

THE KNIGHTS OF SALISBURY

By Tim Caron

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CHARACTERS:

VINCENT CARTIER - male, 30s, white
 SELMA CARTIER - female, 30s, middle eastern
 MIKE JOHNSON - male, 17, white
 JAKE FLAHERTY - male, 17, white
 JOE KATZ - male, 18, any ethnicity
 DANNY CAESERTA - 18, any ethnicity
 CHRISTINA PHILLIPS - female, 17, any ethnicity
 BEN FLAHERTY - male, 40s, white
 SUSAN JOHNSON - female, 40s, white
 BILL JOHNSON - male, 40s, white
 MICK BRANDON - male, 60s, any ethnicity
 DEVON BROOKS - male, 30s/40s, any ethnicity
 GREG PORTO - male, early 50s, any ethnicity
 JIM STIMPSON - male, 30s/40s, any ethnicity
 JESSICA COMSTOCK - female, 17, any ethnicity
 BARGOERS 1 and 2 - male or female, 50s/60s, any ethnicity
 V.O. BROADCASTER FOR RED SOX GAME - male, 20s-70s, any ethnicity

POTENTIAL DOUBLED CHARACTERS:

Bill Johnson/Mick Brandon/Jim Stimpson/Bargoer 1
 Devon Brooks/Greg Porto/Bargoer 2

Songs:

1. "Time In Transit" - Selma & Vincent
2. "In My Own Hands" - Mike & Jake
3. "Persuasion" - Mike, Vincent & Jake
4. "Come On (Decide)" - Danny, Jake, Joe, Mike, Vincent & Selma
5. "Two (On Graham Ave)" - Mike
6. "Benny Talks" - Ben, Bargoer 1, Bargoer 2 & Jake
7. "House of the Rising Sun" - Jake, Mike & Joe
8. "Bradon Bound" - Vincent & Selma
9. "Genuine Connection" - Mike
10. "Fight the Fight" - Christina & Mike
11. "Graniteland" - Jake
12. "This Moment Here and Now" - Mike & Christina
13. "Genuine Connection" (Reprise) - Mike
14. "Old Back Bay" - Jessica & Jake
15. "That Sucker's Ours" - Vincent
16. "Detente On the Dancefloor" - Jake
17. "Bigger Fish to Fry" - Mike
18. "Relationship Anxiety" - Mike
19. "Authenticity" - Selma
20. "Battle of the Bands" - Mike, Joe, Jake & Danny
21. "Graham Ave" (Reprise) - Mike
22. "One and Only's" - Vincent & Selma
23. "A Tribute" - Jake

ACT I

SCENE 1: INT. - NIGHT

The sounds of a calm, rustic evening wash onto the stage. May 1966: it's a balmy spring evening on the Massachusetts North Shore. The gentle rhythm is interrupted by a running car engine, a blaring radio, and the crushing of pebbles under tires. The engine stops, the radio dies down, and the wheels grind to a halt. Two car doors slam shut. A house door creaks open, and the stage lights up to reveal a plain 60s living room. From the doorway comes VINCENT. He looks tired but preoccupied. Coming in behind him is his wife, SELMA.

SONG 1: "TIME IN TRANSIT"

SELMA

WHAT'S THE MATTER WITH YOU?
NOT A WORD ON THE DRIVE.
FRIENDS AND FUN ALL AROUND.
YOU SHOULD BE MORE ALIVE.

VINCENT

WHEN YOU JABBED AT MY WORK
THE DAMN WAY THAT YOU DO.
WELL NOW I JUST FEEL
LIKE A BURDEN ON YOU.

SELMA

ONE LITTLE JOKE?
JUST A MOMENT IN TIME.
FLEETING THOUGHTS
WORTH NO MORE THAN A DIME.

IT'S JUST THE PLACE WHERE WE ARE:
THIS TIME IN TRANSIT.
FROM BOOKS AND COLLEGE BARS
TO PLANS UNLAID.
WE'LL FIND OUR TOILS AND JOYS
AS THIS LIFE HANDS IT,
WHEN IT'S ALL SAID AND DONE
WE'LL HAVE IT MADE.

VINCENT

ALL THESE THINGS THAT CAN PULL
PASSION RIGHT OUT OF ME.
STACKS OF BILLS TO BE PAID
LEAVE ME LESS THAN HAPPY.

SELMA

WELL THERE MUST BE A NOOK
 IN THE MARKET OUT THERE
 THAT CAN BRING YOU MORE JOY
 AND SOME MONEY TO SPARE.

VINCENT

WERE I EIGHTEEN
 WITHOUT DOUBT EVERY DAY,
 THERE MIGHT BE A SHOT
 BUT WE'RE HERE NOW TODAY.

IT'S JUST THE PLACE WHERE WE ARE
 THIS TIME IN TRANSIT.
 DOWN OUR PATHS WE'RE TOO FAR
 I'LL CARRY THROUGH.
 THERE'S LITTLE TIME TO WASTE
 SO I MUST STAND THIS.
 THE ONLY WAY THAT I SEE
 NO PLANS ANEW.

IT'S THE MEANS.

SELMA

TAKE A CHANCE.

VINCENT

CARRY ON.

SELMA

BREAK THE TRANCE.

VINCENT

TOUGH IT OUT.

SELMA

MUST BE MORE.

VINCENT & SELMA

WE'LL BE OKAY.

WE'LL BE OKAY.

Vincent offers his hands to Selma, she accepts, and the two retire to their bedroom.

SCENE 2: EXT. - DAY

A small park tucked in suburbia. Strung out on a bench is the park's only occupant, MIKE. From offstage comes JAKE, a friend of his from school.

JAKE

Hey. How long have you been out here?

MIKE

Maybe an hour. I was gonna go to Salisbury Beach, but my dad took the car.

(beat)

What have you been up to?

JAKE

Oh, just some college applications.

MIKE

Neato. I can't say I've started mine.

JAKE

Well, we've still got a year.

(awkward beat. Jake gets bored quickly.)

Aren't you getting bored?

MIKE

Nah. I like the quiet. Gives me space to think about...ideas for songs.

(beat)

JAKE

You mean, like writing your own songs?

MIKE

Kinda. In bits and pieces.

SONG 2: "IN MY OWN HANDS"

THIS TOWN,
MORE BEIGE THAN ALL THE SAND.
BUT I FOUND A HELPING HAND
WITH MUSIC EACH AND EVERY DAY.

IT'S PULSING
OUT FROM A LATE NIGHT SCREEN
A NEW SLEEVE PRESSED AND CLEAN
WITH A RECORD I CAN'T WAIT TO PLAY.

SOME NIGHTS,
AS I'M CRAWLING INTO BED,
I HEAR IT ECHO IN MY HEAD,
MY OWN RIFFS OR CATCHY MELODY.

MOSTLY,
THEY'RE BLAND, THAT'S UNDERSTOOD
BUT THOSE TIMES THEY MIGHT BE GOOD
I PLUCK MY BASS TO FIND THE KEY.

IT'S TIME,
TO TURN THE PAGE,
PUT SOME FAITH
IN MY OWN HANDS.

JAKE

IT'S FUNNY.
GOT A GUITAR JUST LAST SPRING.
HAVEN'T LEARNED A SINGLE THING.
IT GATHERS DUST THERE ON MY WALL.

MAYBE
WITH A FLAME LIT UP MY ASS
I CAN TAKE A SECOND PASS,
THIS TIME GIVING IT MY ALL.

IT'S OFTEN,
I KEEP MY FEELINGS TUCKED RIGHT IN
BEHIND A SHEEPISH GRIN
WITH NO GOOD WAY TO LET THEM OUT.

BUT NOW,
A RIGHT AND PROPER PLACE
TO SHOW MY TRUTHFUL FACE
AND GET SOME GIRLS TO TWIST AND SHOUT.

IT'S TIME
TO TURN THE PAGE
PUT SOME FAITH
IN MY OWN HANDS.

MIKE & JAKE (CONT'D)

HERE
IS THE PERFECT STAGE
AND THERE'S NO BETTER AGE.
I THINK IT'S TIME TO FORM A BAND.

*Mike and Jake exit together stage right, shoulder to shoulder,
embracing excitedly.*

SCENE 3: INT. - DAY

*Selma and Vincent are sitting together in their living room,
enjoying a calm and quiet Sunday afternoon.*

VINCENT

How are you feeling?

SELMA

Alright. I can't stop thinking about breakfast yesterday.

VINCENT

You mean what Lucille brought up?

SELMA

Yea. Can you imagine having to support your parents like that?

VINCENT

Not really. I'm more worried about them having to support me.

SELMA

(sarcastically)

Very funny.

(beat)

But honestly, what do you think about her situation?

VINCENT

I mean...I've never met her family, and I don't know her all too well...I sympathize with her, and, you know, I hope she finds some middle ground between living her own life and supporting her family.

SELMA

That's it?

VINCENT

Yes.

SELMA

That was a very generic answer.

VINCENT

Well, I'm sorry I'm not as invested on the life of *your* best friend.

SELMA

You could've at least tried harder during the conversation. You barely threw in a word.

VINCENT

How do you know I wasn't listening closely?

SELMA

Well, if that was the case, then you would've given a more thoughtful answer.

VINCENT

Half the time you two were almost yelling at each other. It wasn't the most inviting atmosphere.

SELMA

We can be honest like that because we trust the strength of our friendship, even if it means we end up arguing a bit.

VINCENT

What about that time you two didn't talk to each other for weeks?

SELMA

Forget it.

(beat)

I know you've got a lot to say and that you care about a whole bunch of things. But you only take the lead in a conversation if it's related to music or movies or whatever cultural stuff. I know that makes you happy, but you'll make other people happy too by trying to connect with them on a deeper level.

(beat)

I just want to see you try that more often.

An unexpected thud of fuzzy guitar noises, crashing snares and cymbals hit the room.

SELMA (CONT'D)

What's that?

VINCENT

(annoyed but curious)

Sounds like...an electric guitar and drums. From the Johnsons' house, I think. Want me to investigate?

SELMA

Thank you, honey.

Vincent departs in black. Meanwhile, the lighting across the stage reveals a different scene: Jake, Mike and two older friends from school (DANNY and JOE) banging away on drums, bass guitar, and two electric guitars. Jake is on one of the electrics, Mike on bass, Danny on drums, and Joe covers rhythm on the other electric. Watching them is JESSICA, a classmate of Jake and Mike.

MIKE

(calling out)

Hold it! HOLD IT! That was sounding alright for a while, but I think someone's got the chords mixed up. I thought we had settled on D, A, B, with a chorus of C and F.

JOE

Must've been me then. I'm not sure how to play a B.

MIKE

Why didn't you say anything?

JOE

I didn't want to look dumb.

MIKE

No sweat...I just figured B out earlier today.

DANNY

This is where it would help if one of us were a trained musician. Good thing I just have to know rhythm.

JOE

Which you're getting carried away with.

JESSICA

I like it when it's played faster.

DANNY

Thank you!

JESSICA

And whatever you're doing on the guitar sounds great, Jake!

JAKE

(bashfully)

Happy to hear it.

Vincent begins knocking on the door.

JAKE

Shit, you think it's one of the neighbors?

DANNY

I'm amazed it took this long.

MIKE

Let me handle it.

Mike puts down his bass, moving over to open the front door.

MIKE (CONT'D)

Ah...Mr. Cartier, right?

VINCENT

Vincent.

(beat)

Listen, guys. You've gotta turn it down a bit. My wife and I are trying to enjoy the afternoon, and our walls can only block out so much noise.

MIKE

Sure thing. We're a bit new to using amps. I think we'll have a good sound mix sooner or later.

JAKE

Did we sound good to you?

VINCENT

(surprised)

Uh, yea. You guys have a nice energy. How long have you been playing?

JAKE

Well, Joe has been playing guitar for a few months, but the rest of us have been practicing for...a couple weeks?

VINCENT

Not bad at all. Once you get the muscle memory and the calluses on your fingers, it's smooth sailing. Or so my wife tells me. She's been playing guitar and piano for years.

(beat)

MIKE

Do you think you can help us with something?

SONG 3: "PERSUASION"

MIKE

WE'RE JUST SOME FRESHMEN TO THE GAME
ONLY FIFTEEN DOLLARS TO OUR NAME.
WE'VE GOT SOME PEP BUT ALL THE SAME
THERE'S MANAGEMENT POTENTIAL.

PEOPLE KEEN TO KNOW THE INS AND OUTS
OR SHOO AWAY THE VENUE OWNER'S DOUBTS
AND ALWAYS KNOW A BANDMATE'S WHEREABOUTS.
THAT KIND OF ART'S ESSENTIAL.

VINCENT

WELL, YOU SEE
I'M FLATTERED HONESTLY.
BUT THERE MUST BE OTHER TEENS OUT THERE
WITH A FINE ACUMEN AND SOME MUSICAL FLAIR.

IT IS OUTSIDE THE BOOK.
HOW THE HELL WOULD IT LOOK?
THRASHING BOYS MAKING NOISE
WITH THE HELP OF TWO STIFFS ALL GROWN UP.

JAKE

IT'S NOT TOO HARD TO THROW THE DICE
WHO'S EVER WON WITHOUT SOME SACRIFICE?

REPUTATION, THAT'S ALL GOOD AND NICE
C'MON JUST LIVE A LITTLE.

THERE'S BUSINESS YOU HAVE TO SEE THROUGH
NEVER GOT TO MAKE SOME MUSIC TOO.
HERE'S A PART-TIME COMPROMISE FOR YOU
A PLACE RIGHT IN THE MIDDLE.

VINCENT

You know what? Let me think about it, talk to my wife, and I'll give you a call.

(Beat)

Who should I talk to?

MIKE

Just dial the phone here. Either I'll pick up, or my parents will let me know you called.

VINCENT

Great. Pleasure meeting you all. And please keep it down, at least for the rest of the afternoon.

MIKE

No problem!

Vincent shuffles back out of the house. The action returns back to his living room, and he reappears beside Selma.

SELMA

Did negotiations go well?

VINCENT

Yup. They said they'll turn it down.

(beat)

It's funny. The Johnson kid has got a rock band set up with some of his friends. And they asked me if we wanted to be their managers.

(beat)

SELMA

You and I?

VINCENT

Yes ma'am.

(beat)

SELMA

Sounds like a blast.

(beat)

Don't you agree?

VINCENT

I know it seems fun. But - assuming we actually said yes - we have no idea how much of a time commitment it would be. What if it cuts into work?

SELMA

There's two of us! If things get too rough, I'm sure they'll be fine with just one person for a day.

(beat)

Besides, I'm guessing you already have an answer to your question.

VINCENT

What's that?

SELMA

If you're passionate enough about something, you can make time for it without upsetting everything else.

(beat)

VINCENT

Ok. Let's be careful, and tell them we can do it week by week. If anything big happens with work, we'll just give them good and early notice.

SELMA

Sounds like a plan!

She embraces him.

This'll be fun.

VINCENT

I certainly hope so.

SCENE 4: INT. - NIGHT

In the Cartiers' living room, the couple are hosting Jake, Mike, Joe, and Danny.

JOE

That was delicious. What's it called again?

SELMA

Man'oush. My parents made it all the time when I was growing up, and I take a stab at it on special occasions.

(beat)

Now that we're all settled in, I think it's time for the business at hand. Let's strategize.

VINCENT

On what? Aren't you all plugging away with practice and songwriting?

MIKE

Well, besides that, there's our whole image to think about.

(looks down at a list he's jotted out)

SONG 4: "COME ON (DECIDE)"

LIKE WHAT TO WEAR.

DANNY

I'M THINKING BLACK,

ALL COOL AND CLEAN.

JAKE

JUST LIKE

ORDINARY TEENS?

NO WAY, LET'S HAVE

SOME MATCHING SUITS.

JOE

YOU GOT THAT DOUGH?

IF NOT IT'S MOOT.

BOYS

COME ON DECIDE. COME ON DECIDE.

WE NEED AN IMAGE SO JUST DECIDE.

VINCENT

NEXT TIME COME IN

WITH WHAT YOU FIND,

AND THEN WE'LL ALL

MAKE UP OUR MINDS.

LET'S JUMP AHEAD

ON YOUR LIST THERE.

WHAT'S NUMBER TWO?

MIKE

THAT IS...OUR HAIR.

JAKE

HOW BOUT THE BRITS?

WE'LL GET SOME MOPS.

DANNY

IT'S TOO PASSE

THEY'LL CALL US FOPS.

THE LAST I HEARD

CREW CUTS ARE IN.

JOE

WE'LL LOOK LIKE TROOPS,

OR CANDLEPINS.

BOYS

COME ON DECIDE. COME ON DECIDE.
WE NEED OUR IMAGE SO JUST DECIDE.

SELMA

WELL WHAT'S TO SAY
YOU NEED THE NORM
OF HAVING HEADS
ALL UNIFORM?
JUST KEEP IT CLEAN
BUT NOT TOO TAME.
AND NUMBER THREE?

MIKE

NOW FOR...THE NAME.

JOE

NO MORE
ANIMALS OR BUGS.

DANNY

WE NEED A
SPECIAL HOMETOWN PLUG.
SOMETHING
MEMORABLE IS KEY.

JAKE

HOW ABOUT...
THE KNIGHTS OF SALISBURY?

ALL

WE CAN DECIDE,
SWALLOW OUR PRIDE.
AT LEAST ON THAT
WE CAN DECIDE.

SCENE 5: EXT. - DAY

Jake, Mike, Joe, and Danny are sitting together in a courtyard at school.

JAKE

Why don't we buy the new Beach Boys record? The radio singles are great, and it could give us some inspiration.

JOE

Are you kidding me? They're nothing but harmonies and a few chords.

DANNY

To be fair, we're in the same boat - minus the harmonies.

JAKE

On this one, I heard they used a whole bunch of crazy instruments: an accordion, a glockenspiel-

MIKE

Sounds like music class in elementary school.

JOE

Okay, but is that the *direction* we want to go in? What about the Rolling Stones? They did bigger things on their latest album, but they've still got that bluesy vibe.

JAKE

Alright, then maybe we could chip in on buying that one instead. Anyone know the name of that album?

MIKE

It's called Aftermath, I think.

Suddenly, Danny notices CHRISTINA, a classmate from school, walking past them.

DANNY

Speaking of which, I'm curious to see the aftermath of this encounter.

JAKE

Mike, you want us to stay with you?

MIKE

No, I'll be alright. You guys can go on ahead. Just don't linger awkwardly right down the street.

DANNY

Rats.

JAKE

Good luck.

The three of them walk forward, leaving Mike to try and coolly acknowledge Christina.

MIKE

Hey, Christina!

CHRISTINA

Hi Mike! It was weird not seeing you after school yesterday.

MIKE

Why?

CHRISTINA

Just cause I usually see you then - practically every day.

MIKE

Oh, yea. Well, I was running a bit late because of a new project I'm doing with some friends.

CHRISTINA

You mean the three of them that rushed ahead of you all of a sudden?

MIKE

Yea...them.

(beat)

It's not exactly a project, like for school or anything. We're starting a band.

CHRISTINA

Oh wow! That's really cool! What kind of music?

MIKE

Rock.

CHRISTINA

Like Elvis and, um, Chuck Berry?

MIKE

A bit of that 50s stuff. Right now, we're listening to the bands from England, like the Rolling Stones, the Beatles, the Animals, the Who.

CHRISTINA

Neat! I mostly listen to old standards and show tunes. Just last night, I played through all of the Camelot musical while I was working on my admissions essay.

MIKE

Never heard of it.

CHRISTINA

It's nice. One of the lead actors is from Lawrence. He has a great baritone.

(Christina catches herself staring at Mike.)

I should probably be heading back home. I need the extra time to make sure I don't completely screw up my math homework.

MIKE

I'm sure you'll be fine.

(beat)

And I'll see you tomorrow! We're gonna fix the band schedule so we're not rushing to start practice.

CHRISTINA

Great, I'll see you then.

Christina departs, leaving Mike by himself.

SONG 5: "TWO (ON GRAHAM AVE)"

MIKE

EVERY MORNING,
AS THE GOLD SUN ROAMS
OVER THE SLEEPY HOMES,
I SEE HER WALK ON BY.

THE GIRL JUST GLIDES ALONG
WITH THAT WILY SMILE
THAT GOES OUT A MILE,
UNDER CLEAR BLUE SKIES.

IF I COULD FIND A WAY
TO THINK I'M SMOOTH AS BUTTER
I WOULD MAYBE UTTER
WORDS SHE'D WANT TO HEAR.

WELL THEN I'D FEEL FINE
CAUSE I WOULD TAKE HER HEART,
LIKE GEN'RAL BONAPARTE,
AND SHE WOULD HOLD ME DEAR.

THERE'S TWO
ON GRAHAM AVENUE.
ONE IS SO BLUE
TO STAND HERE ALONE.

SHE
ENRAPTURES ME.
WHY MUST I BE
STILL AS A STONE?

HER EYES
HOLD SUCH SURPRISE
AND HYPNOTIZE
ME RIGHT IN PLACE.

SMARTS
SPIRIT AND HEART
DEMAND A PART
WITH SOME MORE GRACE.

I WAS A BITTER MAN
 I THOUGHT I KNEW THE GAME.
 THOSE GIRLS WERE ALL THE SAME
 THERE JUST TO SHOOT ME DOWN.

NOW HERE IS SOMETHING NEW.
 I DON'T KNOW WHY I'M SURE
 BUT SHE MUST HAVE THE CURE
 FOR MY IMMORTAL FROWN.

THERE'S TWO
 ON GRAHAM AVENUE.
 IS THIS MY CUE
 TO THROW DOWN THE DIE?

STUNG.
 I'LL HOLD MY TONGUE,
 TILL I CAN SEE
 A CLEARER SIGN.

SCENE 6: INT. - NIGHT

Three middle-aged and older men are strewn about a bar. Their attention is split between conversation and the buzzing voice that provides updates on the night's Red Sox game. It's two outs in the bottom of the ninth, with a runner on second - the last chance to tie the game.

BROADCASTER (V.O.)

Conigliaro gets a piece of it. It's a fly ball out to right field...just short of the warning track. Kaline gets there in time, and there you have it. Detroit 4, Red Sox 3.

BARGOER 1

God, they can't let you down easy.

BARGOER 2

I'll give them till July to get their act together.

BARGOER 1

I salute your optimism.

BARGOER 2

Well, look at the young guys: Yaz already has a batting title, that Conigliaro...THIRTY-TWO home runs when he was twenty. It might be a few more years, but they're gonna lead the team back to a division title.

Up from one of the seats rises Jake's father, BEN, drunk but energized by the conversation.

BEN

He's from here, you know that? Conigliaro grew up in` Revere or Lynn or somewhere around there.

(beat)

I can't imagine the pride his parents feel.

BARGOER 1

I take it your boy didn't make varsity?

BEN

He didn't even try out. And he liked it growing up - I remember. We spent plenty of time out in our yard throwing a ball or just some batting off some pitches.

BARGOER 2

What happened?

BEN

I dunno. Maybe he just fell out of it. He's grown obsessed with these records by Brits, and the negroes from Detroit. I don't get it. I'm amazed his mother doesn't give him more trouble for lounging next to the music player all day.

BARGOER 1

I'm sure you've got it covered between the both of you.

BARGOER 2

I think you're giving him too much trouble. He's young, he's still got time to grow into who he oughta be.

SONG 6: "BENNY TALKS"

BEN

WHEN I WAS HIS AGE,
NO MORE THAN EIGHTEEN,
I'LL TELL YOU WHAT THERE WAS FOR ME.

A JOB IN LAWRENCE,
A BELT BACK HOME, AND
A FATEFUL TRIP ACROSS THE SEA.

THE KEY IS STRENGTH.
YOU'VE GOT TO FLEX IT
LIKE A MUSCLE EVERYDAY.

I THANK THE LORD THEN
THAT I FOUND FOOTBALL.
IT NUDGED ME DOWN THE PROPER WAY.

BARGOER 1

BENNY TALKS.

BARGOER 2

NOW GRAB THAT GLASS BEFORE
HE SEES IT'S EMPTIED OUT.

BARGOER 1

BENNY TALKS.

BARGOER 2

IF WE DON'T STOP NOW
THEN HE'LL START TO SHOUT.

BEN

NOW HERE COMES JAKE,
ALL SMART AND SILENT.
THAT'S NOT ENOUGH TO PUSH ALONG.

THOSE TORTURED ARTISTS
CAN'T KEEP HIM FIGHTING
WITH JUST THE POWER OF A SONG.

I DID MY BEST NOW,
OH GOD I HOPE SO,
TO CARRY WISDOM DOWN TO HIM.

I GUESS IT'S TIME TO
BITE THE BULLET.
MY DREAMS ARE GROWING EVER DIM.

BARGOER 2

BENNY TALKS.

BARGOER 1

I THANK MY STARS AT NIGHT
I NEVER HAD A KID.

BARGOER 2

BENNY TALKS.

BARGOER 1

WITH ALL THAT SIMMERS THERE,
I'D NEVER SHUT MY LID.

Suddenly, Jake steps into the bar, and quickly spots his father.

JAKE

GOOD EVENING FELLAS.
HOW'S HE BEEN DOING?

I HOPE HE HASN'T
CAUSED A STIR.

(to Ben)

I GOT THE CAR PARKED
RIGHT OUT BACK THERE.
A LITTLE WALK YOU CAN ENDURE.

MOM WAS QUIET.
SHE BARELY WHISPERED.
WE NEED YOU BACK TO HELP US ALL.

YOU KNOW WE EACH HAVE
OUR UPS AND DOWNS.
IT DOESN'T MEAN YOU GET TO STALL.

BARGOER 1

BENNY TALKS.

BEN

GOOD NIGHT TO ALL OF YOU.
IT'S TIME TO TAKE MY LEAVE.

BARGOER 2

BENNY TALKS.

BEN

BUT I'LL BE BACK REAL SOON
WITH OTHER TALES TO WEAVE.

ACT II

SCENE 1: INT. - DUSK

*The crew is gathered inside their managers' garage, surveilling
their new practice area.*

MIKE

Nice of those two to lend us the space for rehearsal, but are we sure it's
big enough?

JOE

Are you kidding me? As long as no one's flailing around we'll be just
dandy.

DANNY

(gesturing to the drum kit)

Good thing this'll hold me down to the floor.

JAKE

Why didn't we bring our instruments? I assume we're not just here to look at an empty garage.

MIKE

No, no. I organized this so that we could address a couple things. First: we need a schedule. I know school will be done in a couple weeks, but I'm assuming we've all got summer jobs. I'll be manning the grills and fryers down at a seafood place on Plum Island. My hours are 9-5, so evenings are best for me.

JAKE

I'll be up at an arcade on the boardwalk. I'll try to push for the same hours.

JOE

I'll probably shadow a family friend who's a lawyer, so I'm expecting pretty normal hours.

DANNY

If push comes to shove, I'll fix up the family's house whenever I can get some extra cash. Leaves me pretty open.

MIKE

Alright then. Sounds like early evenings should work. Let's say...weekday nights at 6? All in favor?

The other three all raise their hands.

Good! Now, matter number two: we need a lead singer. We might have some back up singing for harmony parts, but, judging from the really successful groups, there needs to be a clear main singer.

JAKE

Well, didn't Joe cover most of the vocals last session?

JOE

Yea, but I never said I wanna do it officially. No one else stepped in.

MIKE

I think we should settle the matter right here, right now. A capella. Everyone can get a vote.

DANNY

I would just like to point out again that I'll be stuck behind my kit the whole time, and I'm not a good multitasker.

JOE

Fine. I've heard you sing with the radio. No big loss.

MIKE

Let's one by one and sing for a bit in front of everyone else.

(Beat)

What's a song everybody knows?

DANNY

What about "California Dreamin" by the Mamas and the Papas?

JOE

Good song, but it's too high. Something lower.

MIKE

Ok..."Wild Thing"?

JAKE

No way.

MIKE

Come on guys. It's just an audition. We aren't putting it on our set list or anything.

(beat)

JOE

What about that old record you showed us, Jake? What was it called?

JAKE

"House of the Rising Sun". Fine by me.

DANNY

Same here.

MIKE

Me three.

(Beat)

Danny, give us a rhythm would ya? If you screw up with the lyrics, keep going as long as you got the melody.

Danny plays around until she finds the right pace.

Who's going first?

(silence)

Fine, I'll start off.

SONG 7: HOUSE OF THE RISING SUN

There are a house in New Orleans,
They call the Rising Sun,
It's been the ruin of many poor boy
And me, oh God, for one.

Alright. Next?

JOE

If I had listened what Mama said,
I'd have been at home today.
Being so young and foolish, poor boy
Let a rambler lead me astray.

And last?

JAKE

Go tell my baby sister,
Never do like I have done.
To shun that house in New Orleans,
They call the Rising Sun.

(Beat)

MIKE

I don't know about you all, but my vote's for Jake.

JOE

Sounds good by me.

DANNY

Agreed!

JAKE

(bashful)

Ok, cool. I thought Mike and Joe both sounded pretty good too. We should have you guys sing lead on some songs.

DANNY

You're too modest. Take in the win!

MIKE

Ok, we'll reconvene in three days for our next rehearsal.

JOE

Alrighty. Goodnight everyone.

Joe and Danny depart, but Jake lingers with Mike.

JAKE

Hey, Mike, can I talk to you for a sec?

MIKE

Sure thing. Lay it on me.

JAKE

I know we just had a whole audition, but are you sure you want me on guitar *and* lead vocals? I feel like I wasn't holding out my notes, and I didn't even factor in having to play at the same time, and what if we want to do a whole bunch of songs that aren't really in my range?

MIKE

We'll adapt. I honestly think you're the best singer of all of us, and those two wouldn't lie about it. If your skills on guitar are any indication, you'll be great at both.

JAKE

Thanks! I really appreciate hearing that from you.

MIKE

No problem. I'll see you later this week.

The two depart.

SCENE 2: INT. - NIGHT

Selma and Vincent are sitting together in their living room.

SELMA

How do you know this guy again?

VINCENT

He's an old friend of my father's.

SELMA

Aren't you worried about the "old" part?

VINCENT

Why?

SELMA

Well, he probably isn't too well versed on this whole rock n' roll thing.

VINCENT

We just need to sell it the right way, and if that doesn't work, we'll find other places to reach out to.

SELMA

Alright. Let's do it!

Vincent goes over to their telephone, dials the number, and listens intently until he hears a voice.

VINCENT

Hi, Mick! This is Vincent Cartier...I'm doing well...He's good! I just saw him last Saturday...No sir, he's not thinking about retirement at all...anyway, I was calling with regards to the store. I know how you like

to hold public events at Brandon's when the weather's warmer. I've got an idea for one that could be perfect to mark the start of the summer.

SONG 8: "BRANDON BOUND"

SEASON OF ADONIS,
SUMMER'S ALMOST ON US.
LOTS OF CROWDS TO SPARE.

FLOCKING FROM THE CITY,
PEOPLE YOUNG AND PRETTY,
WITH TOO MUCH CASH TO BEAR.

ON AN AVERAGE DAY,
WOULDN'T MAKE THEIR WAY,
TO A GROCER'S STORE.

BUT HOLD THEM WHERE THEY STAND,
WITH A GROOVING BAND.
GET SALES RIGHT OUT THE DOOR.

I'VE GOT AN ACT THAT PLAYS PRISTINE.
A SOUND THAT'S LOUD BUT NOT TOO MEAN.
TO LASSO IN THOSE ROAMING TEENS.
THEY'LL BE BRANDON BOUND.

Well, they mainly play rock and roll music...It's quite popular with young people, and more adults I know are giving it a listen...they might be open to covering some other songs, if you let me talk with them I can give you an answer by...

Selma takes the phone from him.

SELMA

Hi, this is Vincent's wife, Selma. He neglected to mention that I'm also helping out with this enterprise, and I've got a few more points for you to consider.

WELL, YOU MIGHT BE THINKING
ROCK AND ROLL IS SINKING
MUSIC PAST THE WAIST.

BOYS JUST SOUNDING GUSTY,
TROUBLESOME AND LUSTY,
WITHOUT A HINT OF TASTE.

TAKE AWAY THE NAME,
IT'S REALLY JUST THE SAME
AS ALL THE TUNES OF OLD.

YEARNING FOR CONNECTION,
SADNESS AND REFLECTION,
RIGHT THERE IN THE FOLD.

PICTURE THIS, OH WHAT A SIGHT.
A CROWD CONNECTED - FEELING LIGHT.
A BUNCH WITH MONEY AND APPETITE
THEY'LL BE BRANDON BOUND.

Vincent takes the phone back from her.

oo

VINCENT

Mick, it's me again. How're you feeling about this? The first Saturday in June? Wonderful! Any help you need setting up, we'll be there...yes, yes, of course. I'll make sure to let them know. Thank you so much!

Vincent hangs up the phone and embraces Selma.

SCENE 3: INT. - NIGHT

We return to Mike's house - now occupied by his parents, BILL and SUSAN. The two are settled in for the evening: Bill is flipping through the paper, and Susan is tidying up after dinner. Suddenly, the phone begins ringing, and Susan goes over to pick it up.

SUSAN

Hello? Oh, hi Vincent! How are you?...I'm sorry we keep putting off dinner. We'll have to do it now that the patio's all fixed up and the weather is good...um, yes, he's right upstairs, hold on one second.

(calls upstairs)

Mike? Phone!

MIKE

Who is it?

SUSAN

Mr. Cartier.

Mike rushes downstairs to get the phone.

MIKE

Thanks.

(beat)

Hi Vincent. You have an update?...Great! I want to thank both of you again. Let me know if there's anything I can do in return...what is it?...no, no, it's cool. I'll tell the other guys tomorrow. I'm sure we can figure something out.

He hangs up the phone, appearing lost in thought.

SUSAN

Is everything alright?

MIKE

Yea.

(beat)

I've started a rock n' roll band with some of my friends. We're only practicing a few hours a week, so it's not interfering with work. Mr. Cartier and his wife are helping us out with some organizational stuff to get things running smoothly.

SUSAN

Sounds interesting.

BILL

But they're both employed, aren't they?

MIKE

Yea.

(beat)

Nights aren't a problem for them. And they love music too.

SUSAN

Will you boys be performing sometime soon?

MIKE

That's what we're trying to figure out. There's a grocer who's interested in having us play in front of his store, but he's a stickler for family friendly material, so we need to tread carefully with our lyrics.

BILL

Now, I've never been a performer, but I've found that when you need to get your foot in the door, you have to be open to some compromise. Did I ever tell you about your Uncle Steve? About five years ago, he applied for a job with some major marketing firm in downtown Boston. From what he tells me, the interview went pretty well...but it turns out they like to investigate their candidates. I'm sure I've mentioned before that Steve leaned a bit too left in his younger days, and the firm stumbled on an old college publication of his. Lo and behold, he didn't get it and was stuck at that position he was complaining about for another two years.

SUSAN

I agree with your father. You boys should wait till you've got some clout to play any songs that some people might find too offensive.

MIKE

But what if we never get that far anyway? We'd maybe be saving our best material for nothing.

BILL

You're a smart kid, I'm sure you can do it! I think it's time for your mother and I to call it a night. Please don't stay up too late, and finish up the dishes in the sink before you come upstairs.

SUSAN

I almost forgot: how's the admissions essay coming along?

MIKE

It's fine...I'll try and take another crack at it by this weekend.

SUSAN

Great! We're both so proud of you.

Susan and Bill retire upstairs.

SONG 9: "GENUINE CONNECTION"

MIKE

SCHOOL-DAYS IN
AND WORK NIGHTS OUT
DON'T LEAVE ME
FEELING FINE.

ALL THOSE HEAVY
SAFETY NETS
HOLD ME
TO THE GRIND.

AND THEN THERE IS
MY FAMILY.
BLESS THEM
AND THEIR PEACE.

BUT THEY'RE TOO
WOUND IN OLD ROUTINES
TO HELP ME
FIND RELEASE.

GENUINE CONNECTION
TAKES A BIT MORE CHANCE.
OFF THE BEATEN PATH MAYBE
OR BY SOME HAPPENSTANCE.

MUSIC PULSES
IN THE AIR,
OLD NOTES
SET ANEW.

I'M TUNED IN
TO THE WAVELENGTHS,

AND OTHERS
LISTEN TOO.

A BRIDGE OF
UNDERSTANDING
FROM THE SONGS
WE SHARE.

OPENS UP
MORE PATHS
FOR ME TO BROADCAST
OUT MY CARES.

GENUINE CONNECTION
MIGHT BE THERE FOR ME.
IF I CLEAR A PATH
FOR SOME HARMONIES.

SCENE 4: INT. - DAY

Jake is in his bedroom, listening to a song on a record player beside him. In his hands is his guitar, and he tries to slowly play out parts as he hears them on the machine. Ben enters.

BEN

The lawn still needs mowing.

JAKE

I know. I've been doing it at 4 the past few weeks, so I thought that became the rule.

BEN

Well, it's 4:35 now.

JAKE

I'm sorry, I got caught up.

Jake puts down his guitar, but Ben stops him as he's about to leave the room.

BEN

You can't keep interfering with more important things just for some extra time fooling around with your buddies.

JAKE

We're doing a show. At least one show. Hopefully for a bunch of people.

BEN

You getting any money out of it?

JAKE

Depends on how many people show up.

BEN

And how much does that take out of your work hours?

JAKE

I told you: I'm planning it out so I've still got 35 hours a week.

(Beat)

It helps to know where I'm gonna be in a week's time.

Ben appears riled by this comment, but Jake doesn't back down. After a moment, Ben slightly eases up.

BEN

Just do the damn lawn. Now.

JAKE

Alright!

As Jake heads outside, he tries to take a few deep breaths. After a bit, Jake moves on.

SCENE 5: EXT. - NIGHT

Mike and Christina are walking together after work.

CHRISTINA

It's crazy to think that I've been living here for seventeen years and never seen them.

MIKE

Maybe you've just been too sheltered.

CHRISTINA

You might be right. I've always thought of a "hick" as this southern thing, but I've seen all types of them in the store since the summer started. Decker out in tattoos, heavy beards, talking about their hunting trips.

MIKE

I guess they really want to embody that "Live Free or Die" spirit.

(beat)

CHRISTINA

So...the show's on Saturday, right?

MIKE

Yup.

CHRISTINA

Jessica tells me you guys are getting really good.

MIKE

Yea...but she hasn't been sitting in on other bands' rehearsals.

CHRISTINA

So are you feeling nervous about it?

MIKE

Yea, a bit.

CHRISTINA

What exactly?

MIKE

Well...for starters, if one of us screws up a chord or something, then that might throw everyone else off. If someone goes too fast, same thing might happen. If the crowd is barely alive, then that might hamper all our energy. And that's assuming we have an actual crowd.

CHRISTINA

I've been there before. With other things, at least. When your mind gets stuck on all the possible things that can go wrong, it feels like you have no control, and the worst thing might just happen.

(beat)

It took a while, but I think I finally found a way to beat it.

SONG 10: "FIGHT THE FIGHT"

DRIVING IN A NARROW LANE,
ZIGS AND ZAGS WITH NO REFRAIN,
LEAVES YOU OH SO DIZZY IN YOUR SEAT.

FIND A POINT THAT'S FIXED AHEAD.
STEADY WHILE THE TIRES TREAD
YOU'LL STAY CLEAR AND ALWAYS FIND YOUR FEET.

IF YOU FIGHT THE FIGHT
TO GET THE MUSIC RIGHT
THERE'LL BE NO SPACE
FOR WORRYING.

ONCE YOUR MIND IS LOOSE
YOU'LL PUT IT MORE TO USE
TAKE YOUR TIME INSTEAD OF
HURRYING.

You guys will do great tomorrow! And I'll bring some friends with me to make sure you have an audience. Have a good night.

Christina gets up and departs, leaving Mike alone with his thoughts. Suddenly, Jake appears.

JAKE

Thought you might be on this street.

MIKE

You ready for this weekend?

JAKE

About that - I gotta talk to you.

(Beat)

I don't think I can do the show.

MIKE

What?! Why?

JAKE

I -

(Beat)

Look. Lately, a bunch of stuff's been getting to me. I can't pinpoint it, but it's got me nervous - all the time. In school, outside school, I can't stop thinking about bad stuff that might happen to me or to other people.

(Beat)

Just last week, as I was starting my history final...I started breathing heavily, I was nauseous, looking for any excuse to get out of my chair and go somewhere to calm down.

(Beat)

And that's nothing compared to a show. Everyone there specifically to focus on you. What if I pass out or throw up right on stage, or totally forget my parts in front of everyone and just stand there, panicking like an idiot?

(beat)

MIKE

Well, let me ask you something: do you care about music?

JAKE

Absolutely! You know that!

MIKE

Then I think you'll be ok.

JAKE

Why?

MIKE

Allow me to impart some good advice I received from a very smart person:

IT'S EASY FOR A TEEN TO THINK
ALL THAT'S LEFT TO DO IS SINK
IN A TRENCH OF SHALLOW SELF-ESTEEM.

PASSIONS FLOAT, THEY KEEP US WHOLE
WE WILL GLADLY PLAY OUR ROLE
IN THE REALIZATION OF A DREAM.

IF YOU FIGHT THE FIGHT
TO GET THE MUSIC RIGHT
THERE'LL BE NO SPACE
FOR WORRYING.

ONCE YOUR MIND IS LOOSE
YOU'LL PUT IT MORE TO USE
TAKE YOUR TIME AND NOT
BE HURRYING.

JAKE

You know what? You're right. As long as I love music, it makes me happy, no other feeling can beat that! Thanks for your help, and see you soon!

As Jake departs, Mike urgently rushes off in the other direction, caught up in a new thought.

SCENE 6: EXT. - EARLY EVENING

The Knights' first concert is set to begin. In front of the Brandon's store are a couple mics, some amps, and a drum kit. As the boys are tinkering with their equipment, Vincent and Selma are at the side with MICK, the store-owner.

SELMA

Look at this turnout! Bigger than you'd think for early June.

MICK

No kidding. Let's just hope some of them find their way into the store.

VINCENT

I wouldn't sweat it. When I was a teenager, I was always hungry and ready to spend.

As the band continues arranging their equipment, Jake takes Mike aside.

JAKE

I gotta be honest with you, Mike. Yesterday, it kinda happened again - I wasn't feeling too hot about this whole thing. But wouldn't you know it?!

I see Jessica during my shift, and she tells me how excited she is to finally see me sing and play a full-blown show, and how she'll bring her camera to take pictures!

(beat)

I know we've talked a bit during band practice, but nothing like that. She seemed so excited. Someone up there must like me, huh?

MIKE

Yea.

(beat)

Let's do this!

JAKE

Ready when you are! Joe?

JOE

Just gotta re-adjust my mic...

As he does this, he accidentally pulls it out of its grip and hits his teeth.

Shit!

MIKE

You ok?

JOE

Yea, I think so. My teeth are still there, right?

JAKE

Yup.

JOE

That was some Three Stooges stuff right there.

MIKE

What about you Danny?

DANNY

Give me a sec. Still screwing in some bolts...dropped one of them.

JAKE

Someone should say something - it's a bit awkward with us just standing here.

MIKE

What about you? You're the closest thing we got to a frontman.

JAKE

I'm no good at improvising.

MIKE

Ok, ok.

Mike confidently moves up to one of the mics.

Hello everyone, thanks for coming out today to our first official show! We are the Knights of Salisbury, and we plan to have you all grooving in just a short while...

Danny gives an enthusiastic thumbs up after setting the last bolt into place.

There we go!

After a moment of nervous shuffling between the band, Danny gives them a proper count off to their first song.

SONG 11: "GRANITELAND"

JAKE

TOM WAS AN ACTOR
FROM THE YOUNGEST AGE,
PLAYING OUT EMOTION AS IT
READ DOWN THE PAGE.

HIS DADDY WENT OFF,
HE BROKE THE PACT.
MOMMY CAN'T FACE
THAT BITTER FACT.

HE DRIVES PAST BRICK
ON PORTSMOUTH PLACE
TO MEET THE CREW
WITH THE HONEST FACE.

BENEATH THE ANCIENT
MAN OF STONE,
THEY MAKE A PACT
TO NOT BE ALONE.

GROWN UPS SHOULD REMEMBER LIFE
NEVER GOES AS PLANNED.
THE REBEL INSIDE EACH OF US
NEEDS A HELPING HAND.
THIS RIGHT HERE'S THE PLACE
TO MAKE AN ADOLESCENT STAND.
JUST A BUNCH OF GOOD FOR NOTHINGS
STRUNG OUT IN A GRANITELAND.

JOHNNY WAS A POET

A BIT TOO PROUD.
HE WALKED UP-TIGHT
AND HUNG LIKE A CLOUD.

JANE WORE SCARS
RUNNING DOWN HER SKIN.
BUT SHE SAW THE TIME
AND WELCOMED IT IN.

JIM HAD A CHANCE
TO PLAY FOR STATE.
HE'D RATHER FIND A WAY
TO THROW OFF THAT WEIGHT.

AND DONNA GOT SICK
OF FEELING ALONE.
SHE COULDN'T STAND THE
EMPTINESS AT HOME.

NIGHTS OUT ON THE MOUNTAIN
LEFT THEM FEELING PRETTY GRAND.
A HOLY CONGREGATION
OF THAT LITTLE MISFIT BAND.
TRADING SECRETS ALL THEIR OWN
THE FLAMES HAVE BEEN FANNED.
TAKING HOLD OF THEIR DESTINIES
IN THIS GRANITELAND.

THE CREW IS AT THE HELM
THEIR FLAGSHIP IS MANNED.
THEY'D RATHER HAVE THEIR COLORS SPLASHED
THAN LEAVE ONE SPOT BLAND.
THE SUNRISE CALLS THE KIDS AWAY
FROM THE CRUMBLING SAND.
TILL THE NEXT TIME WHEN THEY
TAKE A RIDE THROUGH GRANITELAND.

The band takes in its first ever round of applause. As Danny finishes a drumstick count off for the second song, the stage cuts to black.

SCENE 7: EXT. - EARLY EVENING

The boys are still on stage, having just finished their performance. They've begun to take down the equipment, and Vincent and Selma excitedly approach them.

VINCENT
Congrats on your first show!

SELMA

You guys were fantastic!

MIKE

Woah, let's not go too far. I think each of us had a flub at some point.

JAKE

Yea, I had at least a few screw ups.

VINCENT

Well if any of you did, that's news to me. Besides those nitpicks, how do you feel?

JOE

I'm coming down from something - something great!

SELMA

That's the beauty of performing.

Mick approaches everyone.

MICK

Boys, that was a good show. As luck would have it for all of us, some of your fans came into the store. Now, I don't have the exact figures, but based on my estimates, I earned about \$100 more than I usually do on days like this. Per our deal, there's \$50.

Mick hands the money over to Mike.

MIKE

Thanks again for having us!

JOE

It's funny...I've gotten used to playing music only for fun.

DANNY

That just makes the money even sweeter!

JAKE

Well, let's have that motivate us for the next show!

VINCENT

The wife and I must bid adieu for the night, but once again, I want to congratulate you boys.

Vincent and Selma depart.

DANNY

What say we have ourselves a night on the town?

JOE

Fine by me.

JAKE

I won't be drinking, but I'm still ready for a good time. I wanna talk to Jessica first.

MIKE

I've got a rendezvous of my own.

DANNY

(catching his drift)

Alright then. I wish you the best of luck.

Mike rushes offstage, while the other three depart in the opposite direction.

SCENE 8: EXT. - NIGHT

Mike and Christina are walking along a pier, illuminated by the glow from nearby restaurants and attractions.

MIKE

I couldn't believe that beefy guy near the front.

CHRISTINA

You think he was drunk?

MIKE

Oh, absolutely. I could see how red his face was by the middle of the set. Looked like the Devil.

CHRISTINA

It was scary for a little while. He lurched a bit close to us. I swear he was trying to talk to me specifically.

MIKE

Jeez. Are you ok?

CHRISTINA

Oh, yea. My friends and I just formed a little circle, and other people helped out when they saw what was going on.

MIKE

Honestly, if I had seen that, I would've called him out on it over the mic.

CHRISTINA

What next? Get into a fist fight in front of everyone?

MIKE

If I had to, then yea.

CHRISTINA

(teasingly)

I don't think I've ever seen you do something physically intimidating.

MIKE

Have some faith in me.

CHRISTINA

Ok.

Suddenly, she stops center stage, looking out.

Here we are.

MIKE

What exactly did you want to show me?

CHRISTINA

This is it.

(beat)

It's my favorite spot on the Shore.

MIKE

(confused)

It's...nice.

CHRISTINA

No, you have to pay more attention.

She gets closer to him.

There's a line of boats going out to sea, lights reflecting in the water, and look at these locks!

She bends down and gestures to a bunch of locks strung along the pier lining.

MIKE

Never noticed them before.

CHRISTINA

They've been popping up for the past few years. At first I couldn't imagine why, but then I noticed initials on each of them.

(beat)

I think they're being put here by couples. It's a cute idea: not too obvious, but still meaningful.

MIKE

You're right.

Christina moves a bit closer, and kisses him.

SONG 12: "THIS MOMENT HERE AND NOW"

MIKE

OH GOD,
I'M PALPITATING.
BUT THEN
IT FEELS INVIGORATING.
THOSE LITTLE FEARS
ARE ABDICATING
IN THIS MOMENT HERE AND NOW.

EACH STEP WE TOOK
INTO THE NIGHT
I'D WANT THOSE HANDS.
I'D HOLD THEM TIGHT.
AT LAST, THEY
IRON OUT MY FRIGHT
IN THIS MOMENT HERE AND NOW.

MIKE & CHRISTINA (CONT'D)

WE'RE THE STARS
OUT HERE
BEFORE THE TIDE.

GROWN
ANOTHER WEIGHT
IS CAST ASIDE.

CHRISTINA (CONT'D)

HERE'S A PLACE
I'VE NEVER BEEN.
CAUGHT IT
ON A SILVER SCREEN.
SURREAL OR PLAIN?
SOMEWHERE BETWEEN
IN THIS MOMENT HERE AND NOW.

WASN'T SURE
JUST WHERE I STOOD.
TONIGHT I KNOW
I'M FEELING GOOD.
WILL IT LAST
I THINK IT COULD
IN THIS MOMENT HERE AND NOW.

MIKE & CHRISTINA (CONT'D)

THE REST
IS TOWED BACK BY
THE MORNING SUN.

ALL THAT STRIFE
MUST WAIT TILL
NIGHT IS DONE.

*Mike and Christina hold hands while humming, but then drift apart.
Music fades as Mike says goodbye to Christina.*

SCENE 9: INT. - THE SAME NIGHT

*Mike steps back into his house, still riding high from his time with
Christina. Susan approaches him in a restrained manner.*

SUSAN

Hi, Mike. How did everything go?

MIKE

It was great!

(beat)

Something on your mind?

SUSAN

Yes. I'm sorry again that your father and I couldn't see your show, and we're happy to hear it went well...but Ms. Murray told me that her son mentioned you having a song about a kind of...gang? Is this true?

MIKE

Yea. But, c'mon...there's nothing actually explicit in the lyrics! If you want, I can recite it, or write them out.

SUSAN

That's not necessary.

(beat)

You know that we're pretty tolerant...but a lot of people aren't. And it's not always about what's on the surface. Everything has a subtext, and it sounds to me like what those lyrics hint at might upset some people.

MIKE

Even if that happened, they're just a few fans. We can make more to fill their place.

SUSAN

But maybe they're not! Say a potential employer was in the crowd, or was told about it by their child...what if they can't remove themselves from their judgments when you're applying for a job?

MIKE

Then why would I want to work for them in the first place?

SUSAN

You have to take what you can get when you're this young.

MIKE

Well, what's to say I want to come back here after college anyway? I doubt there's a whole country of employers spending their summers out here.

SUSAN

You never mentioned anything like that to me.

(beat)

MIKE

I'm sorry. It's a little thought in the back of my head, but that's all. Odds are I'll wanna stay close to home.

SUSAN

Good. And I'm sorry if I'm coming across as too stubborn. Your father and I just want the best for you. You've been a hard worker all your life, and we don't want to see that come to nothing. Anyhow, good night.

She goes upstairs, once again leaving Mike alone downstairs.

SONG 13: "GENUINE CONNECTION (REPRISE)"

I MAY BE YOUNG
STILL IN THE NEST,
BUT HERE'S SOMETHING
I KNOW.

YOU CAN'T GO PLEASING
EVERYONE.
YOU'LL TREAD UPON
SOME TOES.

SURE, THERE MAY BE
PEOPLE PRICKLED
BY THE THINGS
WE SAY.

BUT WHO WOULD WANT
TO WASTE MORE TIME
ON THEM
ANYWAY?

GENUINE CONNECTION
COMES FROM MAKING TRADES.
WHEN I FIND THE RIGHT ONES

THEN I'LL HAVE IT MADE.

SCENE 10: EXT. - THE SAME NIGHT

Jake and Jessica are walking together in town.

JESSICA

So your Dad won't go to *your* show - practically right down the street - but he's dragging you all the way down to Boston to just sit and watch something with him?

JAKE

Yup.

JESSICA

That doesn't seem fair.

JAKE

He's my Dad. What are you gonna do?

JESSICA

You know, after seeing all that energy you had on stage, it's weird to see you back down at this level.

JAKE

That's just an act. If that's what it takes to get people excited, then I'm willing to do it.

JESSICA

No. There was something real...that you wanted to let out.

(beat)

I'm glad you did.

SONG 15: "THE OLD BACK BAY"

SCHOOL'S BEEN SUCH A BORE
I'D WAIT THERE FOR THE DAY TO END
RATHER GO TAKE A CHANCE
ON A JOURNEY WITH A FRIEND.

NOW WE'VE GONE TO STEAL AWAY
TIME BENEATH THE SUMMER SITES
THANK YOU FOR YOUR PRESENCE
LET'S GO SCALE SOME GREATER HEIGHTS.

DON'T BE CLOSING UP AGAIN
I SEE YOUR LIGHT BUT NO EASY WAY
WHAT'VE WE GOT TO LOSE
FROM A STROLL ALONG THE OLD BACK BAY.

I'VE NEVER BEEN IN YOUR SHOES
 ONLY SO MUCH TO OBSERVE
 BUT I'VE CONCLUDED
 YOU DON'T FEEL VERY HEARD.

THERE'S ONLY ONE YEAR LEFT
 BEFORE YOU KISS THAT TOWN GOODBYE
 NOT MUCH CONSEQUENCE
 WHY NOT GIVE THOSE THOUGHTS A TRY?

JUDGING FROM THAT LOOK I SEE
 I THINK YOU'VE GOT MUCH MORE TO SAY
 NO ONE'S HERE TO PUT US DOWN,
 JUST YOU AND I AND THE MOON ACROSS BACK BAY.

PASSION SEES YOU THROUGH
 BE IT IN A PIT OR PLAY
 WHATEVER YOU WANT TO BE
 I'M HERE TO TALK TO ON OLD BACK BAY.

Here's my challenge to you, Jake. Tomorrow, be present. If something's on your mind, don't hold onto it in your head, just let your dad know. It might be the same as always, but maybe this time, he'll take something from you. Can you do that?

JAKE

I'll give it a shot.

Jake leaves the scene, and the lights jump across the stage to the following afternoon, where Ben is sitting in a stadium grandstand, taking in a Red Sox game. Jake enters the scene, and sits down in the seat beside him.

JAKE

Baseball is pretty...relaxed in person.

BEN

You'll appreciate it. The action ebbs and flows - you've got your moments of high intensity, and then your chances to take it easy and enjoy the scenery. You like Fenway?

JAKE

It's got character. Nice and green, but it's a bit cramped and dirty on the inside.

BEN

Your grandfather used to take me here every summer. Twenty years ago, I got to see Ted Williams - the last player with a batting average over .400 - just weeks before the Sox were in the World Series. They say that making contact with a ball thrown by a professional pitcher is one of the hardest

things you can do. Among pros, the overall batting average is usually around .250 - two and a half hits out of ten at bats. This guy, the Splendid Splinter, bumped that up to four, and not a single player has done that since.

(beat)

We didn't win that Series, of course, but it sure as hell beats the way we've been playing lately.

JAKE

I'm surprised he took you down here that often.

BEN

He certainly was fickle - but baseball was special for him. He'd make his way into the city whenever he could, and he'd bring me and your aunt and uncles along.

(beat)

He got me hooked.

(beat)

You remember when we used to play catch out in the yard, and when I'd pitch to you?

JAKE

Of course. Wasn't that long ago.

BEN

Thank god we had that fence. You had a pretty good swing, if I recall correctly. And your throwing, too.

JAKE

It was something fun to do as a kid.

(beat)

What sort of music did grandma and grandpa listen to when you were growing up?

BEN

He liked those big bands and the crooners. Fred Astaire, Benny Goodman, Duke Ellington...

JAKE

Did you like any of that?

BEN

Here and there. A good tune on the radio was pleasant, but I never went out of my way to buy records.

JAKE

You at least had a favorite artist, right?

BEN

Can't say I did.

JAKE

Really?! Not even by the time you married mom?

BEN

To be perfectly honest, music never seemed that important to me. I'd rather be doing something active than sitting on my ass.

JAKE

That's not fair.

BEN

No?

JAKE

First of all, think about a drummer. All the steady motion that goes on between their limbs. For one song, it lasts longer than whatever these guys are doing on the field. They have their hits and stolen bases, but there's always the big breaks in the action.

(Beat)

It works up just as much of a sweat.

BEN

Okay, okay. I'm not sure how convincing that is...but I appreciate you coming out here with me.

JAKE

Sure thing.

(Beat)

BEN

...and there's three outs. Should leave us with enough time to get something. I'm getting a beer - you want anything?

JAKE

Nah, I'm fine. Besides, aren't the prices insane in here?

BEN

It's worth it. Took the train in anyhow.

JAKE

Alright.

Ben gets up and exits, leaving a frustrated Jake to himself.

ACT III

SCENE 1: INT. - EVENING

Vincent and Selma have finished dinner, and are now in their living room.

SELMA

Not bad on the seasoning. Not bad at all.

VINCENT

I guess you *can* teach a French-Canadian how to cook.

(beat)

Maybe I'll be ready to host your parents after a few more tries.

SELMA

Inshallah!

VINCENT

How was lunch anyhow?

SELMA

It was nice.

(beat)

I mentioned the band to them.

VINCENT

What did they think?

SELMA

They seemed...curious. Asked about all the particulars of managing.

(beat)

My dad offered to chip in. Just for equipment repairs.

VINCENT

Nice of him to do that. What did you tell him?

SELMA

That we'd think about it.

VINCENT

Well, I'll give him a call tomorrow. Would be rude to turn him down without talking to him myself.

(beat)

SELMA

I think you should reconsider.

VINCENT

Why?

SELMA

My parents would love to help us out if we need it!

VINCENT

It's only been a year since their last "gift". We're doing ok.

(beat)

SELMA

Really?

VINCENT

We are. Trust me.

SELMA

Ok then, honey.

(beat)

Oh, it's almost 8. Don't you need to meet the boys by the cinema?

VINCENT

You're right, I almost forgot.

SELMA

Tell them I'm sorry I can't make it.

She gives him a quick kiss. He slips out the nearest door.

SCENE 2: EXT. - NIGHT

Vincent and the four bandmates walk along the main district of town.

VINCENT

Is Smith still there?

JOE

Yup.

VINCENT

My god. I can still remember his seminars. I'm sure he still likes to put his students on the spot.

DANNY

That was the most nervous I've ever been at school. Just waiting for him to finish his question and turn his head to the unlucky victim. "Tell me about Nick's relationship with Daisy, MISSSSSTER LEEEEED".

VINCENT

It kept me on track with my reading assignments, that's for sure.

The group finds itself before the windows of a local music store, gazing on the latest models of equipment and instruments.

MIKE

Man, look at that shiny mic. It must've come in just this week. What do you imagine it sounds like?

JAKE

Probably less buzzy than either of ours.

JOE

Christ, look at the price, though. Sorry.

VINCENT

No problem. I'm not your dad.

DANNY

How're all your wages looking?

MIKE

Not too hot. Spent a bit much on last Saturday.

JAKE

I'm in the same boat.

JOE

Don't even ask me.

DANNY

Well, damn.

MIKE

Look, I'm sure if we're smart about our earnings the next few weeks, we can pool it together.

JOE

That's assuming it isn't gone before then.

JAKE

Hopefully the sound on either of our mics doesn't fade out. Guess we'll just have to double up then on singing into one.

(beat)

SONG 16: "THAT SUCKER'S OURS"

VINCENT

OH THE WAY
THEY PEEK IN THERE,
NOT ASHAMED
TO GAWK AND STARE.
TIRED KIDS HIT WITH
A MIGHTY SHOCK.

IN A PLACE

RUN BY OLD MEN
REASON THERE
FOR FUN AGAIN,
LIKE I ONCE WAS BEFORE
THEY HAD THEIR ROCK.

LIKE A
GUSTAV MAHLER SONG,
WORK AND SCHOOL
ALL FELT SO LONG.
HAD TO MAKE THE MOST
OF WEEKEND DAYS.

HERE THEY HAVE
A NOBLE CAUSE
BUILDING
FANDOM AND APPLAUSE.
CAN'T BE PLAYING
THROUGH A FUZZY HAZE.

WHO AM I
TO LET YOU DOWN?
KNIGHTS NEED SWORDS
TO TAKE THE TOWN.

SEEMS TO ME
WE'VE COME TOO FAR.
MOVE ON IN
THAT SUCKER'S OURS.

ERE I TAKE
A BOLD STEP HERE,
TIME TO FACE
THAT SAME OLD FEAR:
WHAT IF SELMA
WOULDN'T WANT THIS DONE?

THROUGH THE VERSES
AND THE RHYMES
WE'VE BEEN PARTNERS
IN OUR CRIMES.
MAYBE NOT THE TIME
TO ACT AS ONE.

TRUTH BE TOLD
AS I RECALL
MIGHT HAVE HIT
A SPENDING WALL
WITH WHAT'S BEEN
PUT ASIDE UNTIL NEXT WEEK.

BUT IF WE GO
 AND PASS THIS BY,
 IT COULD BE
 OUR ONLY TRY.
 NEED A SOUND
 THAT'S LOUD AND NOT ANTIQUE.

THINGS HAVE
 NEVER BEEN TOO BAD.
 SICK OF GOING
 TO HER DAD.

ALL TOGETHER
 IT TAKES YOU FAR.
 SETTLED, THEN
 THAT SUCKER'S OURS!

Vincent eagerly leads the boys into the store.

SCENE 3: INT. - NIGHT

The band is onstage at their latest gig, rolling through the last seconds of a slow song.

JAKE

Thank you!

They take the opportunity to quickly huddle together away from the mics.

MIKE

Not bad at all!

DANNY

Let's switch it up. It's getting too calm and the last two songs didn't help.

MIKE

Alright then. How many songs do we have left?

JOE

One. Besides our covers, we can do "Willows" and "Detente".

JAKE

Let's do "Detente".

MIKE

I dunno. We weren't getting the rhythm down in practice.

JOE

We've sped everything up tonight, so we'll be fine. Besides, I'll be pissed if we don't have all the cliques dancing together on at least one song.

MIKE

Alright.

The four reassume their positions onstage.

JAKE

Sorry for the delay, everyone.

(Beat)

We've just about come to the end, but we're gonna have you all dancing before we go. This one's an original tune. Hope you like it.

SONG 17: "DETENTE ON THE DANCEFLOOR"

IT SEEMS TO ME
CATASTROPHE
EACH AND EVERY NIGHT.

BOMBERS HURLED
ACROSS THE WORLD
AND HOLLOW CIVIL RIGHTS.

BEFORE IT BUSTS
TURNS TO DUST
WE NEED THAT SACRED PLACE.

AND RIGHT HERE
THE MUSIC'S CLEAR
DESPITE YOUR CREW OR RACE.

DON'T NEED NO
DETENTE ON THE DANCE FLOOR BABY
DETENTE ON THE DANCE FLOOR.
DETENTE ON THE DANCE FLOOR BABY
DETENTE ON THE DANCE FLOOR.

CONSTANT BLUES
ON NIGHTLY NEWS
GOT PEOPLE WALKING STIFF.

BUT LOOK NO MORE,
I GOT THE CURE
WITH A SIMPLE RIFF.

THERE'S NO PREP
JUST TAKE A STEP

UP TO OUR CONCERT STAGE.

AND AS WE PLAY
YOU TWIST AND SWAY
CHANNEL ALL THAT RAGE.

DON'T NEED NO
DETENTE ON THE DANCE FLOOR BABY
DETENTE ON THE DANCE FLOOR.
DETENTE ON THE DANCE FLOOR BABY
DETENTE ON THE DANCE FLOOR.

The song ends, and the band takes in the strong applause. Exhausted but exhilarated, Jake steps back up to his mic.

JAKE

Thank you all so much! Good night!

He moves to embrace the other three.

MIKE

I'd say we just about rocked their socks off.

JOE

Feels good, I know that.

As they're about to dismantle their gear, they hear several people still clapping and calling for an encore.

DANNY

Well, what about that? You guys want to do "Willow" after all?

MIKE

Why the hell not?

The four set up and count off for one more number. As they begin to play, the scene cuts to black.

SCENE 4: INT. - RESTAURANT

Mike is working away in the middle of a long shift at the restaurant. Suddenly, he is approached by DEVON BROOKS.

MIKE

If you're ordering or picking up, you need to go to the cash register.

DEVON

Actually, I'm looking for Mike Johnson.

MIKE

That's me.

DEVON

My name is Devon Brooks. I run a venue down by the beach.

MIKE

The Cape Club? Or Nolan's?

DEVON

Nolan's! Anyhow, I saw an article in the Daily Times about the concert at Ipswich High played by your band. I was curious if The Knights of Salisbury might wanna take part in our annual Battle of the Bands. I tried calling your house, and your mother mentioned you were working here, so I figured I'd stop by.

MIKE

Absolutely! I mean, I can't speak for everyone at this exact moment, but I'm pretty sure they'd agree.

DEVON

Reaches for a card in his wallet.

Excellent. If the rest of the band is in, just give me a call at this number - anytime before midnight - and I'll give you some other details.

MIKE

Sure thing. Thank you so much, Mr. Brooks!

DEVON

No problem.

(beat)

Come to think of it, I think I will order something. Any recommendations?

MIKE

You can't go wrong with the lobster roll. That's the signature.

DEVON

Sounds great.

Devon walks off to take his place in line. Meanwhile, JIM, Mike's manager, approaches him.

JIM

Hey, Mike. Pete was just telling me that he's got to go up to Stowe for some family stuff next weekend. Can you tackle a double shift?

MIKE

I've actually got something too.

JIM

No problem. I guess someone else will be getting all that extra money.

MIKE

Believe me. If it were any other time, I'd gladly take those hours. But, If you'll forgive the expression, I've got bigger fish to fry after work.

JIM

Well, whatever that means, I'll take you at your word. Keep up the good work - just three more hours till closing!

Jim walks offstage.

SONG 17: "BIGGER FISH TO FRY"

MIKE

NO MORE HUNTING MINNOWS
IN A LITTLE POND.
CHASING THE TRAIL
ALREADY TREAD UPON.

I KNOW IT'S A LONG SHOT
DREAMING OF REAL FAME.
BUT IT FEELS OH SO GOOD
WHEN PEOPLE KNOW OUR NAME.

TIME FOR THE CHALLENGE NOW
A GREATER PRIZE.
WE'LL FACE OUR FOES HEAD-ON.
THERE'S BIGGER FISH TO FRY.

SPREADING OUT IN RIPPLES
ON THE LOCAL SCENE
IS GOING GOOD AND ALL
BUT NOW IT FEELS ROUTINE.

WE'VE GOT SOME MOMENTUM
WITH THE PROPER FORCE
WE CAN RIDE A WAVE ONTO
A FIRM AND FASTER COURSE.

WE CAN'T BE IN ONE GEAR.
I DON'T SEE WHY.
PLEASE EXCUSE MY PUN
THERE'S BIGGER FISH TO FRY.

MAYBE WE'RE NOT READY
NOT WELL ENOUGH REHEARSED.
WHEN THE CURTAIN COMES UP
WE MIGHT JUST BE THE WORST.

BUT WE CAN LICK OUR WOUNDS

AND MAKE MORE TRIES.
THE RISKS HERE ARE OUTWEIGHED
BY BIGGER FISH TO FRY.

SCENE 5: INT. - NIGHT

Mike is anxiously waiting in his living room, fixated on the telephone. His parents pass by.

BILL

Shouldn't you be in bed? You've got a pretty early shift tomorrow.

MIKE

I'll be up soon.

SUSAN

Come on, Bill. I think it's that friend of his from school. What's her name? Janice?..Jane?..Jessica?

MIKE

Nope. That was a girl I had a crush on last year. This is why I don't tell you names anymore.

BILL

Just turn off all the lights when you're done.

MIKE

I will.

The two retire upstairs, leaving Mike alone.

MIKE (CONT'D)

Come on - read a book or something! You're gonna hear the damn thing when it rings. Looking at it won't do anything.

SONG 18: "RELATIONSHIP ANXIETY"

EINSTEIN GOT IT WRONG I THINK,
DESPITE THOSE BRAINS AND ALL,
CAUSE TIME BECOMES LONGER
WHEN YOU'RE WAITING ON A CALL.

USUALLY IT BUGS ME,
TO HEAR THAT SUDDEN RING,
BUT WHEN I NEED SOME ANSWERS
I JUST WANT TO HAVE IT SING.

I FEEL PRETTY GOOD ABOUT US
WHEN SHE'S BY MY SIDE,
BUT AS THE HOURS ADD UP

MY ANXIETY ABIDES.

Suddenly, the phone rings, and Mike lunges for it.

Hello? Hi Christina! It's nice to hear your voice again...how was the trip?...Oh, sure...ok...tomorrow at 7 should be fine...I'll meet you at the intersection of 14th and Maple...great, goodnight.

Looking sullen, Mike hangs up the phone.

DAMN.

THAT WAS A LOVELY RUN.

LOOKING BACK I'D SAY

IT'S BEEN REAL FUN.

BUT WORDS LIKE THOSE

CAN ONLY MEAN ONE THING.

SHE THINKS IT'S TIME

TO END THIS LITTLE FLING.

As Mike moves across the stage, he enters a new scene: the street corner where he'll be meeting Christina. He nervously looks down at his watch.

We said 7, right? Should've written it down.

Suddenly, he catches sight of Christina, happy to see her, but worried about what she has to say.

Hey!

CHRISTINA

Hi. Sorry I'm late, I had some things at home that took longer than I expected.

MIKE

No worries.

(beat)

CHRISTINA

So...like I said last night, I was thinking about us on the trip, and I realized something. I've really been enjoying the time we've spent together this past month, but...I don't think I can see us as a couple.

MIKE

Ok.

CHRISTINA

I want you to know that you're a smart, really nice guy, and I think you can still be a great friend. Hopefully you can meet a nice girl, either around here or once you head off to college next year.

(beat)

Please, don't be a stranger. Let's keep hanging out.

MIKE

Of course.

(beat)

I've actually got to get back home. My parents need me to help out with some cleaning. I'll talk to you soon?

CHRISTINA

Sounds good.

(beat)

Night.

Christina departs, leaving Mike alone.

MIKE

I DIDN'T SEE
A SINGLE SIGN.
SHE'D REACH FOR ME
WITH HANDS AND EYES.

HOW MUCH WAS HER
JUST BEING FAKE?
HOW MUCH OF IT
MY OWN MISTAKES?

MY MEMORIES
CONTEXTUAL,
NOW FEELING SO
ASEXUAL.

COULD I HAVE MADE
THE RIGHT AMENDS,
AND KEPT US UP AT
MORE THAN FRIENDS?

IT'S EVEN WORSE
THAT MUCH IS CLEAR
BECAUSE HER WORDS
WERE ALL SINCERE.

SO THERE'S A FACT
I CAN'T DENY
DESPITE MY PAIN
A FRIEND I'LL TRY
TO BE.

ACT IV

SCENE 1: INT. - NIGHT

Mike, Joe, and JESSICA are setting up for practice, as both Danny and Jake are running late.

MIKE

You seen either of the guys today?

JOE

Nope.

MIKE

No problem, we can work on some bass and rhythm parts until they get here.

JOE

Sounds good by me.

(beat)

JESSICA

I ran into Christina a couple days ago. She asked about you, Mike.

MIKE

Well, I wish she just went to me.

JESSICA

She told me you've been avoiding her and not returning her calls. Is that true?

MIKE

Yea. I just haven't felt ready to talk to her again.

JOE

You two were friends before. Maybe if you just try hanging out, it'll go alright.

MIKE

You haven't even had a girlfriend before.

(beat)

I'll make a decision on it when I'm ready.

JOE

Ok. I want you to be happy.

Suddenly, an unusually peppy Danny enters the garage.

What's up with you? You're late...and grinning like an idiot.

DANNY

Believe it or not, I've got my foreseeable future set in place.

MIKE

Did you hear back from a school?

DANNY

Nope. I'm joining the army.

(beat)

JESSICA

The army?

DANNY

Yes ma'am.

JOE

Would you be deployed?

DANNY

Oh, I'm counting on it! Gonna travel over to Vietnam.

JOE

Do you even know where Vietnam is?

DANNY

I know it's somewhere with palm trees...

(beat)

It'll be a good twofor: get out of New England for a bit and serve my country. Can't let my dad and uncles have all the adventures.

MIKE

Aren't you worried at all about getting hurt...or killed?

DANNY

The odds can't be that high. From what I hear, we've got hundreds of thousands of people there, and we're not losing any real battles.

JESSICA

Good point, I guess.

JOE

When would you start training?

DANNY

Not until the fall. I wouldn't leave you guys without a drummer for the rest of the band's run. I'm not that much of an asshole.

(beat)

MIKE

Did we ever decide about putting it on hold?

DANNY

Well, I just figured since I've graduated, and you three got senior year or college on your plates...it was common sense.

JOE

Yea, I thought the same thing. I mean, this is really fun and all, but it's not an actual career. Talk about a total crapshoot.

(Beat)

MIKE

(awkwardly)

You know, I don't think my cable is in here. Jess, could you check inside? Selma might've tucked it away by accident again.

JESSICA

(aware of the tension)

Sure.

Jessica goes offstage to the rest of the Cartiers' house.

MIKE

Who's to say we can't be flexible about that?

JOE

What do you mean?

MIKE

I feel like we've made some good progress in pretty quick time: the store gig had about 15-20 people, then there was the school show, and already we're getting to play at a real venue.

DANNY

To be fair, it's gonna be a showcase for a whole bunch of bands. It's not like we're headlining the show.

MIKE

Ok, but what if we win it, or at least put on a really memorable show? Depending on who's there, that could be another step towards something greater.

JOE

But that's a big "if".

Suddenly, Jake enters, an obvious cloud of frustration hanging over him.

JOE (CONT'D)

Nice to see you. What happened?

JAKE

Just some construction work on the way here.

MIKE

Alright then, we can get started. Have you gotten that guitar part from Tuesday down?

JAKE

I'm feeling ok about it.

MIKE

I'm sure it sounds great.
(beat)

JAKE

Please stop bullshitting me, Mike.

MIKE

The hell are you talking about?

JAKE

I know what you said to Jessica before our first show.
(beat)

You knew I had a crush on her. You'd rather manipulate my feelings with a fake pep talk - for somebody else to say - than be honest with me face-to-face? If you were worried I couldn't handle that gig, you should've just told me. I'm not a kid, I'm probably more mature than you are.

MIKE

I was thinking about all of us! Of all the hours we've put into this. I just wanted to make sure there was a payoff for the whole thing.

JAKE

If you think that'll finally get her to like you, you're crazy.

MIKE

I told you: I don't feel that way anymore.

JAKE

You know what? It's not worth it. Not if it lets you pull shit like this.

Jake moves toward the door.

MIKE

Where are you going?

JAKE

I'm out. Good luck with the gig.

Jake storms out.

MIKE

Ok, ok.

(beat)

Just give him some time. He'll cool down, think this through, and probably be back. Let's start practice!

JOE

Without a lead guitarist?

MIKE

Yea, it's totally doable. As long as we have rhythm guitar and a melody over it, it's fine.

(beat)

DANNY

If Jake's out, I don't know if it's worth it anymore.

MIKE

What?

DANNY

I mean, this is for fun. And I like the dynamic between the four of us. You're both great, but without Jake, I feel like the pressure to play well would override the fun.

JOE

I can't say you're wrong.

(break)

MIKE

You know what? Fine. Practice is over. While you all are lying on your asses, I'll get this worked out with Vincent and Selma. We'll salvage this whole thing - I'm not letting you all waste it!

DANNY

Later.

JOE

Please lighten up.

*The two depart, leaving an exasperated Mike alone in the garage.
Jessica returns.*

JESSICA

I heard you all- what happened?

MIKE

(dejected)

Practice ended early. You can go home.

SCENE 2: INT. - NIGHT

Vincent is reclining on the couch in the living room. Suddenly, Selma storms in.

SELMA

What the hell is this?!

VINCENT

(calm)

I can't see what you're holding. Please come closer.

With force, Selma shows him what she's holding.

SELMA

It's a monthly statement, Vincent!

(beat)

Why did you lie to me about our money situation?

VINCENT

I didn't. You asked if we were doing fine, and by my estimates we are. Maybe we just have different standards for "fine".

SELMA

Don't pull that! You act like you're the expert on money.

VINCENT

I know what I need to.

SELMA

Really? What about your credit payments?

VINCENT

I paid the minimum! \$250 was due the first week of the month, and I paid it.

SELMA

But that wasn't the total balance when you made the payment.

VINCENT

So?

SELMA

That affects your credit! And that means we owe more than what we're making!

VINCENT

Ok...well, I'll keep that in mind for next month, and do it right.

SELMA

That doesn't change the fact you lied to me about something that's incredibly important.

(beat)

Why?

VINCENT

Look: I knew I was gonna come off as a jackass no matter what I did, and that was the choice I made.

SELMA

For what?

VINCENT

For money! It's not that easy to go to you or your parents and ask for help. I get it: it's a culture thing, more than happy to help. But that doesn't mean you all won't have judgments about me and the basic grown up thing I can't do.

(beat)

I'd rather risk working things out for myself - without you picking up after my screw ups, and resenting me for the spoiled kid I am.

Selma takes in these words, and a change overtakes her.

SONG 19: "AUTHENTICITY"

SELMA

WE'RE GOING BREAKNECK
WITH THE POWER LINES,
LOOKING FOR THE PERFECT
PLACE TO BE.

STAKES TOO HIGH NOW MUST BE
DO OR DIE,
OR SO THAT FACE
IS TELLING ME.

JUST SHAKE THE
WORRIES ALL AWAY,
LIVE IN THE MOMENT
HERE TODAY.
AND YOU'LL FIND
AUTHENTICITY.

THE DAYLIGHT'S WASTED
ON THAT ROOM WE SHARE.
IT'S TUCKED AWAY
FOR LATER TIME.

BUT AS WE CLIMB DOWN

FROM THAT PEAK SO HIGH,
FEAR FLOODS IN
AND BREAKS THE RHYME.

GO SLOW WITH
EVERY BREATH YOU TAKE.
HOLD TO THE THOUGHTS
THAT CAN'T BE FAKE,
AND YOU'LL FIND
AUTHENTICITY.

IF WE FAIL
I CAN SEE IT THROUGH
AND SO CAN YOU.

LET THEM TALK
THEIR WORDS DON'T MEAN MUCH
AND AS SUCH.

WHEN WORRIES LINGER
IN YOUR ACHING HEAD
AND THERE'S NO FEELING
OF CONTROL

JUST GRAB THE PRESENT MOMENT
FOR YOURSELF.
THAT PEACE OF MIND
HAS NO TOLL.

YOU'VE BEEN WITH ME
ALL THE WAY.
THE ONE YOU ARE IS
HERE TO STAY.
LOOKS LIKE
AUTHENTICITY.

SCENE 3: EXT. - NIGHT

*Mike is seated on the same bench from the beginning of the show.
Jake enters, needing to say something to Mike, but avoiding looking
at him.*

JAKE

Hey.

MIKE

Hey.

JAKE

You been out here a while?

MIKE

Yup.

(Beat)

You talk with Danny and Joe?

JAKE

Yea. I just spoke with them yesterday. We're all assuming that the show's still on.

(Beat)

MIKE

We've worked too hard to get to this point. It's bigger than some petty arguments we're having.

JAKE

I agree with you...but do you at least understand where I was coming from?

MIKE

Yea. I wasn't being honest with you.

JAKE

Right. And if you're not being honest with me, then how am I supposed to know if you really trust me?

(beat)

We started this thing together. I know that you like being a group leader, and it's something I've never really been, but I'm just as important to this band as you and Joe and Danny. From here on out, there needs to be honesty between all of us.

MIKE

You're right. I'm sorry. And I would've been an even bigger asshole if I actually tried being up there without any of you. All I do is keep the rhythm going.

Mike offers his hand to Jake, who ultimately meets it with his own. The two then hug it out.

JAKE

Let's get this thing back on track!

MIKE

Wanna go to Danny and Joe's places to plan out the next two weeks?

JAKE

Sure thing.

The two begin walking offstage.

Just curious: were those two still going to play without me?

MIKE

No sir. They bettered me.

SCENE 4: EXT. - NIGHT

Vincent and Selma are having their long-planned dinner with Bill and Susan. The four are sitting outside on the Johnsons' patio. A Lebanese record softly plays over the scene.

SUSAN

So your parents are Christian?

SELMA

Yes. Greek Orthodox.

BILL

Greek Orthodox...but from Lebanon?

SELMA

The family history says some of our ancestors came from Greece. They aren't too far away from each other. There's no way to be sure, but it's a fun story.

SUSAN

I'm a bit ashamed to say, but I assumed almost everywhere in the Middle East was primarily Muslim.

SELMA

Lebanon's split between Christians and Muslims, and even in those groups you've got *smaller* groups. Orthodox, Maronite, Melkite, Shia, Sunni -

BILL

(politely interrupting)

Looks like I need to brush up on my history, then. I do remember that hubbub several years back when we went in to support their President. He was pro-western, if I remember correctly.

(beat)

VINCENT

You know, Selma and I never really had the chance to know your son before this spring. I think I speak for both of us when I say how impressed we are by his character and commitment.

SUSAN

Thank you. Well, it's fortunate that this music project helped to bring you all together.

SELMA

Have you two been to any of their shows?

BILL

I'm afraid not. Our schedules have been bound up for most of the summer. I'm not happy about it, and we've let Mike know. He seems to understand.

SUSAN

That type of music wouldn't appeal to me anyhow.

VINCENT

Why do you say that?

SUSAN

Well, the volume is turned up on everything, it seems chaotic. And the subjects of those songs...

VINCENT

How much rock and roll music have you listened to?

SUSAN

Mike has it on the record player, of course. I hear bits and pieces through the walls. Then, sometimes, I might get some of it while tuning the radio. Blasts of noise. It's enough for me.

BILL

My friends say the very same thing.

(beat)

We don't mean to suggest anything about how you two are helping them.

SUSAN

Of course.

VINCENT

No offense taken.

(beat)

Mike's put so much into it. All four of them have. It's a commitment, just like school or a summer job. With all the attention you must give him on grades and work, I think it's only fair that you consider going to a show of theirs.

SELMA

They have a big one coming up in several days. A competition with other groups. They'd appreciate any support they can get.

(beat)

BILL

I'll think about it.

SUSAN

Certainly.

(beat)

VINCENT

Well, I'm gonna propose a toast - to a wonderful evening. Thank you for having us.

SELMA

I'm glad we were finally able to do this.

The four raise their glasses.

SCENE 5: INT. - NIGHT

Vincent, Selma, and the Knights are packed inside Nolan's, instruments in hand. They are approached by Devon Brooks.

DEVON

Are you all the Knights of Salisbury?

MIKE

We are.

DEVON

I just need to go over the schedule for tonight with you. The order for the acts was determined by lottery. Based on those results, you'll be second out of 8 acts total. Any equipment you'll need to set up will have to be onstage 15 minutes before your performance time. If things roughly go to schedule, that should be at about 8:45.

VINCENT

Alright. Thank you.

Devon moves past them.

DANNY

That's bad luck.

JOE

Why?

DANNY

Think about attention spans. If there are 8 acts altogether, and we're that early on, we're gonna fade from their minds more easily.

JAKE

Not if we really stand out.

JOE

Yea. Besides, what if the bands before or after us aren't that good? We'll be looking pretty great, relatively speaking.

SELMA

The fact of the matter is that you'll be second, and you'll have to make it work. But I know that you can.

VINCENT

Amen.

Vincent and Selma move away from the boys, who gradually take their place center stage.

SONG 20: "BATTLE OF THE BANDS"

MIKE

IT TOOK SOME WORK
TO GET UP HERE.
THE SEAS WEREN'T
ALWAYS SOFT.

THE GOALS WE HAD
UNEVEN AND
HARD TO KEEP
ALOFT.

JAKE

EGOS CLASHED
AND MOVES WERE MADE
THAT BLOCKED OUT
ALL THE FUN.

MUSIC MEANS
A DIFFERENT THING
TO EACH AND EVERY
ONE.

JOE

BUT DRAIN THAT CUP
STEP ON UP.
IT'S THE TIME TO PLAY.

COME CLOSING TIME
I'M HOPING IN THEIR MINDS
WE'LL STAY.

DANNY

ON THAT HILL
YOU GET A THRILL
LIVING OFF THE CROWD.

TRUST IN THOSE VIBES
AND CRANK THE AMPS

UP LOUD.

NOTHING SEEMS
TOO CERTAIN
BEYOND THE SONGS
WE'VE SET.

COVERS SPREAD
BETWEEN NEW TUNES.
HOW WILL IT
BE MET?

JOE

BUT I'VE GOT
MY HAPPINESS
IN DOING THIS
WITH YOU.

OH THAT CHANCE
TO MAKE THEM DANCE
FROM WHAT WE'RE
JAMMING THROUGH.

JAKE

TURN THAT FACE
TAKE YOUR PLACE
WITH THE BUZZING STRINGS.

LET THEM BE REMINDED
OF ALL A TUNE
CAN BRING.

MIKE

PLAIN AND MEEK
ANOTHER WEEK
WILL COME IN NOT TOO LONG.

SO CELEBRATE
THE GOOD TIMES
THROUGH A ROCKING SONG.

After they finish the song, time jumps ahead: the boys huddle together, anxiously awaiting word from the judges. Around them, the lights go down.

MIKE (CONT'D)

Guys, whatever happens, I just want you to know it's been a great time playing with you this summer.

JOE

C'mon. Don't get all overdramatic. We still got a few weeks left.

Vincent and Selma approach them.

VINCENT

It's been twenty damn minutes. Where are they?

SELMA

You guys probably gave them a very hard decision to make.

JAKE

Well, if that's true, I just wanna know who's up there with us.

JOE

I gotta be honest, that fourth band was pretty fantastic.

MIKE

Yea, but they were just going through the motions. There wasn't a lot of stage flair.

DANNY

I mean, we've never been too amazing in that department either.

MIKE

Oh shut it, you can't see anything from behind that kit.

Finally, Devon makes his way to the center of the stage.

VINCENT

Alright, I think this is it!

SELMA

Fingers crossed!

DEVON

The judges have reached a consensus. But first, why don't we give another round of applause for all the bands that came out to play tonight? It's only our third year doing this, and I'm amazed by all this local talent.

(Beat)

I am happy to announce that the winner of this year's Battle of the Bands is...The Sand Dollars!

MIKE

What?!

JAKE

Come on.

JOE

That's bull.

DANNY

Eh. They weren't bad.

VINCENT

Keep it down! You don't want to look like sore losers...that said, I completely agree.

MIKE

Right?! Three of their songs were pop chart covers, and the original was generic.

SELMA

Remember: it's all subjective. You just gotta keep plugging away till you find the people out there that like what you have to offer.

VINCENT

And it sounds to me like you've already got a good bunch of them here tonight.

JAKE

You're right.

MIKE

I think we're tough enough to keep at it...as long as you guys are all still game.

(Beat)

JOE

Vincent...Selma...whatever you can find this last month, I'm more than happy to play them. This whole thing wouldn't have taken off without you two.

VINCENT

Thanks, Joe. I'm so proud of all four of you.

(beat)

We've gotta be leaving soon, but you should stay out and enjoy yourselves!

MIKE

Are we meeting next week - same time as always?

SELMA

Of course.

SCENE 6: EXT. - NIGHT

Mike is standing by himself, somewhere between Nolan's and his house. He spots Christina, who's walking nearby.

MIKE

Christina!

She hears his call and turns around.

CHRISTINA

Hi!

MIKE

What're you doing out here?

CHRISTINA

I was at the show! You did a great job!

MIKE

Thanks!

CHRISTINA

I'm sure the judges had you in the top two or three.

MIKE

I certainly hope so. We weren't too happy with their pick.

(beat)

I'm sorry - for everything the past few weeks. For shutting you out.

CHRISTINA

It's ok. I'm sorry too.

(beat)

I don't want things to be too weird this year at school.

MIKE

Me too. And I honestly don't think it will be.

(beat)

I should probably get back home. Didn't think to try and get out of my shift tomorrow.

CHRISTINA

Ok.

(They both start to leave)

You know what? If the weather's still good in August, let's do something with everyone. Joe, Danny, Jake, Jessica. We should all hang out before anyone leaves for college.

MIKE

Yea, that would be nice. I'll check with those guys, and we'll play it by ear.

(beat)

I'll call you sometime in the next couple weeks.

CHRISTINA

I'm looking forward to it.

Mike exits offstage.

SCENE 7: INT. - NIGHT

Mike has made his way back home, where both of his parents are waiting for him.

MIKE

Oh, hi! I'm surprised you're still up.

SUSAN

Did you see us?

MIKE

At the show?

BILL

Yes. We were stuck in the back, but we still got there in time for your performance.

MIKE

Wow, thanks!

(beat)

What did you think?

SUSAN

Well, it was certainly a bit too loud for me at points, but there were also some really catchy parts.

BILL

And those were mostly original songs?

MIKE

...yea.

BILL

You all should be proud of yourselves.

SUSAN

We'll be more than glad to see another show of yours.

MIKE

We actually don't have another show scheduled yet.

(beat)

You think I should keep doing it?

SUSAN

Why not? It clearly makes you happy, and it may just be my parental bias, but you're a great musician.

(beat)

I don't know if I've ever seen you that expressive with a crowd before. It was a wonderful surprise.

MIKE

What if it interferes with my school work?

BILL

Well, sure, if we see you free-falling with your grades, or suddenly drop out of school to play full time without a job, we'll step in. But we trust your judgment. This summer, it seems like you've known how to manage your time for what was important to you.

MIKE

Well...thanks again for coming!

SUSAN

Of course. Now we can finally call it a night. Couldn't wait till the morning to tell you.

Susan and Bill retire upstairs, leaving Mike alone.

SONG 21: "GRAHAM AVE (REPRISE)"

MIKE

I'D BE WRONG
TO SAY IT'S BEEN A BUMMER
OF A TEENAGE SUMMER,
THOUGH MY HEART STILL BLEEDS.

CAUSE THROUGH IT ALL
I'VE HAD SOME LOVELY NIGHTS
THAT LEFT ME FEELING RIGHT
AND MEETING ALL MY NEEDS.

WHILE I HAVE TO
REALLY GET IT STRAIGHT
SO THAT I GRADUATE
WITH A PLAN IN STORE.

I KNOW IF I WORK HARD
I'LL ALWAYS HAVE THE TIME
FOR A GIRL AND RHYMES
I CAN BOTH ADORE.

THE VIEW OF
GRAHAM AVENUE
WILL PULL ME THOUGH
LIFE'S SLOWER TRENDS.

JUST
A BIT OF TRUST
THAT THE GOOD THINGS
WILL COME AGAIN.

SCENE 8: INT - NIGHT

Jake has returned to his own home. As has happened many times before, he walks into the kitchen, where Ben is sitting alone.

JAKE

Hey.

BEN

It's 2. Where the hell have you been?

JAKE

The show.

BEN

The what?

JAKE

The concert I mentioned to you last week.

BEN

I can't imagine why it would go this late.

JAKE

It didn't. We had to haul all our stuff through a crowd of people and get it repacked in a car.

BEN

You didn't go out afterward?

JAKE

For a little bit.

BEN

Alright, and when were you gonna help with cleaning the patio?

JAKE

I told you, once everything was pu-

BEN

put away, I remember.

(Beat)

But you always do that. You're always putting off what's good for the family so that you can get your kicks. You're nearly a grown man, for Christ's sake. Do your share.

JAKE

And what about you? The model of reliability on every third evening.

BEN

I may need to unwind sometimes but when the going gets tough, I do what needs to be done.

JAKE

Why can't *I* have a little joy? Because I didn't turn out like you wanted?

(Beat)

I've got nearly all my applications out, and I'm looking forward to leaving. But from here on out, I'll do my hardest to play *and* look after this place - if only to prove you wrong.

Flustered but also defiant, Jake begins walking toward his room. Ben stops him, and faces him down.

BEN

I'm gonna miss you when you leave. Believe it or not, that's the truth.

JAKE

Goodnight, Dad.

Jake leaves Ben alone in the kitchen. In the hallway, Jake stops and raises his hand. He's pleased to find it firm and steady, and continues to his room.

ACT V

SCENE 1: EXT. - DUSK

Joe, Jake, Mike, and Danny are now sitting together on the beach.

MIKE

So is the University of Richmond actually *in* Richmond?

JOE

Nope, it's probably about 10 miles outside the city. There's a bus though.

Joe is distracted by a pesky fly.

Damn! I thought Greenhead season was over.

DANNY

Talk about false advertising. I hope you can find some fun out in the woods!

JAKE

Or, if it isn't, you can introduce some North Shore fun to those southerners.

JOE

We'll see.

MIKE

And you'll be back on your breaks, right?

JOE

Of course. Sure as hell leaves none of you with any excuses...except for Danny.

DANNY

Maybe we'll finish this thing in the next few months, and I'll be back a conquering hero.

JAKE

Dream on.

(Beat)

We're gonna miss you though. Stay safe.

DANNY

Thanks. I'll try my best.

(gestures to Jake and Mike)

You two ready for a great senior year?

MIKE

Well, if we're lucky, our rock and roll heroics will carry over.

JAKE

If not, I think we'll manage.

(beat)

Is this where Christina said we'd be meeting up?

MIKE

Yea, I think we're just a few minutes early.

JOE

Nope, there they are.

Onstage comes Christina and Jessica.

CHRISTINA

Hey guys!

MIKE

How's it going?

JESSICA

I hope you haven't been waiting here too long.

JAKE

Nah. You're right on time.

CHRISTINA

You have anything in mind?

JOE

How about we start at the arcade and take it from there?

CHRISTINA

Sounds good. All in favor?

Everyone shakes their heads in agreement.

Alright then. Mike, looks like you'll have to show me how it's done in pinball.

MIKE

Gladly. Although, I have to say, Jake is pretty good, too. All his time working there paid off.

JESSICA

I'll have to be on his team then if we have a competition.

JAKE

You won't regret it.

The group begins walking to the arcade, and Jake silently expresses his thanks to Mike.

SCENE 2: INT. - NIGHT

Vincent and Selma are sitting together on their living room couch, in a moment very much echoing the scene before they first met the band.

SELMA

It was way too cold this morning. Guess we'll need to bring up the jackets from downstairs.

VINCENT

I'm ready to hibernate.

SELMA

I think we should set some goals for ourselves this fall. Everything with the band got me more focused. It was nice.

VINCENT

It's probably the most organized I've been since I started at the job.

SELMA

Ok, then let's get started!

She grabs a pencil and paper from a table nearby.

I know you've wanted to learn another language, and I've lost whatever French my parents taught me. Why don't we set a bit of time each week to practice with that dictionary we have?

VINCENT

Sounds like a plan.

SELMA

And we both want to go somewhere else with our careers. Why don't we set up a strategy for researching the job market? Plan out some goals for the next few months?

VINCENT

Sure!

(Beat)

VINCENT (CONT'D)

Maybe we should keep our garage open for more musicians.

SELMA

I don't know. It takes all that energy, and there was just something special about working with that band.

SONG 22: "ONE AND ONLY'S"

SELMA

SOMETHING THERE
BETWEEN THOSE FOUR.
THE FEARS, THE HOPES,
THE DREAMS FOR MORE.

DANNY, JOE
MIKE AND JAKE.
THAT BOND
CAN NEVER BREAK.

EVERY DAY
BROUGHT SOME JOY OUR WAY.
I THINK THIS BAND SHOULD STAY
OUR ONE AND ONLY.

RAW BUT KIND.
I KNOW SUCCESS THEY'LL FIND.
WON'T LET THEM SLIP MY MIND.
OUR ONE AND ONLY.

VINCENT

BABE, YOU KNOW
I MUST CONCEDE

THE TRUTH BEHIND
WHAT YOU PLEAD.

BUT NOW WE'VE GOT
THE SKILL AND MEANS
TO HELP MORE
SEIZE THEIR DREAMS.

THOUGH WE PART
THEY WILL STAY IN OUR HEARTS.
ALWAYS A LOVELY START
NOT ONE AND ONLY.

VINCENT & SELMA (CONT'D)

DON'T HOLD BACK
MORE JOY IS DOWN THAT TRACK.
I THINK WE'VE GOT A KNACK
FOR ONE AND ONLY'S.

SCENE 3: EXT. - AFTERNOON

Time has jumped ahead to the spring of 2002. A small crowd has gathered in a clearing. Among them are a middle-aged Mike, Jake, and Joe, standing with an older Selma. Upon a platform stands GREG PORTO, the local mayor, who rises from his seat to address everyone.

GREG

Hello, everybody! Couldn't ask for better weather on a day so near and dear to many of us - myself included.

(Beat)

Back in the summer of 1968, I was a rising high school senior - looking ahead to adulthood, but still keen on making something out of that last year. I came from a small family, and while my parents were very supportive, work kept them busy throughout most days.

(Beat)

As luck would have it, some acquaintances and I met in the garage of Vincent and Selma Cartier, which they held open as a space for local musicians to play in. On account of their generous spirit, I had a place I could always come to, and with my band, Essex County, I had a new set of great friends and some good practice for a future in public service. As many can attest to, I was only one of the many teens blessed by their kindness and charity.

(Beat)

Some of you may remember The Knights of Salisbury - the very first band managed by the Cartiers. We are fortunate enough to have all three surviving members with us - Mike Johnson, Joe Katz, and of course, Jake Flaherty. Jake has prepared some of his own remarks for the occasion, and so I will shortly be turning things over to him. There's not too much I can say that you don't already know - he's an internationally successful musician who's sold millions of records and won several Grammys. He is a

proud son of Massachusetts who has remained in the area throughout most of his life, and been actively involved in local causes. It is my privilege to introduce Mr. Jake Flaherty!

Jake takes the stage to raucous applause.

JAKE

Thank you, Mayor, for that wonderful introduction. You played up a bit too much there, but it's very appreciated.

(Beat)

I'd be remiss to not mention Danny Caeserta. We were blessed with the brief time we had with her, and she has been sorely missed these past thirty six years. I'm confident she would have some hilarious yet eloquent things to say about Vincent and Selma.

(Beat)

These two, they were something else. I wish in my heart of hearts that Vincent could also be here with us. He passed away a few years ago, but I was able to see both him and Selma on a steady basis - whenever I was in town to visit my father and mother. In fact, if I was ever in need of a good dose of humility, I could just swing on by, and be given some honest feedback on my vocal performances and choppy guitar-playing. Both my lapsed Catholicism and personal spirituality leads me to I believe that Vincent and Danny are in fact with us today to witness the commemoration of Cartier Park. As such, there are a few things I'd especially like to say. But first, let's hear from the woman of the hour! Selma, you got anything to say?

Selma rises. After hugging Jake, she addresses the crowd.

SELMA

Thank you all for coming out to this. Vincent would have loved it, and god-willing, he is with us today. This park has always been nice to look at. I was never very partial to all the little houses crammed together. Blocks out too much of the ocean and trees.

(beat)

It's not the same sitting in my living room without him. This is something different, something peaceful. I'm truly honored that our names will be associated with a place that I hope means the same for some of you.

(beat)

Bas, hallas! I'm not prepared. Jake is the showman, why don't you finish things off for us?

SONG 23: "A TRIBUTE"

JAKE

WE ROCKERS SAW OURSELVES
AS REBELS OUT ALONE.
SHUNNED FOR ACTING OUT
BY GROWN UPS HARD AS STONE.

THE TRUTH IS NOT SO SIMPLE

MADE WITH A FINER BRUSH.
'CAUSE WITHOUT VINCE AND SELMA
OUR SOUNDS WOULD HAVE BEEN HUSHED.

THEY GAVE US SPACE TO PRACTICE
AND SET UP GIGS TO PLAY.
IF WE NEEDED NEW TOYS
THEY'D BE THE FIRST TO PAY.

IF WE FELT INSECURE
ABOUT THE WAY WE'D SOUND
THOSE TWO WOULD HELP US UP
TO GO ANOTHER ROUND.

THEY TOOK THE TIME
TO GET THINGS STARTED.
HELD THE ROOTS
SO WE COULD GROW.

AND THOUGH THEY
DIDN'T TAKE THE SPOTLIGHT,
THEIR STORY'S ONE
YOU ALL SHOULD KNOW.

OUR FOLKS WERE OFTEN BUSY
TOO MUCH TO UNDERSTAND
HOW ANYONE LIKE US
WOULD WANT TO START A BAND.

BUT VINCE AND SELMA SAW IT
THE VALUE OF THESE SONGS.
AND SO THEY'D GLADLY GUIDE US
ON THIS PATH ALL ALONG.

THERE'S TOWNS LIKE THIS ALL OVER,
AND ONCE UPON A TIME
THOUSANDS LIKE US
TOOK A SHOT AT THEIR OWN RHYMES.

GROWN UPS LIKE THESE TWO
DID THEIR PART TO BOOST THE RANKS
ROCK MIGHT'VE BUST WITHOUT THEM,
AND SO WE OWE OUR THANKS.

THEY TOOK THE TIME
TO GET THINGS STARTED.
HELD THE ROOTS
SO WE COULD GROW.

AND THOUGH THEY

DIDN'T TAKE THE SPOTLIGHT
THEIR STORY'S ONE
YOU ALL SHOULD KNOW.

END