

# **ANIMANIACS – ACT 1**

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Written by

Phil Ricciotti

Contact:

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FADE IN:

EXT. A MOVIE THEATER - 1930 - NIGHT

Numerous people walk up to the theater's box office, and buy tickets for the show. Once the people have received their tickets, they enter the theater.

INT. THE MOVIE THEATER - 1930 - NIGHT

The people take to their seats, and sit down to get comfortable. Once everyone in the theater is seated, the theater goes dark and the curtains at the front slide open to reveal the screen. The sound of the projector can be heard as a newsreel starts up on the screen. The newsreel's circular logo appears in the middle of the screen with the words "Newsreel of the STARS" on it. The logo itself is over top of four different movie scenes including; the unmasking in *The Phantom of the Opera* in the upper left, Harold Lloyd hanging from the clock in *Safety Last!* in the upper right, Charlie Chaplin eating a boot from *The Gold Rush* in the lower right, and Buster Keaton running away from a train while holding a log from *The General* in the lower left.

NEWSREEL NARRATOR

Newsreel of the Stars...

A line runs through the movie scenes, changing them to a shot of Clark Gable wiggling his ears in the upper left, James Cagney and Mae Clarke sitting down at a table from *The Public Enemy* in the upper right, Bogie with the Maltese Falcon in the lower right, and Bette Davis in the lower left. The screen then changes to a shot of the Warner Bros. studio lot.

NEWSREEL NARRATOR

Dateline Hollywood 1930, the Warner Brothers studio...

The newsreel cuts to a shot of the front gate of the studio. The gate arm rises and Bogie (with a cigarette in his mouth) and Clark Gable walk off of the studio lot.

NEWSREEL NARRATOR

...home of the biggest stars in Tinsel Town.

The gate arm goes back down again, as Bette Davis drives up to it in her car. Bette Davis takes a quick drag from her cigarette, as the arm rises again. The newsreel cuts to the exterior of Termite Terrace, and zooms in on the building.

INT. TERMITE TERRACE - 1930 - DAY

Numerous animators, including LON BORAX, sit at their stations drawing characters, and working on cartoons.

NEWSREEL NARRATOR

Here at the studio's new animation department, the artists toil endlessly to come up with cartoon stars...

The front door of the Terrace opens, and WEED MEMLO walks in. Most of the animators continue with their work, but Borax looks over at Memlo, and starts to panic somewhat. Memlo walks up behind Borax.

MEMLO

What do you have for me Borax?

BORAX

I'll get the reel Mr. Memlo.

Borax gets up from his seat and walks over to a shelf with several film canisters on it. Borax grabs a canister marked "OUTBACK BUDDY". Memlo walks up to Borax and the two of them leave the Terrace.

INT. AN EDITING ROOM - 1930 - DAY

Memlo and Borax walk into the room, and Borax walks over to a moviola. Borax then opens the canister, and places the reel in the moviola. Memlo walks up beside Borax, and Borax plays the reel. The screen on the moviola displays BUDDY strolling in the Outback, playing a ukulele.

BUDDY ON SCREEN

(singing) I'm a frolickin' in the  
Outback, just as chipper as I can be.  
Got no cares and got no worries. I'm  
happy Outback Buddy!

Borax stops the moviola.

BORAX

Well, what do you think?

MEMLO

Congratulations Borax. You've discovered a cure for insomnia. That's the most boring cartoon, I've ever seen. (yelling) Do you realize that we have to show this to the front office tomorrow?

Borax starts to sweat a little.

BORAX

It's not that bad.

MEMLO

No, it's worse. Fix it! Add more characters! Poop it up! Stay up all night if you have to!

Memlo storms toward the door of the editing room.

MEMLO

I want funny! If you need me, I'll be at the Smoke House.

Memlo opens the door, and leaves the editing room, slamming the door behind him.

INT. TERMITE TERRACE - 1930 - NIGHT

Borax sits at his workstation, drawing. As he draws Borax starts to laugh maniacally, until eventually he laughs so much that he runs out of the building, leaving a hole in the wall in the shape of his body.

DISSOLVE TO:

INT. TERMITE TERRACE - 1930 - MORNING

Memlo walks into the building, and goes over to Borax's workstation. He sees the three characters Borax drew who look like a cross between puppies and inkblots. One of the characters is wearing nothing but a pair of pants and has a wide open mouth, another wears a shirt and a backwards cap with his tongue sticking out of his mouth, and the third is wearing a skirt and a flower in her ears. Memlo looks at these characters, and also notices a film canister.

MEMLO

What kind of weird characters are these? But at least Borax got the cartoon finished. Hmm...they need names.

Memlo notices the big mouth on the character with pants.

MEMLO

That one looks like he could talk up a storm, and yak your ear off. Wait, that's it...

Memlo grabs a nearby pen and writes "YAKKO" above the character with pants. Memlo then turns his attention to the character with the backwards cap.

MEMLO

Now the kid with the backwards cap...what kind of a whacko would wear a cap like that? (pause) Another good one Memlo!

With a look of self-satisfaction, Memlo writes "WAKKO" above the character with the backwards cap.

MEMLO

Now about the girl...

Memlo moves his head around and notices an opened book nearby. Memlo then turns his attention to a single period written on the page, and writes "DOT" above the girl's head.

MEMLO

It's as good a name as any. Now there's only one thing missing from these characters.

Memlo grabs a nearby red marker, and fills in Yakko, Wakko, and Dot's noses with it.

NEWSREEL NARRATOR

...ultimately creating three new characters, the Warner Brothers, and their sister, Dot.

INT. A SCREENING ROOM - 1930 - DAY

Memlo and a studio executive sit in the seats of the screening room, as the projector plays the cartoon. The screen shows Buddy strolling in the Outback, playing the ukulele.

BUDDY ON SCREEN

(singing) I'm a frolickin' in the Outback, just as chipper as I can be. Got no cares and got no worries...

On the screen Yakko, Wakko, and Dot sneak up behind Buddy holding giant wooden mallets. Yakko, Wakko, and Dot turn their heads so that they are looking at the audience, and place their left index fingers over their mouths, and make a "shhh" sound, before smashing Buddy with their mallets.

YAKKO, WAKKO, AND DOT  
(singing) We've smashed Outback Buddy!

The cartoon ends, and Memlo turns to the studio executive.

MEMLO  
Well what did you think Mr. Schlesinger?

SCHLESINGER  
It's different, I'll give you that. For now put those characters in another Buddy cartoon.

INT. TERMITE TERRACE - 1930 - DAY

Animators work at their stations, as Yakko, Wakko, and Dot run around frantically. Dot and Yakko run past one animator's workstation, both grabbing paint brushes out of a nearby cup.

NEWSREEL NARRATOR  
Unfortunately the Warner kids were totally out of control...

Wakko jumps up onto the counter beside the animator's workstation, and knocks his brush out of his hand. Wakko then grabs the brush and paints bushy eyebrows, a bushy moustache, and a bushy goatee on the animator's face.

EXT. TERMITE TERRACE - 1930 - DAY

The doors to the building burst open, as the animators all with bushy eyebrows, moustaches, and goatees run away in terror.

NEWSREEL NARRATOR  
...and sent the animators running for the hills.

Yakko, Wakko, and Dot stand in the doorway watching the animators run away.

YAKKO, WAKKO, AND DOT  
Bye!

Yakko, Wakko, and Dot then start to jump around.

YAKKO, WAKKO, AND DOT  
Boingy, boingy, boingy, boingy...

EXT. THE WB STUDIO LOT - 1930 - DAY

Soundstages appear to be destroyed all over the studio, loose papers fly in the air, Stage 7 has the words "YAKKO WAS HERE" painted on its side, and a car is crashed into a fire hydrant.

NEWSREEL NARRATOR  
The trio ran amuck throughout the studio, creating utter chaos.

The top of the fire hydrant pops off, and water starts to fall onto the car. The animators run past the car in fear, as Yakko, Wakko, and Dot casually stroll around the studio. A net comes down on top of them.

NEWSREEL NARRATOR  
Finally they were captured.

The net wraps around Yakko, Wakko, and Dot, and a rope pulls the net and its contents up to the top of a soundstage, where a WB studio security guard is holding a fishing rod, that the rope is attached to. A few animators stand behind the guard on the roof.

INT. THE SCREENING ROOM - 1930 - DAY

Three studio executives, each wearing name tags that read "HARRY", "ALBERT", and "JACK", respectively, watch the screen with looks of utter disgust on their faces.

NEWSREEL NARRATOR  
The Warners' films, which made absolutely no sense...

INT. A HALLWAY NEAR A VAULT - 1930 - DAY

A man in a hazmat suit grabs several film reels with a giant pair of tongs, and throws the reels in the vault.

NEWSREEL NARRATOR  
...were locked away in the studio vault, never to be released.

The man in the hazmat suit slams the vault door shut.

EXT. THE STUDIO WATER TOWER - 1930 - DAY

Yakko, Wakko, and Dot stand in the tower. Wakko takes off his head, and starts hitting Yakko with it, while Dot grabs onto her ears and starts pulling them, which causes her head to spin around. The three of them then start to jump around, until they all bump each other's heads from different angles.

NEWSREEL NARRATOR

As for the Warners themselves, who made even less sense, they were locked away in the studio water tower also never to be released.

A WB studio guard slams the water tower door shut.

EXT. THE WB STUDIO LOT - 1930 - DAY

Cars drive in and out of the studio.

DISSOLVE TO:

EXT. THE WB STUDIO LOT - PRESENT - DAY

Cars drive in and out of the studio.

NEWSREEL NARRATOR

Publicly the studio has disavowed any knowledge of the Warners' existence to this very day, when the Warners escaped...

FADE OUT.

FADE IN:

EXT. A BEAUTIFUL CARTOON FOREST - DAY

Two cartoon squirrels; one male, one female, hold a walnut and look at each other with loving eyes.

FEMALE VOICE

(singing) It's not pretty being me.  
Just try it and you'll see. It's harder  
than you think...

MINERVA MINK walks past the tree.

MINERVA

(singing)...to be a gorgeous mink.

The male squirrel turns his head towards Minerva, and his jaw drops down to his feet, and his eyes bulge. The male squirrel then jumps up and cranks his tail, so that his eyes protrude, to get a better look at Minerva. The female squirrel bops the male squirrel on the head with the walnut, which causes the male squirrel's head to go into his body. The male squirrel opens up his chest and sticks his head out to whistle at Minerva. Minerva continues on her way and walks past a rock, as a cartoon raccoon jumps onto the rock, and the black markings around his eyes pop off of his face, before his eyes bulge, and his tail starts to pound the rock several times.

MINERVA

(singing) La-da-da-da-da-dee...

Minerva walks past a pond, where a cartoon frog is resting on a lily pad. The frog sees Minerva, and his eyes jump off of his face and juggle a little before his jaw drops, and his eyes fall into his mouth before his tongue extends. The frog then melts. Minerva continues to walk, until reaching her log-shaped house.

MINERVA

(singing) It's not pretty being me.

Minerva opens the door to her house, and enters. She walks up to her phone, and sees that she has voicemail.

MINERVA

More messages?

Minerva presses a few buttons on her phone and the first message plays through the speakerphone.

MINERVA

Ho-hum.

CALLER 1

Hi, uh, Minerva? This is Lawrence.

MINERVA

I'm a-titter.

CALLER 1

Um, I-I was wondering, (somewhat fast)  
do you want to go out with me? Bye.

MINERVA

I don't think so.

The phone beeps, and the next message plays.

CALLER 2

Dadgum Minerva, this is Fowlmouth. And  
dadgum Shirley is out of town for the  
dadgum weekend-

Minerva presses a button on the phone.

MINERVA

Poultry, ew. Delete.

The sound of a dog barking can be heard from outside.

MINVERVA

Now what?

Minerva steps outside, as NEWT comes running up to the  
area.

NEWT

Greetings Mink, I am Newt a  
professionally-trained hunting dog.

Newt reaches in underneath his fur, and pulls out a  
certificate.

NEWT

My credentials.

Minerva looks at Newt, and a blank look goes over her face.

MINERVA

I...I...forgot what I was supposed to  
say.

CHARLIE  
(O/S)

CUT!

CHARLIE (a human) walks into the cartoon forest, revealing it to be in fact one big set on a soundstage. Several other stagehands can be seen behind Charlie working.

CHARLIE  
Minerva, how many times do I have to tell you to memorize your lines?

MINERVA  
One of the producers of this cartoon told me that it doesn't matter how many takes I do, as long as it gets done.

CHARLIE  
(a little annoyed) Well the other producer told me that we're all ready over budget on this thing, with all of the little "perks" that your contract demands.

MINERVA  
Well it's like the song says, "it's not pretty being me".

NEWT  
Charlie, are we actually going to get this done today.

CHARLIE  
Well if you can get your co-star to remember her lines, we will.

NEWT  
Then I will be in my dressing room.

CHARLIE  
Good plan.

Newt stands up on his hind legs, and walks off stage.

MINERVA  
All I need to do is make one call and I can get one of the producers here in no time.

CHARLIE  
Try me.

MINERVA  
Fine.

Minerva reaches into her dress, takes out a cell phone, and dials a number.

MINERVA

I need you on set now.

A door to the soundstage blows open, as DAFFY DUCK rushes into it, and stops beside Minerva.

CHARLIE

(not amused) Great, the duck.

DAFFY

(to Charlie) That's Mr. Duck to you, buster. (to Minerva) Minerva, baby, what's the problem?

MINERVA

This no talent hack of a director you hired is giving me a hard time again.

CHARLIE

Wait, I'm a no talent hack?

MINERVA

He also says that we're over budget because of the perks in my contract?

Daffy turns his head toward Charlie, and an angered look goes over his face.

DAFFY

Oh, you're despicable!

The sound of someone chomping on a carrot is heard briefly.

MALE VOICE

What's up doc?

Charlie turns around to see BUGS BUNNY.

CHARLIE

Bugs, good you're here. Please, back me up on this one.

BUGS

Look Daff, Charlie's right. We're over budget on this picture, and it's because of Minerva's demands.

Minerva turns her nose up.

MINERVA

Hmm. I don't have to take this.

Minerva storms out of the soundstage.

MINERVA

If you need me, I'll be in my trailer.

DAFFY

(to Charlie) See what you did?

Daffy chases after Minerva.

CHARLIE

Plotz is going to have my butt, isn't he?

BUGS

Don't worry about it Charlie. I'll deal with Plotz. Besides he wouldn't let the face of the animation department hightail it to Disney, or something.

CHARLIE

Thanks Bugs. Question for you.

BUGS

Sure.

CHARLIE

I've always kinda wondered this, but why do you always stick up for me like this?

BUGS

I guess you remind me a little of a director who I worked with many times, who also happened to be named Charlie.

Bugs reaches into his fur and takes out a leather cigar holder, and opens it revealing several carrots. Bugs takes one of the carrots out of the holder and gives it to Charlie.

BUGS

Don't worry Chuck; things will get better for you eventually. You just need something that's a little more your style. And directing Minerva ain't it. Anyway, if you need me I'll be in a meeting with Plotz.

Bugs starts to head toward the exit of the soundstage. Charlie watches Bugs leave, and starts to nibble on the carrot.

FADE OUT.

FADE IN:

INT. A STUDIO OFFICE BUILDING - HALLWAY - DAY

A couple studio executives; one Caucasian, the other African-American, stand beside a water cooler, having a quick drink.

CAUCASIAN EXECUTIVE

C'mon we need to get back to the meeting.

AFRICAN-AMERICAN EXECUTIVE

I don't even know why you listen to him.

CAUCASIAN EXECUTIVE

Because Mr. Boo is second only to Plotz at this studio. We have to listen to him or we'll get fired.

AFRICAN-AMERICAN EXECUTIVE

But he's a giant chicken.

CAUCASIAN EXECUTIVE

Hey, enough with the "Mr. Boo is a giant chicken" talk. The last guy who brought that up got fired on the spot for saying that to his face. C'mon let's go.

The two executives walk away from the water cooler, as DR. SCRATCHANSNIFF walks through the hall toward the two big doors at the end of the hall. Upon reaching the end of the hall, a female receptionist sits at her desk to the left of the doors, doing some typing. Dr. Scratchansniff walks up to the receptionist.

DR. SCRATCHANSNIFF

I'm here to see Mr. Plotz.

RECEPTIONIST

He's expecting you doctor. Go right on in.

Dr. Scratchansniff opens the doors, and walks into the office on the other side. In the office, MR. PLOTZ stands by one of the full wall windows looking down on the studio lot.

DR. SCRATCHANSNIFF

Mr. Plotz, I'm here for your appointment.

MR. PLOTZ

Come over here Scratchansniff.

Dr. Scratchansniff walks over to Mr. Plotz, and stands to his right. Dr. Scratchansniff also looks out onto the studio lot, seeing a fair amount of destruction going on.

MR. PLOTZ

Tell me Scratchansniff, what do you think is causing all of this destruction?

DR. SCRATCHANSNIFF

Is Michael Bay filming a movie here?

MR. PLOTZ

No, don't be silly. I'd never allow anyone, not even someone like Bay, to cause this much destruction on my lot.

DR. SCRATCHANSNIFF

Then what's causing it?

MR. PLOTZ

They've escaped from the water tower.

DR. SCRATCHANSNIFF

Who?

MR. PLOTZ

The Warner Brothers.

DR. SCRATCHANSNIFF

But I thought Sam, Albert, Jack, and Harry have been dead for years.

MR. PLOTZ

Not *those* Warner Brothers! The *other* Warner Brothers.

DR. SCRATCHANSNIFF

What other Warner Brothers?

MR. PLOTZ

Three of the most insane cartoon characters ever drawn; they nearly destroyed the studio back in the thirties.

DR. SCRATCHANSNIFF

But I don't see any cartoon characters terrorizing the studio. Are you sure that you're not imagining things again. After all you have been under a lot of stress lately.

MR. PLOTZ

While that may be true, I'm not imagining things. They're out there, wreaking havoc on the studio, causing it, and me, to lose millions.

RALF can be seen through the window on the lot running at something. Mr. Plotz opens one of the segments of the window and sticks his head out.

MR. PLOTZ

Ralf, have you found the Warners yet?

RALF

Uh...sorry Mr. Plotz, but ain't found nothing yet.

MR. PLOTZ

Well hurry it up then. The sooner we get the Warners back in the water tower, the sooner the studio can go back to business as usual.

RALF

Whatever you say, Mr. Plotz.

Ralf runs off, and out of Mr. Plotz's sight.

MR. PLOTZ

Now where were we?

DR. SCRATCHANSNIFF

You keep seeing cartoon characters running around and terrorizing the studio.

MR. PLOTZ

As I said, I'm not imagining anything.

Mr. Plotz pauses for a moment, until his eyes widen and a somewhat sinister smile goes over his face.

MR. PLOTZ

Say Scratchansniff...

DR. SCRATCHANSNIFF

(to himself) Oh boy.

MR. PLOTZ

If we were to find the Warners, would you be able to make them not as insane as they are?

DR. SCRATCHANSNIFF

Well it depends. If these Warners do exist, then it could take years to properly get them under control.

MR. PLOTZ

The Warners are only children Scratchansniff. It shouldn't take too long to get a bunch of kids under control, especially for a renowned psychiatrist such as you.

DR. SCRATCHANSNIFF

But I only deal with adult patients. I don't know anything about children.

MR. PLOTZ

Then you'll have a lot of time to learn if the hunt for the Warners continues like this.

Mr. Plotz heads toward the door to his office.

DR. SCRATCHANSNIFF

But Mr. Plotz-

MR. PLOTZ

But nothing. I didn't give your own facility here on the lot for you to not follow any orders that I might give you. When we find the Warners, you will treat them, and you will turn them into well behaved kids, and that's final.

Mr. Plotz leaves the office and slams the door shut behind him.

DR. SCRATCHANSNIFF

Well Otto, you're getting in over your head.

FADE OUT.

FADE IN:

INT. A CONFERENCE ROOM IN THE BUILDING - DAY

A conference table with several chairs around it sits in the middle of the room. Bugs is sitting in one of the chairs, leaning back with his feet on the table itself, while chomping on a carrot. Daffy walks into the room, and sits in a chair on the opposite side of the table from Bugs. The room's doors blow open, as a small tornado enters and goes over to the table. The tornado stops, revealing it to be TAZ. Taz sits in a chair on the same side as Bugs. ELMER FUDD and YOSEMITE SAM enter the room and sit down beside each other, on the same side of the table as Daffy.

ELMER FUDD

Hewwo wabbit.

BUGS

Hi Elmer.

FOGHORN LEGHORN enters the room, soon followed by TWEETY BIRD who flies into the room, and lands on the table near Bugs. A pair of eyes rise up from underneath the table behind Tweety, and Tweety looks back.

TWEETY

I tawt I taw a puddy tat.

SYLVESTER raises his head into plain view and Tweety sees him.

TWEETY

I did, I did taw a puddy tat.

PORKY PIG enters the room, soon followed by Mr. Plotz. Porky sits down at the table beside Bugs, and Mr. Plotz sits in a chair at the head of the table.

MR. PLOTZ

Good you're all here.

DAFFY

At least those of us who could make it on such short notice Plotz.

BUGS

What exactly is this meeting about?

MR. PLOTZ

I'm not sure how many of you know this, but the Warner Brothers have escaped from the water tower.

SYLVESTER

Sufferin' succotash!

YOSEMITE SAM

Those gall-darn varmints used to call me "itty-bitty baby man". (sad) Was that nice?

FOGHORN

If I remember correctly for so-I say for some reason, they used to have a particular affinity for Jimmy Cagney, called him their "special friend". They drove the poor guy crazy, eh, loony that is.

ELMER

Does anyone wemember what their first cartoon was wike?

DAFFY

All I remember is that it was bizarre. I think they had flypaper stuck on their fannies. It was an okay cartoon for a short, but this thing went on for eight hours. Eight hours.

BUGS

(to Mr. Plotz) Why'd you call us in here, Mack?

MR. PLOTZ

All of you represent the very best of what the studio's animation department was once about. Surely you must have ideas on how to catch the Warners.

Taz grunts for a couple moments.

TAZ

Use big trap.

MR. PLOTZ

Anyone else have any bright ideas?

Some noise can be heard from outside of the room, as SLAPPY SQUIRREL bursts in.

SLAPPY

Your secretary told me, I'd find you here.

MR. PLOTZ

What do you want Slappy?

SLAPPY

I'm here to discuss the sorry state of the animation department. You're producing mindless action TV shows like Loonatics, and those stupid Minerva Mink cartoons. You call *that* comedy?

MR. PLOTZ

Duly noted Slappy. Anything else?

SLAPPY

It's about time that you finally put my cartoons on those disk things. I need the residuals.

MR. PLOTZ

There just isn't a market for your cartoons. You seem to forget that you never caught on like Bugs or Daffy did.

SLAPPY

(begrudgingly) I know.

A couple security guards come into the room, and place their hands on Slappy.

MR. PLOTZ

Before the guards take you away Slappy, I just need to know, why do you need residuals from DVD sales?

SLAPPY

I've got a nephew to take care of.

The guards take Slappy away.

MR. PLOTZ

Now about the Warners?

PORKY

What about their old par-par-par-par-colleague, Buddy?

BUGS

Last I heard he became a nut farmer in Ojai. And he hasn't acted since Leon fired him back in the thirties. Why?

PORKY

Maybe there's a lin-lin-lin-lin-connection to Buddy and the Warners escaping.

MR. PLOTZ

Don't be ridiculous Porky. Even if Buddy was somehow responsible for all of this mess, why would he do it, and how would he have gotten past the guards to get to the water tower?

PORKY

I don't know it was just a thou-thou-thou-thou-thought.

MR. PLOTZ

Well whatever happened, no one really knows for sure. And we don't have any security footage of what happened.

FADE OUT.

FADE IN:

EXT. THE WB STUDIO LOT - NIGHT

Charlie walks out of a soundstage, and turns to his right. Minerva walks past him, but does not notice him.

CHARLIE  
(under his breath) Diva.

Charlie continues on his way, passing by Newt. As they pass by each other, Charlie and Newt wave. Charlie continues walking, goes past several soundstages until coming up to a trailer. Charlie reaches into his front right pants pocket and takes out a keychain. Charlie finds the right key, places it in the keyhole on the door to the trailer, and turns the key.

INT. THE TRAILER - NIGHT

Charlie walks through the door, and kicks off his shoes. He makes his way to the living room, and sits down on the couch, somewhat staring at the TV in front of him. Charlie then reaches over to his right and grabs two remote controls that are lying on the couch. Charlie presses the power button on one of the remotes, and the TV turns on. Charlie presses the power button on the other remote, turning on a DVD player, and the animated short "What's Opera, Doc?" appears on screen. The screen shows Elmer Fudd dressed as a Viking, jamming a spear in a rabbit hole.

ELMER FUDD ON SCREEN  
(singing) Kill the wabbit! Kill the  
wabbit! Kill the wabbit!

Charlie continues to watch the TV, and starts to lie down on the couch, eventually dozing off.

DISSOLVE TO:

INT. THE TRAILER - NIGHT

An hour later, the TV is showing the DVD menu, and Charlie is still sleeping on the couch. A loud noise is heard from outside and Charlie wakes up.

CHARLIE  
What was that?

Charlie gets up off of the couch, heads toward the door of the trailer, and puts his shoes on.

EXT. THE LOT - NIGHT

Charlie leaves the trailer, and starts to walk around. Another strange sound is heard.

CHARLIE

(to himself) It's got to be a stray dog or cat that managed to get onto the lot, and is going through the garbage, nothing to worry about Charles.

Charlie continues to walk in the direction of the sound, and sees a garbage can turned over.

CHARLIE

So it really was a stray animal.

Charlie walks over to the garbage can, and starts to pick it. Some faint giggling is heard, and Charlie raises his head.

CHARLIE

What was that?

Charlie shrugs a little as he finishes picking up the garbage can. Some more giggling can be heard, as Yakko, Wakko, and Dot start to creep up behind him. Charlie stands up straight, and Yakko, Wakko, and Dot jumps onto him.

YAKKO, WAKKO, AND DOT

Hi! Did you miss us?

CHARLIE

What the-?

Panicked, Charlie starts to run around a little, before heading straight into the side of a soundstage. Just as Charlie is about to run into the soundstage, Yakko, Wakko, and Dot jump off of him, allowing him to hit the wall. Charlie falls onto his back, partially unconscious. Yakko, Wakko, and Dot go over to Charlie and look down on him.

WAKKO

Faboo!

DOT

It was cute the way he ran into the wall.

YAKKO

Well sibs, I think we just found our new special friend.

Charlie regains consciousness, opens his eyes, and sees Yakko, Wakko, and Dot. Charlie gets to his feet, as a look of shock goes over his face.

CHARLIE

Who or what are you guys?

YAKKO

I'm Yakko.

WAKKO

I'm Wakko.

DOT

And I'm Princess Angelina Countessa Louisa Francesca Banana Fana Bo Besca the Third. But you can call me "Dot".

CHARLIE

Can I call you "Dottie"?

DOT

No, call me "Dottie" and you die.

CHARLIE

Who are you guys?

YAKKO AND WAKKO

We're the Warner Brothers.

DOT

And the Warner Sister.

CHARLIE

You're cartoon characters.

YAKKO

Hey, we protest you calling us "cartoon characters"; we prefer to be called "Animated-Americans".

Charlie turns his back to Yakko, Wakko, and Dot.

CHARLIE

This has all got to be a bad dream or something. That's it, you're still sleeping on your couch, and a Looney Tunes DVD is playing.

Wakko sneaks up behind Charlie, with a giant wooden mallet. Wakko positions the mallet over Charlie's head, and looks back at Yakko, who shakes his head. A disappointed look goes over Wakko's face, as he takes out a bag from underneath his shirt and places the mallet in it.

CHARLIE

Did one of you just try to bop me on the head with a mallet?

WAKKO

No. But if we did, how would you know?

Charlie turns around to face Yakko, Wakko, and Dot.

CHARLIE

I direct cartoons; this is the kind of thing I deal with all the time.

DOT

You're a director? Do you need a cute star for your next one?

CHARLIE

Actually what I need is a star who can actually take my direction.

WAKKO

Hey you should see our cartoons.

CHARLIE

You guys were in cartoons?

YAKKO

Why else would we be cartoons characters?

WAKKO

You should come to the water tower.

Charlie raises his head up to look at the studio water tower.

CHARLIE

The water tower?

YAKKO

Yeah, we've got all of our old cartoons.

Wakko, and Dot grab onto Charlie's left and right hand, respectively, as Yakko leads all of them toward the water tower. Charlie, Yakko, Wakko, and Dot go past several soundstages, until finally coming up to the water tower. Wakko and Dot let go of Charlie's hands, and they with Yakko start to climb up the water tower's ladder. Charlie follows the three of them, and climbs the ladder. After climbing several feet, Charlie starts to panic a little.

## CHARLIE

Just don't look down Charles. Just don't look down.

The fear starts to show on Charlie's face, as he looks down, and starts to panic further. Charlie looks up to see that Yakko, Wakko, and Dot are at the top of the tower, and have opened the door to it, which is in the shape of the WB logo. Charlie continues up the ladder, until eventually coming up to the top. Charlie steps into the water tower, and sees that despite what would be something small on the exterior, is actually quite large; including a pirate lagoon that has a WB logo in the middle of the water, a small railroad that goes in and around the lagoon, a modern-day living room area, a kitchen, and some bedrooms.

## CHARLIE

(in awe) I'd never believe that this place is so big in here. How Spielbergian.

Yakko and Dot walk up to Charlie, and grab onto both of his hands, leading him over to the living room, where Wakko is setting up a screen. Charlie, Yakko, and Dot walk over to the couch, and sit down with Charlie and Yakko on the outermost sides, and Dot in the middle. Wakko runs out of the living room, and returns with a film canister, and a stool. He places the stool behind the couch, and sits down on it. Wakko then opens the canister, takes out the reel, and sets the reel up, using his head as a projector. Yakko presses Wakko's nose, and the reel starts. Through his eyes, Wakko projects a cartoon, and a title card shows up reading "FLIES IN THE OINTMENT". The title card dissolves showing all three Warners with flypaper stuck on their rear ends. The three of them grab onto the flypaper in an attempt to remove it, but get their hands stuck. They all then struggle to get the paper off, until Yakko looks over at Dot and she sees what he is getting at. Dot bites onto the flypaper on Yakko's rear end, and tries to pull it off, only to get her face stuck. Dot tries to pull away, but is unable to. Wakko comes up behind Dot, bites onto her tail, and pulls back, only to rip Dot's face off of her head while staying stuck to Yakko's flypaper. Dot's face smiles, and Wakko appears as if he has gotten an idea. Wakko then bends over and sticks his own face onto his flypaper, ripping it off of his head.

DISSOLVE TO:

INT. THE WATER TOWER - NIGHT

A several hours later, Charlie, Yakko, and Dot are still sitting on couch as Wakko's head projects the **SAME** cartoon. Charlie rubs his eyes a little, looking very tired.

CHARLIE

How much longer does this thing go on for?

YAKKO

Three hours, why?

CHARLIE

This has been fun and all, but I've got to work in the morning, and I need to get some sleep.

Yakko presses Wakko's nose, stopping the reel. Wakko takes the reel off of his head, and Charlie, Yakko, and Dot get up off of the couch. Wakko gets down from the stool, and the three siblings walk Charlie to the front door. Charlie steps out of the tower, and starts to climb down the ladder. Wakko runs over to the top of ladder.

WAKKO

Take the express way.

CHARLIE

Express way? Why didn't we do that to get up?

WAKKO

The button's up here.

Wakko presses a button on the railing and the steps of the ladder move downward on their own taking Charlie to the ground. Charlie lets go of the ladder and starts to walk away from the water tower.

CHARLIE

I don't know what it is, but I think there's something there with those kids.

FADE OUT.

FADE IN:

INT. CHARLIE'S TRAILER - BEDROOM - MORNING

Charlie (wearing pajamas) lies in bed, asleep. A nearby alarm clock goes off, and Charlie wakes up. Charlie climbs out of bed, and rubs his eyes a little.

CHARLIE

Was that all a dream last night?

Charlie shakes his head a little.

CHARLIE

Had to be.

Charlie then leaves the room.

INT. CHARLIE'S TRAILER - BATHROOM - MORNING

Charlie enters the bathroom wearing nothing but a robe, and walks over to the tub. He turns the water on, and once it has heated up, Charlie pulls the knob to activate the shower. Charlie takes off the robe and steps into the tub. He grabs a bottle of shampoo, pours a little in his hair, and lathers up. Once his hair is lathered, Charlie rinses, and grabs a bar of soap. Charlie lathers his body with the soap, but struggles to get his back. Yakko, who is now in the shower with Charlie wearing a shower cap, grabs the soap.

YAKKO

Let me get that for you.

CHARLIE

Thanks.

Yakko starts to lather Charlie's back with the soap, and Charlie stands in the shower still somewhat half awake. A few moments later Charlie's eyes widen in a realization.

CHARLIE

Yakko, what are you doing in here?

YAKKO

Washing your back, what else would I be doing in here?

CHARLIE

Get out! Get out! Get out! Get out!

Charlie grabs onto Yakko, and throws his out of the shower.

YAKKO

Well that's gratitude for you.

Charlie turns off the water, grabs his robe, and puts it on. He then leaves the bathroom, and goes into the bedroom, where he finds Dot sitting at a vanity, with numerous containers of make-up. Dot tries some of the make-up.

CHARLIE

What are you doing here?

DOT

Why do you have all this make-up?

CHARLIE

Some actress left it here before I took over this trailer....wait if you and Yakko are in here then...

Charlie leaves the bedroom and heads toward the kitchen, where he finds Wakko picking up the fridge. Wakko tilts the fridge forward, and the doors open causing the food within it to fall. Wakko opens his mouth wide, and eats all of the food in one big gulp. Once finished, Wakko puts the fridge back in its original place, and lets out a loud burp.

CHARLIE

What are you doing?

WAKKO

I was hungry.

CHARLIE

Next time ask first. Yakko, Dot, could you guys get in here.

Yakko (now dressed normally), and Dot walk into the kitchen and stand beside Wakko.

CHARLIE

Look guys, I've heard rumors that you guys were loose, but I never believed Plotz about it. Now that I actually do know, I want to set up some ground rules.

YAKKO

Ground rules?

CHARLIE

I don't mind you guys coming over or whatever, but please don't do it before seven A.M. No joining me in the shower. No riffling through some of the stuff in the bedroom, and definitely no eating me out of house and home.

WAKKO

Sorry.

CHARLIE

Can you guys agree to that?

YAKKO

Okay.

Wakko nods.

DOT

Yes.

CHARLIE

Good.

YAKKO

So what are we going to do today?

CHARLIE

I thought I told you guys last night, I've got to work.

WAKKO

So you're going to direct a cartoon?

CHARLIE

Yeah.

DOT

Do you need someone cute in it?

CHARLIE

Sorry Dot, but the star of the cartoon is a bit of a diva, and I know she wouldn't want someone younger than her to upstage her. And before either of you two asks, Yakko, Wakko, I don't need you for anything.

YAKKO

But we weren't going to ask you about anything.

CHARLIE

Yeah right. When I mentioned I directed cartoons last night, you guys seemed like you wanted me to watch your old stuff so you could show me what you're capable of.

YAKKO

Well maybe.

CHARLIE

I'll level with you, I'm not sure if I can do anything with you guys right now. If the opportunity comes along, I'll let you know.

DOT

So what do you want us to do?

CHARLIE

For now just go back to the water tower, and hopefully if all goes well today I'll be done in a couple of hours, and maybe we can do something together. And if you guys don't mind I need to get ready for work.

Charlie leaves the room.

YAKKO

Anyone else think that Charlie actually does need us today?

Wakko and Dot both nod.

FADE OUT.

FADE IN:

INT. A SOUNDSTAGE - DAY

Several stagehands prepare the cartoon forest set for filming. Charlie sits in a director's chair not looking amused. Newt walks up to Charlie on his hind legs carrying a cup of coffee. Newt hands the cup to Charlie.

CHARLIE

What's this for?

NEWT

I just thought you could use it.

CHARLIE

Thanks. Now if only your co-star could be this courteous to me.

NEWT

Charlie, I've been in the business for years, and Minerva is one of the worst actors I've ever worked with. You on the other hand are one of the best directors I've worked with.

CHARLIE

That's good to know. Thanks Newt.

A door in the soundstage opens and Minerva enters.

NEWT

And here is Minerva, three hours late.

CHARLIE

So what else is new?

Charlie and Newt laugh a little.

MINERVA

I'm here, so we can get this over with. And I hope someone has learned to treat their star with a little more respect.

CHARLIE

Don't worry Minerva I wouldn't dare dream of doing this without you. (under his breath) Not like I have a choice.

MINERVA

What'd you say?

CHARLIE

Everyone to your places, we have a cartoon to make.

Charlie takes a sip of his coffee, as Minerva and Newt get onto the set.

NEWT

So where are we going to start today?

CHARLIE

We'll pick up from where we left off last night. Newt you were preparing a precarious trap full of explosives to try to trap Minerva near her house.

MINERVA

And me?

CHARLIE

You don't come in for another minute or so.

MINERVA

Fine.

Minerva walks to another part of the set, out of the view of the camera. A stagehand walks onto the set with numerous cartoon explosives, planks of wood, nails, and a hammer, and sets them down in front of Newt.

CHARLIE

Okay Newt, I need to get a crazed look in your eyes.

A crazed look goes into Newt's eyes, as he grabs some of the wood, nails, and hammer.

CHARLIE

Good. Newt, start building the trap, and action!

Newt starts to hammer away at the wood.

NEWT

Okay Newt, don't get upset. I'm not. You will get the little mink. I will. I'm a professionally trained hunting dog. Yes you are. My master won't mind if the pelt is a tad singed.

Newt stops banging the hammer, and the trap is complete. Newt takes out a match, lights it, and places it to the end of a fuse.

NEWT

You're a smarty everyday. Yes I am.

The fire travels through the fuse, and the explosives blow up causing Newt to take the brunt of the explosion. When the explosion clears Newt is now singed and huddled in a hole.

NEWT

This is a particularly sad moment for me.

Minerva walks up behind Newt.

MINERVA

What have you done?

Minerva looks over to the pond where her house is now residing.

MINERVA

How did you know I wanted to move my house next to the pond? Now I can...line!

CHARLIE

Cut!

Charlie walks onto the set.

CHARLIE

The line's "now I can see the water from my window". Is that such a hard line to get?

MINERVA

You better watch it, or you'll get fired.

CHARLE

At your request I assume, right?

MINERVA

Exactly. Daffy never wanted you to do direct me-

CHARLIE

But Bugs was so insistent on having me.

Newt shakes off the singed look.

NEWT

Minerva, as a seasoned professional, let me give you a bit of advice. If you want your director to give you respect, you've got to give it to him first.

CHARLIE

Look, neither of us will be getting anywhere, or paid, if you don't put whatever problem you have with me aside for the sake of the cartoon. Think you can do that?

MINERVA

Fine.

CHARLIE

Good. Let's take it from "you're a smarty everyday".

Charlie, Newt, and Minerva walk off of the set, as stagehands walk onto it. Charlie sits back down in his director's chair. The stagehands set the scene up again, and once set Newt and Minerva go back onto it. Newt puts the same crazed look in his eyes as before, and touches a lit match to a fuse.

NEWT

You're a smarty every day. Yes I am.

The fire travels through the fuse, and the explosives blow up causing Newt to take the brunt of the explosion. When the explosion clears Newt is now singed and huddled in a hole.

NEWT

This is a particularly sad moment for me.

Minerva walks up behind Newt.

MINERVA

What have you done?

Minerva looks over to the pond where her house is now residing.

MINERVA

How did you know I wanted to move my house next to the pond? Now I can see the water from my window. And I thought you didn't like me.

Minerva kisses Newt's nose, and he comes out of the hole and stands up straight. A popping sound is heard as Newt turns into popcorn. The popcorn then turns into Newt wearing a dress.

NEWT

(high pitched voice) I feel as giddy as a schoolgirl!

Yakko appears from behind Newt.

YAKKO

In that get up, you better.

MINERVA

(confused) What's going on?

Dot appears from behind Minerva, and walks over to Newt.

DOT

You know with the right shoes and a better style for your ears, you could look really cute.

Wakko comes out of the hole that is behind Newt, holding some of the popcorn.

WAKKO

Anybody else want any of this popcorn?

MINERVA

Charlie, are you going to let these kids ruin this cartoon.

Charlie pauses for a moment as a somewhat blank look goes over his face.

MINERVA

(a little angered) Well?!

Charlie starts to laugh, almost hysterically. Wakko and Dot come up beside Yakko.

YAKKO

I think we passed the audition.

Charlie continues laughing as he gets out of his chair and walks over to Yakko, Wakko, and Dot. Once on the set beside Yakko, Wakko, and Dot, Charlie stops laughing.

CHARLIE

That flypaper thing you showed me last night is nothing, compared to what you just did here. Hmm...maybe with the right script and concept...

MINERVA

If you're not going to do something about this situation I will. And it won't be pretty.

CHARLIE

I don't care. I think I might've found something better than directing you.

MINERVA

Fine. If that's the way you want it...

Minerva storms out of the soundstage. Charlie turns to Yakko, Wakko, and Dot.

CHARLIE

Now I thought I told you guys to go back to the water tower.

YAKKO

What can I say, we were bored.

CHARLIE

Wakko, Dot, is this how you also feel?

Wakko and Dot nod.

YAKKO

You're not going to do anything to us, are you?

CHARLIE

It's not like I'm your father or something. Besides, you guys may have just given me something to really get my career going.

WAKKO

So what are we going to do now?

CHARLIE

I've probably got to go see Plotz, but if you guys give me about a week or so I might have a script we could work on.

FADE OUT.

FADE IN:

INT. PLOTZ'S OFFICE - DAY

Mr. Plotz sits at his desk, as Charlie, Bugs, Daffy, and Minerva stand before him.

MINERVA

You have to fire this hack of a director. He's never cooperated with me, and those kids that came on set today ruined everything.

MR. PLOTZ

What kids might these be Charlie?

CHARLIE

Uh...now don't get mad Mr. Plotz, but the kids are the Warner Brothers.

BUGS

How did you meet the Warners?

CHARLIE

By accident last night.

MR. PLOTZ

Well I guess I should thank you for something Charlie.

CHARLIE

What?

MR. PLOTZ

You managed to catch the Warners, and now it's back to the water tower for them.

CHARLIE

But I think there might be something there with them.

DAFFY

Have you even seen any of their cartoons?

CHARLIE

I saw most of one last night.

DAFFY

Most of one?

CHARLIE

The thing was going to go on for eight hours.

MR. PLOTZ

Look Charlie, the Warners are completely out of control and a danger to the studio. They-

CHARLIE

Were ahead of their time. Please, Mr. Plotz let me at least try something with them. I think I might be able to work out some kind of a script in a week or so.

MR. PLOTZ

Please Charlie, don't try to convince me that an inexperienced director like you could possibly handle a bunch of animated maniacs like the Warners.

BUGS

Look Plotz, Charlie's a talented director, maybe even as good as some of the best who used to work for the studio back in the day. Besides from what I heard, Memlo was never able to control the Warners anyway.

DAFFY

Don't tell me that you're actually supporting having Charlie direct a cartoon with the Warners, rabbit.

BUGS

It's like I told Charlie yesterday, he needs something that's a little more his style, and directing Minerva ain't it.

MR. PLOTZ

Are you really sure that you want Charlie to do this Bugs?

BUGS

I'll put up my own money to do this if I have to.

MR. PLOTZ

Now Charlie, if I let you direct the Warners, do you think the destruction that's been going on will end?

CHARLIE

Well it would keep them occupied. Plus you know that if this does work out, we could very well make a mint.

MR. PLOTZ

How long of a cartoon do you plan on making?

CHARLIE

Probably the same length as most of Minerva's.

MR. PLOTZ

How long do you think you could get a script ready?

CHARLIE

Maybe in a couple days, a week tops. So what do you think?

MR. PLOTZ

There are some things that I want to do if we're going to have the Warners do this.

CHARLIE

What?

MR. PLOTZ

I want them to go to therapy with Dr. Scratchansniff.

CHARLIE

Okay. What about their schooling?

MR. PLOTZ

That was going to be the next thing I was going to ask you. Either way I'll make the arrangements for a teacher personally. Now there's one more thing we need to talk about.

CHARLIE

My contract, right?

MR. PLOTZ

Right. You're still under contract to finish the current cartoon you're working on.

CHARLIE

I think all I need is another day or so, we almost had it done today.

MR. PLOTZ

Minerva, do you think you can put up with Charlie for at least one more day?

MINERVA

Fine. I'll be getting paid either way.

MR. PLOTZ

Good. Now if the four of you don't mind, I have some work to do.

Charlie, Bugs, Daffy, and Minerva walk out of the office, and into the hallway. Daffy and Minerva take off in their own directions, while Charlie and Bugs walk together.

CHARLIE

I don't think I can thank you enough for this, Bugs.

Bugs stops for a minute, and Charlie does the same.

BUGS

Look Chuck, you're going to have to get something spectacular ready for the Warners, because as Plotz said, they're animated maniacs. But I do have faith in you as a director, so hopefully it should be all right. Just try to remember that you're dealing with a group of cartoon characters who are even crazier than me or the other Looney Tunes.

Bugs starts to walk away from Charlie.

BUGS

Good luck with this Charlie, and don't let the animated maniacs get to you too much.

Bugs walks out of Charlie's sight, as a somewhat confused look goes over his face.

CHARLIE

Animated maniacs? Animated...maniacs. Ani...maniacs. Animanics. Well, it does have a certain ring to it.

A partial smile goes over Charlie's face, as he walks further down the hall toward an exit.

END OF ACT 1