NUTTY SQUIRRELS

By Reginald R. Owens

AN ORIGINAL SCRIPT
INT. THOMAS GALLEY HOME - BATHROOM - MORNING

78 year old THOMAS Galley prepares to shave. Talks to himself a lot, mostly complaining.

THOMAS
Hey face! Why you so old and wrinkled, hair so gray, falling out daily?

MIRROR
(His reflection talks back)
Cause you're old, dude.

Thomas jerks backward.

MIRROR (CONT'D)
What's the matter old dude? Can't stand the truth?

Mirror image laughs.

THOMAS
I must be dreaming!

Pinches left arm, nothing changes.

MIRROR
You're not dreaming old dude. You all time complaining, wishing you were young again. Well, I'm here to grant that wish.

THOMAS
You can grant my wish by leaving me alone, you SPOOK.

SPOOK
Tsk-tsk, why you put up such a fuss when I've come to help?

Mirror back to normal. Thomas is not.

THOMAS
(mutters to himself walking toward bed, clothes laid out)

PHONE RINGS
THOMAS (CONT’D)          PHONE THOMAS (O.S.)
Hello...                See you’re having trouble
                        putting on clothes.

THOMAS                    PHONE THOMAS (CONT’D)
Who is this?              Ah you know? We met in the
                          bathroom just now.

Thomas slams phone down. Spook moves to dresser mirror.

SPOOK
Now you’re being all mean 'n nasty, old dude.

THOMAS
Leave me alone!

SPOOK
Hey old dude, don't you want to be young again?

THOMAS
I don't believe you, nor any thing, nor any one can do that, so
skedaddle Spook.

SPOOK
Anything’s possible if you want it badly enough.

THOMAS
Now that really is farfetched you-you whatever you are.

SPOOK
Ever talked with a mirror before?

THOMAS
No!

SPOOK
I rest my case.

Thomas sits side of bed, head in hands.

SPOOK (CONT’D)
Cat gotcha tongue, old dude?

THOMAS
Aright, aright, tell me if you must. I'm tired of batting back and forth.
SPOOK
I knew you'd come around, old dude, when you go to bed tonight, there will be a yellow pill on your pillow, take it.

THOMAS
(grumpy)
With or without water?

SPOOK
Doesn't matter.

THOMAS
Then what?

SPOOK
You'll see.

Mirror normal. Thomas changes clothes, leaves bedroom.

LIVING ROOM - CONTINUOUS

Thomas tries exercising with old folks TV show. Gives up, too painful.

THOMAS (V.O.)
Oh if only I could travel back in time, be with you Martha. Be free from pain and move around like I once did.

Picks up portrait of young Thomas. PUFF the cat watches.

PUFF
Makes me nervous the way he talks to the dead, or that picture when he was a teen, seldom ever talks to me.

FADE TO:

INT. LIVING ROOM - NIGHT

Talking with former jazz band member, GUS.

GUS
Had some good times making music didn't we Thomas.
THOMAS
Yeah, you'n me only two left, other three dead and gone.

GUS
You still mess around any on that piano?

THOMAS
Too much arthr in the joints. You got arthritis, Gus?

GUS
(shows hands)
No, I'm not quite as old as you, Thomas. I got ever thang else. You name it, I got it.

THOMAS
We used to play a jazz arrangement called that.  
(SINGS) "You name it - I got it, You want it - Cain have it. I'm just a stingy young Bud"

Both laugh.

GUS
You remember we worked out of Atlanta and your wife Martha, now was she ever gorgeous. And sang, could that lovely woman of yours belt out the notes.

THOMAS
Yeah, and we got most of our gigs because of her. So natural pretty, blond hair, blue eyes, shape of a calendar model. (beat)

GUS
Miss her a lot, don't ya Thomas?

THOMAS
Something fierce. Why did she have to have breast cancer two years ago?

Tears form in his eyes. Gus says nothing, just sits reminiscing giving his long time jazz buddy some space.
THOMAS (CONT’D)
Gus, I sure appreciate you coming to see me, it’s one of the few pleasures I have left.

GUS
Well now Thomas, I come cause you perk me up too. A man without friends is in a heap a' grief. (beat) Well, guess I'd better mosey on. I see it's bout ten o'clock.

They give each other hugs and pats on the back.

BEDROOM - CONTINUOUS

THOMAS
Hey, is that a yellow pill I see on my pillow? (beat) What should I do? Take the pill or not take the pill?

PUFF (Jumps on bed, has Spook's voice) Take the pill, Thomas, how could you be any more miserable than you are now?

THOMAS You're right Puff, nothing ventured - nothing gained.

Takes pill, nothing gained.

THOMAS (CONT’D) Puff it's been ten minutes now and nothing.

He sees Puff sleeping at foot of bed.

THOMAS (CONT’D) I'm going to sleep too. This is nothing but a waste of time just as I thought all along. The whole business was nothing more than a daydream. I've got to stop taking those strong nerve pills.

INT. BEDROOM - MORNING

Teenager opens eyes, stretches.
THOMAS (V.O)  
Boy that was a good night's sleep and I didn't even take my nerve pill. My breathing is better. There's no pain in my joints, no wrinkles in my hands. What, no wrinkles?

Springs out of bed, gazes mirror.

THOMAS  
Wow, that's me back in the fifties. This is my old bedroom. I'm wearing my teenage PJ's. And just look at that, I'm six feet tall again with muscles and not a single gray hair. This is awesome. I'm actually a teenager again. That ole mirror Spook did it. The pill really did work. Thank you Jesus.

SPOOK  
Well doubting Thomas, what'd you expect, more grief?

KNOCK on bedroom door, his MOM. Spook gone.

MOM  
Thomas, are you all right? Who were you talking to, Son?

THOMAS  
That's my Mom!

Runs to door, throws arms around his Mother.

THOMAS (CONT'D)  
Mom, it really is you.

Another hug.

MOM  
What's gotten into you, Son? You're not acting at all like yourself.

THOMAS  
I guess I woke up from a crazy dream.

MOM  
Well pull yourself together Thomas, come downstairs. Breakfast will be ready in ten minutes.
Thomas selects fifties attire from closet.

THOMAS
This was the style in mid fifties.

Stands at mirror combing hair.

SPOOK
Hey there you real cool cat, I guess you're not doubting Thomas anymore?

THOMAS
Will you give me warning before popping up in the nearest mirror?

SPOOK
How'd I do? You're back in parent's house and today you'll see young Martha, so pretty 'n all?

THOMAS
Yeah, sorry, Thanks for all you've done for me. I don't mean to be ungrateful. Guess you'd say I'm still in a state of shock.

SPOOK
I can dig it. You have money to take Martha out this evening?

THOMAS
I'm not sure.

Searches book in bookcase, a secret hiding place.

THOMAS (CONT'D)
Nothing where I stash cash, I'm broke.

SPOOK
Look again.

Finds twenty-dollar bill.

THOMAS
Geez, you're nice having around, Talking Mirror.

SPOOK
So, I'm no longer a Spook, am I?
THOMAS
No, I think you're pretty swell after all.

SPOOK
Good to hear, Thomas.

THOMAS
Say, one question, where'd this twenty-spot come from?

SPOOK
Your bank account.

THOMAS
I didn't have a bank account in high school.

SPOOK
I know.

THOMAS
It's from the future so I can't cash this, right?

SPOOK
Only in emergency. If you feel you must return to old dude, try to cash it and zap... you're back to aches and pains, bad eyesight, and lonely.

THOMAS
I don't think I want this transfer cash, Spook.

SPOOK
So, it's back to Spook again?

THOMAS
What if I tear it up?

SPOOK
Same as trying to cash it... Zap you're outta here.

THOMAS
I'm beginning to think I had you pegged the first time.

Mirror image fades laughing.

DINING ROOM - MOMENTS LATER
Entering, DAD hands him five dollar weekly allowance.

DAD
Thanks son for keeping the yard and my car looking good.

THOMAS
(hugging Dad)
Glad to do it Dad. (gives a hug) I gotta get going, exam day at school.

Grabbing bacon strips in toast, Thomas leaves.

EXT. FRONT YARD - CONTINUOUS
MARILYN Mercer, 17, living next door waits by 1950 Chevy.

MARILYN
Morning Thomas, you ready for mid-term exams today?

THOMAS
I hope so.

INT. 1950 CHEVY - MOVING - CONTINUOUS
Marilyn drops sun visor mirror to inspect face and hair.

SPOOK
Hey gorgeous!

MARILYN
(Jerking back in seat)
Thomas, how did you do that? You talked from the mirror.

THOMAS
Marilyn, you wouldn't believe if I told you.

INT/EXT. CHEVY - MORNING
Car pulls to curb, Couple exit, Marilyn fidgets, Thomas sees Martha, heart pounds.

MARTHA
Thomas what's up with Marilyn?

No answer, grabs girlfriend, long kiss, CROWD gathers.
CROWD
Hubba-hubba, you Da man Thomas, way to go Daddio.

MARTHA
Thomas, what's the matter with you this morning?

THOMAS
I love you my darling, I don't care who knows it.

MARTHA
I love you too but this is no place to show this much affection?

Gathering her books, Thomas walks Martha to school.

MARTHA (CONT’D)
Marilyn looked scared when she left your car just now.

THOMAS
She thought she saw something in the visor mirror, so how about you. How's everything with you?

MARTHA
Thomas you should know. You see me most every day.

THOMAS
Yeah, but you may be hiding a little secret or something.

MARTHA
You been reading too many comic books, Sweetie.

BELL rings
Kisses Thomas on cheek, runs to homeroom.

EXT/INT. CHEVY - PARKED - AFTER SCHOOL
Marilyn and Martha in front seat. Thomas enters car, pulls down visor mirror.

THOMAS
Spook, I need your help.

SPOOK
What's the matter Thomas?
THOMAS
You already know. You scared the living daylights out of Marilyn this morning. Do something.

Girls shocked by Thomas conversing with reflection.

SPOOK
Okay - okay, don't get all shook, Elvis.

THOMAS
Well just do it.

SPOOK
Fold the visor back up and mirror memory is no more.

THOMAS
You sure?

MIRROR
Yes, I'm positive.

Thomas flips visor back, girls now talking about a dance as the car leaves.

MARILYN
Yes, we had a ball at the gym dance, didn't we.

MARTHA
And that band was far out.

THOMAS
Where would you ladies like to pig out?

MARTHA
How bout Toot'n Tell'um Drive Inn?

INT. TOOT'N TELL'UM DRIVE INN - CONTINUOUS

Packed with teens dancing to jukebox, loud.

MARILYN
There's an empty booth. (pointing)

MARTHA
Hey Marilyn, here comes your lover, Bobby Glowers

He sits beside Marilyn.
BOBBY
Hey you cats all set for the next big gym dance?

MARTHA
Of course.

MARILYN
Wouldn't miss it for the world.

THOMAS
(hands open looks to side)
You know me, Bobby.

BOBBY
Oh yeah, Mister Jitterbug himself.

Thomas plays several instruments, played jazz band till 65.

BOBBY (CONT’D)
You wanna get together this afternoon Mister Jitterbug? I'll teach ya a few more guitar licks.

THOMAS
Why not! Martha you wanna drum with us?

Martha is high school jazz band drummer.

MARTHA
Sure, Marilyn, you come too and sing.

MARILYN
I can dig it, sure.

Young WAITRESS arrives.

WAITRESS
Howdy you all, what'll ya have?

MARILYN
I want a burger, no onions, fries, and a Coke. Anybody else with me?

All agree, order same.

INT. BOBBY'S HOUSE - BASEMENT - HOUR LATER

Set up like a sound booth. Parents spent a fortune.
Marilyn
What song you wanna start with?

Bobby
How bout the Christmas song I wrote?

Marilyn
But it's not Christmas.

Bobby (Cont'd)
No matter, it's just to warm up on.

Bobby begins on guitar.

Marilyn
"Just look at all those houses
With their sparkling Christmas lights,
So warm and so cheery on a cold December night.
Can't you just feel that Christmas spirit,
Listening to those Yule Time tunes,
All the children are a' wishing,
for Santa to come real soon."

Bobby
OK, That's enough warm up. Thanks Marilyn.

Thomas moves to piano, plays fast jazz piece, Martha joins in on drums.

Bobby (Cont'd)
Hey man, when did you learn to play the keys?

Thomas
What if I told you I'm a seventy-eight year old jazz musician?

Bobby
Yeah like, no way José.

Bobby's mother, Missus Glowlers comes to stairs.

Missus Glowlers
Bobby, who was that playing piano?

Bobby
It was Thomas, ain't he the cat's meow?
MISSUS GLOWERS
Thomas you sound like you've been playing for years.

THOMAS
Thank you Missus Glowers. I've had a lot of practice.

MARILYN
Thomas, I live next door to ya, never heard one piano note coming my way. You must be a magician musician.

Displaying funny arms and face motion, fills room with laughter.

MARTHA
Not only has he become a magician musician, but a comedian as well.

Martha sends him an air kiss.

BOBBY
What else have you been hiding from us, Thomas?

THOMAS
Well, I can play sax.

MARTHA
Really?

THOMAS
I had some help with the sax, an instructor, actually.

MARTHA
Hey, you've been a very busy boy.

BOBBY
Well I for one am glad to hear this. Let's get busy forming a band and earn ourselves some real money. What-da-ya-say gang?

MARTHA
We'll need a band name.

MARIYLN
Super Tones.
BOBBY
Nawh... Too yucky Marilyn, How bout the Nutty Squirrels?

MARILYN
Love it Bobby, the Nutty Squirrels appearing live, Sunday Night, on Ed Sullivan Show.

MARTHA
I thinks it's perfect for this gang of misfits.

THOMAS
We'll need a bass player.

BOBBY
I know one, A good one too.

MARILYN
Thomas, you got a sax?

THOMAS
No I don't, not at present.

MARILYN
Maybe our band director will loan you one until we can get our own for the band.

BOBBY
Huh, that band director will want Thomas in the school jazz band.

MARTHA
I'd love having Thomas in our school jazz band.

MISSUS GLOWERS
Why don't you meet back here tomorrow. We've bought all this other stuff for Bobby's music room, might as well have a sax.

BOBBY
Thanks Mom, make it a tenor sax. I can't wait to hear Thomas play.

INT. THOMAS' HOME - DEN - LATER

Thomas and Martha are studying together. She's busy writing.
THOMAS (V.O.)
Oh yeah, it's great to be here with the love of my life, to hold her hand and kiss her again. It would be perfect if I could tell her about my time travel, to explain the many wonderful years of our married life
(beat)
But I can't. It'd send me back to old age and all my miseries.

Martha lays pen down, reaches for Thomas, lips meet.

MARTHA
Thomas, I can't help but notice how different you've been today.

THOMAS
I don't mean to, Darling.

MARTHA
You seem like a totally different person in some ways. You've suddenly become so gifted in playing the piano, the sax, and so smart. You seem different from last week.

THOMAS
Don't be concerned. I'm going through a phase trying to do all I can do and be all I can be.

MARTHA
You've become an over achiever?

THOMAS
How well you put it.

MARTHA
You also come across as being much older than you really are and it's puzzling to say the least.

THOMAS
Don't be concerned. I'll get over it and be the same ole Thomas who has always loved you since the first day I saw you.

MARTHA
Really? That was way back in first grade.
They embrace, hug and kiss, Martha drives home.

THOMAS' BEDROOM - MIRROR - CONTINUOUS

SPOOK

You did well Thomas.

THOMAS

I'm beginning to wish you couldn't sneak up on me, Spook.

SPOOK

Simple, just try spending that twenty and you're back in aches and pains, poor eyesight, and heartbreak. That what you want Thomas?

THOMAS

You know dang well it's not.

SPOOK

Well you'll just have to put up with ole Spook, now want ya?

THOMAS

Okay - okay.

SPOOK

Good, now listen up. It's rules and regulations time.

THOMAS

What do ya mean?

SPOOK

If you just keep silent and listen, I can instruct you without interruptions, agreed?

(silence)

SPOOK (CONT’D)

I'll take that for a yes. Now you were married a long time in your real life, but you must remember, this is like 'make believe.' Understand what I'm saying?
THOMAS
I'm beginning to see what ya getting at.

SPOOK
Good... You must not go beyond kissing and limited fondling, you catch my drift?

THOMAS
That is going to be very difficult, Spook.

SPOOK
The rules are set, you have to play the game if you won't to remain a youth.

THOMAS
I think you get your enjoys intimidating the stuffings outta me.

SPOOK
I lay down the rules, and you follow, remember the alternative, Thomas.

THOMAS
So I'm stuck between a rock and a hard place, like it or not.

SPOOK
Now ya catching on fast, super sport. If you need me I'm as close as your car mirror, or any mirror for that matter.

Spook is gone.

EXT. THOMAS HOME - NIGHT - CONTINUOUS
Thomas heads for car to get keys.

Marilyn
Wanna talk?

Startled by Marilyn sitting in a rocking chair, Thomas stops.

THOMAS
Gee Whiz, Marilyn you scared the you know what outta me.
MARILYN
Sorry Thomas, something's wrong with the way you've been acting today and I'd like to help if I may.

THOMAS
Let's sit on the porch swing?

Marilyn slides over, throws arms around his neck, and begins kissing in heated passion. Thomas realizes it's wrong and eases Marilyn back gently.

THOMAS (CONT'D)
Marilyn, what are we doing here?

Marilyn
Thomas I've loved you since I was a little girl.

THOMAS
Marilyn I love you too but like a sister I never had. I think the world of you but it's Martha I love, always have, always will. She and I will be married soon after high school and spend our lives together.

Thomas stops before going too far in the future. Marilyn, with tears in eyes, slumps back.

THOMAS (CONT'D)
Please don't cry Marilyn. I can't stand seeing you hurt. I didn't mean to hurt you... Please?

Marilyn
Oh Thomas. I've been foolish, please forgive me?

THOMAS
Marilyn there's nothing to forgive.

Thomas kisses her forehead. Marilyn runs home.

INT. BOBBY'S BASEMENT - AFTERNOON

Thomas checks out a brand new tenor sax, makes a few adjustments, begins a slow soulful sound. Martha adds snare and high hat, then bass drum. Bobby comes in with guitar chords.
MARILYN
(scat singing)
"Do be do be doo, all musicians, do
de be do be doo, are a little nutty."

Bobby's bass player, CHUBBY Charles on steps with electric bass guitar.

CHUBBY
Who dat calling me nutty?

BOBBY
Chubby you're just in time to join our band of squirrels.

CHUBBY
Yeah man... Hey I got a doghouse out in the van if you rather I play it.

THOMAS
No you're fine, maybe next practice we can use your acoustic bass on some jazz.

BOBBY
What-da-ya-mean..? This aggregation is way too good for a next practice.

MARILYN
Dream on Bobby, we got a ways to go before stardom.

THOMAS
Yeah Bobby, you might want to amend that statement in about ten minutes.

MARTHA
Alright-already, lets get this show on the road.

MARILYN
Yeah, less chatter more action, I'm ready for some grooving.

Thomas starts a syncopated rhythm on piano and the bass man is falling in. Martha brings in the drums. Bobby adds lead guitar while Thomas moves to the sax. They sound like they've played together for years. Marilyn ends with a scat send off.

MARILYN (CONT'D)
"De do be do be do be, doo."
THOMAS
You know, I think a couple more sessions and us nutty squirrels will be ready for an old fashioned street dance.

MARTHA
Thomas, don't you think we'll need to create some rock and roll since that's the craze these days.

THOMAS
Yep, you're right, Sweetie. We gotta rock 'n roll with the flow.

Marilyn
Roll with the flow... Hey! That'd make a good rock 'n roll tune. I'll write some lyrics.

THOMAS
Don't forget Martha's 'It's the Craze These Days.'

Marilyn
Okay, there's another goody.

Bobby's Mom comes to stairs.

MISSUS GLOWERS
Hey Squirrels, I have hotdogs and fries on the table if you're hungry.

Squirrels are right behind her.

INT. FIFTY CHEVY - EVENING - MOVING
Martha slides over as close as possible to Thomas.

THOMAS
Wanna go to a movie tonight?

MARTHA
I'd much rather go someplace quiet and just enjoy each other's company.

THOMAS
Okay!
MARTHA
My parents are out of town, the house is vacant.

THOMAS
Sounds fine by me.

SPOOK (O.S.)
Thomas only you can hear me. Be careful, don't go too far.

Thomas nods.

INT. MARTHA'S HOUSE - LIVING ROOM - CONTINUOUS

She places house key in vase beside door.

MARTHA
Want something to drink or a snack?

THOMAS
No I'm fine. Your home is really nice.

MARTHA
Thanks for coming over.

THOMAS
And thanks for inviting me.

Martha faces Thomas, guides his face down, gives a kiss.

THOMAS (CONT'D)
Mercy, that was some kiss Martha, you've been practicing?

MARTHA
I've kissed you in my dreams at least a hundred times.

THOMAS
I'm flattered, and if I'd known I would've been more than eager to provide myself in person.

Longer lasting kisses follow, both feeling warm.

THOMAS (CONT'D)
I think I'll have that drink now.

Martha looks puzzled.
MARTHA
Well... All right, what would you like, something cold or hot?

THOMAS
Better go with cold, a soda or just water, doesn't matter.

Taking his hand, moving to kitchen, pours soda in glass.

MARTHA
Here my Darling. I think I know why you need a cold drink. Thanks for not taking advantage of the moment downstairs.

THOMAS
Wasn't cause I didn't want to, ya know.

MARTHA
Me too.

THOMAS
Guess I'd better be going, thanks for being so understanding.

MARTHA
And thanks to you, Thomas.

Another kiss and Thomas starts to leave, PHONE rings.

MARTHA (CONT’D)
Wait a sec Thomas, it may be for you. (picking up phone) Hello.

Marilyn (O.S.)
Martha, is Thomas there?

MARTHA
Yes, he was just leaving. Hold on I'm handing him the phone.

THOMAS (picking up phone)
Hello.  Marilyn (O.S.)
Thomas, the regular Saturday night dance in the gym is holding auditions for a new band. I signed up the Nutty Squirrels. Is that okay?
THOMAS
Sure, do we bring our instruments?

MARILYN (O.S.) (CONT'D)
They have piano and drums, we bring the rest. We audition this Thursday evening at eight. I'm so excited, I know they'll pick us.

THOMAS
Maybe so, see ya at practice tomorrow.

Hangs up phone, turns to Martha.

THOMAS (CONT’D)
Marilyn's got us an audition to play for the Saturday Night Dance in the school gym.

MARTHA
Wow, that's great news, Thomas See ya tomorrow, Sweetie.

She gives him a big hug and goodbye kiss.

INT. HIGH SCHOOL GYM - EVENING

Big crowd packs gym to hear auditions. QUEENIE Smith is in charge.

MARILYN
Queenie how many bands competing?

QUEENIE
Three, yours is last, it's the best spot.

MARILYN
I agree, thanks.

She approaches the other squirrels.

MARILYN (CONT’D)
There's just three bands competing and we're last to show our stuff.

BOBBY
Way to go Marilyn. Saving the best for last.

He gives her a lip lock. She drops both arms like she's carried away with his kiss. He staggers around, plops on chair, eyes closed pretending a knock out.
QUEENIE
(at mike)
The first band to audition is the MOONDROPS.

MOONDROPS
"Gonna live it up, gonna rip it up. Gonna live it up today, and rock it up tomorrow, gonna have a ball tonight."

INSTRUMENTAL Lead Guitar.

"Gonna live it up, gonna rip it up. Gonna live it up today, and rock it up tomorrow, gonna have a ball tonight."

INSTRUMENTAL Lead Guitar.

Amateurish, little audience response.

QUEENIE
Thank you Moondrops. And now the Hotshots.

Moondrops consist of three guys, GUITARIST, bass, and drummer.

GUITARIST
This is a song I wrote, it'll make you dance ya legs off. (beat) Oh yeah, I'm a' singing it.

"Gimme all ya loving Baby, Gimme all ya love right now, Gimme all ya loving Baby, Come on and be my Cutie Pow."

INSTRUMENTAL Screaming guitar, way too loud.

At conclusion no one lost legs or even tried to dance.

QUEENIE
We have one last band to audition, come on up, The Nutty Squirrels.

Thomas leads way on stage, sits at piano, Bobby and Chubby bring up their amps and instruments, Marilyn takes the singer's mike. Martha has to readjust the drums.
MARILYN
Hey gang, get ready to dance cause this place is about to start jumping.

Martha starts drum beat, Chubby adds bass, Bobby now strumming chords on guitar as Thomas fast fingers piano, everybody's on the floor rocking and rolling away.

MARILYN (CONT’D)
(singing)
"You ain't nothing but a hound dog, just a rocking all the time. You ain't nothing but a hound dog, just a rocking all the time. You ain't never caught a rabbit and you ain't no friend of mine."

Thomas takes a solo break on piano followed by Bobby on lead guitar, Martha follows with a rousing solo, drumming aided by Chubby on bass. Thomas picks up the sax and follows Martha. They all come in with a long instrumental, back and forth. Gym floor packed with kids wearing out clothes from the inside.

THOMAS
(singing)
"They said you were high class, But that was just a lie. Yeah they said you were high class, But that was just a lie. You ain't never caught a rabbit and you ain't no friend of mine."

THOMAS and MARILYN
(duet)
"You ain't nothing but a hound dog, just a rocking all the time. You ain't nothing but a hound dog, just a rocking all the time. You ain't never caught a rabbit and you ain't no friend of mine."

INSTRUMENTAL to end
Kids are rocking and rolling all over the place, having a ball.

QUEENIE
(following dance)
How do you rockers like The Nutty Squirrels?

Pandemonium.
QUEENIE (CONT'D)
I thought so, come to the dance
Saturday Night and hear them again.

More applause with yelling and whistles.

QUEENIE (CONT'D)
Thanks for auditioning, you'll pack
the gym Saturday night. How long
you been together?

THOMAS
About three weeks.

QUEENIE
Amazing, simply amazing.

THOMAS
What time you want us here?

QUEENIE
Dance starts at eight, I'll be here
at seven.

THOMAS
We'll be setup and ready before
eight.

EXT. TOOT'N TELL'UM DRIVE INN - LATER

Thomas' Chevy pulls into parking spot.

INT. TOOT'N TELL'UM DRIVE IN - CONTINUOUS

As the band walks in, the crowd begins to cheer. The OWNER
escorts them to a booth.

OWNER
Your meal is on the house. This is
the largest crowd since opening
this Drive Inn.

THOMAS
Thank you Sir. How bout that you
Nutty Squirrels.

BOBBY
Sir, just bring us whatever you'd
like to serve. Okay with everybody?

All voice agreement.
CHUBBY
You know guys and gals, I'm the oldest here, been playing bass and guitar for over five years now. I think we should make a demo and try for a record deal.

BOBBY
Ya really think so, Chubby?

CHUBBY
Oh yeah, definitely.

BOBBY
How bout you Thomas?

THOMAS
Tell ya what my fellow minstrels, based on the response we got tonight, I say we have more than a fighting chance. Let's do it.

CHUBBY
All Right, I'll foot the recording expense and you can pay me out of future earnings.

THOMAS
That's mighty nice of you. I have a feeling you'll be reimbursed for your generosity real soon.

INT. THOMAS' BEDROOM - NEXT AFTERNOON

FACING CAMERA

THOMAS
Soon as I entered my bedroom last night, I began writing some mid-fifties songs with lyrics. Most rock 'n roll songs back then were based on 12 Bar Blues progressions with simple lyrics. So by two A.M., I had completed five new songs. The next morning I decided to stay home from school and penned five more. In a few months, Dick Clark's American Bandstand will debut on TV and a rash of rock'n roll bands will come out of the woodworks. The Nutty Squirrels will be an ideal name to fit the era.

(MORE)
Now all we have to do is learn these new originals and select the best two for a demo forty-five vinyl record. Oh yeah in the mid-fifties we were just getting away from the big seventy-eight rpm diner plate size records.

PHONE rings.

THOMAS (CONT’D)
Hello!

MARTHA
Hi Sweetie, I missed you at school today.

THOMAS
Hey there, Love. Yeah I've been really busy. Wrote ten new songs last night and today.

MARTHA (CONT’D)
Really? Incredible, ten songs in less than twenty-four hours. I gotta hear them soon, okay?

THOMAS
Sure, I'm leaving in a few for our basement practice. I'll bring them with me.

MARTHA (CONT’D)
Great, see ya soon... Love Ya.

THOMAS
Love you too Sweetie. Bye

FADE TO.

INT. BOBBY'S HOUSE - BASEMENT - LATER

Everyone's ready to practice.

BOBBY
Martha says you been churning out some hit tunes, Thomas.

THOMAS
Hope so. Wanna try one right now?

Thomas places lyrics on Piano and starts playing & SINGING.

"Hey now the Blues Come Up
When that ole sun goes down.
Hey now the Blues Come Up
When that ole sun goes down.
That's when I start to hurt.
I start to feel low down.
I make out fine in the daytime
When the sun is shinning bright.
I make out fine in the daytime
When the sun is shinning bright.
But I start to feel low down
When the day turns to night."
(instrumental break)
REPEAT from beginning.

Song finishes.

BOBBY
Hey man, I dig it the most. We gonna play it Saturday Night?

THOMAS
That's the best place to get a crowd reaction, a live audience.

BOBBY
Why don't we do it slow like just now and go into a fast rocking instrumental on the end?

THOMAS
Fine by me. Lets try it.

Band does it again the way Bobby suggested.
"Hey now the Blues Come Up
When that ole sun goes down.
Hey now the Blues Come Up
When that ole sun goes down.
That's when I start to hurt.
I start to feel low down.
I make out fine in the daytime
When the sun is shinning bright.
I make out fine in the daytime
When the sun is shinning bright.
But I start to feel low down
When the day turns to night."
INSTRUMENTAL Uptempo.

BOBBY
Oh yeah, that one turned out to be terrific, got another blues tune we can play around with?

THOMAS
Yeah, here's one. A lot of blues tunes start off with 'woke up this morning.'

SINGS
"Woke up this morn-ning, You were all over my mind.
Woke up this morning, you were all over my mind.
Cause I think about you baby. I think about you all the time."
(MORE)
THOMAS (CONT’D)
(band joins in)
"I went down to the corner. 
Thought I'd walk away my blues. 
Yea, I went down to the corner, 
Thought I'd walk away my blues. 
But when I turned to look around. 
You were a'walkin with me too. 
Play it Bobby."

Bobby plays a bottle neck slide blues guitar break.

THOMAS (CONT’D)
"Rode down to da roadhouse, 
Jes to ease my troubled mind. 
Yeah I rode down to da roadhouse, 
Jes to ease my troubled mind. And 
yeah I turned to that ole bottle. 
Cause I do it ever time."

Bobby plays another blues guitar break followed by Thomas on the tenor sax with Bobby laying fills.

THOMAS (CONT’D)
And when I woke up next morning, 
you were all over my mind.

BOBBY
Yeah, I like it, no I love it. Far out Jitterbugger.

Everybody clapping including Bobby’s Mom standing on the basement stairs.

CHUBBY
I do believe we got both sides of our demo ready to be recorded on vinyl. I'll call Sunshine Records in Orlando and set it up to record Monday if that suits everyone.

Everyone approves.

BOBBY
By the way, Marilyn do we get paid for playing the dance?

MARILYN
You sure do Sugar, fifty cents a head.

CHUBBY
That should be enough for the recording.
MARILYN
I can hardly wait to make the record. And play for the dance.

INT. HIGH SCHOOL GYM - EVENING
Squirrels are set up thirty minutes early.

THOMAS
Think I'll play some piano jazz.

Martha, Bobby, and Chubby join him on stage. As the gym begins to fill the audience stands around the band stage, listening, some dancing to the music, all enjoying. At eight, Queenie takes the mike.

QUEENIE
Hello guys and gals. Welcome to our regular Saturday Night Dance and our new band the Nutty Squirrels. Much applause, yelling, and whistling.

QUEENIE (CONT’D)
So let's get ready to rock'n roll.

MARILYN
Our first song tonight was written just this week by our leader and Piano Man Thomas Galley. It begins as a slow blues and ends a fast paced rocker.

THOMAS
"Hey now the Blues Come Up
When that ole sun goes down.
Hey now the Blues Come Up
When that ole sun goes down.
That's when I start to hurt.
I start to feel low down.
I make out fine in the daytime
When the sun is shinning bright.
I make out fine in the daytime
When the sun is shinning bright.
But I start to feel let down
When the day turns to night."

Martha does a fast drum roll and changes to fast beat. Rest of the band comes in with Thomas on sax. The instrumental goes on for several minutes for wild dancing. One couple gives a demo on fast dancing.

THOMAS FACING CAMERA:
We perform until eleven o'clock and I don't think any dancer stops except during our hourly ten minute breaks. It's a huge success. We are asked for autographs and when are we going to record our original songs so they can take us home with them. The Nutty Squirrels are in Seventh Heaven over the success of our first public appearance. It was a memory maker.

FADE TO:

INT. ORLANDO - RECORDING STUDIO - MONDAY EVENING

Set up and ready. ENGINEER raises hand.

    ENGINEER
    Nutty Squirrels take one.

    THOMAS
    (SINGING with piano only)
    "Woke up this morn-ning
    You were all over my mind.
    I woke up this morning
    You were all over my mind.
    Cause I thinks about you baby
    I think about you all the time."
    (band joins in)
    "I went down to the corner
    Thought I'd walk away my blues.
    Yeah, I went down to the corner
    Thought I'd walk away my blues.
    But when I turned to look around
    You were a'walkin with me too."

Bobby plays his bottle neck slide guitar break.

    THOMAS (CONT’D)
    "Rode down to the roadhouse
    Just to ease my troubled mind.
    Yeah I rode down to the roadhouse
    Just to ease my troubled mind.
    Yeah I turned to that ole bottle
    Cause I do it every time."

Bobby plays another blues guitar break followed by Thomas on the tenor sax with Bobby laying fills.

    THOMAS (CONT’D)
    "And when I woke up next morning
    you were all over my mind."

All quiet.
ENGINEER
Hey, I think we got it on first
take. Standby, I'll play it back
for you.

CHUBBY
It's rare to lay a perfect track on
first take.

THOMAS
I was thinking we were back in the
gym having a ball.

BOBBY
Hey, I was too, how bout you
Martha?

MARTHA
No, I was just trying my best not
to lose timing.

CHUBBY
I was counting all the hundred
dollar bills we gonna make on the
record.

All laugh.

ENGINEER (O.S.)
Okay guys, here it comes.

Everyone smiles as the sound comes over speakers.

THOMAS (V.O.)
We had no idea just how good the
recording studio could make us
sound. We realize that we really do
have something salable. The second
song took two takes and it was just
as good as the first. Little did we
know, we were on the threshold of
fame and fortune.

Music fades, studio owner YARDLEY enters.

YARDLEY
Say would you folks be interested
in acquiring a booking agent?

THOMAS
Does the agent book local or
worldwide?

(Thomas has experience with agents)
YARDLEY
Let me put it like this, the Nutty Squirrels are ready for the big time. How soon can you start traveling?

MARTHA
We're all high school seniors except the bass man, Chubby.

YARDLEY
The music business can be fast and furious and when opportunity comes knocking, it's like catching the brass ring on a merry go round. You can hire tutors to travel with you and complete your school work in time to graduate with your class next June. Opportunity is knocking and you better take advantage. You have the sound, the looks, personality, and a goofy name that kids can remember.

MARTHA
Gee, I don't know...

YARDLEY
When this record hits the radio stations you're gonna be in instant demand. It can cost you millions of dollars to procrastinate.

THOMAS
He's right Martha. I've read articles about really good young bands missing out by not taking advantage. They're known as One Hit Wonders.

MARTHA
Okay, lets get the booking person and become rich and famous.

BOBBY
Now ya talking, Martha.

YARDLEY
You young folks, here's my card if your parents need to call me.

THOMAS
What's your part in promoting us.
YARDLEY
I'll be producing all your millions of records.

THOMAS
What about Publicity Photos?

YARDLEY
I was making those while you were recording. Got some good one's too.

YARDLEY (CONT'D)
If you'll hang around a couple of hours, I'll press each of you a dozen copies to take home.

THOMAS
Oh yeah, thanks. You guys wanna go shopping for a couple of hours?

MARILYN
Hey listen, since we won't have to worry about buying demos we can use the dance money to shop.

BOBBY
What was the total again?

MARILYN
Three hundred forty-four dollars.

BOBBY
Let's go shopping.

INT. BOBBY'S BASEMENT STUDIO - THREE WEEKS LATER

The record makes number 12 on BMI's Top 100 List. AGNES Hall, manager and booking agent meets with Squirrels.

AGNES
Congratulations everyone, your record is flying off the record store shelves.

All applaud, some whistle.

AGNES (CONT'D)
We need to make some changes in the group okay?

THOMAS
Uh, what changes?
AGNES
Thomas you do the lead singing with both girls doing backup. (beat) We can replace Martha on drums. Martha and Marilyn should be dressed in short outfits and dancing with the songs.

THOMAS
But won't that take more practice rearranging the band, and the drummer where do we get a new drummer.

CHUBBY
I know one, who knows all our songs. My girlfriend Peggy can fit right in.

THOMAS
Well, what do ya say ladies. This new arrangement suit you.

Both agree, shaking heads.

AGNES
I have scheduled your first show in two weeks, that should give you time to rework the songs and routines.

BOBBY
Where's our first gig?

AGNES
Atlanta's Peachtree Theater, seats eight thousand.

Marilyn
What will we wear?

AGNES
Wardrobe will be here this afternoon to take measurements and produce three different changes for your first show.

FADE TO BLACK.

INT. ATLANTA - PEACHTREE THEATER - EVENING
A local group, Atlanta Rebels opens show.
ANNOUNCER
Are you cats ready to rock and roll?

Audience
Yeaaaaaaahhh!

First on tonight's really big show we have a red hot local group, your very own, Atlanta Rebels with Rock Around The Clock.

"One, two, three o'clock, four o'clock rock
Five, six, seven o'clock, eight o'clock rock
Nine, ten, eleven o'clock, twelve o'clock rock
We're gonna rock around the clock tonight

Put your glad rags on and join me, hon'
We'll have some fun when the clock strikes one
We're gonna rock around the clock tonight
We're gonna rock, rock, rock 'til broad daylight
We're gonna rock, gonna rock it around the clock tonight

When, when the clock strikes two, three and four
If the band slows down, we'll yell for more
We're gonna rock around the clock tonight
Rock, rock, rock 'til broad daylight"
We're gonna rock, gonna rock it around the clock tonight"

"Yeah, and when the clock chimes five, six and seven
We'll be rocking up in seventh heaven
Gonna rock around the clock tonight
We're gonna rock, rock, rock 'til broad daylight
We're gonna rock, gonna rock it around the clock tonight, yeah
Oh, yeah
Well, we're gonna rock around the clock
Oh, we're gonna rock around the clock
We're gonna rock, we're gonna rock around the clock tonight"

Applause and screaming.

ANNOUNCER (CONT'D)
Way to go Rebels (beat) And now, from the radio, to your two eyes and ears, the hottest upcoming group in America... The Nutty Squirrels.

Applause and screaming.
Two cute girls dressed in gray tight fitted Squirrel costumes, displaying lovely bare legs, volley ball size peanuts run on stage, teasing audience.

ANNOUNCER (CONT’D)
Now wait a minute, we're supposed to have a rock and roll group called the Nutty Squirrels, not two Squirrels playing with peanuts.

Roaring laughter as Announcer chases girls off stage on left. Seconds later girls sneak up from right.

Audience yelling to turn around. He turns, chases girls off stage.

Curtain rises, band playing fast instrumental with Thomas at Piano. From stage-left girlie squirrels enter dancing to the beat. It's Marilyn and Martha. Audience is standing, dancing, yelling.

THOMAS (V.O.)
Following the opening, we do all our original songs and the over 8000 screaming teens go wild during the two-hour performance in Atlanta. We'll do the same show in Philadelphia and Chicago.

FADE TO:

INT. PHILADELPHIA - RANDOLPH THEATER - DRESSING ROOM - 9 A.M.

Thomas, Martha and TUTOR remain, others at TV Station.

THOMAS
I'm tired of studying Martha, let's take the final test for our diploma?

MARTHA
I'm with you.

TUTOR
I can give you the final right now.

MARTHA
Let's do it.

Tutor reaches in briefcase for tests.
TUTOR  
You have one hour. Better use the restrooms now if it's been a while.

MARTHA  
I'm good,

THOMAS  
Me too.

TUTOR  
Here's your tests, ready, go.

INT. PHILADELPHIA - TV STATION - CONTINUOUS

Talk show HOST interviewing Nutty Squirrels.

HOST  
Which of you is the leader of the group?

BOBBY  
That would be Thomas Galway, he's not with us. Thomas also writes most of our songs, words and music.

HOST  
I understand all but two of you Nutty Squirrels are high school seniors. You plan to finish school?

MARILYN  
Oh yes, we have a traveling tutor and plan to graduate with our class in June.

HOST  
Tell me about your group, who does what?

MARILYN  
Well, Martha and I are backup singers and dancers. Bobby here is our lead guitarist, Chubby, oldest in the group is bass man and his girlfriend Peggy is the drummer. Thomas is lead singer... plays piano, guitar, and tenor sax.

HOST  
Well, sounds like this Thomas is a musical jack of all trades.
MARILYN
Oh, he's very gifted. Without him there wouldn't be a Nutty Squirrels band.

BOBBY
I who got Thomas interested in music. I taught him how to play guitar and he went from there to playing every instrument in our band. He's really good on piano and sax.

HOST
How many nights will you be at the Philly Pro Gym?

BOBBY
Just tonight and tomorrow.

HOST
There you have, The Nutty Squirrels with the number one record on rock and roll charts appearing this afternoon at four, tonight and tomorrow at eight at Philly Pro Gym.

Commercials follow, band leaves.

INT. RANDOLPH THEATER - DRESSING ROOM - DAY
Tutor stops test.

TUTOR
Times up, hand me your papers. I'll grade them, let you know the results shortly.

THOMAS
Oh we got'm all right, didn't we Martha.

MARTHA
Of course, I finished and had time to go over answers.

THOMAS
I had time to go out and get burgers and fries.

MARTHA
Somebody's getting carried away.
Roaming Squirrels enter.

BOBBY
What's going on here? I didn't know we had a study session.

MARTHA
Wasn't a study session, we just finished our final test.

BOBBY
Shucks, I should-a stayed and tested too.

THOMAS
So what have you cats been up too?

BOBBY
We were interviewed, on local TV promoting our Philly gig.

MARTHA
I'm sorry we missed that. Sounds like fun.

MARILYN
Oh it was. They had a real cute young cameraman. Keep winking at me.

BOBBY
And I started to give him a wink upside the nose. (shows fist)

MARTHA
Bobby, it's just part of being famous.

Tutor enters.

TUTOR
I have your test results, you both passed with flying colors. Congrats you high school graduates.

Everyone reacts.

BOBBY
Can we take our final tests now?

TUTOR
If you like. We'll have to go where there's peace and quiet.
MARTHA
You and Marilyn stay here, rest of us can grab something to munch a bunch.

TUTOR
I'll get test papers.

EXT. RANDOLPH THEATER - STAGE DOOR - CONTINUOUS

Squirrels spotted by group of teens, now running toward them.

CHUBBY
Uh Oh, we better run or else.

Moving from yelling teens, they turn at next corner.

CHUBBY (CONT'D)
There, donut shop, quick, inside.

Cute CLERK NIKKI approaches.

CLERK
Can I help you?

CHUBBY
Is there a back door out?

CLERK
Yeah, straight back beyond the restrooms.

THOMAS
Better idea, let's fill a restroom and lock the door.

Crowd runs pass window. Some stop, peek through window, move on.

CLERK
(tapping restroom door)
You can come out now.

THOMAS
Thanks a bunch, Miss?

CLERK
I'm NIKKI.

THOMAS
Thanks Nikki for helping us.
NIKKI
(smiling)
You're welcome, Nutty Squirrels.

THOMAS
You knew us.

CLERK
Oh yeah, you were on that TV just a while ago.

BOBBY
You have a southern accent.

NIKKI
I'm from Jacksonville, Florida.

BOBBY
No kidding, so are we.

THOMAS
We owe you, big.

NIKKI
How about some autographs?

They each sign a fresh clean apron.

CLERK
This apron will never be worn again... Have a seat. I'll treat you to some sweets. Take that big booth in the rear.

CHUBBY
How long was the final exam, Martha?

MARTHA
One hour time limit.

CHUBBY
Maybe we should stay here till the hour is up, then sneak back two at a time.

MARTHA
Good thinking, Chubby.

THOMAS
Next time we'll know better.
NIKKI
That's the price of fame. Better get used to it. You are now celebrities.

Sets sweets, hot/cold cups on table.

THOMAS
Nikki, what time do you get off work?

NIKKI
I'm off now, my replacement came in just before you entered.

THOMAS
Would you like to walk with Martha and me to Randolph Theater and be our guest for this afternoon's performance.

NIKKI
Would I?

THOMAS
Have a seat and join us.

INT. RANDOLPH THEATER - DRESSING ROOM - HOUR LATER

Bobby and Marilyn are grinning.

THOMAS
So you both are now grads, correct?

BOBBY
We're ready to receive our diplomas.

Martha gives both hugs.

THOMAS
Hey gang, this is Nikki, she's our special guest for the afternoon show.

Squirrels welcome Nikki.

MARTHA
She saved us from a gang of teenage fans.

BOBBY
So Nikki, are you into music?
NIKKI
Actually I've been taking voice and
dancing for three years now.

BOBBY
Thomas, you thinking what I'm
thinking?

THOMAS
Would you be interested in trying
out for our group?

NIKKI
Are you kidding? I would love being
a Nutty Squirrel.

THOMAS
Are you free to travel tomorrow?

NIKKI
I'm free right now!

THOMAS (V.O.)
Nikki, we discover later, is an
excellent singer and dancer.
Learned our songs and routines in
time for next week in Chicago.

INT. CHICAGO - CONVENTION CENTER - AFTERNOON

Packed with teens, some adults. LOCAL BAND opens.

LOCAL BAND
"Ennie meanie and a miney mo. Ennie
meanie and a miney mo. Ennie meanie
and a miney mo, Ennie meanie and a
miney mo, makes ya wanna go cat go-
go-go." Instrumental Break.
"Ennie meanie and a miney mo. Ennie
meanie and a miney mo. Ennie meanie
and a miney mo, Ennie meanie and a
miney mo, makes ya wanna go cat go-
go-go." Instrumental Break.
"Ennie meanie and a miney mo. Ennie
meanie and a miney mo. Ennie meanie
and a miney mo, Ennie meanie and a
miney mo, makes ya wanna go cat go-
go-go." Instrumental Break.
"Ennie meanie and a miney mo. Ennie
meanie and a miney mo."

(MORE)
LOCAL BAND (CONT'D)
Ennie meanie and a miney mo, Ennie meanie and a miney mo, makes ya wanna go cat go-go-go."
Instrumental Break.

ANNOUNCER
Let's give it up for Chicago's very own, Ennie Meanies.
Standing, cheering, whistling.

ANNOUNCER (CONT'D)
And now, from the radio, to your two eyes and ears, the hottest upcoming group in America... The Nutty Squirrels.

Applause and screaming.

Three cute girls dressed in gray tight fitted Squirrel costumes, displaying lots of bare leg, holding volley ball size peanut props, teasing audience.

ANNOUNCER (CONT'D)
Now wait a minute, we're supposed to have a rock and roll group called the Nutty Squirrels, not two Squirrels playing with peanuts.

Roaring laughter as Announcer chases girls off stage on left. Seconds later girls sneak up from right.

Audience yelling to turn around. He turns, chases girls off stage.

Curtain rises, band playing fast instrumental with Thomas at Piano. From stage-left girlie squirrels enter dancing to the beat. It's Marilyn, Martha, and NIKKI. Audience is standing, dancing, yelling.

THOMAS
With your permission we'd like to begin with a jazzy uptempo number we just recently put together, called Chicago a GO-GO.

Peggy starts with fast drum intro. Chubby solos on bass. Bobby adds his driving guitar, next Thomas wails the sax. The girlie squirrels are dancing to the beat.
THOMAS (V.O.)
It's fun playing the windy city,
great audience reception. Two hours
later, we perform our song finale.

"Hey now the Blues Come Up
When that ole sun goes down.
Hey now the Blues Come Up
When that ole sun goes down.
That's when I start to hurt
I start to feel low down.
I make out fine in the daytime
When the sun is shining bright.
I make out fine in the daytime
When the sun is shining bright.
But I start to feeling low down
When the day turns to night."

(instrumental break)

"Hey now the Blues Come Up
When that ole sun goes down.
Hey now the Blues Come Up
When that ole sun goes down.
That's when I start to hurt
I start to feel low down.
I make out fine in the daytime
When the sun is shining bright.
I make out fine in the daytime
When the sun is shining bright.
But I start to feeling low down
When the day turns to night."

(BAND)
(in unison)
We love you Chicago!

FADE TO BLACK.

INT. CHARTERED PLANE - IN FLIGHT - EVENING

Posh celebrity plane flying to Jacksonville.

MARTHA
Maybe we should buy one of these to transport us everywhere.
THOMAS
I'm thinking the same. I'll get our manager, Agnes to see about it.

NIKKI
This sure is a nice way to travel.

MARILYN
I love flying in this one, almost like being in a living room.

(beat)

THOMAS
Think I'll strum my guitar. Y'all feel like singing?

Reaches for acoustic guitar, checks tuning. Nikki humming, Thomas picks up the beat.

NIKKI
(singing)
"Oh Danny, will you miss me when I'm gone? Will you listen for me when I sing my songs. With notes'n words I'll sing for you, but more than this I can never do. Oh Danny, will you miss me when I'm gone?"

THOMAS
Nikki, that's really good.

NIKKI
You really think so, Thomas?

THOMAS
Absolutely, write those words down, add more lyrics.

BOBBY
Hey let me try.

Thomas passes guitar.

BOBBY (CONT’D)
"You, you, you, you make me blue, blue, blue. Can't get enough of you, you, you, my gal Suzy Q. Suzy, Suzy Q, I'm in love with you, you, you. Do you love me too, too, too? My Suzy Q.

Listeners applaud.
THOMAS
Way to go, Bobby. Write down those words, add more.

CHUBBY
Let me see that git'tar.

Bobby passes guitar.

CHUBBY (CONT’D)
I got a woman, big and tall. Yeah I got a woman big and tall. Sleeps in a barn, in a mighty long stall.

PEGGY
What! You want a knuckle sandwich, Chubby Smith?

(laughter)

COCKPIT - IN FLIGHT - LATER

Thomas talks with CO-PILOT

THOMAS
We were discussing the possibility of buying a plane like this one.

CO-PILOT
This one's for sale.

THOMAS
Oh yeah, who do I talk to?

CO-PILOT
Here's a business card. If you get the plane, you can hire the pilot and myself to fly for you?

THOMAS
Write your names and numbers on back of card. I'll contact my business manager to set up purchase. By the way, have you flown to places in Europe?

CO-PILOT
You name it, we've flown there.

THOMAS
Our home base will be Jacksonville, Florida. Will that be a problem moving?
CO-PILOT
Not for me. I'm ready to leave the winters of Chicago.

THOMAS
Great, thanks for the info.

INT. JACKSONVILLE, FLORIDA - HOTEL ROOM - MORNING

Thomas lifts phone. (beat)

AGNES (O.S.)
Hello!

THOMAS
Agnes, get a pen and pad.

AGNES (O.S.)
Who is this?

THOMAS (CONT’D)
It's Thomas, I want you to call a number and make arrangements to do a wire transfer for whatever price they tell you. I'm buying a big plane to fly us everywhere.

AGNES (O.S.)
You're what?

THOMAS (CONT’D)
You heard me. Write down this number, in Chicago, Murray Hill 5-9974.

AGNES (O.S.)
Murray Hill 5-9974, I got it.

THOMAS (CONT’D)
I'm at the Imperial Hotel, Jacksonville, room 311, got that?

AGNES
J-Ville, Imperial, 311, Got it.

THOMAS (CONT’D)
Thanks Agnes, goodbye. (beat) I need a nap.

On bedspread, clothes on, shoes off.

DISSOLVE TO:

HOTEL ROOM [DREAM SEQUENCE]

Martha in wedding dress.

PASTOR (O.S.)
Thomas, do you take Martha as your wife until death do you part?

THOMAS
No! Forever.
PASTOR
Not possible.

THOMAS
That's unfair. I want her as she is now and forever.

PASTOR
And that's unreasonable, Thomas. We live, grow older, and die. It's the natural order of things.

THOMAS
Why must we grow old and wrinkled. I've tried, it's no fun. (beat) Wait a minute, I might be dying right now. I'm actually an old man with not much longer to live. I don't wanna die, I don't wanna die, I don't wanna die.

[END DREAM SEQUENCE]

KNOCKING on DOOR.
Thomas, still groggy, staggers to answer.

MARTHA (O.S.)
Thomas, you in there? Open the door, Darling.

Thomas opens, grabs Martha, kisses repeatedly.

MARTHA
Thomas, you alright?

THOMAS
I had a bad dream.

MARTHA
Wanna talk about it?

THOMAS
No, I'd rather forget it.

MARTHA
You're squeezing me, Hon.

THOMAS
Oh, I'm sorry.

MARTHA
You've had a bad nightmare.

THOMAS
Let's forget it.
MARTHA
Okay, you eaten anything today?

THOMAS
I drank some coffee.

MARTHA
Want me to order breakfast, some orange juice maybe?

She holds his hand to calm him.

THOMAS
No, let's just sit on couch.

MARTHA
You aren't sleeping enough.

Another door KNOCK. Thomas goes, signs for package.

THOMAS
Guess what, Martha? We are Flying Nutty Squirrels. The plane we flew here. It's now ours.

MARTHA
Wonderful, no busses taking forever to get us there.

THOMAS
And fly anywhere, no reservations.

EXT. FLYING SQUIRREL - IN FLIGHT - NIGHT

MARTHA (V.O.)
I spent the afternoon working with Thomas. By nightfall, he's good to go. Most of the band has left for our hometown, Beirman in a Taxi, Nikki is with Thomas and me.

THOMAS
You ladies ready to travel?

MARTHA
Yes, I have a rental car in the parking lot.

NIKKI
Thomas, You feel okay to travel?
THOMAS
Oh yeah, it's only a twenty minute drive to Beirman.

DISSOLVE TO:

INT. BEIRMAN - MARTHA'S HOME - BEDROOM - NIGHT

Two girls conversing.

NIKKI
How long have you and Thomas been sweethearts?

MARTHA
Thomas says second grade.

NIKKI
Really? That's so cute. It's easy to see you love each other.

MARTHA
How bout you... Anyone special?

NIKKI
I had Danny, we were going to be married. He was killed on a motorcycle. Drunk driver hit him.

MARTHA
Oh Nikki, I'm so sorry. (hugs)

INT. THOMAS' HOME - NIGHT

Preparing for bed.

SPOOK
(in mirror)
Well, just look at Mister Big Shot.

THOMAS
Haven't seen you in a while, Spook.

SPOOK
Ya been too busy being Mister Big Shot.

THOMAS
Yeah, life is good thanks to you.

SPOOK
Making lots of money.
THOMAS
Yep.

SPOOK
Going places, doing things.

THOMAS
Yep again.

SPOOK
Ya wondered about your old self?

THOMAS
Yes, How'm I doing?

SPOOK
Not good, older and feebler.

THOMAS
And grouchier?

SPOOK
And that too, especially that.

THOMAS
I wanna thank you again for changing my life.

SPOOK
Enjoy it while you can. When your old self goes, you'll go also.

THOMAS
I will be with Martha in Heaven, right?

SPOOK
How many times has young Thomas prayed lately?

No answer

SPOOK (CONT'D)
How many times you been to church?

THOMAS
I think you know.

SPOOK
Good thinking. (beat) Tomorrow is Sunday. You know that?

THOMAS
To be honest, I haven't noticed.
SPOOK
You wanna be with Martha when ya dead'n gone?

THOMAS
You know I do.

Mirror is clear again.

DINNING ROOM - MORNING

Thomas enters. Surprised to see Martha and Nicki helping Mom.

THOMAS (CONT'D)
Morning everybody. Didn't know three of my favorite ladies were down here.

THOMAS (CONT'D)
Morning Mom, morning Dad

DAD
Morning Son, good having you back home.

MOM
Morning Thomas, I cooked your favorites... Pancakes, eggs, and spuds. You want coffee or something else?

THOMAS
Coffee's fine. Uh Mom, When does church start?

MOM
Eleven, as always.

DAD
You planning on joining us?

THOMAS
Been thinking bout it.

MOM
Is there a special reason for your desire to attend? It's been a while since you were a church goer.

THOMAS
We travel a lot, accidents happen. Ya never know.
DAD
Well I think it's a wise decision.

MOM
Yes, me too. We'd love having you attend.

A group hug, everyone.

INT. CHURCH - MORNING SERVICE - 11:45
Alter call, PASTOR. Organ playing.

PASTOR
Is there anyone here, ready to accept Jesus as Lord and Savior.

Thomas - Martha, look at each other. Move from pew to alter.

PASTOR (CONT'D)
Thomas and Martha have become famous in the eyes of the world. This morning, more importantly, in the eyes of God. (beat) Do you Thomas and you Martha accept Jesus as your Lord and Savior?

(together)
We do.

PASTOR (CONT'D)
You may now prepare yourselves for Baptism.

FADE TO BLACK.

INT. THOMAS' HOME - LIVING ROOM - AFTERNOON
Nikki fixing Martha's hair, new Cadillac pulls in drive.

DAD
Somebody just drove up in a Cadillac.

Thomas hands extra set of keys to father.

THOMAS
And here's the keys to your brand new car, Dad.

MOM
Where's my new car?
THOMAS
Mom, you don't even drive.

MOM
I can hire a chauffeur.

THOMAS
You got one, Dad.

Mom gets group hug. Everyone leaves for spin in Cadillac.

INT. THOMAS' HOME - BEDROOM - NIGHT
Thomas kneels at bed silently praying, rises.

SPOOK
(from mirror)
Amen!

THOMAS
Spook, were you at Church today?

MIRROR
I was and was I proud! You looked good in Baptismal wet hair.

THOMAS
I feel like a new man.

MIRROR
And you are a new man, a born again Christian. I'm proud of you Thomas.

THOMAS
What about Martha?

MIRROR
She's already in Heaven waiting for you.

THOMAS
You here to tell me it's near?

MIRROR
Oh no, old Thomas is doing well.

THOMAS
Have you been to any of our shows?

MIRROR
No, I'm only around when you need me.
THOMAS
You've been a wonderful Spook. I'll never forget.

MIRROR
Ah shucks, you embarrass old Spook.

THOMAS
Didn't think you could be.

MIRROR
I can't, just making sport... Someone's coming, gotta fade.

And he's gone before Dad enters.

DAD
Son I just want to say how proud of you and Martha. You made my day.

THOMAS
Thanks Dad, it made mine too. I feel like a different person.

DAD
And you are. Today you acquired the greatest insurance of all.

THOMAS
Yes Sir, I know.

DAD
And thanks again for the new car. Mama's out there sitting behind the wheel, pretending she's driving.

THOMAS
I gotta see that.

They leave bedroom, sneak outside, listen.

MOM
Get outta my way, slowpoke. (beat) Gertrude, you wanna ride in my new car? No you can't drive, it's a one woman Cadillac.

Two sneakers bursting with laughter.

THOMAS
Mom, you want me to teach you how to drive while I'm here?
MOM
No, just having fun. How long you been listening?

DAD
Since you mentally drove away. Come on inside Maw, leave the driving to us.

The three walk inside wrapped arm in arm.

INT. TOOT'N TELL'UM DRIVE INN - AFTERNOON
Thomas and Martha having lunch.

MARTHA
I think we should do a free show in the school auditorium while we're home.

THOMAS
Is that so?

MARTHA
Yes, to show our appreciation.

THOMAS
You forget we just bought an expensive plane?

MARTHA
No. Did you forget we have enough to buy another plane?

THOMAS
I'm just pulling your leg. Sure, let's do it. I'll rent a truck to move our equipment from the Flying Squirrel to the school.

MARTHA
You're such a sweet man, my lover.

THOMAS
I know.

MARTHA
Well! Maybe a tiny dash of conceit added.

THOMAS
Gimme little kiss, will ya, huh?
MARTHA
I don't kiss fellers full of themselves. (grins)

THOMAS
There goes my reason for living.

MARTHA
You're a nut Thomas Galway.

THOMAS
But a lovable nut, I'm told.

MARTHA
Guess I could give you that.

THOMAS
Martha?

MARTHA
Yeah Hon...

THOMAS
I wish we could just give up the band, stay here and live a peaceful life.

MARTHA
Really? After all our hard work getting to where we are? Now you want to hang it up?

THOMAS
I just want to be with you. Enjoy life... ourselves. Don't sweat it, be happy. Can ya dig what I'm saying.

MARTHA
No, not really. (beat) You do realize we now have others depending on us?

THOMAS
Oh yeah?

MARTHA
Oh yeah. The rest of the Squirrels, our manager, record company, millions of fans around the world. That's oh yeah! Gimme little kiss will ya, huh. (he honors that request)
MARTHA (CONT’D)
May I have another?

THOMAS
Sorry, gave out, that was the last one.

MARTHA
Stingy, go get your truck and haul our stuff from the plane!

THOMAS
How bout riding with me?

MARTHA
Well if you insist, scared to ride alone.

THOMAS
I insist and scared too.

MARTHA
Get outta here, let's go.

EXT. AIRPORT - THE FLYING SQUIRREL - LATER
Thomas hires equipment movers.

THOMAS
You'll be moving some expensive equipment so be extra careful.

Thomas and Martha board plane, sit in pilot's seats.

THOMAS (CONT’D)
Where ya wanna go lady copilot, Mam?

MARTHA
Jamaica, Mon. Ya know how to get there.

THOMAS
Sure, piece of cake, just key in Jamaica and put in on autopilot.

MARTHA
Autopilot will take off the ground?

THOMAS
I don't see a 'take off' switch, you ravishing copilot.
MARTHA
Then I suggest we get outta the cockpit before you mess up something.

THOMAS
Oh ye of little faith.

MARTHA
No it's called smarts, woman's intuition, take ya pick.

THOMAS
Wonder how much trouble... Learning how to fly one of these.

MARTHA
I'd rather you not, flyboy.

THOMAS
I heard our truck horn honk. They must be through transferring.

EXT. PLANE PARKING AREA - CONTINUOUS
The pretenders leave cockpit, move outside.

THOMAS
You fellers get everything?

They nod yes, Thomas pays them, they leave.

INT. TRUCK - MOVING - DAY
Martha's humming.

THOMAS
Guess I'll have to pickup some unloaders when we get there or do you want us to do it?

MARTHA
Yeah-right!

Arriving at school auditorium, half a dozen high school boys are waiting for the truck. CHUBBY is with them.

SCHOOL YARD - CONTINUOUS

THOMAS
Hey fellers, what's up?
CHUBBY
They waiting on you to show up with
Nutty Squirrel band stuff. Have any
trouble getting it off plane.

THOMAS
Piece of cake, I watched Martha
unload it.

Martha's shaking head, negatively.

THOMAS (CONT'D)
When's showtime?

MARTHA
Friday night, eight o'clock.

THOMAS
Okay, let's get this truck unloaded
and on stage. We'll set up the
equipment Friday afternoon after
school.

INT. GALWAY HOUSE - THOMAS BEDROOM - EVENING

Thomas is reading. Phone rings.

THOMAS
Hello!

AGNES (O.S.)
Wanna go to London?

THOMAS
Sure, when?

AGNES (O.S.) (CONT'D)
Got ya booked next Friday,
Saturday in Paris, and Sunday
in Rome.

THOMAS
You just put this tour
together?

AGNES (O.S.) (CONT'D)
Are you kidding? This is the
first tour I began working
on, a dream tour, three major
cities in one weekend, you
know better than that.

THOMAS
(laughing)
You don't take kidding well,
do you, Agnes? I know how
impossible it would be to
work up a weekend tour
including those cities. Can I
borrow ya magic wand?

AGNES (O.S.) (CONT'D)
Of course, for you Thomas,
anything.
THOMAS
How's our finances looking, Love?

AGNES (O.S.) (CONT'D)
Well, record sales are through the roof, you made a whooper income on your first trip out, and big shots are calling me now. You have made the Really Big Time, Big Shot. Disney wants to make a full length movie about the Nutty Squirrels. Shall I continue or you had enough ear bopping.

THOMAS
Agnes, you are amazing.

AGNES (O.S.) (CONT'D)
I know, ya ready to give me a raise?

THOMAS
Nawh!

AGNES (O.S.) (CONT'D)
Skinflint! (beat) Oh yeah, ya recording company is bugging me about recording again. They added on to the plant, hired more workers to keep up with the demand.

THOMAS
I'm thinking about quitting the tours, starting my own recording company.

AGNES (O.S.) (CONT'D)
You what?

THOMAS
You heard me.

AGNES (O.S.) (CONT'D)
Thomas, you're at the peak of your popularity, people would kill to be in your shoes, uh, uh this is totally insane.

THOMAS
Agnes, calm down, you'll have a stroke. There's something you don't know.

Spook appears in bedroom mirror, frantic.

THOMAS (CONT’D)
I don't have but eighty more years to live.

AGNES (O.S.)
Crazy, simply crazy, that's all I can say, you young whippers-boppers are simply off ya blooming rockers. Ya trying ta give me a stroke, Thomas Galway?

Spook is laughing uncontrollably in the mirror.
EXT. BEIRMAN HIGH SCHOOL GYM - AFTERNOON

Students gone for weekend, Squirrels setting up equipment.

MARTHA
(hiding in closet)
We should be out there helping, Thomas.

Receives a long kiss on her full red lips.

THOMAS
Shhhhh.

MARTHA
But...

Another kiss

THOMAS
Shhhhh.

Martha gives up and joins in his whoo pitching.

MARTHA
Have you heard I love you?

THOMAS
Don't know, sing a few bars.

MARTHA
One track mind, that's you.

THOMAS
But just look where it took us!

MARTHA
When are you going to marry me?

He wasn't expecting that. Long pause.

MARTHA (CONT’D)
Well, cat gotcha tongue Sweetie?

THOMAS
I'm trying to think of an appropriate answer.

MARTHA
There's only three Sweetie; now, next year, never.
THOMAS
Martha, I have extenuating circumstances which prevent me from popping that most desirous question.

MARTHA
(laughing)
You're not making any sense Mister Galway.

THOMAS
You're just pulling my leg you little sneaky snake.

MARTHA
Sure feels good to get something on you, Mister Perfect.

Thomas cups her face in his hands, leans in and plants a long arousing kiss to her anxious lips.

MARTHA (CONT'D)
Oh Thomas, I love you so much, and I want you, all of you.

THOMAS
And I, you my love but it's not right, not until we're married. Believe me when I say, it will be best for you and me, just be patient.

She takes him in her arms and gives the most assurance she can muster.

MARTHA
We gotta leave this closet right now, smooth lips.

They leave. The band runs through a few songs testing.

THOMAS
Okay I think we can go.

MARILYN
Do we have to wear the Squirrel outfits tonight?

THOMAS
Oh yeah, that's become our trademark, ladies.

(MORE)
THOMAS (CONT’D)
I'll call some beauty shops and
have three beauty fixer-uppers here
to help you cute little tree
runners out of squirrel costume
after the opening number. Okay?

They okay!

INT. BEIRMAN HIGH SCHOOL GYM - NIGHT

Is full, mostly students, some parents. PRINCIPAL takes stage.

PRINCIPAL
Is everyone satisfied with the
price of admission?

Applause with vocalizing

PRINCIPAL (CONT’D)
Our little heretofore slightly
known town of Beirman has been put
on the map and minds of teenagers
around the world thanks to a world
famous band of Nutty Squirrels who
have come here tonight to perform
for you and yours. Here now to
begin the show is their announcer.

Standing, cheering, whistling.

ANNOUNCER
And now, from the radio, to your
two eyes and ears, the hottest Rock
and Roll group in America... The
Nutty Squirrels.

Applause and screaming.

Three cute girls dressed in gray tight fitted, short legged
Squirrel costumes, holding two volley balls attached and
painted like peanuts run on stage, teasing audience.

ANNOUNCER (CONT’D)
Now wait a minute, we're supposed
to have a rock and roll group
called the Nutty Squirrels, not
three Squirrels holding peanuts.

Roaring laughter as Announcer chases girls off stage on left.
Seconds later girls sneak up from right.
Audience yelling to turn around. He turns, chases girls off stage again.

Curtain rises, band playing fast instrumental with Thomas at Piano. From stage-left girlie squirrels enter dancing to the beat. It's Marilyn, Martha, and NIKKI. Audience is standing, dancing, yelling.

**THOMAS**
With your permission we'd like to
begin with a jazzy uptempo number
we just recently put together,
called Beirman a GO-GO.

Peggy starts with fast drum intro. Chubby solos on bass.
Bobby adds his driving guitar, next Thomas wails the sax. The girlie squirrels are dancing to the beat.

From stage-left girlie squirrels enter dancing to the beat. Audience is standing, dancing, yelling.

**THOMAS (CONT’D)**
Good evening Beirman High School!

Noisy cheering welcome!

**THOMAS (CONT’D)**
With your permission we'd like to
begin with a jazzy uptempo ditty we
recently put together, called
Beirman A GO-GO.

Peggy starts with fast drum intro. Chubby solos on bass.
Bobby adds his driving guitar, next Thomas is pounding the keys, Bobby follows Thomas with a rocking lead guitar, then Thomas comes back in wailing the tenor sax. Instrumental lasts eight minutes.

Big ending, band takes a bow.

**THOMAS (CONT’D)**
Thank you... Thank you.

Waits for crowd to sit down.

**THOMAS (CONT’D)**
That my fellow Beirman Schoolmates
was the same opening now at all our shows. We simply change the song title to fit the location. (beat)
Slowing things down, here's a blues song we call, Blues Come Up When The Sun Goes Down.
Bobby starts with a bluesy soulful bottle neck slide guitar. Thomas comes in with vocal, with Bobby sliding fills, audience swaying arms to the tempo.

"Hey now the Blues Come Up
When that ole sun goes down.
Hey now the Blues Come Up,
When that ole sun goes down.
That's when I start to hurt,
I start to feel low down.
I make out fine in the daytime,
When the sun is shinning bright.
I make out fine in the daytime,
When the sun is shinning bright.
But I start to feeling low down, When the day turns to night."

(instrumental break, slide guitar lead, piano on fills.)

"Hey now the Blues Come Up,
When that ole sun goes down.
Hey now the Blues Come Up,
When that ole sun goes down.
That's when I start to hurt,
I start to feel low down.
bluesy ending)

Crowd standing and applauding. Band follows with another uptempo instrumental featuring every member of the band.

THOMAS (CONT’D)
Thank you everybody. Now introducing the band is our Announcer, Tim Johnson.

ANNOUNCER
As I call their names, each will perform a solo. On piano, Thomas Galway, On guitar, Bobby Glowers, On bass, Chubby Charles, Our drummer, Peggy Hastins.
And now the three you saw first, our lovely singers/dancers, Nutty Squirell-ettes, Martha Hall (beat) Marilyn Masters (beat) and Nikki McKenzie.
And there you have them the world famous, Nutty Squirrels.

Crowd standing, clapping, cheering.
THOMAS
(rocking 12 bar progression tempo)
"One, ah two, ah one two three four.
Come on ever body get yore fast feet a' moving." (girls repeat)
Come on ever body get your whole self groovin." (girls repeat)
"Listen to the music let yo' self go wild." (girls repeat)
"Come on and gimme a croc a dial smile." (girls repeat)

Bobby takes the lead on guitar,
Thomas plays fills on sax.
(Girls dancing to the beat.)
Sax takes lead, guitar fills.
Bobby takes the lead on guitar,
Thomas plays fills on sax.
(Girls dancing to the beat.)
Sax takes lead, guitar fills.

"Come on ever body get yore fast feet a' moving." (girls repeat)
"Come on ever body get your whole self a' groovin." (girls repeat)
Listen to the music let yo' self go wild." (girls repeat)
Come on and gimme a croc a dial smile." (girls repeat)
Bobby takes the lead on guitar,
Thomas plays fills on sax.
(Girls dancing to the beat.)
Sax takes lead, guitar fills,
playing to an end.

Cheering crowd at conclusion.

THOMAS (CONT’D)
Here's a brand new song written by our singing/dancing Nikki on the plane coming down to Jacksonville.

NIKKI SINGING
"Oh Danny, will you miss me, when I'm gone? Will you listen for me when I sing my songs?
With notes and words I'll send to you, but more than this I can never do. Oh Danny, will you miss me when I'm gone."

Instrumental break, Thomas on Piano.
"Oh Danny, now that Summer, is all gone. Will you miss me, every time, you hear this song? Will all the times, I spent with you, be born again in our hearts anew, Oh Danny will you miss me, when I'm gone?

Instrumental break Thomas on Piano.

When all the time we spent together, revive in pain to hurt forever. Oh Danny, will you miss me, when I'm gone, Oh Danny, will you miss me when I'm gone. Oh Danny, will you miss me when I'm gone.

FADE the ending of song.

THOMAS
It was a real treat for us doing the show for our town and high school. After the show we went down in the audience meeting, greeting, reminiscing. Everyone fell in love with Nikki and she just glowed at the attention and admiration given. Bobby, well what can I say, Bobby glowed with pride, so did Marilyn. Chubby, after so many years of trying to make it in music was now at the very spot he wanted to prove himself, his hometown. Peggy, well Peggy was a last minute choice and somewhat introverted at first, but just look at how she's blossomed. Next week our homecoming will be over and we'll fly to our first foreign engagements.

MARTHA
Thomas, let's sneak away for some time to ourselves.

THOMAS
Okay, lead the way.

EXT. JACKSONVILLE BEACH - NIGHT
A full moon and warm night, couple lies on beach blanket.
THOMAS
I like these swim suits you bought for us.

MARTHA
Thank you. We had fun tonight didn't we?

THOMAS
More than the law allows. You looking forward to England, Paris, and Rome?

MARTHA
Can hardly wait, you?

THOMAS
Yeah, but a little apprehensive. Wonder how they'll take us. British are funny, don't cha know, eh what!

MARTHA
We can leave an escape door open and head for the Flying Squirrel.

THOMAS
You know what? With all the millions of records we've sold over there I think this conversation is much ado about nothing.

MARTHA
And you know what? I can give you much ado about something.

She quickly finds his lips with hers and there's no need for talk until time to leave the beach.

FADE TO BLACK.

EXT. FLYING SQUIRREL - MORNING
Taking off with Nutty Squirrels painted on sides.

THOMAS
Martha, who had the plane painted?

MARTHA
You're looking at her.

THOMAS
Super, it looks professional. Take you long to paint it.
MARTHA
Yeah right, and a couple of Leprechauns helped me. Hey, I enjoyed our time on the beach.

THOMAS
Me too, especially the chilli dogs and lemonade.

MARTHA
What? Is that all you remember?

THOMAS
No, there was this really good looking girl from Ipanema so tall and tan and young and lovely passed by.

MARTHA
I should throw you overboard.

THOMAS
Martha my love, we're on a plane, not a ship.

MARTHA
You gonna take me shopping in Piccadilly Circus when we get there?

THOMAS
Of course my Sweetness, you name it it's yours.

MARTHA
An engagement ring.

THOMAS
Really?

MARTHA
Really. We don't have to get married anytime soon, but it would be nice to be engaged.

THOMAS
Let me think, is there anyone else I should give an engagement ring to?

MARTHA
As Peggy so rightly put it, you want a knuckle sandwich?
THOMAS
I'd rather have a long luscious kiss.

MARTHA
Sorry I'm all out for today.

THOMAS
No kissie - no ringie!

And that's when woo pitching took on new meaning.

FADE TO:

INT. LONDON - HOUSE OF GRAWINS - LANTON STREET - MORNING

Thomas and Martha looking at rings.

CLERK
May I be of assistance?

THOMAS
Yes, do you have a carat diamond ring for under fifty-dollars?

CLERK
I beg your pardon?

MARTHA
Don't mind him, lady, he's just pulling your leg.

CLERK
What! Pulling my leg?

MARTHA
No - no, I don't mean literally, he's joking.

CLERK
Well, I should hope so.

MARTHA
Thomas, you behave now, language is different here, different meaning.

THOMAS
I know, it's why I'm pulling her leg.

Clerk pretends she didn't hear.
THOMAS (CONT’D)
I wish to purchase a full carat ring with added sparkles.

CLERK
Sir, we have some exquisite examples here.

Bringing out tray, small stones.

THOMAS
Too small, try another.

THOMAS (CONT’D)
Much larger.

Another tray presented.

Martha tries one on.

MARTHA
Oh Thomas, this one's Heavenly.

THOMAS
How much?

CLERK
Twenty-three thousand, Sir.

THOMAS
Marvelous, I'll take it.

CLERK
And how will you be paying?

THOMAS
With American dollars.

CLERK
Fine, that will be Four thousand six hundred twelve dollars.

THOMAS
Hey, that's almost twice what you quoted.

CLERK
Yes, you were quoted British Pounds.

Thomas pays the clerk and they leave.
EXT. LONDON - HOUSE OF GRAWINS - CONTINUOUS

MARTHA
Can I put it on now, Thomas?"

Thomas kneels with ring box in hand. People stop, gather around to witness.

THOMAS
You Jewel of a Gal who stole my heart in Second Grade, You beautiful, wonderful Martha, will you accept this ring and be my Soulmate for Eternity?

MARTHA
Thomas Darling, you better believe it.

And a big kiss follows, as one TEENAGER screams.

TEENAGER
They're Nutty Squirrels, Thomas and Martha.

Other teens standing by are jumping up and down.

TEENAGER (CONT'D)
Oh Thomas, Martha, may we have your autograph, please?

MARTHA
Of course, you may.

They begin signing everything handed at them, caps, shoes, a brazier still attached. Much later they get a chance to flee.

INT. GRANGE HOLBORN HOTEL - MARTHA'S BEDROOM - NIGHT

Lying on backs on bed recovering from time change.

MARTHA (CONT'D)
Oh Thomas, this is the most beautiful ring in the world, thank you Sweetie.

THOMAS
So you don't want me to take it back for an exchange?

MARTHA
Over my dead body. (turns over and plants a really big kiss upon his lips)
THOMAS
Almost feels like we're married already.

MARTHA
We could pretend we are.

THOMAS
And?

MARTHA
And do what newly married couples do. (begins unbuttoning his shirt)

THOMAS
Martha, you have no idea what changes that would immediately make.

MARTHA
Tell me.

THOMAS
I can't tell you, please believe me. I really want to. (beat) I was afraid buying the ring would lead to this.

MARTHA
Thomas, I am so, so confused. I know you love me, but you keep saying things that don't make sense.

She leaves the bed and then the room, immediately reenters.

MARTHA (CONT’D)
This is my room, I forgot for a minute.

He stands before her, brushes his lips to hers, her arms now around his neck.

MARTHA (CONT’D)
You may go Thomas, I need a cold shower.

THOMAS
I'll pick you up for dinner, okay?

MARTHA
Okay. (they kiss and he's gone)
Martha runs to bed, lies face down, begins beating with both hands.

FADE TO BLACK.

INT. LONDON - INDOOR STADIUM - NIGHT

8000 seating, packed with youngsters.

ANNOUNCER
And now, the chart toppers around the world. From America, give a big London welcome to the Nutty Squirrels.

Cheering!

Standing, cheering, whistling.

ANNOUNCER (CONT’D)
And now, from the radio, to your two eyes and ears, the hottest Rock and Roll group in America... The Nutty Squirrels.

Applause and screaming.

Three cute girls dressed in gray tight fitted, short legged Squirrel costumes, holding two volley balls attached and painted like peanuts run on stage, teasing audience.

ANNOUNCER (CONT’D)
Now wait a minute, we're supposed to have a rock and roll group called the Nutty Squirrels, not three Squirrels holding peanuts.

Roaring laughter as Announcer chases girls off stage on left. Seconds later girls sneak up from right.

Audience yelling to turn around. He turns, chases girls off stage again.

Curtain rises, band playing fast instrumental with Thomas at Piano. From stage-left girlie squirrels enter dancing to the beat. It's Marilyn, Martha, and NIKKI. Audience is standing, dancing, yelling.

THOMAS
Hello London!

Big noisy welcome!
THOMAS (CONT'D)
With your permission we'd like to
begin with a jazzy uptempo ditty we
just recently put together, called
London a GO-GO.

Peggy starts with fast drum intro. Chubby solos on bass.
Bobby adds his driving guitar, next Thomas wails the sax. The
singer/dancers, in short outfits shaking to the beat for
five big minutes.

THOMAS (CONT'D)
Thank you... Thank you.

Waits for crowd to sit down, they continue standing.

Bobby starts with a bluesy soulful bottle neck slide guitar.
Thomas comes in with vocal, with Bobby sliding fills,
audience swaying arms to the tempo.

"Hey now the Blues Come Up,
When that ole sun goes down.
Hey now the Blues Come Up,
When that ole sun goes down.
That's when I start to hurt,
I start to feel low down.
I make out fine in the daytime,
When the sun is shinning bright.
I make out fine in the daytime,
When the sun is shinning bright.
But I start to feel low down,
When the day turns to night."
(instrumental break, slide guitar
lead, piano on fills.)
"Hey now the Blues Come Up,
When that ole sun goes down.
Hey now the Blues Come Up,
When that ole sun goes down.
That's when I start to hurt,
I start to feel low down.
(bluesy ending)

Crowd standing and applauding. Band follows with another
uptempo instrumental featuring every member of the band.

THOMAS (CONT'D)
Thank you everybody. Now
introducing the band is our
Announcer, Tim Johnson.
ANNOUNCER
As I call their names, each will perform a solo. On piano, Thomas Galway, (solo)
On guitar, Bobby Glowers, (solo)
On bass, Chubby Charles, (solo)
Our drummer, Peggy Hastins. (solo)
And now the three you saw first, our lovely singer/dancers Nutty Squirell-ettes, Martha Hall (beat)
Marilyn Masters (beat) and Nikki McKenzie. And there you have them the world famous, Nutty Squirrels.

Crowd standing, clapping, cheering.

THOMAS
(rocker 12 bar progression tempo)
"One, ah two, ah one two three four.
Come on ever body get yore fast feet a' moving." (girls repeat)
Come on ever body get your whole self groovin." (girls repeat)
"Listen to the music let yo' self go wild." (girls repeat)
"Come on and gimme a croc a dial smile." (girls repeat)

Bobby takes the lead on guitar,
Thomas plays fills on sax.
(Girls dancing to the beat.)
Sax takes lead, guitar fills.
Bobby takes the lead on guitar,
Thomas plays fills on sax.
(Girls dancing to the beat.)
Sax takes lead, guitar fills.

"Come on ever body get yore fast feet a' moving." (girls repeat)
"Come on ever body get your whole self a' groovin." (girls repeat)
Listen to the music let yo' self go wild." (girls repeat)
Come on and gimme a croc a dial smile." (girls repeat)
Bobby takes the lead on guitar,
Thomas plays fills on sax.
(Girls dancing to the beat.)
Sax takes lead, guitar fills,
playing to an end.

Cheering crowd at conclusion.
THOMAS (CONT’D)
Here's a brand new song written by our singing dancing sweetheart Nikki.

NIKKI
SINGING
"Oh Danny, will you miss me, when I'm gone?
Will you listen for me when I sing my songs?
With notes and words I'll send to you, but more than this I can never do. Oh Danny, will you miss me when I'm gone."

Instrumental break Thomas on Piano.

"Oh Danny, now that Summer, is all gone.
Will you miss me, every time, you hear this song?
Will all the times, I spent with you, be born again in our hearts anew, Oh Danny will you miss me, when I'm gone?

Instrumental break Thomas on Piano.

FADE ENDING

THOMAS (V.O.)
Every time we make an appearance, record sales jump higher. We had to setup a secondary recording studio in London to get Nikki's song on vinyl to meet the demand. In Paris, our show drew even larger crowds of adoring fans. Rome, was the same. The Nutty Squirrels now way ahead of all others, including King Elvis in record sales. Needless to say, we fly home as very happy Squirrels.
Soon after we land in Jacksonville, I begin looking for a home on the beach and find two for sale, side by side. Perfect I'm thinking. One for Martha and one for me. I make the purchase and call Martha to meet me at the two houses.
INT. JACKSONVILLE BEACH - MARTHA'S HOUSE - MORNING

Showing Martha around.

MARTHA
I love your beach home, Thomas.

THOMAS
It's not mine, Martha. It's yours.

MARTHA
You're kidding, right? Tell me this is a joke.

THOMAS
No joke and the house next door is mine.

MARTHA
You bought two houses on the beach, one for you and one for me?

THOMAS
That's about the size of it. You like?

MARTHA
Oh yes, but we'll need only one after we're married, Darling.

THOMAS
And then I'll move in with you and turn my house into a music practice house, or a nursery for our ten kids.

MARTHA
Whoa on the excess children. Two is a 'plenty my sweet lover.

As they kiss Thomas gives a gasp and sinks to the floor.

MARTHA (CONT’D)
Thomas, are you alright?

THOMAS
Yeah, just had a fainting spell is all. Guess I've been trying to do too much here lately.

MARTHA
Maybe you should see a doctor.
THOMAS
Oh no, I'm okay, will you help me to the couch.

Sitting together, she holds him tight, worried.

THOMAS (CONT’D)(V.O.)
None of this will be remembered when my older self passes and my time here will be finished like it never happened. One minute, like just now, I'll be talking to Martha and poof, there won't be a next. All the money we've made with the band will disappear as though there were never any Nutty Squirrels formed at all. Oh it's so sad.

MARTHA
You sure got quiet all of a sudden, Darling, still feeling okay?

THOMAS
Just doing a little thinking.

MARTHA
About what, Sweetie?

THOMAS
About our band, how far we've come, how much money we've made... A fortune you know. Oh, success in general

MARTHA
And it's all because of you... never would’ve happened if my handsome feller hadn't got us off and running.

She leans over and kisses him on the cheek.

THOMAS
Thanks Honey, I needed that.

MARTHA
It seems so surreal, like a fairy tale. We can buy just about anything we want.
THOMAS (V.O.)
Except time, just about anything except our time together.

MARTHA
You know what, that last tour was a workout, I was dead beat when we finished one night in Paris.

Suddenly, He starts to shake uncontrollably. Martha tries in vain to calm him down. She runs to the kitchen, grabs a wet rag to apply to his forehead. He's shaking even harder and she's really worried.

FADE TO BLACK.

INT. OLDER THOMAS HOME - NIGHT

He's having a heart attack. House keeper MARBELLA hears, runs to check on him.

MARBELLA
Thomas, what's wrong?

THOMAS
Pain in chest, up my left arm, I think I'm dying.

She grabs phone, dials 911.

MARBELLA
911, there's a man in cardiac arrest, 3244 Jones Ave. Get here fast.

Marbella works on his chest while waiting for ambulance. A SIREN is heard, attendants arrive, immediately go to work. Once stabilized, Thomas is transported to Lincoln Memorial Hospital. Meanwhile young Thomas is back to normal.

THOMAS
What happened, Martha?

MARTHA
Darling, I thought you were having a heart attack, dying. You were shaking and grasping for breath

THOMAS
I feel fine now. Don't worry, I'm okay.
MARTHA
You should call for a doctor's appointment first thing tomorrow.

CLOSE THOMAS FACE

THOMAS (V.O.)
There's nothing a doctor can do. My time is getting short.

INT. MIAMI - FOOTBALL STADIUM - EVENING

The biggest crowd ever, watching and screaming as the Nutty Squirrels perform on stage.

SOFT MUSIC BEGINS.

NARRATOR
Suddenly the stage is bare, the audience begins disappearing leaving empty seats. The short lived Nutty Squirrels are no more, not even a memory of just how great they were. Thomas feels no pain whatsoever, older Thomas died in his sleep. Young Thomas feels a flash of light and the sensation of floating upward. There's no body, only a Spirit. Instantly there's another Spirit with him.

MARTHA
Hi Thomas!

THOMAS
Martha, this place has such a peaceful feeling. Is this Heaven?

MARTHA
Some call it Purgatory, but yes you're in Heaven. I'm so glad we're together again. You Mom and Dad are here. I meet with them often.

THOMAS
I was sure they'd be here.

Another Spirit appears, one Thomas recognizes instantly.

SPOOK
Well Thomas I see you kept yourself true and made it.
THOMAS
Spook, is that you? I'll have to learn this mental telepathy communicating. How do you move around here?

SPOOK
You simply think, I'd like to see Mom and you with her.

THOMAS (V.O.)
I'm thinking I'd like to know who Spook really is.

SPOOK
Thomas, I'm your Guardian Angel

THOMAS
Well how about that Martha, let's visit my Mom and Dad.

NARATOR
And this is not the END, just the BEGINNING.

FADE OUT.