

LOONEY TUNES: BACK IN ACTION POST

Story by
LARRY DOYLE

Drafts by
GLEN FICARRA & JOHN REQUA
LARRY DOYLE
ROGER SCHULMAN
ADAM RESNICK

Current Revisions by
LARRY DOYLE

January 20, 2003

Notes

This rewrite is based on Joe Dante's cut of the film as of 01-10-03. The vast majority of the rewrite is based on the Producers Notes from the 01-11-03 screening, combined with all the pose notes to date. Additional changes have been made at the writer's discretion to punch-up scenes/jokes or solve problems which became apparent during the rewriting process.

*
*

Unmarked dialogue or stage directions in black are a rough approximation of this cut, minus deletions made as part of this revision. (Deleted material that did not originate in the script may not be marked; nevertheless, the script has been checked against the videotape to ensure that no material was inadvertently deleted.)

*

Marked dialogue or stage directions in red are either new or have been reinstated from a previous draft. Please note that this installment of this revision includes changes to pages previously handed in (pp. 3, 10, 12, 18, 20, 26, 27, 42)

*
*
*
*

Some scenes have been moved/deleted (in relation to the 1-10-03 cut). This is noted in the Scene Heading in red.

*

This revision also includes some material that may not have been shot, or which cannot be created using existing footage. These have been marked NEW SCENE or NEW SHOT (though technically the footage may exist and I haven't seen it).

*
*
*
*
*

There are notes embedded throughout this rewrite flagging problems or suggesting editing/staging changes beyond those raised in the Producers Notes.

ONE NEW GENERAL NOTE: It felt to me, watching this cut, that we have overplayed the showbiz card, so I've pruned some of that and replaced it with non-Hollywood material.

*

CONTINUED:

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 GOTHAM-LIKE ROOFTOP

The camera rachets in on a lone figure atop the building. It's a caped, heroic looking Daffy.

Daffy leaps from the precipice and flies to street.

Daffy 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.

(CONTINUED)

DAFFY

Wait. There's a love story...

MR. WARNER

(perplexed)

You killed Elmer.

MR. WARNER'S BROTHER

You can't kill Elmer.

DAFFY

(dismissive laugh)

Oh, he comes back from the dead
later.

(selling)

Half lizard!

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, new haircut? Very
military!... 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 any more
bone marrow, I'm there.

Bugs sits down and turns to Daffy.

(CONTINUED)

BUGS (CONT'D)

So Daf, I was reading this rewrite
you did and I gotta question.
Where's me?

*
*
*

DAFFY

(eye roll)

Actors.

(patronizing)

I was getting to your part, Bugsy.

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.

Bugs rises, nonchalant, readying his exit.

BUGS

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

(ALT.)

Fine with me. I'm right in the
middle of the new Delillo novel...

*
*
*
*
*

DAFFY

(brush-off)

Thanks for stopping by. Big fan of
your early work...

*
*
*

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.

Daffy paces down the table, acting thoughtful.

*

(CONTINUED)

DAFFY

Oh my, heavens no. You couldn't
have a movie without Bugs Bunny.
Riots in the streets. "No Bunny,
no peace!" It'd be like creme
without brulee. Scooby without the
Doo...

*
*
*
*
*
*

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. The catchphrase is "Nap Time's Over." The movie
is rated PG-17.

*

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.

Daffy puts his finger up in the air.

*

DAFFY

(quickly)

Wind change.

*
*
*

Daffy suddenly turn to Kate, sucking up desperately.

*

(CONTINUED)

DAFFY (CONT'D)

Yes, 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!

*
*

(CONTINUED)

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.

Shoving his eyes back in, Daffy takes his stand.

DAFFY (CONT'D)
So, it has come to this. I'm afraid
the brothers Warner must choose
between a handsome matinee idol,
or ...this miscreant perpetrator
of low burlesque!

The instant Daffy finishes his line, a cardboard box is put down on the table. (It contains, among other things, a black-and-white picture of Daffy with Nixon, six-pound barbell, one of those executive clacky-ball things, a bottle of Chambord).

DAFFY (CONT'D)
(bewildered)
The contents of my office!

Daffy drops to his knees in front of the box.

DAFFY (CONT'D)
(to himself)
Symbolically, this is bad.

Daffy immediately goes into grovelling mode.

DAFFY (CONT'D)
Please, brother... Other
brother...

He jumps on Kate.

DAFFY (CONT'D)
Icy she-wolf! I'm grovelling here!
Women find this very attractive!

KATE
Let me escort you out.

DAFFY
Wait! I haven't tried toadying,
kowtowing or bootlicking yet! I'm
still pitching here!

CUT TO:

CLOSE ON

A red sports car. A hand polishes it.

EXT. WARNER BROS LOT — DAY

DJ, a strapping, handsome fellow, stands guard.

Bugs exits the building, waves.

BUGS
What's up, DJ?

DJ
Morning, Mr. Bunny!

Kate strolls out of the building, gripping Daffy's
forearm as he squirms like a little kid.

DAFFY
I'll work with dogs! Smelly dogs!
I'll play food!

Daffy gyrates around her wildly.

(CONTINUED)

CONTINUED:

KATE

Excuse me.

DAFFY

I'll do nudity!
 (sad, desperate)
 So very nude!

KATE

I need you to eject this duck.

DJ

This duck? This is Daffy Duck.

KATE

Not anymore. We own the name.

DAFFY

(indignant)
 You 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.

ON DAFFY

Looking around sneakily. He grabs Bugs' arm and shoves it
 into Kate's hand in place of his.

DJ (CONT'D)

It must be hard on the soul, being
 the messenger of death...

KATE

(defensive, to DJ)
 You know what, you don't know me.

In the b.g., we see Daffy in the back of a golf cart. He
 waves.

(CONTINUED)

CONTINUED: (2)

DJ

You're Kate Houghton. You're the vice-president of comedy. Go figure. You drive a red 1988 Alpha Romeo. Good engine, but under-driven. I know this because last week you nearly ran me over. Of course, why would you care? I'm just the security guard.

She looks at him.

DJ (CONT'D)

Anyway, about that duck, do you still want me to get rid of him?

KATE

(flustered)

Yes... eject the duck, please.

(off his look)

Why not?

DJ

He's gone.

Kate turns to Bugs.

BUGS

(shrugging)

He's a tricky duck.

DJ shrugs. Flustered, Kate lashes out at D.J.

KATE

(sarcastic)

What do you do now? Call for backup?

DJ backs away, laughing sarcastically.

DJ

(into walkie talkie)

It's Duck Season!

DJ exits. Kate turns to Bugs.

KATE

How does Snooty's sound for lunch?

BUGS

A little pretentious.

(CONTINUED)

CONTINUED: (3)

KATE

Good.

EXT. BACKLOT - CONTINUOUS

DJ (O.S.)

Mr. Duck?

*
*

DJ enters.

DJ (CONT'D)

Daffy?!

*
*

Daffy's head appears frame left and he zips in.

GIRL ON TRAM

Look, Mommy, it's Donald!

*
*

Daffy knees DJ in the chest, then Stoooge-slaps him.

*

DAFFY

(diffident)

Shoddy job so far, Constable.

(as he exits)

After me!

*
*
*
*
*

DJ follows angrily.

DJ

Oh, now you're going to pay for
that one!

(back to camera)

No celebrity slaps me! C'mere!

*
*

Daffy runs under a woman's legs.

DAFFY

Dress inspector!

*
*

As he goes through the gladiators...

DAFFY (CONT'D)

One side, Spartacuses.

*
*

When the cart skids in front of Daffy, he hits it on the
hood.

*
*

DAFFY (CONT'D)

I'm walkin' here!

*
*

(CONTINUED)

CONTINUED:

DJ
Last warning! Don't make me write
a report!

*
*
*

MONKEY HEAD

Daffy runs up the Monkey Head on frame left, but just as
DJ arrives Daffy pops out the nostril on frame right
(causing DJ to change direction.)

*
*
*

DJ (CONT'D)
Excuse me, requisitioned!

DJ hops on a bike.

DJ follows Daffy, who looks not very scared.

*

DAFFY
(faux alarmed)
Look out, he's got a bike!

*
*
*

TRACKING SHOT

Behind Daffy as he runs.

DAFFY (CONT'D)
(looking back, tired)
You can quit any time...

*
*
*

DJ
Getting tired, huh?

As Daffy passes the green-suited man.

*

DAFFY
The old midget-in-the toilet-gag?
For shame!
(ALT)
The old little-person-in-the
toilet-gag? For shame!

*
*
*
*
*
*

DJ
This isn't funny anymore. What are
you trying to do, hurt somebody?

DAFFY
Ah, my ride is here...

*
*

Daffy runs up the nose of an elephant.

DJ
Get down.

(CONTINUED)

CONTINUED: (2)

Daffy stands atop the elephant, arms akimbo.

DAFFY
Stomp him, Dumbo!

DJ
Get down!

DAFFY
(insistent)
Crush his tiny skull! Now!

DJ
(whispers, to
elephant)
Could you get up?

The elephant raises up, causing Daffy to stagger back.

DAFFY
Hey, who's the Hadji here?

Daffy rolls over backward on the elephant and falls on
his ass.

As Daffy runs between DJ's legs...

DAFFY (CONT'D)
Knit one, pearl two... This way
now...

Daffy runs into the flat. DJ bursts through the flat.
Daffy runs out the other way and regards the hole DJ put
in the flat.

DAFFY (CONT'D)
(re: tear in flat)
Well, that's just cheating...

DJ bursts through. Daffy takes off.

NEW YORK BACKLOT

Daffy runs down the street, swinging from trees, like
he's in a musical...

DAFFY (CONT'D)
(singing)
"Autumn in fake New York..."

DJ gives chase.

Daffy sees a doorway and yells to DJ:

(CONTINUED)

CONTINUED: (3)

DAFFY (CONT'D)
Don't follow me!

Daffy runs in the door. DJ follows him.

INTERIOR STEPS

DJ chases Daffy up the interior steps.

DAFFY (CONT'D)
So, he follows me!

EXTERIOR STEPS

Daffy quickly scales the steps and waits as DJ climbs.

DAFFY (CONT'D)
C'mon, c'mon.

Daffy opens the door.

9 EXT. BACKLOT - MOVIE SET - CONTINUOUS 9 *

DJ **tears** out the window Daffy escaped through. We now see he is on the ledge of a dark, Gothic building.

BIG HOLLYWOOD DIRECTOR
Cut! Cut!

Daffy appears behind the director's shoulder, wearing a baseball cap and speaking into an electric megaphone.

DAFFY DUCK (THROUGH MEGAPHONE)
That's lunch, everybody!

DJ falls, into:

A GIANT AIRBAG

DJ struggles out of the airbag.

DJ
I'm okay! I'm okay! Batman, are you good?

DAFFY

hops into the BATMOBILE.

ON THE BATMOBILE

Daffy **flicks on several controls.**

(CONTINUED)

DAFFY DUCK (O.S.)
 Bat lights, Bat Conditioning...
 Bat Stereo...

*
 *
 *

The soundtrack abruptly switches to the theatrical
 "Batman" theme.

*
 *

DAFFY
 To the pawnshop!

*

A hand grabs him by the throat.

It's DJ.

*

DAFFY (CONT'D)
 (pointing)
 The Joker's getting away!

*
 *
 *

DJ
 Tell it to the judge!

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?

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.

(CONTINUED)

9A CONTINUED:

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

12 EXT. BACKLOT - STREET 12 *

Kate drives Bugs in her Cabriolet convertible.

BUGS
That had to be Daffy's most
spectacular career suicide ever.

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.

BUGS and KATE *

Watch the water tower coming at them. *

BUGS
It's times like this I'm glad I'm
a cartoon. *

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.

ON THE CAR

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

BUGS (CONT'D)
(laughing)
Ooh, Daffy! That's his third water
tower this year! *

A furious Kate glares at DJ holding Daffy.

DAFFY
(to DJ)
I think she likes you.

INT. WARNER BROS. COMMISSARY - DAY

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

At the first table, PORKY PIG is eating with SPEEDY GONZALEZ, wearing their police uniforms from earlier.

PORKY
(pointing)
You gonna finish that?

SPEEDY
Yes, stop asking!

We PAN with SAM SHEEPDOG and RALPH WOLF, lugging their lunch pails.

SHAGGY (O.S.)
I trusted you, man...

A traditionally animated SHAGGY and SCOOBY DOO are talking to MATTHEW LILLARD, playing himself.

SHAGGY (CONT'D)
And 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. At the table behind them, the POOR SCHLUB from "One Froggy Evening" is happily eating what appear to be frog's legs.

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

(CONTINUED)

CONTINUED:

BUGS

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

KATE

He's gone.

BUGS

Oh, 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

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

BUGS

Hot female love interest?!

Bugs disappears under the table for a split second and
then pops back up. He's dressed like Christina Aguilera
in her "Dirty" video.

BUGS (CONT'D)

(teenage girl voice)
Inappropriate pop idol?

He pops down and up again. His face is painted white and
his ears are arranged in a crazy Princess Amidala hairdo.

BUGS (CONT'D)

(Natalie Portman
impression)
Zombie alien Princess?

Bugs pops down under and comes back up as Carmen Miranda.

BUGS (CONT'D)

(Carmen Miranda
impression)
Or, the always hilarious Latin
spitfire with fruit on her head?

KATE

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

BUGS

No, this is disturbing.

(CONTINUED)

CONTINUED: (2)

Two bouquets of flowers blossom out of Bugs' ears. (The flowers should blossom fairly slowly and not spring out like a magician's trick. The joke here should be more quiet and eerie than vaudeville.)

KATE

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, casually pounding his fist into a glove.

KATE (CONT'D)

That's not funny.

BUGS

We disagree.

Bugs casually points to the various people laughing at Kate.

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. He is not paying attention, but is instead signing an autograph for the Power Puff Girls.

BUGS

(reciting by rote)
 "What's up, Bubbles, Buttercup and Blossom? See you at Pismo Beach. Signed, that wascally wabbit, Bugs."

POWER PUFF GIRLS

Thank you.

The Power Puff Girls fly off-screen. We hear a loud crash. Bugs turns back toward Kate.

(CONTINUED)

CONTINUED: (3)

BUGS
You said something?

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 puts up one hand politely to stop her.

BUGS
Could you hold that thought?

Bugs casually 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.

EFFECT: DXed clips play magically behind Bugs and the
table: Brünnhilde Bugs astride a horse in "What's Opera,
Doc," and Conductor "Leopold" Bugs from "Long-Haired
Hair;" Head-massaging Barber Bugs from "The Rabbit of
Seville," and Dancing Genie Bugs in "Ali Baba Bunny."

MUSIC: A stirring, fife-and-drums version of "What's Up,
Doc?"

Bugs leans in, smiling, chin in palm, as if he's
genuinely interested.

BUGS (CONT'D)
I'm sorry. Before I so rudely
interrupted, you were telling me
how to be me?

Kate is completely flummoxed.

16

EXT. DRAKE HOUSE — AFTERNOON

16

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.

(CONTINUED)

DJ

Hey, Granny! Tweety!

TWEETY

How was your first day at work?

DJ

Eventful.

DJ goes in the house.

Granny doesn't notice that Sylvester is up at her level, about to put his hand in the cage. She snips the hedges absent-mindedly, lopping off Sylvester's tail. Sylvester screams and shoots out of frame.

INT. DRAKE HOUSE - DAY

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)

So, looks like you and me are fellow slackers, footloose and employment free...

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.

(CONTINUED)

CONTINUED:

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
publi...
(noticing something)
Oooo...

DJ
Perhaps I was being too polite.
Get out.

DAFFY
(laughs)
If I had a nickel for...

Daffy notices something. He zips out of frame:

OTHER SIDE OF ROOM

Daffy zips over to a wall featuring framed posters.

CLOSE ON

"ICE SPIES," starring Damian Drake

CLOSE ON

Another Damien Drake movie, "TO LIVE INSTEAD OF DIE"

CLOSE ON

"SCAR CAUSER."

DAFFY

Stares in awe as DJ enters frame.

DAFFY (CONT'D)
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.

(CONTINUED)

CONTINUED: (2)

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.

DAFFY (CONT'D)

Shields on!

*
*

The apple hits DJ in the face.

*

DJ

Ow!

DAFFY

(amazed)

A force-field-penetrating apple.
Devilishly clever.

*
*
*
*

SFX: RINGING CELL PHONE

DJ

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

(CONTINUED)

CONTINUED: (3)

We cut to the strange, futuristic remote control.

DJ (CONT'D)

...Remote?

INT. MEDIA ROOM - CONTINUOUS

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? *

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. *

DAMIAN

Come to Las Vegas.

Damian pauses to punch a bad guy.

DAMIAN (CONT'D)

Ask Dusty Tails about the Blue Monkey. *

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

(CONTINUED)

CONTINUED:

DJ

Blue Monkey?

DAMIAN

It's a diamond. A very special
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?

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?

*

DJ is in shock. Behind him, Daffy is ranting joyously.

*

DAFFY

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

*
*
*

We PUSH into Daffy's eye. His pupil is a diamond.

*

DAFFY'S ANIMATED FANTASY

*

MUSIC: "Bling Bling" by B.G. and the Hot Boys

*

We PULL OUT of Daffy's eye to reveal he is brightly
bejeweled. Around his head is a crown of diamonds. The
rim of his beak is studded with diamonds. His tongue has
a diamond stud. His Adam's apple is suspiciously diamond
shaped. And, oh yeah, his other eye has been replaced
with a diamond.

*
*
*
*
*
*

(CONTINUED)

CONTINUED:

We pull back further to reveal that DAFFY is wearing an Elvis-style cape studded with diamonds. Clinging to him (a la the Superfly poster) is a bodacious babe, made entirely of diamonds.

We pull back further to reveal that Daffy is sitting atop a giant diamond, which is flying through the sky like a magic carpet. Daffy raises his diamond scepter.

LONG SHOT

Daffy's flying diamond is bearing down on a fleeing Bugs. Bolts of energy shoot from Daffy's scepter and zap Bugs in the rump.

Diamond Daffy flies at camera. We ZOOM again into his eye.

His pupil turns into the the classic "That's All, Folks" rings.

MUSIC: "Merry-Go-Round Broke Down."

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.

DAFFY
Spies and diamonds and sexy dames,
no doubt!

DJ enters the foyer and Daffy zips in front of him.

DAFFY (CONT'D)
This is going to be our greatest
mission ever!

(CONTINUED)

CONTINUED:

DJ steps over Daffy to get his coat. Daffy turns. *

DAFFY (CONT'D) *
 (slightly put out) *
 That was a bit disrespectful. *

DJ ignores this and walks toward the garage. Daffy jumps back into the fray. *

DAFFY (CONT'D) *
 First stop, Las Vegas, city of *
 the... Vegases. Should we jet or *
 copter in? *

DJ *
 (mostly to self)
 We'll take my Dad's old car...

DAFFY
 A superspy car? Let's roll!

OMIT

INT. DAMIAN DRAKE'S GARAGE — A MINUTE LATER

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.

DAFFY
Secret pizzas?

DAFFY (ALT. LINE) (CONT'D) *
 (knowing) *
 Right. 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.

(CONTINUED)

CONTINUED:

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. *

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.

31	EXT. CARTOON FOREST - DAY (DAILIES) (SCENE MOVED)	31	*
	Elmer stands, facing Bugs, his face blank, his shotgun held at ease. Bugs chats on his cell phone.		* *
	BUGS Jackie said what? That lying--		* *
	SFX: STAGE BUZZER		*
	BUGS (CONT'D) Gotta go.		* *
	Bugs hangs up quickly.		*
	A clapboard enters screen. It reads: "BACK IN ACTION / SCENE: 7 / TAKE: 1 / DIR: J. DANTE"		
	JOE DANTE (O.S.) Action!		
	MUSIC: "PEER GYNT," as arranged by Carl Stalling.		*
	Elmer suddenly snaps out of his stupor and raises his shotgun, immediately in character.		* *
	ELMER Say your prayers, rabbit!		* *
	Bugs turns aside the gun.		*

(CONTINUED)

BUGS
Oh, for shame! Hunting rabbits in
duck hunting season.

*
*
*

JAMIE KENNEDY trots in wearing a duck suit.

JAMIE DUCK
That, sir, is an unmitigated
fabrication. It's rabbit season!

BUGS
Duck season!

JAMIE DUCK
Rabbit season!

BUGS
Duck season!

JAMIE DUCK
Rabbit season!

BUGS
Rabbit season!

JAMIE DUCK
Well, I say it's duck season and I
say fire!

Elmer raises his shotgun.

INT. WARNER BROS SCREENING ROOM - CONTINUOUS (SCENE
MOVED)

*
*

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!

Elmer runs off. Bugs eats popcorn.

BUGS
Probably shoulda filmed that last
instead of first.

*
*

MR. WARNER
We need another duck.

MR. WARNER'S BROTHER
Is Rob Schneider still in the
business?

BUGS
I think he's in the Peace Corps
now.

*
*

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
and make it funny instead of
(vaguely gestures to
screen)
...gooey. If only there were such
a duck. Hnnnnnnnnnn...
(leaning into Kate,
more insistent)
Hnnnnnn.

*
*
*
*
*
*
*
*

KATE
What do you want me to say? That
we shouldn't have gotten rid of
Daffy? Well, a decision has been
made and I think it was a sound
one.

*

MR. WARNER
(casual)
You're fired.

*

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.

MR. WARNER'S BROTHER
Nope, not a billion.

BUGS
(Warner Brothers
Impression)
Nope.

KATE
(back-pedalling)
Okay... I think we can all agree
that the decision to get rid of
Daffy was a poor one.

Kate begins to cross in front of the theater screen.

KATE (CONT'D)
But it's time to move on...

Just before she stops, we see Bugs enter from the right
and zip up behind her.

CLOSE ON KATE

As she finishes her speech, the shadow tips of Bugs' ears
creep out near the top of her head, fashioning devil
horns.

KATE (CONT'D)
...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.

Kate turns to see:

BUGS

Standing against whatever-that-is, eating a carrot and
shaking his head sadly.

BUGS
I tried to warn you. Oh, wait, no
I didn't.

(CONTINUED)

Bugs gives a small laugh and makes an "oops" gesture. He does not, however, say, "My Bad."

*
*

EXT. HIGHWAY 15 - LATE AFTERNOON (SCENE MOVED)

*

The Gremlin zooms down the highway. Daffy flies out of the window and lands in the foreground, then skids out of view.

*
*
*

INT. GREMLIN - CONTINUOUS

*

The glove compartment pops open and Daffy climbs out. He plops down next to DJ, and cracks his neck.

*

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

DAFFY
That's my plan in a nutshell.
(settling in)
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
Funny, funny duck. But I'm not a
security guard, okay? That's just
what I do for money.

DAFFY
Hm hm.

DJ
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.

Daffy's eye twitches.

*

CONTINUED:

DJ (CONT'D)
 (suddenly bitter)
 Oh, no, he couldn't stand that.

EXT. HIGHWAY 15 - CONTINUOUS

On the Gremlin as it drives off.

DAFFY
 You'd better leave everything to
 me.

EXT. MANSION - DAY (NEW SCENE)

To some it will be recognizable as "Stately Wayne Manor."
 To others, its simply the house at 380 S. San Rafael
 Avenue in Pasadena. (If this looks too much like the
 Drake house, then the Beverly Hillbillies' mansion.)

SFX: Ringing Phone

We PUSH IN slowly up the rolling lawn toward the mansion,
 but then the camera suddenly turns toward the grass,
 where there is a large rabbit hole.

We go DOWN the rabbit hole.

INT. BUGS BUNNY'S LAIR - CONTINUOUS (NEW SCENE)

It's a live-action (or CGI version) of Bugs's traditional
 dirt wall hole. Bugs sits in a comfy, slightly tattered
 easy chair, watching "Antiques Road Show."

BUGS
 Sixteen hundred bucks for a salad
 bowl? Come on!

SFX: Ringing Phone

Bugs clicks "Mute" on the remote and answers his non-
 carrot-shaped phone.

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

DAFFY
 Ha!

(CONTINUED)

CONTINUED:

BUGS

Daffy?

SPLIT SCREEN

Pushing in from right is:

EXT. HIGHWAY 15 - CONTINUOUS (PLATE MAY EXIST)

Daffy on the cellphone, riding in the Gremlin. As Daffy talks, he casually pushes on his side of split screen, gradually occupying more of the frame and squeezing Bugs.

DAFFY

Just a friendly call to inform you that 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 will enable me to buy all your friends and make them snub you at social events!

Bugs is now squeezed with his knees against his chest.

BUGS

Daff, listen, I think I can get you your old job back with less of a pay cut than usual.

Daffy gives the split screen a tiny shove as he responds.

DAFFY

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

Daffy hangs up triumphantly. Unfortunately, he also lets go of the split screen he had been pushing. The moment he notices this, the screen "snaps" back in his direction and crushes his head.

DAFFY (CONT'D)

<crushed head sound>

The split screen pushes the last little bit, obliterating Daffy entirely.

END SPLIT SCREEN

Bugs stares at the receiver in confusion.

BUGS
Blue monkey?

VIDEO EFFECT: RACHET IN

To Bugs' lower face as the animation "rewinds. The animation should look somewhat pixilated.

BUGS (CONT'D)
(electronic
distortion)
Blue Monkey.

ECU BUGS' MOUTH

Very futzed, lots of noise.

BUGS (CONT'D)
(extremely distorted)
Blue Monkey.

The fuzzy movement of Bug's tongue in his black mouth becomes:

A FLICKERING WAVEFORM

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.

INT. HIGH-TECH COMMUNICATIONS ROOM — CONTINUOUS

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.

BUGS
(futzed)
Blue Monkey.

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

INT. ACME HEADQUARTERS - HALLWAY - MOMENTS LATER

Mr. Smith walks down a steamy hallway.

INT. ACME BUILDING - BOARDROOM - DAY

Presiding at the acme of the dais is MR. CHAIRMAN.

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!

The V.P.'s all lunge for their buzzers.

V.P., CHILD LABOR

But they require naps.

MR. CHAIRMAN

Put double espresso in their sippy
cups.

The VPs all laugh. Mr. Chairman reaches down.

MR. CHAIRMAN (CONT'D)

All right, what's coming up next
on the agenda? Where's my people?
What's the next thing?

Mr. Smith taps him on the shoulder, startling him.

Mr. Smith whispers in Mr. Chairman's ear.

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)

TV. Video. TV. Video.

The blue screen reads, "VIDEO 2", "VIDEO 3", "AUX", and
then:

*
*

(CONTINUED)

CONTINUED:

CLIP: "I WANNA SINGA"

Mr. Chairman struggles with the remote some more. *
 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 seems as if Damian Drake's son
 knows about the Blue Monkey and is
 on his way to Las Vegas. We will
 learn the location of the diamond
 before he does or my name isn't...
 Frank?

Mr. Chairman pushes a button on the remote. *

SECURITY CAMERA POV

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

MR. CHAIRMAN (CONT'D)
 How's the interrogation going?

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.

Damian drags the interrogator back with his feet. *

An annoyed Mr. Chairman clicks a button. *

VIDEO SCREEN (O.S.) *
 (loud, sung) *
 COME AND KNOCK ON MY DOOR... *

Exasperated, he pushes another few buttons until the
 video screen shut's down and disappears.

MR. CHAIRMAN
 (building intensity)
 We cannot let the good guys win
 this time, people.
 (MORE)

(CONTINUED)

CONTINUED: (2)

MR. CHAIRMAN (CONT'D)

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 a FEMALE V.P., businesslike.

MR. CHAIRMAN (CONT'D)

Copy that to all departments.

FEMALE V.P.

I didn't quite get that.

MR. CHAIRMAN

Didn't quite... Something about
capturing the son of a spy and
using the diamond to our own
diabolic ends... and be sure to
use the laugh. I like the laugh,
don't you?

(abruptly)

AND WHAT IS YOUR NAME?!

FEMALE V.P.

Mary.

MR. CHAIRMAN

Well, Mary...

(suddenly flirty)

How'd you like to do a little
kissing later?

(off her repulsive

snort)

That's what they all say, at
first.

Mr. Chairman walks to the center of the room.

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.

(CONTINUED)

CONTINUED: (3)

The laughter stops abruptly and we zip back into the boardroom.

V.P., RHETORICAL QUESTIONS
What about the duck?

MR. CHAIRMAN
(a beat, then)
Extra crispy.

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>

(CONTINUED)

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. She turns and exits. *

INT. DRAKE HOUSE - CONTINUOUS

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... *

Kate passes a suit of armor. Out of the corner of her eye she notices Bugs peeking out. *

KATE (CONT'D)

(getting weepy)

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... *

Over the above, Bugs starts to cry inside the suit of armor. At the end of her speech, Bugs comes out of the visor, wiping his eyes with his ears. *

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

(still play-acting)

It might. *

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, suck up those tears.

C'mon, c'mon. I even know how we
can get to Vegas...

*
*
*

INT. GARAGE - CONTINUOUS

Bugs opens the door and flicks on light switch.

*
*

BUGS

And fast, too.

*
*

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 outwitted by a girl. I
don't know whether to kiss her
or...

*
*
*
*
*
*
*
*

(suddenly grim)

... destroy her.

(shrugs happily)

I'll decide later.

INT. GARAGE - SPY CAR - A BEAT LATER

Kate fastens her seat belt. Bugs fastens his seat belt.
He turns to Kate, as if to a chauffeur.

*

BUGS

Las Vegas, driver.

The inside of the spy car suddenly glows to life.

SPY CAR VOICE

Taking you to Las Vegas, sir.

*
*

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.

*

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.

EXT. STREET - CONTINUOUS

The Spy car fishtails into the street, then zooms off like a stock car.

EXT. GRANNY'S HOUSE - YARD - CONTINUOUS

A water-filled Sylvester staggers backwards and into a spiky cactus plant. Granny picks him off the cactus. Water shots out of his holes. Granny waters the plants with him. Tweety watches from her shoulder.

TWEETY

Poor puddy tat. He can't hold his liquids.

*
*
*

EXT. HIGHWAY 15 - MOJAVE DESERT - DAY

The spy car streaks along.

BUGS

(sings)

BRIGHT LIGHT CITY GONNA SET MY
SOUL/ GONNA SET MY SOUL ON FIRE/
GOTTA WHOLE LOTTA MONEY THAT'S A-
READY TO BURN/ SO GET THOSE STAKES
UP HIGHER...

*
*
*
*
*

INT. SPY CAR - CONTINUOUS

Bugs FLAILS on a banjo as he sings.

*

(CONTINUED)

CONTINUED:

BUGS
SO VIVA, LAS VEGAS/ VIVA --

*
*

Kate grabs the banjo and throws it out the window.

BUGS (CONT'D)
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 I swear,
if you...

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
That must be for pesky fans. Let's
see...

*
*
*

Bugs quickly pushes another button. The car makes a
martini.

*
*

SPY CAR VOICE
Your drink, sir. Shall I drive?

*
*

BUGS
No thanks, Jeeves.
(re: Kate)
I gotta mule skin.

*
*
*
*

KATE
If you touch one more button -

BUGS
Shh. I'm about to defy you.

(CONTINUED)

CONTINUED: (2)

Bugs reaches. Kate blocks him. In doing so, she activates something on the flat panel.

SPY CAR VOICE
Please remain calm. Hands at your sides.

A FLURRY OF ROBOTIC ARMS shoot out of the dash and attack Kate and Bugs. She screams.

EXT. HIGHWAY 15

The car swerves all over the road.

INT. SPY CAR - MOVING

The robot arms retract, revealing Kate in a stunning evening gown and Bugs in a tuxedo.

SPY CAR VOICE
Dinner attire activated.

Bugs looks over at Kate curiously.

BUGS
But if Damien Drake is usually in that seat...

SPY CAR VOICE
Mood music, sir?

BUGS
Don't mind if I do.

Bugs says as he pulls another mandolin out of nowhere.

BUGS (CONT'D)
(sings)
SO VIVA!

EXT. HIGHWAY 15

The car drives off as we hear...

BUGS (O.S.)
(singing)
Viva! Las Vegas!
(as Elvis)
Thank you very much.

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."

53A CONTINUED:

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.

*

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.

(CONTINUED)

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.

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!

(CONTINUED)

CONTINUED:

DJ
 (dazed)
 So, you're a spy, too?

BEHIND SCRIM

DUSTY (BEHIND SCRIM)
 The pop diva thing, that's only
 one side of me. I also work for
 the agency as a professional
 assassin.

Above the scrim, Dusty fingers a very dangerous looking
 throwing disc or knife (Klingonesque). As she speaks the
 following, she secrets the disc somewhere on her person,
 with slight discomfort.

DUSTY (CONT'D)
 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 strolls up to DJ, full of himself.

DAFFY
 I was right and someone else was
 wrong... By process of
 elimination, that must be--

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.

DUSTY (CONT'D)
 (explaining)
 The Liechtenstein ambassador is in
 town.

(MORE)

(CONTINUED)

CONTINUED: (2)

DUSTY (CONT'D)

(grim)
It's payback time.

Dusty doesn't like the way that sounds. She touches her earpiece, adjusting something.

DUSTY (CONT'D)

(James Earl Jones' voice)
It's payback time.

She smiles. That's better.

ON DAFFY

He screws his bill back on as he talks.

DAFFY

Fascinating. But if you don't mind, I have a portfolio to plan, so if you could make with the priceless diamond...
(gimme gesture with hand)
Make... Make.

ON DUSTY

Dusty reaches into her sleeve. She produces a small, black ball bearing. She pops it into her mouth and spits it out expertly. (ALT: She has a sleek blowgun with an infrared scope)

ON DAFFY

The ballbearing goes in one nostril, bounces around inside Daffy's head, knocking his pupils around like pool balls, and shoots out the other nostril.

ON DUSTY

She snatches the ball-bearing out of thin air and shoves it back into her sleeve.

DJ stands to address Dusty.

DJ

So, what about this Blue Monkey?

DUSTY

(James Earl Jones' voice)

(MORE)

(CONTINUED)

CONTINUED: (3)

DUSTY (CONT'D)

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
stick to the side. Daffy grabs it.

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.

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.

(CONTINUED)

CONTINUED:

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 from 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."

THE CARD

Flies through the air, landing in a stack of cards in an electric card shuffler, where they are SHUFFLED.

(CONTINUED)

CONTINUED:

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!

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.

(CONTINUED)

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.

EXT. CASINO CIRCULAR DRIVE - CONTINUOUS

DJ jumps out of the car and takes off across the street.
Daffy follows:

DAFFY

(heroic)

Let's blow this pop st--

(ALT)

Let's do this thin--

(ALT)

Let's motor--

(ALT)

And away we g--

(CONTINUED)

CONTINUED:

Daffy lands on his face.

Same as previous

EXT. FREMONT STREET - NIGHT

DJ runs through the crowded bazaar. He notices Daffy is not with him.

ELSEWHERE

Daffy is in the arms of three showgirls.

DAFFY
Nice feathers, ladies... Anybody I
know?... Say, I know a little out
of the way \$2.99 buffet...

DJ runs in and grabs Daffy away.

DAFFY (CONT'D)
Hey! No! They were about to buy us
dinner...!

[I am still bothered by the triplets line. The middle-aged smuttiness aside, it's derivative]

DJ pulls Daffy out of frame but a showgirl keeps ahold of one of his feet. It stretches till she lets go then SNAPS out of frame.

INT. SPY CAR - CONTINUOUS

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!

Suddenly, Daffy runs into the street, waving his arms and SCREAMING. The car hits Daffy and he's plastered against the windshield, bug-like. [I still think we can do a lot better than this Egyptian pose. I'd like to have another artist give it a shot.]

BUGS
(admiration)
Daff never misses a cue.

EXT. LAS VEGAS STREET - CONTINUOUS

DJ runs up, peels Daffy off the windshield and snaps him back into shape.

 DAFFY
 (punch drunk)
 Splat?

DJ tosses Daffy in the window of the spy car, knocking Bugs into the back seat.

IN THE BACKSEAT

Bugs is sitting upright, calm. Daffy is sitting upside down against the backseat, his arms folded in anger.

 BUGS
 (matter-of-fact)
 What's up, Do-

 DAFFY
 (cutting him off,
 pointing)
 Don't you start with me!

BACK TO SCENE

DJ opens the driver's side door:

 DJ
 Excuse me-

He sees Kate.

 KATE/DJ
 You!

IN THE BACKSEAT

Bugs watches this exchange. He thumbs in their direction, knowingly.

 BUGS
 I think I know where this is
 going.

Daffy rights himself, grumbling.

CONTINUED:

DAFFY
 (re: Bugs)
 Shouldn't you be posing for a Pez
 dispenser?

ON SAM IN HIS CAR

SAM
 Outta my way, you inappropriately
 placed kiosk!

The Nascar crashes into a t-shirt kiosk.

OUTSIDE SPY CAR

DJ unhooks Kate's seatbelt quickly, picks her up, and
 carries her around the car.

BUGS (INSIDE CAR)
 (to Daffy)
 So, anybody shot your bill off
 yet?

DAFFY DUCK (INSIDE CAR)
 Oh, no! You're not joining this
 picture!

ON SAM IN HIS CAR

As the t-shirts clear, we see that Nasty is wearing a big
 Tweety shirt, Cottontail is wearing a glittery "Las Vegas
 t-shirt," and Sam is wearing Mickey Mouse-ish ears with
 SAM written in script across them.

SAM
 (grumble, under
 breath)
 Ding-doggin' merchandabblin'...

INTERVENING MATERIAL AS PREVIOUS

INTERCUT SPYCAR/NASCAR

Bugs flies around on top of the car. He is, inexplicably,
 SINGING ALONG WITH THE CHASE MUSIC.

Or, Alt:

(CONTINUED)

CONTINUED:

BUGS
 (singing)
 Flyin' in the Danger Zone...
 (ALT)
 I believe I can fly...
 (ALT)
 Bunny-Man, Bunny-Man, does
 whatever a bunny can...

INT. SPY CAR

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

(In the b.g., Bugs flies back in the window, feet first,
 hitting Daffy in the face.)

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

KATE
 You stole my duck!

In the backseat:

DAFFY
 (spitting indignant)
Your duck?
 (wounded, tearful)
 After the way you hurt m--
 (then, realizing)
 She wants me back!

BUGS
 (straight-faced)
 Have you tried Paxil?

CUTAWAY TO SAM

Sam laughs gleefully.

SAM
 I'm gonna insimmerate them!

ON KATE

Kate stops, mouth agape. She sees Canasta reaching out
 with the dynamite while putting one finger in one of his
 ears.

(CONTINUED)

CONTINUED:

KATE
(hysterical)
Dynamite? Who has dynamite?

BACKSEAT

DAFFY
Welcome to my world...

DJ
Hold on!

DJ puts the car into a spectacular fishtail.

INTERVENING MATERIAL AS PREVIOUS

EXT. LAS VEGAS STREET - CONTINUOUS

DJ is pretty pleased with his trick driving.

DJ
He makes it look so easy.

Kate points out the windshield. We see that the NASCAR is
actually waiting on the corner for them.

KATE
Didn't they used to be behind us?

Bugs looks over her shoulder.

BUGS
Formula One filled with
desperadoes? Yeah, that's 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.

(CONTINUED)

CONTINUED:

DAFFY
 Could you slow down? I get car
 sick...
 (ALT)
 (as he writes)
 How do you spell "testament"?

[My Previous Note: The above was put in to distract DJ so we could buy why he doesn't see the approaching wall; I also think animating something into a mirror will be a really cool effect. The "are we there yet?" beat doesn't seem to accomplish anything; it also happens to be the line Bart and Lisa say on the new Simpsons talking watch]

CUT AWAY TO SAM

SAM
 Start counting those chickens,
 boys.
 (evil laugh)

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.

SPY CAR VOICE
 Taking you to Mother.

EXT. VEGAS SIDE STREET

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.

INT. NASCAR CAR - CONTINUOUS

Sam, a bit charred, watches through the windshield as the spy car gives flight, revealing the wall they are about to hit.

OMIT

INT. WOODEN NICKEL - CASINO - CONTINUOUS

The NASCAR crashes through the wall. People scatter.

OMIT

INT. NASCAR CAR

Sam clings to the wheel; eyes wide. Several showgirls scatter before him.

The race car flies off the stage.

OMIT

INT. WOODEN NICKEL - CASINO - CONTINUOUS

The NASCAR car crashes nose first and Sam is hurled through the windshield.

INT. WOODEN NICKEL - MINE SHAFT AREA

Sam is hurled out of the car and bounces off a couple of neon signs.

SAM
(pained noises)

DARKNESS

A match is lit, illuminating Sam's face. We see he is surrounded by dynamite. After a beat, Sam notices this also.

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 looks out the window. They are flying above a commercial jet. Kate turns to DJ.

KATE

So, licensed stunt man... What are your plans, if I may ask?

Daffy talks commandingly into a cell phone.

*

DAFFY

Sell all my Warner Brothers stock.
You heard me, sell! I got an
inside tip that Bugs Bunny is
about to die...

*
*
*
*
*

102 CONTINUED:

DJ
Everybody calm down! I can handle
this! I... I've played some video
games...

DJ flicks the turn signal. The dashboard responds. *

The dashboard flickers to life. *

SPY CAR VOICE
Dumping fuel. *

EXT. SPY CAR *

The spy car dumps fuel. It skids to a stop. It shudders. *
It plummets. *

108 INT. SPY CAR - CONTINUOUS 108 *

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

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. They are about to die. *

DASHBOARD

Flickers to life again. *

SPY CAR VOICE
Activating external airbags. *

THE SPY CAR

(CONTINUED)

CONTINUED:

is suddenly enveloped in airbags, giving the impression
not so much of one round balloon as of a giant balloon
car.

EXT. DESERT - CONTINUOUS

The balloon car hits the ground and bounces back out of
frame.

LONGSHOT

The balloon car bounces along the desert, as its unseen
inhabitants yell and stuff.

EXT. DESERT - CONTINUOUS

The balloon car rolls into large cactus. It pops.

DISSOLVE TO:

SAME SHOT - MORNING

The deflated balloon car leans against the cactus.

HOT SUN

DISSOLVE TO:

EXT. MOJAVE DESERT - MORNING

Hot sun.

Kate is chatting on her cell phone.

KATE

Move my twelve o'clock to two
o'clock, and then back to eleven
o'clock, and then cancel it. And
I need you to send a helicopter to
pick me up. I'm in the desert...

(clarifying)

The desert. It's... brown.

She looks around to describe further and realizes how
hopeless it is. She hangs up the phone, distraught.

KATE (CONT'D)

I can't die out here; this wasn't
the plan.

(MORE)

(CONTINUED)

CONTINUED:

KATE (CONT'D)

I promised myself, after this I
was only going to make real
movies, stories about the human
condition crammed with social
relevance...

BUGS

(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.

DAFFY

Who you kidding, doc? We're
goners. Water! We're all gonna
die, 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.

(CONTINUED)

CONTINUED: (2)

DAFFY (CONT'D)
 Water! Fresca! Mountain Dew!
 Gatorade products! Am I forgetting
 any one?

*
*
*
*

DJ turns to Kate, accusingly.

*

DJ
 Was this your idea?

*
*

KATE
 (defensively)
 The audience expects it. They
 don't even notice this kind of
 thing anymore.

*
*
*
*
*

EXT. DESERT WALMART — LATER

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

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.

(CONTINUED)

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?

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.

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?"

EXT. MOJAVE DESERT - CONTINUOUS

Bugs and Daffy are discussing matters of importance.

BUGS

Now, the perfect cheeseburger...

Daffy cuts him off.

DAFFY

...Is made with cheese and meat.
It does not have carrot patties,
or carrot buns, pickled carrots or
secret carrot sauce. Just cheese
and meat!

BUGS

(shrugs)
It's your funeral.

Kate has had enough.

KATE

Excuse me, am I only one who's
thinking about a little something
we're supposed to be doing back in
Los Angeles? A little something
involving a huge jungle set that's
just sitting around costing us
\$20,000 a day?

DJ

You know, 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...

(CONTINUED)

CONTINUED:

KATE
 (defensive)
 I have a sense of humor.

Daffy and Bugs chuckles wryly.

KATE (CONT'D)
 All right. Knock knock.

BUGS
 (humoring her)
 Who's there?

KATE
 Impatient cow.

DAFFY
 (sing-song)
 Impatient cow--

KATE
 (loud and sudden and
 in Daffy's face)
 MOO!

A cloud of feathers blow off Daffy's head, leaving him with a tiny bald spot. He does not laugh.

KATE (CONT'D)
 Oh, c'mon, that was funny.

Daffy "combs over" feathers onto his bald spot.

DAFFY
 That's why I'm laughing so hard.

DJ
 (defending her)
 Hey, the joke wasn't that bad.
 And the delivery was excellent.

DAFFY
 Me thinks someone is giving the
 damsel the royal sucketh up now
 that his acts of derring do have
 fallen flatteth.

DJ
 Shut up.

Kate dismisses Bugs as she continues walking.

(CONTINUED)

CONTINUED: (2)

BUGS

That's nothing. She's trying to
become the most powerful woman in
Hollywood just to show those
numbskulls back at Cooper High
that they shoulda made you
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!

[I believe we really need this cut-away for pacing
purposes]

BINOCULAR MATTE

Long angle of Kate, DJ, Daffy and Bugs.

OMIT

WILE E. COYOTE

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..

[This really should be staged on a rock precipice, not at
ground level as it is currently conceived]

THE COMPUTER SCREEN

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

EXT. DESERT — CONTINUOUS

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

(CONTINUED)

CONTINUED:

DAFFY	*
You know, he's no prize either.	*
Cocky for <u>no</u> 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)	*
...kismet?	*
DJ and Kate surreptitiously check out the other's	*
reaction to that. When they see they're being checked	*
out, they both scowl. Behind them, walking:	*
DAFFY	*
(casual, to Bugs)	*
By the way, what's kismet?	*
PAN UP to see that atop a rock formation up ahead is:	*
OMIT	*
WILE E. COYOTE	*
Typing fiendishly at his computer.	*

(CONTINUED)

CONTINUED:

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. After a beat, a rocket launches out of the side of the crate (about where it would based on the picture of the SUV with rocket launcher), zooms up into the air, in an arc, and comes right back down on the crate. Before it can explode...

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.

(MORE)

(CONTINUED)

CONTINUED:

KATE (CONT'D)
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>

OMIT

INT. AREA 52 - DAY

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)

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.

DJ turns matter-of-factly to Kate.

DJ
I told you there was something in
this direction.

KATE
(staring, in shock)
Yes. How satisfying this must be
for you.

Just then, 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 harried-looking woman in a smock with an elaborate ID badge emerges from the phalanx. This is MOTHER. She is accompanied by Robby THE ROBOT.

MOTHER
Hi, DJ. I'm Mother.

DJ
How do you know my name?

MOTHER
Oh, DJ, I've known you since you
were this big.

She holds her fingers an inch apart. She stares at her fingers for a long moment, then laughs absent-mindedly.

MOTHER (CONT'D)
That can't be right.
(as if to children)
Come, come. We're moving now.

Mother starts walking. They follow. Kate watches as Robby sucks the puddle of Daffy up with a turkey baster.

(CONTINUED)

CONTINUED: (2)

Daffy's eyeballs float around in the baster. Kate seems worried about it.

KATE

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

MOTHER

We 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.

INT. AREA 52 - LABORATORY - DAY

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."

Bugs pops up from behind the plaque. He holds a key
attached to a large plank (like you'd find at a gas
station.)

(CONTINUED)

CONTINUED:

BUGS

Hey, what's the deal with this...
 (reading)
 "Key to the Universe"?

MOTHER

(taking it from him)
 Oh, thank goodness you found that.
 (to DJ and Kate)
 Even with this big piece of wood,
 we keep managing to lose the darn
 thing. Now if only we could find
 the door to the universe...

She hangs it on a wall, under an icon suggesting the
 universe, next to several other keys, one under a man
 icon, one under a woman icon, and two more under icons
 shaped like strange alien beings.

DJ

So, uh, Mother...

MOM

Call me Mom.

DJ

What exactly is it that you do
 here?

MOM

Oh, you know, creation,
 transubstantiation, destruction...
 all kinds of things.

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

They are at a sealed door. Mother stares at the keypad
 next to it, lost in thought.

MOTHER

(mostly to self)
 Security code... 1-8-6-2-8-2? No,
 that's the speed of light... 83-
 30? Atomic weight of krypton...
 What's my code?

(CONTINUED)

CONTINUED: (2)

KATE
Is it 10-11-62?

MOTHER
My birthday!
(then suspicious)
How do you know my birthday?

Kate points to the wall. A scrawled note next to the keypad reads, "My Code is 10-11-62."

MOTHER (CONT'D)
(laughs)
Right in front of my eyes!

Mother keys in the code and the door hisses open.

INT. AREA 52 - LABORATORY

Mother leads them in. The door shuts with a hiss. (Note: In the b.g., a technician starts to reconstitute the liquid Daffy.)

MOTHER
...And here we are in the I-can't-tell-you-what room. So what were we discussing. This isn't about the giant ants, is it?

KATE
(alarmed)
Giant ants?

MOTHER
Well, they're not really ants. Anymore.

DJ
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, to self)
What's the point of making them swear a blood oath?

(MORE)

(CONTINUED)

CONTINUED:

MOTHER (CONT'D)

Hey, the number six doesn't exist.
Go tell all your friends...

Over the above, 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 (CONT'D)

This tape will explain everything
in easy to understand cartoon
form.

BUGS

A cartoon?! I love cartoons!

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!

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.

(CONTINUED)

CONTINUED: (2)

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.

(CONTINUED)

CONTINUED: (3)

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, and then...

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)

Wait, you can't let him...

(to DJ)

You can't just be a spy!

DJ

I can too be a spy.

KATE

I'm pretty sure real spies don't say, "I can too be a spy."

DJ

Do too.

(turning to Mother)

Hey, 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

This will do nicely...

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

(CONTINUED)

CONTINUED: (4)

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
it's all exposition...

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!

(CONTINUED)

CONTINUED: (5)

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
rappeling 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.

OMIT

CLOSE ON A KEYBOARD.

Large meaty fingers type furiously.

INT. ACME BUILDING - MR. SMITH'S CUBICLE

Mr. Smith types as Mr. Chairman paces behind him,
dictating. (ALT: Mr. Smith pushes the button on a
dictation machine and we hear Mr. Chairman saying this.)

MR. CHAIRMAN

Obtain the playing card and then
destroy them all. And by destroy,
I mean kill. Warmest regards,
etc. etc.

Mr. Smith finishes typing, hits "send" and then...

INT. AREA 52 - MASON JAR - DAY

Marvin sits, looking bored in his jar.

MARVIN

I am growing bored with this
container.

(CONTINUED)

CONTINUED:

His helmet "rings." He touches the side of it to answer.
We hear the classic COMPUTER HANDSHAKE TONE and NETWORK
CONNECTION SOUNDS familiar to all AOL users.

CLOSE ON MARVIN'S EYES

The pupils disappear and are replaced with the AOL icons
and messages "Connecting at 45333", "Talking to
Network," "Checking Password", etc.

AOL VOICE

Welcome! You've got brain mail!

Marvin's pupils become a rapidly sequencing series of
Ones and Zeros.

MARVIN

A mission? Oh, goody!

INT. AREA 52 - LABORATORY - SIMULTANEOUS

Bugs picks up a pair of pants off the table.

BUGS

Nice slacks!

MOTHER

Comfortable, too. Plus, 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.)

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)
Grandma's house!

INT. AREA 52 - MASON JAR - CONTINUOUS

Humming as if acting innocently, Marvin lifts up his
shirt, reaches deep into his belly button and with some
pain produces a ray gun.

(CONTINUED)

CONTINUED:

MARVIN

That was so uncomfortable.

Marvin uses the ray gun to ZAP a hole in his glass enclosure. He walks down the hall, ZAPPING open other enclosures.

MARVIN (CONT'D)

Playtime, friends!

INT. AREA 52 - LABORATORY - CONTINUOUS

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

(shrugs)
Our intelligence people always
code everything in riddles. They
must get some sort of perverse
pleasure out of it.

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

(CONTINUED)

CONTINUED:

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.

INT. AREA 52 - EXIT - CONTINUOUS

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.

(CONTINUED)

CONTINUED:

OMIT

INT. AREA 52 - HALLWAY - CONTINUOUS

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.

INT. AREA 52 - LABORATORY - CONTINUOUS

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.

INT. AREA 52 - HANGAR 18 - CONTINUOUS

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.

(CONTINUED)

CONTINUED:

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

Hands on hips.

MARVIN

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

INT. AREA 52 - LABORATORY — CONTINUOUS

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

(CONTINUED)

CONTINUED:

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

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.

OMIT

INT. AREA 52 - LABORATORY — CONTINUOUS

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

(CONTINUED)

CONTINUED:

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 - 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 damned
neighborhood!

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

INT. AREA 52 - ELEVATOR

Daffy sits in his pod, calm. Then, from above, Marvin's pod slowly lowers down beside him. Marvin pulls out his raygun and blasts.

The ray goes through the pod dome and into Daffy's head, which suddenly expands to fill the whole dome. Flames shoot out Daffy's ears, mouth and eyes and his head deflates so much his cranium caves in.

MARVIN

The playing card, please.

OMIT

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, Daffy's pod crashes through a wall just ahead of them. The dome opens and Daffy hands DJ the playing card.

DAFFY
Here, why don't you hold this for
a while....

Daffy's pod zooms up and crashes through the ceiling.

A moment later, Marvin's pod comes up through the hole Daffy made. 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 up after Daffy.

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

FEMALE COMPUTER VOICE
You've got four minutes. Think I'm
joking? Try me.

BUGS
Now, that's more like it!

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.

(CONTINUED)

CONTINUED:

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.

OMIT

EXT. SKY — CONTINUOUS

Marvin is hot on Daffy's tail, shooting lasers that blast
rock formations that have stood for thousands of years.

INT. DAFFY'S POD — CONTINUOUS

Daffy is at the controls. He looks grim and in charge.

DAFFY
Which one haven't I pushed yet?

Daffy pushes for a button.

EXT. THE SKY — CONTINUOUS

The space craft suddenly dives straight down. Marvin's
ship overshoots it, backs up, and heads down after it.

EXT. GROUND LEVEL — CONTINUOUS

The space craft plummets to earth. We hear Daffy SCREAM.

INT. AREA 52 — LABORATORY — CONTINUOUS

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.

(CONTINUED)

CONTINUED:

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. 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.

(CONTINUED)

CONTINUED: (2)

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.

EXT. GROUND LEVEL — CONTINUOUS

The space craft still plummets to earth. Then it reaches
ground level but appears to keep on going.

ANOTHER ANGLE

reveals the space craft has just flown into:

EXT. THE GRAND CANYON

The craft pulls out of a dive just in time.

INT. SPACE CRAFT

Daffy expertly pilots the ship.

WINDSHIELD POV

The ship zigs and zags through the Grand Canyon.

INT. MARVIN'S SPACESHIP - CONTINUOUS

MARVIN'S POV - TARGETING DISPLAY

Bug's ship bobs and weaves annoyingly, making it hard to hit. Exasperated, Marvin checks the other weapons at his disposal. His fingers trace past buttons reading "Angry Letter," "Water Balloons," and finally, "Gravitator."

MARVIN

Ideal!

Marvin pushes that button.

EXT. GRAND CANYON - CONTINUOUS

Gravity waves seem to be pulling toward Marvin's ship. The walls of the canyon RUMBLE. They start to move together. Daffy's craft scrapes a wall, creating a shower of sparks.

INT. SPACE CRAFT - CONTINUOUS

The canyon walls are crashing together up ahead. Daffy talks commandingly into a cell phone.

DAFFY

Sell all my Warner Brothers stock.
You heard me, sell! If you must
know, because I got an inside tip
that Bugs Bunny is about to die...
What do you mean that'll make the
stock go up? Well then, buy! Buy,
man, buy!

Daffy notices something. On the floor is a clearly recognizable lever, similar to one found in most cars.

(CONTINUED)

CONTINUED:

DAFFY (CONT'D)
 Hey, what do you know? I had the
 emergency brake on the whole time.
 <embarrassed laugh>

Daffy releases the emergency brake.

EXT. GRAND CANYON - CONTINUOUS

The ship suddenly accelerates, blurringly fast.

FROM ABOVE

Daffy's craft escapes the closing canyon. Stone clips
 the tail fin off the ship.

INT. MARVIN'S SPACESHIP - CONTINUOUS

He sees he isn't going to make it.

MARVIN
 Oh, darn.

The canyon CRUNCHES closed, emitting a tiny fireball.

MARVIN (O.S.) (CONT'D)
 Ouch.

OMIT

INT. AREA 52 - CONTINUOUS

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.

(CONTINUED)

CONTINUED:

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.

EXT. SKY - CONTINUOUS

Daffy's pod is streaking toward the ground, its end in
 flames. Daffy is SCREAMING.

Just a few feet from the ground, the pod suddenly
 "bounces" off of nothing, and ricochets back up into the
 air.

The "nothing" that the pod crashes into sparks
 electrically and starts to burn.

INT. AREA 52 - ENTRANCE - CONTINUOUS

An electrostatic "hole" burns open in front of DJ, Kate
 and Bugs. They quickly run through it.

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

EXT. MOJAVE DESERT - CONTINUOUS

DJ, Kate and Bugs run out of thin air. The electrostatic
 hole closes behind them. They see Daffy's space ship
 CRASH in the distance.

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.

(CONTINUED)

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.

(CONTINUED)

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.

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

EXT. PARIS — DAY

*

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."

*

EXT. THE LOUVRE — DAY — ESTABLISHING

*

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

*

INT. THE LOUVRE - DAY

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...

(CONTINUED)

CONTINUED: (2)

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.

INT. LOUVRE - ANOTHER GALLERY - DAY

Elmer sees Daffy and Bugs run right into Dali's
"Persistence of Memory." Elmer runs in after them.

INT. DALI'S PAINTING "PERSISTENCE OF MEMORY"

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:

INT. MUNCH'S PAINTING "THE SCREAM"

Daffy and Bugs run toward the foreground, SCREAMING in
the style of the painting.

INT. LOUVRE - GALLERY - CONTINUOUS

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

INT. ESCHER'S PAINTING "RELATIVITY"

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.

INT. LOUVRE - SOMEWHERE ELSE - SIMULTANEOUS

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

(CONTINUED)

CONTINUED:

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.
 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, dragging a struggling Kate into an
 elevator.

ON ELEVATOR

Kate gets her mouth free.

KATE
 If you don't let go of me, I'm
 going to start screaming and I not
 going to stop.

ON ELEVATOR, GROUND FLOOR

The doors open, revealing Kate completely bound and
 gagged. Mr. Smith is pulling a burlap sack up over her
 from the bottom. He gently pushes her head in, throws the
 sack over his shoulder and exits.

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

EXT. LOUVRE — DAY

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

EXT. PARIS PARK

Mr. Smith carrying the (still struggling) burlap sack
toward the Eiffel Tower.

INT. LOUVRE — GALLERY

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

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

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.

INT. LOUVRE — GALLERY — CONTINUOUS

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.

EXT. EIFEL TOWER - BASE

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:

INT. EIFFEL TOWER - ELEVATOR

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

DJ also sees a black helicopter, approaching.

EXT. EIFEL TOWER - BASE

There's no time. Then DJ remembers:

DJ

The pants!

He pushes a button at the top of the fly of the pants. The button lights up red, and the zipper starts lighting up from the bottom as if counting down.

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.

EXT. EIFEL TOWER - ENTRANCE

DJ strolls up to the entrance, pantless, whistling casually. A tickettaker/guard stops him.

TICKETTAKER

I'm sorry, Monsieur, you must have the trousers. There may be a place in France where the women wear no pants, but not the men!

DJ looks around, desperate. He quickly zeros in on

A FAMILY OF AMERICAN TOURISTS

The LITTLE SAM whose costume he stole in Vega, is strolling with his statuesque SHOWGIRL WIFE and TWO BOILERPLATE KIDS. Little Sam catches something alarming out of the corner of his eye.

(CONTINUED)

CONTINUED:

DJ

Is cagily approaching him, twirling his coat as if he is trying to trap an animal.

LITTLE SAM

Looks horrified.

INT. EIFFEL TOWER - ELEVATOR

Several tourists wait to go up the tower. DJ, wearing Little Sam's pants, strolls in, whistling. The elevator doors close.

EXT. EIFEL TOWER - OBSERVATION DECK - DAY

Mr. Smith puts down the sack, to give a signal with his arms. A helicopter lowers into view. It is flown by BLACK JACQUES SHELLAC. Mr. Smith unloosens the sack and when Kate's head pops out, he takes the camera from around her neck and smiles. 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 as Kate squirms out of her sack below him. He knocks DJ down, and returns to the awaiting helicopter. he notes with annoyance that Kate is kicking at him with her bound feet. He picks her up, tucks her under his arm, and 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.

Kate hurtles, screams.

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

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

EXT. EIFEL TOWER - BASE

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.

EXT. EIFEL TOWER - BASE

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

EXT. A PARISIAN CAFE - LATER

The cafe is called "PASSE D' JO." Daffy looks around impatiently, checks his watch. Bugs sit at a table, reading "Variété" (The main headline is "Cherchez le Carnard" with the same picture of Daffy in the Hollywood Reporter. Various subheds: "Boffo Bon Mot B.O.!" and "Qu'est Nouveau, Doc?").

(CONTINUED)

CONTINUED:

Kate and DJ drop out of the sky and into their chairs. The ropes fall off Kate; she removes her gag, admiring her presents. She looks at DJ, a little gooey eyed.

KATE

How did you know I like flowers
and chocolate?

Bugs sticks his head in.

BUGS

A gentleman always knows.

Daffy COUGHS/GAGS obnoxiously.

DJ smiles at Kate, then sighs. It's back to business.

DJ

Okay, they've got the camera,
which means they have the map.

BUGS

(showing card)
We still got this!

KATE

We can take another picture.

DJ

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

Daffy puts his hand over DJ's, comforting.

DAFFY

That's what makes you you.

Kate puts her hand over Daffy and DJ's.

KATE

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

DJ

You don't know my father.

BUGS

Yeah, but we seen all his movies.

Bugs assumes a Damien Drake persona.

(CONTINUED)

CONTINUED: (2)

BUGS (TIMOTHY DALTON) (CONT'D)
Give up? I'll give you this up!

As he speaks, Bugs makes the classic underhand fist gesture. His fist blasts off the end of his arm and rockets up out of frame, where it explodes. (The fist leaves the arm instantly at the end of the gesture.)

LESS SILLY ALTERNATIVE

Bugs assumes a Damien Drake persona.

BUGS (TIMOTHY DALTON) (CONT'D)
I never say never, not ever!
Never!

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
<French>

DJ
I'm sorry... <More French>

WAITER
Voila!

The waiter indicates subtitles.

SUBTITLE: Stop! You must pay first.

Daffy looks askance at the subtitle.

DAFFY
Brother!
(gestures to audience
without looking at
them)
They didn't come to this movie to
read.

(CONTINUED)

CONTINUED: (3)

DJ
No, we didn't have anything.

WAITER
<French>

SUBTITLE: That, my friends, is even more expensive.
Sorry.

Bugs looks down at the lettering.

BUGS
Huh. I didn't know the French had
a word for "sorry."

Bugs flicks the subtitle aside, and starts to walk out.

BUGS (CONT'D)
A tout a l'heure, chump.

The waiter pulls the subtitle back (perhaps speed this up
a bit). Bugs hits his head on the subtitle and falls
down.

ADDED SUBTITLE: Tip, please.

Kate looks at subtitle. Daffy is getting restless.

KATE
For what?

DAFFY
Smack him, DJ! Punch his eyes!

DJ
Fine, we'll go around.

WAITER
<Endless French>

The waiter's subtitle's quickly surround DJ and Kate,
tangle up a struggling Daffy and constrict around his
throat.

DAFFY
(choking)
Verbal abuse!

Bugs breaks off a chunk of subtitle, quickly rearranges
the letters and presents it to the waiter.

(CONTINUED)

CONTINUED: (4)

BUGS

Hey, Pierre, why did you call
yourself a "Fat, Sticky Gasbag"?

SUBTITLE: "I am a fat, sticky gasbag, am I not?"

The waiter looks at the subtitle.

WAITER

<French>

SUBTITLE: What is it that it is that?

WAITER (CONT'D)

(reading)

"What is it that it is that?" No
no no! <French>

The waiter fixes the subtitle as our heroes exit.

DJ

<muttered French>

BUGS

(friendly, perfectly
pronounced)

Au revoir, tu es un gros poisson
sac du gas.

Daffy exits, pulling his throat out to normal width.

WAITER

(satisfied)

<French>

He notices they are gone.

EXT. ACME BUILDING - CONTINUOUS

It is the same building as before, only it is in the
middle of Paris.

MR. CHAIRMAN (O.S.)

186

INT. ACME BUILDING - BOARDROOM - AFTERNOON

186

Mr. Smith plugs the phone/camera into the console next to
Mr. Chairman.

(CONTINUED)

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

You didn't push your buzzer.

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

MR. CHAIRMAN (CONT'D)

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.

(CONTINUED)

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:

DJ, in sweat-drenched safari gear, stands in a clearing. He points his machete at some dense foliage.

(CONTINUED)

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;
it 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.

(CONTINUED)

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...

DJ

Okay then. Let's get back to hacking!

Daffy, Kate and Bugs SIGH deeply.

The vegetation breaks away as DJ chops through it. Behind him the other weakly swing their machetes, chopping nothing. Daffy accidentally lops off Bugs' tail.

BUGS

Hey!

(CONTINUED)

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.

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.

190

EXT. JUNGLE - MONTAGE

190

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.

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.

(CONTINUED)

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:

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:

EXT. MONKEY ALTAR - CONTINUOUS ACTION

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 the altar and runs toward the Buddha monkey. He dives for the diamond. Daffy stops in midair, 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, D.J., 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: 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.

(CONTINUED)

CONTINUED:

DAFFY (CONT'D)
D.J., 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.

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.

MR. CHAIRMAN
(laughs)
Thought you could get past me, did you!?

DJ
I knew it was you!

MR. CHAIRMAN
Did you? Apparently, then, you were wrong! Because I'm not me -- I'm...

He reaches under his chin and peels off his face, revealing he is, in fact, DAMIAN DRAKE.

(CONTINUED)

CONTINUED: (2)

DAMIAN DRAKE

...your father. Look into your
heart, DJ, you know it to be true.

DJ is heartbroken. Kate gasps.

DJ

This can't be true.

DAMIAN DRAKE

You're right! It isn't!

Now Damian reaches under his chin and peels off his face,
revealing... MICHAEL JORDAN.

MICHAEL JORDAN

<Long, evil laugh>

BUGS

Michael Jordan?

DAFFY

That doesn't make a lick of sense.

MICHAEL JORDAN

It's a little late to be worried
about that. And, in any case...

[Note: Michael can be any celebrity, the less likely the
better. I would suggest, in order of preference: Bill
Clinton, George H.W. Bush, Elizabeth Taylor, Prince
Charles, the Wolfman, Tiger Woods, a live action fly
head, Sarah Ferguson, Jack Nicholson, Brittany Spears,
John Updike ...]

He reaches under his chin and peels off his face again,
revealing that HE is actually... Mr. Chairman.

THE NEW MR. CHAIRMAN

A ha! Who's laughing NOW?

No one is. They look at him as if he's insane.

KATE

How long did it take you to rig
all that?

MR. CHAIRMAN

I don't know... couple hours.
<long evil laugh> Now. The
diamond, Mr. Drake...

(CONTINUED)

CONTINUED: (3)

DJ
Forget that. You're evil.

MR. CHAIRMAN
I see. Well then... Mr. Smith, if
you would, please...

Mr. Smith now reappears, carrying Damian over his
shoulders. DJ's father is wrapped in chains and locks.

DJ
Dad?

DAMIAN
DJ!

MR. CHAIRMAN
Mr. Smith, throw Damian Drake in
the lava.

Mr. Smith raises Damian over his head.

DAMIAN
(to Mr. Chairman)
You can melt my flesh and roast my
bones, but you will never—

MR. CHAIRMAN
(dismissive wave)
Yes, yes. Die now.

Mr. Smith moves to the precipice.

DJ
(distraught)
No! You want the diamond?

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 diamond's
more important than I am!

DJ
Not to me.

(CONTINUED)

CONTINUED: (4)

DJ walks toward Mr. Chairman with the diamond, but at the last moment he holds it aloft and points it at his father. A blue light envelops 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 and then into the Neanderthal rabbit from "Mad as a Mars Hare." Startled, Kate stumbles backward; 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 Kate: after transformation, she looks the same but is wearing a cavewoman outfit, a la "1 Million Years B.C."

DAFFY (CONT'D)

(looking down)

Oopsie...

A hand shoots up and grabs Daffy by the neck.

It's Goldberg's. He pulls the idol from Daffy, balls Daffy up like a tissue and tosses him away.

(CONTINUED)

CONTINUED: (5)

DAFFY

hits a wall and slides to the ground. His head is surrounded by cartoon Blue Monkeys, who repeatedly hit him on the head with sledgehammers as they fly around him.

MR. SMITH

Tucks the idol under his arm and starts to approach Mr. Chairman. DJ leaps in front of him and punches Mr. Smith in the face. CLANG! CLANG! Mr. Smith is unfazed by the blows, which are painful to DJ.

An angry monkey leaps on Mr. Smith's head. This proves momentarily distracting.

DJ
(nursing hand)
Thanks, Dad.

While Mr. Smith bats off the monkey, DJ pulls out his cellphone.

CLOSE ON PHONE

DJ pushes a button. A screen reads "ELECTROMAGNET ON." DJ is suddenly lifted into the air and flies, cell phone first, right into Mr. Smith's jaw. The force of the blow knocks Mr. Smith on his back.

MR. SMITH'S FACE

He's stunned. The cell phone is attached to his cheek.

DJ plucks the idol, and stands over him.

DJ
(cocky)
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.

(CONTINUED)

CONTINUED:

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.

We see Mr. Smith is back on his feet (cell phone attached
to his face) and plenty mad.

Mr. Smith starts to advance on DJ, who is trapped against
the edge of the chasm. He looks to Daffy. The Blue
Monkeys circling his head are fast asleep. Neanderthal
Bugs is digging a hole. Cave Kate is picking insects off
of Neanderthal Bugs. Monkey Damian raises his hands in a
what-can-I-do gesture. Mr. Smith is getting close...

SFX: STEAM WHISTLE

Mr. Smith immediately drops his rage, 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.

(CONTINUED)

CONTINUED: (2)

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.

MR. CHAIRMAN (CONT'D)

Perhaps I will turn everyone in monkeys.

(back to DJ)

First to get the diamond. You need some motivation, I assume.

Mr. Chairman 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.

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.

(CONTINUED)

CONTINUED: (3)

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?

GIGANTIC YELLOW PTEROSAUR

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 Damian scampers up and jumps on DJ's
shoulder.

MUSIC SWELLS as we PUSH IN on DJ and Damian.

(In the background, the RED LIGHT cuts through the
diamond and reflects back onto cave-Kate.)

In the foreground, the monkey screeches. DJ looks at
him.

DJ
No, dad, I wasn't being a hero.
You're the real hero.

The monkey screeches again.

DJ (CONT'D)
No, you're the hero.

The monkey screeches angrily. DJ scolds.

DJ (CONT'D)
You hero! Bad monkey!

(CONTINUED)

CONTINUED:

The monkey "hugs" DJ's head. DJ laughs.

DJ (CONT'D)

I love you, too, Dad.

Kate now steps up, herself again. She's holding the diamond. She positions it so that the RED LIGHT bathes monkey-Damian, re-evolving him WHILE HE'S ON DJ'S SHOULDER, so that at the end, DJ's father, Damian, is wrapped around DJ's neck.

DAMIAN

Son, can I get down?

DJ

Oh, sure. Sure.

He does. It's awkward getting him down. Damian slides kind off across DJ's face and awkwardly drops to his side. DJ holds on a beat too long and almost falls. Eventually, the two men shake it off, trying to regain their manly composure.

DAMIAN

I want you to know, all those things I told you when I was a monkey? I meant every oop and eep of it...

DJ

Thanks, Dad.

DAMIAN

You've really proven yourself. I'm proud of you.

DJ smiles. Then:

DJ

Wait. Does that mean you weren't proud of me before?

DAMIAN

The important thing is that I'm proud of you now...

They hug. Bugs enters from the left, Daffy the right. They're emotionally overwhelmed. Bugs waves at his face to ward off tears. Daffy, weepy, grabs the back of DJ's short and blows his nose into it.

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.

(CONTINUED)

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

INT. WARNER BROS - "BACK IN ACTION" SET - DAY

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.

BLACK.

137.

200

200

CONTINUED:

THE END