

"RAPUNZEL AND LADY GODIVA"

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FADE IN:

EXT. NORTH LASALLE STREET, CHICAGO, IL - DAY

A 2014 Ford pickup truck glides northbound on this October Thursday afternoon.

INT. FORD TRUCK - DAY

CANDACE MARIE "CANDY" STRIBLING (21, fearless, fun-loving; long blonde hair) drives. Her backpack rests on the truck's front passenger seat.

Candy checks left...she checks right...she looks worried.

She makes a left turn onto:

EXT. WEST MAPLE STREET - DAY

The truck nudges its way into a parking space alongside an apartment complex.

Candy grabs her backpack, locks her truck, and walks back toward North LaSalle...when her sister SANDRA SUE "SANDY" STRIBLING (22, restless, intense; long blonde hair) jogs toward her...pack on her own back and all.

Candy reaches out to hug Sandy...but:

SANDY

Wait a minute, Candy! You really wanna hug a sweaty woman?

CANDY

C'mon! You're my sister!

Sandy shakes her head "yes."

CANDY (CONT'D)

How about a fist bump?

Big Sis and Little Sis bump fists.

MAIN TITLES APPEAR OVER ACTION.

EXT. LASALLE STREET CHURCH - DAY

Sandy and Candy stroll toward a small-but-proud-looking late-Nineteenth-Century structure.

CANDY

Sandy...I could've picked you up.

SANDY  
Nah...that's okay. I had to jog all  
my anger away.

CANDY  
All the way from DePaul. Must've  
been that bad.

SANDY  
(nodding)  
One intense class after another in  
theater arts today.

Candy and Sandy reach the church's front entrance.

SANDY (CONT'D)  
You really wanna give a ride to  
Little Ms. Cranky?

Both women reach for the button...but Candy gestures Sandy  
out of it.

CANDY  
It's all good.

Sandy nods while she catches her breath.

INT. LASALLE STREET CHURCH BASEMENT - DAY

Sandy and Candy follow church administrative assistant  
DANIELLE PALMER (50, nurturing, Black) into a bright-looking  
multipurpose warhorse.

DANIELLE  
Glad you two could make it.

CANDY  
Well, uh, thanks, Danielle.

SANDY  
Candy and I don't get to get  
together as often as we used to do.

The Stribling sisters lock arms.

CANDY  
And when Sandy and I get together,  
we want it to be fun.

Candy and her sister saunter toward two old upright  
pianos...a 1900-09 model full of yellow keys and a 1910-19  
model full of white keys in need of their tops.

CANDY (CONT'D)  
 Before we both start out...is there  
 anything you'd like us to play?

DANIELLE  
 Anything you like.

SANDY  
 Thank you for letting us do this.

DANIELLE  
 (heading off)  
 You're very welcome.

As Danielle leaves the basement, Sandy eyeballs Candy.

SANDY  
 If we tried this at our regular  
 church, we'd be excommunicated  
 faster than you can say "Pope  
 Francis comes from Argentina."

Candy chuckles.

SAME SCENE - AN HOUR LATER

The sisters' backpacks rest alongside each piano.

With the hammers exposed on both uprights, Sandy plays the  
 1900s one and Candy the 1910s piano.

The fare: Engelbert Humperdinck's..."The Last Waltz!"

CANDY, SANDY  
 (singing, too)  
*La la la la la la la la la, /La la  
 la la la la la la la.*

The tinny, honky-tonky sound of both pianos attracts Danielle  
 and two more guests to the basement: KEEGAN MORGAN (he's 22)  
 and HUNTER MCPHERSON (she's 23).

CANDY, SANDY (CONT'D)  
*I had the last waltz with you: /Two  
 lonely people together.*

Candy gestures Sandy into the next line:

SANDY  
 (deep, basslike voice)  
*I fell in love with you.*

Danielle looks impressed...Hunter looks amused...Keegan looks fit to be tied.

Sandy returns to her actual singing voice.

CANDY, SANDY  
*The last waltz should last forever.*

Sandy and her sister go instrumental for four bars...then:

CANDY, SANDY (CONT'D)  
*La la la la la la la la la.*

One final chord triggers applause from Hunter and Danielle...and a pained look from Keegan.

DANIELLE  
So you see, Keegan and Hunter, you can't go wrong if you decide to get married here.

HUNTER  
Thanks, Danielle.  
(to Candy and Sandy)  
Great job of singing and playing.

SANDY  
Well...thank you.

CANDY  
(nodding)  
Sandy and I are polishing up our act...and before long, we'll be appearing at a dueling pianos lounge near you.

Danielle, Hunter, and Sandy beam.

KEEGAN  
Not with that kinda stuff.

Hunter and Danielle wag fingers at Keegan.

EXT. SANCTUARY HALL AT DEPAUL UNIVERSITY - NIGHT

This historic five-story apartment complex-cum-residence hall features a gated entrance.

INT. RAVEN'S AND SANDY'S APARTMENT - LIVING ROOM - NIGHT

Sandy and roommate RAVEN DICKERSON (21, a thinker, Black) sit on a sofa in front of a TV that's ON and silent.

Both students attempt to study when Raven turns to Sandy.

RAVEN  
You were out an awful long time.

SANDY  
And it was worth it, Raven.

RAVEN  
You missed dinner.

SANDY  
Well...not exactly.

Sandy closes her textbook...Raven shows surprise.

SANDY (CONT'D)  
After they closed up the church for  
the rest of the day, Candy and I  
went out to eat.

RAVEN  
Uh...huh...a church?

SANDY  
Last year, they started letting me  
and Candy practice music at LaSalle  
Street Church.

Raven shuts her own textbook, rises from the sofa, and...

SANDY (CONT'D)  
We both fell in love with these two  
old pianos over there.

...clicks the TV OFF.

RAVEN  
You'd be surprised at all the  
pianos here on the DePaul campus.

SANDY  
But they don't have yellow keys.

Raven saunters back to her seat on the sofa.

SANDY (CONT'D)  
Or white keys that keep losing  
pieces of ivory.

RAVEN  
Oh...boy.

SANDY  
Candy really loves that one.

RAVEN  
Well, you said she's fearless.

SANDY  
Fearless enough to successfully  
talk me into forming a duo-piano  
lounge act with her.

Raven wags a finger at her roomie.

RAVEN  
Sandy...didn't you tell me this  
senior year was gonna be a heavy  
year for you, what with all the  
classes you've got in theater arts?

SANDY  
I did.

RAVEN  
You sure did. On top of that, this  
is the year you're gonna do the  
Spring Showcase.

SANDY  
Yep.

Raven's is a sharp nod.

SANDY (CONT'D)  
But Candy and I don't get to hang  
out as often as we used to...and me  
and her being a dueling piano act  
is a chance for me to loosen up.

Now Raven stares Sandy down.

RAVEN  
You really wanna do this?

Sandy shows Raven an ever-widening smile.

RAVEN (CONT'D)  
I thought you breaking up with that  
Trevor Taylor would free you up to  
concentrate on your senior year.  
Now you're swapping one thing for  
another.

SANDY

Yeah...but this duo-piano act's a chance to really bond with Candy. And she's a maker...he's a taker.

RAVEN

Sandy, think...is this something you really wanna do?

Sandy gives Raven another wide smile.

EXT. ACADEMIC AND RESIDENTIAL COMPLEX AT UIC - NIGHT

A striking, modern, five-story building paired with a circular wing at the University of Illinois at Chicago.

INT. CANDY'S AND CHARO'S ROOM - NIGHT

Candy and roommate CHARO VELAZQUEZ (22, trend-conscious) study online at their desks when the twosome turn around to eyeball each other.

CANDY

Man, Sandy and I had a great time this afternoon...and evening.

CHARO

Did you paint the Loop?

CANDY

Charo...we didn't have to.

Charo looks puzzled.

CHARO

What did you guys do that didn't need you painting the Loop?

CANDY

We went to this church on LaSalle Street. And we practiced our duo-piano lounge act.

Charo bounds over to Candy's desk to eye Sandy's sister.

CHARO

Candy...back up.

CANDY

Sandy and I practiced our duo-piano lounge act at this church...and they let us jam out on these two battered old upright pianos.

Candy watches Charo's mouth fly open...so the former pulls a couple of pieces of hard candy out of her desk drawer.

Candy hands a piece to Charo, who accepts.

CANDY (CONT'D)  
Sandy was in a funk...but she  
cheered right up.

While Candy unwraps her piece of hard candy, Charo stares at her roommate.

CHARO  
You've got a dueling pianos act.

CANDY  
(puts candy in mouth)  
And we're proud of it. It's part of  
a long tradition...it dates back to  
1937, when this lounge in New  
Orleans called Pat O'Brien's--

CHARO  
Hold it, Candy.

Charo stares at the treat still in her own hand before she turns to her roomie.

CHARO (CONT'D)  
I've heard your sister sing and  
play. You showed me a video.

CANDY  
She can really bring it, I'll tell  
you that.

Candy watches Charo cringe.

CHARO  
I've got just two words: Justin  
Timberlake.

Now Candy looks baffled.

CHARO (CONT'D)  
Two more words: Selena Gomez.

Charo catches Candy's grin.

CHARO (CONT'D)  
Well, look...Megan Thee Stallion is  
three words!

CANDY  
Charo...aren't you gonna sit back  
down and eat your candy?

A shrugging Charo wanders back to her own desk...where she finally pops her piece of candy into her mouth.

EXT. CLARK STREET SPORTS BAR - DAY

It's a two-story brick building that features green awnings, lots of flags, and a sign that reads: "DUELING PIANOS."

INT. CLARK STREET SPORTS BAR SECOND FLOOR BARROOM - DAY

Sandy and Candy stroll into a dimly-lighted space known for a painting of Wrigley Field and lots of beer logos.

NOT TOO MANY CUSTOMERS here...and they pay close attention to their drinks and THE NCAA FOOTBALL GAME on the big-screen TV.

The twosome stop at the bar and meet CHRIS (20s), the man who pours the drinks here. His eyes light up.

CHRIS  
Hi! What can I get you two?

CANDY  
My sister and I are a dueling  
pianos act.

SANDY  
And we're out to break in.

Now Chris looks bamboozled.

CHRIS  
Uh...oh...kay.

Candy and Sandy look ecstatic.

CHRIS (CONT'D)  
Right in the middle.

CANDY, SANDY  
Thanks!

The Two Striblings run to the middle of the barroom...and find two digital grand pianos (lined up so that the pianists face each other).

A mike on a stand rests next to each piano. Sandy and Candy test their mikes.

They're not on.

Sandy jogs toward Chris.

SANDY  
Sir...can we get some sound?

CHRIS  
Uh...okay.

SANDY  
Thanks!

Sandy gives Chris a "thumbs up" as she returns to her piano.

The two sisters test their mikes again...and smile when they hear the results.

CANDY  
(into her mike)  
Hi, everybody. I'm Candy.

SANDY  
(into her own mike)  
And I'm Sandy.

CANDY  
And we'd love to play for you right now...it'll just be a few minutes.

Some patrons grumble.

SANDY  
It's halftime. And Northwestern's getting its brains blown out.

Candy and Sandy catch "so what?" looks from a few drinkers.

CANDY  
You ready, Sandy?

SANDY  
Count me off. I'll be fine.

CANDY  
One! Two! Three! Four!

Sandy and Candy bang out an eight-bar intro to "Cabaret."

CANDY, SANDY  
 (adding vocals)  
*What good is sitting/Alone in your  
 room?/Come hear the music  
 play./Life is a cabaret, old  
 chum./Come to the cabaret.*

Some customers sit in shock...others boo. But a few pay attention to the two women's music.

TWO COUPLES sit at one table. When one couple rap on the table to the Stribling sisters' beat, the other couple gesture their displeasure.

CANDY, SANDY (CONT'D)  
*Put down that knitting,/That book,  
 and that broom./It's time for a  
 holiday.*

SANDY  
 Well...Halloween's coming up.

Sandy's crack earns laughs from the few who pay attention.

CANDY, SANDY  
*Life is a cabaret, old chum./Come  
 to the cabaret.*

SANDY  
*Come taste the wine.*

TWO MORE CUSTOMERS spit out their drinks.

CANDY  
*Come dig the band.*

While the Striblings continue to play and sing, A MAN (50s) in a Northwestern Wildcats football jersey runs to the bar.

MAN  
 Chris, would you turn the TV up?

Chris' face freezes.

MAN (CONT'D)  
 Way up?

The man in the jersey scowls as Chris' dumb look continues.

MAN (CONT'D)  
 Gimme the clicker!

Chris doesn't budge...the man in the jersey shrugs his way back to his seat.

EXT. VILLAGE CROSSING ROADHOUSE, SKOKIE, IL - DAY

This is a newish-looking building in the middle of town.

INT. VILLAGE CROSSING ROADHOUSE DINING ROOM - DAY

Sandy and her sis walk into a restaurant/bar full of CUSTOMERS. Food server LILITH BARNDOLLAR (20s) strides over.

LILITH  
The dining room's full right now.

Candy and her sis beam at Lilith.

LILITH (CONT'D)  
Would you like to wait at the bar?

SANDY  
Nah. That's all right.

CANDY  
Actually...my sister and I came to play. We're dueling pianists.

Lilith's mouth flies open.

SANDY  
And we're just trying to break in.

LILITH  
Well...you'll find our two pianos at the bar.

Candy and Sandy nod their approval.

INT. VILLAGE CROSSING ROADHOUSE BARROOM - DAY

Sandy and Candy sit down at a digital grand piano each...arranged the same way as at the Clark Street Bar.

It's Sunday...and AN NFL GAME plays on the big-screen TV.

The barroom's half full of CUSTOMERS. Sandy addresses them through the mike next to her piano.

SANDY  
Folks...Lilith said it was all right for me and Candy to audition for you this afternoon.

Some of those customers snicker.

CANDY  
 (into her piano mike)  
 Don't worry. The Bears don't play  
 until tomorrow night.

A few patrons clap.

Candy nods at Sandy...Sandy returns the nod.

CANDY, SANDY  
 One! Two! Three! Four!

The two piano-playing sisters pound out "Down Yonder" or a similarly fast-paced rag.

Lilith comes into the bar to sneak a peek at the twosome.  
 Man, she looks impressed!

TWO MARRIED COUPLES (one in their 20s, the other in their 50s) walk over to Lilith.

OLDER WIFE  
 Is our table ready, Lilith?

LILITH  
 I was getting ready to tell you--

YOUNGER HUSBAND  
 We were sitting there trying to  
 figure out if those chicks at the  
 two pianos were real or not.

LILITH  
 Follow me.

Lilith escorts the two couples out of the barroom.

YOUNGER WIFE  
 (points to her hubby)  
 Don't ever use the word "chicks"  
 again to refer to us women!

The older husband just shrugs.

EXT. PARK PLACE DUELING PIANO BAR, ROSEMONT, IL - NIGHT

A 2012 Chevy four-door pickup pulls into a space in the parking lot of this business that anchors two other establishments in the same brick building.

On the front of the building: "SING LOUD."

Sandy jumps out from the driver's side; Candy departs from the passenger side. They stride toward the place.

SANDY

Let's see, Candy...at the Clark Street Sports Bar, they threatened to imprison us in batting cages.

Candy flashes a smile.

SANDY (CONT'D)

And over in Skokie, they tried to prick our fingers to see if we actually bleed.

CANDY

We might have better luck here in Rosemont.

Sandy cringes.

CANDY (CONT'D)

We'll never know unless we try.

At the front entrance, one Stribling holds the door for the other Stribling.

INT. PARK PLACE DUELING PIANO BARROOM - NIGHT

The brick motif continues here...a space that also sports a "SING LOUD" sign.

It's the opening hour...and the place is already packed with A CUSTOMER IN EVERY SEAT.

Thanks to the crowd and TWO MEN playing a colorfully-painted acoustic grand piano each, it's some kind of loud here, too.

Candy and Sandy make a beeline for the bar, where they find a bartender named SUZY MISTLER (23), who's hard at work pouring drinks for customers at the bar itself.

SUZY

(to the Striblings)

Hi! What can we get you?

CANDY

We called the manager about becoming dueling pianists here.

SUZY

Oh...yeah.

MACK and COLE (both 30s), the place's two managers, emerge from their crouch behind the bar and eyeball Sandy and Candy.

COLE  
You must be Candy and Sandy.

SANDY  
Yes, we are!

MACK  
If you two'll wait about an hour,  
we'll get you set up to audition.

CANDY  
It's a deal!

Cole and Mack shake hands with Sandy and Candy.

SAME SCENE - AN HOUR LATER

Park Place's regular pianists sit with the crowd as Sandy and Candy occupy the pianos' benches.

SANDY  
Ready, Candy?

CANDY  
Is this Rosemont, Illinois?

CANDY, SANDY  
One, two, three! One, two, three!

Candy and her sister tickle out "Chopsticks."

Some folks groan...others boo...the two male pianists cringe.

And Sandy's flowery, elaborate riffing fifteen bars into the tune (Candy continues to play the basic melody) can't prevent Cole, Mack, and Suzy from shaking their heads "no."

COLE  
Mack, you think they're underage?

MACK  
Why don't you card 'em, Cole?

Suzy pours herself a drink...and belts it down.

EXT. GET DOWN ON IT CHICAGO - NIGHT

Candy tries to console a livid Sandy as the twosome stroll toward a Near North Side building marked by its black-and-white awnings.

SANDY

Candace Marie Stribling, understand one thing: If we don't make it here, I'll never, ever, ever speak to you again.

CANDY

Wait a minute. There's definitely a place for us as dueling pianists.

SANDY

Churches and nursing homes.

CANDY

Dueling piano bars, too!

Sandy shakes her head sideways.

SANDY

When we were little, the only places that welcomed our duets were churches and nursing homes. Looks like that's not gonna change.

Sandy and her sister reach the front entrance.

SANDY (CONT'D)

And nursing homes are some of the toughest places to play on Earth.

The former makes a move to spit into a nearby flower box...but Candy leads her by the hand into the place.

INT. GET DOWN ON IT CHICAGO BARROOM - NIGHT

This cavernous, dimly-lighted Howl at the Moon kind of space is HALF FULL OF DRINKERS (some in Halloween costumes).

The light beams down on the bandstand...in midroom.

Even at half capacity, this bar boasts an energy Park Place can't match...due to a rockin' band led by drummer FRANCESCA CELOZZI (25) and dueling pianists LILY VRDOLYAK (27) and PATRICK YOUNGREN (32).

Patrick and Lily pound away at brightly-decorated digital grand pianos.

Guitarist JED COUSINS (23) and bassist KATELYN KETELSEN (32, motherly) shred alongside the two pianos.

From the back of the room, Candy and Sandy take note...when bar manager JUDY AKIYOSHI (36, witty) approaches them.

JUDY  
I've heard about you two.

Candy looks gleeful.

SANDY  
Uh oh...

Judy watches Sandy count up to four.

JUDY  
Chicagoland's got a lot of piano bars...but we're one of just four dueling piano bars in the area.

SANDY  
And I guess you hear everything through the grapevine.

Candy puts her arm around Sandy and beams at Judy.

CANDY  
Sandy and I know that song.

JUDY  
(points at Striblings)  
You two get to prove that.

Sandy looks floored...Candy looks excited.

JUDY (CONT'D)  
Tonight.

Now the Sisters Stribling high-five it.

SAME SCENE - AN HOUR LATER

Candy and Sandy occupy the two pianos while Francesca, Jed, Katelyn, Lily, and Patrick drink not far from the stage.

CANDY  
(into piano-side mike)  
Hey, everybody...did you know that Smokey Robinson and the Miracles were the first to actually record this song? Gladys Knight and the Pips had the first hit version--

SANDY  
(into her piano mike)  
Candy...let's just do the song.

Some in the crowd chuckle.

SANDY (CONT'D)  
 My sister...sometimes, she gets  
 carried away.

The chuckles turn into laughs.

Sandy and Candy play a pulsing, fast-paced eight-bar intro  
 that morphs into "I Heard It through the Grapevine."

Francesca sets her drink aside and turns to her bandmates.

FRANCESCA  
 I'd better help 'em.

JED  
 Francesca...are you crazy?

Candy and Sandy extend their intro when they see Francesca  
 return to the drums.

SAME SCENE - A BIT LATER

Katelyn and Jed join Sandy, Francesca, and Candy in taking "I  
 Heard It through the Grapevine" down the home stretch.

CANDY, SANDY  
 (singing, also)  
*Don't you know I heard it through  
 the grapevine?*

KATELYN  
*Oh, I heard it through the  
 grapevine.*

CANDY, SANDY  
*Not much longer would you be mine.*

JED  
*Not much longer would you be mine.*

CANDY, SANDY  
*Don't you know I heard it?*

FRANCESCA  
*Heard it!*

CANDY, SANDY  
*Heard it!*

FRANCESCA, JED, KATELYN  
*Heard it!*

Audience members clap to the beat...Judy looks surprised.

CANDY, SANDY  
*Heard it through the grapevine./Oh,  
 I heard it.*

FRANCESCA, JED, KATELYN  
*Heard it!*

CANDY, SANDY  
*Heard it!*

FRANCESCA, JED, KATELYN  
*Heard it!*

Lily opens her mouth to sing...but Patrick stares her down.

CANDY, SANDY  
*Heard it through the grapevine!*

The music comes to an abrupt end.

The customers cheer themselves hoarse as Sandy and Candy bow.  
 Judy (cordless mike in hands) hurries to the stage.

JUDY  
 (into mike)  
 Let's hear it for Candy and Sandy  
 Stribling! C'mon, everybody!

The applause continues...Candy and Sandy take another bow.

JUDY (CONT'D)  
 Sandy...Candy...how'd you like to  
 come back here next Saturday night  
 and show off your piano skills?

Sandy and her sister eyeball the crowd.

PATRICK  
 Lily, are they gonna be our rivals?

LILY  
 I don't see any rivals, Patrick.

Patrick takes a drink.

Candy and her sister turn their attention to Judy.

CANDY  
 We'd love to!

SANDY  
 What Candy said!

The audience applauds as Candy, Judy, and Sandy shake hands.

CANDY  
Sandy and I thank you for this  
chance, uh...uh...

JUDY  
Judy. I'm the manager here.

As Sandy, Candy, and Judy head back toward the audience, Lily  
and Patrick return to the twin pianos.

JUDY (CONT'D)  
What do you two like to drink?

CANDY  
Well, Judy...Coke's fine.

Sandy grins...but Judy's mouth flies open.

CANDY (CONT'D)  
We're each other's designated  
driver.

And Judy shrugs.

INT. RAVEN'S AND SANDY'S APARTMENT - LIVING ROOM - NIGHT

Sandy and Raven recline on the sofa in front of the TV.

SANDY  
Raven, we did it.

RAVEN  
You and Candy found a place to  
unveil your duo-piano lounge act.

SANDY  
We sure did. It's on Hubbard.

RAVEN  
You mean Get Down on It Chicago?

Raven catches Sandy's nod.

SANDY  
Candy and I start next Saturday!

RAVEN  
You're pulling my leg.

Sandy shakes her head sideways.

RAVEN (CONT'D)  
Way out of its socket.

SANDY  
I'm telling the sober truth.

Raven and Sandy break into a hug. After the embrace:

RAVEN  
Sandra Sue Stribling...just what  
did you do?

SANDY  
We sang and played "I Heard It  
through the Grapevine."

Raven's mouth flies open. She bolts up.

Sandy struts to the kitchen...

SANDY (CONT'D)  
If the manager hadn't said the word  
"grapevine," we wouldn't have done  
"I Heard It through the Grapevine."

...and comes back with two bottles of Gatorade or a competing  
thirst quencher.

She hands Raven one bottle and opens the other.

RAVEN  
Congratulations to you!  
(opens her bottle)  
Way to dodge a bullet!

Raven and Sandy click their bottles, sit right back down, and  
drink away.

RAVEN (CONT'D)  
Just curious: If you two hadn't  
heard the word "grapevine," what  
song would you have tried out with?

SANDY  
I'm not telling...I don't wanna  
spoil the celebration.

Raven nods in understanding.

INT. CANDY'S AND CHARO'S ROOM - NIGHT

Charo and Candy sit on the latter's bed. Both women share a  
bowl of popcorn.

CANDY

My sister and I just got back from  
Get Down on It.  
(taking a bite)  
You get three guesses what  
happened.

CHARO

They threw you out for playing that  
old-timey stuff of yours.

CANDY

Nope.

Charo stares into space, then stares at the popcorn.

CHARO

(looks up at Candy)  
They...invited...you...to...come...  
back...well, I'll be a...

CANDY

Sandy and I come back there next  
Saturday night!

Candy and Charo reach to hug each other...but:

CHARO

Wait a minute.

Candy sets the bowl aside...then the roommates jump off the  
bed and dance around the room.

The dance ends when the two UIC students gravitate to their  
desk chairs.

CHARO (CONT'D)

What did you and Sandy play?

CANDY

We did "I Heard It through the  
Grapevine."

Charo looks shocked.

CANDY (CONT'D)

The Gladys Knight and the Pips  
version. Not the Marvin Gaye one.

Candy observes her roommate's slow, slow nod.

CHARO

They let you in.

CANDY

Now, granted, Charo...Judy...the manager...told me and Sandy: "We like your banter...but when you come back, bring us a song written here in the Twenty-First Century."

Charo's eyes light up.

EXT. THE THEATRE SCHOOL AT DEPAUL UNIVERSITY - DAY

A striking, ultramodern building with a glass-and-white-limestone facade.

INT. ROOM 324 AT THE THEATRE SCHOOL - DAY

In this combination acting lab/classroom, Sandy and NINETEEN OTHER STUDENTS sit in the "bleachers" while instructor VICTORIA BARRETT (50s, jovial, Black) stands onstage.

VICTORIA

Since this is Halloween, let's do something Halloweenish.

Half the class looks excited.

VICTORIA (CONT'D)

Aw, come on! We just need five volunteers.

SANDY

(raises her hand)  
What the heck? I'll do it.

Sandy strides her way to the stage.

VICTORIA

All right, Sandy! Way to volunteer!

Victoria watches Sandy nod.

VICTORIA (CONT'D)

How about the rest of the class?

Sandy's classmates eyeball each other...until COLTON ALSTON (21, White), NAPOLEON TA'ALA (22, Asian), and MIRANDA HERNANDEZ-SEVERINO (21, Brown) evacuate the "bleachers."

VICTORIA (CONT'D)

Okay...Colton...Napoleon...Miranda.

Miranda, Colton, and Napoleon flank Sandy onstage.

VICTORIA (CONT'D)

How about one more stepping up?

MIRANDA

To tell you the truth, Ms. Barrett,  
we had something else in mind.

VICTORIA

Is it Halloweenish?

COLTON

Uh...could be.

Victoria looks confused.

NAPOLEON

(to Victoria)

Colton and Miranda and I saw Sandy  
and her sister Candy play at Get  
Down on It a couple of nights ago.

SANDY

You're...kidding.

COLTON

(eyeballing Sandy)

You didn't recognize us 'cause we  
were in costumes.

MIRANDA

That's right. We jumped the gun.

VICTORIA

What do you have in mind...as long  
as it's Halloweenish?

NAPOLEON

Well, Ms. Barrett, instead of doing  
a scene from a horror movie, we  
wanted to do a scene from "The  
Fabulous Baker Boys."

VICTORIA

Say...what?

SANDY

Yeah, Napoleon?

Napoleon just grins.

MIRANDA

We just thought...Sandy and I could  
be "The Fabulous Baker Girls."

Colton and Napoleon lie down on the floor!

VICTORIA  
Colton...what are you and Napoleon  
doing on the floor?

COLTON  
We're pretending to be pianos.

SANDY  
Well, Miranda...that's scary.

EXT. UIC BEHAVIORAL SCIENCES BUILDING - DAY

It's a geometric building from the late 1960s.

INT. UIC BEHAVIORAL SCIENCES BUILDING CLASSROOM - DAY

Candy and THIRTY CLASSMATES (ten are male) participate in a Gender Theory course in this small, octagonal amphitheater.

Down at the front, MARIA HODGES (40s, dogged, Black) guides the class.

MARIA  
Okay...now...somebody tell me how  
gender schema theory differs from  
Freudian theories.

Candy wastes no time in raising her hand...only to draw dirty looks from some classmates.

MARIA (CONT'D)  
Candy, you've got it.

CANDY  
Well...according to Sandra Bem,  
Freudian theories were too focused  
on anatomy as an influence on  
gender development.

A few other students and Maria nod.

CANDY (CONT'D)  
But in gender schema theory,  
children adjust their behavior to  
comply with the gender norms of  
their cultures as soon as the  
children are ready to learn.

MARIA  
That's absolutely right.

JAYSON BLOOMER (21) eyeballs Candy in disbelief.

CANDY

Gender schemas also influence the attitudes and beliefs that dictate so-called "gender appropriate" behavior.

Candy catches Jayson's "huh?" look.

CANDY (CONT'D)

It's true, Jayson!

JAYSON

Uh...huh...

MARIA

Keep going, Candy. You've got this.

CANDY

Thanks, Ms. Hodges.

Maria shakes her head "yes."

CANDY (CONT'D)

So...in traditional cultures, children learn that a woman's role is to stay home, clean the house, and mind the kiddos...while the men must go out and earn that dough.

JAYSON

Kiddos?

CANDY

Now in more progressive cultures, a little girl might decide to grow up to launch a career, avoid having children, and/or not get hitched.

JAYSON

Hitched?

Some student laughter erupts.

CANDY

Married.

The laughter grows louder.

JAYSON

Like your sister almost did.

Jayson receives stunned looks from students around him. And the laughs stop.

CANDY

She can tell you about that better than I can.

Maria looks perplexed.

CANDY (CONT'D)

Jayson...why don't you come out to Get Down on It Chicago this coming Saturday? Sandy and I are gonna play over there.

JAYSON

You...are?

CANDY

Yeah...in fact, Sandy and I are gonna bust some gender norms into little bitty pieces.

Jayson looks confused while his and Candy's classmates cheer.

MARIA

Jayson, you'd be surprised at all the sexism in the music industry.

CANDY

(wags finger at Jayson)  
It's true. All too true.

Now Jayson grits his teeth.

INT. LASALLE STREET CHURCH BASEMENT - DAY

Candy sits at the 1910s upright piano; Sandy takes a seat at the 1900s upright. (Each music rack is back in place.)

The twosome's backpacks rest next to the two old pianos.

CANDY

Judy wasn't kidding when she told us to find a song written here in the Twenty-First Century.

SANDY

We'd better not take any chances. Let's learn two of 'em.

CANDY

I agree.

Sandy goes to her backpack...and dredges up some newish-looking lyric sheets and recent sheet music.

Her sister follows suit...with sheet music and lyric sheets from her own backpack.

CANDY (CONT'D)

Sandy...you go first. Let's hear what you've got.

Sandy sets some of her music sheets on the 1900s piano's music rack.

She pounds out an intro...and takes off on Bruno Mars' "When I Was Your Man."

SANDY

(also singing)

*Same bed, but it feels just a little bit bigger now./Our song on the radio, but it don't sound the same./When our friends talk about you, all it does is just tear me--*

CANDY

Wait a minute! I thought you were so over Trever!

SANDY

I am!

Candy doesn't look convinced.

SANDY (CONT'D)

Don't you remember Chase Kreider, my boyfriend from back home in Floyds Knobs, Indiana?

CANDY

(rests chin on fists)

Chase...Chase...Chase...

(snaps her fingers)

Yeah! Now I remember him!

A nodding Sandy grins.

CANDY (CONT'D)

One of the best wrestlers Floyd Central ever had.

SANDY

He sure was!

The grin leaves Sandy's face.

SANDY (CONT'D)

We broke up because he thought my taking the lead role in that Gilbert and Sullivan operetta our senior year upstaged him.

Candy's nod is a slow, slow one.

CANDY

Yeah...come to think of it, Chase blowing out both of his knees kept him from pinning you backstage on opening night.

Sandy bangs her fists on the 1900s upright's keys.

CANDY (CONT'D)

He felt the wrath of karma.

SANDY

Okay, Candy. Your turn.

Just as Candy (at the 1910s upright) wallops out an intro to Idina Menzel's "Let It Go," Danielle comes into the basement...and makes a beeline for Sandy and Candy.

DANIELLE

(to Sandy)

I heard some banging. Is everything all right?

SANDY

You bet...Candy and I were just reminiscing.

A still-playing Candy turns to look at Danielle.

CANDY

If you've got a few minutes, Danielle, you're welcome to have a seat and watch us play.

DANIELLE

Aw, what the heck?

Danielle grabs an empty chair, then sits in it.

CANDY

(adding vocals)

*The snow glows white on the  
mountain tonight./Not a footprint  
to be seen./A kingdom of  
isolation,/And it looks like I'm  
the queen.*

Danielle's eyes light up.

DANIELLE

That's my kids' favorite song.

As Candy continues to sing and play, Sandy flashes Danielle a surprised look.

DANIELLE (CONT'D)

Their favorite song that isn't a  
rap song.

Sandy blushes.

EXT. THRIFT STORE - DAY

Charo and Candy wait outside this three-story building on Chicago's Near West Side.

CHARO

So...did you and your sister find  
enough happenin' songs to keep the  
bartender from poisoning your--

CANDY

Chillax, Charo. We'll be fine.

Charo studies her roommate.

CANDY (CONT'D)

Really.

(holds Charo's hands)

We'll make everybody jelly of us.

CHARO

You'd better.

Candy lets go of Charo's hands.

CANDY

C'mon! We will!

CHARO  
You think your sister and her  
roommate forgot they're supposed to  
meet us here this afternoon?

Charo watches Candy grin.

CANDY  
They'll be here.

CHARO  
You suppose they got cold feet?

Sandy's 2012 Chevy truck hurries into a parking space along  
the street.

Candy and Charo watch passenger Raven and driver Sandy jump  
out of the pickup.

The two UIC students wave at the two DePaul enrollees.

When the foursome meet, it's high fives all around.

RAVEN  
(to Charo)  
See? Sandy and I told you we'd make  
it over here.

SANDY  
Even though there's nothing wrong  
with our wardrobe.

Charo wags a finger at Sandy.

INT. THRIFT STORE SALESFLOOR - DAY

Candy, Charo, Raven, and Sandy stroll into a Goodwill-style  
operation. The quartet make a beeline for the women's  
clothing section.

When Charo eyeballs A FEW CUSTOMERS who browse, she gathers  
Sandy, Raven, and Candy into a huddle in an empty aisle.

CHARO  
Candy...Sandy...look here.

RAVEN  
Oh boy.

Charo holds the Stribling sisters' hands.

CHARO

If you're gonna jam at Get Down on  
It, you gotta look sexy.

Sandy rolls her eyes.

RAVEN

Charo...I believe Candy's got that  
covered. Both Sandy and Candy, as a  
matter of fact.

Raven watches Charo register doubt.

CHARO

Have you seen Candy's closet?

Candy and Sandy smile...Raven shakes her head sideways.

CHARO (CONT'D)

It's full of overalls and jeans!

SANDY

It's just a question of being  
practical. You know how windy it  
gets around here.

CANDY

Lou Rawls called it "The Hawk."

Charo looks stumped.

CANDY (CONT'D)

He was born and raised here in  
Chicago, Charo. You should hear his  
song, "Dead End Street."

RAVEN

I was, too.

SOME MORE CUSTOMERS head for the women's clothes  
section...and the four collegians move out the way.

RAVEN (CONT'D)

And I lived on that dead-end street  
Lou Rawls sang about. Same street  
he grew up on.

CHARO

You did?

SANDY

She did.

RAVEN

And just like he said: There was nothing to block the wind from barreling down that street.

Charo's is a slow nod.

CANDY

Charo...Sandy and I believe that jeans and overalls look sexy, too.

RAVEN

Me, too.

SANDY

And we're gonna prove it right here...right now.

Sandy leads Candy, Raven, and Charo toward the racks of women's jeans.

EXT. GET DOWN ON IT CHICAGO - NIGHT

Candy, Sandy, Raven, and Charo strut toward the place...in their newly-purchased jeans and/or overalls.

INT. GET DOWN ON IT CHICAGO BARROOM - NIGHT

A PACKED PLACE...Patrick and Lily imbibe not too far from the stage...Raven, Jayson, and Charo drink a few tables away.

In the middle of the barroom: Napoleon, Miranda, and Colton.

Danielle, Maria, and Victoria sit toward the back...and a beaming Judy stands at the back of the place.

Onstage, drummer Francesca, guitarist Jed, bassist Katelyn, and pianists Sandy and Candy rock a rousing version of Sara Bareilles' "Love Song."

Hunter, Keegan, and TREVER TAYLOR (20, flamboyant, egotistical) enter the barroom.

Hunter looks ecstatic...Trevor and Keegan look shocked.

SANDY

(singing, too)

*I won't write you a love  
song/'Cause you asked for  
it,/'Cause you need one.*

CANDY

(also warbling)

*You see, I'm not gonna write you a  
love song/'Cause you tell me it's  
make or breaking this./Is that why  
you wanted a love song?*

SANDY

*'Cause you asked for it?*

CANDY

*'Cause you need one?*

Charo flashes her tablemates an I-told-you-so look.

CANDY, SANDY

*You see, I'm not gonna write you  
that love song/'Cause you say that  
it's make or breaking this.*

CANDY

*If you're on your way--*

SANDY

*I'm not gonna write you to stay.*

CANDY, SANDY

*If your heart is nowhere in it,/I  
don't want it for a minute.*

The two piano-playing siblings cajole their bandmates and the crowd to sing.

AUDIENCE, BAND

*Babe, I'll walk the seven seas when  
I believe that/There's a reason to  
write you a love song today.*

SANDY

*Today.*

CANDY

*Yeah, yeah.*

"Love Song" ends in a single note...that the audience's heavy applause covers up.

CANDY (CONT'D)

*Thank you, everybody!*

The cheering heats up even more...Judy punctuates her applause with a "thumbs up."

TREVER  
 (to Hunter and Keegan)  
 It's about freakin' time they sang  
 like that!

HUNTER  
 See, Keegan...I told you they could  
 do that.

KEEGAN  
 They must be on drugs.

Hunter wags a finger at Keegan.

Still at one of the pianos, Sandy addresses the audience.

SANDY  
 Ladies and gentlemen...I've got a  
 confession to make: I can't write a  
 song to save my soul.

KATELYN  
 Sandy, don't let that stop you!

Applause breaks out again.

SANDY  
 Now my sister Candy...she's the  
 songwriter in the family.

When some drinkers cajole Candy (still at the other piano)  
 into an original number, she gestures them out of it.

CANDY  
 You don't wanna hear my stuff.

The cajoling stops.

CANDY (CONT'D)  
 But I'll tell you what: My sister  
 Sandy's a real ham.

SANDY  
 Stop it.

CANDY  
 And she proved that all through  
 high school, grabbing the lead role  
 in every play she tried out for.

Candy's remark creates a buzz...especially in Victoria.

VICTORIA

Come on, Sandy! Let it go...I mean,  
let 'er rip!

Most of the patrons cheer Sandy on...Charo looks mortified.

Sandy and her sister bang out a four-bar intro to "The Magnet and the Churn," a Gilbert and Sullivan number.

Then Sandy adds singing to Candy's and her ivory tickling:

SANDY

*A magnet hung in a hardware  
shop,/And all around was a loving  
crop/Of scissors and needles,  
nails, and knives--*

Keegan groans...Trever grits his teeth...Hunter beams.

SANDY (CONT'D)

*Offering love for all their lives--*

Candy and her sister show off their keyboard work during the next bar and a half...when Francesca adds her drum work (an act that perplexes Jed).

SANDY (CONT'D)

*But for iron, the magnet felt no  
whim--*

Another bar and a half of piano-and-drums work...and Raven turns to Jayson.

RAVEN

Now that's versatility.

JAYSON

Just as long as it ain't  
schizophrenia.

SANDY

*Though he charmed iron, it didn't  
charm him./From needles and nails  
and knives he'd turn,/For he'd set  
his love on a silver churn!*

CANDY

*A silver churn?*

FRANCESCA

*A silver churn!*

JED  
You know this song, Francesca?

FRANCESCA  
We did it in sixth grade!

Some drinkers bust out in laughter.

SANDY  
*His most aesthetic,/Very  
magnetic/Fancy took this turn:/"If  
I can wheedle/A knife or a  
needle,/Why not a silver churn?"*

CANDY  
You know, Sandy, you can go to the  
store and buy your butter like  
everybody else does.

The place erupts in laughter again.

SANDY  
Sorry...I'm into margarine.

Sandy's remark increases the crowd laughter.

SAME SCENE - HOURS LATER

Closing time...and customers slowly file out as Katelyn and  
Jed pack their instruments.

Candy, Lily, and Sandy trade high fives.

LILY  
Welcome to the Get Down on It  
Chicago family. You both did great!

SANDY  
Well...thank you, Lily.

Trever saunters over to the threesome.

CANDY  
It means a lot coming from you.

Patrick comes over to thumb Lily away from there.

While Lily leaves, Trever moves in on Sandy...but Sandy folds  
her arms in a back-off stance.

TREVER  
So...I get to meet you again.  
You've made it to the big leagues.

SANDY  
No thanks to you.

TREVER  
At least you're now up there doing  
what's happening.

CANDY  
Trever...Sandy and I think you need  
to leave us alone.

TREVER  
But...you're still singing about  
last waltzes and silver churns.

CANDY  
It's what we do.

SANDY  
And we're sticking with it.

Candy and Sandy hustle out of the place; Trever follows.

EXT. GET DOWN ON IT CHICAGO - NIGHT

Trever catches up with his ex-lover and her sister.

TREVER  
Wait, you two! Let me help!

Candy shakes her head "no."

SANDY  
The last thing we need is a  
heckler...especially one I used to  
go out with!

The Two Striblings hurry down the street.

TREVER  
I'VE GOT TWO WORDS: "PIANO MAN!"

SOME PASSERSBY give Trever the evil eye.

INT. RAVEN'S AND SANDY'S APARTMENT - KITCHEN - DAY

Sandy and Raven stand by a counter, where the former eats  
power bars as if she's got no tomorrow.

RAVEN  
You and Candy killed last night.  
You can always take that with you.

SANDY  
 (through bites)  
 You hit on the key word.

RAVEN  
 Huh?

SANDY  
 The key word: "Kill."

A still-furious Sandy grabs another power bar.

SANDY (CONT'D)  
 That's what that damn Trever needs.

Sandy wolfs down that bar.

RAVEN  
 Oh boy.

Raven goes to the refrigerator and pulls out two bottles of thirst quencher. She hands a bottle to Sandy.

SANDY  
 (opening her bottle)  
 It was all cool until he showed up.

Now Raven opens her bottle, then grabs a power bar.

SANDY (CONT'D)  
 He said he wanted to help...but all he does is take over.

The two roommates take swigs.

SANDY (CONT'D)  
 Just like he did in every rock band he's been in...just like he did in our relationship.

RAVEN  
 Just like crapping in a punch bowl.

SANDY  
 And urinating.

Sandy and Raven examine their bottles.

EXT. MUSIC STORE - DAY

A modern-looking building in Central Chicago.

INT. MUSIC STORE SALESFLOOR - DAY

Candy and Sandy saunter inside a Guitar Center kind of store...where A FEW CUSTOMERS try out guitars.

The Stribling sisters make a beeline for the accordion section when a clerk named PANCHO MCCLAIREN (30s, Black) meets them.

PANCHO

Hi! What can I do for you two?

CANDY

Well, I'm looking for an accordion.

SANDY

And I'm looking for a harmonica.

Pancho sizes up the two siblings.

PANCHO

Ho...ly...son of a...

CANDY

Sandy and I are a dueling pianos act, and we're--

SANDY

We're adding "Piano Man" to our repertoire.

PANCHO

You're kidding...you don't look like dueling piano players.

SANDY

We get that all the time, uh...  
(eyes Pancho's name tag)  
Pancho.

Sandy catches Pancho's surprised look.

CANDY

Anyway...I saw this snazzy white one-hundred-twenty-bass model online yesterday.

PANCHO

We've...still got it.

Pancho shows Candy the accordion in question. He watches her strap the squeezebox on.

Candy beams while Pancho turns to Sandy.

PANCHO (CONT'D)  
Now...you were looking for a  
harmonica, right?

SANDY  
Yeah. Any old Marine Band will do.

Pancho's mouth flies open.

EXT. MUSIC STORE - DAY

Sandy and Candy walk away with their purchases.

CANDY  
Now to go out and actually learn  
these instruments.

Sandy flashes a smile that soon withers away.

SANDY  
I can't believe we're taking advice  
from that damn Trever.

CANDY  
Can't pin that on Charo...she  
doesn't like any songs that were  
written in the Twentieth Century.

INT. ROOM 324 AT THE THEATRE SCHOOL - DAY

Napoleon and Sandy stand onstage; the remaining students and  
Victoria sit in the "bleachers."

VICTORIA  
Okay, Sandy and Napoleon...take  
that scene again.

Victoria receives nods from Sandy and Napoleon.

VICTORIA (CONT'D)  
Don't forget: You're both aiming  
for Spring Showcase.

NAPOLEON  
Okay.

VICTORIA  
And you're both playing lovers.

Sandy gulps.

VICTORIA (CONT'D)  
First-time lovers.

Now Sandy paces the floor.

NAPOLEON  
C'mon, Sandy! We can do this!

VICTORIA  
He's telling the truth, Sandy!

SANDY  
Oh...kay.

VICTORIA  
That's the spirit!

Sandy ends her walk around the floor.

VICTORIA (CONT'D)  
Ready...set...and...action!

A handclap from Victoria...Napoleon and Sandy hit their marks...and:

NAPOLEON  
C'mon, Delilah! Why don't you wanna  
go out with me?

SANDY  
I'm a seven-time loser, Samson!

NAPOLEON  
Delilah...I don't look at that.

SANDY  
But your friends do.

Napoleon's mouth flies open.

SANDY (CONT'D)  
You know...from the football team.

NAPOLEON  
Hey...that's just locker-room talk.

Napoleon tries to hug Sandy...but she stands there stiff.

VICTORIA  
Sandy!

Candy's sister stays stiff.

Result: Classmates AD LIB encouragement to her.

NAPOLEON

C'mon, Sandy...oops, Delilah. It's all good.

SANDY

Okay. Anything to forget Trever.

At long last, Sandy and Napoleon embrace each other...and trigger class cheers.

NAPOLEON

Stick with me, D...we'll make beautiful music together.

Sandy's face breaks out in a grin.

SANDY

You asked for it, Samson!

The twosome break the hug...Sandy pulls out her harmonica.

When she plays scales, the classroom erupts in laughs that become cheers.

INT. LASALLE STREET CHURCH BASEMENT - DAY

Accordion against her stomach, Candy stands next to Sandy, who sits at the 1900-09 upright and wears a harmonica holder that houses her mouth harp.

CANDY

You've gotta admit..."Piano Man" is a piano-bar staple.

Sandy shakes her head "yes."

CANDY (CONT'D)

Even Judy jumped up and said we oughta do it.

SANDY

Yeah.

(adjusts harmonica holder)

Why'd Trever have to side with her?

Candy shrugs.

CANDY

Let's hear what you've got.

SANDY

You asked for it!

Sandy plays a two-bar, 4/4 piano intro to "Piano Man," in the manner of the song's composer, Billy Joel. So far, so good.

She follows that up with the famous, waltz-timed second intro...all eighteen bars of it.

On harmonica only...at dirge pace.

Candy waves her arms at the end of the second intro.

CANDY

Whoa! Whoa! Whoa!

The music stops...Sandy shows a deer-in-the-headlights look.

CANDY (CONT'D)

That part works better when you play both harmonica and piano.

SANDY

I know, Candy...but I wanna make sure I've got the harmonica part down before I add the piano part.

Candy's nod is slow.

SANDY (CONT'D)

My hands are quicker than my mouth.

CANDY

That's fair.

SANDY

Let's hear what you can do on that squeezebox of yours.

CANDY

You'd better stay seated for this.

While Sandy stays seated at the 1900s piano, Candy eases herself into a seat at the 1910s counterpart.

Candy sits at the front edge of said piano's bench...straightens her back...flattens her feet.

Sandy's sis adjusts the accordion's shoulder straps until her chin's right at the point where the grill and keyboard meet.

She adjusts and readjusts the straps until they're close and tight against her neck.

Next, Candy loosens (or tightens) the wheel atop the accordion until the bass strap is snug.

Charo's roommate anchors the bottom of the accordion's keyboard against the right leg.

Sandy looks a bit exasperated.

Candy makes sure her right arm rests in the correct position...then ensures her left arm's in the correct place.

SANDY

Did you brush up on "Piano Man?" Or didn't you?

CANDY

Sandra Sue...it takes a lot of prep before you can hit a single note on the accordion.

Raven's roommate grimaces.

CANDY (CONT'D)

I'll bet you Sheryl Crow had to go through this, too.

Sandy's grimace widens.

CANDY (CONT'D)

When she first learned how to play the accordion.

Candy pumps out a chord...Sandy looks mortified.

INT. GET DOWN ON IT CHICAGO BARROOM - NIGHT

CROWDED TONIGHT!

Victoria, Maria, and Danielle sit together at one table near the stage...Napoleon, Miranda, and Colton occupy another table...Raven, Jayson, and Charo relax at yet another table.

And Patrick, Lily, and Judy hang out at another table.

Everybody watches Sandy (on piano and harmonica), Katelyn (on bass), Jed (on guitar), Francesca (playing drums), and Candy (on accordion) jam out on "Piano Man."

Candy and Sandy don't sound too rusty.

As the band moves into the last verse, Trever, Keegan, and Hunter sit at the bar...where Suzy pours the drinks.

KEEGAN

You've heard 'em before, Suzy?

SUZY

Yeah...when I worked at the Park  
Place Dueling Piano Bar.

Keegan downs his drink.

SANDY

(also singing)

*It's a pretty good crowd for a  
Saturday,/And the manager gives me  
a smile,'Cause she knows it's me  
they've been coming to see/To  
forget about life for a while.*

LILY

Judy, let's drink a toast.

JUDY

Okay!

PATRICK

Uh...okay.

Judy and her tablemates click their glasses while Sandy  
receives scowls from her bandmates.

SANDY

*And the microphone sounds like a  
carnival,/And the microphone smells  
like a beer--*

Candy and Jed wave their arms. That stops the music.

Colton spits out his drink...Miranda and Napoleon back away.

JED

Really, Sanders? The microphone  
sounds like a carnival?

CANDY

(shakes head at Sandy)

Gee...I wonder how the lonely ol'  
piano sounds.

Sandy looks embarrassed while the crowd laughs.

SANDY

Well...if you brought it to an  
Oktoberfest, the microphone would  
sound like a carnival.

The barroom erupts in extra laughter...Maria wags a finger at her tablemates.

MARIA

You know what? She's good!

At the bar:

SUZY

I was wrong about 'em. They're pretty damn good.

Hunter nods...Keegan scowls...Trever looks impish.

The laughter dies...Katelyn turns to the rest of the band.

KATELYN

Let's see if we can take this home.

FRANCESCA

No, Katelyn. Let's take this home.

Applause erupts in the place.

CANDY

(to her bandmates)

One, two, three! One, two, three!

The music kicks back in, and...

SANDY

(singing/playing again)

*And the piano sounds like a  
carnival,/And the microphone smells  
like a beer./And they sit at the  
bar and put bread in my jar/And  
say: "Hey, what are you doing  
here?"*

The Stribling sisters gesture the crowd into singing.

AUDIENCE, BAND

*Oh, la, la-la, di-di-da,/La-la, di-  
di-da, da-dum.*

Candy's accordion playing, Francesca's drumming, and Sandy's piano playing lead the song into one last chorus:

AUDIENCE, BAND (CONT'D)  
*Sing us a song. You're the piano  
 man./Sing us a song tonight./Well,  
 we're all in the mood for a  
 melody,/And you've got us feeling  
 all right.*

Still pounding those keys, Sandy (harmonica in her neckworn holder) toots out "Piano Man's" final eighteen bars.

One final drawn-out note...and the applause kicks back in.

Charo trades high fives with Raven and Jayson.

EXT. ACADEMIC AND RESIDENTIAL COMPLEX AT UIC - DAY

Candy and Charo stroll toward the building.

CANDY  
 Charo, I saw you high-fiving it  
 with Jayson and Raven last night.

CHARO  
 Well...you and Sandy had it coming.

CANDY  
 (wags finger at Charo)  
 Just goes to show you...a lot of  
 good music came out of the time  
 when our folks were growing up.

Charo's is a wide-eyed look.

CANDY (CONT'D)  
 A whole lot of good music.

CHARO  
 Okay.

CANDY  
 Now...you should check out what  
 they were throwing down when our  
 grandfolks were growing up.

CHARO  
 Candy...don't push it.

Candy opens the front door for her roommate.

INT. HALLWAY OUTSIDE CANDY'S AND CHARO'S ROOM - DAY

The twosome stop outside the door to their room.

CHARO

You and your sister are getting there...but you need one more push to get yourselves over the hump.

Candy grins as Charo opens the door.

INT. CANDY'S AND CHARO'S ROOM - DAY

Charo exhibits the grin while she and Candy gaze at...a snare drum on a stand and a cymbal on its own stand.

Candy points to the setup...and looks floored.

CANDY

You never told me...

CHARO

(drapes arm around Candy)  
There's nothing in the world like a good surprise.

CANDY

You didn't tell me you play drums.

CHARO

I would've brought the whole set...but the other students on our floor would throw us out of here.

Charo catches Candy's sharp nod.

CHARO (CONT'D)

Bodily.

The two roomies gravitate to their desks.

CHARO (CONT'D)

And besides, there ain't enough room in this room for a full set.

CANDY

Charo...there's a really good drummer over there at Get Down on It...in Francesca.

CHARO

Yeah...but you only work with her once a week!

Candy's next nod is some kind of slow.

INT. LASALLE STREET CHURCH BASEMENT - DAY

The two ragtime-era upright pianos now flank a drum set (the church's, not Charo's).

Charo catches a breath at the drum set; Sandy rests at the 1910s piano...and Candy flexes her muscles while seated at the 1900s piano.

CHARO

It wasn't easy.

CANDY

But we did it. We got those two old pianos rearranged.

CHARO

And I'm gonna feel the burn for years to come.

Sandy gives her sister a "come hither" gesture.

CANDY

You sure you don't wanna rest a bit longer, Sandy?

SANDY

No. I'm fine.

Candy and her sister jump up to saunter into a corner.

The talk turns hush-hush...

CANDY

What's up?

SANDY

Candy...you mean to tell me Charo's gonna be playing alongside us?

CANDY

Well...she thought having a drummer would help us.

...when Charo leaves the drums to try to listen in.

SANDY

Francesca isn't exactly chopped liver. By any stretch.

CANDY

True, but we only get to jam with her once a week.

Charo moves into the corner...the hush-hush talk ends.

SANDY  
Charo...how long've you been  
drumming?

CHARO  
Uh...five months.

SANDY  
Let's hear what you've got.

CHARO  
Okay!

Charo returns to the church drum kit, picks up the drumsticks, twirls them, and...bats out something sluggish and uneven.

From the corner, a flabbergasted Sandy eyeballs Candy...who attempts a sly grin.

MONTAGE SEQUENCE

INT. CANDY'S AND CHARO'S ROOM - DAY

Candy strums her acoustic guitar while Charo pounds that snare drum.

AN O.S. THUMP on the wall stops the music...

EXT. ACADEMIC AND RESIDENTIAL COMPLEX AT UIC - DAY

...and Charo and Candy take their practice session outside (light jackets and all).

INT. LASALLE STREET CHURCH BASEMENT - DAY

Charo tries a drum solo...and fares a little bit better.

SAME SCENE - A BIT LATER

Now Sandy and Candy tickle the ivories alongside Charo. The threesome show promise.

INT. RAVEN'S AND SANDY'S APARTMENT - LIVING ROOM - NIGHT

Raven, Charo, Candy, and Sandy camp out in front of the TV and watch music videos. Here, Charo pays attention to the drum parts.

INT. LASALLE STREET CHURCH BASEMENT - DAY

Charo drums away while Candy and Sandy bang the two pianos.

The music thins down to drums...and Charo cooks!

Spectators Raven and Danielle look excited...and so do the two piano-playing sisters.

END MONTAGE

INT. GET DOWN ON IT CHICAGO BARROOM - NIGHT

ANOTHER PACKED HOUSE...Lily and Patrick play the two pianos, Francesca's on drums, and Katelyn and Jed shred on bass and guitar, respectively, as they wrap up "It's Too Late," by Carole King.

LILY

(adding vocals)

*But it's too late, baby, now it's  
too late,/Though we really did try  
to make it.*

Sandy, Raven, Charo, and Candy sit at a table near the stage.

LILY (CONT'D)

*Something inside has died/And I  
can't hide and I just can't fake  
it./Oh, no, no, no, no.*

Lily takes the instrumental lead for eight bars as Hunter, Keegan, and Trever relax at a table in midroom.

HUNTER

Keegan, honey, I'm glad we don't  
have that kinda problem.

Trever watches Hunter and a grinning Keegan kiss.

PATRICK

Everybody sing!

JED

That goes for you, too, Patrick!

Now the instrumental break ends, and:

AUDIENCE, BAND

*It's too late, baby./It's too late  
now, darling./It's too late.*

Two more piano-led bars and some hi-hatting from Francesca..."It's Too Late" comes to an end.

A grateful audience applauds...Patrick addresses it once he spots Candy and Sandy.

PATRICK

Thank you. We had a ball!

Lily waves to the crowd.

PATRICK (CONT'D)

Now it's time for me and Lily to turn things over to Rapunzel and Lady Godiva.

Mouths fly open out there...especially Judy's.

Keegan guffaws...Sandy stews...Candy tries to grin.

LILY

Patrick, you know better than that!

Hunter wags her finger at Keegan.

LILY (CONT'D)

Ladies and gentlemen, let's give a real Chicago welcome to Sandy and Candy Stribling!

Applause breaks out again when Candy, Charo, and Sandy strut their way to the stage.

When Patrick and Lily evacuate the stage, she gives him a withering look.

Sandy and her sister take seats at the two digital grands.

SANDY

Patrick...look at me and Candy.

He does just that.

CANDY

Sandy and I have long hair, all right...but it isn't that long!

Audience laughter breaks out.

SANDY

If Rapunzel and Lady Godiva were  
alive today and lived here in  
Chitown, they couldn't get away  
with all that floor-length hair.

CANDY

And if they tried to catch a ride  
on the "L," they might get their  
hair caught in the door.

The drinkers' laughter grows stronger.

When it ends, Charo whispers in Francesca's ear.

SAME SCENE - A BIT LATER

Francesca, Judy, Lily, and an embarrassed Patrick sit  
together and watch Charo lay down a drum solo...the opening  
to a blistering version of "I See the Light," from "Tangled."

CANDY (CONT'D)

(singing/playing piano)  
*All those days watching from the  
windows;/All those days outside,  
looking in./All that time, never  
even knowing/Just how blind I'd  
been.*

Surprised looks fill the barroom.

SANDY

(singing/playing piano)  
*Now I'm here, blinking in the  
starlight./Now I'm here. Suddenly,  
I see./Standing here, it's all so  
clear./I'm where I'm meant to be.*

Trever eyes the stage...Keegan and Hunter...the stage again.

TREVER

You got that right, Sandy.

CANDY

*And at last, I see the light./At  
last, the fog has lifted,/And at  
last, I see the light./And it's  
like the sky is new.*

SANDY

*And it's warm and real and  
bright, / And the world has somehow  
shifted. / All at once, everything  
looks different--*

CANDY, SANDY

*Now that I see you.*

KEEGAN

Hunt, they're playing it too fast.

HUNTER

Nope. It's just right.

And Hunter wags a finger at her fiance once more.

INT. JUDY'S OFFICE AT GET DOWN ON IT CHICAGO - NIGHT

Candy, Charo, Hunter, Judy, Keegan, Sandy, and Trever stand next to Judy's desk in this cluttered, busy-looking space.

JUDY

Great job, you three! You talk  
about sounding great together!

Sandy, Charo, and Candy trade fist bumps.

JUDY (CONT'D)

Charo, thanks for stepping up...and  
giving Francesca a break back there  
on the drums.

CHARO

You're welcome!

CANDY

Just think...she couldn't have done  
this five months ago.

Judy looks floored.

CHARO

Anywhere...not just a bar.

Keegan eyeballs Charo, Candy, and Sandy.

KEEGAN

Anyway...you three won me over.

HUNTER

About time you came around, honey!

The three instrumentalists look ecstatic.

JUDY  
With that in mind...

Candy, her sister, and the former's roommate give Judy an expectant look.

JUDY (CONT'D)  
Candy and Sandy...and  
Charo...you've been invited to play  
at a wedding on the first Saturday  
in January.

Sandy and her sister look floored.

Keegan and his fiancée show big smiles...Trever's is bigger.

SANDY  
Wait a minute. Who in the world  
gets married in January?

Hunter and Keegan raise their hands.

HUNTER  
Keeg and I figured: "Why not break  
away from the crowd?"

Sandy's floored look continues. Charo turns to her.

CHARO  
Well...my brother and sister-in-law  
got married in late September.

KEEGAN  
Hunter's right, Sandy. Everybody  
doesn't have to tie the knot during  
the summer.

SANDY  
Trever and I almost did.

Trever continues to show a giant smile.

JUDY  
What do you three musicians say?

CHARO  
C'mon, Striblings! Let's do it!

Candy and Sandy look at each other.

TREVER

Sandy...Candy...Keegan and Hunter  
are tying the knot next month.

CANDY

Hope it doesn't snow.

TREVER

And they invited you to play at the  
reception...on one condition: That  
you let me sing with you.

SANDY

I'd rather hang by my hair!

Sandy's remark deflates the mood in the room.

INT. LASALLE STREET CHURCH BASEMENT - DAY

Trever stands in front, microphone stand in his hands.

Behind him, an antsy Sandy sits at the 1900s piano, where she  
eyes Candy (she sits at the 1910s upright).

And a giddy Charo sits behind the church's drum set.

CANDY

This day will live in infamy.

CHARO

Candy, you don't know that! Give  
Trev a shot!

SANDY

Charo...you hit on the key word.

CHARO

What key word?

SANDY

The key word is..."shot." Past  
tense of "shoot."

TREVER

Come on, girls! Let's go!

Candy walks up to Trever.

CANDY

Trever, we're grown women. Don't  
ever forget that.

Charo's roommate walks back to the 1910s piano.

CANDY (CONT'D)  
(sits down)  
Ever!

TREVER  
Let's do "Start Me Up."

"Huh?" looks fill Candy's and Charo's faces.

TREVER (CONT'D)  
Sandy, I know you know this one.  
Start it up.

SANDY  
Oh...kay.

Sandy bangs out "Start Me Up's" famed intro on that yellow-keyed 1900-09 piano...Keith Richards it ain't.

Four bars into the intro, Charo comes in on drums.

Trever snatches the mike from its stand and dances around.

Candy's confused look continues as the odd music churns on.

CANDY  
This song needs a guitar.

Trever stops his dance, then waves Charo and Sandy into silence.

TREVER  
That's right, Candy. Bring your guitar next time and learn this song offa your sister.

Now Candy chuckles.

TREVER (CONT'D)  
Your sister told me you play guitar.

CANDY  
Mine's an acoustic.

TREVER  
Then get an electric.

Sandy does a slow burn.

CANDY  
Sorry, Trever...I blew my new-instrument money on an accordion.

Trever's shrug is so wild he lets go of the mike.

The resulting thud brings Danielle into the basement. She bounds toward Candy, Charo, Sandy, and Trever.

DANIELLE

Is everything all right? I heard a thud in here.

TREVER

Oops...

Trever slinks away to retrieve the microphone.

INT. UIC BEHAVIORAL SCIENCES BUILDING CLASSROOM - DAY

Candy, Jayson, and their classmates settle into their seats.

Jayson catches Candy's grimace.

JAYSON

You look like you ate a giant-sized box of chocolate-covered roaches.

CANDY

Worse, Jayson.

Behind them, classmate MADISSON EBERSOLE (21) overhears.

CANDY (CONT'D)

Sandy's ex-boyfriend worked with her and Charo and me.

MADISSON

(leans forward)

You worked with Trever Taylor?

Candy shakes her head "yes."

MADISSON (CONT'D)

That selfish, egotistical, stuck-up Trever Taylor?

CANDY

It wasn't easy.

MADISSON

I went to high school with him.

Maria enters the classroom.

MADISSON (CONT'D)

Kelvyn Park here in town. Thought he was God's gift to anyone with a vagina. A Mr. Know-It-All.

CANDY

When we rehearsed yesterday for a wedding next month, Trever took over right from the start.

MADISSON

Trever's talented, all right...but he just doesn't know how to work with people.

JAYSON

Ask Sandy...or Candy.

MARIA

(nodding)

There it is...that tired old misogyny at work.

CANDY

I'd rather chew on a bunch of rubber bands than work with a proven misogynist.

Madisson and Candy sigh.

INT. RAVEN'S AND SANDY'S APARTMENT - LIVING ROOM - DAY

Sandy sits at her desk, where she types on her laptop.

Raven stands and strums an electric guitar near the dining-room table...and lays down one heck of a groove.

A now-baffled Sandy turns around to eyeball Raven.

SANDY

Raven Dickerson, you've been holding out on me...after four years of us rooming together.

RAVEN

Well...I'm guilty.

Raven sets her guitar next to its amp...

RAVEN (CONT'D)

Being an information technology major, I didn't think I'd have time to play a guitar anymore.

...and gravitates to her own desk.

RAVEN (CONT'D)  
So...not long after I enrolled here  
at DePaul, I left this guitar back  
at my parents' house.

Sandy's nod is slow.

RAVEN (CONT'D)  
I'm glad they didn't pawn it.

SANDY  
I'm glad you didn't pawn it.

Raven turns on her own laptop.

RAVEN  
This couldn't have been a better  
time to brush up on my shredding.

SANDY  
Huh?

RAVEN  
Well, Sandy, I now see where you're  
coming from...I'm with you on  
hooking up with Candy to make all  
kinds of music.

Sandy's eyes sparkle.

RAVEN (CONT'D)  
With you studying to be an actor,  
music's a fallback. A career aid.

SANDY  
That's what Ms. Barrett likes to  
tell me.

RAVEN  
She's right.

A few mouse clicks take Raven to the page she's after.

RAVEN (CONT'D)  
And with you aiming for Los Angeles  
or New York, it's cool that you and  
Candy are spending all this extra  
time together before you graduate.

SANDY  
And you want in on it.

A nodding Raven eyeballs Sandy.

SANDY (CONT'D)  
That's why you brought your guitar.

RAVEN  
I think I can help.

SANDY  
Uh...huh.

RAVEN  
If we're gonna do Trever's favorite song, "Start Me Up," it'd better start out with a guitar.

SANDY  
Uh...oh...kay. Darn right.

RAVEN  
And...

Sandy shakes her head "yes" in anticipation.

RAVEN (CONT'D)  
If your sister's roommate can be in the band, there's gotta be room for me...your roommate...in the band, too.

SANDY  
Let's hear you do "Start Me Up."

RAVEN  
Soon as I finish my homework.

The two roommates go back to their laptops.

INT. LASALLE STREET CHURCH BASEMENT - DAY

Raven (guitar and amp in tow) huddles with Trever, Sandy, Charo, and Candy...

SANDY  
Trever Nicholas Taylor, we need to get one thing straight.

...when Katelyn enters the basement with her bass and her own amp. She sets her equipment aside.

TREVER  
I'm the star. This is my band.

Katelyn hurries into the huddle.

CANDY

No, Trever. This is a joint effort.

RAVEN

(eyes locked on Trever)  
Candy's right. Just remember you're  
not the only one here who can sing.

SANDY

This is OUR band. All six of us.  
And it's up to ALL of us to work  
together and make it work.  
(wags finger at Trever)  
Do you understand?

While Trever bristles, a confused Charo turns to Katelyn.

CHARO

How'd you find us down here?

KATELYN

Well...Candy and Sandy invited me  
to join the band.

Charo nods.

RAVEN

Welcome to the band, Katelyn. We're  
glad you're with us.

All five women shake hands or bump fists...but when Katelyn  
offers her hand to Trever, he refuses.

KATELYN

You know, Trever, I've heard a lot  
about you.

TREVER

Yeah!

KATELYN

Not only the good, but the bad.

TREVER

Ah, here we go.

KATELYN

So, if you really want to make this  
work, you're going to have to  
respect all five of us women.

Trever blows an imaginary bubble.

KATELYN (CONT'D)  
No ifs...no maybes...no buts.

Now the lone man in the act grits his teeth.

KATELYN (CONT'D)  
Are we straight?

Trever's nod is some kind of slow.

SAME SCENE - A BIT LATER

Katelyn tunes up her bass...Raven does the same with her guitar...Sandy plays arpeggios on the 1910s upright and Candy follows suit at the 1900s upright...Charo bangs drum fills.

And Trever stands there, microphone in one hand, its stand in the other.

Candy waves her playing bandmates into silence.

CANDY  
Everybody ready for "Start Me Up?"

TREVER  
Damn right!

Five musicians give Trever icy stares.

KATELYN  
We're in a church. Remember?

TREVER  
Oops...darn right.

SANDY  
Anytime you're ready, Raven!

With a strong nod, Raven delivers the "Start Me Up" intro...and shows she's done her homework.

Four bars into it, Charo's drums enter as before...but Trever waves his arms.

All the music stops...Trever rushes over to Raven.

TREVER  
Whaddya know about the Stones?

RAVEN

To tell you the truth, Trever, the  
Stones got their original groove  
from listening to the blues.

Sandy's roomie catches Trever's stunned look.

RAVEN (CONT'D)

Especially the Chicago kind of  
blues...you know, Muddy Waters.

Trever turns to his former girlfriend.

SANDY

Believe what Raven tells you.

CHARO

(to Trever)

Yeah. She's the only one of us who  
was born and raised in Chicago.

CANDY

Raven's living it.

Katelyn and Raven high-five it.

EXT. CHICAGO THEATER WORKS - DAY

Not a single snowflake on the ground on this first Saturday  
in January.

A balloon-laden limousine rests in a parking space in front  
of a vintage two-story building in the Lakeview district.

INT. CHICAGO THEATER WORKS MAIN ROOM - DAY

Balloons dominate the decorations in this lengthy space,  
where tables full of GUESTS line the walls.

Most of the men wear suits...and that includes Keegan and HIS  
GROOMSMEN. Most of the women wear dresses...Hunter and HER  
BRIDESMAIDS are no exceptions.

Only six people in the place wear tuxedos: Candy, Charo,  
Katelyn, Raven, Sandy, and Trever...who jam on (or around) a  
stage that houses a drum set and two pre-1929 upright pianos  
(hammers exposed on both). And the tuxes don't match!

One thing's for sure: Everybody's festive!

Raven adds to the festive atmosphere when she hits the  
opening chords to "Start Me Up."

Two bars in, drummer Charo, bassist Katelyn, and rhythm guitarist Candy jump in.

On the tune's sixth bar, Sandy comes in on one of the pianos...and:

TREVER

(singing)

*If you start me up,/If you start me  
up, I'll never stop./If you start  
me up,/If you start me up, I'll  
never stop.*

Trever struts from one side of the room to the other as he puts on his best Mick Jagger.

Hunter and Keegan look some kind of excited.

TREVER (CONT'D)

*I've been running hot./You got me  
wrecking. Gonna blow my top./If you  
start me up,/If you start me up,  
I'll never stop,/Never stop, never  
stop, never stop.*

Madisson takes pictures of the festivities...and tries her best not to cringe.

FULL BAND

*You make a grown man cry./You make  
a grown man cry./You make a grown  
man cry.*

TREVER

*Spread out the oil, the gasoline./I  
walk smooth; ride in a mean, mean  
machine./Start it up.*

Now Trever prances up and down the aisle.

TREVER (CONT'D)

*If you start me up,/Kick on the  
starter. Give it all you got, you  
got, you got./I can't compete/With  
the riders in the other heats.*

Some revelers clap to the beat.

TREVER (CONT'D)

*If you rough it up,/If you like it,  
you can slide it up,/Slide it up,  
slide it up, slide it up.*

Keegan and Hunter rise from their seats...

FULL BAND

*Don't make a grown man cry./Don't  
make a grown man cry./Don't make a  
grown man cry.*

...only to sit back down as Trever continues to prance.

TREVER

*My eyes dilate. My lips won't  
wait./My hands are greasy. She's a  
mean, mean machine./Start it up.*

When she can, Sandy catches a glance or two at Trever...who steps into the crowd.

Candy nods...Raven and Katelyn work to concentrate on their own playing...Charo looks ecstatic.

SAME SCENE - HOURS LATER

Sandy and Candy play a piano each while Trever bangs a conga drum. Raven, Katelyn, and Charo don't change instruments.

The five women and lone man go down the home stretch with "Breathless," by Jerry Lee Lewis.

Guests clap to the beat...Madisson's feet tap to the pace.

CANDY

(also singing)

*Well, ooh, baby! Mmm-mmm,  
crazy!/You're much too much./I  
can't love you enough.*

SANDY

(singing, too)

*Well, it's all right to hold me  
tight./But when you love me,/Love  
me riiiiight!*

The crowd watches Chicago's newest married couple dance.

CANDY

*Well, come on, baby./Now, don't be  
shy./Love was meant for you and I.*

SANDY

*Wind, rain, sleet, or snow,/I'm a-  
going to be wherever you go.*

Trever manages a peek at Sandy.

SANDY (CONT'D)  
*You...leave...me...*

The instrumentation drops out...Hunter and Keegan stop hoofing...Katelyn eyeballs the guests.

KATELYN  
 C'mon, everybody! Let's hear it!

WEDDING PARTY, FULL BAND  
*BREATHLESS!*

Two staccato notes end "Breathless" and result in boisterous applause from the couple and their guests.

INT. CHICAGO THEATER WORKS HALLWAY - NIGHT

Trever, Sandy, Raven, Keegan, Katelyn, Hunter, Charo, and Candy crowd a corridor just off the main room.

Jubilation dominates the space while Hunter holds a bulging clasp envelope.

HUNTER  
 Thanks for jamming, everybody!

KEEGAN  
 You six really had the crowd going!  
 And me and Hunter, too!

Keegan catches Hunter's look of pleasant surprise.

KEEGAN (CONT'D)  
 You can't blame it on the al-al-  
 alcohol.

It's fist bumps all around for the eight of 'em.

HUNTER  
 Bandmembers...this is for you.

Hunter hands Sandy the envelope.

KEEGAN  
 Open it up, Sandy!

Sandy accepts the envelope, opens it, and finds...checks and cash galore!

SANDY  
 As long as it splits equally six  
 ways, that's fine!

Sandy's bandmates AD LIB their jubilation.  
 She gives her sister the bulging envelope.  
 Sandy moves as if to hug Keegan...but bumps fists with him.  
 Result: More jubilation.

EXT. MEXICAN RESTAURANT - NIGHT

A FAMILY hurries into this eatery a few blocks away from the Chicago Theater Works.

INT. MEXICAN RESTAURANT DINING ROOM - NIGHT

Katelyn, Raven, Sandy, Candy, Trever, and Charo chow down in further celebration at back-to-back tables in this Chipotle-style operation.

KATELYN

See what happens when all six of us work together to throw down?

CANDY

Katelyn's right.

Several musicians shake their heads "yes."

SANDY

Let's drink a toast.

The six of them raise their glasses or cups...

CANDY

To us.

CHARO

Yeah!

RAVEN

And further success.

...and click them.

CHARO

So, Trev...where are Keegan and Hunter gonna honeymoon? They going to Los Angeles?

TREVER

Nope.

(taking a bite)

They're going to Vail, Colorado.

Charo's mouth flies open.

TREVER (CONT'D)  
They're avid skiers.

RAVEN  
They're both lucky there's plenty  
of snow on the ground over there  
right now.  
(takes a sip)  
I just wanna wish them a long,  
happy, successful marriage.

Candy nods...Charo applauds...Trever eyeballs Sandy.

SANDY  
Let's drink another toast.

The six musicians raise their cups/glasses...

CANDY  
To the new happy couple.

...and click them again.

KATELYN  
I don't want to risk spoiling the  
party...but...

Katelyn's bandmates grow attentive.

KATELYN (CONT'D)  
Sandy...Candy...since you're both  
looking for real togetherness, why  
don't you go to the same college?

The Stribling sisters eyeball each other.

SANDY  
You first.

Candy shakes her head sideways. Sandy cringes.

CANDY  
You left for college first.

SANDY  
All right. I'll go first.

Katelyn's eyes light up.

CHARO  
This oughta be good.

SANDY

Well...my sister enrolled at UIC because she raved about its landmark GWS department.

CANDY

And my sister chose DePaul because of all the legendary performers who graduated from there...before and after DePaul took over the Goodman Theater.

TREVER

Okay, Sandy. Who came outa DePaul that we all know about?

Now Sandy's face comes aglow.

SANDY

Are you ready?

Trever and Katelyn gesture Sandy into spilling the beans.

SANDY (CONT'D)

Here you go...Harvey Korman, Charlayne Woodard, Shelley Berman, John C. Reilly, Gillian Anderson, Linda Hunt...

Charo looks confused.

SANDY (CONT'D)

Casey and Nina Siemaszko, John Cabrera, Stana Katic--

CHARO

Hate to say this, Sandy, but...  
(through her bites)  
I've never heard of a single one of those performers you named off.

Five stunned looks greet Charo.

INT. LASALLE STREET CHURCH BASEMENT - DAY

Candy and Sandy (both wear backpacks) skip into the basement.

Their joy flies out the door when...the twosome find the two old uprights missing from the basement.

SANDY  
Candy, I think somebody got sick  
and tired of Trever throwing his  
microphone around.

The Two Striblings head out of the basement...only to find  
Danielle approaching them. The three stop in their tracks.

DANIELLE  
I tried...I tried with everything I  
had in me.

CANDY  
It's okay, Danielle.

DANIELLE  
It's just that the rest of the  
church staff decided some of the  
clubs that meet down here needed  
some more space.

SANDY  
(with a slow nod)  
We understand.

CANDY  
Thank you so very much for letting  
us rehearse down here.

Candy, Danielle, and Sandy bump fists.

DANIELLE  
Our pleasure. You two really  
brightened this place up.

Now the threesome hug.

SANDY  
Well, now...Candy and I are gonna  
check every landfill in the area.

CANDY  
Or every good home in Chicagoland.

A sly grin invades Danielle's face.

DANIELLE  
It's not really all that drastic.

Candy shows that hopeful look.

DANIELLE (CONT'D)  
They went to a good piano bar.

The two sisters eye each other, then Danielle.

SANDY  
Danielle...which one?

INT. GET DOWN ON IT CHICAGO BARROOM - NIGHT

Not yet opening time, and Sandy and Candy walk inside and find that...the two old uprights from LaSalle Street Church flank the barroom drum set onstage.

The hammers stand exposed on both old pianos.

Judy rushes over to the two piano-playing sisters.

CANDY  
Judy...thanks for saving our two  
favorite pianos!

JUDY  
Hey, it's all good!

It's fist bumps for the threesome.

SANDY  
Just curious...what happened to the  
grand pianos that were in here?

Charo (drumsticks in tow), Katelyn (with her bass), and Raven (with her guitar) enter...and look floored at how the stage now looks.

Trever walks in...and his mouth flies open.

JUDY  
Would you believe they descended to  
Piano Hell?

SAME SCENE - A BIT LATER

NOT ONE EMPTY SEAT IN THE PLACE!

Raven, Charo, and Katelyn (on their respective instruments) team up with Candy (at the 1910s upright) and Sandy (playing the 1900s upright) to deliver the intro to "Peggy Sue."

Four bars into the song, Trever (he stands out front, mike in hands) jumps into the vocal:

TREVER

*If you knew Peggy Sue, /Then you'd  
know how I feel blue /Without Peggy,  
my Peggy Sue. /Oh, well, I love you,  
gal. Yes, I love you, Peggy Sue.*

Francesca, Jed, Lily, and Patrick watch from a table in front of the stage. The two men at the table look flabbergasted at the sight of two worn-out old pianos.

TREVER (CONT'D)

*Peggy Sue, Peggy Sue, /Oh, how my  
heart yearns for you, /Oh, Peggy, my  
Peggy Sue. /Oh, well, I love you,  
gal. Yes, I love you, Peggy Sue.*

Victoria, Maria, and Danielle catch the act from another table...and look pleasantly surprised.

So does Madisson...who snaps pictures on her cell phone.

TREVER (CONT'D)

*Peggy Sue, Peggy Sue, /Pretty,  
pretty, pretty, pretty Peggy  
Sue, /Oh, Peggy, my Peggy Sue.*

Trever saunters toward Sandy's piano.

TREVER (CONT'D)

*Oh, well, I love you, gal, and I  
need you, Peggy Sue.*

At yet another table, Colton, Jayson, Miranda, and Napoleon follow along.

TREVER (CONT'D)

*(leans on Sandy's piano)  
I love you, Sandra Sue, with a love  
so rare and true. /Oh, Sandra, my  
Sandra Sue.*

Sandy's mouth flies open as she continues to play.

She eyeballs Trever...Madisson stops snapping photos.

MADISSON

I knew it.

TREVER

*Well, I want you, gal. I need you,  
Sandra Sue.*

Raven's guitar strumming dominates the instrumental break.

MIRANDA  
 (to her tablemates)  
 This is scary.

During Raven's twelve-bar spree, Trever struts around. When the instrumental ends, the lone male in the band hurries to Sandy's old upright.

TREVER  
*Sandra Sue, Sandra Sue, /Pretty,  
 pretty, pretty, pretty Sandra  
 Sue, /Oh, Sandra, my Sandra Sue.*

NAPOLEON  
 My?

COLTON  
 Since when?

Colton downs the rest of his own drink...then grabs Napoleon's own glass to drink from it!

TREVER  
*Oh, well, I love you, gal. Yes, I  
 need you, Sandra Sue.*

JAYSON  
 I sure hope Trever's right.

Before Colton goes after Jayson's glass, the latter lifts it to take a drink.

Miranda wags a finger at Colton.

SAME SCENE - HOURS LATER

Judy, Katelyn, Raven, Sandy, Charo, Candy, and Trever are the only souls in the place.

The bandmembers whoop it up with the bar's manager.

JUDY  
 Great job! You all killed tonight!

More cheering from the band.

JUDY (CONT'D)  
 If you need anything, I'll be in my  
 office.

CANDY  
 Thanks, Judy.

SANDY  
 Come to think of it...  
 (eyeballs old pianos)  
 Candy and I want to get  
 reacquainted with some old friends.

Judy nods in understanding.

SAME SCENE - STILL LATER

Sandy plays a classical number on the 1910s upright when  
 Trever sidles over to her.

Candy leaves her own seat the 1900s upright...to sneak  
 someplace else to eavesdrop on the two former lovers.

TREVER  
 You know, Sandy...that sounds  
 pretty damn good. Even on this old,  
 beat-up thing.

SANDY  
 Well...uh...thanks.

Trever watches Sandy's hands move all over the keys. Then he  
 stares into her face.

SANDY (CONT'D)  
 Candy and I had a piano like this  
 back home in Floyds Knobs, Indiana.  
 We had a ball playing it.

Trever shakes his head "yes."

SANDY (CONT'D)  
 If Mom and Dad hadn't found that  
 old piano and rescued it, it  
 would've ended up in a dumpster in  
 New Albany.

Candy tries to hide her own titter.

TREVER  
 Kinda like you found me.

Sandy's own nod is slow, slow, slow.

TREVER (CONT'D)  
 Me and my folks moved here from  
 Midwest City, Oklahoma...only  
 'cause Target found Mom a warehouse  
 job here in Chicago after she had a  
 job at their Oklahoma City one.

SANDY  
I can imagine the commute she went  
through back in Oklahoma.

TREVER  
Well...it was no different over  
there than it is over here.

Now Sandy ends her piece.

TREVER (CONT'D)  
I needed a friend...you found me.

SANDY  
At a gig you and your last band did  
at DePaul when I was a freshman.

TREVER  
And you came up onstage...and you  
played the keyboard part on "It's  
Only Rock and Roll" better than our  
keyboard player did.

A smiling Candy nods.

SANDY  
You hunted me up after the gig.

TREVER  
I thought we could make beautiful  
music together.

SANDY  
Yes...you did.

Raven and Charo sneak back into the barroom...and find Candy.

SANDY (CONT'D)  
How about this?

Sandy wallops out another classical number.

Trever kisses her cheek...and causes Candy's, Charo's, and  
Raven's mouths to hang open.

INT. ROOM 324 AT THE THEATRE SCHOOL - DAY

Victoria watches Colton and Sandy rehearse. (So do the other  
students in the class.)

Sandy and her partner stand front and center.

SANDY  
 (pointing at Colton)  
 George...you mean to tell me you  
 barbecued a million-dollar parrot?

COLTON  
 Uh...yes...Martha.

SANDY  
 A parrot that spoke eleven  
 languages? And had a bigger IQ than  
 Henry Louis Gates or Stephen Hawk--

COLTON  
 Yes...uh...

Sandy lunges toward Colton...but he backs away.

She still chases him around as the inquisition continues.

SANDY  
 A parrot smart enough to get on  
 "Jeopardy!" and win its Tournament  
 of Champions?

COLTON  
 Yes...dear.

SANDY  
 What the hell were you thinking?

COLTON  
 He didn't say nothing.

As students and professor laugh, Sandy lunges to slap Colton.  
 He ducks her.

COLTON (CONT'D)  
 (falls to his knees)  
 I'm sorry I cooked him.

Colton buries his head in his hands.

COLTON (CONT'D)  
 I'm so...so...so...sorry.

Sandy drops to her knees to hug Colton.

SANDY  
 I forgive you, dear.

The two performers engage in a warm embrace. At the end, the  
 twosome lift each other up.

COLTON

That parrot sure didn't taste like chicken, I'll tell you that.

Laughter...cheers...applause...Colton and Sandy bow.

VICTORIA

Great job, you two! That's the way to do it!

Victoria, Sandy, and Colton break out in smiles.

VICTORIA (CONT'D)

That's the way to think Spring Showcase!

Sandy shakes her head up and down.

SANDY

I can't wait to try that on Trever.

COLTON

WHAT?

VICTORIA

Sandy, I thought you were over him.

Victoria scratches her head while Colton and Sandy return to the "bleachers."

INT. UIC BEHAVIORAL SCIENCES BUILDING CLASSROOM - DAY

Maria and her students take their Gender Theory class down the home stretch.

MARIA

I mean, let's face it...the music industry is a hotbed of sexism.

Some classmates hand Maria "yeah, right" looks.

Candy, Jayson, and Madisson perk up.

CANDY

(to the doubters)

It's true.

MADISSON

When I'm not a student here at UIC, I'm a party photographer.

Maria's is a slow nod.

MADISSON (CONT'D)

I've had so many encounters with taking pictures of rap artists and DJs that I deserve combat pay.

A few students crack up in laughter...until Madisson and Maria stare the laughing ones down.

MARIA

Those of you who still don't believe it...next time you turn on the radio, check and see how many times you hear songs by male artists.

Some students nod.

MARIA (CONT'D)

Then check and see how many times you hear songs by female artists.

MADISSON

You're right, Ms. Hodges. The ratio isn't too good.

BOYD BAUMHOWER (22) raises his hand.

MARIA

Uh, yes, Boyd?

BOYD

What about Megan Thee Stallion and Cardi B and Olivia Rodrigo? I mean, they're hot.

Boyd receives dirty looks from a lot of classmates.

BOYD (CONT'D)

I mean...they're popular.

Maria looks at the clock, then at Boyd.

MARIA

We'll continue this next time.

Most enrollees slide out of their seats to head for the door.

MARIA (CONT'D)

When you come back, come back with examples of sexism in the music business.

Boyd nods as he leaves the classroom.

Madisson, Jayson, and Candy stay in their seats...and shake their heads "yes" at Maria.

Candy turns to the remaining students and Maria.

CANDY

I stayed over a little bit longer  
at Get Down on It...and I saw Sandy  
and Trever chit chat.

MADISSON

Candy, I hope you caught it on your  
phone or something.

CANDY

(shakes her head "no")  
Looks like they're gonna get back  
together again.

JAYSON

I just hope it's real this time.

CANDY

Me, too.

MARIA

Join the club.

Maria and the three students rise up to head out.

MADISSON

Just curious, Candy...was Sandy  
drinking when you saw her with him?

CANDY

She was drinking, Madisson.

JAYSON

Oh, boy...

CANDY

She was drinking Coke.

Jayson and Madisson don't look convinced.

CANDY (CONT'D)

Straight. Nobody spiked it.

Maria breathes relief...Madisson and Jayson grin.

EXT. RECORDING STUDIO - DAY

Candy, Charo, Katelyn, Raven, Sandy, and Trever stroll toward a smallish, two-story building in the Wicker Park district.

Raven and Candy tote their guitars and Katelyn her bass.

SANDY

Katelyn...how much is this gonna set us back to rehearse here?

KATELYN

Don't worry a single bit. Judy was nice enough to find us this place.

First bandmember at the front door grabs it for the other performers to enter.

INT. RECORDING STUDIO - STUDIO A - DAY

DALTON BRICKHOUSE (50s) watches Sandy, Candy, and Co. set up in a cozy spot that a drum set, a yellow Yamaha studio piano, and a 1900-29 upright piano make even cozier.

The hammers stand exposed on both pianos.

DALTON

(shakes Katelyn's hand)  
Welcome to our studio. Judy from Get Down on It told me you were coming in this afternoon.

Katelyn shakes her head "yes."

CANDY

Thank you for letting us rehearse here, Dalton.

DALTON

You guys got a name for your band?

TREVER

Well...I was thinking about Trever and the Stribblings.

Raven stares daggers at Trever.

RAVEN

Nope. All of us are capable of singing lead.

Charo points to herself...Candy sneaks a look.

CANDY

You know you can do it, Charo. I've heard you sing in the shower in the dorm we live in.

Some bandmates chuckle.

SANDY

How does Two Plus Four sound?

Sandy receives stares from Trever, Dalton, and Charo...and Candy, Raven, and Katelyn eyeball Charo, Dalton, and Trever.

RAVEN

Makes sense to me.

KATELYN

Me, too.

CANDY

Sandy and I started out as a dueling pianos act.

DALTON

You...had a dueling pianos act?

CHARO

(pointing to Dalton)

That's the same reaction I had when Candy told me about her dueling pianos act with Sandy!

The Stribling sisters break out in smiles.

SAME SCENE - A BIT LATER

Dalton monitors things from a control booth as Candy (at the Yamaha), Sandy (at the older piano), Charo, Katelyn, and Raven play "A Brand New Me," by Dusty Springfield.

But they give it a faster, Rolling Stones-style beat...and Trever sits atop the 1900-29 upright while Sandy plays.

TREVER

(singing; into mike)

*This is my same old coat,/And my same old shoes./I was the same old me,/With the same old blues./And then you touched my life/Just by holding my hand.*

DALTON

Be careful up there, Trev!

TREVER

*And I look in the mirror and see  
a/Brand-new man. I got a brand-new  
voice/And a brand-new smile./Since  
I found you,/I got a brand-new  
style.*

Charo's machine-gun-like drum fill leads to the chorus:

TREVER (CONT'D)

*Just because of you, girl...I mean  
woman--*

Sandy waves her fellow bandmembers into silence.

SANDY

Why don't we take that again.  
(to Trever)  
We've gotta get you used to singing  
"woman" instead of "girl."

Trever's nod is oh-so-slow.

EXT. SANCTUARY HALL AT DEPAUL UNIVERSITY - NIGHT

A rejuvenated Trever jogs and/or sprints his way into Sandy's and Raven's dorm.

INT. RAVEN'S AND SANDY'S APARTMENT - LIVING ROOM - NIGHT

Raven and Colton sit on the sofa in front of the TV when they find a KNOCK on the door.

Raven jumps up to answer...but Sandy sprints out of the bathroom...

SANDY

It's all good, Raven!

...and grabs the door herself.

Trever comes in.

TREVER

Hi...

He looks surprised to see Colton and Raven together.

TREVER (CONT'D)

Sandy.

Colton rises from his seat while Trever and Sandy hug.

TREVER (CONT'D)  
Sandy...you didn't tell me this was  
gonna be a double date.

RAVEN  
Trever, it was my idea.

COLTON  
Raven didn't wanna be the third  
wheel.

RAVEN  
And Colton didn't wanna be the  
third wheel.

Raven and Colton break into a hug.

SANDY  
Trever...Raven...Colton...how does  
dinner and a show sound to you?

Colton and Raven break their hug...and the former joins  
Trever in eyeballing Sandy.

EXT. WEST HUBBARD STREET - NIGHT

Sandy's truck pulls into a parking lot across the street from  
Get Down on It.

Once she finds a space, Sandy, Trever, Raven (guitar in tow),  
and Colton jump out of the pickup...

EXT. PIZZA PARLOR - NIGHT

...and stroll toward a multipurpose building a block away.

SERIES OF SHOTS

INT. PIZZA PARLOR DINING ROOM - NIGHT

Colton, Raven, Sandy, and Trever locate a window table...and  
scramble to determine who sits where.

They find wine glasses at their table...but the women turn  
their wine glasses upside down.

Trever and Sandy dig into a conventionally-cut large  
pizza...Raven's and Colton's large pizza comes Chicago style.

Colton and his date feed each other...Sandy and her date  
follow suit.

Kissing time for the two couples!

The three DePaul students and Trever raise their glasses.

Then they click those glasses.

END SERIES OF SHOTS

INT. GET DOWN ON IT CHICAGO BARROOM - NIGHT

Guitarist Jed, bassist Katelyn, and drummer Charo team up with Candy (playing the 1910s upright) and Lily (playing the 1900s upright) to wrap up a hard-rocking number.

Francesca and Patrick sit near the stage in AN ALMOST-PACKED BARROOM.

FRANCESCA

First time I've ever seen Candy and Lily jam together.

Patrick gazes at the bandages on his fingers, then the stage, and then Francesca.

PATRICK

I don't see how they can play those old, beat-up pianos like that.

Colton, Raven, Sandy, and Trever arrive...and find seats next to Patrick and Francesca, who join in the applause when the song ends.

SANDY

Hi, Francesca! Hi, Patrick!

TREVER

Hi!

It's fist bumps and high fives for everyone but Patrick...who shows Sandy his bandaged fingers.

RAVEN

(to Patrick)

You gonna be all right?

PATRICK

I don't know...

FRANCESCA

Patrick tried to play that piano Candy likes to play.

PATRICK

(to Sandy)

If it weren't for you and Candy and now Lily liking those old, beat-up pianos, I would've called OSHA to report an occupational hazard!

SANDY

Patrick...all you've gotta do is think "mind over matter."

Lily, Candy, and Co. kick into another rocker.

SANDY (CONT'D)

Helps to play guitar, too.

Colton turns to Raven.

COLTON

Is that how you got those blisters?

Raven nods...Patrick rests his hands on his chin.

SAME SCENE - A BIT LATER

Candy takes over at the 1900s piano and Sandy the 1910s one...Katelyn, Jed, and Charo stay put...Trever grabs a mike...Raven and her guitar make it onstage.

And a forlorn Colton eyes Francesca and Lily.

COLTON (CONT'D)

I guess this the "show" part of dinner and a show.

Francesca's mouth flies open.

RAVEN

Colton...c'mon up here!

COLTON

I don't play anything!

LILY

(pointing to Colton)

Don't let that stop you!

JED

Yeah! If you can shake hands, Colton, you can shake a tambourine!

COLTON

Never thought about that!

A newly-cheerful Colton rushes to the stage.

SAME SCENE - MINUTES LATER

Raven (on lead guitar), Jed (on rhythm guitar), Katelyn (on bass), Trever (mike in hands), and Colton (on tambourine) sway to the beat on "Dancing in the Street."

Drummer Charo, Sandy, and fellow pianist Candy sway in their own seats.

With her neckworn holder, Sandy doubles on harmonica.

TREVER

(singing)

*Calling out around the world./Are  
you ready for a brand-new  
beat?/Summer's here and the time is  
right/For dancing in the street.*

AUDIENCE, BAND

*Dancing in the street!*

CHARO

*They're dancing here in Chicago--*

AUDIENCE, BAND

*Dancing in the street!*

Miranda, Napoleon, and Victoria look floored to see Colton up there and in the groove.

JED

*Down in New Orleans--*

AUDIENCE, BAND

*Dancing in the street!*

KATELYN

*In New York City.*

AUDIENCE, BAND

*Dancing in the street!*

SANDY

*All we need is music, sweet  
music./There'll be music  
everywhere.*

RAVEN

*There'll be swingin' and swayin'  
and records playin';/Dancing in the  
street.*

CANDY

*Oh, it doesn't matter what you wear,/Just as long as you are there./So come on, every boy. Grab a girl,/Everywhere around the world.*

At a middle table, an awestruck Boyd eyeballs Maria, Madisson, and Jayson...who all answer with knowing nods.

Dalton, Judy, and Pancho sit in the back with ARMANDO "BUTCH" ORTEGA (20s) and BRAYDEN "B.J." KNIFFIN (30s)...who both grab their cell phones to text away.

TREVER

*There'll be dancing--*

AUDIENCE, BAND

*Dancing in the street!*

Some customers dance in place...Suzy dances behind the bar!

INT. JUDY'S OFFICE AT GET DOWN ON IT CHICAGO - NIGHT

Trever, Sandy, Candy, Raven, Charo, and Katelyn meet Judy, Dalton, Pancho, B.J., and Butch.

The mood: Some kind of festive!

JUDY

Way to go, Two Plus Four! Way to kill out there!

The six women and five men trade high fives.

PANCHO

(to Candy and Sandy)

You still don't look like dueling piano players.

The Sisters Stribling eyeball each other.

PANCHO (CONT'D)

You're a lot more than dueling piano players!

Pancho, Sandy, and Candy high-five it.

DALTON

Band...meet Butch Ortega from Bad Man Butch Productions.

The still-happy bandmembers look confused.

BUTCH  
I shoot videos.

B.J.  
And I'm B.J. Kniffin.

Judy points to B.J., yet looks at the band.

JUDY  
He's from Six-O-Six Records.

CHARO  
(wags finger at B.J.)  
Six-O-Six Records...home of my  
favorite local rapper!

All eyes turn to Charo.

CHARO (CONT'D)  
You know...Cherie Lifesaver!

Raven and Candy shake their heads up and down.

B.J.  
Anyway...Butch and Dalton and  
Pancho and I raved about your  
version of "Dancing in the Street."

RAVEN  
You're kidding.

B.J.  
No, it's the truth! And we'd like  
to get you in the studio to put it  
on vinyl!

Trever jumps for joy while his bandmates look shocked.

BUTCH  
And another thing...we wanna do a  
video of "Dancing in the Street."

Katelyn's mouth flies open.

CANDY  
A...video? Us?

BUTCH  
You!

Two Plus Four members look at each other, then at Butch.

BUTCH (CONT'D)  
 Matter of fact, my assistant  
 cameraman shot some footage of you  
 here at Get Down on It tonight.

KATELYN  
 Well...I'll...be...

CHARO  
 (hugging Katelyn)  
 You're gonna be a star!

TREVER  
 Finally...I'm gonna be a star!

CHARO  
 No, Trever! We're gonna be stars!  
 All six of us!

Judy turns to Sandy and Candy...two stunned sisters.

JUDY  
 Whaddya say, Striblings?

RAVEN  
 Sandy...you get to act in front of  
 a camera...we all do.

Sandy's nod is oh-so-slow.

RAVEN (CONT'D)  
 Think about how it'll look on your  
 resume.

Raven catches Sandy's slight grin...

CANDY  
 Sandy...we're talking togetherness.

...a grin that grows into a smile.

SANDY  
 All right! Let's do this!

CHARO  
 We're gonna be stars!

The gang whoops it up!

INT. RECORDING STUDIO - STUDIO A - DAY

Dalton, Butch, and B.J. watch from the control booth as Katelyn, Raven, Charo, Candy (at the Yamaha studio piano), and Sandy (on both harmonica and that ancient upright piano) tune up.

Trever stands in front at a mike (now on its stand).

TREVER  
(into mike)  
Testing, one, two, three...testing,  
four, five, six...

The lone man in Two Plus Four bangs the mike.

It's now on...he looks satisfied.

DALTON  
Trev?

All the tuning ends.

TREVER  
Yep?

DALTON  
We're gonna give you all the lines  
Jed sang when we heard the band at  
Get Down on It.

TREVER  
Okay!

B.J.  
And, Trever...grab a tambourine.

Trever's mouth drops.

B.J. (CONT'D)  
Go ahead. Colton ain't here.

TREVER  
But I like to move around when I  
sing...kinda like Mick Jagger--

Trever's bandmates stare him down...B.J. grits his teeth.

EXT. WILLIS TOWER - DAY

Candy, Charo, Katelyn, Raven, Sandy, Trever, B.J., Butch, and assistant camera operator MIGUEL JIMENEZ (20s) congregate at street level in front of the city's tallest building.

Everyone wears coats or jackets on this not-too-nippy afternoon in early February.

A bit of snow cover complicates things.

KATELYN

Butch...what do you think about tying this video to a song other than "Dancing in the Street?"

A grinning B.J. shakes his head sideways.

BUTCH

Everybody went wild over your version of "Dancing in the Street." Remember, Katelyn?

KATELYN

Well...yeah.

RAVEN

(walks up to Butch)

Tell you the truth...it's a song about summer. And we're four months away from the start of summer.

BUTCH

Don't sweat it, Raven. Special effects will take care of things.

Raven shrugs.

B.J.

Okay, everybody...it's all settled. This is the "Dancing in the Street" video. Just pretend it's summer.

Trever's eyes light up...Butch and B.J. catch the look.

BUTCH

That's the spirit!

CHARO

(shrugging)

Aw, what the hell?

Candy, Katelyn, and Sandy eyeball Charo.

CHARO (CONT'D)

Coming from Nogales, Arizona, I'd never seen snow in person until my freshman year at Illinois Chicago.

BUTCH  
Charo, that's the way to roll!

MIGUEL  
Hey! You guys ready?

BUTCH  
Miguel's right! Are you ready to do  
it this afternoon?

SANDY  
Ready as we'll ever be.

BUTCH  
All right! Two Plus Four...take  
your coats off!

CANDY  
Where're we gonna put 'em?

MIGUEL  
In the van.

Trever, Sandy, Raven, Katelyn, Charo, and Candy take their  
coats off...and stuff them into a nearby 2016 Nissan van.

B.J.  
Good!

BUTCH  
Now...to make this work, you five  
girls need to go topless.

Charo grabs for her shirt(s)...and receives stunned looks  
from the band's four remaining women.

CANDY  
Not so fast, Charo.

Charo lets go of her own shirt(s).

BUTCH  
C'mon, girls! Take 'em off!

SANDY  
Butch, you're talking to grown  
women! We're not girls!

BUTCH  
(pointing to Sandy)  
You're a theater arts major at  
DePaul. You wanna be an actress!

SANDY

Actor!

BUTCH

C'mon! Don't you wanna show everybody whatcha got? Especially you and your sister? Long, beautiful blonde hair and all?

CANDY

Wait just a minute, Butch! We're more than just bodies!

Charo and Raven AD LIB their agreement with Candy.

KATELYN

And besides: You didn't tell Trever to go topless!

Miguel, B.J., and Butch cast apathetic looks.

MIGUEL

Take your tops off! You're wasting money and time!

TREVER

Girls...just go along with this...

Candy stares darts at Trever.

CANDY

You've got to be kidding. I'll be a rat's hind end if you expect me to betray my major.

Trever, Miguel, and Butch throw up their hands.

B.J.

Candy, what're you taking?

CANDY

I'm taking gender and women's studies at Illinois Chicago...UIC.

B.J. seethes...Trever shakes his head "no."

MIGUEL

F...U...C...

A disgusted Butch paces the concrete.

B.J.  
 What good is a degree in gender and  
 women's studies?

RAVEN  
 Oh, you'd be surprised, B.J.

B.J.  
 Candy?

CANDY  
 You got about two hours?

Candy earns a withering look from B.J.

CANDY (CONT'D)  
 Tell you what...give me your email  
 address and I'll give you a list of  
 all you can do with a GWS degree.

Now B.J. and Trever join Butch in pacing the cement!

INT. CANDY'S AND CHARO'S ROOM - DAY

Charo and Candy sit on their respective beds...but the former  
 refuses to look at the latter.

CHARO  
 (staring out window)  
 We could've been stars.

Charo rises from her own bed and presses her face against the  
 same window.

CHARO (CONT'D)  
 We could've been famous.

CANDY  
 We could've been famous, all  
 right...famous for five roaring  
 cases of pneumonia.

Candy jumps off her own bed and strolls to her desk  
 drawer...where she pulls out two pieces of hard candy.

CANDY (CONT'D)  
 Think how much that would've set  
 you and me and Sandy and Raven and  
 Katelyn back.

Sandy's sister saunters over to the window.

CANDY (CONT'D)

Charo...

At last, Charo turns around to eyeball her roomie.

CHARO

This was our chance, Candace Marie  
Stribling! Our chance!

Candy hands a piece of hard candy to Charo, who accepts.

CANDY

It's just like Mary Poppins said:  
"A spoonful of sugar helps the  
medicine go down."

Charo cringes while she unwraps her piece of hard candy.

CANDY (CONT'D)

Sorry...I couldn't find an  
equivalent line in "Hamilton."

Candy unwraps her own treat and pops it into her mouth.

CHARO

We could've made it to the top.

CANDY

It wouldn't have been worth it if  
it cost us our self-respect.

Charo puts her own candy into her mouth as she studies Candy.

CANDY (CONT'D)

It might be hard to swallow  
now...but it's the truth.

The two women gravitate to their desks.

CANDY (CONT'D)

In this Gender Theory class I'm  
taking, Ms. Hodges likes to talk  
about all the out-and-out sexism  
out there in the music industry.

Charo's mouth flies open.

CANDY (CONT'D)

It's true.

(sits down)

Too freakin' true.

CHARO  
I never thought...

CANDY  
And on Sunday, we were on the  
receiving end.

Now Charo takes a seat.

CANDY (CONT'D)  
Industry leaders constantly focus  
on what male artists have to  
say...and constantly focus on how  
female artists look.

CHARO  
Son of a...

CANDY  
And if a female artist is  
considered physically attractive  
enough...and if she does songs that  
uphold male sexuality instead of  
her own sexuality...

CHARO  
Only then does she get a chance.

Candy shakes her head "yes."

CANDY  
That's how messed up it is.

CHARO  
I should've seen that all  
along...and I'm a marketing major!

CANDY  
Mom could've been a singer...she  
was the first piano teacher Sandy  
and I ever had.

CHARO  
Candy...what happened?

CANDY  
She refused to be part of an  
industry where she'd have to put  
her looks first instead of focusing  
on her music.

Charo blows an imaginary bubble.

CHARO  
How'd she make a living?

CANDY  
She became a sportswriter for the  
paper in Jeffersonville, Indiana.

Candy catches Charo's grin.

CANDY (CONT'D)  
And even there, too many coaches  
over there get hung up on Mom's  
looks when she does an interview.

CHARO  
Damn!

CANDY  
(pointing to Charo)  
By the way...I think it's cool that  
you were named after one of the  
world's best flamenco guitarists.

Charo looks confused.

CANDY (CONT'D)  
It's true! In her native Europe,  
Charo's known for her guitar  
playing. But here in North  
America...it's another story.

The Nogales native goes to her own desk drawer...

CANDY (CONT'D)  
She's known here for her looks.

...and pulls out a couple of candy bars.

CHARO  
(hands a bar to Candy)  
I owe you one.

And Candy accepts (and unwraps) that candy bar from Charo.

INT. RAVEN'S AND SANDY'S APARTMENT - LIVING ROOM - DAY

Raven watches a furious Sandy (at her own desk) type away on  
the latter's laptop.

SANDY  
If this makes me forget about Butch  
or B.J.

SANDY (CONT'D)

or Miguel or Trever or anybody like that, well then...well then...so be it!

The Chicago native catches a look at Sandy's screen.

RAVEN

You gonna put that on for Spring Showcase, Sandy?

SANDY

Effing right!

Sandy and Raven high-five it before the former resumes her laptop spree.

SANDY (CONT'D)

Margaret Cho had a one-woman show...Carrie Fisher had one...and I'm gonna do a one-woman show, too!

RAVEN

(reading file title)

"Confessions of a Sportswriter's and Firefighter's First Daughter."

(eyes Sandy)

Not a bad title.

SANDY

I'm lucky this program lets me use a file title this long.

Raven reads some more of her roommate's typing.

RAVEN

You sure don't mince words. And I like that.

SANDY

Thanks!

(stops typing)

After what you and Candy and Katelyn and Charo and I went through by the Willis Tower...

With a mouse click, Sandy saves her work to a hard drive.

SANDY (CONT'D)

I'm taking a page from Natalie Maines and Emily Robison and Martie Seidel: Not ready to make nice.

Sandy grabs a flash drive from her desk drawer, stuffs the drive into her laptop, and...

SANDY (CONT'D)

Mom was the same way: She taught me and Candy how to play the piano.

...saves her work to that flash drive.

RAVEN

Yeah. You showed me a video of her singing and playing. She's got a beautiful voice...and I see why you and Candy have pretty voices, too.

SANDY

(with a slight grin)

Well, thank you, Raven.

Sandy stuffs the flash drive into her pants pocket and turns her laptop off; she and Raven saunter their way to the sofa.

Along the way:

RAVEN

You're welcome...you told me your mom had a chance to take Nashville by storm.

SANDY

She had a chance, all right...but she refused to jump through their hoops.

The two roommates sit down.

SANDY (CONT'D)

Hoops whose flames were so hot even Daniel from the Bible would've gotten burned to a crisp.

RAVEN

Ouch!

SANDY

She and Dad taught me and Candy that self-respect is key. You stand up for yourself.

Sandy jumps back up to stretch...Raven follows suit.

SANDY (CONT'D)

So...notebook in hand, Mom went to work for "The News and Tribune" in Jeffersonville, Indiana.

Raven's nod is brisk.

SANDY (CONT'D)

And she wouldn't stop until she got a job as a sportswriter...as much as she loves sports.

RAVEN

Now that's the way to roll!

SANDY

I just wonder what would've happened if Dad had to go through the same kinda crap to be a firefighter that Mom had to go through just to get any kinda job.

RAVEN

He would've been in her boat if he'd gotten a sex-change operation.

The two roommates sit back down.

INT. ROOM 324 AT THE THEATRE SCHOOL - DAY

Miranda and Napoleon (both seated at center stage) wrap up a skit in front of their classmates and Victoria.

NAPOLEON

So, Congresswoman Lopez...how does it feel to have a proven liar in your midst in the US House?

MIRANDA

Which Congressperson are you talking about? We've got a busload!

Laughter explodes all over the classroom.

NAPOLEON

Well, that's all the time we've got tonight on "Washington Watch." Our guest has been Congresswoman Miranda Lopez of Illinois.

Miranda waves to the rest of the throng.

NAPOLEON (CONT'D)

I'm Napoleon Keale. Thanks for watching...tune in tomorrow night.

As applause erupts, Napoleon and Miranda bow and bow.

MIRANDA

Great job, Napoleon. Put 'er here!

NAPOLEON

You, too, Miranda!

The two performers high-five it on the way back to the "bleachers." They find Victoria and high-five it with her.

The twosome locate seats in the "bleachers" when Victoria jumps out of her seat to go to center stage.

VICTORIA

All right! Who's next with a Spring Showcase presentation?

Sandy raises her hand while she rises from her seat.

VICTORIA (CONT'D)

Okay, Sandy! Let 'er rip!

The cheering comes back while Sandy hustles her way from the "bleachers" to center stage. Victoria returns to her seat.

Sandy locates a nearby mike stand and yanks the mike from it.

SANDY

(into mike)

Ladies and gentlemen...if there are any known misogynists in this theater tonight...be ready to walk away in shame.

Some classmates chuckle.

SANDY (CONT'D)

That goes for you unknown misogynists, too.

Student chuckles grow into full-fledged laughs.

SANDY (CONT'D)

Whether you like what I'm about to say or not...I'm gonna tell you the truth about myself.

Up in the "bleachers:"

COLTON

(to those around him)

She's on fire.

Victoria looks amazed...and excited.

INT. UIC BEHAVIORAL SCIENCES BUILDING CLASSROOM - DAY

Maria and her students testify in class.

MARIA

All right...let's hear your  
examples of sexism in the music  
industry.

Madisson's and Candy's hands shoot straight up.

MARIA (CONT'D)

Don't worry, Candy and Madisson.  
I'll get to you two next.  
(with a slight grin)  
I just wanna hear what some of the  
men students in here have to say.

Students eyeball each other in hesitation...until Boyd raises  
his hand.

MARIA (CONT'D)

Boyd...let's hear what you've got.

BOYD

I went online and saw this article  
that was in Vassar's student  
newspaper...and it talked about how  
most songwriters and producers in  
the music business are men.

Many heads nod.

BOYD (CONT'D)

Even on albums by big-name women  
artists, men call the real shots.

Boyd breathes hard.

BOYD (CONT'D)

I had no idea how much of a  
stranglehold men have on the music  
business.

MARIA

It's all too real, Boyd...thanks so  
much for sharing.

BOYD

That's it...I'm going to YouTube  
and Spotify. No more radio for me.

SAME SCENE - A BIT LATER

Classmates listen while Jayson dishes.

JAYSON

I remember when Tory Lanez shot Megan Thee Stallion in the foot. Instead of blaming Tory, so many people blamed Megan...like she asked for it.

Madisson grumbles.

JAYSON (CONT'D)

I took Megan's side...I feel like Tory did it as a sign of power.

MARIA

I hear you, Jayson...and I'm glad you shared this.

SAME SCENE - STILL LATER

Madisson eyeballs her classmates and Maria.

MADISSON

I remember arguing with a mobile DJ about Taylor Swift...and after I stuck up for her for sticking up for other women artists, that DJ called me a slut.

Candy grits her teeth...

SAME SCENE - LATER YET

...a stance she continues when she addresses the class.

CANDY

When our band went out to shoot that video in front of the Willis Tower, we got a real taste of sexism...and Trever didn't help when he stuck up for the crew.

MARIA

That really figures, Candy.

CANDY

You know what hurts? When Sandy goes out for acting jobs, they're gonna use her standing up for herself against her.

JAYSON

Candy...I hope Trever never, ever  
gets to be your brother-in-law.

Jayson's remark draws cheers from classmates.

EXT. WEST 95TH STREET NURSING AND REHABILITATION CENTER - DAY

Candy's truck pulls into a parking space next to a modern,  
three-story building on the Windy City's South Side.

The Two Striblings leave the truck and head for the facility.

CANDY

At least we've got each other.

SANDY

And it's back to taking our piano  
act to one of the toughest places  
to play on Earth.

CANDY

Well...at least none of Trever's  
relatives live here.

INT. WEST 95TH STREET NURSING/REHAB CENTER DINING ROOM - DAY

TWENTY (OR SO) PATIENTS, along with SIX VISITORS and SOME  
STAFF MEMBERS, sit in a spacious, chandelier-lighted area  
whose jukebox doesn't ring.

Instead, Candy plays a 1900-19 upright piano (hammers  
exposed) and Sandy tickles the ivories of an electronic  
keyboard...to Chuck Berry's "Sweet Little Sixteen."

SANDY

(also singing)

*But they'll be rockin' in  
Boston;/Pittsburgh, P-A;/Deep in  
the heart of Texas;/And 'round the  
Frisco Bay.*

CANDY

(warbling, too)

*Way out St. Louie,/Way down in New  
Orleans,/All the cats wanna dance  
with--*

CANDY, SANDY

*Ooh! Sweet Little Sixteen.*

Candy and Sandy end the number in two bars.

Judy, Suzy, and the latter's grandma JOANNA MISTLER (80) lead the applause...while Judy's grandma ANNA MAY TAKEUCHI (90) sits stunned.

Anna May and Joanna get around in wheelchairs.

SANDY

Thank you for coming, everybody!

CANDY

Hope you had a ball! We sure did!

Whether in ones or twos, most of Sandy's and Candy's audience flees the room...

SAME SCENE - A BIT LATER

...until Anna May, Joanna, Judy, and Suzy remain to gab with Candy and Sandy.

JOANNA

"Sweet Little Sixteen." Just like I remember it.

ANNA MAY

Are you sure, Joanna?

Joanna gives Anna May the evil eye as Suzy eyeballs the two guest performers.

SUZY

Judy and I are so glad to see you two again.

CANDY

And we're glad to see you, too.

Sandy and Candy clasp hands with Suzy and Judy.

JUDY

We miss you at Get Down on It.

ANNA MAY

Get down on what?

The four youngest members of the throng break their embrace when Judy turns to Anna May.

JUDY

Grandma...it's that bar I work at on Hubbard. I'm the manager.

SUZY

And I tend bar there, Anna May.

Joanna counts on her fingers.

SANDY

I thought I'd take time to polish  
up my Graduate Showcase production.

CANDY

And after things didn't work out in  
the making of that video downtown,  
we wanted the heat to blow over.

Judy nods...Joanna continues to count on her fingers.

JUDY

You two go ahead and take your  
time. It's all right.

SANDY

Thank you so very much.

Candy and Sandy shake hands with Judy.

CANDY

It means a lot to hear it from you.

The two sisters exchange smiles with the two bar employees.

JOANNA

Suzy...you're now up to eight bars!

And a sheepish Suzy shakes her head "yes."

EXT. THE THEATRE SCHOOL AT DEPAUL UNIVERSITY - NIGHT

CUSTOMERS line up outside the building on this May night.

INT. WATTS THEATRE AT THE THEATRE SCHOOL - NIGHT

THE CAPACITY CROWD claps as a tuxedo-clad, fedora-wearing  
Sandy struts to center stage, where she grabs a microphone  
from its stand.

Sandy catches the stunned looks from a few folks in front.

SANDY

(into mike)

Sorry, folks. This is as sexy as it  
gets tonight.

From a middle row of seats, Candy, Charo, Raven, Colton, Miranda, and Napoleon cheer.

So do the couple next to them: RANDALL "RANDY" STRIBLING and wife ANDREA JEANNE WILLIAMS "ANDY" STRIBLING (both 50s).

SANDY (CONT'D)

Now, ladies and gentlemen...if there are any known misogynists in this theater tonight...get ready to walk away in shame.

In the front row, Victoria cheers.

SANDY (CONT'D)

And that goes for you unknown misogynists, too!

Most of the audience applauds...toward the back, Maria rises.

MARIA

TELL IT!

Trever cringes from the back row of seats. And those around Maria stare at her while she sits back down.

SAME SCENE - A BIT LATER

Mike still in hand, Sandy strolls around the stage.

SANDY

My sister Candy and I grew up in a modest house in the middle of Floyds Knobs, Indiana.

Some patrons look confused...but Danielle, HER TWO CHILDREN (10 and 13), Hunter, and Keegan give knowing nods from seats two rows from the stage.

SANDY (CONT'D)

Good luck finding it on a map...it's unincorporated.

Laughter erupts from the crowd...a crowd where Andy, Candy, and Randy smile.

SANDY (CONT'D)

Just remember that Floyds Knobs is on the outskirts of New Albany. In Floyd County.

Sandy reaches front center. She takes her hat off and tosses it aside.

Toward the back, Boyd, Jayson, and Madisson look amused.

SANDY (CONT'D)

Anyway...Mom and Dad taught Candy and me that just because we've got vaginas is no reason for people to push us around. They taught us we can be anything we wanna be.

VICTORIA

TESTIFY, SISTER!

While most spectators applaud, Victoria smiles at those seated around her.

SAME SCENE - STILL LATER

The mike rests on its stand...and A STAGEHAND teams up with Sandy to push an 1890-1929 upright piano (you guessed it...hammers exposed) onto the stage.

Sandy muscled an old-fashioned stool next to the piano, grabs the mike, and sits down while the stagehand leaves.

SANDY

(into mike)

Think I'll play you a story.

She eyeballs the stand.

SANDY (CONT'D)

But first...

Some spectators chuckle.

Candy's sister grabs the stand, shoves the mike back on the stand, lowers the stand, moves the stand to the piano, and sits back down to play...a lullaby.

A shocked Candy eyeballs her folks.

ANDY

Candy...you wrote that piece.

RANDY

You wrote that when you were ten.

CANDY

I thought I threw that song away!

Sandy's playing enraptures the crowd...even Trever.

SANDY

Once upon a time...a sixteen-year-old girl took a trip to Nashville, Tennessee, to try her hand as a country singer and pianist...no, I don't mean Taylor Swift.

Laughs break out in the audience.

SAME SCENE - LATER YET

Sandy's music switches to boogie-woogie or hard rock.

SANDY (CONT'D)

(still playing)

That sixteen-year-old girl grew up to be my and Candy's mom...and you'll be in real trouble if you try to infantize her...or try to do that to any grown woman...and that includes me.

Trever looks floored while many around him applaud.

INT. LOBBY AT THE THEATRE SCHOOL - NIGHT

Sandy and spectators celebrate while they enjoy refreshments.

VICTORIA

Sandy, you knocked it out of the park! Congratulations!

Student and professor hug; when Sandy and Victoria break their embrace, Raven and Sandy engage in their own hug.

RAVEN

That's my roommate! Thanks for all your greatness!

SANDY

Thanks for all your greatness, too, my roommate!

The roommates' hug gives way to high fives and/or fist bumps between Andy, Candy, Randy, and Sandy.

CANDY

Now that's my sister! Way to roll!

SANDY

Thanks a bunch!

ANDY

Sandy, what kinda plans have you made? What're you gonna do?

SANDY

Well, Mom...I'm weighing some options. And a lot of that depends on how the agents here in the house liked tonight's show.

RANDY

I think they liked it...those who didn't walk away in shame from being misogynists.

Trever saunters toward the Family Stribling.

TREVER

Hi...Sandy...Candy...Mr. and Mrs. Stribling...great show, Sandy...

SANDY

Trever...it ain't gonna work.

CANDY

Listen to her, Trever.

SANDY

(pointing to Trever)

I know Candy and I were your last chance...in music.

Trever points to himself.

SANDY (CONT'D)

And you and I just can't work out as lovers.

TREVER

I can change...

SANDY

It's not all about you...and it's not all about me. It's supposed to be all about us. Together.

CANDY

And it's the same way in music.

The two piano-playing sisters watch Trever grit his teeth.

SANDY

Trever, listen...no matter what I heard your dad tell you, not every relationship has to be a dictatorship. Sexual or musical.

CANDY

Or otherwise.

Now Trever stands frozen...stunned.

TREVER

I'm...sorry...

SANDY

You've got a great voice...if the band thing doesn't pan out, how do you feel about doing voice-over work on commercials?

ANDY

(reaching out to Trever)

They make pretty good money...a friend of mine from New Albany came up here to do that kinda thing.

SANDY

Friend...Trever, what's wrong with us being friends?

Trever's nod is doggone slow.

TREVER

That'll...work.

The two former lovers hug each other.

TREVER (CONT'D)

Good luck out there, Sandy.

SANDY

You, too, Trever.

Candy jumps in to make it a group hug...so do Andy and Randy.

EXT. GET DOWN ON IT CHICAGO - NIGHT

Sandy (diploma in hands), Candy, Randy, and Andy stroll toward the building.

RANDY

Man! What a weekend! First, a one-woman show...then, hours later, the star of the one-woman show graduates from college!

First Stribling at the front door grabs it for the others.

INT. GET DOWN ON IT CHICAGO BARROOM - NIGHT

The four Indianans walk into A NEARLY-PACKED HOUSE...and they don't stop until they arrive at the stage-side table where Raven (guitar by her side), Colton, and Charo sit.

RAVEN

(to the Four Striblings)  
Glad you came tonight!

CHARO

Yeah! We saved you a table!

Candy, Sandy, Andy, and Randy take seats at a nearby table.

Onstage, drummer Francesca, guitarist Jed, and bassist Katelyn jam alongside Lily (she plays the 1910s upright) and...Lilith (who plays the 1900s upright).

Candy looks pleased...Sandy's mouth drops open. The latter turns to Charo, Colton, and Raven.

SANDY

What happened to Patrick?

CHARO

I heard he quit playing here.

COLTON

Yeah. He now plays at a bar where the piano doesn't fight back.

The band's rockin' tune ends...and triggers applause that brings Judy to the stage. She grabs a cordless mike.

JUDY

(into mike)  
Let's hear it for Lilith  
Barndollar! She sounded great!

A humbled Lilith points to herself.

LILY

Folks...this was her first time up here as a dueling pianist!

LILITH  
(waving to the crowd)  
Thanks for the chance, everybody!

Lilith bows, then high-fives it with the other musicians while Judy gazes out at the customers.

JUDY  
Guess who's in the house tonight?

Judy's question creates an audience buzz.

JUDY (CONT'D)  
Candy and Sandy Stribling!

The buzz grows louder.

JUDY (CONT'D)  
Whaddya say we bring 'em up?

Cheering replaces the crowd buzz.

CANDY  
Aw, what the heck?

When Sandy (diploma and all) and Candy arrive onstage, the audience erupts in huge applause.

JUDY  
Sandy and Candy, it's so great to see you back here again.

SANDY  
Thanks, Judy!

Candy shakes her head "yes."

JUDY  
While you're up here...whaddya say you two give these two old pianos a ride...just like you used to?

Sandy and Candy eyeball each other...then the drinkers.

CANDY  
Sandy...let's do it!

Lilith and Lily leave the stage to join a cheering throng.

SANDY  
(to Lilith and Lily)  
Great job up here!

The departing pianists wave back.

CANDY

Before Sandy and I hit a  
note...let's bring Raven and Charo  
up here so that we can have Two  
Plus Four again!

Katelyn's eyes light up.

KATELYN

Thought you'd never ask!

When Raven (guitar in tow) and Charo reach the stage,  
Francesca strolls off...and bumps fists with the newcomers.

Charo pulls drumsticks from behind her shirt as Jed unplugs  
his guitar.

RAVEN

Jed...we'd love you to stay.

JED

Thought you'd never ask!

Jed plugs back in...Raven plugs in...Sandy goes to the 1900s  
piano and Candy the 1910s piano...Judy sets the cordless mike  
aside and skips off the stage.

CANDY

(into her piano mike)  
Before we get started...Sandy's got  
an important announcement.

Sandy's mouth flies open.

FRANCESCA

It's okay! We're all ears!

SANDY

(into own piano mike)  
Uh...ladies and gentlemen...instead  
of leaving for New York or Los  
Angeles, I'm staying right here in  
Chicago...where I get to jam with  
my sister!

Get Down on It breaks out in pandemonium!

CANDY

With that in mind...why don't we  
jazz up "Chopsticks?"

Some audience members look confused...others look excited. At the bar, Suzy's eyes light up.

SUZY  
GO FOR IT!

Candy provides the basic melody...and keeps it up when, fifteen bars into the tune, Sandy adds her flowery, elaborate countermelody. Then:

CANDY, SANDY  
Hit it, Charo!

Charo's machine-gun-like drumming takes "Chopsticks" out of waltz time and turns the number into a real rocker...and brings Jed, Katelyn, and Raven into the number.

Randy and Andy eye one another...and high-five it.

Forty-eight (or so) bars later, Jed, Raven, Katelyn, Candy, and Sandy lay off for Charo.

During the drum solo, Sandy and Candy reach center stage.

SANDY  
Thanks for being fearless and  
talking me into dueling pianos. You  
sure cheered me up.

CANDY  
Hey...what are sisters for?

FREEZE FRAME when Candy and Sandy bump fists.

FADE OUT.

THE END