a stand next to her. The top of Sylvester's head
can be viewed eying Tweety.

DJ waves back, smiling warmly but wearily.

16 CONTINUED:

DJ
Hey, Granny! Tweety!

TWEETY
How was your first day at work?

DJ
Eventful.

DJ goes in the house. *

GRANNY
I didn't plant cat tails. *

Granny lops off Sylvester's tail, which was hovering there. Sylvester drops out of view. *

17 INT. DRAKE HOUSE - DAY

17 *

DJ enters the house. He shuts the door and sighs deeply. There is the sudden sound of his gym bag UNZIPPING. Daffy climbs out. *

DAFFY
Look, it's your old friend, Daffy Duck. *

Daffy sticks out his tongue and gives DJ a great big Wet Willy (tongue in ear). *

DJ
Hey, how...?

DAFFY

Don't think about it for too long;
it'll just mess with your head.

Daffy strolls around the place, touching everything,
turning stuff over, shaking it, etc.

DAFFY (CONT'D)

Nice place.
(sniffs)
What have you got, a goat?

*
*
*
*

DJ

I'm sorry. Did I miss the part
where I invited you in?

Daffy places his hand on a neat stack of magazines and
spreads them haphazardly across the table. He glances at
the covers. Bugs is on every one. Daffy snorts.

DAFFY

Liberal media bias.

Daffy picks up a Hollywood Reporter, which somehow
managed to get printed, delivered and end up in a pile of
read magazines in a house.

*
*
*

DAFFY (V.O.) (CONT'D)

Well, no such thing as bad...
(noticing something)
Oooo...

*
*
*
*

DJ

Perhaps I was being too polite.
Get out.

Daffy turns casually away.

*

DAFFY

I'm going. I'm going.

*
*

ON AQUARIUM

*

Daffy looks into the aquarium with seemingly academic
interest.

*
*

DAFFY

Ah, an ichthyologium.

*
*

Suddenly, Daffy shoves his hand into the aquarium, plucks
out a large tropical fish and pops it into his mouth.

*
*

CONTINUED:

DJ runs up, grabs Daffy, and sticks his hand down Daffy's throat. He pulls out a donut. *

DAFFY (CONT'D) *

(scolding) *

Personal space! *

He reaches back down Daffy's throat, pulls out the fish, and puts it back into the tank. Over this, Daffy complains. *

DAFFY (CONT'D) *

Hey, I was digesting that! *

DJ *

Daffy...

DAFFY *

(strangled voice) *

Speaking. *

DJ *

Leave my father's house, now.

DJ squishes Daffy down. *

DAFFY *

Now you've got a lawsuit on your hands. *

Daffy springs up and jumps onto the piano stool. (Note: let's not do the piano bit that's here. It really hurts the continuity.) *

DAFFY (CONT'D) *

Wait. You live with your father? *

DJ *

Kinda, sorta... *

Daffy drops off the table, rolling and laughing.

DAFFY *

(laughing) *

That's rich! *

As he laughs, Daffy pounds on the piano keys with his fists. He continues laughing, pounding his fists on top of the piano as he crawls up onto it. His fist stops in mid-pound when he sees all the posters on the wall. Then he stops laughing abruptly. *

(CONTINUED)

CONTINUED: (2)

Framed posters on the wall for James Bond-type movies:
"ICE SPIES", "TO LIVE INSTEAD OF DIE" and "SCAR CAUSER."
The name "Damian Drake" features prominently over a
Timothy Dalton type.

*

*

CONTINUED: (3)

DAFFY (CONT'D) *
 (in hushed awe) *
 Your dad's Damian Drake, the super
 spy?

DJ
 (been here before)
 He's an actor. Who plays a spy.

Daffy knocks an award off a plaque. *

DJ (CONT'D) *
 And that, that was his "I Spy"
 Award. *

DAFFY
 (correcting)
 Ingenious. An actor who plays a *
 super spy as a cover for being a *
 super spy playing an actor! I'll *
 bet this whole dump's a super spy *
 lair! Nothing is as it seems. *

As he's talking, Daffy is looking around with the *
 magnifying glass. He looks towards the audience and we *
 see his eye in the magnifying glass. On the word "lair" *
 he pulls the magnifying glass away from his face, but *
 there is still an eye in the glass that continues looking *
 around as he says, "Nothing is as it seems." *

DJ
 You spend a lot of time on the
 Internet, don't you?

DJ walks away. Daffy is already at the tray, closely *
 examining items on it. *

DAFFY *
 You know, you're probably *
 protected by an invisible force *
 field right this minute. *

Daffy picks an apple from a fruit bowl and throws it. *
 The apple hits DJ in the face. *

DJ *
 Ow! *

DAFFY *
 (confidently) *
 Force-field-penetrating apple. *

SFX: RINGING CELL PHONE

(CONTINUED)

CONTINUED: (4)

DJ
Feel free to continue your
delusional ranting while I answer
my...

*

We cut to the strange, futuristic remote control.

*

DJ (CONT'D)
...Remote?

*

*

(Note: Daffy should not be seen or heard in this
section.)

*

*

17B-C

OMIT

17B-C

18

INT. MEDIA ROOM - CONTINUOUS

18

The TV remote is indeed ringing. DJ picks it up.

*

DJ
Hello?

*

*

He presses the button. Instead of the TV turning on, a
projector pops out of an old radio.

*

*

The projector projects an image onto the painting. The painting dissolves into a view screen. It's Damian DRAKE, looking straight into camera. He looks intense.

*
*

DAMIAN

Son?

DJ

Dad, why are you in the painting?

*

(NOTE: Let's cut the "if you're not sitting down, sit down" dialogue. It couldn't be more cliché.)

*
*

DAMIAN

Listen, DJ. I wanted to leave you out of this, but there's no one else I can trust. Can you hold on a second?

Damian's face drops off the TV screen and we briefly see a thug approaching camera. In the foreground of the camera we see a fist form. The camera-fist ZOOM IN to the face of the thug. Damian's face comes back into view.

DJ

Are you shooting a movie or something?

*

Daffy zips up next to DJ, lugging a giant sandwich. He says nothing.

*
*

DAMIAN

Come to Las Vegas.

Damian pauses to punch a bad guy.

DAMIAN (CONT'D)

Ask Dusty Tails about the Blue Monkey.

(NOTE: Damien Drake has a lot of extraneous dialogue in this run. If it hasn't been shot already, please delete it because it just slows everything down and is clunky besides.)

*
*
*
*

Daffy bites a big hunk off his sandwich, chewing eagerly as he watches.

*
*

DJ

Blue Monkey?

*

DAMIAN

It's a diamond.

*

Daffy freezes with the sandwich in his mouth. His eyes dilate and saliva pours out of his mouth all over the sandwich.

*
*
*

ON THE PAINTING

*

A fist comes into frame, punching Damian's head o.s. There's a flurry of feet and arms on screen. Damian, a little bloodied, appears back on screen.

DJ

Dad, are you okay? Should I call
the police?

CONTINUED:

DAMIAN

No police. Son, I'm sorry I didn't
tell you this before, but—

A huge hand grabs Damian's face from behind. Several
parts of BAD GUYS swarm in. It's a dark blur.

DJ

Dad? Tell me what before? Dad?

The blank canvas scrolls up and a different painting
fills the frame. DJ is in shock. Behind him, Daffy is
ranting joyously.

(CONTINUED)

CONTINUED: (2)

DAFFY

Diamond?! I'm rich! Filthily so!
I've joined the leisure class!

DAFFY'S RICH FANTASY *

TO BE WRITTEN. It will be on the longish side. At the
end of the fantasy, we go to the classic "That's All,
Folks" rings. *

OUT OF FANTASY *

We pull out of the rings to reveal that they are Daffy's
pupils. We pull out further to reveal that next to Daffy
is a very concerned DJ. *

DJ, still in shock, gets up and starts walking.

DJ

I gotta go save my dad...

DAFFY *

Oh yeah, that. *

INT. DRAKE HOUSE - CONTINUOUS *

DJ walks through the house, concerned. He enters the
foyer and Daffy zips in front of him. *

DAFFY *

Spies and diamonds and sexy dames
no doubt!

DJ steps over Daffy to get his coat. *

DAFFY (CONT'D) *

This is a job for:

Daffy "produces" a tuxedo from behind the coat rack and
throws it on. *

DAFFY (CONT'D) *

(a la Sean Connery)
Duck. Daff Duck.

DJ ignores this and walks toward the garage. *

(CONTINUED)

CONTINUED:

DAFFY (CONT'D)

*

(all business)

Okay, first stop, Vegas. Should we
jet or copter in?

CONTINUED: (2)

DJ
 (mostly to self)
 I'm just going to take my Dad's
 old car...

DAFFY
 A superspy car? Let's roll!

20 OMIT 20

21 INT. DAMIAN DRAKE'S GARAGE - A MINUTE LATER 21

It's pretty dark. DJ pushes the garage door button.

DJ
 This isn't a spy car.

As the door opens, we see the car is a 1974 Gremlin.

DAFFY
 Don't be ridiculous. Your dad's a
 spy; ipso ergo, spy car.

*

DJ
I used to deliver pizzas in this car.

DJ gets in the car. Daffy is already there, propless. *

DAFFY
Secret pizzas?

DJ grabs Daffy and throws him out the driver side window. DJ rolls up the window quickly, catching Daffy's bill in the very top. The very end of Daffy's bill speaks. *

DAFFY (CONT'D)
(Very high)
Spy car.

DJ starts the Gremlin. He pushes Daffy's bill out window with his finger. He drives out of the garage. (NOTE: Should probably cheat it -- not see Daffy in the garage as he drives out.) *

EXT. DRAKE HOUSE - CONTINUOUS

As the Gremlin goes down the driveway onto the street, Daffy suddenly pops up in the back seat. *

DAFFY DUCK (SOME O.S.)
You know how you know it's a spy car? Because it doesn't look like a spy car.

The Gremlin drives o.s. As the garage door closes, the floor flips over (à la "The Green Hornet") REVEALING A SLEEK SILVER SPY CAR.

22 INT. THE TONIGHT SHOW - STAGE 22

OWL JOLSON is on stage, as JAY LENO watches, delighted.

OWL JOLSON
(singing)
I WANNA SINGA/ I WANNA DANCE-A...

PULL BACK to reveal that we are watching this on a monitor in:

23 INT. THE TONIGHT SHOW - GREEN ROOM - DAY 23

Bugs is talking to a SUPER HOT CHICK.

BUGS

You were a bunny? What a
coincidink!

Bugs's cell phone RINGS.

BUGS (CONT'D)

(on phone)
Eh, what's up, Doc?

INTERCUT WITH:

24

EXT. HIGHWAY 15 - CONTINUOUS

24

Daffy is in the Gremlin, gloating.

DAFFY

Ha!

BUGS

Daffy?

DAFFY

Just a friendly call to tell you what you can do with your precious Hollywood dreams. For, as it so happens, while you're pretending to star in an action movie, I'm starring in my own action reality! Me and my sidekick DJ are on our way to Vegas to score the Blue Monkey, a huge diamond which, might I add, will enable me to buy my own movie studio, where I will thereafter write, produce and direct Daffy Duck-filled Bugs-Bunny-free entertainment, for which I believe the public is clamoring!

BUGS

Daff, listen...

Bugs produces an index card, which he reads from.

BUGS (CONT'D)

We've had our differences, but you're my partner and I need you.

DAFFY

Ha! Do you hear my laughter? Ha! I repeat, for your delicatation: Ha!

Daffy hangs up triumphantly. DJ casually grabs Daffy and tosses him out the window.

25

INT. THE TONIGHT SHOW - GREEN ROOM - CONTINUOUS

25

Bugs stares at the receiver in confusion.

BUGS

Blue monkey?

(CONTINUED)

CONTINUED:

WHOOSH. The CAMERA dives into the handset and into black.

26 A BLACK SCREEN 26

A WAVEFORM flickers as the words "Blue Monkey" ECHO.

PULL BACK to reveal other WAVEFORMS, and other spectral voices saying things like "Blue Moon," "Ooh, money," "Blue Only," "Blooming peonies" and "Do the monkey."

A huge map of the world flickers with waveforms. An ALERT SOUND. A waveform on the West Coast flashes red.

27 INT. HIGH-TECH COMMUNICATIONS ROOM - CONTINUOUS 27

A huge figure looks up from a book. The monitor zooms in on the red waveform: North America, West Coast, Los Angeles area, where we see a single waveform connecting a position in Beverly Hills to one in the desert.

DAFFY

(filtered)

Me and my sidekick DJ are on our way to Vegas to score the Blue Monkey.

The figure closes his book: "PAIN AND ITS CREATION." He stands. This is MR. SMITH.

28 EXT. LOS ANGELES - DAY - ESTABLISHING 28

We PUSH IN on a distinctive corporate building.

29 INT. ACME HEADQUARTERS - HALLWAY - MOMENTS LATER 29

Mr. Smith walks past a mix of human beings and cartoons, all bustling happily. As he passes open rooms, we see animated characters testing various ACME products.

At the end of the corridor, Mr. Smith takes a worn time card from a battered rack, sticks it in a verdigris-speckled time clock and pulls a lever to punch it. He puts it in a rack on the far side of the clock and a door slides open. He enters. Exiting is SAM SHEEPDOG, who clocks out.

30 INT. ACME BUILDING - BOARDROOM - DAY 30

Presiding at the acme of the dais is MR. CHAIRMAN. He is petting a CAIMAN in his lap.

(CONTINUED)

MR. CHAIRMAN

That is unacceptable! We cannot have nine-year-old children working in sweatshops making Acme sneakers! Not when three-year-olds eat so much less!

V.P., CHILD LABOR

But they require naps.

MR. CHAIRMAN

(ominously)

Not if they want their porridge.

Mr. Chairman reaches down.

BEHIND THE DAIS

Is a large aquarium cage filled with cartoon insects.

Mr. Chairman's hand reaches in and plucks an insect.

BACK TO SCENE

Mr. Chairman holds the insect (one of the space villians from "Space Jam") above the caiman. He drops the insect and the caiman gobbles him greedily.

MR. CHAIRMAN (CONT'D)

Next order of business?

Mr. Smith pops up next to Mr. Chairman. Mr. Smith leans over and whispers something.

MR. CHAIRMAN (CONT'D)

Thank you, Mr. Smith.

(to the board)

Grave news, my friends.

Mr. Chairman picks up one of several remotes on his console. He hits a button and a floating video screen descends in front of the dais. The video screen is blue and says in the upper corner, "GAME ONE."

*
*
*
*

MR. CHAIRMAN (CONT'D)

(annoyed sound)

Who's been playing with this thing?

(pushing buttons)

TV. Video. TV. Video.

*
*
*
*
*

The blue screen reads, "VIDEO 2", "VIDEO 3", "AUX", and finally a picture appears on the screen: it begins as a satellite picture of the Mojave desert, but ZOOMS IN to a car on Highway 15, and finally on the Gremlin. Mr. Chairman continues as if he hadn't been interrupted by this bit of business.

*
*
*
*
*

MR. CHAIRMAN (CONT'D)

It appears as if Damian Drake's son knows about the Blue Monkey and is on his way to Las Vegas.

*

MR. CHAIRMAN (CONT'D)

He must not learn the location of
the diamond before we do.

*

Mr. Chairman pushes a button on the remote. First, the
image he is watching breaks up into nine separate
screens. He's annoyed. He pushes another button and we
briefly see a SURVEILLANCE CAMERA SHOT looking down into
a (empty) bathroom stall. This image is replaced by:

*
*
*
*
*

SECURITY CAMERA POV

A barren room. Damian is strapped into a folding chair.
Two INTERROGATORS come at him.

MR. CHAIRMAN (CONT'D)

How's the interrogation coming?

Just then Damian rears back and kicks both of the
interrogators square in the face. One of them staggers to
his feet and talks directly to the security camera.

INTERROGATOR

He's about to crack.

In the b.g., Damian headbutts the other interrogator.

An annoyed Mr. Chairman clicks a button.

*

VIDEO SCREEN (O.S.)

(loud, sung)

COME AND KNOCK ON MY DOOR...

*
*
*

Exasperated, he pushes another button and the video
screen returns to showing the Gremlin with DJ driving.

*
*

MR. CHAIRMAN

(building intensity)

We cannot let the good guys win
this time, people. We must capture
this son of a spy, we must find
out the location of the diamond,
and we must use it for our own
diabolical ends!

Mr. Chairman turns to Mr. Smith, businesslike.

MR. CHAIRMAN (CONT'D)

Copy that to all department heads.

Mr. Chairman pets the caiman and smiles thinly.

MR. CHAIRMAN (CONT'D)
Soon the Acme Corporation shall
tower over all of creation!

THE BOARD
(together)
All of creation.

Mr. Chairman LAUGHS EVILLY. The board joins in. As their laughter builds we PULL OUT, through the glass walls. The ACME skyscraper towers above all others.

VOICE (O.S.)

Wait a minute.

The laughter stops abruptly and we zip back into the boardroom. One of the executives points to the hologram of the car. In it, Daffy has his head stuck out the window like a dog and his bill is flapping in his face.

V.P., RHETORICAL QUESTIONS

What about the duck?

MR. CHAIRMAN

(a beat, then)

Extra crispy.

The EVIL LAUGHS resume and we PULL OUT again, as before.

FILM LEADER

A clapboard reads: "BACK IN ACTION / SCENE: 7 / TAKE: 1 / DIR: J. DANTE"

30A-B OMIT

30A-B

31 EXT. CARTOON FOREST - DAY (DAILIES)

31

MUSIC: "PEER GYNT," as arranged by Carl Stalling

BUGS (O.S.)

Duck season!

WAYNE KNIGHT(O.S.)

(Daffy Duck voice)

Rabbit season!

Reveal Bugs arguing with Wayne Knight in his duck suit. Elmer stands between them with shotgun, bewildered.

BUGS

Duck season!

WAYNE KNIGHT

Rabbit season!

BUGS

Rabbit season.

31 CONTINUED:

WAYNE KNIGHT

I say it's duck season and I say
fire!

Elmer raises his shotgun.

32 INT. WARNER BROS SCREENING ROOM - CONTINUOUS

32

The Warner Bros, Bugs, Kate, and Elmer watch the screen
as we hear a SHOTGUN BLAST.

ELMER

(shielding his eyes)
Turn it off. Turn it off!

The lights come up. Bugs sips a carrot juice.

BUGS

Probably shoulda filmed that last
instead of first.

MR. WARNER

We need another duck.

KATE

Is Rob Schneider still in the
business?

BUGS

I will not work with Rob
Schneider.

MR. WARNER

Well then, I'm out of ideas.

MR. WARNER'S BROTHER

I've never had an idea.

BUGS

Let's see. We need a duck who can
take a shotgun blast to the head.
Who could it be... Let me
think... HMMMMMMMMMMMMMMMMM...

KATE

What do you want me to say? That
I got rid of Daffy? I got rid of
Daffy. And I stand by my decision.

MR. WARNER

(casual)
You're fired.

(CONTINUED)

KATE

What?

MR. WARNER'S BROTHER

(casual)

You got rid of our best duck.

KATE

You can't fire me! My movies have made nine hundred and fifty million dollars!

MR. WARNER

That's not a billion.

KATE

(back-peddalling)

I think we can all agree that the decision to get rid of Daffy was a poor one. But it's time to move on and by move on I mean reversing course and getting Daffy back.

MR. WARNER

By Monday. This movie is costing us a million dollars a day.

MR. WARNER'S BROTHER

Plus gratuities.

KATE

I'll have Daffy back by Monday.

Bugs pokes his head into frame and waggles his eyebrows. Kate exhales in frustration and fear.

DJ, determined, drives along.

An air vent on the passenger side dashboard pops off and Daffy squeezes through it. He sits next to DJ.

DJ

I'm getting a little tired of throwing you out of the car.

DAFFY

That's my plan in a nutshell.

DJ

But listen up: my dad's never asked for my help before, and I'm not going to let anything get in my way. So if you screw this up, even once...

DAFFY

You gotta spot me three screw-ups.

DJ

Once. And your liver's on toast points.

DAFFY

(ignoring that)

Now if we run into anything that requires superspy skills, like cracking wise or smooching dames, you'd be better leave that to me. However, if we have any security guarding needs...

DJ laughs sarcastically.

DJ

Funny, funny duck. But I'm not a security guard, okay? That's just what I do for money. What I really am, is I'm a stuntman.

DAFFY

You? <Raspberry of disbelief>

DJ

You see those Mummy movies? I'm in them more than Brendan Fraser is.

(suddenly bitter)

And he couldn't stand that.

DAFFY

You'd better leave everything to me.

DJ

Duck, I'd like to remind you that you are a duck. While I am a man. With a man's brain. And opposable thumbs.

DJ wiggles his thumb in Daffy's face.

DAFFY

Yeah, but can you do this?

Daffy produces a giant mallet and hits himself on the head. This causes him to break apart into dozens of little Daffys who make high-pitched "woo hoo"s all over the car, almost causing DJ to lose control of the wheel. They then converge and re-form into Daffy, who smiles cockily at DJ. DJ just looks at him for a beat.

DJ

I can grow a beard.

34

EXT. DRAKE HOUSE - LATE AFTERNOON

34

An Acme taxi pulls away, depositing Kate.

35

EXT. DRAKE HOUSE - DOOR - MOMENTS LATER

35

Kate approaches the door and knocks. The door opens slightly. She pushes the door open and enters.

36 INT. DRAKE HOUSE - CONTINUOUS 36

KATE
(calls)
Mr. Drake? DJ...

Kate walks around.

KATE (CONT'D)
I'm not here to fire you again...
I just want to know if that duck
told you where he was-

Just then, Kate hears something. It's coming from:

37 INT. DRAKE HOUSE - HALLWAY - CONTINUOUS 37

Kate opens the door. Steam pours out. She enters.

38 INT. DRAKE HOUSE - BATHROOM - CONTINUOUS 38

A misty shroud. As it clears, Kate sees a silhouette in the shower.

Kate pulls back the curtain. Bugs turns in terror, in a shot identical to "Psycho."

BUGS
<scream>

QUICK CUTS duplicate the "Psycho" shower scene precisely, except of course Kate just stands there, befuddlement turning to annoyance.

Bugs, on the tile, his eye unblinking.

Kate looks down at him, pissed.

KATE
Cut it out.

Kate turns and exits.

38A INT. FAMILY ROOM - CONTINUOUS 38A

Bugs sits very close to a TV, displaying hash, a la "Poltergeist," His head turns slowly toward Kate.

38A CONTINUED:

BUGS

Not in here.

BACK TO SCENE

A now very harried Kate marches off and down the hall.

39 INT. DRAKE HOUSE - CONTINUOUS 39

She slams the door behind her. She storms over to another door. She opens it and sees:

40 INT. DRAKE HOUSE - BEDROOM - CONTINUOUS 40

Bugs floats above the bed, a la the "Exorcist."

BUGS (DEMON VOICE)

He's not in here.

41 INT. DRAKE HOUSE - CONTINUOUS 41

Kate SLAMS the door and storms to:

42 OMIT 42

43 A HALLWAY 43

Two child-proportioned Bugs stand side by side, a la "The Shining."

TWO BUGS

Not here. Not here.

Kate emits a tiny shriek and turns away. She walks into:

44 THE KITCHEN 44

Kate is relieved. At least there's no Bugs here. However, there is that large metal pot boiling over on the stove.

The lid of the pot lifts up. Bugs is in the pot.

BUGS

I will not be ignored.

KATE
 (losing it)
 What are you doing?!!

Bugs casually hops out of the pot and walks up to her.

BUGS
 Shtick.

Bugs shakes himself dry, like a dog, wetting Kate. He exits jauntily. A furious Kate stalks after him.

Kate walks out but Bugs has disappeared.

KATE
 Why are you torturing me? What-

Kate stops. She sees the Damian Drake movie posters.

KATE (CONT'D)
 I fired the son of our biggest
 star. This has been a career-
 making day, Kate.
 (getting weepy)
 First you get rid of that duck
 everybody hates but then of course
 they all want him back, but worst
 of all you get in a big fight with
 Bugs Bunny, who you revere and who
 you've tried to model your life
 after...

Right next to Kate, the visor on a suit of armor lifts up. Bugs is inside, also crying.

BUGS
 I hate to see a grown man cry,
 especially when its a girl.
 Listen, would it make you stop
 bawling if I told you Daffy said
 he was going to Las Vegas with
 some guy named DJ?

KATE
 (really bawling)
 How am I supposed to get to Las
 Vegas? My car's waterlogged!

Bugs "opens" the chest of the armor and climbs out. He puts his arm around Kate's waist and leads her to a door.

BUGS

Hey, hey, stop your sobbing now.
Let Uncle Bugsy take of it. I know
how we can get to Vegas...

He flicks a light switch next to a door and opens it.

46 INT. GARAGE - CONTINUOUS 46

The spy car looks fast even standing still. Kate's tears instantly dry up.

KATE
(all business)
Perfect.

Kate exits. Bugs realizes:

BUGS
I been played.
(further realizing)
And I liked it!

47 INT. GARAGE - SPY CAR - A BEAT LATER 47

Kate fastens her seat belt. Bugs fastens his seat belt. Then another belt. Then 23 more belts, topped with a bicycle helmet. He turns to Kate, as if to a chauffeur.

BUGS
Las Vegas, driver.

The inside of the spy car suddenly glows to life.

FEMALE COMPUTER VOICE
Taking you to Las Vegas.

The engine ROARS. Kate takes her hands off the wheel.

48 EXT. DRAKE HOUSE - GARAGE - CONTINUOUS 48

The car leaps out of the garage. Its wheels don't touch the ground until the end of the driveway. It fishtails into the street, then zooms off like a stock car.

48A EXT. GRANNY'S HOUSE - YARD - CONTINUOUS 48A

Granny is watering her lawn with a hose. She turns to watch the car careen off.

In doing so, she happens to shoot water in Sylvester's wide open mouth, which had been poised to eat Tweety. Tweety flies out of Sylvester's paw and he fills with water.

A water-filled Sylvester staggers backwards and into a spiky cactus plant. He staggers forward and lands face first on the lawn. The water shoots from the holes in his back, gently sprinkling the lawn as he rolls back and forth in pain. Satisfied that this will work, Granny walks into the house with Tweety on her shoulder.

TWEETY

Poor puddy tat. He wet himself.

49 EXT. LAS VEGAS STRIP - WOODEN NICKEL - EVENING 49

The huge casino's facade is a six-story neon Yosemite Sam. He waves bags of gold. Across Sam's hat letters sparkle: "THE WOODEN NICKEL. An Acme Casino."

The marquee reads, "Now Appearing: Dusty Tails."

The Gremlin pulls into the valet parking area.

PUSH IN on "Sam's" eyes. We see they are windows, into:

50 INT. WOODEN NICKEL - SAM'S OFFICE - CONTINUOUS 50

YOSEMITE SAM is confronted by Mr. Smith.

YOSEMITE SAM

You want the varmints and what they come for. I gotcha. But what's in it for Sam?

Mr. Smith reaches off-frame and produces a treasure chest. He places it on the desk in front of Sam. When Mr. Smith opens the chest, a GOLDEN GLOW bathes Sam's face.

SAM

<greedy chuckle>

Mr. Smith grabs Sam's head, shoves it in the chest, and calmly SLAMS the lid on it several times. Sam emerges with a couple of teeth missing.

YOSEMITE SAM

I gotcha.

51 INT. WOODEN NICKEL - CASINO - CONTINUOUS 51

DJ and Daffy enter and react in amazement.

A wild, Wild West-themed casino. A savage brawl involving several cowboys is in progress. One smashes another over the head with a slot machine. The victim goes down. A beat, and he gets up; indicates the others should join him. The cowboys hold hands and bow. APPLAUSE.

BLAM BLAM BLAM! Cartoon bullets strike Daffy's upper bill, spinning it clockwise around his head. Another bullet hits his lower bill, spinning out of sync with the first.

(CONTINUED)

A third hits his upper bill as it rounds the other side, spinning it in the opposite direction. It's now completely askew. People APPLAUD.

DJ

Wow. You can almost smell the gunpowder.

DAFFY

(dryly)

Yes. An incredible simulation.

NASTY CANASTA and COTTONTAIL SMITH stand, guns smoking. Sam smacks them with his hat.

SAM

No, you imbeciles! We wait till he gets what's he's coming for!

NASTY CANASTA

And then we blast him?

SAM

Then we blast him.

NASTY CANASTA

(holstering gun)

Long as we get to blast 'em.

DJ walks close to the stage, looking for a way to sneak backstage. Daffy follows, excitedly reading a Playbill with a picture of Dusty on the cover.

DAFFY

Did you know Dusty Tails sang the theme songs to six Damian Drake movies?

DJ

Yes. He's my father. Remember?

DAFFY

I keep failing to see the resemblance, somehow.

(re: program)

Ooh, I hope she sings the love theme from "The Throat Punchers."

The house lights drop. *

ON STAGE

A SHAPELY COWGIRL descends from above on a swing, dressed in Victorian clothes. It's DUSTY TAILS.

DUSTY *

(sweet) *

When I was just a little girl, my *
dear old grandmama took me aside, *
and she said to me: *

MUSIC STARTS. *

Dusty sings a country-fried cover of the Backstreet Boys' *
"If you Wanna Be a Good Girl (Get Yourself a Bad Man)" *

DUSTY (CONT'D) *

(singing) *

IF YOU WANNA BE GOOD GIRL/GET *
YOURSELF A BAD MAN... *

Dusty lifts her dress, and little YOSEMITE SAMS run out. *

54 EXT. HIGHWAY 15 - MOJAVE DESERT - EVENING 54

The spy car streaks along.

BUGS/DAFFY (O.S.
(sings)
VIVA, LAS VEGAS/ VIVA -

55 INT. SPY CAR - CONTINUOUS 55

Bugs FLAILS on a banjo as he sings. Kate grabs the banjo and throws it out the window.

BUGS
You've got no music in your soul,
you know that?

KATE
I'm aware of that, yes.

Bugs shrugs and turns to the dashboard. It's a dizzying array of hardware. Bugs' hand hovers over the switches.

BUGS
Jeesh, he went for all the
options. Chump.

KATE
Don't touch anything. This is
Damian Drake's car, and if-

Bugs flicks a switch.

Through the back windshield we see two white jet streams shoot out. A moment later, two huge fireballs erupt a half mile back.

BUGS
<dismissive sound>

Bugs scans the array of buttons.

KATE
If you touch one more button -

BUGS
Shh. I'm about to defy you.

Bugs reaches. Kate blocks him. In doing so, she places the palm of her hand on a flat black panel on the dashboard. The panel glows.

Kate quickly pulls her hand away, but a perfect fingerprint map of her hand remains. Across the bottom of the panel flashes the words "SEARCHING..."

BUGS (CONT'D)

Now you done it.

The handprint disappears and it replaced by Kate's driver's license photo, surrounded by a dizzying array of personal information: height, weight, credit card numbers, cholesterol, etc.

FEMALE COMPUTER VOICE (V.O.)

Katharine Beatrice Houghton

BUGS

Beatrice?

Assorted photos flash on the screen, including a one-year-old Kate naked in a bath, a very fat 10-year-old Kate, and finally 16-year-old Kate in a cheerleading outfit.

FEMALE COMPUTER VOICE (V.O.)

IQ, one hundred and six.

KATE

(defensive)

I was only eight years old!

(bitter)

You get one peg in the wrong hole
and you're branded for life.

*
*
*
*
*

FEMALE COMPUTER VOICE (V.O.)

In high school, she was head cheerleader. All the other cheerleaders hated her...

KATE

I think we've heard enough.

On the screen is a full-length picture of Kate. Various parts of her body and face light up in red. The title over the illustration reads "PROBLEM AREAS."

Kate's finger pushes a button next to touch screen. But instead of stopping the narration, A FLURRY OF ROBOTIC ARMS shoot out of the dash and attack Kate and Bugs. She screams.

(CONTINUED)

55 CONTINUED: (2) 55

56 EXT. HIGHWAY 15 56
The car swerves all over the road.

57 INT. SPY CAR - MOVING 57
The robot arms retract, revealing a discombobulated Kate and Bugs wearing scuba gear.

FEMALE COMPUTER VOICE (V.O.)
Her freshman year of college, she
gained thirty pounds and wore the
same sweat pants for five months.

Annoyed, Kate pushes the button again. The robotic arms flurry in, leaving Kate in a stunning evening gown and Bugs in a tuxedo.

FEMALE COMPUTER VOICE (V.O.)
(CONT'D)
Estimated number of cats she will
have at age fifty: thirty-two. *
*

57A EXT. HIGHWAY 15 57A
The car drives off as we hear...

KATE (O.S.)
<exasperated yell>

BUGS (O.S.)
Man, I love this show.

58 INT. WOODEN NICKEL - ON STAGE 58
Dusty sings and dances. *

58A INT. WOODEN NICKEL - STAGE RIGHT 58A *
DJ and Daffy watch this from the wings.

DJ
(loud stage whisper)
Psst. Dusty! DUSTY!

Dusty looks to the wings, annoyed, and continues singing.

59

INT. WOODEN NICKEL - ON STAGE

59

A chorus of Yosemite Sams line-dance behind Dusty. A hand reaches out from the wings and yanks one of them backstage. Much too soon later, DJ emerges wearing the ill-fitting costume and mask.

Aping the dance moves, he makes his way toward Dusty, shoving the other Sams aside.

The song hits a dance break. DJ sees his opening and sidles up to Dusty.

DJ

I need to talk to you.

DUSTY

(annoyed)

You know the rules. You grow, you go.

*
*

Dusty attempts to dance away from DJ. He hooks her into a dosie-do and speaks to her urgently.

DJ

I'm DJ Drake, Damien's son.

DUSTY

What? How do I know you're really...?

DJ spins Dusty into a masterful embrace. Her eyes widen.

DUSTY (CONT'D)

You are Damien's son.

IN THE WINGS

An annoyed Daffy fingers the script.

DAFFY

I don't have anything to do at all in this scene.

ON STAGE

Note: The below bold-faced business may have been cut.

*

Dusty and DJ finish the number. BIG APPLAUSE.

(CONTINUED)

Daffy runs in and slides across the stage on his knees, stopping in front of Dusty and DJ. He throws his arms open theatrically. The applause abruptly stops.

DJ picks Dusty up and carries her off-stage. *

IN THE WINGS *

DJ deposits Dusty. The LITTLE SAM whose costume DJ is wearing is standing there in his underwear. *

DJ
 (To little Sam)
 Hey, thanks a lot. If I can ever,
 if you need anything taken down
 off a high shelf or something... *

ALT. *

DJ hands Little Sam a twenty. *

DUSTY
 Don't I pay you enough? *

LITTLE SAM
 (matter-of-fact)
 No. *

INT. DUSTY'S DRESSING ROOM

DJ sits on a chair while Daffy pokes around, as usual.

DUSTY
Please excuse me while I change...

Dusty goes behind a scrim and starts to undress.

DJ
Okay, but I don't have much time.
My dad's in trouble. He told me to
ask you about the Blue Monkey.

Dusty sticks her head out from the scrim.

DUSTY
So then you know?

DJ
(badly faking)
Oh, yeah. Sure. Definitely yes.

Dusty goes back behind the scrim again.

DUSTY
I figured something must have
happened when he didn't show up.
I'm so sorry. But that's what
comes with being a spy.

DJ is stunned. Daffy perks up.

DAFFY
Ha! I was right! And somebody else
was wrong! By process of
elimination, that must be-

Dusty pokes her head out again.

DUSTY
What's the duck talking about?

DJ twists Daffy's bill closed like tin foil.

DJ
(dazed)
Nothing. So, you're a spy, too?

DUSTY (BEHIND SCRIM)
The pop diva thing, that's only
one side of me.

(MORE)

(CONTINUED)

CONTINUED:

DUSTY (BEHIND SCRIM) (CONT'D)

I also work for the agency as a professional assassin. It's really hard juggling the two sometimes. I don't know what I'm going to do when I have kids...

DJ tries to absorb everything.

DJ

All this time my dad was a spy and I thought he was just a movie star...

DAFFY

Now I see the resemblance. Successful action hero, failed stunt man. Superspy, pseudo-cop...

DJ yanks off Daffy's bill and throws it across the room. Miffed, Daffy walks after it. DJ EXHALES MEANINGFULLY.

DUSTY

You know how hard it is to find a nanny with advanced weapons training?

Dusty walks out from behind the scrim. She is now wearing a black leather catsuit, replete with taloned black gloves, an infrared scope over one eye, etc.

Daffy, who was about to put his bill back on, drops it.

DUSTY (CONT'D)

(explaining)

The Liechtenstein ambassador is in town. It's payback time.

DJ stands to address Dusty.

DJ

So, what about this Blue Monkey?

DUSTY

Your father's mission was to track it down before forces of evil et cetera, et cetera. I was supposed to give him this.

Dusty reaches to her make-up mirror and removes a playing stuck to the side. Daffy grabs it.

(CONTINUED)

CONTINUED: (2)

DAFFY

This isn't a king-sized diamond.
This is a queen of diamonds! Whose
idea of a sick joke is this?

Dusty nonchalantly karate chops Daffy's head, leaving a visible dent. She takes the card back. DJ reaches for it.

DJ

I'll take that.

Dusty puts the card down her front.

DUSTY

That's sweet, DJ, wanting to take
over for your father. But these
evil forces, they're bad people...

DJ

My father wanted me to do this...

DUSTY

Don't worry about it. We've got
trained professionals who get paid
... Well, not great money to tell
you the truth...

Daffy crosses, wearing a long gray coat and putting on a homburg.

DAFFY

Some treasure hunt this turned out
to be...

Daffy opens the dressing room door. On the other side of the door is Sam and his gang, standing next to a lit cannon.

DJ reflexively grabs Dusty and dives out of the way.

The cannon BLASTS. The cannon ball hits Daffy in the stomach and he flies into Dusty's make-up mirror. And through it. And through the wall behind it.

INT. CASINO — DRESSING AREA — CONTINUOUS

Daffy and the cannonball fly through an area where showgirls are applying make-up and straightening their stockings. A beat later, the cannonball returns for whence it came, and Daffy tips his bill.

(CONTINUED)

CONTINUED:

DAFFY

Ladies.

The cannonball shoots back out.

INT. CASINO - STAGE

The Daffy-laden cannonball seriously disrupts some dance number.

OFF STAGE

The Daffy-laden cannonball flies right into a glass case containing a fire extinguisher. The case immediately explodes with white foam.

INT. DUSTY'S DRESSING ROOM - CONTINUOUS

Sam and the gang enter the dressing room, guns blazing.

ON THE FLOOR

DJ lies on top of Dusty. He plucks the card from her front, smiling.

DJ

Thank you.

DUSTY

You don't know what you're getting into.

DJ

That's what makes life interesting.

DJ jumps to his feet and exits in the direction the cannon ball went. Sam and the gang start to follow, but Dusty, still on the floor, kicks all three of them backward. She leaps to her feet and starts kicking the stuffing out of Sam and his gang.

ON THE HOLE BLASTED IN WALL

DJ fights through the dust and debris and onto:

INT. CASINO - STAGE - CONTINUOUS

DJ makes his way across stage.

BACKSTAGE

DJ runs in, reaches into the foam and pulls out a foam-covered Daffy. DJ gives Daffy a shake and the foam comes off. Daffy spits a prodigious stream of foam.

A cannonball shatters the wall above them. They run off. A beat later, Sam and gang run through. Nasty has the cannon under his arm.

60A-H

OMIT

60A-H

INT. WOODEN NICKEL - BACKSTAGE - CONTINUOUS

DJ and Daffy climb a ladder to a second floor landing, with Sam and the gang in pursuit.

INT. WOODEN NICKEL - SECOND FLOOR LANDING

DJ faces off against Sam's gang. DJ kicks Cottontail over the railing and into a coal trolley full of money below. Nasty finally grabs DJ. The card in DJ's shirt pocket flies loose. DJ extricates himself Nasty.

DJ runs to the railing. Daffy jumps onto his shoulders. DJ sees the card fly away. DJ dives for a chandelier. He misses.

INT. WOODEN NICKEL - CASINO

DJ (and Daffy) falls through a poker table, the game being played entirely by LOONEY TUNES DOGS in a tableau reminiscent of "Dogs Playing Poker."

(CONTINUED)

CONTINUED:

THE CARD

Flies through the air, landing in a stack of cards in an electric card shuffler, where they are SHUFFLED. The deck is transferred to card shoe at a blackjack table. (The back of DJ's card is red; the others are blue.)

63 OMIT 63

64 INT. CASINO - BLACKJACK TABLE 64

DJ and Sam zip up almost simultaneously and take seats at the table. The dealer is FOGHORN LEGHORN.

FOGHORN LEGHORN

Place your bets, gentlemen.

DJ and Sam quickly place their bets. Foghorn deals.

In the b.g., Daffy runs up and down the fake rock formations as Nasty and Cottontail hurl lit cartoon sticks of dynamite at him. Each one hits its mark.

FOGHORN LEGHORN (CONT'D)

(to DJ)

Sir?

DJ

Hit me.

FOGHORN LEGHORN

Don't you want to look at your cards first, son?

(to camera)

Boy's got a lot to learn.

DJ

Just hit me.

An ace. (DJ already has a two showing)

DJ (CONT'D)

Hit me again.

YOSEMITE SAM

Hit me!

(CONTINUED)

FOGHORN LEGHORN

Await your turn, sir.

Foghorn hits DJ. An ace.

In the near b.g., Daffy bucks by holding onto the horns of the BULL from "Bully for Bugs." Cottontail and Nasty give pursuit on tiny, cartoon horses.

DJ

Hit me. Hit me. Hit me.

YOSEMITE SAM

No! Hit me, frazznabbit!

FOGHORN LEGHORN

I'll hit you when I hit you.

Foghorn deals DJ an ace, an ace, a two. Sam is growing with rage.

DJ

Hit me. Hit me. Hit me.

An ace, an ace and... the red-backed Queen of Diamonds.

DJ turns over his bottom card. It's an ace.

FOGHORN LEGHORN

Twenty-one. A winner.

DJ takes off with the Queen before Foghorn can hand him his winnings. A beat later, Daffy runs on top of the table, sweeps up the winnings, and exits. Cottontail and Nasty run across the table a second later.

Sam gets up to follow, but takes one last peek at his bottom card and says:

YOSEMITE SAM

Hit me.

Foghorn picks Sam up and matter-of-factly whacks him repeatedly on the ass with a wooden plank.

They run out to a line of parked cars. DJ hops into the driver's seat of the Gremlin. He's about to start it when Daffy jumps through the window and onto his lap.

DAFFY

All right, let's see what this spy car can do!

Daffy turns the key. The Gremlin falls to pieces.

DAFFY (CONT'D)

That's an interesting feature...

Cannonballs and bullets fly over their heads. DJ grabs Daffy and runs.

AT THE VALET

Race driver JEFF GORDON, in a NASCAR racing suit, steps up and hands the valet a ticket.

JEFF GORDON

It's a modified Chevrolet with DuPont and Pepsi logos all over and a big "24" on the side.

The valet runs off and zips up in Gordon's race car in the same moment. The valet opens the door to let Gordon in, but Sam and his gang shove past him and into the car.

The race car zooms off. Gordon looks confused, then notices the valet has his hand out for a tip.

65A	OMIT	65A
66-69	OMIT	66-69
69A	EXT. FREMONT STREET - NIGHT	69A

DJ and Daffy run through the crowded bazaar. Daffy suddenly stops at a vendor selling black market T-shirts. He holds up a T-shirt of himself wearing hip-hop clothes.

DAFFY

How much for this one?

Several cartoon bullets fly into frame, and pierce the T-shirt Daffy in several strategic locations.

Daffy zips o.s., followed very closely by the NASCAR vehicle, driven by Sam.

70 INT. SPY CAR - CONTINUOUS 70

Kate, frustrated, drives through Vegas.

KATE

There's got to be 314 hotels and
142 casinos in Las Vegas. We're
never going to find that duck!

Bugs casually points ahead. Daffy runs into the street,
waving his arms and SCREAMING. The car hits Daffy and
he's plastered against the windshield, bug-like.

BUGS

(admiration)
Daff never misses a cue.

71 EXT. LAS VEGAS STREET - CONTINUOUS 71

The spy car SCREECHES to a halt. A second later, DJ runs
up, peels Daffy off the windshield and tosses him in the
window of the Spy car. He opens the door:

DJ

Excuse me-

He sees Kate.

DJ (CONT'D)

Sir.

*

DJ unhooks Kate's seatbelt quickly, tosses her into the
far seat and jumps in.

DJ hits the gas and the spy car peels out milliseconds
before the NASCAR flies out onto the street, fishtails
and gives chase.

71A AHEAD 71A

The spy car takes a sharp left turn.

72 INT. SPY CAR - CONTINUOUS 72

Daffy badgers Bugs in the back seat.

DAFFY

If you think you're gonna horn in
on my action here, you're
tragically mistaken!

(CONTINUED)

BUGS

When have I ever horned in?

Bugs subtly moves toward center screen and back, forcing Daffy's head to look at him, in other words, upstaging him. Daffy falls out of focus. *

DAFFY

(slightly off mic) *

Stop upstaging me, you, Nomi
Malone! *

(off of Bugs' look,
casual) *

The character Elizabeth Berkeley
played in "Showgirls." *

(back to scene) *

This is my spot. *

Daffy pushes his face in front of Bugs', into the focus. However, the light is no longer generous. His bill looks blemished and his feathers appear to be thinning on top. He smiles for a beat, then realizes he doesn't look good and backs into the shadow. *

EXT. STREET *

The NASCAR car pulls up beside the spy car. They're neck-and-neck. *

INT. SPY CAR *

Kate seethes at DJ. He acts nonchalant, even as he is steering the car wildly to and fro. *

DJ

So what brings you to Las Vegas?
Run out of people to fire in the
state of California?

CONTINUED:

KATE

First you steal my duck, then you-- *

Kate stops, mouth agape. She sees Sam reaching across
from his car with a lit bundle of dynamite. Sam politely
knocks on DJ's window. *

KATE (CONT'D) *

(hysterical) *

Dynamite? Who has dynamite? *

DJ sees they are approaching a wall of stopped traffic.
He puts the car into a spectacular fishtail. *

ON NASCAR CAR *

Sam, noticing this, pulls the dynamite back in. It
starts to move toward the spy car when, of course, the
dynamite explodes. *

INSIDE SPY CAR *

Kate is eerily calm. *

KATE *

I'd like to get out now. *

DJ *

Relax, I'm a licensed stunt
driver. *

KATE *

You're a security guard!!!

DJ *

(suddenly bitter)

Talk to Brendan Fraser about that. *

DJ slams the wheel into reverse, and then the car does
all that cool shit you have planned. *

73

OMIT

73

*

73A

OMIT

73A

*

EXT. LAS VEGAS STREET - CONTINUOUS *

DJ is pretty pleased with his trick driving. *

(CONTINUED)

CONTINUED:

DJ
He makes it look so easy.

Kate matter-of-factly points out the windshield. We see that the NASCAR is actually waiting on the corner for them. DJ throws the car into an extreme hard left down an alley.

THROUGH WINDSHIELD

They're apparently going very fast. DJ looks in his rearview.

IN THE MIRROR

Daffy's face is blocking the view.

DAFFY
Go up on two wheels! Go up on two wheels!

BACK TO SCENE

DJ turns back and pushes Daffy's head aside to get a better view of how close the NASCAR is. As he does, Bugs appears, pointing forward.

BUGS
I'm curious. Are we gonna stop before we hit that wall? I got to make arrangements either way.

Yes, the car is directly headed for a wall; in fact, it's the back wall of Sam's casino.

DAFFY
(cowering)
Mother.

The dashboard flickers to life.

FEMALE COMPUTER VOICE
Taking you to Mother.

75 EXT. VEGAS SIDE STREET 75
 A JET ROAR. Flames shoot out the back of the spy car, torching the front of the NASCAR car behind it. The spy car lifts off and flies up over the casino wall.

76 INT. NASCAR CAR - CONTINUOUS 76
 Sam, a bit charred, watches through the windshield as the spy car gives flight, revealing the wall they are about to hit. *

77-89D OMIT 77-89D

90 INT. WOODEN NICKEL - CASINO - CONTINUOUS 90
 The NASCAR crashes through the wall. People scatter.

91-93 OMIT 91-93

94 INT. NASCAR CAR 94
 Sam clings to the wheel; eyes wide. Several showgirls scatter before him.
 The race car flies off the stage.

95-96 OMIT 95-96

97 INT. WOODEN NICKEL - CASINO - CONTINUOUS 97
 The NASCAR car crashes nose first and Sam is hurled through the windshield.

97A INT. WOODEN NICKEL - MINE SHAFT AREA 97A
 Sam is hurled down the mine shaft and into:

97B DARKNESS 97B
 A match is lit, illuminating Sam's face. He notices he is surrounded by dynamite.

YOSEMITE SAM

Uh oh.

97C INT. WOODEN NICKEL - MINE SHAFT AREA 97C

A huge fireball belches from the shaft.

98-100 OMIT 98-100

101 EXT. THE NIGHT SKY - CONTINUOUS 101

The Spy Car rockets along nicely.

102 INT. SPY CAR - CONTINUOUS 102

Bugs glances out her window, and down.

HIS POV

Glittering Las Vegas. Suddenly, a huge fireball blasts through the roof of the Wooden Nickel, shattering Yosemite Sam's neon visage.

As the fireball gets closer, we see it is a screaming Sam, his ass ablaze.

The flaming Sam shoots by the window of the Spy Car.

BUGS

Everybody, make a wish!

DAFFY

I'm beginning to suspect that this
one is the spy car.

*
*
*

Kate turns to DJ, dripping with sarcasm

KATE

Well, you killed me. Happy?

DJ

(concerned)
Okay, okay, I can handle this.
Don't worry. I... I've played some
video games...

*
*
*

DJ flicks the turn signal.

103-106 OMIT 103-106

107 EXT. SPY CAR - CONTINUOUS 107

The rockets re-orient. The car noses into a power dive.

108 INT. SPY CAR - CONTINUOUS 108

Everyone SCREAMS. DJ tries quickly turns the turn signal back. The turn signals go on.

108 CONTINUED: 108

HIS FOOT

works the brakes.

109 THE CAR 109

plummets toward the rocky desert.

110 BUGS 110

SCREAMS weakly, voice cracking. A couple of quick squirts of throat spray and he's SCREAMING LIKE A GIRL again.

112 THE SPY CAR 112

streaks toward the ground. KA-CHUNK! The engine rumbles.

DASHBOARD

The fuel gauge reads "E"

THE SPY CAR

Sputters and jerks as the engines go out. The car comes to a stop in mid-air, three feet off the ground.

FEMALE COMPUTER VOICE

I'm totally out of gas.

*
*

After a beat, the door opens and Bugs climbs out to the ground. He shakes his leg.

*
*

BUGS

Hey, look at that. My leg fell asleep.

*
*

Bugs continues shaking his leg as the other clearly more affected passengers stumble out of the car.

*
*

DISSOLVE TO:

113 EXT. MOJAVE DESERT - MORNING 113

Hot sun. PAN DOWN to a tall cactus, with a couple of vultures, staring down at:

Kate, Bugs and Daffy, sitting on the ground, looking very much goners. A thick stream of liquid hits Bugs's head.

(CONTINUED)

BUG
(to vultures)
Quit drooling! I'll tell you when
I'm dead!

Kate is fiddling with her cell phone.

KATE
No service? What are we, on Mars?
(drops phone, weepy)
This wasn't the plan. I'm supposed
to start my own production company
in two years, go to Cannes, where
I meet a wealthy French
businessman, get married and then
after five years have a baby, a
boy, followed by a girl three
years later. I'm not supposed to
be dying in the desert with a
rabbit and a duck and a handsome
yet goofy unemployed person!

DAFFY
(wistful)
I was going to be a dancer.

DJ strolls up to the group, no worse for wear.

DJ
Nothing ten miles in that, that or
that direction. So I suggest we go
that way.

Bugs falls to his knees, grabbing at DJ's legs.

BUG
Who you kidding, ol' sod? We're
goners. Water! We're gonna die out
here, alone, our dramatic death
throes unseen by the voting
members of the Motion Picture
Academy!
(weakly)
Agua por favor...

DJ is distracted by something on the horizon.

DJ
Hey, look!

IN THE MIDDLE OF THE DESERT

A heat wave apparition? No, it's... it's a Walmart, with no parking lot or roads leading to it.

Bugs gets up and dusts himself off, no worse for wear.

BUGS

(aside, to audience)

Man, how much did that cost 'em?

DAFFY

Who cares, with shopping convenience at such low prices!

Daffy runs toward the Walmart.

DAFFY (CONT'D)

Water! Fresca! Mountain Dew!

Gatorade products!

EXT. DESERT WALMART — LATER

Our heroes happily exit, outfitted with new outfits, waterbottles, drinks and brand name snacks.

CONTINUED:

114 OMIT 114

115 INT. ACME BUILDING — BOARDROOM — DAY 115

This image appears on the floating video screen on the dais. *

Mr. Chairman pushes a button in the remote. Nothing happens. He hits the remote with the butt of his hand, pushes a button and the video screen goes up. *

Mr. Chairman picks up another remote. He points it upwards and pushes a button. An upside-down trussed-up Yosemite Sam is lowered to several inches below Mr. Chairman's eye level. He pushes another button. Sam is lifted to several inches above eye level. He pushes a third adjustment gets it right. *

MR. CHAIRMAN

How did this happen?

YOSEMITE SAM

Mistakes were made. By others.

MR. CHAIRMAN

Thank you for your report.

Mr. Chairman pushes a button on his remote. Sam zips up out of frame. A beat later, we see Sam falling past the window. *

MR. CHAIRMAN (CONT'D)

It now appears that in order to obtain the location of the Blue Monkey, we will have to exterminate two people and a rabbit and a duck. Any moral objections?

THE BOARD

(EVIL CHUCKLES)/ Good one.

Mr. Chairman walks over to where Damian Drake is hanging in a gibbet cage. (Next to him stands THE MAD SCIENTIST lovingly examining various instruments of torture on a table before him.) Mr. Chairman picks up a hand mixer from the table and menaces Damian. *

MR. CHAIRMAN

Unless, Mr. Drake, you would like to save us the bother of eliminating your son?

(CONTINUED)

DAMIAN

My son is going to kick your evil
butt! He varsity-lettered in
wrestling and he was a National
Merit Scholar Semi-finalist!

*

Mr. Chairman CHUCKLES but actually seems a little
worried.

V.P., BAD IDEAS

Uh, Mr. Chairman, a suggestion?
Perhaps we should activate our
desert operative.

Mr. Chairman and the other board members roll their eyes.

V.P., BAD IDEAS (CONT'D)

He's due for a win.

116 EXT. MOJAVE DESERT - DAY 116

WILE E. COYOTE is chasing the Road Runner, about to catch
him, when:

SFX: Phone ring

Coyote stops abruptly and picks up a phone that's built
into an organ-pipe cactus. He holds up a small sign:
"HELLO?"

116A EXT. MOJAVE DESERT - CONTINUOUS 116A

DJ, Daffy, Kate and Bugs walk together, in a tableau
reminiscent of the "Wild Bunch," or "Stand by Me," or
something.

DJ

You know, Kate, for an executive
in charge of a comedy starring a
bunny and a duck, you seem a
little... what's the word?

BUGS

Humorless.

DAFFY

Stick-in-the-muddy, Crabby Patty-
ish, Sour persimmons-ized...

BUGS

Unfun, despotic, Satan-like...

KATE

I'm trying to do my job. Which, by the way, does not involve so-called spies and monkeys and diamonds...

DJ

(insulted)

I'm doing this for my father.

DAFFY

He desperately hopes he can finally win his poppa's love and respect after years of slacking and poor career choices.

DJ

You watch too many movies.

DAFFY

The lady doth protest too much, me thinks.

116A CONTINUED: (2)

BUGS

That's nothing. This one wants to become the most powerful woman in Hollywood just to show those numbskulls back at Cooper High that they shoulda made her Homecoming Queen.

KATE

(reliving tragedy)
I gave the best speech! They only gave it to Susie Farkas because she had one leg shorter than the other!

BINOCULAR MATTE

Long angle of Kate, DJ, Daffy and Bugs.

117 OMIT 117

118 WILE E. COYOTE 118

lowers his binoculars and silently sniggers. He's sitting on an office chair; he turns to face a desktop computer on a rock with a power cord trailing O.S..

THE COMPUTER SCREEN

Displays a very professional ACME.COM WEBSITE. The tagline reads, "For all your mayhem needs."

118A EXT. DESERT - CONTINUOUS 118A

Bugs and Daffy continue their catalogue of embarrassments as DJ and Kate look on helplessly.

DAFFY

You know, he's no prize either. Cocky for no reason at all, acts without thinking...

BUGS

She thinks her rear's too big.

DJ glances back at Kate's butt. She smacks him.

DAFFY

He likes long walks on the
beach...

DJ

You just made that up!

BUGS

She has a weakness for unemployed
guys.

DAFFY

He has a weakness for being
unemployed...

BUGS

Could it be...

BUGS/DAFFY

(heads together)

...love?

DJ and Kate surreptitiously check out the other's
reaction to that. When they see they're being checked
out, they both scowl.

PAN UP to see that atop a rock formation just ahead is:

119

OMIT

119

120

WILE E. COYOTE

120

Typing fiendishly at his computer.

THE COMPUTER SCREEN

Displays a gaily colored page for an "ACME Armored Rocket
Launcher and Sports Utility Vehicle." The mouse pointer
clicks the "BUY" button. The screen reads "Would you
like gift wrap?" and a graphic bug blinks: "FREE!" The
pointer clicks on "YES." The screen responds, "Your order
is on its way!"

WILE E.

rubs his hands together gleefully. Then a wooden crate
the size of a bungalow tressed with a ribbon LANDS on
him, flattening the entire area.

DISSOLVE TO:

121

EXT. DESERT — CONTINUOUS

121

Kate is getting hot and cranky.

KATE

Somebody is going to pay for this.

BUGS

Her assistant, most likely.

DJ

Look, when we get back to civilization, you can take your duck and rabbit and make your little movie. I neither solicit nor desire your help in saving my father...

KATE

You don't really believe Damien Drake was kidnapped, do you?

DAFFY

Sure, I'll believe anything! That's how I have so many wacky adventures.

DJ

I saw it happen.

KATE

He was probably just on location, shooting a scene. Or, I don't know, but he's somewhere. I mean, people don't just—

DJ vanishes in thin air. Just as Daffy notices this, he smacks into thin air.

INT. AREA 52 - CONTINUOUS

DJ has walked through a "doorway" surrounded by some kind of invisible field. He can see the others on the other side, as if looking through Polarized sunglasses. He watches as Daffy shakes himself off and smacks right into the force field again.

EXT. DESERT - CONTINUOUS

Kate and Bugs are feeling this invisible wall as Daffy staggers around. DJ head pops out of thin air.

DJ
Hey, everybody, it's air-
conditioned in here!

DJ yanks Bugs and Kate into thin air. A moment later, Kate reaches out and yanks Daffy in.

INT. AREA 52 - CONTINUOUS

The four look around, amazed. On one side, the desert; on the other some kind of gleaming, high-tech laboratory.

Suddenly, a giant angry MONSTER is headed straight for them, claws waving, teeth bared and ROARING.

EVERYONE
<monster-provoked screams>

122-124 OMIT 122-124

125 INT. AREA 52 - DAY 125

Our heroes are petrified. The drooling beast closes the gap with a few powerful strides. It positions its maw to snap Kate in two. A metal claw drops from O.S. and picks up the creature bodily just before it can pounce. Kate goes weak in the knees; Bugs steadies her. Daffy goes weak in the knees; DJ lets him drop to the floor.

*
*

(CONTINUED)

The claw lowers the monster carefully into what looks like a giant Mason jar. Another device screws on a giant metal top; a third machine punches air holes.

As our foursome watches, a phalanx of jump-suited minions carrying metal poles forms before them.

DAFFY

Ah, here you are. Now if you'll lead me to your queen—

Daffy strides forward. One of the guards touches Daffy with his pole. He melts into a puddle on the ground.

LIQUID DAFFY

That's relaxing.

A woman in a smock with an elaborate ID badge emerges from the phalanx. This is MOTHER. She is accompanied by Robby THE ROBOT.

MOTHER

Hello, DJ. I'm Mother. You can call me Mom.

*
*

Mother turns and beckons them to follow. Robby sucks the puddle of Daffy up with a turkey baster. They start walking.

Mother leads them past giant, high-tech fishbowls, Mason jars, etc., holding various space aliens.

BUGS

So this is Area Fifty-One, the secret military base where they keep all the space aliens and UFOs and the President's brain...

*

MOTHER

No. Area 51 is a paranoid fantasy we concocted to hide the real identity of this facility.

*
*

DJ

Which is?

MOTHER

Area 52. But don't quote me on that.

The four are led past a large black granite plaque which reads, "Area 52" with the legend, "Keeping things from the American People Since 1947."

*
*
*

Daffy's eyeballs float around in the turkey baster Robby is holding. Kate seems worried about it.

KATE

You are going to bring him back, aren't you? I can't go back to LA with a bowl of duck soup.

MOTHER

We do have the technology to reconstitute the body. But his mind will remain a gooey mess.

*
*
*

BUGS

That's the Daffy we all love!

*

Kate shoots Bugs a sour look. He mimics her expression, walking beside her like Nixon.

Mother leads them in. The door shuts with a HISS.

MOTHER

Let me escort you to our debriefing room.

BEHIND A GLASS WALL

A technician works over a sink rinsing off a human brain. Several other brains sit on a drying rack next to the sink. The worker stops to "scrub out" a particularly persistent memory out of the brain.

BACK TO SCENE

(Note: In the b.g, a technician starts to reconstitute the liquid Daffy)

DJ

Later. Tell me about the Blue
Monkey.

MOTHER

How do you know about that thing
you mentioned that I've never
heard of? *In my whole life.* *

DJ

My dad told me.

MOTHER

(annoyed)
What's the point of making them
swear a blood oath...
(giving in)
Okay, I'll tell you - but you've
got to promise me...

DJ

(Scout's oath)
Promise.

Mother opens a compartment in Robby which contains
several videotapes: "Moon Landing Dress Rehearsal,"
"*Congressmen Gone Wild - Vol. 6,*" and "How Sausage is
Made." She pulls out one labelled, "The Blue Monkey." *

Mother pops the video into a panel in Robby's chest. The
room goes completely dark and light projects from Robby's
head onto a large "screen" in front of the them. (It
fills the movie screen, creating silhouettes out of
Mother, DJ, Kate and Bugs.) *

ON SCREEN

A scratchy BLUE-BLACK PRINT. The logo is the Great Seal
from the one dollar bill. Underneath it reads, "Do Not
Read This."

We hear a voice that appears to be coming from the back
of whatever theater this movie is playing in.

VOICE

Hey, down in front!

(CONTINUED)

DJ/KATE/BUGS/MOTHER

Sorry, etc.

Their silhouettes "sit down."

The title of the film appears: "The Blue Monkey: Why We Must Have It." Below that it reads, "Produced By Leon Schlesinger"

A UPA-STYLE CARTOON DIAMOND appears on screen. A cartoon monkey's face appears in the diamond.

BLUE MONKEY

Hi, there! I'm the Blue Monkey!

The Blue Monkey jumps out of the diamond and assumes a complete body. He gestures to the diamond.

BLUE MONKEY (CONT'D)

And this is my diamond. We're thousands of years old. But don't let my smile and that sparkle fool you. We could end civilization!

*

The Blue Monkey strolls past some cartoon scientists examining stone tablets and painted vases.

*
*

BLUE MONKEY (CONT'D)

Our boys have been studying ancient writings and feeding all the data into the Electrocipher here...

*
*
*
*
*

The Electrocipher is an immense 1950s style computer. The lights flash on and off and the computer spits out a punch card. The Blue Monkey takes it.

*
*
*

BLUE MONKEY (CONT'D)

Hoo boy! According to this, anyone who possesses me will have the power to rise...

(spooky echo effect)

"Above all others"!

*
*
*
*
*
*

The Blue Monkey laughs disarmingly.

*

BLUE MONKEY (CONT'D)

Yikes. If the Commies get a hold of me first, it's sayonara freedom! So keep looking for me, good guys! I'm rooting for you!

*
*
*
*

The film ends abruptly with a black screen with plain white lettering: "You saw nothing."

The lights come up. (Note: In the b.g., the reconstitution of Daffy continues. At no point should it unduly distract from the dialogue in the foreground.)

MOTHER

It needs updating, but you get the
idea. *

DJ

So that's why those guys came
after my...
(epiphany)
My dad was going to save the
world.

MOTHER

(shrugs)
Again.

DJ is lost in the repercussions of it all. PULL BACK to reveal Bugs, next to DJ in a parody of his thinking pose.

DJ

So if I go after the diamond, the
bad guys'll come after me... *

BUGS

We defeat them with our superior
pluck... *

DJ

Thus saving my dad and the
world... *

BUGS

We get William Morris to package
the whole thing... *

KATE

The sad thing is, it sounds like
you've thought this through.

DJ

It's just crazy enough to work...

BUGS

Maybe it should be crazier.

DJ

No, it's definitely crazy
enough...

KATE

You're not seriously thinking of-

MOTHER

(scornful)
You want to take over your
father's mission?
(then)
I guess that would be okay.

KATE

(to Mother)
You're wearing a lab coat. You're
supposed to be smart.

MOTHER

(very casual)
How many people would notice if
you vanished?
(then, to DJ)
I have to warn you, DJ, you'll be
going up against a evil cabal bent
on world domination...

BUGS

Yeah, yeah. Do you have any, eh,
high-tech spy gidgees?

MOTHER

<you-gotta-be-kidding sound>

Mother pushes a button and a wall behind opens, revealing
a dazzling array of gadgetry: laser cannons, floating
orbs, high-tech propeller beanies, etc.

DJ

Let's kick some evil butt.

DJ steps forward. Mother stops him before he can walk
into the special effect.

MOTHER

None of that stuff works.

The door closes. Mother directs DJ to a small table.

MOTHER (CONT'D)

Cost a fortune, too. Okay, now I'm
going to talk pretty fast because
this part's boring...

*
*
*
*

Mother picks up a cellphone. (Off to the left side of the
screen, Bugs takes this opportunity to catch up on his
personal grooming: brushes teeth, flosses, combs face...)

*
*
*

MOTHER (CONT'D)

Looks like an ordinary
cellphone...

*

Kate pulls out her cellphone. The two phones are
virtually identical.

Mother puts the cellphone in DJ's hand, pushes buttons as
she ticks off features. (As she talks, Daffy walks up,
hitting alternate side of his head and knocking gooey
matter out of his ears.)

*
*
*

MOTHER (CONT'D)

Three-way calling, voice dialing,
downloadable ring tones...

*
*

She pushes a button. We hear the first seven notes of
"When You Wish Upon a Star." (Alts: "My Favorite Martian"
theme, "Jetsons" theme, "James Bond" theme, and "Secret
Agent Man".)

*
*
*
*

KATE

My phone does all that.

MOTHER

Superconducting electromagnet...

DJ's arm is jerked down to the metal table. Mother casually clicks off that button and moves onto the next.

MOTHER (CONT'D)
GPS with mapping software, tip
calculator, Gameboy...

DAFFY
(leaning in)
Gameboy!

MOTHER
...high-powered laser...

A laser beam SHOOTs out and neatly lops off Daffy's head; it drops sideways onto the table. No one much notices.

MOTHER (CONT'D)
...MP3 player, polycarbonate
rappelling line, with jet-propelled
micro-grappling hook, nose-hair
trimmer and...

*
*

A holographic HULA DANCER is projected out of the phone.

MOTHER (CONT'D)
Guys in the lab spent way too much
time on that.

*

127A-B

OMIT

127A-B

128

INT. AREA 52 - MASON JAR - DAY

128

Marvin sits patiently as a diminutive scientist tentatively extends a robot arm holding a small squeaky toy. The arm SQUEAKS it enticingly. Marvin's helmet "rings." He touches the side of it to answer.

MARVIN
Hello? A mission? Yes, I'm
available... Obtain a playing
card... and then I can eliminate
them all? Oh, goody!

129

INT. AREA 52 - LABORATORY - SIMULTANEOUS

129

Bugs picks up a pair of pants off the table.

BUGS
Nice slacks!

(CONTINUED)

MOTHER

Standard pleated front, but with
liquid hydrogen pocket rockets
here and here...

She points to the back pockets, then moves on. She picks
up a handheld device shaped-like a nose. (Daffy tapes his
head back on with duct tape.)

129 CONTINUED: (2)

MOTHER (CONT'D)

The Proboscinator. It can
generate up to six million smells.

She activates it. Smell lines radiate from it.

KATE/DJ/BUGS/DAFFY (TOGETHER)

(smelling)
Amsterdam!

130 INT. AREA 52 - MASON JAR - CONTINUOUS 130

Marvin addresses the scientist with the squeaky toy.

MARVIN

I am no longer amused by this
creature's flatulence.

*
*

Marvin produces the ray gun and ZAPS the squeaky toy. The
scientist runs off. Marvin ZAPS a hole in his glass
enclosure. He walks down the hall, ZAPPING open other
enclosures.

MARVIN (CONT'D)

Playtime, friends!

131 INT. AREA 52 - LABORATORY - CONTINUOUS 131

DJ secures his equipment (including the slacks).

DJ

Okay, just one more question:
where's the Blue Monkey?

MOTHER

You have the playing card?

DJ pulls it out.

DJ

Yeah.

MOTHER

(rote)
Well, that's the window into what
lies behind her smile.

DJ/KATE/BUGS/DAFFY

What?

MOTHER

As a super spy, you're supposed to
be able to figure the rest out.
Sorry.

*
*
*

Suddenly, the double doors HISS open. Gobs of aliens and
monsters struggle to cram through the door!

MOTHER (CONT'D)

Oh, darn. I knew this day would
come.

*

She reaches down for

A LARGE RED BUTTON

Labelled, "PUSH ONLY IN CASE THIS DAY COMES." Mother
slaps the button.

SFX: ALARM

FEMALE COMPUTER VOICE

Emergency Shutdown activated.
Force barrier seal in ten minutes.

Personnel run out the automatic double doors that lead to
the desert. The doors start to close ominously.

BACK TO SCENE

DJ

(turning to Mother)
What do we do?

Mother is being lowered on a small platform that
disappears into the floor.

MOTHER

If you have one of these I'd take
it.

DJ turns back just as a laser beam blasts over his head.

MARVIN

holds his laser gun on them.

MARVIN
The playing card, please.

Daffy grabs the card from DJ.

DAFFY
I'll take that.
(off DJ's look)
I've got a greedy nature. I'm as
much a victim of it as you are.

*
*

Daffy runs off and down a hall. Marvin gives chase.

Bugs, DJ and Kate face the monsters.

BUGS
Life was so much simpler in the
woods.

132A OMIT 132A

133 INT. AREA 52 - HALLWAY - CONTINUOUS 133

Daffy runs down a hallway like a maniac. He stops suddenly at a water cooler, and very calmly pours himself some water. He sips it, leaning against the cooler. A laser beam zaps him in the ass. He SCREAMS and runs o.s. Marvin gives pursuit.

134 INT. AREA 52 - LABORATORY - CONTINUOUS 134

DJ wrestles the neck of a TRIFFID. Kate fends off the SPACE GORILLA with girlish kicks and scratches.

DJ
You need any help over there?

KATE
(annoyed)
No, I can take care of my-

*
*
*

As she turns to say this, the Space Gorilla grabs her in a bear hug.

MEANWHILE

Bugs is being approached on two sides by Daleks. He looks scared. Then suddenly, he whips on a boxing referee's outfit. Bugs "confers" with the Daleks.

BUGS

I want a fair fight. A clean
fight. No flaming below the belt.

Bugs produces a ringside bell and RINGS it. The two
Daleks start torching each other.

135

INT. AREA 52 - HANGAR 18 - CONTINUOUS

135

Daffy runs into a huge hangar. A large sign says "HANGAR 18." It's filled with all sorts of alien aircraft, including a giant silver cigar with copper band and a humongous pie plate.

DAFFY

So many models to choose from.

A laser beam blows his head clean off.

The headless Daffy runs up and hops into a tiny pod saucer. A clear dome covers him. *

INSIDE POD RACER *

His head pops up and surveys at the alien-scripted controls. *

DAFFY (CONT'D) *

Foreign jobs. *

BACK TO SCENE *

Marvin rushes in. He sees Daffy. He raises his raygun. *

INSIDE POD RACER *

Daffy looks grim and in charge. *

DAFFY (CONT'D) *

Eenie, meenie, miney, make...
it... so... *

Daffy pushes a button. The Space Pod rockets backwards. *

ON MARVIN *

About to squeeze off a shot. His eyes widen as Daffy's Space Pod hits him at the neck, knocking his head off. Marvin's head spins several time in the air and then lands back on his shoulders, upside down. Marvin rights his head and turns around in time to see: *

INT. AREA 52 - HALLWAY *

Daffy very poorly executes a three-point turn in the hallway, then rockets o.s. *

ON MARVIN *

(CONTINUED)

CONTINUED:

Hands on hips.

MARVIN

Oh, I'm afraid I'm going to have
to bust an ion cap in his cloaca!

136

INT. AREA 52 - LABORATORY - CONTINUOUS

136

Kate struggles in arms of the Space Gorilla. It starts petting her head, making cooing noises. DJ walks up, covered in Triffid goo.

DJ

(jocular)

I think he likes you.

The Space Gorilla quickly grabs DJ and pulls him into the same embrace with Kate.

BUGS

faces off against the giant-brained MUTANT from "This Island Earth." The mutant takes a swipe at Bugs. Bugs dodges the claw and quickly climbs up onto the mutant's brain, riding it like a jockey.

Bugs surveys the brain, wiggling his fingers over it.

BUGS

Open cerebellum!

Bugs sticks his fingers into the creases of the brain and starts "operating" the mutant. Under his control, the Mutant does some "robot" dance moves and goes into a moon walk.

INT. AREA 52 - HALLWAY

Daffy's space craft flies slowly down a featureless hallway.

137

INT. SPACE POD - CONTINUOUS

137

Daffy looks to and fro, earnestly.

DAFFY

There's got to be a restroom here
somewhere...

(CONTINUED)

The pod is rocked by an explosion. Daffy gets squashed into the top of the dome. *

SQUASHED DAFFY
(to audience)
Always wear seatbelts, kids. *

Looming up fast behind Daffy's pod is Marvin in his tiny saucer, blasting away. *

Daffy "pops" down from the dome, and rockets ahead, straight into camera, SCREAMING. *

140-141 OMIT 140-141

142 INT. AREA 52 - LABORATORY - CONTINUOUS 142

DJ and Kate are pressed nose to nose, being hugged by the Space Gorilla. *

DJ
Have you been eating space bananas? *

KATE
Those are the best last words you can think of? *

The Space Gorilla squeezes them tighter and rocks them like dolls. *

SPACE GORILLA
<electronic cooing sound>

DJ
Hey, I love you, too. I really do. But more as a friend. Or a pet. And I wouldn't want to endanger that relationship by-- *

SPACE GORILLA
<electronic roar>

KATE
Oh, great. You hurt its feelings.

The Space Gorilla lifts them both off the ground, squeezing them very, very hard. He's crushing them.

BUGS
Get along, li'l space doggy...

The Mutant swaggers in, John Wayne-like, with Bugs riding and operating his brain.

Under Bugs direction, the Mutant swipes at the Space Gorilla with his claw, knocking the Space Gorilla's head clean off, exposing the traditional sparking and smoking wires. The Space Gorilla's body drops DJ and Kate.

Bugs makes the Mutant pump his claw in a victory gesture. He raises his claw to DJ.

BUGS (CONT'D)

Slap me two!

DJ high-fives the claw. *

INT. AREA 52 - HALLWAYS *

Daffy's pod rockets down a seemingly endless maze of hallways, in the best tradition of video-game-derived cinema. Marvin's pod follows at a distance. *

INT. AREA 52 - ELEVATOR BANK *

Daffy's pod zips to a halt in front of the elevator. A robot arm extends and pushes the button. The elevator door opens. Daffy's pod scoots inside. *

The door closes. Marvin's pod pulls up. A robot arm extends and pushes the button several times, impatiently. After a couple seconds, Marvin rotates the pod so it is facing down. He blasts down through the floor. *

CONTINUED:

143-145 OMIT 143-145 *

INT. AREA 52 - LABORATORY - CONTINUOUS *

Bugs, DJ and Kate compose themselves as they walk to the double doors.

FEMALE COMPUTER VOICE

Force barrier seal in five minutes. I'm not kidding.

BUGS

Five whole minutes left? What kind of dramatic tension is that? *

Suddenly, Marvin's pod crashes through the ceiling, causing them to duck as he zooms past them. The pod stops a few feet in front and the pod dome retracts. *

ON MARVIN *

He pulls out a ketchup-like bottle that reads "INSTANT MARTIANS - NEW SQUEEZE TOP". He quickly squirts six times and six INSTANT MARTIANS appear in a row in front of our heroes. Marvin zooms off. *

BUGS (CONT'D)

That's more like it. *

Our heroes turn to retreat, only to discover that the Mutant, Daleks and Space Gorilla (putting his head back on) are right behind them. *

Thinking fast, Bugs zips over to Robby the Robot and hits him with the back of his fist. Robby lights up and begins playing the Bruce Johnston's 1962 surf hit, "Moon Shot." *

The aliens look momentarily confused, then start to dance. *

Kate is about to be hugged by the Space Gorilla again, when DJ grabs her hand and pulls her into a dance. She is momentarily shocked, but then smiles. DJ spins and swings Kate around; with each big movement, the duo kick and punch the aliens. *

Meanwhile, Bugs sits atop the Mutant, who he is making do the Watusi. *

146-158 OMIT 146-158 *

INT. AREA 52 - STAIRWELL

*

Marvin's spacecraft zooms down the stairs.

*

INT. AREA 52 - ELEVATOR

*

Meanwhile, Daffy sits in his floating pod, blissing out to a Muzak version of "The Twilight Zone" theme.

*

*

THE BUTTONS

*

Light up "L," "LL" and finally "HLL." Ding!

*

The doors open and Daffy absent-mindedly flies out.

*

INT. THE ELEVATOR DOOR

*

Opens into the upper reaches of huge cartoon cavern, which is quite clearly the FIERY BOWELS OF HELL.

*

*

DAFFY

*

Oopsie.

*

SATAN calls out from the cavern floor.

*

SATAN

*

Close that door! I'm not paying to heat the whole neighborhood!

*

*

Daffy's pod zips back into the elevator and the doors close.

*

*

159

INT. AREA 52 - LABORATORY - CONTINUOUS

159

*

Aliens and monsters are laid waste everywhere. DJ, Kate and Bugs survey the scene.

KATE

(cocky laugh)

Super-advanced species, my butt.

FEMALE COMPUTER VOICE

Force barrier seal in **one** minute.

I mean it. I'm going to do it.

Bugs, DJ and Kate **trot** for the **exit**, which is nearly closed. But at the last second, something red steps in the way. They bounce off of it **and onto their asses**.

GOSSAMER

Looks down at them, **BELLOWING**. **DJ and Bugs look panicked**, but **Kate is thinking**. She's got an idea.

KATE

"Water, Water, Every Hare"!

BUGS

(surprised)

You saw **"Water, Water, Every Hare"**?

KATE

1952, Chuck Jones.

(off Bugs' look)

I may be an executive, but I'm a good executive.

DJ

What's **"Water, Water, Every Hare"**?
If I may ask, I mean, before we get eaten.

Kate puts up a finger, indicating **"just watch."** She and Bugs hop to their feet and assume the roles of beauticians. They surround a confused Gossamer.

KATE

(Queens accent)

Oh, Honey, do you go out in that face?

Bugs pulls up a chair from nowhere and Kate pushes Gossamer into it.

(CONTINUED)

Bugs, in his hairdresser persona from "Water, Water..." rapidly unlaces and removes Gossamer's sneakers.

BUGS

You have such lovely monster feet,
why smother them in these hideous
beasts?

Kate already has a large tray at her disposal. She is troweling wax onto Gossamer's face as she speaks.

KATE

Hiding that gorgeous visage under
all that hair, you should be
horsewhipped!

Kate rips the wax off, pulling all the hair off that section of Gossamer's face. He looks to be in extreme distress.

KATE (CONT'D)

Beauty is pain, girlfriend.

Gossamer bites his lip bravely.

DJ appears behind Gossamer, wearing a doo-rag for some reason and channelling Paul Lynde. He lifts Gossamer's hair in mock distress.

DJ

Oh my whiskers, we're taking away
your henna. Now let's see what we
can do with this bushy bush bush.

As he says this, DJ whips out his cell phone. The laser goes on. He cuts a huge swath of hair.

As DJ cuts and Kate rips out, Pedicurist Bugs surveys Gossamer's hairy, taloned feet.

BUGS

These toenails are lethal!

Bugs whips on goggles and produces a chain saw out of nowhere. He goes to work.

INT. AREA 52 - HALLWAY

Marvin's space craft patrols the hallway. Marvin hears a DOORKNOB turn and the space craft spins 180 degrees.

JANITOR'S CLOSET

CONTINUED:

Reads the door. It opens. *

Daffy's pod floats out, in "disguise." Humongous overalls are worn around the pod's perimeter and hang limply to the floor. A string mop hangs off the top of the glass bubble in a semblance of a wig. *

MARVIN'S POV - TARGETING DISPLAY *

Inside the pod, Daffy plays it cool, whistling. *

Marvin checks the weapons at his disposal. His fingers trace past buttons reading "Laser cannon," "Angry Letter," "Water Balloons," and finally, "Earth-shattering Kaboom." *

MARVIN *

Ideal! *

Marvin pushes that button. *

EXT. AREA 52 - HALLWAY *

Marvin's space craft shatters with a HUGE KABOOM (a sonic effect, no fire). The reverberation sends Daffy's pod flying down the hall, flipping end over end. *

Marvin sits dazed on the floor, his helmet vibrating. *

MARVIN *

Kaboom. *

161

OMIT

161 *

(CONTINUED)

161 CONTINUED:

*

162 EXT. AREA 52 - CONTINUOUS 162

DJ, Kate and Bugs surround Gossamer. Kate bends down.

*

KATE

*

...And just a couple tablespoons
of lip gloss and...

*

*

*

THEIR POV

*

Gossamer, surrounded by mounds of hair, is only about two feet tall. He's completely shaved, except for a tiny pony tail sprouting from the top of his head. He's heavily made up, and has glitter toenails.

*

*

*

*

Bugs holds a mirror up to Gossamer's face. Gossamer shrieks and runs off.

*

*

DJ

*

(regular voice)

*

I thought he looked nice.

*

The three turn toward the exit just in time to see the doors shut closed.

*

*

FEMALE COMPUTER VOICE

*

I told you I would close it. And I have. So now you're going to die. Don't blame me.

*

*

*

*

They're dumbfounded. Kate turns to Bugs.

*

KATE

*

You had to do French tips.

*

Before this catfight can break out, we hear the rapidly approaching SCREAM of Daffy.

*

*

The three turn to see Daffy's pod smashing off of everything and then come careening right at them. They duck just in time.

*

*

*

Daffy's pod CRASHES through sealed doors.

*

DJ, Kate and Bugs rush out.

*

FEMALE COMPUTER VOICE

*

Oh, so that's how it is. When you don't get your way, you hit. Men.

*

*

*

162 CONTINUED:

163 EXT. MOJAVE DESERT - CONTINUOUS 163 *

DJ, Kate and Bugs run out of thin air. They see Daffy's space ship bounce around and finally CRASH in the distance. *

DAFFY

emerges from the smoke, utterly cool, like Sam Shepard in "The Right Stuff."

BACK TO SCENE

Daffy walks into frame, very casual. He turns to the others, revealing for the first time that his entire back half is burnt ash.

DAFFY

(very cool)

Did you see how I saved you all from certain decesement? *

BUGS

I saw how you crashed that rocket ship. *

Bugs taps Daffy on the head. His ash falls off.

Kate addresses DJ, jocularly.

KATE
So, what's next? Jungle adventure?
Dinosaurs?

DJ
Playing card.

DJ pulls out the playing card, sighs.

DJ (CONT'D)
The window into what lies behind
her smile...

THE CARD

It's a Queen of Diamonds. Only the Queen looks like:

DJ (CONT'D)
Mona Lisa?

KATE
Which is in the Louvre! Which
means we have to go to Paris!

DJ
(snippy)
I had figured that out, thank you.

KATE
Then you should have said it.
(re card: giddy)
We're going to Paris!

DJ, Bugs and Daffy all stare at her, bemused.

KATE (CONT'D)
(quickly)
You don't really want me to make a
long speech about how discovering
that the world is in danger has
made me realize how shallow my old
values are and how fighting aliens
has made me feel truly alive for
the first time in my life, do you?

BUGS/ DAFFY/ DJ
No/ No, thank you, sister/ You're
right, we don't.

DJ looks up and around. Desert everywhere.

DJ

Okay. So how do we get to Paris?

BUGS

Like so.

163 CONTINUED: (3)

Bugs "grabs" the far right side of the screen. As he pulls it left, we

WIPE TO:

163A OMIT 163A

164 EXT. PARIS - DAY 164

VARIOUS SHOTS

of the Champs Elysees, the Arc de Triomphe, the Eiffel Tower, and other cliched establishing shots actually taken from other movies. The less the film stock matches, the better.

MUSIC: Edith Piaf singing "La Vie en Rose."

165 EXT. THE LOUVRE - DAY - ESTABLISHING 165

A sign reads, "Le Pavillon de Art Fameuse."

166 INT. THE LOUVRE - DAY 166

A GALLERY is lined with an eclectic collection not usually found in the Louvre: Hopper's "Night Hawks," Van Gogh's "Starry Night" and the cover of the first Boston album.

OUR HEROES stand before the "MONA LISA". DJ looks at the playing card, then at the painting.

DJ
Not much of a window...

BACK OF THE CARD

There's an odd sheen on it, reflecting the painting.

DJ examined the card closely. He carefully peels the back of the card to reveal a clear sheet of some kind.

DAFFY
Aha, a "window"!
(off DJ's look)
She hadn't figured it out yet.

KATE
Yes I had.

Kate smacks Daffy on the back of the head, sending him flying out of frame.

DJ holds the viewer in front of the painting and a glowing 15th century map of Africa appears.

DJ
Wow.

Daffy bounces back into frame and proclaims:

DAFFY
Now all we have to do is steal the
Mona Lisa!

A couple of BORED FRENCH GUARDS turn when they hear this, but decide it's nothing, and return to their ennui.

Bugs looks through the filter.

BUGS
We could take a picture through
that window thingy...

DAFFY
Yeah! Use your spy phone!

DJ examines the spy phone.

DJ
It doesn't seem to have a
camera... Maybe...

DJ pushes a button. Liquid squirts out and hits Daffy in the face. His bill melts off.

(CONTINUED)

DJ (CONT'D)

No, that just shoots acid...

She brandishes her cellphone, points to the camera lens.

KATE

(playful)

Spy phone without a camera? Loser.

Bugs holds up the filter for Kate. She takes the camera-phone and snaps a picture of the map.

ELMER (O.S.)

I'll take that.

They turn. Elmer Fudd has a shotgun trained at them.

BUGS

What gives, doc? We've made a hundred pictures together. I've loaned you money. I helped hook up your stereo.

ELMER

Well, as it turns out, I'm secretly evil.

DAFFY

That's show biz for you.

ELMER

Now make with the camera so I can please my dark masters.

Bugs goes into a fast street magician patter.

BUGS

Queen of diamonds is your card!
Just put it back into the pack.
Anywhere is fine.

Bugs hands Elmer the card and fans out a deck. Elmer, confused, puts the Queen into the deck. Bugs does a couple of fancy shuffles, including one that back and forth through Elmer's head.

BUGS (CONT'D)

And upsie-daisey!

Bugs throws the whole deck up in the air. He catches the first card which flutters down.

BUGS (CONT'D)

This your card?

ELMER

No.

Bugs licks the card and slaps it on Elmer's forehead. He proceeds to repeat this with a dozen other cards.

BUGS/ELMER

(blindingly fast)

This? No./ This? No./ This? No./

This? No./ This? No./ This? No./

This? No./ This? No./ This? No./

This? No./ This? No./ This? No.

Elmer's face is completely covered with cards. Bugs catches one last card, which we see is the card. He grabs Daffy's hand and takes off o.s.

DJ

(quietly, to Kate)

Come on!

DJ and Kate slink away.

ELMER

It's the Ace of Diamonds, I tell you.

After a beat, Elmer realizes he's been had. He shakes off the cards angrily.

ELMER (CONT'D)

Ew. I'm gonna blast that rabbit.

- 166 CONTINUED: (4) 166
- 167 INT. LOUVRE - ANOTHER GALLERY - DAY 167
- Elmer sees Daffy and Bugs run right into Dali's "Persistence of Memory." Elmer runs in after them.
- 168 INT. DALI'S PAINTING "PERSISTENCE OF MEMORY" 168
- The characters run across the surrealistic landscape. Elmer raises his gun to shoot, but the barrel droops and the bullets PLOP out.
- Bugs and Daffy run out the side of the painting. PAN the gallery wall to:
- 169 INT. MUNCH'S PAINTING "THE SCREAM" 169
- Daffy and Bugs run toward the foreground, SCREAMING in the style of the painting.
- 170 INT. LOUVRE - GALLERY - CONTINUOUS 170
- Bugs and Daffy jump out of the painting (still drawn in Expressionistic style) race across the gallery, and jump into Toulouse-Lautrec's "At The Moulin Rouge." Elmer jumps out of "The Scream," shakes off his Munchian interpretation, and looks around.
- Suddenly, Bugs and Daffy come dancing out of "Moulin Rouge" as a couple of high-kicking Can-Can girls. Elmer is intrigued. Bugs and Daffy kick him in ass and face, turn and raise their skirts at him, then disappear into another frame. Enraged, Elmer follows them into

171 INT. ESCHER'S PAINTING "RELATIVITY" 171

Escher-like Bugs and Daffy run up and down, over, upside-down the endless staircase with Elmer in pursuit, BLASTING his shotgun. The BLASTS leave his muzzle, but come out of random places in the staircase.

172 INT. LOUVRE - SOMEWHERE ELSE - SIMULTANEOUS 172

DJ and Kate stop behind a corner. DJ looks off in the direction they just came from.

DJ

Maybe we should go back and help them.

KATE

Nah. Elmer never gets Bugs. It's a formula, but it works.

A huge hand reaches in from o.s. and covers Kate's mouth with a handkerchief. She looks briefly alarmed, then passes out. The hand pulls her out of frame. DJ, looking in the other direction, doesn't notice.

DJ

That's the great thing about movies. You always know what's going to happen. For example, if this was a movie, you and I would definitely end up together.

DJ glances back to gauge her response. She isn't there. He turns around.

DJ (CONT'D)

Kate?

He sees Mr. Smith, carrying Kate over his shoulder, entering an elevator.

173 ON ELEVATOR 173

The other riders avert their eyes and make room for Mr. Smith and his unconscious quarry.

174 ON ELEVATOR, GROUND FLOOR 174

The doors open and Mr. Smith exits. He takes off toward the door. The other riders exit, as if nothing had happened.

A beat later, DJ runs into the frame, having apparently run down the stairs. He looks, and runs in the direction Mr. Smith exited.

175 EXT. LOUVRE - DAY 175

DJ runs out onto the steps, just in time to see:

176 EXT. PARIS STREET 176

A French cabbie is helping the Mr. Smith stuff Kate in the trunk. They get in and zoom off a second before DJ arrives. He looks around frantically.

DJ

Gendarme!

PEPE LE PEW, in police uniform, pulls up on a scooter.

PEPE

You have policing needs?

DJ

(pointing)

There's an unconscious woman in the trunk of that cab!

PEPE

Alors! This is my lucky day, is it not?

DJ moves to climb on the scooter, but Pepe zips off frame without him.

177 INT. LOUVRE - GALLERY 177

SEURAT'S PAINTING "SUNDAY AFTERNOON ON THE ISLAND OF LA GRANDE JATTE" hangs on the wall.

178 INT. SEURAT'S "SUNDAY AFTERNOON ON THE ISLAND OF LA GRANDE JATTE 178

Elmer chases Bugs and Daffy through the Pointillist masterpiece, BLASTING away. Park patrons run off in a panic. Everything Elmer hits explodes into a cloud of dots.

Bugs and Daffy jump out of the painting. Elmer follows.

179 INT. LOUVRE - GALLERY - CONTINUOUS 179

Elmer looks around, still Pointillist. One way, nothing. Another, nothing. One more turn: Bugs stands there with an electric fan.

BUGS

Pointillism. A technique of using individual dots of pigment which, taken together, make an image.

ELMER

Crimeny.

The fan blows Elmer away in a swirl of dots. Bugs turns to Daffy, who's smearing his dots together with a thumb.

BUGS

I think when you go to the movies, you should learn something.

180 EXT. EIFEL TOWER - BASE 180

The cabbie is helping Mr. Smith with Kate. Mr. Smith pays him and trots toward the tower.

A moment later, DJ runs up, very out of breath. He sees:

181 INT. EIFFEL TOWER - ELEVATOR 181

Mr. Smith, and the unconscious Kate, takes the elevator to the Observation deck.

DJ also sees a black helicopter, approaching.

182 EXT. EIFEL TOWER - BASE 182

There's no time. Then DJ remembers:

(CONTINUED)

DJ

The pants!

He pushes a button at the top of the fly of the pants.

ROCKET FLAMES shoot out of the back pockets on the pants. DJ squats, ready to take off. The pants rip off and fly into the sky. DJ is left squatting in boxer shorts.

INT. EIFFEL TOWER - ELEVATOR

Several tourists wait to go up the tower. DJ, in his boxers, strolls in, whistling. The elevator doors close.

183

EXT. EIFEL TOWER - OBSERVATION DECK - DAY

183

Mr. Smith holds Kate under his arm like a package. A helicopter lowers into view. It is flown by BLACK JACQUES SHELLAC. Mr. Smith takes the camera from around Kate's neck and pockets it. He reaches out for a ladder lowered from the helicopter. A hand taps his shoulder.

Mr. Smith turns around. DJ throws a punch. The punch stops abruptly at Mr. Smith's jaw with a CLANG. Mr. Smith retaliates with a series of kicks and punches, all executed with an unconscious Kate under his arm. He knocks DJ down, and returns to the awaiting helicopter.

Kate awakens in time to see she the precipitous drop to the ground. She struggles. Mr. Smith seems annoyed, but reaches for the helicopter ladder.

A metal replica of the Eifel Tower hits him in the back of the head. He turns to see that:

DJ is buying one model after another from a SALESGIRL and hurling them at him.

Mr. Smith bats off the metal models like flies.

DJ
(shouting)
Give me the girl! She's not worth
it. She can be extremely
annoying.

Kate looks mad. Mr. Smith shrugs. He grabs onto the helicopter ladder and flies off, dropping Kate.

DJ immediately swan dives off the Tower.

INTERCUT

Kate hurtles to her death, screaming through the tape.

DJ falls through the air. He takes out his cell phone.

Kate still hurtles, still screams.

DJ pushes a button on the cell phone. The display reads, "Rappelling Line Activated". A line shoots out at high speed.

The line wraps around the girder and locks into shape.

(CONTINUED)

CONTINUED:

Kate hurtles, screams.

DJ swings down in a dramatic arc around the tower and
grabs Kate out of thin air.

CONTINUED: (2)

DJ swings with Kate held close. She looks at him with something more than just gratitude.

184 EXT. EIFEL TOWER - BASE 184

A FLOWER GIRL stands with a bouquet of roses. DJ and Kate swing through frame and the roses disappear and money appears in the girl's hand.

DJ AND KATE

Continue swinging. She loves the flowers.

184A EXT. EIFEL TOWER - BASE 184A

A CANDY MAN sells chocolates. DJ and Kate swing through frame and a large box disappears from his stand.

185 EXT. A PARISIAN CAFE - LATER 185

The cafe is called "PASSE D' JO." Daffy and Bugs sit at a table, looking impatient.

Kate and DJ drop out of the sky and into their chairs. The ropes fall off Kate; she casually removes her gag. DJ puts the flowers and chocolates down and begins the scene grimly, as if nothing strange had just happened.

DJ

Okay, they've got the camera,
which means they'll have the map
once they develop the picture.

KATE

No, the great thing is you don't
have to develop it. It's digital,
so you just-
(catches herself)
Right.

DAFFY

We still got that window thingy.
We can take another picture.

DJ

(mad at self)
My Dad wouldn't have screwed this
up.

(CONTINUED)

BUGS
(comforting)
But that's what makes you you.

KATE
One thing your father would never
have done is given up.

DJ
You don't know my father.

KATE
But I've seen all his movies.

DJ stands, determined.

DJ
You're right. Let's go.

Kate and Bugs also stand, determined. They all exit.
Daffy follows.

DAFFY
(excited)
We're going to a Damian Drake
movie?

The waiter walks up.

WAITER
*Pas de gratui? Seulmont pour ca,
nous allons jamais repayer notre
debt de la guerre!*

Subtitle: "No Tip? Just for that, we will never repay our
war debt!"

PAN UP from the cafe to reveal that the Paris Skyline has
an ACME tower identical to the one in Los Angeles, except
there is an accent over the "E."

Mr. Smith plugs the phone/camera into the console next to
Mr. Chairman, who pets a [large cow's liver](#). *

MR. CHAIRMAN
Friends, I reveal to you the
whereabouts of the Blue Monkey.

Mr. Chairman pushes a button [on a remote](#). [The video
screen shows the picture](#) Kate took before the dais. *

It shows an exquisite 15th century map of Africa, on the left half. On the right half is Daffy staring into the camera.

Mr. Chairman angrily throws the remote at the video screen. It makes a breaking sound, a little smoke comes out, and it goes up into the ceiling.

MR. CHAIRMAN (CONT'D)

How can I be expected to run a multinational evil corporation with such incompetence?!

V.P., NOT KEEP MOUTH SHUT

Is that a rhetorical question?

Mr. Chairman pushes a button. The V.P. is quickly wrapped in saran wrap. He struggles for a moment and stops.

MR. CHAIRMAN

We can not allow some boy and girl and duck and rabbit to thwart our plan for global domination!

DAMIAN (O.S.)

Wanna bet?

Damian is suspended in a harness and covered with hundreds of electrodes. The mad scientist from earlier operates a small box that appears to allow him to control the movements of Damian, who is moving somewhat like an ultimate fighter in a video game.

Mr. Chairman takes the box from the mad scientist.

MR. CHAIRMAN

A wager?

DAMIAN

Five dollars says my son scuttles your diabolical plan and saves the world.

MR. CHAIRMAN

You're on.

Mr. Chairman manipulates the knobs on the small box and Damian starts smacking himself squarely on the face.

MR. CHAIRMAN (CONT'D)

Stop hitting yourself. Stop hitting yourself.

Satisfied, Mr. Chairman turns away from Damian. *

MR. CHAIRMAN (CONT'D) *

(evil smile)

I believe I will hedge my bet. Let
us unleash our most vicious
operative.

He pushes a button on a remote. Nothing happens. Annoyed, *
he goes over to his other remotes, picks up a different *
remote, and pushes a button. Nothing happens. The Vice *
President next to the remotes, meekly suggests a third *
remote. He angrily grabs it away and pushes a button. A *
metal cage is lowered from the ceiling. It contains the
TASMANIAN DEVIL.

TASMANIAN DEVIL

<Tasmanian Devil Noises>

V.P., NEVER LEARNING

Mr. Chairman, I agree, the
Tasmanian Devil is quite vicious.
But if memory serves, he's also
extremely stupid.

Mr. Chairman pushes a button. Taz's cage opens. He spins
out. We hear GNARLING and GNASHING. Taz spins back into
his cage, licking his lips.

The V.P. is a skeleton.

SKELETON V.P.
I withdraw my objection.

THE MAP OF THE BLUE MONKEY

On a nice matte finish. The map is lowered to reveal:

187 EXT. AFRICAN JUNGLE - DAY 187

DJ, in sweat-drenched safari gear, stands in a clearing. He points his machete at some dense foliage.

DJ
It's another six-thousand cubits
in the... thick direction.

Kate, Bugs and Daffy are clearly not up for that.

DJ (CONT'D)
Come on! If the bad guys get the
diamond, they'll plunge the earth
into an endless night of evil, and
only one of us wants that!

Kate shoots him a look.

DJ (CONT'D)
Not you. I meant Daffy.

DAFFY
(shrugs)
True. It's basically win-win for
me.

In the distance, a funnel cloud made of foliage springs up. A DISTANT GNASHING can be heard. As our guys watch, trees fall like dominoes. Then animals flee toward us as if a lion were attacking. Whatever it is, it's getting closer! A tree topples directly in front of our people; its trunk is then RAZORED in two by something moving too fast to make out. The tiny tornado stops: it's the TASMANIAN DEVIL.

TASMANIAN DEVIL
<Threatening sounds>

KATE
You're another one of those nasty
henchmen, aren't you?

TASMANIAN DEVIL

Yes, ma'am.

Taz begins to slobber viciously.

HIS PANNING POV

Bugs transforms into a delicious roast rabbit.

Daffy transforms into a delicious baked ham.

DJ transforms into a giant hot dog.

Kate transforms into a chocolate eclair.

BACK TO SCENE

Drooling Taz approaches, affixing a napkin to his neck.

DJ gets an idea. He pulls the Proboscinator from his pocket, surreptitiously activating. He holds the nose aloft, and waves it around. (Smell lines radiate).

DJ

Here, boy! You want a treat, boy?

Taz zooms up, like a dog.

DJ (CONT'D)

Sit, boy. Beg. Roll over. Back flip.

Taz does all these in quick succession.

DJ drops the nose into Taz's mouth. Taz gobbles it like a dog, licks his lips, then turns back to them.

Taz takes two steps forward, then looks puzzled. Smell lines radiate from his body. As he looks down, his body transforms into a delicious roast...

TASMANIAN DEVIL

Chicken!

Taz quickly gobbles himself, leaving only his mouth. The mouth hangs in the air for a moment, chagrined. The mouth drops to the ground and runs off into the jungle.

TASMANIAN DEVIL (CONT'D)

Yipe yipe yipe yipe yipe...

(CONTINUED)

187 CONTINUED: (2)

187

DJ

Okay then. Let's get back to
hacking!

Daffy, Kate and Bugs SIGH deeply.

188 OMIT

188

189 EXT. JUNGLE - DAY

189

The vegetation breaks away as DJ chops through it. Behind him the other weakly swing their machetes, chopping nothing. Daffy accidently lops off Bugs' tail.

BUGS

Hey!

DAFFY

Sorry, old chap.

Bugs slaps his tail back on. Kate slumps to the ground.

KATE

I can't go any further.

DAFFY

(even more exhausted)

And I'm not leaving her here.

Suddenly, we hear a great CRASHING AND THRASHING. Everyone turns in alarm. A HUGE ELEPHANT bursts through the underbrush. It snorts ferociously! Our heroes recoil!

VOICE (O.S.)

Bad elephant!

It's TWEETY, who swings in a cage on the elephant's head.

TWEETY

You almost stepped on those
people!

On the elephant's back is GRANNY, in safari gear, with SYLVESTER curled up behind her.

GRANNY

Little Damien! How funny seeing
you here! You look exhausted,
dear. Would you like a lift?

Daffy is already sitting behind Granny.

(CONTINUED)

DAFFY

Giddyap!

BUGS

It sure was a lucky coincidence,
you showing up just now.

GRANNY

(odd little smile)
Yes, wasn't it?

We hear a FOREBODING FORESHADOWING STING. The characters look around, wondering where that came from.

EXT. JUNGLE - MONTAGE

The fully loaded elephant trudges past several scenic vistas.

EXT. JUNGLE - ONE AREA

The characters are jarred from their lumbering by a BEAUTIFUL CHORUS OF TWEETING. Everybody looks and sees:

A HUGE TREE

Filled with Tweety Birds of every color and hue (Well, six or seven anyway.)

TWEETY

Looks in awe.

TWEETY

I've discovered my roots!

SYLVESTER

I've discovered my dinner!

MULTI-COLORED TWEETYS (UNISON)

<Bantu translation to come>

SUBTITLE: "I taught I taw a puddy tat!"

Sylvester crouches to leap. He is instantly covered by dozens on Tweetys. They fly off, leaving him bloody and furless. Tweety raises his fist in triumph.

CONTINUED:

TWEETY

Cry freedom!

DISSOLVE TO:

EXT. JUNGLE - LATER

Finally, the elephant crests a hill or pushes through some vegetation to reveal:

191

EXT. MONKEY PLAZA - DAY

191

The elephant brings the crew into a giant stone plaza, surrounded by giant stone monkeys.

DJ

Looks like this is our stop.

They dismount. DJ pulls out his wallet.

TWEETY

Oh, you put your money away.

GRANNY

It was our pleasure. Enjoy the rest of your adventure!

The elephant turns and exits.

DJ puts his arm around Kate and they gaze into a tall ancient corridor leading up to a stone monkey altar bathed in blue light.

Daffy dashes past them.

DAFFY

It's mine! All mine!

DJ manages to grab Daffy by the tail feathers. He holds him upside down and shows him:

(CONTINUED)

A DISNEY-STYLE SIGN

Reading "GAUNTLET OF DEATH." A smaller sign reads, "You must be at least this tall to die horribly."

They look closer at the walls of the corridor. They're covered with horrific visages, gargoyles...and a duck skull. In the distance, a volcano RUMBLES. Nearby, lava tubes emerge from the ground, spouting flames.

DAFFY (CONT'D)

(still upside down)

You know, I hadn't noticed that.

DJ drops Daffy to the ground. He picks up a coconut and throws it in the gauntlet. Before it can even land, a primitive trap springs up, impaling it. Coconut milk spurts out like blood.

BUGS

Well, that explains all the skeletons. And most of the coconuts.

DJ, dead serious, heads toward the gauntlet.

KATE

DJ, what are you, a maniac?

DJ

I'm a trained maniac.

Proceeding with precision and grace, DJ negotiates a series of traps without activating them, including darts set to cloud the air with needles; spikes driven upward from the grass...

DAFFY

(impatient)

For crying out loud, time is moolah! Get the lead out!

Daffy claps like a baseball coach. Kate grabs his hands and squeezes them hard.

DJ treads carefully through some poisonous snakes...

DAFFY (CONT'D)

(desperate)

C'mon, move it! My greed needs to be slaked!

DJ
 (very evenly)
 Relax. This is going to take a few
 more hours...

DAFFY
 A few more hours?! Forget that,
 Mister!

Daffy marches into the gauntlet. He immediately starts
 setting off the traps.

DJ and Daffy proceed through the gauntlet in tandem, with
 one important difference: while DJ artfully and amazingly
 dodges each deadly blow, Daffy takes the full brunt of
 each punishment.

DJ deflects/catches dozens of deadly darts; Daffy is
 multiply pierced.

DJ flips over a pit; Daffy falls in and crawls out
 covered with scorpions.

DJ runs up the wall to avoid flames shooting from the
 mouths of stone monkey reliefs. Daffy staggers out of the
 flames, a cinder with eyes.

DJ leaps backwards, as if high jumping, between two
 slicing scimitars. The scimitars slice Daffy into four
 pieces, each piece is swallowed by a separate snapping
 Venus Flytrap. A flytrap comes for DJ; he punches it and
 knocks it unconscious.

A few feet ahead, Daffy grows out of the ground as a
 sheepish Daffy Daisy. DJ "picks" Daffy and charges
 forward, barely missing various arrows, boulders, etc.

DJ, stands at the other end of gauntlet, exhausted.

Bugs and Kate walk up past the already tripped traps.

BUGS
 (applauding)
 Bravo! Bravo!

DJ
 It's what I do.

Kate bends over to address the destroyed Daffy.

KATE
(genuine laughing)
And you were pretty funny.

DAFFY
(standing, woozy)
It's what I do.

Bugs comes up behind Daffy.

BUGS
Nobody takes a deadly blow more
hilariously than Daffy Duck.

Bugs pats Daffy's shoulder. Daffy's arm falls off.

DJ approaches the blue glow. A pedestal. Daffy zips in front of him.

DAFFY
Hello, wealth and
(voice dropping)
power.

It's a small blue monkey-shaped stone on a stone ring.
Daffy picks it up.

DAFFY (CONT'D)
This is the Blue Monkey?! This
dime store bauble? I've been
rooked. Gifted by the gods!

Daffy raises his arms heavenward.

DAFFY (CONT'D)
I demand recompense. Where's my
humongous gem?

Kate plucks the ring from Daffy's hand.

KATE
Wait a second. This is a *Tessella*.

Everyone stares at her.

KATE (CONT'D)
(explaining)
A mosaic piece, identical
interlocking shapes which form a
pattern, first used in Ancient
Mesopotamia.

They still stare at her.

KATE (CONT'D)

See, I don't have an IQ of 106.

(points)

Plus I noticed there was a piece missing from this one.

She points to a large tessellation on the wall (or floor?) made of identical monkey shapes and forming one large monkey shape. Kate puts on the ring and inserts the monkey in an empty space in the center of the mosaic.

With an ANCIENT CREAKING SOUND the monkey-shaped mosaic emerges from the wall. Kate is taken aback momentarily. On a hunch, she turns her fist. The monkey ring turns the monkey mosaic like a key; it rotates clockwise.

The ground TREMBLES.

Everyone turns in half-horror to see what happens next.

In front of them, a spectacular achievement in set direction unfolds. The wall behind the pedestal lowers down, forming a bridge across a molten lava moat to:

It's really something. You should see the drawings. They stare in awe. Daffy zips past them.

DAFFY

I'm rich! I'm affluent! My liquidity is assured!

Daffy races up the side of altar and runs toward the Buddha monkey. He dives for the diamond.

Daffy stops in mid-air, inches from the Blue Monkey. DJ is holding Daffy perpendicular by the legs.

DJ

If you don't mind.

Daffy droops down and DJ drops him. As he gets up:

DAFFY

Mind? I was just poisoned, burnt, chopped and eaten for that diamond. Why should I mind?

DJ stands before the diamond, solemnly. He removes it from the statue's hands. Its facets are cut in such a way that the slightly bluish face of a monkey appears in the center of it. DJ holds the diamond aloft.

DJ

This is for you, Dad.

Sunlight hits the diamond. It glows. Light gathers in the eyes of the monkey inside and a BLUE BEAM shoots out.

DJ is engulfed in a field of blue energy. In seconds we watch as he DE-EVOLVES BEFORE OUR EYES. He goes from DJ to Airheads to George of the Jungle to Encino Man to Cro-Magnon until finally the beam stops - leaving him a MONKEY. The Monkey gives a SCREECH.

DAFFY

Why, DJ, why? Why you? Why wasn't it me?! Just academic curiosity, you understand.

Daffy picks up the diamond again, this time backwards. He notices from this side there seems to be a reddish human face inside.

DAFFY (CONT'D)

<greedy chuckle>

Sunlight hits the diamond, sending out a RED BEAM.

RED energy engulfs the monkey. We watch as DJ RE-EVOLVES from monkey to caveman until once again he is DJ.

Daffy drops the diamond and embraces DJ.

DAFFY (CONT'D)

DJ, Buddy! You're okay!

GRANNY (O.S.)

That is so sweet.

Everyone turns to see Granny and Sylvester.

Granny stands with Sylvester.

GRANNY (CONT'D)

Now if you could hand over the diamond...

Granny reaches under her chin and PEELS OFF HER FACE, revealing she is Mr. Chairman underneath.

194 CONTINUED: (2)

MR. CHAIRMAN

Immediately.

Sylvester pulls his mouth wide open and Mr. Smith's head emerges. He wiggles out of the disguise, growing in height and width as he does.

Tweety, in his cage, is shocked.

TWEETY

Hey, you're not Granny and Puddy-Tat! What have you done with them, you monsters!

MR. CHAIRMAN

<Evil laugh, then> We sent them on an all-expense paid ocean cruise.

TWEETY

Oh. That was very nice of you.

195 OMIT

195

196 EXT. MONKEY ALTAR - CONTINUOUS

196

MR. CHAIRMAN

The diamond, Mr. Drake...

DJ

No, forget you. You're evil.

MR. CHAIRMAN

I see. Well then...

Mr. Smith appears, carrying Damian over his shoulders. DJ's father is wrapped in chains and locks.

DJ

Dad?

MR. CHAIRMAN

Mr. Smith, throw Damian Drake in the lava, please.

Mr. Smith raises Damian over his head.

DJ

(distraught)

No! You want the diamond?

(CONTINUED)

MR. CHAIRMAN
I believe I've already said I
wanted the diamond.

DJ approaches Mr. Chairman. Damian crunches a ball gag in his mouth and spits it out.

DAMIAN

Don't do it, son! That's diamond's more important than I am!

DJ

Not to me.

DJ walks toward Mr. Chairman with the diamond, but at the last moment he holds it aloft and points it his father.

A blue light envelopes Damian Drake. He quickly devolves into a monkey. A much smaller monkey. He escapes his chains and scampers off, EEPING.

DJ (CONT'D)

Run, Dad, run!

Mr. Smith comes after DJ. DJ turns and tosses the diamond to:

KATE

Got it!

Kate catches the diamond, but the sun hits it. A blue beam lances Bugs. He changes into the fluffy-tailed, goofy-looking Tex Avery Bugs Bunny circa 1938.

The transformation causes a startled Kate to stumble; she lets the diamond fly. Right to Mr. Chairman.

MR. CHAIRMAN

(chuckle)

Come to evil papa...

Just then Daffy flies in front of Mr. Chairman and nabs the diamond.

DAFFY

Interception!

A victorious Daffy flies through the air.

DAFFY (CONT'D)

Once again, Daffy Duck has-

A blue beam shoots from the stone and strikes Bugs and Kate: he's now transformed into the Neanderthal rabbit from "Mad as a Mars Hare;" she looks the same but is wearing a cavewoman outfit, a la "1 Million Years B.C."

(CONTINUED)

DAFFY (CONT'D)

(Looking down)

Oopsie... Oh, well, can't make an omelette without breaking a few-

CRACK. Daffy hits a stone idol. He drops down, unconscious, and the diamond rolls away.

DJ

is punching Mr. Smith in the face. CLANG! CLANG! Mr. Smith is unfazed by the blows, but is bothered by the angry monkey on his head.

The diamond rolls past them. DJ looks and sees that it is rolling toward:

THE LAVA PIT

With lots of hot lava in it.

MONKEY DAMIAN

Stops hitting Mr. Smith and looks at DJ, anxious.

DJ

Oh, right. You're still a monkey.

DJ runs after the diamond. Too late! It rolls off the side. DJ dives! He catches the diamond and goes over the side with it.

Everyone rushes to look over the side.

ABOVE THE LAVA PIT

DJ clings to a rock by one hand, the diamond crooked in his other arm. Cave Kate reaches down for him.

CAVE KATE

<concerned grunting>

Monkey Damien, Neanderthal Bugs, and Daffy also look distressed. Mr Chairman and Mr. Smith smile. Mr. Smith extends his hand.

MR. CHAIRMAN

Your life for the diamond, Mr. Drake?

DJ

Let me think about it.

(CONTINUED)

DJ's hand slips. We see that with his other hand he is operating the cell phone.

CLOSE ON PHONE

DJ pushes a button. The screen reads, "ELECTROMAGNET ON."

DJ is suddenly lifted up into the air, cell phone leading the way. It's headed right for:

MR. SMITH'S FACE

The cell phone attaches to his cheek with a CLANG.

Mr. Smith reels backward, taking DJ with him. DJ releases the phone, which remains stuck to Mr. Smith's face.

DJ (CONT'D)

Iron jaw. I suspected as much.

Cave Kate sidles up next to DJ, AFFECTIONATELY GRUNTING, and starts grooming him. DJ tries to ignore this.

MR. CHAIRMAN

Very clever. Now the diamond.
(hand out)
Gimme.

DJ

What? So you can turn everyone in the world into monkeys?

MR. CHAIRMAN

Don't be ridiculous. We are going to use the diamond's power to super-evolve ourselves, placing us above all others and giving us an unbeatable edge in a tight marketplace.

(shrugs)

We may turn some people into monkeys.

(turning)

Mr. Smith, dismantle him.

Mr. Smith starts to advance on DJ, who is trapped against the edge of the chasm. He looks to Daffy. He's sleeping peacefully, diamonds circling his head. Neanderthal Bugs is digging a hole. Cave Kate is picking insects off of Neanderthal Bugs. Monkey Damien raises his hands in a what-can-I-do gesture. Mr. Smith is getting close...

(CONTINUED)

SFX: STEAM WHISTLE

Mr. Smith drops his guard, walks to a nearby tree on which is a time clock like the one we saw at Acme headquarters, and punches out.

MR. CHAIRMAN (CONT'D)

What are you doing!

MR. SMITH

I gotta have an eight-hour
turnaround between shifts.
Howard?

The elephant ambles over to join his colleague.

ELEPHANT

I could go for a cold one.

MR. CHAIRMAN

You can't leave now!

MR. SMITH

Take it up with the Teamsters.

MR. CHAIRMAN

(backing off)

No, no, it needn't come to that.

Mr. Smith (the cell phone still attached to his face) and the elephant walk away. Mr. Chairman turns back to DJ, annoyed. He reaches into his pocket and pulls out the Tasmanian Devil's mouth. He reaches deep into the mouth, and "pulls" Taz right side out again.

Taz spins, spits and slobbers.

MR. CHAIRMAN (CONT'D)

Now, which of your little animal
friends shall I have him eat
first?

DJ realizes he has lost. He hands the diamond over.

DJ

I'm never buying anything from
ACME ever again.

MR. CHAIRMAN

You won't have much choice.

Mr. Chairman turns to exit, only to find standing in his path one very angry Tweety bird.

(CONTINUED)

TWEETY

Where do you think you're going?

Mr. Chairman takes this in. He LAUGHS.

MR. CHAIRMAN

(laughs)

Ooh, what will I do now?

(gestures to Taz)

Eat the birdy.

Taz approaches Tweety, gnashing.

DJ takes a chance: he runs, launches off a rock and flips over Mr. Chairman, plucking the diamond from above. DJ lands and points it at Tweety. Light strikes it. A blue beam shoots out and hits Tweety. The little bird glows blue. He staggers back, and falls over the edge.

MR. CHAIRMAN (CONT'D)

Entertaining, if pointless.

(to DJ)

My diamond, please?

DJ

No problem. Say, did you know that birds descended from dinosaurs?

appears, flapping its wings. It has abnormally large eyes. The voice is DEEP and has REVERB, but is unmistakable.

TWEETY PTEROSAUR

You are a very bad man.

MR. CHAIRMAN

(nervously)

Well, I try.

Pterosaur Tweety swallows Mr. Chairman in one GULP. He SPITS out the diamond.

Pterosaur Tweety looks at Taz. Taz backs away, Woody Allen-style, then turns tail and runs.

Monkey Damien scampers up and jumps on DJ's shoulder. The monkey "hugs" DJ's head.

DJ

I love you, too, Dad.

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198 OMIT 198

199 EXT. MONKEY PLAZA - LATER 199

DJ, with Tweety on his shoulder, hugs Kate as they walk along with Damian (everyone is back to normal). Tweety holds his stomach.

TWEETY

My tummy hurts.

DJ

Dad, this is Kate. Kate, Dad.

Kate hands Damian her card.

KATE

We should have lunch sometime.
Your franchise is growing a little
stale. I can help.

DJ pinches her affectionately. She laughs. Tweety burps.

Behind them are Daffy and Bugs, both in less good moods.

DAFFY

(rubbing head)

I can't believe after all that, we
had to throw the diamond in the
lava just because it could bring
about the downfall of mankind...

BUGS

I can't believe Tweety got to
waltz in at the end and be the
hero.

DAFFY

Now you know how I feel.

BUGS

You know, Daffy, you're right.
From now on, you and I are going
to be equal partners in this
thing. No more second banana for
you.

Bugs extends his hand. Daffy reaches for it.

DAFFY

Thanks, pal, I appreciate-

A giant monkey statue lands on Daffy.

KATE (O.S.)

That's a print. And a wrap!

A horde of sycophants rush up to Bugs, throw a robe on him and spirit him away with neck rubs and fresh fruit.

PULL BACK to reveal we are

SFX: SOUND BELL

The crew APPLAUDS and breaks down the set. On the sidelines, the actors who played the Warner Bros as well as the major Looney Tunes (even the formerly evil ones) all join in the celebration.

DJ and Kate walk off together. They pass the real BRENDAN FRASER, who's reading a copy of Mad Magazine with his caricature on the cover. DJ reenters frame and addresses Brendan.

DJ

Hey, remember me? I threatened your "manliness" so you got me fired?

BRENDAN FRASER

I'm sorry, man. I get a lot of people fired and... I just, I can't place the face...

DJ punches Brendan in the jaw, dropping him. DJ exits frame again. After a beat:

DAFFY (O.S.)

Hello? Help?

PAN BACK to Daffy, still trapped under the stone monkey.

DAFFY (CONT'D)

Key grip?

The "real" Daffy strolls in, wearing a robe and sipping a soda. He indicates the crushed Daffy.

DAFFY (CONT'D)

Stunt duck.

A rack of lights falls on him.

200

CONTINUED:

100.
200

BLACK.

THE END