

The Moon Children
Pilot Episode

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Based on a concept
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EXT. THE MOONRAKER MANSION & FACTORY 100 YEARS AGO

Under a sunny sky, Phineas J Moonraker's house is festooned with bunting and banners. Behind it, in the distance, the Moonraker factory too is decorated with flags. Between the house and the factory all of the employees are gathered in a great crowd. Their whoops and cheers are accompanied by bands playing "umpah-pah" music. Sitting in the midst of the crowd is the *AY Fireball* (AY meaning Aetheric Yacht), the spaceship built by Phineas J Moonraker.

PHINEAS, dressed in a spacesuit that resembles an old diver's suit, addresses the crowd from the reviewing platform alongside the *Fireball*. Behind him, looking very stuffy are his board of directors.

PHINEAS J MOONRAKER
. . . and when I return by 8 am
tomorrow the billiard ball shortage
will be over and mastodon meat will
return to the breakfast table!

A great cheer arises from the crowd. The directors eyeball one another.

PHINEAS J MOONRAKER
Until my return, I leave my loyal
and trustworthy board of directors
in charge of my vast personal
fortune.

An awkward, isolated clap arises then dies; and crickets sound.

Phineas climbs the ladder up to the flying bridge of the space yacht.

PHINEAS J MOONRAKER
You may have noticed that I am
wearing this "suit-of-space". I do
so because I plan, for dramatic
effect, to pilot the *Fireball* from
it's flying bridge, thus exposing
myself to the unknown mal-clivities
of the interplanetary aether.

The crowd "ooohs" in awe.

Phineas pulls on various levers.

PHINEAS J MOONRAKER

Those of you who are prone to
constipations and peptic discomfort
may want to stand back as the
Aetheric Propulsion has been known
to aggravate existing conditions.

The crowd murmurs and steps back

Phineas closes his faceplate and continues to work levers and
buttons.

The entire ship starts to vibrate and is accompanied by
electric dynamo-like hum.

He pulls one lever and the whistle blows.

PHINEAS J MOONRAKER

Hmm . . . that's not it.

He pulls another lever. The ship jerks downwards.

PHINEAS J MOONRAKER

That was unexpected.

He turns a knob. The sails deploy.

PHINEAS J MOONRAKER

Not that one either.

Another lever. Smoke shoots out all over.

PHINEAS J MOONRAKER

Aha! That's what's wrong.

Phineas opens his face mask and addresses the crowd while
smoke billows all around him and the yacht.

PHINEAS J MOONRAKER

I seem to have forgotten my hat.
Has anyone seen it? It's usually .
. .

The hum is very loud now, drowning out Phineas, and smoke
completely obscures the yacht. The hum gets louder and
louder, changing pitch as it goes then it suddenly stops.

The smoke dissipates. The *Fireball* is nowhere to be seen.
The crowd's faces and clothes are all blackened, even more so
are the faces and clothes of the boards of directors. They
eye each other again.

The crowd leaves. The sun sets and the moon rises over the factory and mansion.

The next day arrives, but no sign of Phineas or the *Fireball*.

EXT. THE MOONRAKER MANSION & FACTORY - TIME PASSES

The factory is put up for sale. Then redeveloped into a housing development. The trees mature around the mansion. Other grand houses are built around it. Then they are subdivided into apartments. The mansion becomes a rooming house then is put up for sale.

EXT. THE MOONRAKER MANSION & FACTORY - PRESENT DAY

The site of the factory is now a mix of houses, apartments and a park. The area is being gentrified.

There is a sold sign outside the mansion and another sign that reads "Moonraker Bed and Breakfast" opening soon.

INT. MOONRAKER MANSION - DAY

KYLIE and her younger brother PETER, carry the last of their stuff into their room.

PETER

Why do we have to share a room?

KYLIE

You heard Mom. It's just until the others get fixed up.

PETER

Oh that'll take forever!

Kylie shrugs and puts some books away, while Peter starts exploring - testing doors, knocking on panels.

KYLIE

What are you doing?

PETER

I'm looking for secret passages.
These places always have them.

While still eying his sister he tries the next panel - which sounds hollow!

PETER
Oh-my-gosh!

Kylie is less impressed.

KYLIE
You might want to try the knob.

Peter was actually leaning against a door. Kylie reaches out and turns the knob. It's stiff so she wiggles it.

KYLIE
Probably a closet.

She gives it a shove and the door opens - revealing study of Phineas J Moonraker full of long forgotten memorabilia of the *Fireball*.

PETER
Wow! Look at all this stuff.

Peter runs in followed by Kylie. Peter bounces from thing to thing - a telescope, a portrait of Phineas J Moonraker, a model of the *Fireball*, a telescope, a globe of the moon, various instruments and papers and a big barrel like object with a door leading into it with a plaque which reads *Camera Lunaria*.

Kylie takes a more thoughtful approach, examining each object carefully. She flips through a dusty photo album / scrapbook.

PETER
(looking at the portrait)
Who's Phineas J Moonraker?

KYLIE
He's the man who built this house.
And other things . . .

Peter finds the model.

PETER
Cool! A model ship.

The model is a glass case and Peter tries to open it up.

KYLIE
Careful!

PETER
I only want to look.

KYLIE
You can look with your eyes.

PETER
You sound like Mom.

Kylie ignores him. She reads a newspaper clipping from the scrapbook.

KYLIE
Listen to this:

*Bootblack magnate and inventor,
Phineas J Moonraker, announced
today his intention of sailing to
the moon on the Fireball, a purpose-
built ae-thee-eric yacht . . .*

That must be a model of it.

PETER
Do you think it could fly? All the
way to the moon?

KYLIE
I don't know. Probably not.

Kylie turns some pages in the album and reads.

KYLIE
*Magnate's yacht to fly to moon
tomorrow, a journey to usher in new
golden age of billiards . . .*

PETER
Well did it?

Kylie flips another few pages of pages, then back.

KYLIE
All it says is:

*Moon yacht disappears in cloud of
smoke. No sign of ship's inventor
and master, Phineas J Moonraker.*

PETER
That's it?

KYLIE
That's all there is. The rest of
the pages are blank.

Peter turns away disappointed.

PETER
Didn't think it would work.

He spins the lunar globe.

PETER
He sure did like the moon a lot.

Peter enters the *Camera Lunaria*.

PETER
Kylie! Check this out.

Kylie enters the *Camera Lunaria*. It's interior is lined in oak panelling. A red leather bench wraps around most of the wall. Various brass, glass and primitive electrical instruments and controls line the walls, in reach from the bench. There is also an old top hat sitting on a shelf.

Peter moves about, throwing switches, pulling levers and making rocket noises.

PETER
Strap yourself in, we're flying to the moon!

KYLIE
Be careful! You might break something.

PETER
I though you said it didn't work?

KYLIE
It didn't. Well the ship didn't. Or it disappeared. But this isn't the ship.

PETER
I think this is a space capsule.

KYLIE
A space capsule?

PETER
Yeah, a space capsule. But made of wood. Look, there's a seat on the ceiling.

Kylie looks up and there is a matching bench to the one they are sitting on attached to the ceiling.

PETER
It's the sort of thing they put in
space capsules.

KYLIE
And how do yo know that?

PETER
I know stuff.

KYLIE
Oh do you?

PETER
Yeah.

MOM O.S.
Kylie! Peter! Dinner's ready.

This puts an end to their argument.

KYLIE
C'mon, lets go.

PETER
Alright.

Kylie leaves the capsule, but Peter lags behind and pulls one last lever. Kylie doesn't see this

KYLIE
Peter, hurry.

PETER
I'm coming. Geesh.

He follows after Kylie.

After he leaves, the last lever he pulled slips forward and locks into position and a chronograph starts a countdown.

INT. MOONRAKER MANSION - NIGHT

With moonlight streaming into their room, Kylie and Peter sleep in their beds - or at least pretend to be.

Peter opens his eyes, looks furtively around then slips out of his bed. He's fully clothed. He sneaks out of the room, taking his knapsack and carefully opening the door which squeaks ever so slightly. Kylie's eyes open and she watches him leave.

Peter sneaks down stairs to the kitchen. He noisily slides a chair to the counter, and climbs it to reach the cookie jar. He empties the cookies into his knapsack, eating one or two on account. He sneaks back upstairs.

He pushes the door open to Phineas J Moonraker's study, and tip toes across the floor. The wall clock is oppressively loud. A giant full moon shines through the windows. He makes his way to the *Camera Lunaria*.

INT. CAMERA LUNARIA - NIGHT

He finds his way in, closes the hatch, and fumbles for the light. Pulls the switch - the lights come on.

KYLIE
Going somewhere?

Kylie, fully dressed, sits, arms crossed, on the bench.

Beat.

PETER
Why yes, of course. I'm planning on going to the moon. And if you don't mind I prefer travelling alone.

KYLIE
Your going somewhere, and that's straight back to bed.

PETER
No.

He takes the top hat from the shelf and places it on his head. As he does so a key falls out. Kylie scoops it up.

PETER
Hey! That's mine!

KYLIE
Is not!

They engage in a tug-of-war for the key.

Suddenly a bell goes off (it is the timer Peter had accidentally started) and the hatch slams shut. A large egg timer is set in motion and dials whirl.

They cease fighting for the key.

KYLIE
What did you do?

PETER
Me? I didn't do anything.

The room lurches, then shudder and shakes.

Peter frantically plays with the controls trying to undo what he did earlier in the day.

The room lurches again, and stops shaking.

Kylie tries the hatch and with some difficulty gets the door to swing open. She stops short - the *Camera Lunaria* has been swung outside the house and sits on a platform high above the ground.

Peter stumbles into her and nearly falls out. She pulls him back in and they sit on the floor panting.

PETER
I didn't do any of this.

Kylie rolls her eyes and closes the hatch.

KYLIE
There's got to be away of switching this off.

PETER
Maybe the key'll switch it off.
Like a car.

Kylie examines the controls. It's a confusing mix of levers, dials and buttons. Two dials - one for minutes, the other for seconds, turn backwards doing a countdown. A map of the moon scrolls about while brass crosshairs search for a location on its surface. It finds a spot and a little bell tinkles.

Kylie shakes her head.

The room rattles and shakes again.

EXT. CAMERA LUNARIA - NIGHT

A hatch in the roof of the *Camera Lunaria* opens up and a giant, harpoon-armed crossbow. It aims and shoots - the harpoon hurtles straight towards the moon, trailing a long rope from the *Camera Lunaria*.

The harpoon flies by a plane.

It buzzes an astronaut repairing (a TV antenna) on the space station.

It spears a satellite and keeps on going.

INT. CAMERA LUNARIA

The entire room shakes and rattles as the rope attached to the harpoon unwinds.

A sign flashes "Fasten Safety Belts!"

They do so.

EXT. SURFACE OF THE MOON

The harpoon, with the satellite still stuck to it, slams into the surface of the moon. The attached rope falls in loops in the dust.

INT. CAMERA LUNARIA - NIGHT

The room suddenly goes quiet.

PETER

Do you think it's over?

Suddenly room vibrates again.

Kylie, frowning, shakes her head.

EXT. CAMERA LUNARIA - NIGHT

On the roof of the *Camera Lunaria* pulleys nosily take up the slack in the rope.

EXT. SURFACE OF THE MOON

The rope attached to the harpoon is suddenly pulled taught. The harpoon holds firm to the surface.

EXT. MOONRAKER MANSION - NIGHT

The *Camera Lunaria* lifts off from the roof of the mansion. It very quickly climbs the rope that stretches from the house to the moon.

INT. CAMERA LUNARIA - NIGHT

Kylie and Peter are thrown into their seats. The room shakes like nothing before. A big needle sweeps and marks their altitude.

EXT. CAMERA LUNARIA

The *Camera Lunaria* races into the sky. It scatters a flock of birds.

It races past the astronaut, who's just fixed what the harpoon broke. He shakes an angry fist as it brushes by him.

It smacks into satellites sending them tumbling.

INT. CAMERA LUNARIA

PETER
(looking out the porthole)
Wow!

Kylie is slowly figuring out the instruments. Now that they have cleared the atmosphere the capsule is quieter. Kylie peers through a periscope-like device.

KYLIE
I think we're actually heading to
the moon.

PETER
Lemme see.

He undoes his seat belt and tries to push her away from the controls. She pushes back and he floats to the ceiling.

PETER
Hey, check this out.

He does some spins and tumbles.

PETER
You've gotta try this.

A doubtful Kylie undoes her seat belt and floats into the air. She does some careful tumbles, and gaining confidence, does some more.

KYLIE
This *is* fun!

They giggle and laugh as they play in zero gravity.

EXT. CAMERA LUNARIA

The pulleys on the roof stop and brakes clamps down to slow the capsule down.

INT. CAMERA LUNARIA

Kylie and Peter fall "up" and land on the ceiling.

PETER
That was weird.

They pull themselves onto the ceiling bench and put on their seat belts.

The capsule hits the surface of the moon and Kylie and Peter are sent sprawling.

Kylie looks out the porthole.

KYLIE
I think we're here.

PETER
Here?

KYLIE
The moon.

EXT. SURFACE OF THE MOON

The *Camera Lunaria* sits on the surface of the moon half buried in dirt.

The ground beneath them starts to shake and open up like an iris right below the *Camera Lunaria*. The capsule falls into the opening but is stung up by the rope.

INT. CAMERA LUNARIA

Kylie and Peter are thrown to the floor again.

KYLIE
I'm getting pretty tired of this.

PETER
Me too.

The room sways a little as they are still held up by the rope. But before they can get their bearings the rope breaks and the *Camera Lunaria* plunges into the moon.

INT. MOONHANGAR - NIGHT

The *Camera Lunaria* sits askew in a vast, dark chamber. Immense shadows loom in the dim and a dark shape slithers and ruffles its way towards the capsule. The iris-opening in the ceiling closes cutting off all light.

INT. CAMERA LUNARIA - NIGHT

Kylie and Peter pick themselves off the floor and look out the window.

KYLIE
You okay?

PETER
I think so. How about you?

KYLIE
Could be better.

PETER
Me too.

Beat.

PETER
Where are we now?

KYLIE
I don't know.

Kylie looks to the controls but they make no sense and the auto-map is hopelessly messed-up.

Something brushes the outside of the capsule.

PETER
I'm scared

KYLIE
Me too. But try not to be. Okay?

Peter nods.

KYLIE
Do you see anything?

PETER
No. Do you?

Kylie looks.

PETER
No.

Through the portholes, sections of the Moonhanger hangar are suddenly revealed as old fashioned arc / tungsten lamps switch on with a "ka-thunk" and slowly fire-up.

The lights reveal room that is part lab, part workshop and part hanger. Experimental workstations equipped with old fashioned retort stands and glassware line the walls. In one section of floor there is a small spaceship seemingly made up of spare parts left over from the moon program. It's up on "blocks", the "hood" is propped open, a pool of oil collects underneath it and there are several discarded tools lying close by.

Looming larger, and more gloriously than anything else in the room is a large Edwardian yacht-like spaceship - all brass fittings, polish and fresh paint.

KYLIE AND PETER
(simultaneously)
The *Fireball* . . .

KYLIE
. . . the space yacht of . . .

PETER
. . . millionaire and explorer . . .
.

KYLIE AND PETER
(simultaneously)
Phineas J Moonraker!

Something brushes up against the outside of the capsule.

KYLIE

Listen.

They both strain to hear.

An alarm bell rings! They jump out of their seats.

A dial and a green light indicate atmospheric pressure as "Normal" and it is "Safe to Exit".

PETER

Are you going outside?

That thing brushes against the capsule again.

Kylie shakes her head.

PETER

What's making that noise.

KYLIE

I don't know, but we should stay in here till it goes away.

That brushing noise outside returns, this time by the hatch. The hatch wheel slowly starts to turn and the hatch dogs release. The hatch opens a crack and what looks like a vine pushes its way, followed by another, then another, grabbing hold of inside of the door as they appear.

Kylie and Peter huddle together as far from the door as possible.

The door swings open revealing a huge zoomorphic plant - tendrils are its limbs and a huge flower forms the head. It moves towards Kylie and Peter, sniffing the air as it goes. It opens its mouth its tooth-lined mouth, a bit of slobber dripping from its lip.

Kylie and Peter press closer to the wall.

KYLIE

You stay back now.

The plant sniffs Peter and begins to slowly lick Peter's cheek.

PETER

Yuck . . .

Outside the capsule, behind the plant, a small elevator-like cage descends to the floor and two white mice - DR. BANG and lab assistant NACHO - step out.

DR. BANG

Olive!

Olive, the plant, freezes.

DR. BANG

Be a good plant and get back in
your pot.

Olive makes a hasty lick of Peter's cheek

DR. BANG

(disapprovingly)
Olive.

Olive guiltily leaves the capsule.

DR. BANG

Nacho, see to it that Olive gets
back in her pot.

NACHO

Yes doc . . . Wheeeee!

Nacho giggles as Olive sweeps him up and slides him back and
forth in her tendrils.

DR. BANG

I'm terribly sorry about that. But
she does get lonely and likes to
lick. Would you care for some
cheese.

Dr. Bang hold out a wedge of cheese. He waits for them to
respond.

They don't.

Beat.

DR. BANG

Perhaps I should introduce my self.
I am Dr. Bang and this . . .

He motions to Nacho who is still being swung around by Olive.

DR. BANG

. . . is my assistant, Nacho.

NACHO

How do you doooooo!?

Olive swings Nacho out of sight.

Peter giggles; Kylie stifles one.

KYLIE

I'm pleased to make your acquaintance. My name's Kylie and this is my brother, Peter.

PETER

How do you do, sir? If you don't mind, I'd like some cheese.

DR. BANG

Of course, of course.

He hands a piece to Peter and another to Kylie.

KYLIE

This is very good.

PETER

Mmmm . . . Hmmm.

DR. BANG

I should think so! It's Moon cheese, the best there is.

Dr. Bang wipes his spectacles and takes a look at the controls.

DR. BANG

No let's see what you have here. Nacho, prepare to take notes.

NACHO

Yes, sir . . . tee heeheehee . . .

DR. BANG

Hmmm . . . A broken chart-o-graph; one bent aim-o-scope; and no doubt, an errant grapple-clamp I should expect. Did you get that Nacho?

NACHO

A broken . . . and one bent . . . hey that tickles . . . and an errant . . . hahahaha!

Dr. Bang leads Kylie and Peter out of the capsule. Peter wears the top hat, while Kylie takes the key and places it in her pocket.

INT. MOONHANGER - NIGHT

DR. BANG
It should only take a few hours to
fix. I'll put our best mice on it.

KYLIE
Who are your best mice?

DR. BANG
Why myself and young Nacho
naturally.

KYLIE
Oh.

Peter starts to play with Olive and gets swept up in the same
game as Nacho.

PETER
Hey! This is fun!

KYLIE
If you don't mind me asking sir,
but where are we?

Dr. Bang stops in his tracks.

DR. BANG
Why my laboratory of course.

KYLIE
Your laboratory?

NACHO
Yes . . . we're lab mice!

KYLIE
Ah . . . Then why is Phineas J
Moonraker's yacht here?

DR. BANG
Phineas J Moonraker? Why he's my
best subject.

KYLIE
Your best subject?

DR. BANG
Indeed. He finds the cheese faster
than anyone else here.

(MORE)

DR. BANG (cont'd)
You see my primary research is finding out how quickly you humans can find a piece of cheese. Moonraker is a regular prodigy. On the other hand, that Krasnogorski fellow is a different matter. And frankly I don't know what to make that third chap.

KYLIE
I see . . . And where is Mr. Moonraker now?

DR. BANG
Hmmm . . . One moment. Nacho, have you Olive back in her pot yet?

NACHO
Just about sir.

Olive puts a dizzy and tussled Nacho and Peter down and settles back into her pot.

DR. BANG
Now, where was I?

KYLIE
Phineas J Moonraker.

DR. BANG
Ah, yes. He's been summoned to the Grand Lunar.

KYLIE
The Grand Lunar?

Nacho scurries up and opens the door to the elevator cage, holding it for Dr. Bang.

DR. BANG
He's the chap that runs things around here. Only moderately interested in cheese.

Dr. Bang enters the elevator, followed by Nacho. Nacho starts the elevator going up.

KYLIE
Why has the Grand Lunar summoned him?

The elevator stops at Kylie's eye level.

DR. BANG
Why it's the Moonhound. It hasn't
been fed.

NACHO
And it's out of its cage.

PETER
What's a Moonhound?

A distant, but great hound-like howl reverberates the space
and the room quakes a bit. Olive whimpers a little.

DR. BANG
That's the Moonhound.

The elevator starts up again.

KYLIE
Where can we find the Grand Lunar?

DR. BANG
Why through those doors there.
Straight on, through the Crystal
Caverns, left at the Grotto of
Invisible Wonders . . .

NACHO
I think it's right at the grotto,
sir.

DR. BANG
Is it? Are you sure?
(to Kylie)
Just ask someone along the way.
I'm sure they'll know.

KYLIE
But is it safe?

Another howl from the Moonhound reverberates the chamber.

DR. BANG
Safe? Of course it's safe.

NACHO
Just don't get lost when you go
through . . .

Nacho's voice gets lost as the elevator disappears into the
gloom near the rafters.

PETER
Do you think it's safe?

KYLIE
Yes. If Dr. Bang says it's safe
then it must be safe.

PETER
But he's a lab mouse.

KYLIE
Have you ever known a mouse to lie
to you?

PETER
No. I guess not.

The Moonhound howls again.

Peter takes Kylie's hand and they both head towards the door.

INT. CRYSTAL CAVERNS

Kylie and Peter walk through a great glimmering cave. Giant clusters of crystals of poke out of the floor, the walls and the ceiling. Unseen by them, eyes peer at them from under rocks that lift up momentarily then drop back to the ground.

Kylie suspects someone is looking at them, but she always turns around too late.

Peter runs from cluster to cluster, his face distorting as he peers through them.

PETER
You should try this! It's fun.

Kylie does, and her reserve falls a bit.

KYLIE
It is, isn't it.

They continue to play, making faces and playing in the refractions and reflections of the crystals.

Then Kylie catches sight of eyes looking out from under a rock in a reflection. She turns . . .

KYLIE
Hey you!

But the eyes and rock are gone - a reflection in a reflection.

PETER
What!?

Kylie turns back to Peter.

KYLIE
Not you. Him!

PETER
Who?

KYLIE
Oh, I don't know. No one, I guess.

The cavern rumbles with another howl from the Moonhound.

KYLIE
We should get going.

Kylie steps towards Peter, but he disappears. Another reflection in a reflection.

KYLIE
Where'd you go?

PETER
I'm *right* here. *Where'd* you go?

KYLIE
I haven't moved.

PETER
Well neither have I.

Beat.

PETER
So what do we do?

KYLIE
I'll look for the Grand Lunar and you stay here.

PETER
Why can't I find the Grand Lunar and you stay here?

KYLIE
Because I'm not lost.

PETER

I'm just as not lost as you are.
Besides I can see the end of the
cave. Can you?

Kylie looks around, and she can see the end of the cave too.

KYLIE

I can see it too. Let's both walk
towards it starting . . . Now!

In their separate ways they both start walking towards the
end of the cave that they can see. They reach the end and
don't see each other.

KYLIE

I'm there, where are you?

PETER

I'm there. *Where* are you?

KYLIE

What do you see?

PETER

Nothing really.

KYLIE

I don't see anything either.

PETER

Dr. Bang did say we's come to the
Whatzit of Invisible Wonders.
Maybe we're invisible.

KYLIE

It's called a grotto and I don't
think it works that way.

PETER

Well I do see a little light.
Maybe I should walk towards that.

KYLIE

I see one too. But I think we
should stay where we are.

PETER

What about going back?

Kylie looks back into the Crystal Caverns. It's a mess of
reflections and a whole bunch of eyes pop out from under
rocks then disappear again.

KYLIE

I don't think that's a good idea.

The Moonhound howls again.

PETER

I'd much rather be someplace light.

KYLIE

Okay then, you walk towards your
light and I'll walk towards mine.
But don't get lost.

PETER

I'm not lost.

INT. GROTTO OF INVISIBLE WONDERS

Kylie walks along a curving path. There is just enough light to reveal pedestals and bases for statues, and roped-off areas with descriptive plaques but apparently no statues or any other objects of interest.

Again eyes pop out from under rocks then disappear when she turns around.

She stops.

KYLIE

Come on out. I know you're there.

Nothing.

She sighs and steps over to one of the seemingly empty displays. She reaches out and gently taps on something that rings like metal but is otherwise invisible.

KYLIE

The Grotto of Invisible Wonders.
Not much to look at are you?

Kylie continues through the grotto.

INT. FOREST OF FUNGUS

Peter, whistling to keep his courage up, follows a path that arcs downwards to a soft yellow-green glow. The glow comes from mushrooms grow on the floor of the chamber. The mushrooms start out normal sized but get bigger the farther he goes. Soon they are as big as trees - tree-stools.

Here, as before, eye pop out from under rocks. Peter notices them this time, but is too slow to actually see them.

PETER

Hello?

Something big runs through the tree-stools behind him.

PETER

Kylie? Nacho? Dr. Bang?

Nothing.

PETER

Phineas J Moonraker? Anybody?

The Moonhound howls again. It's closer than before.

Peter starts whistling again and gets under way. As he walks through the forest he begins to notice mushrooms that have had large bites taken out of them. In some places the entire mushroom is missing.

Something runs by in the distance behind him.

PETER

Didn't see that.

Eyes pop out from under a rock in front of him, look Peter in the eye, then pop back under the rock.

PETER

Didn't see that either.

Peter starts walking a little faster.

INT. PALACE OF THE GRAND LUNAR

Kylie finds what must be the entrance to the palace of the Grand Lunar. She climbs a great wide stairway to a porch and a set of gold doors that must be fifty feet high. One of the doors is ajar.

She peaks in. She can't see anyone. However, rocks of various sizes are scattered about the floor. There is even a rather large rock sitting on the cushion of what appears to be a throne.

KYLIE

Hello!?

Her voice echoes off walls and ceiling.

She pushes the door open, which groans.

She walks through the great hall. There's a sound! Voices. Very low and muffled but voices.

KYLIE

Hello!?

No response.

KYLIE

I know you're in here.

As she walks eyes pop out from under rocks and watch her, but again they disappear before she can really see them.

KYLIE

(to a rock)

I know you're in here too!

When she turns the rock attempts to scuttle away, but it bangs into a table knocking over a tray. She glares at it. Sheepish eyes pop out from under it and it resumes scuttling away - more carefully this time.

KYLIE

Humph!

More determined than ever, Kylie stalks away following the voices.

She enters a chamber and she can start to make out some of the words.

VOICE 1

. . . pocket . . .

VOICE 2

. . . let me see . . .

VOICE 3

. . . not again . . .

VOICE 1

. . . just being thorough . . .

Kylie enters another chamber and the voices are clearly audible, but she can't see them.

VOICE 1

Inside coat pocket?

VOICE 2
I hadn't though of that.

VOICE 3
We've checked that already.

VOICE 2
Have I? Hmmm, well, better safe than sorry. Let me see . . . spy glass . . . *Doctor MacGonagall's Genuine Swamp Root Liver and Nerve Tonic*, you should really try this Yuri . . . 17 cents in wooden nickels . . . Eureka! Here they are!

VOICE 1 & 3
Your keys!?

VOICE 2
My keys? Heaven's no, my gum drops. Care for one?

Puzzled, Kylie looks around and realizes the voices are above her.

Struck to the ceiling are Phineas J Moonraker (!) (Voice 2) with a bag of gum drops, a cosmonaut, YURI KRASNOGORSKI (Voice 3), and a chimpanzee, STANDFORD DURRELL (Voice 1).

KYLIE
Phineas J Moonraker?

PHINEAS J MOONRAKER
Oh ho! Yes indeed. That's me! Gum drop?

YURI and STANDFORD look stunned.

YURI
Little girl. Would you mind letting us down? Just turn switch on the wall.

Kylie slowly walks towards the switch.

KYLIE
What are you doing up there?

PHINEAS J MOONRAKER
Ah yes . . . it involves . . . you see . . . Something about . . . Let me see . . .

The distance howl of the Moonhound echoes in the room.

PHINEAS J MOONRAKER
Ah ha! That's it. The Moonhound.

KYLIE
The Moonhound put you up there?

PHINEAS J MOONRAKER
Oh no. The Grand Lunar. He put us
up here *because* of the Moonhound.

Kylie reaches the switch panel.

KYLIE
This one?

Stanford grunts in approval

YURI
That one. But be . . .

Kylie throws the switch and Yuri hits the ground with thud; Stanford gives out a chimp howl and lands gracefully while Phineas bounces off Yuri, knocking him flat, and is caught by Stanford.

PHINEAS J MOONRAKER
Thank you Stanford.

Phineas climbs down.

PHINEAS J MOONRAKER
Ah, it's good to feel *luna firma*
again. Allow me to introduce my
two companions. This is Stanford
Durrell of the Royal Astrochimp
Service.

STANDFORD
At your service.

PHINEAS J MOONRAKER
And this is Yuri Krasnogorski of
the Slovtorny Cosmos Bureau.

YURI
(groans)
Zdravstvujte.

KYLIE
Please to meet you. I'm Kylie.

She shakes Yuri's hand even though he's still lying on the ground. Phineas J Moonraker uncorks the bottle of *Swamp Root Tonic* and pops the bottle into Yuri's mouth.

PHINEAS J MOONRAKER

There you go old chap.

Yuri turns various colours and his eyes spin like pinwheels.

KYLIE

So did the Grand Lunar stick you to the ceiling because of the Moonhound? Because it was hungry?

PHINEAS J MOONRAKER

Ah, er, yes. How did you know?

KYLIE

We met Dr. Bang and Nacho. They told us that the Moonhound was hungry. But why's it hungry?

PHINEAS J MOONRAKER

Ah, yes. You see that's a complicated question, one that requires a complicated answer.

STANDFORD

Allow me. You see Miss Kylie, in order to live here rent free, as it were, the Professor, Yuri and I have to perform certain tasks for the Grand Lunar. One of which is the regular feeding and exercising the Grand Lunar's Moonhound. Otherwise, if the Moonhound doesn't get fed or its exercise it . . . it . . .

YURI

Goes on a rampage eating everything insight.

STANDFORD

Not precisely the words I would use, but in a nutshell, correct.

KYLIE

Oh no!

STANDFORD

Indeed.

KYLIE

But why haven't you fed it?

PHINEAS J MOONRAKER

Ah, yes, another complicated question requiring a lengthy . . .

YURI

We're locked out.

KYLIE

Locked out?

STANDFORD

Yes. We're locked out of the *Fireball*.

KYLIE

How? Why?

PHINEAS J MOONRAKER

I've misplaced my keys. Haven't a clue where I put them. I'm sure they'll turn up.

STANDFORD

You see we had just returned from Mars with a load of kibble . . .

PHINEAS J MOONRAKER

Elysium Planitia Kibble, the best there is. I've been known to sample it myself.

(to Kylie, on the sly)

But keep that under your hat.

Beat.

PHINEAS J MOONRAKER

My hat!

KYLIE, STANDFOR & YURI

Your hat?

PHINEAS J MOONRAKER

Why yes indeed, my hat. I keep a spare key under my hat.

He reaches up to remove his hat, but he isn't wearing one.

PHINEAS J MOONRAKER

Usually keep it up here. Not sure where I put it.

(MORE)

PHINEAS J MOONRAKER (cont'd)
Come to think of it, I haven't seen
my hat for quite some time.

Kylie pulls the key from the *Camera Lunaria* out of her
pocket.

KYLIE
Is this it?

PHINEAS J MOONRAKER
Why, yes, the very one. But how
did you get it?

KYLIE
We found it under a hat - *your hat* -
in the *Camera Lunaria*. That's how
we got here.

STANDFORD
We?

KYLIE
Yes. Me and my brother Peter. . .
but he's lost. And if what you say
about the Moonhound is true - he
could be in danger.

PHINEAS J MOONRAKER
Oh, I think that's highly unlikely.
Highly unlikely indeed.

STANDFORD
He'll be perfectly safe.

YURI
Depends on how delicious he is.

INT. FOREST OF FUNGUS

Peter, humming to himself and munching on a chocolate chip
cookie, walks deeper into the forest. Crumbs from his cookie
fall to the ground leaving a trail behind him.

A large object, hidden in shadow, follows him. Peter pauses
and nervously and glances behind. The creature quickly darks
behind a giant mushroom.

He doesn't see anything.

PETER
Well at least I haven't heard the
Moonhound in a while.

Peter shrugs and continues on his way, continuing to leave a trail of crumbs.

The creature comes out of the shadows and continues to follow Peter. It pauses every so often to scoop up cookie crumbs. It is the Moonhound - 9 parts Old English sheepdog, 1 part caterpillar and is as big as an SUV. It has a big wet nose, and is covered in long, shaggy fur; it has six legs, a tail and antennae.

Peter comes to a small pond into which flows a small waterfall.

PETER

Feeling a little parched. Could use a drink dont cha'know.

He takes a quick look all around him. No sign of his anyone or anything.

Cupping water in his hand he takes a sip.

PETER

Not bad. Not bad at all.

He goes to get more water only to see the entire pool draining away accompanied by a loud slurping.

PETER

Hey! What gives?

He looks up only to come face-to-face with the Moonhound, whose face is all slobbery.

PETER

Jeepers! You're the Moonhound aren't you?

The Moonhound pants for a second then throws back its head and lets out a tremendous howl - much louder than anything that has been heard yet.

It sniffs Peter then licks him with its huge tongue, so gooey that Peter sticks to it.

PETER

Yuck! That's the second time today.

Peter slowly slides off the tongue and lands on his feet. The Moonhound plops to a sitting position and tastes its tongue - or rather what Peter tastes like. After a moment it burps and makes a "ptooey" face.

Peter slowly backs off.

PETER

Well, it's been nice meeting you.
But I've got to go find my sister.
She's lost.

He turns to go, but the Moonhound runs in front of him to block his way.

PETER

Good boy. But I really must get going.

The Moonhound starts to sniff Peter, his clothes and his backpack.

PETER

Stop it! That tickles! And it's gooey!

The Moonhound intensely sniff Peter's knapsack. It wags its tail then suddenly stops. It sits down and lets out a bark.

PETER

What is it?

The Moonhound adjusts itself so that its posture is perfect. It lets out another bark.

Beat.

The Moonhound lets out a little whimper. A light goes on in Peter's head.

PETER

Do you want a cookie?

The Moonhound lets out an excited bark and wags it's tail furiously.

PETER

Okay then, but we have to share.

He gets a cookie and breaks it in two, offering one half to the Moonhound.

PETER

Here ya go big fella.

The Moonhound lick ups his half, but gets saliva over the other half.

PETER

Well, I get this is yours too.

He tosses it to the Moonhound and walks a way. The Moonhound catches the cookie then follows Peter. It nuzzles him.

PETER

No. You stay. Sit! Siiiiit.

The Moonhound sits and Peter turns and walks away. The Moonhound immediately gets up and nuzzles Peter.

PETER

Oh gee whiz! Alright, you can come.

The Moonhound howls in excitement. Then, using its nose, swing Peter up onto its back, getting Peter all covered in slobber again.

PETER

And no more slobber!

The Moonhound barks twice and heads off with Peter.

INT. GROTTO OF INVISIBLE WONDERS

Kylie, Phineas, Standford and Yuri thread their way through the grotto of invisible wonders. Armed with a net and mop respectively, Standford and Yuri keep a watchful eye out.

KYLIE

Mr. Moonraker, if you don't mind me asking . . .

PHINEAS J MOONRAKER

Oh, just Phineas please.

KYLIE

Okay, Phineas, you left the earth a hundred years ago, shouldn't you be really, really old?

PHINEAS J MOONRAKER

A hundred years! My that's a long time and I wanted to get back for breakfast. It must be due to the length of the lunar day - 28 earth days long.

(MORE)

PHINEAS J MOONRAKER (cont'd)
And not only that, but moon-rays
have a restorative power better
than even *Doctor MacGonagall's*
Genuine Swamp Root Liver and Nerve
Tonic. Why just look at my hair!
I've never had such a thick,
healthy and lush mane until I came
to the moon.

Phineas is quite bald with only a couple of tufts growing
each side of his head.

Kylie glances at Yuri and Standford. They shrug.

Beat.

KYLIE
Will that net hold the Moonhound?

STANDFORD
Oh it's not for the Moonhound.

KYLIE
Then what's it for?

STANDFORD
I'm not sure. But I feel safer
with it.

Kylie turns to Yuri.

KYLIE
Yuri, what's the mop for?

YURI
When we meet Moonhound you find
out.

Kylie frowns.

INT. FOREST OF FUNGUS

Peter rides on the back of the Moonhound, which stops to
heartily sniff the base of one of the giant mushrooms.

PETER
Not another mushroom! That's like
the hundredth one?

The Moonhound glances back at him then continues to sniff.

PETER
Can't we just get going?

Beat

PETER
I need to find Kylie and get home.
I'd thought you'd be able to help.

The Moonhound looks at him nods and makes an "uh-huh" sound.

PETER
Then why don't you?

The Moonhound makes a "well maybe"-like noise.

PETER
Oh I get it. You want a cookie.

The moonhound barks and sits.

PETER
Geesh, this is blackmail.

He pulls out a cookie.

PETER
Okay, but take it nice.

The Moonhound goes to take it but Peter holds the cookie back.

PETER
And no slobber this time.
Understand?

The Moonhound barks in the affirmative and gently takes the cookie.

PETER
Now that's more like it.

The Moonhound finds and takes the path that leads back up to the Crystal Caverns.

INT. CRYSTAL CAVERNS

Kylie, Phineas, Standford and Yuri continue their march forward.

YURI
I am getting bad feeling about
this.

Standford grunts in agreement.

They take a few more steps.

PHINEAS J MOONRAKER

Halt!

Standford screeches and leaps up, landing in Yuri's arms.

PHINEAS J MOONRAKER

What have we here?

Phineas examines an object on the path with a magnifying glass.

KYLIE

What is it?

PHINEAS J MOONRAKER

I do believe . . .

Phineas takes a nibble.

PHINEAS J MOONRAKER

Yes it is. It's *cheese!*

The word "cheese" reverberates through the chamber, with echoes reaching the other end where Peter and the Moonhound have just emerged.

The Moonhound pauses and is sniffing the ground when the echoes reach them.

PETER

Did you hear that?

The Moonhound nods. It takes a few more sniffs then points (like a pointer) to where the sound came from.

PETER

I think I see them too. Let's go.

The Moonhound starts to trot then slowly picks up speed.

AT THE OTHER END OF THE CAVERN:

Standford has climbed down from Yuri, while Yuri brushes himself off.

STANDFORD

Sorry, old chap.

Phineas munches on the piece of cheese.

PHINEAS J MOONRAKER
You know it's quite remarkable how
often I find cheese. And unlike
most "found" cheese it's very good.
Care for a bite?

He offers it to Kylie.

KYLIE
No thanks.

Beat

KYLIE
Do you hear something?

Phineas munches on his cheese.

PHINEAS J MOONRAKER
Hmmm a hmm hmm hmmm?

KYLIE
Listen!

There's the distant sound of stampeding feet and breaking
glass.

Kylie points.

KYLIE
Look!

They all look.

STANDFORD
Egad! It's the Moonhound and it's
coming right to us!

Yuri adopts a defensive pose with the mop.

The Moonhound is getting closer, but they can't tell from
which direction because of all the refractions in the
crystals.

PHINEAS J MOONRAKER
No need to panic. With a single
word I will stop the Moonhound.

Phineas chooses a direction to face - opposite to where the
Moonhound is coming from - and extends his arm holding his
had in a gesture of "stop".

The Moonhound is at a gallop and getting very close. Yuri and Standford brandish their "weapons" and try to guess what direction to face.

Phineas clears his throat.

The Moonhound is almost at them. Kylie steps off the path a bit.

PHINEAS J MOONRAKER

Sit.

The Moonhound races by, flipping Kylie up onto its back behind Peter.

PETER

(laughing)

Hi ya Sis!

KYLIE

Peter!

She hugs Peter.

The Moonhound leaps and crashes through the crystals; jumps and turns around.

PETER

Hold on. He's not so good on corners.

The Moonhound runs back towards Yuri, Standford and Phineas, who is now facing the other direction.

The Moonhound pile into them. Standford leaps out of the way with a screech while Yuri gets trampled and covered with slobber. The Moonhound flicks Phineas up with his nose.

Standford lands on the Moonhound's back and Phineas land's in Standford's net.

PHINEAS J MOONRAKER

(between bites of his
cheese)

You must be Peter.

PETER

How do you do sir?

PHINEAS J MOONRAKER

Quite well! Quite well indeed.

The Moonhound swings back and flicks Yuri up onto its back.

PHINEAS J MOONRAKER
Ah Yuri, glad you could join us!

The Moonhound leaps and runs out of the Crystal Caverns.

INT. GROTTO OF INVISIBLE WONDERS

The Moonhound follow the winding path, but takes the curves wide. It leaves a series of loud crashes in its wake as knocks over the invisible wonders.

KYLIE
We've got to do something!

PETER
I'd like to, but he's kind of got a mind of his own.

PHINEAS J MOONRAKER
"Sit!" I say.

The Moonhound ignores him.

PHINEAS J MOONRAKER
Drat. It seemed so simple in the book.

The Moonhound runs out of the Grotto of Invisible Wonders and right to the Palace of the Grand Lunar.

INT. PALACE OF THE GRAND LUNAR

The Moonhound bounds up the steps and bursts through the doors. The rocks on the floor scatter as it approaches. The Moonhound rounds around causing all sort of damage.

KYLIE
There must be some way of stopping him.

PETER
There is.

KYLIE
How?

PETER
With a cookie.

He holds up a cookie for her to see.

KYLIE
Then do it before he destroys the
city.

PETER
But it's my last one.

KYLIE
Peter!

PETER
Okay, okay. You sound just like
Mom.

Kylie frowns.

PETER
(to Moonhound)
Do you want a cookie?

The Moonhound screeches to a stop - throwing Phineas,
Standford and Yuri off his back.

PETER
Sit.

The Moonhound barks and sits.

PETER
Good boy.

He gives the Moonhound the last cookie and gives the
Moonhound a scratch behind the ears.

Suddenly all the rocks pop up revealing the moon people - the
Lunarians - who all give Peter and Kylie a rousing cheer.

KYLIE
Where'd they all come from.

PHINEAS J MOONRAKER
Why from under their rocks. It's
where the Lunarians hide when
there's trouble.

Siting on the throne with a large rock on his head is the
GRAND LUNAR. Standing beside him is Beside him is NUR-AZ,
the Moon Maiden, her rock is a small elegant number that
looks like a hat.

The Grand Lunar makes a burbling sound.

Phineas replies making similar noises. He turns to Kylie and Peter.

PHINEAS J MOONRAKER
Allow me to introduce you to His
Craterness, the Grand Lunar and his
daughter, Nur-Az, the Moon Maiden.

Kylie curtsies and Peter bows.

The Grand Lunar burbles something and Nur-Az translates.

NUR-AZ
My father wishes to thank you for
saving the city . . . and that you
are welcome to visit anytime.

Kylie and Peter grin.

NUR-AZ
And he also asks if you could take
care of walking the Moonhound for
the time being seeing as Yuri
Krasnogorski and Standford Durrell
will be busy cleaning up this mess.

STANDFORD
What! Us?

YURI
I can't believe this.

KYLIE
We'd be honoured.

PETER
Oh yes, oh yes.

The Grand Lunar burbles something else and the entire crowd of Lunarians gives out a great cheer and toss Peter, Kylie and Phineas into the air.

INT. MOONHANGAR

The Moonhound with Phineas, Kylie and Peter trots into the Moonhangar with Yuri and Standford bringing up the rear.

YURI
How long you say it take to clean
city.

STANDFORD

By my calculations, eight months.

YURI

Ugh.

The Moonhound drops Phineas, Kylie and Peter off near the *Fireball* then goes off and sniffs Olive. Olive tries to shoo it away.

PHINEAS J MOONRAKER

Now the first thing we should do is get you fed properly.

The Moonhound barks in agreement and trots over to Phineas.

PHINEAS J MOONRAKER

Now where are my keys?

YURI AND STANDFORD

You lost your keys.

PHINEAS J MOONRAKER

No I haven't. They're right here on my key ring. See?

He holds up the key ring and Yuri and Standford slap themselves on their foreheads.

Phineas inserts the key into the lock and turns it. A hatch opens up and pours kibble over Standford and Yuri. The Moonhound digs in.

PHINEAS J MOONRAKER

Elysium Planitia, irresistible.

KYLIE

Phineas, sir, I think Peter and I should be getting home.

Peter leans against Kylie and yawns, fighting to stay awake.

PHINEAS J MOONRAKER

Yes indeed.

Phineas, Kylie and Peter walk over to the *Camera Lunaria* where Dr. Bang and Nacho are still working on it.

PHINEAS J MOONRAKER

Dr. Bang, how are things going?

DR. BANG
Very Good. Very Good. Young
Nacho, are you finished?

NACHO
Almost there sir.

Nacho takes a couple of swings with a human-sized pipe wrench and puts some dents into the *Camera Lunaria*.

NACHO
Finished sir.

DR. BANG
(to Phineas)
If you would just sign here.

He holds out a clip board to sign. Phineas does and Dr. Bang hands him some cheese.

DR. BANG
Quite routine. Quite routine. As
I suspected the grapple clamp was
quite errant. Fixed in a jiffy.
All you have to do reset the
machine and it will be as good as
new. Better than new I should
think.

Nacho opens the door to the elevator and Dr. Bang and he enter. The elevator starts up.

KYLIE
Reset it?

DR. BANG
Yes, reset it.

NACHO
Just put it back where you started.

DR. BANG
That's what I said.

The elevator disappears near the ceiling.

KYLIE
Put it back? How do we put it
back?

PETER
Can we go. I'm tired.

PHINEAS J MOONRAKER

Don't you worry my dear. We'll fly
you home in the *Fireball*. Yuri!
Standford!

Yuri and Standford, having just dug themselves out from the kibble, groan.

INT. MOONHANGAR - A BIT LATER

The *Fireball* springs to life. The iris in the ceiling opens up, and the *Fireball* lifts up and through the opening. The *Camera Lunaria*, attached by a rope, follows.

EXT. FIREBALL FLIES TO EARTH

The *Fireball* takes an indirect route and makes a short tour of the inner solar system.

Kylie and a now awake Peter press their noses against the porthole and take in the wonders that they see.

As the *Fireball* approaches earth it swings by the space station, with the *Camera Lunaria* knocking off the TV antenna that the astronaut was fixing earlier.

The *Fireball* makes a graceful swoop as it approaches the mansion. It comes to a stop over the house and lowers, rather heavily, the *Camera Lunaria* back onto its launch platform.

A gangplank swings out from the *Fireball* onto the roof of the house. Kylie and Peter exit. They wave back at the ship, which takes off and flies straight towards the moon.

Kylie and Peter go inside.

INT. KYLIE AND PETER'S ROOM - NIGHT

Kylie and Peter, in pajamas, climb into bed. They fall asleep almost instantly.

Beat.

A door creaks and a shaft of light slices through the room from the hall.

MOM O.S.

Kids? Did you hear a noise?

Peter just grumbles and turns in his bed.

KYLIE

No Mom. Good night.

MOM O.S.

Good night. Sweet dreams.

Kylie, asleep now, grumbles something.

The door closes and the room is dark except for the moonlight streaming in.

THE END