Back in Action

(Based on a story by Larry Doyle

Current Revisions by Larry Doyle, May 2002
We hear “Merrily We Roll Along,” a strangely forboding pipe organ version. Then screams.

ANIMATED IN THE STYLE OF “BATMAN BEYOND”

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

ELMER

(Maniacal Laugh)

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

Daffy is hoisted skyward. He spies a small open panel on the Calliope. It is a maze of wires and circuits.

In DAFFY’S COMPUTER-LIKE MIND, the circuits are analyzed in 3-D and the system’s Achilles Heel is located.

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

The circuit crackles. The calliope shudders and bucks.

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

VOICE (O.S.)

Wait. Hold on.

The cartoon image on screen freezes.

INT. CONFERENCE ROOM - DAY

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

DAFFY

But I was just getting to the love story...

MR. WARNER

(perplexed)

You killed Elmer.
CONTINUED:

ELMER
(upset)
You killed me.

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

DAFFY
He comes back from the dead later.
Horribly scarred, of course.

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

Daffy confidently addresses the WRETCHED WRITER, seated between Bugs and Mr. Warner’s Brother.

DAFFY
So those are the script changes I require. Off with you, scribe!

MR. WARNER
(matter-of-fact)
Let’s stick with this script.

MR. WARNER’S BROTHER
The writer worked very hard on it.

Mr. Warner’s Brother pats the writer on the head.

BUGS
Speaking of that which, I like what Daffy says here on page seven. Can I say it instead?

MR. WARNER
Certainly!

Mr. Warner’s Brother angrily smacks the writer on the head.

MR. WARNER’S BROTHER
Why didn’t you give that to Bugs in the first place?!

BUGS
(flipping pages)
Lots of these Daffy lines would sound better with me saying them.
(reads)
“Eh, you’re despicable.”

The Junior Executives laugh uproariously.

(CONTINUED)
DAFFY
That’s my catchphrase, you filcher!

KATE (O.S.)
The rabbit is right.

Everyone turns to KATE. She speaks quickly and confidently as if she doesn’t need anything or anybody, but we all know better. (Okay, she’s a young Katharine Hepburn.)

KATE (CONT’D)
All our research indicates that audiences like it when the rabbit talks and hate it when the duck talks, or does anything.

DAFFY
And, who, may I ask, are you?

MR. WARNER
Oh, didn’t I didn’t introduce her earlier? This is Kate Bonny, your new boss.

Kate smiles and waves at Daffy. Daffy smiles back uneasily.

MR. WARNER’S BROTHER
Kate’s our hottest shot executive. She’s the creative force behind “A Droopy Movie,” “Star Sgt. York,” and “Koosh!”

Over the above, quickly PAN across wall posters.

“A DROOPY MOVIE” A CGI Droopy is posed in mid-karate kick with a sexy, independent female dog posing behind him. Tagline: “Droop everything.”

“STAR SGT. YORK” Will Smith runs through an alien landscape, blasting vaguely Nazi-looking aliens. Tagline: “He was a pacifist. Until they made him mad.”

“KOOSH!” Lots of cute Koosh balls wearing sunglasses, drawn in the Pokemon style. Tagline: “Koosh is downtown, baby. It’s a happy time!”

MR. WARNER
We’re hoping she can do the same thing to you.

MR. WARNER’S BROTHER
For you.
CONTINUED: (3)

KATE
I think we should put aside the script for now and concentrate on the rabbit’s wardrobe.

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

KATE (CONT’D)
Urban suburban. Urban look, but roomier in the waist.

All the executives nod as if understanding.

DAFFY
Who cares what he wears??!! I think you’re all forgetting who’s the star of this picture!

MR. WARNER
(not really sure)
It’s Bugs Bunny, isn’t it?

MR. WARNER’S BROTHER
That’s what it says on the poster.

Mr. Warner’s Brother unrolls a poster. It reads, “BUGS BUNNY is ‘Back in Action’” in huge letters. An airbrushed Bugs stands in the foreground draped with babes. There’s a black speck behind him. We ZOOM IN. It’s a tiny pissed-off Daffy. Below this it reads, “Plus the duck.”

MR. WARNER
(re: poster, casual)
I was right. Bugs is the star and you’re... I’m sorry, it’s so small I can’t read it.

Daffy’s eye twitches. Changing tactics, he pitches himself.

DAFFY
When are you gonna get it, fellas? I’m thrice the entertainer he is!

Daffy leaps onto the table and begins entertaining.

DAFFY (CONT’D)
(Sings, bad rapping)
I’M THE DAFF, THE DUCK, AND I’M HERE TO SAY...
(cutsie swagger)
I WANNA BE LOVED BY YOU, YOU, AND NOBODY ELSE BUT YOU...

(MORE)
...’RE HAVING MY BABY—
(Rock vamping)
BABY BABY BABY BABY BABY!!!!

Daffy drops to his knees, windmilling his arm rock-starishly. No response.

Sfx: Cricket chirp.

Daffy looks down and silences the cricket with his thumb.

BUGS
(casual belch)

The room erupts. The suits pound the conference table in laughter. Daffy stews, then:

DAFFY
Yes, he’s hilarious. But this picture requires action!

Daffy does an expert back flip off the conference table and disappears below frame, apparently landing on his face.

BUGS
Aaaaaaand cut.

Daffy stands. The tip of his beak is flush with his face. He extracts it, then clears his throat.

DAFFY
I also happen to be skilled in the chopsocky arts! Like ah so!

Daffy turns to Bugs (he flipped to that side of the conference table), assumes a pose and executes a flurry of vaguely judo-like moves in the rabbit’s calm face.

At demonstration’s end, Daffy’s right arm is stuck in his ear up to his elbow; his hand protrudes from the opposite ear. The hand makes a half-hearted ta-da gesture. Daffy slowly drags his arm through his brain, stopping halfway.

DAFFY (CONT’D)
("Whaddya know?")

Algebra!

Daffy pulls his hand out and shakes the goo off it.

Bugs gracefully assumes an elaborate karate pose.

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

(CONTINUED)
He lightly flicks the back of Daffy’s head with his finger. Daffy’s EYES POP OUT and bounce around on the table.

VARIOUS EXECUTIVES
Ooh/ Aah/ He’s another Ralph Macchio/ Who’s Ralph Macchio?

Daffy blindly swipes at the awkwardly bouncing eyes (which watch with alarm). He finally grabs one, holds it between his fingers to see and catch the other. Daffy shoves the eyes up close to Bugs’ face. They squint.

DAFFY
(quietly seething)
Despicable.

BUGS
Anybody ever tell you you have beautiful eyeballs?

Kate is not sure about this.

KATE
Here’s one thought: what if instead of the duck, we have the rabbit play both parts?

The Junior Executives look to the Warner Brothers. The Warner Brothers nod. The Junior Executives nod.

BUGS
Twice as many lines. I like it.

Daffy crams his eyes back in. He takes his stand.

DAFFY
So it has come to this! I’m afraid the Warner Brothers must choose between an international matinee idol and muscled man of action...

The Warner Bros. smile.

DAFFY (CONT’D)
Me.

The Warner Bros. frown.

DAFFY (CONT’D)
Or you can cast your lot with this miscreant perpetrator of low burlesque!

(CONTINUED)
WARNER BROS.

(conferring)
Miserable perpetrator of low burlesque? I agree.

DAFFY

I see.
(turns on heels)
Sayarana then! Adieu! Au revoir! Aloha, meaning good-bye and not hello! Auf Wiedersehen!

Daffy exits, fading as he goes.

DAFFY (O.S. (CONT’D)
Arrivederci! Hasta la vista, babies! Never see you later, alligator! 23-billion scadoo...

The room is quiet for a beat.

BUGS

I was thinking Italian for lunch.

Everybody chimes in agreement. Some applaud.

EXT. STUDIO LOT - DAY

Daffy stomps across the back lot. He takes out a digital tape recorder and dictates.

DAFFY

Note to self: drop “Having My Baby” from song medley. Also, kill Bugs.

Daffy passes a bored-looking security guard. We can tell instantly that this is no ordinary security guard, though, because he is devilishly handsome and effortlessly charming. Also, he’s played by a movie star (Cary Grant, if he were much younger and not dead).

The guard, DUFF, waits until Daffy passes and then instantly snaps out of his stupor. He exits.

EXT. WARNER BROS. STUDIO LOT – CONTINUOUS

Duff strides purposefully across the lot, which is bustling with activity: a large stone monkey head is being moved on a flatbed truck; two workers carry a six foot tall Eifel Tower replica; a man in a Bigfoot body suit walks by carrying a Bigfoot head under his arm; three ladies dressed as Western Saloon girls chat by a soundstage door; leaning against the building is a backdrop of the Painted Desert.

(CONTINUED)
In the background, JOE DANTE walks by, chatting with ALFRED HITCHCOCK.

All this for a five-second shot.

EXT. WRITERS BUILDING - MOMENTS LATER

Duff passes a sign reading, “WRITER’S BLOCK.” A less official sign next to it reads, “NO LIQUOR DELIVERIES!”

EXT. WRITERS BUILDING - SECOND STORY LANDING — CONTINUOUS

Several WRITERS are milling about, doing nothing. Hearing someone coming up the stairs, they scurry frightened into their offices.

Duff appears, and quickly canvases the names/descriptions on the doors: “W. Faulkner -- Rural Drama,” “B. Fink -- Wrestling Pictures,” “P. Hobby -- Stage directions,” until finally he reaches “D. Drake -- Deadwood.”

Duff pulls out an extremely tiny bundle of TNT. He sticks the TNT in the keyhole and lights it. He cups his hand over the hole. There’s a muffled explosion and the door pops open. Duff slips inside.

INT. D. DRAKE’S OFFICE — CONTINUOUS

It’s incredibly tiny and cramped. There’s a couple of posters on the walls for spy/action movies that evidently came out in the late 60s or early seventies: “DUFF DAGGER in KILLBLOW” and “DUFF DAGGER in MOONKILL.”

Duff (we haven’t heard his name yet) is behind the desk, which is littered with movie scripts. He picks one up: “DUFF DAGGER in TO KILL THE ENEMY.” A yellow Post-It reads, “No more Duff, pls! — K”. Another script, “DUFF DAGGER JR. VS. THE GANGSTA RAPPERS,” has the Post-It, “NO! — K”. Subsequent scripts bear a huge red rubber stamp reading, “NO” with the name “K. Bonny” in small type below.

Duff shakes his head in disgust.

INT. EVEN SMALLER OFFICE - MEANWHILE

Daffy exits his tiny office (repurposed toilet) carrying a box of belongings. He squeezes around his ELDERLY RECEPTIONIST who’s reading a copy of “LOOK” magazine.

DAFFY

See ya around, Alice.

ALICE

(CONTINUED)
CONTINUED:

DAFFY
(getting misty)
I’m gonna miss that snappy banter. ∆

EXT. WRITERS BUILDING - SECOND STORY LANDING — CONTINUOUS

The WRITERS are milling about again. Again, they hear someone and scurry into their offices. Kate enters with the Wretched Writer from before.

KATE
Now what I need you to do is cram in a female romantic lead who’s feisty yet vulnerable...

WRETCHED WRITER
(brightening)
Like Reese Witherspoon?

KATE
More Reese-y. Less Witherspoon.

Kate closes the door on the writer and locks it. She is about to exit when she notices...

INT. D. DRAKE’S OFFICE — CONTINUOUS

Duff is rifling through a file cabinet, ripping out files, throwing some away and sticking others under his arm.

KATE (O.S.)
What are you doing?

DUFF
Investigating. Possible intruder.

KATE
And you think he might be hiding in the file cabinet?

DUFF
Covering all the bases. Ma’am.

KATE
(flips open phone)
I’m calling security.

DUFF
(sidles up)
I’m security.

KATE
(into phone)

(CONTINUED)
Duff flips her phone closed. Their patter is fast and snappy in the screwball mode.

DUFF
Do you know who Damien Drake is?

KATE
(quick, deadpan)
Aging hack writer who was inexplicably given a lifetime contract 30 years ago and who continues to crank out outdated silly spy adventures?

DUFF
I’m his son.

KATE
Oh. I suppose I should apologize, but that would be lying.

DUFF
(nods at poster)
Duff, like the silly spy.

He extends his hand. She doesn’t take it.

DUFF (CONT’D)
Okay, look, you know my dad disappeared a month ago...

KATE
(correcting)
We noticed he was missing about a month ago, yes.

DUFF
I took this guard job because I think the studio might be hiding something. My dad wrote me a while back that he works for this sexy but evil executive.

KATE
That would be me.

DUFF
I see. Well, I don’t mind apologizing even if I don’t mean it. I’m sorry I called you evil.

KATE
Accepted.

(CONTINUED)
CONTINUED: (2)

DUFF

But I stand behind sexy.

KATE

You’re entitled to your opinion.

(flips open phone)

Security? I have a... Would you say you’re primarily a burglar or a vandal?

Duff closes Kate’s phone again, and takes her hands in his.

DUFF

I think I can trust you, uh... I know it starts with a K.

KATE

Kate.

DUFF

(sincere)

Kate, I’m pretty sure you had parents, and so I’m going to ask you, entreat you, beseech you: could you, for my father, for me, could you look the other way just this once?

EXT. WARNER BROTHERS’ GATE - DAY

Duff, stripped of his guard shirt (he wears a muscle T), is hustled out the gate by two security guards.

SECURITY GUARD ONE

And stay out!

SECURITY GUARD TWO

Why’d you say “and”? You didn’t say anything before it.

SECURITY GUARD ONE

Don’t make me shoot you.

Daffy pulls up to the gate in the Batmobile.

SECURITY GUARD ONE (CONT’D)

Good morning. Could you pop your—

The trunk is already popped. In fact its jammed with Warner property (Computers, DVD players, props, costumes, etc.)

SECURITY GUARD TWO

I think you may have mistakenly—
The guard notices the seat next to Daffy is crammed with film canisters. They read, “Harry Potter 3” “Dirty Harry (Bloopers)” and “Casablanca (Only Copy)”

DAFFY
Could ya hurry it up? I gotta meet Spielberg about a thing...

EXT. STREET - MOMENTS LATER

Duff is hitchhiking just outside the gate. Behind him, one of the guards dropkicks Daffy. Daffy flies onto the back of Duff’s head. Duff turns around but Daffy remains in place; he’s now wrapped around Duff’s face.

DAFFY
Hello.
(Off Duff’s glare)
Let me get off your face there.

Daffy climbs down Duff. He gestures at the gate.

DAFFY (CONT’D)
You give 60 years to a company and they boot you for minor looting! So, what’s your sob story, sister? Lose your shirt in a factory fire?

Duff starts walking. Daffy follows.

DUFF
It’s a long story.

DAFFY
I got the time if you’re buying.

As they walk away:

DUFF
I’m not buying.

DAFFY
You don’t have to decide that now. Say, I have an idea: let’s hang out at your house. (extends hand) Daffy Duck. The Daffy Duck.

Duff shakes Daffy’s hand as they walk.

DUFF
Duff Drake.

(CONTINUED)
DAFFY
Duff Drake? What kind of silly name is that?

DAFFY
You do have food at your house...

INT. CONFERENCE ROOM - AFTERNOON

Bugs chomps on a slice of pizza with carrots on it. He seems distracted, possibly even concerned.

BUGS
Daffy should’ve come crawling back by now. Maybe he got hit on head and has amnesia and doesn’t remember he don’t have a spine. (feigning worry)
Or maybe he got run over by a car. Again and again and again! (feigning terror)
Or maybe he’s been kidnapped by a mad scientist who plans to inject him with plum DNA so that he can make his own sauce!

The Warner Bros., eating identical bowls of spaghetti, both have sauce all over their faces.

MR. WARNER
Forget him.

MR. WARNER’S BROTHER
We’ll get another duck.

At the door is ROB SCHNEIDER.

ROB SCHNEIDER
I’m available.

EXT. DAMIEN DRAKE’S HOUSE — AFTERNOON

It’s a modest California bungalow. Duff and Daffy stroll up the front walk. Daffy seems bored.

DUFF
... So I dropped out of clown college, and then I was a river raft guide for a while...
The voice is GRANNY, who lives next door. During the following scene, we can see TWEETY swinging in his cage in Granny’s living room, while SYLVESTER sneakily piles up sofa and chair cushions trying to get up to the cage.

DUFF
Good afternoon, Granny. This is my, uh, I guess friend, Daffy.

DAFFY
You probably recognize me.

GRANNY
I’m afraid I don’t. Mr. Drake, have you found your father yet?

DUFF
Not yet. But I will.

GRANNY
Oh, I do hope so. I wouldn’t want loud teenagers moving in next door.

Behind her, we see Sylvester, balanced precariously on the pillows, about to open Tweety’s cage.

DUFF
Granny, it looks like your cat is trying to eat your bird in there.

GRANNY
I know, dear. I like to let him get a teensy bit closer. Now, if you’ll excuse me...

Granny patters back to her house. A moment later, we see Sylvester turn in fear, fall off the pillows, then scurry around the house as Granny whomps him with her broom.

INT. DAMIEN DRAKE’S HOUSE - CONTINUOUS

Duff and Daffy enter. Daffy checks the place out.

DUFF
This is my Dad’s house...
DAFFY
I’ve dived into worse flea bags.
It’ll do for a couple of weeks.

DUFF
(not listening)
Try not to touch anything; I’m
still sorting everything for clues.

Daffy begins touching everything. He picks up a couch
 cushion, sees something he likes, and eats it.

INT. DAMIEN DRAKE’S HOUSE – BEDROOM – DAY

Duff is putting on a shirt.

DUFF
(calling, like a Mom)
I can hear you touching things!

DAFFY (O.S.)
Jackpot!

Duff doesn’t like the sound of that.

INT. DAMIEN DRAKE’S HOUSE – DEN

It’s a small wood-panelled affair. Daffy walks along,
touching things. He comes to a print of the “A Friend in
Need,” from C. Coolidge’s “Dogs Playing Poker” series.

DAFFY
That is art.

DUFF (O.S.)
Hey, what did I tell you about
touching stuff?

DAFFY
I’m looking for clues, my dear man.
Perhaps you’ve seen “Deduce, You
Say?” I happen to be the world’s
greatest detective.

DUFF
You’ve played a detective.

DAFFY
There’s a difference?

Daffy hops into the plush leather chair behind the desk.

DUFF

(CONTINUED)
DAFFY
Keep your Huggies Brand Disposal Diapers on!

Daffy pulls a box of Huggies from out of nowhere, turns it toward camera, then tosses it away as if nothing is going on. He caresses the chair’s arm.

DAFFY (CONT’D)
Tooled leather!
(noticing)
Desk monkeys!

On the desk are that classic sculpture of the “See-Hear-and-Speak-No-Evil” Chimps. Daffy grabs the sculpture but it won’t budge.

DAFFY (CONT’D)
Heavy little devils...

DUFF
You are so plucked.

Daffy grabs the sculpture with both hands, presses both feet against edge of the desk for leverage. In CLOSE-UP, we see his finger depress a hidden button in the back of the middle chimp’s head. The sculpture starts moving. Daffy lets go and flies back into the chair, spinning around.

The chimps’ hands pull away from their eyes, mouth and ears, respectively. They begin chattering loudly.

Duff and Daffy look on, flabbergasted, but only for a moment, because Daffy’s chair suddenly drops through the floor.

INT. SECRET UNDERGROUND SPY LAIR — CONTINUOUS

The chair stops just as suddenly. Daffy uses his bill to pry the rest of his head from his neck. Above him, Duff swings down athletically through the hole and drops to the ground beside him.

DUFF
You okay?

DAFFY
(in a neck brace)
Now you’ve got a lawsuit on your hands.

Just then, Daffy notices and Duff turns to see:
INT. SECRET UNDERGROUND SPY LAIR - CONTINUOUS

It’s filled with flashy computer screens, gadgets, etc... Daffy walks into frame, discarding his neck brace, followed by Duff.

DAFFY
Talk about your finished basements!

Duff stops at a futuristic desk. It has dozens of pictures on it. Duff picks one up. It’s a picture of a three-year-old Duff being tickled by his Dad. This clearly affects him. Other pictures: young Duff in his baseball uniform, young Duff and his Dad at the beach, real Kodak moments.

Overwhelmed, Duff sits down. Suddenly, lights flash below him. He looks down and sees that the chair is scanning his rear end with a laser (like a Xerox machine).

FEMALE COMPUTER VOICE
Identity confirmed.

A flat view screen emerges from the center of the desk. The face of an older man appears on it. (Daffy looks on.)

DAMIEN DRAKE
Hello, son.

DUFF
Dad, what the heck is--

DAMIEN DRAKE
This is a recording. Please don’t interrupt... First of all, it’s good to have you home. It’d be nice if I didn’t have to disappear to get you to visit, but...

Duff rolls his eyes.

DAMIEN DRAKE (CONT’D)
Now try to pay attention. It’s a long story.

DAFFY
Oh, great, it’s heredit--

Duff grabs Daffy’s beak and squeezes it. When he releases it, Daffy’s bill looks like a rolled-up newspaper.

(CONTINUED)
All these years, when you thought your old man was “just” a writer, I was in fact an operative of a government agency so secret it doesn’t have a television series. My last mission was to recover the giant diamond of legend known as the Blue Monkey.

Daffy tries to maintain his composure but two thick streams of drool emerge from the sides of his mouth. He quickly sucks them back in and swallows hard.

The screen changes to illustrate Damien’s narration:

DAMIEN DRAKE (V.O.) (CONT’D)

If the ancient writings are true, this fabled gem is imbued with immense juju. Whoever possesses it is said to have to power to subjugate his enemies and to exalt himself above all others.

On screen, we see ancient lettering dissolve into the translation, “Above all others.”

DAFFY (drooling)
Money and power?

Duff quickly pulls off Daffy’s bill and tosses it off screen. Daffy petulantly goes after his beak.

DAMIEN DRAKE (V.O.)
The fact that you are seeing this means I may have failed in my mission. I have either fallen prey to one of the nefarious traps protecting the Blue Monkey, or I have been captured by an evil cabal bent on obtaining the diamond and using its powers for their own diabolical ends.

Over the above, we see a not very good actor fall down a hole, shield himself from an unseen falling object, stagger around with a very fake-looking spear run through him and being overpowered by two men wearing Zorro masks.

(CONTINUED)
Below all this flashes the disclaimer: “DRAMATIZATION.”

Damien reappears on the view screen.

**DAMIEN DRAKE (CONT’D)**

Here’s the bad news: There isn’t anyone at the agency I can trust with this. Basically, we’ve got a lot of deadwood. And so, I’m forced to turn to the only man I think is qualified to replace me: you.

Duff is startled.

**DAMIEN DRAKE (CONT’D)**

Son, I’d really appreciate it if you would fulfill my mission and save the world. I mean, if you’re not too busy gallivanting around on one of your half-assed escapades.

Duff SIGHS heavily.

**DAMIEN DRAKE (CONT’D)**

Don’t give me that look. Now listen. I’ve left you a series of clues to the location of the Blue Monkey. Each clue will lead you the next, and so on. Whatever you do, don’t let these clues fall into the wrong hands. Specifically evil hands.

Daffy returns, refastening his beak.

**DAMIEN DRAKE (CONT’D)**

Duff, I know this is a lot of responsibility to give someone who’s never been responsible in his whole life. But I wouldn’t ask you to do this if I didn’t think you were capable of it. If you apply yourself.

The screen goes black. Then turns back on.

**DAMIEN DRAKE (CONT’D)**

For goodness sakes, son, if you’re ever going to finish anything, this is it. Seriously.

The screen goes black again. Then turns back on.

**DAMIEN DRAKE (CONT’D)**

Good luck. Try not to screw up.

(CONTINUED)
The screen goes black and slides back into the desk.

DUFF
(exasperated)
He can’t just tell me where the
diamond is. Everything’s a test. What clues?

FEMALE COMPUTER VOICE
That is the secret woid.

Across the room, a slot opens in a wall. Something shoots out from it at high speed right at Duff’s head. It stops dead in the air inches from his eyes, and drops to the desk. It’s a playing card. Duff picks it up.

DUFF
Ten of diamonds...

DAFFY
A clue! A clue to the whereabouts
of a giant diamond!

Daffy grabs the card and pulls. Duff pulls back.

DUFF
You’re bending it!

DAFFY
You’re not letting go!

As the card bends, we briefly see an image flicker on its surface. Duff yanks the card away.

DUFF
Hold on.

Duff bends the card slowly in his hand. The image flickers past again. He lessens the bend slowly. The very clear image of a pretty woman in a cowboy hat appears.

DUFF (CONT’D)
I know her. She’s an old friend of
my dad’s from Las Vegas.

DAFFY
Vegas! This just keeps getting
better! C’mon, let’s vamoose!

Daffy grabs Duff’s arm. Duff shakes him off.

DUFF
We’re not going anywhere. I’ve got

(CONTINUED)
CONTINUED: (4)

Duff walks away with Daffy trailing him.

DAFFY
But giant diamonds and espionage and sexy dames no doubt! That’s a job for:
(a la Sean Connery)
Duck. Daff Duck.

DUFF
No.

Duff jumps up and grabs onto the edges of the hole in the ceiling. As he pulls himself up, Daffy grabs onto his legs.

DAFFY
Adventure! Treasure! Eating in restaurants! You gotta let me come.

INT. DAMIEN DRAKE’S HOUSE — DEN — CONTINUOUS

Duff peels Daffy off his legs and gets up.

DUFF
No offense, but I gotta go save my ∆
Dad from monkeys and cabals and who ∆
knows what else and I don’t need ∆
you around screwing up and touching ∆
things and... quacking.... ∆

DAFFY
From the sound of it, your dad thinks you might need some help...

Duff glares at Daffy then exits. Daffy follows.

THROUGH DAMIEN DRAKE’S HOUSE

Daffy follows Duff through various rooms as Duff quickly stuffs a gym bag with a few essentials: clean underwear, toothbrush, People magazine...

DAFFY
You owe me! Think of all the laughter I’ve given you over the years!

DUFF
I don’t follow you.

DAFFY
I’m handy! I can drive stick! I know Esperanto! I could be a decoy!

(CONTINUED)
He suddenly becomes motionless, rocking like a decoy. Duff passes him, unimpressed. Daffy pops back up and follows.

DAFFY (CONT’D)
(desperate)
If you run out of food, I’m quite tasty.

Duff smiles at Daffy’s persistence and stops.

DUFF
I bet you would be tasty.

DAFFY
Well. Not that tasty.

DUFF
You can come. But if you screw up even once...

DAFFY
You gotta spot me three screw-ups.

DUFF
One screw-up.

DAFFY
(shakes Duff’s hand)
You won’t regret this, but don’t quote me on that. Okay, first stop, Vegas. Should we jet or copter in?

DUFF
We’ll take my Dad’s car...

DAFFY
A superspy car? Let’s roll!

INT. DUFF’S GARAGE — A MINUTE LATER

It’s pretty dark. Duff pushes the garage door button.

DUFF
I don’t think this is a spy car.

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

DAFFY
Don’t be ridiculous. You know how you know it’s a spy car? Because it doesn’t look like a spy car.

Daffy and Duff get in. The Hornet SPUTTERS to life and
As the garage door closes, we see the floor flip over (à la “The Green Hornet”) REVEALING A SLEEK, SUPER COOL SILVER SPY CAR.

EXT. THE PALM — NIGHT — ESTABLISHING

INT. THE PALM — CONTINUOUS

Kate and Bugs sit at a booth. The wall behind them is covered with caricatures of cartoon celebrities from Betty Boop to the Powerpuff Girls.

Looming above the booth behind Kate are two large, circular, black cartoon ears.

MICKEY MOUSE-ISH VOICE
I’ve made them 400 billion dollars!
So if I say I want to take over “Nightline,” they should be kissing my buttons!

Kate rolls her eyes, then makes her pitch to Bugs.

KATE
I think we have an opportunity here...

BUGS
(re: menu)
The snapping turtle does look good.

KATE
An opportunity in replacing the duck.

BUGS
Oh, Daffy’s gonna be back. He’s like a bad smell. It’s his most charming attribute.

KATE
The duck’s gone. He’s history.

Kate produces a Treo Communicator and makes a few quick motions with the stylus.

KATE (CONT’D)
He’s deleted.

BUGS
You’ll go far in this business.

KATE
I already have. The question is,

(MORE)
CONTINUED:

KATE (CONT’D)
The answer: We team you up with a hot, young female co-star!

BUGS
I don’t think I’d feel right about dropping anvils on a girl...

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

BUGS
(defensive)
Usually I play the female love interest.

Bugs whips on a bonnet and bats his eyelashes.

KATE
About the cross-dressing. In the past, funny. Today, disturbing. That’s exactly the kind of thing we have to proactively not do if we’re going to launch the Bugs Bunny franchise into the 21st Century...

Bugs, in a space suit, floats at an angle above his seat.

KATE (CONT’D)
(not amused)
Look, I can’t reinvigorate you if you won’t play ball with me...

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

KATE (CONT’D)
That’s not funny.

BUGS
We disagree.

KATE
(a tiny bit petulant)
You know, I think you’d be a little more collaborative, considering you haven’t had a hit in forty years.

A smug Bugs is spinning a basketball on his finger.

BUGS
Excuse me? Space Jam?

(CONTINUED)
KATE

Excuse me? Michael Jordan?

The basketball quickly deflates around Bugs’ finger, matching his expression.

KATE (CONT’D)
(all business)
I’m trying to be nice here, but I was brought in to leverage your synergy, and I’m not going to let you or some wacky duck—

BUGS
Daffy.

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

Bugs wears a blindfold, a cigarette dangling from his lips.

BUGS
(brave, yet French)
Please, not in the face.

Kate smacks the cigarette out of Bug’s mouth.

KATE
(panicked whisper)
You can’t smoke! What are you, crazy?

BUGS
No, that’s Daffy.
(doing Daffy)
Woo hoo! Woo hoo! Woo hoo!

KATE
See? Nobody likes that.
(putting foot down)
As the executive on this project, I’ll have to insist that we explore going in a different direction.

BUGS
As the recipient of these five Oscars...
He says this as he places the fifth on the table. (Four are already there.) He reaches back under the table and pulls out his Hollywood Walk of Fame star, which he has apparently jack-hammered out of the sidewalk.

BUGS (CONT’D)

...and this, I insist we wait and see if Daffy comes back.

DAFFY DUCKISH VOICE

I’m back, Bugsy!

It’s Rob Schnieder, in a cheap duck costume.

EXT. HIGHWAY 15 — MOJAVE DESERT — NIGHT

WINDSHIELD POV

The headlights illuminate an endless expanse of straight highway, the yellow dividing line pulsating hypnotically. This film school staple is quickly replaced when we notice through the windshield that the car is not driving straight but weaving all over the road.

ON DAFFY

Inside the car, leaning back and forth, looking terrified.

DAFFY

Eh, uh, Duff old bean. You want me to drive for a while?

Reveal Duff, his head sideways on the steering wheel, lolling side and side. His eyes are shut.

DUFF

(sleep talking)
I’m fine. Fine. Fi.
(drifts off, then)
Chitty chitty bang bang, you can fly!

Duff “rolls over,” causing the car to veer wildly in the other direction. Daffy grabs the wheel, and reaches under the driver’s side.

DAFFY

Let’s just take these little piggies off the gas. Good boy...

EXT. HIGHWAY 15 — MOJAVE DESERT — CONTINUOUS

The car rolls to a stop.

(CONTINUED)
INSIDE THE CAR

Daffy straps the sleeping Duff into the passenger side seat. He hops into the driver’s seat.

DAFFY
Next stop, the Las Vegas strip!

Daffy turns the key in the ignition.

OUTSIDE

The car instantly flips over onto its roof.

EXT. BUGS BUNNY’S MANSION — MORNING

A ritzy estate. The initials B.B. adorn the gates. We hear a PHONE RING.

INT. FOYER — BUGS BUNNY’S MANSION — CONTINUOUS

A FRENCH MAID bustles up and answers a fancy phone.

FRENCH MAID
Hello? And who is this calling?

The maid bustles off with the phone, trailing the cord.

The maid bustles through formal dining room, then the library, then out onto the patio, then past the pool, all trailing the cord.

EXT. GROUNDS — BUGS BUNNY’S MANSION — CONTINUOUS

In the middle of the meticulously kept lawn is a rabbit’s hole. The maid runs up to the hole and calls down.

FRENCH MAID
Mr. Bugs! Ze phone!

A groggy Bugs sticks his head out of the hole. The maid hands him the phone. The cord barely reaches.

BUGS
(tired, rote)
What’s up, doc?

EXT. HIGHWAY 15 — MORNING — CONTINUOUS

INTERCUT is Daffy, gloating on a cell phone.

DAFFY
Ha!

(CONTINUED)
CONTINUED:

BUGS

Daffy?

DAFFY

Just a friendly call to tell you that you can keep your precious Hollywood dreamland.

As Daffy rants, reveal that behind him a tow truck driver is trying to figure out where to attach the hook in order to roll the car back onto its wheels.

DAFFY (CONT'D)

It so happens that while you’re pretending to star in an action movie, I’m in actuality starring in my own action reality! Me and my sidekick Duff are on our way to Vegas to score the Blue Monkey, a huge diamond which, might I add, has the power to turn me into the biggest thing to hit Tinsel Town since the fat celebrity of your choice.

BUGS

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

DAFFY

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

Daffy hangs up triumphantly. Duff stands behind him, sipping a refreshing Mountain Dew.

DUFF

Your sidekick?

EXT. GROUNDS — BUGS BUNNY’S MANSION — CONTINUOUS

Bugs stares at the receiver in confusion.

BUGS

Blue Monkey?

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

AN AUDIO WAVEFORM flickers as the words “Blue Monkey” ECHO.

PULL BACK to reveal other WAVEFORMS, and other spectral voices saying things like “Blue Moon,” “Blue Man,” “Blue

(Continued)
PULL TO reveal a huge map of the world flickering with waveforms. An ALERT SOUND. A waveform on the West Coast flashes red.

INT. HIGH TECH COMMUNICATIONS ROOM — CONTINUOUS

A lone figure looks up from his book. He clicks a mouse. The giant screen in front of him zooms in on the red waveform: North America, West Coast, Los Angeles area, where we see a waveform connecting a position in Beverly Hills to one in the Desert.

The figure clicks on the waveform. We hear:

DAFFY’S VOICE
...my sidekick Duff are on our way to Vegas to score the Blue Monkey.

The figure closes his book: “PAIN AND ITS CREATION”. He stands. He is humongous. He is MR. SMITH.

INT. HIGH TECH HALLWAY — MOMENTS LATER

Mr. Smith fills the entire narrow corridor, which leads to a small door at the end.

Mr. Smith stops before the door. An electronic pad appears from the wall. He places his hand on it. It scans his palm.

A laser shoots from the wall and scans his retina.

A slot opens in the wall and a robot arm emerges with a cotton swab between its fingers. The arm wipes the swab on Mr. Smith’s neck. A hypodermic needle extends from a finger of the arm. It extracts blood from Mr. Smith’s neck.

Throughout all this, Mr. Smith remains expressionless.

The arm retracts into the wall. We hear a pleasant DING. The door slides open. Inside is a chute no bigger than Mr. Smith. Mr. Smith wedges himself inside. The door slides shut. We hear a FLESHY SQUEAKING SOUND.

INT. ACME BUILDING — BOARDROOM — DAY

The boardroom is a huge glass pyramid atop the ACME building, offering a panoramic view of Urbana, a thriving megalopolis somewhere in Midwest.

A sleek, black, A-shaped dais is populated with actors who have played villains in other movies, including some actors literally lifted from old Warner Brothers movies. Each sits behind a nameplate matching their character name.

(CONTINUED)
Presiding at the acme of the dais is MR. CHAIRMAN. A fluffy baby chick pitter-pats in front of him.

MR. CHAIRMAN
That is unacceptable!

Mr. Chairman smashes his fist down on the baby chick and it disappears in a puff of yellow feathers (No blood).

MR. CHAIRMAN (CONT’D)
We cannot have nine-year-old children working in sweatshops making Acme sneakers! Not when five-year-olds eat so much less!

V.P., CHILD LABOR
They also make a lot more mistakes.

MR. CHAIRMAN
And how is that our problem?

Mr. Chairman impatiently blows the feathers off the table. He reaches down to his side, where there is a wire cage filled with live baby chicks. He places a fresh one on the dais in front of him.

MR. CHAIRMAN (CONT’D)
Next order of business.

We hear a SQUIRTING SOUND and Mr. Smith pops up next to Mr. Chairman. Mr. Smith leans over and whispers something in Mr. Chairman’s ear.

MR. CHAIRMAN (CONT’D)
Thank you, Mr. Smith.
(to the board)
Good news, my friends.

A touch-sensitive LED array appears in the black surface of the dais. Mr. Chairman manipulates the controls.

A holographic image appears in the air above the dais. It begins as a satellite picture of the Mojave desert, but ZOOMS IN to a small car on Highway 15, and finally the image of the Hornet.

MR. CHAIRMAN (CONT’D)
Damien Drake’s ne’er-do-well son has taken the bait.
(building intensity masking exposition)
(MORE)
Once he retrieves the information his father has left behind, we will relieve him of it, find the Blue Monkey and use its powers for our own diabolical ends!

Mr. Chairman slams his fist on the dais. He realizes he has missed the chick and slams his fist again. It skirts away. He gets it on the third try.

Mr. Chairman (CONT’D)

(evil grin)

Soon the Acme Corporation shall be exalted above all others!

THE BOARD (together)

Above all others.

Mr. Chairman begins LAUGHING EVILLY. The rest of the board joins in. As their laughter builds we PULL OUT, through the wall of the glass pyramid, to reveal the mirror-and-glass ACME skyscraper towering above all others in Urbana. (The frame of the glass pyramid forms a giant “A”.)

VOICE (O.S.)

Wait a minute.

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

V.P., RHETORICAL QUESTIONS

What about the duck?

MR. CHAIRMAN (a beat, then)

Extra crispy.

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

FILM LEADER

A clapboard appears on screen. It reads, “Back in Action,” Scene 7, Take 1"

EXT. CARTOON FOREST - DAY (SCRATCHY ANIMATED DAILY)

A familiar scene of a cartoon forest. The familiar music from Peer Gynt. Soon enough we hear a familiar argument--

BUGS (O.S.)

Duck season!
DAFFY DUCKISH VOICE (O.S.)
Rabbit season!

Reveal Bugs is arguing with Rob Schneider in a duck suit.

BUGS
Duck season!

ROB SCHNEIDER
Rabbit season!

BUGS
Rabbit season.

ROB SCHNEIDER
Duck season! Shoot! Shoot the duck!

Elmer raises his shotgun.

INT. SCREENING ROOM — CONTINUOUS

The audience is mortified as we hear a SHOTGUN BLAST.

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

The lights come up. A beat.

BUGS
(eating popcorn)
Probably shoulda filmed that last, instead of first.

KATE
The scene’s problematic anyway. It’s violent, no one’s cooperating, no one’s learning...

MR. WARNER
(Matter-of-fact)
We need another duck.

MR. WARNER’S BROTHER
What about that Donald fella?

BUGS
He went crazy years ago...

KATE
Is David Spade still in the business?

(CONTINUED)
BUGS
(eyes narrowing)
I will not work with David Spade.

Bugs produces a copy of People magazine. On the cover is a photo of David Spade in a tuxedo posing with Lola Bunny, in a wedding dress. “JUST DUCKY” reads the headline. The subhead: “David Spade and Lola Bunny celebrate a love that transcends species.”

MR. WARNER
Well then, I’m out of ideas.

MR. WARNER’S BROTHER
I’ve never had an idea.

BUGS
(begrudging)
Well, there’s one possibility...

MR. WARNER
I like possibilities.

BUGS
He may be mean and selfish and greedy and he’ll sell you out for surprisingly little, but the truth is, nobody takes a shotgun blast to the head like Daffy.

MR. WARNER
You’re right. What happened to him?

KATE
If you recall, we felt his poor demographics, coupled with his—

MR. WARNER
(completely casual)
You’re fired.

KATE
What?

MR. WARNER’S BROTHER
(casual)
You let our best duck get away.

MR. WARNER
Your career is basically over.

KATE
Wait, what about “Koosh!”? It made

(CONTINUED)
MR. WARNER
That’s not a billion.

KATE
Look: if you really want the duck,
I can get him back.

MR. WARNER’S BROTHER
By Monday. Because that’s the
arbitrary deadline I’ve set.

KATE
You have my word as a motion
director executive.

MR. WARNER
Why don’t you just spit in my face?

KATE
(thinks, then:)
Okay, how about pinky swear?

The Warner Brothers like this. They pinky swear with Kate.

Bugs pops in next Kate, dressed like a lady hunter.

BUGS
(lady voice)
A duck hunt! We’ll have such fun!

Bug’s cartoon shotgun goes off. Bugs giggles coquettishly.

KATE
(flating)
I think you should stay here.

BUGS
(tosses away costume)
I could be of some assistance with
crass asides, wisecracks,
mischief and whatnot.

KATE
I don’t need any help.

Bugs looks pleadingly to the Warner Bros.

MR. WARNER
(like a parent)
Let Bugs go with you.

MR. WARNER’S BROTHER
And don’t lose him. Or else you’re
Kate looks annoyed. Bugs appears, dressed in “urban” gear and shades. Over the speech below, Bugs zips into a series of poses around Kate, starting with typically buddy picture poses (back-to-back, scowling at each other, etc.) and devolving into silliness (sitting on her shoulders).

BUGS
(movie announcer)
She goes by the book. He plays by his own rules. He’s downtown; she’s uptight. She’s one thing; he’s another. Could this be a match made in heaven? Or hell?

Bugs dips Kate, a la the famous Eisenstaedt of the sailor and nurse in Times Square.

KATE
Don’t touch me.

Bugs lets go. Kate falls to the ground.

INT. DUFF’S HOUSE - AFTERNOON

On the door. The wood around the lock splinters. A moment later Kate enters, carrying a crowbar. Bugs follows, licking an ice cream cone.

KATE
Why didn’t you tell me earlier he was hanging out with Duff Drake?

BUGS
You said you didn’t need any help.

The place is, of course, empty.

KATE
Duff! Hand over the duck and we can keep the police out of this!

She starts opening drawers and turning over furniture cushions. Bugs watches for a moment.

BUGS
Would it help if I told you Daffy said they were going to Vegas?

KATE
(really steamed)
It might.

(CONTINUED)
CONTINUED:

BUGS
And might it further help to suggest we could get there fast in this? Δ

Bugs points out the door to the garage. Kate peeks out. Δ

INT. DAMIEN DRAKE’S HOUSE — GARAGE — CONTINUOUS
The Spy Car casts off a luminous glow. Kate smiles. Δ

KATE
It would. Δ

EXT. DUFF’S HOUSE — GARAGE — LATE AFTERNOON
The door opens, revealing Bugs and Kate in the Spy Car. Δ

INT. SPY CAR — CONTINUOUS
Kate straps in. A determined Bugs straps on a ridiculous number of belts and puts on a bike helmet. Δ
Kate grabs the stick and puts the car into drive. Δ

EXT. DUFF’S HOUSE — CONTINUOUS
The car literally leaps from the garage, as if it has gone from zero to ninety in zero seconds, flies several feet before landing on the end of the driveway. Δ

As the spy car heads for the setting sun at the speed of light we cut to-- Δ

EXT. LAS VEGAS STRIP — EVENING
Duff and Daffy are cruising down the very efficiently arranged Strip, until they see: Δ

A marquee reads, “Dusty Tail in her 35th Smash Year” Δ

DUFF
Well, that wasn’t too hard... Δ

The hornet pulls into: Δ

EXT. CASINO — CONTINUOUS Δ

The huge casino’s facade is a six-story neon Yosemite Sam. Δ
He’s holding a bag of gold in one hand and shooting his gun in the other (The “gun shots” are fireworks.) Across Sam’s hat is the name of the casino: THE GOLDEN NICKEL. Δ

(CONTINUED)
We ZOOM IN on Sam’s eyes. As we get close, we see they are windows, into:

INT. THE GOLDEN NICKEL — SAM’S OFFICE — CONTINUOUS

YOSEMITE SAM looks at a security console. One of the black-and-white monitors provides a DOWN ANGLE on Duff and Daffy exiting the hornet at Valet Parking.

Sam turns to address Mr. Smith, who stands mutely.

YOSEMITE SAM
You want the varmints and what information they picked up. I gotcha. But what’s in it for ol’ Sam?

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

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

YOSEMITE SAM (CONT’D)
I gotcha.

A WOODEN PLANK

Burned into in large letters, “GOLDEN NICKEL”. Below that in smaller letters, “AN ACME CASINO.”

EXT. GOLDEN NICKEL - ENTRANCE — CONTINUOUS

Duff and Daffy pass under this plank, and through two automatic saloon doors into:

INT. GOLDEN NICKEL — CONTINUOUS

It’s an over-the-top, Wild West themed casino. Several brawls seem to be progress, and it’s unclear it’s for show.

Duff and Daffy are so amazed at their surroundings they don’t notice when they pass Mr. Smith, looking somewhat incongruous in a cowboy outfit.

Off to one side DUFF sees BRAD PITT and GEORGE CLOONEY from “Ocean’s Eleven” (2001) playing poker with FRANK SINATRA and DEAN MARTIN from “Ocean’s Eleven” (1960).
Approaching them is BEN JOHNSON, WARREN OATES, WILLIAM HOLDEN and ERNEST BORGnine from “The Wild Bunch.” Daffy manages to duck between Holden and Borgnine, but Duff has to get out of the way to not be knocked over.

DUFF

Excuse me.

A moment later, they are stopped by an old fashioned railroad signal. A BAR BRAWL passes through. The signal goes back up.

JOHN WAYNE from “Rio Bravo” strolls by. Daffy turns.

DAFFY

Say, was that...?

Several CARTOON BULLETS fly at Daffy’s head. One strikes his upper bill, causing it to spin around his head. Then another bullet hits his lower bill, sending it spinning out of sync with the first. Then a third hits his upper bill as it rounds the other side of his head, sending it spinning in the opposite direction.

DUFF

(impressed)

You can almost smell the gunpowder.

Daffy stop one bill, then the other.

DAFFY

(dryly)

Yes. An incredible simulation.

A FEW FEET AWAY

NASTY CANASTA and COTTON TAIL SMITH stand there with guns smoking. Sam smacks them with his hat.

SAM

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

NASTY CANASTA

And then we kill ‘em?

SAM

Then we kill ‘em.

NASTY CANASTA

Long as we get to kill ‘em.

Canasta reholsters his gun.
INT. GOLDEN NICKEL THEATRE - NIGHT

On stage, Western show girls have midget cowboys mounted on saddles on their backs. They dance/gallop off-stage. Duff, in the audience, refers to a Playbill with a picture of Dusty that was obviously taken thirty years ago.

DUFF
Dusty sang all the theme songs for my dad’s Duff Dagger movies. I can’t believe she’s still performing. She’s got to be 70.

DAFFY
I hope she raps. I love rappin’ grannies.

MUSIC BLARES as the curtain opens on DUSTY TAILS and her high powered Wild Western spectacular. She appears not a day over 24.

Dusty’s opening number is “Back in Action,” which happens to double nicely as the movie’s Bondian theme.

Duff and Daffy watch appreciatively for about 20 seconds.

EXT. HIGHWAY 15 — MOJAVE DESERT — EVENING

The Spy Car glimmers as it zooms along.

INT. SPY CAR — CONTINUOUS

Bugs (no longer strapped in) sings:

BUGS
(passable Elvis)
VIVA LAS VEGAS! VIVA LAS VEGAS!

It would sound pretty good if only he weren’t accompanying himself on a banjo. Kate grabs the banjo’s neck.

KATE
Could you drop the Elvis or the banjo or preferably both?

Bugs tosses the banjo in the back.

BUGS
Let’s see what’s on the wireless.

The dashboard is a dizzying touch array of indecipherable schematics. Bugs touches one.

(CONTINUED)
REVERSE ANGLE

As Bugs waits for something to happen, through the back windshield we see two white jet streams shoot out. A moment later, two huge fireballs erupt a half mile back.

BUGS (CONT'D)

(Dismissive sound)

Bugs pushes a button that looks like a sun.

EXT. SPY CAR — CONTINUOUS

A single light flash is emitted from the top of the car which momentarily illuminates the entire desert as if it were broad daylight.

INT. SPY CAR — CONTINUOUS

Bugs and Kate, both with red eye, blink off the flash. Δ

BUGS

Cheese.

KATE Δ

Please don’t touch anything else.

Bugs touches something else.

EXT. HIGHWAY 15 — MOJAVE DESERT — CONTINUOUS

A 100-foot flame shoots out the front of car, causing the vehicle to stop immediately.

INT. SPY CAR — CONTINUOUS

Kate shakes it off. She’s all right. She looks over. Bugs Δ

is gone.

DASHBOARD

The glove compartment falls open. Bugs is crammed inside.

KATE Δ

(matter-of-fact)

Don’t touch anything else.

BUGS

(a la Señor Wences)

S’allright.
INT. DUSTY’S DRESSING ROOM - A SHORT TIME LATER

Dusty sits in front of her make-up mirror in a dressing gown. There’s a knock at her door.

DUSTY
Come in.

Duff and Daffy enter. Duff is embarrassed by Dusty’s state of dishabille.

DUFF
I’m sorry, I didn’t realize you—

DUSTY
(smoky voice)
Relax, hon. Nothing to see here. Anymore.

Dusty removes her wig, revealing a series of wires and pulleys keeping her face in place. As she starts to handcrank the wires loose, she looks back at Duff.

DUSTY (CONT’D)
You must be Damien’s ne’er-do-well son. You got his looks, but I guess we can’t all be heroes, right?

DAFFY
(cocky)
Alas, no.

DUSTY
Cute duck. So Duff, your old man ever tell you how many times he’s saved civilization?

DUFF
My dad?

One side of Dusty’s face is a wrinkled, saggy mess. She starts to crank down the other side.

DUSTY
Like the time the Canadians got the Bomb? They act all polite and clean and all, but they’re full of hate. I suppose you came for this...

She pulls a card off the edge of her vanity mirror. It’s a Jack of Diamonds.

Dusty stands and turns to face Duff and Daffy. She must be

(CONTINUED)
CONTINUED:

DUSTY (CONT’D)
Before I give you this, your father
wanted me to make you promise to
finish what you started.

DUFF
(exasperated sound)
Sure, whatever...

He reaches for the card; she pulls it back.

DUFF (CONT’D)
I promise.
(off her look)
To finish what I started.

He reaches for the card again; she pulls it back again.

DUSTY
Now how about a little sugar for
your Aunt Dusty?

Dusty pulls out a full set of dentures. Working the
dentures like a puppet:

DUSTY (CONT’D)
(Sexy tigress)
Rowr.

Dusty tosses the dentures aside and licks her lips. It
makes a dry, squeaking sound. She puckers.

REVERSE ANGLE

Daffy’s eyes pucker as if he’s seen something sour. Duff
smiles uneasily.

CLOSE ON DUSTY’S PUCKER

We hear HEROIC MUSIC. Duff enters frame is SLOWMO and gives
Dusty a polite kiss on the lips.

BACK TO SCENE

Duff plucks the card from Dusty’s hand.

DUFF
Thanks, Aunt Dusty.

Duff turns; Daffy is already reaching for the door.

DAFFY
That was the bravest thing I’ve

(CONTINUED)
CONTINUED:

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

Duff reflexively grabs Dusty and dives out of the way.

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

ON THE FLOOR

Duff is on his back, arms around Dusty, who lies atop him.

DUFF
Raincheck?

DUSTY
Don’t wait too long...

ON THE HOLE BLASTED IN WALL

Duff fights through the dust and debris and into:

INT. HALLWAY — CONTINUOUS

The cannonball is lodged in the opposite wall with Daffy’s hands and feet sticking out at the perimeter. Duff dislodges the ball and pulls a compressed Daffy from the hole.

As Duff runs down the hall, he gives Daffy a hard shake, uncompressing him. A moment later, Sam, Nasty and Cottontail tumble through the wall together. They untangle themselves, and rumble down the hall, shooting their guns into the ceiling. Plaster falls everywhere.

INT. YOSEMITE SAM’S WOODEN NICKEL — CONTINUOUS

Duff and Daffy rush through a service entrance and then slow to a hurried walk, trying not to look suspicious.

DUFF
Nickel slots!

Duff grabs Daffy by the neck before he can escape and continues walking briskly. Just then, dozens of cartoon bullets fly past their heads.

Duff looks back and sees Sam and the gang in pursuit, shooting wildly in the air.

Stunt cowboys, on coffee break, hear the gunshots and quickly pretend they are shot and fall off faux roofs.

(CONTINUED)
CONTINUED:

Duff and Daffy get splashed as a cowboy lands in horse trough next to them. Another falls on top of Cottontail.

Duff and Daffy split up. Sam follows Duff; Nasty takes after daffy.

INT. ALL-YOU-CAN-EAT BUFFET — CONTINUOUS

Tourists look down at the buffet. There are many different trays, but they all contain unappetizing, brown slop. WALTER HUSTON is their server.

Daffy runs up, grabs a ladle full of slop and slings it into the face of the uncoming Nasty. Nasty drops to his knees, grabbing his face.

NASTY CANASTA
Yaaaaah! It tastes horrible!

ELSEWHERE IN THE CASINO

Duff stops to check his bearings. He looks in one direction and is immediately swallowed up in a ROVING BRAWL.

Sam stops where Duff stopped and look around, continuing to shoot in the air. A wooden chandelier falls on him.

EXT. LAS VEGAS STRIP - NIGHT

Kate and Bugs drive through town.

KATE
This is a wild goose chase...
(preempting Bugs’ wisecrack)
Say it and I’ll punch you.

BUGS
Touchy. Say, shouldn’t your icy exterior be melting by now as you learn to trust a real man?

KATE
(defensive)
This is my professional exterior.
(then, worried)
I don’t come off that cold, do I?

Bugs is frozen solid.

INT. CASINO — MAIN FLOOR — CONTINUOUS

A chipper Daffy walks, dusting his hands.
DAFFY

Well, that—

He is swallowed up by the same brawl Duff is in.

Daffy is punched in the face, spins away, is punched in the face by another brawler, and so on. A big thug swings at Duff; Duff punches him in the mouth but then notices his hand is empty. The playing card is in the mouth of the thug, who staggers away.

As the thug drops to the floor, he spits out the card. The card flies into the coin bucket of a little old lady, grimly playing one of the slots. Duff sees this.

Daffy is about to be punched by two people at once, when Duff’s hand zips in, grabs Daffy by the neck and yanks him out. The two punchers fists collide powerfully. Their fingers are hopelessly entangled with one another.

The little old lady reaches into her coin bucket and pulls out the card without look. She tries repeatedly to put it into the coin slot. Finally, she looks at it and sees it isn’t a card. Duff, with Daffy, arrives just as the little old lady flings the card away and returns to her slots.

Duff watches the card fly through the air. Sam, extracting himself from the chandelier, also spots it. The card sails, quite improbably, into an electronic card shuffler. The stack of shuffled cards are transferred to large card shoe at a black jack table. (The back of Duff’s card is red; the others are blue.)

AT THE BLACKJACK TABLE

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

FOGHORN LEGHORN

Place your bets, gentlemen.

Duff and Sam quickly place their bets. Foghorn deals.

FOGHORN LEGHORN (CONT’D)

(to Duff)

Sir?

DUFF

Hit me.

FOGHORN LEGHORN

I say, don’t you want to look at your cards, boy?
Duff peeks at his bottom card. (He has a two showing.)

DUFF
Hit me.

An ace.

DUFF (CONT’D)
Hit me. Hit me. Hit me.

An ace, an ace, a two, an ace...

Foghorn is slightly ruffled. Sam is growing with rage.

DUFF (CONT’D)
Hit me. Hit me. Hit me.

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

Duff turns over his bottom card. It’s an ace.

FOGHORN LEGHORN
Twenty-one. A winner.

Duff takes off with the jack before Foghorn can hand him his winnings. A beat later, Daffy runs in, takes the winnings, and exits.

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

YOSEMITE SAM
Hit me.

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

EXT. CASINO ENTRANCE - NIGHT

Arriving at a VALET, Daffy hands him a ticket.

DAFFY
There’s fifty smackers in it if you get it here quick.

SCREEECH! The Hornet pulls up in a split second. Duff and Daffy hop in. As the Valet closes the door, Daffy leans out the window and KISSES the valet’s face fifty times at lightening speed, leaving him covered with lipstick.

DAFFY (CONT’D)
Tootles!
Jeff Gordon, in his racing suit, steps up and hands the valet some keys.

JEFF GORDON

It’s a modified Chevrolet with DuPont and Pepsi logos all over it and a big “24” painted on the side.

The valet runs off and zips up in Jeff Gordon’s NASCAR car in the same moment. The valet opens the door to let Jeff Gordon enter, but Sam and the gang race past him and into the car. It zips off.

EXT. LAS VEGAS STRIP – CONTINUOUS

Kate is really frustrated.

KATE

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

The Spy Car is SUDDENLY JARRED SIDEWAYS. Through the windshield, we see DAFFY has clipped the front with the Hornet.

BUGS

(admiration)
Daff never misses a cue.

Duff is yelling at Daffy as Daffy manically backs up, smashes the Spy Car again, and finally takes off down the strip. Kate angrily restarts the car and is about to take off when she is cut off by Sam driving the race car.

Bugs sits in his seat with popcorn and soda.

BUGS (CONT’D)

Oooh, a chase sequence!

Kate PEELS out, spilling popcorn about the car.

INT. HORNET – CONTINUOUS

In the rear view, Daffy sees the race car closing in.

DAFFY

Let’s see what this Spy Car can do. We’ll start with a simple oil slick...

Daffy pulls a lever and the hood POPS OPEN— blocking their view.

(CONTINUED)
DAFFY (CONT’D)  

Bail out!

Daffy opens the door and dives out of the moving car, leaving in driverless. Duff reacts quickly and pulls the emergency brake.

EXT. HORNET — CONTINUOUS

The car stops immediately and cartoonishly, skidding on it’s front wheels with its back end going up. When the back wheels come back down, they POP. Then everything falls off the car, leaving a skeleton chassis with Duff sitting inside it. Daffy walks up, brushing himself off.

DAFFY

I’m beginning to suspect this isn’t a spy car at all.

DUFF

(getting out of car)

From now on, I’m driving.

A dozen cartoon guns are shoved into his face.

It’s Sam and his gang (who quite obviously do not have a dozen arms). Sam produces a large burlap bag.

SAM

Now, I want you two to hop into this sack, nice and easy-like...

Quite unexpectedly, huge flames scorch Sam and his gang’s behinds. They fly up off screen.

SAM AND HIS GANG

(Ass-on-Fire Scream)

EXT. LAS VEGAS STRIP — NIGHT

Kate and Bugs await in the Spy Car.

KATE

(waving impatiently)

C’mon!

INT. SPY CAR - NIGHT

Daffy jumps into the front passenger seat, squeezing Bugs aside. Duff grabs both of them and tosses them in the backseat as he hops in the passenger seat. He sees Kate.

(CONTINUED)
DUFF

Well, if it isn’t the sexy but evil executive who heartlessly ratted out a young man searching for his poor, lost father...

Through the windshield, we see Sam land on the hood of the car, guns drawn and ass smoking.

DUFF (CONT’D)

(quickly)

I forgive you.

Kate PEELS out. Sam tumbles over the top of the car.

EXT. LAS VEGAS STRIP – NIGHT

The Spy Car moves with traffic.

INT. SPY CAR — CONTINUOUS

Daffy badgers Bugs in the back seat.

DAFFY

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

BUGS

When have I ever horned in?

DAFFY

You’re horning in right now by being in the center of the picture!

Bugs is indeed in the center of the picture. Daffy shoves himself into Bugs’ place, but the camera follows Bugs. Daffy pushes Bugs down and stomps on him.

DAFFY (CONT’D)

I’m the lead in this adventure and that huge diamond is all mine, mine, A-double-L mine!

Duff is preoccupied with the jack of diamonds, bending it, looking at if from different angles, etc.

DUFF

Nobody’s getting any diamond until we find my father, and we won’t find him until we find whoever has the next card.
KATE
Nobody’s getting anything from anyone. I’m taking you two (thumbs at backseat) back to the studio, and you, you’re going to jail I hope.

DUFF
For what?!

KATE
Stealing the property of Warner Brothers.

DAFFY
What?! I’m nobody’s property!

BUGS
Er, Daffy...

Bugs points down and turns Daffy’s foot. One the sole, it reads, “PROPERTY OF WARNER BROS.”

DAFFY
Well, I’ll be darned.

In the rearview, Kate sees the race car fast approaching, with an angry Sam driving. Kate hits the gas.

EXT. CASINO ENTRANCE — VALET PARKING — CONTINUOUS

Jeff Gordon is talking to two police officers.

POLICE OFFICERS
Do you have a picture of the stolen vehicle?

The spy car comes roaring up and past them, and into the casino. Followed by the race car.

JEFF GORDON
(pointing)
It looks just like that. Only with me driving.

INT. CASINO — CONTINUOUS

The Spy Car drives wildly through casino, chased by the race car.

The Spy Car smashes into a bank of slot machines, scattering bettors.
Through the windshield of the Spy Car, we see a slot machine has landed on the hood. The little old lady from before is lying on her side on the hood, playing the machine, oblivious.

The Spy Car swerves, the slot machine is deposited upright with the little old lady unharmed. It hits the jackpot. She does a little jig.

The race car is hot on their tail, and the Spy Car is careening toward the wall.

At the last moment, the Spy Car makes a sharp right and onto the roller coaster tracks ringing the casino. The race car turns and follows parallel to the tracks.

The Spy Car and race car go up and down two smaller roller coaster hills.

Inside the Spy Car, Duff, Daffy and Bugs are laughing like they’re on a real roller coaster. Until they see:

Coming right at them is the roller coaster, loaded with passengers.

Kate takes a hard right, and the Spy Car jumps the tracks, and lands directly on top of the pursuing race car.

Sam hits the breaks. The Spy Car continues on, lands smoothly and zips out the front of the casino.

EXT. LAS VEGAS STRIP – MOMENTS LATER

The Spy Car pulls onto the strip. Kate looks in her rearview mirror and sees the race car on their tail.

KATE
Cripes.

DUFF
Fiddlesticks?

KATE
We gotta stay in PG territory here.

BUGS
There goes my nude scene!

Daffy reaches in from the back seat.

DAFFY
I’ll handle this. I’ve had a little experience operating spy cars...
CONTINUED:

Before Duff or Kate can stop him, he pushes a button. ∆

Suddenly, the outside of the entire car is enveloped in a giant airbag (All the windows remain exposed).

Sam and the gang exit the race car and approach the vehicle from behind.

INT. SPY CAR — CONTINUOUS

Duff waves the card around furiously.

DUFF
We gotta hide this. Who’s hungry?

Duff notices that as he waves the card, it produces a trace image in the air. It’s of the Spy Card itself. He lowers the card, and sees on the dashboard in front of him, a glowing slot with a playing card icon flashing next to it.

A cartoon gun is placed at his temple.

SAM (MOSTLY O.S.)
Now I’m only saying this one more time—

Duff shoves the card into the slot.

FEMALE COMPUTER VOICE
Taking you to Mother.

DUFF
Mother?

Suddenly, flames shoot out the back of the car, torching the henchmen. Because it is enveloped in a balloon, the rocket-propelled car starts bouncing and spinning like a pin-wheel. Sam’s arm is caught in the window.

EXT. THE LUXOR — CONTINUOUS ∆

The rocket-propelled balloon car rolls up the side of the pyramid-shaped building and flies off into the night sky. ∆

EXT. THE LUXOR — CONTINUOUS

Sam grumbles as he slides down the glass on his face.

SAM
Dagnab frazz-rappled rocket car...

INT. THE LUXOR — FANCY SUITE — CONTINUOUS

(CONTINUED)
CONTINUED:

**FEMALE MOVIE STAR**

(into room phone)
Front desk? A small ugly man just licked my window.

**EXT. LUXOR — CONTINUOUS**

Sam slides to the ground. He rolls over and sees:

Mr. Smith, looking down at him dispassionately.

Sam **CHUCKLES NERVOUSLY**.

**EXT. THE NIGHT SKY — CONTINUOUS**

The Spy Car rockets along nicely.

**INT. SPY CAR — CONTINUOUS**

Duff stares at the night sky.

**DUFF**

Looks like we’re headed about 15 degrees North-Northwest...

**KATE**

What difference does it make what direction we’re dying in!?

**DUFF**

I’m just making conversation.

Daffy reaches calmly between the two of them.

**DAFFY**

No one’s dying on my watch.

Daffy pushes a button labelled with a finger-pushing icon surrounded by a red circle with a line through it.

**EXT. NIGHT SKY**

The rocket car starts spinning wildly, spitting off fireballs and spectacular fireworks.

**INT. SPY CAR — CONTINUOUS**

Folks are spinning and screaming.

**EXT. NIGHT SKY**

The flames finally sputter out.
INT. SPY CAR — CONTINUOUS

Folks are relieved.

EXT. NIGHT SKY

The car plummets. Screams.

EXT. DESERT — NIGHT

The balloon car hits the ground, and bounces along the desert flats for a while before hitting a cactus. It pops.

DISSOLVE TO:

EXT. DESERT — MORNING

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

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

BUGS

(to vultures)

Quit drooling! I’ll tell you when I’m dead!

Kate is desperately fiddling with her Treo.

KATE

No service? What are we, on the moon?

We hear an ALERT SOUND. Kate looks at her message.

KATE (CONT’D)

(near tears)

I’m supposed to be having lunch with Keanu and instead I’m going to be eaten by vultures!

BUGS

(pointing, casual)

And snakes.

Duff walks up to the group, apparently no worse for wear. He’s holding a crude sextant built from twigs and brush.

DUFF

If these calculations are correct, there isn’t anything for 75 miles in any direction.

(CONTINUED)
KATE

What is that... thing?

DUFF

Sextant. A crude one. I did a stint in the merchant marines...

(faux chipper)

Up, people! We’ve got some walking to do!

Daffy goes into full-fledged death throes, grabbing at Duff’s legs.

DAFFY

Who you kidding, Duff ol’ salt?

We’re goners. Water! We’re gonna die out here, alone, our dramatic death throes unseen by the voting members of the Motion Picture Academy!

(weakly)

Agua por favor...

Duff, who hasn’t been paying attention, points.

DUFF

Hey, look!

IN THE MIDDLE OF THE DESERT

Stands a Walmart, no parking lot or roads leading up to it.

BACK TO DUFF

The others stand beside him, suspecting product placement.

BUGS

Man, how much did that cost them?

DAFFY

Who cares, with shopping convenience at such low prices!

Daffy runs toward the Walmart.

DAFFY (CONT’D)

Water! Fresca! Mountain Dew! Gatorade products!

On the backs of Duff and Kate as they follow:

DUFF

That’s pretty gratuitous.

(CONTINUED)
KATE
We have to pay those outrageous star salaries somehow.

EXT. DESERT WALMART — LATER

Our heroes exit, fully outfitted with backpacks, waterbottles and BRAND NAME SNACKS. Kate rides a PARTICULAR BIKE, Duff wears a PARTICULAR PAIR OF SKATES, Bugs drives a Segway and Daffy is crouched in a TINY, REMOTE CONTROLLED CAR.

EXT. DESERT — DAY

Our heroes ride their vehicles across a landscape that now more resembles the Painted Desert.

INT. ACME BUILDING — BOARDROOM — DAY

This image appears as a hologram above the dais.

Mr. Chairman (petting a baby chick cradled in the crook of his arm) pushes a button in the dais, causing the image to disappear. He pushes another button, causing an upside-down trussed-up Yosemite Sam to be lowered to his eye level.

MR. CHAIRMAN
How did this happen?

YOSEMITE SAM
You didn’t tell me he was gonna be with that rabbit. That rabbit’s rascally. I hate that rabbit.

I see.

Mr. Chairman pushes a button. Sam starts to be lowered below table level. He looks down in alarm.

On the floor next to Mr. Chairman is the open cage full of baby chicks. Through the magic of CGI, the chicks all look up simultaneously and open their beaks in a particularly menacing way.

Yosemite Sam disappears below dais level.

YOSEMITE SAM (O.S.)
Nice chickies. Aaah. No! Noooo!

We hear excited CHIRPING. Various shreds of Sam’s clothing fly above table level. And then silence.

(CONTINUED)
MR. CHAIRMAN (calm)
It now appears that in order to obtain the location of the Blue Monkey, we will have to kill two people and a rabbit and a duck. Any moral objections?

THE BOARD (EVIL CHUCKLES) / Good one.

V.P., BAD IDEAS
I think we should contact our desert operative.

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

V.P., BAD IDEAS (CONT’D)
He’s due for a win.

EXT. DESERT — DAY
A box reads, “ACME ROCKET UNICYCLE.” PULL BACK to reveal WILE E. COYOTE, precariously balancing on what looks to be an ordinary unicycle except for tiny rockets affixed to the wheel. He affixes a lap belt.

Mr. Smith walks up behind Wile, but says nothing.

THE ROADRUNNER zips past. Wile quickly lights a fuse, which simultaneously ignites all the rockets. The wheel begins to spin like a Roman candle.

Just as the unicycle begins to take off, Mr. Smith grabs Wile by the scruff of the neck. Thus, instead of rocketing forward, Wile and the cycle fly in an arc over Mr. Smith’s head as he effortlessly holds on. The cycle CRASHES AND EXPLODES on the ground on the other side of Mr. Smith, leaving him holding a well-done coyote with a unicycle tire slowly spinning around its waist.

EXT. DESERT — A SHORT TIME LATER
Duff skates next to Kate, effortlessly switching from backwards to forwards.

DUFF
I don’t know why you’re mad at me.
I didn’t ask you to come along...

KATE
You stole my duck.

(CONTINUED)
DUFF
I didn’t steal Daffy. He wanted to come.

KATE
It doesn’t matter what he wants. All that matters is that I get that rabbit and that duck back to Warner Brothers where they are under contract to produce merchandise-driven comedy product.

DUFF
Your job sounds so fulfilling.

KATE
(sarcastic)
Well, it’s certainly not as fulfilling as your little “quest”.

DUFF
I can do without your ironic quotation marks on the word “quest.”

KATE
Duff, there’s no monkey diamond and your father’s not a spy. He’s just some poor old man who started believing his own crazy stories.

DUFF
(defensive)
Those are true crazy stories, based on my dad’s actual crazy adventures!

BINOCULAR POV of this scene.

EXT. DESERT — CONTINUOUS

Mr. Smith is watching this. Behind him, Wile is quickly “painting” an asphalt road on the desert floor.

ANOTHER ANGLE shows Wile finishing the road by painting it to a point at one end. PULL BACK to show Wile standing over the point, creating the illusion that the road actually continues to a vanishing point on the horizon and that, since Wile is straddling it, he is gigantic. (In fact, it’s a real road that really disappears on the horizon.) Wile walks toward camera, breaking the illusion.
EXT. DESERT - CONTINUOUS

Bugs leads the way. Daffy drives circles around him.

DAFFY
If you’re not trying to be the hero of this picture, then why are you leading the way?

BUGS
By all means, lead the way...

DAFFY
I will, by all means...

Daffy zips ahead while still talking to Bugs. A millisecond after he leaves frame, we hear a soft thud. As the frame catches up with him, we see Daffy is impaled on a particularly prickly cactus.

Duff and Kate pass. The camera follows them.

DUFF
Saving the world? I’d call that a quest.

KATE
“Security guard saves the world.”

DUFF
I told you. I was only pretending to be a security guard...

KATE
But in reality you’re an astrophysicist?

DUFF
No, three semesters short. But I was a Senator...

KATE
A senator?

DUFF
A State Senator. It was so boring. Let’s see... I was a zoo keeper for a year... stunt man...

KATE
You were a stunt man?
DUFF
See “Shanghai Nights”? Ninety percent of the time, when you see Owen Wilson, it’s me.

Duff’s suddenly falls over backwards. We see that he has collided with prick-covered DAFFY in his tiny car.

DAFFY
Watch where you’re drivin’, buster!

Daffy leans on a tiny car horn.

BINOCULAR POV of this scene.

Mr. Smith watches. He gestures to Wile to hurry.

Wile is at the other end of the road, which leads directly into the side of a cliff. He’s shaking up a can of spray paint. He aims the can at the cliff wall. We see it is “ACME INSTANT TUNNEL.” Wile sprays. A perfect trompe l’oeil tunnel appears.

BACK TO KATE AND DUFF

Kate looks on as Duff gets up, dusting himself off.

KATE
Nice stunt.

DUFF
Hey, at least I have fun doing what I do.

KATE
(defensive)
It so happens that I derive a great deal of... professional enjoyment.

Bugs zips on his Segway.

BUGS
Road, ho!

Bugs zips back O.S.

EXT. DESERT “ROAD” – MOMENTS LATER

Kate and Duff arrive. They look at the tunnel, and then at the seemingly endless road disappearing over the horizon.

KATE AND DUFF
(re: tunnel)

(CONTINUED)
ON THE TUNNEL

We PAN UP, and up, and up, and up, the face of the cliff until finally we reach the jutting precipice.

EXT. CLIFF PRECIPICE — CONTINUOUS

Mr. Smith hands Wile a large, long cardboard box.

The box reads, "ACME JACKHAMMER." Next to that, in special lettering, it says, "Premium Executive Model."

Wile looks to Mr. Smith, tears of joy in his eye.

EXT. DESERT "ROAD" — MOMENTS LATER

The foursome, with Daffy and Bugs in the lead, approach the "tunnel." Daffy and Bugs enter the tunnel without a problem. Kate and Duff crash into it, and fall to the ground.

EXT. CLIFF PRECIPICE — CONTINUOUS

Wile is happily jackhammering away, on the precipice side of the cliff. Mr. Smith walks into frame, picks Wile up and moves him to the other side. Wile gives a thumbs up and continues jackhammering.

EXT. "TUNNEL" ENTRANCE — CONTINUOUS

Bugs and Daffy return from inside the tunnel and find Duff and Kate, apparently unconscious. A large rock hits Daffy on the head.

DAFFY

Ow!

Bugs looks up and sees several rocks tumbling from the apparently unstable precipice.

BUGS

Uh oh.

Bugs hops off his Segway and starts to pull Kate from harm’s way. Daffy grabs him.

DAFFY

Hey, I’m the star! I save the dame!

BUGS

All right, duck. But hurry.
CONTINUED:

DAFFY
Don’t you worry. I’ll do it right
in the nick of time!

EXT. CLIFF PRECIPICE — CONTINUOUS

Three quick jackhammers and a huge chunk of the precipice falls away. Self-satisfied, Wile leans casually on the jackhammer behind him. It jackhammers away the ground Wile was standing on. He plummets. A moment later, the jackhammer follows.

EXT. “TUNNEL” ENTRANCE — CONTINUOUS

As debris falls all around him, Daffy grabs Kate’s arm. He can’t budge her.

DAFFY
Somebody needs to lose a few...

EXT. FALLING PRECIPICE — CONTINUOUS

The precipice hurtles toward the ground, but not as fast as Wile, who falls into frame and SPLATS on the top of it.

As the precipice continues to fall, Wile crawls to the edge to look over. This causes the precipice to rotate forward 180 degrees, placing Wile below the falling rock.

EXT. DESERT — CONTINUOUS

As Bugs drags Duff to safety, Duff regains consciousness. Duff sees Kate lying on the road, while Daffy tries to roll her by pushing her with his foot.

He looks up and sees the precipice, with Wile plastered to the bottom, hurtling downward.

He leaps up.

He skates like a demon. At the last moment, he crouches down and scoops up Kate and Daffy.

A nanosecond later, the precipice crashes on the ground.

A DUST CLOUD

As it clears, we see Duff is lying on top of Kate (the reverse of him and Dusty). She regains consciousness.

DUFF
I also spent a little time on the rollerblading circuit.

(CONTINUED)
CONTINUED:

KATE

(Flatly)
Get off of me.

PAN OVER to the fallen rock. The jackhammer lands on top of it and quickly reduces it to rubble. Wile tries to crawl out but the jackhammer hops onto the back of his head, and pummels it rigorously.

INT. ACME BUILDING — BOARDROOM — AFTERNOON

This image appears as a hologram above the dais.

Mr. Chairman, wiping yellow feathers from the side of his mouth, turns off the image.

MR. CHAIRMAN
Any more bright ideas?

He directs the question to the V.P, Bad Ideas, who can’t answer because he doesn’t have a mouth anymore. The V.P. shakes his head vigorously.

V.P., NITPICKING
Um. Why don’t we just wait until they find the Blue Monkey and then take it from them?

Immediately sensing this was the wrong thing to say, the V.P. bolts from his chair.

Mr. Chairman casually shields his eyes and pushes a button on the dais. There is a LOUD ELECTRONIC CRACKLE o.s. and the V.P.’s retreating footsteps fall silent.

Nostrils flare as Board members smell something unpleasant. Nobody says anything.

EXT. DESERT — LATER THAT DAY

Kate trudges as Duff skates circle around her.

DUFF
You should be nicer to me. I saved your life back there.

KATE
Yes, and what else did you do while I was knocked unconscious?

DUFF
You’ll be nicer to me when I’ve got a diamond the size of your butt.

(MORE)
Let’s see, your butt is... say, five pounds, so that’s twenty-two-hundred and sixty-eight grams, making the Butt of Kate Diamond... Eleven-thousand, three-hundred and thirty-eight carats. The Hope Diamond is only forty-five carats.

Kate has had enough.

Instead of ruminating on my rear, shouldn’t you be worrying about what really happened to your father?

I am. That’s why I’m on a mission to save him.

If it was my father, I’d take it seriously.

I am taking it seriously.

It sounds to me like you’ve never taken anything seriously.

It sounds to me like you’ve been talking to my father.

Not unless you’re the “goofball son” he occasionally mentioned.

Ouch!

He jokes, but he really feels it.

Bugs and Daffy walks ahead of them.

For the last time, duck, I’m not interested in taking over your “adventure.” I just want to get back to Hollywood, where if you want some water, you just put out your hand—
A PRODUCTION ASSISTANT runs in at a crouch, hands Bugs a bottle of water, and scoots out.

BUGS (CONT’D)
Thanks, doc.

Daffy puts out his hand. Nothing happens.

DAFFY
Well, you’re going back there alone, buster. Daffy Duck is a single from now on, so while you fade away into spinning lollypop obscurity--

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

INT. AREA 51 — CONTINUOUS

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

EXT. DESERT - CONTINUOUS

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

BUGS
Hey, everybody, it’s air-conditioned in here!

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

INT. AREA 51 — CONTINUOUS

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

DAFFY
I’ll bet this place has a spotless cafeteria. Let’s eat!

Daffy takes one step and alarms go off, red lights start flashing, the whole Red Alert thing. Dozens of jump-suited minions pop out of nowhere and brandish shiny metal poles at our heroes. Daffy decides to fake his way out of it.

DAFFY (CONT’D)
One of the minions pokes Daffy with a pole. A blue light surrounds him. He melts into a puddle on the ground.

DAFFY (CONT’D)
(a little druggy)
That’s relaxing.

A WOMAN IN A SMOCK emerges from the phalanx and shakes Duff’s hand.

WOMAN IN SMOCK
Welcome to Area 51, Duff. I’ve been expecting you. I’m Mother.

DUFF
Mother...

MOM
Call me Mom.

Mom turns and beacons them to follow. Bugs scoops the puddle of Daffy into a bucket.

INT. LABORATORY - DAY

Mom leads Duff et al. past several glass enclosures holding various aliens and mythical beasts, including: a live action Big Foot, a CGI WILLOWY CLOSE ENCOUNTERS ALIEN, animated GOSSAMER, MARVIN and the ABOMINABLE SNOWMAN. A humongous glass aquarium lodges the star baby from the end of “2001: A Space Odyssey.”

Bugs carries a sloshing bucketful of Daffy.

BUGS
So this is the secret government installation where they keep all the UFOs and lost socks and Abe Lincoln’s still beating heart...

MOM
No comment.

The group passes a large block of ice containing a older gentleman who may or may not be UNCLE WALT.

INT. GADGET ROOM – CONTINUOUS

It has a familiar but not legally actionable look to it. Mom leads them up to a table laden with gadgets. (As they talk, a gooey Daffy hoists himself out of the bucket.) Among the technicians walking around in the background are Donald Pleasance and Robert Duvall from “THX 1138.”

(CONTINUED)
MOM
Over here we have some devices we were preparing for your father’s next mission. I suppose it’s your mission now.

Duff throws Kate an “I Told You So” eyebrow.

MOM (CONT’D)
Unless you’ve got yet another nutty career you’re trying out...

Kate throws the eyebrow back at Duff. Mom picks an object off the table.

MOM (CONT’D)
Looks like an ordinary watch...

The watch is, in fact, quite high tech and has a dozen buttons lining its perimeter. Mom straps the watch on Duff’s wrist, pushes buttons as she ticks off features.

MOM (CONT’D)
GPS with Mapping Software, Star Maps, Map to Stars’ Homes, Electronic Datebook, MP3 Player...

We hear a CURRENT HIT from Warners-Electra-Atlantic.

MOM (CONT’D)
...Superconducting Electromagnet...

Duff’s arm is jerked down to the metal table. Mom casually clicks off that button and moves onto the next.

MOM (CONT’D)
Altimeter, Pedometer, Gameboy...

DAFFY
(leaning in)
Gameboy!

MOM
...high-powered laser...

A laser beam shoots out and neatly lops off Daffy’s head, drops sideways onto the table. No one much notices.

MOM (CONT’D)
Reading light, Stopwatch and...

Mom pushes a button and a holographic HULA DANCER appears, dancing on the watch face.

(CONTINUED)
MOM (CONT’D)

Boys in the lab spent way too much
time on that. And over here we have
a travel kit.

(reaches in)
Dental Floss, in actuality a
proprietary polycarbonate line,
capable of holding up to 300
pounds.

(In the b.g. Daffy tapes his head back on with duct tape.) △

Bugs reaches into the bag and pulls out a toothbrush.

BUGS
And what’s the toothbrush, in
actuality?

Bugs puts the toothbrush to his teeth and it goes off,
shooting a projectile from the end. Off screen, we hear a
large EXPLOSION. Men in jumpsuits and debris fly into frame
behind them.

MOM
Bazooka. Saliva activated.

DUFF
(holding tube
tentatively)
And the toothpaste?

MOM
Whitens and brightens.

INT. GLASS ENCLOSURE

Marvin is sitting patiently as the scientists tentatively
reach in with robotic arms and poke and pinch him. His △
helmet “rings.” He touches the side of it to answer.

MARVIN
Hello? A mission, oh goody! Obtain
the encoded playing cards...
(rolls eyes)
Yes, I’m writing this down...

INT. GADGET ROOM — CONTINUOUS

Mom picks up a large silver “nose.”

MOM
An electronic nose. Design’s a
little playful for my taste.
(MORE)
CONTINUED:

MOM (CONT'D)

It can recognize more than five million smells.

Mom points the nose at Kate. It makes an electronic sniffing sound. Mom reads a LED screen on back.

MOM (CONT'D)
(to Duff)
She’s interested in you.

KATE

I am not!

MOM

The Proboscinerator can also generate more than 2 million smells, like...

Mom pushes a button and smell waves waft off the nose.

DUFF/KATE/BUGS/DAFFY

Amsterdam!

INT. GLASS ENCLOSURE

Marvin is getting impatient.

MARVIN

Yes, yes! Obtain the cards and destroy the humans! I’ll remember! I do have an IQ of 612, you know.

Marvin taps his helmet to hang up.

MARVIN (CONT’D)
First, to make my escape.

He looks around, puzzled. Then a robotic arm reaches in, holding a ray gun. We see the arm is being operated by Mr. Smith, in a white lab coat.

MARVIN (CONT’D)

Thank you.

Marvin takes the ray gun and zaps a hole in his glass enclosure. The scientist run away in a panic.

Marvin walks down the hall, zapping open other enclosures. The willowy alien rushes out and gives him a big hug.

WILLOWY ALIEN
(Ethereal sound of gratitude)

Marvin vaporizes him.

(CONTINUED)
INT. LABORATORY

Daffy holds a peeled banana in his hand, which has evidently blown up in his face. Duff talks to Mom.

DUFF
All this stuff is great, but my dad left you with a card...

Mom reaches into her top smock pocket and retrieves a playing card.

MOM
This?

She hands it to Duff.

MARVIN
Cease communication!

They all turn to see Marvin, holding a laser pistol on them. Behind him is an impatient mob of monsters.

MARVIN (CONT’D)
I require the encoded cards.

DUFF
Or?

Marvin casually vaporizes a jumpsuited worker who has been watching all this while eating a sandwich.

Duff hands the cards to Marvin.

DUFF (CONT’D)
Just don’t hurt the women. Or me.

DAFFY
Hey!

MARVIN
Now if you could all squeeze together so that I can vaporize you all with a single discharge...

Bugs goes into a cutting edge David Hemmings impression.
CONTINUED:

BUGS
All right, luvs. That’s it, beautiful. Show us your pouty souls. Dark naughty souls...

Meanwhile, Duff is manipulating the electronic nose.

BUGS (CONT’D)
(to Daffy)
Ducky, you kneel in front.

A laser blast nips Bugs’ heels.

MARVIN
Enough burlesque! Prepare to die!

Duff tosses the now emanating nose into a corner, behind Marvin. Marvin is about to squeeze the trigger.

MARVIN (CONT’D)
Say, “Aaaargh.”
(sniffs)
Fresh babycakes! Just like Nanna used to make!

As Marvin turns around to look, Daffy snatches the card from his hand.

DAFFY
Nobody steals my diamond clues and vaporizes me! Woo hoo!

Daffy takes off. Bugs runs after him. Marvin turns and gives chase, shooting as he goes.

KATE
We better go save them...

Kate grabs Duff’s hand and turns to give chase, but bumps right into the wall of monsters.

DUFF
Oh, great. Mom, what do we do?

Mom is already disappearing through the floor on a tiny, circular platform.

MOM
If you have one of these, I’d take it.
INT. HALLWAY — CONTINUOUS

Bugs and Daffy run down a hallway like maniacs. They run past a watercooler. They zip back into frame, assuming the posture of female workers on a break.

    BUGS
    That Sheila has a few secrets of her own, you know...

    DAFFY
    Sheila! She thinks she’s something—

Lasers zap past their heads. They take off in the direction they were first running. Marvin runs up moments later, stops at the cooler and fills it with water.

Marvin pulls out a small vial labelled, “INSTANT MARTIANS.” He pours them into the cup; INSTANT MARTIANS immediately start to spill out. He throws the cup to the ground as a whole army of instant martians pop up.

    MARVIN
    After them!

The instant martians trample Marvin.

INT. GADGET ROOM — CONTINUOUS

Duff is keeping Gossamer at bay by zapping him with the laser on his watch. (Gossamer bats the laser shots away like annoying flies.) Kate is struggling with Bigfoot, pulling his hair and clawing at his face like a girl.

    DUFF
    You need any help over there?

    KATE
    I’m fine.

    DUFF
    You sure? Lot of monsters...

Kate stomps on Bigfoot’s instep. He hops away, HOWLING.

    KATE
    Really, I can take care of myself.

    DUFF
    Well, when you need to be rescued, just scream.

    KATE

(CONTINUED)
CONTINUED:

CHOMP! Kate turns around to see Gossamer has swallowed Duff up to the waist. From inside, tiny lasers shoot out.

INT. HANGAR 18 — AREA 51

Daffy and Bugs run into a huge hangar, filled with all sorts of alien aircraft: including a giant silver cigar with copper band, and humongous pie plate, and Klaatu’s craft from “The Day the Earth Stood Still.”

BUGS
Escape vehicles!

Bugs grabs Daffy’s hand and runs up a gangplank with him. A moment later, the space craft zooms off, shattering the roof of the hangar.

Marvin rushes in a beat later. Seeing the hole in roof, he hops in a small, one being vehicle with a bubble top. All of the instant martians jump in there with him. He shoves them all out, pops the bubble on and takes off.

INT. LABORATORY

Gossamer has his head thrown back and is greedily gobbling Duff. Kate is smacking and kicking him to no avail.

INSIDE GOSSAMER’S MOUTH

It’s pitch dark. Then illuminated by the green phosphorus of the reading light on Duff’s watch.

Duff looks around. It’s pretty gooey. In the back he sees Gossamer’s tonsils dangling down. He gives them a good, hard yank.

BACK TO SCENE

Gossamer COUGHS loudly, sending Duff flying.

Duff lands in a gooey pile in the corner. Kate runs to him.

KATE
Duff, are you all right?

DUFF
(checking himself)
Not too digested...
(realizing)
Hey, you are interested in me!

Before she can respond, a shadow falls over them. They turn to see a very angry Gossamer, flanked by other furious
FROM ABOVE, we see a huge white hand reach into the monster pile and pull out Kate and Duff.

It’s the ABOMINABLE SNOWMAN.

ABOMINABLE SNOWMAN
(to Kate)
You’re pretty.

Abominable kicks the other monsters aside casually and walks off with Kate and Duff.

EXT. GOLF COURSE — DAY

MICHAEL JORDAN has a twelve foot putt for a birdy. He hits it. It comes right up to the lip of the cup and stops. BILL MURRAY walks up and puts his hand on his shoulder.

BILL MURRAY
Oh! Too bad. I guess that’s two dollars you owe me.

Murray puts out his hand. Just then, Bugs and Daffy’s space craft streaks across the sky with a huge rumble. The ball falls into the cup. Jordan smiles and puts out his hand.

MICHAEL JORDAN
No IOUs this time.

INT. SPACE CRAFT — CONTINUOUS

Bugs tries to make sense of the alien-scripted controls.

BUGS
Foreign jobs.

The craft is rocked by an explosion. Daffy head hits the ceiling, then the floor, then the ceiling, then the floor. Pause. Then quickly: ceiling, floor.

EXT. THE SKY — DAY

Marvin is on their tail, shooting at them.

INT. SPACE CRAFT — CONTINUOUS

A slightly addled Daffy reaches for controls.

DAFFY
Better let me drive.

Daffy puts his hand on the controls.
EXT. THE SKY — CONTINUOUS

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

INT. SPACE CRAFT

Bugs and Daffy wrestle for the controls as the ground approaches fast.

    BUGS
    Let go! You’re killing us!

    DAFFY
    You let go! You’re killing me!

EXT. GROUND LEVEL — CONTINUOUS

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

ANOTHER ANGLE reveals the space craft has just flown into:

EXT. THE GRAND CANYON

The craft rights itself and pulls out of a dive just in time.

INT. SPACE CRAFT

Bugs expertly pilots the ship. Daffy stews in the seat next to him, tied up in his own limbs.

THOUGH THE WINDSHIELD

The ship zigs and zags through the Grand Canyon. Laser blasts rock the walls, sending debris flying off the glass.

    BUGS
    This is almost as good as the video game!

INT. MARVIN’S SPACESHIP — CONTINUOUS

Bug’s space craft bobs and weaves annoyingly, making it hard to hit. Exasperated, Marvin checks the other weapons at his disposal. One button reads “A-Bomb.”

    MARVIN
    Not yet.

His finger traces past buttons which reads, “Angry Letter,” “Water Balloons,” and finally, “Gravitator”

(CONTINUED)
EXT. GRAND CANYON

Gravitation waves seem to be pulling toward Marvin’s ship. The walls of the canyon rumble. They start to move. Together.

INT. SPACE CRAFT — CONTINUOUS

Before Bugs and Daffy’s eyes, the Grand Canyon seems to be closing in on them.

BUGS
Gee, and I thought the Grand Canyon was always open.

DAFFY
Budget cuts!

FROM ABOVE

The Canyon is closing in pretty quickly.

EXT. INSIDE THE CANYON

Bug’s craft scrapes a wall, showering sparks.

INT. SPACE CRAFT

Bugs looks grim and determined.

BUGS
I don’t about you, Daffy, but I’m getting a mite claustrophobic.

DAFFY
(fetal position)
Can I go back in the egg, Mommy?

The canyon walls are crashing together up ahead. Bugs grips the wheel, and turns it sharply.

EXT. INSIDE THE CANYON

Bugs’ craft turns sideways as the walls leave barely enough room for it.

FROM ABOVE

(continues)
Bugs’ craft escapes the closing canyon, almost just in time. The canyon clips the tail fin off the ship.

INSIDE MARVIN’S SHIP

He sees he isn’t going to make it.

MARVIN

Oh, dear.

The canyon crunches closed, emitting a tiny fireball.

MARVIN (O.S.) (CONT’D)

Ouch.

EXT. GRAND CANYON — TOURIST LOOKOUT — CONTINUOUS

Porky, in full tourist get-up, leads his wife, Petunia, and three children to the lookout point. The kids seem profoundly uninterested.

PORKY

Y-y-you’ll see, kids. This will be the highlight of the v-v-v-vuh-whole trip.

Porky stops and gestures grandly (without looking).

PORKY (CONT’D)

The Grand Canyon!

It’s just a small crack, of course.

12-YEAR-OLD PUGH

Sucks.

15-YEAR-OLD PETA

(wailing)

I could be making out with boys!

EXT. DESERT — HIGH NOON

The Abominable Snowman walks through the desert, holding Duff and Kate in his fists.

Duff and Kate bob up and down in relation to one another in rhythm with Abominable’s strides.

DUFF

Now do you believe me?

(CONTINUED)
KATE (distraught) This is not a good time to tell me so.

DUFF (concerned) I’m sorry, Kate. Are you upset?

KATE (breaking down) It’s just, we’re being carted off by this Abominable Snowman, and everything’s so crazy and unpredictable, not like at work where I’ve got charts and formulas and focus groups to tell me what to do, because you’ve got to sound like you know what you’re talking about when you’re a woman trying to make it in a man’s world...

DUFF You’ve been reading your backstory. Don’t do that.

KATE My mother always--

DUFF It’s okay. Everything will be okay. Crazy and unpredictable, that’s my specialty. I’ll handle this.

Duff addresses the Abominable Snowman.

DUFF (CONT’D) Yo, snowman, you think you could let us down now?

ABOMINABLE SNOWMAN You be quiet.

Abominable uses his thumb to push Duff down into his fist. Kate decides to give it a shot.

KATE Abominable, if you don’t mind my asking, what exactly are your intentions?

ABOMINABLE SNOWMAN You are so pretty. I’m going to hug

(CONTINUED)
KATE
You know, I love you, too. I really do. But more as a friend. Or pet.
(noticing)
Are you crying?

Abominable is sweating profusely.

ABOMINABLE SNOWMAN
It unseasonably warm...

A WIDE SHOT reveals Abominable’s feet have already melted and he is liquefying rapidly. He makes only a couple of more strides before becoming a large pool of blue water.

Duff and Kate both break the surface at the same time.

DUFF
(teasing her)
You hottie!

Kate smirks and splashes him.

DUFF (CONT’D)
(re: water)
Hey, have some respect for your boyfriend!

She lets herself laugh at that. He splashes her. She splashes him back aggressively, laughing. In the European version, they tear at each other’s wet clothing and make passionate love. But in this one, they are interrupted when a flying saucer streaks from the sky and crashes in the distance.

Kate and Duff watch as emerging from the smoke is Bugs, utterly cool, like Sam Shepard in “The Right Stuff.” (In fact, it could be the exact shot from “The Right Stuff” with Bugs replacing Shepard.)

Four seconds later, Daffy emerges from the smoke, SCREAMING. He streaks past Bugs. His ass is on fire.

Daffy jumps into the pool of water and skips across it like a stone. He lands on the other side, and checks his still smoldering rear. It turns white, like cigarette ash, and falls off.

Duff approaches Daffy, knocking water out of his ears.

DUFF (CONT’D)
Is the card okay?

(CONTINUED)
“Is the card okay?” My ash just fell off!

Kate enters.

KATE
Is the card okay?

Daffy arrogantly reaches into his left breast feathers. Nothing there. His right breast feathers. Nothing. Daffy desperately pulls more than a dozen pockets on his body inside out.

Bugs enters, holding the card.

BUGS
Eh, I pickpocketted this for safekeeping.

Bugs hands the card to Duff; Kate takes it from Duff.

DUFF
Since when are you interested in my quest?

KATE
It’s a puzzle. Everybody likes puzzles.

They all look at the card. It’s a Queen of Diamonds. Only the Queen looks exactly like:

DUFF
Mona Lisa?

KATE
Which is in the Louvre! Which means the last card must be in Paris!

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

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

Duff, Bugs and Daffy all stare at her, bemused.
KATE (CONT’D)
No, no, you’re right. Duff, I’m sorry, but as a responsible studio executive, I’m going to have to insist that I take these two back to the Hollywood where I’m going to have to further insist they add a hip-hop number to their movie.

They all stare her, disappointed.

KATE (CONT’D)
(hurt)
Do you think I like being a spoilsport?
(re card: wistful)
I’ve never been to Paris.
(redoubling purpose)
No, no, I have to be professional and joyless and...

As she dithers, a huge metal claw lowers over Kate, grabs her, and lifts her out of frame.

The claw has been lowered by a black helicopter hovering above them. Working the winch is Mr. Smith.

Duff runs after Kate, but to no avail. Struggling and screaming, she is whisked away into the sky.

A letter falls at Duff’s feet. He picks it up and opens it. It’s written on Acme stationary, but the Acme logo on the top has been crossed out. In large block letters, the message reads, “DROP YOUR QUEST. OR WE WILL KILL THE GIRL. LIKE WE KILLED YOUR FATHER.”

Duff bows his head and drops the letter. Bugs and Daffy walk up next to him, tentative. After a long moment, Duff sighs deeply. He looks up with resolve.

DUFF
Well, let’s go rescue her.

DAFFY
(sincere)
Sure, sure. But how do we get to Paris?

DUFF
(grim determination)
Any way we have to.
Maestro, a little travelling music...

PULL BACK to reveal that an orchestra pit has been dug out of the desert and filled with an orchestra, led by THE MOVIE’S COMPOSER. The orchestra takes us into:

A LITTLE TRAVELLING MONTAGE

Bugs and Duff glide down the highway on Easy Rider motorcycles. Reveal Daffy running behind them.

Martin Sheen and Jody Foster drive cross-country in “Badlands.” Daffy, Bugs and Duff sit in the back seat, looking worried.

OR they ride along with WARREN BEATTY and FAY DUNAWAY from “Bonnie and Clyde.”

OR they ride along with TONY CURTIS from “The Great Race.”

They ride on horseback with JOHN WAYNE from the Searchers.

They river-raft with BURT REYNOLDS in “Deliverance.”

Our heroes, swaddled in robes, ride atop camels. Reveal they are at Coney Island on the beach.

Our heroes are rigging sails and swabbing the deck in a scene from “Captain Blood.”

EXT. PARIS — DAY

Various cliched establishing shots actually taken from other movies. The less the film stock matches the better.

Music: Scratchy record of Edith Piaf singing “La Vie en Rose.”

EXT. THE LOUVRE — CONTINUOUS

Stock footage, clearly from the 50s or earlier.

INT. THE LOUVRE

Duff rushes in with Bugs and Daffy close behind. He grabs a DISGUSTED FRENCH GUARD by the lapels.

(DUff (desperate)
Mona Lisa?

(CONTINUED)
DISGUSTED FRENCH GUARD
(in French, with subtitles)
Just for that, we will never repay our war debt.

A LARGE SIGN
It reads, Le Pavillon de Art Fameuse

INT. THE LOUVRE — LE PAVILLON DE ART FAMEUSE — DAY

It’s a long narrow room, lined with an eclectic collection not usually found in the Louvre: Hopper’s “Night Hawks,” Van Gogh’s “Starry Night” and the cover of the first Boston album. In other words, what us regular folks recognize as “art.”

Mr. Smith, dressed like an American tourist, stands in front of the Mona Lisa. Next to him is Kate. Her feet and hands are bound and her mouth is gagged, but nobody seems to notice.

Mr. Smith looks down at the playing card, then up at the painting, then down at the card. Kate tries to hop away. He picks her up and puts her back.

ANOTHER ANGLE
Duff sees this. He scans the room quickly. His eyes fix on the Venus de Milo.

BACK TO SCENE
Duff, Bugs and Daffy sneak up on Mr. Smith, carrying the Venus de Milo. With great effort, they slam it down on his head. The statue shatters. Mr. Smith is unfazed.

Mr. Smith casually backhands without looking, sending the trio flying.

Bugs flies into a Calder stabile, causing it to spin wildly and, incongruously, play a pretty little tune.

Daffy SPLATS against the blank wall, making a gooey mess. Two serious art students shake their heads in appreciation.

Duff hits a wall hard and falls to the ground, sitting up. Several paintings crash on his head, in quick succession. As his head pierces each one, he becomes the face of: Renoir’s “Mme Henriot;” Gainsborough’s “Blue Boy;” Picasso’s “Old Guitarist,” Botticelli’s “Birth of Venus,” and finally the old farmer in Grant Wood’s “American

(CONTINUED)
Duff shakes off incipient unconsciousness. He sees:

Mr. Smith throw Kate over his shoulder and start to leave.

Duff stands and throws off the paintings.

DUFF
(calling)
Bugs, Daffy, you find the card and
I’ll save Kate!

Daffy, still plastered to the wall, raises his finger to
object, but then waves at Duff dismissively.

DAFFY
You do that.

INT. THE LOUVRE — ELEVATOR BANK — CONTINUOUS

Duff rushes in, to see Mr. Smith, Kate slung over his
shoulder, enter an elevator. (Another patron holds it open
for him.) Duff arrives just as the elevator door closes.
He rushes to the stairs.

INT. THE LOUVRE — LE PAVILLON DE ART FAMEUSE — CONTINUOUS

Bugs and Daffy stand across from the Mona Lisa.

BUGS
So, Mona, what’s your secret?

DAFFY
Yeah, Lisa, spit it out. Where’s
the card? Wipe that smile off your
face!

Daffy starts to shake the painting. An short alarm goes off
and an anvil drops on his head. Bugs ignores this, and
examines the painting.

BUGS
What are you looking at?

Bugs follows Mona Lisa’s eyeline to a painting across the
hall. It’s C. Coolidge’s “A Friend in Need.”

Bugs stands opposite the Dogs Playing Poker painting.
Something doesn’t look right.

BUGS (CONT’D)
Shouldn’t that be an Ace of Spades?
Bugs reaches up. The Ace of Diamonds that the Bulldog is slipping his friend peels right off the painting, revealing the Ace of Spades underneath.

**BUGS (CONT’D)**

What a good boy am I!

**DAFFY (O.S.)**

Gimme that!

Daffy, his head still slightly flattened, grabs the card.

**DAFFY (CONT’D)**

I’m the hero of this adventure! Ipso factoid, I discover the crucial clue to the location of the object which has set the story in motion.

A cartoon shotgun barrel is pressed against the back of Daffy’s neck. Reveal it is:

**ELMER**

Then I guess I’ll blast you first.

**EXT. THE LOUVRE — DAY**

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

**EXT. PARIS STREET**

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

**DUFF**

Gendarme!

**PEPE LE PEW** pedals up on a bicycle in his police uniform.

**PEPE**

(in French, with subtitles)

At your service!

**DUFF**

(in French, with subtitles)

There’s a bound and gagged woman in the trunk of that cab!
Continued:

**PEPE**

(in French, with subtitles)

How rude! hop on.

Duff climbs on the handlebars of the bicycle and Pepe pedals them o.s.

**INT. THE LOUVRE — HALL OF FAMOUS ART — CONTINUOUS**

Elmer holds Daffy and Bugs at gunpoint.

**BUGS**

Elmer, what’s going on here? We’ve made a hundred cartoons together. I took you to Jamaica...

**ELMER**

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

**BUGS**

That’s show biz for you.

**ELMER**

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

Daffy hands the card to Elmer.

**BUGS**

(fast patter)

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

Bugs fans out a deck of cards. Elmer, confused, puts the Ace of Diamonds into the deck. Bugs does a couple of fancy shuffles, including one that back and forth through Elmer’s head.

**BUGS (CONT’D)**

And upsie-daisey!

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

**BUGS (CONT’D)**

This your card?

**ELMER**

No.

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

**BUGS/ELMER**

(blindly fast)
This? No./ This? No./ This? No./
This? No./ This? No./ This? No./
This? No./ This? No./ This? No./
This? No./ This? No./ This? No.

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

**ELMER**

It’s the Ace of Diamonds, I tell you.

Elmer shakes the cards off his face angrily and turns just in time to Daffy and Bugs run into Dali’s “Persistence of Memory.” He runs in after them.

**IN DALI’S “PERSISTENCE OF MEMORY.”**

The characters run across the landscape, painted in a Dali-esque style. Elmer raises his gun to shoot, but the barrel droops and the bullets plop out.

Bugs and Daffy run out the side of the painting. We PAN down the gallery wall to:

**IN MUNCH’S “THE SCREAM”**

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

**IN THE HALL**

Bugs and Daffy jump out of the painting (still in Munch’s style) race across and jump into Toulouse-Lautrec’s “At The Moulin Rouge.” Elmer jumps out of “The Scream,” shakes off his Munchian interpretation, and looks around.

Suddenly, Bugs and Daffy come dancing out of “Moulin Rouge” as a couple of Toulouse-Lautrec’s high-kicking Can-Can girls. Elmer is intrigued. Bugs and Daffy kick him in ass and face and disappear into another frame. Angry, Elmer follows them into

**ESCHER’S “RELATIVITY”**

Escher-like Bugs and Daffy run up and down the endless staircase with Elmer in pursuit, blasting his shotgun.
EXT. THE EIFFEL TOWER – ENTRANCE – DAY

Duff, on the handlebars of Pepe’s bike, arrives at the Eifel Tower in time to see the Mr. Smith, with Kate over his shoulder, paying to get in.

DUFF
(in French, with subtitles)
You stay here and I’ll save the woman!

PEPE
(in French, with subtitles)
But of course!

INT. THE LOUVRE – HALL OF FAMOUS ART – MEANWHILE

In a variation on the classic hotel room chase, Bugs and Daffy and Elmer race back and forth through the paintings, changing to a different famous painter’s style each time.

Bugs and Daffy run into:

SUERAT’S “SUNDAY AFTERNOON ON THE ISLAND OF LA GRANDE JATTE”

Elmer follows them into the Pointillist masterpiece, blasting away. Park patrons run off in a panic. Everything Elmer hits explodes into a cloud of dots.

Bugs and Daffy jump out of the painting. Elmer follows. He looks around. One way, Nothing. Another, nothing. Nothing. One more turn: Bugs stands there with an electric fan.

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

POINTILLIST ELMER
Oh, Criminey.

Bugs turns on the fan. Elmer flies away in a swirl of dots. Bugs turns to Daffy, who is smearing his dots together with a thumb.

BUGS
I think if you go to the movies, you should learn something.
EXT. THE EIFFEL TOWER — OBSERVATION DECK — DAY

Mr. Smith parts the crowd as he makes his way to one end of the deck.

Duff arrives at the deck, and goes after Mr. Smith, but the crowd stops him.

ACTION SEQUENCE

A black helicopter looms up next to the deck. It’s piloted by BLACK JACQUES LE BLACQUE.

The helicopter throws a safety line to the Mr. Smith. Kate struggles and Mr. Smith drops the rope.

Duff can’t get to them. Thinking quickly, or not at all, he climbs the rail and leaps into the air.

He’s diving at the flying copter, but is clearly going to fall several feet short. He clicks a button on his watch. The superconducting electromagnet magically lifts and attaches him to the runner of the copter.

Seeing this, Black Jacques takes the copter up. He tries to shake Duff off.

Duff is shaken off. He falls, but lands right onto the top of the tower. Duff looks down.

From this angle, he can see that Kate is bucking to get out of Mr. Smith’s grip. She looks in danger of falling.

Duff pulls out the dental floss, thinking.

DUFF
Three-hundred pounds. I’m one-ninety... She’s...

He hears Kate’s muffled scream.

DUFF (CONT’D)
We’ll see, I guess.

Duff loops the end of the dental floss around something, then runs and leaps off the tower.

Mr. Smith holds Kate above his head and is about to toss her over the side.

Duff swings down in a dramatic arc around the tower.

Kate is thrown over; Duff grabs her out of thin air.
EXT. EIFEL TOWER – STRUCTURE – CONTINUOUS

Duff swings Kate up onto a beam. He pulls the gag out of her mouth.

KATE
He’s still got the card!

Duff SIGHS, leans Kate against a beam, and swings back down.

KATE (CONT’D)
(calling)
Top left pocket!

EXT. THE EIFEL TOWER – OBSERVATION DECK – DAY

Duff swings past Mr. Smith and nimbly extracts the card from his suit pocket. Mr. Smith is incensed.

Duff reaches the opposite side, pockets the card, and swings back.

Mr. Smith is standing on the rail of the Observation deck, waiting for him.

At the last second, Duff hoists himself up so he is riding the rope upside down. Consequently, Mr. Smith’s swipe misses him. Mr. Smith loses his balance and falls.

EXT. EIFEL TOWER – ON THE GROUND

Pepe looks up and sees Mr. Smith plummeting toward him.

PEPE
(in English)
Halt, in the name of the—

Mr. Smith lands on him.

EXT. EIFEL TOWER – STRUCTURE – CONTINUOUS

Duff is untying Kate’s hands.

KATE
(genuine)
Nice stunt, stunt man.

DUFF
Usually, that kind of thing is all done with special effects.
(flirty)
And then of course they bring in

(CONTINUED)
CONTINUED:

Duff goes for the big kiss. Kate deflects him politely. (smiling)

KATE

Unfortunately, Owen’s not here.

EXT. EIFEL TOWER – GROUND

Mr. Smith pulls himself out of the impression he made in the ground. He dusts himself off, gets on Pepe’s bike and pedals away.

PEPE (O.S.)

(from inside hole)

Nurse! Oh, beautiful nurse!

EXT. A PARISIAN CAFE – LATER

The four cards are spread out on a table. Our heroes sit around the table, sipping coffee drinks, puzzling. Duff is detached from it all, glum.

KATE

(mulling))

Ten, Jack, Queen and Ace of Diamonds. If the last card is a King, it’s a royal flush.

DAFFY

So, there-to-fore, the diamond must be in the bathroom of Buckingham Palace.

BUGS

You said that three times already.

DAFFY

I didn’t think anybody heard me the first two times.

KATE

What do you think, Duff?

DUFF

It’s doesn’t matter.

KATE

Oh, stop pouting. You know I’m going to kiss you sooner or later.

DUFF

It’s not that. I don’t want to do this anymore, Kate. I only came to
KATE
(touched)
You did?

DUFF
But my Dad’s gone. There really isn’t any point in continuing...

KATE
No point? Let me tell you something. I didn’t want to have anything to do with this. But about midway through my trans-Atlantic helicopter ride I realized that maybe there are more important things in life than making ridiculously profitable crowd-pleasing action movies. I realized, we have to go and get that Blue Monkey diamond before this evil cabal can use it to attain dominion over the earth!

BUGS
(aside, to Kate)
Nice speech.

KATE
It took 26 writers, but it was worth it.

DUFF
I don’t know...

But then Duff hears the echoey voice of...

DAMIEN DRAKE (V.O.)
For goodness sakes, son, if you’re ever going to finish anything, this is it. Seriously.

Duff shakes his head in disbelief. Daffy produces the digital recorder he had earlier.

DAFFY
I thought you might need to hear that.

A beat.

DUFF
(re: cards)
What do we have here?

(CONTINUED)
CONTINUED: (2)

KATE (summarizing)  ∆
There’s no image on the ace...  ∆

Kate holds up the card so that the back of it faces Duff.  ∆

DUFF
Wait...

Duff takes the card from her and places it face down. He turns over all the cards. They all have an ornate, seemingly identical pattern.

DUFF (CONT’D)
The diamonds on the back of these are different...

Duff takes out a pen and starts to connect the diamonds on each card and across cards. They clearly make out:

KATE  ∆
Constellations!

DUFF
Hemisphere?

KATE  ∆
Hey, I’m not the almost astrophysicist.

DUFF
Southern hemisphere. Hydrus... Pavo... Probably Africa.

Duff punches some buttons on his watch. Constellations flash on the watch face, then a map of the world with various longitude and latitude signs flashing. Then a map of Africa, closing in an area in the Congo.

DUFF (O.S.) (CONT’D)
We’re going on a safari.

The map image dissolves into:

EXT. AFRICAN JUNGLE - DAY

AERIAL SHOT of the dense African jungle canopy. Birds break for the sky and monkeys swing from trees as move in our destination.

A small tug is going down the river. It is, of course:  ∆
EXT. THE AFRICAN QUEEN — CONTINUOUS

HUMPHREY BOGART pilots. Daffy whispers to Kate.

**DAFFY**
(re: Bogart)
That guy gives me the creeps.

INT. ACME BUILDING — BOARDROOM — AFTERNOON

This image appears as a hologram above the dais.

Mr. Chairman turns off the image. Baby chicks are running wild on his arms and over his head. He’s clearly under some stress.

**MR. CHAIRMAN**
We should be toppling nations and enslaving billions by now! How can I be expected to run a multinational evil corporation with such incompetence?!

**V.P., NOT KEEP MOUTH SHUT**
Is that a rhetorical question?

Mr. Chairman pushes a button. The V.P.’s chair swallows him like a Venus Fly trap. He struggles for a moment and stops.

**MR. CHAIRMAN**
It appears as if we will have to unleash our most vicious operative.

He pushes a button. A metal cage is lowered from the ceiling. It contains the TASMANIAN DEVIL.

**TASMANIAN DEVIL**
(Tazmanian Devil Noises)

**V.P., NEVER LEARNING**
Mr. Chairman, I agree, the Tasmanian Devil is quite vicious. But if memory serves, he’s also extremely stupid.

Mr. Chairman pushes a button. Taz’s cage opens. He spins out. We hear GNARLING and GNASHING. Taz spins back into his cage, licking his lips.

The V.P. is a skeleton.

**SKELETON V.P.**
I withdraw my objection.
EXT. JUNGLE – DAY

Duff, Kate, Bugs and Daffy are in a clearing, dressed for a safari. (In the b.g., Daffy chops at the air dramatically with his machete. This has the unlikely effect of chopping Daffy into four diagonal chunks, which slide to the ground on alternating sides) Duff checks settings on his watch.

DUFF
(checking watch)
Looks like 43 miles in the...
(pointing)
...thick direction.

Our heroes stand before the foreboding thicket.

DUFF (CONT’D)
Every journey begins with but a single step.
(aside, to Kate)
I’ve written a few fortune cookies.

Duff raises his machete to chop. Then behind him he hears:

A GREAT GNASHING as jungle foliage topples and a tiny hurricane spins into the clearing. It’s Taz.

BUGS
(To Taz)
Hey, little guy, could you do that again, in this direction?

He points in the direction they have to go.

TAZMANIAN DEVIL
(Negative, threatening sounds)

BUGS

So, “no.”

KATE
You’re another one of those evil henchmen, aren’t you?

TAZMANIAN DEVIL
(Affirmative, threatening sounds)

Daffy steps valiantly in line with the others.

(CONTINUED)
DAFFY
(arms akimbo)
Four against one. I like those odds.

CUT TO:

LATER

Duff, Kate, Bugs and Daffy are tied up in a huge black cannibal pot with a roaring fire underneath it. Taz, in chef’s hat, is busily chopping carrots, onions, etc., into the water.

BUGS
(to Taz)
You realize of course you got two humans, a duck and a rabbit in your stew. That’s a recipe for disaster.

Taz picks up a large book which reads, “To Serve Man, Etc.” and turns to a page.

TAZMANIAN DEVIL
No, this recipe for disaster.

ON THE PAGE

“Recipe for Disaster: 1 Fancy Dinner Party/ 7 Baby skunks”

Taz turns to another page.

TAZMANIAN DEVIL
This recipe for you.

ONE THE PAGE

“Three Species Stew: One man/ one woman/ one duck/ one rabbit. Add vegetables. Boil until done.”

BUGS
Okay, but it’s your funeral...

DUFF
Hey, fella, I’ve been sweating an awful lot. You might want to taste to see if we’re too salty.

TAZMANIAN DEVIL
I like salty!

Taz produces a ladle and dips it into the pot. Unseen by him, Duff places the electronic nose in the ladle. Taz sips
TAZMANIAN DEVIL (CONT’D)

Nose! Smell like chicken!

Taz gobbles the nose. Smell lines radiate from his body.
Taz looks down, confused. His entire body morphs into a roast chicken.

TAZMANIAN DEVIL (CONT’D)

More chicken!

Taz devours his arm, then quickly chomps down one side of his body and up the other side until all that is left is his mouth. The mouth hangs in the air for a moment, realizes what it has done, drops to the ground and scampers off into the jungle YIPING like a frightened dog.

DUFF

Come on, everybody, over to one side.

Following Duff’s lead, they all push to one side of the pot, rocking it. The pot spills over, disgorging everyone.

Duff is lying atop Kate. She is smiling this time.

KATE

Say, is that a pen knife in your pocket—

DUFF

Yeah, it is. Hold on a sec.

Duff quickly cuts off the ropes binding his hands together, sits up and cuts Kate loose.

KATE

(disappointed)

Thanks.

Duff stands, picks up a machete.

DUFF

All right, bath time’s over. We’ve got some chopping to do.

EXT. JUNGLE — DAY

The vegetation breaks away as our heroes cut through with machetes. They look exhausted and spent. Daffy swings his...
Hey!

Sorry, buddy.

An annoyed Bugs slaps his tail back on. Kate slumps to the ground.

I can’t go any further.

Would you like me to carry you, honey?

(brittle)
No, honey, that’s okay.

(to Daffy, entre nous)
Trouble in paradise.

Suddenly, we hear a great crashing and thrashing in the jungle. Everyone turns in alarm.

A HUGE ELEPHANT bursts through the underbrush. It snorts ferociously! Our heroes recoil!

Bad elephant!

It’s TWEETY, who swings in a cage on the elephant’s head.

You almost stepped on those people!

On the elephant’s back is GRANNY, in safari gear, with Sylvester curled up behind her.

You folks need a lift?

Daffy is already sitting behind Granny.

Sure! Giddyap!

Duff helps Kate and Bugs up.
BUGS
It certainly was a lucky coincidence, you showing up when you did.

ON GRANNY
With an odd little smile.

GRANNY
Yes, wasn’t it?

SOUNDTRACK: FOREBODING FORESHADOWING STING
The characters look around, wondering what was that?

EXT. JUNGLE – MONTAGE
The fully loaded elephant trudges past several scenic vistas from other jungle movies. Finally, the elephant crests a hill or pushes through some vegetation to reveal:

EXT. JUNGLE CLEARING – DAY
Several humongous stone monkeys are scattered about, like Easter Island. Further on, a moat surrounds a huge stone platform/altar. Each point of the triangular platform is “guarded” by a gigantic stone monkey (in the see, hear, and speak-no-evil dispositions, respectively). In the center of the altar is a stone Buddha-like monkey, clutching a glimmering object in its lap. The whole affair is overgrown with vines and crawling with live monkeys.

An alarm on Duff’s watch beeps.

DUFF
This is our stop.

They dismount. Duff pulls out his wallet.

DUFF (CONT’D)
Thanks for the ride. Let me give you something for... elephant feed.

TWEETY
Oh, you put your money away.

GRANNY
It was our pleasure.

The elephant lumbers off. Duff and Kate hug and gaze at the
DAFFY
It’s mine! All mine!

Duff grabs Daffy by the tail feathers and stops him.

DUFF
Hold on.

Duff points to a tree. A playing card is nailed there. Duff removes it. It is a King of Diamonds.

KATE
We’re already here, why do we need another card?

DUFF
Dad?

The King of Diamonds does look like Duff’s dad. Especially when it activates and starts talking in his voice.

ANIMATED KING/DAMIEN’S VOICE
Don’t forget what I told you about the traps, son.

DUFF
(remembering)
The nefarious traps.

Duff picks up a coconut and throws it in the direction of altar. Before it can even land, a primitive trap springs up, impaling it. Coconut milk spurts out like blood.

BUGS
Well, that explains all the skeletons.

We see the field leading up to altar is indeed littered with skeletons: in medieval armor, in pirate gear, in cowboy outfit, wrapped like a mummy...

DUFF
Mmm... Pretty deadly.

BUGS
(puffing out chest)
Looks like this is a job for—

DAFFY
(butting in)
Me!

BUGS

(CONTINUED)
DAFFY
No you weren’t. It’s a trick. Don’t fall for it, Daffy.

BUGS
Daffy, how many times has your head been impaled by spikes?

DAFFY
Twenty-seven.

BUGS
And you survived.

DAFFY
It hurts a little when I whistle.

Bugs puts his hand on Daffy’s shoulder.

BUGS
Duck, I can think of no one better to run that gauntlet of death!

DAFFY
You’re right.

Daffy steals himself and then runs toward the altar.

DAFFY (CONT’D)
Wooooo hoooo!

Daffy is propelled through a spectacular array of traps, including but not limited to:

One of the giant stone monkeys lands on him. He crawls out from under just as another stone monkey falls on him.

He is shot by dozens of poison darts. He staggers into a pit. He crawls out of the pit covered in scorpions.

He starts across a wooden bridge, falls through the slats and into some lava. This wakes him up. He shoots up out of the lava where a flurry of blades slice him into several pieces, each of which is gobbled up by assorted Venus Fly Traps. A few feet later, Daffy digs out of the dirt at the edge of the moat.

DAFFY (CONT’D)
Aspirin... Acetaminophen...

Duff, Kate and Bugs stroll up behind him.

DUFF

(CONTINUED)
CONTINUED: (3)

KATE
(laughing despite herself)
So violent and uneducational. But funny!

BUGS
That’s Daffy!

Daffy dusts himself off, newly arrogant.

DAFFY
And now to swim the moat and claim the prize...

Daffy plops into the water and starts across, duck-like.
The water starts to roil around him. Before he can figure out what’s going on, a crocodile surfaces and swallows him.

DUFF
That’s what I was afraid of.

The crocodile resurfaces, its mouth held open by Daffy.

DAFFY
Now you tell me.

Daffy barely escapes the crocodile and lands on shore.
Several tiny fish are biting his ass. He knocks them off.

Duff, Kate and Bugs watch as several crocodiles surface.
Vicious looking fish swim all around them.

DUFF
Crocodiles and piranhas. A deadly combination.

KATE
I thought piranhas were native to South America.

Duff puts his hand over Kate’s mouth.

BUGS
And why don’t the piranhas eat the crocodiles?

Duff puts his other hand over Bugs mouth. He surveys the scene briefly, reaches into his pack and pulls out his grooming kit. He removes the toothbrush.

BUGS (CONT’D)
Doc, I’m all for dental hygiene...

(CONTINUED)
Duff starts to brush with the end pointed up. The saliva-activated bazooka toothbrush fires...

EXT. ALTAR OF THE BLUE MONKEY — CONTINUOUS

The bazooka shell hits the base of the see-no-evil monkey. The blast causes the statue to topple and land in the moat, creating a bridge. Duff turns to Kate. Duff

DUFF
Did a little trick shooting in an Old West show.

Daffy races past them.

DAFFY
It’s mine! All mine!

Daffy races up the side of altar and runs toward the Buddha monkey. He dives for the diamond.

DAFFY (CONT’D)
I’m rich!

Daffy stops in mid-air, inches from the Blue Monkey. Duff is holding Daffy perpendicular by the legs.

DUFF
If you don’t mind.

Daffy droops down and Duff drops him. As he gets up:

DAFFY
Of course I don’t mind. I was just poisoned, burned, chopped and eaten for that diamond. Why should I mind?

Duff stands before the diamond, solemnly. He removes it from the statues hands. Its facets are cut in such a way that the slightly bluish face of a monkey appears in the center of it. Duff holds the diamond aloft.

DUFF
This is for you, Dad.

Sunlight hits the diamond. It glows. Light gathers in the eyes of the monkey inside and a BLUE BEAM shoots out.

Duff is engulfed in a field of blue energy. In seconds we watch as he DE-EVOLVES BEFORE OUR EYES. He goes from Duff to Caveman Duff and until finally the beam stops—leaving him as a MONKEY. The Monkey gives a SCREECH.

(CONTINUED)
DAFFY
Oh no! Ol’ Duff, my partner in heroism, reduced to monkeydom, punished for his greedy hubris!

He buries his face in his hands and SOBS. Then suddenly--

DAFFY (CONT’D)
(suddenly fine)
Better him than me.

He picks up the diamond again, this time upside down. He notices from this side there seems to be a reddish human face inside.

DAFFY (CONT’D)
Man, this’ll make a great toy.

Sunlight hits the diamond, sending out a RED BEAM.

RED energy engulfs the monkey we watch as Duff RE-EVOLVES from monkey to caveman and once he is Duff again.

Daffy drops the diamond and embraces Duff.

DAFFY (CONT’D)
Duffy Buddy! You’re okay!

DUFF
What... What happened?  

DAFFY
Oh, nothing...  
(grabs Duff’s collar)  
You turned into a monkey! The diamond, blue beam, monkey! Red beam, Duff!!

DUFF
Red, blue... Wait a second.

Duff picks it up. Duff flips the diamond upside down and holds it to the light. A RED BEAM emerges, hitting a nearby GROUP OF MONKEYS. They SCREECH and CAW as they are engulfed by the beam. In a matter of moments are all TRANSFORMED INTO MEN.

The men stagger about, still recovering from the transformation. They look to be EXPLORERS from many eras. A VICTORIAN EXPLORER, A ROMAN, A NATIVE AFRICAN are all among them.

(CONTINUED)
DAFFY

All these guys musta tried to find the diamond... Pfft. Losers.

They wander off, confused and dizzy. But one of them remains. His back is turned. Duff puts a hand on the man’s shoulder. The man slowly turns around, still shaken.

He looks up to reveal that he is indeed DAMIEN DRAKE.

DUFF

Dad!

DAMIEN

Son!

DUFF

(like a kid, proud)

Dad, I followed the your clues and got the diamond and then I saved you and, I guess, the whole world.

DAMIEN

Of course you did, Duff. You obviously have all the skills and brains to succeed in anything you try. You just had to stick with it. I always knew you would someday.

DUFF

(confused, annoyed)

Then why were you always giving me such a hard time?

DAMIEN

(smiling warmly)

I’m your dad. It’s my job.

MUSIC SWELLS. Damien hugs Duff tightly.

GRANNY (O.S.)

That is so sweet.

Duff and Damien turn. Granny stands with Sylvester. At their feet is Kate and Bugs, tied up and gagged.

GRANNY (CONT’D)

Now could you hand over the diamond...

Granny reaches under her chin and PEELS OFF HER FACE, revealing she is Mr. Chairman underneath.
MR. CHAIRMAN

Now?

Sylvester pulls his mouth wide open and Mr. Smith’s head emerges. He starts to wiggle out of the disguise, growing in height and width as he does.

Tweety, in his cage, is shocked.

TWEETY
Hey, you’re not Granny and Puddy-Cat! What have you done with them, you monsters!

MR. CHAIRMAN
(Evil laugh)

EXT. LUXURY CRUISE LINER — DAY — ESTABLISHING

EXT. LUXURY CRUISE LINER — DECK — CONTINUOUS

Granny and Sylvester sit on deck chairs, enjoying the salt air and their tropical drinks.

GRANNY
It was so nice of Tweety to send us on this cruise...

SYLVESTER
Yeah, he’s a swell kid.
(waving coconut)
Oh, deck boy, another half-shell of milk, if you please!

GRANNY
(re: her drink)
And another of these! Don’t skimp on the rum this time!

EXT. ALTAR OF THE BLUE MONKEY — DAY

Mr. Chairman gives the obligatory villain exposition.

DUFF
Hey, you said you killed my father.

MR. CHAIRMAN
I lied. I’m evil. Thus my evil plan, which I will now describe. That diamond is the key to evolution. Thousands of years ago simple beasts wandered in here and were transformed into homo sapiens.

(MORE)
Their offspring built this place to honor it and more importantly, protect it. From people like me, I suppose. You may hand it over now. 

DAMIEN
And if we don’t?

MR. CHAIRMAN
We’ll feed these two to the piranhas and crocodiles.

DAMIEN
Go ahead.

KATE
Hey!

DAMIEN
You rejected my last eight screenplays!

KATE
They were unrealistic!

DAMIEN
They really happened!

DUFF
Dad, that’s my girlfriend.

DAMIEN
(disapproving)
You never cease to amaze me, son...

Daffy suddenly steps up next to Duff and Damien, heroic.

DAFFY
Three against two. I like those odds.

Mr. Smith reaches into his pocket and removes the mouth of the Tazmanian Devil. He reaches into the mouth, and pulls Taz right side out again. Taz slobbers, eager to fight.

DAFFY (CONT’D)
(to other two)
Let’s call it a day, shall we?

EXT. ALTAR OF THE BLUE MONKEY — A LITTLE LATER

Duff, Damien, Kate, Bugs and Daffy are all bound together in a giant ball, suspended over the moat by a vine.
Crocodiles and piranhas are leaping surprisingly high out of the water and biting at the fraying vines.

Mr. Chairman cradles the Blue Monkey, petting it.

MR. CHAIRMAN
We’d love to stay and watch you being devoured, but we have a lot of evil to accomplish before the next shareholders meeting.

DUFF
You’re insane! How is turning people into monkeys going to help you?

MR. CHAIRMAN
(laughs)
We’re not going to turn anyone into monkeys! We are going to use the diamond’s power to super-evolve ourselves, placing us above all others and giving us an unbeatable competitive edge in a tight marketplace.

(adds, aside)
We may turn some people into monkeys.

They turn to exit. Only to find standing in their path:

TWEETY
Over my dead body.

Mr. Chairman smirks and points the diamond at Tweety.

MR. CHAIRMAN
I eat three of you for breakfast. Bye-bye, Birdy...

Light strikes the diamond. A blue beam shoots out and hits Tweety. He glows blue. He staggers back, and falls over the side of the altar.

The blue-glowing Tweety plummets into the awaiting mouth of a crocodile. Which promptly submerges.

Mr. Chairman and Mr. Smith share an evil smile as they cross the stone moat bridge.

EXT. THE MOAT

The water parts as a gigantic yellow pterosaur emerges from

(CONTINUED)
CONTINUED:

YELLOW PTEROSAUR
(deep, echoic, but
unmistakably Tweety)
You are a very bad man.

MR. CHAIRMAN
Oh, right. Birds descended from
dinosaurs.

Taz swallows himself and his mouth burrows into the ground
like a clam.

MR. SMITH
(perfect English)
I’m outta here.

Mr. Smith runs off. Mr. Chairman attempts to negotiate.

MR. CHAIRMAN
Perhaps you’d like to join my evil
cabal?

Pterosaur Tweety gobbles him. He spits out the diamond.

EXT. JUNGLE OASIS - LATER

Duff, with Tweety on his shoulder, hugs Kate as they walk
along with Damien. Tweety holds his stomach.

TWEETY
My tummy hurts.

DUFF
Dad, I’ve decided what I want to do
for a living. Your job.

DAMIEN
(disapproving)
You sure? It’s hard to raise
children on a civil servant salary.

Damien smiles to show Duff he’s only kidding. They all
laugh. Tweety burps.

Behind them are Daffy and Bugs, both in less good moods.

DAFFY
I can’t believe after all that, we
had to throw the diamond in the
lava just because it could bring
about the downfall of mankind...

(CONTINUED)
BUGS
I can’t believe Tweety got to waltz in at the end and be the hero.

DAFFY
Now you know how I feel.

BUGS
You know, Daffy, you’re right. From now on, you and I are going to be equal partners in this thing. No more second banana for you.

Bugs extends his hand. Daffy reaches for it.

DAFFY
Thanks, pal, I appreciate—

A giant monkey statue lands on Daffy.

VOICE (O.S.)
Cut! Print it!

A horde of sycophants rush up to Bugs, throwing a robe on him and spiriting him away with neck rubs and fresh fruit.

INT. BACK IN ACTION SET — CONTINUOUS

The director (who called cut) is Damien. Standing next to him is Duff and Kate.

KATE
Stunt coordinator, would you like to confer with me on the next shot? In my trailer?

DUFF
You’re the executive.

Duff sweeps Kate into his arms and carries her off, passing the real Owen Wilson, who is reading a comic book.

As various other crew members wander off, we notice Daffy is still trapped under the monkey statue.

DAFFY
Uh, prop master? ....Key grip? ....Best boy?

FADE TO BLACK