

THE MUSIC HAUS

Written by

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60'S ROCK MONTAGE

Bachman Turner Overdrive, The Guess Who, Terry Jacks.
Screaming, adoring fans. Ed Sullivan. Muscle cars. Half-Moon
Drive Inn. Vietnam War.

MUSIC echoes and fades over the 60's geometric-style title of
the series

THE MUSIC HAUS

TEASER

CLOSE ON A CUD-CHEWING COW

Gazing into her slow-blinking brown eyes. A GRUNT.

Our POV - Hands giving a hardy shove to her unmoving side.
She stamps a foot, stares non-plussed.

ADJUST TO - three GUYS straddling a corral fence watching in
silent solidarity as WALT RIVERS struggles against the beast.

GLENN
(whispers)
Townies.

GLENN (21) charming as hell boy-next-door type, brothers
STEVE (18) and BRIAN (24) whisper encouragement, nod,
snicker.

TITLE OVER: HAMILTON, ND 1967

Walt looks back at the guys who mutely instruct him to
shoulder it. The cow steps aside, MOOING loudly. Others join
her protest.

The guys scramble, Walt launches himself over the fence like
a pole vaulter. They race down the driveway laughing.

The house screen door SLAMS open. ARNOLD crashes out, shotgun
in tow, leaps from the porch, fires a shot into the air. He's
followed by BELINDA (late teens).

BELINDA
Daddy, your blood pressure!

The Guys dive into

OPEN WINDOWS OF A '65 MUSTANG

The engine starts, revs and guns down the moonlit gravel
driveway.

GLENN (O.S.)
There goes your big chance!

WALT
You said it was going to be easy.

GLENN
There's a trick to it. We've all done it.

STEVE
Once you master the technique, it's no problem.

Walt looks doubtfully at Steve, who's easily the smallest of them.

STEVE (CONT'D)
When you're over there, you can think about what you're fighting for.

WALT
Fighting for cow tipping?

GLENN
Fighting for the RIGHT to be cow tipping.

WALT
Don't the cows charge like they do at the rodeo?

STEVE
Those are bulls not cows, Walt.

WALT
What's the difference?

Laughter. Walt acts like he's in on it.

ACT ONE

CLOSE ON A HAND-WRITTEN PAPER SIGN

"BAND AUDITIONS TODAY. BRING YOUR OWN INSTRUMENTS"

Guitar Music playing 60's tunes.

A LONE FIGURE - Backlit on a smoky stage.

ADJUST TO - Glenn strumming a bass guitar.

WIDENS TO - A hole-in-the-wall country western bar/restaurant.

TITLE OVER: 1967

Local BUSINESSMEN, Mel's Diner type WAITRESSES, down-and-out FARMERS, high school DROP-OUTS, high school GIRLS.

Three clean-shaven SUITS at the stage listen intently.

STRUMMING fades. CONVERSATIONS rise filling the void. The Suits huddle. A Suit, the Frontman, scrutinizes Glenn.

FEEDBACK screeches. People cover their ears, stare. Glenn steps back. FEEDBACK stops.

FRONTMAN

Hey man, can you play something a little more upbeat? Like Dylan, the Byrds or the Boys?

GLENN

The Boys?

FRONTMAN

(scoffs)

The Beach Boys? You have heard of them right?

Glenn nods, launches into The Yardbirds "For Your Love".

Conversations lull. Suits nod along. Girls jump up to dance.

Arnold strides in. He's in full Army officer's uniform. Leans against a bar stool, rejects the BARMAN'S request for a drink order, scans the room, stops on Glenn.

The Frontman and Barman exchange silent agreement. Arnold watches, sizes up Glenn, leaves.

EXT. HIGH SCHOOL TRACK - DAY

A WHISTLE blows. BOYS (mid-teens) completing laps head toward the COACH. GIRLS (mid-teens), NINA, SANDIE (16) among them, watching from bleachers, giggling, chattering, run to catch up.

SANDIE

Did you guys hear the new Beatles song on the radio yesterday?

NINA

Beatles? Like bugs?

SANDIE

You've never heard of The Beatles?
It's a band.

NINA

That's dumb. Do they have googly
eyes or something?

The Coach, MARC (15) hold the gymnasium doors open as the kids pour in. We'll meet Marc as we go along. Nina breaks away and heads toward the street instead. It's clear from her blue/green school uniform, she doesn't belong here.

INT. US ARMY RECRUITMENT OFFICE - CAVALIER, ND - DAY

Sterile military office - recruitment posters, pamphlets etc., a couple of offices, waiting area.

Arnold in an office doorway. A POSTMAN on his route hands him a stack of mail he takes it into his

OFFICE

Slips behind his desk, sorts the letters.

CLOSE ON A LARGE MANILA ENVELOPE

"OFFICIAL MILITARY CORRESPONDENCE: CLASSIFIED"

ADJUST TO - Arnold under an "UNCLE SAM WANTS YOU" poster hovering over the neat-as-a-pin desk adorned with family photos, typical desktop fare.

He drops the rest in favor this one. A letter opener slices it open.

ON CONTENTS SLIDING OUT - A TYPED LIST, A BULKY WHITE ENVELOPE - "MR. & MRS. WALT RIVERS SR"

A fingertip touches the names. ADJUST TO - A folded flag displayed nearby. Beat.

Envelope set aside, Arnold thumbs the list, scanning pages. Abruptly stops, exhales loudly and drops it. Our POV - Over his shoulder, chin on clasped hands, staring at the list, Rivers' letter.

The names "LEUZINGER, BRIAN", "LEUZINGER, GLENN" and "LEUZINGER, STEVE", stand out on the list.

INT. ROADWAY BAR & GRILLE - CAVALIER, ND - LATER

A couple of TRAVELLERS. Barman, Waitresses clean-up.

The Frontman, compadres and Glenn talk, nurse beer.

GLENN

I've got more songs.

DRUMMER

Same as every other guy that came through.

FRONTMAN

It's not that.

(beat)

You don't have any solid band experience.

GLENN

You were expecting Waylon Jennings to put in an appearance?

EXT. MAIN STREET - CAVALIER, ND - DAY

Belinda, pair of GIRLFRIENDS, window shopping, spot Glenn pulling his guitar, amp from the Mustang. She runs up, grabs his arm.

He catches the amp. Irritation fades as he sets it down, embraces her.

Passers-by shoot disapproving glances.

GLENN

Hello, hello, hello.

BELINDA

I've missed you. How have you been?
I want to hear all about the band.

She snuggles in closer, squeezes him tight.

GLENN

Been busy. I told you how it was going to be.

BELINDA

Mother and Daddy are expecting you for dinner this Sunday. They want to hear all about Saturday's show.

GLENN
I thought he didn't like me?

BELINDA
He likes you fine. Just not in my bed.

GLENN
It could just as easily been in the back seat of my brother's car.

BELINDA
Don't you dare tell him that!
(beat)
In his mind, we're as good as engaged by now.

She bites her lip. Beat.

GLENN
Not until you turn 20.

BELINDA
I know. I didn't mean to pressure you.

GLENN
It's not pressure I'm not already putting on myself. I just got into the band. It takes time.
(beat)
Some day, we can put a down-payment on a place in town. You need to be patient.

BELINDA
I know. It's just - you never know what can happen. The war ...

He stiffens. A quick peck on the cheek and he pulls away, retrieves the amp.

GLENN
Better get moving. They'll wonder where I am.

BELINDA
I wish you didn't have to practice so much.

GLENN
Have to if I want to be any good.

Belinda's giggling Girlfriends run up and pull her away.

EXT. ROADWAY BAR & GRILLE - NIGHT

The Mustang parks. Glenn, Brian hop out.

The Frontman, Drummer, Guitarist finish up a smoke. Glenn, Brian join them.

FRONTMAN

Come on then. Grab the gear. Let's get this show on the road.

Glenn grabs his bass guitar, amp from the Mustang. Brian helps unload equipment from an Impala, follows the men.

BRIAN

What have you got in this? Rocks?

DRUMMER

Thought you were a farmer.

GUITARIST

Yeah. Don't you fellows chuck hay bales all day? This should be nothing.

Brian laughs it off.

INT. ROADWAY BAR & GRILLE - CAVALIER, ND - LATER

Alive with the Saturday evening crowd.

The Band, including Glenn, hammers out last notes of a set under two bare stage lights - replaced by a JUKEBOX POLKA.

Barely legal YOUNG WOMEN rush the stage to see and be seen.

A Woman applies bright red lipstick, plants a big kiss on Glenn's cheek.

He whirls her into dancing on the spot.

LIPSTICK WOMAN

Didn't we go to school together?

Brian pulls him away to a quiet corner of the stage, offers up a cola.

GLENN

I should leave this part out when I talk to Belinda's folks tomorrow.

Glenn smirks. Bottles CLINK.

BRIAN

You got a little something there.

Glenn wipes his cheek with Brian's hanky.

INT. BELINDA'S HOUSE (KITCHEN) - HAMILTON, ND - EVENING

Arnold, MARY-BELLE (Belinda's mother), Belinda, JACOB (10), Glenn eating a typical Sunday dinner.

Arnold stoically watches, periodically looks between Glenn, Belinda. It's uncomfortably silent.

MARY-BELLE

We got nearly thirty eggs from the hens this morning.

Arnold nods, absent-mindedly picking at his food.

MARY-BELLE (CONT'D)

That's quite a lot for this bunch. I never thought they'd get around to actually laying anything.

BELINDA

You're awfully quiet. Is something wrong Daddy?

Mary-Belle hands Belinda a dish. She isn't oblivious, she's making small talk to fill the awkward void.

MARY-BELLE

Have some more beets.

BELINDA

I heard about Walt.

Mary-Belle winces, checks Arnold's reaction, issues a scolding glance at Belinda.

MARY-BELLE

This is not the time and place to discuss such things, Lindy.

(beat)

All this ugliness in the world. I will not have it spoiling my Sunday dinner.

The CLATTER of a fork hitting a plate silences the room. Arnold shoves his way out. A beat on Glenn and go --

EXT. BELINDA'S HOUSE - HAMILTON, ND

A gently swaying porch swing. Belinda, Glenn sidle close, unsure if they've got an audience.

BELINDA
I promise, he does like you.

GLENN
(scoffs)
Sure. Yeah. I can really see it.

Beat.

GLENN (CONT'D)
So, what was that about Walt?

Belinda inhales sharply, bites her lip, seeking reassurance he provides.

BELINDA
The Military Police showed up at
his parents' house today.
(beat)
I heard Mrs. Rivers fainted when
she saw them. She came-to screaming
and wailing and had to be sedated.

He sniffs loudly as if stopping a runny nose.

GLENN
You mean he's - He's not coming
home?

BELINDA
Mr. Rivers collapsed and was taken
to hospital.
(beat)
Isn't that just awful?

Tears stream down her cheeks. Her voice cracks as she talks.

BELINDA (CONT'D)
I just keep thinking about all the
times we went fishing down at the
creek.

GLENN
Hold onto that. He'd want us to
remember the good times.

The screen door CREAKS and the wood frame SMACKS against the house.

Belinda jumps to a respectable distance as Arnold steps out, beer in hand. It's clearly not his first.

ARNOLD
 Bout time for goodnights, isn't it,
 Lindy? You have school in the
 morning.

Lindy scurries to the door followed by Glenn.

She pauses in the doorway as Glenn seizes an opening to quickly peck Belinda on the cheek.

ARNOLD (CONT'D)
 Hang on there, son.

Glenn stops in his tracks.

ARNOLD (CONT'D)
 It's about time you and I had a
 little chat. Man to man.

Glenn takes a long, slow breath and ...

follows Arnold to a pair of wooden chairs.

ON GLENN STIFFLY PERCHED ON A CHAIR

ADJUST TO - Curtains moving in the window.

WIDEN TO - Arnold takes a deep swig of beer.

GLENN
 I should go/

ARNOLD
 /You have any idea what it's like.
 Doing everything you can for them.
 Day in. Day out. Keeping them safe?
 Make sure they're happy? Well-
 educated?

Arnold cuts Glenn short before he can speak.

ARNOLD (CONT'D)
 Then someone else swoops in.
 Threatens everything. You sit there
 like a chump.

GLENN
 Sir, I -

ARNOLD

Course you don't! Maybe I did inherit from my father. But, I worked the soil with these hands. Re-built that dilapidated barn.

(beat)

And do you know why?

GLENN

No, Sir/

ARNOLD

/So they can have something in the world that belongs to them. Lindy and Jacob. Something no one can take away.

GLENN

Yes, Sir. I think my folks are doing it for the same reason.

ARNOLD

But it's not the same. It's not the same. They're only renting that place. It's not the same as owning it. Like really owning it.

(beat)

You know, I remember when old Man Caners cut down the tree in the front yard. Struck by lightning for the third time, and he figured it's only worth firewood after that.

(beat)

There used to be a tire swing hanging from it and me an Grim used to play on it for hours on end.

Glenn clears his throat, musters his courage.

GLENN

Sir, if this is about Lindy, I've been meaning to talk you, I just never found the right moment.

ARNOLD

What's wrong with right now?

GLENN

You're right. Sir -

ARNOLD

Arnie.

GLENN

Um - Arnie. Lindy and I have been getting quite serious, and -

ARNOLD

You don't seriously believe that I would let just anyone marry her, do you?

GLENN

Nosir. I don't. I just thought -

Arnold scoffs.

ARNOLD

That you'd be the one? You're a musician! Don't think I don't know what goes on backstage at them rock concerts. I know.

(points to his head)

I checked you out. Heard you play. You're pretty good, but that isn't the life I want for her.

Glenn jumps to his feet.

GLENN

I'm never going to be good enough for her, am I?

ARNOLD

No one will be.

GLENN

Then why are we even having this conversation?

(beat)

If there's no way for me to prove myself to you. No way you'll ever give us your blessing.

ARNOLD

When you have kids of your own, you'll see.

Arnold takes another swig. Glenn's done turns away in disgust.

ARNOLD (CONT'D)

Do you know what it's like?

Glenn stops abruptly without turning back.

GLENN

What?

ARNOLD

To send a man to die?

Glenn turns mutely to face him. Gives him nothing.

ARNOLD (CONT'D)

I did it. I sent that boy to die.
Might as well have shot him myself.

(beat)

Could'a done it right over there
behind the barn. Then he wouldn'a
been alone in some rice field
somewhere. Scared and alone.

(sombre beat)

For chrissakes, I went to school
with his daddy.

Arnold drowns tears in the remainder of his beer. Glenn puts
a hand on his shoulder, Arnold pulls away.

ARNOLD (CONT'D)

I don't need your pity! I knew what
this job was before I took it.

He wipes an arm across his face to clear the tears.

ARNOLD (CONT'D)

I just - I just never thought I'd
be sending boys to die. Thought we
were doing something good.
Defending the USA from THEM. Only
there is no us and them. Just boys
that go and die.

Glenn makes his way down the front steps.

ARNOLD (CONT'D)

If you want to marry her, you can.
But you have to promise me one
thing.

Glenn stops.

GLENN

What's that?

ARNOLD

Leave. Take her away.

GLENN

But my family - my parents and my little sister. My brothers. Everything I have is here.

ARNOLD

Your name came up. And your brothers'.

GLENN

How is that even possible?

ARNOLD

In case you haven't noticed, we aren't exactly winning over there.

GLENN

What about Belinda? I Have to discuss -

ARNOLD

Discuss what?

(beat)

I'm giving you a chance here. First thing tomorrow, I've got to make it official.

Glenn walks back the front door. Arnold blocks him.

GLENN

I have to say good-bye.

ARNOLD

You need to get out now. Go home to Canada. You can call her from there.

GLENN

She'll -

ARNOLD

Understand. Don't tell anyone why you left. I'm breaking my oath. You have any idea what'll happen to me if they find out I said something?

INT. FARMHOUSE - HAMILTON, ND - EVENING

CLOSE ON - A WAD OF FOLDED DOLLAR BILLS SHOVED INTO A HAND.

ERIC (V.O.)

Don't spend it all in one place.

ADJUST TO - Glenn, Brian, Steve scramble to pack. Clothes thrown into open suitcases, drawers askew, hangers emptied.

WIDEN TO - JANE (pre-teen) in tears, comforted by mom KATIE.

KATIE
Holy Dinah! Whatever happened to
oldest first?

JANE
But why? Steve only just turned 18.
It's not fair!

Suitcases shoved in the Mustang's trunk. SLAM.

ERIC
Roger's expecting you.

KATIE
Be sure to call when you get there,
so we know you're okay.

Car DOORS SLAM. Mustang ENGINE GUNS. GRAVEL KICKED UP. The car races into the night.

ON A DESERTED HIGHWAY - A PAIR OF HEADLIGHTS

The engine GROWLS.

The Brothers in Brian's ride. Empty rear-view.

STEVE
No one's following us. You can slow
it down Brian.

BRIAN
Not until we get closer.

GLENN
You're going to get us pulled over.

Darkened countryside, side-view mirrors. Steve checks the empty roadway behind them.

STEVE
Mom and Dad won't get into trouble
will they? Maybe we should go back.

CLOSE ON - GAS PEDAL HITS THE FLOOR

WIDENS TO - outside the car. Building lights appear on the horizon. A road sign: "CANADIAN BORDER 1 MILE".

EXT. CANADIAN BORDER - LATER

Idling Mustang. Canadian BORDER GUARD leering into car windows, scrutinizing IDs.

BORDER GUARD
I'm going to need you three to come
inside the shack.

ON A SMALL COUNTER - THE BROTHERS

A HUSKY BORDER GUARD looks over a magazine as The Border Guard walks up to him, chats quietly. Returning to the counter.

HUSKY BORDER GUARD
Where did you say you were born?

BRIAN
Horndean, Manitoba.

STEVE
We're Canadian.

Husky Border Guard looking between them, judging.

HUSKY BORDER GUARD
Your drivers licenses are from
North Dakota. I don't suppose any
of you have a birth certificate?

GLENN
No, Sir.

Motioned to a waiting area.

BORDER GUARD
Sit tight.

The brothers take a seat.

INT. BORDER GUARD SHACK (INTERVIEW ROOM) - LATER

A small windowless room: a metal desk, three chairs, a phone

QUICK MONTAGE - 60'S STYLE

BW over 60s rock music.

Car search, three interviews, waiting, phone dialed.

BORDER GUARD
We get a lot of draft dodgers
through here. Can't be too careful
these days.

STEVE

Let me ask you. Who in their right
mind would say they were from a
place called Horndean if they
weren't?

EXT. CANADIAN BORDER - LATER

The Mustang leaves, brothers inside.

A road sign: "WINNIPEG 70 MILES"

ACT TWO

INT. ROGER'S HOUSE - KITCHEN - DAWN

Coffee percolating, brothers crowded around a small table with older brother ROGER (tall, charming, gregarious).

YVETTE (clearly rudely awoken) prepares breakfast, eavesdrops.

ROGER

Of course you can stay.

Yvette squints in displeasure. Roger misses the hint.

ROGER (CONT'D)

Yvette, got the basement all set up last night after Dad called.

YVETTE

Mm-hmm. You'll have to fight over the sofa. The others can do with sleeping bags on the floor.

Roger retrieves Winnipeg Free Press, drops it on the table. Yvette offering fresh coffee.

ROGER

Luckily I held onto Saturday's Free Press. There'll be plenty of job ads in it, so you shouldn't have any trouble finding something.

(softer)

Yeah, no trouble at all.

Brian reading paper.

GLENN

Anything for musicians?

ROGER

Is that really the first thing you're looking for?

GLENN

I brought my equipment.

ROGER

I'm just saying, maybe you should start thinking about something that pays enough to live on.

GLENN
I can do both.

STEVE
I agree with Roger on this. We
can't stay here forever. Sooner or
later we've got to move on.

GLENN
But music is everything. It's my -

BRIAN
Look, Glenn, none of us thought
we'd find ourselves where we are
this morning.

STEVE
And don't think we don't appreciate
it Yvette.
(looks at Yvette)
You've gone to a lot of trouble to
make room on such short notice.

She mutters something about "no trouble". KENNIE (4) wanders
in bleary-eyed. Yvette swoops him up, carries him out.

ROGER
If I had room for you on the survey
crew, I'd hire all of you. But I've
got that all sewn up, tight as a
drum.

Glenn looks dejected, ganged up on.

ROGER (CONT'D)
Why so glum? You'll find something.
I'm sure of it.

GLENN
That's not the point. I can do
both.

ROGER
Well, suit yourself. I'm just
giving you my opinion.

INT. ROGER'S HOUSE - KITCHEN - MORNING

INTERCUT - 60'S STYLE

DIAGONAL SPLIT SCREEN over conversation. Glenn, Belinda on
the phone.

GLENN

I'm not sure.

BELINDA

This is just like him to try and scare you off. It's not up to him, you know. I have a say in this too. It's my life.

GLENN

No, it's not that.

BELINDA

Then what is it? The band?

GLENN

It's not the band. I just had to leave for a while.

BELINDA

Leave? Go where? You're not going to leave without saying goodbye are you?

GLENN

I had to go back home.

BELINDA

You're at your parents? You're not making any sense.

GLENN

Home, home. I had to go back to Canada.

BELINDA

What? Why?

GLENN

Ask your Dad.

BELINDA

I knew he said something to scare you off.

GLENN

Belinda, it's nothing like that. I'll come back for you. But I need to get settled first.

BELINDA

I don't want to live in Canada! You're not making any sense.

GLENN

Just - trust me. I wouldn't have left if I didn't have a good reason.

BELINDA

(sulks)

I don't believe you.

GLENN

I have to keep this short.

BELINDA

(sullen)

When am I going to see you again?

Glenn struggles to answer. Belinda hangs up.

INT. ROGER'S HOUSE - DINING COVE - DAY

Glenn, Steve search Help Wanted pages over coffee. Circling ads. Brian making phone calls nearby.

STEVE

Here's one. "Youth wanted for cleaning electric motors. Must be generally useful in other mechanical areas."

(scoffs)

Well, that let's you out.

GLENN

Sounds like you're off the hook as well.

Glenn, Steve chuckle.

BRIAN (O.S.)

I'm calling about the ad in the paper.

GLENN

Here's one. "Service station attendant. Must know how to pump gas, wash windows. Pleasant personality."

Ad circled, then another. "CHARLESWOOD TALENT SHOW SATURDAY. 1ST PRIZE \$50" CIRCLED.

BRIAN (O.S.)

Yes, Sir. Sounds good. I'll meet you there at 12 PM sharp.

ON A NEWSPAPER PAGE BEING TORN OUT

Steve folds and tucks it into his pocket as Brian enters.

BRIAN
I'm taking off.

STEVE
You're not going to give us a ride
downtown?

BRIAN
Sorry, you're going to have to bus
it. Jim's dad has something for me
working in his radio repair shop.

GLENN
What time will you be back?

STEVE
You can't even give us a ride on
the way?

BRIAN
All right, fine. But only if you
can be ready in five.
(to Glenn)
I'm crashing at Jim's. He's got
more room.

Brian goes to pack. Glenn folding a newspaper page.

INT. WINNIPEG - VARIOUS BUSINESSES - DAY

QUICK MONTAGE - 60'S STYLE

TECHNICOLOR over 60s rock music. Glenn, Steve in different
businesses asking about jobs, PEOPLE shaking their heads. No
openings. Service Station, Music Store, Print Shop. Salisbury
House Coffee Shop, Dutch Maid Ice Cream Parlour.

INT. ROGER'S HOUSE - DINING COVE - EVENING

Yvette cooking dinner. The brothers re-hash the day. Kennie
watching, listening intently.

ROGER
What kind of luck did you have
today?

STEVE

I had luck. But it was all bad.
I'll get back at'er first thing.

GLENN

I struck out.

ROGER

Well, there's always tomorrow. Yuh,
always tomorrow. - Say, what
happened to Brian?

YVETTE

I was going to ask.

Yvette bringing large casserole dish, serves Kennie first.

GLENN

He went to stay with his buddy,
Jim.

YVETTE

I wish he would have told me he
wouldn't be here. I made all this
food.

Casserole dish making the rounds, milk being poured.

ROGER

So did he find something?

STEVE

Jim's Dad had something for him.

ROGER

Lucky son-of-a-gun. First day in
the city and he's got a place lined
up and everything.

GLENN

There's a talent show this
Saturday.

ROGER

Where's that? At the community
center here in Windsor Park?

GLENN

Charleswood. The grand prize is
\$50.

ROGER

Well, you can't count on just doing
talent shows.

(MORE)

ROGER (CONT'D)

They're few and far between. You can't make a living at \$50 show.

GLENN

I'm still looking for something steady. I haven't given up.

ROGER

Well, I'm just saying. You'd need at least one a week to make a go of it.

INT. ROGER'S HOUSE - DINING COVE - LATER

Cake, tea being served, eaten. Yvette fidgeting with teacup/saucer, glances around the table, as the Brothers bluster, joke amongst themselves. She's there but included.

Roger turning to her.

ROGER

I was meaning to ask you. How'd everything go today?

She inhales sharply, searching for the right words. Glenn, Steve deep in conversation.

YVETTE

(quietly)

I'd rather not discuss it at the table.

ROGER

Why not? Is it bad?

YVETTE

Not bad. Just timing, is not great.

ROGER

Well, whatever it is, we can manage it. You can say anything you like in front of them.

YVETTE

I'm - We're - That is - Kennie is going to be a big brother.

Roger booms with laughter and jumps from his chair.

ROGER

Son-of-a-gun!

GLENN
What was that? I missed it.

STEVE
Yeah. What's going on?

Roger pulling Yvette to her feet, patting her tummy.
Embarrassed, she swipes his hand away.

ROGER
She's got a little bebe on the way.

GLENN & STEVE
A baby?

STEVE
Congratulations you two! I'm very
happy for you.

Act 2B

INT. ROGER'S HOUSE - BASEMENT - MORNING

ON A SLEEPING BAG BEING ROLLED UP.

WIDEN TO - Sheets, blankets folded, pillows piled onto the
sofa. Roger enters as Glenn, Steve finish folding a
comforter.

ROGER
Morning! I wasn't sure you'd be
awake yet.

GLENN & STEVE
Morning.

ROGER
I've got to get off to work. Yvette
and I were talking last night.

Glenn, Steve exchange looks.

ROGER (CONT'D)
I know I said you could stay as
long as you need. I meant it.

GLENN
You want us to find another place
to stay, don't you?

ROGER
The sooner the better.

STEVE

Where am I supposed to go?

ROGER

I'm not saying you have to leave now. Just as soon as you find something.

GLENN

We'll find something today, Steve. Don't worry about it.

STEVE

Don't worry about it? I am worried about it. You made us pack up in the middle of the night and leave Mum and Dad's. He said we could stay. I just think he shouldn't be able to go back on his word.

Steve takes off up the stairs. A DOOR SLAMS.

GLENN

He'll calm down.

ROGER

It's just that things have changed. I have to think about my family. My door's always open.

(beat)

If it's locked, I'm not home.

A fake chuckle.

GLENN

It's just that we have no where else to go.

(beat)

Can we least have a few days?

ROGER

It doesn't have to be today.

GLENN

I'll go to more places and see if they have any jobs I can do.

ROGER

You could always sell your amp.

GLENN

No way. Music is my life.

ROGER

I'm just saying, at least you have an option. You're not without a fall-back.

GLENN

No! That's the end of it.

ROGER

Think about it. You're going to need to figure something out.

EXT. MAIN STREET PAWN SHOP - DAY

ON WINDOW DISPLAY - SEVERAL WORN MUSICAL INSTRUMENTS

WIDEN TO - Glenn staring into window, guitar case slung over his back, amp at his feet.

CLERK approaching, posts a sign inside the window.

"MUSICIANS: OPEN AUDITIONS, WINDSOR PARK COMMUNITY CLUB. WEDNESDAY 7 PM. MUST HAVE YOUR OWN INSTRUMENT."

BELLS over the door as it pushes away from the threshold.

A foot rising, hesitating before coming down inside ...

The other foot follows.

Our POV - through the window. Glenn ambling to the counter, setting down amp, guitar case in front of the Clerk, opens it. Conversation as the Clerk inspects, admires the them.

INT. ROGER'S HOUSE - DINING COVE - EVENING

Remaining Brothers, Kennie, Yvette eating dinner.

GLENN

Where's Windsor Park?

YVETTE

On the other side of Fermor.

ROGER

What's over in Windsor Park? Got a hot date?

Roger laughing at his own joke. Glenn, Steve join in. Yvette rolls her eyes, shakes her head.

YVETTE

(mutters)

Oh Roger.

ROGER

No, seriously. What's going on over in Windsor Park?

GLENN

An audition.

Glenn stuffs his mouth with mashed potatoes.

ROGER

Is it the big time or just some small talent show?

Glenn shrugs.

ROGER (CONT'D)

You mean didn't even ask?

STEVE

Give him a break, Roger.

ROGER

I'm just saying. Maybe it's not even worth the effort.

GLENN

I won't know if I don't try.

KENNIE

Can I come watch you play Uncle Glenn?

Glenn tousles Kennie's hair.

INT. ROGER'S HOUSE - BASEMENT - MORNING

Dim light from the top of the stairs cut by an over head light. Sleeping figures rouse as Roger enters.

ROGER

Mornin' fellas! I need one of you to help me out on the crew. A guy called out sick this morning. I'm leaving in about ten minutes.

Steve rubs his eyes, looks at Glenn as Roger leaves.

STEVE

You take it, Glenn. I got a line on something yesterday and promised to follow up today.

ROGER

Don't know how long he'll be out for. This guy calls out a bit too often in my books.

Glenn scrambles to feet, throws on jeans, reaches for sleeping bag.

STEVE

Leave it. I'll take care of it.

He rushes out to --

EXT. RURAL ROAD CONSTRUCTION SITE - DAY

ON AN OPEN TRUCK TAILGATE - SURVEYOR'S MAP BEING MARKED

ADJUST TO - Roger leaning over marking maps and writing notes.

WIDEN TO - A trio of vehicles parked alongside Roger's truck.

Nearby, MATHIAS (30s) instructs Glenn in surveying as ETHAN, HEINRICH drive stakes into the ground.

The Walkie-Talkie squawks.

ROGER (O.S. WALKIE)

Head in for lunch.

MATHIAS

You heard the man. Lunch time.

The men saunter to the truck, retrieve lunch boxes, settle.

MATHIAS (CONT'D)

So how long're you taking Leduc's place?

GLENN

Just today, I guess.

MATHIAS

Only today, not from now on?

Roger stows maps/papers, joins them, offers Glenn a paper lunch bag.

ROGER
He only called out one day.

MATHIAS
He's not coming back.

ROGER
What d'ya mean he's not coming
back?

ETHAN
He took a job at the dam in Pine
Falls.

HEINRICH
Caught the bus first thing.

ROGER
Son of gun!

Beat before Roger jumps in, sits, cracks open coffee thermos.

ROGER (CONT'D)
I've already promised the next spot
to Ivan.

GLENN
What am I? Chopped liver?

ROGER
I didn't know you'd be around when
I made the offer.

GLENN
What about all that stuff you said
the other day?

ROGER
I just don't want it to be a
conflict of interest.

ETHAN
C'mon man. He's your brother.

ROGER
I'll consider it. - Only if Ivan
doesn't want it.

EXT. RURAL ROAD CONSTRUCTION SITE - LATE AFTERNOON

ON EQUIPMENT - BEING LOADED INTO THE TRUCK

ADJUST TO - Roger, Glenn waving off others as they leave.

ROGER
You did good today. I can use you
on the crew full time.

GLENN
What about Ivan?

ROGER
He'll understand.

Rogers slams the tailgate.

GLENN
Are you sure?

ROGER
I am if you are, but only time will
tell.

They hop into the truck.

GLENN
Thanks. As long as I can play my
music weekends and evenings.

ROGER
Don't make me regret asking so
soon.
(beat)
Maybe it's time for you to put the
music stuff aside.

GLENN
What do you have against my music?

ROGER
All I'm saying is, it's time for
you to buckle down. Get something
full time.

GLENN
Musicians get paid.

ROGER
Not very well. Unless you make it
like the Rolling Stones. What are
you gonna do when you've got real
responsibilities? When you've got a
wife and kids to feed.

CLOSE ON A WATCH - "5:15 PM"

GLENN

Aw, geez! I gotta book it or I'm going to be late.

ROGER

Late for what?

GLENN

The audition. It starts at six. I still need my gear.

ROGER

Well, do up your belt and let's get going.

(mutters)

Time will tell.

Roger fires up the truck, cranks the tunes, then on to --

ON A PUSH-BUTTON CAR RADIO

Music playing "Long-legged Guitar Pickin' Man"

ADJUST TO - Roger, Glenn in the truck's cab.

GLENN

Can't you go any faster?

ROGER

Sure. If I want a speeding ticket. You don't know what these cops are like. It's not like down there in North Dakota, where you can be Cavalier about it.

Roger laughs at his own joke. Glenn groans.

ROGER (CONT'D)

See what I did there?

GLENN

Yeah. I got it.

Beat. WIDEN TO - Truck pulling into driveway, the guys spilling out.

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

Can I borrow your truck?

ROGER

If you put gas in it.

GLENN
I don't have any money. My new boss
is a tight-wad.

Roger booms with laughter.

ROGER
(chuckling)
A tight-wad.
(beat)
I'll spot you til Friday.

INT. WINDSOR PARK COMMUNITY CLUB - EVENING

ON EQUIPMENT CASES - CLOSING, CLASPS SNAPPED

WIDEN TO - a trio of GUYS tidying, stowing equipment.

A door CRASHES open, echoes through the empty hall. The Guys
stop, look toward the sound. Glenn rushing in lugging
guitar/amp.

GLENN (O.S.)
I'm sorry I'm late.

The Guys exchange looks. He's late. Too late.

FOLLOW GLENN

to the stage.

GUY 1
Hey man, we're done.

GLENN
Just give me a quick sec to get set
up.

As he plugs his guitar into the amp it emits a loud HISS.

GUY 2
We're not hearing any more tonight.

GLENN
Just one quick song. What do you
want to hear? I can play almost
anything.

GUY 1
If you wanna play with us, you
gotta be on time.

Lights shut off, the exit sign casting a red glow.

GUY 2

Come on Man, we gotta be outta here
before they lock the doors.

Glenn, crest-fallen, unplugs, ushered out --

ON A LIGHT ABOVE THE DOOR - CUTTING OUT

ADJUST TO - The club door opening.

WIDEN TO - Glenn, the Guys exiting followed by the CARETAKER
who locks up as he leaves.

The Guys jump into a Chevy Biscayne under a lamp. It ROARS to
life, burns rubber, launches across the lot, leaving Glenn.

ON AN OPEN TRUCK DOOR - AMP/GUITAR BEING STOWED

JAMES (O.S.)

Hey Man, how'd it go?

As Glenn turns, WIDEN TO - four LADS (20S) JAMES, ROY SMITH,
HENRY, LARRY TANNER on a couple of nearby cars.

FOLLOW GLENN

across the parking lot.

GLENN

It didn't. I was too late.

JAMES

Bummer. I'm James.

GLENN

Glenn.

James motions around introducing the others.

JAMES

Henry. Larry. And that there's Roy.

GLENN

How'd you fellows do?

The Guys shake their heads. They all struck out.

HENRY

I was really looking forward to
playing Teen Fair this summer.

GLENN

What's that?

JAMES

Local bands get to play at the Red River Exhibition this summer.

James lights a cigarette. It's passed around as they talk.

ROY

I heard The Guess Who are going to be there.

HENRY

Last summer, Terry Jacks showed up.

GLENN

No way! Really?

LARRY

Yeah, he's originally from here, so he comes visiting family, I guess.

Glenn's smile fades as he waves away the offered cigarette.

GLENN

So what's this Exhibition?

LARRY

Only the biggest fair East of the PNE.

GLENN

So, why don't we form our own band? Could we still play at the fair?

HENRY

Could we?

Like it's something they hadn't thought about, everyone looks at James.

JAMES

I mean, yeah. It's possible. We just don't have any place to jam.

ROY

How about your place Henry?

Henry scoffs.

HENRY

No way, Man! The missus would lose her mind.

LARRY

How 'bout you Glenn? You got some place?

GLENN

Naw. Crashing at my brother's right now. I don't think his wife would be too keen.

JAMES

Okay. So we need a name. A practice space. Was that an amp I saw you dragging?

GLENN

Bass guitar.

JAMES

Nice.

(points a thumb at himself)

Vocals. And occasionally drums - but not very good. Just a lot of banging.

HENRY

That about sums up drumming.

LARRY

Hey. I'll have you know, drumming is an art.

JAMES

Passed down through the ages. Generations of drummers have/

ROY / HENRY

/a secret code.

A burst of LAUGHTER.

JAMES

Exactly. A secret code. That only THEY can understand.

GLENN

I take it you're a drummer, Larry. How about you Roy? Henry?

Roy shakes his head.

ROY

I'm just along for the ride.

HENRY

He's my ride. I play guitar and
fiddle.

(beat)

Acoustic and electric. - Guitar,
not fiddle.

GLENN

Sounds like we have a band.

ACT THREE

ON A CABINET TV - AN ADVERT COMES ON

WIDEN TO - The Brothers and Yvette watching television in Roger's basement.

ROGER
Anybody want a drink? I grabbed
some Pic-a-Pop earlier.

STEVE
Orange/

GLENN
/Grape.

Roger heads off.

STEVE
I'm going back to stay with mom and
dad.

GLENN
You can't.

YVETTE
Are you sure you want to do that?

Roger returns with 3 bottles.

ROGER
What's going on?

GLENN
I thought you had a line on
something?

STEVE
It fell through. I appreciate it,
but I can't stay here forever.

GLENN
You know what that means.

STEVE
I do. I'm going to enlist.

Yvette gasps.

YVETTE
What about your mom and dad? Jane?

ROGER

What about finding a place here? I know someone who might have a room in a house in St. Vital.

Glenn jumps to his feet and steps in.

GLENN

Have you talked to dad about it?

YVETTE

What about your mother? She won't be happy to hear this.

STEVE

I did. They're not too pleased, but you know how they are. They said it was my decision.

ROGER

Are you sure you know what you're doing?

STEVE

I've been thinking about it a lot. You've got your family. Glenn's got his music and a job. I don't have anything going.

YVETTE

You don't have to jump into anything. I'm not due for a while -

KENNIE (O.S.)

Mummy, can I have some water?

STEVE

I appreciate it, but my mind's made up.

Yvette pauses before heading upstairs.

ON COFFEE MUGS ON A TAILGATE - COFFEE FILLING THEM

WIDEN TO - Roger, Glenn on the tailgate of the truck drinking coffee.

ROGER

I was meaning to ask you how your conversation went with John about the room?

GLENN

I can't take it.

ROGER

Why not?

GLENN

Steve should get it.

ROGER

Yvette's really worried about him.

GLENN

What about you?

ROGER

She's worried about him enlisting.

GLENN

Aren't we all? He should know better. After Walt -

ROGER

I'm sorry about your friend.

Roger putting a hand on Glenn's shoulder, quickly removing it.

GLENN

It's the whole reason we're here. Now he's throwing away a chance at life.

ROGER

It'll all work out in the end. You'll see.

Glenn hops off, begins pacing.

GLENN

How can you say that? You don't know that.

ROGER

As they say, it ain't over til the fat lady sings. Right now, we're only in the first act.

(softly)

Yuh. It's only the first act.

EXT. MUSIC HAUS (475 ST. ANNE'S RD, WINNIPEG) - DAY:

A door opened by JOHN WALL (late 20s).

JOHN
This must be Glenn. Pleasure to
meet you.

ROGER
Howdy, howdy!

JOHN
Your room is just down the hall.
Drop your stuff in there and I'll
show you around.

FOLLOW GLENN

down a hallway lugging a suitcase, ending in two opens doors.

ROGER (O.S.)
How've you been?

GLENN
Which one?

JOHN (O.S.)
On the right. Facing the street.

GLENN'S BEDROOM

Small, sparsely furnished, bathed in sunshine.

ON A BED - SUITCASE OPENING, CONTENTS BEING RIFLED

Toiletry bag extracted, Glenn sets it on the BATHROOM counter
on his way back to the living room.

JOHN (CONT'D)
Let me show you around.

ROGER
I'm going to head out. I promised
Yvette, I'd keep it short.

JOHN
It won't take long. The house isn't
that big. Haven't seen you in a
dog's age.

GLENN
She'll still be fine five minutes
from now.

JOHN
I'm guessing you found the bathroom
down the hall.
(beat)
(MORE)

JOHN (CONT'D)

Coffee and everything you need are
in those cupboards.

Glenn nods as John ushers them through a small kitchen to --

Low, unfinished basement - no windows, bare bulbs, boxes,
washer, a derelict kitchen chair.

JOHN (CONT'D)

Ever used a wringer washer?

GLENN

Of course.

JOHN

Wasn't sure if you'd been spoiled
with one of the new fancy automated
beasts because of your dad.

GLENN

Mom wouldn't hear of it.

JOHN

Still, they could afford it. He had
that business before they moved.

ROGER

That was construction equipment.

Glenn taking in the grey room, isn't paying attention.

GLENN

What's that?

JOHN

I was saying we should have a
party. Kind of a house-warming.

GLENN

Can I invite my band? We can set up
down here and play.

ROGER

Band? You didn't even get to
audition.

GLENN

Made some new friends though.

ROGER

You're always making new friends.
Everywhere you go.

JOHN
We'd have to spruce it up a tad.
But it would give us more space.

GLENN
And won't irritate the neighbors.

JOHN
You don't know the neighbors!

INT. NINA'S HOUSE - EVENING

A pan of frying sausage slices in a modest kitchen.

Nina popping sausage into her mouth and handing a piece to Sandie while ANYA (late 30's) scours a cupboard.

ANYA
Wait for Father before you go out.

NINA
Mum, I can't! We'll be late for the concert.

ANYA
And what if he doesn't want you to go out?

NINA
But he already said I could go!!

ANYA
We will hear Father's opinion in the matter when gets home.

NINA
It'll be too late by then.

ANYA
And what type of concert are you going to? Is it Rainbow Stage?

NINA
Nothing like father's theatre productions. It's not really a concert. Just a band.

ANYA
You mean a party. With this rock and roll nonsense?

Nina looks exasperated.

NINA
It's music, Mum.

ANYA
That's not music. Just noise! It
hurts my eardrums.
(smirks)
It sounds like someone caught the
cat by the tail.

ON A HAND TRYING TO SNEAK A PIECE OF SAUSAGE

A YELP as Anya smacks BARB (14) with the spatula.

ANYA (CONT'D)
No eating til Father comes home!

BARB
Nina made a mess and left her
clothes all over the room.

ANYA
Chi-ho! She'll clean it up when she
gets back.

Nina, Sandie rush out to --

INT. MUSIC HAUS - EVENING

ON NINA, SANDIE - PUSHING THROUGH A CROWD

Music playing is "WINDY" over sea of PARTY-GOERS. Sandie,
Nina yelling above the ruckus.

NINA
PUNCH!

SANDIE
WHAT?

NINA
There's punch over there. We should
grab some.

Roy, serving up punch, hands them glasses.

SANDIE
Where's the band?

ROY
Downstairs. Pretty decent so far.

Nina, Sandie drink up then wade down to --

THE BASEMENT - PEOPLE EVERYWHERE

Our POV - Glenn's. A string of party lanterns. White-washed walls, mis-matched furniture. DANCERS, LOVERS, PHILOSOPHERS working the room.

Nina and Sandie enter, wade to an open spot and start dancing. Marc and another fellow join them.

The music ends, leaving loud conversations in its wake. Marc slipping through crowd.

GLENN

Thanks everybody! We are the White Case and we'll be back after a short break.

MARC

That was really cool! I'm going to be in a band, too.

GLENN

What do play?

MARC

Well, nothing. Yet. But I really want learn drums.

Larry sidesteps Marc for a Woman. Roger, John and Steve head over.

ROGER

Did you know that house in low German is hoose and in high German, it's haus?

He laughs at his own joke.

JOHN

Mom's Mennonite. We all speak German.

GLENN

So what'd you think?

STEVE

Not bad for your first performance.

ROGER

Did you have much time to practice?

Glenn's offended.

GLENN

Were you expecting randy Bachman?
It was pretty darn good. You didn't
like it?

ROGER

No, no. Not at all. I'm just asking
if you had time to practice because
you've been working all week. Think
of how good you'll be when have
more time to fine tune things.

JOHN

Can't you just tell him it was
good, Roger?

ROGER

Well of course, I enjoyed it.

JOHN

(to Steve)

I hear you're heading back South.

STEVE

Yeah. I'm going go back and face
it. I think it's the best thing I
can do. I don't have anything going
for me here.

GLENN

You're eighteen. What are you
supposed to have going on except
for this?

Roy ambles over with a case of Molsen, hands the beer around.
Steve declines.

JOHN

You're legal here.

Steve accepts the beer.

GLENN

You better come home in one piece.

Steve, Glenn lock eyes for a beat.

INT. NINA'S HOUSE - KITCHEN - MORNING

A telephone RINGING.

PETER (early 40's) peers over the newspaper as Anya cooks,
Nina, Barb poke at their food. Barb jumps up.

PETER
 (Polish)
 Sit down you.

She drops back into her chair as Nina looks to her parents before going to answer the call.

NINA (O.S.)
 What d'you mean she never came home?

Nina listens to Sandie's frantic mother IRIS.

NINA (O.S.) (CONT'D)
 Of course not... I thought -

Loud, hysterical SOBBING from the phone as Nina holds receiver away from her ear for a second.

NINA (O.S.) (CONT'D)
 She left here and -
 (muses)
 You know, I think I might know where she is. I'll go check.

More loud SOBS from the phone.

NINA (O.S.) (CONT'D)
 I'm sorry, Mrs. Raymond...
 (listens)
 Yes, I'll make sure she comes home.

Nina returns, sidling up to her Mother.

NINA (CONT'D)
 Sandie didn't go home last night.

PETER
 (grumbles)
 I knew that girl was trouble.

Nina glancing nervously at her Father reading his paper.
 Beat.

ANYA
 Is she alright? Where could she have gone?

NINA
 I have a pretty good idea.

ANYA
 Well, you better go get her so
 Mother and Father can stop
 worrying.

Anya waving Nina out as smoke rises from the pan and turning
 to deal with it.

ANYA (CONT'D)
 (in Polish)
 Dammit! Burned Keeshka.

INT. MUSIC HAUS - LATER

BANGING on the door.

Glenn stumbles down the hallway past sleeping bodies
 sprawling everywhere. It opens to Nina leaning over peering
 into the window.

GLENN
 Can I help you?

NINA
 I'm looking for my friend.

GLENN
 What makes you think she's here?

NINA
 The party.

Glenn rubs his face.

GLENN
 What time is it?

NINA
 Eleven thirty, I think.

He ushers her in, motions around the room. Nina checking
 sleepers as they stir.

ON COFFEE POT - PERCOLATING

Nina brushes past to the basement as Glenn fills a mug.

FOLLOW GLENN

As he walks downstairs after her. Nina waking Sandie.

GLENN
 Guess that's her?

NINA

Yes. She was supposed to go straight home after she left my house.

Sandie groggily rousing from the arms of her companion.

SANDIE

There's no school today.

NINA

Sandie. Your mom is worried sick.

SANDIE

Ugh! Ten more minutes.

GLENN

Give her this.

He hands Nina the mug. She takes a sip.

NINA

Blech! There's no cream or sugar in this.

GLENN

We're out.

NINA

Sandie. The house is on fire. We have to go NOW.

Sandie sitting up as Nina feeds her a sip of the coffee.

SANDIE

Yuck! Too strong. Who put a sweater on my tongue?

NINA

Drag your butt up. I'm taking you home.

SANDIE

Ugh. Fine.

Sandie buttoning her blouse as she struggles to her feet and heads upstairs.

NINA

I watched you play last night. You live here?

GLENN

Just moved in. You're a bit young for that kind of party. How'd you hear about it?

NINA

This kid Marc at school told us. Said he was going because he wanted to see a band play something "other than songs Mr. Jones likes".

GLENN

Mr. Jones?

NINA

The band teacher.

GLENN

He doesn't give anything new?

NINA

I wouldn't know. I'm not in band.

GLENN

So Marc's your boyfriend?

NINA

No. Just some boy from school. Well, not my school. Sandie's. I go to St. Mary's. There are no boys where I go.

GLENN

So why did you come?

NINA

Because there's no boys at my school.

(beat)

Really, I wanted something other than the Pirates of Penzance. So I guess I wanted a different scene too.

SANDIE (O.S.)

Nina! Are we going or what?

NINA

Yeah!

GLENN

I'm Glenn.

SANDIE (O.S.)
I could have slept longer.

NINA
We gotta catch the bus back to
Windsor Park.

GLENN
My brother lives around there.
Maybe I'll bump into you sometime.

INT. WINNIPEG BUS STATION - BUS HALL - DAY

ON AN OPEN BUS DOOR - SIGN ABOVE SAYS "Grand Forks"

WIDEN TO - Roger, Yvette, Glenn and Steve standing nearby.
Yvette more anxious than usual, hands him a paper bag. People
boarding and saying good-byes around them as the DRIVER stows
baggage.

YVETTE
I packed you a couple of sandwiches
for the trip.

STEVE
Thanks Yvette. I appreciate
everything.

Roger leans in for a hug and hands him \$20.

ROGER
In case you make a stop. Get
yourself a coke or something.

GLENN
Give Mum and Dad a big hug from me.

Yvette nudges Glenn.

YVETTE
Give your brother a hug. You might
not see him until Christmas.

Glenn reluctantly obliges, but it's quick.

ROGER
From all of us.

STEVE
I will.

YVETTE

You make sure to call once you get there. I won't be able to sleep until I know you're there safe.

STEVE

It's a bus. What can happen?
(beat)
Sorry, I didn't mean to -

YVETTE

It's alright.

Glenn squeezes Steve's shoulder. He's holding back until Steve goes in for a hug. One last round of hugs and Steve boards the Greyhound.

The DRIVER boards, closes the door.

ROGER

Let's get going. We have to pick up Kennie at the neighbor's.

GLENN

I'll be along in a minute. I want to wait for it to leave. In case.

Roger & Yvette head to the car.

The bus pulls out of the garage, as Glenn standing alone watches.

INT. MUSIC HAUS BASEMENT - EVENING

Nina, Sandie, Marc, John, Roy playing cards at a small table.

Glenn's new band playing "Pleasant Valley Sunday".

Music carries over closing credits.