

THE FORGOTTEN CARTOONIST BY SAMUEL CLEMENTS

SCENE 1: 1935

Scene opens with Anthony Thomas walking to the middle of the stage, the crowd claps and he thanks them. Once the audience has stopped clapping, Anthony takes out a piece of paper from his pocket and reads.

ANTHONY

Well good afternoon ladies and
Gentleman and thank you for being here
with us tonight. We are very proud and
honoured to show you our newest Sparky
the ladybird cartoon.

A screen behind Anthony starts to play the cartoon (Entitled Sparky the ladybird in getting famous) Anthony walks off back stage and the audience begin to clap again as the cartoon begins to play.

SCENE 2: 1943 INT: ANTHONY THOMAS'S OFFICE

Scene opens with Anthony siting at his office desk, on the desk is a newspaper with the main page reading "America joins world war". Anthony is seen finishing his latest cartoon something he has called Sparky in colour, the first Sparky cartoon in full technicolour.

Anthony's personal assistant Sandra walks into the office and startles Anthony

ANTHONY

Oh Sandra it's just you, you gave me
quite a fright my dear.

SANDRA

Oh sorry about that Tony, may I have a
seat?

ANTHONY

(Points to the left chair on the
opposite side of his desk)
Yes, Yes of course please make
yourself at home

Sandra shuts the door silently behind us and takes a seat

ANTHONY

(Never taking his eyes of his work)
So what can I do for you today my

dear?

SANDRA

(Distressed)

Umm so what's the cartoon you are working on now?

ANTHONY

(Eyes on cartoon)

You know what I am working on Sandra, it's the same thing this company has been working on for 2 years now.

SANDRA

Ah yes sorry, I forgot. Um have you seen how lovely it is outside today?

ANTHONY

(drops the pencil in his hand,
rubs his eyes and looks at Sandra)

Now Sandra, are you telling me that the only reason you came into my office in which I am incredibly busy just to tell me how lovely it is outside?

SANDRA

I don't know what you mean Tony! What else would I want to talk about?

ANTHONY

You have clearly walked into my office to ask me my opinion on the recent announcement that we are now going up against Germany in the war. Well sorry to disappoint you my dear but I don't have an active opinion on it at this present time.

SANDRA

Well you have to have an opinion in it Tony, I mean what does it mean to this company? we could all lose our jobs? Even Disney is having trouble at the moment

ANTHONY

(slams his fist on)

I am not Walt Disney, I am sick of people comparing me to Walt god damn Disney. We are a big enough company,

arguably bigger than Disney). We will be able to make ends meet, there will still be enough cinema seats filled.

SANDRA

Sir, I admire you're determination but we must think realistically now. What happens if our films start filling less and less seats with each new film. More people will be drafted to the war with each coming year. What happens when you can't pay you're employees anymore. This war is changing things that I think even you are scarred off.

ANTHONY

Sandra what are you saying? are you implying that you want to leave this company for Disney?

SANDRA

of course not Tony, I love this company but I have to think of my future, I have kids and a husband who was drafted earlier today and I may never see him again.

Anthony sits back in his chair. His face changes from anger to indifference

ANTHONY

You have stuck by me through thick and thin. You were the only person who believed in my cartoons. And that is why I'm firing you today.

Anthony goes back to drawing. Sandra doesn't say a word. her eyes begin to fill up with tears. The room is silent but we hear the slight weeping of Sandra.

END OF SCENE

SCENE 2: 1944, HAROLD ROSS'S OFFICE, NEW YORKER HEAD QUARTERS

Certain opens with Anthony in the middle of a job interview with The New Yorker. On the opposite side of the time is Harold Ross the co-founder of the newspaper.

Harold Ross is holding Anthony's CV in his hand, holding it in the left hand and holding a pair of glasses in the right

hand. Anthony is clearly nervous but is keeping a positive head. His hands are tightly linked together and his suit is wrinkled and untidy.

Harold puts down the CV and his glasses. and turns his attention to Anthony.

HAROLD ROSS

So in this you said you were once the founder of the.....

Forgetting the name of Anthony's cartoon company Harold looks back at the CV.

HAROLD ROSS

The Anthony Thomas Studio. Am I correct?

ANTHONY

Yes Sir you are correct. I founded the studio in 1929 and created our biggest character Sparky.

HAROLD ROSS

So you did children cartoons?

ANTHONY

Well he. (Coughs) the cartoons where never directed at a specific audience

HAROLD ROSS

So if he wanted he could potentially swear or have sex in these cartoons?

ANTHONY

Well no that isn't what the cartoons where for. They were to entertain audiences of all ages and teach people.

HAROLD ROSS

(Sighs)

I think we're done here.

ANTHONY

I'm sorry, what?

HAROLD ROSS

Well here at the new yorker we have a bit more **(beat)** adult cartoons and unfortunately you don't fit the

profile.

Harold gets up from his chair and signals his assistant to escort Anthony out. He goes to shake Anthony's hand but Anthony panics and grabs a pencil from the pen holder on the desk.

ANTHONY

No wait!, I can do more raunchy drawings. Look I'll quickly draw a woman with a breasts out.

Anthony begins drawing the drawing. after 10 seconds of sketching, he finishes and shows Harold a picture of a fully clothed woman. Anthony then turns the drawing to see it for himself.

ANTHONY

CRAP!!!

HAROLD ROSS

Thank you for coming.

ANTHONY

Please!!! I can do this

HAROLD'S ASSISTANT

Sir, It's time to go!

Defeated and with Harold's Assistant's hand touching Anthony's left shoulder, He gets up shakes Harold's hand and leaves the office. Once the assistant shuts the door behind her, Harold scrambles the drawing up and throws it in the bin.

END OF SCENE

SCENE 3: ANTHONY'S HOUSE, LIVING ROOM

Curtain opens on Anthony sitting in his favourite chair right in front of the fire place. He has a large glass of whiskey in his right hand and an evection notice in the other. He scrambles the notice up and throws it into the fire.

ANTHONY

what a Load of crap.

He sits up and starts shouting at the fire place.

ANTHONY

I was once one of the biggest

cartoonist's in the world. I'll prove them all wrong, I can make it through this.

Anthony sits back into his chair

ANTHONY
I'll show them. They'll see

He takes a sip of his whiskey and stares at the now burning notice.

SPARKY
Oh my god can you be anymore depressing?

A familiar voice is heard from behind Anthony's chair. Anthony leaps up from the chair and poses in the defence position with the whiskey glass being held up as a weapon.

ANTHONY
Who Said that?

SPARKY
A ghost. wooooooooo

ANTHONY
Seriously who's there?. this isn't funny.

SPARKY
What can't you see me?

ANTHONY
No I can't now come out

SPARKY
Ok wait, I know what the problem is. give me a second.

Anthony's cartoon character Sparky the ladybug appears from out of no where. Fully coloured like a retro cartoon and floating through the air.

SPARKY
There, Better?

Frightened by the sight of his cartoon creation in reality, Anthony screams in horror and backs into the corner, throwing the whiskey in the direction of sparky. The glass goes through the live cartoon.

SPARKY

Hey! What you are doing?

ANTHONY

(Raising his voice)

Quiet! You are not real. I'm just
imagining this.

SPARKY

Well... I mean.

ANTHONY

You're just a bit of undigested beef
either that or I had more whiskey then
I had originally thought.

SPARKY

ok first of all, stop quoting a
Christmas carol and second mostly
everything you just said is right

ANTHONY

What do you mean?

SPARKY

Well I am just your imagination but I
am a manifestation of your body .
going into panic mode.

ANTHONY

Hang on a minute so you're telling me
that I am talking to no-one and I'm
basically seeing things?

SPARKY

Correct

ANTHONY

My god, I've gone insane

Anthony slumps back onto his chair in exhaustion.

END OF ACT 1

