

FINAL

JAN 26 1990

TINY TOON ADVENTURES

"ANIMANIACS"

(1/2-HOUR SCRIPT)

~~406145~~

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Revised  
Draft  
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PD \_\_\_\_\_

WARNER BROS., INC.

ANIMANIACS  
ACT ONE

FADE IN:

EXT. ACME LOONIVERSITY - DISTANT SHOT - DAY

PLUCKY (carrying a school binder) appears, racing over the hill toward the Looniversity.

PLUCKY  
(Out of breath)  
Smooth move, Plucky! Oversleeping  
on finals day! Oh well...

ON PLUCKY

Dashing closer to the Looniversity grounds. he leaps over benches and scatters surprised students as he speeds over the lawn and up the front stairs into the building.

PLUCKY  
(To student he passes)  
'scuse me...  
(To himself)  
...it's only Prاتفalls 101.  
True, I've never been to a  
single class...  
(To another student)  
Heads up, pal!

INT. LOONIVERSITY - CONTINUING

Plucky dashes down the hallway.

PLUCKY (CONT.)  
But how hard can it be to fake  
my way through a couple of silly  
falls?

Plucky trips over a toon student headed the other way. The duck trips, falls, and goes into a long skid down the hallway. He smacks through a closed class door and continues on inside.

INT. CLASSROOM

Teacher PORKY PIG and a group of generic TOON STUDENTS look up with surprise as Plucky skids in on his belly.

PLUCKY  
Here I am, teach! Let the  
test begin.

ON PORKY

Looking confused.

PORKY  
B-but Plucky. Y-you're  
not in my pr-pratfalls class.

CLOSE ON PLUCKY

Looking surprised as he pushes himself up off the floor. He reaches into his binder and pulls out a sheet of paper.

PLUCKY  
Huh?

CLOSE ON PLUCKY'S CLASS LIST

We see a long list of subjects including "Wild Takes Class", "Stretch and Squash Techniques", "Advanced Goofing Off", "Lunch", etc. Down at the bottom is printed "Pratfalls 101" with a line drawn through it and "Intro To Animation" written beside it in pencil.

PLUCKY (VO)  
(Realizing)  
Auugghh! Now I remember!

CLOSE ON PLUCKY

He lowers the sheet to reveal his terrified red-rimmed eyes and a quivering beak.

PLUCKY  
(Paniced)  
Pratfalls was filled and I had  
to take animation instead!

ANGLE WIDENS to include Porky leaning down to talk to Plucky.  
(NOTE: Remember to keep Plucky small compared to Porky.)

PORKY  
Y-you were in a class all semes-semest-  
semes- uh, year, and never sh-showed  
up once? Sh-sh-shame on you!

PLUCKY  
Hey, I'm not a first period  
kind of duck.

With that Plucky antics and zips off, spinning Porky around as he exits.

EXT. HALLWAY

Plucky dashes through the hallway, taking a hairpin corner at 100 MPH and running up a side of lockers as he goes. he careens

off drinking fountains, jumps over janitor PETE PUMA who is mindlessly mopping the hallway, runs in and out of lockers and dodges a few more obstacles as he races for a distant classroom door. As he travels Plucky says the following:

PLUCKY

Just great. Enrolled in a class I've never been to or heard of. But if it's animation, I'll probably just have to watch some dopey cartoons. Yeah, it'll be a cinch.

CLOSE ON CLASSROOM DOOR

The now-confident Plucky throws open the door and his eyes leap out in horrified surprise.

PLUCKY

(Paniced scream)

PLUCKY'S POV - INT. ANIMATION LAB

A number of Tiny Toons are busy making various types of animated films. GOGO, DIZZY and BABS are drawing at small animation tables, ELMYRA is marking up a film with felt pens and crayons, and HAMTON and BUSTER are moving a lumpy clay form around in front of a still camera. Buster looks up to see Plucky, OS.

BUSTER

Well, look who finally made it to class.

ON PLUCKY

Stepping into the classroom and looking around at the busy students with dread.

PLUCKY

What's going on? Where are the cartoons?

BUSTER

We're making them for the Animation Festival tonight.

PLUCKY

(Paniced)

T-Tonight?!

BUSTER

Sure. That's the only way you get a passing grade.

(pauses)

You do know how to make a cartoon, don't 'cha?

## ON PLUCKY

He grabs a super-8 camera and acts out the following as he talks.

PLUCKY

(Lost)

Oh, sure. You get a camera...

Plucky slides in a badly-painted background.

PLUCKY (CONT)

Some weird scenery...

Plucky slides in a confused-looking Dizzy and Hamton.

PLUCKY (CONT)

And some goofy-looking people,  
and take pictures, right?

## CLOSER ON BUSTER

Buster shakes his head, turns, and on the wall we see a glass case that has the words "Open In Case Of Animation Ignorance" painted on it.

BUSTER

This looks like a job for the  
magic pen.

Buster opens the case and we see a golden fountain pen inside, surrounded by a glistening aura. The pen has a magical quality to it, like the Holy Grail or the sword Excaliber. MUSIC CUE: ANGELIC CHOIR. Buster picks up the pen and the magical light casts halftone shadows over his face.

## ON PLUCKY AND BUSTER

Buster holds the pen up for Plucky to see.

BUSTER

Now hold still.

Buster works the ink lever on the pen and Plucky starts to be magically sucked inside it.

PLUCKY

Wh-what's going on?!?

BUSTER

Just giving you a fast lesson  
in the history of animation.

Plucky is sucked into the pen like a glob of green ink. The pen jumps around in Buster's hand, yanking him around the room as he tries to make his way to an animation table.

PLUCKY (OS)  
(Mumbled noises inside the pen)

BUSTER  
As long as anyone can remember,  
people have been fascinated by  
pictures that move.

ANGLE ON ANIMATION TABLE

Buster sits at the table and starts to draw on the pegged-up paper.

WIDEN ON DRAWING BOARD

The magic pen sketches PLUCKY AS A CAVEDUCK standing by an immense cave wall. Crude paintings of prehistoric animals with six legs (to simulate motion) dot the walls. (NOTE: When Buster draws a scene, color somehow magically covers the B.G. and characters.

PLUCKY  
Hey, where am I?

BUSTER (VO)  
Back in the stone age,  
when the first "cartoons"  
were mere cave paintings

ANGLE ON CAVE PAINTINGS

Showing the bizarre, multi-legged animals. Plucky looks up and sneers at a life-size painting of a huge six-legged ox.

PLUCKY  
A six-legged ox? Boy, the cave men  
knew zilch about anatomy!

BUSTER (VO)  
They were trying to capture the spirit  
of an animal in motion.

The ox painting suddenly comes to life, (SFX: BELLOWS), and charges off the wall, flattening Plucky with all six legs.

PLUCKY  
(Dazed)  
Very lifelike.

The tip of the pen hooks onto Plucky's cave men outfit, lifts him up, shakes him out, and plops him into a new stone-age background. We see a large rock slab with a more refined painting of a mammoth on it. The slab is propped up with a stick set into the ground.

BUSTER (VO)

In time, man realized that a series of drawings run one after another would create the process we know as animation.

Plucky moves the stick away and the first rock slab falls on him. The other rock slabs fall on top of it, and the mammoth images painted on them move in sequence.

BUSTER (VO)

Unfortunately, the creation of paper was still several thousand years away.

TRUCK OUT to show the scene is being drawn by Buster's magic pen. The pen moves to a blank part of the paper and draws a 35mm movie projector showing a film.

BUSTER

Finally, in the early 20th Century man came up with a less dangerous way to make drawings move --

PAN OVER

To see the projected image is a cartoon of Plucky, waving, cavorting and mugging in a hammy bid for attention.

BUSTER (VO)

Basically, this is how we make 'toons, today!

The end of the film runs out, with Plucky holding onto the tail of the last frame as it flaps around and around. (SFX: FLAPPING FILM) We see only the blank page, then the magic pen draws in an office building. Cartoon rockets, bursts of color, weird animals and bizarre shapes whirl around the building.

BUSTER (VO)

Let's take a look inside a modern big-time animation studio.

DISSOLVE THROUGH TO:

INT. STUDIO CONFERENCE ROOM

ELMYRA, DIZ AND MONTANA lie passed out, exhausted, on the table. Paper 'take out' cartons of chinese food surround them on the tabletop, as do paperwads. The rear wall is covered with yellow index cards, stuck in place with pushpins. Notes scribbled in red ink are written on the cards.

BUSTER (VO)

It begins with the writers. They dream up wacky situations for our 'toon actors to play out.

A large thought balloon animates from the sleeping writers' heads. Plucky pops on in the balloon, wearing bib overalls. Plucky is hoeing the ground on a farm. He pauses, discovering a small green weed. He grabs the weed, tugging. It fails to budge. Plucky pulls harder.

BUSTER (VO)

From this basic situation, they think up the sight gags and jokes we call comedy beats.

Plucky yanks harder, pulling a huge BEET from the ground. The beet flattens him. Its long roots are still connected to the earth. Plucky tries to pull out the plant's roots. He unearths a whole series of huge beets, most of which fly up and O.S. Three come back down, BONKING Plucky on the head (SFX: BONK! BONK! BONK!) Plucky pops out from under the beets wearily.

PLUCKY

That's enough comedy BEETS, already!

Plucky freezes, and changes to become a sketchily-rendered black and white figure. PULL BACK to show him in a story board panel.

BUSTER

Next, the writers' ideas get translated to a storyboard.

PAN OVER to another panel, showing the loosely-sketched Plucky digging with his hoe.

BUSTER (VO)

That's sort of a comic strip for the other artists to follow.

On "comic strip," Plucky's board panel image comes alive.

PLUCKY

If this were a comic strip, there'd be a gag right here!

A comedy BEET falls on Plucky, flattening him. (SFX: BONK!) He sticks his beak out from underneath.

PLUCKY

Anyone for borscht?

MATCH CUT AND TRUCK OUT:



The storyboard is now clipped to the desk of Hamton, who is working as a character layout artist, sketching 12 fld. sized drawings from the storyboard.

BUSTER (VO)

The storyboard goes to the layout artist.

CLOSER ON HAMTON'S DESK

Hamton draws layout poses of Plucky. (SFX: PENCIL SCRATCHES)

BUSTER (VO)

He's a cartoonist who draws poses to define and broaden the action only hinted at on the storyboard.

The story board magically flies off Hamton's desk.

CLOSE ON CORNER OF DESK

The storyboard lands (SFX: PLOP!) on the edge of Fifi's background layout desk.

PLUCKY

Oof!

TRUCK OUT:

To show Fifi studying the storyboard. She grabs a pencil and begins drawing on a long sheet of pan paper.

BUSTER

Then the background artists study the storyboard to get ideas for our cartoon's setting.

ON FIFI'S BACKGROUND DRAWING

A tight graphite rendering of a farm scene.

TILT PAN

to the same set-up indicated in only a few lines on the storyboard nearby. Plucky pops his head out to compare the two versions of the same scene side by side.

PLUCKY

Whew! There's no comparison!

The storyboard and Fifi's layout are yanked O.S. simultaneously.

PLUCKY

Whoaaaaahhh!

## WIDE ON BACKGROUND PAINT ROOM

This place is a riot of splattered, multicolored paint. CALAMITY and LITTLE BEEPER sit at opposite ends of a long table, poring over coffee table-sized books on abstract art.

BUSTER (VO)

There IS no comparison between a mere pencil drawing --

## ON CALAMITY

He looks up as the Plucky storyboard sails in, catching him across the kisser. (SFX: WHAP!)

BUSTER (VO) (CONT)

-- and what the background painters do to bring it alive.

## ON ROOM - FAST ACTION

Calamity plunks the storyboard down on the table. Beeper and Calamity squirt bottles of brightly colored paint. They roll out a long sheet of punched bristol board onto the surface.

## ON CALAMITY

Assuming a Leonard Bernstein pose, as though poised to conduct a symphony.

BUSTER (VO)

Ready -- Set --

## WIDE ON ROOM

Calamity and Beeper await their cue.

BUSTER (VO)

Okay, create, guys!

In EXTREMELY FAST ACTION, Calamity chases Beeper all over the room, splattering paint in wild abandon everywhere. (SFX: SPLASHING PAINT)

## ON STORYBOARD

Plucky dodges spurts of airborne paint as it flies through SCENE.

## UP ANGLE ON ROOM

Calamity and Beeper continue their chase.

BUSTER (VO)

That's enough!

## ON PAINTING AND ROOM

Calamity and Beeper stop abruptly. We now see their finished, tightly rendered color background painting on the table. It looks as if Warners B.G. artist Paul Julian did on the best day of his life. The rest of the room is a war zone.

The magic pen enters and quickly redraws Calamity as Babs and Beeper as a standing microphone. The pen also redraws the B.G. to look like a recording studio.

BUSTER (VO)  
 Meanwhile, the animation script is being recorded by talented voice artists.

BABS  
 (As Plucky)  
 This script stinks! It needs more comedy beats!

Plucky leans in angrily.

PLUCKY  
 Fake! Doesn't sound a thing like me!

BAM! Plucky is nailed by another comedy beat. He looks wearily TO CAMERA.

PLUCKY  
 (to CAMERA)  
 Hey, Buster, when does the fun begin?

The magic pen redraws the recording room into an animator's cubicle.

BUSTER (VO)  
 Well...

Furrball sits at an animation desk, surrounded by a large mirror and tons of punched blank paper. Model sheets are everywhere. The pen draws a scene folder, which Furrball eagerly opens.

## CLOSER

Furrball pins up the contents of the folder. Hamton's character layouts, and Fifi's pencil B.G. layouts. He also takes out the storyboard.

BUSTER (VO)  
 If you're the lucky artist called "animator," "FUN" means -- motion!

## ON FURRBALL AND MIRROR

Making dozens of wildly exaggerated expressions in his mirror, Furrball gets into the mood.

## WIDEN

Furrball's arm swoops across his paper, sketching in dynamic poses, Plucky in motion.

## ON FURRBALL'S ANIMATION DISK

His hand draws image upon image so rapidly, each one on a fresh sheet of paper, that the drawings almost come alive. (SFX: SHUFFLING PAPER)

## TRUCK IN AND DISSOLVE:

From Furrball's animation key poses to actual PENCIL TEST FOOTAGE of Plucky walking along, then running and jumping in his bib overalls. (SFX: DIAL UP FLUTTERING FILM SOUND)

## BUSTER (VO)

With added drawings done by assistant animators, the finished animation looks like this -- It's called a PENCIL TEST.

Plucky stops in mid-pose and looks at CAMERA.

## PLUCKY

"Pencil test?" I'LL show ya a pencil test!

## PAN WITH PLUCKY

Plucky ZIPS over and opens a door.

## CUT TO:

## INT. CLASSROOM

Several wooden pencils sit at desks, taking a difficult written exam. One near CAMERA scratches its eraser tip and leans over to look at his neighbor's test paper.

## ON PENCIL INSTRUCTOR

A stubby, mustachioed teacher whirls around to see something.

## PENCIL INSTRUCTOR

Do I see one of you 2B's PEEKING?

## WIDE ON PENCIL TEST CLASS

The student pencils cower in their seats.

PENCIL INSTRUCTOR  
Watch it, you leadheads!

Plucky slams the classroom door on the scene. (SFX: SLAM!)

PLUCKY  
Pencil Test! Little joke!  
Another one of those comedy  
beats!

A comedy BEET clobbers Plucky (SFX: WHUMP!) This ends the  
Pencil Test footage section.

ON SHIRLEY

Sitting at a cel painter's desk with the storyboard nearby. A  
large stack of animation drawings sits to one side.

BUSTER (VO)  
Next, all those animation drawings  
you just saw --

ON SHIRLEY'S HANDS

Placing a clear acetate punched cel over an animation drawing.  
Her right hand, wearing a white inker's glove, comes in holding  
a pen.

BUSTER (VO) (CONT)  
-- get traced onto clear plastic  
sheets called cels, ready for  
painting.

Shirley traces the penciled image of Plucky onto the cel. She  
holds the cel off the pegs, revealing Plucky inked in.

PAN WITH CEL

The Plucky cel is flipped over and slipped onto a plastic  
painting board.

WIDER

Sweetie flutters in, with a Number 6 paintbrush loaded with  
emerald green paint in her beak.

ON PLUCKY

Sweetie's brush paints his body green from the backside. (SFX: .  
SLOSHING PAINT)

PLUCKY  
Hey!! Watch those bristles!

Plucky waves the brush aside. Only his body is painted.

PLUCKY

Okay -- NOW the fun begins, right?

BUSTER (VO)

Not unless you consider --

PAN OVER

To the camera room. As Buster speaks, camera person CONCORD wearily drags in a heavy wagonload of a half-billion painted cels. (SFX: HEAVY SQUEAKS) The computerized ACME animation camera sits in the background.

BUSTER (VO) (CONT)

-- the complex task of photographing several thousand painted cels --

ON CAMERA BED AND CONCORD

Concord places one Plucky cel over the corresponding farm B.G. He checks a ridiculously complex exposur sheet for accuracy.

BUSTER (VO) (CONT)

-- over their proper backgrounds, ONE FRAME of movie at a time --

Concord hits a control button (SFX: CLICK!) The camera's glass platen clamps down over the cel set-up (SFX: SHOOMP!). We hear a (SFX: SHUTTER RELEASE SOUND), and then the platen pops off the cel. Concord grins weakly.

BUSTER (VO) (CONT)

-- fun!

ON PLUCKY CEL

PLUCKY

Whew -- I'd rather do my homework than HIS job!

ON DOOR

Marked "Animation Secrets."

BUSTER (VO)

Actually, the most tedious job of all is the best-kept secret of filmmaking.

The rickety door creaks open. (SFX: SQUEAK)

TILT PAN ON FILM

We PAN DOWN across millions of feet of unexposed 35mm film. An auburn-colored photographic safelight illuminates scene in this otherwise darkened room. We hear a steady rhythm punching sound (SFX: CHOP! CHOP!)

BUSTER (VO)  
 For the first time, you're about  
 to see how movie film gets --

STOP PAN

On chopping block. GOGO DODO sits, driving the point of his sharp beak down along both sides of a slowly advancing strip of unperforated 35mm filmstock, adding the sprocket holes. (SFX: CHOP! CHOP!)

BUSTER (VO) (CONT)  
 Those little tiny holes  
 in its sides.

Gogo pauses to hold his foot across his beak, in a "keep quiet" gesture.

GOGO  
 SHHHHHH!

Buster's hand PUTS down a new piece of paper over this scene, and the magic pen sketches a moviola on it.

CLOSER MOVIOLA SCREEN

Plucky's now fully-painted image cavorts along the farm background, flickering in full color. (SFX: DIAL UP MOVIOLA CLATTER) Plucky's bill flaps, but no voice comes out.

BUSTER (VO)  
 Next, the film is blended  
 with voices...

PLUCKY  
 Hey look! I'm a finished  
 cartoon!

BUSTER (VO, CONT)  
 Sound effects...

A (SFX) BOING! BOING! sound is heard as Plucky leaps around.

BUSTER (VO, CONT)  
 And music.

MUSIC CUE: OLD MACDONALD. CAMERA PULLS BACK to show the finished film playing in a packed and darkened theatre.

BUSTER (VO)  
 Oh, yeah. Then there's the most  
 important element of a cartoon...  
 The audience.

AUDIENCE (SFX) APPLAUDS as Plucky on screen takes a bow. He is nailed by one last comedy beet.

## ANGLE ON BUSTER

Seated at his animation table.

BUSTER

And that's how a professional cartoon is made. Eh, sort of.

Buster squirts a glob of green ink out of the pen. It reforms into Plucky.

BUSTER

Any questions?

Plucky looks greedily at the magic pen.

PLUCKY

Yeah. How's about letting me borrow that doohickey and whip up a prize-winning student film?

Plucky grabs the magic pen, but it quickly breaks free and scribbles all over him. Plucky is now bound up in chains, locks and straight jackets like Houdini. The pen flies O.S.

BUSTER

Sorry.

## ANGLE ON PEN

It flies back into its box on the wall and slams the door. The pen peeks out, blow a (SFX: RAZZ) at the OS Plucky and slams the door again.

BUSTER (OS. VO)

The magic pen is for instructional use only.

## ON BUSTER AND PLUCKY

Buster is using a pink eraser to erase the chains, etc. off Plucky.

BUSTER

That means you better get busy, pal.

Buster and Plucky look up at a wall clock.

## ANGLE ON CLOCK

Instead of numbers it has phrases which read "Getting Close", "Time's A'Wasting", "Uh-oh" and "Showtime". The hands are just rounding "Uh-oh" and ticking toward "Showtime", which is at twelve.



BUSTER (VO)  
It's almost showtime.

CLOSE ON PLUCKY

His eyes snap into clocks ticking toward twelve.

PLUCKY  
Auuughh!

WIDER ON PLUCKY AND BUSTER

Buster coolly stands to one side as Plucky dashes around the room trying to gather up animation material. Plucky splits into four frantic ducks, each zipping around in a hyperactive frenzy.

PLUCKY  
Who's got a pencil?! And  
paper! I need paper! Ink!  
Paint! Pens! Helllp!

Buster points at the hysterical Pluckys and smiles.

BUSTER  
(To CAMERA)  
Now that's animation.

IRIS OUT

END ACT ONE

"ANIMANIACS"  
ACT TWO

INT. HALLWAY - ANGLE ON FACULTY LOUNGE

We see the door to the Faculty Lounge. It has signs on it reading "Faculty Lounge - Classic Characters Only!!", and "Keep Out", and "This means you, Buster Bunny!"

As we TRUCK IN on the door we HEAR the Looney Tune faculty members all making noise at once.

LOONEY TUNES (VO)  
 (Various voices, all overlapping)  
 I say, that's a joke, son!/Hoo-hoo/  
 Beep-Beep! (Tasmanian Devil growls)/  
 I tawt I taw a Puddy Tat!/Sufferin'  
 Succotash!

BUGS BUNNY (VO)  
 Awright, put a sock in it.

DISSOLVE THROUGH TO:

INT. FACULTY LOUNGE

We see a number of classic characters including FOGHORN LEGHORN, TASMANIAN DEVIL, DAFFY DUCK, ROADRUNNER, ELMER FUDD, PORKY PIG, GRANNY, TWEETY and SYLVESTER sitting around the long table. At the head stands BUGS BUNNY. He leans against the table and casually chops on a carrot as he addresses the others.

BUGS  
 Distinguished friends, honored  
 colleagues, beloved cartoon stars...

ANGLE ON DAFFY DUCK

Who has his beak buried in a copy of "Variety".

BUGS (OS, CONT)  
 Enh, and you too, Daffy...

Daffy looks up to scowl at the OS Bugs.

DAFFY  
 (Irritated, sotto)  
 Razza-frazzin' rabbit.

ON BUGS

Continuing his oration.

BUGS (CONT)  
 It's finals week again, which means  
 it's time for the student animation  
 festival.

## ANGLE ON DAFFY

He reacts with shock to this, letting the Variety jump out of his hands. He knows what's coming.

DAFFY

Eeep!

He cautiously slithers out of his seat and starts to tip-toe for the door.

BUGS (OS)

Now the kids are all woikin' hard  
on their films.

## ANGLE ON LOONEY TUNES

Leaning over the table on both sides. Their eyes are growing wider and wider in silent horror as they listen to Bugs, O.S.

BUGS (OS, CONT)

An' I'm sure yer all dyin'  
to volunteer as judges.

ZOOM! They're gone so fast we barely see them move. Their chairs fall over as they exit.

## ANGLE ON DAFFY

Daffy has his hand on the doorknob when he is flattened and trampled by the horde of fleeing, panicked Looney Tunes. (Roadrunner, Foghorn, Sylvester, Granny, Elmer and Taz)

LOONEY TUNES

(Ad-lib, various voices)

Gangway! Lemme, I say, lemme through!  
Beep-beep! (Tasmanian Devil growls)  
Gwacious!

The last character to exit is Tweety, who runs over Daffy saying:

TWEETY

Oooh! I'm gettin' my little  
piddies out of here!

## ANOTHER ANGLE ON DAFFY

His arms and legs have been bent comically askew by the fleeing characters.

DAFFY

(Dazed)

No more for me, thanks. I'm drivin.

## ON BUGS AND PORKY

Bugs is holding the struggling Porky casually by his tail, and drags him over to Daffy.

PORKY

P-Please, B-Bugs! A-Anything  
b-but judging those awful  
st-st-student films!

Bugs steps on Daffy's feet and raises the flattened duck up a if he was stepping on a rake.

BUGS

I know. But the big boys at  
Time-Warner will yank our tenure  
if we don't.

DAFFY

They're despicable!

Bugs leads his two downhearted compadres toward the door.

PORKY

Wuh-well, it is th-the least wuh-we  
can d-do for the k-kids, I g-guess.  
Th-They're working s-so hard and all.

QUICK CUT TO:

## ANGLE ON ANIMATION ROOM

In the B.G. we see Babs and Buster sitting at small drawing tables. in the EXTREME FOREGROUND, Plucky's head rises INTO FRAME, screaming directly TO CAMERA:

PLUCKY

Auuughh! I quit!

## ANGLE ON PLUCKY

He throws up handfuls of animation paper and pencils, and jumps away from the table in a hysterical fit. He grabs a T-square and uses it like a samurai sword to hack at his desk.

PLUCKY

(Ranting, incoherent)  
Stupid...brainless...animation...  
dumb...pencils...final exam...!

Buster runs over to calm Plucky down.

BUSTER

Plucky!

Plucky whirls on Buster, still holding his T-square like John Belushi doing Toshiro Mifune.

PLUCKY  
(Crazed growl)

Buster quickly takes a jump back.

BUSTER  
Whoa! Hold it, pal! It's  
me, Buster.

PLUCKY  
(Slowly)  
Bus-ter?

BUSTER  
That's right. Now give me  
the sword, Toshiro.

Plucky comes out of it and weakly hands the T-square to Buster.

PLUCKY  
Sorry, Buster. This animation stuff  
has fried my brain.

BUSTER  
What's the problem?

#### ANGLE ON PLUCKY'S WORKSPACE

A space containing an animation table, movieola, and corkboard filled with story notes and sketches. There are piles of drawings, film and pencils everywhere. In short, Plucky's film is a hopeless mess. Plucky walks in and kicks at the stuff in frustration. he gets some film tangled around his leg and tries to pull free as he talks.

PLUCKY  
I'm tryig to tell a story of  
power, passion, tragedy and triumph.  
It's about my life, of course.

Plucky trips over the film on his foot and falls headlong into a pile of discarded drawings. Buster walks in to look at him coolly.

BUSTER  
Perfect subject for a cartoon.

Plucky crawls out of the drawings.

PLUCKY  
Anyway, I'm having trouble telling  
the backstory of my early years while  
keeping the immediacy of the dramatic  
present day narrative.

Buster is bewildered.

BUSTER

Ehhh?

PLUCKY

I want to show what happened when I was a kid.

Buster shrugs, finally catching on.

BUSTER

Oh, I get it. You wanna learn to do a flashback.

It's now Plucky's turn to be confused.

PLUCKY

Flash-what?

BUSTER

A flashback. It's a simple film trick. Like a "WIPE".

Buster makes wiping motion across the screen with his hand, and we WIPE TO:

EXT. LOONIVERSITY - TOP OF CLOCK TOWER

Both Buster and Plucky are now at the very top of the Looniversity clock tower. Buster remains calm (after all, it was his wipe), but Plucky TAKES in fear and grabs onto Buster to keep from falling.

PLUCKY

Auuughhh!

BUSTER

In a wipe, the camera moves real fast, and you're suddenly somewhere else.

PLUCKY

Well, move us somewhere else...now!

BUSTER

Easy. This time we'll use a "FADE OUT".

Buster and Plucky both FADE OUT of the scene.

INT. ANIMATION ROOM

Buster and Plucky FADE INTO the scene.

BUSTER

And now a "FADE IN". See what you miss by cuttin' class?

Plucky smiles, getting to like these tricks.

PLUCKY  
Not bad!

BUSTER  
Then of course, there's "THE DISSOLVE".

Buster DISSOLVES into a pile of dust. (SFX: POOF!)  
Plucky winces.

PLUCKY  
Yechh! Gross!

Hamton ENTERS carrying a whiskbroom. He lifts a portion of the floor like a rug, and sweeps the pile of Buster dust underneath.

HAMTON  
A clean animation room is  
a happy animation room.

Hamton exits, and we see a shape moving under the "rug". Buster climbs out from under the rug and smooths his fur.

BUSTER  
(Upset)  
I hate it when people  
sweep their problems under a rug.

Plucky pulls Buster to his feet.

PLUCKY  
(Anxious)  
So tell me more about that  
flashback thingee.

Plucky points up to the wall.

PLUCKY  
We're gettin' close to showtime...

ANGLE ON WALL CLOCK

We see it ticking down slowly toward "Showtime".

PLUCKY (CONT)  
And I've gotta finish my film!

ON BUSTER AND PLUCKY

Buster stands free of Plucky..

BUSTER  
It's easy. All you have to  
do is remember something that  
happened in the past. Like...eh, the  
voice recording bit earlier in the show.

The SCENE slowly begins to RIPPLE DISSOLVE. (MUSIC: HARP RUN)  
Plucky looks around frantically.

PLUCKY  
(Paniced)  
Hey, what's going on? Everything's  
gettin' fuzzy!

RIPPLE DISSOLVE

INT. RECORDING STUDIO

Exactly as seen in ACT ONE. Babs stands in front of the mike just the same as she did then. Buster and Plucky RIPPLE INTO SCENE.

BABS  
(As Plucky)  
This script stinks. It needs  
more comedy beats!

BUSTER  
(To Plucky)  
Remember now?

A comedy beet sails in and nails Plucky on the noggin.

PLUCKY  
It's coming back to me.

Babs notices Plucky and Buster

BABS  
What are you guys doing here?

BUSTER  
Don't worry. It's just a flashback.

BABS  
Oh, okay.

She turns a page of her script over, ready to read some more. Plucky looks excitedly at Buster.

PLUCKY  
Lets try it again!

BUSTER  
Okay. Remember that time Babs  
got lost in Wackyland?

PLUCKY  
Sure.

Plucky concentrates, and the RIPPLE DISSOLVE EFFECT starts again.



PLUCKY  
Ooh, it tickles!

RIPPLE DISSOLVE TO:

PULLED SCENE FROM "HER WACKY HIGHNESS"

Showing Plucky searching for Babs with his Los Rabbit  
Detecto-Meter.

PLUCKY  
I'm coming, Babs!

PLUCKY (OS)  
Look out, stupid!

The Plucky in the pulled scene walks forward and falls into a  
hole. ZIP PAN OVER to show Buster and Plucky standing in a  
Wackyland B.G. Buster smiles.

BUSTER  
You never learn.

PLUCKY  
(Miffed)  
Yeah? Well, you weren't so cool  
that time Elmyra had you locked up at  
her house!

Again the RIPPLE SFX kick in.

RIPPLE DISSOLVE TO:

PULLED SCENE - "HARE TODAY, GONE TOMORROW" of Buster trying to  
escape from Elmyra's house. Every place he runs, Elmyra is  
there.

ELMYRA  
Don't run away, bunny! I love you!  
We can play games! Like "Tag!"  
You're it!

PAN OVER to see Buster and Plucky on the Elmyra set. Buster is  
embarrassed, but Plucky is laughing.

PLUCKY  
Hoo-hoo! She sure had you going!

BUSTER  
Speaking of going, don't you have  
a film to finish?

CLOSER ON PLUCKY

He holds up a Super8-Camera.

PLUCKY

Right! We've got to record the fascinating moments of my childhood and splice them into my movie!

The FLASH BACK EFFECT STARTS again.

Plucky makes a face and holds his wavering stomach.

PLUCKY

What do you do for that sea-sick feeling?

BUSTER

Ehhh, you get used to it.

RIPPLE DISSOLVE TO:

EXT. PLUCKY'S POND - DAY

Buster and Plucky RIPPLE INTO SCENE above the water. Buster TAKES, and they both fall into the pond.

BUSTER

(Angry)  
Next time, watch where you're flashing!

PLUCKY

Sorry. Hey, look over there!

Plucky points OS, and we ZIP PAN OVER to see:

ANGLE ON BABY PLUCKY

A tiny green duckling happily paddling around inside an inflatable rubber ring.

BABY PLUCKY

(Happy baby giggles)

PLUCKY (OS)

That's me as a baby, with my first innertube!

CLOSE ON PLUCKY

He smiles wistfully.

PLUCKY

I was a cute little quacker!

Plucky pulls out his super-8 movie camera and starts filming.

PLUCKY

This'll make a great opening scene!

ON BABY PLUCKY

Happily splashing around. He bumps up against the rock and the innertube pops. It spings him around in fast circles as it deflates, and deposits the surprised duckling on the muddy bank.

BABY PLUCKY

Waaaahhhh!

ON PLUCKY

He sadly lowers his camera.

PLUCKY

I remember that! P-poor little fella!

Plucky turns and throws himself into Buster's arms.

PLUCKY

(Sobbing)

The screen isn't ready for such heartbreaking pathos!

Buster looks embarrassed.

BUSTER

I agree. Let's flash out of here. My tail's getting wrinkled.

Plucky straightens up, choking back his tears.

PLUCKY

Okay.

Plucky concentrates and the screen starts to RIPPLE DISSOLVE again.

RIPPLE DISSOLVE TO:

WORLD WAR II BATTLEFIELD - DARK

We are in a bombed-out and barbed wired no-man's land. Flashes of EXPLOSIONS light up the sky as planes dive down dropping bombs. Tanks rumble through and fire. Buster and Plucky RIPPLE INTO SCENE and react with shock to the carnage going on around them. SFX: BOMBS, EXPLOSIONS

BUSTER/PLUCKY

(Frightened)

Yaaa!

BUSTER

Oh, great! You flashed us back into the middle of World War II!

PLUCKY

Give me a break! I'm new at this!

A shadow falls over the rabbit and duck. They look up, TAKE with horror at what they see, then quickly RIPPLE DISSOLVE away. A bomb flies in and goes off just where they were standing. SFX: BLAM!

RIPPLE DISSOLVE TO:

OCEAN LINER - NIGHT

Buster and Plucky RIPPLE DISSOLVE onto the ship, which is rocking back and forth on the wavy sea. Buster looks around at their new surroundings.

BUSTER

I think you'd better leave the flashbacks to me from now on.

PLUCKY

Hey, I got us out of danger, right?

CLOSER ON BUSTER

He notices something on the ship's cabin wall behind him and his ears sag. He turns and gives Plucky a sickly look.

BUSTER

Ehh, not quite.

Buster points at the wall and hanging on it we see a life preserver that reads S.S. TITANIC.

CLOSE ON PLUCKY

His eyes go wide with fear.

PLUCKY

The Titanic?!?

He whirls around and looks over the rail.

PLUCKY'S POV - DRAMATIC UPSHOT ON ICEBERG

A huge mountain of ice towering over the ship and getting closer. MUSIC: DRAMATIC STING!

ON BUSTER AND PLUCKY

They quickly concentrate and RIPPLE DISSOLVE AWAY.

RIPPLE DISSOLVE TO:

## POTOMIC RIVER - NIGHT

We see GEORGE WASHINGTON standing in the front of a small boat as his men row it across the river. At the very back of the boat are Plucky and Buster, dressed as Revolutionary war soldiers, and rowing also. MUSIC CUE: YANKEE DOODLE.

PLUCKY

If I had known flashbacks were this much fun, I might have shown up for class now and then.

BUSTER

Just don't get carried away.

The RIPPLE DISSOLVE EFFECT starts again.

RIPPLE DISSOLVE TO:

## ROMAN ARENA

We are in the ancient Roman circus. A metal-masked gladiator with a net and a trident battles a (SFX ROARING) lion who is on his hind legs and also holding a net and a trident. Buster and Plucky, dressed in togas and laurel leaf crowns, RIPPLE INTO SCENE. The lion and gladiator continue to fight behind them.

PLUCKY

What do ya mean, carried away?

BUSTER

Well, you shouldn't mess around with time too much. Remember what happened in "Back To The Future"?

PLUCKY

Hey, self-control is my middle name.

The RIPPLE DISSOLVE EFFECT starts again.

RIPPLE DISSOLVE TO:

## PRIMITIVE AFRICAN VELDT - DAY

A group of scraggly ape creatures are bowing reverently to a shining black monolith in the middle of the veldt. The monolith gives out with a weird (SFX) HUM. Buster and Plucky both RIPPLE INTO SCENE as scraggly ape-creatures with their own normal faces. Plucky holds up his super 8 camera.

PLUCKY

I'll stop once I flashback to the dawn of time and film it for my student movie. I'll win first prize for sure!

BUSTER

Ehh, sounds too risky for me. I'm flashing home.

PLUCKY

Can't stand the competition, eh?

Once again the RIPPLE DISSOLVE fills the screen, and when it clears...

INT. ANIMATION ROOM

Buster (now back to normal) is back in the animation room at Acme Loo.

BUSTER

(TO CAMERA)

You know, I don't think I ever taught Plucky how to flash-forward.

Buster starts to walk casual back to his desk.

BUSTER

Oh, well. He'll probably figure it out.

Buster freezes, and looks worriedly INTO CAMERA.

BUSTER

Then again, this is Plucky we're talking about!

Buster dashes OS fast.

ANGLE ON MAGIC PEN'S BOX

Buster quickly zips over, pulls the magic pen out of the box and dashes off with it.

INT. HALLWAY

Buster runs down the hallway. At the end of the hallway we see the set of double doors that lead into the Looniversity library. Buster dashes through them.

INT. LIBRARY

Buster runs over to a stack of books on Natural History. He notices a book titled "Prehistoric Life" jumping around by itself.

PLUCKY (OS)

(Muffled, sped-up)

Help! Get me out of here!

Buster opens it, and looks with surprise at an illustration he sees inside.

## ANGLE ON BOOK ILLUSTRATION

We see Plucky, as an amoeba, wriggling inside an illustration labeled "Primordial Ooze, the birthplace of life."

PLUCKY  
(Sped-up voice)  
I'm an angry little amoeba!

BUSTER (OS)  
I knew you'd get in trouble!

## WIDER ON BUSTER

He jabs the magic pen into the illustration and sucks Plucky out.

PLUCKY  
(Sped-up voice)  
Whooaa!

Buster shoots a glob of ink out of the pen and it reforms into the normal-looking Plucky.

PLUCKY  
(Gratefully, to Buster)  
Thanks, pal! I'm me again!

Plucky gives Buster an overenthusiastic hug.

BUSTER  
And just in time for the  
animation festival.

Buster points to the wall.

## ANGLE ON LIBRARY CLOCK

It looks similar to the one in the animation room, only its hands are pointed straight up at twelve. The words "TIME'S UP!" flash on top of the clock.

## CLOSE ON PLUCKY

PLUCKY  
(Terrified)  
And me without a film!

Plucky faints OS. SFX: CLUNK!

IRIS OUT

END ACT TWO

"ANIMANIACS"  
ACT THREE

FADE IN:

INT. ACME LOONIVERSITY SCREENING ROOM - ANGLE ON STAGE

The stage curtains frame a large movie screen in the center of the stage. A slide projected on the screen reads "Acme Looniversity Animation Festival." From the O.S. audience we hear the sounds of impatient stamping feet.

CAST (OS)  
 (chanting in unison)  
 Roll film! Roll flim! Roll film!

Buster walks onstage to a few (SFX) CHEERS, SCATTERED APPLAUSE and a couple of IMPATIENT BOOS. He waves good-naturedly to the audience.

BUSTER  
 Good evening and welcome to the  
 Acme Looniversity Animation  
 Festival. Tonight we...

MONTANA MAX (OS)  
 (interrupting)  
 Get off the stage, rabbit!

Buster ducks as an egg sails over his head. (SFX: SCATTERED LAUGHTER) Buster shoots a quick, angry glance toward the audience.

BUSTER  
 (continuing unphased)  
 ...have some great films, each  
 one made by one of our talented  
 students.

CUT TO:

INT. PROJECTION BOOTH

Nearby the projector is a makeshift animation stand where Plucky is frantically trying to animate, shoot and edit his film all at once. His arms are a blur of motion as he works.

PLUCKY  
 This talented student's still  
 working on his!

ANGLE ON JUDGE'S BOOTH

We see Bugs Bunny, Daffy Duck and Porky Pig arranging pillows and blankets in the judging booth.



BUSTER (OS)  
I see the faculty judges are ready  
to give the films their full attention.

ANGLE ON BUSTER

Onstage, still talking to the audience.

BUSTER (CONT)  
So, without further ado...

Buster dodges a few heads of lettuce and other vegetables that  
come sailing in from Monty, O.S.

MONTANA MAX (OS)  
(interrupting again)  
Boo! Get him off!

Buster snags a carrot out of mid-air and deftly kicks a lettuce  
head back into the audience. SFX: WHACK!

MONTANA MAX (OS)  
Ow!

BUSTER (CONT)  
...On with the show!

Buster exits, eating the carrot.

ON JUDGE'S BOOTH

The lights dim, and Daffy kicks off his blankets and heads out  
of the booth.

DAFFY  
I just remembered an important meeting  
out of town. In Tibet.

Bugs pulls him back.

BUGS  
Siddown.

ANGLE ON SCREEN

A blurry image comes on the screen in front of our cast's  
heads. (SFX: SCRATCHY SOUNDTRACK)

CAST  
(in unison)  
Focus! Focus!

A crudely crayon-lettered title card flashes on the screen  
reading "ELMYRA'S AMINALS, AMINALS, AMINALS AND MORE AMINALS IN  
COLOR."

ELMYRA (VO)  
 (soundtrack filter)  
 A film poem by Elmyra!

ON ELMYRA

Erupting with excitement at the sight of O.S. title card. She bounces in her seat and hugs whoever is unfortunate to be sitting next to her.

ELMYRA  
 (loud SHRIEK of joy)  
 Whee! It's my movie!

ON BABS

Sinking in her seat.

BABS  
 Ugh. I hate horror flicks.

ON SCREEN

We see a hideously drawn crayon rendered cartoon of a fluffy puppy running. (MUSIC: LIGHT TOUCH PIANO MUSIC)

ELMYRA (VO)  
 (sing-song voice)  
 I Loooooovvvveeee the little  
 furry ones --

CLOSER SHOT

of the same puppy.

ELMYRA (VO) (CONT)  
 -- but when they run away --

E.C.U.

On puppy's wet nose.

ELMYRA (VO) (CONT)  
 -- I can't believe they want to  
 leave --

MEDIUM SHOT - ON PUPPY

On the word "squeeze" the doggy gets mugged by a crudely drawn pair of cartoon arms. Lots of Valentine hearts shower THROUGH SCENE in this bad Rod McKuen nightmare.

ELMYRA (VO) (CONT)  
 -- so I SQUEEEEEEEZZZZE them 'til  
 they STAY!

The next shot is a crayon drawing of Elmyra hugging a limp dog with "X" marks on its eyes. CUT TO "THE END" drawn on a cutely-rendered crayon tombstone.

ON JUDGE'S BOOTH

No blankets or pillows now. Daffy stands, stretches, and prepares to leave.

DAFFY

Well, that was fun. See ya.

Bugs yanks him back into his seat.

ONSTAGE

Buster stands onstage again and addresses the audience.

BUSTER

Next, a study in computer animation...

ANGLE ON CALAMITY

Sitting in the audience.

BUSTER (OS) (CONT)

...by Calamity Coyote.

Calamity whips out a sign that reads "APPLAUSE" and waves it over his head.

ANGLE ON SCREEN

Showing a detailed rendering of a state-of-the-art personal computer. It is shot from sweeping dramatic angles, and looks as if it really could be a computer-generated image. Then CAMERA PULLS BACK and we see the computer (actually a drawn image) is perched on top of a very cartoony-looking desert cliff. A dangling rope hangs next to it. We hear a (SFX) ELECTRONIC BEEPING NOISE in the distance, and the computer looks over the edge of the cliff.

COMPUTER'S POV - FLOPPY DISK

A realistically rendered floppy disk is streaking Roadrunner-style over a desert highway. SFX: ELECTRONIC BEEPING NOISE.

BACK TO COMPUTER

It suddenly sprouts arms, picks up a spear and grabs onto the hanging rope. The computer swings down like Wile E. Coyote out to impale a victim.

## ON FLOPPY DISK

It stops short and the computer swings in to smash to pieces on the road. The floppy disk runs back the other way. SFX: ELECTRONIC BEEPS. Computer-generated lettering reading "THE END" flashes on screen.

## ON JUDGE'S BOOTH

Daffy looks in pain and shoots Bugs an evil look.

## DAFFY

This is your revenge for all those "Rabbit Season" signs I put up every year, isn't it?  
(Sotto, mumbled)  
Sadist!

## ON BUSTER

Onstage again.

## BUSTER

Next, a nightmare in stop-motion by Hamton J. Pig. With a little help from yours truly.

## ON SCREEN

We see a weirdly-sculptured Hamton figure running in terror from a manical Elmyra in a souped-up hot-rod.

## HAMTON

(frightened SCREAMS)

## ELMYRA

(maniacal GIGGLE)

Hamton runs THROUGH SCENE. A live-action white gloved hand and red sweated arm (Buster's) leans INTO SCENE and paints a hole in the road. Elmyra and her dragster vanish into it. MUSICAL FANFARE.

## ANGLE ON PLUCKY

Looking out of the projection booth window. SFX: OFF-SCREEN APPLAUSE.

## PLUCKY

If they like that slop, they'll love my film!

Plucky absentmindedly slams his fingers in the film editor, bending them at weird angles.

## PLUCKY

YOW!

ON BUSTER

Again acting as M.C. onstage. He checks his notes.

BUSTER

Next a "performance piece" by  
Dizzy Devil.

(he shrugs)

Your guess is as good as mine.

ANGLE ON SCREEN

We see some scratchy leader film highlighted by a number of blotches and stains. A badly-lettered title card flashes on, reading in nearly undecipherable scrawl: "Dizzee Eat World." The tone of this film should look arty and new-wave. In other words, bad.

DIZZY (VO on film)

(SCREAMS)

Dizzy Eat World!

DIZZY'S FILM - ANGLE ON WORLD

We see a very badly-rendered image of the world floating in total darkness.

DIZZY (VO on film)

(straining noise)

We PULL BACK farther on the world to show the balckness is actually the inside of a terribly-drawn Dizzy's mouth. The cartoon Dizzy is stretching his mouth out to fit around the world. He lets his jaws slam shut with a loud (SFX: CHOMP) and eats the world in one bite. Dizzy BURPS.

DIZZY (VO on film)

(BURPS)

QUICK CUT TO a very-poorly drawn version of the Looney Tunes "bullseye" as the words "That All, Fowks" is scrawled across it in shakey script.

DIZZY (VO on film)

(GROWLS out a tone-deaf version  
of the Looney Tunes closing theme)

DIZZY (VO on film)

(SCREAMS over theme)

That All, Folks!

ON JUDGE'S BOOTH

Daffy, Bugs and Porky are watching from the faculty judges box. They all look sick.

DAFFY DUCK

(Moans)

Shoot me now. Shoot me now.

Bugs and Porky nod, dazed.

ON MONTY

sitting in the audience. He smiles smugly.

MONTY

My film's up next. It's a hoot!

(sotto)

For what I paid to have it done,  
it should be!

ANGLE ON SCREEN

On the screen we see a pathetic run-down shack standing in a snowy field. A tiny whisp of smoke rises out of the tin can serving as a chimney on the roof. MUSIC CUE: Slow, moving rendition of "God Rest Ye Merry, Gentlemen." We TRUCK IN CLOSER on the shack as a merry green and red title reading "A MONTANA MAX CHRISTMAS" is superimposed over the scene. DISSOLVE THROUGH TO:

INT. SHACK

A pitiful dump. In one corner, we see the pile of straw and burlap that serves as a bed and blankets. A few plastic milk crates and wooden boxes are the only other pieces of furniture. PAN to PICK UP Buster and Babs, both dressed in dirty rags, huddling together trying to warm themselves by the fireplace. The only wood they have to burn is their sad-looking Christmas tree, which is smoldering on the grate. (NOTE: Monty's cartoon segment should look as lush and overproduced as possible, the idea being he paid some studio a lot of money to animate it for him. Also, Buster and Babs' voices should be done by Monty himself, trying to talk like the rabbits.)

MONTY AS BABS (on screen)

(shivering)

Brrr! I'm so cold and hungry.

BABS (VO)

(outraged)

Hey, that's not us!

MONTY AS BUSTER (on screen)

(COUGHING, SNEEZING)

Boo-hoo. All we're getting for  
Christmas is pneumonia.

BUSTER (VO)

(angry)

Monty!

MONTY (VO in audience)  
Quiet, vermin. This is art.

On screen, Buster and Babs both look to the door as they hear  
SFX: JINGLE BELLS.

MONTY (VO)  
Ho-ho-ho!

MAX AS BUSTER (on screen)  
Hark! Can it be...?

ANGLE ON DOOR

It is smashed open by Monty dressed as Santa Claus. Monty carries a huge money bag over his shoulder.

MONTY (on screen)  
Merry Christmas!

ON BUSTER AND BABS

The two ragged waifs' faces light up with joy. Perhaps use a painted sunburst B.G. behind them to overly highlight their bliss. (MUSIC CUE: BIG MUSICAL SWELL, "DECK THE HALLS")

MONTY AS BUSTER & BABS (on screen)  
It's Monty Claus!

BABS (VO, in audience)  
Monty Claus?

ON MAX

Buster and Babs both throw themselves at his feet. They grovel and kiss his boots. SFX: KISSING.

MONTY (on screen)  
I wouldn't forget my little bunny pals at Christmas! Here...

Monty whips a huge toy cannon out of his sack and fires a big bag of money at Buster and Babs. The money bag knocks them O.S. in a flurry of bank notes.

MONTY (on screen) (CONT)  
...may your days be merry and bright! Haw, haw, haw!

BABS (VO, in audience)  
Sick!

BUSTER (VO, in audience)  
Boo! Get it off!

Monty Claus pulls a huge Acme mallet out of his sack.

MONTY (on screen)  
Now to ring in the new year!

TOON STUDENTS (VO, in audience)  
Boo! Boo! Stop the film! Throw  
him out! Boo!

We see Monty's film being forcibly yanked out of the sprockets. Blank white light fills the screen. We see the SILHOUETTES of the Toons rise up and pull Monty out of his seat.

MONTY (in audience)  
What? What? This'll be a beloved  
holiday classic! Hey, put me down!

EXT. SCREENING

We see Monty, tied up in his own film, thrown out the screening room doors.

MONTY  
This is censorship! I'll sue!

ON STAGE

Buster runs out onstage.

BUSTER  
Let's see some wackiness! Run  
Gogo's film!

CROWD  
(affirmative WALLA)

ON GOGO DODO

Acknowledging their accolades by waving his arms.

ON SCREEN

About twenty seconds of an old black and white driver training film flashes on screen. Really boring 50's style film showing how to make a left turn or something. INTERCUT with Tiny Toons looking on surprised, and Gogo beaming with pride. The film ends.

ON CROWD

sitting there absolutely stunned. Babs is bug-eyed. She turns to Gogo, who is sitting back looking pleased.

BABS  
(livid)  
Gogo! That was the dullest thing  
I ever saw.



GOGO  
 (Proudly)  
 That's "realism", Babs.

BABS  
 We were hoping you'd do something  
 wacky.

CLOSER

Gogo glares at Babs a BEAT.

GOGO  
 "Wacky?" Can't I have a serious  
 moment now and then?

WIDER ON GOGO

He angrily jumps out of his seat, and drops his head on the  
 floor. He stands on it.

GOGO  
 It's always "Stand on your  
 head, Gogo."

He kicks his head UP onto his shoulders.

GOGO (CONT)  
 "Do that weird thing with  
 your tongue, Gogo."

He does a weird motion with tongue.

GOGO  
 Even I have to take a break  
 from wackyness occasionally.

He stands still for a second.

GOGO  
 Okay. that's enough.

He bounces out of the screening room, going through several  
 bizarre cartoon metamorphosis. One beat he looks like a Sally  
 Cruik Shank character, the next like a character with  
 Disney-style tone shadows, the next like a black and white 20's  
 character with "rubber hose" arms, finally a collection of  
 geometric shapes that makes him look like a walking abstract.

ANGLE ON THE JUDGE'S BOOTH

Daffy, Bugs and Porky are all definitely near the breaking  
 point.

PORKY  
 P-please, Bugs! I can't take  
 any muh-more!

DAFFY

Yeah. When it comes to cartoons,  
us old-timers only have  
a six-minute attention span.

BUGS

Hang on, fellas. There's only  
two more ta go.

ANGLE ONSTAGE

Buster stands onstage with SHIRLEY THE LOON.

BUSTER

Shirley, why don't you introduce  
the next piece?

Shirley steps forward, adopting "a serious" film student's  
attitude.

SHIRLEY

Thanks, Buster. Like, first let  
me say that I had to like, cut  
my animated tone poem, "Song Of  
The Loon" to fit onto the program  
schedule. Still, I think it holds  
up pretty well at its shortened  
running time of seventeen hours and  
thirty-four minutes.

ANGLE ON JUDGE'S BOOTH

This is too much for them. Daffy, Bugs and Porky leap out of  
their seats SCREAMING.

DAFFY/BUGS/PORKY

(horrified SCREAMS)

They dash for the exit, but as soon as they hit the door, they  
are blasted by a massive jolt of electricity. They sail through  
the air and back to their seats. PAN OVER to see Shirley  
standing next to Calamity,, who is working some weird electronic  
device which triggered the door shock.

SHIRLEY

Like, this year we're keeping the  
judges inside for a change.

ANGLE ON SCREEN

Shirley's film starts to accompaniment of (MUSIC CUE) OFF-KEY  
JAPANESE FLUTE MUSIC. It's supposed to sound relaxing, but it  
really sounds bad. Charcoal and pastel images move slowly  
across the screen, blending together and turning into new  
images. We see a seed turn into a rose, which turns into a

sunset, which turns into a butterfly, which turns into a bow in Shirley's hair. Basically, this is the bad arty animated film that goes on forever and drives everybody out of their minds.

INT. PROJECTION BOOTH

Plucky holds up his finally completed film. He smiles triumphantly. (NOTE: Plucky's film reel should be dripping editor's cement and have little wisps of chopped film dangling from it.)

PLUCKY

It's finished at last. Every frame a classic! The Plucky Duck Story!

Buster sticks his head in the projection booth and calls to Plucky.

BUSTER

Hey, Plucky! Shirley's film is running long! You'll have to cut yours down. Sorry.

Buster goes and Plucky pitches off his chair in a fit of frustration.

PLUCKY

Agghh!

ANGLE ON AUDIENCE

As we PAN across a row of Tiny Toon characters, we see them fall asleep one after the other as they watch Shirley's O.S. film.

SUPERIMPOSE

One scene on top of another. Over cuts of the Tiny Toons watching the film on the screen, we SUPERIMPOSE images of a clock with its hands spinning, days falling off a calendar, sand running through an hourglass, and other visuals which convey the painful passage of time.

DISSOLVE TO:

ANGLE ON SCREEN

The final image on the screen is that of the rose turning into a seed again. The words "LIKE, THE END" appear on the screen.

ANGLE ON JUDGES

Looking all but dead. Bugs' ears and whiskers twitch spasmodically, but beyond that he can't move. Daffy looks from side to side quickly, like a frazzled duck possessed.

DAFFY  
 (babbles)  
 Is it over? Huh? Is it?  
 Is it? Huh? Huh?

Porky has blanked out completely, and little stars and dots whirl around in his pupilless eyes.

PORKY  
 (incoherent)  
 Ah-bedee- ah-bedee -ah-bedee...

ANGLE ON TINY TOONS

Waking in their seats, stretching and yawning.

CAST  
 (YAWNS)

ON BUSTER

Wearily staggering across the stage.

BUSTER  
 Nice work, Shirl. I can hardly  
 wait for the sequel. We're  
 coming down the end, folks.

CAST  
 (thunderous CHEERS)

Buster is nearly blasted back by the rousing ovation from the crowd. SFX: WHISTLES, FOOT STOMPS, ETC.

BUSTER  
 For our last entry, a very short  
 cartoon by Plucky Duck.

INT. PROJECTION ROOM

Plucky is wading through piles of cut film.

PLUCKY  
 I hope I managed to save the  
 artistic integrity of my film.

Plucky nervously switches on the projector.

ANGLE ON SCREEN

No title card, nothing. Just the image we saw in Act Two of baby Plucky falling in the mud and crying. It ends as quick as it began.

## ANGLE ON JUDGES

They excitedly sit bolt upright in their seats. They applaud wildly.

BUGS  
It's magnificent!

DAFFY  
It's stupendous!

BUGS/DAFFY/PORKY  
(In unison)  
It's short! It wins!

## ON BUSTER

Happily bounding onstage.

BUSTER  
Toons and Toonettes, I give you  
the winner of the Looniversity  
animation festival...

## ON PLUCKY

Being hoisted up by Bugs, Daffy and Porky and carried out of the screening room. The other Tiny Toons look on and applaud happily for Plucky.

BUSTER (OS)  
Plucky Duck!

## CLOSE ON PLUCKY

Carried on high by his mentors through the hallway. He looks around and smiles.

PLUCKY  
This is great!  
What's my prize?  
What's my prize?

Bugs, Porky, and Daffy stop in front of the animation room and toss Plucky inside.

BUGS  
Ehh, ya get to take the class  
over again on account of ya  
skipped the foist time!

Bugs slams the door and shares a satisfied nod with his peers. They walk off.

## ON PLUCKY

Looking angrily through the glass.

PLUCKY

Comedy beats like this I can  
do with out!

Plucky is nailed with a last comedy beet and falls OS.

PLUCKY

Ouch!

IRIS OUT

THE END