

Production No. 7F09

The Simpsons

"ITCHY & SCRATCHY & MARGE

Written by
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Created by
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REVISED TABLE DRAFT

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"ITCHY & SCRATCHY & MARGE"

Cast List

HOMER.....DAN CASTELLANETA
MARGE.....JULIE KAVNER
BART.....NANCY CARTWRIGHT
LISA.....YEARDLEY SMITH
NELSON.....NANCY CARTWRIGHT
KENT BROCKMAN.....HARRY SHEARER
MARVIN MONROE.....HARRY SHEARER
MAUDE FLANDERS.....MAGGIE ROSWELL
MRS. HOOVER.....PAMELA HAYDEN
MILHOUSE.....PAMELA HAYDEN
KRUSTY THE KLOWN.....DAN CASTELLANETA
1ST BOARD MEMBER.....HARRY SHEARER
2ND BOARD MEMBER.....HARRY SHEARER
ANIMATOR.....DAN CASTELLANETA
ANNOUNCER.....HARRY SHEARER
SQUIRREL.....JULIE KAVNER
SCRATCHY.....HARRY SHEARER
ITCHY.....DAN CASTELLANETA

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HELEN LOVEJOY.....MAGGIE ROSWELL
CURATOR.....DAN CASTELLANETA
REPORTER.....MAGGIE ROSWELL
ROGER MYERS.....ALEX ROCCO

ITCHY & SCRATCHY & MARGE

BY

JOHN SWARTZWELDER

ACT ONE

FADE IN:

INT. SIMPSON HOUSE - KITCHEN

SCENE #1

MARGE is in the kitchen making dinner. We see her shaking a wide variety of spices onto some breaded pork chops. HOMER is looking over her shoulder, admiring her handiwork. We can hear Bart and Lisa LAUGHING O.S.

MARGE

(LOW TO HERSELF) A dash of rosemary, a smidgen of thyme, a pinch of marjoram...

HOMER

You know, Marge, you make the best pork chops in the whole world.

MARGE

(GENUINE MODESTY) Oh now, Homer, they're nothing special. The extra ingredient is care.

Marge continues spicing the pork chops.

MARGE (CONT'D)

A sprinkle of chervil, half a teaspoon of turmeric...

Marge takes a garlic clove, puts it in her mouth and chews. She puffs on the pork chops.

SCENE #1
(CONT'D)

MARGE (CONT'D)

... and a whisper of garlic.

HOMER

Marge, I'm gonna build you a spice rack!

MARGE

You don't have to go to all that trouble.

HOMER

It's no trouble. I've got a whole garageful of tools I never use.

Homer exits.

INT. SIMPSON HOUSE - LIVING ROOM

Bart, Lisa and Maggie are watching TV.

ON TV

KRUSTY is looking through a spyglass.

KRUSTY

Hey, kids! I spy Itchy and Scratchy off the port bow! (KRUSTY LAUGH)

We see the opening of the Itchy & Scratchy Show. Itchy and Scratchy are running towards the camera **POUNDING** each other over the head with mallets as the **THEME SONG** plays.

SCENE #2

ITCHY AND SCRATCHY CHORUS

"They fight, they bite / they fight and bite and fight / fight, fight, fight / bite, bite, bite / The Itchy and Scratchy show."

On the couch we see Maggie watching with wide-eyed fascination.

KIDS' POV - TV

SCENE #3

We see Homer, from chest to knees, walk through the f.g.

BART (O.S.)

Down in front!

HOMER

Shut up, boy.

SUPER: "HOLD THAT FELINE"

Scratchy is waiting for the kick-off on a football field. Itchy lights a fuse in a teed-up football and kicks off. Scratchy fields the ball and there's a huge **EXPLOSION**, leaving a crater in the field. A scorched, blackened Scratchy falls into the hole and is immediately jumped on by an entire football team coming from all directions.

INT. GARAGE - CONTINUOUS

Homer crosses the obviously unused garage that's packed with obviously unused tools, many with the original plastic still covering them. He walks to a shelf that has every handyman encyclopedia ever made.

HOMER

(TO HIMSELF) I knew all this stuff
would come in handy some day. Let's
see now... ah, here it is. The
Complete Handyman's Bookshelf. Volume
One. Spice Racks.

Homer takes the volume off the shelf and puts it on his unused workbench. He crosses to a small pile of unused wood, selects one that still has the small red flag on it, lays it on the workbench and opens the spice rack book to page one.

HOMER (CONT'D)

(READING) "Pick - up - a - ham -
mer..."

He picks up a hammer. It has a price tag dangling from it.

SCENE # 3 (CONT'D)

SAME SCENE - HALF HOUR LATER

Homer has nailed a number of small pieces of wood together in a form that could pass for a spice rack. He frequently consults the book for reference. There is a pile of discarded wood on the floor with nails sticking out of each piece at crazy angles. Homer is sweating and **MUTTERING**.

DISSOLVE TO:

CLOSE-UP - SPICE RACK IN BOOK

We **PULL OUT** to Homer holding up his finished spice rack. It looks terrible.

HOMER (CONT'D)

(AWED BY HIS ACHIEVEMENT) Wowww....

Suddenly we **HEAR PSYCHO-TYPE MUSIC** stings.

NEW ANGLE

Maggie is on the stairway above Homer's head. She is holding a large mallet. As the **PSYCHO MUSIC** continues, she bashes Homer over the head with all her might.

DISSOLVE TO:

EXTREME CLOSEUP - HOMER'S EYE

In a move exactly like the end of the shower scene in "Psycho,"

CAMERA MOVES OUT

to Homer's lifeless body which is sprawled on the garage floor. We hear a deep dull **TRAGIC STING** and the scene slowly fades.

INT. SIMPSON HOUSE - LIVING ROOM - LATER THAT EVENING

Homer is lying on the couch, his head bandaged. Large quantities of blood have dried on the bandages. Marge is fussing with his pillow. Bart and Lisa are sitting on the couch too, trying to see around Homer's swollen head so they can watch TV.

BART

Hey, Dad. Can you move your head?

SCENE #3
(CONT'D)

HOMER

(SELF-PITY) No, I can't. It's broken.

Maggie walks up to Homer and **SUCKS**. Homer backs away.

HOMER

(SCREAMS) Keep her away from me,

Marge! She's got that crazy look in
her eyes again.

MARGE

Come on, Maggie.

Marge picks up Maggie and sets her down in front of the TV.

MARGE

Where would an innocent child get the
idea to attack her father with a
mallet?

ON TV

SCENE #4

We can see that an Itchy & Scratchy cartoon (TITLE CARD:
"KITCHEN KUT-UPS") is on TV. The two stars are dressed as
chefs and are **WHACKING** each other over the head with meat
tenderizing mallets with tremendous force as the food they
are preparing burns.

BACK TO LIVING ROOM

BART/LISA

(LAUGH)

MARGE

(GASP) Could television be
responsible?

SCENE #4
(CONT'D)

ON TV

Scratchy is pinned to a butcher block with knives through his clothing. Itchy is trying to stab him, but Scratchy's chest keeps moving sideways to avoid being hit. Finally, Itchy stabs him in the heart. In the b.g. there's a butcher's chart showing various cuts of cat.

BACK TO LIVING ROOM

Maggie picks up a sharp pencil and starts heading for Homer, the pencil raised in her clenched fist. We start to hear the PSYCHO STINGS again, but they stop when Marge picks Maggie up and takes away the pencil.

MARGE

So, that's where she gets it! No,
Maggie! Bad baby!

Marge turns off the TV.

BART/LISA

We were watching that!

MARGE

Well, you won't be watching these
cartoons anymore. Ever.

LISA

But, Mom! If you take our cartoons
away, we'll grow up without a sense of
humor and be robots.

BART

(TO LISA. INTERESTED) Really? What
kind of robots?

EXT. SCHOOLGROUNDS - NEXT MORNING

SCENE #5

Bart is walking up to the monkeybars, where MILHOUSE is hanging upside down eating part of his lunch. NELSON crosses to Bart and puts a sympathetic hand on his shoulder.

SCENE #5
(CONT'D)

NELSON

(SOMBERLY) I heard about the cartoons.
Tough break, man.

BART

Thanks, Nelson. (TO MILHOUSE) So...
Milhouse... what did I miss yesterday?

MILHOUSE

Scratchy was a mad scientist and he
built this big, cool machine with all
kinds of electrodes and dials and
everything...

NELSON

And then he hit Itchy over the head
with it.

BART

(PAINED) Aw, I've only seen that one
three times.

MILHOUSE

Hey, what if you watch Itchy and
Scratchy over at my house?

BART

Hmmm... It's just crazy enough to work.

INT. SIMPSON HOUSE - LIVING ROOM - THAT AFTERNOON

SCENE #6

Homer is laying down on the couch surrounded by empty
plates, beer cans, and snack product bags. He's talking on
the phone.

SCENE #6
(CONT'D)

HOMER

(INTO PHONE) You heard me. I won't be
in for the rest of the week. (LISTENS)
I told you. My baby beat me up.
(LISTENS) It is not the worst excuse I
ever thought up.

Homer hangs up the phone as Marge enters carrying a
looseleaf notebook and looks around the childless living
room.

MARGE

I wonder why Bart and Lisa are so late
getting home from school?

INT. MILHOUSE'S HOUSE - LIVING ROOM - CONTINUOUS

Bart and Milhouse are sitting in front of the TV **LAUGHING**.

ON TV

The title card reads "Messenger of Death." The doorbell
RINGS. Scratchy answers it. Itchy is there with a bazooka
and **BLASTS** him to bits.

INT. JANEY'S HOUSE - CONTINUOUS

Lisa and JANEY are watching Itchy & Scratchy and **LAUGHING**.

INT. SIMPSON HOUSE - LIVING ROOM - CONTINUOUS

Marge is frowning and making notes in her small looseleaf
notebook. Homer is watching her curiously from the couch.

HOMER

Hey, how come you can watch cartoons
but the kids can't?

MARGE

(PREOCCUPIED) Because.

HOMER

Because why?

SCENE #6
(CONT'D)

MARGE

Because I said so.

HOMER

Because you said so, why?

MARGE

(FRUSTRATED) Homer! I'm trying to
work!

HOMER

Oh. (BEAT) What are you doing?

MARGE

I'm cataloguing the violence in these
cartoons. I don't think adults have
ever actually sat down and watched them
before.

ON TV

Itchy hits Scratchy in the back of the head with a
sledgehammer. Scratchy's eyes fly out. Scratchy staggers
around looking for them. Itchy gives Scratchy two **HISSING**
bombs. Scratchy forces the bombs into his eyesockets, then
goes over to a mirror and begins combing his hair. He sees
his reflection in the mirror, notices the bombs and runs
around **SCREAMING** until he **EXPLODES**.

BACK TO HOMER AND MARGE

MARGE

What kind of warped human being would
find that funny?

HOMER

Heh, heh, heh.

CLOSEUP - MARGE'S NOTEBOOK

SCENE #6
(CONT'D)

Marge checks a box that says "Cats Blown Up." Other boxes that have already been checked include "Mice Launched," "Dogs Tricked," "Gophers Buried Alive," "Eyes Knocked Out," "Disembowelings" and "Brains Slammed In Car Door."

MARGE

(SHAKING HER HEAD) This is the kind of entertainment they think is suitable for younger and more impressionable viewers?

HOMER

(CHUCKLES AT SOMETHING ON TV) Yeah, but what are ya gonna do?

MARGE

(SUDDEN RESOLUTION) I'll tell you what I'm going to do. I'm going to put a stop to it.

HOMER

You are? When?

MARGE

Right now. (DRAMATICALLY) Homer, I'm going to write a letter.

Marge goes over to the desk and sits down. She takes out a sheet of writing paper that is headed "From the Mind of Marge" and begins writing.

MARGE

SCENE #7

(WRITING) "Dear Purveyors of Senseless Violence: I know this may sound silly at first..."

INT. TV STUDIO - KRUSTY'S DRESSING ROOM

SCENE #7
(CONT'D)

KRUSTY is holding Marge's letter at various angles, MUMBLING, trying to figure out what the letter might mean.

MARGE (O.S.) (CONT'D)

"... but I believe that the cartoons
you show to our children are
influencing their behavior in a
negative way..."

Frustrated, Krusty crumples up the letter and throws it away.

KRUSTY

(FRUSTRATED) Eh...

EXT. ITCHY & SCRATCHY INTERNATIONAL - FRONT GATE

We see a mammoth factory, with tall stacks belching black smoke. The massive wrought iron gates say "Itchy & Scratchy International." The logo features a wrought iron cat chopping a mouse in half vertically with an axe. The camera MOVES IN slowly through the bars.

INT. I & S INTERNATIONAL - ANIMATOR'S OFFICE

An ANIMATOR, who has an office with a window, is reading Marge's letter. Crude drawings of Itchy and Scratchy destroying each other line the walls of his office. There are also several tacky looking awards.

MARGE (O.S.) (CONT'D)

"... please try to tone down the
psychotic violence..."

He crumples up the letter, without emotion, and throws it into a basketball hoop wastebasket.

INT. CHAIRMAN I & S INTERNATIONAL'S OFFICE

SCENE #7
(CONT'D)

ROGER MYERS, a large round bald man with a permanent frown is smoking a cigar at a huge desk. He's surrounded by all manner of Itchy and Scratchy merchandising, including a poster of Itchy and Scratchy endorsing Duff Beer and a bottle of Itchy and Scratchy cologne. Behind him are airbrushed portraits of Itchy & Scratchy. He is reading Marge's letter. A SECRETARY is standing off to one side, notepad in hand.

MARGE (O.S.) (CONT'D)

"... in your otherwise fine
programming. Yours truly, Marge
Simpson."

He puts down the letter and thinks for a moment. His frown seems to deepen and become a little more permanent.

ROGER MYERS

SCENE #8

Take a letter, Miss White. (DICTATING)

"Dear Valued Viewer: Thank you for
taking an interest in the Itchy and
Scratchy Program. Enclosed is a
personally autographed photo of
America's favorite cat and mouse team
to add to your collection."

CLOSE-UP - PHOTO

Itchy is driving a steamroller. Scratchy has one foot caught beneath it and reacts in terror. The photo is signed: "Yours truly" with a paw print and "Best Wishes" with a smaller paw print.

SCENE # 8
(CONT'D)

ROGER MYERS (CONT'D)

"In regards to your specific comments about the show, there is no real need for us to respond, because our research indicates that one person cannot make a difference, no matter how big a screwball she is. So, let me close by saying...

INT. SIMPSON HOUSE - LIVING ROOM

Marge is reading the letter with a frown.

MARGE

(SHOCKED, READING) "... and the horse I rode in on!?"

Marge angrily crumples up the letter and the photo.

MARGE (CONT'D)

I'll show them what one screwball can do!

FADE OUT:

END ACT ONE

ACT TWO

SCENE #9

FADE IN:

EXT. ITCHY & SCRATCHY INTERNATIONAL - FRONT GATE

Marge, Homer, Maggie, Bart, and Lisa are all picketing. Marge is carrying a sign that says "I'm protesting because Itchy & Scratchy are indirectly responsible for my husband being hit on the head with a mallet." This sign is very hard to read from any distance and curious PASSERSBY are forced to stand very close to the sign and squint. Homer is carrying a sign that says "Please ban violent cartoons. Next time I might not be so lucky." Maggie is waving a little sign like a pennant. It says "Stop me before I kill my father again." Bart and Lisa are both unhappily carrying signs that say "Ban Itchy & Scratchy." Bart surreptitiously writes in the word "Don't" at the top of his sign and looks less unhappy.

HOMER

(LOW, TO MARGE) Everybody's looking at us, Marge.

MARGE

That's what we want them to do, Homer.

HOMER

Oh. (BEAT) How long are we going to be doing this?

MARGE

Well, I've never changed the world before, so I don't know how long it takes exactly. But if enough people take an interest...

MAUDE FLANDERS stops, looks at Marge, then looks at a large free-standing sign near Homer. It says "Join SNUH NOW!"

MAUDE

Hello, Marge! What is "SNUH?"

SCENE #9
(CONT'D)

MARGE

It stands for "Springfieldians for
Nonviolence, Understanding and
Helping." I've started a crusade
against cartoon violence. I can
protect my own children, but there are
many others whose minds are being
warped every afternoon at four.

Bart hears this and looks at his watch.

BART

That reminds me. I've gotta get over
to Milhouse's and... uh... play sports.

MARGE

All right.

Bart puts down his sign. Lisa puts hers down too.

LISA

And I'm going over to Janey's again.
We're going to be... um... making the
most of our childhood years.

MARGE

Have fun.

BART/LISA

We will.

They hurry off, stifling guilty GIGGLES. Maude Flanders
picks up Lisa's sign and joins the demonstration.

SAME SCENE - SOME TIME LATER

SCENE #10

There are now a half a dozen PEOPLE who have joined the crusade, including REVEREND LOVEJOY, HELEN LOVEJOY, NED FLANDERS, PRINCIPAL SKINNER'S MOTHER, and, for some reason, MOE. They are all carrying signs and earnestly buttonholing PASSERSBY to try to convert them.

MARGE

(THROUGH MEGAPHONE) And what happens when a child grows up with insanely violent role models like these?

MATCH DISSOLVE
TO:

SAME SCENE - SOMETIME LATER

There are now at least THIRTY PEOPLE picketing in front of Itchy & Scratchy International.

MARGE (CONT'D)

(THROUGH MEGAPHONE) The answer is all around you.

MATCH DISSOLVE
TO:

SAME SCENE - AFTER NIGHTFALL

The crowd has grown substantially and is transfixed.

MARGE (CONT'D)

(THROUGH MEGAPHONE) How many of you were hit on the head with mallets last week?

Everyone in the crowd looks at everyone else in the crowd. Finally EIGHT MEN with bandaged heads sheepishly raise their hands. The crowd ROARS with excitement.

INT. SIMPSON HOUSE - DINING ROOM - VERY LATE THAT NIGHT

SCENE #1

The family is unhappily eating TV dinners.

SCENE #11

HOMER

(TOYING WITH HIS TV DINNER) I didn't know they still made TV dinners this bad.

BART

After dinner, can I watch cartoons?

MARGE

No.

BART

(SHRUGGING) It was worth a try.

HOMER

(WHINING) There's peas in my fruit cobbler.

LISA

There's peas everywhere.

BART

(STRETCHING) Well, guess I'll go watch cartoons.

MARGE

No. (TO FAMILY) I'm sorry about the dinners. I'll make up for it tomorrow night.

BART

Who's up for some cartoons?

MARGE

No one.

SCENE # 11
(CONT'D)

HOMER

Hey, tomorrow night, how about making
some of your patented pork chops?

MARGE

(REMEMBERING) Oh, no. I can't. I've
got three protest rallies tomorrow.

HOMER

(MOAN) Twenty million women in the
world and I had to marry Jane Fonda.

INT. TV STUDIO - KRUSTY SET

SCENE # 12

Marge and her group occupy nearly every seat in the "Mouse Gallery" and about half the seats in the less prestigious "Cat Box". The CAMERA PANS their grim set faces. The few KIDS in the audience are glancing nervously at the adults.

NEW ANGLE

Krusty and SIDESHOW MEL are on stage going through their act, seemingly unaware of the adults in the audience.

KRUSTY

Guess what, Sideshow Mel? It's time
for Itchy & Scratchy!

Over fifty percent of the audience immediately begins BOOING and waving signs that say "Down With Itchy & Scratchy", "Kancel Krusty" and "Don't Make Me Laugh." Krusty frowns.

KRUSTY (CONT'D)

Settle down, boys and girls, or Krusty
will have to bring out our old friend
Corporal Punishment again.

ON CORPORAL PUNISHMENT

SCENE #13

A big fat scowling man in a wacky corporal's uniform, glowering at the audience. The BOOING grows louder. Marge stands up and leads her group in a CHANT. Krusty shields his eyes from the glare of the spotlight so he can see into the audience as the demonstration grows.

MARGE

(LEADING CHANT) What do we want?

HER GROUP

(ALL AT ONCE) Substantially-less-violence-in-children's-programming!

MARGE

When do we want it?

HER GROUP

(ALL AT ONCE) Now!

MARGE

What do we want?

HER GROUP

Substantially-less-violence-in-children's-programming!

MARGE

When do we want it?

HER GROUP

Now!

KRUSTY

(HELPLESS NERVOUS KRUSTY LAUGH)

MATCH DISSOLVE
TO:

SAME SCENE ON TV SCREEN

SCENE #14

PULL BACK TO

INT. ITCHY & SCRATCHY INTERNATIONAL - BOARDROOM

The BOARD MEMBERS, Roger Myers, and Krusty are watching the tape of the show on a bank of televisions. On the many screens, Krusty is still **LAUGHING** nervously, sweating buckets as the audience continues to **CHANT**. The chairman hits a button and all the sets go blank.

MYERS

(GRUFFLY) That woman. That screwball,
Marge Simpson. We've got to stop her.
But how?

No one says anything. All the board members look at each other.

MYERS (CONT'D)

(ANGRILY) How??!!??

ANIMATOR

(QUICKLY) Drop an anvil on her?

1ST BOARD MEMBER

Hit her on the head with a piano?

2ND BOARD MEMBER

Stuff her full of TNT, then throw a
match down her throat and run?

MYERS

All your fancy degrees and that's the
best you can do?

Silence. Several members shift in their chairs uneasily.

EXT. I & S INTERNATIONAL - FRONT GATE

SCENE #14
(CONT'D)

Marge's protest has grown so large it's blocking traffic. Several POLICEMEN are there directing traffic around the PROTESTORS. One of the policemen is carrying one of Marge's signs. The Animator looks out of his office window at Marge and frowns.

INT. I & S INTERNATIONAL - ANIMATOR'S OFFICE - CONTINUOUS

The Animator absently begins to draw a cruel caricature of Marge. As he does this, his bad mood seems to melt away. He holds the completed drawing up to the light, admiring it, then starts drawing out a storyboard furiously.

INT. SIMPSON HOUSE - LIVING ROOM - A WEEK LATER

SCENE #15

Marge is sitting on a chair in front of the TV with her looseleaf violence notebook. She is once again monitoring cartoons. Homer is sitting on the couch CHUCKLING at the cartoons.

HOMER

You know, some of these stories are pretty good. I didn't know mice lived such interesting lives.

MARGE

So much needless brutality. I don't know if I'm having any impact at all.

Marge looks at the TV, pencil poised.

ON TV

We see Itchy & Scratchy, dressed as big league ball players, beating the hell out of each other with baseball bats. An irritating SQUIRREL-like character which looks insultingly like Marge is standing next to them, harping at them.

SQUIRREL

(MARGE-LIKE VOICE) Don't do that!

Don't do that! Hey! Don't DO that!

SCENE #15
(CONT'D)

Itchy and Scratchy stop clouting each other and look down at the squirrel. Itchy swings his bat and knocks the squirrel's head out of the ballpark. The crowd **CHEERS**. They shake hands and smile at the camera.

IRIS IN

SUPER: "THE END"

BACK TO MARGE

Her eyes blazing.

HOMER

(LAUGHING) Hey, that squirrel looked kind of like you, Marge.

MARGE

(SEETHING) Mmmmmmmph!

The phone **RINGS**. Marge, still seething, picks it up.

MARGE (CONT'D)

(INTO PHONE, TESTY) What is it? What? "Smartline?" Yes, I've heard of your late-night panel discussion show.

(LISTENS, STILL ANGRY) I'd love to.

She **SLAMS** down the phone.

INT. SIMPSON HOUSE - LIVING ROOM - SEVERAL DAYS LATER

Homer, Bart, Lisa and Maggie are watching TV.

ON TV

We see the opening titles and hear the **FANFARE**-like theme for "Smartline". The date this episode will be broadcast is supered on the screen. The show's distinctive **THEME MUSIC** fades and the **CAMERA MOVES IN** for a **CLOSE-UP** of the moderator, **KENT BROCKMAN**.

CLOSE-UP - KENT BROCKMAN

SCENE #16

BROCKMAN

Hello, I'm Kent Brockman, and welcome to another edition of "Smartline".

(BEAT) Are cartoons too violent for children? Most people would say "no. Of course not. What kind of stupid question is that?" But one woman says "yes." She's here with us tonight. Mrs. Marge Simpson.

CLOSE-UP - MARGE

SUPER: "MARGE SIMPSON. FOUNDER OF S.N.U.H."

LISA

(POINTING) There she is!

Mortises of the participants in the discussion come up on screen. Note: We should parallel the look of "NIGHTLINE."

INT. TV STUDIO - SET OF "SMARTLINE"

CAMERA PANS - PANEL

BROCKMAN

Also with us for this "animated" discussion... (CHUCKLES)... are Roger Myers, Chairman of the board of Itchy & Scratchy International...

Roger Myers nods to the camera.

BROCKMAN (CONT'D)

... Krusty the Klown, whose delightful program brings us Itchy & Scratchy every afternoon at four...

SCENE #16
(CONT'D)

KRUSTY

(KRUSTY LAUGH)

SFX: HORN HONK

BROCKMAN

And, joining us live via satellite from Vienna, the home of Sigmund Freud - the world's most famous psychiatrist - to give us an insight into the human mind, Dr. Marvin Monroe.

We see MARVIN MONROE on a monitor. He nods.

MARVIN MONROE

Hiya.

BROCKMAN

Now, first let's see what all the excitement is about. Here's an example of the work currently being turned out at I & S Studios.

All turn to look at the monitor. Marvin Monroe also turns.

ON TV

CLOSE-UP of Scratchy's grave. It says "Scratchy. Rest In Peace." There are wires leading away from the grave. CAMERA PANS along the wires until it comes to Itchy, who winks at the camera and then presses the plunger on the detonator. Scratchy's grave **BLOWS UP**, throwing Scratchy's **SCREAMING**, burning skeleton comically high into the air.

BACK TO PANEL

Brockman is wiping tears from his eyes.

SCENE#17

BROCKMAN (CONT'D)

Hilarious. (TURNS TO MARGE) Now, what in the world is wrong with that, Mrs. Simpson?

MARGE

(UNCOMFORTABLE, EYEING CAMERA) Well... I think it's a bad influence on children.

MYERS

(A LITTLE AWKWARD) I think that is baloney, Kent. And here's why. In preparing for this debate, I did a little research and I discovered a startling thing. There was violence in the past, long before cartoons were invented.

BROCKMAN

(LIKE STEVE ALLEN) I see. Fascinating.

MYERS

There was something called the Crusades, for instance. Tremendous violence. Many people killed.

BROCKMAN

And this was before cartoons were invented?

SCENE #17
(CONT'D)

MYERS

That's right, Kent. (TO MARGE) So
much for your viewpoint.

MARGE

(SNORTS)

BROCKMAN

Dr. Monroe in Vienna, would you care to
comment?

CLOSE-UP - MARVIN MONROE

SCENE #18

SUPER: LIVE FROM VIENNA

DR. MONROE

Well, Kent... to me, the shenanigans
or... high jinks - call them what you
will - of a few comic characters pale
in comparison with the crippling
emotional problems a psychiatrist runs
into every day. I'm referring to women
who love too much, fear of winning,
sexaholism... stuff like that.

BROCKMAN

So you have no professional objection
to Itchy & Scratchy?

DR. MONROE

SCENE #18
(CONT'D)

Not at all. In fact, one of my guilty little pleasures is to get a big bucket of popcorn, dim the lights, turn on Itchy & Scratchy, and laugh myself silly. And what the hell is wrong with that?

BACK TO PANEL

BROCKMAN

(CHUCKLING) Not a thing. Now, for another opinion...

CAMERA PANS TO KRUSTY

SCENE #19

Krusty immediately starts bouncing around in his seat and mugging for the camera.

KRUSTY

(KRUSTY LAUGH) Hi kids!!!

BROCKMAN

(CHUCKLES) Krusty, please. We're giving you an opportunity to participate in a serious discussion.

Krusty settles down.

KRUSTY

(APOLOGETICALLY) I'm sorry, Kent.

It's just that when the camera gets on me... (NOTICES CAMERA)... HEY HEY!!!

Krusty starts capering around, HONKING his horn and blindsides himself with a pie.

SCENE #19

BROCKMAN

(BARKING) Krusty!

Krusty's smile fades. He sits back down and looks sullenly at the table.

BROCKMAN (CONT'D)

Well, it looks like we're not going to settle this tonight. Mrs. Simpson, in the nine seconds we have left, would you like to summarize your position?

CLOSE-UP - MARGE

MARGE

Yes. I'd like to ask all the parents in Springfield who are concerned about this to write in and let the cartoon makers know how you feel. Thank you.

INT. I & S INTERNATIONAL - BOARD ROOM - NEXT DAY

SCENE #20

CLOSE ON Roger Myers, reading a letter at his desk.

MYERS

"I will never watch your show, buy any of your products or brake if I see you crossing the street."

He **SIGHS** and tosses the letter aside. He reaches for another letter, opens it and begins to read. As he does this, we begin a SLOW PULL OUT to see that his desk is piled with letters.

MYERS (CONT'D)

"Dear Sleaze Merchant" -- Now that hurts.

We continue to PULL OUT and see that his office is filled with letters.

SCENE #20
(CONT'D)

CROSS DISSOLVE:

OUT WINDOW we see mail bags surrounding Itchy & Scratchy International. From overhead we see mail trucks winding around the complex (a la FIELD OF DREAMS).

FADE OUT:

END ACT TWO

SCENE #21

ACT THREE

FADE IN:

INT. SIMPSON HOUSE - KITCHEN - FEW DAYS LATER

Marge is once again preparing her special pork chops. This time she is using Homer's deformed spice rack. The jars are pointing in all directions and are either too loose or jammed in too tight. She wiggles one of the bottles until it comes out. The phone **RINGS**. Marge picks up the kitchen extension, props the receiver between her shoulder blade and neck and continues breading the pork chops.

MARGE

(INTO PHONE) Hello?

INT. I & S INTERNATIONAL - ROGER MYERS' OFFICE

Myers, surrounded by frustrated ANIMATORS and STORYBOARD ARTISTS, sits at a drawing board, looking at a half completed storyboard.

MYERS

(INTO PHONE) Is this Marge Simpson?

The Marge Simpson who fixed it so cartoons can't be violent anymore?

MARGE (O.S.)

(THROUGH PHONE) Yes?

MYERS

(INTO PHONE) Okay then, you're so smart, how do we end this picture?

BACK TO MARGE

She stops breading the pork chops and listens, baffled.

MARGE

(INTO PHONE) Well... what's the problem you're having?

SCENE #21
(CONT'D)

BACK TO MYERS

We look over his shoulder as he goes through the storyboard, frame by frame.

MYERS

(INTO PHONE) Okay, here it is. Itchy just stole Scratchy's ice cream cone...

ANIMATOR

(INTERRUPTING) Make it a pie. Pies are easier to draw.

MYERS

(INTO PHONE) Okay, a pie. Scratchy is understandably upset. And we figured that Scratchy - the protagonist - could grab Itchy and toss him in a bucket of acid.

BACK TO MARGE

MARGE

(INTO PHONE) Oh dear!

BACK TO MYERS

MYERS

(INTO PHONE) But then we remembered that this might be interpreted as violence which is morally wrong now, thanks to you. So what's your big idea? How do we end this?

BACK TO MARGE

SCENE #21
(CONT'D)

MARGE

(INTO PHONE) Well... let's see...
couldn't Itchy share his food with
Scratchy? Then they would both have
food.

BACK TO MYERS

MYERS

(THOUGHTFULLY STROKING HIS CHIN, INTO
PHONE) I never thought of that... it's
different... okay, we'll try it.

Myers hangs up the phone, picks up his pencil and begins
sketching in Marge's idea.

INT. SIMPSON HOUSE - LIVING ROOM - A WEEK LATER

SCENE #22

Bart, Lisa and Maggie are sitting on the floor, half-
watching an hour long commercial that Homer seems to be
fascinated by.

ANNOUNCER (O.S.)

It's a tool that every home handyman
needs. It's a jigsaw! It's a power
drill! It's a wood-turning lathe!
It's an asphalt spreader! It's sixty-
seven tools in one! How much would you
pay for a machine that can do all this?

HOMER

One thousand dollars.

ANNOUNCER (O.S.)

Don't answer yet...

SCENE #22
(CONT'D)

HOMER

Oh, sorry.

ANNOUNCER (O.S.)

... because you also get...

Marge enters and changes the channel. We see Krusty's face on the screen and hear his Krusty LAUGH. The kids sit up, wide-eyed. Maggie SUCKS excitedly.

HOMER

(MILD PROTEST) I was watching that.

MARGE

It's time for Krusty.

BART

You mean we can watch cartoons again,
Mom?

MARGE

Yes, dear. All you want.

BART/LISA

All right!

MAGGIE

(SUCKS)

BART

Turn it up!

The kids scoot forward on their butts until they are less than a foot from the TV.

KRUSTY (O.S.)

Hey kids! It's time for Itchy &
Scratchy!

ON TV

SCENE #23

We see the new opening titles for the Itchy & Scratchy Show. Itchy & Scratchy run towards the camera, smiling and exchanging gifts.

ITCHY & SCRATCHY SINGERS

(SINGING) "They love / they share /
They share and love and share / love
love love / share share share / The
Itchy & Scratchy Showwww!"

TITLE CARD - "PORCH PALS"

SCENE #24

Itchy & Scratchy are sitting side by side, rocking on old fashioned rocking chairs. NOTE: Their voices are sped up ala "The Chipmunks."

SCRATCHY

Lemonade?

ITCHY

Please!

Scratchy pours a tall refreshing glass of lemonade and hands it to Itchy.

SCRATCHY

I made it just for you.

ITCHY

You are my best friend.

BACK TO BART & LISA

LISA

Itchy and Scratchy seem to have lost their edge.

MARGE

I think it conveys a very nice message of sharing.

SCENE #24
(CONT'D)

BART

I think it sucks.

Maggie walks up to Homer and holds out a glass of juice to him. Homer shrinks back in fear. We hear a few small **PSYCHO STINGS**.

HOMER

(SCREAM) ... Oh thank you, Maggie.

ON TV

Itchy & Scratchy are still on the porch drinking lemonade.

ITCHY

Mmmm, this really hits the spot.

SCRATCHY

Doesn't it though?

ITCHY

You really make good lemonade,
Scratchy.

SUPER: "THE END"

Krusty comes back on.

KRUSTY

Wasn't that funny, boys and girls?

(FRUSTRATED) (A LITTLE TOUGH) Well?

Wasn't it?

There are a few half-hearted **CHEERS** from the audience.

BACK TO SIMPSON LIVING ROOM

Bart turns off the TV and all three kids get up to leave.

MARGE

Aren't you going to watch the rest of
your cute cartoons?

SCENE #24
(CONT'D)

BART

Nah. Come on, Lis.

LISA

Maybe there's something else to do on
this planet.

They exit.

INT. MILHOUSE'S HOUSE

Milhouse is watching Itchy and Scratchy slow dancing. He makes a face, turns off the TV, wanders outside and begins throwing a ball against the garage and catching it.

INT. JANEY'S HOUSE

Janey is watching Itchy and Scratchy smile and blink at the camera, making no attempt to do anything resembling action. She **SIGHS**, turns off the TV, goes outside and begins jumping rope.

AERIAL VIEW OF NEIGHBORHOOD

MUSIC: Beethoven's 6th Symphony (Pastoral part). **CHILDREN** are streaming out of their homes. They blink and rub their eyes, due to the unaccustomed sunlight. They begin to play.

AERIAL VIEW OF SPRINGFIELD

The camera swoops through neighborhood after neighborhood. Children are playing baseball and fishing. Nelson is whitewashing a fence.

INT. MUSEUM

CHILDREN join Bart, Lisa, and other neighborhood **KIDS** examining the paintings and sculptures.

INT. TV STUDIO - SET OF KRUSTY THE KLOWN

SCENE #25

After some **ZANY THEME MUSIC**, Krusty bounces out of the wings.

KRUSTY

Hi kids!

He looks around.

SCENE #25
(CONT'D)

NEW ANGLE

The studio audience is empty. SFX: CRICKETS.

KRUSTY (CONT'D)

(DISMAYED KRUSTY LAUGH)

INT. SIMPSON HOUSE - BART'S ROOM

Bart is taking down a picture of Itchy & Scratchy and replacing it with an obscure work by Toulouse Lautrec. The room is dazzling neat and clean.

INT. SPRINGFIELD ELEMENTARY SCHOOL - CLASSROOM

MRS. HOOVER is watching Lisa's class as they study, work out math problems for themselves on the blackboard, work with clay in the back of the room, and practice their penmanship. The clock says 2:55. The bell RINGS. The children look up, but then continue working.

MRS. HOOVER

(FIRMLY, BUT PUZZLED) Children... I'm sorry, but the bell has rung. School is over. You can learn more tomorrow.

INT. SIMPSON HOUSE - DINING ROOM

SCENE #26

The family is eating dinner.

MARGE

So what did you kids do today?

BART

Me and the guys went fishing. Almost caught a catfish this big. (STRETCHES ARMS WIDE)

LISA

And Janey and I went bird watching. We saw a grackle.

SCENE #26
(CONT'D)

MARGE

That's nice dear.

BART

Come on, Lis. Let's go finish our
soapbox racers.

LISA

Okay.

BART

May we please be excused?

MARGE

Sure.

Carrying their dirty plates Bart and Lisa exit.

HOMER

(AWE) Wow. What great kids. This is
the golden age, Marge. And the parents
of Springfield owe it all to you.

MARGE

I really didn't expect things to change
this much.

INT. ART MUSEUM - FLORENCE, ITALY

SUPER: "FLORENCE, ITALY"

SCENE #27

WORKMEN are putting Michelangelo's David into a huge orange
crate for shipping. The museum's CURATOR is speaking to a
small group of REPORTERS.

SCENE #27
(CONT'D)

CURATOR

(ITALIAN ACCENT) This will be the art event of the century. The greatest masterpiece of the Italian Renaissance, Michelangelo's David, on a coast-to-coast tour of the United States.

REPORTER

Which cities will be included in your itinerary?

CURATOR

New York...

The reporters nod and write this down.

CURATOR (CONT'D)

... Springfield...

We hear an **OMINOUS MUSIC STING** as the reporters nod and write this down.

CURATOR (CONT'D)

... and if we have time, Chicago, Boston and Los Angeles.

The reporters nod and write this down.

CLOSEUP - NEWSPAPER

The headline is "Art Treasure To Visit Springfield" Underneath the headline is a photograph of the statue. The caption underneath the photograph says "Michelangelo's David in 1958."

PULL BACK

SCENE #28

TO REVEAL MARGE - HOLDING PAPER

MARGE

Bart! Lisa! An art treasure is coming here. Michelangelo's David!

BART

Nuts. I was hoping it would be "Cupid Kneeling", which I consider to be a vastly superior and often neglected work.

LISA

Is not.

BART

Is too.

LISA

Why don't we just agree to disagree?

BART

Yes, reasonable children can.

INT. SIMPSON HOUSE - MARGE & HOMER'S BEDROOM - NEXT MORNING

SCENE #2

Marge is awakened by a NOISY crowd on her front lawn and an insistent POUNDING on the front door.

MARGE

(SLEEPILY) What in the world?

She puts on a robe and hurries downstairs.

INT. SIMPSON HOUSE - FOYER

Marge opens the door. Dozens of members of her protest group are standing on the walk waving anti-nudity signs. Many of the signs are just the old anti-violence signs with references to nudity painted in.

SCENE # 29
(CONT'D)

HELEN LOVEJOY

Get dressed. You've got to lead our
protest against this abomination!

Helen hands Marge a newspaper. We see it is last night's
paper with the story about the statue coming to town.

MARGE

(MYSTIFIED) That's Michelangelo's
David. It's a masterpiece!

HELEN LOVEJOY

(CORRECTING HER) It's filth. It
graphically portrays parts of the human
body which - practical as they may
be... are evil!

MARGE

But I like that statue. I think it's
good.

HELEN LOVEJOY

It's not.

MAUDE FLANDERS

Who needs you? Come on, girls.

Unhappily, Marge watches them go.

EXT. SPRINGFIELD AIRPORT

The crate holding David is on the tarmac just below the
cargo door of a jumbo jet. Several AIRLINE OFFICIALS are
looking at it doubtfully, and POLICEMEN are trying to hold
back the surging CROWD of sign-carrying protesters. The
Curator seems unable to make sense of what is going on.

CURATOR

What is all this about? What do you
people want?

HELEN LOVEJOY

SCENE#
(CONT'D) 29

We want you, (POINTS AT STATUE) to get
your big Italian butt (SWEEPS ARM IN
THE DIRECTION OF ITALY) outta here!

ON TV

SCENE# 30

We are watching another edition of "Smartline". The CAMERA PANS today's panel. It is comprised of Marge, the curator, the statue - out of its crate and wearing a pair of slacks - and Dr. Marvin Monroe with the ruins of the Parthenon behind him. There is a SUPER: Live via satellite from Athens, Greece. Monroe is wearing a white tank top, zinc oxide on his nose and a Greek fisherman's cap on his head.

BROCKMAN

Is it a masterpiece? Or just some guy
with his pants down? That's our topic
tonight on "Smartline". (TURNS TO
MARGE) Now, Mrs. Simpson, why are you
against this statue?

MARGE

I'm not. I think everyone in
Springfield should see it.

BROCKMAN

Wait a minute. Aren't you Marge
Simpson, the wacko?

MARGE

(MURMURS) Hmm... yes and no.

SCENE #30
(CONT'D)

BROCKMAN

How can you be for one form of freedom of expression, like (INDICATES STATUE) our big naked friend here, and be against another form, like Itchy and Scratchy?

MARGE

(THINKS) Well... I guess I can't, which is a shame because I really hate those cartoons. (THINKS AGAIN. THEN SIGHS) I guess I was wrong. Not completely wrong, just wrong enough to be terribly embarrassed.

KENT BROCKMAN

Oh. Well... I guess that settles that. I'd like to alert our affiliates that we will be ending our show early tonight. Join us tomorrow when our topic will be, "Religion: Which is the One True Faith?"

INT. SIMPSON HOUSE - LIVING ROOM - WEEK LATER

SCENE #31

Bart and Lisa Maggie are watching TV.

ON TV

Itchy and Scratchy are pulling bigger and bigger guns on each other until the guns dwarf the earth. One fires and Scratchy is blown into the sun. He jumps YOWLING out of the sun and runs around in space with his tail on fire.

SCENE #31
(CONT'D)

BACK TO LIVING ROOM

Bart and Lisa LAUGH. Maggie picks up a suction-cup dart gun and fires it.

INT. SPRINGFIELD MUSEUM - GREAT HALL

It is deserted except for the statue of David. Marge and Homer enter, their footsteps CLATTER and ECHO.

HOMER

(RE: STATUE) Well, there he is...

(WIDE-EYED) in all his glory.

MARGE

(MURMURS)

HOMER

What's wrong, Marge?

MARGE

I don't know, Homer. The world's just so confusing. One person can make a difference, but most of the time, probably shouldn't.

HOMER

Come on, Marge. If it wasn't for you, we might not be enjoying this (LOOKING UP) great big work of art.

MARGE

Yeah, I guess so.

Marge takes Homer's hand. They both look up at the statue.

HOMER

Do you think this David guy has a good body?

Marge looks at Homer, then at David.

SCENE# 31
(CONT'D)

MARGE

Too skinny. Not my type at all.

They both smile.

HOMER

Still, I wouldn't mind having him on my
front lawn.

FADE OUT:

THE END