

Comments in purple. Corrected "Comert" to "Cornert."

Scene 1: Cornert misses his audition (~0:30) This is a lot of time for little action. Should be 10, 15s at most.

----- Unclear here: why does Cornert miss the audition? Deliberate act or mistake?

CORNERT is in a dining room school cafeteria? with Cheerios-equivalent. Camera is staring at the cheerios from roughly overhead, so we can see:

- the O-s are trapezoidal. Excellent visual gag.
- he obviously doesn't like them because he keeps stirring up them up with his fork instead of eating them. Perhaps he is asleep and this is an automatic gesture?

Cut to a band-room maybe pan to door thru hallway full of trapezoids and brass instruments. (visual gag: the brass instruments are drawn more-or-less accurately, no trapezoid-shaped bells on the instruments? Dangerously close to Roly Poly Oly, yes... and the trapezoids are obviously trapezoids.) Deafening, badly-mixed orchestra music begins. (something like the finale from the 1812 overture, clipping so it sounds like shit.) Good choice for recognizability. I would go for a piece for brass ensemble if that is what is represented onscreen, or even would prefer "Great Gate of Kiev" from *Pictures at an Exhibition*, Mussorgsky, Ravel orchestration. Not for brass ensemble but not as trite as "1812 Overture" and you can use "Promenade" theme later for Enclo's solo. Will have almost the same household recognition status as 1812 plus more brass-centric.

Cut to a clock on CORNERT's wall. Beneath it are three post-it notes that say "BAND AUDITIONS," the first with no exclamation points, the second with two or three, the third with enough to fill the rest of the post-it-note. The clock ticks two or three times. Perhaps instead cut to a planner, a sheet of paper, his band music, etc. Trapez-os and milk dripped onto it? Same post-it notes, make clear that Cornert is supposed to be in the band room but he is not.

Cut back to CORNERT. This time it's a more distant side-on view that lets us see Cornert, the cheerios, and the clock behind him. We hear one or two more ticks. Can cut this take. Builds dramatic tension but is quite slow for the opening scene.

The band room continues playing. It's in the epilogue of the loud, clipping orchestral piece so at this point just make the trapezoids and instruments jitter wildly onscreen. Yes.

Wrap up here by having Cornert splash into his cereal bowl as he nods to sleep on the ending note. He has truly missed the audition.

Scene 2: Cornert gets second chair (~0:45)

CORNERT

Polly! Suggested edit:

CORNERT is still dazed. He rushes in, panicked.

CORNERT: (sputtering) Polly! I-- audition! I forgot--

CORNERT has a cheerio on his shirt, which is lopsided. POLLY takes the cheerio off and straightens his shirt.

ENCLO [offscreen]

First chair!

Suggested edit:

CORNERT is still dazed. He rushes in, panicked. POLLY notices him and picks the stray cereal off his lopsided shirt.

CORNERT: (sputtering) Polly! I-- audition! I forgot--

He is cut off by ENCLO, who strides in, clutching one envelope in his right fist and the rest of the band's in his left. ENCLO accidentally shoves CORNERT as he walks in.

ENCLO: First chair!

ENCLO flings the rest of the band's seating assignments into the air.

Pan to ENCLO, sitting next to a trumpet (still jittering assuming you mean Enclo, I enjoy that trapezoids vibrate when excited lightly from the performance) and staring into an envelope that says "1" and a picture of a chair. POLLY and CORNERT rush over. Or perhaps not.

An envelope materializes in POLLY's hand. Or POLLY picks up an envelope off the ground.

POLLY

Oh! I got third. [blushes] Since Cornert and Polly are standing together, we could pan in here. Why not have Cornert stare at her/pretend to take interest in her envelope for a moment?

A big purple hand from offscreen hands CORNERT an envelope.

CORNERT

Wait... I didn't go!

POLLY

Open it anyway.

CORNERT opens it. A first-person view reveals that it says "SECOND." We linger on this for a little bit. The purple hand turns it over, revealing that it actually says "TO LAST." I like this :D

CORNERT

But -- that means I'm next to... Reefer Spike!

ENCLO [popping onscreen to be irritating]

Reefer Spike, the stoner? What a loser!

A purple trapezoid with its big hand extended rushes in from offscreen (where the notes were

coming from) and bumps CORNERT and ENCLO over.

REEFER SPIKE

Huh huh. Yo.

The purple trapezoid is smoking a cigar from which yellow smoke is rising. It's probably a marijuana cigar. In its far hand is a switchblade which pops out. **Unclear: is he an oaf or a criminal?**

CORNERT [shaking]

Yo, Reefer Spike.

REEFER SPIKE

Testify.

Scene 3: Cornert dates Polly (~0:30)

POLLY and CORNERT are at an Italian restaurant with plates of spaghetti. The spaghetti has corners. **While I like this, the Italian restaurant makes a couple of things unclear: Polly and Cornert's relationship (how serious are they) and their age (drinking age, income). Maybe make this into a coffee shop? I like the noodle gag but you could shorten the scene and still throw in something cute with a cinnamon roll with right edges.**

CORNERT

Polly! I made a webcomic about you!

A page containing an Enclo-colored trapezoid and a heart tumbles across the table into Polly's lap. We get a brief closeup so viewers can verify it's the same Enclo from the first scene. **A tablet rather than a printed page might be more current. I'd like to see Cornert really explain the webcomic here. Point out why his work is so great.**

POLLY

Ha! Ha ha! I'm beheading Enclo... **Is she confused? Amused? Happy? Sad? How long has she been dating Cornert? Is this the first webcomic about her?**

Now that the closeup is over we can see that CORNERT is slurping a long, kinky noodle. A little bit of sauce splatters around the table. There's several awkward pauses worth of slurping noises as the noodle resolves.

A trapezoid in a tuxedo leaves a bill.

CORNERT

Polly! You have to sign this.

POLLY [hurriedly]
Oh... I thought --

CORNERT
Waiter! Another tequila sunrise, please. Unclear: are they old enough to drink?

Don't worry, baby! It'll be on your tab.

Scene 4: Cornert meets the face of good advice (~0:45)

A mysterious trapezoid in black sunglasses and a low-key Hawaiian shirt is waiting for CORNERT on the way to the bus. This trapezoid is probably played by Bunnybread. This is an interesting character. I feel like Dozer Pagliacci needs more space than this script to shine.

MYSTERY TRAPEZOID
You look sad, kid.

CORNERT
Back off, I'm late. If you want to give a nod to the source material, you could change this to something like "my grandma told me not to talk to strangers."

The bus leaves.

MYSTERY TRAPEZOID
Looks like it's just you and me, Cornert.

My name is Pagliacci. Dozer Pagliacci.

CORNERT
How do you know who I am?

DOZER PAGLIACCI
Let's just say I know a lot about pasta places. Italian joke? If you end up going the coffee shop route, you can keep this joke by subbing in "espresso."

Pan to where the bus was, where two goons with blackjacks pound them in a vaguely threatening manner against their other hands.

DOZER PAGLIACCI
So what'll it be, kid? I can get you nudey magazines, beheading photos, media contracts. I even released my own line of fake Pokemon cards...

But hey, that Polly girl is really something, don't you think?

CORNERT

What's it gonna cost me? He is interested now but should still show that he is scared.

DOZER PAGLIACCI

Reefer Spike... teach him a lesson.

Closeup on CORNERT, who gulps. Some sound effects play in CORNERT's head of gangsters saying gangstery things, and a fight ensuing. Envisioning something very "Looney Toons" here.

DOZER PAGLIACCI

I'd do it myself but I promised my mama I'd never hurt a kid. Unclear: why can't he hurt a kid? This doesn't seem to get resolved but I think this could be wrapped up in the end or elucidated. Why also feud with Reefer Spike?

Scene 5: Cornert practices band, gets revenge on Enclo, and advances the plot with Dozer (~0:45)

Apply a bunch of weird camerawork to convey CORNERT's irritation at Enclo's perfect first-chair performance. The audio track is just really poorly-mixed noodling on a single trumpet, maybe with some helter-skelter drums in the background. See above: why not "Promenade" theme? Maybe start with wide shot of room, Enclo up front playing solo, Cornert and Spike in back pouting.

A big purple hand taps his shoulder, coming visibly onscreen and jilting the first-person shot. It waggles around the screen for a sec and then points out towards Enclo.

CORNERT

Wha? Spacing out here, maybe. He has a lot on his mind: resentment towards Enclo, lust towards Polly, and he has to do something about Spike--but he isn't sure what.

REEFER SPIKE

Hate that guy! I like that Spike is inarticulate. Whether that reads as urban or not will probably come down to the voice acting, but he comes across as stoned here.

Cornert looks real unsure of himself for a sec, but then he buffs out his chest and tries to sound "urban."

CORNERT

Yee-aah!

SPIKE gives him an odd look. **Excellent.**

CORNERT

[hurried] Come on, give me your knife.

Yeah, yeah. It'll be quick.

REEFER SPIKE slips the switchblade into CORNERT's hand. Then, before he releases it, CORNERT tiptoes up to ENCLO, dragging SPIKE behind him.

ENCLO swoons particularly far during a more passionately-noodled refrain and then CORNERT stabs the trumpet. It deflates like a balloon and ENCLO collapses onto his side. (that is, instead of a trapezoid, we now just see a straight flat line from our side-on perspective) **Not sure about this gag here. Is Enclo turning around trying to figure out what's going on?**

CORNERT

You're not so bad, Spike. **Here, instead, Cornert could express surprise. He didn't know he had the guts to do this! Now he has thwarted his rival and is filled with unexpected confidence. The band room erupts in chaos as Enclo's solo comes to a weird halt.**

REEFER SPIKE

Huh huh! **They could even high-five here.**

CORNERT has a self-satisfied smile. But then an image of DOZER PAGLIACCI flashes before CORNERT's eyes, reminding him of what he needs to do. (I like to imagine that we have a direct front-on shot of his head, and the image rolls across right to left like a windshield wiper.)

CORNERT

But I need you to take a dive. **I'm not sure about this line but I don't know how I would revise it. Seems like it could be toned down to reflect Cornert's ineptitude. He's never done this before.**

REEFER SPIKE

Oh.

CORNERT strikes him on the side. **With open hand or fist? Maybe open hand, that could be goofy.**

REEFER SPIKE

Nope...

Uh, little more. **This made me laugh.**

Then CORNERT gives him a quick jab on the head with the non-pointy end of the knife.

We hear SPIKE say "oof" as the camera zooms into a pair of sunglasses waiting in the window at the back of the bandroom. DOZER PAGLIACCI's hands rise to the window and he does the "money" gesture where you clench them together real tight and alternate which one goes on top. [What gesture is this?](#)

Scene 6: Last chance to woo Polly (~1:00)

Back to the Italian restaurant. It looks the same but now flowers are everywhere and a mock gondolier is patrolling feverishly behind the table, strumming a mandolin. The soundtrack is just one mandolin chord, repeated indefinitely. I like to imagine this dude as the only character in the entire script drawn as a mostly normal-looking human. [I like this too. Also, changing scene to nicer restaurant at the end can show Cornert's hope for escalation of relationship.](#)

CORNERT is holding a very long sheet of paper. The top of the sheet says "PAGLIACCIFLEET" and the contents are recognizably formatted like the Dozerfleet wiki.

POLLY is sipping a colorful cocktail. [Consider revising to reflect drinking age](#)

CORNERT
Polly...

POLLY [obviously aroused]
Yes?

CORNERT
Will you marry me? [Stammering, unsure...](#)

POLLY [obviously aroused]
No....? [I like that Polly is kind of vapid.](#)

CORNERT
Well, what if I told you...

He fumbles with the sheet.

CORNERT
<Find the worst excerpt possible of Dozerfleet talking about love, and have a text-to-speech program read it at maximum speed. Entirely replace the audio with this. (the purpose of the one-mandolin chord is to draw attention to this pause)> [Cornert could prepare for this with some coughing, preparation, pushing a button, making clear that he has taken these materials from DP and might have been rehearsing.](#)

POLLY [so aroused you can't believe it] lol

No...

You're second-to-last chair...

Sweetheart... Could even throw in a condescending gesture. Also smacks of “she responded to all of my content with a dismissive/short reply.” I don’t think you have to beef this dialogue up too much.

Polly could exit here, maybe to see Enclo--the obvious catch as first chair, solidifying Cornert’s loss.

A bunch of flowers fall from the ceiling and land in CORNERT's spaghetti. He grudgingly dips one in sauce and eats it.

I think you’ve addressed this scene already on ballp.it. One way you could clean up/consolidate is by having Reefer Spike show up dead in Enclo, Cornert, or Polly’s band locker. Enter Pagliacci, and now he can resolve any outstanding character development issues. What I think you’ve done here is split Dozerfleet Founder’s personality into Cornert and Dozer Pagliacci, which is a neat take. Go further with that. Cornert is who DF actually is--a loser, a loner, lacks confidence, in last place. DP is who--a mysterious, misunderstood, suave guy who has all the answers. He is a “bad boy” in that he appears to be a criminal. However, he is moral in that he “can’t kill a kid.” Leave the Kevorkian character out, and my suggestion would be to revise the ending by letting either Cornert or DP win. Whoever wins decides the moral--or let the opposite side speak in an epilogue.

Scene 7: Pagliacci's evil plan, foiled (~1:30)

It's early in the morning. CORNERT opens the bandroom door only to find that about six chairs have been lined up next to an operating table where a trapezoid that kinda looks like Dr. Kevorkian (artist's interpretation) has clearly connected REEFER SPIKE to a machine. A big "PUSH THIS BUTTON TO DIE" sign is present, and a confused REEFER SPIKE is staring at the little red button underneath.

REEFER SPIKE

Buddy, you broke my... neck...

PAGLIACCI is in the corner muttering something like this as Dr. Kevorkian plays with cables or something next to the machine:

PAGLIACCI

it's not me -- can't tell Mama -- can't kill a kid

it's not me -- can't tell Mama -- can't kill a kid
it's not me -- can't tell Mama -- can't kill a kid
it's not me -- can't tell Mama -- can't kill a kid

REEFER SPIKE [in a particularly urban inflection]
Not enough schoolin'... can't read...

SPIKE's hand rises to the button.

CORNERT
No! Don't push that!

KEVORKIAN
No, push that.

SPIKE's hand rises to the button again.

PAGLIACCI
it's not me -- can't tell Mama -- can't kill a kid

CORNERT
No! Help!

He raises the switchblade he borrowed from SPIKE and cuts the cord running to the "PUSH THIS BUTTON TO DIE" button. A wall slot opens up and a "PULL THIS LEVER TO DIE" lever appears.

CORNERT
Stop!

He rushes over to Pagliacci and threatens him with the knife.

PAGLIACCI
No...

Gotta kill Reefer Spike.

Didn't I give you... Polly?

CORNERT
Your plans are over. Aaaaall over!

PAGLIACCI [rushing for the door]

No... can't fight back. Can't hurt a kid.

KEVORKIAN stands up from the machine, revealing his imposing height, and looks down onto CORNERT.

KEVORKIAN

Are you going to be paying for this?

CORNERT

Nope.

KEVORKIAN

Well, he pulled the lever... but....

OK, Reefer Spike. Everything's going to be alright. You'll just have to drop dead some other day.

He hauls out all the machines by grabbing one cord, hoisting it over his shoulder, and letting them dangle behind.

REEFER SPIKE

That was close!

POLLY and ENCLO rush into the band-room. Victory music plays.

POLLY and ENCLO

You're a hero!

CORNERT

Wait.

One more thing.

<Fill remaining runtime with a similar text-to-speech version of a Dozerfleet rant, this one preferably about the subject of heroism. The victory music totally cuts out. Cut off rant abruptly mid-word.>