

INT. CHRISTOPHER'S BEDROOM - DAY

The song "Rock and Roll Fantasy" by Bad Company STARTS as the slowly flashing images begin. As the words, "Here come the jesters, one, two, three..." begin, the image of a packet of Joker rolling papers appears. The papers are sitting atop a phonograph stereo as the record plays beneath the stereo dust cover.

The song continues as the following images are seen slowly flashing in and out between a black background: velvet posters on the walls, an incense burner with smoky incense, a lava lamp, a black light, the book "The Two Towers" by J.R.R. Tolkien lying on the floor, a 33-1/3 record album cover of "Desolation Angels" by Bad Company lying on the bed still partially in the cellophane wrapper, the front of the stereo where the headphones are plugged in, the headphone cord farther down, then along the floor, then past the hand holding a hand-rolled cigarette with a long ash and a foot tapping in time to the music in the background, past the body sitting in a chair, and finally halting at the point where it's attached to the phones.

The headphones are worn by a 15 year-old BOY who has long red hair and Lennon-esque round spectacles, seen from profile. The flashing images continue as CAMERA moves around toward the front of the chair and looks directly into the face of the boy, his eyes closed. He wears a distinctive flying guitar medallion around his neck. As the song fades out with the words, "Fantasy, yeah, yeah, yeah, yeah..." CAMERA SLOW ZOOMS toward the face of the boy. As it nears the left eye, it suddenly opens and becomes an otherworldly picture. CAMERA continues to travel into the pupil and the song ends with its guitar buzz.

BLACK SCREEN

EXT. THE FIRMAMENT - NIGHT

CAMERA speeds through a starry night sky and the stars slow and stop. Some of the stars begin to move as the acoustic opening of "Space Oddity" by David Bowie BEGINS. The stars are part of a long, billowing cloak. The figure wearing the cloak turns and begins walking toward the camera. It is ZIGGY STARDUST in his space outfit, his hair a bright orange and his face and hands ghostly white. He stops before the CAMERA.

STARDUST

And the Great Rift began as a mere crack in the fabric of music...a minor discord in the harmonies of rock and roll.

The beginning of "Stairway to Heaven" by Led Zeppelin STARTS to play.

STARDUST (CONT'D)

There were once fields of music, green and lush, which nothing could disrupt. The artists of one land played as the artists of another joined together with them to create rich tapestries of lyrics and joyous song. All music was one in those days.

The next change-up in "Stairway to Heaven" BEGINS.

STARDUST (CONT'D)

But it did not last. Minute parts of the melodies began to break away and form other sounds. Some artists joined together to create new sounds which would serve to enhance rock, while others united to disrupt the music and its core purpose. Soon, the passion which governed the music became the fury that drove it asunder.

The final change-up in "Stairway to Heaven" BEGINS.

STARDUST (CONT'D)

And the Great Rift was spawned. The two sides of rock and roll split and took abode in separate towers. One side preached the eventual coming together of the music, while the other reveled in the chaos that had become rock, until discord became an artform unto itself.

Ziggy Stardust turns and his cloak of stars begins to fade back into the cosmos as CAMERA slowly falls through the firmament.

STARDUST (CONT'D)

Some foresaw this severance, but none could stop it. The awe-inspiring Lead Belly himself foretold of the coming of the great Unifier...the one who would finally bring rock and roll back together again. But who was the Unifier?

CAMERA falls through clouds and then through night skies, as the last words of "Stairway to Heaven" play.

EXT. DESERT - NIGHT

CAMERA slowly falls toward the desert floor and finally comes to rest behind a chair on the sand in the middle of nowhere. A figure can be seen in the chair from behind. It is the 15 year-old boy, CHRISTOPHER.

TIGHT SHOT on his face, which is now CGI animated (as is everything in this world).

The beginning words of "Bohemian Rhapsody" by Queen START, "Is this the real life? Is this just fantasy? Caught in a landslide, no escape from reality. Open your eyes, look up to the skies and see..."

Song stops abruptly as Christopher opens his eyes. He has lost the headphones, but otherwise, he is dressed the same.

From Christopher's POV, we see the members of FOREIGNER (MICK JONES, IAN MCDONALD, AL GREENWOOD, LOU GRAMM and ED GAGLIARDI) strangely dressed in clothing resembling armor. Jones, McDonald and Gagliardi hold guitars in a ready position. Greenwood holds a miniature keyboard around his neck and shoulders. The song, "Long, Long Way From Home" is swaying in the breeze in SUBDUED FASHION as Christopher's eyes come into focus and he smiles.

JONES

Get up, boy! You're coming with us!

CHRISTOPHER

You're Foreigner! Holy -
(a beat as he looks around himself)
Where am I?

McDonald STRIKES a harsh chord on his guitar. The music is visible in waves of blue as it rushes out from the instrument and strikes the chair legs, CRUSHING them and sending Christopher TUMBLING to the sandy ground.

JONES

Now, get up!

CHRISTOPHER

Why are you guys being such dicks?

They walk forward and Christopher scrambles to his feet, preparing to run. Jones grabs him by the shirt and holds him as the rest surround him.

JONES

You're coming with us!

Suddenly, a guitar PULSE is heard and the group turns to see their drummer, Dennis Elliott, SLUMPING over in his seat behind an immense armored vehicle which carries drums all around him.

JONES (CONT'D)

Dennis!

There's no answer. Then, LOU REED steps out from behind the drum crawler, his guitar slung behind him, a lit cigarette in his hand. He takes a drag from the cigarette and blows a cloud of smoke which then flutters away like musical notes.

JONES (CONT'D)

(whispering)

Oh, shit.

(shouting)

This is none of your business,
Reed!

REED

Actually, this is precisely my
business.

CLOSE on Reed's hand dropping the cigarette is seen as Foreigner begins raising their guitars and keyboard to strike. Reed, in one swift motion, pulls his guitar around to the front and begins STRIKING chords.

Red music PULSES drive outward from his guitar in waves, hitting the instruments held by the members of Foreigner. Their instruments are BLOWN AWAY into pieces. The cigarette hits the sandy ground.

Christopher looks on in amazement as the group begins to reassemble toward the drum crawler.

Reed works his way around toward Christopher, still STRIKING chords at the retreating band. Parts of their armor are TORN AWAY by the music as they climb up onto the drum crawler and retrieve their fallen drummer. Gramm turns briefly and looks as if he will say something. Reed pauses.

REED (CONT'D)

What?

Gramm turns and runs off into the desert as Reed relaxes his stance. He begins to walk off in the other direction as the song "Walk on the Wild Side" BEGINS. He turns back to Christopher.

REED (CONT'D)
Well? You coming?

Christopher climbs to his feet and follows Reed.

CHRISTOPHER
That was so cool! Why was
Foreigner trying to take me? Where
were they trying to take me?

Christopher continues to follow Reed away from the scene.

CHRISTOPHER (CONT'D)
(looking suddenly toward
the sky)
I love this song!

REED
What song?

CHRISTOPHER
This song! Your song! You know...
(singing)
"Take a walk on the wild side!"

Reed looks confused.

CHRISTOPHER (CONT'D)
It's playing right now. Can't you
hear it? Man, I remember the first
time I heard this. It was on the
Jersey shore and my family was...

Christopher's voice fades out as they walk away into the distance.

INT. ANTECHAMBER - DAY

The Triumvirate of JOHN LENNON, BOB DYLAN and JOHNNY CASH are standing in a small room near a large wooden door.

LENNON
Well, let's get this over with.

Lennon then pushes the door open and the others follow him through the portal.

INT. HIGH COUNSEL CHAMBER - DAY

The three walk onto a stage in a huge white chamber with large stained glass windows portraying rock and roll legends and black curtains all around the walls like tapestries.

Tremendous APPLAUSE sounds as the three enter the stage and walk past a glass enclosure behind them. Inside the enclosure is a throne, on which sits a young, leather-clad ELVIS PRESLEY. Elvis is unmoving, as if frozen in time.

At the front of the stage is a podium with a microphone. Below the stage is a very spacious triangular table. Seated all around the table are the high counsel members. They all have nameplates in front of them and all have microphones.

CAMERA pans the high counsel members who are ELTON JOHN, PHIL COLLINS, BRIAN WILSON, MIKE NESMITH, JEFF LYNNE, BARRY GIBB, ALANIS MORRISETTE, CHUCK BERRY, ELVIS COSTELLO, RAY CHARLES, SHERYL CROW, FATS DOMINO, MICK FLEETWOOD, ARETHA FRANKLIN, BUDDY HOLLY, MICHAEL JACKSON, GORDON LIGHTFOOT, JOHN PHILLIPS, VAN MORRISON, KURT KOBAIN, ROY ORBISON, FREDDIE MERCURY, SMOKEY ROBINSON, DIANA ROSS, ROD STEWART, JAMES TAYLOR, STEVIE WONDER, DAVE MATHEWS, STEVIE NICKS, PAT BENATAR, BONO, JON BON JOVI, ANNIE LENNOX, CHRISSIE HYNDE, B.B. KING, BRYAN ADAMS, ROBERT PALMER, PETER FRAMPTON, MELISSA ETHERIDGE, TOM JONES, BOBBY DARIN, GEORGE MICHAEL, PETER GABRIEL, HUEY LEWIS, BILLY JOEL, ROBERT PLANT and GEORGE HARRISON.

The sides of the huge counsel chamber are dominated by balconies on three different tiers, from floor to the ceiling. In the seats of the balconies are all the denizens of the White Tower. They don't have nameplates, but their faces are clear as the CAMERA pans dozens and dozens of people who are cheering wildly (see EXTRAS LIST in Appendix A). At the rear of the huge chamber, opposite the stage and across a long aisle are two gargantuan wooden doors. The many stained glass windows let in copious light.

Lennon walks up to the podium. Behind him stand both Dylan and Cash.

LENNON

The King is dead...long live the King!

There is tremendous applause from the crowd. Then he motions for silence. As the cheering subsides, he continues.

LENNON (CONT'D)

Welcome high counsel members and brothers and sisters. Thank you for assembling.

(MORE)

LENNON (CONT'D)

I have called you all together today for a special reason. As you all know from the sermons of Johnny the Baptist...

(waves a hand to Cash)

...the Great Rift continues to grow. This doom for all music could very well spell the end for rock and roll.

CAMERA finds different counsel members.

LENNON (CONT'D)

But I tell you today that your high counsel has not been idle. We have been discussing and devising a plan to not only stop its widening, but also to heal the Rift.

The crowd begins to murmur.

LENNON (CONT'D)

Johnny?

Cash steps forward as Lennon steps away from the microphone.

CASH

Lead Belly has spoken to me of a great healer. He is called "the Unifier." I was told this would be the person we should seek.

UNIDENTIFIED VOICE

Who is it?

CASH

His name is Christopher. He is the person who has been chosen to resurrect rock and roll. He will heal the Great Rift!

There is louder murmuring in the crowd.

CASH (CONT'D)

However...he will have to be brought here...from the Other Side.

The murmuring is then mixed with some outrage.

CASH (CONT'D)

We are aware of the implications of this action. But we felt that the need for this far outweighed the risks involved.

(MORE)

CASH (CONT'D)

I know that you all have questions,
so I will relinquish the microphone
to Secretary Dylan.

Cash steps away from the microphone as Dylan takes his place.

DYLAN

What are your questions?

CYNDI LAUPER

How do we find this "Unifier"?

DYLAN

He has already been found.

LITTLE RICHARD

How do we get him here?

DYLAN

He is already here.

The crowd begins to chatter worriedly.

DAVID BYRNE

How will he defeat the Overlord
Chaos?

DYLAN

He is not here to defeat Chaos. He
is here to bring us back together.

ADAM ANT

We can't even understand the enemy.
How will he understand them?

DYLAN

The great Unifier has a gift. He
can understand *all* sides.

RICK OCASEK

And when do we get to meet this
"Unifier"?

Dylan waves toward the rear of the chamber.

DYLAN

Observe the doors.

"White Room" by Cream BEGINS playing as CAMERA rolls down the
long aisle toward the huge double, wooden doors past all the
denizens who are turning to look at them. The doors open and
Christopher and Reed are standing there.

As the song's words begin, they enter the long chamber and begin walking toward the stage.

Christopher is awed as the crowd looks on in stunned silence. They did not expect a boy. He walks behind Reed and hears all the MUSIC SWIRLING around his head. As he looks at all the famous faces, he is assaulted by more and more MUSIC. He gets near the high counsel table and skirts it as the members look on with admiration.

As he climbs the stage and steps behind Reed, his ears are WRACKED with even more music and he is nearly overwhelmed by it. Walking toward Lennon, Dylan and Cash, his head pounding, the Triumvirate smile in his direction. His vision blurs as he looks over the grand spectacle in front of him. Then, his vision fades one last time before going BLACK.

INT. DARK TOWER (OSBOURNE'S CHAMBERS) - NIGHT

The members of Foreigner enter the chambers of OZZY OSBOURNE, the Dark Lieutenant to the Overlord Chaos. They are beaten up and limping, their instruments broken or missing and their armor has been partially or completely destroyed. Osbourne approaches them, dressed in his dark battle gear and billowing black cape.

OSBOURNE
Where is he?

JONES
We don't have him, lord.

OSBOURNE
(grinding teeth)
What happened?

GRAMM
The Hitman showed up!

Osbourne's face begins to turn red.

GRAMM (CONT'D)
He took Dennis out before we even
had a chance to -

OSBOURNE
(enraged)
Ahhhhhhhhh!

Osbourne's shout CRACKS the stone walls and the floor beneath Foreigner BUCKLES and BREAKS. The members of the group step back as Osbourne begins TOPPLING furniture and THROWING random equipment.

At one point, he picks up a large chair and approaches the massive open castle window, tossing it through the opening.

Breathing heavily, he turns to the band members.

OSBOURNE (CONT'D)
(with quiet fury)
Summon Anthrax, Iron Maiden, Korn
and Smashing Pumpkins. I have a
job for them.

INT. GREAT TOWER (HALL) - DAY

TOM PETTY and Christopher are walking down a corridor within the great tower.

PETTY
While you're here, Christopher, you
must be protected. You're a vital
part of our plan to reunite rock
and roll. Therefore, in a few
minutes, you are going to be
choosing your Bodyguards.

CHRISTOPHER
What do you mean "choose"? Who do
I choose from?

PETTY
You are solely responsible for the
choice of your own Bodyguards.
Once you make your choice, it is
final. You'll choose from any of
the rock and roll artists who work
with our side. You'll be choosing
a total of four Bodyguards, so make
your decisions wisely.

They turn a corner and arrive at a dead end. On the far wall is an elevator door. Petty puts a hand on Christopher's shoulder.

PETTY (CONT'D)
Go ahead, Unifier. Pick your
Bodyguards. By name.

Christopher looks at Petty and then at the elevator door.

CHRISTOPHER
Well, my first choice is the
easiest. I'm gonna pick my
favorite singer of all time. Paul
Rodgers from Bad Company.

Petty suddenly loses his smile and shakes his head slowly.

CHRISTOPHER (CONT'D)
What's wrong?

PETTY
I'm afraid you can't choose him.

CHRISTOPHER
But why? He's my favorite. You
said I could choose anyone!

PETTY
Anyone who works with *our* side.

CHRISTOPHER
He's on the other side.

Petty nods slowly.

PETTY
There are plenty of other excellent
choices.

Christopher regards the elevator doors again.

CHRISTOPHER
Then, I guess I'll have to go with
Bruce Springsteen.

As he says the name, the elevator DINGS and the doors slide open to reveal SPRINGSTEEN with his guitar. One of his guitar RIFFS accompanies his appearance.

CHRISTOPHER (CONT'D)
So cool.

PETTY
The next?

Springsteen steps forward and pats his shoulder.

CHRISTOPHER
This is far out. Um...how about
...Hendrix?

PETTY
Another ax-man.

The elevator DINGS a second time and the doors slide open. JIMI HENDRIX is sitting on the floor of the elevator, cross-legged, a familiar RIFF following. He then stands and comes forward.

HENDRIX
 (holding out a palm)
 Slide me some skin, brother.

CHRISTOPHER
 (reciprocating)
 Oh, man, wait 'til they hear about
 this shit back home!

PETTY
 Who's next?

CHRISTOPHER
 How about...Oh, definitely!
 Clapton!

The elevator DINGS a third time as the doors slide open to reveal ERIC CLAPTON, his instrument slung behind him. Christopher can't contain himself as a Clapton RIFF rings in the air.

Clapton approaches smoothly and shakes the boy's hand.

PETTY
 One more, Christopher.

CHRISTOPHER
 Yeah, yeah.

Christopher pivots to look at the three standing beside him and smiles.

CHRISTOPHER (CONT'D)
 How about a little...a little lung
 power. Steve Tyler!

The elevator door DINGS a final time as the doors slide open to show TYLER, accompanied by the OPENING GRIND of "Sweet Emotion". He strides toward Christopher, halts in front of him, folds his arms, leans back, regards the boy and then smirks and nods.

PETTY
 Gentlemen, this is Christopher.
 You probably know him as -

HENDRIX
 The Unifier.

The four men stare at Christopher as he is awed by their presence together.

PETTY

In order for him to be safe here, he requires the aid of a Bodyguard force. Christopher has personally chosen the four of you to be his Bodyguards until he completes his mission.

Christopher suddenly turns toward Petty.

CHRISTOPHER

What mission?

PETTY

That will be discussed with you after you've rested. This is going to be dangerous and you'll need to be at your peak performance level to complete your task.

Springsteen, Hendrix and Clapton nod in comprehension. Tyler looks extremely uneasy.

TYLER

Dangerous?

PETTY

You'll be briefed, Steven.

TYLER

Wouldn't Janis or Daltrey be better for this mission. I've been kind of hoarse...

(feigns coughing)

...hoarse lately.

SPRINGSTEEN

Relax, Tyler. We've got your back.

HENDRIX

That's right.

PETTY

Christopher needs protection. You gentlemen will be great.

Christopher looks again at the others and scratches his head. Clapton puts a reassuring hand on the boy's shoulder and smiles at him.

CLAPTON

We'll kill it, Unifier.

PETTY
You've chosen wisely.

INT. DARK TOWER (HALL) - NIGHT

CAMERA follows behind Osbourne as he walks briskly through the halls of the Dark Tower, his heels CLICKING on the cold, stone floor as he takes each deliberate step. His black cape billows behind him.

All around him are different songs PLAYING in the distance and the stone gargoyles and strange bas reliefs which line the walls and ceilings gyrate in subtle motion to the music. The halls have many alcoves with torches blazing.

Ahead, in the distance, LADY GAGA, the Dark Queen, steps from an alcove and stands in the middle of the hall, blocking Osbourne's path. He slows his stride and then halts in front of her. She approaches him and puts her hands on his shoulders, leaning her head toward his ear.

GAGA
Where is the Unifier?

OSBOURNE
We had him.

GAGA
And?

OSBOURNE
The Hitman.

Gaga suddenly draws away from Osbourne in fury and whirls around in frustration.

GAGA
Fuck Lou Reed! Why hasn't he and his Velvet Underground been crushed?

OSBOURNE
Because he's bloody invisible! He shows up unexpectedly and then disappears without a trace!

GAGA
You were friends once. Why can't you -

OSBOURNE
That was a long time ago. Before the Great Rift!

GAGA

There's got to be a way.

Osbourne is tired of talking. He steps around Gaga.

OSBOURNE

I've got to go and report to your husband.

He walks away down the hall, disappearing around a corridor bend. Gaga is exasperated. Suddenly, she SCREAMS with all her might. The stone ceiling and some of the gargoyles and carvings CRACK and RUPTURE. All movement of the gyrating statuary ceases.

INT. DARK TOWER (CORRIDOR) - NIGHT

Osbourne approaches a wood door which is flanked by members of POISON (BRET MICHAELS, C.C. DEVILLE, RIKKI ROCKETT, BOBBY DALL) and MOTLEY CRUE (VINCE NEIL, MICK MARS, NIKKI SIXX, TOMMY LEE). As he comes close to the door, they step in front of him.

MICHAELS

The Overlord Chaos is not to be disturbed.

Osbourne hesitates and then ROARS in their direction, rippling their hair backward. They immediately part ranks for him as he pushes through the door.

INT. DARK TOWER (CHAOS' CHAMBERS) - NIGHT

Osbourne closes the door behind him. Across the chamber in front of him is a throne made of guitars. The throne faces away toward a large open, medieval castle window, mists swirling in the air outside. A man is sitting on the throne, looking out the window, his face unseen.

The chamber is decorated with framed gold records and concert photographs, newspaper clippings and concert tickets. Lavish antique furniture decorates the room as do display stands holding gold instruments of mass destruction (guitars, keyboards, saxophones, etc.)

OSBOURNE

My Lord Chaos -

Without facing Osbourne, the Overlord raises one hand. In it rests a black, obsidian crystal ball.

CHAOS

I know what has transpired.

Osbourne is mildly annoyed.

OSBOURNE

I have gathered together a reconnaissance team and have instructed them to -

CHAOS

Call off your bloodhounds, lieutenant. Your recovery team will fail.

OSBOURNE

Lord?

The Overlord rises from his throne and turns to face Osbourne. It is ALICE COOPER.

CHAOS

I have spoken with the Wizard. He has informed me that the Unifier is already safe in the hands of Lennon and his lapdogs. In fact, he has already chosen his Bodyguards.

OSBOURNE

Who?

CHAOS

Does it matter?

OSBOURNE

Just want to know what I'm up against.

CHAOS

If you must know, he chose Springsteen, Hendrix, Clapton and Tyler.

Osbourne's face falls slightly as his eyes close and he inhales a great breath.

CHAOS (CONT'D)

Yes. It appears that your decision to send Foreigner to snatch up the boy was shortsighted.

OSBOURNE

(ignoring his slight)

Then what are your instructions?

CHAOS

I will send a message to the high counsel pigs. Either they deliver the Unifier to me in one week's time or I will begin systematically assassinating high counsel members.

Osbourne smiles.

OSBOURNE

And if they don't?

CHAOS

Then I shall start with...the Baptist.

Osbourne smiles again as he nods in satisfaction.

INT. GREAT TOWER (HALL) - DAY

Christopher walks along the corridors of the great tower as his Bodyguards flank him.

SPRINGSTEEN

Here's what we can tell you. The Triumvirate want you to understand that the high counsel would never have brought you here if they could do this mission by themselves. It's beyond all of us.

CHRISTOPHER

What's the mission?

SPRINGSTEEN

I'm getting to that. Your presence here only puts our lives in danger. So we need to move you around Electric Land in order to stay one step ahead of the Overlord.

CHRISTOPHER

Who's the Overlord?

SPRINGSTEEN

Listen.

Christopher shuts his mouth and nods.

SPRINGSTEEN (CONT'D)

Once we get you away from here, we're going to be paying a visit to the Prophet Lead Belly.

(MORE)

SPRINGSTEEN (CONT'D)

That's where you'll understand exactly how to heal the Great Rift and bring the two sides back together again.

Christopher looks confused.

SPRINGSTEEN (CONT'D)

I know it's a lot to take in right now, but I promise you, it'll all be made clear as soon as you speak with the Prophet.

CHRISTOPHER

What exactly is this "rift"?

CLAPTON

The Great Rift. It's the force that is driving rock and roll apart.

HENDRIX

Christopher, not long ago, Jim Morrison went missing. Then Otis Redding. And about a month ago, Debbie Harry. No trace.

CHRISTOPHER

You think this has something to do with this Rift?

CLAPTON

What else?

HENDRIX

We're worried that if action isn't taken soon to stop the widening of this Great Rift, we'll all just disappear.

CHRISTOPHER

Maybe they defected to the other side.

HENDRIX

Not Redding.

SPRINGSTEEN

I just spoke with Debbie a month ago. She was loyal to our side.

HENDRIX

Who knows with Morrison.

CLAPTON
No way. He was solid.

SPRINGSTEEN
Point is, Christopher, that we need
to get you educated enough to be
able to heal the Great Rift once
and for all. The high counsel -

CHRISTOPHER
I hear metal.

SPRINGSTEEN
Metal?

CLAPTON
Here?

Christopher suddenly dashes off down the hallway.

HENDRIX
Christopher, hold up!

The four take up pursuit, as Christopher runs. The MUSIC gets louder as he approaches a "T" in the corridor. Just as he is about to run around the corner, Tyler grabs him around the waist, pulling him back from the intersection. As he does so, a strange-looking motorcycle and rider ZOOM by, just inches away from where Christopher would have been standing.

CLAPTON
Who was that?

SPRINGSTEEN
C'mon! Let's go!

INT. ANTECHAMBER - DAY

The Triumvirate stand in the antechamber with Petty.

LENNON
What does he want?

PETTY
He says he carries a message from
Chaos.

The three regard each other in puzzlement.

INT. HIGH COUNSEL CHAMBER - DAY

The Triumvirate stand atop the stage, waiting for the arrival of the messenger from Chaos. The triangular table is filled with the counsel members and the denizens are jammed into the balconies all around the grand hall.

The huge doors suddenly begin to open as metal MUSIC precedes the rider. The stranger is riding a hellish-looking motorcycle slowly into the chamber. At the halfway point up the aisle, it halts.

The rider dismounts and kickstands the bike as the crowd's murmuring dies down. The rider regards the hall through his dark visor before reaching up and removing the helmet. It is MEATLOAF and he squints as his eyes adjust to the light. Lennon exchanges glances with Cash and Dylan.

Meatloaf strides slowly up toward the triangular table and the high counsel members look disdainfully at him. Smirking back at them, he climbs the steps to the stage and stops at the top to stare at the Triumvirate.

Approaching the lectern and placing his helmet upon its surface, he reaches forward and rudely RIPS the microphone from its mounting.

A high-pitched FEEDBACK WHINES as the Hitman, who is standing on the side of the stage, takes a few threatening steps forward before Lennon halts him with a tentative wave.

Meatloaf looks over at Reed who has stopped in his tracks and then chuckles. Then, he speaks into the microphone, but his words are garbled and unintelligible.

The high counsel members scramble for their earpieces and then Petty FLICKS a switch on the wall as the public address and translation system is initiated for the denizens in the balconies.

MEATLOAF

...and mighty! The Overlord Chaos,
in all his wisdom, has issued a
demand to you! He knows that
you're harboring the Unifier!

The crowd HUSHES suddenly.

MEATLOAF (CONT'D)

He knows that you are attempting to
tell him lies and make him believe
that he can...

(begins chuckling)

(MORE)

MEATLOAF (CONT'D)
 ...heal the Great Rift. The truth
 is that he can't! No one can!

Gazing down at the high counsel members who are sneering at him, he continues.

MEATLOAF (CONT'D)
 So, my Lord Chaos offers, "Give it
 up!" This bullshit is getting
 annoying.

The crowd is mortified.

INT. HIGH COUNSEL CHAMBER (BALCONY) - DAY

Christopher and his Bodyguards enter a balcony room through a doorway and rush up toward the railing which overlooks the stage below. Members of YES stand aside in order to allow the group through. Christopher looks down on the stranger as he continues to speak.

INT. HIGH COUNSEL CHAMBER - DAY

MEATLOAF
 If the Unifier can hear me now
 ...and I know he can...I say to
 you, "Give up this foolish quest to
 save rock and roll. There is no
 remedy! These people are lying to
 you! Rock and roll is dead!

The crowd ERUPTS in outrage. Meatloaf scans the great ocean of people and then looks slowly to his left at the balcony two levels up. His eyes lock on Christopher's.

MEATLOAF (CONT'D)
 It is a useless gesture and a lost
 cause.

INT. HIGH COUNSEL CHAMBER (BALCONY) - DAY

CHRISTOPHER
 (shouting across the
 chamber)
 Traitor!

The crowds turn to look up at the Unifier.

INT. HIGH COUNSEL CHAMBER - DAY

Meatloaf smiles.

MEATLOAF

The Overlord, in all his mercy,
demands that you deliver this whelp
to his hands in one week's time.

The Hitman shakes his head and is visibly angry.

MEATLOAF (CONT'D)

If you don't, he will order the
systematic assassinations of all
your precious high counsel members!

The crowds breathe in sharply at these words. Some of the
high counsel members stand in indignation.

MEATLOAF (CONT'D)

(sneering)

He's given you a week because he
knows how much you just love to
debate things here.

The Hitman steps forward, but the stranger turns quickly in a
defensive stance.

MEATLOAF (CONT'D)

Ah, ah, ah...don't shoot the
Messenger.

Reed is furious.

MEATLOAF (CONT'D)

(shouting to the crowd)

One week!

He then TOSSES the microphone to the stage floor and takes
his helmet. Descending the stage steps, he scowls toward the
high counsel table.

MEATLOAF (CONT'D)

Later, dickheads!

Donning his helmet, he climbs on his "Bat Out of Hell" bike
and cocks the kickstand, FIRING UP the engine and SPINNING
the back wheel, leaving a huge skid mark on the shiny white,
tiled floor.

Riding toward the wall and up the ramp-like conjoining structure of the floor and wall, he propels the bike into flight with a BOOST of fire and sound, SMASHING through a huge, round, stained glass window depicting Bill Haley and the Comets. A rainbow of glass RAINS DOWN upon the stunned counsel members and denizens.

The Hellcycle flies off into the skies, away from the tower.

INT. ANTECHAMBER - DAY

Christopher is standing before the Triumvirate.

LENNON

Now that Chaos knows you're here,
we must ensure that you are taken
to a safe house.

CASH

A place where no harm will ever
come to you.

CHRISTOPHER

But they're gonna start killing
people if I'm not turned over to
them.

DYLAN

We know what he said. But you must
understand that Chaos has never
killed anyone. That is something
that is inconceivable. He's
bluffing.

LENNON

Regardless, you are to go to the
safe house with your Bodyguards.
They'll make sure that no harm
comes to you.

CHRISTOPHER

But we should just make sure -

CASH

You are the only important person
right now, Christopher. Don't
argue. There's very little time.

Christopher looks at the Triumvirate with restrained thoughts.

CHRISTOPHER

Where is this safe place?

LENNON
It's called...the Farm.

INT. DARK TOWER (CHAOS' CHAMBERS) - NIGHT

Cooper slowly lowers the black obsidian crystal ball he has been gazing into and walks toward a set of sliding doors. At his approach, the doors slide open and it is revealed to be an elevator. He steps inside and the doors close.

INT. ELEVATOR - NIGHT

Cooper looks at the keypad buttons, but instead of floor numbers, they are listed in ascending years, starting at 100 and going up to 4,000 years. He presses the "4000 YRS" button and the elevator begins to descend. The buttons light up as the elevator climbs downward: "100, 200, 300", etc.

As the elevator climbs slowly downward, a MUZAK VERSION of "School's Out" plays softly. Cooper begins to hum the song gently then begins whisper-singing the words.

Tapping his finger against his leg, the "4,000 YRS" button lights and the elevator halts. The doors slide open.

INT. WIZARD'S DEN - NIGHT

Cooper steps out of the elevator and into a strange chamber filled with odd assortments of PEOPLE and objects. As he strides slowly through the room, he has to dodge several self-propelled objects which float randomly about the chamber.

The people, male and female alike, are dressed in outlandish outfits and are carrying various odd-looking items. They are the MOTHERS OF INVENTION (JIMMY CARL BLACK, BUNK GARDNER, ART TRIPP, IAN UNDERWOOD, DON PRESTON, HOWARD KAYLAN, MARK VOLMAN, JIM PONS and AYNSLEY DUNBAR). No one seems to pay any attention to Cooper as he approaches a man seated in a chair with his back to the Overlord. The chair swivels around and FRANK ZAPPA smiles deviously.

CHAOS
We have to talk.

INT. GREAT TOWER (READY ROOM) - DAY

Christopher is sitting on the huge windowsill of the room where the Bodyguards are checking and assembling their guitars.

Tyler is sitting on a chair with his feet up, relaxing. Springsteen, Hendrix and Clapton begin taking multiple guitar picks and hiding them on their persons.

CHRISTOPHER

What are you guys doing?

HENDRIX

You never know when you're gonna need another pick.

The others chuckle and nod. Christopher looks over at Tyler who is smiling.

CHRISTOPHER

So, what's your weapon?

Suddenly, Tyler looks up in exasperation.

TYLER

You kidding?

Christopher stares on incredulously. Tyler sits up, takes a deep breath as if to shout.

SPRINGSTEEN

NO, NO, NO! Save it.

Tyler lets out a great sigh.

TYLER

You'll find out soon enough, kid.

EXT. FIELDS OF DESOLATION - NIGHT

Members of TWISTED SISTER (DEE SNIDER, JAY JAY FRENCH, EDDIE OJEDA, MARK MENDOZA and A.J. PERA) and BLUE OYSTER CULT (ERIC BLOOM, DONALD ROESER, ALLEN LANIER, JOE BOUCHARD, ALBERT BOUCHARD and RICK DOWNEY) are walking amongst refuse in vast fields which stretch out before the Dark Tower, which can be seen in the distance. The members are picking through thousands of broken, rusted, old instruments.

BLOOM

I hate this shit duty.

Suddenly, the sound of metal MUSIC is heard and they all look up to see Meatloaf passing overhead on his Hellcycle, flying toward the Dark Tower.

SNIDER

How many asses did he have to kiss to get that gig?

MENDOZA

One...big...ass.

The others begin chuckling and agreeing.

ROESER

(mocking voice)

My Lord Chaos, you look fabulous today! May I lick your boots clean?

FRENCH

(also mocking)

And may I say that this wall paper really compliments your complexion?

The others laugh loudly as they continue to pick through the trash.

EXT. DARK TOWER (LANDING PAD) - NIGHT

Meatloaf LANDS his Hellcycle on a big "M" which is painted on the surface of the roof of a tower spire.

INT. DARK TOWER (OSBOURNE'S CHAMBERS) - NIGHT

Meatloaf enters the Dark Lieutenant's chambers with his helmet tucked under his arm. Osbourne approaches him as Meatloaf bows his head slightly.

MEATLOAF

Much better light here, my Lord.

OSBOURNE

What happened?

MEATLOAF

Just like you said it would. I delivered the message and the saw the pigs' faces turn white when I mentioned "systematic assassination".

Osbourne grins deviously.

MEATLOAF (CONT'D)

The Hitman was salivating about the prospect of getting his grubby little hoofs on me, but pig Lennon had him on a short leash.

Osbourne chuckles as he turns to a table and POURS a glass of whiskey for the Messenger.

MEATLOAF (CONT'D)
 After delivering the message, I
 made my exit...
 (a beat as he accepts
 glass)
 ...through their stained glass
 window!

OSBOURNE
 Excellent.

MEATLOAF
 Oh, and...one more thing. The
 Unifier. He was there.

Osbourne hesitates, losing his smile.

MEATLOAF (CONT'D)
 He is a mere boy, sir. Honestly.
 Just a boy.

Osbourne nods and PATS Meatloaf on the shoulder.

OSBOURNE
 Gramm said that he was a boy, but I
 didn't know whether or not to
 believe him. Well done, Messenger.

INT. GREAT TOWER (HALL) - DAY

"Murder, Incorporated" BEGINS as CAMERA is facing down a great corridor in the Great Tower. Around a corner from the right come Christopher in the lead and, to his flanks, Springsteen and Clapton on his right, and Hendrix and Tyler on his left. They are walking in stride.

CAMERA follows group to a drawbridge that slowly opens, revealing a road beyond leading into a wooded landscape. They begin crossing the bridge.

EXT. GREAT TOWER (DRAWBRIDGE) - DAY

Christopher and his Bodyguards walk across the bridge and CAMERA begins to rise, still watching their progress toward the wood tree line in the distance. CAMERA continues to rise toward the heavens until it passes through clouds, losing sight of the group.

EXT. THE FIRMAMENT - NIGHT

CAMERA continues to rise in the heavens until it is dark and the stars begin to appear. Ziggy Stardust moves toward the camera out of nowhere.

STARDUST

What perils await them, none can foresee. But the Farm is merely a temporary safe haven for the Unifier. The Farm...a neutral territory where neither side may battle. It is a place where music cannot harm, but is used for the purposes of relaxation and insight.

Stardust moves backward as his cloak begins to envelope the heavens.

STARDUST (CONT'D)

Christopher will soon learn why he is so special. He is soon to learn the true meaning of rock and roll.

CAMERA turns slowly to white light.

EXT. FARM ENTRANCE - DAY

Christopher and his Bodyguards approach the corral fence of the safe haven. There is a broken down wooden gate and a ranch sign above which reads simply, "The Farm."

CHRISTOPHER

The Farm.

He approaches the corral fence, upon which is attached a small note.

CHRISTOPHER (CONT'D)

(reading)

Notice. This facility does not allow the entrance of negative thoughts or music. Shed your worries and enjoy your visit. You may stay as long as you like. Willie Nelson, Proprietor.

As if in response to his words, a GIRL on a horse is riding toward them on the road from the fields beyond the gate. As she approaches, she slows, then stops. It is JEWEL.

JEWEL

Welcome to the Farm, gentlemen.
The Prophet is expecting you.
Would you kindly follow me?

She turns the horse about and begins riding slowly back up the dirt road. Christopher and the Bodyguards start to follow her.

CHRISTOPHER

Who's the Prophet?

CLAPTON

Lead Belly.

CHRISTOPHER

Who's that?

The Bodyguards halt and all turn to look at Christopher.

CHRISTOPHER (CONT'D)

What?

They turn and continue following Jewel up the road. They reach the summit of the gentle hill and pause to look out over a vast, beautiful valley. Far below, a ranch-like establishment can be seen.

JEWEL

(to Tyler)

Is that really the Unifier?

TYLER

Yeah...and I'm his Bodyguard.

Jewel stares at Christopher until he catches her gaze and then looks quickly away. They continue down the hill toward the Farm.

SPRINGSTEEN

You know, I applied here to become
a full-time resident.

Hendrix and Tyler roll their eyes and exchange glances.

SPRINGSTEEN (CONT'D)

My application is currently being
reviewed.

HENDRIX

Yeah, we know. We already heard
about it.

TYLER
 (under his breath)
 Every time we talk.

SPRINGSTEEN
 I'm just sayin'.

INT. ANTECHAMBER - DAY

Lennon is sitting by himself at a table, deep in thought. Johnny the Baptist enters the room and Lennon looks up worriedly.

CASH
 Ever since the Unifier arrived from the Other Side, the Great Rift has been growing exponentially. Just like the Prophet predicted.

LENNON
 It is out of our hands now, Johnny.

CASH
 Perhaps something can be done to safeguard their mission.

As they speak, CAMERA moves away from them and travels through the door, revealing:

INT. GREAT TOWER (HALL) - DAY

The members of CREED (SCOTT STAPP, MARK TREMONTI, SCOTT PHILLIPS and BRIAN MARSHALL) are eavesdropping outside the door to the antechamber.

STAPP
 (in a whisper)
 We gotta do something to help the Baptist.

The others nod in agreement.

EXT. THE FARM - DAY

The Bodyguards and Christopher are approaching a communal gathering. There are primitive huts and there is soft MUSIC playing, mostly acoustic guitars STRUMMING and LOW SINGING. There are many ARTISTS gathered around a large fire, PLAYING or eating, and TAPPING their feet and hands to the music.

In a PAN of the area can be seen the following: JERRY GARCIA, JOHN DENVER, members of THE BAND (ROBBIE ROBERTSON, RICHARD MANUEL, GARTH HUDSON, RICK DANKO and LEVON HELM), ARLO GUTHRIE, MIKE BREWER and TOM SHIPLEY, MUDDY WATERS, BILL WITHERS, CHARLIE DANIELS, CONWAY TWITTY, JOE WALSH, PETER YARROW, PAUL STOOKEY and MARY TRAVERS, LES PAUL, PAUL SIMON and ART GARFUNKEL, RINGO STARR, JONI MITCHELL, members of the EAGLES (DON HENLEY, GLENN FREY, RANDY MEISNER, BERNIE LEADON, DON FELDER and TIMOTHY B. SCHMIT) HARRY CHAPIN, JOAN BAEZ, KENNY ROGERS, FIONA APPLE, BRUCE HORNSBY, JIM CROCE, BARRY MANILOW, JUDY COLLINS, RICHIE HAVENS, COUNTRY JOE MCDONALD, TOM PAXTON, THE COWSILLS, JIM SEALS and DASH CROFTS, and members of the MARSHALL TUCKER BAND (DOUG GRAY and TOY CALDWELL).

Jewel rides slowly off as WILLIE NELSON approaches the group.

NELSON

Welcome, friends. I invite you to sit, eat and play with the residents of the Farm.

Hendrix, Springsteen and Clapton wander off toward the gathering.

NELSON (CONT'D)

Christopher...we have very little time...

He begins steering Christopher away from the gathering as Tyler wanders off toward the table of food.

NELSON (O.S.) (CONT'D)

And you have much to learn.

CAMERA pans to the left and the Bodyguards are seen starting to break out their guitars in order to jam with the rest. "Black Water" BEGINS as the scene FADES.

EXT. DARK TOWER - NIGHT

"Hey Stoopid" BEGINS as CAMERA runs along the ground toward the Dark Tower, moving up the stairs, along the cobblestone walkways and through the great doors.

INT. DARK TOWER - NIGHT

The hallway of the Dark Tower is infested with crawling creatures and spider webs and different personnel can be seen milling about with specific tasks. The stonework and statues move in synch to the MUSIC as CAMERA moves through the abode of the Overlord Chaos.

Traveling up the stairways and through more corridors, CAMERA reaches Chaos' chambers and then into the open elevator, through the floor and down, down into the shaft it descends.

CAMERA continues deeper and deeper until resting at the bottom stone floor where the cable assembly is attached. There, a door is passed through and the Wizard's Den is revealed.

INT. WIZARD'S DEN - NIGHT

CAMERA moves toward Cooper and Zappa as they are sitting at a table. All around them, the Mothers of Invention are busy with their secret devices. As CAMERA halts on the two, their conversation becomes audible.

CHAOS

...and I'm concerned about our chances of capturing the Unifier. The incompetence of my number two is glaringly evident.

Zappa suddenly jumps up and begins to move toward his desk.

ZAPPA

Oh! This new instrument is wonderful! I must show it to you! It is made of titanium and fits right into the palm of - wait...
(a beat as he begins to move random things on desk)
Where is it?

He continues rummaging through his personal belongings. The desktop is terribly cluttered. Cooper looks impatient.

ZAPPA (CONT'D)

Wait! I never showed you the highlight of Aynsley's new clarinet! There's so much new stuff that needs to be - Oh! Here's that coin I was telling you about!

Zappa picks up the coin and examines it closely by holding it near his right eye.

ZAPPA (CONT'D)

What a nice portrait of you, sire. Although I must say, they've made quite a mistake on your nose. Look, it's crooked and -

(MORE)

ZAPPA (CONT'D)
 (gazing at Cooper)
 Oh, wait. Your nose is quite
 crooked, isn't it? Well, I assume
 the artist -

CHAOS
 (POUNGING fist)
 Enough!

The room shimmies as dust falls from the ceiling and a deep
 RUMBLING is heard within the walls. Several of the flying
 experiments CRASH into random objects. The place grows
 quiet. Zappa stows the coin slowly into his pocket.

CHAOS (CONT'D)
 Can you send me to the Other Side?

ZAPPA
 I thought we'd already established
 that I could, sire.

CHAOS
 How long will it take?

ZAPPA
 I already discussed with you the
 intricacies of -

CHAOS
 How long?

ZAPPA
 As soon as you deliver to me the
 Unifier, I will be able to write
 the music that will send you across
 the void.

CHAOS
 Well...I'm working on that.

ZAPPA
 There's simply no way without the
 boy. The Baptist said that -

CHAOS
 (furiously)
 I told you not to talk with him!
 Or anybody on that side!

ZAPPA
 (smiling sarcastically)
 You speak of your enemies...not
 mine, sire.

(MORE)

ZAPPA (CONT'D)

Why don't you release me so that I may continue my research as I see fit. Instead of being a performing monkey for his Excellency?

CHAOS

I cannot release you. You're too much trouble when you're... unsupervised. Look what happened the last time I gave you a little leeway.

Zappa feigns confusion.

CHAOS (CONT'D)

The Backstreet Boys?

Zappa regards his nails on his right hand.

CHAOS (CONT'D)

I grow tired of your failed experiments. If you succeed in sending me over, you will have anything you desire.

ZAPPA

Your queen?

Cooper begins laughing uproariously. Suddenly, he calms himself as the rest of the Mothers look on with curiosity. Zappa has retained the smirk throughout their conversation.

CHAOS

She's all yours.

EXT. SOUL CITY (INSTRUMENT TESTING AREA) - DUSK

A signpost protrudes from the sandy desert floor. The sign reads "Soul City Instrument Testing Area - Ear Protection Required".

LEGEND: "Thirteen Miles West of the Great Rift"

A bunker building and sandbags abound in this battlefield-like setting. There are DISTANT EXPLOSIONS heard. PEOPLE are running about in battle gear and JANICE-MARIE JOHNSON steps up with a guitar.

JOHNSON

C'mon, let's go! I don't wanna be here all day!

EDWIN STARR is sitting at a table inside the bunker and is adjusting equipment in front of him. RICK JAMES is standing over him.

STARR

This new guitar oughta' rip the armor off any drum crawler.

JAMES

(shouting to Johnson)
Go, girl! Do your worst!

Johnson readies herself as she stands before a low sandbag wall. Looking out into the distance, she spies a mannequin in armor propped up on a wooden pole. She raises the pick and examines the instrument in her hands one last time.

JOHNSON

(shouting)
Get this!

She STRIKES the chord and a DEAFENING WAVE of music travels outward from the guitar in a purple haze. The wave speeds toward the mannequin, picking up velocity. And then...

Nothing.

Johnson looks on, stunned.

JOHNSON (CONT'D)

(yelling back toward the others)
What's up with that?

Starr, adjusting the equipment in front of him, is baffled.

STARR

What the hell...

He observes some meters.

STARR (CONT'D)

That chord should've blown away that dummy.

JAMES

Play that shit back.

Turning some dials and pushing a button, a monitor shows a slow motion depiction of the musical wave as it travels out from the point of origin. As it nears the target (a red dot on the screen) it suddenly fizzles and dissipates completely.

JAMES (CONT'D)
What the hell?

Johnson comes walking into the bunker and looks at the two men.

JOHNSON
Some kinda malfunction?

STARR
Try it again.

Johnson goes back to the point and STRUMS another chord, but the exact same thing happens. The mannequin remains unharmed. Johnson turns around to face the bunker.

JOHNSON
This damn thing's broken!

She STRIKES a chord and the wave HITS the bunker like a cyclone. The outer sandbags are shredded and the ceiling nearly caves in on the two occupants. Johnson runs up toward the bunker in a panic.

JOHNSON (CONT'D)
Edwin! Rick! Hey, are you all right?

They emerge from the torn bunker with sand in their hair. As they brush themselves off, they look back toward the mannequin and beyond.

JAMES
Some funky shit is brewin'.

STARR
Ain't no doubt.

EXT. THE FARM - DAY

Christopher and Nelson are walking along a grassy path and come to a barn. Nelson opens up the barn door and some doves fly out from the dark interior.

NELSON
(reverently)
You have listened to rock and roll all your life, Unifier. Here... you'll finally learn what it's really all about.

Nelson leads Christopher inside where straw can be seen all over the ground.

Christopher begins to hear a DISTANT, PRIMITIVE, TRIBAL DRUMMING. He hears a WAILING VOICE that doesn't sound like anything he's ever heard.

CHRISTOPHER

I can hear it.

NELSON

What you're hearing is not being played in the present, but in a distant past. It is the spirit of the roots of rock and roll.

They continue on and walk into the back of the barn. There, before them, sits an ancient MAN, his eyes closed in meditation as he is cross-legged on the ground. In front of him lies a beautiful guitar made of gold. All around him are WRITHING, SHADOWY FIGURES.

Christopher sees figures that he has seen only in scratchy black and white films or photos. Most of them he's never seen before now: LOUIS ARMSTRONG, FURRY LEWIS, RED FOLEY, DUKE ELLINGTON, BUKKA WHITE, ROBERT JOHNSON, MAHALIA JACKSON, JOHNNY SHINES, MA RAINEY and BESSIE SMITH...their spirits in smoky forms hovering around the Prophet, HUDDIE WILLIAM LEDBETTER, known more widely as LEAD BELLY.

Beyond the mystical figure is a mausoleum. Inscribed on the stone are the words, "Here lies Woody Guthrie...This Machine Killed Fascists."

Nelson turns to Christopher and puts a hand on his shoulder.

NELSON (CONT'D)

Now I'm going to leave you with Lead Belly for a while. Listen carefully to his teachings and you'll come to better understand why you are here.

Turning, Nelson departs the barn. Christopher continues to stare at the Prophet as the drumming abruptly ceases and the misty spirits vanish. Then, Lead Belly slowly opens his eyes and the pupils are white with cataracts.

LEAD BELLY

Come here, gentle child.

Holding out a hand, Christopher slowly stumbles forward and sits down in front of Lead Belly.

LEAD BELLY (CONT'D)

Listen well and learn the ways of your own soul.

Christopher watches carefully as Lead Belly picks up the guitar in front of him and STRIKES a chord. At that moment, the drumming BEGINS again as the Prophet smiles a satisfied grin.

INT. DARK TOWER (OSBOURNE'S CHAMBERS) - NIGHT

Osbourne is leaning on the huge, stone windowsill, looking out over the Fields of Desolation when the Dark Queen enters the chambers.

OSBOURNE
(without turning around)
Has there been any word from him yet?

GAGA
Nothing.

Osbourne is quiet.

GAGA (CONT'D)
So, what do you propose to do? You are in command in his stead, after all.

OSBOURNE
I can't make any decisions without him knowing about them.

GAGA
He has been gone for three days now! We must assume that he's left!

Osbourne stands and whirls around on the Dark Queen.

OSBOURNE
We assume nothing!

GAGA
But I thought you wanted to be in control, my love.

OSBOURNE
I do. But I don't want to assume anything. If he has truly gone, then I will take command.

GAGA
You are a warrior. Chaos is...at best...a manager. The differences between the two of you is vast.

(MORE)

GAGA (CONT'D)

And this is your war...not his.
You were the one who sent Foreigner
to recover the Unifier based on
your spy reports. You are the god
to whom everyone in this tower
answers. They respect you.

Osbourne turns and faces the window again.

GAGA (CONT'D)

You need to take the initiative and
lead your army to victory.

OSBOURNE

And what if he returns in the
meanwhile?

She smiles and places her hands on his shoulders.

GAGA

What if he returns and finds that
you have already succeeded where he
has yet failed?

The Dark Lieutenant turns slowly and finds a smile forming on
his lips.

OSBOURNE

What if I have the head of the
enemy awaiting him on a silver
platter?

GAGA

(excitedly)
The head of the Baptist.

Osbourne's gaze suddenly meets hers and they begin chuckling.

INT. THE BARN - DAY

Christopher is learning to play the guitar and write music.
There are interspersed scenes of Christopher listening while
Lead Belly shows him ghostly images of early rock and roll
groups and their progeny.

Rock MUSIC is a constant in the air throughout scene.

INT. GREAT TOWER (CASH'S CHAMBERS) - DAY

The Baptist is sitting at a large round table and is staring
attentively into an obsidian crystal ball. His lips are
moving, but no audible words are apparent.

Suddenly, metal music SOUNDS in the distance and becomes progressively LOUDER. Cash seems to break out of a trance and looks toward the door.

The door rudely SHATTERS as the members of OFFSPRING (JIM BENTON, DOUG THOMPSON, MARCUS, PARRISH, JAMES LILJA, RON WELTY, ATOM WILLARD, DEXTER HOLLAND, GREG K., NOODLES and PETE PARADA) begin to pour in through the door, STRIKING chords on guitars, using handheld keyboards and SHOUTING lyrics which tear massive holes in the walls.

Cash reaches deftly to his side and swings a guitar around, beginning to STRIKE retaliatory chords of his own as he ducks behind a fallen table.

INT. GREAT TOWER (HALL) - DAY

The Hitman, Lou Reed, hears the explosive SOUNDS coming from down the corridor. Quickly, he swings his guitar around to his front and races toward the sounds.

INT. GREAT TOWER (CASH'S CHAMBERS) - DAY

The Baptist is backing himself into a corner as the members of Offspring close in on him. Suddenly, his guitar is SHATTERED into pieces and he backs up against the wall. The music stops.

HOLLAND

Baptist.

CASH

Now, Jim...think carefully about your next move.

HOLLAND

I already have. Say "good night," Johnny.

Holland takes a deep breath, but before he can release it, a deafening chord is STRUCK and half the members of Offspring fall to the floor in agony. As the rest turn, they see the Hitman STRIKING his next chord with a stony face. They attempt to take cover, but it's too late. Another melodious wave HITS the others.

CASH

(shouting toward Reed)
Enough, enough!

Holland stands slowly before raising his hands tentatively toward the ceiling.

HOLLAND
(shouting)
You're a dead man!

Reed deftly rolls away just in time to avoid the lyrical BLOW and STRIKES another fatal chord on his guitar. Holland FALLS to the floor and then there's only silence.

After a long moment, Cash rises and surveys the carnage. Reed walks slowly over and looks down at the remains of Offspring.

CASH
They're dead.

REED
I had no choice, Johnny.

CASH
There are always choices.

INT. ANTECHAMBER - DAY

The Triumvirate are seated at a table.

LENNON
Did any of them survive?

The Baptist shakes his head sadly.

DYLAN
Man, this is bad.

CASH
I tried to talk to them, but they refused to listen. And before they could take me, the Hitman showed up and leveled them all.

LENNON
We have to send a conciliatory message to Chaos. He has to know that this was not our intention and that this has got to end.

CASH
One death is too many.

DYLAN
Do you think that Chaos will listen? After all, this is the first recorded death in Electric Land. And we're the killers.

LENNON

Perhaps we should wait to see how they react to this unfortunate circumstance. Chaos can't be stupid enough to start a war because his assassination attempt failed.

The other two look on incredulously.

CASH

Let's hope not.

LENNON

I want no retaliation for this.

DYLAN

Definitely not.

CASH

Agreed.

INT. GREAT TOWER (CREED'S CHAMBERS) - DAY

The members of Creed are assembling their instruments and packing other clothing.

STAPP

And then, we go to Soul City to arrange for a little rendezvous with Chaos' son.

The others nod as they continue to pack.

STAPP (CONT'D)

If Chaos thinks he can attempt an assassination on Johnny without repercussion, he'll come to know true penance.

There is muttered agreement.

INT. THE BARN - DAY

Intercut scenes follow of Christopher learning about meter, beat and rhythm, as well as using his voice on the scales.

INT. ANTECHAMBER - DAY

The Triumvirate are in a meeting.

LENNON

Is it safe?

CASH

He's a reasonable man. I've spoken with him hundreds of times. A little eccentric, but...

LENNON

Well, then, be my guest.

Cash departs the antechamber quickly.

DYLAN

Do you really think it's wise for the Baptist to be talking to the Wizard?

LENNON

At this point, what could it hurt?

EXT. SOUL CITY (FRONT GATE) - DUSK

The outer rim of Soul City looks like a military compound. The entire city is encircled by a high, chain-link fence with concertina wire all around. There are watchtowers and huge spotlights everywhere and military vehicles roam the streets with booted FOOT SOLDIERS in tow.

The members of Creed stand outside the front gate of the city near a small guardhouse. WILSON PICKETT is standing in front of them as SNOOP DOGG, smoking a short cigarette, stands behind him.

STAPP

You do understand what we're talking about here, don't you? Unnoticed, right?

PICKETT

Yeah, I got you. Invisible, like.

STAPP

As quick as we can.

PICKETT

Snoop'll hook you up on the next flight.

STAPP

Great.

PICKETT
Now, about payment.

Creed looks around with concern.

STAPP
I have friends on the high counsel.
I can personally guarantee that an
order for three thousand guitars
and four drum crawlers, as well as
fifteen hundred keyboards is
received by week's end.

SNOOP
That's a start.

Pickett nods in agreement.

STAPP
Now, c'mon, Wilson! You know
that's more than fair!

SNOOP
One hundred fifty microphones.

STAPP
Microphones? That's not possible!
No, I can't. That's too much.

PICKETT
No microphones, no chopper.

The members of Creed read each other's faces. After a few moments of silence, Snoop turns and waves at COOLIO who is standing near the guardhouse. He begins to pull the gates of the compound shut.

STAPP
All right, all right! One hundred
microphones! Nothing more.

PICKETT
(smiling as he extends a
hand)
Deal.

EXT. THE BARN - DAY

Christopher steps out of the barn and into the bright sunlight as "Aquarius/Let the Sunshine In" by the 5th Dimension PLAYS.

He begins walking away from the barn and along the grassy dirt road toward the hills in the distance.

INT. DARK TOWER (LOADING DOCK) - NIGHT

A group of large wooden crates are stacked haphazardly in a large loading dock. There is debris and trash all over the ground. In the distance, load lifting equipment moves back and forth, carrying other large crates.

One of the crates in the foreground begins to be STRUCK from the inside as the wood splinters and expands. Finally, the side of the crate is KNOCKED away and the members of Creed cautiously peer out into the large bay. They begin to climb out of the crate and look about. They are dressed in dark clothing and are wielding guitars and a keyboard.

Walking out into the loading dock area, they appear to be unnoticed. Quickly and cautiously, they make their way toward the exit.

INT. DARK TOWER (MANSON'S CHAMBERS) - NIGHT

MARILYN MANSON is standing on a stool and adjusting the lengths of chains which hang from the ceiling of his chambers, the ends of which are adorned with rusty hooks. He appears to be enjoying their sharpness when his mother, the Dark Queen, enters.

GAGA

Have you made any music today?

Manson ignores her.

GAGA (CONT'D)

(shrieking)

Marilyn!

MANSON

No...mother. Have you?

GAGA

This is not about me. This is about how you just hide out here with your little whore playing disgusting roleplaying games...not eating and building these ridiculous...contraptions. Your father -

MANSON

My father is too fucking busy to even know that I'm alive! And don't call my girlfriend a whore!

GAGA

(measured)

Your father knows you're alive, sweetie. He just wants you to take some initiative.

MANSON

(tiredly and
sarcastically)

Calgon...take me away.

Without a sound, Pink enters through a chamber doorway with a towel wrapped around her and wet hair. She strides slowly toward Manson, who hops down off the stool to embrace and kiss her. Gaga makes a nauseated face.

GAGA

Perhaps your father can recommend you for work in the Grunge department or -

MANSON

(pulling his lips away
from Pink's)

Oh, please, mother. That's old school crap.

PINK

My baby's better than that. He's got big plans for Electric Land when he takes over.

GAGA

If...he takes over.

The two look at the Dark Queen with sneering gazes.

Suddenly, from the alcoves above, the members of Creed swoop down and LAND on the stone floor with ropes and instruments ready. They appear not to notice Gaga, but swarm around Manson and Pink.

MANSON

(holding Pink in a tight
embrace)

Get back!

Pink immediately SCREAMS, but the members duck and roll out of the way, immediately tossing a lasso around the pair.

Gaga slowly backs away and then hides behind a column, watching as her son and his girlfriend are wrapped in the rope and duct tape is placed roughly over both their mouths. They are both speedily tied up at the ankles, knees, wrists and arms, still in their embrace.

The group picks up their quarry and make their way cautiously out of the chamber.

Gaga circles the column to remain out of their view. As they disappear through a doorway, she looks on, a small smile curling her lips.

INT. WIZARD'S DEN - NIGHT

Cooper floats about the chamber, examining different instruments of mass destruction, when Zappa approaches him quickly.

ZAPPA
Your Excellency...

CHAOS
I don't want to hear anymore about your new glasses.

ZAPPA
No, not that. I know how you abhor my spectacles.

CHAOS
Then what?

ZAPPA
I've just spoken with the Baptist.

CHAOS
(turning in fury)
Haven't I told you a thousand times about -

ZAPPA
(turning away)
All right...fine. I guess you don't want to know about the assassination attempt.

Cooper hesitates.

CHAOS
What are you talking about?

ZAPPA

If you despise my person so much,
why do you come and bother me all
the time? I don't have time for
your pestering. I'm too busy.

CHAOS

Enough! What assassination
attempt?

ZAPPA

(coolly)
What assassination attempt?

CHAOS

(steaming)
The one you just mentioned.

ZAPPA

Oh! You mean the one I found out
about through my *forbidden*
conversations with the Baptist?

CHAOS

(gritting teeth)
Yes.

ZAPPA

Well...your Highness...it appears
that your second-in-command has
taken it upon himself to order the
assassination of the Baptist.

CHAOS

What?

ZAPPA

It's as though you have already
passed on the mantel of power to
Osbourne, is it not?

CHAOS

Silence!

ZAPPA

(tsk-ing)
Temper, temper, my Lord. You're
liable to spur an aneurysm with
those outbursts.

CHAOS

Don't lecture me, Wizard!

ZAPPA
Apparently, Offspring blundered
into his chambers and tried to kill
him.

CHAOS
Tried?

ZAPPA
(chuckling deviously)
May they rest in pieces.

CHAOS
Dead? Who? Who was killed?

ZAPPA
Offspring is no more.

CHAOS
The Baptist murdered them?

ZAPPA
Oh, no, no, no. The Hitman did.

Cooper turns away and stares concernedly into the distance.

ZAPPA (CONT'D)
(sing-songy)
Mothers...I smell a war brewing.

Cooper walks toward the elevator in a daze. Entering the
elevator, he turns and stares outward with a faraway gaze.

ZAPPA (CONT'D)
Bring the Unifier to me, my Lord!

The elevator doors close slowly. Zappa begins to laugh out
loud as the Mothers join in on the fun.

INT. ANTECHAMBER - DAY

The Triumvirate are quietly discussing the events of the day
when the doors suddenly open. The members of Creed enter the
antechamber, with Tremonti wheeling in a small crate behind
them.

The three cease talking and look up in puzzlement. Creed
comes to a halt in front of the table.

STAPP

Johnny? Masters Lennon and Dylan.
We know how you have been
struggling with the forces of
darkness. We know how your life
was nearly taken yesterday.

LENNON

What have you got there?

DYLAN

Weapons?

Stapp turns and indicates that Tremonti should open the large box. Tremonti opens the lid and he and Phillips DUMP the box forward, SPILLING a dazed Manson and Pink into a heap on the stone floor.

The Triumvirate comes quickly to their feet in shock.

LENNON

What have you done?

STAPP

We kidnapped Chaos' son...as a
bargaining chip. He will most
definitely seek revenge for the
deaths of Offspring members. We
thought that if we had custody of
his son, he would not dare strike
back at us.

TREMONTI

After all, they started this war.

PHILLIPS

And we were only trying to help
you, Johnny.

Lennon walks around the table to examine Manson and Pink.

LENNON

Are they hurt?

STAPP

No, we just tied them up and taped
their mouths.

DYLAN

How did you get into the Dark
Tower?

The members of Creed look around at each other.

DYLAN (CONT'D)
Never mind.

LENNON
Take off those ropes and remove the
tape.

Tremonti unties Manson and Pink and removes the tape over
their mouths.

LENNON (CONT'D)
(squatting down)
Are you all right?

MANSON
Eat me, pig!

Tremonti smacks Manson in the back of the head as Pink
scrambles to her feet and tackles Tremonti, SCREAMING into
his face. Manson attempts to move, but the others surround
him. Tremonti struggles to gain control of Pink as Phillips
comes to his defense. They wrestle her over to the others.

CASH
Put them in a safe place. This
unfortunate misunderstanding may
just work in our favor.

Creed members lead the two out of the chamber after re-taping
their mouths.

LENNON
We need to send a message to Chaos
now. We need this to end before it
turns into something terrible.

DYLAN
Johnny, I'm afraid that you
underestimate the Overlord. He
will not parley with us after this.

CASH
We'll see.

INT. DARK TOWER (CHAOS' CHAMBERS) - NIGHT

Cooper emerges from the elevator and goes immediately to the
doors, opening them. His personal guards, members of Poison
and Motley Crue, are standing there.

CHAOS

I want Osbourne in my chambers
immediately! I want him here
yesterday!

EXT. THE FARM - DAY

Christopher wanders slowly into the center of the Farm
inhabitants and the Bodyguards immediately see him and jump
to their feet, racing over to him. They surround him,
smiling and giddy.

SPRINGSTEEN

You've been gone for five days!
Are you hungry?

Christopher nods and smiles.

CHRISTOPHER

I could eat a horse.

TYLER

Don't let Jewel hear that, kid.

They laugh as they escort him toward the table of food and
drink.

INT. DARK TOWER (CHAOS' CHAMBERS) - NIGHT

Osbourne is standing before a furious Cooper.

CHAOS

What makes you think that you're
intelligent enough to make these
kinds of decisions?

OSBOURNE

I was doing what I thought was
right.

CHAOS

What you thought was right? What
are you talking about, little man?
Do you have even the slightest
concept of what you've done? You
caused the murders of an entire
group of musicians for the first
time in Electric Land's history!
You, Osbourne!

OSBOURNE

But you were going to assassinate
the Baptist!

CHAOS

Assassinate the Baptist? Are you
insane? I wasn't going to kill
anyone! Have I ever ordered anyone
killed before? We do not kill each
other!

OSBOURNE

Am I supposed to read your mind?

CHAOS

I would be satisfied if you could
read a book!

Osbourne holds in his wrath.

CHAOS (CONT'D)

Something you wish to say,
Lieutenant?

The Dark Lieutenant holds his tongue.

CHAOS (CONT'D)

Speechless? Hmm?

Cooper turns and picks up a silver guitar from a display
stand and straps it over his shoulder. Osbourne looks a bit
concerned.

CHAOS (CONT'D)

The Wizard created this instrument
of destruction only days ago.

He adjusts the strap and looks at the dials on the guitar
body.

CHAOS (CONT'D)

He told me that it has the power to
literally strip the flesh off a
human body...right down to the very
bone.

He then adjusts the tightness of the guitar strings.

CHAOS (CONT'D)

Do you think the Wizard exaggerated
its power?

Osbourne studies the Overlord carefully.

CHAOS (CONT'D)

I'm not sure I believe his claims.

Cooper retrieves a pick from the display stand and fiddles with it in his fingers.

CHAOS (CONT'D)

I have labored very long to bring dignity to this Tower. You have decimated all my credibility with one, fatal, mind-numbingly stupid judgment call.

Osbourne is now nervous. He watches a bead of sweat roll down the Overlord's temple.

CHAOS (CONT'D)

Perhaps it's time for Simmons to step up and become my number two.

There is a moment of silence, but then it is abruptly broken by a loud KNOCK on the door.

CHAOS (CONT'D)

Not now!

The door cracks open.

LEE (O.S.)

Sire...it's about your son.

CHAOS

What now?

The door opens and Tommy Lee walks timidly into the room.

LEE

He...uh...he's been...kidnapped.

Cooper's face suddenly flushes and he turns his guitar on Lee. STRIKING a tremendous chord, he watches as Lee's body is completely disintegrated, his bloody bones FALLING to the stone floor.

Osbourne stumbles backward in shock. The skull of the singer FALLS last atop the pile of bones.

Cooper's chest is heaving as he then rests the guitar back on its display stand. Walking toward the door, he steps over the bones, out into the hall and past the cowering guards.

Osbourne gazes at the pile of bones and then at the guitar.

INT. HIGH COUNSEL CHAMBER - DAY

The Triumvirate stands atop the stage behind Meatloaf who is at the lectern. The high counsel table is full and the denizens of the Great Tower are quiet. The Hitman is conspicuously absent.

MEATLOAF

(reading)

Therefore...with all due haste...
his Excellency, the benevolent
Overlord Chaos, bids you cease
hostilities on the inhabitants of
the Dark Tower at once. With the
safety of his beloved son in
jeopardy, Lord Chaos agrees to a
meeting between the two parties, to
be overseen by the Unifier.

Meatloaf pauses to peer out on the gathering through searching eyes.

MEATLOAF (CONT'D)

The leaders in Soul City have
graciously agreed to allow this
meeting to take place there, in
neutral territory, for they are
suffering the ill effects of the
Great Rift's constant expansion.
So long as Marilyn is safe, Lord
Chaos will stay his hand.

Lennon smiles and nods, but Dylan and Cash look incredulous.

EXT. THE FARM - DAY

Christopher and his Bodyguards are eating at a table of food when Nelson approaches them.

NELSON

Was it more than you anticipated?

CHRISTOPHER

(with full mouth)

Much more.

NELSON

And did you learn all that was
necessary?

CHRISTOPHER
(swallowing hard)
Yes. I know what it is that I have
to do in order to heal the Rift.

The Bodyguards look up in stunned countenances.

TYLER
You can really *heal* the Great Rift?
How?

NELSON
In good time, Steven. I have other
news that's just as important.

Now the Bodyguards look up in Nelson's direction.

NELSON (CONT'D)
A couple of days ago, Chaos ordered
an assassination attempt on Johnny
the Baptist.

CLAPTON
(standing)
What?

SPRINGSTEEN
What happened?

NELSON
Offspring infiltrated the Great
Tower and destroyed the Baptist's
chambers.

There is an anticipatory look on all their faces.

NELSON (CONT'D)
The attempt failed. Johnny lives.

A sigh of relief is breathed by all.

NELSON (CONT'D)
However...the Hitman killed all the
members of Offspring.

TYLER
Killed?

There is silence once more.

HENDRIX
That's impossible. No one's ever
died here.

NELSON

Nevertheless, they are no more. Creed has managed in the interim to kidnap Chaos' son and brought him to the Great Tower along with the prince's girlfriend.

SPRINGSTEEN

Oh, man.

NELSON

Apparently, this has worked in our favor. Chaos sent his Messenger to the Great Tower and offered terms of capitulation.

CHRISTOPHER

What's that mean?

NELSON

It means, he's halting any further aggression until you all sit down with his people and come up with a solution to the Great Rift's expansion.

(to the Bodyguards)

You are to accompany the Unifier to Soul City for a meeting between he and the Messenger.

CHRISTOPHER

Who's the Messenger?

CLAPTON

Meatloaf.

CHRISTOPHER

The traitor.

HENDRIX

He's a deceitful weasel.

SPRINGSTEEN

Are you ready to deal with this business?

CHRISTOPHER

It's going to require the construction of a musical piece that both sides will have to contribute to. Then I have to bring the two pieces together. Easy. I'm ready.

The Bodyguards and Nelson smile confidently.

NELSON

He's ready.

INT. SOUL CITY HEADQUARTERS - DUSK

In a huge, circular chamber, three men are sitting at a tinted glass oval table. The ceiling of the chamber is domed and is also made of tinted glass. Along the outer rim of the chamber, all around on the floor, is a clear glass walkway, through which one can view all the lower floors. Each successive level below possesses glass floors so that from the apex, one can literally see all the way down, through six levels to the bottom-most floor.

In the center of the chamber is a large, round glass cylinder, inside which are microphones and lights. It appears to be a sound booth.

Seated at the table are JAMES BROWN, BOB MARLEY, SLY STONE and PERCY SLEDGE.

MARLEY

And when they arrive, we must ensure that the Unifier is provided safety, above all.

BROWN

Absolutely. If we want this problem with the Rift to go away, we need this meeting to go off without a hitch.

STONE

Ever since this Rift appeared, our instrument sales have more than doubled.

Stone leans forward and removes his glasses.

STONE (CONT'D)

Both sides have been ordering our stuff in mass quantities. Do we really want this Rift to disappear?

SLEDGE

It's getting bigger, Sly. Bigger. The whole damn thing's like some black hole just waitin' to eat us up!

MARLEY

The safety of Soul City, and ultimately Electric Land itself, is more important than sales, Sly.

STONE

Yeah, but the healing of the Rift will only mean the destruction of Soul City's economy.

BROWN

Then we'll just have to find another commodity. We have so much more to offer, what with the advancements that our testing team is making.

Stone replaces his spectacles and leans back in his chair.

STONE

I believe that this is a mistake, brothers.

EXT. MAGIC BUS STOP - DAY

Christopher and his Bodyguards stand at the stop as Springsteen looks at his watch.

CLAPTON

So, tomorrow, we'll be arriving in Soul City for the meeting and hopefully clear up this whole mess.

SPRINGSTEEN

That's assuming that we catch this bus.

TYLER

It'll be here. I promise. Townsend said it's never late.

As if in response to Tyler's words, a bus is seen rising over the ridge in the distance, the MUSIC rolling over the hill before it.

TYLER (CONT'D)

Right on time, Bruce. Like I said.

The bus slows and stops near them. As the door opens, Tyler stares into the face of the driver, KEITH MOON.

TYLER (CONT'D)
Keith, you little bastard! How've
you been?

Moon smiles and waves them onto the bus.

MOON
I heard about your mission and
wanted to make sure that I was here
to see the precious cargo.

Christopher steps onto the bus and Moon looks at him.

MOON (CONT'D)
(to Clapton)
This is the...
(Clapton nods)
I thought he'd be taller, actually.
Welcome aboard, Unifier.

CHRISTOPHER
Pleased to meet you, Mr. Moon.

TYLER
(with a chuckle)
Mr. Moon.

Moon turns and gives Tyler a disappointed look.

MOON
Well, at least the kid knows who
the boss is around here, doesn't
he?

The bus begins to pull away from the stop and continues down
the road.

TYLER
Where's Mike, Roger and Pete?

MOON
They're in Hopeful Junction. Doin'
a gig with Rusted Root. I'm
supposed to pick them up there.

TYLER
Good. Then we'll have a place to
stay tonight, before the big
meeting tomorrow.

MOON
What meeting?

TYLER

The meeting at Soul Cit -

SPRINGSTEEN

Hey, Steve!

TYLER

What? I'm just trying to -

HENDRIX

No talk about the meeting, okay?

MOON

Now I'm out of the loop, too?

CLAPTON

It's nothing personal, Keith. It's just that things have become a little dicey.

MOON

Cool.

(looks back at the road,
losing smile)

I understand.

The bus continues to speed down the highway.

EXT. HOPEFUL JUNCTION (FRONT GATE) - DUSK

The Magic Bus pulls up to a long line of buses at the front gate of Hopeful Junction. The city is a shantytown and there are multiple hotels and clubs dominating the landscape.

As the buses move forward slowly, being inspected at the front gate guardhouse, Christopher is seated on the left side of the bus, gazing thoughtfully out the window. The Bodyguards are near the front of the bus, talking softly with Moon.

As the bus nears the guardhouse, Christopher sees a familiar bus leaving the city. As it nears, he can hear the words of the SONG: "Hello world, it's a song that we're singin', c'mon, get happy!"

Directly behind the Partridge Family bus follows the Magical Mystery Tour bus, driven by PAUL MCCARTNEY. The song PLAYS as it passes.

The Magic Bus moves forward and halts at the guardhouse. The door opens and STEWART COPELAND climbs aboard.

MOON
What's up, Stu?

COPELAND
(looking around
suspiciously)
Nothin' much. Working hard.

MOON
Lotta traffic today, man.

COPELAND
Always is.
(to the Bodyguards)
Guys.

The Bodyguards murmur their "hellos." Copeland looks curiously at Christopher.

COPELAND (CONT'D)
Who's the new guy?

CLAPTON
(coolly)
Another hopeful up-and-coming.

Copeland glances oddly at the Bodyguards.

COPELAND
Traveling on the Magic Bus. With
you guys.

SPRINGSTEEN
That's right.

HENDRIX
We saw him walking ten miles up the
road. There a crime against
thumbing a ride?

Copeland stares suspiciously at Hendrix.

COPELAND
What's your name?

CHRISTOPHER
Christopher.

COPELAND
Christopher what?

SPRINGSTEEN
Just Christopher, Stu.

Now, Copeland stares suspiciously at Springsteen.

COPELAND
(to Moon)
Don't move this bus.

Copeland gives another look at Christopher and then steps off the bus.

MOON
Why didn't you just tell him that
he's the Unifier?

HENDRIX
Not now, Keith.

The Bodyguards, Christopher and Moon can see Copeland as he goes into the guardhouse and gets on the phone. ANDY SUMMERS steps out of the guardhouse and stares up at the bus. He has a guitar in his hands.

SPRINGSTEEN
What now, guys?

CLAPTON
Relax. We don't know what's going
on yet.

Within two minutes, STING arrives and speaks with Copeland outside the guardhouse. Sting looks up at the bus and then nods before approaching the door.

Stepping inside the bus, Sting smiles amiably and looks immediately at Christopher.

STING
New guy in town?

CLAPTON
Picked him up on the highway. Said
he was looking for Hopeful.

STING
(to Christopher)
Christopher, is it?

Christopher nods.

STING (CONT'D)
What's your last name?

CHRISTOPHER
(smirking)
What's yours?

Tyler chuckles into his coat. Sting disregards his derision and looks back at Christopher.

SPRINGSTEEN

Look, Sting, we just told Stu that it was just Christopher.

STING

Is that your stage name?

Christopher nods again. He appears calm and disinterested.

HENDRIX

C'mon, man. We're beat.

Sting smiles and looks at Hendrix.

STING

Fine, Jimi. Sorry for the third degree, but those are the rules, you know?

HENDRIX

Yeah.

STING

All right, then. On your way, Keith. Make sure you stay at the Hard Rock Hotel. That's the nicest place in town. How long are you here for?

SPRINGSTEEN

We're not sure yet. Maybe a few days.

STING

Very good.
(to Christopher)
Well, good luck, young man.

CHRISTOPHER

Thanks.

Sting exits the bus and Moon moves the large vehicle forward through the gate into Hopeful Junction.

EXT. HOPEFUL JUNCTION (FRONT GATE) - DUSK

STING

(to Summers and Copeland)
Watch them. They'll probably stay at the Hard Rock.

As Summers and Copeland depart, Sting's eyes continue to follow the Magic Bus as it treks through the Hopeful streets.

STING (CONT'D)
(singing softly)
I'll be watching you.

INT. MAGIC BUS - DUSK

CHRISTOPHER
Why was that guy so suspicious?

SPRINGSTEEN
There've been rumors of the Police being fence-sitters in this whole mess and we didn't want to give out any information that might jeopardize the mission.

The bus passes clubs, hotels and bars with different, unique names like, "Hits", "Singles", "Studio 45", "CD-GBs", "RPM Club", "Platinum", "Solid Gold", "Oldies", "Doo-Wop Shop", "Cover Band", and "Novelties."

CHRISTOPHER
What is this place?

CLAPTON
This is Hopeful Junction...the city of hopefuls. All your wannabees and one-hit-wonders are registered here after they're bussed in from the desert reception station. If an artist or group hits it big, they end up being given an assignment or duty station in either the Great Tower or the Dark Tower, based on their music. Some go on to Soul City...

TYLER
Or...
(singing)
Funkytown.

CHRISTOPHER
What about the Farm?

CLAPTON
Ask Bruce about that.

Hendrix and Tyler begin chuckling.

SPRINGSTEEN

That's very funny, Eric. Right now, we gotta find a few rooms.

At that moment, the Hard Rock Hotel looms in the distance.

TYLER

Hey, the man said "Hard Rock Hotel." And look! Katy Perry's got a gig there tonight.

CHRISTOPHER

Who's Kitty Perry?

Tyler guffaws as he shakes his head.

INT. HARD ROCK HOTEL (LOBBY) - NIGHT

Christopher and the Bodyguards enter the hotel lobby.

HENDRIX

I'll go book the rooms.

CLAPTON

Right.

Tyler, Clapton and Springsteen lead Christopher into the tavern area.

INT. HARD ROCK HOTEL (BAR) - DUSK

The set-up is like an old twenties style nightclub. There is a circular bar in the center of the floor and a stage at the far end with lots of tables and chairs scattered around the room. There are many PEOPLE at the tables, none with whom Christopher is familiar. Soft reggae MUSIC plays as the four seat themselves down at a table.

A cocktail waitress approaches to take their order. It's PATTY DONAHUE, lead singer of The Waitresses.

DONAHUE

Hey, Steven.

TYLER

Oh, hey, gorgeous. Bring us four of my usuals, huh? And, uh...Christopher? Whaddaya want?

Christopher seems distracted.

DONAHUE

Don't worry, Steven. I know what boys like.

She winks and scuttles off toward the bar. Hendrix joins them at the table as the lights dim and a spotlight hits the stage curtain. They pull back to reveal Katy Perry standing in a still pose in a glittering, sequined gown. She begins to sing "I Kissed A Girl" as Christopher is completely enraptured.

Tyler gazes down at the boy's face whose jaw is open and eyes are fixed. Tyler elbows Springsteen and thumbs toward Christopher. Springsteen smiles and shakes his head. The drinks arrive and one is put in front of Christopher, but he doesn't seem to notice.

Perry finishes her song and makes eye contact with Christopher. As the curtains close on the stage and applause begins, he suddenly snaps out of his trance.

TYLER

So, Unifier. Whaddaya think of Kitty Perry?

Christopher sips his drink and coughs.

TYLER (CONT'D)

Easy there, tiger. Sip it.

Tyler pats him on the back as he chortles.

DISSOLVE TO:

INT. HARD ROCK HOTEL (BAR) - DUSK

Christopher and the Bodyguards are finishing their drinks. Other empty glasses litter the surface of the table. Hendrix lights up a cigarette.

HENDRIX

Almost time to tuck you in, stud.
You got a big day tomorrow.

CHRISTOPHER

(slurring speech slightly)
Actually, I'm not tired at all.
Besides, I wanna see Kitty's next set.

The Bodyguards laugh.

CLAPTON

It's not a request, Christopher.
You're coming upstairs to your
room, whether or not you're tired.

CHRISTOPHER

But I wanna see Kitty.

TYLER

I'll stay with him, fellas.

Springsteen shoots Tyler an annoyed look.

SPRINGSTEEN

No, he's gotta get some sleep.

HENDRIX

C'mon.

CHRISTOPHER

Yes, mother.

HENDRIX

You'll thank me in the morning,
kid.

INT. HARD ROCK HOTEL (UPSTAIRS HALL) - NIGHT

The elevator door opens and the group exits into the hallway.
They move toward the rooms.

HENDRIX

Eric and Steve, you got room twenty-
two. Me and Bruce got twenty-four.
Christopher...you're in the middle,
in twenty-three. There are two
doors in your room that lead to
both of our rooms. If you need
anything, just use those doors.
One of us will be posted outside
your door here at all times.

CHRISTOPHER

Can I talk to the warden?

Tyler laughs as the others gaze at him.

TYLER

C'mon...it was funny.

CLAPTON

Go in and get some rest.

CHRISTOPHER

Can anyone get me some paper and a pen. I have to work on some notes for the meeting tomorrow.

HENDRIX

The owner said that every room has writing paper and pens...just in case anyone's inspired.

CHRISTOPHER

Well, I don't wanna be disturbed at all tonight then.

CLAPTON

You won't be.

Christopher opens his door and enters the room. He murmurs a "good night" to the Bodyguards and closes the door.

HENDRIX

I'll be on watch for the first two or three hours. Then I'll wake you, Bruce.

The others agree and enter their respective rooms as well. Hendrix slides a chair up beside the door and sits down, making himself comfortable. He takes his guitar case and opens it, resting the instrument on his lap.

INT. HARD ROCK HOTEL (CHRISTOPHER'S ROOM) - NIGHT

Christopher listens at the two side doors which lead to the other rooms. He takes out some paper from the desk and a pen. Sitting on the bed, he begins doodling when the lights under both doors extinguish. He puts the paper and pen down on the bed and tip-toes over to his door. Opening it slowly and quietly, he peers out and can see Hendrix sitting alertly in his chair beside the door, STRUMMING and humming softly, a lit cigarette hanging from his mouth.

Closing the door quietly, he approaches the window in his room. Looking out, he notices the gargantuan neon sign outside his window, mounted to the front of the hotel. Looking down, he sees that the ground is not more than fifteen feet away. Looking back one more time, he turns his face to the ground and smiles to the SONG, "I'm Free."

EXT. HARD ROCK HOTEL - NIGHT

Climbing gingerly out onto the windowsill, Christopher dangles his legs over the edge and grabs hold of the mounts for the giant "Hard Rock Hotel" sign and begins climbing down toward the bottom of the sign. When he is close enough, he hangs from the mount and lets go, LANDING onto the sidewalk outside the hotel. Brushing himself off, he strides into the front door of the hotel.

INT. HARD ROCK HOTEL (BAR) - NIGHT

Christopher enters the tavern area and seats himself at the circular bar, watching the empty stage intently. The tavern is more packed than it was only an hour before.

MUSIC begins playing and applause starts. Christopher watches as THE MOTELS take the stage. MARTHA DAVIS begins to sing as Christopher appears disappointed. As he rounds toward the bar to order a drink, he's tapped on the shoulder.

PERRY (O.S.)
Is this seat taken?

Christopher turns and sees Katy Perry standing over him, smiling in his direction.

CHRISTOPHER
(gushing)
No.

Perry turns to the BARTENDER whose back is facing them.

PERRY
Jimmy? Two margaritas.

The bartender turns and it's JIMMY BUFFETT. He smiles and nods. There is a large green and yellow parrot behind the bar which begins bobbing its head to the music.

The two begin talking quietly as the drinks are put down in front of them and it's obvious that they are getting along very well.

DISSOLVE TO:

INT. HARD ROCK HOTEL (BAR) - NIGHT

A very drunk Christopher is barely able to keep his head up as he bears a silly grin on his face and stares blearily at Perry.

PERRY
Let's go upstairs.

CHRISTOPHER
(whispering loudly)
Okay!

She laughs as she helps him off the stool. Waving to Buffett, she smiles as she leads him out of the tavern, his arm over her shoulder.

INT. HARD ROCK HOTEL (UPSTAIRS HALL) - NIGHT

The elevator doors open and Perry and Christopher, laughing loudly, stumble out into the hall. Hendrix, who is still sitting in front of Christopher's door, stands suddenly, surprised and annoyed.

The two make their way toward his room.

HENDRIX
How the hell did you get out?
(a beat as he regards
Perry)
Where did you find him?

CHRISTOPHER
(slurring)
Margaritaville!

Perry bursts into laughter and then Christopher joins her.

HENDRIX
You *do* know he's only fifteen.

PERRY
Relax, Jimi...I haven't tainted him
...yet.

Opening the door to his room, Christopher leads Perry inside. Hendrix looks annoyed, but says nothing.

INT. HARD ROCK HOTEL (CHRISTOPHER'S ROOM) - NIGHT

Christopher stumbles over to the bed and FALLS face down on it. Perry laughs and follows him, moving the rest of his body onto the bed. She undresses him and tucks him under the blankets. Kissing him on the forehead, she looks around and notices the piece of paper on the night stand. Searching the pocket of her coat, she pulls out a red lipstick case. On the piece of paper, she writes something and then leans down to Christopher, who is already sleeping peacefully.

PERRY

Good night, sweetheart.

She kisses him on the cheek and departs the room.

INT. HARD ROCK HOTEL (UPSTAIRS HALL) - NIGHT

Perry exits Christopher's room and looks at Hendrix with a sheepish grin.

HENDRIX

I hope you know that you may have jeopardized a very important meeting that he has tomorrow.

PERRY

He'll be fine. Get over it. Ta-ta.

She giggles softly and walks off toward the elevator.

CUT TO:

INT. HARD ROCK HOTEL (3RD FLOOR HALL) - NIGHT

The elevator doors open and Perry exits the lift. She fishes a key ring out of her pocket and walks unevenly down the corridor. As she turns a corner, she is startled to see Sting standing in front of her door. Showing resolve, she walks past him and approaches her door, pointing the key toward the lock.

STING

Can I have a moment?

PERRY

I'm tired.

STING

Just a moment.

She ignores him and puts the key disjointedly into the lock. Before she can turn the key, Sting grasps her wrist and holds it firmly. She looks up at him, shocked.

STING (CONT'D)

A moment.

PERRY

Get...your hand...off of me!

STING

Why have you been avoiding me?

PERRY

Because we don't have anything to talk about.

STING

You said you'd help me.

PERRY

Yeah, well, that was before I knew what you had planned. I've changed my mind.

STING

No.

PERRY

No, what?

STING

You can't change your mind. Not about this.

PERRY

Bullshit.

STING

I'm not used to threatening people, but if someone crosses me -

PERRY

Look! I said, "no".

STING

Then you leave me no choice.

PERRY

I gotta go.

Perry turns to leave, but as she turns, there in front of her stand both Summers and Copeland. Summers has a guitar.

STING

(softly into her ear)
Let's chat.

INT. HARD ROCK HOTEL (CHRISTOPHER'S ROOM) - DAY

Christopher is lying in his bed, snuggled under the blankets when a loud KNOCK startles him out of his sleep.

The KNOCK occurs a second time as Christopher struggles to sit up, squinting at the light streaming into the open window. As the third KNOCK occurs, he is annoyed.

CHRISTOPHER

What?

SPRINGSTEEN (O.S.)

Time to get up and go!

Christopher rubs his temples, moaning.

SPRINGSTEEN (O.S.) (CONT'D)

D'you hear me?

CHRISTOPHER

Yeah, I heard you!

INT. HARD ROCK HOTEL (UPSTAIRS HALL) - DAY

Hendrix and Springsteen are standing outside of Christopher's room.

HENDRIX

We need to get on the road...soon.

SPRINGSTEEN

Yeah, I know.

The two stare at the door as Clapton and Tyler exit their room and appear ready to leave.

INT. HARD ROCK HOTEL (CHRISTOPHER'S ROOM) - DAY

Christopher is dressed and he's ready to leave the room when he sees a note on the night stand. Picking it up, he reads it.

CHRISTOPHER'S POV ON NOTE:

PERRY (V.O.)

Christopher...please don't forget to say "goodbye" before you leave. I really want to see you again one more time. I'm on the third floor, room thirty-eight. Katy.

INT. HARD ROCK HOTEL (UPSTAIRS HALL) - DAY

Christopher exits his room and the Bodyguards are already waiting for him.

CHRISTOPHER
 (waving the note)
 Her name's Katy, not Kitty.

Tyler and Hendrix laugh.

CLAPTON
 Ready?

CHRISTOPHER
 Before we leave, I have to say
 "goodbye" to Katy.

HENDRIX
 Out of the question.

CHRISTOPHER
 What?

SPRINGSTEEN
 Yeah, we don't have time for that.

CHRISTOPHER
 Well, I'm gonna make some time.

CLAPTON
 Sorry, Christopher. We can't. We
 should already be on the road.

CHRISTOPHER
 I'm not asking for permission. I'm
 saying "goodbye" to her. Whether
 you want me to or not.

Christopher walks down the hall toward the elevator. The
 Bodyguards exchange glances.

TYLER
 C'mon, guys. He's got a crush.
 You remember what that's like.

The others look disapprovingly at Tyler.

INT. HARD ROCK HOTEL (3RD FLOOR HALL) - DAY

The elevator opens and Christopher exits with the Bodyguards
 in tow. They follow him down the hall as he regards the room
 numbers.

CHRISTOPHER
 Here it is...thirty-eight.

As Christopher draws near to the door, he notices that the door is slightly ajar. He puts his hand on the door knob and puts his face close to the opening.

CHRISTOPHER (CONT'D)

Katy?

In response, he hears a muffled yell. Slowly, he begins to open the door. As he does, there is a soft CLICK and the GUITAR FEEDBACK from the very beginning of the song, "Synchronicity II" sounds.

As the door reaches the halfway-open point, Christopher sees Perry tied to a chair in the middle of the room. She is gagged and surrounding her chair are a mass of amplifiers aimed in her direction.

HENDRIX

(shouting)

No, Christopher -

At shouting this warning, he dives forward and pulls Christopher to the floor. At the same time, the others dive to the floor as well. A deafening EXPLOSION occurs, blowing the door to the room outward and SHATTERING it into splinters.

EXT. HARD ROCK HOTEL - DAY

A huge EXPLOSION blows a gaping hole in the side of the hotel, sending shards of glass, pieces of wood and other debris out into the street. As pieces of the debris LAND into the street, the SIRENS in the city begin to blare as people begin to exit buildings to stare at the devastation.

INT. HARD ROCK HOTEL (3RD FLOOR HALL) - DAY

Hendrix is lying on top of Christopher, shielding him from harm. There is silence, except for a DISTANT WAILING of a siren. The Bodyguards and Christopher are covered in debris from the explosion: dust, pieces of wood, and drywall. Hendrix stirs first and helps Christopher to his feet.

HENDRIX

Are you all right?

Christopher is speechless. Immediately, he looks to the large hole in the wall where the door to Perry's room used to be.

HENDRIX (CONT'D)

Guys? Is everybody okay?

The other Bodyguards follow. They wind their way along some corridors and then make their way toward the front gates of Hopeful Junction.

The guardhouse has been abandoned and they stealthily exit the gates. Gaining the highway outside the town, CAMERA follows them along the road as Bad Company's "Running With The Pack" BEGINS.

DISSOLVE TO:

EXT. HIGHWAY - DAY

A sign that reads "Soul City - 40 Miles" is seen as the Bodyguards and Christopher continue walking along the road.

A new sound is heard as the song "Cars" by Gary Numan BEGINS. A long black car is approaching them from the rear.

SPRINGSTEEN

Let's hitch a ride with this guy.

Hendrix turns and quickly begins waving as the car slows. The car stops near them and the window rolls down to reveal GARY NUMAN behind the steering wheel.

HENDRIX

Mind if we get a ride?

NUMAN

Where you headed?

CLAPTON

Soul City.

Numan nods and POPS the locks on the doors. The Bodyguards and Christopher climb in and close the doors. The car pulls away as the song fades.

INT. ANTECHAMBER - DAY

Petty enters the room and approaches the counsel table where the Triumvirate are sitting.

PETTY

There's been an explosion in Hopeful Junction.

The three look concernedly at each other.

PETTY (CONT'D)

The Police are saying that a singer named Katy Perry has been assassinated and they're accusing the Bodyguards.

Dylan touches Lennon's shoulder softly. Lennon gazes at the Secretary.

DYLAN

The Police have joined the Overlord. And they're killing innocents now, it seems.

LENNON

Let's hope that they escaped.

PETTY

They have. There's a reward being broadcast all over Electric Land for their arrest.

LENNON

Inform the Soul City board that the Unifier and his Bodyguards are on their way.

INT. NUMAN'S CAR - DUSK

Christopher and the Bodyguards sit in the back of Numan's car.

HENDRIX

There was always a question about their involvement in the Overlord's plans. I've never had a doubt that something -

Springsteen motions discreetly toward a despondent Christopher. Hendrix suddenly cuts off this thought and peers forward to see Numan's eyes in the rearview mirror watching them.

EXT. HIGHWAY - DUSK

The car speeds along the highway as CAMERA rises to reveal Soul City in the darkened distance.

INT. SHOCK TROOPS BARRACKS - NIGHT

In a darkened barracks room, MEGADETH'S DAVE MUSTAINE and NINE INCH NAILS' TRENT REZNOR approach the window which looks out on the Shock Troops compound.

Outside, under cover of darkness, the members of KISS (GENE SIMMONS, PAUL STANLEY, ACE FREHLEY and PETER CRISS) are loading equipment into a helicopter.

REZNOR

What the hell is Kiss doing out
this late?

MUSTAINE

Mission from the top
brass...obviously.

REZNOR

Holy shit! They're in full makeup!

MUSTAINE

All hell's gonna break loose
tonight.

REZNOR

(smiling)
Amen to that.

EXT. HIGHWAY - DUSK

Numan's car approaches the side of the road and the doors open. Christopher and the Bodyguards step out of the vehicle, turning to thank their ride.

SPRINGSTEEN

Thanks, Gary.

Staring at them, he nods once and rolls the window back up, before driving off along the road.

EXT. SOUL CITY (FRONT GATE) - NIGHT

Christopher and the Bodyguards approach the entrance gates of Soul City. There are searchlights roaming the ground in random patterns.

As they approach the gates, MARKY MARK and DJ TERRY YANCEY exit the guardhouse, closely followed by VANILLA ICE. They are carrying walkie-talkies. There are amplifier units everywhere.

ICE
 (into walkie-talkie)
 Cypress Hill, this is Command Post
 One. The slingers have arrived.

VOICE (V.O.)
 (through walkie-talkie)
 Roger that. Proceed with standard
 frisk.

ICE
 Roger...out.

Mark and Yancey pat down the visitors.

MARK
 Drugs, harmonicas, mini-amps...give
 'em up.

SPRINGSTEEN
 We're not carrying.

TYLER
 Yeah, can we go now?

ICE
 Picks, too.

SPRINGSTEEN
 What?

ICE
 (shrugging)
 Orders from up top. Either you
 give up the picks or this meeting's
 a no-go.

The Bodyguards look at each other, feigning disbelief.

SPRINGSTEEN
 Fine. But we get them back after
 the meeting.

Clapton, Springsteen and Hendrix remove a pick each from
 their pockets and hand them over to Mark.

MARK
 A piece of advice for the future.
 Always carry more than one pick.
 (chuckles)
 Just in case.

SPRINGSTEEN
 (smirks sarcastically)
 Thanks.

As they are escorted inside, Ice follows behind them.

ICE
 Hey, Tyler?

Tyler pauses to look in his direction.

ICE (CONT'D)
 Don't even think about opening up
 your yap in there. You bust a
 single lyric and you're a dead man.

TYLER
 Aye-aye, guardhouse boy.

Hendrix chuckles as they resume following Mark and Yancey into Soul City. When they have entered the compound, Ice raises his walkie-talkie to his mouth.

ICE
 Cypress Hill, this is Command Post
 One. They're in.

VOICE (V.O.)
 Copy that, See-Pee One. Out.

EXT. SOUL CITY (STREETS) - NIGHT

The group makes its way through the streets as rap, rhythm & blues, soul, funk and hip-hop MUSIC plays all around them. Just as in Hopeful Junction, there is neon everywhere.

Soon, Christopher spots the Soul City Headquarters building: a massive, round, dark, six-story structure. As they draw nearer, it is apparent that the entire building is made of steel and glass. PUMPING BASS can be heard as they get close to the structure, issuing from inside the base of operations.

They approach the front door and it slides open as they near the entrance. The music is LOUD and there are hundreds of people inside the smoky interior.

INT. SOUL CITY HEADQUARTERS (LOUNGE) - NIGHT

The room inside resembles a nineteen thirties style club with large plants, small tables, statues and long, low sofas. The PEOPLE don't appear to notice them as they enter.

Some of them are dancing, some socializing on the seats and sofas, and others are sitting in dark corners, smoking cigarettes, and conversing in hushed tones, sharing secret information.

Christopher looks upward and is amazed to see that the ceiling above is clear glass so that one can see up into the next floor. In fact, all the floors above are made of clear glass. Christopher can discern each club floor, one above the other, all the way up to the sixth floor, which is darkly tinted glass.

Mark and Yancey lead the group toward a glass-enclosed elevator in the back of the club. Tyler is glancing up and smirking.

TYLER

Man, why did I never hear about
this place before?

(to Hendrix as he points)

You can see right up a chick's
skirt from here.

Mark pushes a button and the doors slide open moments later. He waves a hand to the group and they step into the elevator car.

INT. SOUL CITY HEADQUARTERS (ELEVATOR) - NIGHT

The doors close and they look out onto the club as the elevator begins to rise upward slowly. As they glide past the floors above, they can feel the MUSIC pulses change from floor to floor.

Nearing the top floor, Christopher can see that the glass is not completely tinted. A six-foot-wide walkway of clear glass lines the outside of the uppermost floor, creating a large circle which spans all the way around the sixth floor. The elevator rises through the final floor and the elevator comes to a halt.

The doors open and standing there to greet them is Snoop Dogg.

SNOOP

Welcome to Soul City Headquarters,
gents. So, this is the great
Unifier we've heard so much about.

(putting out hand)

Pleasure to meet you.

Christopher reaches forward and shakes his hand.

SNOOP (CONT'D)
Please...follow me. The Soul City
board is waiting.

INT. SOUL CITY HEADQUARTERS (HALL) - NIGHT

The group follows Snoop down the hall toward a set of double doors. He opens the doors to reveal the headquarters chamber of Soul City.

Across the room, sitting at a long table are James Brown, Bob Marley, Percy Sledge and Sly Stone.

INT. SOUL CITY HEADQUARTERS - NIGHT

They enter the room and Snoop leaves, closing the doors as he goes. Christopher looks on at the three men in front of him.

SPRINGSTEEN
On behalf of the Great Tower and
the Triumvirate, I'd like to thank
you for letting us meet here,
gentlemen.

BROWN
Happy to oblige, Bruce. The Great
Rift has been affecting our
community as well.

STONE
It's time to settle this matter for
good.

CLAPTON
We're hoping to do that tonight.

EXT. SOUL CITY (FRONT GATE) - NIGHT

Meatloaf approaches the front entrance of Soul City on his Hellcycle. Vanilla Ice exits the guardhouse and looks at the rider.

ICE
Cypress Hill, this is Command Post
One. Party two has just arrived.

INT. SOUL CITY HEADQUARTERS - NIGHT

The Bodyguards and Christopher are talking softly with the Soul City board as the doors across the room open.

Snoop walks back into the room in front of Meatloaf. He is pushing his Hellcycle into the room slowly and then kickstands it.

MARLEY

You could've left that outside,
man?

MEATLOAF

No offense, but I don't trust
anyone with my girl, Ellen.
Especially not a bunch of Swiss
fence-sitters.

The board members narrow their eyes toward the newcomer.

MEATLOAF (CONT'D)

No offense. So, did I miss
anything?

There is a satchel hanging over the shoulder of Meatloaf. Brown stands and raises a glass.

BROWN

A toast...to the Unifier...for
being here on this historic
occasion.

MARLEY

And to the men responsible for his
safe delivery.

The Bodyguards and Christopher pick up glasses and raise them. Meatloaf looks slightly annoyed.

CLAPTON

Here, here.

Meatloaf strides forward, glaring down at Christopher and removing the satchel from his shoulder. Tossing it rudely onto the surface of the table, he turns to the group.

MEATLOAF

Are we ready?

SLEDGE

(to Christopher)

Are you ready, young man?

Christopher downs the glass of wine and places the glass down on the table surface gently. Meatloaf is leaning around him.

MEATLOAF

Where's your sheet music, Unifier?
You forget it?

CHRISTOPHER

(pointing to his temple)
It's all up here.

Brown begins snickering.

BROWN

Love it.

Christopher gestures toward the satchel.

CHRISTOPHER

Your sheet music, please.

Meatloaf reaches for the bag when, suddenly, a thunderous EXPLOSION of pyrotechnics rocks the chamber. The Soul City board quickly duck behind the large table as Meatloaf reaches out and snatches Christopher by the waist, dropping the satchel.

Another EXPLOSION of fire takes place, momentarily blinding the Bodyguards, who instinctively whip out their guitars and find their back-up picks.

SPRINGSTEEN

(shouting above the din)
Don't strum yet! You might hit
Christopher!

A third EXPLOSION fires off as Tyler is thrown backwards and scrambles behind some furniture. Clapton moves toward Meatloaf when the windows all around the chamber are SMASHED inward and the members of Kiss rappel into the room from the roof.

Christopher struggles to free himself, but to no avail as Meatloaf drags him toward the Hellcycle. In the meantime, chaos ensues as Kiss begins lobbing pyrotechnic BOMBS toward the Bodyguards. The Hellcycle's engine ROARS to life as the door behind it opens to reveal the Soul City security force entering, led by Snoop.

ICE-T, THE SUGAR HILL GANG, LIL' KIM and ICE CUBE rush into the room with instruments and begin shouting in defense of the Soul City board.

Gene Simmons responds by lobbing more BOMBS in their direction. The Hellcycle tears through the center of the crowd as Christopher attempts to free himself.

HENDRIX
Christopher!

As the Hellcycle LAUNCHES off the ground and bursts through the shattered windows, the Bodyguards desperately STRIKE chords toward the invaders.

Tyler continues to cower behind a chair, not attempting to help his fellow Bodyguards. The rest begin STRUMMING waves of deadly music in unison toward the attackers, but their aim is ruined by the smoke, haze and explosions. Parts of the room are blown away by their SOUND PULSES.

Kiss merges in one part of the room and launch a series of fire BOMBS in every direction. Suddenly, a black helicopter slowly descends outside one the windows behind them, its propeller SOUNDS deafening. Kiss quickly hurl themselves out the window, across the gap, and into the open bay door of the chopper before it tilts and speeds away into the darkened sky.

The NOISES of the Hellcycle and the copter slowly die away as Tyler lays down on the floor, feigning injury. The Bodyguards and the others run to the blasted-out windows to watch the blinking lights disappear into the distance.

CAMERA closes on some of the papers that have begun to blow around the floor from within the satchel. They are all blank. CAMERA pulls out into the night skies through the window, leaving the bewildered Bodyguards behind as the song "Electric Land" by Bad Company BEGINS to play.

CUT TO:

EXT. HELLCYCLE (SKY) - NIGHT

Christopher holds on for his life as Meatloaf pilots the Hellcycle through the darkened skies. As the wind blows past them, the song "Electric Land" CONTINUES.

Christopher gazes out ahead of them and, for the first time, is dumbstruck as he beholds the Great Rift.

They are riding so far above the ground, yet the Rift appears to rise up to infinity. He sees it as a shadowy field of energy and, as they draw nearer, the music FADES.

As they enter the Great Rift, the music rudely CEASES. The only sound is the sound of Christopher's heavy breathing and HEARTBEAT. Christopher stares around at the nothingness of it all.

MEATLOAF
 (into Christopher's ear)
 Did you really think you were going
 to stop...*this*?

Christopher stares downward into the spiral of negative energy and then suddenly opens his mouth as if in comprehension.

CHRISTOPHER
 Not before.
 (a long beat)
 But now I know exactly what has to
 be done to stop this.

MEATLOAF
 You're living in a fantasy world,
 Unifier.

CHRISTOPHER
 (smiling)
 I know.

CAMERA pulls away from them as they continue onward through the Great Rift and rises into the heavens.

EXT. THE FIRMAMENT - NIGHT

Ziggy Stardust fades into view.

STARDUST
 As Christopher can now comprehend,
 Electric Land does not operate
 within the same, Earthly dynamics
 of the Other Side. Christopher has
 had a complete and utter breakdown
 of reality association, leading to
 his sudden realization of the
 nature of all things logical and
 yet unorthodox.

Stardust raises his hand and an obsidian crystal ball is there.

STARDUST (CONT'D)
 He is beginning to view this world
 in the proper perspective...through
 the same eye as those who perceive
 the Dream Weaver in all existence
 ...as it was intended to be.

Moving with a sleight of hand, the crystal ball vanishes.

STARDUST (CONT'D)

But even as he does so, he is being whisked to the Dark Tower where the Overlord Chaos awaits his arrival.

DISSOLVE TO:

INT. ANTECHAMBER - DAY

The Triumvirate sit quietly behind their table as the Bodyguards enter the chamber and approach them slowly. Clapton, Springsteen and Hendrix have bandaged hands and heads. Petty is standing beside the desk, his head bowed in silence.

LENNON

The Secretary has told us all that he knows? Perhaps you can help us understand how this happened.

SPRINGSTEEN

We believe there was a lapse in security at Soul City.

LENNON

They've denied it.

SPRINGSTEEN

We were completely taken by surprise. There is just no way that Kiss could have piloted a chopper into their airspace without even a single shot fired.

LENNON

You defended the Unifier to the best of your abilities.

CLAPTON

Still...we failed the boy.

DYLAN

But your hands...the wounds...

HENDRIX

We played hard...no doubt about it. But we were completely taken by surprise. Kiss employed pyrotechnics that we were not ready for. We failed in this mission.

CASH
(to Tyler)
You were found to be unconscious on
the floor following the battle.

TYLER
I was knocked out by one of the
blasts.

DYLAN
Did you defend yourself?

TYLER
What's that supposed to mean?

CASH
Your voice sounds un-strained.

Tyler suddenly looks angered. Springsteen looks at him
suspiciously.

SPRINGSTEEN
Kiss didn't use any instruments.

HENDRIX
(suddenly suspicious)
That's right.

SPRINGSTEEN
In fact, they didn't hit anyone
with anything. How were you
knocked out?

TYLER
Probably by one of the Soul City
security.

CASH
But you weren't physically injured.

TYLER
Look! If you're insinuating that I
had something to do with this,
you're way off base! This is pure
bullshit!

The others widen their eyes in disbelief.

TYLER (CONT'D)
You know what? That's it! I'm
outta here!

Tyler storms out of the chamber. As he opens the doors to
leave, Springsteen goes to follow.

CASH

Let him go, son. Let him go.

Springsteen pauses and looks at the Triumvirate.

LENNON

He'll seal his fate with the enemy.

INT. DARK TOWER (CHAOS' CHAMBERS) - NIGHT

The door to the Hellcycle landing pad opens and Meatloaf steps into the Overlord's chambers, pulling Christopher into the room with him. Chaos turns and his eyes narrow with delight as a large grin spreads across his face.

CHAOS

So...we meet at last.

(to Meatloaf)

Do you have the sheet music?

Meatloaf scowls as he pushes the boy forward roughly. Christopher straightens defiantly.

MEATLOAF

The little ankle-biter has it -

(mocking tone as he points
to his temple)

...all up here!

Cooper looks with a hard gaze on Christopher.

CHAOS

If that's truly the case, then I
guess we'll just have to extract
the music from your mind.

CHRISTOPHER

Good luck with that!

Cooper smirks as he flits a quick look at Meatloaf, then back on the boy.

CHAOS

You think I can't do it?

(a beat)

Well, you're correct.

Christopher looks puzzled.

CHAOS (CONT'D)

I cannot. But my Wizard can!

Cooper suddenly grabs Christopher by his shirt.

CHAOS (CONT'D)
 We're gonna take a little trip
 back...oh...about four thousand
 years!

Cooper pushes the boy to the ground and turns to Meatloaf.

CHAOS (CONT'D)
 Put him in the dungeon.

Meatloaf roughly grabs Christopher under one arm and pulls him to his feet.

MEATLOAF
 Let's go!

CHRISTOPHER
 (yelling as he's led out)
 Whaddaya so scared of, Cooper?

MEATLOAF
 C'mon!

Cooper scowls to himself as the door closes.

INT. ANTECHAMBER - DAY

The Triumvirate are seated around a small table and appear distraught. There is a KNOCK at the door.

LENNON
 Come.

The door opens and the Hitman enters. Reed immediately walks forward and places a piece of paper on the table in front of the three.

LENNON (CONT'D)
 (reaching for the paper)
 What's this?

REED
 It's the Overlord's answer.

DYLAN
 Answer? Answer for what?

REED
 We informed him that we had his
 son. That's his answer.

Lennon reads the paper and his eyes become distant.

DYLAN

What is it?

LENNON

I believe it's time to consider a more aggressive approach.

CASH

What does it say?

LENNON

(after a long beat)

Chaos says that he doesn't care if we keep...or kill...his son. He has no intention of giving up the Unifier.

DYLAN

Well, of course he knows we wouldn't harm his boy.

CASH

He's betting on it, Bob.

LENNON

We need to launch an advance force, gentlemen. There is no way around this. For every minute that we leave the Unifier in his hands, we risk the entire population of Electric Land. Perhaps even Electric Land itself.

REED

My Velvet Underground is ready.

LENNON

(looking up and nodding slowly)

Call up Pink Floyd as well. We need to take the fight to them.

Reed turns to leave quickly.

DYLAN

Be careful.

Reed turns to face them momentarily.

LENNON

Yes. Do be careful, Lou.

The Hitman nods.

REED

If I don't see you again...rock on.

They nod as he then turns and leaves the room.

INT. PRISON CELL - NIGHT

Christopher is sitting on the floor of a dank and dirty cell, its area small and imposing. The fully barred door looks out onto a dimly lit hall. Within moments, another door on SQUEAKY HINGES is heard in the distance, then closing. FOOTSTEPS are apparent, growing closer.

At the door appear a few men...band members of BAD COMPANY (PAUL RODGERS, BOZ BURRELL, SIMON KIRKE and MICK RALPHS). Christopher sees them approach the door and his eyes open wide.

CHRISTOPHER

Bad Company! Oh, my God!

Leaping to his feet, he rushes to the barred door and happily looks upon them. They stare at him, quiet.

CHRISTOPHER (CONT'D)

What's the matter? You guys are gonna get me outta here, right?
(a beat as his face falls)
You're not here to help me, are you?

RODGERS

Not here to help you, mate.

CHRISTOPHER

But why? Why are you guys following that asshole up there? You guys don't need to be the bad guys.

No answer. Christopher backs away from the bars.

CHRISTOPHER (CONT'D)

(in a low voice)
Wow, you really are cowards.

BURRELL

Hey!

Rodgers holds out an arm to calm him.

RODGERS

You're in some deep trouble, man.
You made enemies out of the
Overlord. That's not cool, you
know?

CHRISTOPHER

I used to admire your work. All of
you. I listen to your music all
day, all night. Every single day.
You guys inspired me. Someday, I
wanted to have my own recording
studio... maybe eventually, my own
label.

Christopher backs up to the rear wall and slides his back
down the wall, slowly sinking to the floor.

CHRISTOPHER (CONT'D)

When I first came here and they
took me to the Great Tower, they
told me that I could pick anybody
to be my bodyguard...as long as he
or she was on their side. Do you
know who I picked?

Christopher stares straight at Rodgers.

CHRISTOPHER (CONT'D)

You.

RODGERS

Is that a fact?

CHRISTOPHER

You guys really don't get it, do
you? If I don't fix this
Rift...it's all over.

RODGERS

You don't really believe all that
crap about a Great Rift, do you?

CHRISTOPHER

Don't you? I've seen it, Paul!
Flew right through it on Meatloaf's
cycle!

KIRKE

C'mon!

CHRISTOPHER

I can't believe you guys are so
blind.

RODGERS

You've seen it? Really?

CHRISTOPHER

(nodding)

Not only that...but I know how to fix it.

RODGERS

Assuming you're telling us the truth, what's the sense in fixing it. It's just managing to keep them far away from us.

CHRISTOPHER

Yeah, for now. Then, when it grows so big that it swallows up this whole castle...and then Electric Land...then what? You guys are focusing on the wrong thing. You think this war is about one side being right and the other being wrong, but it's not.

Rodgers and the others are beginning to show doubt in their cause.

CHRISTOPHER (CONT'D)

When it comes down to it, both sides are wrong. That's the reason we have this crazy rift in the first place.

BURRELL

So what's the magic bullet? How do we fix it?

RODGERS

Hold on, hold on. Let's say, for the sake of argument, that you can fix this Great Rift. What difference will it make if you're fixing it while being controlled by the Triumvirate or the Overlord?

CHRISTOPHER

Because the Overlord isn't planning on fixing it.

RODGERS

What's that supposed to mean?

CHRISTOPHER

While I was at the Farm and speaking to Lead Belly, he -

KIRKE

You spoke with Lead Belly?

CHRISTOPHER

Yes.

RALPHS

Nobody *sees* the Prophet...let alone speaks with him.

CHRISTOPHER

Well, I did. I spent two days learning from him how to heal the Rift and bring rock and roll back together again.

BURRELL

(to Rodgers)

Do you believe this?

Rodgers is silent for a moment, looking hard at Christopher.

RODGERS

Yeah. I think I do. Maybe.

CHRISTOPHER

Then let me out of here so I can get to work!

RODGERS

No, no, wait. You still didn't answer the question about Chaos.

CHRISTOPHER

He intends on using the sheet music from both sides...

(a long beat)

...to transport him to the Other Side.

A gasp escapes the group.

KIRKE

You're a liar!

CHRISTOPHER

Then just wait and let the Overlord use me to transport him to the Other Side. You'll see what chaos really looks like then.

Silence.

RODGERS

We're gonna pay a visit to this
Great Rift.

Christopher closes his eyes and nods.

CHRISTOPHER

Thank you.

EXT. DESERT (TRAIN STATION) - DAY

Reed (the Hitman) and members of both the VELVET UNDERGROUND (JOHN CALE, STERLING MORRISON, ANGUS MACLISE, MOE TUCKER, DOUG YULE, WALTER POWERS and WILLIE ALEXANDER) and PINK FLOYD (NICK MASON, ROGER WATERS, RICHARD WRIGHT, SYD BARRETT and DAVID GILMOUR) are moving through the desert on a road that abruptly ends at a huge stone building, looking more like a wall than a building.

The Train Station is the only ground route of transportation forth and back between the territories. The station leads underground to a high speed rail that moves quickly across the vast expanse of the desert.

The Hitman leads the members of both bands into the front doors of the Train Station which is completely devoid of people.

INT. TRAIN STATION (LOBBY) - DAY

The inside of the station is immense and completely empty. The FOOTSTEPS of the band members echo menacingly as they make their way across the polished floors. The art deco style is cleverly melded with a futuristic blend of artistic additions in the forms of frescoes and bas reliefs of musical themes.

CALE

What happened to all the people?

REED

(looking around with
guitar slung at the
ready)

Dunno. But keep your eyes peeled.

The group makes its way across the lobby and approaches the escalator that runs down into a darkened tunnel below them.

WATERS
I don't like this.

REED
C'mon.

They load onto the escalator one by one and descend down into the darkness.

EXT. TRAIN STATION (SUBWAY) - DAY

CAMERA on the bands as they arrive at the bottom of the escalator.

The Subway area is dimly lit and dirty. There are old concert posters littering the walls, an abundance of them plastered over others in an endless array. Some of them are ripped or shredded, hanging limply from their tattered remains. Garbage blows along the ground.

MORRISON
What now?

REED
We wait.

MORRISON
For the train?

CALE
(sarcastically)
For the circus.

Morrison looks up at him in surprise.

CALE (CONT'D)
Of course, the train!

Presently, there is the SOUND of a train arriving in the distance. A HORN sounds as the noise increases.

Soon, lights can be seen approaching through the darkness. A sleek-looking train appears and comes smoothly to a halt next to the platform.

There is then silence as the band continues to stand in place. Suddenly, the doors all open on the different cars.

WATERS
I don't like this at all.

Gilmour punches him in the arm and laughs.

GILMOUR
C'mon, you big baby.

They step onto the train.

INT. SUBWAY CAR - DAY

As the two bands enter the train, they see three men seated in the far corner of the car, gazing in their direction.

REED
What's up, boys?

The band is SEMISONIC (JOHN MUNSON, JACOB SLICHTER and DAN WILSON).

WILSON
Hey. Goin' the full ride?

REED
(suspiciously)
Maybe. You?

WILSON
(smiling suddenly)
Maybe.

The bands settle into chairs, but Reed remains standing.

WILSON (CONT'D)
(whistling)
That's a lot of firepower.

Reed continues to eye the band.

REED
Don't remember seeing you at the Tower lately. Where you been?

WILSON
Oh, you know...here and there.

Cale rises slowly from his seat.

WILSON (CONT'D)
Whoa, whoa, gentlemen. We're not here to get in your way. I was just noticing that you guys are a long way from the Tower. And if I'm not mistaken, you're going the wrong way. Am I right?

REED

It appears we're both heading in the wrong direction.

MUNSON

We have business.

REED

What business?

WILSON

None of yours.

The train suddenly lurches and begins to move. Cale sits slowly, but Reed remains standing. As the train begins to move faster, Wilson turns his back on the bands and faces his mates, speaking in hushed tones.

REED

Don't focus on them. Watch the other car doors.

GILMOUR

What's going on?

REED

This is a trap. Semisonic's been compromised.

Off the others' concerned gazes, we:

CUT TO:

EXT. THE GREAT RIFT - DUSK

ANGLE is high above as a few motorcycles race along the desert road toward the CAMERA. As they approach, CAMERA backs up to reveal the Great Rift, a huge wall of negative energy, cutting across the desert from left to right as far as the eye can see.

The nothingness of it is accentuated by streaks of electrical energy, coursing in random directions, similar to synapses in the brain firing off in haphazard fashion.

ANGLE behind the riders as they approach and then stop. Rodgers and his bandmates stare up at the grandeur of the Rift.

RODGERS

I don't believe it. The kid was right.

BURRELL
It's unbelievable.

Rodgers climbs off his bike, kickstands it and then walks forward toward the phenomenon.

KIRKE
Where're you going?

Rodgers doesn't answer, but continues to walk forward until he is within a dozen yards of the Rift. Out of curiosity, he pulls in a great breath and sings into the Rift. The sound is swallowed up in a dense, dull, throbbing PULSE.

RODGERS
Did you see that?

Looking up at the Rift in awe, he feels a sudden RUMBLING in the Earth as sand begins to vibrate and uncover stones and bones.

In the flash of an instant, the Great Rift expands to a point just feet in front of Rodgers. Lurching back in shock, he falls to the ground as the others shout his name in panic.

Rushing forward, the other members grab up their vocalist and pull him back to the bikes. Quickly, they START UP their vehicles and turn around on the road. As they go, Rodgers stares for a moment more at the gargantuan obstacle of destruction, then STARTS his motor, releases the kickstand, and SPINS on the sandy road, following his band mates.

INT. HIGH COUNSEL CHAMBER - DAY

The entire high counsel is assembled before the stage where the Triumvirate stands. Tom Petty, Secretary to the Triumvirate is also at hand.

The chamber is empty except for those on the high counsel (see full list of members on page 6 of the script).

LENNON
I trust that you have all had
enough time to debate and discuss
what we are proposing. Mr.
Chairman, have you come to a
decision?

Ray Charles stands slowly and clears his throat.

CHARLES

Yes, we have. The members of the high counsel are unanimous.

He reaches out to touch the hand of Sheryl Crow to his left.

CHARLES (CONT'D)
The Great Tower declares war on
Overlord Chaos.

The Baptist drops his head and murmurs a silent prayer.

LENNON
Very well. Tom, please inform the
people that we need volunteers.
War is upon us.

Petty nods his head and turns to depart.

CHARLES
John, there is one more thing.

Petty halts and turns as Lennon acknowledges the Chairman of
the high counsel.

LENNON
Yes, Mr. Chairman.

CHARLES
We are *all* ready to go.

Lennon smiles as he looks at the high counsel members who are
nodding their approval and yelping.

LENNON
Gear up, then.

A WHOOP goes up as the high counsel members stand and quickly
move from the chamber.

The Triumvirate continues to watch them as they depart.

DYLAN
I'm going, too, John.

LENNON
I know.

CASH
I'll be in my chamber...digging out
my old six-string.

LENNON
Right behind you.

They follow Petty out the door.

INT. SOUL CITY (STREETS) - DUSK

Snoop Dogg is walking beside the instrument testing crew of Edwin Starr, Rick James and Janice-Marie Johnson. They are watching the loading of trucks with different instruments, pyrotechnics, munitions, and amplifiers. Drum crawlers are being pulled up into formations near the front gates as the group continues to delight in the preparations.

STARR

So, they finally declared war, huh?

Snoop is nodding as he smiles.

STARR (CONT'D)

Damn, I knew we were in the right business.

JOHNSON

Yeah, but what good will all this do when that Rift swallows us up?

STARR

We'll be fine, as soon as all this stuff is settled.

JOHNSON

Were you in the same testing site that I was? That Rift was only thirteen miles away a few days ago! Now, it's less than two miles! Do you really think this will all be *fine*?

SNOOP

Don't get all worked up, Janice. There's a whole bunch of options open to us now. Once we get - hold on.

(to a random GROUP moving equipment)

Yo! What the hell are you doin'?

The group looks confused as they halt their activity.

SNOOP (CONT'D)

I told you to load the amps first, didn't I? Amps first! Lennon's payin' top dollar for that shit!

Snoop shakes his head as he turns back to his companions.

SNOOP (CONT'D)

What was I saying?

STARR

Options.

SNOOP

Oh, yeah. As soon as we get paid for all this stuff, we can move our base to wherever we want.

JAMES

Move Soul City?

SNOOP

Yeah. And after the war is over, depending on who wins, of course, we may even be able to take up permanent residence in one of them towers.

Snoop laughs deviously as Starr and James join in the mirth. Johnson, however, is scowling.

JOHNSON

If there's anything *left* after the war.

The others disregard her statement as they continue their tour.

CUT TO:

EXT. SOUL CITY (FRONT GATE) - DUSK

The gates are flung wide as trucks after drum crawlers are driven out of the city.

CAMERA rises slowly into the heavens.

TRANSITION TO:

EXT. THE FIRMAMENT - NIGHT

Ziggy Stardust approaches the CAMERA once more to narrate.

STARDUST

And so the war begins. The side of light against the side of darkness. For the Triumvirate and the high counsel, victory hinges not only on winning the battle, but liberating the fence-sitters and freeing the Unifier. For without him, ultimately, there is no victory.

(MORE)

STARDUST (CONT'D)

For the forces of Chaos, victory hinges only on destruction, the effects of which only lead to the inevitable conclusion that rock and roll must cease to exist. The line is tenuous and purification by fire must begin.

CAMERA falls away rapidly into the skies.

INT. PRISON CELL - NIGHT

Christopher sits in his cell upon the dirty floor, his head bowed. His hands are raised and mimicking a conductor's gestures. He is softly HUMMING a tune.

CHAOS (O.S.)

Working on the great cure?

Christopher immediately ceases his song and looks up toward the barred door. Cooper is standing there, a scepter of some sort in his hand, a small skull adorning its apex.

CHAOS (CONT'D)

Still thinking that you can heal the Rift? Poor boy. There is nothing you can do to save this cursed land.

(shouting)

Rock and roll is dead, Unifier!
Accept that!

CHRISTOPHER

No!

CHAOS

(sweetly)

Why do you defy me? Don't you realize what's going on right now?

CUT TO:

INT. PRISON CELL (ENTRANCE) - NIGHT

Paul Rodgers is rounding the corner and entering into the prison cell area when he sees Cooper standing at the entrance to Christopher's cell.

Ducking back around the corner, he continues to eavesdrop.

INT. PRISON CELL - NIGHT

Cooper playfully TAPS his scepter on the bars of the door.

CHAOS

Right at this very moment, your
precious high counsel members are
rallying the great forces of their
tower to arms.

Christopher looks surprised and concerned.

CHAOS (CONT'D)

Yes. They have declared war on me,
Unifier. Those sanctimonious sops
have decided that we here in the
Dark Tower are not worth saving and
intend on marching on this tower
and destroying my faithful
subjects.

CHRISTOPHER

You can stop this.

CHAOS

You're right. I can. I can,
indeed. But...between you and me,
Chris...I couldn't care less what
happens here once they arrive.
Because I don't intend on being
here when they do.

Cooper chuckles again.

CHRISTOPHER

You are such a shithead.

CHAOS

(laughing loudly)
Shithead. That's rich. Coming from
a punk who believes that he has the
power to save all of Rock and Roll.

Cooper turns to walk away, but pauses and turns back to the cell.

CHAOS (CONT'D)

Perhaps we'll meet someday...on the
Other Side. For now, I must see my
Wizard about some sheet music.

He laughs derisively and then walks off quickly. Moments later, Rodgers shows up and approaches the barred door, beginning to UNLOCK the gate.

CHRISTOPHER
You saw it for yourself!

RODGERS
I did.
(a beat as he opens the
door)
And we've got to hurry!

Christopher follows him out as they take off down the hall in a different direction.

INT. SUBWAY CAR - NIGHT

As the train continues through the seemingly endless tunnel, Reed stares at the three-man band to his front. The light on the outside of the car suddenly alters as they finally emerge into the desert at night.

The band to Reed's front then stands slowly and both the Velvet Underground and Pink Floyd reciprocate. Semisonic turn to stare at the others defiantly. While Pink Floyd is watching the rear door, Velvet Underground is keeping their eyes on the forward door.

The train suddenly slows and begins to stop near the destination's platform. As it does, the doors finally open.

WILSON
After you, gentlemen.

The two bands withdraw from the subway car and gain the platform. Reed exits backward through the door, last in the group, as he keeps an eye on Semisonic.

As he steps from the train car, the three suddenly pull out their instruments and begin attacking.

EXT. TRAIN STATION PLATFORM - NIGHT

The Train Station platform sits near a road that runs off into the desert. From behind walls and rock formations about appear an array of BANDS with instruments as they begin a simultaneous assault on the Great Tower advance force.

Reed immediately takes on Semisonic through a series of STRUM and duck maneuvers as the rest remain in formation to combat the threat on the platform.

Within a few moments, the Velvet Underground and Pink Floyd decimate their rivals. Fanning out and continuing their ONSLAUGHT, Reed is left to hold his own against Semisonic.

Wilson suddenly SHOUTS toward Reed, SHATTERING the windows of the train, while the others move forward, seat by seat, to get at the Hitman.

Reed deftly rolls into the car and while on one knee, STRIKES a deafening and deadly chord.

INT. SUBWAY CAR - NIGHT

Wilson is caught standing and is blown backward into the forward door as the seats are KNOCKED back in disarray.

Munson again rises to strike a chord, but the Hitman again beats him to the draw and LEVELS him. Slichter is pinned beneath a wrecked seat and can't move. Wilson appears to be unconscious.

Reed quickly joins his band mates.

INT. WIZARD'S DEN - NIGHT

The door to the elevator opens and CHIMES as the Mothers of Invention look up simultaneously. Cooper exits the doors and quickly strides over to a waiting and smiling Zappa. As the doors of the elevator begin to close, a small, floating metal box quickly pivots and darts into the elevator just in time as the door shuts. Aynsley smiles as she holds a small controller unit in her hand.

CHAOS

Do you have the sheet music?

ZAPPA

Of course, of course. Did you think that I was just screwing around down here? In my prison.

Zappa produces the sheet music, still seated in his chair. Cooper approaches and goes to grab it, but Zappa pulls the papers away from his grasp.

ZAPPA (CONT'D)

Ah, ah. First, my reward. Then, your music.

CHAOS

Hand over the sheet music or I'll send the shock troops down here to deal with you.

Zappa's smile disappears.

ZAPPA

Fine. But you owe me one Dark Queen. And I'll expect her delivered as soon as -

Cooper grabs the sheet music and begins examining the work.

CHAOS

Excellent. Excellent. Is this all of it?

ZAPPA

Yes, but you'll need to bring me the boy so that I can extract the sister song from his mind.

Cooper turns back toward the elevator and approaches it. As the door opens, he turns to face the Wizard.

CHAOS

That won't be necessary. I've got all I need with this.

Cooper waves the sheet music. Zappa suddenly looks infuriated and stands quickly.

ZAPPA

Plagiarist! You dare steal my work without recompense!

Cooper steps back into the elevator and as the doors begin to close, he smiles toward Zappa.

CHAOS

Goodbye, Wizard.

The doors close. CLOSE on Zappa's face as his furious countenance turns to a broad smile.

ZAPPA

Farewell, Chaos.

INT. DARK TOWER (OSBOURNE'S CHAMBERS) - NIGHT

The Dark Lieutenant is donning battle armor while seated on a chair. Lady Gaga enters the chamber and saunters over to him.

GAGA

Is there a reason why you haven't sent a rescue party for my son yet?

Osbourne continues to suit up, ignoring her question.

GAGA (CONT'D)
 Did my husband instruct you to let
 him rot in that prison?

Still nothing.

GAGA (CONT'D)
 Osbourne!

OSBOURNE
 What...do you want?

GAGA
 Are you going to rescue my son?

OSBOURNE
 No.

GAGA
 Why not?

Osbourne stands and adjusts his breastplate and then picks up
 a guitar from the table.

OSBOURNE
 (turning to face her)
 Because we're at war.

As if in response, an EXPLOSIVE SOUND of reverberating chords
 echoes in the distance from outside the tower. Gaga turns
 her attention to the open window.

GAGA
 Amplifiers?
 (a beat as she faces
 Osbourne)
 What's going on?

OSBOURNE
 I just told you. We're at war.

Osbourne quickly exits the chamber.

INT. DARK TOWER (CORRIDOR) - NIGHT

Christopher and Rodgers pause in a darkened corridor.

RODGERS
 (whispering)
 Did you hear that?
 (Christopher nods)
 It's begun. C'mon!

They continue scurrying through the halls. As they stop at a cross intersection of halls, the pair stops briefly as Rodgers looks both ways and then pulls Christopher along as he continues down the corridor.

ANGLE on pair crossing intersection from adjoining corridor as the Dark Queen notices them running. She then rushes to the intersection and pauses to peek around the corner. Seeing them continuing down the hall, she stealthily follows.

EXT. THE GREAT RIFT - DUSK

The forces of the Great Tower are amassed at the site of the Great Rift as massive troop carrying helicopters are ushering the army across the chasm of nothingness. The Triumvirate stands arrayed in battle armor as they continue to observe the progress of the movement across the Rift. Large drum crawlers are being airlifted across the gap as well. The Secretary, Tom Petty, approaches with the HEARTBREAKERS in tow (MIKE CAMPBELL, BENMONT TENCH, STAN LYNCH, RON BLAIR, HOWIE EPSTEIN, SCOTT THURSTON and STEVE FERRONE).

PETTY

Billy Joel says that it'll be another hour before we're ready to roll, John.

LENNON

Thanks, Tom.

CASH

Any word from the Hitman, yet?

Petty shakes his head.

DYLAN

That doesn't necessarily bode ill for us, Johnny.

CASH

That's true. But it would be nice to know if they're still on course.

He turns to watch the progress before them.

INT. ELEVATOR - NIGHT

The doors to the elevator slide open and Cooper exits the car, humming a song to himself, the sheet music gripped firmly in his hand.

INT. DARK TOWER (CHAOS' CHAMBERS) - NIGHT

As Cooper leaves the car and the doors close, he doesn't notice that the light indicator above the doors begins to descend again.

EXT. TRAIN STATION PLATFORM - NIGHT

The Hitman, the Velvet Underground and Pink Floyd regroup as they restring guitars and strip off broken pieces of armor. All around them are crushed rocks, remnants of the train station platform walls and broken glass, as well as the bodies of their fallen enemies.

GILMOUR

There's no way we're gonna get there in time to flank for the main assault force.

REED

Relax, Dave. We'll get there.

At that moment, "A Horse With No Name" BEGINS playing as the members of AMERICA (GERRY BECKLEY, DEWEY BUNNELL, DAN PEEK and DAVID DICKEY) meekly climb from one of the rear train cars.

Cale and Reed immediately face them to do battle, but the new arrivals raise their hands in submission.

BECKLEY

No, no, guys. We're on your side. We came to help.

GILMOUR

A little late for that.

REED

Whadaya want?

BECKLEY

Like I said. We came to help.

From out of the train car, Dickey drives a small, three-wheeled dune bike. Driving it up toward the two other groups, he turns off the motor.

BECKLEY (CONT'D)

We've got seven more on the train. General Joel thought you might need it.

Reed looks at the others and smiles.

REED

Didn't I tell you not to worry?
Piano Man came through.

The others stream toward the train to retrieve the bikes.

INT. PRISON CELL - NIGHT

Cooper turns the corner in the corridor and immediately sees that the cell door is ajar and pauses. In panic, he rushes forward to look into the small jail cell. Scowling, he looks around the corridor, his eyes wild.

CHAOS

(shouting)

Rodgers!

The walls shake and dust falls as CRACKS appear in the stone.

EXT. THE GREAT RIFT - NIGHT

General Billy Joel, geared up in battle armor, is directing the Great Tower forces as they arrive on the opposite side of the Rift. The transport choppers continue to dot the skies in silence over the Rift, but emerge from the negative wall in thunderous explosions of PROPELLERS and MUSIC. Blowing a WHISTLE to a group of drum crawlers and personnel carriers, Joel waves them forward as he continues to act as General for the side of light.

INT. DARK TOWER (CORRIDOR) - NIGHT

Christopher and Rodgers approach the door to the Overlord's chambers. It is unguarded.

RODGERS

The guards must already be on the
battlefield. C'mon.

Rodgers opens the door and ushers Christopher inside. As the door closes quietly, Gaga approaches the door.

INT. DARK TOWER (CHAOS' CHAMBERS) - NIGHT

Rodgers looks around and sees that no one is there. He makes his way across the chamber toward the door leading to the landing pad. Peering out, he sees Meatloaf on the pad polishing his Hellcycle.

RODGERS

Don't move until I call you.

Christopher nods and Rodgers strides out the open door onto the landing pad.

EXT. DARK TOWER (LANDING PAD) - NIGHT

Rodgers approaches Meatloaf as he is working on his Hellcycle. Christopher is seen to be ducking behind the door frame.

RODGERS

What's up?

MEATLOAF

(looking up distractedly)

What's up? We're at war. That's what's fuckin' up.

Meatloaf rises and walks around his Hellcycle to the opposite side. As he rounds the back end of the bike, Rodgers suddenly bursts forward and shoves him over the edge of the tower wall. Meatloaf's yells FADE away as he falls.

Quickly turning back toward Christopher, he beckons him onto the landing pad. Christopher rushes out the door and runs across the large floor of the landing pad toward Rodgers. As he reaches the Hellcycle, the Dark Queen can be seen entering the landing pad through the same door.

Rodgers spots her as she approaches and throws Christopher behind him. Gaga slows her stride and then halts feet away from the pair.

GAGA

You piece of shit traitor.

RODGERS

The Rift is real, your Highness.

GAGA

(sarcastically)

No shit.

RODGERS

You knew?

GAGA

(holding out a hand)

Give the boy here.

Christopher peers at Gaga from behind Rodgers. Rodgers gives a quick glance down at the boy's face.

RODGERS

Kiss my ass...your Highness.

Suddenly, Gaga arches her back forward like a cat and SCREAMS in his direction. The Hellcycle falls over and CRASHES to the ground as Rodgers attempts to shield the boy from the vocal blast. The Bad Company lead singer topples over onto Christopher, pinning him beneath his weight.

As the sounds echo into the night skies, Gaga strides forward confidently and gently pushes Rodgers with her foot. Christopher is struggling to get out from under his hero.

GAGA

You're coming with me.

Christopher suddenly frees himself and makes a run for the door, but she gives brief chase before catching him in her outstretched hands. Struggling, she drags him into her husband's chambers.

INT. DARK TOWER (CHAOS' CHAMBERS) - NIGHT

Placing a hand over the boy's throat, she presses his body close to hers and whispers into his ear.

GAGA

Where is the sheet music?

At that very moment, a DING is heard as the elevator doors open. Alarmed, the Dark Queen turns her body with Christopher in front of her as she watches the Wizard exiting the car.

GAGA (CONT'D)

How the hell did you get out?

Zappa examines the scene and smiles.

ZAPPA

I had no idea you were so good with children, my Queen. Now... please hand him over to me.

GAGA

Another step, Wizard, and I'll blow his head off!

From out of the elevator step the Mothers of Invention. Gaga's face drops as she sees them.

ZAPPA

You've obviously underestimated
your situation, my sweet. Now...
again...hand over the boy and no
one gets hurt.

As Gaga watches the Mothers work their way around the chamber to the left and to the right, attempting to surround her, she turns Christopher's head to the side and takes a deep breath, SCREAMING into his ear.

The shout OVERTURNS furniture and SPLITS structures in half. Looking down at Christopher, his face contorted, she realizes that he is not harmed. Raising his hand to his ear, Christopher inserts a finger, wiggling it.

CHRISTOPHER

Ow...

In utter disbelief, she releases the boy and makes a move toward the door, but one of the Mothers is there. She goes to move toward the landing pad door and another is there, blocking her escape.

ZAPPA

Oh, Lady Gaga, you're so beautiful.
So fragile. Allow me to protect
you while we reshape this world.

Zappa waves a hand toward the elevator behind him and a large, floating crystal dome on a metal platform bobs up and down on air as it exits the car.

ZAPPA (CONT'D)

Shall we dance?

EXT. DARK TOWER (FRONT GATES) - NIGHT

The Dark Lieutenant, Ozzy Osbourne, stands outside the gates of the Dark Tower, as he addresses his soldiers. Gathered are his Shock Troops, Kiss, the BANNERMEN, GUNS N' ROSES (AXL ROSE, DUFF MCKAGAN, SLASH, IZZY STRADLIN, STEVEN ADLER, DIZZY REED, RICHARD FORTUS, FRANK FERRER and MELISSA REESE) and DEF LEPPARD (JOE ELLIOTT, RICK SAVAGE, RICK ALLEN, PHIL COLLEN, VIVIAN CAMPBELL, TONY KENNING, PETE WILLIS and STEVE CLARK).

OSBOURNE

This is it, you bitches! This is
the moment that you carve your
names into the Rock and Roll Hall
of Fame! This is the war that will
hand us a victory like no other!

(MORE)

OSBOURNE (CONT'D)
(pointing toward Kiss)
I want music! No more of this
pyrotechnic bullshit! If I need a
distraction, I'll get Twisted
Sister! You understand?

SIMMONS
Yeah, we got it, Osbourne.

OSBOURNE
Don't take that tone with me.

SIMMONS
Oh, c'mon, man! We've been doing
this as long as you! Give it a
rest!

Osbourne narrows his eyes toward the Shock Troops and turns
his attention to Guns N' Roses.

OSBOURNE
You have the privilege of starting
this thing. You go out there and
blow this shit apart!

MCKAGAN
Yeah!

ROSE
(nodding and smirking)
We got this.

OSBOURNE
Leppard! You follow them and take
out anything that moves!

SAVAGE
Rock and roll, boss man!

A shout goes up from the rest as they assemble behind Guns N'
Roses. "Welcome to the Jungle" STARTS as they move forward
into the Fields of Desolation.

In the distance, the enemy appears over a ridge and they have
a gigantic showing, ranging across the rise from left to
right.

EXT. FIELDS OF DESOLATION - NIGHT

CAMERA PANS across the forces of the Great Tower along the ridge, showcasing an array of some of the greatest legends along with drum crawlers and a specialized piano crawler where General Billy Joel stands in front of his instrument of destruction, poised to send his soldiers into the fray.

At the opposite side, the Dark Tower looming in the background, Osbourne stands with his arms raised menacingly as the Guns N' Roses and Def Leppard move forward, Kiss in tow. The Bannerman are putting out massively deadly CHORDS as they advance. To their flanks, the dark armies rise and a PAN of those forces reveal even more of the legends of rock and roll.

CLOSE on Osbourne as he SCREAMS out his battle cry and all his forces respond as they rush the battlefield.

CLOSE on Joel as he CRASHES his fingers down on the piano keys and SHOUTS his reciprocal battle cry. The Great Tower forces burst forward from the ridge.

Flashes of light and EXPLOSIONS ring on the battlefield as the sides begin their epic clash and the ground shakes with the MUSICAL COMBAT.

INT. DARK TOWER (HALL) - NIGHT

Cooper is walking quickly along the corridor, his cape billowing behind him when an EXPLOSION rocks the castle. He temporarily sways, regains his balance and scowls.

CHAOS

No more Mr. Nice Guy.

He quickens his pace down the hall.

INT. DARK TOWER (LANDING PAD) - NIGHT

Rodgers lays upon the ground amongst the rubble and the Hellcycle tipped over on its side. "Bad Company" BEGINS to play as his lifeless-appearing fingers begin to move.

Slowly, he gets up to his feet and looks over the edge of the tower, seeing the Fields of Desolation below him. Flashes of lights and EXPLOSIONS play out over its surface where hundreds of artists and bands war on each other.

Turning toward the Overlord's chambers, he quickly enters the Dark Tower.

EXT. FIELDS OF DESOLATION - NIGHT

War rages on all around the CAMERA. Whole bands and their equipment are being blown away by massive WAVES of melody that leave nothing in their wake.

Joel remains on his piano structure, STRIKING DEAFENING TUNES in reserve of his troops when Petty quickly approaches his vehicle from the rear.

PETTY
(out of breath)
Billy!

JOEL
What?

PETTY
The Rift! It's growing very fast!

JOEL
(putting hand to his ear)
What?

PETTY
The Rift!
(a beat as he points
behind them)
It's growing! Look!

Joel quickly looks up behind them and witnesses an unbelievable negative wall that is moving toward them at an incredible speed.

JOEL
Oh no.

Turning back toward the enemy, Joel begins calling the reserve forces forward into battle.

JOEL (CONT'D)
Journey...Animals...Raiders...
Kinks...CCR...Steppenwolf...Go!

Those BANDS (STEVE PERRY, NEAL SCHON, JONATHAN CAIN, GREGG ROLIE, ROSS VALORY, AYSLEY DUNBAR, STEVE SMITH, ERIC BURDON, ALAN PRICE, HILTON VALENTINE, JOHN STEEL, BRYAN CHANDLER, PAUL REVERE DICK, MARK LINDSAY, LEON RUSSELL, MIKE SMITTY SMITH, DRAKE LEVIN, MIKE DOC HOLLIDAY, PHIL VOLK, FREDDY WELLER, CHARLIE COE, JOE CORRERO, JR., OMAR MARTINEZ, BOB WOOLEY, DOUG HEATH, KEITH ALLISON, RON FOOS, CARLO DRIGGS, MICHAEL BRADLEY, DARREN DOWLER, RAY & DAVE DAVIES, MICK AVORY, BOB HENRIT, PETE QUAIFFE, JOHN DALTON, JIM RODFORD, NICKY HOPKINS, JOHN GOSLING, IAN GIBBONS, JOHN & TOM FOGERTY, STU COOK, DOUG CLIFFORD, JOHN KAY, MICHAEL WILK, GARY LINK, RON HURST and DANNY JOHNSON) move out from behind and charge forward as "Wheel in the Sky," "House of the Rising Sun," "Indian Reservation," "You Really Got Me," "Traveling Band," and "Magic Carpet Ride" BEGIN to play through each other.

CAMERA approaches Osbourne who's head is lowered. Behind him, from the gates of the Dark Tower, emerge the members of BLACK SABBATH (TONY IOMMI, GEEZER BUTLER and BILL WARD) and "Paranoid" BEGINS to play as they poise themselves to move into the battle. As the band moves out, Osbourne raises his head and begins to sing, multi-colored bands of MELODY moving outward from him.

To his right, DEEP PURPLE (IAN GILLAN, JON LORD, ROGER GLOVER, IAN PAICE and RICHIE BLACKMORE) emerges and begins "Smoke on the Water" while on his left, AC/DC (MALCOLM & ANGUS YOUNG, BON SCOTT, PHIL RUDD, MARK EVANS, CLIFF WILLIAMS and BRIAN JOHNSON) STARTS "Back in Black."

JOAN JETT AND THE BLACKHEARTS (DOUGIE NEEDLES, HAL B. SELZER, THOMMY PRICE and MICHAEL MCDERMOTT) appear on a rise nearby and BLAST "I Hate Myself For Loving You" toward Guns N' Roses, while devastation breaks out on another part of the battlefield where the DIRE STRAITS (MARK KNOPFLER, JOHN ILLSLEY, PICK WITHERS, DAVID KNOPFLER, ALAN CLARK, HAL LINDES, TERRY WILLIAMS, GUY FLETCHER, JACK SONNI, CHRIS WHITE, PHIL PALMER and CHRIS WHITTEN) PLAYING "Money for Nothing" are facing off against RUSH (ALEX LIFESON, JOHN RUTSEY, GEDDY LEE, JEFF JONES and NEIL PEART) and "Tom Sawyer".

Upon a bluff in the rear, the Triumvirate stare as the battle rages on.

DYLAN

It doesn't look good, brothers.

CASH

Gentlemen...

(a beat as he straps on
his guitar)

It's been an honor.

Lennon holds up a hand.

LENNON
Let's wait another few minutes.

CASH
(looking behind them)
John...there's no time left.

Lennon peers back toward the approaching Rift as it continues to expand toward them.

LENNON
Fine.

Turning, Lennon grabs a hold of his guitar and walks forward, approaching a mobile stage where gigantic amplifiers have been set up and plugs into the system. A FEEDBACK occurs as the others surround him, plugging in as well.

After a moment, he eyes the battlefield desperately and BEGINS "Revolution".

The waves move out rapidly over the field, DECIMATING rival bands as they play their hearts out on the Fields of Desolation.

INT. DARK TOWER (CORRIDOR) - NIGHT

As the SOUNDS of the battle go on outside the tower, Cooper is practically running through the halls when a familiar figure steps into his path. It is Rodgers. Immediately, Chaos halts and smirks.

CHAOS
Pig traitor.

RODGERS
Where's Christopher?

Cooper arches an eyebrow as he loses his smile.

CHAOS
It seems we're both searching for the boy. Perhaps we can help each other.

RODGERS
(shaking head slowly)
You're done, Cooper.

CHAOS
I'm done?

RODGERS

And Electric Land will be glad to
be rid of you.

CHAOS

I rule Electric Land!

A tremendous EXPLOSION rocks the Dark Tower.

RODGERS

Sounds like your rule is over.

Cooper rushes to the side of the hall and SHOUTS toward Rodgers who dodges his deadly vocal wave. Rodgers returns a BLAST that breaks the walls. Cooper nearly falls from a ledge where a new hole has appeared. Regaining his balance, he rushes back toward his chambers. Rodgers quickly takes up pursuit.

EXT. DARK TOWER (FRONT GATES) - NIGHT

Zappa appears through the front gates of the tower, one hand on the shoulder of Christopher and the hovering glass encasement behind him. The Mothers follow in his wake. Inside the encasement, a shrieking Gaga can be seen, her panicked and angry SCREAMS BLUNTED by the glass.

Leaning down toward Christopher, he points forward in the distance, past all the fighting.

ZAPPA

Your destiny awaits. Are you
ready?

CHRISTOPHER

Not gonna happen, Zappa!

ZAPPA

(tsk-ing)
You shouldn't talk to your future
Lord that way.

CHRISTOPHER

You're never going to get the music
from my head.

ZAPPA

You're so sure, are you?

Just then, Zappa sees Osbourne as he is directing the dark forces.

ZAPPA (CONT'D)
 (to Christopher)
 Hold that thought.
 (to the Mothers)
 Take him!

As he passes off the boy to the others, he takes a new golden guitar from one of the band members and places its silver strap over his head and shoulder.

Striding confidently forward, he approaches the platform on which Osbourne is standing.

Gaga begins SCREAMING louder from within her encasement, but Aynsley quickly HITS a switch in the base that completely mutes the Dark Queen.

ZAPPA (CONT'D)
 OSBOURNE!

The Dark Lieutenant suddenly drops his arms and turns his head to see the Wizard. His eyes immediately go wide. In an instant, he whirls on Zappa, but not in time as the Wizard STRUMS a sinister chord on the new instrument of mass destruction.

The black wave moves outward from his hands and RIPS Osbourne apart quickly and cleanly. The accompanying sound is like a SONIC BOOM that knocks over many of the warriors on the Fields of Desolation.

Zappa throws his head back and cackles a maniacal laughter. Turning toward his band mates, he throws both his arms into the air in triumph.

ZAPPA (CONT'D)
 The Dark Lieutenant is no more!

The Wizard begins looking around the area with intensity. Christopher is angrily shouting in protest.

CHRISTOPHER
 Let me go!

The Dark Queen's face is morbidly shocked inside her encasement where she has collapsed to her knees as she stares forward in disbelief.

ZAPPA
 Now to locate His Majesty!

EXT. FIELDS OF DESOLATION - NIGHT

Lennon is playing with Dylan and the Baptist at his side. They are now striding through the devastation, bodies, instruments and the burned out hulks of equipment everywhere. There are tremendous holes blasted in the earth.

DYLAN
(looking ahead in dread)
Oh, no.

The others look on as the General is splayed out over his piano, its keys splattered with red. Looking beyond that point, the Triumvirate can clearly see that the battle is being lost.

Then, as their faces become downcast, they begin to hear a SOUND coming from their left flank. It's distant, but steadily grows more strong. "The Wall, Part 2" BEGINS to become more clear and the ground begins to vibrate.

DYLAN (CONT'D)
Floyd!

CASH
They made it!

On the left flank is approaching Pink Floyd with the Velvet Underground behind them in reserve, marching forward with instruments and voice BLAZING. Reed is at the fore, STRUMMING his guitar in deadly blasts. Kiss spots them and makes their way toward them, climbing past the dead and dying. When Simmons spots the Hitman, Reed, he makes a beeline for him.

SIMMONS
(shouting)
Reed! You're mine, you son of a bitch!

Reed immediately begins running toward Simmons who tosses a pyrotechnic in his direction. Tucking and rolling, he rises from the smoke and STRIKES a terrible chord. Kiss band members are KNOCKED backward, but Simmons charges, throwing vocal BOMBS at the Hitman.

Simmons comes to a quick halt and launches a devastating YELL at Reed who is temporarily KNOCKED off balance. Simmons yelps in triumph, but is then STRUMMED down by Cash who bolts across the field in defense of the Hitman.

Simmons is neutralized while the others continue to fight.

VAN HALEN (DAVID LEE ROTH, ALEX, EDDIE & WOLFGANG VAN HALEN, MARK STONE, MICHAEL ANTHONY and GARY CHERONE) appears through smoke and haze and "Running With the Devil" BEGINS as they tear across the Fields of Desolation toward the Dark Tower, BLOWING AWAY Guns N' Roses. In their place, Def Leppard BEGINS "Rock of Ages," slowing Van Halen's approach.

INT. DARK TOWER (CHAOS' CHAMBERS) - NIGHT

Cooper dashes into the chamber and is headed for the Landing Pad with Rodgers behind him.

RODGERS (O.S.)

Cooper!

Cooper halts suddenly and turns dramatically. Spotting one of the Wizard's guitar creations, he quickly darts for the instrument display stand, but Rodgers lets go a tremendous vocal BLAST that sends the Overlord reeling. Recovering himself from one knee, he readies for his own offensive strike, but Rodgers HITS him again, KNOCKING him backward onto the Landing Pad.

EXT. DARK TOWER (LANDING PAD) - NIGHT

Cooper is KNOCKED to the ground, as Rodgers advances on him slowly from inside the tower.

RODGERS

Z'at the first time you're eating dirt, Cooper?

Rodgers gains the Landing Pad.

RODGERS (CONT'D)

Well, this is gonna be the last.

He once again HITS Cooper with a blast and the Overlord ends up stumbling toward the edge. Coming to land in a heap near the Hellcycle, Cooper raises himself weakly to face his attacker.

RODGERS (CONT'D)

Your time is over, Cooper. This is your swan song.

Rodgers breathes in deeply, preparing his death vocal. Cooper cringes. In that moment, a tremendous BLAST rolls past Rodgers, KNOCKING him to the ground. Rodgers is hurt, but turns about to see Tyler as he steps closer.

CHAOS

It appears you're not the only
turncoat, pig traitor.

TYLER

Say good night, Paul.

CUT TO:

EXT. DARK TOWER (SKY) - NIGHT

A tremendous SHOUT by Tyler is heard above the rest of the
BATTLE SOUNDS.

EXT. DARK TOWER (LANDING PAD)

Cooper climbs slowly to his feet and looks upon the body of
Rodgers.

CHAOS

Good work, Tyler. Always knew you
had a dark side.

TYLER

Don't expect too much. Lennon's
playing Revolution and your guys
are struggling. Not to mention
that the Rift is approaching fast.

Cooper turns in panic to face the battlefield. Focusing
beyond the Fields of Desolation, he sees the negative wall as
it grows steadily closer.

TYLER (CONT'D)

Hope you got a plan.

CHAOS

Oh, I've got a plan.

Walking toward the Hellcycle, he pulls the vehicle upright
and starts it with a ROAR of the motor.

TYLER

Where you goin'?

CHAOS

The Other Side.

Tyler wrinkles his brow and watches as the Overlord SPINS the
bike in a circle and takes off into the sky, swooping
downward like an eagle.

TYLER
Good riddance.

EXT. FIELDS OF DESOLATION - NIGHT

Zappa is approaching the glass enclosure where Lady Gaga is trapped.

ZAPPA
Where the hell is your husband?

Gaga's response is completely muted as she screams into the glass toward him. Her make-up is running around her eyes as tears run down her face.

ZAPPA (CONT'D)
(motioning to Aynsley)
Flip that damn switch!

Aynsley hits the button.

GAGA
(screaming)
- asshole! I already told you I
don't know where he is! But when
he gets here, you're a dead wizard!

ZAPPA
Never mind.

Aynsley hits the button, muting her once again.

Turning toward Christopher, who is being held tightly by one of the Mothers, he smiles sweetly. Producing a small, circlet from his robes, he shows it to the boy.

ZAPPA (CONT'D)
Care to take a guess what this
might be?

CHRISTOPHER
Your princess crown?

Zappa smirks and squints.

ZAPPA
You really are a little brat,
aren't you?

Zappa begins to wave the circlet in front of Christopher's face.

ZAPPA (CONT'D)

No, this is the extractor. And if we hurry, we'll have that music inside your head down on paper.

CHRISTOPHER

You haven't got the slightest clue on how to compose the final cure for the Rift!

ZAPPA

(bending close)
Oh, I'm sure I'll manage.

CHRISTOPHER

No!

Christopher begins struggling as the Wizard positions the circlet in his two hands.

ZAPPA

Hold him still!

As he draws the circlet closer to Christopher's head, a SOUND is heard in the distance. Zappa turns about, looking in all directions of the battlefield.

ZAPPA (CONT'D)

What's that?

The Mothers begin looking around as well. The sound is GETTING LOUDER. The Dark Queen, from inside her enclosure, suddenly gazes up into the sky. Zappa catches her look and darts a glance upward only to see in a split second's time that the Hellcycle is literally bearing down on him.

The bike lands with a tremendous THUD upon the Wizard, instantly killing him. Christopher is roughly THROWN to the ground, as the Mothers immediately spread out in panic. The Dark Queen sees him and her face lights up for a moment. Cooper makes eye contact with her, then grasps up the arm of the boy and hauls him onto the Hellcycle in front of him. Spotting the circlet, he wrenches it from Zappa's death grip before racing off into the sky away from the battlefield.

EXT. FIELDS OF DESOLATION - NIGHT

Lennon and Dylan are still fighting in small skirmishes as Petty arrives.

PETTY

The Baptist is gone! John, the Baptist is gone!

Lennon looks sadly into the eyes of Petty. Dylan puts a hand on Lennon's shoulder.

Just then, their attention is pulled skyward as the Hellcycle ROARS overhead, moving quickly toward the Great Rift. They watch in silence as they note Christopher on the front of the bike with the Overlord at its handlebars.

DYLAN
All is lost, gentlemen.

LENNON
Not yet.

Several Great Tower forces attempt to STRIKE melodic blows at the Hellcycle as it passes over, but to no avail.

EXT. HELLCYCLE (SKY) - NIGHT

Christopher squints as the wind cuts across his face. Cooper is not holding the boy when he attempts to suddenly slip from the bike. Cooper grabs a hold of him tightly.

CHAOS
Oh, no you don't! I've come too far for you to ruin this for me!

CHRISTOPHER
I'm never going to help you!

CHAOS
Oh, yes you will.

Cooper reaches into his pocket and produces the circlet.

Look familiar, runt?

Christopher's eyes grow wide and he struggles to get free. Looking forward however, he sees that the Great Rift looms large on the horizon.

They begin to descend onto the floor of the Fields of Desolation, far removed from the battle near the Dark Tower.

The Rift wall is moving rapidly toward them. Landing upon the rocky desert ground, Cooper brings the Hellcycle to a halt.

EXT. THE GREAT RIFT - NIGHT

Cooper CUTS the motor to the Hellcycle and climbs off, pulling Christopher by the back of his shirt.

CHAOS

Let's go.

Continuing to drag him along the ground, Cooper walks a distance ahead until the negative energy from the Rift is nearly upon them. DROPPING Christopher to the ground, Cooper wheels on the boy and pulls out the circlet.

CHAOS (CONT'D)

Now...are we gonna make this
easy...or hard?

CHRISTOPHER

(looking up at Cooper from
a sitting position)
Even if you have the cure, you
can't possibly conduct the music.

CHAOS

I'll be the judge of that.
(tossing the circlet into
his lap)
Put that on.

Christopher takes the circlet and turns it in his hand. Rising to his feet, he lines it up with his head and makes to place it on his temple.

Without warning, he reaches back and tosses the circlet toward the Great Rift.

CHAOS (CONT'D)

You little son-of-a-bitch!

Cooper turns to chase the circlet as it BANGS on a couple of desert rocks, coming to rest securely in the sand at the foot of the rapidly advancing negative wall.

Scrambling to get to the device before the Rift can swallow it up, Cooper DIVES to the earth and grasps the circlet in his outstretched hands.

The Great Rift advances and suddenly engulfs the Overlord. He attempts to back out of the negative wall of energy, but is inexorably drawn deeper into the anomaly. His body begins to break down into a molecular, pixelized version of himself and soon is overcome by his own shrieks of terror. For every panicked shout into the Rift, his body is TORN APART, piece by piece, until finally, he DISINTEGRATES into nothingness, the circlet FALLING harmlessly into the sand.

The Great Rift continues to advance upon Christopher as he watches silently.

Breathing a deep sigh, he walks forward, his eyes fixed on the anomaly.

Boston's "Foreplay/Long Time" BEGINS.

He enters.

There is phenomenal silence, except for Boston's "Foreplay." Streaks of lightning shoot across the negative nothingness. He continues to walk into the heart of the Great Rift. At one point, he stops and looks up into the sky above him. Closing his eyes, he raises his arms as the opening guitar BEGINS for "Long Time" and he starts to rise slowly into the air.

The MUSIC GROWS STRONGER as he begins swirling through the negative energy and conducting the music. As he does and music continues through next scene, we:

CUT TO:

EXT. FIELDS OF DESOLATION - DUSK

The night is becoming lighter as the fallen heroes on both sides begin to rise from the ground. Those still standing begin to see the remnants of their armor and instruments renewing and self-repairing.

The armies begin to reassemble and no longer fight, but move toward the Great Rift which is taking on a lighter shade and receding from view.

Various scenes of groups and artists rallying and moving toward the brightening horizon.

CAMERA rises to show the armies moving en masse in the direction of the Great Rift.

Osbourne is walking and as he passes the Dark Queen, the glass SHATTERS, releasing her. She looks up in amazement and follows the crowd. Johnny the Baptist rises from the ground as well and moves toward the General who turns from his piano and follows as well.

As the Great Rift continues to recede, Jim Morrison is revealed as he is looking upward. The sun breaks through the clouds. Behind him, in the distance, the Dark Tower begins to crumble and fall.

EXT. THE GREAT RIFT - DAY

Christopher continues to conduct the music as it begins to taper off and then he begins to descend inside the negative wall that is becoming brighter by the moment. Then as he touches the desert floor, the Great Rift is no more.

There is silence as the song ends.

A bright light fills the screen.

INT. RIFT RECORDS - DAY

Christopher opens his eyes as the CAMERA moves out from his open eye and we:

RESUME LIVE ACTION

Christopher is now in his mid-forties, still wearing the same Lennon-esque round spectacles and the flying guitar medallion around his neck. His attire is neat and expensive, a Cartier watch on his wrist. His red hair is still long, but now in a ponytail.

CAMERA pans out to reveal Christopher behind an office desk. Behind him on the walls are framed gold records. His feet are up on his desk, expensive shoes revealed. Christopher smiles as "Truckin'" by the Grateful Dead BEGINS.

CAMERA continues to PAN OUT the window and moves outward slowly to reveal a large office building and a sign on its side: RIFT RECORDS.

THE END