

# D'Oh!

## The Simpsons Movie You Didn't See!

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Check out our exclusive deleted scenes from this summer's cartoon smash

BY ARNOLD WAYNE JONES

Ask executive producer James L. Brooks to pick his favorite scene in "The Simpsons Movie" and he may tell you the one with Homer hiding out in a sausage truck. Doesn't sound familiar? That's because it didn't make the final cut.

"I've said that for the DVD, we should have a section that has the lament 'If only they laughed in Portland,'" Brooks says of the Oregon test screening that doomed the scene's chances. Adds *Simpsons* creator Matt Groening, "I think if we had had another year or two, we could have made that sequence work."

"Things hit the cutting-room floor all the time, even in animation," admits director David Silverman. "We always animate more on the show than we air."

But the ratio of unused footage from the film went well beyond what the series does on a regular basis. Exec producer Al Jean guesses they produced and discarded about an entire feature's worth of color footage—an estimate Groening agrees is not much of an exaggeration.

To paraphrase Troy McClure, if what stays in is pure gold, what did they cut out? Judge these gems for yourself.



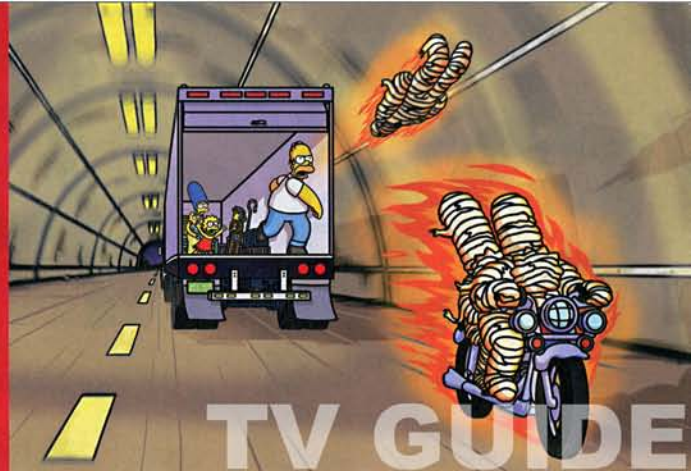
**LOST IN THE WOODS** You might never guess this scene was even remotely related to "The Simpsons" unless you recognized the style. That's because not only did the segment get cut, but the one familiar character, EPA chief Cargill (right), looks very different in this image than the dapper politico of the final film. Here, a mutated creature from Springfield is brought to the EPA and attacks a park ranger in a Woody Owl mascot

suit. (Its tail is visible as it wriggles its way into the mask of the costume.) "It was a character we loved," says Brooks, noting that in one version, it even appeared as Tom Hanks' sidekick in the public service announcement scene.

According to Jean, the scene was fully animated in black and white (it's since been colorized) and made it to a test screening, "but never made it to the next screening."

**I WANT MY MUMMIES!** One sequence involved the Simpsons stowed away in the back of a truck loaded with Egyptian antiquities. "In order to elude their pursuers, they start lighting mummies on fire and hurling them out of the truck," Groening explains. "It was absurd but really funny."

Maybe so, but the sequence was eventually tossed out for pacing reasons. "The second act began to sag a little bit, and you'd think a chase scene would punch it up," Silverman says. "If you're gonna do a scene like that, it really needs to work." Despite all the good jokes, the bit didn't advance the plot. It was axed early on and never fully colored—until now.



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**KEEP ON TRUCKIN'** Just thinking about the scene in which Homer hides out in the back of a sausage truck causes Brooks to laugh almost uncontrollably. That's largely because of Hank Azaria's performance as the truck driver improvising a goofy song about how much he loves his sausages—only to discover the paltry remains left by Homer. He screams to the heavens in grief.

"We loved it, we sang it, we cheered it—but somehow Portland didn't like it," Brooks laments.

Groening calls the scene "writerly," explaining, "It made the writers laugh, and we tried to make it work, but we could never get a real, live, human audience to laugh." So it was sacrificed.

**CLOWNING AROUND** One of Silverman's favorite failures was set during a blackout, when Krusty the Clown tries to comfort the children in his studio after the lights go out. But holding a flashlight under his cadaverously pasty face only serves to frighten the bejeezus out of them.

"That was a great scene," Silverman says. "In some ways I wish we had tried that out. We had it in one version, and I thought it would work if we fully animated it." But as much as Silverman liked the gag, ultimately it was decided that the scene simply wasn't necessary to the story line.



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**WHERE IS THE LOVEJOY?** An early scene in the film turned out different from how it was originally envisioned.

"Grandpa has a vision and speaks in tongues and spouts a prophetic warning of doom. So Marge asks Reverend Lovejoy about it," Groening recalls. "He says, 'You know, there's one entity that knows all and sees all: the church secret-surveillance system,'" on which he has recorded Grandpa's antics and Moe stealing from the collection plate.

"It had a lot in it that we liked, but that was when we were stretching the *Da Vinci Code* theme of the film," Brooks says. They decided it slowed down the film so the Lovejoy bit was removed, and now the scene plays more quickly.