

GATEWAY OF THE SUN

Written by

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Based on, a novel by
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FADE IN:

OUTER SPACE/SUN

A solar flare plumes out. An asteroid speeds closer and closer, a molten tail streams behind it.

TITLES OVER

Images of a thousand Zulu warriors appear to dance wildly in the flames then stream off the surface as they burst into a solar flare which then becomes blue-white energy crackling towards Earth.

ORBITAL VIEW OF EARTH

Blinding electricity blasts through the atmosphere, hits the surface with the roar of a great wind.

The division between day and night races across the Americas.

EXT. BOLIVIAN JUNGLE - DAWN

A tribe of savage headhunters breaks through the foliage, drags a terrified young girl who tugs at the cords that bind her.

The SHAMAN pushes her into the clearing, points towards the top of the mountain.

BEGIN MONTAGE:

The sun shines through the ancient archway at Bolivia's The Gateway of the Sun;

A soldier plays reveille at Pine Gap Military Base near Australia's Ayers Rock;

A Muezzin's song heralds the new day at The Egyptian Pyramids;

A rooster CROWS on the grassy plains of England's Stonehenge.

EXT. NEW HAMPSHIRE/ MYSTERY HILL - PRE DAWN

A local Boy Scout troop camps under a blanket of stars near a moonlit sign that reads: "AMERICA'S STONEHENGE". A dozen or so pup tents cluster the bottom of the hill. A lantern glows inside one of them.

LAST CREDITS FADE OUT

INT. PUP TENT

Cu. - FRANKIE FATONE, 17, Eagle Scout with brooding Mediterranean looks and dark limpid eyes that see into your soul, plays a tune on a foot long keyboard with considerable rock star bravado. A sudden RINGING startles him. He rips off his earphones.

FRANKIE

What the...

ADJACENT TENT

The SCOUTMASTER turns off his wind-up clock, knocks a half-empty liquor bottle to the ground, drifts back to sleep.

ANOTHER PUP TENT

HERSCHEL "BUGGSIE" HOUGHTON, another scout, pulls his careless blond hair away from his piercing blue eyes. His waking mind carefully studies his surroundings until he discovers a large mosquito on his sleeping bag.

He sits up, grabs a magnifying glass, examines the insect, and opens an entomology book to identify the bug, sees Frankie walk off into the morning mist, softly calls out.

BUGGSIE

Frankie?

He leaves his tent, follows Frankie.

EXT. SUMMER SOLSTICE MONOLITH

Frankie sits in the center of a crude, low stone circle, views the faint shadows. He suddenly turns, sees Buggsie behind him.

FRANKIE

Geeze! Buggsie. You scared the life out of me.

BUGGSIE

I saw you leave the tent. What are you doing up here?

FRANKIE
 Couldn't sleep. Besides, it's
 almost dawn.

BUGGSIE
 Yeah. And those deadheads are going
 to miss solstice sunrise!

FRANKIE
 I'm writing a new tune, dude.
 Check it out.

Frankie presses a button. His tune comes out of the
 keyboards speakers.

At the same time, the first light of day illuminates the
 Solstice Monolith.

A blinding white light shines from inside the stone; high
 SCREECHING fills the air, as an eerie green mist rises from
 the ground.

Sudden tornado like winds drag debris into a vortex inside
 the standing stone.

FRANKIE (CONT'D)
 Whoa!

BUGGSIE
 What's happening?

The keyboard drops to the ground. The boys disappear as the
 dawn lights the now barren mountainside. They're gone!

EXT. TIAHUANACO, BOLIVIA - THE GATEWAY OF THE SUN

Headhunters prepare an offering to their Cat God whose image
 is etched atop the ancient ruin.

Daylight appears in the Gateway.

The Shaman straps the girl to the sacrificial stone, raises
 his long ceremonial sword about, about to plunge it down.

The Gateway floods with a blinding light as Buggsie and
 Frankie the figures appear in the opening, startles the
 Shaman who drops the knife. The girl breaks free and flees.

The horrified teens, turn, dash back and forth, like a bad
 Marx Brothers routine.

The Shaman signals his men to pursue the intruders.

BUGGSIE
Quick! This way!

Buggsie and Frankie run pell-mell, dodge rocks and spears, come to a stone ledge, stop and look over the edge.

The loose rubble gives way and they lose their footing, tumble over the ledge, and plop into a hay cart, which rolls down the hill.

Frankie stands. A spear passes between his legs.

FRANKIE
Hey! Kill me, don't castrate me!

BUGGSIE
Get down!

The headhunters stop the chase, grin evilly.

FRANKIE
What? They're giving up? Great!

The boys turn to the front; see a cliff dead ahead of them. They leap out as the cart flies over the ledge.

BUGGSIE
Down here, quick!

ABANDONED MUD HUT

They approach a collapsed adobe hut. A large clay urn with a wooden lid lies in front of it.

BUGGSIE
Get in here!

They climb into the urn, pull the wood cover over them.

The headhunters have resumed the chase. They run by the hut, glance at, ignore the urn.

INT. URN

They boys relax a bit.

BUGGSIE
(softly)
Whew! I think they're passed us.

FRANKIE
(scared)
Hey! Something's moving in here!

BUGGSIE
Quiet! They'll hear us.

FRANKIE
Get me out of here!

Frankie squirms, rocks the urn.

EXT. PATH

A HEADHUNTER turns, sees the urn move, charges it, spear raised.

Buggsie lifts the lid, peeks out. He sees the headhunter as the man throws his spear. Buggsie blocks the spear with the lid.

FRANKIE
It's a snake!

THE BUSHMASTER SNAKE, catapults out of the urn onto the native, sinks its fangs into the man's throat.

The Headhunter, screams in agony, falls lifeless to the ground.

The heavy urn flips over, rolls down the inclined plain, and tumbles the boys around inside, heads toward another cliff.

LAKE

A straw hut floats on a raft made of reeds.

High above the urn careens over the cliff, plummets toward the lake.

INT. HUT

A PEASANT WOMAN sweeps the floor.

The urn CRASHES through the roof, smashes into pieces.

Frankie rises, dazed, wet and bleeding. Buggsie slowly awakens. The frightened woman is in shock.

BUGGSIE
My arm! I think it's broken.

The woman examines the injured boys, mutters to herself, and rushes out the door.

EXT. RAFT DECK

She unties her raft from the weeds, poles it across the lake.

FRANKIE

Well, Toto, we sure not in Kansas!

BUGGSIE

But how did we get here? I don't get it. Got to figure this out!

INT. THE HOUGHTON'S RESIDENCE - DAY

DR. HOUGHTON, late 40s with a Fred MacMurray demeanor, sits alone in an atypical New England living room. He chomps nervously on an unlit tobacco pipe as he leafs through a medical journal, his mind on another matter.

The phone RINGS. He leaps from his easy chair, discards his reading glasses, drops the pipe, answers the phone.

DR. HOUGHTON

Hello? What?

MRS. HOUGHTON, late 30s, glides down the stairs like a recreation of the opening to "The Donna Reed Show" to whom she bears some resemblance.

MRS. HOUGHTON

Who is it, David. Is it the boys?

The front door files open and MR. FATONE bursts into the room like a burly Ralph Kramden from "The Honeymooners." He wears a pizza chef's apron and leaves a vapor trail of flour as he brushes himself off on his way in.

MR. FATONE

Any word yet?

He's followed by MRS FATONE, an Italian "Edith Bunker" wearing her "Fatone's Pizzeria" waitress uniform.

MRS. FATONE

John! You didn't even knock! I don't understand, Donna. Where could they be?

DR. HOUGHTON
 Sshh! I can't hear. Yes, yes,
 I'll accept the charges.

He strains to hear over the phone.

MR. FATONE
 What kind of scoutmaster is this
 guy? What if a bear ate them?

Mrs. Fatone is horrified.

MRS. HOUGHTON
 Now, Helen, there were no signs of
 wild animals. Maybe they just fell
 off a cliff.

Dr. Houghton muffles the phone.

DR. HOUGHTON
 Will everyone please keep quite!
 No, non hobble... le español! Yes,
 yes I'll hold. It's the boys!
 They're calling from Peru!

MRS. FATONE
 Thank God!

MRS. HOUGHTON
 What a relief!

MR. FATONE
 What are they doing in Peru?

INT. POLICE STATION, PUNO, PERU

Buggsie and Frankie stand beside a uniformed Peruvian police officer in a dingy rural police station. CAPTAIN CORDOVA, a portly, mustached Hispanic man in his 40s, speaks proudly into the antiquated desk phone.

CAPTAIN CORDOVA
 (with a Spanish accent)
 Here is your son!

He hands the phone to Buggsie.

BUGGSIE
 Dad?

INTERCUT AS NEEDED

DR. HOUGHTON
Herschel, are you all right son?

BUGGSIE
Yes dad, we're both okay. Actually I sprained my arm. But I think it's just a hairline fracture.

DR. HOUGHTON
Your arm? How did that happen? And what are you doing in Peru? How did you get there?

BUGGSIE
I don't know. It was weird. One moment we were on Mystery Hill, and the next, we were here. There was a blinding flash of light, and this girl was almost killed, and then...

DR. HOUGHTON
Hold on. Wait a minute. What girl? This doesn't make any sense.

Mrs. Houghton and the Fatone's react with confusion.

MRS. HOUGHTON
Girl?

MRS. FATONE
Why are they in Peru? Were they kidnapped?

Dr. Houghton muffles the phone.

DR. HOUGHTON
He's not making any sense. He says a blinding light brought them there.

Frankie stands beside Buggsie and anxiously tries to listen in.

FRANKIE
Oh, no, Buggsie. Now my dad is going to start up about UFOs!

MR. FATONE
I knew it! They were abducted by a UFO.!

Dr. Houghton listens to his son rattle on, while nodding.

DR. HOUGHTON
 Son, you sound confused. Put
 Frankie on.

Buggsie hands the phone to Frankie.

BUGGSIE
 Here, I knew he wouldn't believe
 me.

DR. HOUGHTON
 Frankie, are you all right?

FRANKIE
 Yes, sir. I'm fine. Is my dad
 talking about UFOs?

MR. FATONE
 The ET's probably used them for
 medical experiments!

DR. HOUGHTON
 Well, yes. How did you get to
 Peru?

FRANKIE
 We were watching the sunrise, then...

Frankie attempts to mimic sounds of static radio
 interference.

FRANKIE (CONT'D)
 And, Shazam! We were in Peru.

DR. HOUGHTON
 What? Say that again.

FRANKIE
 We'll explain it when we get home.

Dr. Houghton hands the phone to Mrs. Fatone in disgust.

DR. HOUGHTON
 Here, they're both disoriented!

MRS FATONE
 Frankie? Honey, are you all right?
 Where are you? Peru?

MRS. HOUGHTON
 Tell them not to drink the water.

Buggsie gulps down a cup of water that Captain Cordova has
 just handed him.

FRANKIE
 (to Buggsie)
 Your mom says don't drink the
 water.

Buggsie spits out the water abruptly.

MRS. FATONE
 Your keyboard? They found that.
 They just can't find you. Now
 where exactly are you?

FRANKIE
 Mom, we're in Peru!

MRS. FATONE
 Yes, I know. Now what exit do we
 take?

MR. FATONE
 Exit? Give me the phone, dingbat!

Mr. Fatone rips the phone out of his wife's hands.

MR. FATONE (CONT'D)
 Frankie? Where are you?

FRANKIE
 Puno, Peru.

MR. FATONE
 How in God's name did you manage
 that? It's at least an eight-hour
 flight.

Frankie holds his hand over the mouthpiece momentarily, as he
 curses obscenities under his breath.

FRANKIE
 Look, Dad. I'm not quite sure how
 we got here, but it was definitely
 not on a UFO.!

MR. FATONE
 How do you know. You've probably
 Been brainwashed and can't remember
 anything.

FRANKIE
 No way man! There was no flying
 saucer! No aliens in silver suits
 with long skinny fingers. No...

MR FATONE

How do you know? How do you explain getting there? Was there any loss of time?

FRANKIE

How should I know? I can't even ask where to take a leak. I flunked Spanish, remember?

MR. FATONE

Don't remind me. If your weren't always goofing off, playing that keyboard you'd know how to speak Spanish!

Dr. Houghton approaches, reaching for the phone again.

DR. HOUGHTON

John, John, let me talk to the boys. We have to get them home.

MR. FATONE

Be careful son. They may come back for further experiments on you.

Mr. Fatone hands the phone to Dr. Houghton. Frankie gives his phone to Buggsie, thoroughly disgusted.

DR. HOUGHTON

Frankie? Oh Herschel, it's you. Listen son, we have to get you two to an airport. We'll wire you money. We'll have to see if the police captain can get you there.

Buggsie listens to his father's instructions as Frankie sits down next to Captain Cordova.

FRANKIE

Who were those headhunters, and what was that place we were at?

CAPTAIN CORDOVA

Those evil men are the followers of The Cat god. The Church has tried to stop their old ways of human sacrifice for centuries, but they still persist in carrying out their gruesome rite in that ancient place... "The Gateway of the Sun."

Buggsie hands the phone to Captain Cordova.

CAPTAIN CORDOVA (CONT'D)
 Si, si, signore. We can take them
 to Limatambo Airport. Si...

Buggsie and Frankie slump back on the bench, exhausted.

INT. THE HOUGHTON'S RESIDENCE - NEXT DAY

The front door swings open. Buggsie enters and starts up the stairs. ELLIE HOUGHTON, a 19 year old would be cheerleader, and Buggsie's older sister, stands at the top of the stairs.

ELLIE
 Welcome home, Captain Kirk. What
 happened? Did your transporter
 malfunction?

BUGGSIE
 Home! Ellie, you have no idea what
 a paradise this place is!

ELLIE
 Now we know what you've been doing
 in Peru. My brother, the Peruvian
 connection. Who'd have thought.

Mrs. Houghton stands in the open doorway and waves goodbye to the Fatone's as they get back into their minivan.

MRS. HOUGHTON
 Peruvian connection? You'd better
 not be taking any drugs Herschel
 Houghton!

BUGGSIE
 No drugs. Ellie's joking, Mom.

MRS. HOUGHTON
 I should hope not! Get upstairs
 and take a shower. Later we'll go
 to your father's office and run
 some tests. There's no telling
 what germs you've been exposed to.

BUGGSIE'S BEDROOM

Buggsie enters, throws himself on the bed. His room décor is a jungle of insect paraphernalia, (hence his odd nickname.)

He picks up one of his prize bug specimens, loses interest, and discards it.

BUGGSIE
Time to redecorate.

Dr. Houghton enters.

DR. HOUGHTON
Son, are you sure there isn't something you've left out that would explain all this?

BUGGSIE
You said it yourself, Dad. There wasn't enough time to take a flight to Peru. There is no logical explanation.

DR. HOUGHTON
Well, not a commercial flight. Perhaps a military one?

BUGGSIE
Military? Oh yeah, Frankie and I are really in the Boy Scout division of the C.I.A., and went to Peru on a covert mission to expose a drug cartel of Bolivian headhunters!

DR. HOUGHTON
Herschel, your passions will be your undoing! There doesn't have to be anything supernatural to explain this. We'd better run some tests to see what's caused this temporary amnesia.

BUGGSIE
Great! Aliens do weird things to my body and then my own dad wants to make me a human pincushion.

Mrs. Houghton enters.

MRS. HOUGHTON
Now Herschel darling, we only want what's best for you.

DR. HOUGHTON
Calm down and get some rest. The whole thing is probably best forgotten. Just put it out of your mind like it never happened.

Buggsie rolls over visibly disturbed as his parents leave.

BUGGSIE
 (muttering to himself)
 Put it out of my mind? I can't
 forget it. I have to figure this
 out- how did it happen?

EXT. HIGH SCHOOL GRADUATION - ONE YEAR LATER

The graduates conclude the assembly on the football field, as caps fly into the air.

Buggsie and Frankie unsnap their gowns and join the crowds that file out. Buggsie glances at his watch, turns to Frankie.

BUGGSIE
 Tomorrow is June 21st, the
 anniversary of our big event!

FRANKIE
 Anniversary? Like it's not bad
 enough we share the same birthday?
 Must you remind me of that?

BUGGSIE
 But it was the most important thing
 to ever happen to us!

FRANKIE
 No way! A year of "beam me up,
 Scottie? Not!

Classmates pass by them.

CLASSMATE 1
 Hey Fatone! It's over. Beam me
 up, Buggsie!

BUGGSIE
 See, I get it too. Plus Dad gave me
 all those blood tests and psych
 evaluations. Look He did make it
 here! I can't believe he's still
 in his scrubs.

DR. HOUGHTON, dressed in surgeon's attire, proudly waves at his son, while MRS. HOUGHTON calls out to them.

MRS. HOUGHTON
 Meet you at back at the house,
 dear. We have to get ready for the
 party.

BUGGSIE

Okay, see you both later.

FRANKIE

At least your dad didn't have you hypnotized and tell everyone UFO's abducted you. For a week he would whistle and I turned into a chicken.

BUGGSIE

It was amusing.

FRANKIE

Buggsie, can't we just forget it?

BUGGSIE

No! I have to figure it out!

EXT. GRADUATION POOL PARTY

People frolic in and around the Houghton's pool. The boys sit in pool side lounge chairs. Buggsie writes in a notebook, while Frankie pigs out on McDonald's fast food.

FRANKIE

Dude, you've got to try the mustard sauce on the fries. It's great!

BUGGSIE

It has something to do with the dawn 'cause all the ancient sites were astrological observatories.

FRANKIE

Here we go again.

BUGGSIE

Maybe the planets have to be in the same position. They'll be like that again in about 25 years.

FRANKIE

Boy, I'd hate to have missed my flight back then.

Buggsie pauses for thought, realizes something.

BUGGSIE

Right. Why bother to move those huge stones if it only worked every few years or so?

Frankie stands up on his lounge chair, jams on his keyboard.

BUGGSIE (CONT'D)
What triggered it? We must have
done something, but what?

FRANKIE
How does this sound hit you?

BUGGSIE
That's it!

Buggsie springs to his feet, tips his lounge chair forward,
unknowingly bumps Frankie into the pool with a great splash.

Frankie surfaces from the pool, spews water, looks angry.

BUGGSIE (CONT'D)
You were playing your keyboard and
hit the right frequencies when the
light touched the standing stone!

FRANKIE
Oh, I'm going to hit something!

BUGGSIE
The right series of frequencies is
the key to unlocking the gateway!

Frankie pulls Buggsie into the pool. They wrestle in the
water until they get out of breath.

BUGGSIE (CONT'D)
Do you still have that song you
wrote on a Memory card?

FRANKIE
The Ode to Christina? Probably.

BUGGSIE
Then let's go back and try it
again.

FRANKIE
Back to Mystery Hill? No way
Jose'!

BUGGSIE
Don't you see how important this
is? We'll be famous. They'll play
your song all over the world!

FRANKIE

Famous huh? Well, I could change the lyrics. I can't believe I ever thought Christina Hollander was hot. All over the world, you say?

BUGGSIE

You have to find that song.

FRANKIE

I know where it is.

THE DRIVEWAY

The boys get into Frankie's four-by-four, water drips off them.

BUGGSIE

Everything should be the same.

The vehicle backs out into the street, peels off down the road.

FRANKIE (O.C.)

Wear my Boy Scout uniform? No way!

EXT. SUMMER SOLSTICE MONOLITH, AMERICA'S STONEHENGE - PREDAWN

The boys sit inside the low built stone circle. They stare at the outline of the standing stone shrouded in darkness until Frankie slowly falls asleep.

BUGGSIE

Frankie! Wake up!

FRANKIE

Oh. From one nightmare right into another.

BUGGSIE

It's dawn in three minutes. Start the keyboard and don't drop it.

Frankie inserts the Memory card, presses a button, listens to the song, slips the keyboard strap around his neck.

FRANKIE

There. I'll wear it like a noose. Fatone was hung at dawn today.

BUGGSIE

Quiet. There's that high pitched sound again. It's working!

The sound gets louder, an eerie green mist rises from the ground, a brilliant light shines from the standing stone.

EXT. STONEHENGE, ENGLAND - MIDNIGHT

TWELVE WOMEN in witches' attire, prostrate themselves before an altar where a goat burns on the fire.

THE PRIEST, a middle aged, dark, sinister man, throws a handful of powder in the fire, reads from a missal by the light of a full moon.

THE PRIEST

I conjure thee, Oh Spirt Och,
Ruling Prince of the Firmament, of
Sunday, the Sun and the number
nine.

The flames cast an evil glow on his face.

THE PRIEST (CONT'D)

I command thee by Baralamensis,
Paumachie, Baldaciensis,
Apolorosedes, and the most powerful
princes Genio and Liachide, appear
forthwith and show thyself to me.
Appear outside this circle in fair,
human shape, without loathsome
disease, deformity or decay.

He motions towards the circle of salt, poured on the ground around the altar. Then he throws more powder into the fire, flames spew up.

THE PRIEST (CONT'D)

Come at once to answer my
questions. Be visible and pleasant,
and with honesty, do whatever it is
that I desire. Curse you if you do
not come. Curse you to the
bottomless pit. Come in the name
of Adonai, Zebaoth, Amiorame, I
command thee!

He throws another handful of powder in the fire, flames flare up, rapidly die out, and the wind picks up.

Light pours through Stonehenge's center stone archway, they all shield their eyes, the light fades.

Buggsie and Frankie stand in the archway, stare at the strangely clad people.

THE PRIEST (CONT'D)

Thou are not Och. What manner of duplicity are thee? Speak demons. Adonai commands thee.

FRANKIE

Oh no!

BUGGSIE

Ono and Blazar.

FRANKIE

What?

Buggsie gives Frankie a subtle hit to keep him quiet.

BUGGSIE

What, um, um, do you want of us, oh master?

THE PRIEST

Balzar and Ono, I do no know of thee from the Grimories. Why have you come in place of Och?

BUGGSIE

Och is busy. He's detained by, uh, an exorcism.

THE PRIEST

An exorcism?

BUGGSIE

Yes. A Catholic priest is trying to exorcize Och from a little girl in Texas.

THE PRIEST

Och is besieged by a Catholic Priest? Pray for Och my sisters.

The Priest and the coven chant praises to Och in Latin.

FRANKIE

(whispering to Buggsie)
Did Halloween come early this year? Clue me in. I'm lost here.

BUGGSIE

Play along. They're Satanists.

The boys step away from the arches of Stonehenge!

THE PRIEST

Stop! Do not move from that place!

The boys halt.

The Priest grabs a JEWELLED KNIFE, slashes the back of his hand, writes on a parchment with his blood.

THE PRIEST (CONT'D)

Balzar and Ono. I have placed thy names beside the great Och. Obey me demons or I shall burn this parchment and drive thee into the lake of fire for accursed spirits!

The coven surrounds the boys, forces them towards the Priest.

THE PRIEST (CONT'D)

Serve us minions of Och! Teach us things to do our bidding.

BUGGSIE

Och hasn't taught us much.

FRANKIE

Yeah. We're sort of apprentice demons.

THE PRIEST

You try my patience. What powers do you command?

BUGGSIE

We're not very powerful. We just help Och out.

The priest fumes in anger.

THE PRIEST

If you can tell me nothing I will destroy you. Give me some power that I might play with.

FRANKIE

Have you tried Nintendo?

THE PRIEST

Death to you both!

The Priest throws the parchment into the fire.

BUGGSIE
 (whispering to Frankie)
 Pretend you're dying.

The boys contort and stagger around ridiculously.

Buggsie FALLS face first to the ground.

FRANKIE
 What a world! What a world! I'm
 melting!

Frankie COLLAPSES like a rag doll.

The Priest does a slow burn.

THE PRIEST
 Seize them!

The witches pull the boys to their feet, bind their hands
 behind their back, PUSH them towards the Priest.

BUGGSIE
 (to Frankie)
 Nice job Frosty. I'm melting?

THE PRIEST
 Place the one called Ono on the
 altar stone and bind him.

The witches throw Frankie on the stone.

THE PRIEST (CONT'D)
 You thought you could deceive us,
 would be demons?

BUGGSIE
 We're American citizens. They'll
 find you if you harm us!

THE PRIEST
 It is you who will do the killing.

The Priest throws a handful of powder into Buggsie's face,
 SPINS a tiny hypnotic mirrored orb.

THE PRIEST (CONT'D)
 Look into the face of death!

Buggsie coughs, staggers, and helplessly falls into a trance.

FRANKIE
 Buggsie! Don't look...

The witches GAG Frankie with a handkerchief.

THE PRIEST
You are Hunding, the great hunter.

BUGGSIE
I am Hunding.

THE PRIEST
You are hunting a lion. Your prey
is at rest. You creep up. You
raise you knife.

He hands the JEWELED KNIFE to Buggsie, leads him to
Frankie who struggles to get free.

THE PRIEST (CONT'D)
There is your prey! Kill him now!

CUT TO: SERVICE ROAD TO STONEHENGE

The passenger window of a silver Rolls Royce WHIRLS down. A
young woman peers through a pair of night vision binoculars.
Her face is obscured in the darkness.

YOUNG WOMAN
Uncle! They have two boys held
hostage!

She lunges toward the steering wheel.

BACK TO SCENE

Frankie SCREAMS through his gag.

A CAR HORN BLASTS in the distance waking Buggsie from his
trance like an alarm. He quickly holds the knife against the
Priest's throat.

BUGGSIE
(to the witches)
Stand back or I'll slit his throat!
Untie my friend or Merlin gets it!

The witches untie Frankie.

BUGGSIE (CONT'D)
(to Frankie)
Are you hurt?

FRANKIE
I think I'm okay

BUGGSIE
 Thank God. Grab those ropes and
 Tie this geek up.

Frankie ties the Priest's legs and hands together.

BUGGSIE (CONT'D)
 Stay where you are, all of you!

He drags the priest away until they reach:

THE PERIMETER OF THE STONE CIRCLE

BUGGSIE
 Nice meeting all of you.

FRANKIE
 And may your broomsticks get
 termites!

Buggsie DROPS the Priest to the ground, takes off with
 Frankie behind him, FLINGS the knife away.

INT. NEARBY PUB IN AMESBURY

SEVERAL PEOPLE sit the bar and tables conversing.

THE BARKEEP sweeps the floor towards the door.

TAVERN-GOER #1 balances his bar stool precariously as he
 tells a tale to TAVERN-GOER #2.

TAVERN-GOER #1
 It was bigger than the Queen's
 castle.

TAVERN-GOER #2
 Agh, go oh.

TAVERN-GOER #1
 And it hung there above the
 Stonehenge glowing and humming.

TAVERN-GOER #2
 Agh, UFO rubbish!

TAVERN-GOER #1
 I'm telling you it was there as
 sure as I'm sitting here now!

THE DOOR slams open,

TAVERN-GOER #1 CRASHES to the floor.

Buggsie and Frankie rush in, out of breath, panicked.

BARKEEP

Sorry lads. Closed for the night.

BUGGSIE

You've got to help us!

FRANKIE

They tried to kill us!

BARKEEP

Now hold on. What's this all about?

FRANKIE

Witches! Satanists! They tried to sacrifice us at Stonehenge. Look at these rope burns of my wrists!

BARKEEP

Maybe I should phone the Constable.

The barkeep walks to the phone.

BUGGSIE

You think they followed us?

Frankie looks out the door.

FRANKIE

I'll check, but I doubt... Oh, oh!
I think I saw one.

BUGGSIE

Maybe they had a car.

FRANKIE

Look!

He points to a face outside the window, everyone turns to look, the face is gone.

TAVERN-GOER #2

These lads are spooked bad.

HENRIETTA WELLESLEY, a very attractive eighteen-year old girl, gets up from a booth where she sits with an elderly man. She crosses the room with great poise and refinement as her long blonde hair flows softly over her shoulders.

HENRIETTA

Is it all women you're afraid of Or
just the ones versed in the black
arts?

BUGGSIE

If they looked anything like you we
wouldn't be running from them.

HENRIETTA

Then you're frightened but not shy
I see. Are you in some sort of
trouble?

BUGGSIE

We ran into some weird people who
tried to harm us.

FRANKIE

Yes, permanently, as in death!

HENRIETTA

Who were these people? Why do you
think they were witches?

BUGGSIE

They wore robes, chanted in Latin,
and there was this man...

The door swings open, the Priest enters in a business suit,
several of the witches accompany him, now in normal attire.

BUGGSIE (CONT'D)

That's him! And those are the
witches!

THE PRIEST

There they are! The thieves who
stole from us!

A firm RAPPING on the door, THE CONSTABLE enters with

TWO BOBBIES, his heavy boots CLUMP across the floor.

THE CONSTABLE

You're the two lads claiming that
someone tried to kill you?

FRANKIE

Yes sir. That guy and his babes
tried to kill us.

THE CONSTABLE

Let's see your passports.

They hand the constable the passports.

THE CONSTABLE (CONT'D)
Herschel Houghton and Franklin
Fatone. Yanks! These passports
aren't stamped. An oversight
perhaps? And you sir?

THE PRIEST
I am Reverend Jeremy Wayland and
these are some of my congregants.
We were holding a midnight vigil
this evening. These two thieves
desecrated our services and ran off
with a valuable 12th century
mirericorde.

THE CONSTABLE
Did you lads steal anything from
this here bloke?

FRANKIE
We didn't steal no miserable chord.

THE PRIEST
That's miserichode you dullard! The
jeweled dagger!

BUGGSIE
You try to kill us, and then you
want the knife back? I threw it
away!

THE CONSTABLE
So you did take the knife then?

BUGGSIE
Well...

Henrietta steps towards the constable.

HENRIETTA
I think I can clear this up
Constable. I recognize this so
called Reverend from my father's
files. He's Nathaniel Baxton and
he's wanted on several counts of
espionage.

THE PRIEST panics, runs for the door,

THE BOBBIES grab him.

THE CONSTABLE

We can see who the guilty ones are. You lads are free to go but I'll be needing a statement. Where are you staying?

HENRIETTA

They'll be our guests at the manor tonight. I insist. You may send someone by in the morning.

THE CONSTABLE

Very good then, Miss Wellesley.

The officers haul the Priest and the witches out.

BUGGSIE

Thanks, but how did you know who that guy was? Miss...

HENRIETTA

Wellesley, Henrietta if you please.

She offers him her hand, which he politely kisses.

HENRIETTA (CONT'D)

I've seen his picture in my father's office. Father is with British Intelligence. So you'll stay with us, Uncle Raymond and I?

UNCLE RAYMOND, a distinguished elderly gentleman gets up from the booth and walks over to join them.

BUGGSIE

We'd be honored.

HENRIETTA

Splendid. It gets so lonely there. Our car is 'round back.

FRANKIE

After you, Sir Herschel.

BUGGSIE

No, no, after you, Lord Franklin.

EXT. THE VERANDA OF AN ENGLISH MANOR - THE NEXT MORNING

The veranda over looks the countryside with horses galloping. Buggsie, Frankie, and Henrietta sit at a table.

TWO MAIDS serve breakfast, pour coffee for Frankie.

FRANKIE

There's so many pretty little
fillies around these here parts.

The maids GIGGLE, then scurry off.

HENRIETTA

It was nice of the Constable to
come by personally this morning.

BUGGSIE

I got the feeling he was checking
up on us.

HENRIETTA

You must admit, it is strange that
they never stamped your passports.

BUGGSIE

That's because our travel plans
were sort of unusual. I didn't
think anyone would believe us.

HENRIETTA

What do you mean?

BUGGSIE

Well, let's say we've discovered
something. Certain spots are
intersections of the Earth's
magnetic field. Places like
Stonehenge, for instance.

HENRIETTA

Oh, you mean the ley lines. Quite a
popular notion here. But what
does this have to do with your
arrival?

BUGGSIE

We've discovered that when the sun
first energizes one of these
places, a series of frequencies
can enable us to be instantly
transported to another site.

HENRIETTA

Come again?

FRANKIE

He means if you play this song I
wrote, at dawn in the wrong place
you get zapped to God knows where!

BUGGSIE

It happened to us by accident last year and yesterday we did it again. We played the song and suddenly we were here!

HENRIETTA

Truly now? I was there you know. I was tailing Baxton. I saw a bright flash of light, but I thought it was just a glare in my binoculars.

FRANKIE

That was you who beeped the car horn! Then you know it's true!

Henrietta stands, pauses for thought.

HENRIETTA

Astounding! This is a discovery of tremendous importance. It must be studied thoroughly. Who else have you told about this?

Buggsie grabs some sugar cube, walks towards the end of the veranda, Henrietta follows.

BUGGSIE

No one, our parents don't even know. They think we're camping. But who's going to believe us except you?

HENRIETTA

Without proof it does sound a bit unbelievable.

BUGGSIE

We'll have to try it again. Only this time we need witnesses.

A HORSE approaches them, Henrietta strokes its neck gently.

HENRIETTA

You'll need someone of position and authority to endorse it as an official experiment.

Buggsie feeds the horse sugar cubes.

BUGGSIE

That would be sweet, but who?

HENRIETTA

Father will know. A project like this is just what he wants me to do with my summer.

Frankie joins them carrying the keyboard.

HENRIETTA (CONT'D)

I'll phone father immediately.

FRANKIE

Do it again? Oh...

THE HORSE nays.

FRANKIE (CONT'D)

(to the horse)

You said it Trigger!

They follow Henrietta off the veranda.

VESTIBULE

They walk down the hall, pass a phone on a table.

FRANKIE (CONT'D)

I should call my folks. Mind if I make a collect call?

HENRIETTA

Go right ahead. Use that line.

I'll use the one in the study.

Bugsie waits impatiently with Frankie, who picks up the phone.

INT. - NEW HAMPHIRE - FATONE'S PIZZERA

MR. FATONE kneads pizza dough on the counter. The phone RINGS.

MRS. FATONE drops her serving tray, picks it up.

MRS. FATONE

Fatone's. Who? Yes, I'll accept the charges. Frankie? Oh, that's good. Where? Oh, the food is terrible there. Well, have a nice time. Okay, bye honey.

Mr. Fatone looks at her, suspiciously.

MR. FATONE
Who was that?

MRS. FATONE
(matter-of-factly)
Frankie. He's in England.

MR. FATONE
England? They're camping in
England? Where? Sherwood Forest?

INT. FOOSGOOD MANNOR

Frankie hangs up the phone in the vestibule. Henrietta enters from the study. She looks somber.

BUGGSIE
So what did your father say?

HENRIETTA
He brought up something that hadn't occurred to me. He's more cynical.

BUGGSIE
So he doesn't believe us then?

HENRIETTA
Not exactly. You'll understand if I dwell on this a bit. I have, after all, just met you both.

BUGGSIE
Of course. I understand.

She pauses for an awkward SILENCE.

HENRIETTA
There is the possibility that you've fabricated all this to hide the truth, if let's say you were drug smugglers or the like.

BUGGSIE
Of course, but didn't you say your father is in British Intelligence.

HENRIETTA
He's retired from field service at Box 850, or what you'll know as MI6. Now he's the head of research and development.

FRANKIE

Your dad was 007 and now he's "Q"?

BUGGSIE

Could he run background checks on us?

HENRIETTA

You wouldn't object to that?

BUGGSIE

No. We have nothing to hide.

HENRIETTA

All right, I'll phone him back. It will take a while though. In the meanwhile we can all go riding.

They hurry off. Frankie canters down the hallway.

FRANKIE

Hey Sherlock, wait for Watson!
Tally ho!

BEGIN MONTAGE

Henrietta and Buggsie ride English horseback side by side exchanging glances on the scenic grounds of the Manor.

Uncle Raymond tries to teach Frankie some of the finer points of riding.

Henrietta demonstrates her equestrian jumping ability and shows the boys how it's done.

Buggsie gets the hang of jumping the hurdles, while Frankie is a slow learner and takes some spills.

INT. FOOSGOOD MANNOR - DINNING ROOM

Henrietta and her guests dine with Uncle Raymond at an elegant dinning table dressed in formal attire. A maid serves them dinner. The other maid enters suddenly.

MAID

Phone, Miss. It's your father.

BUGGSIE

Finally!

Henrietta gets up quickly and head towards the study.

Bugsie impatiently plays with his food while Frankie and Uncle Raymond chow down.

BUGGSIE (CONT'D)
How can you eat at a time like
this?

They look around at the elaborate feast in bewilderment.

Henrietta comes bouncing back in jubilation.

HENRIETTA
It's all set! Father knows a
scientist who is a top researcher
of the ley lines. He'll be here
tomorrow and father is financing
everything!

BUGGSIE
What about our background checks?

HENRIETTA
Oh, he says you're both top notch
boy scouts or something.

FRANKIE
That's Eagle Scouts!

BUGGSIE
Come on Frankie. Let's make sure
your keyboard's fully charged.

HENRIETTA
We have lots to prepare!

They exit dinner abruptly leaving Uncle Raymond alone.

VESTIBULE - LATER THAT EVENING

Uncle Raymond reads in the study, plays CLASSICAL MUSIC.

Bugsie, sill formally dressed, talks on the phone.

BUGGSIE
Again I am so sorry for not
calling. You have the number here,
right? Okay, love you, too, Mom.

Henrietta descends the long staircase in white lace evening
wear like a goddess from heaven, as he catches sight of her.

HENRIETTA
Everything all right at home?

BUGGSIE
My folks are just a little shocked.

HENRIETTA
Understandably so.

He drops the phone, rushes to greet her at the staircase. She offers him her hand which he takes, longingly.

BUGGSIE
Are your doubts about me over?

HENRIETTA
I never doubted you. That was father. I knew from the start, as if I've always known you.

BUGGSIE
But I'm a total stranger.

HENRIETTA
Still, I can't help but feel we've met before. So silly of me.

BUGGSIE
Then I'm just as silly. I've had this overwhelming feeling since we first met.

She smiles as they walk hand in hand to the veranda.

He opens the door for her. Her negligee catches on the door, she falls forward. He catches her. Draws her near to him.

Their eyes meet. Overcome with passion he tries to kiss her.

She smiles, slips away through the door, looks back coyly.

He laughs, pursues her, they dash to and fro on the veranda.

Uncle Raymond's CLASSICAL PIANO MUSIC echoes from inside. Their game of cat and mouse is like a choreographed ballet.

She scurries down to the patio, stumbles, he catches her. Just as they are about to kiss Uncle Raymond interrupts them.

UNCLE RAYMOND
Henrietta dear. Time to retire.

They look at one another longingly and go back inside.

EXT. STONEHENGE - PRE DAWN

FIFTEEN MEN aim their strange instruments at the ancient standing stones.

PAUL DELANEY, 50s, bearded, and professorial, puffs on his pipe as he converses with THORNTON WELLESLEY, Henrietta's distinguished father.

MR. WELLESLEY

My daughter's an excellent judge of character, Professor Delaney. If she believes in these yanks, then there's something to it.

DELANEY

Sounds having an effect on the strange forces here at Stonehenge. An interesting notion, actually. We had a dowser who could cause fluctuations on a voltmeter. Why not music? That teleportation yarn, utter nonsense, of course.

MR. WELLESLEY

Indeed! It did catch our interest, though. Teenage enthusiasm!

DELANEY

It's almost dawn, Mr. Wellesley. You'd better fetch them.

INT. NEARBY ROLLS ROYCE

Buggsie, Frankie and Henrietta sit in the back seat.

BUGGSIE

(to Henrietta)

I love the way your nose crinkles up when you smile.

FRANKIE

Never mind that. Did you get the guns?

HENRIETTA

Yes. Here in my bag. They're grandfather's war mementos.

She hands them TWO OLD HANDGUNS.

FRANKIE
A German Lugger? Watch us land in
a secret Nazi camp!

Mr. Wellesley TAPS on the window.

MR. WELLESLEY
It's time lads.

BUGGSIE
Well, this is it. Wish us luck.

Henrietta and Buggsie reach to kiss but are interrupted.

MR. WELLESLEY
It's time you two. Chop, chop.

Buggsie and Frankie walk to the center arch of Stonehenge.
They sit on the ground, look around. Delaney approaches them.

DELANEY
It'll be dawn in three minutes.
We'll soon see about your theory.

Frankie takes the keyboard out of his jacket, loops the strap
around his neck, inserts the Memory card, the SONG PLAYS.

DELANEY monitors his equipment.

MR. WELLESLEY
Anything?

DELANEY
Nothing yet. Perfectly normal.

HEAL STONE

DAWN breaks over the ancient monolith,

A HIGH SQUEAL rings out, Delaney drops his clipboard.

DELANEY (CONT'D)
What the bloody-Nora?

FOG rises from the ground,

BLINDING LIGHT floods the archways of Stonehenge.

A voltmeter CRACKLES with electricity

A TECHNICIAN touches it, sparks fly, knocks him down.

GHOSTLY IMAGES of the missing sections of Stonehenge appear.

PHANTOM PRIESTS in dark hooded robes move about, pass through solid objects, take no notice of anyone except:

HEPT-SUPHT, a ghostly priest in gleaming white robes, turns, looks hard, STARES directly at the boys.

Henrietta panics, fearing for the boys, runs towards them.

MR. WELLESLEY
Henrietta! Stop! Get back!

A VORTEX OF WHITE LIGHT appears in Stonehenge's center arch.

VIOLENT TORNADO FORCE WINDS suck the boys to the vortex.

Henrietta grabs Buggsie's hand, tries to pull him back. The winds pick her up and all three teens into the vortex.

Abruptly THE PHENOMENA and the boys disappear.

MR. WELLESLEY (CONT'D)
Henrietta! Henrietta!

People stare aghast at the empty arch, amazed.

EXT. AYERS ROCK, ALICE SPRINGS AUSTRALIA - DAWN

This MOUNTAIN of red rock towers over the desert plain.

On the summit, BRILLIANT LIGHT shines, green mist pours down.

THE THREE TEENS appear at the peak in:

A PORTAL with a distant view of Stonehenge, that fades away.

A SECOND PORTAL in the emptiness ahead, DRAWS them in.

FRANKIE
Whoa, what the...?

BUGGSIE
We're moving again.

EXT. NEARBY PINE GAP MILITARY BASE

AYERS ROCK in the scenic background,

CLOSE ON a sign: "U.S. AIR FORCE, NO TRESPASSING, PINE GAP MILITARY BASE, ALICE SPRINGS, AUSTRALIA."

The ground moves, huge steel doors slide open.

A subterranean launching pad lies below.

INT. CONTROL ROOM OF LAUNCHING PAD

FOUR TECHNICIANS monitor instruments, look through windows at:

A FLYING SAUCER, 30 feet in diameter, surrounded by large metal canisters.

TECHNICIAN # 1
Flux generators on.

A paper clip leaps off the floor, clings to a canister.

TECHNICIAN # 2
Zero gravity in ten seconds.

A RECORDED VOICE counts down. The saucer RISES.

CLOSE On the saucer's markings: "CARGO CONTAINER 0263."

TECHNICIAN # 1
Ignition.

AN EXPLOSION, the saucer speeds upwards.

TECHNICIAN # 2
That's it. Shut it down.

The technicians shut the instruments.

TECHNICIAN # 1
I can never get over the speed of those things. Dr. Bethem's work really paid off.

TECHNICIAN # 2
You'd move that fast if you were weightless and I lit a stick of dynamite under you.

The technicians shut the lights, leave the room.

LAUNCHING PAD

The ceiling doors THUMP shut.

GREEN MIST rises from the floor, A PORTAL opens the pad.

THE THREE TEENS appear, the time-space portal dissipates.

CLINK, the paper clip falls off the canister, they jump.

HENRIETTA

What was that?

They draw their guns, tiptoe to the canister.

Buggsie picks up the paperclip.

BUGGSIE

Huge electromagnets. Somehow they pulled us in here.

CORRIDOR

THE TEENS peek out an open doorway, see:

AN EXIT DOOR

The blue metal door is LOCKED with no handles or breaker bar.

FRANKIE

Now what?

Buggsie is clueless. They hear VOICES.

SECURITY GUARD (V.O.)

Good morning, Dr. Bethem, Sir.

OUTSIDE THE EXIT DOOR

DR. BETHEM, 60s, wild haired scientist in a lab coat, mutters to himself.

DR. BETHEM

Ha! Nothing is good at this hour.

BETHEM inserts his security card, the lock BUZZES.

HENRIETTA (V.O.)

Now!

THE DOOR flies open, KNOCKS DOWN Bethem and the guard.

THE TEENS dash into the parking lot.

EXT. PARKING LOT

SECURITY GUARD

Stop, or I'll shoot.

THE GUARD FIRES his revolver, SHATTERS:

A CAR WINDSHIELD just as the boys' dash behind it.

DR. BETHEM

That's my car! Give me that!

BETHEM grabs the guard's gun.

Frankie looks back at the exit door.

CLOSE ON sign: RESTRICTED AREA, CLASSIFIED PERSONAL ONLY.

FRANKIE

Oh great!

BUGGSIE

Not good!

INT. LAUNDRY BUILDING

They enter an hallway with laundry chutes on the wall, hear:

VOICES AND FOOTSTEPS ahead, they turn back towards the main entrance, but see:

THE GUARD'S SILHOUETTE on the opaque glass door. There's nowhere to run.

HENRIETTA pushes Frankie through A CHUTE on the wall behind them, she and Buggsie dive in behind him.

LAUNDRY ROOM

The three teens PLOP into a huge pile of dirty uniforms.

Frankie stands up, slips, falls back down.

HENRIETTA

Perfect! Change your clothes.

FRANKIE

Figures. I bring gun to a military base. What good is it?

They hear FOOTSTEPS, dive beneath the clothing.

THE GUARD enters, looks around, finds nothing, exits.

THE TEENS emerge from the laundry pile.

BUGGSIE

Hurry. Find a uniform that fits.
Ditch the keyboard and erase the
Memory card. Henrietta has a copy.

Buggsie looks sharp in the uniform. Henrietta tucks her hair under a uniform cap. Frankie's doesn't fit.

FRANKIE

How do I look?

BUGGSIE

Like a crash survivor. Let's go.

EXT. THE STREET OUTSIDE THE LAUNDRY

DOZENS OF AIRMEN line the busy street.

THE TEENS sneak outside, walk casually into the crowd.

Henrietta leads, Buggsie nervously salutes everyone he sees, and Frankie marches in exaggerated steps until they spot:

THE SECURITY GUARD with FOUR M.P.'s who notice them.

THE TEENS cut down a path between two buildings, duck into a side door.

INT. AIRPLANE HANGER

A CREW OF AIRMEN marches out of the hanger's bay doors.

THE TEENS enter the back door, duck behind some crates, notice a pile of CANVAS BACKPACKS.

FRANKIE

It won't take long for that guard to spot us here.

BUGGSIE

Quick, put on a backpack. Those guys must be headed off the base.

They put on the packs.

FRANKIE

This camping gear is awful light!

HENRIETTA

These aren't for camping!

The two would-be-Airmen join the back of the line.

THE GUARD and the M.P.'s burst into the hanger, can't find the teens who leave with the other Airmen.

EXT. AIR FIELD

The DRILL SARGENT, a large burly man, leads the formation towards an aircraft carrier.

DRILL SARGENT
Move it. We're behind schedule.

The AIRCREW files into a CARRIER PLANE.

INT. BACK OF A CARRIER PLANE

THE THREE TEENS sit on the floor with the other Airmen.

Several men look at them with puzzled expressions.

FRANKIE
Psst, Buggsie these aren't
backpacks!

Henrietta shushes him, the engines ROAR, the plane LIFTS OFF.

DRILL SARGENT
Okay men, remember our object today
is accuracy. When we reach the
jump zone, you move through that
hatch as quickly as possible.

THE PLANE climbs higher and higher, the men climb to their feet, hook onto a static line, the side hatch opens.

DRILL SARGENT (CONT'D)
That's it. Move, move, move!

THE AIRCREW pours out of the plane, the boys are last in line.

FRANKIE reaches the open hatch, stops dead.

FRANKIE
Mama! I'm too young to die!

DRILL SARGENT
Go, go! What's wrong with you?
We've done this dozens of times!

BUGGSIE moves in front of Frankie, PULLS HIM forward.

BUGGSIE

Come on. We have to do this.

The plane hits TURBULENCE. Frankie falls into Buggsie, they tumble out of the hatch. Henrietta jumps with the other crew.

EXT. OUTSIDE THE CARRIER PLANE.

FRANKIE'S CHUTE opens too soon, pulls them back, SNAGS on:

TAIL OF THE AIRPLANE

BUGGSIE holds Frankie as PERILOUS WINDS knock them about.

BUGGSIE

Unhook the chute! Grab hold of me.

Frankie UNHOOKS the strap, Buggsie GRABS the snagged chute.

Frankie shimmies down, grabs Buggsie's PANTS BELT.

THE BUCKLE comes loose. The PANTS RIP apart. Frankie FALLS under Buggsie, HANGS by the torn pants.

BUGGSIE (CONT'D)

What are you doing down there.

FRANKIE

I'm worshipping the ground beneath your feet. Oooh ground, oooh no.

BUGGSIE

Get back up here and get a good grip. We'll both have to go down on my chute.

Frankie CLIMBS UP, grabs hold of Buggsie's BACKPACK.

BUGGSIE (CONT'D)

I'm going to let go. Ready?
Geronimo!

They PLUNGE downward.

INT. BACHELOR OFFICER'S QUARTERS - BEDROOM

COLONEL RICHARD WEEDLESON, mustached, rugged mid-forties, wearing a Captain America costume, climbs on top of his bedroom dresser beneath the window.

His attractive LADY FRIEND lies on the bed, provocatively dressed in a negligee and black net stockings.

The PHONE on the dresser RINGS, interrupting their role-play, he PICKS UP.

COLONEL WEEDLESON

Colonel Weedleson here! I told you not to disturb me! You can't find them? No one gets in or out of this base! Find them and don't call me until you do!

He HANGS UP the phone, turns to his lady friend.

COLONEL WEEDLESON (CONT'D)

Now, where were we?

LADY FRIEND

Oh, help me Captain America!

WEEDLESON readies to leap to the bed, spies something outside.

THE WINDOW EXPLODES, BROKEN GLASS showers everywhere.

WEEDLESON is knocked UNCONSCIOUS, THE BOYS LAND on top the startled LADY FRIEND.

FRANKIE

Nice soft landing spot dude!

GUARDS burst through the door, SURROUND the boys with riffles.

WEEDLESON groans, rises slowly, soothes his aching head.

THE SECURITY GUARD

Colonel. Are you all right? We found them, Sir, and the girl.

COLONEL WEEDLESON

You found them? You couldn't find a heat-seeking missile with a flame thrower! Handcuff them and get them out of here!

INT. COLONEL WEEDLESON'S OFFICE - LATER

WEEDLESON and BETHEM sit at a desk, study a file folder.

DR. BETHEM

Perhaps they are telling the truth.
Maybe spontaneous teleportation is
something that can occur.

Weedleson uses the intercom.

COLONEL WEEDLESON

(into the intercom)

Bring them in Lieutenant Peterson!

(to Bethem)

We'll learn more by letting them go
than by holding them.

Lieutenant Peterson escorts the three teens into the office;
they sit.

COLONEL WEEDLESON (CONT'D)

We've checked out your stories.

BUGGSIE

Then you believe us?

COLONEL WEEDLESON

No, I don't. You say you appeared
in our top security building only
seconds after you were in England
at dawn. But there's a 15 hour
difference between here and London.

FRANKIE

Huh?

BUGGSIE

Of course! It was dawn at
Stonehenge and here too. 15 hours?
We could have flown here by plane
that fast. The whole experiment is
bogus. We can't prove anything!

FRANKIE

But it didn't take 15 hours! It
only took a few seconds!

HENRIETTA

We must have traveled through time
as well as space, 15 hours into the
future!

DR. BETHEM

Time travel may be possible young
man, but your story lacks evidence.

FRANKIE

So where were we for 15 hours?

COLONEL WEEDLESON

That's what we want to know, son. The United States Air force does not tolerate civilians trespassing in top-secret installations.

HENRIETTA

This is all a misunderstanding. My father will vouch for our account.

COLONEL WEEDLESON

He already has. If it weren't for our mutual cooperation with your country you could be locked up for the rest of your lives. But there's nothing to indicate you're working for a hostile foreign government. So we're going to release you pending further investigation. We'll be in touch.

FRANKIE

What a relief!

BUGGSIE

Thank you Colonel, Sir!

Lieutenant Peterson escorts them out. The door closes.

DR. BETHEM

They know something they're not telling us.

COLONEL WEEDLESON

Whatever it is, we'll find out.

INT. NEW HAMPSHIRE - FATON'S PIZZERA

Mrs. Fatone hangs up the wall phone. Mr. Fatone stops work on the pizza in front of him, looks at his wife expecting to be annoyed by what she has to tell him.

MRS. FATONE

Now they're in Australia, but they're getting on a plane to go back to England.

MR. FATONE

Australia? What did Frankie do, enlist? How's he paying for this?

MRS. FATONE

He says they've found a really inexpensive way to travel. I think he's been holding out on his tips at the pizzeria!

INT. MOBILE COMMUNICATIONS VAN/STONEHENGE, ENGLAND - PREDAWN

The DRIVER steers the massive vehicle through crowds of people and news media personnel towards Stonehenge.

Frankie, Buggsie, and Henrietta sit behind in a rear seat.

The car-phone RINGS, the driver picks it up.

DRIVER

Who's calling? Mr. Houghton is in the middle of an important scientific experiment and can't be disturbed. You'll have to call back later.

HENRIETTA

Herschel, I'm not sure we should try this again.

BUGGSIE

We've been through this. If this should fall into the hands of the military they'll find a way to turn it into a weapon or something. They sure won't share it with the rest of the world.

HENRIETTA

But father is right. If the experiment proves a success again, we'll be in real danger from other more hostile governments. Frankie it's your song. What do you think we should do?

FRANKIE

Why, oh why was I blessed with this musical talent? Buggsie is right. We can't just hand it over yet. It'd be top-secret. We have to prove it's real to everyone first.

THE END OF THE ROAD

The van stops close to stone circle. Delaney and Wellesley open the doors. The teens climb out.

MR. WELLESLEY

(to Buggsie)

I don't suppose you've changed your mind about this.

Buggsie gestures a resounding no.

DELANEY

Let's go then.

MEDIA PERSONNEL surround them as they walk.

REPORTER 1

Mr. Delaney, is it true that these youngsters were teleported to Australia by the mysterious powers of Stonehenge?

DELANEY

I can't confirm that. No comment.

REPORTER 2

Was a technician nearly electrocuted? Are extraterrestrials responsible for this?

DELANEY

Gentlemen, please! This is a scientific experiment!

Delaney's technicians push the reporters back.

FRANKIE

We'll be on the front page of my dad's favorite rag sheet! I can see the headlines now: 'Aliens Tele-Yank Yanks at Stonehenge.' We'll never hear the end of it!

PERIMETER OF THE STONE CIRCLE

They stop. Delaney hands them MILITARY VESTS.

DELANEY

Here, put these on. The tracking device is inside the flip phones in your vest pockets.

(MORE)

DELANEY (CONT'D)

We'll pick up the signal anywhere
on earth. Here is your keyboard.
I believe you have the memory card.

Frankie takes out the MEMORY CARD, inserts it.

MR. WELLESLEY

(to Henrietta)

You realize I am expressly against
this. This is dangerously insane!

HENRIETTA

I'm 18, father. I can handle
myself. You've trained me well, and
these two need me for protection.

HENRIETTA throws her arms around her father, gives him a kiss
on the cheek, and stares into his eyes.

HENRIETTA (CONT'D)

It'll be fine. Be back in a Jiffy.

THE TRIO walks to Stonehenge's center arch, sit on the
ground, with Henrietta in the middle.

FRANKIE

Is this your seat sir? Please check
you ticket.

BUGGSIE

Just start the song, Beethoven.

FRANKIE presses the button, PLAYS THE SONG.

DAWN breaks, the first rays of light hit the standing stone.

A HIGH SQUEALING rings out.

INSTRUMENTS SPARK and crackle with electricity.

DELANEY

Get back! Get back!

GREEN FOG mysteriously rises from the ground.

BLINDING WHITE LIGHT floods the arch.

GHOSTLY IMAGES OF the missing sections of Stonehenge appear.

REPORTER #1

Saints preserve us!

PHANTOM PRIESTS in dark robes appear as before.

HEPT-SUPHT, in ghostly white, notices the teens, MOVES CLOSER.

BUGGSIE
Launch sequence initiated.

DELANEY
I see it, but it just can't be!

TORNADO FORCE WINDS suck the trio into a vortex

BLINDING LIGHT engulfs them, through the portal we can see the arches of an ancient temple.

FRANKIE
Beam me up Scottie!

THE PHENOMENA disappears along with the teens.

WELLESLEY holds a walkie-talkie to his ear.

DELANEY
Anything yet?

MR. WELLESLEY
Nothing! Their signal doesn't appear anywhere on the planet!

DELANEY
Then we wait. We just wait.

EXT. MARTAND TEMPLE, KASHMIR - DAWN

The ancient ruins commands the finest view of the lush Kashmir valley from atop a lofty plateau.

FOUR KUNG FU WARRIOR MONKS, in Kung Fu uniforms, lay flowers on the temple's steps.

THE LAOZI, master of the Kun Lun Mountain Academy of Martial Arts, a small Chinese man in his 70s, lays his walking staff down, gathers the black silk of his uniform, kneels, mutters some prayers of homage.

THE LAOZI
Om mani padre hum.

TEMPLE COURT YARD

MASOOD, hardened Arab terrorist, 30s, hides behind a row of columns that surround the temple, takes aim with his rifle, gives instructions to SIX ACCOMPLICES.

MASOOD

THE LAOZI is no wise man. He is a fool to have wondered so far from his stronghold in the Kun Lun. Now he will pay for interfering with our arms dealings.

ACCOMPLICE #1

But Masood, he is a threat. Surely there will be retaliations. You will endanger our whole operation.

MASOOD

Shut up and follow my orders!

MASOOD AND his ACCOMPLICES take aim when suddenly:

BLINDING LIGHT fills the main arch, they shield their eyes.

BLUE-GREEN FOG spews down the temple's stairway, the

LIGHT FADES, along with a distant view of Stonehenge.

THE THREE TEENS APPEAR, look down at the astonished men and the flowers.

FRANKIE

You shouldn't have gone to all this trouble, dudes, but thanks. These flight accommodations are a lot nicer than a bag of peanuts.

BUGGSIE

Shut that thing off before it sends us some place else.

FRANKIE stops the keyboard's music.

FRANKIE

(To the monks)

What a beautiful, peaceful place!
Where are we?

THE WARRIORS MONKS are speechless.

THE ARMS DEALERS take aim again.

MASOOD

Tayy al-Ar! The earth folds beneath their feet! Do not harm the strangers, until we learn how their little piano works. Kill the others.

THE LAOZI steps forward in front of the monks.

THE LAOZI
Welcome to Kashmir, mystic
travelers.

THE ARMS DEALERS try to fire, but their guns are all jammed.
Masood draws a long knife.

MASOOD
Cut them all to ribbons!

THE ARMS DEALERS descend on the monks with knives in hand. A
KUNG FU FIGHT erupts between the accomplices and the monks.

BUGGSIE AND FRANKIE step back, take cover behind the temple
arches. HENRIETTA takes a defensive martial arts stance.

BUGGSIE
Peaceful, huh?

A KNIFE is thrown and spears FRANKIE'S CAP off his head.

FRANKIE
What the...!

HENRIETTA, grabs the long knife from Frankie's cap.

THE LAOZI hurls his staff, KNOCKS two Accomplices to the
ground in one swift action.

BUGGSIE
Let's get out of here.

THE TEENS run back through the temple ruins.

MASOOD takes throws his jammed assault rifle at the Laozi,
who catches it, disassembles it in one movement, drops it.

MASOOD
(to Accomplice #1)
Stop! Go follow the infidels! But
stay out of sight.

THE LAOZI signals his warrior monks to withdraw.

ACCOMPLICE #1 follows after the boys, while MASOOD and his
accomplice pursue THE LAOZI and the monks.

THE TEMPLE ROAD

THE LAOZI and the MONKS reach the road, climb into a:

YELLOW HUMMER vehicle, peel out in a cloud of dust.

THE ARMS DEALERS fire at the bulletproof vehicle to no avail.

EXT. KASHMIR FARM HOUSE

THE TEENS trudge over a ridge of rough terrain and APPROACH:

A KASHMIR WOMAN who feeds her penned farm animals.

BUGGSIE

Excuse me, can you help us?

The WOMAN SCREAMS, veils her face, runs into the FARM HOUSE.

A KASHMIR FARMER, large, bearded, irate, dashes out, curses in Kashmiri, throws his hands above his head.

FRANKIE

Maybe it's a greeting. Yo dude.
What's up?

FRANKIE raises his hands above his head.

The FARMER raises a long curved KNIFE.

BUGGSIE

Later dude!

A NEIGHBORING FARM

THE TEENS dash to the next farm. The FARMER pursues them to:

A SHEEP PEN

Buggsie hurdles a WOOD FENCE into a FLOCK OF SHEEP.

FRANKIE climbs the fence, the farmer throws:

A LONG CURVED KNIFE embeds itself beneath Frankie's groin.

Frankie looks down in horror.

HENRIETTA grabs the knife.

HENRIETTA

You really should play with knives!

BUGGSIE

I guess we're not welcome here!

Suddenly a GUNSHOT blasts the top of a wooden post to bits.

A SECOND KASHMIR FARMER stands by A COTTAGE holding a rifle.

FRANKIE

Great! Old MacDonald thinks we're stealing his sheep!

THE TEENS crawl along the fence on their stomachs into:

A HORSE CORRAL

The FARMER shoots at the teens, the corralled HORSES freak out.

THREE HORSES are tied to the fence. Henrietta grabs the reins and mounts a horse. Buggsie does the same.

BUGGSIE

Let's get out of here!

Henrietta charges her horse towards a stone wall, hurdles it, as Buggsie follows on his horse.

Frankie grabs a horse, mounts it, charges the stone wall, but:

THE HORSE turns, refuses to jump the fence until:

A GUNSHOT blows a hole in the water trough, the horse rears up, charges the stone wall, clears it.

The KASHMIR FARMERS pursue the teens ON HORSEBACK.

A NEARBY CROSSROAD

The TEENS STOP at a deserted dirt crossroad.

BUGGSIE

Guess we should head for those buildings over there. What do you think?

Henrietta points to A CLOUD OF DUST.

HENRIETTA

I think we're in trouble.

THE KASHMIR FARMERS approach on horseback WITH RIFLES.

The teens take off, GALLOP towards a distant village.

FRANKIE rides around:

A LARGE TREE

He HITS a low branch, FALLS off his horse.

HENRIETTA grabs the RUNAWAY HORSE, pulls it back to Frankie.

HENRIETTA

You all right?

Frankie spits leaves form his mouth.

FRANKIE

Just stopped for a bite to eat.

As FRANKIE mounts, the horse TURNS, he RIDES BACKWARDS on the saddle, heading straight for:

THE FARMERS riding side by side, the Kashmir's FIRE but miss:

FRANKIE'S HORSE charges right between them, KNOCKS THEM OFF.

Frankie turns in the saddle, pulls his horse around to Buggsie.

BUGGSIE

Come on. This tour doesn't allow any side trips!

EXT. VILLAGE SQUARE, ANANTNAG

SIX KASHMIR WOMEN fill water jugs at the large fountain; MERCHANTS place wares in the market place.

A DOZEN MEN eat at AN OUTDOOR RESTAURANT table.

A CROWDED MICROBUS with passengers sitting on top leans as it veers around:

THE FOUNTAIN

THREE HORSE RIDERS gallop into the square, and cut off:

THE BUS, swerves, tips over, CRASHES on its side, slides into:

STACKS OF CHICKEN CAGES, outside THE BUTCHER SHOP as,

PASSENGERS soar through clouds of chickens feathers.

An OBESE PASSENGER belly dives to THE RESTAURANT TABLE, slides to the far end and COLLIDES into:

THE WAITER, who gets a lamb PIE IN THE FACE.

THE THREE HORSES charge the fountain, scare the women, suddenly STOP, THROW THE RIDERS into the fountain.

THE TEENS shake off, spew water, as THE WOMEN surround them.

THE HORSES wander off, pass the:

BUTCHER SHOP

THE BUTCHER argues with THE BUSS DRIVER and the WAITER, as a crowd gathers at the scene of the accident.

THE FARMERS ride into the square, dismount, look for the teens.

FOUNTAIN

THE WOMEN cautiously move closer.

FRANKIE

Well the scenery sure has improved.

He playfully lifts A MAIDEN'S veil, sneaks a peek.

THE MAIDEN SCREAMS, the women scatter, leave the teens in view.

THE FARMERS and BUS DRIVER notice the boys, alert the others.

The accident victims turn into an angry mob, move toward them.

BUGGSIE

Oh, oh, this looks bad. Let's go.

THE TEENS dash out of the Square.

THE BUTCHER chases after them, waving his meat cleaver.

THE ANGRY MOB of accident victims follows him.

ALLEY TO A BACKYARD

They duck into a narrow alley, hide behind garments on a clothesline.

THE MOB hurries past the alley.

HENRIETTA

We lost them, but not for long.

BUGGSIE

Well, when in Rome...

MAIN STREET

THE MOB continues the search for them as,

THREE WOMEN in strange attire emerge from the alley holding their veils tightly.

BUGGSIE

(whispering to Frankie)

Take little steps, your boots show!

FRANKIE waves hello to AN OLD WOMAN in a doorway.

The woman turns away, frightened.

HENRIETTA

Stop waving, everyone is staring.

Frankie takes out a CHOCOLATE BAR and chews it.

BUGGSIE

Put that away!

FRANKIE

Oh all right! It' melted anyway.

He tosses the CHOCOLATE BAR. It sticks to the gown's hem.

A mangy BLACK PHARAOH HOUND follows him. The breed is built like a greyhound but resembles the Egyptian god, Anubis.

The Pharaoh hound sees the chocolate, dashes for it.

Frankie feels a tug on his dress and turns.

FRANKIE (CONT'D)

(whispering to the dog)

Cut it out! Get out of here!

People stare as Frankie and the dog, fight over

THE DRESS, which splits up the side exposing Frankie.

The BUTCHER singles out Frankie, calls the others.

The MEN reach for their KNIVES.

BUGGSIE
Costume party's over.

FRANKIE
This dress is for the dogs anyway.

They run down the street with the mob in pursuit.

THE J & K BANK

KASHMIR PEOPLE stand in line outside a small bank.

HENRIETTA notices the bank, stops, pulls some paper bills from her wallet, and THROWS the MONEY into the air.

People scramble for the money, which blocks the mob's view of the boys.

HENRIETTA
Quick, around back!

Frankie looks back, missteps, CRASHES into a brick wall.

BUGGSIE
Come on!

Buggsie pulls Frankie around the corner of the building.

A BACK ALLEY

The teens duck behind a stack of cardboard boxes just as

THE BUTCHER looks down the alley, sees nothing, leaves.

MASOOD, the arms dealer, peeks out of a doorway to the alley, turns around, signals his two accomplices to be quiet, then watches the boys.

FRANKIE
Phew, that was close.

HENRIETTA takes the cell phone out of her pocket, dials it.

HENRIETTA
We should have checked in with Delaney, already.

BUGGSIE
Well, we have been a little busy.

HENRIETTA
Hello?

INT. MOBILE COMMUNICATIONS VAN / STONEHENGE, ENGLAND

The DRIVER answers the phone, as he steers the van through crowds of people. Shadows obscure the people seated in back.

DRIVER
Hello. Who's calling.

INTERCUT AS NEEDED

HENRIETTA
Henrietta Wellesley...

DRIVER
Miss Wellesley is in the middle of an important scientific experiment and can't be disturbed. You'll have to call back later.

The driver hangs up abruptly.

HENRIETTA
No, no. I'm Miss Wellesley. He hung up! What in Heaven's name? It's that time thing. We've gone back in time.

FRANKIE
Yeah, about 500 years back!

BUGGSIE
No, only a few hours. We're still back there right in the middle of the experiment.

FRANKIE
How can we be in two places at once? Call us back and tell us not to leave!

BUGGSIE
We haven't left yet. They're not looking for the tracking signal on the monitors yet. That's why they haven't called us.

A COVERED AWNING IN THE ALLEY

A shaded door creaks open at the end of the alley.

MASOOD and two accomplices enter disguised in old hippie clothing. They pause under the canvas awning outside the door.

MASOOD
You are Americans?

BUGGSIE
That's right.

MASOOD
We don't get many foreign tourists here. Kashmir is too dangerous.

FRANKIE
Kashmir! Dude, we have to score some sweaters while we're here.

MASOOD
Sweaters! We have brave a man here. You want drugs? Are you looking for opium? I have some.

Masood takes a bag out from his jacket.

FRANKIE
Not...

Buggsie physically interrupts Frankie.

BUGGSIE
Not today. We don't have enough money for all that.

MASOOD
I would be willing to trade you for something. Let's say the little toy piano I saw you with.

HENRIETTA
Toy piano? No, we don't wish to part with that. If you could help get us to the British embassy to...

Masood and his accomplices point GUNS at them.

MASOOD
Perhaps you would rather part with your lives?
(MORE)

MASOOD (CONT'D)

We saw you appear in the brilliant light at the "Temple of the Sun." Hand over your little secret and show me how it works.

FRANKIE

Here, take it.

Frankie hands over the keyboard.

Masood grabs the keyboard, searches the teens, takes their flip phones, passports, and wallets.

MASOOD

Your friends are waiting to hear from you. Who are they?

HENRIETTA

British Intelligence. We're part of a scientific experiment. They can trace our signal here.

MASOOD

Always foreign intervention! No one will find you here!

Masood SMASHES the flip phones to bits.

He shakes the KEYBOARD.

MASOOD (CONT'D)

How have infidels, such as you, mastered Tayy al-Ar? How does this thing work?

FRANKIE

You just have to play it at that temple. But it only works at dawn. It will take you instantly to another ancient ruins.

MASOOD

That's it? How do you know where you will go?

BUGGSIE

We don't know. That's what the experiment is about. Can we go now?

The arms dealers marvel at the keyboard, as the teens back away. Masood points his gun at them again.

MASOOD

Thank you for this. It could be
very useful to us. But now you
must die, infidels!

WATER DRIPS behind Masood.

HENRIETTA looks up. The awning is loaded with rainwater.

She KICKS the POLE that supports the awning.

THE AWNING falls,

WATER knocks the arms dealers to the ground.

THE TEENS RUN for it as Masood shakes off the water.

MASOOD (CONT'D)

(to his accomplices)

Kill them!

SQUARE IN FRONT OF THE BANK

THE MOB converges outside the bank, looks for:

THE TEENS who dash out of the alley, and trip over

THE PHARAOH HOUND, then collide into:

THE FARMERS, who domino into:

THE BUTCHER, who smashes into a LARGE URN in a pottery shop.

BUGGSIE

What is with this dog?

MASOOD'S MEN emerge from the alley firing Uzi weapons.

THE TEENS scramble to their feet as the ground spits BULLETS.

PEOPLE scatter for cover.

THE TEENS duck behind:

A DONKEY CART

Frankie peers around the wheel.

A meat cleaver POUNDS into the cart; Frankie recoils.

THE DONKEY takes off.

FRANKIE

Oh baby, don't leave me now!

BUGGSIE stumbles, BUMPS into the cart, HITS the street.

The arms dealers take aim at Buggsie; grin evilly as they get him clearly in their sights.

Frankie looks in horror at Buggsie's plight, throws himself towards Buggsie. Henrietta throws a pottery fragment and diverts the rifle, but the gunman takes aim again.

FRANKIE

No!

Rifle SHOTS echo through the square. The bullets hit the arms dealers with great impact; throw them to the ground lifeless.

A military jeep SCREECHES to a halt, an officer gets out.

GENERAL LANCE SINGH holds a rifle in his hands. His hardened face searches for more gunman.

Another jeep arrives with more soldiers. The soldiers round up the three teens, bring them to the general.

FRANKIE

(to the soldiers)

Easy on the merchandise, there.

Masood, now dressed in a military uniform, pulls up in a third jeep, hops out, salutes the general. The general returns the salute.

GENERAL SINGH

Lieutenant Masood. What are you doing here?

MASOOD

I was in the area sir. Shall I take the prisoners into custody?

GENERAL SINGH

Yes. Take them to the station for questioning.

The three teens panic at the sight of Masood. They struggle to get away as he pushes them toward his jeep.

A canister rolls under the jeep, explodes with a muffled BOOM, spews smoke. A CLOUD OF SMOKE envelops everything.

Arms grab all three teens, pull them into an alleyway.

ALLEYWAY

TWO WARRIOR MONKS lead the teens down the alley to their Hummer SUV, climb in.

A UNIFORMED MONK, mid 20s with a kind smile, turns around from the passenger seat to talk to them.

UNIFORMED MONK
Hello again, mystic travelers.

The vehicle speeds off in a cloud of dust.

EXT. IRON FIST KUNG FU ACADEMY, SRINAGAR - ESTABLISHING

The Hummer speeds down 90 Feet Road in Srinagar, The gated building is built into the side of a hill in the lush valley.

The Hummer pulls into a parking spot. The two monks hop out.

UNIFORMED MONK
(to the teens)
Just follow the stairs up. THE
LAOZI is waiting for you.

INT. IRON FIST KUNG FU ACADEMY

Numerous uniformed warrior monks kneel and light candles beneath stairs that lead to a raised marble platform.

THE LAOZI steps onto the platform in his black silk uniform. His aging oriental face conveys his ancient wisdom as he looks about, strikes a bell.

He assumes the lotus position; the monks follow his lead facing him. He speaks to them in his heavy Chinese accent.

THE LAOZI
Remember, as you enter the trance
you will see things. These visions
must not break your concentration.
They are illusions. And do not
hop!

He chants "Om" in an elongated tone. The monks join him in the chant, they fall into a trance, and several begin to hop.

THE LAOZI (CONT'D)
Grasshoppers!

He resumes his meditation, slowly levitates off the floor, and ascends several feet into the air.

The two uniformed warrior monks who rescued them join the others, and quickly fall into a trance.

The three teens enter the large room. Frankie catches sight of THE LAOZI floating in the air.

FRANKIE

Whoa!

The teens move in for a closer look. Frankie waves his hands through the air to see what holds him.

Buggsie walks up to a seated monk.

BUGGSIE

Excuse me, can you please tell me where the rest room is? Excuse me.

THE MONK ignores him and concentrates on his meditation.

THE MONK

Om mani padre hum. Om mani padre hum. Om mani padre hum. Om...

BUGGSIE

Where's that? I don't know what that is, do you Frankie?

Buggsie looks back at Frankie.

FRANKIE

Sounds like a bad starter, but his motor's running fine now.

Frankie gets a candle pole and passes it over THE LAOZI.

HENRIETTA

What are you doing with that stick?

FRANKIE

Looking for wires, but this dude has Penn and Teller beat!

HENRIETTA

Put that down. He's a mystic. He's levitating.

Frankie carelessly leans the long pole on its end against the wall. The pole falls, hits THE LAOZI in the head.

He wakes from his trance, falls to the ground like a brick, tumbles down the stairs, crashes into the seated monks.

FRANKIE

Dude, I am so sorry. Are you OK?

The monks rush over, whisper into THE LAOZI's ears.

THE LAOZI

Welcome mystic travelers. You are in great danger.

FRANKIE

Already?

THE LAOZI

The arms dealers who tried to harm us, now seek your blood. They will stop at nothing. Their ranks have infiltrated the police and the military in Kashmir.

BUGGSIE

Yeah, we kind of noticed that.

THE LAOZI

You are safe here, but the moment you try to leave Kashmir, they will find you.

BUGGSIE

We can go to the American or the British embassy. They'll get us out of here. They're waiting to hear from us now.

THE LAOZI

That is the first place they will look. Never make it inside alive.

HENRIETTA

Hum... Not good. What do you suggest?

THE LAOZI

How you ride the dragon's wings, the Feng-Shui?

HENRIETTA

(to Buggsie)

Feng-Shui? Oh, he means the ley lines.

FRANKIE

I play a song I wrote on that little keyboard.

THE LAOZI

Ah..so. This is ancient knowledge.
Must not let arms dealers know the
secret. They will surely use it
for evil. How many songs you know?

FRANKIE

Lots, but I don't take requests.

BUGGSIE

He means songs that affect the ley
lines. Just the one. Of course!
That's what controls it all.

THE LAOZI

Go back to Martand Sun Temple. Use
the Feng-Shui to escape and travel
to another land. But learn to play
the song backwards. It is dangerous
to go on! If you ride the dragon's
wing too far you will dwell with
the gods.

FRANKIE

But we don't have the keyboard.

HENRIETTA

No, but it won't do them much
without the memory card.

Frankie pulls the little electronic card from his pocket.

FRANKIE

True. But it doesn't look like
we'll find another keyboard here in
Ala Baba land.

BUGGSIE

I think I know where one is going
to show up, real soon.

Frankie looks at him and the trio nods their heads knowingly.

EXT. MARTAND TEMPLE, KASHMIR - PRE DAWN

Masood and THREE NEW ACCOMPLICES walk towards the temple's
main arches. He grabs the camcorder one of them holds.

MASOOD

Did you charge the battery on it?

The accomplice nods yes. Masood holds the keyboard up.

MASOOD (CONT'D)

Good. Soon there will be many interested buyers for this new power we command.

They reach the steps of the temple, a rope SNAPS, the four arms dealers fly upward, caught in a net that springs from the ground beneath their feet.

Numerous uniformed warrior monks beat the arms dealers with sticks, take their weapons, take the keyboard, hand it their Shifu, THE LAOZI, who hands it to Buggsie.

THE LAOZI

Here my friends. We will take care of these evil doers. But you must flee. You are not safe here. They have many in their ranks.

The three teens climb the steps to the center of the main arches of the temple.

THE LAOZI goes to foot of the steps, claps his hands, sits in the lotus position.

The monks fall like an army of rag dolls into the lotus position too. They all chant "Om" in an elongated tone.

Buggsie gives Frankie the keyboard. Frankie holds up the Memory card, calls out to Masood, still trapped in the net.

FRANKIE

You weren't going anywhere without this dude.

Frankie inserts the card, starts the song playing.

Dawn lights the Kashmir valley as a high-pitched sound REVERBERATES through it.

An eerie green mist rises, flows down the steps as a vortex of blinding white light surrounds the boys.

Masood watches as TORNADO FORCE WINDS suck the teens into the vortex of light. Through the opening he sees a distant view of the Egyptian Pyramids.

As the phenomenon vanishes, he pulls a cell phone from his garments.

MASOOD

(to an accomplice)

We must have that little piano that folds the earth.

(MORE)

MASOOD (CONT'D)

I will tell our friends in
Palestine to get them and their
data card.

EXT. EGYPTIAN PYRAMIDS - PREDAWN - Establishing

The outline of all three pyramids, silhouettes against the predawn sky. Sand blows off the enigmatic Sphinx.

Twelve Arab men in white robes steal their way past the entrance gate, into the Great Pyramid.

They carry a body wrapped in linen. The first in line carries a package with a medical symbol on it.

INT. THE KING'S CHAMBER

The large room contains only an empty granite sarcophagus.

The twelve men gently place the body inside it.

One man weeps over the body, as some other men light candles.

MOHAMMED, a tall, lightly bearded Arabian with an ankh tattooed on his cheek, consoles the weeping mourner.

MOHAMMED

Courage my brothers. Mustafa shall
live again.

He opens the medical package, removes a heart monitor, and hooks the wires to the dead man's chest. The monitor shows no signs of life.

The men gather around the sarcophagus, place their hands around the perimeter, and push down. The stone box descends part way into the floor.

A wall on the far side retreats ten feet, revealing a small chamber with an altar depicting the sun.

Mohammed ascends the altar in the chamber dons a magnificent blue and gold robe that hangs there, picks up a large mallet of black onyx, walks to the sarcophagus, strikes it just below the top.

The sarcophagus RESOUNDS like a deep-toned bell. The others dance around similarly to the Whirling Dervishes. Mohammed strikes the sarcophagus again as each ring fades.

EXT. THE GREAT PYRAMID AND THE SPHINX

The sun peeks over the horizon. An EGYPTIAN FARMER, bearded and traditionally dressed, leads his camel and donkey along an irrigation canal as the pale light of dawn throws the Pyramids into a ghostly relief.

An aurora of light flickers over the great pyramid, the farmer looks, the camel lifts its head and BRAYS loudly.

EGYPTIAN FARMER
Praise Allah!

INT. THE KING'S CHAMBER

The heart monitor beeps once. The men continue dancing.

Sunlight streams through a small opening above the altar.

The dead man's right index finger twitches, as a high-pitched squeal ECHOES through the room.

Green mist rises from the floor. Mohammed staggers back, drops the mallet, stops dancing. Wind blows through the room.

The dead man's face shines with a brilliant light. A vortex of light widens around the dead man. The body levitates, then disappears with a WHOOSHING sound.

The silhouettes of three figures appear. The light fades with the rest of the phenomena. The three teens stand inside the sarcophagus.

MOHAMMED
(in Arabic)
Where is Mustafa? What have you
done with him?

BUGGSIE
Sorry. Does anyone speak English?

Mohammed and the twelve men talk among themselves.

MOHAMMED
(in English)
English? You are Americans! Where
is Mustafa?

FRANKIE
Mustafa? That's Greek lasagna?

HENRIETTA

No that's moussaka. Who are you talking about?

MOHAMMED

Mustafa! Mustafa! He was in there!

FRANKIE

I guess he left.

MOHAMMED

No! No! He could not have left. He had not yet returned.

The teens are confused.

BUGGSIE

Well, if he hadn't returned, how could he have left?

MOHAMMED

He did not leave. We put him in there.

He indicates that he had been in the sarcophagus.

BUGGSIE

You put him in here?

MOHAMMED

Yes, yes, he was lying in there.

HENRIETTA

Well, he must have gotten up.

MOHAMMED

No. No. He could not get up. He had not yet returned!

BUGGSIE

Well, if he didn't return, how could he lying in there?

MOHAMMED

We put him in there. He was lying down.

HENRIETTA

But, he had not yet returned?

MOHAMMED

Yes, we were waiting for him to return to us.

FRANKIE

They wrapped this guy's turban too tight. He's not making any sense.

MOHAMMED

Yes, excuse me, my English is not very good.

FRANKIE

Shame, you'd be a great politician.

HENRIETTA

What do you mean he hadn't returned yet. He was in here lying down. But he couldn't get up? Why?

MOHAMMED

Because he was... how do you say? Dead!

BUGGSIE

Dead?

MOHAMMED

Yes, he is not living. He is dead.

FRANKIE

Well, that explains why he didn't return. This dude cut class when they covered the facts of life.

HENRIETTA

I'm terribly sorry we don't know where he is.

FRANKIE

Yeah, but he couldn't have gone far in his condition.

MOHAMMED

You did not take Mustafa? How could this be happening? Where is Mustafa?

BUGGSIE

Look, we just got here. We have no idea where Mustafa is.

MOHAMMED

You just arrived? Where were you before?

BUGGSIE

Um.. Kashmir, in India.

MOHAMMED
Kashmir? How long you been here?

FRANKIE
We just arrived.

MOHAMMED
Yes, but... how long ago?

BUGGSIE
A few minutes ago.

MOHAMMED
Yes, but how did you get in here?

HENRIETTA
You mean in this room? Oh... Where
are we anyway?

Mohammed and his disciples are perplexed.

MOHAMMED
You are inside the Great Pyramid of
Khufu in Egypt. The entrance gate
is locked. How did you get in?

BUGGSIE
That's difficult to explain. It's
sort of like magic. We suddenly
appear somewhere.

MOHAMMED
How is this trick done, magician?

BUGGSIE
Well, that's a secret.

MOHAMMAD
And you keep this secret from us!

Mohammed removes the ceremonial robe, hands the robe and
mallet to a disciple who places them on returns the altar.

He pulls a lever, leaves the altar. Huge blocks of stone
move, which seal off the chamber.

The teens look on in disbelief. Buggsie turns to Mohammed.

BUGGSIE
It seems you also have secrets. I
don't recall anything about walls
moving inside this pyramid. And
why the heart monitor?
(MORE)

BUGGSIE (CONT'D)

Did you hope to bring Mustafa back to life in here?

MOHAMMED

You are most perceptive young man. Who are you?

BUGGSIE

I'm Herschel Houghton. We're part of an experiment investigating the earth's magnetism. And you are?

MOHAMMED

I am Mohammed of the Hurras Alharam. We guard the secrets of this holy place.

Mohammed draws a long curved knife from under his robes.

His Disciples surround the sarcophagus menacingly.

MOHAMMED (CONT'D)

I do not know what secrets you possess, but our secrets will die with us. And you have seen too much. Your secrets must die with you!

The teens assess their situation. Henrietta readies for a fight in a Karate stance.

BUGGSIE

NFL time. Over the top on three.

Buggsie and Frankie lock arms back to back.

FRANKIE & BUGGSIE

One, two, three!

BUGGSIE flips FRANKIE over his back as he bends down suddenly, propelling FRANKIE over Mohammed, and then

LANDS on the shoulders of two of the cultists, pushes them forward with his legs into the others who all fall down.

FRANKIE gets a flashlight on the floor, tosses it to BUGGSIE.

FRANKIE

Take it to the fifty-yard line!

BUGGSIE catches the flashlight, leaps over the fallen assassins, the three teens dashes out of the room.

THE GRAND GALLERY

BUGGSIE turns the flashlight on and illuminates the hall.

The floor slopes down with a catwalk along each wall.

The teens stumble and slide down the whole length of the corridor, pause at the bottom where the floor levels off.

Henrietta spots an opening in the wall across from them.

HENRIETTA

They're coming! Quick! We can hide
in here.

The Hurras Alharam proceed down the corridor to the Pyramid's entrance and exit.

EXT. OUTSIDE THE GREAT PYRAMID

The teens emerge from their hiding spot, rush out Pyramid's entrance, climb down the Pyramid, pause to catch their breath a good distance away.

ENDLESS DESERT LANDSCAPE surrounds them.

FRANKIE

Wow! Where did you park the camel?

HENRIETTA

Good point. Let's head for those
buildings.

Henrietta points to a settlement near the pyramid. They run towards the modern buildings. Frankie looks back and spots the Hurras Alharam chasing them.

FRANKIE

They're hot on our trail! Why are
bald men in robe always chasing us?

THE GIZAH ROAD

Across the road stands the great Sphinx in its splendor.

FRANKIE

Well, riddle me this. Where to now?

Buggsie points to a building complex.

BUGGSIE

Let's try there.

EXT. FRONT OF SAHARA NIGHT CLUB

The teens race beneath the entrance sign and enter the building.

EXT. BACK OF THE NIGHT CLUB

THE DISHWASHER starts the engine of his motor scooter. The back door flies open. The teens dash out. Buggsie reaches the dishwasher just as he climbs on the scooter.

BUGGSIE

Hey mister.

The dishwasher FALLS DEAD into Buggsie's arms. A KNIFE lies in the man's back. The boys turn towards the open back door. Four of the Hurras Alharam emerge.

Henrietta Karate KICKS over an overloaded trash barrel. Empty beer bottles topple, trip the assassins.

HENRIETTA

Grab the bike.

Buggsie lays the dead man down. Henrietta grabs the bike. The three teens squeeze on the scooter with Buggsie in back.

EXT. THE GIZAH ROAD

The trio races away from the complex on the scooter. They look back.

Mohammed pulls up to the side of the nightclub in a jeep. He picks up the rest of his men, takes off in pursuit of the scooter.

FRANKIE

The Hurras Alharam! Hit it Mam'!

The scooter races down the road with the jeep gaining on it.

BUGGSIE

They're catching up. Give it all she's got.

FRANKIE

It gave all it's all 5 miles ago!

Mohammed pulls the jeep alongside the scooter, turns sharply, misses them by inches, overtakes the scooter again, edges it towards the guard rail.

Henrietta steers the scooter through an opening onto:

A PEDESTRIAN WALKWAY ON A BRIDGE

The scooter barrels down the bridge's dusty walkway.

FRANKIE (CONT'D)
Try that you jeep creep!

CUT TO:

INT. NEW HAMSHIRE - HOUGHTON'S LIVING ROOM

Dr. Houghton and his wife relax on the sofa. Dr. Houghton reads a medical journal, while Mrs. Houghton leafs through TRAVEL BROCHURES.

MRS HOUGHTON
Oh David! Wouldn't it be wonderful
to see the Egyptian pyramids?

DR. HOUGHTON
Nah, too hot, too much walking in
the sand. It would be kill my
feet.

MRS. HOUGHTON
You know David, you've become a
workaholic! Take a lesson from
your son. He's taken the summer
off to relax before he starts
college. Couldn't you take some
time off from your practice?

DR. HOUGHTON
That's out of the question right
now.

MRS. HOUGHTON
Oh, where is your sense of romance?
"We could be floating down the Nile
on a graceful Felucca, a boat that
has not changed since Cleopatra
traveled down the river with Mark
Anthony."

She points to a picture of the boat on the river in the travel brochure and what it reads.

BACK TO:

THE RIVER BELOW THE BRIDGE IN EGYPT

A graceful felucca boat sails beneath the bridge. A BEARDED MAN leaps from above to avoid the scooter, plunges onto the boat. A ROMANTIC COUPLE on the boat SCREAMS.

THE SHARI AL-RAWDAH ROAD

Henrietta finds an opening in the guardrail, darts back onto the road on the far side of the bridge, rounds several slower moving vehicles. Mohammed struggles to catch up.

CAIRO - Establishing

Traffic congests the road with heavily loaded donkey carts and crowds of pedestrians. Animals outnumber the people. Sheep nuzzle scraps of garbage on the pavement.

Henrietta weaves in and around the traffic.

AHEAD IN THE STREET

A camel rests in the back of a pickup truck. The tailgate pops open. The camel rises, steps to the ground.

The scooter turns hard, skids on its side, CRASHES.

The trio scrambles to their feet, run down the broad boulevard.

A SMALL CAFE, SEVERAL BLOCKS AHEAD

A hearse sits in front of the cafe. The HEARSE DRIVER pulls on the locked door handle. He's locked his keys inside.

A HOOKAH INTOXICATED PATRON staggers from the cafe. The driver stares at the keys still in the ignition.

The patron leans on the hearse, sees the driver's plight, notices the tailgate is unlocked. The driver pounds on the car roof, walks off.

The patron throws open the rear door and enters the vehicle, crawls past the casket inside, opens the front door, crawls back through the rear of the hearse.

The three teens approach the hearse.

The Hurras Alharam pull up in the jeep, block the teens path, leap out with KNIVES in hand, and surround them.

INT. HEARSE

The intoxicated patron sees the assassin's knives, peeks inside the empty coffin, slides inside it.

Henrietta climbs through the open door into the front seat.

HENRIETTA

Quick. Get in!

The boys jumps in, shut the door, lock it. A Hurras Alharam grabs the door handle. The thugs pound on the hearse.

FRANKIE

Keys! Keys! Go! Go!

Henrietta revs the engine, burns rubber. Two of the Hurras Alharam jump on the hearse, fall off as the it pulls away.

EXT. THE STREETS OF CAIRO

The long hearse speeds into the heart of the city, fish-tails around people, animals, and cars.

Mohammed's jeep follows close behind.

The hearse weaves through a heard of camels. Heavy traffic brings it to a dead stop.

INT. HEARSE

The tailgate swings open. Buggsie and Frankie turn. The Hurras Alharam glare at them with weapons in hand.

FRANKIE

We're dead dudes!

The coffin lid CREAKS open. The intoxicated patron rises like an apparition. The Hurras Alharam SCREAM. The intoxicated man SCREAMS. The teens SCREAM. The Hurras Alharam jump back.

Henrietta slams the hearse into reverse, guns the engine.

EXT. NARROW SIDE STREET

The hearse roars down the street in reverse until the street ends suddenly. The hearse SCREECHES to a stop.

THE CASKET flies out of the rear of the hearse, hits a pile of dirt, bounces into the air.

THE CEMETERY

A small group of Moslem mourners gather around an open grave as the casket flies over the gathering, lands in the hole.

The lid pops open. The dazed patron peers up at the mourners as The GRIEVING WIDOW faints.

THE STREETS OF CAIRO

The hearse speeds down the street followed by The Hurras Alharam .

THE OUTSIDE MARKET

Fruit and vegetables fill the wooden carts in an open market that stands beneath the "Gate of Conquests." People haggle with the merchants under umbrella stands.

THE WATERMELON MERCHANT chases away a PESKY DOG who runs into the busy street.

THE HEARSE swerves to avoid the dog, SCREECHES as it skids sideways, slides into a HUGE CART piled high with watermelons, that burry the vehicle completely.

THE MARKET CARTS tumble over like dominos from the collision, turn the entire market into a disaster with fruit and vegetables spilled everywhere.

THE MERCHANTS argue with each other, fail to locate the cause of the mess, THROW FOOD at each other.

The teens climb out on the far side of the pile. They walk straight into the FOOD FIGHT.

FRANKIE

Looks like this is our stop.

BUGGSIE

Yeah, thanks to that dog...

THE DOG that ran into the street approaches them. It looks exactly like the black PHARAOH HOUND from Kashmir.

HENRIETTA

No. It couldn't be. Could it?

Frankie ducks as a piece of watermelon flies by. Henrietta catches an apple heading towards her, tosses it to Buggsie who takes a bite out of it.

The HURRAS ALHARAM pull up in their jeep, leap out, find no trace of the hearse or the teens.

Mohammed and The Hurras Alharam pause to question THE AUBERGINE VENDER, stagger from a bombardment of crushed watermelon.

The merchants focus on the Hurras Alharam as the cause of the disaster, hopelessly showering them with food debris.

A bus passes by with people riding on it's bumpers. All three teens hop on the back bumper as it rides off down the street, eluding the besieged Hurras Alharam.

EXT. CAIRO RAILROAD STATION - DAY - LATER

A taxi cab pulls up to the corner beneath the clock tower.

MOHAMMED the opens the taxi door for the familiar occupant: MASOOD THE ARMS DEALER steps out of the cab and greets him.

Masood hands Mohammed AN ENVELOPE. Mohammed peers inside.

INT. CAIRO RAILROAD STATION - CONTINUOUS

Sweltering throngs of people squeeze through the station as Henrietta locates the phone booths, she picks up a phone and dials.

An Hurras Alharam member is on a phone next to them, listening to every word they say, whispering to someone on the line.

MR. WELLESLEY steps off a of train out on the platform. His cellphone RINGS. He answers it.

MR. WELLESLEY

Hello.

INTERCUT AS NEEDED

HENRIETTA

Father, it's Henrietta. We're in...

MR. WELLESLEY

Henrietta! Listen and don't say a word darling. I know you're in Cairo. So am I. British Intelligence and the CIA knows you're here, too.

HENRIETTA

What? How do they know we're here?

MR. WELLESLEY

Sh... Keep your voice down and listen. Don't talk.

HENRIETTA

Okay, why the cloak and dagger?

MR. WELLESLEY

Because you're in great danger. Ruthless arms dealers, The Al-Jama, a Jihad, know you're there too.

HENRIETTA

Arms dealers? I think we've met.

MR. WELLESLEY

Yes, based in Palestine with ties in Kashmir. Somehow someone in Kashmir told them about you.

Buggsie listens in, leaning his head to the old telephone.

BUGGSIE

Masood!

MR. WELLESLEY

They're after the Memory card and will stop at nothing to get it.

HENRIETTA

What about the experiment?

MR. WELLESLEY

Don't worry about that now. British Intelligence is cooperating with the Americans and they've Confiscated all of Paul's data.

HENRIETTA

Oh no!

MR. WELLESLEY

It's terrible, I know. Paul is trying everything to clear it up. But if the arms dealers get your discovery it would be disastrous!

HENRIETTA

We need money for a plane ticket.

MR. WELLESLEY

No, no. You can't get out of Egypt
by conventional transportation.
They'll find you for sure.

HENRIETTA

We need to meet you somewhere.

MR. WELLESLEY

Where are you now? The train
station? That's where I am! I see
you. Get out of here quickly.

Henrietta sees her father across the lobby. Tries to signal
him. A HAND grabs her from behind, drags her out of sight.

Bugsie sees the phone drop, scans the lobby and spots
A MAN IN BLACK suit who reaches inside his jacket for a
REVOLVER, then he turns to see:

AN ARAB in a long coat about to grab Frankie. Bugsie grabs
Frankie, pulls him away.

The soft muffled sound of a GUNSHOT resounds. The Arab falls
to the floor, DEAD, as the boys RUN for the door.

EXT. CAIRO STATION

The boys dash out the entrance of the busy railroad station
and are besieged by children handing them flowers.

FOUR MEN IN BLACK suits storm out of the doors.

Bugsie looks back at the entrance, pulls out his empty
pockets to show the children.

BUGGSIE

Sorry kids but the guys over there
have lots of money.

He points to the four men in black suits as the children
surround the men, blocking their way.

Bugsie and Frankie slip away into the crowd.

EXT. A NEARBY STREET CORNER - CONTINUOUS

Bugsie and Frankie peek around a corner to see if they're
given the federal agents the slip.

FRANKIE

Now what? Where's Henrietta?

BUGGSIE

Men grabbed her. We'll have to get out of here first. I'll phone my dad to wire us some cash.

INT. NEW HAMPSHIRE - HOUGHTON'S LIVING ROOM

The phone RINGS in the living room. Dr. Houghton answers it.

DR. HOUGHTON

Yes, yes. I'll accept the charges. Herschel? You're where? I thought you were in England.

Mrs. Houghton enters and sees her husband on the phone.

MRS. HOUGHTON

David, who is it?

DR. HOUGHTON

It's Herschel! He's in Egypt. He's in some kind of trouble. All their money and identification has been stolen.

MRS. HOUGHTON

They're stranded, in Egypt?

DR. HOUGHTON

Of course we'll wire money. Where should we send it? What? Aren't you staying at a hotel?

He pauses to let his wife know what's happening.

DR. HOUGHTON (CONT'D)

(to his wife)

They haven't checked in anywhere yet.

MRS. HOUGHTON

Tell them to stay at the Nile Hilton, see here.

She picks up the hotel brochure from the coffee table and hands it to him.

DR. HOUGHTON

Son, we'll make reservations for you at the Nile Hilton. It's on Corriche Road. We'll wire the money there.

MRS. HOUGHTON
Tell him about those men.

DR. HOUGHTON
Listen son. There were some men here this morning, from the Air Force, asking questions. They wanted to know where you were. We told them you were vacationing in England. No, they didn't say why. Are you considering the Air Force Academy? What's this all about? Experiment? Stonehenge? Oh no, not that again! Okay, call us later. And son, be careful.

He slowly hangs up the phone while deep in thought.

MRS. HOUGHTON
What is it David? What kind of trouble is he in?

DR. HOUGHTON
Donna, pack your bags. We're going to Egypt!

EXT. THE NILE HILTON HOTEL

The boys cross Corriche Road and climb the long staircase.

INT. LOBBY

Buggsie and Frankie enter the elegant foyer. Frankie stays near the door.

FRANKIE
Go ahead. I'll be the lookout.

FRONT DESK

RAMMONE, a desk clerk with a French accent, greets Buggsie.

RAMMONE
Welcome to the Nile Hilton, sir.

BUGGSIE
Cable-gram for Herschel Houghton.

RAMMONE
Oh yes, Mr. Houghton. We have your reservation. One moment please.

Rammone picks up the telephone and dials.

RAMMONE (CONT'D)
 (to someone on the phone)
 Hello sir. I have Mr. Houghton at
 the front desk. Yes, I'll see that
 He gets his package.

He hangs up nervously and takes out an envelope. He clears his throat, struggles to speak. His HANDS TREMBLE as he holds the package.

RAMMONE (CONT'D)
 Since you have no identification
 there are a few questions your
 father wants you to answer first.
 Your birthday?

FRANKIE stares out the front window, sees four men in black suits start up the long front staircase, turns, heads towards the front desk.

FRANKIE
 Psst... Amscray! Pronto!

RAMMONE
 And finally, an identifying scar.

BUGGSIE
 On my right arm from breaking it.

Buggsie grabs the envelope out of the clerk's hand abruptly.

RAMMONE
 Your father has reserved a room for
 you. May we check your bags?

BUGGSIE
 Later, thank you.

The boys make their way down a hallway of the hotel. The four men in black suits enter the lobby.

Rammone points the boys out to the four men. Buggsie sees a set of doors and the boys exit through them.

EXT. A BACK ALLEY

The boys scramble out the kitchen's back door, run to the end of the alley.

TWO SINISTER LOOKING MEN dressed in Arab attire block them. The first terrorist draws a gun and aims it at them.

ARMS DEALER #1

You will give me the card and the
little piano, now!

The boys stop cold and look at each other.

ARMS DEALER #2

I said give it to me! Now!

Frankie reaches inside his vest, pulls out the keyboard
hanging on the strap around his neck.

The kitchen door CRASHES open. A GUNSHOT rings out. The arms
dealer is struck between his eyes, falls down dead.

The second arms dealer raises a sub-machine gun, BLASTS the
kitchen door off its hinges, as it CRASHES to the ground and
The men in black return fire from inside the kitchen.

Their bullets strike a metal dumpster as the arms dealers
takes cover behind it.

Bugsie and Frankie hit the ground. The men in black and the
terrorist exchange fire.

FRANKIE

Let's get out of here.

The two teens crawl down the alley on their stomach as the
gun battle continues.

They climb to their feet, A TAXI CAB pulls to a stop in the
street. They clamber inside. The cab speeds off.

INT. TAXI CAB.

The TAXI CAB DRIVER, in typical Arab attire, turns around and
hands them a written note.

TAXI CAB DRIVER

I was told to give you this.

Bugsie reads the note.

BUGGSIE

(to Frankie)

It's from the Al-Jama, a Jihad!
They have Henrietta! They want the
keyboard or they'll kill her!

Bugsie hands the note back to the driver.

TAXI CAB DRIVER
What should I tell them?

BUGGSIE
Tell them we'll meet them at dawn
inside the Great Pyramid.
(Whispering to Frankie)
We have to go shopping.

Frankie looks at Buggsie, gestures knowingly.

EXT. THE GREAT PYRAMID - ENTRANCE GATE - TWILIGHT

Masood and Mohammed stand outside the entrance to the Great Pyramid in the darkness with several of their accomplices.

MASOOD
(To Mohammed)
Once we have what we want you may
do with them as you wish.

Mohammed nods knowingly and leaves. Masood and his men enter the great pyramid, leaving two sentries armed with rifles by the gate.

Buggsie and Frankie jump out from behind a wall, with hand guns aimed directly at them.

BUGGSIE
Where is she? I need to speak with
her first!

The sentries throw their hands up, produce a cellphone, dial it, place the phone on the ground and back away.

Buggsie picks up the phone. Henrietta answers.

HENRIETTA
Run for it. It's a trap!

BUGGSIE
I know.

Buggsie motions for the sentries to lead the way.

INT. THE KINGS CHAMBER - CONTINUOUS

The two sentries enter the chamber first followed by the boys with a gun to each of their backs. Five more arms dealers are waiting in the chamber.

BUGGSIE
Okay where is she?

Masood the terrorist steps forward with Henrietta pressing a knife to her throat.

BUGGSIE (CONT'D)
Masood! Let her go or no deal.

Mohammed releases her. She runs to Buggsie.

MASOOD
Now the sequence and the keyboard.
Hand it over!

BUGGSIE
What's to keep you from killing us
once you have it?

MASOOD
How will I know if the sequence is
real or not?

BUGGSIE
It's almost dawn and we will prove
it's real by activating it.

MASOOD
So you can use it to escape?

BUGGSIE
The keyboard is just a trigger.
The stones are the gun. You take
the keyboard and stand back. When
I tell you press the start button.
The keyboard will remain with you.

Buggsie hands Masood the keyboard and then the two teens and a confused Henrietta climb up and stand in the sarcophagus.

Masood motions to two of his accomplices

MASOOD
I will not let you trick me. You
two hold on to them. Use your cell
phones to tell me where you are, if
you vanish into thin air with them.

Two of the arms dealers stand by the sarcophagus and hold tight to the teens with their handguns aimed at them.

FRANKIE
(To Buggsie)
The Laozi guy warned us about this!

HENRIETTA
You can't be serious?

BUGGSIE
It's the only way to get out alive.

Buggsie glances at his watch, looks Frankie dead in the eye.

MASOOD
When should I press this button?

BUGGSIE
Now!

The music plays on the keyboard in Masood's hands. An eerie green fog covers the floor of the room, the phenomena surrounds the sarcophagus as the three teens and the two arms dealers disappear in the blinding white light.

MASOOD
Iiee. Praise Allah!

Through the vortex of the wormhole the moon can be seen.

MASOOD (CONT'D)
What is our cell phone range?

EXT. ORBITAL VIEW OF THE MOON

A satellite in lunar orbit glistens. It's camera motor WHIRLS as it focuses on something.

A SPACE SHUTTLE

The ship's markings read, "USS APOLLO."

A mechanical arm reaches out of the open shuttle bay doors and grabs a saucer shaped object whose markings read, "USS CARGO CONTAINER #0263."

INT. MISSION CONTROL CENTER - PINEGAP, AUSTRALIA

A TV MONITOR shows the shuttle towing the saucer. Other monitors show different views of the moon. The control room bustles with technicians monitoring screens. The main view screen shows a BASE ON THE MOON.

Dr. Bethem enters escorted by Colonel Weedleson as GENERAL ROSWELL, late 50s turns to greet them. His medals and war-torn face command respect at a glance.

GENERAL ROSWELL
Dr. Bethem, Colonel Weedleson.

The colonel salutes him.

COLONEL WEEDLESON
General Roswell, sir.

GENERAL ROSWELL
I thought you'd like to see how we
use your research, Dr. Bethem.

Dr. Bethem points at one of the monitors.

DR. BETHEM
The space shuttle? On the moon?

GENERAL ROSWELL
Yes. This is one of ours of
course, not NASA's.

DR. BETHEM
I knew worm holes in the earth's
gravitational field, like Ayer's
Rock, could create weightlessness,
but I never imagined...

GENERAL ROSWELL
(laughing)
...that we'd build a base on the
moon? The military planned all of
this back in the fifties. But your
theories made it affordable. The
public thinks we spent billions to
put our flag on the moon and just
left it there. They'd know the
truth by now if it weren't for
this...

The General flicks a switch to change the view screens. The
main screen show a stone pyramid. Exactly one half of it lies
on the far side of the moon shrouded in perpetual darkness.

DR. BETHEM
A pyramid? On the moon! How did
it get there?

GENERAL ROSWELL
Care to make a guess? I'd be
interested in your analysis.

DR. BETHEM
Well, it can't be Egyptian. It has
to be of extraterrestrial origin.

GENERAL ROSWELL

Exactly our conclusion! Whatever technology put it there is greater than ours. Who know what secrets it contains!

DR. BETHEM

A reasonable assumption.

GENERAL ROSWELL

Our astronauts are preparing to open it. This is a mementos day. I wish more people could see it. Your being here is our way of thanking you for all your efforts.

They stare in awe of the enigmatic pyramid.

INT. CENTRAL CHAMBER OF THE MOON PYRAMID

A soft violet light glows from the walls of stone block. The room is crammed with ancient golden treasures.

An eerie blue-green fog rises from the dimly lit floor and a beam of light appears in the center of the room.

Five figures are silhouetted inside the light. The pyramids of Egypt lie in the distance behind them.

The light subsides. Buggsie, Frankie, Henrietta and the two arms dealers stand motionless in the pale violet light

FRANKIE

What is this place, the Adam's Family basement?

Frankie turns on his flashlight which shines directly on a dead man's face. The men SCREAM in horror, run around in circles. Henrietta grabs the flash from Frankie in disgust.

Frankie raises a long-necked golden urn above his head while the two confused arms dealers continue to freak out.

HENRIETTA

He's dead, put that down, Tarzan.

Henrietta grabs the urn and calmly KO's both arms dealers.

FRANKIE

Huh? Who killed him?

BUGGSIE
Relax. I know who this is.
Frankie, meet Mustafa.

FRANKIE
Mustafa? The Alharam Suzzi Chef's
dead friend? How did he get here?

BUGGSIE
I guess the same way we did.

HENRIETTA
(To Buggsie)
You gave Masood the sequence!

BUGGSIE
No I didn't thanks to your father.

Frankie takes out the original keyboard, pulls out a chip.

FRANKIE
Bluetooth wireless transmission.
Masood's only got a keyboard.

Buggsie searches the room with his light as Frankie picks up his flashlight, shines it on the body, stares at it.

FRANKIE
(To the dead man)
You disappear, don't phone, don't
write! Everyone is worried sick
about you. At least tell us where
you are! Where are we, anyway?

BUGGSIE
I'd say a tomb that hasn't been
opened yet.

Frankie looks around at all the mummies and Egyptian
treasure. He picks up a handful of jewelry in astonishment.

FRANKIE
Look at this stuff! I thought this
whole idea was crazy but this makes
it all worth it. We're rich!

He throws the jewels into the air in ecstasy. The jewels
almost touch the ceiling, some 20 feet up, then fall slowly.

Frankie's expression changes as he watches the gems fall in
slow motion in disbelief of what he sees. Buggsie studies
the situation calmly. Henrietta watches in bewilderment.

FRANKIE (CONT'D)

Whoa! Those jewels seem to be falling in slow motion.

HENRIETTA

They are! I've seen things do this on videos of the Astronauts... on the moon!

FRANKIE

Oh no. I knew this was far out, but this is way far out!

BUGGSIE

Don't panic. We'll get back somehow. At least no one is trying to kill us. It could be worse.

A GRINDING sound echoes throughout the pyramid.

FRANKIE

What's that?

BUGGSIE

Sounds like machinery... drilling through stone.

FRANKIE

It just got worse.

INT. MISSION CONTROL CENTER - PINEGAP, AUSTRALIA

Roswell, Bethem, and Weedleson view the main screen which shows a plastic bubble attached to the pyramid.

GENERAL ROSWELL

The astronauts are working inside that pressurized bubble. They've set up a large view screen inside so we can communicate with them.

DR. BETHEM

Can they see us?

GENERAL ROSWELL

Yes. They're using a drill to search for a passage we suspect is directly ahead.

INT. ASCENDING CORRIDOR OF THE MOON PYRAMID

Buggsie, Frankie and Henrietta descend down a long corridor. Their flashlights guide their way as Buggsie stops, presses his ear to the wall.

BUGGSIE

It's coming from right about here.

Frankie presses his ear to the wall. A huge drill bit bursts through the wall right between Frankie's legs.

FRANKIE

It's the Aliens! They're home!

Henrietta examines it.

HENRIETTA

Look, there's writing on it. U.S.
Air Force.

INT. THE PLASTIC BUBBLE

MAJOR RANDOLF, the lead astronaut, addresses the view screen, which shows General Roswell at Mission Control.

MAJOR RANDOLF

We're through, sir.

GENERAL ROSWELL

Excellent, Major Randolph. Prepare
for the excavation.

INT. CENTRAL CHAMBER OF THE MOOD PYRAMID

Buggsie sits down on a treasure chest to think.

BUGGSIE

This doesn't make sense. Why is
the Air Force involved in an
archaeological dig on the moon?

Buggsie picks up a golden helmet of the Egyptian god, Anubis.

BUGGSIE (CONT'D)

How could there be an Egyptian tomb
on the moon?

FRANKIE

There's a pyramid on the dark side of the moon on one of my dad's old album covers. I saw the same thing in a supermarket rag sheet.

BUGGSIE

Oh brother... Okay, let's say it's true. If this is a pyramid, all this stuff shouldn't be here.

FRANKIE

What do you mean?

HENRIETTA

No one has ever found any treasure or mummies in a pyramid. They were all empty when they opened them.

FRANKIE

Yeah, and this is why. It was all zapped here like us.

Buggsie paces the floor as he ponders Frankie's remark, then turns abruptly back toward Frankie. Henrietta is pensive.

BUGGSIE

Of course! The Pharaohs believed that when they were buried in their pyramid they would ascend to the heavens and dwell with the gods. Look at all these mummies!

FRANKIE

Great! We're on the moon in the mummy graveyard!

BUGGSIE

The tower of Babel was a step pyramid. The people wanted to build something that would reach the stars.

Frankie rolls his eyes back and shakes his head.

FRANKIE

Pretty dumb idea.

BUGGSIE

That's what I thought. But maybe it wasn't supposed to actually reach the stars. What if they knew about the sequence. The moon could be the next stop.

(MORE)

BUGGSIE (CONT'D)

Maybe from here we can go further.
Maybe to one of the planets. Who
knows how far it could go?

Frankie gets a look of horror on his face.

FRANKIE

You're scaring me. We'd better not
use the sequence again. That Laozi
guy warned us not to go to far.

BUGGSIE

He told you to play the song
backwards. You have to rewrite the
song. It may be our only way back!

INT. THE PLASTIC BUBBLE

The astronauts use machines to grapple the stone blocks as
Major Randolph addresses the view screen again.

MAJOR RANDOLF

Analysis shows an oxygen-nitrogen
atmosphere inside at fourteen-point
seven pounds PSI, General. It's
breathable air at normal pressure.

GENERAL ROSWELL

Equalize the pressure in the bubble
but, under no circumstances do any
of you remove your space suits.
There's still the danger of foreign
microbe contamination. Continue the
excavation.

The Major signals the other astronauts to use a machine to
pull out one of the blocks of stone.

INT. CENTRAL CHAMBER OF THE MOON PYRAMID

Frankie finishes his new musical composition on the keyboard.

FRANKIE

Okay, I've got it. Now when is it
dawn on the moon?

BUGGSIE

I have no idea.

They hear the astronauts working.

HENRIETTA
What is that noise?

BUGGSIE
It's stone being moved. Someone is
trying to open the pyramid!

FRANKIE
Good. They can take us home.

BUGGSIE
No! Not good. There's no air out
there. We'll die if they open it!
What are we going to do?

FRANKIE
Hold our breath?

BUGGSIE
This is no time for jokes. We need
to make some kind of space suit.
Help me find something to use.

They frantically rummage through the Egyptian artifacts.

INT. MISSION CONTROL CENTER - PINE GAP, AUSTRALIA - LATER

General Roswell and Dr. Bethem stare at the view screen as
Colonel Weedleson enters, carrying brown paper bags.

COLONEL WEEDLESON
Who ordered corned beef on rye?

DR. BETHEM
That's mine, thank you.

COLONEL WEEDLESON
How they doing?

GENERAL ROSWELL
They're almost there.

A technician directs the General to the view screen.

GENERAL ROSWELL (CONT'D)
Yes, Major?

MAJOR RANDOLF
We've broken through, sir.

Clouds of dust pour out of the opening.

GENERAL ROSWELL
Excellent. I want you and
Lieutenant Graves to enter first.

TWO ASTRONAUTS enter the opening, peer through the dust clouds with search lights

They both stumble backwards suddenly, out of the opening as Major Randolph falls to the ground terrorized.

The life-like image of ANUBIS, the Egyptian God, emerges. It's jackal head's eyes project a horrifying red glow as it brandishes a golden spear and armor.

GENERAL ROSWELL (CONT'D)
What in the Sam Hill is that?

The Egyptian Sun god, HORUS emerges next. It's falcon head's eyes shine with an amber glow as it holds a golden sword and armor, which panics the astronauts.

COLONEL WEEDLESON
The men are signaling code red.
They want further instructions.

Lastly the Egyptian god RA with the head of falcon and sun disk comes forth out of the dust.

General Roswell picks up a microphone.

GENERAL ROSWELL
Men, proceed with extreme caution.
An advisory team will be on the
line to assist you momentarily.
Colonel, phone the Pentagon and
inform them what's happening. This
could start an interplanetary war!
The aliens can't be thrilled about
us breaking in while they're home!

The colonel picks up a telephone.

COLONEL WEEDLESON
Houston is on the line, sir.

GENERAL ROSWELL
Good. We'll let the experts deal
with this problem.

INT. PLASTIC BUBBLE

The astronauts back away from the pyramid, assemble near the viewing screen.

MAJOR RANDOLF
We're ready, General.

A synthesized trumpet blasts out five familiar melody notes and with each note, the monitor displays a brilliant color.

The strange figures stand in silence. The monitor repeats the melody and colors.

BUGGSIE
(from inside Anubis)
What are they doing?

FRANKIE
(from inside Horus)
I don't know, but that melody is familiar. I just can't place it. Can we take these stupid suits off?

BUGGSIE
Better not. There's some kind of enclosure here but they all have space suits on.

FRANKIE
Well, tell them who we are before I suffocate in here.

BUGGSIE
Wave hello.

The three costumed teenagers wave hello to the astronauts, the Major turns to the view screen.

MAJOR RANDOLF
How should we respond to this, sir?

GENERAL ROSWELL
Houston wants you to wave back.

MAJOR RANDOLF
We're getting a weak audio signal from the aliens but it's muffled.

The astronauts wave back as the monitor flashes the lights and plays the melody twice.

FRANKIE
I know that tune! It's from the movie where they meet the aliens.

BUGGSIE

They think we're aliens? We've got to make them understand. Wave your arms to signal no.

The costumed figures cross their arms back and forth.

MAJOR RANDOLF

What do you suppose that means?

GENERAL ROSWELL

Houston says to imitate their gestures.

The astronauts respond by crossing their arms back and forth.

BUGGSIE

They don't understand. How do we tell them we're not aliens?

FRANKIE

We could play charades and our phrase is: not flying saucer men.

BUGGSIE

Okay. We did, not. Now flap your arms like you're flying.

The three of them flap their arms up and down and the astronauts imitate them.

BUGGSIE (CONT'D)

Now pretend you're drinking from a cup and then hold up the saucer.

The teens pretend to sip from a cup and hold up the saucer as the astronauts follow their motions.

BUGGSIE (CONT'D)

Now march in place for men.

The teens march in place and the astronauts imitate them.

INT. MISSION CONTROL - PINEGAP

They all stare at the view screen in disbelief.

COLONEL WEEDLESON

What the heck are they doing?

INT. PLASTIC BUBBLE - THE MOON

Buggsie, Frankie and Henrietta stop marching.

HENRIETTA
This isn't working!

FRANKIE
I have an idea. If I can just
reach my keyboard inside my vest.

INTERCUT AS NEEDED

GENERAL ROSWELL
Play the mathematical greeting
again to establish communication.

The five MELODY NOTES SOUND on the monitor screen again.

Frankie plays the same five notes from inside his costume.

MAJOR RANDOLF
Sir, the aliens are repeating our
message!

Frankie plays the five notes again as the monitor repeats the
notes once more.

Frankie segues into other melodies. The monitor duplicates
what Frankie plays.

DR. BETHEM
The dialogue is taking on a form of
higher mathematics.

COLONEL WEEDLESON
We're reaching the limits of what
the system can handle.

GENERAL ROSWELL
Tie us into the main frame at
Houston, immediately.

DR. BETHEM
Obviously they use a highly
advanced form of communication.

COLONEL WEEDLESON
The system is overloaded, sir!

Sparks fly from the equipment in the Mission Control room.

A control panel bursts into flames.

GENERAL ROSWELL

Get a fire extinguisher on that!

Frankie continues to jam on his keyboard. Buggsie impatiently taps his foot, then smacks Frankie in frustration.

HENRIETTA

This is getting us nowhere!

FRANKIE

Hey, we were just getting into that jam. What's your problem?

MAJOR RANDOLF

The aliens seem to be having a disagreement, sir.

BUGGSIE

Let's just go over there.

FRANKIE

You lead. I can't see where I'm going in this get up.

The three teens approach the apprehensive astronauts as they stumble and bump around in the awkward costumes.

Buggsie nears Major Randolph.

Sweat drips from the Major's brow.

BUGGSIE

(to the Major)

Is it safe to breath the air in here?

MAJOR RANDOLF

(to the General)

They've already learned English!
How should I reply sir?

The people in the control room look on in astonishment.

DR. BETHEM

Astounding! Superior intelligence!

GENERAL ROSWELL

Answer them, Major.

The Major nervously leans towards the alien.

MAJOR RANDOLF

(to Buggsie)

The air is the same in here as
inside the pyramid.

BUGGSIE

Then why are you wearing those
spacesuits?

MAJOR RANDOLF

We don't want to be exposed to any
alien viruses. Our medicines are
not as advanced as yours.

Buggsie expresses hisdisgust.

BUGGSIE

(to Frankie and Henrietta)

We can take the suits off now. It's
safe.

The teens remove their make shift space suits.

MAJOR RANDOLF

Sir! They appear to be human!

GENERAL ROSWELL

Human? Look's like they shop for
clothes where my kids do!

Colonel Weedleson is shocked and surprised.

COLONEL WEEDLESON

It's those same darn kids!

Frankie see's Weedleson on the monitor.

FRANKIE

Hey, look! It's Colonel Dickweed!

COLONEL WEEDLESON

My name is Richard, not Dick!

GENERAL ROSWELL

What same kids? Who are they?

COLONEL WEEDLESON

This isn't possible unless...
Unless their wild story is true!

GENERAL ROSWELL

Will someone please tell me what is
going on here?

The general grabs a microphone. His voice blares over the speakers inside the plastic bubble.

GENERAL ROSWELL (CONT'D)

This is General Roswell of the United States Air Force. Identify yourself and tell me what the Sam Hill you're doing there!

BUGGSIE

Herschel Houghton, Franklin Fatone, and Henrietta Wellesley sir. We're part of that experiment in England and we sort of got lost.

GENERAL ROSWELL

Lost? Did you miss your exit on the freeway? Once again, how did you get here?

FRANKIE

With this.

Frankie holds up the keyboard.

GENERAL ROSWELL

You got there with a toy piano?

BUGGSIE

Yes, maybe now the Colonel will take us seriously.

COLONEL WEEDLESON

The whole intelligence community is taking you seriously. But they're looking for some sort of data on a computer card, I was told.

Frankie reaches over and pulls the card from the keyboard.

FRANKIE

You mean this.

BUGGSIE

It's a series of frequencies which trigger the teleportation phenomena we told you about.

COLONEL WEEDLESON

So that's the part of your story you conveniently left out. You really did end up on my base by accident.

BUGGSIE

We didn't want this to get locked away in some top secret project. We want to share what we discovered with the whole world.

COLONEL WEEDLESON

That's typical civilian mentality!

GENERAL ROSWELL

Young man, you undoubtedly think you could help people travel quickly and easily with this. But It could also be used to transport weapons of mass destruction. Your discovery would make ICBM missiles obsolete! There would be no defense against it.

Buggsie sighs in disappointment.

BUGGSIE

So, it will end up as top secret?

The General and Colonel Weedleson nod sadly.

Frankie holds out the card towards Major Randolph

GENERAL ROSWELL

You can hold on to that for now. I don't think you'll run off anywhere. Get spacesuits for our guests, Major.

MAJOR RANDOLF

(to the boys)
Okay, follow me.

They head towards the air lock as they look up at the pyramid.

FRANKIE

I don't get it. Wouldn't the aliens need the pyramid here first to be able to get here?

BUGGSIE

Aliens? What's with you? You hate that whole UFO thing. It's bogus.

FRANKIE

My dad didn't believe in UFOs either until he had his experience.

BUGGSIE

His nervous breakdown? You told me about that. But how is that...

FRANKIE

Not everything. He went crazy because he thinks he was abducted by a UFO. That's why we had to leave Brooklyn.

BUGGSIE

That's awful. Still, I don't think aliens built all this. Where are they now?

The Colonel notices a strange formation on the radar. His voice bellows over the monitor speakers.

COLONEL WEEDLESON

Major, we've got bogies on the screen. Lot's of them.

MAJOR RANDOLF

(to himself)

Someone's trying to warn us about something.

Suddenly an alarm sounds. Technicians at Mission Control scramble to their stations. One technician calls Colonel Weedleson to his station.

The Colonel takes on a grave look.

COLONEL WEEDLESON

General, we've got a solar flare! It's enormous! Radiation levels on the lunar surface will reach lethal levels in about 40 seconds.

GENERAL ROSWELL

Good God! Get those men out of there. Major, get yourself and those kids into the pyramid, now! Run for it! It's a solar flare!

MAJOR RANDOLF

(to the three teens)

Get inside as far as you can!

The kids dash towards the entrance of the pyramid but the reduced gravity slows them down. Buggsie looks back.

Major Randolph lags behind in his cumbersome spacesuit.

Bugsie turns around to help him.

BUGGSIE
(to Frankie)
The Major needs help.

MAJOR RANDOLF
No! I'll be all right. Get
yourselves inside!

The surface become brighter, as if the sun came out. Bugsie looks at the brightening lunar surface.

BUGGSIE
Run Henrietta, Frankie run!

They hurry into the pyramid entrance cut by the astronauts, and pass by two confused, recently awakened arms dealers.

INT. ASCENDING PASSAGE OF THE MOON PYRAMID

Frankie enters first and stumbles in the darkness. Bugsie and Henrietta follow, and bump into him.

The passage becomes brighter as the light outside increases.

FRANKIE
That's better. Now I can see.

BUGGSIE
It's not better. The radiation can
kill us. Get up to the chamber.

Frankie leaps up the corridor. Bugsie and Henrietta follow.

THE CENTRAL CHAMBER OF THE MOON PYRAMID

Sunlight streams in from the entrance to the Ascending Passage. The room's golden treasures gleam.

Frankie enters, TRIPS, falls forward in slow motion.

Bugsie and Henrietta enter, TRIP over Frankie.

They all land on the floor, SLIDE, struggle to stop.

The KEYBOARD falls from Frankie's jacket, bounces up, collides with:

A GOLDEN MODEL of an Egyptian boat.

The model boat falls on it's side, spills one of it's model oarsmen which HITS the keyboard's START BUTTON.

A HIGH PITCHED SOUND, blue-green mist rises from the floor.

The boys turn towards the sound of the keyboard.

BUGGSIE

The sequence!

FRANKIE

The melody's playing backwards!

The three of them leap, grab the keyboard, at the same time.

BUGGSIE

Turn it off, dude. Before it's...

BLINDING WHITE LIGHT engulfs them.

INT. THE VORTEX OF THE PHENOMENA

LIGHT swirls all around them like the eye of a cyclone. The Moon Pyramid shrinks in the distance behind them. The Great Pyramid of Egypt lies ahead at the wormhole's end.

BUGGSIE

...too late!

TORNADO FORCE WINDS pull them forward.

INT. THE KING'S CHAMBER - GREAT PYRAMID, EGYPT

An EGYPTIAN TOUR GUIDE addresses a small tour group.

EGYPTIAN TOUR GUIDE

Here in the heart of the Great Pyramid, many mysterious events have occurred.

Buggsie and Frankie appear in the sarcophagus with, a FLASH OF LIGHT, A PUFF OF MIST, and a GUST OF WIND, then vanish.

EGYPTIAN TOUR GUIDE (CONT'D)

Please, no flash photography.

The tourist's mouths fall open in astonishment.

EXT. MARTAND TEMPLE, KASHMIR - DAY

100 devote religious pilgrims assemble at the "Temple of the Sun" for a ceremony. Flowers, wreaths, and offerings are laid out on the steps of the temple.

BUGGSIE, FRANKIE and HENRIETTA appear between the main archway in FLASH of bright light, A PUFF of green mist, A GUST of wind, and then VANISH

THE LAOZI sits on the steps of the gathering, meditating.

WARRIOR MONK
Shifu, look!

THE LAOZI opens his eyes for a moment, fans the green mist that is streaming down the steps him.

THE LAOZI
So sorry!

INT. THE VORTEX OF THE PHENOMENA

The Temple shrinks into the distance behind them as CYCLONIC WINDS carry them through the swirling light.

The cyclone of swirling light surrounds the teens.

BUGGSIE
That was Kashmir. What's going on?

EXT. STONEHENGE - ENGLAND

An ENGLISH TOUR GUIDE addresses a group of tourists as he stands beside the center arch of the ancient monument.

ENGLISH TOUR GUIDE
Over there is the sacrificial stone. The victims were slain on it and some even claim to have seen their ghosts here.

The three teenagers briefly appear in the arch's center with A FLASH LIGHT of, A PUFF OF MIST, A WIND gust, then vanish.

FRANKIE
We can't stop!

The tourists stare in astonishment.

ENGLISH TOUR GUIDE

There you have it. Even the ghosts
must adhere to a tight schedule.
Now, over here we have...

EXT. AMERICA'S STONEHENGE - NEW HAMPSHIRE

BUGGSIE, FRANKIE AND HENRIETTA appear in front of the Summer
Solstice Monolith with a FLASH of bright light, A PUFF of
green mist, and a GUST of wind, then vanish.

BUGGSIE

The solar flare! It's the
tremendous power...

EXT. GATEWAY OF THE SUN - BOLIVIA

A BOLIVIAN TOUR GUIDE stands by the ancient stone arch while
A TOUR GROUP admires the monument.

BOLIVIAN TOUR GUIDE

This, senor's y senoritas, is the
famous Gateway...

A FLASH of light interrupts the guide.

Buggsie and Frankie appear in the center of the arch with,
A light FLASH of, A PUFF of mist, A WIND gust, then vanish.

BUGGSIE

...of the Sun!

The tour group looks on in utter amazement.

BOLIVIAN TOUR GUIDE

Si, of the Sun.

INT. THE VORTEX OF THE PHENOMENA

The swirling light takes on all the colors of the rainbow.
The "Gateway of the Sun" shrinks from view.

HENRIETTA

Turn off the sequence!

Frankie presses the stop button, NOTHING, tries again, fails.

EXT. HAAMONGA OF MAUI - ISLAND OF TONGA

The ISLAND TOUR GUIDE, a large islander in colorful attire, points out a large, hewn stone archway to his tour group.

A TEENAGER, in the group blasts RAP MUSIC on a boom box. The TEEN'S MOTHER tries to quiet him.

ISLAND TOUR GUIDE
(to the teenage boy)
Excuse me, please turn that down.

The teenager deliberately raises the volume. The tour guide shouts over the music.

ISLAND TOUR GUIDE (CONT'D)
Here's the famous Haamonga of Maui.
Tradition says it was built by the
great god, Maui.

BUGGSIE, FRANKIE AND HENRIETTA appear in the center of the arch with a FLASH of light, PUFF of mist, and a GUST of wind.

BUGGSIE
Turn off the music!

A THUNDERCLAP, a FLASH of light and the boys disappear.

The teenager drops the boom box.

ISLAND TOUR GUIDE
Thank you, oh great god Maui!

The teen's mother faints.

INT. VORTEX OF THE PHENOMENA

The trio sail through the tunnel of swirling colored light. The island of Tonga lies behind them.

FRANKIE
I'm trying. It won't stop.

EXT. AYERS ROCK - AUSTRALIA

LENNY, an elderly gentleman, reaches the top of the mountain. He stares into his camcorder's viewfinder.

STELLA, his nagging wife, climbs up behind him.

STELLA

Lenny! Are you nuts? You want to be a mountain-climber, take out more insurance!

Lenny fiddles with the camcorder.

LENNY

Now this contraption won't work!
Why me?

The boys appear behind the two tourists with A FLASH of light and A PUFF of green mist and a GUST of wind.

BUGGSIE

Turn the power off!

They disappear. Lenny flicks the camcorder switch.

LENNY

Hey, that did it! Thanks Stella.

INT. VORTEX OF THE PHENOMENA

Ayers Rock fades from view behind the boys.

Buggsie GRABS the keyboard away from Frankie, TURNS OFF the power switch.

The music stops. A CLOUD OF FOG lies before them at the end of the wormhole.

BUGGSIE

There!

EXT. SOMEWHERE IN ANTARTICA

BUGGSIE, FRANKIE AND HENRIETTA stand beneath an enormous, ice covered STONE ARCH.

FIERCE WINDS blow from behind them. A cloud of snow stuns them. THE GREEN FOG FREEZES and falls in blueish crystals.

MOUNTAINS of ice surround them. Tractors work in the distance removing ice and snow from:

A GIANT HUMAN FACE carved in stone, beneath the ice.

BUGGSIE

It's Antarctica! We'll freeze solid! Turn it back on!

They all scramble for the controls on the keyboard.

Buggsie flips the power switch back on. Frankie presses the start button.

The original MUSIC plays.

The WORMHOLE closes, sighs a final gust of warm air.

Their hair and eyebrows freeze and turn a glistening white.

SHINING LIGHT pour in from a new worm hole. The pinpoint of light revolves in the opposite direction as it widens.

FRANKIE

It's working!

WHITE LIGHT envelopes them. A HIGH SCREECHING sound echoes over the frozen valley as they disappear in a GUST of FREEZING WIND.

EXT. AYERS ROCK - AUSTRALIA

Lenny looks through the camcorder lens, Stella beside him.

A BURST of light, Buggsie and Frankie appear momentarily, then disappear.

A BLAST of snow and ice hits Lenny and Stella.

LENNY

And you thought the weather was bad
in New York?

EXT. HAAMONGA OF MAUI - ISLAND OF TONGA

The teen's mother, who fainted, lies on the ground. The tour guide fans her as the other tourists gather round.

TEEN'S MOTHER

I feel so hot. Please get me
something cool.

A brilliant light flashes beneath the ancient arch. Two snowy figures appear momentarily inside the light.

ICY AIR ROARS from the arch, the boys appear briefly, and SNOW envelopes the group of people.

TEEN'S MOTHER (CONT'D)

That's better. Thank you.

EXT. GATEWAY OF THE SUN - BOLIVIA

The tour guide concludes his presentation.

BOLIVIAN TOUR GUIDE
And now senor's y senoritas, we
will get some cool refreshments.

A flash of light emanates from the stone arch, as familiar
SNOWMEN appear briefly.

Wind and snow blow from the arch, cover the tourists.

EXT. AMERICA'S STONEHENGE - NEW HAMPHIRE

BRILLIANT LIGHT shines from the Summer Solstice Monolith.

SNOW splashes to the ground like a breaking wave as
Bugsie and Frankie appear momentarily in front of the stone.

FRANKIE
Oh please, stop here!

The light envelopes them. They vanish.

INT. THE VORTEX OF THE PHENOMENA

The three teens shake themselves off, the ice and snow melts
as WHITE FOG forms around them.

BUGGSIE
It's playing the original sequence.

EXT. STONEHENGE - ENGLAND

Several tourists look about on their own.

An AMERICAN TOURIST and his wife study the ruins, as the tour
group looks about on their own.

A WHITE FOG EXPLODES from Stonehenge's center arch, as
BRILLIANT LIGHT flashes appears in the cloud's center.

A silhouette of the teens appears briefly as GREEN MIST
blends with the spewing white fog.

AMERICAN TOURIST
I told you the fog was bad here.

The tourists fan the fog away from themselves.

INT. THE VORTEX OF THE PHENOMENA

The fog dissipates around the teens as colored light swirls around them.

HENRIETTA
Make it stop!

Frankie presses the buttons but the music continues playing.

FRANKIE
I can't shut it off!

EXT. MARTAND TEMPLE, KASHMIR

THE LAOZI climbs up the stairs, as his warrior monks meditate in the lotus position.

BUGGSIE, FRANKIE AND HENRIETTA appear briefly in the arch., with A flash of light, A cloud of mist and a clap of thunder.

The impact of the phenomena EXPLODES, the force of it catapults THE LAOZI back down the stairs into the monks.

INT. THE VORTEX OF THE PHENOMENA

Martand Temple SHRINKS in the distance behind the boys as swirling colored light turns dark like a thunder cloud.

FRANKIE
The buttons are frozen with ice!

INT. THE KING'S CHAMBER - GREAT PYRAMID, EGYPT

The Egyptian tour guide shows the group the empty sarcophagus. They all stare inside it.

EGYPTIAN TOUR GUIDE
Now see. It is perfectly empty.

The phenomena EXPLODES from inside the sarcophagus, boys appear in thunder and lightning, knocking the group down.

INT. THE VORTEX OF THE PHENOMENA

LIGHTNING surrounds them in the wormhole as The Pyramids of Egypt fade behind them in the distance.

HENRIETTA
Give it to me!

Henrietta rips the keyboard from Frankie's hands.

INT. CENTRAL CHAMBER OF THE MOON PYRAMID

Major Randolph views the golden Egyptian treasures as the phenomena strikes with yet greater force.

Henrietta lifts the keyboard overhead.

HENRIETTA

Get rid...

Thunder and lightning EXPLODE, throws the golden treasures and Major Randolph around the room.

INT. THE VORTEX OF THE PHENOMENA

The thunder and lightning intensifies the Moon Pyramid shrinks from view.

Henrietta FLINGS the keyboard away with all her might.

HENRIETTA

...of it!

The keyboard tumbles ahead of them in the wormhole.

EXT. CYDONIA, MARS

The keyboard lands on a red dune, sand muffles it's melody, the light subsides.

The three teens stand beneath A MARTIAN ARCH of hewn red granite which overlooks a crimson valley.

The gigantic stone FACE OF MARS and PYRAMIDS lie below them as the wind ROARS behind them from the portal.

FRANKIE

Mars! That's the Face on Mars!

BUGGSIE

No! The atmosphere is too thin.
We'll explode!

They turn around, see the Moon Pyramid through the portal and Beyond it the Great Pyramids and Martand Temple.

Each site closes inside a circle of light, one by one as the aperture of the wormhole shrinks and the wind subsides.

BUGGSIE (CONT'D)
The gateway is closing!

FRANKIE
Agh!

FRANKIE'S HAND SWELLS to hideous proportions and then
BUGGSIE'S ARM BALLOONS. HENRIETTA doubles over in pain.

They fall to their knees gasping for breath as Other parts of
their body swell up.

Buggsie grabs a handful of Martian soil, looks up at the
crimson sky.

BRILLIANT LIGHT shines from behind him as the ROAR of
A GREAT WIND rustles his clothing.

Their swollen body parts return to normal.

They turn around to see:

HEPT-SUPT, the GHOSTLY FIGURE from Stonehenge in archway now
as solid flesh and bone.

He wears a hooded, white robe tied at the waist and his
unusually long ears hang below his bearded chin.

He holds A WIND-CHIME of large suspended crystals and a
golden mallet.

HEPT-SUPT
Arise and be glad!

He pulls the three teens to their feet, strikes the crystals
with the golden mallet.

The crystals PULSATE with MUSIC.

Blueish green mist rises from the red Martian soil as bright
WHITE LIGHT envelopes them.

EXT. STONEHENGE, ENGLAND

The blueish-green mist flows from Stonehenge's center arch,
bright light flashes as the teens appear with the stranger.

The boys step forward from the stone arch, Buggsie turns
toward their mysterious rescuer.

BUGGSIE
Who are you? How can we thank you?

HEPT-SUPT
Fulfil your destiny!

Hept-Supt strikes the crystals with the mallet, a column of light engulfs him as he disappears with the ROAR of wind.

British military personnel surround the three teens.

EXT. EGYPT, THE NILE RIVER

Dr. Houghton and his wife sail arm in arm down the river on a graceful felucca, as they approach a bridge.

MRS. HOUGHTON
(sighing)
Oh David, this is so romantic!

DR. HOUGHTON
Yes dear, but where is Herschel?

MRS. HOUGHTON
Don't worry. Our son is a very resourceful young man, a lot like his father. He'll show up and he'll become a very important person. Just wait and see.

EXT. BRITISH SECRET INTELLIGENCE SERVICE - ESTABLISHING

The headquarters of the British Secret Intelligence Service, (also known as "MI6"), gleams in the sun on the bank of the River Thames in central London.

INT. CONFERENCE ROOM

Buggsie, Frankie and Henrietta sit at a long table while a panel of six British and American officials review files:

General Roswell, Colonel Weedleson, Dr. Bethem, The Chief of SIS, Mr. Wellesley, and MOD's Scientific Adviser.

THE CHIEF
You have our full cooperation in this matter General Roswell, but as a British citizen, Miss Wellesley is our concern.

MR. WELLESLEY

Henrietta has been inducted into SIS as my apprentice in research and development, thus ending any security risk for your country.

GENERAL ROSWELL

In her country's service and sworn to secrecy, fine! Now for these two civilians. You've compromised the security of your nation, boys.

COLONEL WEEDLESON

When you compromise national security, you endanger everyone, not just yourselves.

DR. BETHEM

Research on the space-time continuum is highly classified. What you know is far too dangerous to let you roam about freely.

GENERAL ROSWELL

The US Government has places to put people who know too much.

BUGGSIE

You mean, like a prison?

GENERAL ROSWELL

You'll be well cared for but confined to the installation.

FRANKIE

We'll never get to go home?

COLONEL WEEDLESON

There might be another solution.

GENERAL ROSWELL

We'd like your speculation on the identity of the man who saved you.

BUGGSIE

I saw an apparition at Stonehenge that looked just like him. Who he is, I haven't a clue.

COLONEL WEEDLESON

Perhaps if we revisit the site you may recall more.

All the men on the panel gesture in agreement.

EXT. ENTRANCE TO STONEHENGE, ENGLAND - DAY

Mr. And Mrs. Fatone are surrounded by news media outside the entrance which the military has sealed off. Paul Delaney make statements to the press. A reporter with a mic stands between Delaney and the Fatone's.

MR. FATONE

That's right, my son was abducted by UFO's once before. I have been abducted by ET's, and they came back for him just like me!

Mrs. Fatone agrees with each word as the mic turns to Delaney.

DELANEY

That's absolute rubbish! There is no scientific evidence to even remotely support that supposition!

REPORTED #1

Why are you certain that ET's abducted your son?

MR. FATONE

How else can you explain his mysterious disappearance before the eyes of all these people here?

EXT. STONEHENGE - CONTINUOUS

Inside the ancient circle the three teens describe what happened to the panel of British and American officials.

BUGGSIE

He was dressed in robes, holding this thing with crystals that rang.

HENRIETTA

Everyone saw the ghostly images during the experiments.

DR. BETHEM

Incredible!

GENERAL ROSWELL

Not a word of this to anyone!

COLONEL WEEDLESON

That's no longer a problem. These two have been inducted into the Air Force as Second Lieutenants.

HENRIETTA

Oh, I love men in uniform!

Henrietta throws her arms around Buggsie to kiss him but is interrupted.

COLONEL WEEDLESON

Atten-hut! You two are to report immediately to the US Air Force Base at RAF Welford in Great Britain, where I've been assigned.

The boys stand at attention saluting the Colonel.

DR. BETHEM

I trust you will be able to recreate the sequence Lt. Fatone.

Frankie pulls a Memory card from his pocket that's marked 'Ode to Christina, copy.'

BUGGSIE

(whispering to Frankie)
Put that away. We have to milk this thing.

FRANKIE

(To Colonel Weedleson)
Will we be allowed to visit home?

Col. Weedleson looks at the Stonehenge megaliths.

COLONEL WEEDLESON

If you use some initiative, Lieutenant.

ZOOM IN ON THE SUN

Images of a thousand Zulu warriors appear to dance wildly in the flames, energy CRACKLES, DRUMS POUND.

FADE OUT