

Bill and Ted Face the Music

by

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First Draft

OVER BLACK

We hear the VOICE of a very, very OLD MAN:

VERY, VERY OLD MAN (V.O.)  
*This is the story of two young men who  
were given a very, very grave  
responsibility..*

FADE UP ON:

DOCUMENTARY FOOTAGE:

CLOSE UP: VIDEO FOOTAGE OF BILL AND TED, 17 YEARS OLD, from  
the beginning of "Excellent Adventure."

BILL  
I'm Bill S Preston Esquire!

TED  
And I am Ted "Theodore" Logan. And  
together we are..

BILL/TED  
Wyld Stallyns!!

CUT TO: BILL AND TED AT 19 - doing their guitar solo at the  
end of "Bogus Journey" - the super-fast, virtuosic riffing..

SHOT: PEOPLE FROM ALL OVER THE WORLD, watching. CUT TO:

NOT LONG AFTER THAT (circa 1992): Bill and Ted, excited,  
wide-eyed - the picture of youthful optimism. Being  
interviewed by KURT LODER on MTV.

KURT LODER  
In other music news.. Claiming they have  
been told by "a civilization seven hundred  
years in the future" that their music will  
"do nothing less than save the world.."

Now on MTV we see a PHOTO OF BILL AND TED, age 20.

KURT LODER (CONT'D)  
Wyld Stallyns has just put down a hundred  
thousand dollars to reserve the famous  
"Fabulous Forum" for a date twenty years  
from now..

CUT TO: DISTANT, HAND-HELD VIDEO FOOTAGE of the guys handing  
a ceremonial 4 foot check to the "FABULOUS FORUM" BOOKING  
MANAGER. The footage is shaky and distant.

20 YEAR OLD TED  
See you all here in twenty years - to  
celebrate two decades of triumphance!

20 YEAR OLD BILL  
How's it goin', future? See you soon!

20 year old Bill and Ted turn to each other, do a little air guitar. FREEZE on that image - and HOLD, with ominous music.

CUT TO: THE BAND VAN HALEN

SAMMY HAGAR  
The only *problem* was - and it turns out to be a pretty big problem..

EDDIE VAN HALEN  
They never came up with a song.

ALEX VAN HALEN  
*The* song, let's say. Not to mention the record. Or any record, really.

CUT TO: THE BAND IRON MAIDEN

BRUCE DICKENSON  
They got record deals - we know that cuz they paid us a ton to just basically be session guys.

"NICKO" MCBRAIN  
But no matter what we played, it was never good enough.

BRUCE DICKINSON  
Yeah - cuz like, they kept saying to us: "This has to save the world."

QUICK SHOTS:

JEFF BECK  
"No, Jeff - this has to save the world."

JIMMY PAGE  
And I remember saying: "Guys, it's a *song*." The *Beatles* didn't save the world. *Mozart* didn't save the world.

ERIC CLAPTON  
"Save the world, save the world.."

Clapton rolls his eyes and makes the "jerk off" motion. And we CUT TO:

FOOTAGE FROM "BOGUS JOURNEY:" Bill and Ted, on stage, with their wives to their side and their babies on their backs--

BILL  
(to crowd; re his son)  
Say hello to Little Ted!

TED  
 (same)  
 And Little Bill!

CUT TO: THEIR SONS NOW (INTERVIEWED ON TV)

18 years old now. Title: "WILL LOGAN AND THEO PRESTON."

WILL  
 Okay, like, our dads - they were told - *in high school* - that their music was gonna save the world.

THEO  
 I mean that's a lot of pressure. Like, if somebody came to us, and told *us* that *our music* was gonna save the world?

WILL  
 Well that would be pretty okay.

THEO  
 Yeah, I'd be good with that.

CUT TO: THEIR WIVES, now. Title: "JOANNA PRESTON AND ELIZABETH LOGAN."

JOANNA  
 Look, the point is, they took it seriously - they *take* it seriously.

ELIZABETH  
 They really care, and they work hard. It's pretty much all they do, actually.

JOANNA  
 But they've found ways.. Certain, whatever, 'hobbies,' you know, to cope.

CUT TO 1994: POLISH MTV

Not great video quality: the guys interviewed on a cheap set. Ted is KNITTING some kind of thick, amorphous shape.

POLISH INTERVIEWER (O.S.)  
 (Polish accent)  
 What are you making there, Ted?

24 YR OLD TED  
 I never know. I just knit till it feels done.

POLISH INTERVIEWER (O.S.)  
 It's very.. *dense* what you're knitting.

24 YR OLD TED  
 Yah. I call em yarn blobs.  
 (then)  
 Ask Bill what he does to relax.

POLISH INTERVIEWER (O.S.)  
 What do you do to relax, Bill?

Ted moves his mouth - but we hear BILL'S VOICE.

24 YR OLD BILL'S VOICE COMING FROM TED  
 I do ventriloquism, dude!

CUT BACK TO: JOANNA AND ELIZABETH

INTERVIEWER (O.S.)  
 How do *you* cope?

A beat. The women look at each other.. silence. Then:

ELIZABETH  
 Let's just say things didn't go the way we  
 all expected them to go.

MORE QUICK SHOTS: A BRIEF TIMELINE:

1995: 25 YR OLD BILL AND TED (with the princesses) rush from  
 the studio toward SUVs. CAMERAS PUSH IN - it's like John and  
 Paul leaving Abbey Road with Linda and Yoko in 1968..

REPORTER (O.S.)  
 Bill! Ted! When's the record coming out?

25 YR OLD BILL  
 (a McCartneyesque double-barrelled  
 finger-pointed thumbs up)  
 Almost there!

25 YR OLD TED  
 All good things come to those who wait.

1996: STILL PHOTOS OF 26 YEAR OLD BILL AND TED BEHIND THE  
 SCENES AT A RADIO STATION INTERVIEW. BEARDED. A COUPLE  
 QUICK PUSH-INS - still upbeat and assured.

RICK DEES (O.S.)  
 ..So - the record? What gives? How about  
 right here - right now - you tell us the  
 definitive release date?

26 YEAR OLD TED (O.S.)  
 Oh.. Yeah.. Can't do that..

26 YEAR OLD BILL (O.S.)  
 Just.. Changing directions a little bit.  
 But it's all good stuff.

CUT TO: THE BAND ARCADE FIRE

WIN BUTLER

They lost three record deals in as many years. Cause, the thing with record deals, when you get down to it: you kind of have to make a record.

REGINE CHASSAGNE

I personally felt sorry for them. They were trying so hard that they were actually driving people away..

QUICK PHOTOS: Bill and Ted playing increasingly obscure instruments and wearing increasingly eccentric clothes (capas, flight suits, kilts, knickerbockers.. play didgeridoo, theramin, rainsticks, harp).

WIN BUTLER (V.O.)

Or, maybe as people were drifting away, it just made them try harder, it's tough to know.

QUICK VIDEO: A small venue. Bill & Ted wear loin cloths and sandals and sport long Jesus beards and blow shofars.

CUT TO: KANYE WEST AND JAY Z

KANYE WEST

It's like they went from "She Loves You" to "Revolution Number Nine" in a very short time, without ever doing any of the songs in between. Or even doing "She Loves You," when you think about it. Or "Revolution Number Nine."

JAY Z

To be honest, they kind of just did nothing. But a very lame, very pretentious *version* of nothing.

2000: SMALL OUTDOOR FESTIVAL - HAND HELD FAN VIDEO

Bill - totally nude (except for black combat boots) - does a lead guitar version of TAPS while he approaches the mic.

30 YEAR OLD BILL

Let us now declare the epoch of the electric guitar.. officially dead.

We now reveal TED, behind him, also nude (and also in combat boots), with a chain saw.

30 YEAR OLD TED  
 (to his guitar)  
 I sacrifice thee, obsolescence embodied..  
 For eternity!

Now Ted chainsaws off the neck of Bill's guitar - which sparks and feeds back.

CUT TO: THE BAND METALLICA

LARS ULRICH  
 I think that was that moment. The Riverside Metal Fest. Okay - first of all, right off the bat - they were using a chain saw nude. I mean, that tells you something about their judgement right there.

JAMES HETFIELD  
 I don't think we heard another thing from them til.. Hunh.. I don't even know.

STILL PHOTO:

MARQUEE OUTSIDE A DIVE BAR: "Ponderosa Lounge - 8PM The Wild Stallions - and half-priced Buffalo chicken wings." PUSH IN.

LARS ULRICH (V.O.)  
 Are they even still making music? I mean, what are they even *doing* now?

THROUGH THE WINDOW we see a grainy image of Bill and Ted, on stage.. we FREEZE, then PULL BACK as the image becomes a:

HOLOGRAM and we begin to realize we are:

INT. FUTURISTIC DOME - CONTINUOUS

Where the THREE MOST IMPORTANT PEOPLE IN THE WORLD float in mid-air, gravely looking at the image before them.

**Super: San Dimas, California, 2713.**

They turn to a FOURTH MAN - very severe, almost puritanical looking, dressed in all black (ROLLINS).

LEADER  
 Their time is running out. We must take emergency measures. The future of everything hangs in the balance.

On Rollins' face, a slight flash of concern - and surprise. He steps into a SLEEK, SILVER METALLIC BOOTH.. dons his SUNGLASSES. And, with a nod to the Great Ones..

The booth shimmers, drops through the floor.

Cut to BLACK.

**Title up: BILL AND TED FACE THE MUSIC**

Then fade up on:

EXT. WEDDING - DAY

Bill and Ted, in their mid-40's, in suits, walk up to a microphone.

Behind them, a banner reads "CONGRATULATIONS DEACON AND MISSY." We are at a wedding. Garden-variety, middle class.

Joanna and Elizabeth are there (also in their mid 40's). Elizabeth is with WILL (18); Joanna is with THEO (also 18).

The guys are buoyant, exuberant-- utterly unflappable.

TED

Good afternoon. And welcome to this joyous occasion.

BILL

Ted and I have both known Missy in different capacities for nearly 40 years.

TED

She was Bill's babysitter when we were ten, and we both invited her to the prom when she was a senior and we were freshman.

BILL

Next she married my dad, and Missy became "Mom."

TED

After quickly divorcing Bill's dad, Missy married my dad, and became my mom.

Ted's dad, POLICE CHIEF CHET LOGAN, now in his mid 60's and still very fit, raises his glass with a tight smile that only *barely* masks his bitterness.

BILL

And now she is marrying Ted's younger brother, Officer Deacon Logan.

We see DEACON now, 40, buzz cut, with MISSY, now late 40's. He raises his glass.

TED

Deacon - my congratulations. Missy - Bill and I - along with Joanna and Elizabeth, and Will and Theo - welcome you back with open arms.

Elizabeth, Joanna, Will and Theo all raise glasses.

BILL

This joyous event would seem to make Deacon his own father-in-law, and make Ted his own uncle.

TED

Not to mention making my dad his own son.

In back, Logan just shakes his head, irked on so many levels.

BILL

So with that beautiful thought in mind, for your first dance, we wish to present a sneak peek at the world premiere of our newest sonic creation..

TED

So please enjoy the first three movements of..

BILL/TED

"That Which Binds Us Through Time: The Chemical, Physical and Biological Nature of Love; An Exploration of the Meaning of Meaning."

TED

Ready, Bill?

BILL

Ready, Ted. One..

TED

Two..

BILL

One two three four..

Ted plays bagpipes. Bill is engaged in a kind of wide-mouthed Aboriginal 'throat-singing.' While clearly a great deal of thought (and even love) has gone into the preparation of this piece, it is at its core quite difficult to define and, in fact, impossible to enjoy.

Wedding guests watch with jaw-dropped befuddlement as -

Deacon and Missy step to the dance floor - aware that this is somehow their "first dance." But it's hard for them to decipher how, exactly, they're supposed to move to this.

Joanna and Elizabeth exchange a glance. As do Will and Theo.

Ted's dad just openly throws his hands up..

CHIEF LOGAN  
This is bullshit.

..and crosses to a power bank and literally pulls the plug on the whole thing. CUT TO:

THIRTY SECONDS LATER

Ted and his dad, off to the side of the stage.

TED  
I'm sorry you don't get it, Dad.

CHIEF LOGAN  
No one gets it, Ted. No one ever has.  
There's nothing to get.

TED  
They will, Dad, seriously.

CHIEF LOGAN  
I don't think so. That song is the worst one yet. And that's saying a lot. I told Deacon he should never have let you guys play. I'm sorry, "play." And honestly - on a very deep level - it is time to pull the plug. Both of you.

TED  
We can't. We have to pursue this until --

CHIEF LOGAN  
Yeah yeah yeah, I know, until your "music saves the world." Ted. Enough with your delusions.

While this continues we CUT AWAY TO:

THE VAN

Where Bill wheels equipment to the back door. He pulls it open and sees - his FATHER, BOB PRESTON, slumped in the back, having just been awakened.

BILL  
Hey dad.

MR. PRESTON  
How was the wedding?

BILL  
It was good. You shoulda come in.

MR. PRESTON  
Weddings are hard for me, Billy. My social worker says I've never really recovered from your mom leaving all those years ago. Your real mom, not Missy.

BILL  
I know. That was hard.

Mr. Preston gives Bill a huge hug.

MR. PRESTON  
I love you, Billy.

BILL  
I know, Dad. And I love you, too.  
(as his dad continues to hug him)  
Okay, Dad. It's totally fine. Everything's good, Dad. Everything's gonna be okay. I really gotta go get some more stuff.

He breaks off, turns. And we follow him to --

TED AND LOGAN

Still in the thick of it.

TED  
Dad - I'm just saying: if you'd done the things me and Bill have done, and seen the things we've seen --

CHIEF LOGAN  
No - you can keep "spinning" this however you want, Ted, but I'll never believe it. You didn't time travel. You didn't die and go to hell and then come back.

BILL  
Chief Logan - we did -

CHIEF LOGAN  
No. You didn't, Bill. And here's the reason you didn't: it's impossible.

TED  
Dad - I know you're upset because Deacon just married --

CHIEF LOGAN

No. Ted - you're wrong. It has nothing to do with that. Trust me, if I'm more disappointed in one of my sons, it's you.

Logan spins to storm away. Then turns back.

CHIEF LOGAN (CONT'D)

By the way? That five thousand dollars I loaned you? I want it back.

TED

You'll get it back.

CHIEF LOGAN

When, Ted? You're upside down on your mortgage. You're fifty thousand dollars in debt. Your wife is working two jobs so you two can pursue your pathetic fantasy. Get real, Ted. Get real - both of you.

And he's off. Ted just stands there. Bill puts his hand on Ted's shoulder.

BILL

Dude - if it's any consolation, I'm eighty-thousand dollars in debt.

TED

What are we gonna do?

MAN'S VOICE (PRELAP)

No. No, no, no.

INT. FABULOUS FORUM - DAY

Keys and coat in hand, the stadium manager (FRANK) closes his office door as Bill and Ted follow him out into the arena.

FRANK

No, you may not have your *non-refundable* deposit back.

TED

But --

FRANK

No 'buts.' Twenty years ago you signed a contract - put down a deposit - to rent the Forum tomorrow night for your concert celebrating "Two Decades of Greatness--"

BILL

*Triumphance.*

FRANK

Whatever. I tell you this every year--

BILL

But this year is different.

TED

It's quite different - as you will see if you'd simply listen to us.

FRANK

Fine. Go ahead.

TED

This year, given the direness of our financial situation, we're willing to reduce our offer from a one hundred percent refund to an eighty percent refund.

FRANK

So wait - I'm sorry - then I'd only have to give you *eighty* thousand dollars that I contractually do *not* owe you rather than a hundred thousand?

BILL

Correct. But between us, our bottom line is sixty thousand, for which we will take forty.

TED

But no lower than twenty-five.

BILL

Of which we would accept ten.

Ted leans to Bill.

TED

Dude - I have a sneaking feeling that we're negotiating against ourselves.

BILL

Good point, Ted.

(turns)

Forget everything we said. We're back at a hundred thousand. Plus interest.

FRANK

Okay, then I guess I should make my counter offer: nothing. The point is: you bought the Forum tomorrow night - it's yours. Do whatever you want with it - throw a party at mid-field, I don't care. The lights'll be on, the gate'll be open.

(MORE)

FRANK (CONT'D)

By the way - just out of curiosity - how many tickets have you guys sold?

BILL

Well, it's hard to say - it could have changed, cause we haven't checked the web site in a while.

FRANK

That's fine. Just give me the ballpark number.

TED

Okay - ballpark? I'm just estimating here, but approximately zero.

Frank shakes his head.

FRANK

I have to tell you guys - what you have pulled off here is very impressive, in a way. You've promoted a concert for twenty years, and sold zero tickets.

BILL

Thanks, dude.

FRANK

It's not a compliment.

INT. ELEVATOR - DAY

Bill and Joanna ride up in silence. They get off and enter..

INT. WAITING ROOM - CONTINUOUS

And Joanna stops as she sees: Elizabeth and Ted, also in the waiting room. Elizabeth is equally surprised. Ted is not.

TED

How's it goin' dude? Hey, Jo!

JOANNA

I'm sorry - is this the right day?

BILL

Yah. Totally. Couples therapy.

JOANNA

But..

Now the other door opens and the THERAPIST sticks his head out - a bit surprised to see TWO couples in his waiting room.

INT. THERAPIST'S OFFICE - A MOMENT LATER

Bill, with Joanna, and Ted, with Elizabeth, sit across from the Therapist. It's a *little* crowded on the couch.

THERAPIST

So do you understand why this situation might seem at all strange to your wives?

TED

No, not at all. Why?

THERAPIST

Well, when your wives suggested couples therapy, did you think this is what they had in mind?

BILL

Yah. Definitely. I mean, we're a couple of couples, right?

THERAPIST

Well, it usually means one couple.

BILL/TED

Ohhh..

THERAPIST

But since you're here - let me ask you this. Is there something you feel your wives need to hear from you?

TED

Yah. Totally.  
(turning to Elizabeth)  
We love you guys.

THERAPIST

Okay, that's good. But.. Do you understand how that might sound strange to your wives? Bill?

BILL

No. We love em.

THERAPIST

"We" love them?

BILL

Yah, we do.

THERAPIST

"We" do?

TED

Yah, we do. Exactly.

THERAPIST

It's the "we" part.. Ted. Can you say the same thing using "I" in the sentence?

TED

Ohhh. Yah, of course.

(turns to Elizabeth)

Elizabeth. I - and Bill - love you - and Joanna.

Elizabeth just stares at the floor, shakes her head.

BILL

Dude. All due respect - I don't think you're getting this.

TED

Go for it, dude.

BILL

Okay.

(turns)

Joanna. From the very very bottom of I - and Ted's - hearts. I - and Ted - totally love and worship you - and Elizabeth.

Bill beams. Ted nods - as if he now sees.

THERAPIST

Joanna, would you or Elizabeth like to respond?

Elizabeth indicates "go ahead."

JOANNA

Well.. Okay. I know you love me, Bill. However - and I can't speak for Elizabeth, but.. you guys are gone over two hundred nights a year. Every time you go out on tour to make money, you come back deeper in debt.

BILL

But we have to --

JOANNA

I know. I know it's a burden for you. And I know you feel as though you have to do it yourselves. But you don't. We literally left everything behind, our families, our friends..

ELIZABETH

We moved 600 years in the future to be with you. To be your partners. But it's like all you think about is the song..

JOANNA

The mission..

ELIZABETH

And it's like we and the boys are not even there.

TED

So.. Wait. What are you saying?

ELIZABETH

I guess what I'm saying is.. If things don't change.. I don't know how much longer I can go on like this.

Ted is stunned. He looks at Bill. Bill turns to Joanna.

BILL

Do you feel the same way?

Joanna nods.

INT. DODGE NEON - DRIVING

Ted and Elizabeth, in tense silence. Ted glances over - she just stares straight ahead. They pull up to the end of --

EXT. CUL DE SAC - EVENING - CONTINUOUS

Where TWO HOUSES share a driveway at the end of a quiet middle-class street. As they pull in --

A GEO METRO is already there, and Bill and Joanna are getting out - also with palpable tension between them.

(What is clear to us now is: they all live right next door to each other, and share a driveway - and garage.)

As the women head towards the Logan house, Bill and Ted join each other.

TED

Dude - things are worse than I thought. I think they're actually thinking about leaving us.

BILL

I know, it's bad. But we still got our work to do..

They look at their wives, who are conferring at the front door.

TED  
Okay - let's just try and work sorta fast.

BILL  
Yah. Totally.

As they start toward the GARAGE-- suddenly we HEAR the sound of GUITARS from within. Ted exhales heavily.

TED  
I've told Will over and over..

They pull the garage door open, revealing:

INT. GARAGE - EVENING - CONTINUOUS

Will and Theo are playing classic old guitars (the very ones that Bill and Ted played at the end of "Bogus Journey.")

They immediately stop, look at their fathers.

WILL  
How's it goin, dad?

TED  
Out!

THEO  
What?

TED  
This is our studio - and those are our guitars.

He and Bill pull the guitars from their sons' hands.

BILL  
We have important work to do, and we can't have you messing around in here.

WILL  
You wanna at least see what we've been working on?

Will holds a piece of paper out. Ted takes it, shoves it in his pocket.

TED  
Later. But right now, we need the studio.  
(a beat)  
Now, please, Will.

WILL  
Okay, *Grampa*.

The boys shake their heads.

THEO

I told you, dude. It's always the same.  
Let's just go play up in my room. With  
our *crappy* guitars.

Will nods and the boys head out. Bill and Ted watch them go,  
guilty, as Ted shuts the garage door and we cut to:

INT. GARAGE/MUSIC STUDIO - NIGHT

Bill and Ted are working on a song; struggling. Bill is  
noodling on the synthesizer - Ted is scratching out lyrics.

TED

Okay, I added a couple things. Go again.

Bill starts on the synthesizer: it's abstruse, complex (not  
in a good way) - like D-grade Bohemian Rhapsody.

TED (CONT'D)

"We try - y - y - y to carry--yy.. on.  
Ayiii-eee-ee-ee-ee..a-ooo-oo-oo-oo."

Ted stops. Bill picks it up.

BILL

"OoEEEE-eeee-YIYIYI.."

(to Ted)

Dude - run with me. I think we're onto  
something..

(resuming)

"We straaa-aaaa-aaa-aaa-aain..yiyi-yi-yi--  
"

TED

Dude - seriously. Stop. I hate to say  
this, but we're NOT onto anything.

BILL

What are you talking about? I think it's  
our best one yet.

TED

Dude - if that's true - then things are  
even worse than I thought. Cause this  
song sucks. You do know that, right?

BILL

I don't agree.

TED

Dude.

BILL

No.

TED

Bill - come on. It's me. You don't have to spin me. It sucks. All our songs suck. What are we doing? Seriously. Our wives are mad at us, our sons are mad at us, we're broke-- why are we even doing this?

BILL

We're doing it cause we have to! Ted - we're supposed to save all humanity.

TED

Says who??

BILL

Those people - from the future --

TED

What if they were wrong?

BILL

How could they be wrong? We saw the future - we were *there*.

TED

Alls I know is, at this moment, I feel like for the last 20 years we've been beating our heads against a wall, and it hurts, and I wanna stop.

BILL

But we can't! We promised!

TED

Who's gonna care? Seriously. I'm sick of it. And you know you are too.

Bill just looks at Ted - for a long moment - and then he just deflates, dropping the facade.

BILL

Okay. Yah. I'm totally sick of it. But I thought if I ever admitted it - to you or me - we'd completely crumble.

There's a pause.

TED

I can't do this any more. I just can't.

Another pause. Finally Bill looks at Ted.. And nods, agreeing. Then, suddenly, there's --

A FLASH of LIGHT outside, visible under the garage door..

Then: We HEAR a metallic WHOOSH.. Then FOOTSTEPS. Someone.. Or something.. is outside.

Bill and Ted look at each other, walk toward the garage door and slowly open it, revealing--

The futuristic BOOTH.

BILL/TED

Whoa..

And next to the booth, emerging from its shadow, ROLLINS.

BILL

Who are you?

ROLLINS

Come with me, please.

BILL

Are you from the future?

ROLLINS

Yes.

A beat. The guys look at each other again.

TED

Are you mad at us?

ROLLINS

We have very little time.

He opens the door for them. Ted leans closer to Bill.

TED

I think we're in trouble.

BILL

Relax, Ted. They totally love us in the future.

The guys get into the sleek, elegant booth. Rollins closes the door, and in an instant.. It shimmers.. and DISAPPEARS..

INT. CIRCUITS OF TIME

Dark. Misty. Glimpses of light. We hear a WHOOSH and the silver booth soars past in blur.

INT. BOOTH - ON BILL AND TED

Bill and Ted - stunned, amazed - gape out at the circuits of time.. for the first time in a long time. And we cut to:

INT. GREAT DOME - THE YEAR 2712 - DAY

The booth appears and touches down on the floor. Rollins gets out, followed by Bill and Ted. Bill and Ted whisper:

TED

Dude.

BILL

What?

TED

I think I liked Rufus better.

BILL

Me too.

(turns to Rollins)

What is it you *do* here, dude?

ROLLINS

I clean up messes.

The guys look at each other as they hear..

BOOMING VOICE

Bill and Ted. Step closer please.

Now they turn and see:

THREE IMPOSING FIGURES-- who look at Bill and Ted with barely restrained urgency and frustration.

They are fierce, unblinking. It's dark and intense. Bill and Ted look at each other, swallow.

Around the room is a kind of "Senate" of observers who line the walls. Bill adopts an upbeat manner.

BILL

How's it goin'? Good to be back again.  
Lookin' great.

LEADER

What do you have to say for yourselves?

TED

Oh..

They look at each other, then adopt their arm-raised posture.

BILL  
Be excellent to each other..?

TED  
And.. party on, dudes..?

Dead silence. No smiles. No nods. Nothing but scowls.

LEADER  
Where's the song?

The guys eyes widen..

TED  
Oh.. The song.

BILL  
Which one? We've written so many.

LEADER  
The song. The song that will fulfill your destiny. The one that is to be played at the Fabulous Forum tomorrow night. The one that will save the world as we know it.

BILL  
Oh, yah. That song. We definitely have that song. Yah.

The Leader makes a gesture. Lights come up and suddenly all around them are MUSICAL INSTRUMENTS of all shapes and sizes.

LEADER  
Then play it.

TED  
Like right now?

LEADER  
We need to hear it.

TED  
Um.. Before we do that --

BILL  
Which we very much look forward to doing --

TED  
And are most eminently prepared to do --

BILL  
Being as it's already written --

TED

And is very good on the level of lyrics,  
and melody, and rhythmic aspects as well  
as meter and, you know, thematic content..  
we need to..

BILL

Tweak..

TED

Yah. Tweak..

BILL

Or, even better, perhaps what would  
expedite this entire process..

TED

Would be if you played the song for us  
right now.

BILL

Or perhaps played it several times.

TED

Or even just give us a recording. So we  
may be certain we have the exact rendition  
of our greatest song ever written..

A pause.

LEADER

You don't have it.

BILL

What?! No. Just the opposite.

TED

In fact, our problem is we have so *many*  
great songs that as we put together our  
set list for the concert tomorrow night --

BILL

The one we in no way bailed on years ago --

TED

And which as recently as an hour ago did  
not try to get our money back from -

BILL

Right, that did not happen..

TED

You're not watching us all the time, are  
you?

Silence. Then the Leader just waves his arms and THE FLOATING GREAT FIGURES DISAPPEAR INTO DARKNESS -- as do the instruments, and instantly--

Rollins is standing right in front of the guys.

ROLLINS

The window of destiny is closing. You have twenty four hours to come up with the song.

TED

But-- What if for some reason we don't?

BILL

Which would be most paradoxical because obviously we do already have it.

TED

But, you know, just theoretically.. cause we are intrigued with all manner of thought experiment involving, you know, "the conundrum of time"..

BILL

So-- What *would* happen?

Rollins looks at them.

ROLLINS

Come with me.

He turns. The guys look at each other, then follow him as two huge doors slide open and they all enter --

A CATHEDRAL-LIKE CHAMBER

Built solely to house:

A HOLOGRAPHIC TIME-LINE

Ethereal, majestic, floating in mid-air. Weaving and winding from the deepest past all the way to the present - and, still, moment by moment, continuing to inch forward.

BILL/TED

Whoa...

TED

What *is* this?

ROLLINS

This is time. It's the path through which the past connects with the present.. and leads to the future.

The guys move closer. Now they can see that the "weave" is actually a collection of INFINITESIMALLY SMALL BITS OF INFORMATION.

Rollins reaches out and TOUCHES a section, in the way one might touch, say, an iPad. As he does..

ROLLINS (CONT'D)

1945.

..an IMAGE FROM 1945 balloons out: Hiroshima. He removes his finger - the image recedes. He touches another spot..

ROLLINS (CONT'D)

1989.

..and out balloons an image of the Man standing in front of the tank in Tiananmen Square.

ROLLINS (CONT'D)

Time is more fluid, and more contingent, than you understand. There are key moments in the weave - turning points - like stitches, if you want to think of them that way. And when one is missing, then everything can fray.

TED

Has that ever happened?

ROLLINS

It's about to happen.

BILL

Meaning..?

ROLLINS

If you don't have the song in 24 hours, time as we all know it will essentially unravel. Forward, and backward.

TED

Oh...

EXT. CUL DE SAC - HOUSE - NIGHT

The booth appears. The guys get out, still in shock.

Rollins gives Ted a TIMEPIECE of some sort.. like a really cool, sleek WATCH.

ROLLINS

Keep a close eye on this. You have 24 hours. When it runs out, it's over.

Rollins crosses back to his booth and gets in.. And, with a nod at them, he's gone.

BILL

Okay - bad news: the whole unraveling of time thing could be most heinous. Good news: This means there is a song. Otherwise they wouldn't be so mad at us for not having it.

TED

..Yah. I think that's probably right.

BILL

So now, alls we gotta do is stop writing songs that totally suck, and just write the greatest song ever written. Okay?

TED

..Yah.. I guess.

Bill starts into the garage. Ted remains on the curb.

BILL

Ted, what are you doing, dude? We gotta keep going.

TED

I just don't get it.. I mean-- We've been trying for 20 years to write the greatest song ever written. How are we gonna do it in 24 hours?

BILL

I don't know.. But we gotta.

(beat)

I mean.. Right? What else are we gonna do, dude?

Ted nods - distant and distracted.

TED

But we do know the song's gonna exist, right?

BILL

Well, yah.. at some point..

TED

I just wish there was a way that we could go into the future and get it from ourselves.

BILL

How would we do that?

There's a pause. They look at each other, sharing a slowly dawning realization.

BILL (CONT'D)  
Could we actually...?

TED  
Couldn't we..?

BILL  
But-- didn't Rufus say we could only do that in an extreme emergency?

TED  
Bill-- if the future of all of reality as we know it is at stake.. isn't that an extreme emergency?

EXT. BILL'S HOUSE - NIGHT - MOMENT LATER

The guys head towards a STORAGE SHED at the very back of the property.

At the shed, they undo a series of heavy metal **padlocks**.

The door opens.. a single light bulb is switched on..

INT. SHED - CONTINUOUS

The guys walk to the darkest, most shadowy corner and start to pull a series of covers, sheets, tarps, etc., off of what gradually reveals itself as..

THE PHONE BOOTH.. The old one from the earlier movies.

It's dusty, rusted, obviously hasn't been used in 20 years.

BILL  
Okay, so here's the plan: We go into the future to when we've actually written the song, find ourselves, and take it.

TED  
One question: Is that stealing?

BILL  
Why would it be stealing if we're getting it from ourselves?

TED  
Oh, yah..  
(eyeing the booth)  
You think it still works?

BILL  
Only one way to find out, dude..

INT. PHONE BOOTH - SECONDS LATER

They get in. Dust off the key pad.

TED  
How far into the future do you think we  
need to go?

BILL  
Depends on when we think we're gonna write  
the song.

TED  
I say definitely within the next year or  
two.

BILL  
Well, let's be conservative. Say five  
years?

TED  
Sounds good.  
(a pause)  
You wanna do the honors, or should I?

BILL  
Go for it, dude.

Ted - with not a little bit of nostalgia and a good deal of  
trepidation.. starts to hit the buttons.

TED  
San Dimas, California.. Five years from  
now.

At first, nothing happens. It's like starting a car that's  
been sitting in the garage for 20 years. Then-- the lights  
in the booth flicker on... there is a low humming/buzzing  
sound. As the antenna comes to life, illuminating the dark  
shed, the guys look at each other.

TED (CONT'D)  
Bill..

BILL  
What?

TED  
I have a feeling things are just about to  
change in a most outstanding way.

BILL  
Ted, I totally agree.

And with an exuberant, super-optimistic AIR GUITAR..

TED  
Let's go save the world, dude!

..the booth shimmers and DISAPPEARS and we cut to:

INT. CIRCUITS OF TIME - CONTINUOUS

Whhhoooshhhhhh. The booth sails through the circuits of time - which are sleeker, faster than when last we sailed through.

The guys look through the glass - thrilled, moved: neither thought he'd ever be doing this again.

TED  
Whoa..

BILL  
I know..

The booth veers off, disappears into a circuit and we cut to:

EXT. HOLIDAY INN - SAN DIMAS

On the marquee: "OPEN MIC NIGHT." We hear a faint version of Huey Lewis' "*The Heart of Rock'n Roll*" coming from inside - a sad version - kind of pathetic; earnest and overly sincere.

**Super: San Dimas, California - five years into the future**

The booth APPEARS lands in the parking lot. The guys step out, look around - hear the music from within..

INT. HOLIDAY INN - LOBBY - A MOMENT LATER

They enter the lobby.

TED  
So where are the future us's?

BILL  
Yah - you'd think we'd be waiting for ourselves.

TED  
We gotta remember to be more polite and come out and greet ourselves next time.  
(notices something)  
Oh no..

Bill turns - follows Ted's gaze into --

THE LOUNGE

Where ON STAGE - in front of a dozen bored businessmen - are:

50 YR OLD BILL AND TED

In black vests, white shirts, earrings - singing "Heart of Rock'n Roll." 50 Yr Old Bill is working a *little* harder to push it across; 50 Yr Old Ted just seems depressed.

(And the years have not been kind to their voices. Ted's has gotten lower - and is now a rumbly Kris Kristofferson croak; Bill's is now a kind of high, nasally Art Garfunkel whine.)

50 YR OLD BILL/TED

T-T-T-THEY SAY THE HEAR OF ROCK'N ROLL IS  
STILL BEATIN', AND FROM WHAT I'VE SEEN I  
BELIEVE 'EM; NOW THE OLD BOY MAY BE BARELY  
BREATHIN'.. BUT THE HEART OF ROCK'N ROLL.

(a sort of harmony)

THE HEART OF ROCK'N ROLL IS STILL BEATIN'.

In the back, Bill and Ted enter, shocked.

BILL/TED

No way..

They say it just loud enough that on stage, 50 Yr Old Bill hears them - and looks up.. Which makes 50 Yr Old Ted do the same thing. Now, like deer in headlights:

50 Yr Old Bill and Ted freeze. If the audience were paying attention, they'd notice the two sets of Bills and Teds all standing motionless, staring at each other, but no one cares.

There's an odd moment where they all stand, staring. Then..

50 Year Old Bill and Ted turn and bolt through the back exit.

Bill and Ted look at each other - and sprint across the room.

EXT. BACK OF HOLIDAY INN - NIGHT - CONTINUOUS

50 Year Old Bill and Ted scramble in their dress shoes across the parking lot and race toward the (now quite beaten up) van with their guitars. A beat later -

BILL

Wait! Bill!

TED

Ted!

They race to the van, where 50 Yr Old Bill and Ted are opening the doors.

TED (CONT'D)

Hey - us's. Stop.

Older Bill and Ted turn - busted. Instantly (and lamely) they try and cover.

50 YR OLD BILL

Ohhh! Hello!

50 YR OLD TED

We totally forgot you guys were coming!  
How great to see you!

BILL

What are you talking about? You totally ran away from us!

50 YR OLD BILL

Oh - that's just because.. in the darkness, we thought you were groupies, which we have a lot of.

Bill and Ted look around the deserted back parking lot.

TED

Really?

50 YR OLD TED

Oh, yah - absolutely.

50 Year Old Ted nervously pulls a flask from his hip pocket and takes a swig.

50 YR OLD BILL

Look - dudes - we know exactly what you're thinking: why are we playing here at open mic night at the Holiday Inn in San Dimas, when in fact, we are such huge rock stars with lots of groupies?

50 YR OLD TED

And here's the answer: Us being here is humorously ironic.

50 YR OLD BILL

Do you believe us?

50 YR OLD TED

I remember not necessarily believing it when I you was standing there listening to I me.

50 YR OLD BILL  
 But this time you really can believe us.  
 (pause)  
Do you believe us?

TED  
 No.

BILL  
 Not at all.

50 Year Old Ted takes another (this time bigger) gulp from his flask. As he wipes his mouth with his sleeve:

50 YR OLD TED  
 (vaguely belligerent)  
 Well I feel sorry for you then.

BILL  
 Do you have the song?

50 YR OLD BILL  
Do we have the song? Do we have the song?

BILL  
 Yes. Do you?

TED  
Ted. Stop drinking for a minute and look me in the eye. *Do you have the song?*

50 Yr Old Ted almost looks Ted in the eye: at his eyebrows.. between his eyes.. But not in the eye.

TED (CONT'D)  
 No. In the eye. Look me in the eye, Ted, and tell me you have the song. Otherwise we're gonna leave right now. Do you have the song or do you not?  
 (beat; shakes his head sadly)  
 You totally don't have the song, do you?

50 YR OLD TED  
 (finishing his entire flask)  
 You know what? Screw you, me.

BILL/50 YR OLD BILL  
 Whoa, whoa!/Easy, Ted -

50 YR OLD TED  
 No - not easy.  
 (to Bill and Ted)  
 YOU didn't write the song. YOU'RE the ones who're responsible for all of this. And you know something else, *pretty boy?*

TED

Don't call me that.

50 YR OLD TED

"Don't call me that." "Dude." You drove the princesses away.

BILL

Whoa. Wait. What did you say? The princesses are gone?

50 YR OLD BILL

Oh, don't act so surprised. They basically told you they were gonna leave. Well, guess what? As soon as you got back from this stupid, failed mission - they were gone.

TED

What?

BILL

How??

50 YR OLD TED

No idea. Alls we know is they left a note saying they took Will and Theo back to 1428 and they never came back - and now we've been alone for five years cause you drove our wives away.

TED

Our wives have been gone for *five years* and you haven't even tried to talk to them?

50 YR OLD BILL

Oh - you did, alright - you just made it worse! They had their doubts about you, which you were totally missing, I might add.. and then you went back to Medieval England and confirmed every one of em!

BILL

There is no way we did that.

50 YR OLD TED

Yah well you're gonna eat your words in about 45 seconds.

BILL

Not true. Ted - let's go talk to our wives right now and set this straight.

50 YR OLD TED

Fine. I'm done with you two losers.

Ted lunges for himself. Grabs himself --

TED  
Why don't you take some responsibility,  
you drunk!

50 YR OLD TED  
Why don't you go knit a *blob*?

TED  
Hey!

50 YR OLD TED  
Blob-knitter!

TED  
You're rude! Get your act together, Ted!

50 YR OLD TED  
You get your act together, Ted!

The two Bills grab the two Teds - who are inches from throttling each other - and pull them apart.

BILL  
Ted - back away - he's not worth it.

50 YEAR OLD BILL  
He's right. Don't let that punk get to  
you.

50 Year Old Ted backs down. Bill turns Ted around.

BILL  
Let's go clean up the mess those us's  
made.

As Older Bill and Ted open the van doors, Bill and Ted see  
BILL'S FATHER, in back, in a sleeping bag.

MR. PRESTON  
Hi boys. How was the gig?

Bill stops - eyes wide. Turns to his older self.

BILL  
You live with Dad in the van?

TED  
(takes Bill's shoulder)  
Walk away, dude. Walk away.

As Bill and Ted make their way across the lot:

50 YEAR OLD TED  
If you don't like it - go fix it!

50 YR OLD BILL

Yah! Go write the song yourself instead of trying to steal it from us!

50 YR OLD TED

Or do something-- cuz our lives suck and it's your fault.

EXT. HOLIDAY INN PARKING LOT - A MOMENT LATER

The guys approach - and get into - the booth.

BILL

Those older us's were jerks.

TED

I know. I can't believe how much I hated my me.

BILL

I know. But we did learn something quite important from them. We gotta go back to England.

TED

Yah. What's the point of any of this is we don't got our families?

The phone booth starts to shimmer - the guys turn, prepare for it to drop. And just as it starts to -

Bill and Ted's eyes widen as they think they see - about 50 feet away across the parking lot:

ROLLINS in his silver booth, eyeing them as if studying them.

But before Bill and Ted have a chance to react (or even be sure what they've seen), their booth drops.. and we cut to:

EXT. MEDIEVAL CASTLE - COURTYARD - DAY

Joanna and Elizabeth - in 1428 attire - are at a table in the courtyard, chatting with family and friends. Will and Theo - in modern attire - are also there, chatting amiably with their grandparents: the Duke and Duchess of Northumberland.

WILL

..graduated in June, now we're just working on the music.

DUKE

And what kind of music is that?

THEO

It's a blend of classic old guitar with techno.. Kinda neo-bluesy.. but actually, without any place to plug in, it's gonna be a little hard to keep playing.

DUCHESS

"Plug in" to what?

WILL

That's a little complicated, Grandma..

There's a flash in the distance and--

EXT. MEDIEVAL ENGLAND - DAY

The booth lands in a field and the guys get out, look over toward the castle and see..

Joanna and Elizabeth - on horseback - riding toward them.

BILL

Whatever we do, let's not give those other us's the satisfaction of making things worse.

TED

Don't worry. We definitely won't.

The wives arrive and dismount.

JOANNA

What are you two doing here? We need some time away.

TED

Right. And we totally respect that. But first: how did you get here?

ELIZABETH

That nice man from the future showed up and asked if we needed anything. And we told him we would very much like to come home for a while.

JOANNA

So he brought us here.

Bill and Ted exchange a glance: "Why would he do that?" Ted turns to Elizabeth.

TED

Okay. We know you're thinking very seriously of leaving us.

ELIZABETH

..What? No, we're not.

BILL

Yes you are - you just don't realize it yet, you think you're just here for a visit, but you're totally gonna stay.

Off the women's confused looks:

TED

Full disclosure: we just saw ourselves five years in the future - and you have every reason to leave us because the truth is: we're going to become everything you don't want us to be.

BILL

We're just sad pathetic losers living in the van with my dad--

TED

Drinking too much --

BILL

And lying. You *can't believe* what oily liars we are.

TED

And - get this: we tried to tell ourselves not to come here. Like we were somehow going to make it worse.

BILL

Which is ridiculous - cause knowing what we know we're only making it better, right?

ELIZABETH

Wait - what are you talking about? In five years you're living in a van - with your dad - drinking too much?

The guys realize they might actually be making things worse. The women are starting to eye them differently: worried, now, in a way they weren't before.

TED

Exactly! Which is why we're trying to change that by finding the song.

BILL

Because if we don't find it, it's gonna be a lot worse than even that.

TED

Yah, like all of reality will completely unravel.

BILL

But don't worry about that, cuz apparently the future is fluid.

TED

Exactly. You can change it if you do the right things at the right times.

BILL

Like coming here and talking to you now.

ELIZABETH

I'm not entirely sure it was the right thing to do.

JOANNA

Yes, maybe those future you's were a little bit right.

ELIZABETH

Why were you drinking so much, Ted?

TED

I haven't started yet - I can't answer that.

ELIZABETH

Maybe we do need a little more time than we thought.

TED

What? No! Elizabeth, I'll go to AA!

ELIZABETH

But you don't even drink.

TED

Yet! But I'm about to!

JOANNA

I think we'd like you to leave now.

BILL

And you don't want to come with us?

JOANNA

Are you paying any attention?

TED

Fine. We're gonna go. But you need to understand: We're gonna keep going till we succeed on our mission.

BILL

Yah, we're gonna find the song. We're gonna save the world.

TED

And we're gonna be together.

INT. BOOTH - A SECOND LATER

Bill's at the keypad as a determined Ted closes the door.

TED

Five years forward was clearly not enough. Let's go ten this time. We certainly will have written the song by then.

BILL

Dude, I strongly believe we're about to see our lives get a whole lot better.

INT. BOOTH - CIRCUITS OF TIME

The booth roars past.

EXT. FOOTHILLS - NIGHT

With a flash, the booth arrives in a very nice, hilly section of town. City lights lay out. The "Bel Air" of San Dimas..

**Super: San Dimas, California - 10 years in the future**

Bill and Ted step out of the booth and immediately see:

AN OLD FASHIONED BRITISH BUTLER

Standing calmly, towel over arm.

BUTLER

Masters Logan and Preston.. Welcome home, gentlemen.

The Butler opens a gate and leads the amazed guys into..

THE MOST BEAUTIFUL HOME IMAGINABLE

Six car garage, gardens, fountains, huge view. In the driveway: a Bentley, a Range Rover, a Porsche, a 65 Mustang.

BILL

Dude.. We did it! Look at where we live.

TED

Yah - and look at what we're driving. One song did all this?

BILL

Ted - what if it wasn't just one song? What if after we wrote it, the dam broke and they just kept coming and coming?

Subtle air guitar as the Butler ceremoniously opens the door.

BUTLER

The masters of the house are on the way down. Might I offer you a spot of champagne?

He extends a tray with four flutes of champagne. The guys take two, then hear casual laughter and see..

COMING DOWN THE GRAND OPULENT STAIRCASE

55 YR OLD BILL AND TED, wearing expensive clothes and jewelry. Whereas 55 Yr Old Bill's clothes are loose, flowing; 55 Yr Old Ted's are tighter, more form-fitting.

Bill's hair is long and flowing; Ted's is "casually unkempt."

55 YR OLD TED

Why hello younger us's.

55 YR OLD BILL

*Quel plaisir a vous voir.*

BILL

Dude - I speak French?

55 YR OLD BILL

*Oui, monsieur.*

BILL

Excellent!

55 YR OLD BILL

I think you mean.. *Excellente.*

55 Yr Old Bill and Ted raise their champagne flutes.

55 YR OLD TED

To your futures.

TED

So, then.. I guess you have the song?

55 YR OLD TED  
 Why would we be living like this if we  
 didn't?

TED  
 And the princesses..?

55 YR OLD BILL  
 Brace yourselves.. Are you ready?

55 YR OLD TED  
They're back.  
 (as Bill and Ted audibly exhale)  
 They've been back for a while. And things  
 are better than ever.

Huge loads are lifted from Bill and Ted's shoulders.

TED  
 Oh, that's such a relief.

55 YR OLD TED  
 (a hand on Ted's shoulder)  
 I know you feel that way, Ted. And it's  
 all gonna be good.

TED  
 Really?

55 YR OLD TED  
 Really.

55 YR OLD BILL  
 And - do you know why that happened?  
 Because a certain *chanson* changed the  
 lives of two gentlemen named Bill and  
 Ted..

55 YR OLD TED  
 But enough prologue. We know the time is  
 slipping by on that crazy clock of yours.  
 This way.

55 Year Old Bill and Ted lead the guys past a SUNKEN LIVING  
 ROOM, where they hear:

MR. PRESTON'S VOICE  
 Salutations, boys!

BILL  
 Dad!?

BILL'S FATHER sits on the sofa, dressed in a pashmina caftan.  
 He raises his own champagne flute - and a small silver tray.

MR. PRESTON

Caviar?

55 YEAR OLD BILL

In a moment dad - we're gonna play em the song first.

MR. PRESTON

You're in for a treat, boys! Enjoy!

#### MOVING DOWN A LONG HALLWAY

Bill and Ted follow 55 Yr Old Bill and Ted down a hallway lined with POSTERS, GOLD RECORDS, MAGAZINE COVERS -- all with Bill and Ted on the cover. We see: "BILLBOARD NUMBER ONE SONG 131 WEEKS IN A ROW!"

BILL/TED

Whoa..

55 YR OLD TED

(to 55 Yr Old Bill)

Remember that?

55 YR OLD BILL

Like it was yesterday. And I remember me saying --

55 YR OLD BILL (CONT'D)

Whoa! Ted! Check out the cover of Rolling Stone, dude!

BILL

Whoa! Ted! Check out the cover of Rolling Stone, dude!

Bill points to a cover that says "Q: CAN A SONG CHANGE THE WORLD? A: TOTALLY!"

55 YR OLD TED

And I remember the feeling I had when we us's showed you us's into our *somewhat* nice recording studio.

They open a double-door and Bill and Ted follow them into --

#### A SPECTACULAR MUSIC STUDIO

Beyond state of the art. Instruments everywhere. Clearly a lot of great music has been - and is being - made here.

BILL/TED

No way..

55 YR OLD BILL/55 YR OLD TED

Yes way, Bill and Ted.

TED

So it worked! Our plan worked!

55 YR OLD BILL

Of course it worked. You guys totally took the song - the one we're about to play for you - played it at the Forum - the girls were there - and it changed everything.

BILL

Wait - we're gonna play that concert?

TED

We haven't even sold one ticket.

55 YEAR OLD TED

Remember: reality is fluid.

BILL

But what about the guys we just saw? Those loser us's from 5 years ago?

55 YR OLD BILL

Dudes - you've been told this before:

55 YR OLD TED

That reality will only happen if you don't take this song back with you. Those guys don't need to exist. Trust me, Ted - it's amazing how fast life can change when you do the right things.

55 YR OLD BILL

But you guys gotta make it happen.

TED

We will, we will.

55 Yr Old Bill and Ted point to two very plush seats - where the guys sit.

BILL

I must say, Ted, as much as I disliked those previous us's, I like these us's.

55 YR OLD TED

Okay! Enough talking. Are you ready to face the music?

Bill and Ted nod as 55 Yr Old Bill and Ted put the most spectacular pair of over-the-ear EARPHONES on them..

And, with a nod and a wink at the guys, and at each other... they move to the soundboard and hit PLAY.

CLOSE ON BILL AND TED

The moment they've been waiting for for twenty years is here. And - though we only hear the *barest, most muffled SENSE of music* from beneath the headphones - from the very first moment we can tell that it's not disappointing.

A tear is forming in Bill's eye. Ted looks stunned - deeply impressed, but it's more complex than that.

And while this is happening, we CUT AWAY TO:

EXT. MANSION - NIGHT - SAME

The security gate starts to slowly open as a HUGE WHITE LIMO pulls up in the street outside the mansion. Meanwhile --

INT. MANSION - SAME

For reasons that are unclear to us, the BUTLER sees the headlights and suddenly snuffs his cigarette out on the floor, spins and bolts through the kitchen, and out a door.

INT. MUSIC STUDIO - SAME

Close on the guys as the song ends. Bill's in tears. Ted's in disbelief. They slowly pull the headphones off.

BILL

That is truly the most amazing song I've ever heard.

TED

Yah.. It's great. Honestly? I wouldn't've thought we had it in us.

55 YR OLD TED

Well you do, and now it's time to get it out to the world.

TED

I don't even know how to thank you.

55 YR OLD BILL

(re Ted's watch)

You guys should probably get going.

Bill nods, shakes his older self's hand.

BILL

I'll never forget you, Bill.

55 YR OLD BILL  
Right back atcha, Billy boy.

The handshake turns into an affectionate bearhug. Ted looks at his older self.

TED  
Well... so long, I guess.

55 YR OLD TED  
Yah, so long.

They nod to each other - somehow slightly wary of each other.

INT. HALLWAY - MOMENT LATER

As the guys head out, Bill looks over at Ted, confused.

BILL  
Dude. Why were you acting so weird with yourself?

TED  
I just got a weird feeling.

BILL  
You always have a weird feeling when you're with other you's.

TED  
I know, I gotta stop being so suspicious of myself.

BILL  
Yah, you do, cuz it's all gonna be fine.

They reach the front door and throw it open, extremely surprised to see --

EDDIE VAN HALEN

Standing there, a suitcase at his side, a guitar case slung over his shoulder - his house keys out, about to open the front door.

EDDIE VAN HALEN  
*Wyld Stallyns??* What the hell are you doing in my house?

BILL/TED  
*Eddie Van Halen?!*

BILL  
This is our house, dude.

EDDIE VAN HALEN  
What are you talking about?

BILL  
This is our house - or at least the house  
of future us's.

EDDIE VAN HALEN  
You two need to leave right now or I'm  
calling the cops.

BILL  
No, you need to leave right now, Eddie Van  
Halen - or we'll call the cops.

Suddenly - Ted slams the door and slides the deadbolt. He  
turns and starts purposefully down the hallway.

TED  
Oh no, oh no oh no oh no..

INT. STUDIO - SAME

55 Yr Old Bill and Ted are undressing - as actors would after  
a performance. It's now obvious why their clothes didn't fit  
well: because they're both wearing Eddie Van Halen's clothes,  
and he's bigger than Bill and smaller than Ted.

Bill removes his WIG - revealing that he is almost totally  
bald (except a thin strip of Friar Tuck hair at the back).

55 YR OLD BILL  
I think we totally fooled those other  
us's.

Ted pulls his shirt off, revealing he is wearing a MALE  
GIRDLE. He loosens it - he's easily 80 pounds overweight.

55 YR OLD TED  
I hope so. I didn't like the way I was  
looking at myself..

Ted downs a long, long swig of Eddie Van Halen's VODKA.

IN THE HALLWAY - SAME

Ted has stopped, is staring at one of the magazine covers.

TED  
I don't believe it..

BILL  
What is it?

Ted nods to the cover which, when you look at it more carefully, is very obviously "photo-shopped."

INT. STUDIO - SAME

55 Yr Old Bill and Ted raise their glasses in a toast.

55 YR OLD TED

Now.. We wait for those other us's to go back and change everything.

55 YR OLD BILL

To our lives gettin' a whole lot better.

(then)

Ted - seriously - slow down on the vodka, dude.

Now the door flies open and Bill and Ted, enraged, storm in.

TED

You guys totally lied to us!

55 YR OLD BILL

What are you doing here, why haven't you taken the song back to the Fabulous Forum?

BILL

Maybe cuz it's not our song!?

55 YR OLD BILL/50 YEAR OLD TED

(feigning shock)

*What?*

TED

It's Eddie Van Halen's song, he wrote it. And this is his house.

55 YR OLD TED

On what basis would you say something so utterly ridiculous?

TED

Cuz we just ran into him. He's outside, calling the cops.

Older Bill turns to Older Ted, frustrated and annoyed.

55 YR OLD BILL

Ted, I told you Eddie Van Halen came back this week.

55 YR OLD TED

I totally thought he came back next week.

The two younger guys look at their older selves, shocked.

BILL  
You're totally bald, Bill.

TED  
And you're a fat drunk, Ted.

55 YR OLD BILL/55 YR OLD TED  
Heyyyyyyy..

TED  
What on earth were you guys even  
thinking??

Older Bill and Ted get up, cross to their younger selves.

55 YR OLD BILL  
What were we *thinking?* That we had the  
perfect plan, and we still do.

55 YR OLD TED  
(nodding)  
Just cuz you two couldn't come up with a  
great song and Eddie Van Halen did doesn't  
mean we should be punished for that.

TED  
What? That doesn't even make sense.

There is the sound of sirens outside.

55 YR OLD BILL  
You gotta go right now.

BILL  
No way, it's not our song.

55 YR OLD TED  
Take it now and it will be yours. When  
Eddie Van Halen comes up with it in 10  
years, he'll be stealing it from you.

BILL'S VOICE  
I think it's a great idea, Ted. We should  
leave right now and do exactly what the wise  
older us's say - regardless of what I might  
say immediately following this sentence.

TED  
Really?

BILL  
Dude! No! He's ventriloquizing me!

55 Yr Old Bill shrugs - "innocent."

TED

We're not gonna do it, forget it.

55 YR OLD BILL

Fine. I guess saving the world is just irrelevant to you now.

BILL

You're not interested in saving the world - all you care about is saving your own pathetic lives.

55 YR OLD BILL/TED

Wrong.

TED

Your blatant cynicism is both transparent and appalling, Ted.

55 YR OLD TED

Fine. Maybe you'll care about this: taking the song is your only chance to get the princesses back.

TED

(as if punched in the gut)  
You were lying about that.

55 YR OLD TED

Of course we were lying. They don't want to have anything to do with you. Cause they think you're losers. Which you are. Cause you make bad choices. Like this.

TED

I'm so disappointed in you, me.

55 YR OLD TED

I don't care what you think of me, Ted. Our life is hell and if you don't go back and change it --

TED

Oh - it's all about you --

55 YR OLD BILL

Ted and Ted - take it easy - this plan will work - everyone's life will be better if you guys just would --

There's loud pounding on the front door.

OS VOICE

It's the police, open up!

55 YR OLD BILL

So what do you say - are you gonna do it or not?

BILL

No way, dude. You had ten years to write the song --

TED

And we're not gonna build a fake future on one that's not even ours.

55 Yr Old Bill and Ted look at each other.

55 YR OLD BILL

Fine.

He and 55 Yr Old Ted pull out GUNS.

55 YR OLD TED

Then we'll do it. We'll take the song, and the booth, and we'll go back.

55 YR OLD BILL

This is our third strike, and we're not going back to jail, I can tell you that.

BILL

Dudes - seriously - you don't have to pull guns on us.

55 YR OLD BILL

Oh yah we do. Cause watch what happens if we don't.

They lower their guns. Instantly Bill and Ted try to run away - scrambling desperately for the door - then stopping when they hear the loud clicks of the guns.

55 YR OLD BILL (CONT'D)

See?

BILL

I have to admit, you were right.

Quickly Ted grabs a guitar and swings it into older Ted - shoving him back into older Bill.

TED

You dicks.

INT. MANSION - CONTINUOUS

Our guys race out the studio door and, unsure which way to turn, scramble down the hall and through --

## THE LIVING ROOM

Where they race past Bill's Father - who is now sitting on his caftan on the floor (wearing his shabby, filthy clothes).

MR. PRESTON

(teary)

Bill - where are you going?

BILL

I can't believe you participated in this charade.

MR. PRESTON

I'm sorry, Bill. I miss your mother and I just wanted it all to be good again.

Bill looks at his wan, pathetic father.

BILL

Hang in there, Dad - things will get better at some point.

(trying to convince himself)

I mean.. They have to.

And he and Ted rush down--

## ANOTHER HALLWAY

But then come to a skidding halt when -- at the staircase at the end -- they see OLDER BILL AND TED, blocking their way.

55 YR OLD TED

You guys can't get away from us, you know.

55 YR OLD BILL

Yah, cuz we totally remember everything you're gonna do.

Bill and Ted hesitate, then suddenly dive out a window.

## EXT. EDDIE VAN HALEN'S HOUSE - CONTINUOUS

Bill and Ted roll, leap up, then stop when they see: on the roof, the 55 Yr Old thems are aiming guns at them.

55 YR OLD BILL/55 YR OLD TED

Told ya!

EXT. FRONT OF THE HOUSE - SAME

Police cars in the driveway, lights flashing. A cop is interviewing Eddie Van Halen. A third car squeals into the driveway and Deacon - ten years older now - jumps out.

DEACON

Tell me this isn't my brother and Bill.

COP

Sorry, Deac.

Deacon sighs, grabs a bullhorn and yells:

DEACON

Ted!! Come out right now, or I'll have to call Dad!!

EXT. BACK OF EDDIE VAN HALEN'S HOUSE - SAME

The guys hear Deacon's voice on the megaphone.

TED

(yells)

Deacon! It's not me!

55 YR OLD TED

Yes, Deacon! It totally IS me!

FRONT OF HOUSE

Deacon and the other cops - along with Eddie Van Halen - listen to the voices from the back yard:

TED (O.S.)

This me talking is from ten years ago, and I don't have anything to do with this!

BILL (O.S.)

It's totally true, dude! It's the future us's that you want!

55 YR OLD BILL (O.S.)

Shut up, Bill!

BILL (O.S.)

You shut up, Bill!

Deacon grabs his radio.

DEACON

Dad, you gotta get down here.

BACK OF HOUSE

Bill looks to Ted.

BILL

We gotta make a break for it.

TED

Yah, but how? They're us - they remember everything we're gonna do.

BILL

That means we gotta do something we can't possibly remember.

TED

How do we do that?

Ted thinks a moment, then..

TED (CONT'D)

Dude - check it out.

Ted pulls his shirt up so his head is hidden. His arms flail.

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

I totally can't see where I am!

Bill nods - does the exact same thing. And now..

UP ON THE ROOF

55 Yr Old Bill and Ted look at each other, alarmed.

55 YR OLD BILL

Oh no.. The head in shirt move.

55 YR OLD TED

I was hoping those younger us's wouldn't think of it this time.

DOWN BELOW

We HEAR Bill and Ted's voices as we see what basically looks like two headless bodies running in circles.

BILL (O.S.)

Dude! What do we do?

TED (O.S.)

No idea! That's the point!

They spin, sprinting in odd, random, chaotic, arbitrary directions - like pinballs - as they rush out the gate and start spinning down the alley..

Falling at times, bumping into each other, into walls.. Tripping, getting up.. For a moment Bill's shirt drops.

BILL

Oh no! I can see!  
 (then; pulling his shirt up)  
 Spin me dude! I can't know where I am!

Ted spins him and pushes him over and now the two of them start ROLLING DOWN THE HILL - gaining speed..

FRONT OF HOUSE

Into the swarm of police cars out front, CHIEF LOGAN screeches to a halt, jumps out, enraged.

LOGAN

TED!

DEACON

Dad, I think Ted needs help. He was talking to himself like he's two people--

LOGAN

This ends now. The lies, the delusions. I'm done with him. I'm done with both of them.

(turns; gives the signal)  
 Take them! Now!

And the cops burst the door down and race into the house.

AT THE BACK OF PROPERTY - SAME

55 Yr Old Bill and Ted yell from the top of the hillside:

55 YR OLD BILL

You guys are idiots! This woulda worked!

55 YR OLD TED

You haven't heard the last of us! We're gonna get you, Bill and Ted!

Suddenly cops come out, guns drawn.

LOGAN

Drop your weapons and get on the ground!  
 NOW!

55 Yr Old Bill and Ted turn to each other.

55 YR OLD TED  
Dude, there is no way I'm going back to jail.

55 YR OLD BILL  
Blaze of glory, Ted.

And - like Butch and Sundance - they just start rushing down the hill, turning back and firing madly as --

LOGAN  
Get them! NOW!

Police fan out, start moving, keeping cover.. Deacon and Logan turn and race back into Deacon's police car, as --

EXT. BOTTOM OF THE HILL - NIGHT

Bill and Ted tumble to a stop against a wall and Bill and Ted dizzily pull their shirts down.

BILL  
Dude - that totally worked!

TED  
Yah - maybe we should always not know what we're doing.

BILL  
We gotta try and get back to the booth..

Wobbly, they start up the hill, hearing GUNSHOTS, as--

JUST UP THE HILL

55 Yr Old Bill and Ted scramble from the cops, firing, as a police chopper sweeps the area with a searchlight and --

INT. DEACON'S POLICE CAR - DRIVING - SAME

Deacon screeches around a turn, heading downhill.

LOGAN  
Down there! Hurry! Go!

Suddenly, in the wash of headlights, they SEE --

Bill and Ted, moving swiftly past them, uphill.

Deacon slams on the brakes.

LOGAN (CONT'D)  
Turn it around!

But it's a narrow alley - it takes some maneuvering, as..

BILL AND TED

Race up through some bushes and weave toward --

THE PHONE BOOTH

Into which they leap and start frantically dialing.

TED

Dude - where are we going?

BILL

We just gotta keep going further into the future! At some point, we'll find the song.

TED

Ten *more* years?

BILL

Yes! Go!  
(seeing something)  
DUDE - what's that?

For a BRIEF INSTANT they think they see ROLLINS again - leaning against his silver phone booth across the street.

But suddenly they're AWASH IN BRIGHT LIGHT - from the HELICOPTER above them - as well as from --

DEACON'S POLICE CAR

Which roars up - spotlight fixed on them.

LOGAN'S VOICE (ON SPEAKER)

TED! Step out of that phone booth, Ted!

TED

Sorry dad! I'm not the me you want anyway!

LOGAN'S VOICE

I don't want to hear it Ted! Come out right now!!

Bill finishes dialing and the booth starts to shimmer..

FROM WITHIN DEACON'S POLICE CAR

Logan squints into the bright light:

LOGAN  
What the hell?

He grabs the spotlight from the side of the car - and turns it on. Now --

Its beam shoots forward - and connects with the shimmer of the phone booth. And in so doing, the sparks from the booth's antenna travel along the beam of the light, until..

..the police car itself begins to shimmer..

LOGAN (CONT'D)  
Deacon - what the hell is going on??

DEACON  
I have no idea!

Then, suddenly -- as the antenna on top of the police car now sparks like the antenna on top of the booth..

EXT. POLICE CAR - CONTINUOUS

The other cop cars all screech to a halt as --

Deacon's car VANISHES RIGHT BEFORE THEIR EYES.

COPS, confused, scratch their heads and we cut to..

THE CIRCUITS OF TIME - SAME

The phone booth careens past.. followed a second later by -

DEACON'S POLICE CAR

Where Logan is apoplectic. He yells into the microphone.

LOGAN  
PULL OVER TED! PULL OVER NOW!

INT. PHONE BOOTH - SAME

TED  
Dad! You gotta go back! Put it in reverse! Deacon - go back!

But the police car is catching up. The guys' eyes widen as the police car is ABOUT TO collide with them when --

SOME KIND OF BRIGHT SILVER CROSS TRAFFIC

Flares past in a blur - missing the booth but nearly colliding with --

THE POLICE CAR

Where Deacon cranks the wheel hard -- screaming -- as --

INT. CIRCUITS OF TIME - CONTINUOUS

The police car spins rapidly and..

LOGAN

Goddddamnit Teeeedddddddddd!!!!

..it whirls into a 360 and shoots off to the side and--

EXT. DESERT - SOMEWHERE - DAY

HOLD A BEAT on the vast, arid desert until..

DEACON/LOGAN (O.S.)

Ahhhhhhhhhhhhhhhh

..the POLICE CAR APPEARS and.. WHAM. It hits the ground with a thud. Beat.

INT. CAR - CONTINUOUS

Logan and Deacon - speechless and dazed - groggily look up.

LOGAN

Where the hell are we?

REVERSE ANGLE - THEIR POV

THROUGH THE WINDSHIELD they see, a half mile in the distance, the GREAT PYRAMID - about 2/3rds complete.

**Super: Egypt - 3000 BC**

Deacon and Logan just sit there, in the police car, taking it in. For a while. Until we cut to:

EXT. - DENSE FOG - NIGHT

The booth lands - *somewhere* - some flat, grey space. The guys look at each other, open the door.

BILL

Where are we, dude?

They look around in the fog, hearing something guttural and awful in the distance: low, grinding guitar - pounding, trash can-like percussion. Death metal - at its darkest.

They start toward the music. As they do, they become aware of *FACES - HARDENED, HOLLOW-EYED MEN* - in shadowy corners staring at them, as if waiting for something, anticipating..

As they walk, *MORE FACES* become visible - denser now - shoulder to shoulder.. Then two rows deep... four.. and..

They start to hear snippets of a song.

SONG

*PAIN..... DEATH..... HOPELESS,  
HELPLESS..... DYING BREATH.....*

TED

I got a bad feeling about this.

Behind the rows of men all watching them as they pass, they see barbed wire.. And guard towers.. and guards, with guns.

They're in a *PRISON*. With everyone focussed on one thing:

Bill and Ted, walking through the foggy, dimly lit yard, toward..

TWO FIGURES

who become more and more distinct as Bill and Ted approach.

**Super: San Quentin, 20 years in the future**

CLOSER - THE FIGURES

Bill and Ted, in their mid-60's. Hardened beyond what we would ever have imagined: shaved heads, tattoos, heavily muscled. Bill grinds a guitar, Ted 'sings' - ferociously growling out the final words, which sound something like:

65 YR OLD TED

*..WELCOME..... WELCOME TO THE END.*

Then it ends. 65 Yr Old Bill and Ted look up with dead eyes.

TED

How's it goin', older incarcerated Bill and Ted?

65 YR OLD BILL

How'd you like our song? And yah - it actually is our song.

BILL  
It's very, you know, intense. Passionate.  
But is it the song?

65 YR OLD TED  
Does that matter?

BILL  
Well, yah - if we're gonna save the world.

65 YR OLD BILL  
Does that matter?

65 Yr Old Bill and Ted stare-- hard. The guys look at each other, concerned.

BILL  
So-- I think we'll be leaving now.

TED  
It was really excellent seeing you guys,  
good luck with everyth-

65 YR OLD BILL  
You're not going anywhere, blondie.

BILL  
"Blondie?" Dude-- I'm you.

65 YR OLD BILL  
Like I care.

The wall of prisoners has circled them and the men are staring - waiting for what seems to have been promised them.

TED  
What's going on?

65 YR OLD TED  
Our friends here have been waiting for ten  
years for the chance to kick your asses.

BILL  
What?

TED  
No way.

65 YR OLD TED  
Way, guy.

TED  
"Guy?" You don't even know my name?

65 YR OLD TED  
I don't care what your name is.

Prisoners pull out pipes, blades-- start to close in.

BILL  
 Seriously dudes, you can't just let us get  
 killed.

TED  
 Yah - cuz if you do, then you totally  
 won't exist.

65 YR OLD BILL  
 It doesn't matter.

TED  
 That is most nihilistic.

65 YR OLD BILL  
 It doesn't matter.

BILL/TED  
Stop saying that.

Knives go up to Bill and Ted's throats.

65 YR OLD TED  
 See you in hell, guy.

TED  
 Okay. Um. I don't want to be  
 argumentative here. But I don't think  
 there could be two souls of the same  
 person in one hell.

65 YR OLD TED  
 Well, there's two of us here.

65 YR OLD BILL  
 Ted - don't --

65 YR OLD TED  
 "Oh, I'm Ted and I'm a philosophical  
 monist!"

TED  
 Well, I am! And I knew you knew my name!

65 YR OLD BILL  
 Ted - do not get drawn into this argument -  
 we talked about this -

Suddenly we hear a crackling and see a flash of light in the  
 sky. 65 Yr Old Bill looks at 65 Yr Old Ted with urgency.

65 YR OLD BILL (CONT'D)  
 We gotta do this before that future guy  
 shows up and --

Suddenly he freezes. As does 65 Yr Old Ted.

And everyone else around them as..

Only Bill and Ted are able to move. Their eyes widen as ROLLINS steps out of the SILVER BOOTH and walks toward the now completely motionless scene..

BILL  
How's it goin', dude?

ROLLINS  
You tell me.

TED  
Bad.

BILL  
We're looking. We're trying to find the song.

ROLLINS  
Well whatever you're doing is not working.

TED  
Sorry, dude..

ROLLINS  
I don't care if you're sorry. There are a lot of people depending on you. You need to figure this out, and you need to figure it out fast.

TED  
How? We keep going further and further into the future and things keep getting worse and worse.

(looking at his older self)  
I don't even recognize myself anymore.

BILL  
I'm starting to think maybe there is no song.

(pause)  
Is there no song?

ROLLINS  
I don't know. You have to figure this out yourselves.

TED  
We've like travelled through our whole *lives* almost..

ROLLINS  
Have you?

A pause. The guys look at each other..

TED

Well, I guess not our *whole* lives..

BILL

Are you saying we should go.. to the very end?

He just looks at them, shrugs.

TED

Like.. *our* end?

A MOMENT LATER

--FLASH -- Bill and Ted, in the phone booth - are seen briefly - worried - as it drops from view, revealing:

Rollins, standing over the frozen scene, a look of grave concern on his face as he steps into his silver booth and it whooshes away. As it goes..

..the prisoners return to their natural movement.

65 YR OLD BILL

Dude - I told you not to have that argument with yourself!

65 YR OLD TED

I went out of my way to make sure it was shorter.

65 YR OLD BILL

It wasn't! Ted - it was the exact same argument you had back then!

65 YR OLD TED

Maybe so - but he was so wrong! And I told you to stop me!

65 YR OLD BILL

I was trying! I was yelling!

EXT. ANCIENT EGYPT - 3000 BC

2 DOZEN SLAVES HAUL STONES on a GIANT WAGON up a hill along a NARROW PATH in the desert. Slavedrivers crack whips. After a moment of this we HEAR A SIREN BLIP and..

LOGAN

(amplified)

This is the San Dimas Police. Please stop what you're doing and drop your weapon.

The Rear Slavedriver looks back, sees:

The SAN DIMAS POLICE CAR behind it, its lights on.

INT. POLICE CAR - SAME

Deacon and Logan just sit there, looking at the line of slaves blocking the road in front of them. Until..

DEACON

So.. You gonna say it, dad, or am I?

LOGAN

Say what?

DEACON

That Ted was right?

LOGAN

Just drop it. I want us out of here.  
NOW.

(holds mic to his lips)

I said - this is the San Dimas--

DEACON

(rolling his eyes)

Dad --

LOGAN

Fine.

Frustrated - Logan sets the mic down, opens his car door.

EXT. CAR - CONTINUOUS

The Slavedriver - and the slaves - all turn and gape as..  
Logan emerges from the police car, putting in his billy club.

LOGAN

Have any of you men seen a phone booth  
circa USA approximately 1989? *Phone  
booth.*

DEACON

(rolls down window)

Dad - it's 5000 years ago - there's *no  
version* of that that they understand.

LOGAN

(to slavedriver, who is raising  
his scimitar)

If you draw that weapon I will arrest you,  
sir.

DEACON

Dad - you can't arrest this guy. This is like three thousand BC.

LOGAN

(ignoring Deacon)

Sir - this is your last chance.

The guy - uncomprehending - raises his scimitar. Logan shakes his head - grabs his taser - and -

DEACON

Dad - this is a *terrible* idea

As the slavedriver comes at Logan with his huge blade, Logan instantly shoots him in the bare chest with his taser.

The guy shakes violently and crumples to the ground, where he lays there, twitching and writhing.

The slaves are terrified. Another GUARD comes at Logan. Logan tases him too. But more and more guards are coming.

DEACON (CONT'D)

Great. Now what are you gonna do?

Logan grabs his GUN and FIRES IT INTO THE AIR.

Which causes immediate and widespread panic.

ON THE WAGON

The slaves scatter - the ones who were pulling the giant boulder. The ones who were securing it. It starts to move..

JUST BELOW IT

Deacon's eyes widen.

DEACON (CONT'D)

Dad!

LOGAN

I'm not quite done here -

DEACON

DAD! WE HAVE TO GO!

Logan turns -- sees the boulder dislodging and starting to roll. He turns quickly. And he dives back into --

THE POLICE CAR

Where Deacon steps on the gas.

LOGAN  
GO! Put it in reverse!

But the tires spin in the sand and --

THE BOULDER

Gains speed and rolls off the huge wagon - all 25,000 pounds of it toward --

THE POLICE CAR

Which can't get any traction.. As just as it starts to move backwards --

-- CRUUUUUUUUNCH -- the boulder utterly crushes the car.  
Pause. Silence.

The slaves and slavedrivers all stop and look as we hold on the huge motionless boulder in the dust.. and then we cut to:

DARKNESS - *SOMEWHERE*

WE HOLD for a while. As our eyes adjust we begin to sense that we are in some kind of a deep, deep cave.

Gradually we begin to SEE some reflected blue and red light from above... and we HEAR an approaching SIREN.. as..

THE POLICE CAR plummets into frame - dropping and dropping down this seemingly bottomless hole.

CAMERA DROPS WITH IT- for a while.. We see Deacon and Logan sitting in the front seat -- too gobsmacked to scream.

LOGAN (CONT'D)  
What just happened?

DEACON  
I think we were crushed by that giant boulder and killed.

A pause. Logan looks around, nodding.

LOGAN  
So where are we then?

DEACON  
My guess is we are falling to --

Suddenly there's a loud *WHOOOMPH* as the car hits the ground and bounces a moment before stopping entirely.

As the dust clears around them we see red, fiery light playing off their faces as they look around and gape. And we cut to:

EXT. SAN DIMAS, CALIFORNIA

We're outside a REST HOME as - FLASH - the shimmering phone booth appears and lands. Bill and Ted get out, approach the front door.

**Super: San Dimas, California, 50 Years In the Future**

INT. REST HOME - A MOMENT LATER

Bill and Ted enter, turn and go down a hallway toward an open door backlit with light. They cross and enter --

INT. ROOM - CONTINUOUS

-- Where they step in and see.. in two beds, TWO VERY, VERY OLD MEN-- 95 YEAR OLD BILL AND TED.

Ancient, frail, in the final moments of their lives. They look up with grateful recognition as Bill and Ted enter.

TED  
(gently)  
How's it goin'?

95 YR OLD TED  
All I can say is we're so glad you're finally here.

95 YR OLD BILL  
And so happy to be able to share the song with you.

TED  
So then-- there is a song?

95 YR OLD TED  
As it turns out, there is.

BILL  
When was it written?

95 YR OLD BILL  
A long, long time ago. You just didn't recognize it.

TED  
Is it.. good?

95 YR OLD BILL  
It's amazing. You can't imagine how proud  
you'll feel when you play it.

BILL  
When do we play it?

95 YR OLD BILL  
Tonight.

The guys look at each other, amazed, excited. Then..

TED  
Is there.. a title?

The ancient thems look at each other.. Then back at the guys.

95 YR OLD BILL  
It's called..

95 YR OLD TED  
..Face the Music.

The guys take this in. It's clear it's the truth.  
Exchanging a look, Bill and Ted separate.

BILL  
(taking his older self's hand)  
Bill.. I just want to say thank you for  
all the times you've been there for me..

95 YR OLD BILL  
I'm so sorry for the times I let you down,  
Bill.

BILL  
(voice catching)  
You never did, Bill, you never did.

At the same time, on the other side of the room:

TED  
I feel like I never really knew you, Ted.

95 YR OLD TED  
I know, that's my fault. I never truly  
opened myself up to you. The truth is-- I  
looked at you and saw myself.

TED  
I know, me too.

95 YR OLD TED  
But now, as I reach the end, there's so  
much that I want to say to you.

We hear crying and MOVE BACK TO THE BILLS. Bill is hugging his ancient, dying self, whose eyes are dimming.

95 YR OLD BILL  
Te adoro, Guillermo..

BILL  
I'll never forget you, Bill. Ever.

Bill looks over to Ted, who leans close to 95 Yr Old Ted.

TED  
There is one more thing we need to ask you.

95 YR OLD TED  
I know. Elizabeth and Joanna.  
(a pause; voice catching)  
We haven't seen them since the day they left.

TED  
Oh no, please don't say that.

95 YR OLD TED  
But I'm afraid it's true.

TED  
Does it have to be that way?

95 Yr Old Ted takes Ted's hand.

95 YR OLD TED  
Unless you two change it.

TED  
Can we?

95 YR OLD TED  
Of course you can. None of this has to happen.

95 YR OLD BILL  
Believe us: When the song is played, everything will change.

BILL  
But how are we gonna play it? We don't even know what it is.

95 YR OLD TED  
Its with you. It's with you right now.

TED  
Where?

95 Yr Old Ted starts to point - but his hand drops. He looks at ancient Bill. They both nod ever-so-slightly, then look back at their younger selves and say:

95 YR OLD BILL AND TED  
Catch you later, Bill and Ted.

And with that, they die.

Bill and Ted stare for a long moment.. Then..

BILL  
Dude-- In honor of our late selves, I propose that we get back to the Fabulous Forum and immediately play our song..

Ted nods. Meanwhile:

IN HELL - SAME

The cop car cruises along, slowly, demons and anguished souls peering in, crowding them, making it difficult to navigate.

Logan flicks the lights on top and BLIPS the siren a couple times. Then gets on the mic and says, amplified:

LOGAN  
Please move away from the vehicle. I repeat: please move away from the vehicle immediately.

No change. If anything, it's getting more difficult to move.

DEACON  
Dad - that is lame. I mean, we're in hell.

LOGAN  
Now you're telling me how to be a police officer. You gonna replace me there too?

DEACON  
Finally it comes out.

LOGAN  
Finally *what* comes out, Deacon?

DEACON  
That this is about Missy.

LOGAN  
I'm sorry - when you say "Missy" are you referring to *your wife* - or are you referring to *my ex-wife*? Oh - oh - I'm sorry - they're the same person.

(MORE)

LOGAN (CONT'D)  
 (re tortured souls)  
 You know what? Stop the car. I'm gonna  
 deal with this.

Logan pushes the door open and steps outside.

EXT. CAR - CONTINUOUS

Logan stands about a head or two ABOVE the hunched-over  
 TORMENTED SOULS as TWO FEARSOME DEMONS approach and growl.

LOGAN  
 I need you to move these people out of the  
 way, please.

The Demons come toward him, eyes glowing.

LOGAN (CONT'D)  
 I'm telling you to freeze right there,  
 sir. Both of you.  
 (as they keep coming)  
 Consider yourselves warned.

Now Logan removes his BEAN BAG GUN from his belt and FIRES  
 THREE BEAN BAGS INTO THE FIRST DEMON'S CHEST, who falls over  
 backward with a wail. The other demon keeps coming. Logan  
 CLUBS HIM WITH HIS BILLY CLUB - then MACES HIM. As the Demon  
 grabs his eyes, moaning, Logan reflexively cuffs him.

Deacon exits, is now standing on the other side of the car..

DEACON  
 Good work, dad. What are you gonna do  
 about the rest of them?

Logan turns, sees what Deacon's referring to:

Two HUGE DEMONS are lumbering menacingly toward them..

Logan looks out, then looks down at his weapons..

LOGAN  
 Let's get back in the car.

DEACON  
 Good idea.

They re-enter the car. Suddenly STARTLED as they see:

Sitting in the back seat is DEATH, black-clad, white-faced.  
 Very, very somber.

LOGAN  
 Who the hell are you?

DEATH

I am "Death." I knew your son and his friend Bill. We were band mates.

We sense in Death a kind of longing - he misses those ever-so-brief good moments; the last (and only) ones of his life.

DEATH (CONT'D)

(very straight-faced)

Man did I party hard. Too hard, it turned out. And the women. Whoo-boy. Yes, I was a player...

He looks off, nostalgic.

LOGAN

Excuse me.

(as Death turns back)

Why are you here? Are you just here to reminisce? Because we actually need to find a way out of here.

DEATH

Yes, I can help you. I've still got some 'juice' around here. This way.

Death makes a gesture out the window and a slight path opens. As Deacon starts to drive:

DEATH (CONT'D)

So.. how is the band? Have the guys come up with the song yet?

LOGAN

No - and they never will. They're delusional.

DEATH

Oh - you still think that?

DEACON

I know. That's what I've been saying.

LOGAN

Hey, you know what-?

DEATH

(raising a hand)

Excuse me. Gentlemen. Please. I get enough conflict down here. Can we just have some chill tunes?

DEACON

You know, I think that's a good idea.

Deacon turns on the CD player. JACK JOHNSON'S "BETTER TOGETHER" comes on.

DEATH

Mnnn. Love me my Jack Johnson.

He sits back, slightly moving to the beat as --

FROM A HIGH, WIDE SHOT: The police car cruises through hell Jack Johnson music wafting up. HOLD a moment, then cut to:

EXT. FABULOUS FORUM - NIGHT

The MARQUEE reads "TONIGHT - WYLD STALLYNS presents 'Two Decades of Triumphance!'" There's a FLASH in the sky, and a moment later the booth lands and the guys jump out and rush towards the artists' entrance. As they run..

TED

I still don't understand.. How are we gonna play the greatest song ever written when we don't even *know* it?

BILL

Ted, you heard us: we have it with us. We've obviously been over-thinking this. We just have to let it happen.

TED

So we're just gonna make it up as we go along?

BILL

Exactly.

Ted nods, not totally convinced, as the guys hurry towards -

EXT. ARTISTS' ENTRANCE - CONTINUOUS

The guys move quickly to Frank.

FRANK

Gotta admit-- didn't think you two'd actually show up.

(into radio)

They're here. Cut the house lights.

Frank throws open a door marked "STAGE" and they push in as, in front of them, the arena dims. They look nervously at each other.

BILL

Our world is about to change, dude.

They mount the steps toward the side curtains which block--

THE STAGE

Which is lit. But the guys don't see much of it - yet.

BILL (CONT'D)

Ready, Ted?

TED

Ready, Bill.

And they stride past a curtain and onto..

THE STAGE

Which is totally empty. No mics. No instruments. Nothing.

They stand in the glare of the bright lights on the totally bare stage. It's too dark in the audience to see out.

TED (CONT'D)

Dude.. What's going on?

BILL

I don't know.. Maybe we gotta keep going.

TED

Going... where?

BILL

To the mics.

TED

There are no mics.

BILL

I think we just gotta start.

TED

Okay. I guess.

BILL

Ready? One.. Two..

BILL/TED

One - two - three - four!

Silence.

They stand there - look at each other. Nothing coming into their heads.

BILL

Let's try again.

TED

Okay. One - two - three - four.

Still nothing. Beat.

They walk closer to the center of the stage. It's like a very, very bad dream.

BILL

Hello?

It's utterly silent in the audience.

TED

Hello, Fabulous Forum?

More silence. A beat. Ted turns to the side:

TED (CONT'D)

Um.. Could we have the house lights up?

A beat later - a loud KA-CHUNK, and the guys stare out at:

THE ENTIRE FORUM

Which is completely empty. Not one ticket has been sold.

Bored USHERS motionlessly man utterly empty tunnels.  
CONCESSION WORKERS stand idly behind their counters.

ON STAGE

Bill and Ted just look around, confused, disoriented...

TED (CONT'D)

I don't understand..

DING DING DING, a warning light goes off on the timepiece:  
TWO MINUTES LEFT. Suddenly the guys feel something strange:

Their feet are starting to move. They gape at each other -  
terrified - as..

They begin sliding backwards - WHAM - into the phone booth.

Which lights up automatically and quickly SHOOTS DOWN through  
the pavement and is gone. Revealing:

ROLLINS, by his booth, watching. He steps back inside.. and  
WHOOSH.. It's gone, too.

EXT. FORUM - NIGHT

Above, the sky starts to DARKEN ominously. LIGHTNING flashes.. Some cracks start to appear in the ground. We PAN TO:

THE 76 STATION ACROSS FROM THE FORUM

Where a guy gets out of his car to pump gas and stops short - totally baffled as he sees:

An EQUALLY CONFUSED ROMAN SOLDIER - in toga, with 1st century weaponry - just standing there, under the fluorescent light of the gas station.

Both men stare at each other, utterly confounded. And we cut to:

EXT. HEAVEN - DAY

Stark, white, quiet. As if we are up in the clouds. The POLICE CAR is parked. Deacon and Logan are standing, waiting. In silence. For a long while. Until, finally:

LOGAN

Fine. Ted wasn't wrong.

(off Deacon's look)

He was right. Ted was right. Ted was.. totally, one hundred percent right. About everything. You happy?

Deacon nods. Footsteps. Death approaches, exiting a heavy, gold door.

LOGAN (CONT'D)

How'd it go?

DEATH

My bad. I thought I could get the gate key. But the truth is, the old man just got pissed. That's the bad news. The good news? I just got scored a new Play Station which is pretty rad, and since we'll be spending a lot of time - like "eternity" - together--

LOGAN

(interrupting)

No. Absolutely not. I'm not staying here.

DEATH

Well I'm afraid you don't get to make the--

LOGAN

No. No no no. My son is in serious jeopardy - and I have a job to do.

He pushes past Death and through the gold door, which closes with a solid whoomph.

Deacon and Death look at each other as, OFFSCREEN, we hear Logan's insistent, muffled voice - and a lower, booming, also muffled voice - talking over each other.

Death looks at Deacon, raises an eyebrow.

DEATH

Wow. Your old man has a very big ball sack, bro.

There's a brief beat of silence. Followed by a low PHHUP-PHHHHHUP, and then..

MUFFLED AUTHORITARIAN VOICE

OW-OWWWW..

Which is then followed by a very heavy THUD. And groaning.

And then Logan storms out, eyes straight ahead - jaw fixed - holding a GILDED SKELETON KEY.

DEACON

Did you just bean-bag God, Dad?

LOGAN

Yes I did. Get in.

Deacon turns - follows his father to the car.

DEATH

I'll try to smooth this out. Say hi to the fellas for me. And - oh - one thing. Can I keep that chill Jack Johnson CD?

Deacon hands Death the CD, the police car screams away.. then shimmers and disappears and we cut to:

INT. GREAT DOME - DAY (2713)

--BANG - the phone booth lands, roughly, followed a half beat later by the silver booth.

The guys get out - shaken - and find themselves face to face with the THREE GREAT LEADERS, who are scowling, furious.

LEADER

You have failed utterly.

Though inside the dome, we HEAR UTTER CHAOS coming from outside: thunder - the ground is quaking - screaming.. people in the dome are running.

LEADER (CONT'D)

Why we ever put our hopes in you two idiots is beyond me.

And he and the others turn, stride off. There is a final BEEEEEEEP on the timepiece as it runs out. The guys just stand, looking down at it-- horrified, speechless.

Then Rollins steps between them. They look at him.

BILL

What's going to happen?

Rollins indicates for them to follow.

WITH THE GUYS - A MOMENT LATER

As Rollins leads them, shell-shocked, into the room which houses the TIMELINE.

ROLLINS

This is the new reality.

He points all the way down towards antiquity.

BILL/TED

Whoa..

The time line appears to be fraying: bending upward, twisting back in on itself, contorting - like a hose out of control or a downed electrical line.

The guys move closer. Ted touches it. Suddenly an image pops up: The BUDDHA is running in panic from --

A CAVEMAN - who catches him and CLUBS HIM on the head..

TED

Whooooaaaa.. Dude-- the Buddha just got clubbed by a caveman.

Bill moves forward, touches the timeline. We see the Last Supper -- 12 people sitting in a torch-lit tent. Suddenly two OMINOUS SHADOWS appear on the tent wall and we HEAR a pair of loud SCREECHES as a FEARSOME CLAW suddenly tears the tent. The 12 disciples leap and run as --

Bill turns to Ted:

BILL

Ted, if I'm not mistaken, I believe the Last Supper was just disrupted by a pair of velociraptors.

TED

Oh, no..

They cross together.. Look at the line.

TED (CONT'D)

Dude. It's like everything is just blending together.

ROLLINS

It's collapsing in on itself. Starting at the ends - and moving toward the middle.

TED

It's in 1400 now.. Does that mean it's about to hit..?

The guys look at each other, then look toward medieval times - the 1400's - suddenly grasping something -

TED (CONT'D)

You brought our *families* there.

ROLLINS

That I did.

TED

Why?

BILL

Ted --

TED

Why would you *do* that?

BILL

Ted - it doesn't matter now. We just gotta get there and get em back.

Ted looks at Rollins - then follows Bill as..

THE GUYS RUN

Through the chaos and into the phone booth and we cut to:

EXT. ENGLAND, 1428 - DAY

The booth appears on TOP OF A CASTLE WALL and Bill and Ted leap out, suddenly stopping and reacting in horror.

TED  
Dude - look.

WITHIN THE CASTLE, guarded by dozens and dozens of fearsome-looking KNIGHTS in armor who are brandishing swords--

Joanna, Elizabeth, Will, Theo - as well as the Duke and Duchess - are bound and are being led along SCAFFOLDING toward 6 NOOSES.

The King stands nearby and shouts out over the chaos:

KING  
For bringing darkness into our world, this entire family must die!

Bill and Ted look in the other direction: below them - OUTSIDE THE CASTLE - pounding on the gates and trying to ram down the castle walls - are:

SOLDIERS FROM EVERY ERA - Trojan warriors, Incas, Nazis, Red Coats - you name it - all ramming the gates.. Scaling the walls.. pulling pins in grenades, etc. And more are coming from other directions.

BILL  
Dude, what are we gonna do? There's not just *guards* and *executioners* in the castle - but there's like *armies from all through history* outside the castle.

TED  
I know. And we got like 30 seconds to figure it out and we'd need like 30 years!

BILL  
But dude-- we don't *got* 30 years to figure it out.

TED  
(a beat)  
We don't.

BILL  
What? What do you mean?

TED  
We don't - cause we're just starting to think about it now. But what if we start thinking about it thirty years ago?

BILL  
How? We'd have to start when we're like ten.

TED  
Exactly!

BILL  
(eyes widening)  
Whoa! Dude! That means, alls we gotta do  
is--

TED  
--go back and find ourselves when we're  
ten --

BILL  
-- when we actually have 30 years to think  
about it.. and get ourselves thinking  
about it!  
(turns)  
Ted - you have had many ingenious ideas  
which on the surface seem  
counterintuitive. But this is the  
counterintuitivest of them all. Let's go,  
dude.

They jump back into the phone booth, quickly dial. With a  
flash, the booth disappears and we cut to:

INT. BILL'S CHILDHOOD HOUSE - NIGHT

VAN HALEN'S "RUNNIN' WITH THE DEVIL" plays on the tape deck  
as 10 year old Bill and Ted jump on the beds, playing air  
guitar and singing along.

**Super: San Dimas, California, 1980**

The door opens and 14 YEAR OLD MISSY sticks her head in.

14 YEAR OLD MISSY  
You guys need to brush your teeth and get  
ready for bed. Your folks will be home  
soon, Bill.

10 YEAR OLD BILL  
Okay, Missy.

She puts her Walkman headphones back on, exits.

10 YEAR OLD TED  
Dude, your babysitter is cute.

10 YEAR OLD BILL  
I know, remember when we were in  
kindergarten and she was in third and we  
asked her to the pumpkin dance?

They hear LOUD RAPPING on the window. There, outside, in shadows, desperate and frenetic, are adult Bill and Ted.

BILL

Dudes! Let us in! Hurry!

10 YEAR OLD TED

Wh-who are you?

TED

Don't worry! We're you, it's fine!

The boys - terrified - turn and try to run out - but Bill and Ted open the window and rush in and catch them at the door.

BILL

Dudes, listen to us. We're you. We're  
what you will become.

TED

Yah - and we're here to prevent you from destroying time and space as we know it.

BILL

Not to mention destroying your marriages. And alienating your kids.

TED

Elizabeth is gonna be the love of your life, Ted, and you're gonna blow it. And Will and Theo will think you two are completely blind idiots, which you are.

BILL

You will be lonely *beyond description* without Joanna, Bill. Especially when mom walks out on you and never comes back.

TED

But! Here's the good news: It doesn't have to happen.

BILL

Yah, alls you gotta do is take the next 30 years to figure out how to save your wives and sons and in-laws from being hanged in 1428! Simple, right?

TED

But you gotta start now - like right now.

The two boys are too stunned and scared to speak. Bill and Ted kneel down, get right in their own faces.

BILL

So-- ARE you gonna spend the next 30 years  
figuring this out? Are you? Are you??

The two kids, looking like they're about to cry, are so scared that they cannot even manage tiny little nods. Bill and Ted look at each other.

TED

Dude, they're not getting it. What do we do?

INT. PHONE BOOTH - MOMENT LATER

Bill and Ted shove their beyond-terrified, whimpering, trembling younger selves into the booth. As Ted dials..

A CAR screeches into Bill's driveway and a woman (35, pretty, curly blonde hair) rushes towards them, yelling at the top of her lungs--

WOMAN

STOP!! WHAT ARE YOU DOING??

Bill's jaw drops in amazement as the booth sparks..

Bill and Little Bill both press their faces to the glass..

BILL/LITTLE BILL

MOM!

MRS. PRESTON

BILL??!

But the shimmering booth is now dropping--

And just before it disappears, Bill notices that --

IN THE SWIRLING VORTEX

Mrs. Preston has slipped and tumbled in and now --

IN THE CIRCUITS OF TIME - CONTINUOUS

Bill is horrified.

BILL

Oh, no! I always knew I was responsible  
for my mom's leaving.

TED

Dude, you weren't.

BILL  
 Ted, I literally just was. Mom!

MRS. PRESTON (O.S.)  
 (voice disappearing)  
 BILLLLLLLLLLLLLLLLLLLLLL.....

Bill and Little Bill stare in horror and we cut to..

EXT. ENGLAND - ON TOP OF THE CASTLE WALL (1428)

The booth lands back on the parapet and.. Bill and Ted drag their 10 year old selves out of it.

BILL  
 Bill: stop crying. Even though Mom's gone, I love you and I will always be there for you.

TED  
 Dude - you can't promise that.

BILL  
 Okay - I won't be there for you. But you are gonna have to be there for us.

TED  
 Yah. You guys have to see this.

Gradually the terrified 10 year olds open their eyes.

TED (CONT'D)  
 Now. Is this burned on your brain?

The kids stare down at the confusion: royal guards on the inside - soldiers from all of time on the outside, climbing the walls, clambering to get in.

Their younger selves give horrified nods.

BILL  
 Good. Now. Here's what you need to do:

TED  
 See those people down there? Those are your beloved wives and sons - and that's their grandparents. They're about to be hung by their necks till they're dead.

BILL  
 You don't want that to happen? Spend the next thirty years coming up with a plan to get us out of this.

TED

And do it fast. Cause we only got about thirty seconds and we don't have any idea what to do.

BILL

Now get going.  
(swatting his young self on the  
ass)

Get.

TED

(shoving himself roughly)

In.

As they shove the kids back into the booth and speed-dial the numbers --

BILL

Even though space-time is unravelling - because of you - it doesn't matter. You have to save them.

TED

So don't blow it.

BILL

Don't blow anything.

TED

Do everything right, always. You two - alone - are responsible for saving everything. Okay?

And BOOM. The booth is gone. Alerting the attention of TWO GUARDS WITH BOWS AND ARROWS, who turn, on the parapet, and start toward..

Bill and Ted - who quickly spot--

A STAIRWELL

and hurry into it, mulling what just happened as they rush down it.

TED (CONT'D)

I don't think that went particularly well.

BILL

Yah. I think in our desperation we came on a bit too strong.

TED

I know, midway through, I started to totally remember this whole thing from when it happened to us.

BILL

I know. I'd always thought that was just some weird nightmare.

TED

Yah - the worst nightmare of all time.

BILL

Totally. So bad that I musta completely blocked it out.

TED

But now that we're talking about it - it's like in the back of my mind, I've always been thinking about it.

BILL

I know.. Me, too.

TED

Dude. Is it even possible that it worked?

BILL

What do you mean?

TED

Well.. What if we now have been thinking about this - subconsciously - for thirty years?

BILL

I don't know. Then I guess we'd know more about what to do.

TED

Yah. Like.. I don't know..

Ted reaches into his jacket packet and pulls out the LARGE BLOB OF YARN.

BILL

Dude, you're gonna knit?

TED

I don't think so. I think I'm gonna just do.. This.

Ted holds the yarn blob right in front of Bill - AND INSTANTLY - there's a "THWOOK" - and A SPEEDING ARROW lodges right in the blob - and not into Bill.

BILL/TED

Whoa!

Suddenly Ted turns, shifts his arm, and - THWOCK-THWOCK - two more arrows lodge into the blob. From the CASTLE GUARDS who'd just seen them on the parapet.

They look at each other and now burst out a door and into --

A COURTYARD ON THE CASTLE GROUNDS - CONTINUOUS

Where it's chaos: soldiers and denizens from all of time drop down over the walls and swarm, doing battle with the royal guards. Bill and Ted make their way out.

BILL

Dude - you have been thinking about this! That must be why you've been making yarn blobs all these years!

TED

Whoa! Yah! I wonder what you've been thinking about?

BILL

I don't know. I look forward to finding out.

Suddenly they both freeze as they HEAR LOUD VOICES IN ANCIENT CHINESE and they turns slowly to see:

2 DOZEN HUNS stand before them, spears raised, with a LEADER yelling in Mongolian.

**SUBTITLE: KILL THEM BOTH!**

Bill and Ted's eyes widen -

TED

Whoa..

Ted yanks a knitting needle, holds it "threateningly." It does nothing. The Huns come closer. Suddenly --

AN OFFSCREEN VOICE YELLS LOUDLY IN ANCIENT MONGOLIAN.

**SUBTITLE: LEAVE THEM - KEEP MOVING! NOW!!**

The Huns look at the guys for a second.. And then move on, pushing past.

TED (CONT'D)

Whoa.. I didn't even see who said that.

Bill looks at TED with a little smile. And then, with his mouth completely closed, he says:

BILL'S VOICE

Me neither, dude!

TED

Whoa! I'm not sure what's more impressive: your ventriloquism, or your use of ancient Mongolian.

BILL

Thanks! And I spent that whole summer and only learned two phrases! I guess I won't get to use the other one.

(then, turning)

Hing tak ga.

**SUBTITLE: EXCUSE ME, DUDE**

He steps aside as a Mongolian warrior moves past, almost hitting him. Gaining confidence now, they start moving again.

TED

(pointing)

Our families are just on the other side of that wall.

Indeed - there's a LARGE CASTLE WALL just on the other side of this courtyard.

BILL

How we gonna get through all this and over there?

They see a HORSE-DRAWN CARRIAGE moving through the chaos.

BILL/TED

Camp Weekhoko - summer of 83!

They two of them race to the wagon and slide under - immediately get into "crab-walking" position (legs forward, hands behind, body facing up) and - using the carriage as "cover" - they crab-walk exceedingly fast - scuttling forward under the carriage. They are very good at it. (And they know it.)

TED

Dude - that whole summer - all the counselors were like "don't you wanna do anything besides crab-walk?"

BILL

And we were like --

BILL/TED

Nope!

TED

Now we know why.

And they roll out - rise. Look at the wall - and then look at TWO FELLED FLAG POLES which have just been knocked from the walls.

TED (CONT'D)

Pole vault!

BILL

Good idea, dude!

They each grab an end of one of the long flagpoles and try to plant the pole, but they both just end up running along the pole with it sliding through their hands until they both face plant at the other end of the wood.

TED

Dude.

BILL

I know. I just remembered: we never learned how to pole vault!

TED

Then why did we think these poles were a good idea?

The guys look at the long wooden sticks they are holding in their hands.

A MOMENT LATER

Bill and Ted are STILT-WALKING - 25 feet in the air.

TED (CONT'D)

I'm not sure this was such a good idea either. We're still not high enough to get over the wall.

BILL

I know. And I feel somewhat vulnerable and exposed.

Below them HORDES OF SOLDIERS are approaching their long, spindly wooden "legs."

TED

Maybe we should wave to them like Uncle Sam.

BILL

Dude - what does Uncle Sam say?

BILL/TED

(alternating, while waving)

Good day citizens! Happy Fourth of July!  
We are Uncle Sam! We want you.. To stop  
trying to knock us over!

TED

Dude - we have to remember to not have  
this misguided stilt-walking plan.

Below them SOLDIERS whack the stilts. The guys teeter.

BILL

Well there must be some reason we did it.

They hear an o.s. SCREECH and suddenly see TWO HUGE, SCALY  
REPTILIAN CLAWED FEET rise up over the wall..

TED

That's why!

They reach up and grab the legs. Now look up and see the  
UNDERBELLY of a huge scaly flying beast.

Below - the shadow of a PTERODACTYL moves toward the wall as  
the guys rise up..

BILL

Dude - I hate to even ask this question..  
But how - and when - could we have learned  
how to ride pterodactyls?

TED

I'm not sure we did, dude.

BILL

Oh, yah.

They look at each other -- and then just fall to the ground  
with a double WHUMPF as we hear heavy wings flump away.

EXT. CASTLE COURTYARD - CONTINUOUS

They look up. They are at the feet of the executioners --  
just yards away from where their wives and children have  
their heads on blocks.

BILL

Joanna! Theo!

TED

Elizabeth! Will!

Their families look up as Bill and Ted rise, full of  
confidence.

BILL  
Stop, executioners.

TED  
Unhand our families. Now.

JOANNA  
Bill?

ELIZABETH  
Ted?

Suddenly swords appear at their necks.

BILL  
Apparently 30 years was not quite enough  
time.

SCAFFOLDING

Bill and Ted's heads are placed in nooses next to the others.  
The guys look at their wives and sons.

TED  
Liz.. Will.. I'm sorry. We tried to save  
the world - but we failed.

BILL  
(to Joanna and Theo)  
We tried to save you - and we failed that,  
too.

BILL/TED  
I love you both.

The King nods - the hangmen start away from the scaffolding.

TED  
I must say - it's darkly ironic that the  
name of the song we supposedly wrote is  
"Face the Music"..

BILL  
(nods)  
Cuz I think that's what we're about to do.

There's a beat. Will and Theo look at each other.

WILL  
Wait - dad - what did you say the song was  
called?

TED  
Face the Music.

Now the women look at each other.. then at Bill and Ted... grasping something.

Below, the King gets in position for the execution.

ELIZABETH

Ted.

JOANNA

Bill.

BILL/TED

What?

The women nod to the boys, who are looking at their dads.

And suddenly... it hits Bill and Ted like a tidal wave. Their eyes widen. They look at their sons.

BILL

That's *your* song, isn't it?

Ted wriggles a hand free, manages to reach into his pocket and pull out the now-crumpled sheet of paper that he took from Will the night before.

He unfolds it.. And opens it. It's sheet music. Written on the top are the words "FACE THE MUSIC."

TED

I've had it in my pocket the whole time.

Now, below, the King gives a signal. The executioners move toward the lever - and begin to pull it..

BILL

That future guy was right, there is a song.

TED

I just kinda wish we'd figured this out a bit sooner.

They are all about to hang... when suddenly, from outside the castle, we hear:

AN AMPLIFIED VOICE

*Citizens of Medieval England, this is the San Dimas Police. Come out of the castle immediately. I repeat: Come out of the castle immediately. This is your last warning.*

Suddenly CANISTERS fly over the wall and pink TEAR GAS fills the air. People wheeze, cough, cry, as--

DEACON'S POLICE CAR crashes through a gate and drives into the castle courtyard, smashing into the base of the wooden scaffolding.. bringing it all toppling to the ground.

Logan jumps out, in a gas mask. As he frees the Logans and Prestons, the Duke and Duchess..

TED

Dad? What are you doing here?

LOGAN

I was wrong about you, Ted - and I'm sorry  
- and we're all leaving. Come on.

(then - to the Duke and Duchess)  
Chet Logan. Ted's dad.

DUKE

John, and this is my wife Mary. Duke and  
Duchess of Northumberland.

This while they rush through the melee - pile into the car - 5 in front, 5 in back. Deacon slams it into gear - and it accelerates, shimmers and disappears.

INT. CIRCUITS OF TIME - A MOMENT LATER

Windblown, chaotic, lights swirling. Deacon tries to navigate as the car careens through - barely. The Duke is in Logan's lap. Between them, the Duchess is on Theo's lap.

Bill and Ted are in the back with Joanna, Elizabeth and Will.

DEACON

Where are we going, Ted?

TED

The Fabulous Forum!

Deacon cranks the wheel - the car shakes violently - as if crossing a bridge that's on the brink of giving out.

LOGAN

This is impossible!

Suddenly a SILVER STREAK OF LIGHT FLASHES PAST THEM.

DEACON

What is that?

The guys look forward -- it's THE SILVER BOOTH. With Rollins inside. He nods - beckons them to follow.

TED

It's help.

BILL  
Follow him.

Deacon does. And now, through the shuddering circuits of time, they swoop and swerve - until finally--

EXT. FABULOUS FORUM - NIGHT - PRESENT DAY

The police car drops to the ground in front of the Forum - where the ground is shaking and cracking. They race out of the car --

TED  
Duck!

And have to squat to avoid a pack of PIRATES who are firing muskets at come COWBOYS..

They all start moving with their families. As they pass the silver booth--

Rollins emerges - joining them. He carries two large cases.

BILL  
Dude - thank you.

TED  
Do you think it's too late?

ROLLINS  
We'll see.  
(then)  
My dad always said you'd figure it out,  
sooner or later.

The guys slow..

BILL  
Wait..

TED  
Is your dad.. Rufus?

Rollins nods. And they all start through--

THE TUNNEL

Which is over-run with anachronistic madness.

Logan billy clubs a Samurai. Deacon tases a Sabertooth tiger. Joanna beanbags a Nazi. Elizabeth pepper sprays George Washington.

GEORGE WASHINGTON  
My eyes! My eyes!

ELIZABETH  
Sorry! Sorry!

They make their way through, fending off whatever "obstacles" are in their way. Bill and Ted turn to Rollins..

TED  
Okay - dude - you have to tell us now..

BILL  
Why did you take our families back to 1428?

ROLLINS  
It was obvious that there was no version of you guys seeing what was right in front of you until it was no longer right in front of you.

Bill and Ted look at him - and he points - indicating..

THE STAGE

Where in all directions it's utter mayhem. Every century - every epoch - crashing up against each other.

The Forum is shaking - a crack is forming in its ceiling.

Bill and Ted rise and walk on - joining Will and Theo.

WILL  
What do we do?

BILL  
You just play.

WILL  
What do we play with?

Rollins opens the two cases. The boys look inside: it's Bill and Ted's amazing guitars. The boys look at their dads.

THEO  
Those are your guitars.

TED  
They're yours now.

The boys look at their moms.

JOANNA

It's a great song, Theo. Just go ahead and play it.

BILL

Wait. You've heard it?

ELIZABETH

Dozens of times.

WILL

The thing is.. It's kind of a.. Well, it's a bigger sound.

THEO

Yeah - it's not really something we can play on our own. We kind of need everybody.

TED

I'm not sure I know it.

WILL

It's okay, Dad. Alls you gotta do is follow along.

Bill and Ted look at each other. Nod. Pick up two other guitars that Rollins is handing them..

BILL

I think we can do that.

Joanna and Elizabeth sit at the drums and keyboard. Bill and Ted remain just outside the limelight - but there, behind the boys.. Who look at each other. Cross to center stage.

THEO

Ready, Will?

WILL

Ready, Theo.

THEO

One..

WILL

Two..

WILL/THEO

One two three four..

And from the VERY FIRST NOTE of the VERY FIRST CHORD..

ALL AROUND THE FORUM

What began as the most violent, chaotic, out of control Altamont-like riot becomes the greatest Woodstock-type peace and love festival of all time.

Fights stop. Soldiers put down their weapons, take seats..

The crack in the ceiling recedes..

Fans start to fill in: from aisles, they take seats. Others come in through the tunnels.

Other people are suddenly there as well:

Logan takes a seat up front next to the Duke and Duchess, and MR. PRESTON, who nods - still bummed and lonely-looking. Missy is sitting with them. Deacon joins them.

Bill and Ted look at each other - smile - beginning to get a feel for the music. They glance at their wives.. who smile back.

As the song continues.. And Will and Theo begin to pick up their rhythm and confidence..

The arena continues to fill in more and more. Now there are 2,000.. Now 4,000..

Rollins watches from the wings as..

The Forum is now full -- except for a few empty seats by Bill's father..

..until there's a FLASH OF LIGHT and --

Dropping into one of the seats is..

BILL

MOM!?

MRS. PRESTON (at 75), who shimmers and drops plops down, right next to Mr. Preston.

MR. PRESTON

Louise!?

They embrace joyfully. Then, suddenly, there are SIX QUICK FLASHES and, with them - like a crazy slot machine suddenly paying off..

Six more Mrs. Prestons - in ages varying from 35 to 70 - into the same row.

MR. PRESTON (CONT'D)

Louise?? Louise!??

They all converge - hugging him.

Ted looks at Bill - who is thrilled.

TED

You got seven moms, dude!

And now the music really kicks in.

And the guys' 95 year old selves couldn't have possibly been more correct when they said Bill and Ted would never feel prouder in their lives.

The family plays the song. The crowd is cheering, arms in the air, exultant, thrilled, singing along-- present at the pivotal moment of history and feeling it.

WIDE SHOT - THE FORUM

As the song rolls on, rocking the giant stadium, we cut to:

THE YEARS ROLLING BY

-- Five years into their new future, 25 year old Will and 25 year old Theo are joined in the garage by 50 year old Bill and Ted. Joanna and Elizabeth enter with food. JUMP CUT TO:

Ten minutes later - the entire family is playing. All six of them - with Joanna and Elizabeth on piano and drums. Jump to:

-- Ten years into the future. Same gang playing. But there are TWO NEW PEOPLE: Will and Theo's lovely young wives. Who now join them. Cut to:

THANKSGIVING DINNER.. With all of them.. And Deacon, Missy, Logan, and Bill's 7 moms. The Duke and Duchess. And Death and Rollins. And something else: TWO LITTLE GIRLS..

-- Fifteen years into the future. 60 year old Bill and Ted with their now 5 year old GRANDDAUGHTERS on their laps. Teaching them simple chords on the guitar.

Quick shots: kids growing; holidays; more music.. And finally:

EXT. PORCH - 50 YEARS INTO THE FUTURE

95 year old Bill and Ted, on rocking chairs, smiling, happy, strumming guitars together as we PULL AWAY and see..

More GRANDCHILDREN sitting at their feet. And Joanna and Elizabeth - 95 now, too - at their sides. Will and Theo - now 75 - with them. There are GREAT GRANDCHILDREN..

even GREAT GREAT GRANDCHILDREN. The lawn is full, teeming with life.

And that voice we heard at the very beginning of the movie belongs to 95 YEAR OLD BILL - who looks out, with 95 YEAR OLD TED - at the generation upon generation of family before them..

They are completing the telling of a long, long story:

95 YEAR OLD BILL

And as they looked back on everything they'd done.. Everywhere they'd been.. Everyone they'd known...

95 YEAR OLD TED

There was only one word to describe it.

There's a pause. The old men look at each other - then out at their children and their children's children..

And smile. And say - quietly - and with deep conviction:

BILL/TED

Excellent.

CLOSE ON BILL AND TED

Smiling, watching out over all of it.. with Joanna and Elizabeth now sitting at their sides, holding their hands. And then cut to:

EXT. PORCH - DAY

Empty. The rocking chairs are motionless. The house is now silent. And we..

Fade out.

**Roll credits.**

And then, after the very last credit.. We CUT TO:

EXT. SAN DIMAS - 1980 - NIGHT

--FLASH. The PHONE BOOTH lands in the lawn of Bill's childhood home. And out of it step..

10 year old Bill and Ted. Who turn - sort of shell-shocked - but now able to grasp the enormity of what just happened.

They turn. Gradually. And take in the thing that just brought them here.. the PHONE BOOTH.

Wide-eyed, they look at each other.

10 YR OLD BILL/TED  
Whooooaaaaa..

And as they're just about to start an exuberant AIR GUITAR,  
we CUT TO BLACK.

THE END

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