

"RIVERTOWN ROCK!"

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FADE IN:

EXT. LAUTENBAUGHS' HOUSE - NIGHT

SUPER: SIOUX CITY, IA, 2-9-1964

This is a well-kept, medium-size house in an otherwise declining neighborhood.

A 1958 Ford station wagon rests in front of the house.

INT. LAUTENBAUGHS' LIVING ROOM - NIGHT

This room features a discount store's idea of taste.

CASEY LAUTENBAUGH (16, energetic), her brother DAVID (17, a worrier), their mother JULIA "J.B." (mid-40s, adventuresome), and their father TOM (mid-40s, calm) all sit at a sofa and some chairs.

The TV's ON and tuned to "Walt Disney's Wonderful World of Color," but the four don't pay any real attention to it.

Casey's enthusiasm shows as she reads the sports section of today's "Sioux City Journal."

David reads his English Literature textbook.

J.B. and Tom engage in AD LIBBED conversation.

Casey checks her watch and finds out the time is 6:59 PM. She folds the sports section back into place, jumps up from her seat, and heads out of the living room.

J.B.

Casey...what's wrong with "Disney?"

Casey shrugs.

CASEY

Nothing, Mom. Just that Ed
Sullivan's got a
(tries to impersonate him)
"really big shew" tonight.
(to David)
You've just got to see him.

DAVID

Nah. That's okay. You just go ahead
and be a rebel as usual.

David closes his book.

As they watch Casey leave the room, Tom and J.B. nod while David shrugs.

J.B. herself shrugs, picks up the "TV Guide" prone on the coffee table, turns to the Sunday listings, and nods.

Tom reads over J.B.'s shoulder.

TOM

They're gonna have some acrobats on the show tonight...that Whizzer White...every time I tried to tackle him, he became an acrobat.

DAVID

Dad...another story from your days in the NFL?

TOM

It's not just another story, David. It's about a future Supreme Court--

DAVID

I know.

David goes back to his textbook.

INT. CASEY'S BEDROOM - NIGHT

Sports pennants and sports calendars adorn the room.

Casey lunges toward the TV set (a small portable) to turn it ON. She sits at the foot of her bed.

As soon as the Beatles appear on the SCREEN, Casey grabs a notebook and a pen...to take notes.

At the top of the first empty page she finds, Casey writes "SCOUTING REPORT- BEATLES."

She finds trouble HEARING the Beatles sing due to the AUDIENCE SCREAMING. She jumps up to turn the TV UP and sits down to scribble into her notebook...when David enters.

DAVID

Casey...turn the TV down.

CASEY

I've gotta be able to hear 'em.

MAIN TITLES APPEAR OVER ACTION.

DAVID

Well, I wanna be able to hear what
I'm watching!

Casey gestures David into joining her on the bed; she
gestures him (and herself) into quiet.

David sheepishly seats himself on Casey's bed.

David stares in disbelief at what he and Casey see on the
latter's TV; his disbelief rises when he looks at her notes.

He opens his mouth, but Casey gestures him into quiet.

LATER

David sighs with relief once the music ENDS.

CASEY

You know, listening to those guys,
uh, reminds me of what rock and
roll's supposed to sound like.

DAVID

Casey...you do scouting reports on
football and basketball teams...not
rock-and-roll combos.

Casey points at David with her pen.

CASEY

I'm trying to find out what makes
'em so great.

DAVID

(standing up)

Why don't you put on that album of
theirs again? You play it every
day!

CASEY

You don't check out a team without
seeing 'em first, David.

(closes notebook)

Every time a rock-and-roll group
comes on TV, I'm gonna take
notes...and besides, it'll come in
handy when I start my own Beatles.

David breaks out in a strong fit of laughter.

CASEY (CONT'D)

Laugh all you want to, David
Lautenbaugh, but remember: They
laughed at Fran Tarkenton, too.
They said he had no business
scrambling from those big--

David's fit of laughter subsides.

DAVID

Speaking of scrambling, that's what
people will do after they hear
you...scrambling for the exits!

Casey throws the pen and the notebook on the bed.

DAVID (CONT'D)

Another thing: Tarkenton can throw
and run and carry a football better
than you ever can.

(hand on Casey's shoulder)
And he can carry a tune better than
you.

CASEY

We'll just see about that. My
combo's gonna be so good you'll
wanna grow your hair long, too.

David strides his way out of Casey's bedroom.

DAVID

(along the way)
Mom! Dad! You'd better find a
straitjacket for your daughter!

Casey reaches the TV set to turn it DOWN.

INT. LAUTENBAUGHS' KITCHEN - DAY

Casey, David, J.B., and Tom eat breakfast in a somewhat small-
but-cozy space with that bargain-basement look.

DAVID

(to Tom)
I went into Casey's bedroom and I
thought they were interrupting the
program she was watching to show a
fire at the stockyards.

TOM

David...would the stockyards be
open on Sunday night?

David shakes his head "no."

J.B.

No, but arsonists work twenty-four hours a day, seven days a week.

CASEY

That wasn't a fire. That was "The Ed Sullivan Show."

DAVID

Too bad the stage didn't burn down.

Casey can't quite stifle her own laugh.

CASEY

After watching the Beatles on there, I think I can get up there and play.

(grabs orange juice glass)

But first, I'm gonna--

DAVID

Practice, girl, practice.

J.B.

David, don't tease your sister.

(gets up from table)

She plays beautifully.

J.B. grabs her plate...

J.B. (CONT'D)

You've heard her play the piano.

...and scrapes its contents into the garbage.

J.B. (CONT'D)

And the harmonica.

TOM

And there was that concert the West Junior High band put on last year.

(taking a bite)

Casey did a saxophone solo.

DAVID

That thing?

J.B. goes to the sink; Casey puts her hands on her own hips.

J.B.
Yes, that thing. And it was
beautiful.

CASEY
Thanks, Mom.
(downs her juice)
I thought it over last night...and
I've decided to save up and buy an
electric guitar.

Tom, J.B., and David stare Casey down.

DAVID
(pushing his plate away)
Girls don't play electric guitars.

CASEY
I see you don't remember the time
Barbara Lynn was on "Bandstand."

David rises from the table and heads out.

J.B.
Not so fast, David. Put your plate
in the sink.

David returns to put his plate in the kitchen sink.

CASEY
(eyeballing David)
She sang "You'll Lose a Good
Thing." Her big one. And she played
her electric guitar.

David ignores Casey as he leaves the kitchen.

CASEY (CONT'D)
Kathryn Douglass plays a Les Paul
Gibson! One of your classmates!

J.B. puts her own plate in the sink and moves toward the
kitchen door.

She eyeballs Casey and Tom.

J.B.
Gotta go. Cab company needs me to
fill in for another driver.

She leaves the kitchen.

Tom goes to the refrigerator, grabs a pitcher of orange juice, and pours some of the juice into his glass.

TOM
You really have your mind set on
it, don't you, Casey?

CASEY
Yeah.

TOM
Juice?

CASEY
Yeah.

Tom pours some juice into Casey's glass.

CASEY (CONT'D)
And another thing: I don't see why
singing is the only thing girls can
do in rock and roll.
(takes a sip)
And my flattop just won't do.

Tom nods.

TOM
That's my Casey.
(downs his juice)
I'll help you get that guitar.

Casey hugs Tom; both grab their empty plates and glasses and leave the kitchen table.

CASEY
Thanks, Dad.

Both go to the sink, put their plates and glasses in it, and wash all the dirty utensils.

TOM
You realize you'll have to do a lot
of shows to pay for that guitar.

A smiling Casey nods.

TOM (CONT'D)
By the way...how'd you like the
acrobats?

Casey playfully sprinkles water on Tom.

EXT. CENTRAL HIGH SCHOOL - DAY

It's a four-story, turn-of-the-Twentieth-Century fortress with reddish-brown bricks. Its nickname: "The Castle."

School's over for the day, and Casey and David join the hundreds of STUDENTS who pour out of the building.

CASEY

I told Dad I'm gonna be late.

DAVID

Oh, yeah. You're gonna get that guitar...just remember: They might not have one your size.

Casey walks ahead of David.

EXT. ROBINSON MUSIC - DAY

On the way inside, Casey stares at the instruments on display at this downtown store.

INT. ROBINSON MUSIC SALESFLOOR - DAY

Casey gazes at the rather large display of electric guitars. For her, it's as if she were younger...and owned the keys to a candy factory.

A clerk named JOE (20s) walks over to Casey.

JOE

Can I help you?

Joe sizes up Casey.

CASEY

I'm gonna start a band...so I need to go electric.

JOE

You're the fortieth customer who's come in and asked about electric guitars since Sunday night.

Joe looks bewildered.

CASEY

Well, sir, think of this as a golden opportunity.

Joe's mouth flies open...for a few seconds.

JOE
I don't know if we've got something
your size.

CASEY
That's okay. Let me see your best
model.

A distrustful Joe shows Casey the store's top-of-the-line electric guitar.

It looks too big for her, but she takes the guitar and fondles it.

CASEY (CONT'D)
Don't worry. I know what I'm doing.
I've been playing guitar for seven
years.

Casey straps on the guitar; she fondles the strings as well as the fretboard.

Joe still looks wary.

CASEY (CONT'D)
Don't worry. It's just like any
other guitar...except for those
little knobs on the front.

Joe the Clerk groans.

EXT. LAUTENBAUGHS' HOUSE - NIGHT

Clouds reign over Sioux City.

INT. CASEY'S BEDROOM - NIGHT

Casey sits at the foot of her bed; she plays that same, newly-purchased electric guitar...hooked up to a small amp.

Tom, J.B., and David stand next to her. J.B. and Tom look proud...but David looks skeptical.

DAVID
That thing looks big enough to
paddle...Deacon Jones' butt with.

CASEY
(taking her guitar off)
You wouldn't be saying that if you
lifted weights like I do.

EXT. CENTRAL HIGH SCHOOL - DAY

STUDENTS file into the school on this partly-cloudy morning.

INT. CENTRAL HIGH SECOND FLOOR HALLWAY - DAY

In addition to her notebook and textbook(s), Casey totes some mimeographed sheets as she heads for a bulletin board.

The ad she hangs says: "YOU COULD BE PART OF THE NEXT BEATLES!" In this ad, Casey seeks musicians for her new group. The ad's bottom line says: "NO BOYS ALLOWED!"

GLORIA RUSSELL (16, Black, quick-witted) walks over to Casey and looks over the latter's shoulder.

GLORIA

No boys allowed, huh? Do you also make banana splits without bananas?

CASEY

It's been done before. When Mom and Dad were little, there was this all-girl band that came on the radio--

GLORIA

They didn't have rock and roll back then.

Casey moves on down the hallway; Gloria follows her.

CASEY

All I know is: I can play this music.

(points at Gloria)

And I've heard you play trombone.

Gloria nods with pride.

CASEY (CONT'D)

And, judging from what I've seen of the marching band...which you're in...you can, too!

GLORIA

Wait a minute...a trombone isn't a rock-and-roll instrument.

CASEY

Gloria...don't you remember "When the Lovelight Starts Shining through His Eyes?"

Gloria plays dumb.

CASEY (CONT'D)
"Tower of Strength," by Gene
McDaniels?
(readjusts her belongings)
They both start out with trombones!

Gloria nods.

CASEY (CONT'D)
Think about it.

Gloria nods again.

INT. LAUTENBAUGHS' KITCHEN - NIGHT

It's dinner time, and Casey eats enough for the rest of the Lautenbaughs, who sit around her at the table.

David passes a bowl of mashed potatoes to Casey.

DAVID
So...how come the next Beatles
aren't downstairs?

J.B.
David, give it time. She just put
up flyers today.
(to Casey)
What's gonna happen if you don't
get a bite?

Tom and David watch Casey eat.

TOM
Doesn't look like that'll be a
problem.

Casey nods as she finishes her bite.

CASEY
I'll see what kind of response the
ad gets by Saturday night.

Casey digs into that bowl of mashed potatoes.

EXT. CENTRAL HIGH SCHOOL - NIGHT

Every nearby parking spot along Nebraska Street is filled on this festive Saturday night.

INT. CENTRAL HIGH SCHOOL ANNEX - NIGHT

The school's gymnasium looks festive, too.

Here's the reason: A CAPACITY CROWD watches a boys' basketball game between THE TEAMS from Sioux City Central and Council Bluffs Thomas Jefferson.

Central (white uniforms, maroon letters, maroon numbers) dominates Tee Jay (in the orange uniforms with white lettering, numbers, and trim).

The stands teem with signs encouraging Central...such as "GO MAROONS!" and "DISTRICTS HERE WE COME!"

CENTRAL'S MAROON PEP BAND (a dozen or so students in maroon-colored sweatshirts) adds some spirited playing.

THE HORN BLOWS the game to its conclusion; while Central celebrates its latest victory, the stands empty.

Casey, David, J.B., and Tom head for the exits themselves.

Casey reverses direction when she spots the pep band's only female member, drummer KAREN DOUGLASS (15, confident-to-cocky, hip), who heads toward the exits herself.

CASEY

You guys go ahead. I'll be a little late.

J.B.

Take your time, Casey. We'll wait.

David AD LIBS his displeasure.

Casey waves at Karen, who stops in her tracks (drum and all) as Casey approaches her.

CASEY

Hi, I'm Casey. I'm the one who's been putting up those flyers all over school.

KAREN

Yeah. I think it's really cool.

Casey looks pleasantly surprised.

KAREN (CONT'D)

I've got three brothers and five sisters...they're all musicians.

KAREN(CONT'D)

And my oldest brother and oldest
sister have cut some sides.

CASEY

Now that's really cool.

Karen and Casey walk toward the exits again.

CASEY (CONT'D)

Now, if this group I'm trying to
start gets good enough, we can make
some records, too...but we're
looking for a drummer, and I...

KAREN

Sign me up, Casey.

A wide smile forms on Casey's face.

INT. CENTRAL HIGH SCHOOL BAND ROOM - DAY

Just before the beginning of band class, THE ENTIRE SCHOOL
BAND meets...in various stages of readiness to rehearse.

In the trombone section, Gloria wows THE OTHER TROMBONISTS
[including ROBYN GAGE (16 and tough-as-nails), the only other
girl in this section] with a comedy monolog.

It stops when Casey opens the door and enters the room.

GLORIA

If it isn't "No Boys Allowed"
Lautenbaugh!

The whole room bursts into laughter...but Casey isn't fazed.

CASEY

Thanks for the nice intro, Gloria.
(to Gloria's bandmates)
As she just mentioned, I'm putting
together a rock-and-roll group. If
any of you other girls wanna join
Karen and me, we'd love it.

Many of the students turn to Karen in disbelief; others come
up with snickers, catcalls, and/or AD LIBBED remarks.

GLORIA

(to Karen)
Nice job of spying!

KAREN

Sorry, Gloria. I don't have the
mind of a spy.

A mixture of disappointment and mock surprise fills the room.
Robyn, though, claps.

CASEY
Tell you what, Gloria: You're
invited to our first practice.

GLORIA
Will it be before LBJ finds himself
a runningmate?

Central's band director, BILL VONDRAK (50s), walks into the room. He spots Casey and rests a hand on her shoulder.

BILL
Casey...you could've tried out for
band back in September like anybody
else.

Casey nods and leaves the room.

INT. CENTRAL HIGH SECOND FLOOR HALLWAY - DAY

Casey spots a bulletin board...and finds graffiti on her ad.

INT. CENTRAL HIGH SCHOOL BAND ROOM - DAY

As this latest practice session by CENTRAL HIGH'S ORCHESTRA winds down, its forty (or so) members run through a piece by an American composer (maybe Copland or Ives).

Bill leads this unit through its paces, too; he looks satisfied with what he hears.

The school bell RINGS. As Bill works to get the orchestra to leave the room quietly and in an orderly way, the door opens...and Casey moves into the room.

Bill frowns...as does most of the orchestra.

CASEY
Before any of you leave, hear me
out: Would any of you like to join--

Most of the orchestra members pack up their instruments and leave the room, anyway.

CASEY (CONT'D)
--my new rock-and-roll group?

Robyn (she totes a violin case) approaches Casey; LOUISE ANNABELLE "LOU-ANNA" MORLEY (16, New York City-born, bespectacled, studious, energetic), who lugs a cello case, joins them.

KERRY O'NEILL (16, an unflappable, painstaking girl) puts the mallets of the school's marimba back into place. She grabs her music and strides her way to the trio.

ROBYN

(to Casey)

I talked it over with the other girls in the orchestra...and...

LOU-ANNA

You can count us in.

CASEY

Do any of you play guitar?

KERRY

You bet we do. All three of us...you wouldn't make a banana split without bananas, would you?

Casey shakes her head "no."

ROBYN

(to Casey)

All three of us play bass, but Lou-Anna's the best of the lot...Kerry can play just about any instrument there is.

CASEY

Is that right, Robyn?

Neither Robyn nor Kerry answers; Lou-Anna nods.

LOU-ANNA

We've been jamming together since September...since then, I've come to realize Kerry's never met an instrument she couldn't master.

CASEY

Like playing with Sammy Esposito!

Lou-Anna and Kerry look confused...so Robyn eyeballs them.

ROBYN

He was a baseball player...until the Kansas City A's released him.

ROBYN(CONT'D)

Used to be a utility infielder for
the White Sox.

Casey, Kerry, and Lou-Anna nod.

CASEY

Are you all gonna be free after
school the tenth of next month?

Robyn, Lou-Anna, and Kerry stare into space for a moment.

KERRY, LOU-ANNA, ROBYN

(but not in unison)

Yeah!

A jubilant Casey AD LIBS further instructions.

EXT. LAUTENBAUGHS' HOUSE - DAY

On this barely-rainy March day, the Lautenbaughs' Ford wagon and other early 1950s-middle 1960s cars line the near side of the street.

INT. LAUTENBAUGHS' BASEMENT - DAY

This basement's a bit more modestly-furnished than the living room, but this room also sports a lived-in feeling.

The group's guitars, amps, and Lou-Anna's electric bass stand in position next to Karen's drum set and the family spinet. In addition, a trumpet and a trombone rest on stands.

Casey, Karen, Robyn, Lou-Anna, and Kerry (all still wear their school clothes) greet DEANNA SCHOETTELKOTTE (12, clever; say "SHUTTLE caught ee"), Kerry's bespectacled cousin, who strolls down the stairs.

Deanna clutches her alto sax.

EXT. LAUTENBAUGHS' HOUSE - GLORIA'S OLDSMOBILE - DAY

Gloria and MIRIAM JANELLE "MITZIE" HARRIS (16, Black, energetic, serious) climb out of the former's 1955 Olds; they wrestle Gloria's trombone case and Mitzie's guitar case out of the car's trunk.

MITZIE

Gloria...make sure this is real.

With the instruments out of the trunk, Gloria shuts the trunk. She and Mitzie head for the Lautenbaughs' house.

GLORIA
It's as real as Walter Cronkite's
mustache.

MITZIE
Remember: If Barbara Lynn can get
up on stage and do it, we can, too.

Mitzie points at Gloria.

MITZIE (CONT'D)
I'm glad you talked me into coming.

Gloria and Mitzie walk on.

INT. LAUTENBAUGHS' BASEMENT - DAY

Casey, Deanna, Kerry, Lou-Anna, and Robyn tune their
instruments (guitar, sax, trumpet, bass, and guitar,
respectively) and Karen puts her drum set through its paces
when Mitzie and Gloria enter the Lautenbaughs' basement.

Once the twosome enter, six mouths fly open.

KAREN
(to Gloria)
How'd you decide you'd rather
switch than fight?

GLORIA
Well, I dusted off my copy of "When
the Lovelight Starts Shining
through His Eyes."

While Casey, Deanna, Karen, Kerry, Lou-Anna, and Robyn
welcome Gloria, Mitzie puts her guitar case down and goes to
the piano.

Mitzie fools around on the ivories...and creates one heck of
a groove.

CASEY
Mitzie...where've you been hiding?

MITZIE
Well, I figured you and Robyn have
the guitars sewed up...and who can
play drums the way Karen can?

Casey shrugs and gives the shrillest of whistles. She nods
when she receives her bandmates' attention.

CASEY

Well, you guys, I'm itching to find out what all of us can do. I know we've got something here...I don't know what.

General agreement reigns among the musicians.

CASEY (CONT'D)

Let's try some standard twelve-bar blues riffs...something we can use to get used to one another.

DEANNA

Like "Last Night." I can tear that one up!

LATER

It's the halfway point of "Last Night," a la Casey's combo. Deanna plays an eleven-bar sax solo that wails while the rhythm section (Casey, Karen, Lou-Anna, Mitzie, and Robyn) pushes the tune along.

When the solo ends:

DEANNA

Ohhhh...yeah!

This touches off Karen's single drumbeat, which touches off the horn players' (Deanna, Gloria, Kerry) "calls" and Mitzie's piano "responses."

A pattern begins after twelve bars of this: In the sixth and seventh "stanzas," silence emerges in the first bar and drumming in the second.

Tom, J.B., and David stand and listen.

J.B. is pleasantly surprised, Tom's face shows an all-knowing look, and David's face depicts a frown.

The other Lautenbaughs watch Mitzie floor the loud pedal in the final (seventh) set of twelve bars, in which the band riffs its way into an ending.

With the Mar-Keys' 1961 smash done, Tom and J.B. applaud. David marches over to Casey's combo.

DAVID

You guys--

ROBYN
(to Deanna)
Kerry was right. You beat all I've
ever heard.

Kerry moves toward Robyn and Deanna as the latter two girls
shake hands.

KERRY
And to think Deanna's only twelve.

An indignant Robyn breaks the handshake.

ROBYN
(pointing at Kerry)
You brought us a child? A CH--

David moves in next to Deanna, Kerry, and Robyn; Casey jogs
toward the foursome as David begins to talk.

DAVID
Just goes to show you: You guys are
lousy.

CASEY
And you're jealous.

DAVID
(to Casey)
And you and your buddies are
wasting your time. You'll never be
any good.

Casey and her fellow musicians watch David walk away.

EXT. CENTRAL HIGH SCHOOL - DAY

Sioux City is still soggy from yesterday's rain...as some
STUDENTS find out on the way to school.

INT. CLASSROOM AT CENTRAL HIGH SCHOOL - DAY

Casey's home room fills up with CLASSMATES.

Casey herself sits at her desk; she scribbles things into a
notebook. The subject: Rock and roll.

She shows a glum-but-gritty-and-determined look...the look
TERRY LINDQUIST (16) catches as he sits to Casey's left.

TERRY
You look like your number came up
in the draft. You okay?

Casey nods.

TERRY (CONT'D)
How's your combo coming?

CASEY
Our first practice went okay. But
we had a heckler.

TERRY
Your mom?

CASEY
Nope.

TERRY
Your dad?

CASEY
Nope.

TERRY
Some kid down the street?

Casey rests her fists on her chin.

CASEY
Nope. My brother.

Terry nods.

CASEY (CONT'D)
He didn't like what we were doing,
but he'll play that damn "Surfin'
Bird" record to--

TERRY
Maybe he expects starting rock-and-
roll combos from a brother instead
of a sister.

CASEY
Well, I can play this stuff. I
mean, look at the way, uh, the
Beatles sound. They've got bright--

TERRY
Wanna cry?

Casey abruptly shakes her head sideways.

CASEY
I feel like tying David to a
blocking dummy.

Terry shrugs as he watches Casey resume her writing.

EXT. LAUTENBAUGHS' HOUSE - NIGHT

Early in the evening...and rain stampedes through town.

INT. LAUTENBAUGHS' LIVING ROOM - NIGHT

Robyn, Casey, Lou-Anna, Mitzie, Karen, Kerry, Deanna, and Gloria sit on whatever seats they can find; the eight young musicians eat pizza and drink pop.

Something new has been added: A rolling chalkboard.

ROBYN
Casey, we oughta be in Des Moines
cheering our Little Maroons on in
the state tournament.
(looks at Karen and Casey)
I know Karen oughta be there with
the pep bands.

KAREN
Band. They decided to take just
one.

CASEY
It's raining...and if we left now,
we wouldn't make it 'til eleven.
(standing up)
And besides, it's gonna be on TV
tonight...best seat at the game is
in front of your TV set.

LOU-ANNA
That's a weird thing for a coach's
daughter to say.

DEANNA
Lou-Anna, this is basketball.
Casey's dad's an assistant football
coach.

Gloria breaks out in laughter.

CASEY
Since we're talking about coaching,
let's get down to strategy.
(walks around the room)

CASEY (CONT'D)

I feel it's time to lay down some rules so that we can have a real direction and purpose as a combo.

Six young women look puzzled.

Kerry doesn't.

CASEY (CONT'D)

When a bunch of girls get together to sing rock and roll, they're expected to sing stuff like "It's My Party" and "My Boyfriend's Back" and "He's a Rebel" and "He's So Fine."

(points at her bandmates)
We're not gonna do those.

Karen's, Gloria's, Lou-Anna's, and Deanna's mouths drop.

CASEY (CONT'D)

Ever listen to the words? I mean really listen--

KAREN

What's wrong with "My Boyfriend's Back?"

Deanna and Gloria AD LIB their agreement with Karen.

CASEY

Same thing that's wrong with the other songs: "He" this and "he" that.

(stops in her tracks)
It all comes down to getting "that boy." Like it's all that counts.

Kerry and Robyn nod; a few seconds later, Mitzie does, too.

CASEY (CONT'D)

My folks taught me and David not only about teamwork, but also how to be assertive. How to go for yourself when you need to.

Casey sits back down.

CASEY (CONT'D)

I don't know what it's like for the rest of you, but...I just wish the women who sing rock and roll would sing about themselves.

Casey takes a swig of pop.

CASEY (CONT'D)
There IS more to life than boys.
Anybody...what do boys sing about?

KERRY
They sing about themselves...and
songs are in the first or second
person...like "Go Away Little Girl"
and "(You're the) Devil in
Disguise" and "Surfin' USA."

Deanna stands up.

DEANNA
And they sing about dances!

CASEY
That's right, Deanna!

General agreement presides among the musicians.

Casey goes to the chalkboard, picks up a piece of chalk,
and...

GLORIA (O.S.)
Hey, what about "Twistin' Postman?"
By the Marvelettes?

...scribbles "DANCE TUNES" on the board.

CASEY
So let's learn some dance tunes or
tunes about dancing...but not
"Twistin' Postman."

Deanna turns to Gloria.

DEANNA
It's not about dancing. It's about
a girl waiting on a letter.

Gloria shrugs.

CASEY
I want us to start thinking about
some dance tunes we can do...and
some other songs...songs that don't
paint us as being passive.

Casey points to her bandmates with her piece of chalk.

CASEY (CONT'D)
Let me hear you say "Yeah!"

ALL BUT CASEY
Yeah!

CASEY
LOUDER!

ALL BUT CASEY
YEAH!!

A satisfied Casey turns to the board and writes: "LET'S NOT DO THOSE 'I'M-HELPLESS-WITHOUT-A-MAN' TYPE SONGS."

ROBYN
Everybody...you remember playing
with dolls, don't you?

All eight signify their agreement.

MITZIE
The sad thing about it was: I could
never find one my color. The stores
wouldn't carry them.

Robyn stands up abruptly and scans the room.

ROBYN
You guys...what did a doll ever
teach you about standing up for
yourself?

Robyn's remark sets off a loud collective cheer.

Casey's face beams.

CASEY
(looks at her watch)
It's an hour and five minutes
before the game comes on. Why don't
we run through some more tunes?

All the musicians cheer.

CASEY (CONT'D)
Well, then, follow me downstairs!

With Casey out front, the combo sprints out of the room.

MONTAGE SEQUENCE

INT. LAUTENBAUGHS' BASEMENT - NIGHT

With the same instrumentation as "Last Night," Casey and her buddies try a different song.

They're in the groove when...Lou-Anna smacks herself on the forehead and leads the group upstairs.

INT. LAUTENBAUGHS' LIVING ROOM - NIGHT

The mood is totally festive as Casey and her bandmates watch the GAME unfold on the Lautenbaughs' good TV set.

Casey, Kerry, and Robyn almost spill their popcorn in jubilation over the score (Sioux City Central's ahead).

Later in the fourth quarter, the gang looks horrified...because THE OPPOSING TEAM, Cedar Rapids Jefferson, takes the lead on a driving layup.

Deanna jumps up to turn the set OFF once the game ends.

INT. LAUTENBAUGHS' BASEMENT - DAY

Casey works to lift her bandmates' spirits during another rehearsal...but David's arrival complicates matters.

END MONTAGE

EXT. LAUTENBAUGHS' HOUSE - NIGHT

Not a cloud fills the sky on this April night.

INT. LAUTENBAUGHS' BASEMENT - NIGHT

Mitzie and Robyn plug their guitars into one amp, Lou-Anna plugs her bass into another amp, and Karen runs through some drum fills.

Casey, at the piano, runs through some finger exercises...and Kerry grabs a conga drum and straps it on herself.

Deanna (on alto sax) and Gloria (on trombone) rehearse their horn lines.

When she finishes her keyboard work, Casey whistles at her bandmates. She gains their attention.

CASEY

You guys ready to try "Your Old
Stand By?"

Casey's colleagues AD LIB their approval.

GLORIA
 (to the rest of the band)
 Let me hear you say "Rock!"

Nobody says a word.

GLORIA (CONT'D)
 Come on, you guys...say "Rock!"

FULL BAND
 ROCK!

GLORIA
 Let me hear you say "Roll!"

FULL BAND
 ROLL!

GLORIA
 Let me hear you say "We wanna
 groove!"

FULL BAND
 WE WANNA GROOVE!

All eight young musicians (especially Casey) whoop it up before they get on with Mary Wells' "Your Old Stand By."

Casey and Lou-Anna come up with a four-note intro that sets up the song's slow-but-steady Latin beat.

CASEY
 Remember: We can play this stuff!

Robyn's lead guitar, Mitzie's rhythm guitar, Karen's drums, and Kerry's conga kick in for four bars before Casey sings:

CASEY (CONT'D)
*She left you last night,/And today
 you called me on the phone,/Asked
 me if you could come over--*

David opens the door to the basement a bit to catch a peek of some kind at his sister's combo.

He's still unimpressed.

CASEY (CONT'D)
*--'Cause you didn't want to be
 alone.*

Trombone and alto sax enter the song.

CASEY (CONT'D)
*So you want me to stand in for
 her/And be the lover for your next
 act.*

David softly closes the door behind him while the combo rocks on; he tiptoes toward the amps...

CASEY (CONT'D)
*Well, this time, I'll play the part
 so well/There'll be no--*

CASEY, KERRY, LOU-ANNA, ROBYN
--need in her coming back.

After "BACK," the instrumentation drops out for a moment.

David pulls plugs out of the amps.

No more music in the air.

In fact, Robyn, Mitzie, and Lou-Anna surround David; Casey gets up from the piano to join them.

MITZIE
 What's wrong with you, boy?

Casey grabs David by one arm and Robyn grabs David's other arm. (Robyn twists that arm in the process.)

INT. LAUTENBAUGHS' LIVING ROOM - NIGHT

J.B., Casey, Tom, and David are all seated; the TV's ON, but the sound is DOWN.

As David feels his still-stinging arm, J.B. gets up to shut the TV OFF.

J.B.
 (sitting back down)
 David...you can unpack your
 suitcase.

A worried Tom turns to Casey.

TOM
 Your brother has threatened to get
 somebody to wire your amp so that
 it'll kill you.

Casey looks at David, then at Tom.

J.B.

Casey...we like the fact that
you've got a combo and that you're
trying to make it really take
off...but if you could find another
place to practice...

Casey nods gravely.

TOM

It'll be worth it if it keeps you
and David out of each other's
throats.

Casey gives another heavy nod, then looks at David.

CASEY

David, it takes time for a combo to
get really good.

(pointing at David)

If I were Dad, I'd make you take
fifty laps around the block.

David stares in anger at Casey.

CASEY (CONT'D)

Naked!

David rises as if to hit Casey, but Tom gestures David into
sitting again...and Casey into quiet.

INT. CENTRAL HIGH FIRST FLOOR HALLWAY - DAY

One classroom door after another opens...and Casey, Gloria,
and Kerry join OTHER STUDENTS who pour out of those rooms
early this afternoon.

GLORIA

I tried, Casey. My parents said
they can't afford to decorate the
basement...I'd have to get my own
variety show on TV.

CASEY

That's okay.

KERRY

And my mom told me: "Electricity
costs money."

CASEY

Wanna get the rest of the group
together so we can drown our
miseries in pizza?

Gloria and Kerry nod.

EXT. LUCKY'S PIZZA PARLOR - NIGHT

The parking lot (it's full of cars) seems to overwhelm the modern, almost-generic building in the center of the lot.

INT. LUCKY'S PIZZA PARLOR DINING ROOM - NIGHT

The dining room looks like a cross between a turn-of-the-Twentieth-Century drinking establishment and a 1920s speakeasy...but it's still a 1960s family place.

Casey, Gloria, Mitzie, Karen, Deanna, Kerry, Lou-Anna, and Robyn (as well as OTHER PATRONS) listen to ragtime.

GEORGIANNA BROWN (18, Black; hard-working, playfully sarcastic) and best buddy MARY ELIZABETH CHARBONNEAU (15, White, downright beautiful; a gentle, thoughtful ham) serve up the music.

Georgianna plays one of two 1890s-1920s upright pianos that crowd the bandstand at the front of the dining room. (The hammers on both pianos stand exposed.)

Mary Elizabeth strums a banjo while seated at something akin to a Cosco stool. (Both teenagers wear 1890s shirt-vest-bow tie-slacks-hat-arm garter outfits..."bartender's duds.")

Mary Elizabeth and Georgianna bring James Scott's "Frog Legs Rag" to a spirited end...under hearty applause.

MARY ELIZABETH

We've got time for one more!
Anybody got any ideas?

No response from the eaters.

GEORGIANNA

So you think you've cleaned us out.

Georgianna and Mary Elizabeth note the customers' laughter.

Mary Elizabeth puts away her banjo; she spots A CUSTOMER (70s) who stands in the back of the room.

MARY ELIZABETH

Sir...what would you like to hear?

CUSTOMER
How about "Stars and Stripes
Forever?"

With a spirited nod, Georgianna walks over to the other piano (which has a bench, not an old-fashioned stool).

Thumb tacks have been driven into the hammers of this piano.

Mary Elizabeth (nodding, too) goes over to the piano Georgianna previously played.

Casey, Deanna, Gloria, Karen, Kerry, Lou-Anna, Mitzie, and Robyn munch pizza, drink pop, and watch Georgianna and Mary Elizabeth pound out "The Stars and Stripes Forever."

They all look amazed by the young ragtimers' musicianship.

Georgianna and Mary Elizabeth make the two old uprights sound like player pianos gone berserk.

As the tune closes, some eaters clap to the beat!

Casey and her bandmates join in the clapping, too.

Just before the song can end, Casey's on her feet.

Mary Elizabeth and Georgianna end "Stars and Stripes" with a bang. They get up from their pianos to bow and bow in response to the strong applause.

Once the cheering dies, Casey strides over to the bandstand.

CASEY
You guys are great!
(shakes ragtimers' hands)
You both oughta be on TV!

Mary Elizabeth gestures Casey into sitting between her and Georgianna on the tack piano's bench. Casey accepts in awe.

CASEY (CONT'D)
Boy, I wish I could play like that!
I try, though.

GEORGIANNA
(to Casey)
Hey! I've never seen you at Heelan!

CASEY
I go to Central.
(leaning back)

CASEY(CONT'D)

I guess we're not all cut out to be Catholic.

MARY ELIZABETH

It's rough on a person's knees.

All three laugh.

MARY ELIZABETH (CONT'D)

(to Casey)

Thanks for the compliment. It's not often we get one from somebody still old enough to have acne.

Georgianna eyeballs Casey in earnest.

GEORGIANNA

You mentioned playing.

CASEY

Well, I play the guitar, piano, saxophone, and harmonica. Mostly guitar...lately. I've started a rock-and-roll group. We've been practicing a month.

While Casey's colleagues gesture her into returning to the pizza and pop, Mary Elizabeth's and Georgianna's eyes glow.

GEORGIANNA

You got any room for us, uh--

MARY ELIZABETH

There'd be something wrong with us if we didn't like rock and roll.

Casey looks flattered...and dumbfounded.

CASEY

Casey Lautenbaugh...and we'd love to have you. Both.

Georgianna and Mary Elizabeth hug Casey...and Karen, Gloria, and Deanna applaud.

CASEY (CONT'D)

By the way...we meet Tuesdays after school, Thursdays after school, and Saturday afternoons after the games on TV are over.

GEORGIANNA

Casey...I'm Georgianna Brown.

MARY ELIZABETH
 (to Casey)
 My friends call me Mary Beth...but
 my real name's Mary Elizabeth
 Charbonneau.

Casey nods as the three of them shake hands.

CASEY
 By the way...do either one of you
 know of a place we can practice?

A sly look invades Mary Elizabeth's face; Georgianna nods.

EXT. CHARBONNEAUS' HOUSE - DAY

This is a two-story, World War 1-vintage house in one of
 Sioux City's more upscale neighborhoods: Indian Hills.

The area around the house teems with cars.

INT. CHARBONNEAUS' BASEMENT - DAY

It's a cross between a concert hall and a music museum. A
 theater pipe organ crowds one corner of the room; a pump
 organ and a 1920s upright piano flank it.

Mary Elizabeth's parents, ROGER (50s, a bit oafish) and NANCY
 (50s, smothering), join her brother JERRY (13,
 impressionable; too cute to be a boy) in watching Casey's
 band, now ten strong, tear through "Night Train."

It's Kerry on trumpet, Mary Elizabeth on tenor sax, Deanna
 and Casey on alto saxes, Robyn on lead guitar, Mitzie on
 rhythm guitar, Lou-Anna on bass, Karen on drums, and Gloria
 on that old upright.

Georgianna handles the vocal in her best...James Brown style:

GEORGIANNA
*Miami, Florida!/Atlanta,
 Georgia!/Raleigh, North
 Carolina!/Washington, DC!*

Georgianna spins around, does splits...she's got everybody in
 the band but Gloria and Karen dancing.

GEORGIANNA (CONT'D)
*Oh, uh, Richmond, Virginia,
 too!/Baltimore, Maryland!/
 Philadelphia!/New York City...take
 me home!*

GLORIA

You mean "Take Lou-Anna home!"

Lou-Anna tries not to crack up.

GEORGIANNA

*Boston, Massachusetts!/And don't
forget New Orleans, the home of the
blues!/Oh yeah./Night Train!/Night
Train!/Night Train!*

As Casey and Co. cook the way they never did before, Roger, Nancy, and Jerry look dazed and bug-eyed.

GEORGIANNA (CONT'D)

*Night Train, carry me home!/Night
Train, carry me home!/Night Train,
carry me home!/Night Train, carry
me home!*

The band takes the riff to its conclusion, ending the song.

The musicians jubilate, with Georgianna the object of most of the kudos.

Gloria points at Georgianna, then at Mary Elizabeth.

GLORIA

Are you sure you're the same two
who were playing honky-tonk piano
at that pizza parlor?

GEORGIANNA

Darn right. I'm not exactly
identical cousins.

NANCY

Mary Elizabeth...whatever happened
to ragtime?

MARY ELIZABETH

Don't worry, Mom. Georgianna and
I'll be back at the pizza parlor
this Wednesday...just look at what
we're doing now as another
opportunity to make music.

While Nancy and Jerry eye each other in confusion, Mary Elizabeth fishes for a new reed for her sax.

MARY ELIZABETH (CONT'D)

We still love ragtime.
(takes out old reed)

MARY ELIZABETH(CONT'D)

But we're both tired of the other students at Heelan putting bottles of Geritol in our lockers.

GEORGIANNA

Yeah, Mrs. Charbonneau. We won't have to worry about that with rock.

ROGER

(to Nancy)

You know they're right...they are in their teens.

Kerry moves over to Georgianna; a bit later...

JERRY

Could've fooled me, Dad.

...Robyn joins them.

Mary Elizabeth puts that new reed into her saxophone.

KERRY

Georgianna, we welcome you and Mary Beth into the...we need a name.

Kerry and Robyn shake Georgianna's hand. Robyn reaches over to shake Mary Elizabeth's hand.

ROBYN

You two beat all I ever heard.

Deanna strides over to Robyn and catches the talk.

DEANNA

Hey, I thought I did!

Jerry feigns a choking spell that ends when Gloria and Georgianna see his "spell" and bust out in laughs.

EXT. DOUGLASSES' HOUSE - DAY

It's a rather large, two-story brick house.

INT. DOUGLASSES' BASEMENT - DAY

This basement looks more like a recording studio, what with a 1900-29 upright piano along one wall, a chord organ on the opposite wall, and a bank of large amps.

Georgianna, Mary Elizabeth, Karen, Robyn, Mitzie, Casey, Lou-Anna, Kerry, Gloria, and Deanna sit among the eclectic furniture or on the floor.

CASEY

We need to take Kerry's advice and
find a name for our combo. Did
anybody else besides Kerry think of
a name before you came in here?

Karen's and Gloria's hands go up.

CASEY (CONT'D)

A name that doesn't tell people
right off the bat that we're girls?

Gloria's and Karen's hands flutter straight down.

Casey nods.

CASEY (CONT'D)

Here's what we're gonna do:
(grabs her notebook)
We're gonna see if we can't come up
with a name in a minute.
(tears out a sheet)
We'll all get a piece of paper
each. Karen...find us some pencils.

Karen rises to go up the stairs...but:

KAREN

How about pens?

GLORIA

Maybe we can write with ketchup.

LATER

The ten young musicians scribble away (with pens or pencils,
not ketchup) while Casey's stopwatch ticks the seconds away.

At the end, Casey collects the pieces of paper and puts them
into a baseball cap she produces from her pants pocket.

Casey faces her bandmates.

CASEY

Karen...any of your siblings
home...to reach into this hat?

Karen shakes her head "no."

KAREN

But we can use the family dog.

LATER

Karen holds the Douglasses' dog...a Chihuahua.

Casey holds the baseball cap underneath the dog to get the canine to choose one of the slips of paper in the cap.

KAREN
Speedy...fetch!

While some bandmates groan, the Chihuahua paws its way into the cap; finally, Speedy pulls out a piece of paper.

Casey grabs the dog's choice and reads from it.

CASEY
Ladies and...meet the Bankers!

Everybody but Casey and a smiling Georgianna looks surprised.

MONTAGE SEQUENCE

INT. CASEY'S BEDROOM - DAY

Phone in one hand and pen (or pencil) in the other, Casey attempts to find work for the Bankers.

A defeated Casey hangs up the phone and frowns.

She's out to fill a sheet she's headed "GIGS."

It's empty.

EXT. HEELAN HIGH SCHOOL - DAY

This is a good-sized, post-World War 2 physical plant that consists of three buildings. (The main one is three stories tall...with an inlaid, stylized cross on the front facade.)

INT. HEELAN HIGH SECOND FLOOR HALLWAY - DAY

Georgianna and Mary Elizabeth, books in hands, follow A BUNCH OF STUDENTS into...

INT. CLASSROOM AT HEELAN HIGH SCHOOL - DAY

...a student council meeting.

In it, Mary Elizabeth and Georgianna pitch the idea of the Bankers playing school dances at Heelan.

But the idea falls on deaf ears.

EXT. EAST JUNIOR HIGH SCHOOL - DAY

The Bankers have a business card now; after school, Deanna passes cards out to FELLOW STUDENTS.

The last student to receive a card from Deanna tears that card up...and receives a kick in the shins from Deanna.

END MONTAGE

EXT. BROWNS' HOUSE - DAY

This one's a large, two-story, pink house with a driveway on the side. Parked there: A 1963 Chevy Impala and a 1954 Ford Country Squire station wagon.

INT. BROWNS' REC ROOM - DAY

The Browns' rec room looks bright!

The major items here: A small pool table, a spinet organ, and a 1920s upright piano whose white keys lack their tops.

The Bankers finish "You Can't Sit Down" (with Georgianna on that old piano, Mary Elizabeth on organ, and Casey on tenor sax, with the other Bankers on their usual instruments) when Casey gestures the rest of the band into a huddle around her.

CASEY

Any of you have any luck finding us
places to play?

Regardless of how Lou-Anna, Robyn, Mitzie, Karen, Georgianna, Kerry, Mary Elizabeth, Deanna, and Gloria put it (VERBALLY or physically), it's still a "no."

CASEY (CONT'D)

I tried, too.

Robyn and Georgianna look disgusted; Mitzie shrugs; and Deanna, Mary Elizabeth, and Lou-Anna flash looks of pity.

GLORIA

Maybe we need some Beatle wigs.

KAREN

Gloria...most of us already have
Beatle-length hair.

GLORIA

Do you suppose we oughta cut off
our breasts?

KERRY

Gloria...it's not our problem.

Some of the Bankers nod.

CASEY

Yeah...with that in mind, looks like we're gonna have to invent our own opportunities if we're gonna ever be able to play in this town.

The other Bankers react to Casey's remark.

EXT. SUPERMARKET - DAY

PEOPLE file in and out of the store; many wear light shirts and/or shorts...and some wear raincoats as well on this partly-cloudy June day.

INT. COOKIE/CRACKER AISLE - DAY

Casey, David, J.B., and Tom walk down the aisle. (All four Lautenbaughs wear raincoats.)

J.B. pushes the shopping cart as Casey, Tom, and David put groceries into the cart.

CASEY

Dad...how 'bout those Phils?

David and J.B. look uninterested.

CASEY (CONT'D)

Granted, they finished with a rush last year, but I never thought they'd take it this far and this long.

Tom looks at the box of snack crackers now in the cart.

TOM

Well, if they hold off the Giants and then win the Series, those Phils can buy out this store.
(picks up box of crackers)
A box of Ritz...thirty-seven cents.

J.B.

Can you teenagers think of anything else before your father sends us all to the showers?

David and Casey stare ahead while they move down the aisle.

Tom and J.B. move down the aisle to join their two children.

DAVID
How about pizza?

Casey's eyes light up.

CASEY
Pizza! I've gotta get hold of Mary
Beth and Georgianna and ask 'em
about the Bankers playing Lucky's
Pizza Parlor!

J.B., Tom, and David nod...but David's is a heavy one.

TOM
Yeah...your band does need a place
to make its public debut.

Casey nods enthusiastically.

DAVID
Mom...Dad...let's have liver
instead of pizza.

The Lautenbaughs move out of the cookie/cracker aisle.

EXT. CHARBONNEAUS' HOUSE - DAY

Cars surround the abode on this cloudy afternoon.

INT. CHARBONNEAUS' BASEMENT - DAY

The Bankers rework Martha and the Vandellas' "Come and Get
These Memories."

It's Casey on piano; Mitzie on rhythm guitar; Robyn on lead
guitar; Georgianna on trumpet; Kerry and Gloria on trombone;
and Deanna, Karen, and Lou-Anna on their usual instruments.
And Mary Elizabeth sings lead and plays pipe organ.

Gloria and Kerry finish their midsong trombone part.

MARY ELIZABETH
Here's that old favorite record.

CASEY, MITZIE, ROBYN
Come and get it!

MARY ELIZABETH
*I can't stand to hear it
anymore./Here's some old lingering
love.*

CASEY, MITZIE, ROBYN
Come and get it!

MARY ELIZABETH
*It's in my heart and it's tearin'
 it apart.*

Led by the trombones, the horns help the rhythm section boot the song into a rousing home stretch.

CASEY, MARY ELIZABETH, MITZIE, ROBYN
*Because of these memories,/I never
 think of anybody but you./So come
 on and get 'em,/'Cause I've found
 me something to do.*

MARY ELIZABETH
Come and get these memories--

CASEY, MITZIE, ROBYN
*Come and get 'em!/Since you've gone
 out of my life.*

MARY ELIZABETH
*So my mind and my heart can be at
 ease.*

Lou-Anna, Mitzie, and Robyn try to form a chorus line while they jam.

CASEY, MARY ELIZABETH, MITZIE, ROBYN
*Come and get 'em!/Since you've gone
 out of my life./Give them to your
 new love!/Give them to your new
 love!*

MARY ELIZABETH
So come on and get these memories--

CASEY, MITZIE, ROBYN
*Come and get 'em!/Since you've gone
 out of my life.*

MARY ELIZABETH
*So my mind and my heart can be at
 ease.*

CASEY, MITZIE, ROBYN
Come and get 'em!

The music ends abruptly on Casey's, Mitzie's, and Robyn's final "COME AND GET 'EM!"

The Bankers breathe sighs of relief that morph into tremendous jubilation.

CASEY

That's better, you guys! That's what I mean when I'm talking about taking our sound to the next level.

Deanna examines her own saxophone and nods.

CASEY (CONT'D)

Gloria and Kerry...keep up the good work on that trombone line.

(to Mary Elizabeth)

Is there any way we can take that organ with us?

MARY ELIZABETH

Not unless you want to give us all hernias.

Most of the Bankers break out in laughter.

CASEY

By the way, Mary Beth: Are you and Georgianna gonna be busy tonight?

GEORGIANNA, MARY ELIZABETH

No.

A wide grin decorates Casey's face.

CASEY

There's one place we need to contact about...well, let's face it. I never considered 'em before.

A hush falls over the basement.

CASEY (CONT'D)

None of us did.

KAREN

Not that honky-tonk pizza parlor on Twenty-Fourth Street.

Some of the musicians look surprised.

EXT. LUCKY'S PIZZA PARLOR - NIGHT

A dearth of cars defines the lot.

INT. MANAGER'S OFFICE - NIGHT

Casey, Georgianna, Mary Elizabeth, and restaurant manager MATT KIRKEGAARD (30s; wears glasses) enter a rather orderly, rather tidy near-cubicle.

Matt wears a shirt, necktie, and dark slacks; Mary Elizabeth, Casey, and Georgianna wear their school clothes...uniforms in Georgianna's and Mary Elizabeth's case.

MATT

Boy, it's a surprise to see you
tonight...have a seat.

The office has one chair other than Matt's...and Casey offers Georgianna that chair. Matt offers Mary Elizabeth his chair (the one behind the desk)...and Matt stands up while Casey finds a tall plastic bucket to sit on.

MATT (CONT'D)

We...paying you enough?

Mary Elizabeth and Georgianna look amused.

GEORGIANNA

Matt...the pay's cool.

MARY ELIZABETH

(to Matt)

Just wanted you to meet a friend of
ours. We'd like you to meet Casey
Lautenbaugh.

Mary Elizabeth eyeballs Casey, yet gestures toward Matt.

MARY ELIZABETH (CONT'D)

Casey, meet the manager, Matt
Kirkegaard.

Matt and Casey shake hands. Matt finds a seat on the desk.

GEORGIANNA

Casey started a rock-and-roll combo
called the Bankers...to be honest
with you, we joined up a couple of
months ago.

Matt nods.

MARY ELIZABETH

Now, Matt, don't worry. Georgianna and I still play ragtime, and we'll be back out there tomorrow. Wouldn't quit that for the world.

Matt grins and continues to nod.

CASEY

(to Matt)

Knuckles and Fingers...Georgianna and Mary Beth...have helped us out a heck of a lot. Really gave our sound a jolt.

(standing up)

It's just that all the usual places rock combos get to play won't even let us try out.

Casey sits back down.

GEORGIANNA

But if four boys with long hair and long accents walked into, say, that place on Steuben Street...

MATT

That new place. The Sugar Shack.

MARY ELIZABETH

Anyway, Matt, we were wondering...how--

CASEY

Did you feel when you first saw, uh, Elvis on TV?

Mary Elizabeth and Matt look at Casey in surprise.

MATT

I didn't mind. I didn't think he'd last...but then, I also bought an Edsel...my kids watch "American Bandstand," though. Every Saturday.

Casey and Mary Elizabeth breathe sighs of relief.

GEORGIANNA

Matt, you were nice enough to let us play our rags here at Lucky's. Those two years went by fast...actually, a year and a half.

MARY ELIZABETH
Matt...we were wondering, though,
if you'd be kind enough to let the
Bankers play here, too.

Matt folds his hands as if to pray.

Casey, Mary Elizabeth, and Georgianna wait for his answer.

INT. LAUTENBAUGHS' LIVING ROOM - NIGHT

The Family Lautenbaugh watches TV ("Perry Mason" is ON). As soon as the episode's plot thickens, the phone RINGS.

David jumps up to answer the phone.

DAVID
(into phone)
Hello?

MATT (V.O.)
I'd like to speak to Casey
Lautenbaugh.

DAVID
She's not--

J.B. and Casey bolt up and sprint toward David.

DAVID (CONT'D)
She just got here. Here she is.

David hesitates, but finally hands Casey the receiver; he and J.B. return to their seats.

CASEY
(into phone)
Hi, this is Casey. What can I do
for you?

MATT (V.O.)
Well, you can bring your combo to
Lucky's Pizza Parlor on the Fourth
of July.

Casey's eyes widen.

MATT (V.O.) (CONT'D)
This is Matt Kirkegaard...be ready
to play by seven that night.

CASEY
You bet we'll be ready.

MATT (V.O.)
We'll give each member the same pay
we give Charbonneau and Brown.

CASEY
Each?

MATT (V.O.)
Each.

CASEY
Can you hang on a minute, Matt? Let
me talk to my folks.

Casey cups a hand over the receiver and eyeballs Tom and J.B.

CASEY (CONT'D)
Mom, Dad...how'd you like to catch
an up-and-coming rock-and-roll
combo this Fourth of July?

J.B.
Who's playing that night?

CASEY
Some band called the Bankers. Over
at Lucky's Pizza Parlor.

TOM
Fine with us...knock 'em dead over
at Lucky's.

CASEY
Thanks a lot!
(into phone)
We'll be there...all ten of us.

While J.B. and Tom hug each other, David looks mortified.

INT. CASEY'S BEDROOM - NIGHT

Casey goes to a wall calendar; with a felt-tip pen, she draws
a circle around the number four in the July 1964 section of
the calendar.

She lets out an earbusting, celebratory yell...which draws
Tom, J.B., and David into the room.

EXT. GOODWILL STORE - DAY

Casey, Deanna, Georgianna, Gloria, Karen, Kerry, Lou-Anna,
Mary Elizabeth, Mitzie, and Robyn walk toward the front of a
downtown store. (Most wear light clothing on this humid day.)

MITZIE

Casey, I can't believe you invited
your whole family...even after what
David tried to do to our amps.

Mary Elizabeth grabs the front door and gestures the other
bandmembers into the store while Casey nods at Mitzie.

DEANNA

There'll be no shortage of
fireworks this Fourth of July.

INT. GOODWILL STORE SALESFLOOR - DAY

The Bankers look at, and fondle, some women's clothes. Casey
and Co. don't look impressed by what they see.

CASEY

Remember: We've gotta look classy.

GLORIA

Maybe they've got some old gowns--

DEANNA, ROBYN

(but not in unison)

NO!

Gloria shrugs.

LOU-ANNA

Yeah. I thought we chose to sing
and play songs that don't make us
sound helpless. Songs that don't
keep reminding us that we're girls.

KERRY

That's it. Follow me.

Kerry leads the other Bankers to some racks of men's clothes.

KERRY (CONT'D)

I read where Katharine Hepburn once
did some movies that had her dress
up in men's suits.

Smiles form on Gloria's, Mary Elizabeth's, and Robyn's faces.

MARY ELIZABETH

Our look really oughta match our
sound.

The Bankers pick out men's shirts, slacks, suit coats, and
neckties (and/or bow ties).

LATER

Kerry, Lou-Anna, and Mitzie wear men's suits; the threesome try on some men's hats...and catch Karen's attention.

KAREN

You all look like gangsters from the 1930s.

MITZIE

Many American men actually were gangsters in the 1930s.

(adjusts her hat)

Karen, why don't you go try your suit on?

MONA (60s; a clerk) comes over to Mitzie, Kerry, and Lou-Anna...and scratches her head in confusion.

Gloria, in her suit and a top hat, joins the quartet.

MONA

Isn't it too early for Halloween?

GLORIA

Thanks, ma'am.

(takes hat off)

It's time I got myself a haircut.

Karen shrugs and heads for the dressing room to try on her candidates for stagewear.

Mona continues to scratch her head.

EXT. BROWNS' HOUSE - DAY

The driveway teems with vehicles; the overflow continues onto the street.

INT. BROWNS' REC ROOM - DAY

GEORGE BROWN (40s, gregarious, humorous) and VALERIE BROWN (late 30s, soft-spoken), Georgianna's parents, watch Georgianna and the other Bankers, who prepare to rock.

CASEY

Glad you're checking out the rehearsal, Mr. and Mrs. Brown.

George and Valerie (both seated) nod at Casey.

CASEY (CONT'D)

You can be our hecklers.

Valerie and George stare at each other.

Casey turns to her dumbfounded bandmates.

CASEY (CONT'D)

You guys, we're gonna have to learn
how to handle hecklers.

Several Bankers' heads nod.

KERRY

Casey's right. Most people have
never seen girls play rock and roll
before.

(walks over to Karen)

Your two oldest sisters were in
your two big brothers' combo for a
while. How'd they handle hecklers?

KAREN

I never asked them.

(twirls her drumsticks)

I just tried to get out of the way.

CASEY

Karen...you'd better turn into Dan
Rather. Ask 'em.

Karen nods.

Valerie turns to George again. Now she's dumbfounded.

VALERIE

George...they want us to heckle our
daughter...I can't...

GEORGE

It's easy. Just remember what they
said to you when they tried to
shout you off of the bandstand when
you were playing jazz piano.

Valerie puts her hands on her chin while the Bankers huddle.

CASEY

(to her bandmates)

Let's run through our sets just
like we're gonna do it at Lucky's.
What's our first number?

LOU-ANNA

We're starting with "The Monkey
Time."

CASEY
Absolutely right!

Most of the bandmembers nod in agreement.

CASEY (CONT'D)
Put your hands in the
middle...everybody.

The ten girls put their hands in the middle of the huddle.

CASEY (CONT'D)
This is our first gig, you guys.
Let's show 'em we can really rock!
What do you say, Ban--

VALERIE (O.S.)
GET ON WITH THE SHOW!

The Bankers look up and find Valerie and George AD LIBBING.

Casey and Georgianna look delighted.

EXT. LUCKY'S PIZZA PARLOR - NIGHT

Independence Day's rain has left its mark on many of the vehicles in this fully-packed lot.

INT. LUCKY'S PIZZA PARLOR DINING ROOM - NIGHT

The dining room teems with CUSTOMERS...many of them teenagers (most in groups of two, three, four, etc.).

J.B., Tom, and David occupy a front table; Valerie and George sit at another front table; in the middle of the room, Nancy, Roger, and Jerry Charbonneau sit at yet another table.

The stage not only features those two old uprights, but also the Browns' spinet organ, the band's amps, Karen's drum set, and all those other instruments...as well as an array of microphones on stands.

Matt, in a 1960s suit and necktie, sprints onstage and reaches a center mike.

MATT
(into mike)
Are you ready for showtime?

The audience cheers loudly.

MATT (CONT'D)

That's what I wanna hear! We've got
a heck of a show for you tonight!

The crowd continues to cheer.

MATT (CONT'D)

Ladies and gentlemen...for the
first time on any stage...the
fabulous Bankers!

The cheers continue...until the Bankers come out.

Casey and her fellow bandmembers come out in their suits and
bow ties (or neckties)...plus various styles of men's hats.

Stony silence takes over (but not among Casey's,
Georgianna's, or Mary Elizabeth's relatives in the place).

Flat-out surprise grips the other eaters.

While the Bankers set up, TWO MARRIED COUPLES (one 30s, the
other 60s) enter the restaurant.

YOUNGER WIFE

(to Older Couple)

You'll like Charbonneau and Brown.
They really play beautifully.

The two men in the quartet nod.

During her endorsement, Younger Wife gestures the other three
into taking seats while she herself reaches the "PLACE ORDER
HERE" booth.

Casey grabs some bongos and goes to center mike, Lou-Anna
grabs her bass, Mitzie grabs her guitar, Kerry and Mary
Elizabeth grab trumpets, Deanna picks up her alto sax, Gloria
and Robyn grab trombones, Karen goes to drums, and Georgianna
goes to piano...the one without tacks.

Younger Wife turns to her entourage.

YOUNGER WIFE (CONT'D)

And they don't miss a--

Robyn's and Gloria's one-note trombone bursts and Mitzie's
guitar work, helped out by bass and piano (as well as Karen's
hi-hatting on drums), end the endorsement.

It's Major Lance's "The Monkey Time," not "Maple Leaf Rag."

After "The Monkey Time's" four-bar call-and-response intro (the trombones "call," the guitar "responds"), Casey comes in on bongos and lead vocal.

CASEY
There's a place right across town--

CASEY, GEORGIANNA, MITZIE
Whenever you're ready!

The call-and-response pattern continues: Mary Elizabeth's and Kerry's muted trumpeting answers whenever Georgianna and Mitzie join Casey in the vocal. (The backup singers' work is, in itself, a "response" to Casey's "calls.")

CASEY
Where people gather 'round--

CASEY, GEORGIANNA, MITZIE
Whenever they're ready!

CASEY
And then the music begins to play.

Now it's the chorus, and Deanna's alto sax joins the trumpets in offering those stuttering horn lines.

CASEY (CONT'D)
You feel a groove comin' on its way./Are you ready?

GEORGIANNA, KAREN, MITZIE
Are you ready?

CASEY
Well, you get yours,/'Cause-a I've got mine/For the Monkey Time.

Trombones and guitar return as the call-and-response agents.

GEORGIANNA, KAREN, MITZIE
Monkey Time!/Monkey Time!

Gloria, Mitzie, and Robyn keep their parts alive in the verses, if not in the chorus or the bridge.

CASEY
Now this dance that the people do--

CASEY, GEORGIANNA, MITZIE
I don't know how it started!

CASEY
*All I know is when the beat brings
 a feel--*

CASEY, GEORGIANNA, MITZIE
It's hard to get parted!

CASEY
And then the music begins to play.

Karen's drumming becomes more aggressive.

CASEY (CONT'D)
*Automatically, you're on your
 way./Are you ready?*

GEORGIANNA, KAREN, MITZIE
Are you ready?

CASEY
*Well, you get yours,/'Cause-a I've
 got mine/For the Monkey Time.*

Mitzie's guitar line leads the song into the bridge.

Some teens in the audience try doing the Monkey...but other customers heckle them.

CASEY (CONT'D)
A-do the Monkey, yeah.

GEORGIANNA, KAREN, MITZIE
Do the Monkey Time!

CASEY
A-do the Monkey, yeah.

Casey's bongo playing becomes more prominent.

GEORGIANNA, KAREN, MITZIE
Do the Monkey Time!

CASEY
A-twist them hips.

All the Bankers but Georgianna and Karen twist their hips.

GEORGIANNA, KAREN, MITZIE
Twist them hips!

CASEY
Let your backbone slip.

GEORGIANNA, KAREN, MITZIE
Let your backbone slip!

The standing Bankers let their backbones slip.

CASEY
Now move your feet.

GEORGIANNA, KAREN, MITZIE
Move your feet!

Lou-Anna, Mitzie, Casey, Kerry, Mary Elizabeth, Deanna, Gloria, and Robyn move their feet to the beat.

CASEY
Get on the beat.

GEORGIANNA, KAREN, MITZIE
Get on the beat!

The playing of Deanna, Kerry, and Mary Elizabeth dominates, albeit under all that singing.

CASEY
Are you ready?

GEORGIANNA, KAREN, MITZIE
Are you ready?

CASEY
Well, you get yours,/'Cause-a I've got mine/For the Monkey Time.

J.B., Valerie, Tom, Roger, and George look proud...but Jerry and David look embarrassed. Nancy's face shows a blank look.

Mitzie, Robyn, and Gloria drive "The Monkey Time" again.

GEORGIANNA, KAREN, MITZIE
Monkey Time!/Monkey Time!

CASEY
Now this dance that the people do--

CASEY, GEORGIANNA, MITZIE
I don't know how it started!

CASEY
All I know's that when the beat brings a feel--

CASEY, GEORGIANNA, MITZIE
It's hard to get parted!

It's Karen's turn to drive the music.

CASEY
*And then the music begins to
 play./Automatically, you're on your
 way./Are you ready?*

GEORGIANNA, KAREN, MITZIE
Are you ready?

CASEY
*Well, you get yours,/'Cause-a I've
 got mine/For the Monkey Time.*

The horns musically choose sides: Trumpets and alto help the backup singers "respond" to the "calls" of the trombones and of the lead singer...now their own team.

GEORGIANNA, KAREN, MITZIE
Monkey Time!

CASEY
A-do the Monkey, yeah.

GEORGIANNA, KAREN, MITZIE
Monkey Time!

CASEY
Give me a big, strong line.

GEORGIANNA, KAREN, MITZIE
Monkey Time!

CASEY
You're lookin' real fine.

GEORGIANNA, KAREN, MITZIE
Monkey Time!

Mitzie's, Karen's, and Georgianna's final "*TIME*" ends it.

Some mild applause (but strong among the Brown parents, Casey's folks, and Roger) greets the Bankers' first effort.

The younger couple look disappointed.

YOUNGER HUSBAND
 (yelling toward stage)
 THAT AIN'T NO JO ANN CASTLE NUMBER!

Casey gestures the other Bankers into a huddle...and the rest of the band gathers around Casey.

EXT. LUCKY'S PIZZA PARLOR - NIGHT

Show's over, and the Bankers load their gear back into their various vehicles.

Most of the members look disappointed; Robyn and Mitzie seethe. The former moves over to the same vehicle Casey loads: Georgianna's 1954 Ford Country Squire station wagon.

ROBYN

(to Casey)

Well, Coach, can we burn our playbooks now?

CASEY

Robyn Gage, that's not like you.

ROBYN

You talk about a hostile crowd! One of the cooks came out of the kitchen with a knife! And--

CASEY

Look: We'll get 'em next time.

(closes trunk on wagon)

Willie Mays had a ton of trouble when the Giants brought him up.

Casey reaches the station wagon's right front side when Deanna runs up to her...followed by WAYNE MCILHANY (40s).

DEANNA

Looks like your brother had a point.

CASEY

We'll get 'em next time, Deanna!

Casey gets in while Deanna leaves for another car.

Wayne catches up to Georgianna's car and bangs on its right front window.

INT. GEORGIANNA'S FORD WAGON - NIGHT

Robyn climbs in and reaches the back seat; Georgianna sticks the key in the ignition as she turns to Casey.

GEORGIANNA

Better roll down the window.

Casey nods as she rolls the right front window down.

GEORGIANNA (CONT'D)
Get ready to punch him out if--

WAYNE
I've come in peace!
(pulls out business card)
I'm with Channel Nine!

GEORGIANNA
Give us the call letters!

WAYNE
KSUE-TV.

Wayne hands the business card to Casey, who accepts the card in suspicion. She eyeballs Wayne.

CASEY
So...you're the program director.

WAYNE
Any of you watch "Siouxland
Bandstand?"

Robyn, Georgianna, and Casey nod at Wayne.

WAYNE (CONT'D)
We'd like you to appear on it.

Casey's, Georgianna's, and Robyn's mouths drop.

WAYNE (CONT'D)
We've got an opening August eighth.

CASEY
Sounds good.

ROBYN
Sounds good, sir...but you've gotta
make sure none of your staff is
carrying knives!

Wayne's mouth flies open.

INT. DOUGLASSES' BASEMENT - DAY

Deanna, Mary Elizabeth, Gloria, Kerry, Karen, Robyn, Mitzie, Lou-Anna, and Georgianna are seated; Casey isn't, and she stands next to her chalkboard.

Close by, a reel-to-reel tape recorder PLAYS BACK the Bankers' pizza parlor gig.

After the song ENDS, Casey shuts the tape machine off.

CASEY

Now...I want you guys to tell me
what we're doing wrong.

None of Casey's colleagues is up to the challenge.

CASEY (CONT'D)

We're improving as a unit...but
there are always little things we
can improve on individually...I
need to work on my guitar
playing...so I can catch up with
Robyn and Mitzie.

Casey snaps her fingers.

CASEY (CONT'D)

Robyn...work on that baritone sax a
little bit more. I like the idea of
having one.

Most of the musicians nod.

CASEY (CONT'D)

By and large, it's up to the
audiences now.

Some Bankers show signs of disbelief.

CASEY (CONT'D)

I feel we're doing all we can to
make sure we're strong enough to
get 'em on our side.

KAREN

So, Casey, you think our game
plan's sound.

CASEY

Strong enough to get us on
"Siouxland Bandstand."

Surprise now grips most of the combo. (It doesn't get to
Georgianna and Robyn; both wear grins.)

CASEY (CONT'D)

Look: If we knock 'em dead on TV,
we could get more jobs!

General surprise now turns into general agreement...but:

LOU-ANNA
We're not ready yet!

GLORIA
Four months of rehearsals and one
appearance at a pizza parlor...and
we're not ready?
(to Karen)
And I don't see why you don't think
we're ready...ol' cocky Karen.

KAREN
I knew we were ready.

CASEY
So, this Saturday, we're gonna vote
on going on "Siouxland Bandstand."
And I want us to think it over
these next four days.

Most of the Bankers nod.

CASEY (CONT'D)
We're gonna do it at my house.

GEORGIANNA
Say what, Casey?

CASEY
We're still gonna practice at your
house, Georgianna. I live just a
block away from you.

Many of the other musicians look confused, concerned.

CASEY (CONT'D)
Come on, you guys. Get fired up!
Let's hear some--

Casey receives cheers and yells and such from her bandmates.

CASEY (CONT'D)
And besides, I wanna see the look
on David's face when he finds out
we're gonna be on TV.

The Douglass basement erupts with pandemonium.

INT. LAUTENBAUGHS' LIVING ROOM - DAY

Those Bankers not seated on the sofa or on chairs use the
floor for seating.

The band analyzes THE RECORD playing on the Lautenbaughs' stereo (or hi-fi unit): "You're My Remedy," by the Marvelettes.

Tom, J.B., and David peek through the kitchen door.

KERRY

I like it. It's got a good beat,
it's danceable, and the transition
from F to G is really neat.

Kerry catches Casey's disapproving look.

KERRY (CONT'D)

I know...we can't do that one.

ROBYN

It's second person, Kerry, but it
doesn't fit our character.

(mockingly singing)

*Don't call no doctor. A nurse is
worse.*

GLORIA

I still think it's a good song.

MARY ELIZABETH

Gloria...your mom's a nurse.

GLORIA

Yeah...but that song's her favorite
new one.

Karen scratches her own head in wonder.

CASEY

Well, that's it. When we go to
Georgianna's, we're gonna learn "It
Will Stand" and "Workout, Stevie,
Workout."

DEANNA

Let's vote.

Most of the Bankers AD LIB their agreement with Deanna.

CASEY

All right! Who wants the Bankers to
play on TV August eighth?

Nine hands shoot straight up.

Lou-Anna is the holdout.

CASEY (CONT'D)

That's it, Bankers! We've got until the first to pick out two songs to do on "Siouxland Bandstand."

Casey's charges cheer.

CASEY (CONT'D)

By the way, Lou-Anna, there's gonna be a studio audience.

Lou-Anna nods. While those around Lou-Anna pat her on the shoulder, Mitzie casts her eyes upon her.

MITZIE

You've got one consolation: The folks who came to see us at Lucky's Pizza wouldn't have heckled us, either, if they'd known they were gonna be on TV.

Lou-Anna's next nod comes with a small smile.

INT. LUCKY'S PIZZA PARLOR DINING ROOM - DAY

Georgianna (on accordion) and Mary Elizabeth (on piano...the one without thumb tacks) bring an updated "Ain't We Got Fun" down the home stretch.

The two ragtimers wear rather frilly granny gowns.

GEORGIANNA

(singing, too)

Mom and Dad are fuming./Something's looming./They must throw their checkbook/And their savings book in the trash./Bim! Bam! Boom! Boom! Smash! CRASH!

MARY ELIZABETH

(also singing)

Yes, I'm gonna have to burn my textbook/Simply 'cause it's obsolete./Parents, teachers panic,/Going manic:/New math has hit the streets.

Before the song's refrain, Georgianna talks to the AUDIENCE.

GEORGIANNA

We're willing to put last week behind us...if you will, too.

Result: Laughter...cheers...applause.

When the applause dies down, the music picks up again.

GEORGIANNA (CONT'D)
(back to singing)
*Two and two may not be four,
but/Ain't we got fun./Five gets you
ten no more, but/Ain't we got fun.*

MARY ELIZABETH
*Base two, base ten, base five:/It's
all new to me./I'll teach my
parents./Do you think they'll flee?*

Some of the eaters laugh.

MARY ELIZABETH (CONT'D)
*I can't wait to learn "New
English."/Won't that be fun?*

GEORGIANNA
*I won't have to diagram this.
(spoken)
Now that's what I call fun!*

Mary Elizabeth and Georgianna crack more of the eaters up.

GEORGIANNA, MARY ELIZABETH
*When I get my report card,/I won't
plead guilt if my grades all fall
off./Pull the stops out!/Let me
drop out!/Ain't we got fun!*

As Georgianna and Mary Elizabeth play four final bars, the audience (especially younger members) cheers itself hoarse.

After the song, A PRETEEN GIRL in the audience speaks up.

PRETEEN GIRL
That's not a Beatles song!

Mary Elizabeth eyeballs Preteen Girl.

MARY ELIZABETH
Georgianna and I learned a few of
'em...what would you like to hear?

Preteen Girl stares in space, turns to HER PARENTS, and makes a halfhearted gesture.

PRETEEN GIRL
That's okay. I'll cry instead.

Georgianna and Mary Elizabeth eyeball one another, puzzled.

EXT. LAUTENBAUGHS' HOUSE - DAY

It's quiet in the neighborhood on this pleasant August day.

INT. LAUTENBAUGHS' LIVING ROOM - DAY

Casey, David, J.B., and Tom watch the BASEBALL GAME on the good TV set.

Unlike Tom, David, and J.B., who wear casual clothes, Casey wears a 1960s men's suit, shirt, and tie.

While the action unfolds on the Lautenbaughs' TV screen, they find a KNOCK on the front door.

J.B. opens the door...and finds the Brown family at the door. While Valerie's in a dress, George and Georgianna wear suits, shirts, and ties; however, George sports the 1960s look and Georgianna's is turn-of-the-Twentieth Century.

The Browns cajole Casey to leave.

EXT. KSUE-TV STUDIOS - DAY

At the stage entrance, the Bankers unload equipment. (All ten members wear men's suits; styles run the gamut from the 1860s to the 1960s.)

Four vehicles, including a truck and Georgianna's old station wagon, do the trick.

Kerry's sister KATIE O'NEILL (early 20s, jovial) and their parents KERRY SR. (mid-40s) and WALTER (lat 40s) haul the Douglasses' chord organ.

KERRY SR.
Be careful with that organ!

KATIE
We will, Mom!

WALTER
Yeah...what Katie said!

INT. KSUE-TV GREEN ROOM - DAY

This somewhat-cozy space has fewer seats than people.

Deanna, Casey, Lou-Anna, Mary Elizabeth, Robyn, Mitzie, Karen, Gloria, and the Brown and O'Neill families either sit on something (if not those seats) or stand.

All those people surprise the heck out of Wayne, who enters the room with "Siouxland Bandstand" host RON RANDOLPH (20s) and series director LEE ZEDIKER (40s).

These three KSUE-TV employees wear suits and neckties. The men enter when Gloria regales the gang with animal sounds, ala Jonathan Winters.

LEE
(to nearest girl to him)
Where's the band?

DEANNA
We are the band.

Ron and Lee turn to Wayne.

RON
Wayne...you didn't tell me those were the Bankers...now I like a good joke, but this--

WAYNE
It's too late to call up another combo. And besides, they brought a cheering section.

Ron shrugs while Lee nods.

LEE
Girls...we roll in five minutes. You go on after the first commercial break...oh, by the way, I'm Lee. I'm the director.

Most of the Bankers nod in understanding.

CASEY
Right. It's a potato chip commercial.

LEE
Right.

GEORGIANNA
We watch your show every week.

Lee heads for the door, but he takes another look at the guest combo before he reaches the door.

LEE

Couldn't you girls have found
something more...feminine to
wear...like gowns?

KERRY

Sir, if we took your advice and
Georgianna tore her gown doing a
split during one of her vocals,
you'd close down the station.

Robyn, Georgianna, Casey, and Mary Elizabeth laugh.

INT. KSUE-TV STUDIO B - DAY

For their first number, the Bankers kick into "Abigail
Beecher," a Freddy Cannon tune.

In this one, Casey (the lead guitarist) starts it with a
ringing two-bar riff; in the next two bars, Lou-Anna (bass),
Karen (drums), and Mitzie (who comes up with a chugging
rhythm-guitar sound) join her.

On the song's fifth bar, Casey sings...and Kerry and
Georgianna add maracas to the musical mix.

CASEY

*Hey, everybody, get out of the
street now./I hear the roar of an
XKE now.*

The guitars punctuate every line Casey sings in the verses.

CASEY (CONT'D)

*Sloppy sweater and pony tail,/And
the cop on the corner is turning
pale.*

The guitars also lead the song into its rather short chorus:

CASEY (CONT'D)

*WHOOO! It's Abigail Beecher,/Our
history teacher.*

A pattern emerges: At the end of each verse, the
instrumentation thins down to Mitzie's and Casey's
guitars...for a few strokes.

CASEY (CONT'D)

*All the kids are just crazy about
her./Central High would be a drag
without her./She knows the hits
from A to Z./She digs the Monkey
and the Watusi./WHOOO! It's Abigail
Beecher./Our history
teacher./WHOOO!*

On Casey's latest "WHOOO!" Gloria's and Robyn's trombones, Deanna's alto sax, Mary Elizabeth's tenor sax, and Georgianna's and Kerry's trumpets jump into this romping, raucous frolic. (The trumpeters still play maracas, too!)

INT. LAUTENBAUGHS' LIVING ROOM - DAY

While the Bankers tear through the song's first nine-bar instrumental break, the other Lautenbaughs munch popcorn.

With the TV ON, J.B. and Tom watch "Siouxland Bandstand" in pride...and David watches in disbelief.

INT. KSUE-TV GREEN ROOM - DAY

Kerry Sr., Walter, Katie, George, and Valerie watch the Bankers on the green room's TV.

INT. KSUE-TV STUDIO B - DAY

Under the gaze of an excited STUDIO AUDIENCE, Ron engages in AD LIBBED chit chat with the guest combo; its ten members give their names and ages during this segment.

RON

I know you young ladies have
another number you wanna do, so I'm
gonna get out of the way and let
you rock.

Casey and her bandmates nod cordially.

RON (CONT'D)

Ladies and gentlemen, let's hear it
one more time for the Bankers!

Studio B explodes with crowd applause.

As Ron moves out of the way, Casey moves to chord organ, Mary Elizabeth goes to piano, and Georgianna and Robyn grab mikes.

Also: Karen stays on drums, Lou-Anna stays on bass, Mitzie is the lone guitarist, and the horn section is down to Kerry (trumpet), Deanna (alto), and Gloria (trombone).

With a drum fill from Karen, the Bankers weigh in with "Spoonful," Etta James' and Harvey Fuqua's way.

The song uses a strutting, brassy four-bar intro...which ends when Georgianna sings.

GEORGIANNA

Ohhh, now it could be a spoonful of diamonds,/It could be a spoonful of gold./Just a little spoon of your precious love/Will satisfy my soul.

The horns don't show up in the first two verses; instead, the guitar-piano-organ team drives the music.

INT. CHARBONNEAUS' LIVING ROOM - DAY

Roger, Nancy, and Jerry camp out in front of the TV...Nancy faints when she sees her daughter on the tube.

INT. KSUE-TV STUDIO B - DAY

Georgianna continues to groove.

GEORGIANNA

Women die for that spoonful--

ROBYN

(singing)

Yeah, and men cry for that spoonful.

In the chorus, the horns punctuate every "SPOONFUL" Georgianna and Robyn sing.

GEORGIANNA

Yeah, women lie for that spoonful--

ROBYN

Yeah, now men sigh for that spoonful.

GEORGIANNA, ROBYN

Yeah, yeah./Yeah, Hey-yeah--

ROBYN

That spoon, that spoon, that spoonful./Yeah.

During that last "YEAH," Deanna, Gloria, and Kerry do a strutting two-bar horn passage.

ROBYN (CONT'D)
*Could be a spoonful of
 coffee,/Could be a spoonful of
 tea./Not a knife, not a fork, but a
 spoon, baby--*

For one bar, the instrumentation drops out.

ROBYN (CONT'D)
Is good enough for me.

The instrumentation picks back up.

ROBYN (CONT'D)
Men lie for that spoonful--

GEORGIANNA
Yeah, women die for that spoonful.

ROBYN
*You know they sigh for that
 spoonful--*

GEORGIANNA
*Yeah, now they cry for that
 spoonful.*

GEORGIANNA, ROBYN
Yeah, yeah./Yeah, Hey-yeah--

ROBYN
*That spoon, that spoon, that
 spoonful./Yeah!*

Another two-bar horn line comes during Robyn's "YEAH!"
 Another two-bar horn line occurs...and takes the song into a
 different key.

INT. ROBINSON MUSIC SALESFLOOR - DAY

Joe watches "Siouxland Bandstand" on the portable TV set on
 the counter...in shock over what he sees.

INT. LUCKY'S PIZZA PARLOR KITCHEN - DAY

Matt and THE COOK(S) on duty check out "Siouxland Bandstand"
 on the staff's portable TV set.

Tradeoff: The pizza about to go in the oven looks badly
 unbalanced.

INT. KSUE-TV STUDIO B - DAY

The Bankers now cook as if their lives depended on it.

GEORGIANNA

*Ohhh, ohhh, now it could be a
spoonful of diamonds,/Could be a
spoonful of gold./Just a little
spoon of your precious love/Will
satisfy my soul.*

ROBYN

*Yeah, yeah, now it could be a
spoonful of coffee, coffee,
coffee,/It could be a spoonful of
tea./Just a little spoon of your
precious love--*

The instrumentation drops out for a bar again.

ROBYN (CONT'D)

Is good enough for me.

The playing comes back...to stay for the song's duration.

ROBYN (CONT'D)

Now, men fight for that spoonful--

GEORGIANNA

*Yeah, yeah, yeah, they die for that
spoonful.*

ROBYN

*Yeah, yeah, they sigh for that
spoonful--*

GEORGIANNA

*Yeah, now they fight for that
spoonful.*

GEORGIANNA, ROBYN

Yeah, yeah./Yeah, Hey-yeah--

ROBYN

*That spoon, that spoon, that
spoonful.*

INT. LAUTENBAUGHS' LIVING ROOM - DAY

Tom and J.B. dance to "Spoonful!"

INT. KSUE-TV STUDIO B - DAY

"Spoonful" ends in two bars...and sets off boisterous applause from the studio audience (as well as band smiles).

EXT. CENTRAL HIGH SCHOOL - DAY

STUDENTS return to their small groups on a September day where the weather's right for such assemblies.

INT. CENTRAL HIGH SECOND FLOOR HALLWAY - DAY

Casey, Gloria, Karen, Kerry, Lou-Anna, Mitzie, and Robyn (now juniors at Central) stroll down the hall before classes...and find the hallway bursts with STUDENTS.

LOU-ANNA

We didn't have this many students here last year.

MITZIE

Maybe they came from Alabama and Mississippi and North Carolina to drown their sorrows after Johnson signed the Civ--

Terry hurries down the hall...

GLORIA

Mitzie...haven't you heard of the baby--

...and he bumps into Gloria.

GLORIA (CONT'D)

--boom?

TERRY

Sorry about that, Gloria.

Terry, Robyn, Mitzie, Lou-Anna, Kerry, Karen, Gloria, and Casey trade AD LIBBED greetings.

TERRY (CONT'D)

I'm glad to hear you did great on TV last month. Shouldn't have trouble getting offers now.

CASEY

Lucky's Pizza Parlor wants us back next month. And Leeds and Riverside want us to play their dances next month, too.

KAREN

We're getting fan mail, too, Terry.

From her purse (or from her shirt pocket), Karen produces a small piece of paper. She hands the note to Terry.

TERRY

(reading the note)

"Have you thought about dressing up like girls, if that's what you are?" Whoever wrote it didn't sign it.

ROBYN

Let me see the note.

Terry gives Robyn the note; the latter analyzes it.

ROBYN (CONT'D)

Some parent wrote this. It's too sloppy to have been written by a student.

TERRY

(smacks his own forehead)

Speaking of student, the Student Activities Committee wants to get your band for the dance after the game.

KERRY

You know anything about this, Casey?

Casey shakes her head sideways.

GLORIA

Terry...you do mean Central's Student Activities Committee, don't you?

TERRY

I'm on it.

Casey huddles her musical friends from Central together. Once they break out of the huddle, the seven turn to Terry.

CASEY

You've got yourself a deal.

Casey and Terry shake hands. A few seconds later, the other girls shake Terry's hand.

MITZIE

We'll do it...but remember: Just because we go to Central doesn't mean we're working for free.

Terry nods with a grin.

INT. CENTRAL HIGH SCHOOL ANNEX - NIGHT

The annex teems with TEENAGERS; the space's bleachers have been shoved back and the baskets shoved out of the way. And maroon's the dominant decorative color.

Some teens...now many of them dance to the beat in this late-night, post-football-game get-together; others just watch. Those just watching eyeball the Bankers, who perform on a raised platform on the far side of the gym.

Casey and Co. groove on in their slacks, white shirts, and bow ties. (Speaking of clothes, a rack or pile of coats and rainwear rests on the opposite end of the gym floor.)

The Bankers wrap up their version of King Curtis' "Soul Serenade."

As the last twenty-four bars melt away, it's Casey and Robyn on guitars, Lou-Anna on bass, Karen on drums, Mitzie on piano, Kerry on organ (the school's console, not the Browns'), Georgianna on trumpet, Deanna on alto, Mary Elizabeth on tenor, and Gloria on trombone.

The ensuing applause is...mild.

Something else peeves Casey.

CASEY

I know it's been raining all night,
and some of you still have mud on
your shoes...but some of you still
have lead in your shoes, too...come
on! We beat LeMars, didn't we?

The crowd catches on to Casey's remarks.

CASEY (CONT'D)

I know what'll get you dancing.

Mitzie picks up a guitar, Georgianna goes to organ, Kerry leaves the organ to get a trumpet, Gloria moves to piano, Mary Elizabeth picks up a trumpet, and Robyn gets a trombone.

Karen, Lou-Anna, Deanna, and Casey don't change instruments.

David watches; so do three of Karen's siblings: LIZZIE (15) and twins KATHRYN and KENNY (both 18).

David turns to the trio.

DAVID

They're getting better...but I
still don't think girls can play
rock and roll as good as boys.

Kathryn, Kenny, and Lizzie surround David.

LIZZIE

(to Kenny)

He's jealous 'cause his sister's up
there.

KENNY

(to David)

In your heart you know you're
wrong.

David stands there, unable to react.

On the bandstand:

CASEY

Hey, you!

On Casey's "YOU!" Deanna, Kerry, Mary Elizabeth, and Robyn toot out a staccato one-bar intro to Jackie Wilson's "Baby Workout." Drummer Karen offers equally brassy help.

When Casey sings, the instrumentation drops out:

CASEY (CONT'D)

Come out here on the floor.

On the "ON," drums reenter the song; on "FLOOR," Casey's lead guitar, Mitzie's loping rhythm guitar, Gloria's percussive piano, and Lou-Anna's thumping on bass all enter the number.

CASEY (CONT'D)

*Let's rock some more./Come out-a
here on the floor./Come on, let's
rock some more, yeah./Now when you
get up here--*

On the gym floor, Terry joins (and stares at) David, Kenny, and Kathryn. The gabbing continues while the Bankers rock.

KATHRYN

Dave...next time the Bankers come over, we're gonna invite you...and you can hear me and Kenny and Lizzie and Molly and Julie and Kevin jam.

TERRY

Didn't you three already graduate from Central?

Lizzie smirks while David and the twins nod.

EXT. LAUTENBAUGHS' HOUSE - NIGHT

It may be three days before the year's biggest holiday, but despite the decorations, the lack of snow means it's not about to begin to look a lot like Christmas.

INT. LAUTENBAUGHS' LIVING ROOM - NIGHT

The Lautenbaughs' living room looks like the holiday season, all right: The tree is so heavily decorated you can barely see the green.

Casey replaces one of the burned-out bulbs on that tree when the phone RINGS. She runs to the phone.

When J.B. races into the room, the battle begins. It ends when each person puts a hand on the receiver.

J.B.

Allow me.
(into phone)
Hello?...I'll go get her.

J.B. hands the phone to Casey.

CASEY

(into phone)
Hello. This is Casey.

Casey hears A RATHER SQUEAKY VOICE on the other end.

DARRELL (V.O.)

Hi...I'm with the teenage division of the March of Dimes, and I'm trying to find acts for next month's Rhythm Festival...My name's Darrell Holcomb. Saw your combo on TV this summer. My friends tell me you've got a real novelty going.

CASEY
You tell 'em the Bankers are no
novelty act.

DARRELL (V.O.)
Well...I just called to invite the
Bankers to try out for the Rhythm
Festival. Show takes place January
thirty and starts at eight, and
tryouts are--

J.B. finishes replacing that bulb as Casey and Darrell talk.

CASEY
We'll try out! Where?

J.B. grabs the star from atop the tree and pretends to put
the star on Casey's head.

EXT. SIOUX CITY AUDITORIUM - NIGHT

Outside, the Sioux City Auditorium looks more like a WPA
project than the post-World War 2 building it really is.

INT. SIOUX CITY AUDITORIUM STAGE - NIGHT

Onstage, the Bankers (in a wide variety of men's suits) set
up their equipment.

At ground level and in front of the stage, A TEENAGE GIRL (in
a rather skimpy outfit) twirls a baton to THE TUNE of a
scratchy record (a spirited show tune) that blasts from a
portable phonograph.

DARRELL HOLCOMB (17) and FIVE OTHER TEENS (four girls and an
additional boy) watch the proceedings from folding chairs
behind a folding table in midfloor.

As the baton twirler leaves, the committee looks impressed.

SANDRA OEHLER (18), one of the girls on the committee, stands
up and addresses Casey's combo.

SANDRA
You're our last tryout act tonight.
Number Sixty.

A grinning Casey nods, then addresses the committee.

CASEY
Hi. We're the Bankers...and we hope
you're ready for some real
Rivertown Rock!

Deanna blows out a drawn-out, two-bar-length note on her tenor sax.

When Karen hits the drums afterwards, the Bankers take off on a revised "Last Night."

In this one, Kerry and Georgianna (trumpets) and Lou-Anna (alto!) and Gloria (trombone) join Deanna in trading riffs with Mary Elizabeth (on piano this time) for twelve bars...while Casey and Robyn (guitar, bass) handle rhythm.

In the next twelve bars, Mitzie and her chord organ blast into the song...to trade riffs with the horns.

In this new setup, the horn players and Mitzie do the "call-and-response" game for twelve more bars.

MITZIE
Ohhhh...last night!

Deanna launches into an eleven-bar tenor sax solo that wails while the rhythm section pushes the tune along.

As the music plays, Darrell and some committee members look impressed. They discuss the Bankers somewhat quietly.

DARRELL
I like what they're doing--

Committee member JOYCE AXTELL (17) speaks up...hastily.

JOYCE
Darrell...they've got an image
problem.

Darrell turns to Joyce in surprise.

Sandra eyeballs Joyce...and slowly nods.

JOYCE (CONT'D)
They can try out next year if they
change into dresses...or gowns.

Some committee members scribble out notes.

INT. BROWNS' REC ROOM - DAY

Casey stands next to her chalkboard; she talks to the other nine Bankers, who sit wherever they can find places to sit. (They all drink pop.)

Some look concerned; Gloria grins; and Deanna, Mitzie, and Robyn look furious.

MITZIE

(to anybody who'll listen)
And it was for a good
cause...fighting birth defects!

CASEY

Calm down, Mitzie.
(points at her bandmates)
Let's understand one thing, you
guys: We're gonna keep on wearing
men's suits.

Casey's proclamation receives a strong cheer from Lou-Anna, Mitzie, Karen, Deanna, Kerry, Gloria, Georgianna, and especially Robyn and Mary Elizabeth.

MARY ELIZABETH

It's a break from school uniforms.

CASEY

Well...it worked for Sparkle Moore.

Most of the Bankers look confused.

KAREN

She was a rockabilly singer-
guitarist from Omaha.

Karen stands up and walks around as a few bandmates nod.

KAREN (CONT'D)

I saw her play one time when I
still lived in Omaha.

(takes a swig of pop)

My folks took me and my brothers
and sisters to this rock-and-roll
show at the Orpheum, and she came
out in this pinstriped suit.

(points to her rear end)

And she had hair down to here.

Karen sits back down...and Gloria's eyes widen.

GLORIA

That's right, Karen! She cut two
singles, then quit after getting
pregnant.

KERRY

(to Karen)

Too bad they weren't big, national
hits.

Several heads nod.

KERRY (CONT'D)

At least Sparkle Moore and Janis Martin had the strength to go first and try to prove women and guitars go together.

(stands up)

And don't forget Sylvia...of Mickey and Sylvia.

Kerry's colleagues look fired up.

CASEY

In a way, you guys, we're going first, too! But we're not gonna quit! Right?

Casey's charges AD LIB their agreement.

CASEY (CONT'D)

So we're not going to the 1965 Rhythm Festival. We'll get--

GEORGIANNA

Mary Beth and I are.

Georgianna and Mary Elizabeth receive stares from the other eight Bankers...especially Kerry, who sits back down.

ROBYN

Don't play with us, Georgianna.

MARY ELIZABETH

It's true, Robyn. The teenage division of the March of Dimes picked that ragtime act of ours out of sixty acts. We're gonna be one of the twenty-five acts performing on the thirtieth.

Every Banker claps...except Deanna and Lou-Anna (and Mary Elizabeth and Georgianna).

LOU-ANNA

When did you two try out?

DEANNA

What were you two wearing?

GEORGIANNA

Our Heelan High School uniforms.

Eight mouths drop...the phone RINGS O.S.

CASEY
I don't know about the rest of
us...but I'm proud of you two
ragtime musicians.

Mary Elizabeth and Georgianna receive cheers from the gang.

CASEY (CONT'D)
I say let's go to the festival
anyway and cheer Fingers and
Knuckles on!

More cheers...pats on the backs of Georgianna and Mary
Elizabeth...and Valerie enters from the kitchen.

VALERIE
Casey...you're wanted on the phone.

Casey follows Valerie out of the rec room.

INT. BROWNS' KITCHEN - DAY

Valerie fixes dinner while Casey puts the receiver of a wall
phone to her own face.

CASEY
(into phone)
Oh, it's you, David.

Casey's face shows concern.

DAVID (V.O.)
Are you and your band busy tonight?

CASEY
Why?

DAVID (V.O.)
Just bring 'em over at seven.

CASEY
Who put you up to this?

TOM (V.O.)
It's okay, Casey. It's on the
level...don't forget to have 'em
bring their equipment.

INT. LAUTENBAUGHS' BASEMENT - NIGHT

Tom, David, and J.B. escort a surprised Casey and her fellow bandmembers down the stairs and into the basement. Sure enough, they all bring their instruments.

DAVID
I'm tired of fighting your combo,
Casey. I don't wanna stand in your
way anymore.

Casey's mouth flies open. Mitzie walks over to David...to feel his forehead.

DAVID (CONT'D)
I never got excited about
basketball or baseball or football
like you do...or Dad does. And I
couldn't play them as good as you.

Casey slowly nods as the other eight Bankers set up.

DAVID (CONT'D)
I feel all right, Mitzie.

Mitzie takes her hand off David's forehead and sets up.

DAVID (CONT'D)
And I could never keep up with you
musically, Casey. I gave up on
piano lessons after the first one.
(shrugging)
But you...you have a way of
sticking with things. I never had
that in me.

Casey feels David's forehead!

J.B.
Case...David's telling the truth.

Casey nods as she removes her hand from David's forehead.

DAVID
I know this combo means a lot to
you. And I know you were right all
along...about playing this music.

Some bandmembers pause to listen to David's speech. Some are surprised; some are grateful.

DAVID (CONT'D)
I'd like to help you...if you'll
let me.

CASEY
Well...you can help us get set up
at South Sioux this Friday...I'm
not big enough for your suits.

Kerry, Georgianna, Karen, Gloria, and Deanna applaud...as
David and Casey hug each other.

After the hug, Lou-Anna turns to David.

LOU-ANNA
Can you give some of that potion
you've been drinking to my little
big sister?

Most of the room's inhabitants break into laughter.

CASEY
(through the laughter)
Everybody! Get into a circle!

The Bankers, David, J.B., and Tom form a circle; in it, all
participants hold hands.

CASEY (CONT'D)
Give me a B!

ALL BUT CASEY
B!

CASEY
Give me an A!

ALL BUT CASEY
A!

CASEY
Give me an N!

ALL BUT CASEY
N!

DEANNA
Never mind all that! Let's ROCK!

The circle erupts into honest laughter and good applause.

EXT. SOUTH SIOUX CITY HIGH SCHOOL, SOUTH SIOUX CITY, NE -
NIGHT

A light rain that would rather act like snow hits the area.

INT. SOUTH SIOUX CITY HIGH SCHOOL GYM - NIGHT

The gym (not quite as big as Central's) is awash in black and red (South Sioux City High's colors); THE CROWD is a bigger one than at Central...and is more enthusiastic.

Most everybody grooves to the music.

The Bankers, wearing 1920s-1930s men's suits and hats, occupy the near side of the gym, where they do Little Stevie Wonder's "Workout, Stevie, Workout."

MARY ELIZABETH
(singing)
*Every time I feel a little
groove/Comin' on, I just have to
mooove.*

Georgianna's organ (her family's) work and Karen's drumming help Mary Elizabeth put over the slow beat of the song's intro.

Mary Elizabeth pulls a harmonica from her shirt pocket.

The next line she sings turns what the band calls "Workout, Mary, Workout" into a torrid affair.

MARY ELIZABETH (CONT'D)
I got a tune I play.

Before Mary Elizabeth can finish the above line, Gloria (piano), Casey (guitar), Lou-Anna (bass), and Mitzie (bongos) enter the song.

CASEY, GEORGIANNA, GLORIA
(singing backup, also)
Workout, Mary, workout!

MARY ELIZABETH
I got a song I sing, yeah.

CASEY, GEORGIANNA, GLORIA
Workout, Mary, workout!

MARY ELIZABETH
I got a dance I do, yeah.

CASEY, GEORGIANNA, GLORIA
Workout, Mary, workout!

MARY ELIZABETH
You can do it, too, yeah.

CASEY, GEORGIANNA, GLORIA
Workout, Mary, workout!

Organ comes back into the song...but is quickly buried by Mary Elizabeth's harmonica work ("calls") and by the sax playing of Kerry (tenor), Deanna (alto), and Robyn (baritone). The saxes give the "responses."

This lasts seventeen bars before Mary Elizabeth sings again.

MARY ELIZABETH
Yeah, yeah, yeah, yeahhh.

Mary Elizabeth launches into a longer harmonica solo; this one lasts twenty-four bars. Here, as many Bankers as possible dance to the beat.

In the crowd, some teens clap to the beat 'til song's end.

David and Katie stand against a set of bleachers (the seats are pushed back). The twosome's feet tap to the beat...and David takes notes (he uses a small notebook) while Katie snaps pictures of the combo with a 1960s Polaroid.

Onstage, the vocal picks up again.

MARY ELIZABETH (CONT'D)
*Yeah, yeah!/I got a song I sing,
 yeah, yeah, yeah.*

CASEY, GEORGIANNA, GLORIA
Workout, Mary, workout!

MARY ELIZABETH
I got a tune I play, yeah, yeah.

CASEY, GEORGIANNA, GLORIA
Workout, Mary, workout!

MARY ELIZABETH
I got a dance I do, yeah.

CASEY, GEORGIANNA, GLORIA
Workout, Mary, workout!

MARY ELIZABETH
You can do it, too, yeah.

CASEY, GEORGIANNA, GLORIA
Workout, Mary, workout!

The Bankers work out in double time for a moment.

MARY ELIZABETH
You can do it, too.

CASEY, GEORGIANNA, GLORIA
Workout, Mary, workout!

MARY ELIZABETH
You can do it, too.

CASEY, GEORGIANNA, GLORIA
Workout, Mary, workout!

MARY ELIZABETH
You can do it if you wanna.

CASEY, GEORGIANNA, GLORIA
Workout, Mary, workout!

MARY ELIZABETH
You can do it, too.

CASEY, GEORGIANNA, GLORIA
Workout, Mary, workout!

In the double-time passage, the singers might step on each other's lines.

But now, in regular time, harmonica takes over for the next ten bars; here, as if the ten bars were a verse:

CASEY, GEORGIANNA, GLORIA (CONT'D)
*Workout, Mary, workout!/Workout,
 Mary, workout!*

After that, it's just bongos and drums and baritone sax for the next eight bars.

MARY ELIZABETH
 (to the backup singers)
Do you feel it?

CASEY, GEORGIANNA, GLORIA
 Yeah!

Mary Elizabeth works the crowd.

MARY ELIZABETH
Do you feel it?

DAVID, KATIE

Yeah!

David, Katie, and the other audience members dig the show as the Bankers move their song to an end.

EXT. CHARBONNEAUS' HOUSE - NIGHT

Some ice grips the Indian Hills section of town.

INT. MARY ELIZABETH'S BEDROOM - NIGHT

No sports pennants, and pink is the major color here. The draperies are rather frilly.

An acoustic guitar, a trombone, a trumpet, a tenor sax, and a clarinet are all on stands on the far side of the bed; a banjo (in its case) rests on the bed.

On the near side, Mary Elizabeth stands over her dresser (it has a big mirror) and puts on a bow tie to top off that 1890s look of hers. (Yep...she's in a men's suit of that era.)

NANCY (O.S.)

Mary Elizabeth...are you decent?

MARY ELIZABETH

Come on in, Mom.

Nancy, Jerry, and Roger enter Mary Elizabeth's bedroom and stand alongside her as she fiddles with her tie.

ROGER

You look...dapper.

MARY ELIZABETH

Thank you!

ROGER

You and Georgianna knock 'em dead
at the Rhythm Festival tonight.

Mary Elizabeth hugs Roger, hugs Nancy, and moves as if to hug Jerry...but he settles for a handshake.

NANCY

(to Mary Elizabeth)

You know...you're beautiful enough
to go to Hollywood and become the
next Sue Lyon or Jean Seberg.

(gesturing)

NANCY (CONT'D)

You ought to be thinking about
dressing up more like a young lady.
That's what you are.

MARY ELIZABETH

Mom...I love these clothes. They're
more comfortable to me.

Mary Elizabeth goes to a hat rack and grabs a derby, then
puts the derby on her head.

NANCY

You've never seen Jo Ann Castle
wear anything like this on "The
Lawrence Welk Show," have you now?

A car horn HONKS O.S. during Nancy's question.

MARY ELIZABETH

That's Georgianna.
(grabs her banjo)
Gotta go.

Roger, Nancy, and Jerry watch Mary Elizabeth leave the
bedroom; they follow her out.

JERRY

Don't forget to give me my shirt
back when you're done, Mary Beth!

MARY ELIZABETH

Okay, Jerry...but let me wash it
first!

The last Charbonneau to leave turns the light off and shuts
the door.

EXT. SIOUX CITY AUDITORIUM - NIGHT

The parking lot is a little over half full tonight, and the
marquee on the front of the then almost-fifteen-year-old
building reads: "RHYTHM FESTIVAL TONIGHT."

INT. SIOUX CITY AUDITORIUM STAGE - NIGHT

The fest has drawn a small-but-youthful-and-enthusiastic
AUDIENCE. Its members have made the place a quarter full.

THE SCAVENGERS (a rock-and-roll combo made up of five teenage
boys in suits and neckties) wrap up a kickin' tune.

Casey, Gloria, Robyn, Karen, Lou-Anna, Kerry, Deanna, and
Mitzie sit together on the bleacher seats. For these eight
performers, it's a case of mixed emotions.

Darrell (he wears a tuxedo) comes out to introduce the next act. He grabs a mike at center stage.

DARRELL
Let's hear it for the Scavengers!

A strong cheer goes out.

DARRELL (CONT'D)
We're gonna give you a real change
of pace. Our next act is...that's
right, a ragtime act.

Some audience members groan.

DARRELL (CONT'D)
But when they're not playing in a
rock combo, you can--

The entire crowd cheers.

DARRELL (CONT'D)
--catch 'em at Lucky's Pizza Parlor
on Twenty-Fourth Street...ladies
and gentlemen...Charbonneau and
Brown!

Mary Elizabeth and Georgianna (one holds a banjo, the other an accordion) come out onstage; both go to an 1890s-1920s upright equipped with thumb tacks and two piano stools.

Georgianna (who wears nearly the same outfit as Mary Elizabeth, right down to the derby) sets her accordion down and rests her hands on the piano's keys.

Both ragtimers sit down, with Georgianna facing the keyboard and Mary Elizabeth with her back to the keyboard.

The applause Mary Elizabeth and Georgianna receive is surprisingly good...especially from their fellow Bankers.

GEORGIANNA, MARY ELIZABETH
Thank you!

The twosome launch into "Black and White Rag."

EXT. MORLEYS' HOUSE - NIGHT

This is a brightly-painted, cozy-looking house somewhat obscured by an enormous amount of snow.

A strong wind plagues Sioux City on this March day.

INT. MORLEYS' LIVING ROOM - NIGHT

This house features a well-furnished, nicely-appointed living room. The paintings on the walls give the room a real touch of class.

The abode even has his-and-hers lounge chairs; Lou-Anna's folks, JIM (late 40s, New Jersey accent) and ANNABELLE (late 50s, Texas accent), sit in them.

Lou-Anna and her sister PATIENCE (18) sit on the sofa.

All but Lou-Anna read the day's issue of "The Sioux City Journal." And the TV set is ON.

LOU-ANNA
(getting up)
Mom, Dad, Patience...I'm going
downstairs to work on my trains.

ANNABELLE
Aren't you gonna watch "Ah've Got a
Secret?"

LOU-ANNA
I've got this nifty caboose I
bought at Hobby Town. Want to see--

The phone RINGS; Lou-Anna goes to answer it.

JIM
Louise...be back in time to do ya
homework.

LOU-ANNA
Okay.
(into phone)
Hello?

INT. JO ANN MORLEY'S LIVING ROOM, TRENTON, NJ - NIGHT

The oldest Morley daughter, JO ANN (mid-20s), sits at her drafting table at her modest home.

JO ANN
(into phone)
Hey, how's the baby of the bunch?

INTERCUT - PHONE CONVERSATION

LOU-ANNA
This seventeen-year-old baby of the
bunch is doing fine.

JO ANN
That's good.

LOU-ANNA
Nice to hear from you.
(to the other Morleys)
It's Jo Ann!

PATIENCE
Lou-Anna, ask her to bring a real
Top Forty station to Sioux City!

JO ANN
You still playing in the Bankers?

LOU-ANNA
(into phone again)
Sure am.

JO ANN
Bet you're not hurting for work.

LOU-ANNA
We've had all of twelve engagements
since last July. We appeared on TV
once, though.

JO ANN
That's good! But get a load of
this...

LOU-ANNA
Is there a "Trenton Bandstand?"

JO ANN
Better! They're trying to set up a
national rock-and-roll battle of
the bands over in Lambertville this
summer.

LOU-ANNA
Wouldn't New York be better? Then
we can all see Uncle Fred.

JO ANN
Why don't you get...Casey...yeah,
that's her name...why don't you get
her to get you Bankers into the
contest?

A big grin forms on Lou-Anna's face.

LOU-ANNA
I think the family oughta hear
this.
(offers receiver)
Jo Ann has a very important
announcement.

INT. LAUTENBAUGHS' BASEMENT - DAY

In a break from rehearsal, the Bankers eat pizza and drink
pop when Casey points to Lou-Anna.

CASEY
I understand you've got a very
important announcement.

Lou-Anna clears her throat in a comical fashion.

LOU-ANNA
How'd you like to play in New
Jersey this summer?

Result: Stunned silence from Lou-Anna's colleagues.

KAREN
Shouldn't we conquer Iowa first?

LOU-ANNA
They're having a national battle-of-
the-bands competition in
Lambertville, New Jersey, according
to my oldest sister. She called me
last night.

Georgianna walks over to Lou-Anna.

GEORGIANNA
(along the way)
I know your oldest sister's got a
real sense of humor. You said so.

LOU-ANNA
Georgianna...she wasn't joking.

GEORGIANNA
Then why aren't they gonna have
that thing in New York...like they
ought to?

Lou-Anna shrugs.

CASEY
 (to Lou-Anna)
 How does a combo get into the
 contest?

LOU-ANNA
 You've gotta fill out a letter of
 application.

Casey stares into space.

KERRY
 Casey...what's to think about? We
 oughta do the contest.

CASEY
 Hey...what do the rest of you
 think?

ROBYN
 There's nothing to think about.
 We've gotta go to New Jersey.

Robyn's remark sets off wild applause among most Bankers.

MARY ELIZABETH
 You guys...we really need to do the
 contest. It'll be good for us...and
 besides, the Bible says that a
 prophet has no honor at home.

Robyn, Gloria, and Deanna groan on "BIBLE."

DEANNA
 Neither do rock-and-roll groups.
 (raises a fist)
 Let's do it!

AD LIBBED agreement with Deanna ensues.

GLORIA
 At least we don't mutilate "Do You
 Love Me." We don't do that song,
 but...

MITZIE
 Yeah. If we can't show Sioux
 Cityans we can play, we can show
 some other people...what's in it
 for us if we win?

Nine sets of eyes stare at Lou-Anna.

INT. LAUTENBAUGHS' KITCHEN - DAY

It's breakfast time, and Casey, David, J.B., and Tom sit at the table.

CASEY

And guess what? The winning combo receives a thousand dollars in cash, a chance to cut a record, and...gets to appear on TV.

(taking a bite)

Second place wins five hundred dollars.

The Lautenbaughs go back to eating for a few seconds...until:

TOM

Do the Bankers' other parents know about this contest? Besides Mr. and Mrs. Morley.

Casey shakes her head from side to side. She looks at the remaining food on her plate.

CASEY

Why don't we invite the other bandmembers' parents to our place to tell 'em about the battle of the bands?

Tom, J.B., and David stare blankly at Casey.

J.B.

I...don't know, Casey.

(lifts her juice glass)

I don't know if forty-seven people will all fit in here.

DAVID

Why don't we have it at the Browns' place?

CASEY

Georgianna's mom would flip her lid if she had to cook for forty...each family can bring a casserole or dessert or something!

(takes a swig of juice)

Mom...Dad...can we still have it here? This spring?

J.B. (who downs her own juice) and Tom look at each other.

CASEY (CONT'D)

Having that potluck dinner a couple of months from now gives us time to plan it out...and time to think about the contest. And I still need to send the promoters a letter of application.

Tom grins.

TOM

Well, Casey, you fire off that letter soon as you get home from school...we'll have that potluck.

J.B. nods in agreement; Casey gets up and hugs her and Tom.

J.B.

Besides, we don't have as much house to clean as Mr. and Mrs. Brown.

EXT. LAUTENBAUGHS' HOUSE - NIGHT

It's early evening on a sticky, muggy (but sunny) Sunday.

INT. LAUTENBAUGHS' LIVING ROOM - NIGHT

The living room is some kind of crowded!

The Lautenbaughs' living room isn't big enough to handle the family and its INVITED GUESTS tonight. Some sit on folding chairs as well as the sofa, et al.

Everyone wears street clothes (Casey and her fellow musicians are no exceptions), and most chow down.

In this very informal setting, AD LIBBED conversation abounds about a variety of things.

Casey, David, J.B., and Tom gab with Robyn and her three brothers: DENTON (16), SHELDON (13), and ALVIN (10)...as well as the Gage children's parents, KERMIT and Texas-tongued GEM (both 40s).

J.B.

That's really great, Mrs. Gage--

GEM

Call me Gem...God gave us womenfolk names, too, J.B.

TOM

So, Gem, you and Mr. Ga...Kermit
named your sons after cities.

DENTON

(nodding)

Denton, Texas; Sheldon, Iowa; and--

ALVIN, SHELDON

Alvin, Texas.

CASEY

Denton, where's Alvin, Texas?

KERMIT

Don't ask Alvin if he plays a
harmonica.

In the middle of the room, Georgianna, Valerie, and George
chat with Karen, Kenny, Kathryn, Lizzie, and the other
Douglass siblings: KEVIN (15), JULIE ANNE (14), and MOLLY
(12)...plus Douglass parents BARBARA and RICHARD (both 40s).

GEORGE

(shaking Richard's hand)

So you're a disc jockey. And you've
been a lot of places. That's all
right.

RICHARD

Have mouth...will travel.

BARBARA

(nodding)

That's for sure.

VALERIE

At least you don't have to leave
town ahead of a lynch mob...like
George and I did.

KEVIN

Well, I'll be a...

JULIE ANNE

Georgianna, can you show me how to
play ragtime?

MOLLY

Me, too!

GEORGIANNA

Let me check your hands first.

Molly and Julie Anne hold their hands out for Georgianna.

INT. LAUTENBAUGHS' KITCHEN - NIGHT

The table sports a leaf in the middle now, and the table's loaded with food.

Jerry, Jim, Lou-Anna, Mary Elizabeth, Nancy, Patience, Roger, and Annabelle (all are seated) eat and gab.

MARY ELIZABETH

Well, anyway...my grandma from Louisiana went to her grave not knowing about my being in a rock-and-roll combo.

(grabbing some crackers)
Or about Georgianna, my ragtime partner and fellow Banker.

Jerry's grin is impish.

INT. LAUTENBAUGHS' BASEMENT STAIRS - NIGHT

Kerry, Katie, Kerry Sr., Walter, Mitzie, her brother G.W. (16), and their parents MATTHEW and EARNESTINE HARRIS (both 40s) stand here, eat, and gab.

MATTHEW

(to Kerry and her mom)
Mitzie tells me you two have the same first name.

KERRY

Yes, we do...Mom calls me "Junebug," though.

G.W.

I've never met a female junior before.

EARNESTINE

Me, neither. I've heard of only one other one--

KATIE

You mean the girl in the cage on "Hullabaloo?"

The O'Neills and the Harrises nod.

INT. LAUTENBAUGHS' SECOND FLOOR STAIRS - NIGHT

At the foot of the stairs, Gloria, Deanna, and Deanna's brother DONNIE (15) all munch apple cobbler.

GLORIA

Deanna, Donnie...this apple cobbler
is groovy. Your mom put her foot in
it.

DONNIE

Uh...nice way to put it.

Deanna tries to stifle a nervous laugh.

At the top of the stairs...the trio's parents: WALLACE and LORRAINE RUSSELL (both 40s) and DON and CAROL SCHOETTELKOTTE (both 40s). All seven engage in AD LIBBED chatter.

Carol, who holds an ashtray, puffs a big cigar.

INT. LAUTENBAUGHS' LIVING ROOM - NIGHT

Casey, harmonica in hand, toots away (maybe with no intended tune in mind) to get attention. Once she gains it in the living room, she blows toward the kitchen...and out come the Charbonneaus and Morleys.

CASEY

I'm happy to say the potluck is a
success! Give yourselves a hand!

Tremendous jubilation comes from the throng.

CASEY (CONT'D)

Thanks, Mom and Dad...think it's
time to get to the point of why we
got you all together.

Many heads nod.

CASEY (CONT'D)

The Bankers have a chance to gain
national exposure. Lou-Anna has
told us about a surefire way to do
that.

Most of the Bankers' parents look at Lou-Anna, who waves.

CASEY (CONT'D)

This Labor Day weekend, the first
annual Rock and Roll World
Championships will be held in
Lambertville, New Jersey.

Kermit's, Nancy's, Matthew's, and Earnestine's mouths drop.

CASEY (CONT'D)

We've been selected to be one of
eighty-eight groups participating
in the contest.

Instead of cheers, Casey receives...stunned silence.

Plates drop...glasses and/or cups fall to the floor...a few
people faint...Carol drops her ashtray...and Nancy and Kermit
break down in tears.

Kermit and Nancy find each other and...embrace. (Gem and
Roger eyeball one another in surprise.)

Man, Casey looks stunned!

EXT. LAUTENBAUGHS' HOUSE - NIGHT

Robyn bolts out of the place and slams the door shut.

Casey reopens the door and keeps it open; she sprints out of
the house as Robyn looks for rocks to throw.

Before Robyn can grasp a rock, Casey bearhugs her.

ROBYN

Coach, you could've told us SOONER!

CASEY

And spoil the surprise?

While Robyn fights the grip all the way (and slaps at Casey
if possible), Casey drags her back inside.

INT. LAUTENBAUGHS' LIVING ROOM - NIGHT

Casey's ride on Robyn gains attention at their destination.

GEORGIANNA

I've heard of David versus
Goliath...but didn't David use a
slingshot?

Georgianna shuts the front door as Casey plunks Robyn down
into the nearest seat available.

The Bankers' leader and founder looks around the room, where the chief emotion is still shock.

CASEY

I didn't mean to scare any of you.
I'm sorry...we've gotta calm down,
though, and get down to business.

A dozen or so heads nod in agreement.

CASEY (CONT'D)

And if it weren't for you parents
helping us out, buying instruments
for us, teaching us in some cases,
and...well, just encouraging our
musical endeavors...well, the
Bankers wouldn't exist.

DEANNA

Casey, cut the bull. If you hadn't
watched "The Ed Sullivan Show," the
Bankers wouldn't exist.

Casey wears a tiny grin...while some of the throng laughs.

CASEY

We're gonna need a cheering
section...and we'd like all of you
to come to Lambertville. But you've
got your jobs and other
things...and they come first.
They've got to.

AD LIBBED agreement ensues.

CASEY (CONT'D)

So...any of you parents willing to
volunteer to go to New Jersey with
us?

Tom hugs J.B.

TOM

You can count on us.
(points to J.B.)
Your mom's the better driver.

DAVID

I'll take my homework with me,
Casey.

CASEY
That's what we're looking for!
Anybody else?

Nobody else speaks for a few seconds...until:

ROGER
Casey...I can shut down the animal
clinic for a few days.

A beaming Casey nods.

KATIE
I'll be there, too.

CASEY
You're not a parent yet, Katie, but
you're still welcome to come with
us...anybody else?

A few moments of silence.

CAROL
Aw, what the heck. Crest, Colgate,
Gleem, and Pepsodent can take care
of my patients this Labor Day.

CASEY
(applauding)
That'll do it! That's more like it!
Let's hear it for Katie and Dr.
Charbonneau and Dr. Schoettelkotte!
And Mom and Dad! And David!

Finally...real, strong, honest applause.

WALLACE
Hey, who said the party's over?

The Bankers, their siblings, and their parents go back to
yakking it up, with the gang dividing itself into its
previous cliques. (And Carol goes back to her cigar.)

LORRAINE
So, Carol...you're a dentist.

CAROL
Best profession in the world.

LORRAINE
Let me see your teeth.

A totally-surprised Carol flashes the best smile she can.

The Charbonneaus and the Morleys head toward the kitchen.

ANNABELLE

Mrs. Charbonneau, Ah didn't know
you were from Dixie, too! Where's
your brogue?

NANCY

I lost it when I set foot on the
Iowa State campus.

The Russells and the Schoettelkottes go back to gabbing.

DON

Mr. Russell, I still don't see why
they can't have the championships
in New York...where they oughta be.

Wallace nods.

EXT. ROGSTAD FORMAL WEAR - DAY

This store occupies an ancient downtown building.

INT. ROGSTAD SALESFLOOR - DAY

One wall features a display area that emphasizes gowns, while
another wall features quite a display of tuxedos.

Casey, Georgianna, Karen, Mary Elizabeth, Gloria, Kerry,
Deanna, Robyn, Lou-Anna, and Mitzie look at those tuxedos.

CLARK (30s; a clerk) walks over to the combo.

CLARK

Girls...the gowns are over there.

Clark points toward the gowns during his message.

ROBYN

We know, sir. We just don't wanna
rent 'em.

Some of the Bankers nod in agreement with Robyn.

CLARK

Well, if you're looking for
something more stylish, there's a
place on Fourth--

GEORGIANNA

We're not interested in gowns at all. They won't fit with what we're trying to do.

CLARK

A wedding?

CASEY

We're a rock-and-roll combo called the Bankers, and...

While Casey explains, Clark breaks out in laughter.

CASEY (CONT'D)

That's no joke! We're going to New Jersey next week to participate in a big national battle-of-the-bands competition.

Clark's laughter grows louder...

KERRY

We perform in men's suits.
(walks up to Clark)
And we thought it'd be great to rent tuxedos for such a big event.

...and louder.

LOU-ANNA

Mister...haven't you ever watched "The Ed Sullivan Show?"

Clark nods through his laughter.

GLORIA

Then you've seen the Kim Sisters on there. Right?

Clark the Clerk's laughter is replaced by a blank look.

CLARK

They don't wear tuxedos.

Karen, Mary Elizabeth, and Deanna walk over to Clark.

KAREN

Don't tell me you're afraid to rent to us.

Mitzie walks over to Clark until they're face to face.

MITZIE

Is there a law that says women
can't dress in tuxes if they want
to? Show me the law!

MARY ELIZABETH

You'll have to show me the law,
too.

DEANNA

Me, three!

CLARK

No, girls, but it's a...a...the
custom is--

MITZIE

Maybe we should come back later
today and picket your store!

The other Bankers cheer Mitzie on.

CLARK

Let me show you what Rex Harrison
wore to the Academy Awards.

Casey and her bandmates gladly follow Clark.

EXT. BROWNS' HOUSE - DAY

A sea of vehicles surrounds the Browns' abode: Katie's 1959
Plymouth convertible, Carol's 1961 Rambler, Roger's 1964
Chevy Chevelle, and a U-Haul truck (larger than a pickup)
join Georgianna's 1954 Ford station wagon.

The Bankers, Katie, Roger, Carol, J.B., David, and Tom load
equipment, suitcases, suit bags, etc., etc., into these five
vehicles. When this ends, Casey cajoles the gang into forming
a circle...someplace.

Just when that circle is formed, George and Valerie come out
to address the members of the circle.

VALERIE

You guys got everything?

CASEY

We're fine!

GEORGE

Whatcha gonna do for an organ?

GEORGIANNA
 Don't worry, Dad! We're fine!
 Robinson Music donated us an organ!

George nods.

GEORGIANNA (CONT'D)
 We'll call you from the motel!

MARY ELIZABETH
 (to George and Valerie)
 Why don't you join our circle?

VALERIE
 Thought you'd never ask!

Valerie and George happily join the circle.

As the others make room for Valerie and George:

CASEY
 All right, everybody...give me a B!

ALL BUT CASEY
 B!

MONTAGE SEQUENCE

EXT. INTERSTATE 80, NEAR DES MOINES, IA - DAY

The five vehicles attract attention as they tool out of Des Moines (the U-Haul truck is the lead vehicle; Georgianna's car and the early-Sixties car bring up the rear).

INT. KATIE'S PLYMOUTH - DAY

Katie (the driver), Kerry, Karen, and Lou-Anna sing to THE RADIO.

INT. ROGER'S CHEVELLE - DAY

Roger (the driver), Mary Elizabeth, and Robyn eat in this car.

EXT. INTERSTATE 80, NEAR JOLIET, IL - RENTAL TRUCK - DAY

The rental truck keeps up with an eighteen-wheeler.

INT. RENTAL TRUCK - DAY

J.B. (the driver) catches the stares of the eighteen-wheeler's DRIVER...and answers those stares with a wave.

That's a surprise to the other trucker (and to Tom and David, the passengers in the U-Haul truck).

INT. CAROL'S RAMBLER - DAY

Gloria's got the window on her side in the back rolled down (and Deanna has the right front window rolled down) while Carol smokes a cigar.

Gloria rolls down another window in response.

INT. TRUCK STOP - NIGHT

David, Carol, Roger, Katie, Tom, J.B., and the Bankers file into the restaurant.

Result: FOOD SERVERS drop dishes, spill coffee, etc., etc.

INT. GEORGIANNA'S FORD WAGON - NIGHT

Mitzie and Casey read the "Chicago Tribune" while Georgianna drives.

EXT. INTERSTATES 80-90 - NIGHT

The presence of a toll booth halts the caravan.

That means a rainstorm of change.

EXT. OHIO HIGHWAY 14 - GEORGIANNA'S FORD WAGON - NIGHT

Georgianna's car pulls over because one of its tires has blown out. And it's not quite midnight.

EXT. RED OAK INN, TRENTON, NJ - DAY

This somewhat modern motel is close to downtown.

INT. RED OAK INN LOBBY - DAY

David, J.B., Tom, Roger, Robyn, Mary Elizabeth, Karen, Katie, Kerry, and Lou-Anna stand or sit wherever they can.

An unsure David counts the number of bodies on hand...when Casey, Georgianna, Deanna, Gloria, Mitzie, and Carol sprint into the lobby...and set off jubilation.

END MONTAGE

EXT. MUSIC CIRCUS, LAMBERTVILLE, NJ - DAY

Music Circus is actually a theater in a tent situated in a small town fourteen miles northeast of Trenton.

INT. MUSIC CIRCUS TENT - DAY

ROCK-AND-ROLL BANDS perform side by side in a big circle around the outer edge of the tent. Some combos are quintets; most are quartets...but the vast majority are all-male and their members are in their teens or older.

In the center of this enormous circle, four men sit at desks: CONTEST JUDGES. One (20s) wears dark glasses; another (50s) wears standard glasses; the other two are in their 30s.

All four judges listen hard at the sounds the bands put down.

Several rows of bleachers rise around the circle, so there's room for an AUDIENCE. Roger, Carol, J.B., and Tom sit in a sparse, predominantly teenage crowd.

Jo Ann Morley, who brings a small reel-to-reel tape recorder with her, joins those four.

EXT. MUSIC CIRCUS TENT - DAY

Georgianna, Mary Elizabeth, Karen, Robyn, Mitzie, Casey, Lou-Anna, Kerry, Gloria, and Deanna wait to set up their equipment. (All ten of the Bankers wear tuxedos!)

CASEY

Kerry, you and your mom were right:
Changing a tire is just like
changing a diaper.

Casey goes to a leather (or canvas) bag and pulls out a large jar of...analgesic balm.

CASEY (CONT'D)

Except you don't have to pretend
you don't smell anything.

Katie and David (in their casual duds) approach the Bankers.

CASEY (CONT'D)

(opening the jar)
We're starting with a different
song...who can tell me what it is?

GLORIA

We're doing "It Will Stand," Miss
Lautenbaugh.

A nodding, grinning Casey rolls up her pant legs and smears the balm on her limbs.

KATIE
Bankers, you're up next...right
after the Typhoons.

DAVID
And Christopher Columbus and the
New World.

Most Bankers nod.

DAVID (CONT'D)
They figured you guys'd need two
spaces to get all your equip...

David watches Casey apply that balm.

DAVID (CONT'D)
What are you doing?

CASEY
(unrolls her pant legs)
You realize how much running a
singer does onstage?

INT. MUSIC CIRCUS TENT - DAY

Gloria grabs the center mike as the Bankers launch "It Will
Stand," a 1961 hit for the Showmen.

GLORIA
(singing a cappella)
Rock!

GLORIA, ROBYN
Rock! Roll!

GLORIA, MITZIE, ROBYN
Rock! Roll! Rock!

GEORGIANNA, GLORIA, MITZIE, ROBYN
Rock! Roll! Rock! ROLL!

A single note (Mitzie plays it on her guitar) cuts through
and serves as a cue for Gloria to sing (and for the
instrumentation):

GLORIA
You take some music's music--

For this and the next two lines, Georgianna, Mitzie, and
Robyn back Gloria by singing a doo-woppish line.

In addition to Mitzie on guitar, it's Robyn on bass, Georgianna on piano (an 1890s-1920s upright), Karen on drums, and Casey, Deanna, Kerry, Lou-Anna, and Mary Elizabeth all on saxophones. (The sax riffs are "responses.")

GLORIA (CONT'D)
*Sweet, flowing music,/Some movin'
 and groovin':*

Robyn, Georgianna, and Mitzie sing a new, AD LIBBED call-and-response line.

All the judges and most audience members look stunned as they watch the Bankers.

GLORIA (CONT'D)
*Rock and roll will stand./Take some
 heartbeats,
 drumbeats,/Fingerpoppin', and
 stompin' feet,/Little dances that
 look so neat./You see why it will
 stand.*

Those three backup singers/musicians go back to that doo-woppish backup line. Reason: The bridge.

GLORIA (CONT'D)
*Some folks don't understand
 it./That's why they don't demand
 it./They're out tryin' to
 win./Forgive them, for they know
 not what they're doin'.*

Georgianna, Robyn, and Mitzie sing that AD LIBBED line again.

GLORIA (CONT'D)
*Don't misname it./You might as well
 claim it./It's swept this whole
 wide land./Rock and roll forever
 will stand.*

A drum roll leads up to a unison sax line that elaborates on the song's B flat-G-E flat-F riff.

All the Bankers but Karen and Georgianna prance to the music...and get the crowd on their side.

GLORIA (CONT'D)
*Hear the sax blowin',/Sharp as
 lightnin'./Hear those drums
 beat,/Loud as thunder.*

Another drum roll comes from Karen; Mary Elizabeth, Casey, Lou-Anna, Kerry, and Deanna repeat their sax line. And: More of that AD LIBBED call-and-response line.

GLORIA (CONT'D)
*Some folks don't understand
 it./That's why they don't demand
 it./They're out tryin' to
 win./Forgive them, for they know
 not what they're doin'.*

Mitzie, Georgianna, and Robyn go to that AD LIBBED line.

GLORIA (CONT'D)
*Don't you misname it./You might as
 well claim it.*

The background chant shifts to a new AD LIB. That's what ensues until the end of the song.

GLORIA (CONT'D)
*It will be here forever and
 ever./Ain't gonna fade, never, no,
 never./It's swept this whole wide
 land./Sinkin' deep in the heart of
 man./Come on, boy, join our clan.*

In the audience, J.B., Tom, Roger, Carol, Katie, and David whoop it up...while Jo Ann (who tapes the whole thing) grins.

GLORIA (CONT'D)
*Come on, boy, take my hand./Come
 on, boy, be a man,/'Cause rock and
 roll will stand./Let's do it all
 over again./I feel good. Let's do
 it again./It'll be here forever and
 ever./Ain't gonna fade, never, no,
 never.*

The five saxophonists come up with an ending for the song.

The applause the Bankers get is...some kind of strong.

LATER

Katie and Casey (she's still in her tux) are the only Sioux Cityans left to watch the proceedings. Jo Ann's still alongside them...and they watch THE KILOWATTS (four teenage boys in tight pants, tight shirts, and neckties).

As the Kilowatts wrap up a hard-rocking number, Casey, Jo Ann, and Katie join with the rest of the audience in applauding enthusiastically.

But when the applause dies down, Casey's face shows an "uh-oh" look.

EXT. RED OAK INN, TRENTON, NJ - DAY

Georgianna (on her back on a creeper) works on her station wagon when Casey approaches her on this mild day.

CASEY
We're not leaving yet.

GEORGIANNA
Darn right we're not...gonna make sure this thing gets us back to Sioux City.

CASEY
Yeah, but first...we've gotta do the finals!

Georgianna gets up off the creeper and stares at Casey.

GEORGIANNA
Us?

CASEY
That's right. This Monday!

Casey and Georgianna embrace each other; they dance around the parking lot...only to find stares from SOME ONLOOKERS.

INT. RED OAK INN ROOM 24 - DAY

The Bankers (all in casual clothes) sit or stand inside a standard-but nicely-appointed two-person room.

While some bandmembers drink pop and/or eat fast food, Casey goes to the desk to grab her notebook.

CASEY
(to her fellow Bankers)
We barely made it...by the skin of our teeth.

KAREN
At least we made it, Casey.

Karen's response results in AD LIBBED comments from most of the other musicians...some pro, some con.

Casey opens her notebook and skims its pages; when she's done, she places the notebook back on the desk.

CASEY

I stayed longer yesterday and went back to Music Circus today to catch the other combos.

(picks notebook back up)

One group wears the tightest pants they can--

ROBYN

I thought they all did.

Most of the band cracks up with laughter.

CASEY

(skims notebook pages)

Another chews toothpicks, another wears Hawaiian shirts, and another puts knitting needles into their amps...like the Kinks.

DEANNA

Coach...we made the finals.

CASEY

I'm glad we did, Deanna...but I've got the feeling it was on account of our...plumbing. Our looks.

MARY ELIZABETH

And we're trying to emphasize talent instead of looks.

Most bandmembers offer strong agreement with Mary Elizabeth.

CASEY

(closing notebook)

So...we're gonna practice tomorrow to get extra sharp on our material.

The room fills up with an air of shock.

CASEY (CONT'D)

I still want us to win this contest.

MITZIE

We've never rehearsed on Sunday before.

CASEY

We're gonna need it this time.

Half the Bankers look at the other half in disbelief. Casey receives nine stares...all but one in shock. (Mary Elizabeth's stare is the exception.)

ROBYN

Casey, I've never seen you this intense...you missed a great game on TV between the White Sox and the Twins!

CASEY

I'll buy a paper tomorrow and read about it.

MONTAGE SEQUENCE

EXT. WASHINGTON PARK COMMUNITY CENTER - DAY

This building is in one of Trenton's older neighborhoods; it's close to downtown...and on the verge of falling apart.

INT. COMMUNITY CENTER BASEMENT - DAY

The Bankers are hard at work in a space about the size of a high-school classroom. (This room's even got desks; they're shoved toward the back.)

The combo's music slowly attracts A CROWD OF TEENAGERS...many skeptical about what they see and hear.

Casey huddles her band together.

LATER

All the Bankers except Karen (on drums) and Kerry (on a beat-up upright piano from the 1890s-1920s era) brush up on choreography.

When Casey's combo kicks into another song, the skeptics in the crowd become converts.

END MONTAGE

EXT. MUSIC CIRCUS, LAMBERTVILLE, NJ - DAY

The Bankers, back in their tuxedos, talk shop with the Kilowatts.

The two tallest Kilowatts size up Casey and Mary Elizabeth.

KILOWATT #1

You're a "girl group." How come you
don't do stuff like "It's My Party"
and "My Boyfriend's Back?"

KERRY

Too pat. And we don't see why
people who try to be independent
ought to sing about wanting to be
helpless.

The two other boys shrug.

KILOWATT #2

(to Mary Elizabeth)

Ever thought about wearing
something sexy...like a gown?

MARY ELIZABETH

Well, you guys, this is as sexy as
it gets.

Casey walks up to Kilowatt #2 until they're face to face.

CASEY

See, we have this belief that it's
the music that counts.

The ten girls surround the four boys; in the process, the
other Bankers AD LIB their agreement with Casey.

INT. MUSIC CIRCUS TENT - DAY

Sufficiently fired up, the Bankers rip into "Swinging on a
Star;" their version uses the same beat as, say, the
Newbeats' "Bread and Butter."

Robyn launches the song with a two-bar guitar riff. On the
third bar, Karen's drums, Mitzie's rhythm guitar, and Lou-
Anna's bass enter the tune and extend Robyn's riffs for
another two bars.

On the fifth bar, Casey, Mary Elizabeth (she uses a neckworn
harmonica holder), and Georgianna come in on piano, organ (a
Hammond B-3 or something like it), and accordion,
respectively.

That's also when the lead vocal kicks in:

CASEY

*Would you like to swing on a
star,/Carry moonbeams home in a
jar,/And be better off than you
are,/Or would you rather be a mule?*

The same four judges work hard to evaluate the finals...and those judges watch the Bankers add the choreography from the Trenton rehearsal.

CASEY (CONT'D)

*A mule is an animal with long,
funny ears./He kicks up at anything
he hears.*

In the verses, the backup singers (Robyn, Mitzie, and Lou-Anna) warble an AD LIBBED line in between each of the lead singer's lines.

CASEY (CONT'D)

*His back is brawny and his brain is
weak./He's just plain stupid with a
stubborn streak./And by the way, if
you hate to go to school,/You may
grow up to be a mule.*

Kerry's trumpet, Deanna's alto sax, and Gloria's trombone come in...to add a bright, rocking flow.

CASEY (CONT'D)

*Or would you like to swing on a
star,/Carry moonbeams home in a
jar,/And be better off than you
are?*

Not only does the lead vocalist change...but "Swinging on a Star" changes keys, too.

MARY ELIZABETH

Or would you rather be a pig?

Casey joins Lou-Anna, Mitzie, and Robyn as backup singers.

MARY ELIZABETH (CONT'D)

*A pig is an animal with dirt on his
face./His shoes are a terrible
disgrace./He's got no manners when
he eats his food./He's fat and lazy
and extremely rude.*

It's a much larger AUDIENCE than at the prelims. Here, Roger, J.B., Carol, Jo Ann, Tom, David, and Katie look ecstatic.

MARY ELIZABETH (CONT'D)
*But if you don't care a feather or
 a fig,/You may grow up to be a pig.*

For the next four bars, the instrumentation drops down to Karen's drum solo.

Once the full band comes in:

MARY ELIZABETH, CASEY
*Or would you like to swing on a
 star,/Carry moonbeams home in a
 jar,/And be better off than you
 are?*

When a new lead singer takes over this time, the song changes into a third key.

GEORGIANNA
Or would you rather be a fish?

Led by the horn players, the music grows more raucous; in addition, Mary Elizabeth plays organ and harmonica at the same time.

GEORGIANNA (CONT'D)
*A fish won't do anything but swim
 in a brook./He can't write his name
 or read a book./To fool the people
 is his only thought,/And though
 he's slippery, he still gets
 caught.*

Kerry, Gloria, and Deanna stop playing for the moment...and, still holding their instruments, pretend to swim like fish.

GEORGIANNA (CONT'D)
*But then, if that sort of life is
 what you wish,/You may grow up to
 be a fish.*

Karen boots across an eight-bar drum solo; during it, the crowd whoops it up.

When full instrumentation (minus harmonica) comes back, the song changes keys once again.

Also: Robyn, Mitzie, and Lou-Anna switch to a different AD LIBBED backup vocal.

CASEY, GEORGIANNA, MARY ELIZABETH
*And all the monkeys aren't in the
 zoo./Ev'ry day, you meet quite a
 few./So you see, it's all up to
 you:/You can be better off than you
 are.*

CASEY
You could be swinging on a star.

The horns join the backup singers in punctuating Casey's, Mary Elizabeth's, and Georgianna's lines.

MARY ELIZABETH
You could be swinging on a star.

GEORGIANNA
We want you swinging on a star.

"Swinging on a Star" ends in four staccato notes...and gains the Bankers strong applause...especially from Tom, J.B., David, Katie, Carol, and Roger...to say nothing of Jo Ann.

LATER

With the audience still abuzz around them, the four judges and disc jockey BRUCE "COUSIN BRUCIE" MORROW (29) are the only people onstage at the moment.

Cousin Brucie holds a mike.

COUSIN BRUCIE
 Hey, cousins, ain't this been a
 PARTY?

The crowd cheers wildly.

COUSIN BRUCIE (CONT'D)
 Hey, my dear friends, let's do it.
 Let's hear it for our third-place
 combo. They get two hundred and
 fifty dollars...but they came this
close to grabbin' the top prize!

More crowd cheering.

COUSIN BRUCIE (CONT'D)
 Ladies and gentlemen...from San
 Luis Obispo, California...the
 Beachcombers!

THE BEACHCOMBERS (five men in their early 20s who wear Hawaiian shirts) stride over.

A contest judge approaches the Beachcombers with a third-place trophy while ST. JOHN TERRELL (a tall, ruddy-looking man in his late 40s who runs Music Circus) hands the band a check for those two hundred fifty bucks.

As the Beachcombers shake hands with St. John (pronounced "SIN jin"), the judges, and Cousin Brucie, the Bankers (especially Casey) nod in recognition.

Once the band from San Luis Obispo leaves, it's Cousin Brucie's turn again.

COUSIN BRUCIE (CONT'D)
 Hey, cousins, this next band came
 even closer to the top...I mean
this close! I mean, didn't they get
 you cousins going?

A strong cheer emerges from the audience.

COUSIN BRUCIE (CONT'D)
 Here they are...five hundred
 dollars richer and with a recording
 contract...from State College,
 Pennsylvania...our second-place
 combo, the Kilowatts!

The Kilowatts walk over to receive that five-hundred-dollar check from St. John (as well as the second-place trophy from the Judge with Dark Glasses).

The four feign gratitude as they shake hands with the judges, the venue owner, and the disc jockey. Once the four teenage boys leave the tent, Cousin Brucie turns to the crowd again.

COUSIN BRUCIE (CONT'D)
 Hey, what can you cousins say about
 the winning combo? I never saw 'em
 coming! Did YOU?

Many of the fans AD LIB their agreement with Cousin Brucie.

COUSIN BRUCIE (CONT'D)
 A sound all their own, a style all
 their own...and they won this thing
 by the narrowest of margins!

The Bankers and TWO OTHER FINALIST BANDS eye each other.

COUSIN BRUCIE (CONT'D)
 But this group's gonna walk outa
 here with a thousand dollars, a TV
 appearance, and a recording date.

St. John comes back with a check for a thousand dollars as the Judge with Standard Glasses lifts the first-place trophy.

COUSIN BRUCIE (CONT'D)
Come on, cousins, let's hear it for
'em! From Sioux City,
Iowa...the...Bankers!

Deanna, Karen, Casey, Gloria, Kerry, Robyn, Mary Elizabeth, Mitzie, Lou-Anna, and Georgianna sprint in jubilation toward Cousin Brucie, St. John, and the judges.

When the band meets the men, St. John hands the Bankers the grand-prize check and the Judge with Standard Glasses gives them the big trophy.

The crowd breaks out in pandemonium (especially Jo Ann and the six-member Iowa entourage).

ST. JOHN
(to the Bankers)
Congratulations! Well done!

Most of the bandmembers are all smiles.

COUSIN BRUCIE
Congratulations! I...well, a lot of
us cousins really never thought
this would happen.

Smirks fill Gloria's and Karen's faces.

COUSIN BRUCIE (CONT'D)
Some of the other jocks on 77-WABC
didn't think a bunch of girls would
enter the contest...let alone win.

CASEY
We're used to that. But we've been
saying all along: "We can play this
music."

COUSIN BRUCIE
You sure proved it this weekend!

An even louder cheer goes out from the audience.

COUSIN BRUCIE (CONT'D)
By the way...how'd the band come up
with its name?

KAREN
Well, it was Georgianna's idea.

KERRY

All ten of us put a name on a piece
of paper apiece...and Karen's
family dog chose Georgianna's
choice.

GEORGIANNA

I thought about how Sioux City sits
on two rivers...and a third runs
through it. And rivers have banks.

Cousin Brucie and some Bankers nod.

COUSIN BRUCIE

All the cousins out there are dying
to find out who you are, so...why
don't you girls introduce
yourselves?

As the Bankers give their names, ages, and instruments, Tom,
J.B., Carol, Roger, Jo Ann, Katie, and David run to the stage
to join the judges, winning combo, Cousin Brucie, and St.
John.

Jo Ann brings that portable reel-to-reel tape recorder with
her; Katie carries that Polaroid camera of hers; and Tom,
J.B., Carol, Roger, and David tote two bottles of pop
(preferably lemon-lime) apiece.

As Katie snaps pictures, the pop-bottle warriors douse Casey.

CASEY

Hi...Mom!

A surprised Casey still enjoys the soft-drink shower.

While the other Bankers hug each other and congratulate each
other, J.B., David, and Tom move in to hug Casey, who raises
a fist upward in jubilation.

FREEZE FRAME

FADE OUT.

THE END