

A Blue Moon Over Corriganville
by
Mark Laing

Mark Laing
mark@marklaing.com
(310) 968-4970

FADE IN:

INT. THE HOUSE OF THE BOOK, SIMI VALLEY - NIGHT

The House of the Book, a surrealistic performance hall on the Brandeis Bardin campus in Simi Valley is a magical, other-worldly place, oft-used in movies such as the "Mighty Morphin Power Rangers" and "Star Trek VI, the Undiscovered Country."

But tonight it's a place of refuge and discovery for our heroes.

A motley group, we'll call them the misfits, watches a recessed skylight waiting for something to happen. For some light. The younger ones are dressed in campy cowboy attire, as if for a Gene Autry movie or a rockabilly show.

There is an OLD MAN with them, half asleep sitting on a chair under a blanket.

JANET, 22, tall, pale, and looking paler in the sweeping moonlight, shifts her stance impatiently. Janet, a nurse by day and rockabilly fan by night, has a caregiver's compassion and a nurse's no-nonsense approach to her patients.

She's also prone to grabbing HANK, 20s, and even taller, like a younger brother when he gets too dreamy. Well, she is his older sister. And she does yank on his arm.

Hank works not on a ranch but in a local nutrition store pushing DHA pills and other supplements.

JANET

OK, cowpokes. We've been here for ten minutes, isn't something supposed to happen? Hank?

HANK

Huh?

JANET

A portal opening up or somethin'? Captain?

(in a pretty good Leonard Nimoy)

Jim?

Only Hank, perpetually rolling a cigarette with one hand, gets his sister's Star Trek reference.

HANK

Spock!

(in an even better William
Shatner)

TIGHT CLOSE-UP ON HANK'S HANDS

Only it's not a cigarette, just some paper - but he likes the image it gives him, like 'Vegas Vic' the Las Vegas billboard.

HANK (V.O.)

OK, pardon me, stranger, you're new around these parts and I'm sure you're a-wondering what exactly is goin' on. Well, it all began a couple of hours ago at The Junkyard Cafe up the road a-might. We were there for Rockabilly Night and this strange old feller roped us into a madcap adventure with a tall tale about a lost movie ranch in yon Simi Valley where we all happen to live. In cabins. Well, in apartments really. That look like cabins.

The older man, BILLY, 70s, stirs and hobbles over clutching a cane. Billy, in spite of his age, has a boyish, playful look to him as if a child was frozen into an ancient body. He's also an inveterate barfly at said Junkyard Cafe.

He seems to be wearing cowboy chaps. Not the working kind, more the colorful Roy Rogers type of cowboy wear like from some 1950s Sears catalog. He also has trouble keeping awake, as if he's been drugged.

BILLY

It'll all come good, you hear? Just quit your fussing and be patient. Look there at yonder skylight for the blue light.

HANK (V.O.)

And that was it. We were all waiting on the blue light in yonder alcove. The light which would make Billy walk again. The light which would make the cold night air warm and fixing to guide us to the ranch.

CHAD, 20, dressed all in black like Johnny Cash and working to be as cool a cat as possible, nudges Billy closer towards the skylight as if the old man's presence will make the light shine down.

Chad actually plays in a Rockabilly quartet and insists on carrying a small guitar on his back, everywhere, like the said Man in Black - Johnny Cash.

HANK (V.O.)

Well, we surely were a bunch of misfits. And I have no idea how we ended up hiding behind a huge sliding door in the House of the Book at the top of a hill at the American Jewish University in Simi Valley.

FLASHBACK

INT. JUNKYARD CAFE, SIMI VALLEY - NIGHT - EARLIER

The Junkyard Cafe, a Simi institution, has a menu as vast and eclectic as the collections of bric-a-brac and junk that adorn its walls. It's Rockabilly Night and the place is humming.

A whole row of Barbie dolls lines the corridor, topless and some bottomless as if waiting for an audition for some strange topless dolls' bar.

There is a corner dedicated to locally filmed classic movies and there are posters for "Fort Apache", "Vendetta" and the "Creature from the Black Lagoon on the walls."

Billy is holding court with what looks like his grandkids.

They're whooping and hollering to a Hank Williams tune and Billy, shaky on his feet, spills his beer which splashes onto the floor.

HANK

Billy tell us the story again how you met Buddy Holly.

JANET

Nah, tell us the story of how you met the King of Rockabilly, Elvis himself.

BILLY

Well, Elvis wasn't pure rockabilly
but he sure helped popularize it.

CHAD

Happy birthday Bill!

Chad hands over a swell-looking cowboy hat. Billy gets all
choked up.

BILLY

That's done just about the nicest
thing anyone's done for me in a
Blue Moon.

Billy goes very quiet, almost in a trance.

JANET

Well you know we love you, Billy.
What is it?

He's still now, like a cigar store Indian.

HANK

We's all orphans Bill and you're
kinda like a pappy to us all. Well,
a grandpappy.

This seems to bring Billy around.

BILLY

It's a Blue Moon tonight.

CHAD

Tell us about Buddy Holly.

BILLY

I'll tell you a better story. About
a blue moon. About when I fell in
love with Annie Oakley at the
Corriganville movie ranch.

FLASHBACK

EXT. CORRIGANVILLE PARK, NEAR THE OLD STABLES

ANNIE OAKLEY, 30s, sits beautifully and upright dressed like
the real Western sharpshooter. Annie is upright, feisty, and
expertly wields a Winchester repeating rifle.

Annie is riding at the head of a Western parade and catches
YOUNG BILLY'S, 10, eye.

Billy, with red hair and freckles, is like something straight from a Norman Rockwell painting. He's clipped into leg braces.

YOUNG BILLY
Annie! Annie! Over here.

She catches sight of Billy and waves to him but then sees his leg braces and gallops over.

EXT. SHOOTING GALLERY - CORRIGANVILLE - CONTINUOUS

Annie expertly shoots away some targets with ease using a Winchester 73 rifle. She hands the rifle to Billy.

ANNIE OAKLEY
Polio? My aunt had it back before
the vaccine come out.

YOUNG BILLY
Well, they can't right figure it
out Miss Annie. Doctor said it's
something to do with nerves.

He points the rifle playfully at her and she immediately pushes it away.

ANNIE OAKLEY
Never point a gun at someone
partner, never. Not even when it's
unloaded. Got it?

Billy looks mortified, tears welling in his eyes.

YOUNG BILLY
Yes, ma'am.

ANNIE OAKLEY
Okay then.

She removes her glove and holds his hand. Billy melts.

ANNIE OAKLEY (CONT'D)
Guns are for targets, not, never
for shooting people. Never.

She can still see he's upset and gently kisses away the tears from each eye. Billy smiles and melts away completely.

END FLASHBACK

A FEW MINUTES
LATER

INT. JUNKYARD CAFE, SIMI VALLEY - BOOTH - MOMENTS LATER

The youngsters are staring wide-eyed, listening intently as Billy, eyes closed and remembering the kisses, finishes his love story.

BILLY

That was the night I fell in love
with a sharpshooting cowgirl.

JANET

A female Western performer.

BILLY

A cowgirl.

He sets his jaw. He ain't gonna be budged.

CHAD

Here, in Simi? Nah.

BILLY

You're darn tootin' young feller.
There used to be a movie ranch not
more than two miles from here. They
shot "Fort Apache" there. The
underwater scenes from "The
Creature from the Black Lagoon" and
a bunch of "Jungle Jim" pictures
too. I swear it.

Looks of skepticism sweep over the assembled cowpokes.

CHAD

Yeah, he's right, the Spahn movie
ranch, no, the old Paramount Movie
Ranch is like 30 minutes away. I
reckon.

BILLY

No, no, no you whippersnapper. It
was called Corriganville and once
they stopped filming there in the
late 50s it became a Western theme
park. It was the busiest theme park
in the country, bigger than
Disneyland.

HANK

Yeah, yeah, I think I've hiked at this place. It's a park.

Billy puts on his glasses as if to better take in the Cowboys. They look real enough as if they did just walk off a movie ranch. Or at least a dude ranch. I reckon.

BILLY

You're all bona fide ain't you?

The cowboy gang starts to get it. He thinks they're real cowboys.

HANK

Billy, it's us. The misfits. The orphans. You know us, don't you?

Billy seems to dream off and is far away. The rockabillies look to each other for comfort, for an answer.

BILLY

So can you do an old man a kindness and give me a ride to Corriganville? My horse done pull up lame.

The youngsters look sideways and shuffle.

BILLY (CONT'D)

I have an appointment with my destiny. With my cowgirl.

Hank "rolls" and twiddles with some 'cigarette' paper manically. Janet disassembles.

BILLY (CONT'D)

I was all of ten years maybe, in leg braces.

They look at him with horror.

JANET

Polio? No.

BILLY

Nerve damage. My legs didn't work and I didn't get my horseback ride. With the sharpshooting cowgirl. My Annie Oakley. She smiled and I fell in love.

Janet is now warming to the story.

HANK

Where exactly are you meeting her
Billy?

Janet sniffs Billy's drink, catching the eye of the waitress,
DEBS, 20s, petit and looking concerned. Debs watches for a
sign and Janet makes it - a "Billy's loaded" look.

INT. BAR AREA, JUNKYARD CAFE - CONTINUOUS

Janet whispers to Debs. Debs whispers to Janet.

DEBS

No, no he's quite harmless really.
He comes in here when the moon is
full and usually just passes out
when he's had too many. You're
friends of his. You know Billy.

JANET

Yeah, but we've never seen him like
this. And he didn't say full moon,
he said something about a Blue
Moon.

DEBS

Full moon, blood moon, harvest
moon. There's always a moon, right?
I mean every three years. Once in a
blue moon means every three years.
Right?

Janet looks crestfallen.

JANET

Yes, so he's crazy?

DEBS

Like a fox. You can't just believe
on faith.

JANET

Sometimes faith is all you have.

DEBS

Huh?

JANET

Nothing. I was just mooning.

DEBS

Well, do something! Break up the
monotony girlfriend.

INT. BOOTH, JUNKYARD CAFE - CONTINUOUS

Billy is still holding court. Hank and Chat are now rapt, starting to dig it. Billy is waving around a turquoise necklace with what looks like a moon as its main setting.

HANK

There's been more than one blue moon since 1957 I warrant.

Chad's checking on his smartphone.

CHAD

About 26. But this is a super blue moon. Once in a lifetime.

JANET

So why haven't you been over to see your Annie Billy?

A woman, BARBARA, 60s, stern and humorless, steps in. She's wearing an ID badge around her neck and looks official. Barbara has an expression: "Barbs knows best."

BARBARA

Because he knows in his heart that it's a fantasy.

Everyone stops dead in their tracks.

BILLY

Hello Doctor Kirbrand.

BARBARA

Hello Billy. How are you feeling?

BILLY

Feeling? Peachy doc, peachy. We're going to the ranch - there's going to be a Blue Moon over Corriganville.

BARBARA

I don't think so, William.

BILLY

William? So formal now. I know she'll return. Tonight. On this night. My cowgirl.

Chad pulls her up a chair. She declines.

BARBARA

No, thank you...

CHAD

Chad.

BARBARA

Chad. We have a car waiting
outside.

Billy starts folding over and over one of the red cloth
napkins, a feature of the restaurant.

BILLY

A loony wagon. With a very large
butterfly net.

Barbara just smiles benevolently. But the smile unnerves the
misfits. Janet sidles up to Chad and whispers in his ear.

HANK

I say we grab Billy out the back
and make a run for it. Leave 'Nurse
Ratched' in our dust.

CHAD

Are you nuts?

HANK

No, Billy's nuts but we can't let
this woman drag him off to a
lobotomy room.

Janet chimes in. Then looks to the Barbies for support.

JANET

Don't be ridiculous you two. Billy
clearly has some mental health
issues.

HANK

He seems pretty sane to me. Can you
think of anyone else who visited us
at the orphanage over the holidays?
Anyone at all?

CHAD

Bill. But I don't know him that
well guys.

JANET

It's rumored to be haunted
Chadster.

She knows he can't resist.

JANET (CONT'D)

It was bigger than Disneyland.

She knows Hank can't resist.

JANET (CONT'D)

Are we in?

ALL

"Like Flynn."

CHAD

Let's take him to the old studio ranch and, if it exists, we'll at least know he isn't lying about that. Dealio?

They lift their hands like the Three Musketeers in unison but as they turn to the booth again Billy is face down in a bowl of chips. They look to Barbara but she gives little away. However, we can see a hypodermic needle hidden in a bag.

JANET

You've killed Billy!

BARBARA

I have not killed Billy silly child. He's sedated. He needs to go back to the hospital.

HANK

Not with you, you wicked witch!

Barbara reaches for a walkie-talkie but Janet grabs it away. A tussle ensues as BAR PATRONS look on amusedly.

INT. JUNKYARD CAFE, HALLWAY TO BACK DOOR - CONTINUOUS

Billy, still unconscious, is fog-marched past the storage room to the back door. Barbara chases after them but is mysteriously blocked by tumbling boxes in her way. One of the wall Barbies seems to wink, wave, and wish the escapees well.

HANK

Yippee-kay-ay!

Hank, carrying Billy, hits a ramp edge with the heels of his cowboy boots and Billy is nearly launched into the beyond.

CHAD

Watch it, cowboy!

JANET

Yee-hah!

Back at the bar, Debs swings her bar towel like a Steelers fan on a cold day, and WHOOPS encouragement.

DEBS

Go, Billy! Find your dream! Go,
cowpokes.

The rest of the BARFLIES erupt in APPLAUSE too as Barbara stumbles after them.

EXT. JUNKYARD CAFE PARKING LOT - MOMENTS LATER

Hank's ratty 1957 Chrysler convertible has seen better days but it still gleams in the early moonlight, seemingly eager for an adventure. The blue paint seems to reflect on the moon. It easily holds the gang.

Hank gently places Billy in the middle of the back seat.

EXT. RAILWAY CROSSING, TAPO CANYON ROAD - NIGHT

Blue lights can be seen at the northern part of the street. A train is coming and the barriers start CLANGING a warning.

Hank nudges the big Chrysler across the tracks to a spot on the other side. With the barrier now down behind them, the freight train roars through the crossing with a musical horn BLARING. The noise stirs Billy from his stupor.

JANET

Let's go!

BILLY

Let's go straight!

JANET

Straight?

HANK

Straight?

The authorities are trapped behind the long-moving freight train as Hank guns the big convertible down Tapo Canyon Road.

CHAD

Isn't Smith Road to the east, off
Kuehner?

Billy slaps himself to wake up.

BILLY

Yep. Onward, just keep rollin'.

HANK

I have no idea where we're going.

JANET

Just keep rolling while Billy's awake.

The sedative keeps working its magic on Billy and his small frame rocks from one side to another as the car roars ahead.

EXT. NORTH OF RAILWAY - TAPO CANYON ROAD - CONTINUOUS

Blue lights flash as Barbara drums on the back of the seat in the Police Interceptor. The taciturn OFFICER, MIKE SLOAN, 40s, summons up his infinite 'Community Helpers' patience.

OFFICER MIKE SLOAN

Ma'am, please stop tapping on the barrier screen.

BARBARA

I'm not tapping, I'm drumming. They're on the other side. You're gonna lose them. Officer.

OFFICER MIKE SLOAN

It's "Mike." They'll be headed east on LA Avenue towards Corriganville.

BARBARA

Figured that all by your own-some did you, Mike?

OFFICER MIKE SLOAN

It's going to be a long night. Simi one-niner

(into the radio)

in pursuit of a blue 1957 Chrysler convertible headed east on LA Avenue. Suspect aged approximately 75, disabled, believed to be NOT dangerous. Accomplices dressed as Rockabillicies; considered not dangerous.

EXT. BRANDEIS BARDIN (AMERICAN JEWISH UNIVERSITY) NORTH GATE, PEPPERTREE LANE, SIMI VALLEY - NIGHT

The big Chrysler and its motley crew ambles up to a formidable-looking security gate at the AJU. There's no way they're gonna get in given the spate of recent hate crimes and heightened security for Jewish institutions.

The SECURITY GUARD, OSCAR, 20s, HISPANIC, perks up at the visitors and seems to know Billy. He tries to fist-bump him.

BRANDEIS SECURITY GUARD
Hey there Billy, c'mon through.

BILLY
(slurring his words)
Thanks, Oscar!

The car roars on up Peppertree Lane. Everyone, except Billy, is flabbergasted.

JANET
Where are we?

CHAD
We're not even in Simi anymore.

BILLY
We're in 93064.

HANK
Can't be Aunt Bee. There's only
93065 and 63 in Simi. Two zip codes
that I know of.

BILLY
And 64. Brandeis Bardin has its own
zip code. It's that big. Largest
hunk of Jewish-owned land outside
of Israel. Arness family owned it
back in the day.

Nobody makes the connection and Billy shrugs it away.

They smile and take the night in. The stars darting in and out of the trees and the frogs chirping, bats whirring around traveling as if on magic wires.

All is temporarily well with the escapees. They hold hands, grabbing Billy's too.

Janet reaches over to look at Billy's necklace.

JANET
It's beautiful.

BILLY
Thank you.

CHAD
And why did we stop here?

BILLY

The blue moonlight must be seen
here first.

JANET

Plus it's a great hideout.

HANK

Okay then. So, let's get Billy to
his cowgirl princess, shall we?

CHAD

We shall.

END FLASHBACK

INT. HOUSE OF THE BOOK - NIGHT

The misfits are still looking for the blue light. And Billy
isn't helping much.

HANK (V.O.)

And that's how we ended up in this
cool building.

JANET

What's all that launch pad stuff
over there? The old buildings.

Billy mumbles, shaking off the sedative.

BILLY

That's what's left of the Santa
Susana Field Lab where they used to
test Saturn rockets. The first
nuclear-generated electricity in
the country came from there and
made the lights go on in Moorpark,
over yonder hills.

CHAD

The first near-nuclear meltdown
too. Partial meltdown. LAPD cop
Richard Charlton blew the case wide
open in the 50s. The handless body
in the barrel case? No? Remember?

Suddenly a blue light appears in the skylight. The gang gawp
in wonder. Choral music starts; everybody freezes until they
realize it's coming from Chad's iPhone. The group can't quite
get to grips with the phenomenon and stare at the light.

INT. HOUSE OF THE BOOK, SLIDING CURVED DOORS - CONTINUOUS

But Hank slides the huge circular door a might and notices a security patrol car outside with a revolving blue light. He doesn't have the heart to tell Billy.

INT. HOUSE OF THE BOOK, BEHIND SLIDING CURVED DOORS

As he comes back in he sees Billy still transfixed by the blue light.

JANET

Billy, man you have to tell us,
Bill. How do you just swan in here?
Are you like a professor? The vice
chancellor?

Laughs all around.

CHAD

Yeah Bill, like fess up Billster.

But Hank gets it first.

HANK

Arness. Arness! This was the Arness
Ranch.

The others stare in confusion. Billy is still groggy.

BILLY

That's right grasshopper. My best
friend's pappy was Jim Arness of
Gunsmoke fame. I used to come here
back in the day, ride, and swim.
Play. He made a gift of the land to
Brandeis when it was really only a
summer camp. He saw all the kids
jumping around, swimming, having a
good time and figured what better
benefaction. Wasn't even Jewish.
Thus pappy Arness donated his 950
acres to the original 2,200-acre
plot.

Chad checks out Billy's withered frame.

CHAD

And it's right next door to the
runoff from the old, toxic Santa
Susana Field Lab. Yeppers.

BILLY

The runoff from the field lab came right through here. Poisoned everything. Everyone. Extreme peripheral neuropathy.

JANET

From traumatic injuries, infections, metabolic problems, and...

CHAD

...exposure to toxins.

HANK

You played near the creek and it's full of Strontium-90.

BILLY

I just want to get in one more ride.

JANET

With the cowgirl sharpshooter.

BILLY

With my cowgirl.

JANET

Why? Time crunch?

BILLY

Because I missed out on my ride at Corriganville and it closed down the following year, in 1965. Doc gives me a couple of months, tops.

The jocular mood comes to an abrupt halt.

Billy presses a button and the huge curved doors roll open. The moonlight is becoming stronger. Janet looks at Chad and makes a "loony" face while pointing at Billy. Chad motions back that he knows, with an "I've lost my marbles" look.

Hank seems to have bought into the fantasy however and silently helps Billy out to the car.

FLASHBACK

EXT. CORRIGANVILLE MOVIE RANCH, 1965 - DAY

Young Billy hobbles toward Annie.

But she has to perform in a show and RAY "CRASH" CORRIGAN, 50s, gently pulls Billy away.

Annie trots away and is torn when she sees Billy's tears. She gallops back expertly and leans down. She takes off her turquoise necklace - it's a blue moon setting.

ANNIE OAKLEY

Hey, cowboy, I can't stop the parade, I'm so sorry.

YOUNG BILLY

Why not Annie? Please give me a ride, I won't be any trouble. Honest injun.

She gives him the necklace, whispers something, as Ray Corrigan picks him up. Annie makes a moon with her arms and blows Billy a kiss which hits him full on the smackers. He's knocked down with love.

RAY CORRIGAN

So sorry sonny. Here, I've got a bad back too, but let's do it together.

He hoists young Billy onto his shoulder and walks back to Silvertown and the old Western buildings.

RAY CORRIGAN (CONT'D)

We can watch the parade and Annie Oakley from here son.

YOUNG BILLY

How'd you hurt your back, Mr. Corrigan?

RAY CORRIGAN

Well, I had a double curvature of the spine but a feller helped straighten me out so to speak.

YOUNG BILLY

Golly, so you're better now?

RAY CORRIGAN

Much better. And you know what? It made me more aware of them that's less well-off than I am. Especially kids.

YOUNG BILLY

Gee whiz, Mr. Corrigan, you're a swell guy for sure. Names' Billy.

RAY CORRIGAN
 Keep the turquoise moon as a
 souvenir Billy. Call me 'Crash.'

YOUNG BILLY
 Thanks! Crash.

RAY CORRIGAN
 How's about a sody-pop?

YOUNG BILLY
 Yes, please!

RAY CORRIGAN
 Remember you have to return it on a
 Blue Moon or the magic won't work.

YOUNG BILLY
 I sure won't forget!

END FLASHBACK

EXT. HOUSE OF THE BOOK, PARKING LOT - NIGHT

Hank looks to his passengers, determined now.

HANK
 Let's do this.

Chad and Janet shrug.

EXT. SMITH RD, SIMI VALLEY - NIGHT

The big Chrysler stirs up dirt and gravel as it turns into
 Smith Road, the sign pointing to "Corriganville Park." Billy
 is again passed out in the back.

'Blue Moon' the 1935 Glen Gray and Casa Loma Orchestra
 version with Kenny Sargent singing, comes on the radio.

They all sing along.

ALL
 "Blue moon, you saw me standing
 alone; Without a dream in my heart;
 Without a love of my own; Blue
 moon, you knew just what I was
 there for..."

HANK
 Serendipity or what?

CHAD

I didn't know you had Sirius XM.

HANK

I don't. It's uncanny.

The moon rises over the mountains and darts in and out of the trees which line Smith Road. They're giddy with excitement as they reach the end of the road.

EXT. ALLIED STUDIOS - SMITH RD. - MOMENTS LATER

The gang arrives with a thud at the local film studio on Smith Road but it is the wrong movie ranch. Billy is comatose and no help at all. A grim mood comes over them.

CHAD

This ain't an old movie ranch. It looks new.

JANET

New-ish.

CHAD

Newer than the 50s Kemosabe.

JANET

Oh, man what an ever-lovin' downer.

The large iron gates are still curiously open and they nudge the car inside and onto the backlot.

EXT. ALLIED STUDIOS BACK LOT - CONTINUOUS

The car crunches the concrete as they roll into the Allied backlot. It could pass for New York City with the realistic city backdrops and sets. But it ain't a former movie ranch.

JANET

Shall we wake him?

Billy is now quite quiet, still. Chad and Janet give each other "I told you so" looks.

CHAD

Whadda we do, take him back to the Junkyard Cafe? To the old folks home?

JANET

Or loony-bin.

HANK

Cut it out you two. Billy, Billy,
wake up.

Billy looks moribund, mouth open, not moving. He's died. And died in their care. Chad holds a small mirror under his nose. A sudden terror comes over the misfits.

CHAD

What, what? I saw them do this in a
movie once.

Chad folds Billy's arms gently across his chest and suddenly Billy grabs and hugs him. Everybody jumps in fright.

HANK

Woah! Billy. We figured you were a
goner.

BILLY

Where the hell are we? This ain't
Corriganville. You nincompoops.
It's over there. Up there.

Billy pulls himself upright and points his arm forward like General Patton riding in a staff car.

CHAD

I ain't going nowhere.

JANET

Mutual I'm sure.

HANK

So you're just gonna sit here?

JANET

No, I'm going to finish my gimlet
at the Junkyard. Sayonara.

Then there is a SOUND from the northeast. It's like Tarzan's JUNGLE CALL. The gang freezes.

HANK

Did you guys hear that?

JANET

We heard it.

BILLY

Onward.

They kick up plenty of dust as they hurl themselves into the back seat.

With a screech, they travel about 50 yards down the road and see a sign: 'Corriganville Park'. They grin as wide as the grill on the Chrysler. They're here! It exists.

But the main gate is padlocked.

However, there is a parallel road to the top parking lot open - unusually so.

HANK

Open says me.

The big convertible rumbles stealthily along the service road as if it too was aware it was trespassing.

Clouds of dust stir and fall on their clothes. The moon is now huge and rising in the east. But it isn't blue. They come to a stop at the upper parking lot near Camp Rotary.

EXT. CORRIGANVILLE PARK - MAIN PARKING LOT - NIGHT

Officer Mike the cop and Barbara sit, waiting by the front parking lot at Corriganville Park.

Suddenly a bright flashlight dazzles them. It's PAUL, 60s, the Park Ranger. He's very relaxed about the whole thing but saves his ire for those still in the parking lot after dusk. And running clubs. Paul is obnoxious to a tee.

OFFICER MIKE SLOAN

Paul? It has to be Paul. Hey Pauly be sure to point that Xenon flashlight right in my eyes pal just so's I get nice and blinded.

PAUL THE PARK RANGER

Mikey. What are you doing in my park? Do you have permission to bring this unauthorized person in the park after closing hours?

OFFICER MIKE SLOAN

Paul, don't be an asshole. I'm here, just like you, to stop Billy from falling into Robin Hood Lake or falling off Johnny Weissmuller's rock while he waits for an imaginary cowgirl sharpshooter.

PAUL THE PARK RANGER

Hardee-har-har. Ma'am, Rancho Simi Rec and Park at your service. Billy off his meds?

BARBARA

Regretfully.

PAUL THE PARK RANGER

Why don't you just lock that nut up? Put him in a straight jacket. Hey, the boys came up with this given the occasion of the Blue Moon. Wait, wait, you gotta see this.

OFFICER MIKE SLOAN

Pauly you don't need to...

Paul brings out a huge man-sized butterfly net, the kind movie mental institutions used before the enlightened modern-day psychiatrists discovered drugs like chlorpromazine and the antidepressant imipramine.

PAUL THE PARK RANGER

How about that?

OFFICER MIKE SLOAN

How about that Pauly? You should try stand-up comedy.

PAUL THE PARK RANGER

You know it's funny but my wife says the same thing.

Barbara has a fit of the giggles and definitely falls within Paul's camp.

PAUL THE PARK RANGER (CONT'D)

She thinks it's funny. Lighten up, Mike.

OFFICER MIKE SLOAN

The bugs are eating me alive. I'm hungry and...what's that?

It sounds like a SPLASH in Robin Hood Lake (also called Jungle Jim Lake). It sends a chill through them.

OFFICER MIKE SLOAN (CONT'D)

What the hell was that? Can't be the lake, it hasn't rained for months.

PAUL THE PARK RANGER

Creek?

BARBARA

Yeah, the creek.

Some BATS fly overhead making her jump.

PAUL THE PARK RANGER
It's just a bat.

BARBARA
I know it's just a bat. It's just a splash. Smart guy.

Then a sound like arrows whistling past. And a THUNK into a tree. Only Officer Mike looks unruffled.

OFFICER MIKE SLOAN
Attention! There's no hunting allowed in this park.

A very British voice replies, a ringer for ERROL FLYNN.

ROBIN HOOD (V.O.)
I'll bear that in mind Sheriff Sloan.

OFFICER MIKE SLOAN
'Officer Sloan' and how do you know my name? Hello?

Officer Mike drops his walkie-talkie in supplication, and three arrows, almost simultaneously, fly into a nearby sign on a tree. The first one bullseyes the small sign, the next splits the first arrow, and the next splits the second.

Officer Mike, Paul, and Barbara form a circular 'wagon' train for protection. Another HOWL unnerves them but this sounds like a regular coyote.

A coyote ambles across where the old stables used to be.

OFFICER MIKE SLOAN (CONT'D)
It's just a coyote.

BARBARA
A very large coyote.

The coyote looks for its pack and they follow. They're the size of horses. Officer Mike reaches for his radio, remembers it's on the ground somewhere and quick steps over to the patrol car. He jumps in, followed by the other two.

INT. POLICE CAR, CORRIGANVILLE STABLES - MOMENTS LATER

He catches sight of something in his rearview mirror. It looks like a giant trout. They all jump with fright.

Barbara sees something too, in the side mirror. It's a giant frog man. The CREATURE FROM THE BLACK LAGOON. Officer Mike jumps out brandishing his weapon.

EXT. CORRIGANVILLE PARK, NEAR THE OLD STABLES - CONTINUOUS

Pointing his weapon where the fish man was seen.

OFFICER MIKE SLOAN

That's not funny! It's illegal to interfere with a police officer in the course of his duty. Do you hear me!

A lasso comes, seemingly from nowhere, and tugs away Officer Mike's police-issue pistol. A GENE AUTRY laugh is heard and the song "If You Want To Be A Cowboy."

PAUL THE PARK RANGER

Billy's gone too far this time.

But the lasso disappears with no one at the end of the rope. Officer Mike leaves the gun where it fell. He's starting to realize it's not just a bunch of practical jokers.

OFFICER MIKE SLOAN

We could be in real trouble here folks.

EXT. UPPER PARKING LOT, CORRIGANVILLE - NIGHT

Billy is under again and they can't seem to wake him. There is the sound of another SPLASH from near Robin Hood Lake. Chad and Janet hold hands. Billy groggily adds his and Hank even leans over to add his.

An owl HOOTS and everyone jumps in fright. Then LAUGHS.

HANK

Which way Billy?

BILLY

This way, straight ahead Kemosabe.

They help Billy laboriously down the thickly sanded trail towards an area signed "Sherwood Forest" where the 50s TV series Robin Hood was filmed.

Figures on Susanna Pass Bridge at the far end of the lake seem to hold their rapiers aloft as a salute. It is the THREE MUSKETEERS.

The misfits rest atop the diving platform where Johnny Weissmuller dove into a concrete pond marked "Tarzan's Pool".

EXT. ROBIN HOOD/TARZAN'S LAKE - CONTINUOUS

From the platform, they observe Sherwood Forest as FIGURES resembling MERRY MEN dart in and out of the California Live Oak trees.

EXT. CORRIGANVILLE - UNDERWATER FILMING BRIDGE - NIGHT

Past the bridge over the underwater cameras where they filmed Tarzan's underwater swimming scenes.

The lake seems to be full of water, shimmering in the now bright moonlight. Some Creature appears to be swimming as its arms also wave and point towards Silvertown.

As if in a trance the gang heads back towards Silvertown, carrying Billy between them making heavy going on the sandy hiking trail.

EXT. CORRIGANVILLE MOVIE RANCH - VENDETTA VILLAGE - NIGHT

They stop by Howard Hughes' Vendetta Village and notice Jane Russell on the placard. A voice sings out.

JANE RUSSELL (V.O.)
Yup, the girl with the summer-hot
lips and the winter-cold heart.

They look up the slight rise and see Fort Apache as JOHN WAYNE waves them on encouragingly.

JOHN WAYNE (V.O.)
Go on. Go on, you're nearly there
pilgrims.

HANK
It's the Duke. Do you see him and
Fort Apache? I...I...I.

JANET
Ay-yai-yi pilgrim.

CHAD
It's lasers, some sort of 3D
projection. Drugs.

JANET
We don't do drugs, remember.

She passes a hip flask around. Only Billy waves it away.

And finally on to Silvertown. The Western town shimmers but doesn't appear. Each of the gang sees the same thing and look at each other for a sign, recognition.

EXT. SILVERTOWN MAIN STREET - NIGHT

The moon is full now, gigantic. And Blue. It is a blue moon. And Billy is gone.

HANK

Billy! Billy!

JANET

He can't have gone far. Billy!

Then they spot him. He's been arrested by Officer Mike and Barbara as Paul smugly grins on.

PAUL THE PARK RANGER

You're under arrest. Trespassing.

OFFICER MIKE SLOAN

Resisting arrest, assisting an escaped felo... - inmate, senior - to evade an officer of the law.

BARBARA

Billy needs help. He doesn't need enablers.

For a moment the rockabillies stand exposed and guilty. Maybe it's all been a hallucination, some sort of mass hysteria and Billy's drawn them into his lunatic dream.

But as the Blue Moon rises it gets brighter and even larger. Silvertown, the frontier Western town, starts to appear. It glows, then shimmers in black and white. Then the color begins to appear. The brown slat frontage is there now.

Ray Corrigan barrels down the road like bottled lightning dusting his mount's sides with his hat as he whoops past. His steed stirs up dirt and Billy and the gang disappear into the dark as they are driven forward like eager cattle.

INT. SILVERTOWN MAGIC CLOUD - CONTINUOUS

From the magic cloud, our gang looks down at the bemused cop, park ranger, and health care official. Slowly they return to the street to find the authorities frozen in the town 'jail', unable to move or even murmur.

EXT. SILVERTOWN GROUND LEVEL - CONTINUOUS

A hand tries to open the jail door but is jammed shut by one of Robin Hood's arrows, then another and another till it's zipped shut. JUNGLE JIM, 50s, steps up and slams closed the shutters to keep the guests inside.

INT. SILVERTOWN JAIL - CONTINUOUS

Barbara and Paul crouch in fear as the blue light makes the cell glow. Officer Mike is more sanguine and tries to peep out.

EXT. SILVERTOWN MAIN STREET - CONTINUOUS

Silvertown glows and sparkles in the moonlight as all the buildings are now fully formed and visible.

Billy, in his excitement, leaps forward but falls flat on his face, losing his moon necklace. Distraught, he scrabbles around in the dust searching for it, crawling now on his knees and then his belly like an injured snake.

The Silvertown light begins to dim and the buildings start fading. It looks like it is all fading away.

The rockabillies notice too and the jail begins to dissolve, threatening to release its prisoners.

ANNIE OAKLEY

You have to believe Billy. Believe.

As Billy looks up he finds the strong gloved hand of ANNIE OAKLEY lifting him up. She places the necklace around her own neck once more and, as if he's made of air, lifts Billy up.

BILLY

You came back.

ANNIE OAKLEY

Of course I did, Billy. I promised.

Hank, Janet, and Chad watch in awe. Officer Mike has a tear in his eye but Barbara and Paul keep their eyes tightly shut as if that will make the fantastical images go away.

ANNIE OAKLEY (CONT'D)

Here, take my hand.

Annie pulls Billy up behind her on the horse and Billy is a boy once more, his useless legs no longer a hindrance as he looks to Annie for permission.

She nods and he gently squeezes the horse's hind quarters and it moves forward.

Billy looks back at his friends and waves with his cowboy hat as he disappears into the mist.

The Western buildings slowly disappear as the moon rises higher.

Janet, Chad, and Hank link hands and stare off where Billy received his final ride. Hank spots Billy's cane and holds it up to the moon like a warrior's spear.

HANK

So long Bill.

The cops and Barbara stare blankly in disbelief.

A glow from the north end of the park makes them turn and everybody looks to the light.

Under an arch formed by some trees and lit by the blue moon, Jungle Jim, the Creature, Robin Hood, JANE RUSSELL, and John Wayne wave and disappear into the night.

Janet starts humming and Chad and Hank join in as they begin to softly sing Roy Orbison's "Ooby Dooby" and strike a great rockabilly pose in the moonlight.

FADE OUT.