

FAME

"Alone In A Crowd"

Prod. #2710

Written By

Glenn Gordon Caron

EXECUTIVE PRODUCER:
William Blinn

PRODUCER:
Mel Swope

EXECUTIVE STORY CONSULTANT:
Hindi Brooks

FINAL DRAFT

October 20, 1981
Revised 10/27/81 (blue)
Revised 10/28/81 (pink)
Revised 10/30/81 (yellow)

FAME

"Alone In A Crowd"

Prod. #2710

CAST LIST

LYDIA GRANT
BRUNO MARTELLI
COCO HERNANDEZ
SHOROFSKY
DANNY AMATULLO
ELIZABETH SHERWOOD
DORIS SCHWARTZ
MONTGOMERY MacNEILL
LEROY JOHNSON
JULIE MILLER

ANGELO MARTELLI
TRAINEE AGENT
CRANDALL
ACCORDION PLAYER
RADIO ANNOUNCER (POST PROD.)
HOTEL GUEST

ATMOSPHERE

STREET PASSERS-BY
HOTEL GUESTS
HOTEL EMPLOYEE
COMMITTEE
MUSIC CLASS STUDENTS
DANCE CLASS STUDENTS
STUDENT BAND
CAFETERIA ATMOSPHERE

FAME

"Alone In A Crowd"

Prod. #2710

SET LIST

EXTERIORS:

SCHOOL OF THE ARTS

CITY STREET

SECOND UNIT - NEW YORK:

EXT. STREET - CAB - DAY

EXT. STREET - NEAR MISS

EXT. SKYLINE POV

EXT. MOVING POV

EXT. NEW YORK STREET -
RUN-BY

EXT. CENTRAL PARK BANDSHELL
- DAY

INTERIORS:

SCHOOL OF THE ARTS

OFFICE

REHEARSAL HALL

CORRIDOR

MUSIC CLASSROOM

DRAMA CLASSROOM

DANCE CLASSROOM

CAFETERIA

ENGLISH CLASSROOM

MAIN STAIRCASE

CORRIDOR NEAR OFFICE

MUSIC PRACTICE ROOM

REAR CORRIDOR

CAB

MARTELLI BASEMENT

HOTEL BALLROOM

ELEVATOR

FAME

"Alone In A Crowd"

Prod. #2710

MUSIC CUES

MUSIC #1 - Sc. 8

FRONT OF SCHOOL

P.B. #2710-1-NV (:20-1:00 est.)
(Temp. track to be post-scored)

MUSIC #2 - Sc. 20

"WRETCHED PIANO"

P.B. #2710-2-NV (:20 est.)
(To be recorded on stage)

MUSIC #3 - Sc. 47

"ALONE IN THE CROWD"

P.B. #2710-3-V (2:53)
(Pre-recorded)

MUSIC #4 - Sc. 73

PIANO MUSIC

P.B. #2710-4-NV (:10-:20 est.)
(To be recorded on stage)

MUSIC #5 - Sc. 87

ELECTRIC GUITAR

P.B. #2710-5-NV (:10 est.)
(To be recorded on stage)

MUSIC #6 - Sc. 106

"WE GOT THE POWER"

P.B. #2710-6-V (3:26)
(Pre-recorded)



MGM MEMORANDUM

TO: BILL BLINN, MEL SWOPE
FROM: Jerry Stanley
DATE: October 7, 1981
SUBJECT: FAME - "ALONE IN A CROWD" - Revised Draft - 10/9/81

This version is quite good, but there are still some things that need refining:

1. The magnitude and purpose of the Benefit are still not very clear. If it is being advertised in the New York Times, I would think there should be some indication of crowd activity within the final scenes. Additionally, if this is an important event, shouldn't Montgomery have some faculty supervision?
2. A small point but please, in scene 7, don't show any of those kids "smoking a last cigarette."
3. As Werner previously pointed out, Julie's dialogue with Doris on page 24 is indeed a little silly. Danny might get away with that kind of nonsense but Julie is not the type.
4. It is suggested that a brief sequence with Julie and Montgomery in Act I would help to integrate her into the story a little more. After all, virtually everyone in the cast had something to say during Act I when all we saw of Julie were some reaction shots.
5. In scene 107, unless Coco grabs the mike as a prop, it isn't going to make much sense with the power off.

Do you want to keep the Sherwood/LeRoy conflict alive this far into the series? Somehow it makes LeRoy appear to be so irresponsible as to make the audience wonder how he manages to stay in school. Perhaps his academic studies shouldn't be quite so far behind?

JHS:ks

cc: Hindy Brooks, Werner Michel, Tom Tannenbaum, Bill Todman

FAME

"Alone In A Crowd"

ACT ONE

FADE IN:

EXT. PERFORMING ARTS HIGH SCHOOL - ESTABLISHING - DAY 1

Light traffic on the street and sidewalk, the steps of the school devoid of the traditional early morning gaggle of students. The few passers-by we do see have that early morning non-communication in their gait and glance. We PUSH IN on the building and SUPER OPENING CREDITS.

DIRECT CUT TO:

INT. SCHOOL OFFICE - ON MONTGOMERY - DAY 2

His expression is one of extreme concentration as he sits before an office typewriter, laboriously typing on a mimeo stencil form. His method of typing is hunt and peck, level number one. There is a small portable RADIO placed next to the typewriter, Montgomery's early morning company. As he types:

RADIO ANNOUNCER VOICE

(filter)

-- the pleasant temperatures of the past week are on their way out, folks. The man with the weather-weather-or-not, says we're looking at high temperatures for at least the next week. And when the man says high, he means it! Now, you add some really good humidity to that -- which he's also doing -- and you've got us in a sauna bath! Isn't that the pits?

MONTGOMERY

(to radio)

You're the pits; play some music.

(punches new station selection)

That's better.

He rolls the mimeo stencil out of the typewriter's platen and surveys the result of his labor with some pride.

(CONTINUED)

2 CONTINUED:

2

MONTGOMERY

(continuing; reading)

'Seventh Annual School of
The Arts Benefit! Performers
needed from each class! Students
seeking audition time contact
Montgomery McNeil.

(reconsidering
the wording)

Contact Mr. Montgomery McNeil.'
(and the decision)

You can't have zits and be
'Mister.'

Montgomery rises and takes the stencil to the mimeo machine nearby, attempting to add an occasional dance step as he goes, using the RADIO MUSIC as inspiration. His dancing and typing are about the same. He fits the mimeo stencil onto the drum and starts to noisily GRIND out copy after copy as we --

DIRECT CUT TO: *7th fl.*

3 EXT. CITY STREET - ON CAB - DAY (NEW YORK - SECOND UNIT) 3

as it moves through the growing morning's glut of cars and trucks, moving PAST CAMERA as we HEAR:

MR. MARTELLI'S VOICE (V.O.)

It's only that I've seen fighters
do it and I'm worried you might
be doing it, too. I'm concerned,
that's all.

4 INT. THE CAB - MR. MARTELLI AND BRUNO 4

The OFF DUTY sign prominently displayed. Bruno is in the back seat, a stack of books and musical arrangements on the seat next to him. Mr. Martelli drives with one hand on the wheel, the other hand holding a styrofoam cup of coffee. He divides his attention between the traffic, his son, and not scalding himself with the sloshing coffee.

BRUNO

Pop, it's not the same kind of
thing.

MR. MARTELLI

(ignoring this)

They even got a phrase for it.
(MORE)

(CONTINUED)

MR. MARTELLI (CONT'D)

They all the time talk about a fighter 'leaving it in the gym.' That means they spar so much --

BRUNO

(overlapping)
I know what it means.

MR. MARTELLI

(on a roll)
-- that they ain't got anything left when the bell rings for the real fight. I mean, you and your guys were rehearsing way past Carson's monologue! I'm afraid you're going to get stale.

BRUNO

(losing patience)
Pop, it is not like being a fighter --

MR. MARTELLI

Okay, Mr. Wise Guy, you know so much -- what is it like?

BRUNO

(beat, and:)
It's like making love; it's always terrific, but it can always get better.

Mr. Martelli chews that over a second or two, then his brow wrinkles in suspicious consternation. He catches Bruno's eye in the rear view mirror, but before any parental interrogation can begin, an o.s. HORN BLARING takes them both toward the windshield.

BRUNO

(continuing)
Pop!

5 EXT. STREET - DAY (NEW YORK - SECOND UNIT)

Mr. Martelli swerves and avoids the fenderbender, but in the swerve he also manages to spill hot coffee on his leg and struggles for several seconds to handle the pain. He glances down at his leg, then shakes his head in despair.

MR. MARTELLI

Workman's Comp won't cover that.

SA - Re-Start

DIRECT CUT TO:

~~SET~~
Change
4.
6 *

6 INT. DRAMA CLASSROOM - ON DANNY - DAY

looking off at an imaginary audience, smiling his most winning smile. As we WIDEN we FIND DANNY is using a worklight with a long extension cord as a surrogate microphone, attempting to master the gift of flipping the long cord with the proper amount of nonchalance.

DANNY

Seriously though, folks, it's not easy being a short person. I mean, suppose you were a short guy dating Dolly Parton: you'd catch a cold from standing in the shade all the time!

(playing out
imaginary laugh)

Thank you...thanks a lot...but seriously, now...

He flips the cord and barely avoids castration. He groans, disappointed in his lack of expertise.

DANNY

(continuing)

How do they do that...it always looks so simple when they do it...

(back to the act)

And it's not easy being short in a tough neighborhood, either. And I was brought up in a tough neighborhood, too. My neighborhood was so tough that if you wanted leaded fuel, the attendant would shoot you in the gas!

(displeased)

That stinks. Not even a joke. It's a pun. Dick Cavett's the only one who can get away with puns.

(back to performing)

But what I really wanted to talk about is inflation. Boy, there's so much inflation today. I went to the store and --

The SOUND of the DOOR OPENING o.s. stills Danny's presentation at once. He looks o.s. to:

7 DIFFERENT ANGLE - MONTGOMERY

7

as he closes the door behind himself, moving across the open rehearsal hall to the wall where the bulletin board is located.

(CONTINUED)

7

CONTINUED:

7

Danny is momentarily at a loss, not knowing for sure how long Montgomery might have been standing there in the shadows.

DANNY

Hi...

MONTGOMERY

How you doin'?

DANNY

Great.

(explaining)

I was just checking out how they hang the lights in here. Got to know about backstage stuff as well as onstage stuff, I figure.

MONTGOMERY

(indicating mimeo bulletin)

You'll probably want to know about this, too.

He fastens it with a thumbtack, then heads for the door and other targeted bulletin boards.

DANNY

What is it?

MONTGOMERY

Read it and find out.

Danny hops down from the stage and moves to the bulletin board. He starts to read the notice as Montgomery draws up at the door looking back.

MONTGOMERY

(continuing)

Hey, Danny...? *

DANNY

Yeah.

MONTGOMERY

Cavett isn't the only one who does puns. Groucho Marx used to do 'em all the time, too.

And Montgomery steps out into the hallway, pulling the door closed, allowing Danny to look after him with a small smile. *

(CONTINUED)

7 CONTINUED: (2)

7

A beat, then Danny looks back to the notice and finishes reading it. A beat as it sinks in, then:

DANNY
(softly)
All right...

DIRECT CUT TO:

8 EXT. SCHOOL - DAY

8

MUSIC #1 FRONT OF SCHOOL P.B. #2710-1-NV (:20-1:00 est) *

The first bell has yet to ring. And students are still arriving. Hanging out in front of the school. Telling a last joke. Leroy is staging his own version of a one-man "Chorus Line" on the steps. And we PUSH THROUGH and PAST them to discover...

9 TIGHT SHOT - SHOW BUSINESS MAGAZINE

9

...and as we RISE ABOVE the newspaper, we see COCO, leaning against the steps, her attention riveted to the paper. Montgomery is moving through the crowd, passing out leaflets. And after a moment, LEROY walks INTO FRAME. He looks at Coco...then glances over her shoulder at the paper. * *

LEROY
Hey girl... What you always got your head buried in this thing for? What's this all about, anyway?

COCO
Get it straight, Leroy. This is the bible.

LEROY
First bible I ever saw that's got ads for female mud wrestlers. Why don't you read the Daily News like everybody else?

COCO
I'm looking for a place for my band to play.

LEROY
(with a smile)
Your band? Bruno says it's his band.

(CONTINUED)

9 CONTINUED:

9

COCO
 (thinks, then,
 with a smile)
 It's his music, my band --
 (beat, and)
 -- our sound.

Leroy produces a crumpled copy of Montgomery's flyer from a pocket, and shows it to her.

LEROY
 Then this is the paper you
 should be reading, girl.

Coco reads it, and her face lights up.

CUT TO:

10 ANOTHER ANGLE

10

...as Mr. Martelli's cab pulls up to the school.

MR. MARTELLI
 (watching
 Bruno hop out)
 Your Aunt Beatrice comes over...
 you won't play for her. Your
 cousin Pauline stops by...you
 won't play for her. Bruno?
 How you gonna make a name for
 yourself if you won't play
 for people?

BRUNO
 (over his shoulder)
 Word of mouth.

MR. MARTELLI
 (calling after him)
 That's not funny, Bruno. Not
 at these prices.

...and he throws the cab into gear and starts off,
 as we...

CUT TO:

11 FOLLOWING BRUNO

11

...as he starts into school...

(CONTINUED)

11 CONTINUED:

11

...and Coco rushes over to him, stepping in front of him and blocking his path.

COCO
 (thrusting the
 flyer at him)
 Hey, Baby. How you feel about
this gig? You know...for the
 band?

Bruno looks at the flyer, makes a negative face, and starts to walk on...but Coco cuts him off again.

COCO
 (continuing)
 Bruno, come on. The money all
 goes to the scholarship fund --
 that's a good cause. And it'll
 get us exposure! That's almost
 a better cause!
 (and then)
 So what do you say?

BRUNO
 What do you want me to say?

COCO
 Say... 'Let's do it!'

BRUNO
 The music's not ready.

COCO
 I think it is. And so do the
 guys.

BRUNO
 Look -- I'm sorry, but -- no.

COCO
 I thought Italians were
 supposed to take chances, be
 real gutsy. Like Julius Caesar.

BRUNO
 And you saw what happened to
 him.

(CONTINUED)

11 CONTINUED: (2)

11

And he moves on into the school, his quick departure not one that will be slowed by any appeal from Coco. We TIGHTEN ON her as she glares after him. There is not one indicator in her fierce look that would mislead us into thinking she'll give up pressuring him. This lady does not dissuade. Period. She starts up the steps as we --

DIRECT CUT TO:

12 INT. SCHOOL CORRIDOR - ON MONTGOMERY - DAY

12

tacking up another one of his mimeoed notices as JULIE and DORIS move on past him, nodding pleasantly, much more engrossed in their own discussion than in taking note of Montgomery's PR efforts. We STAY with Julie and Doris while they move along the corridor and then halt at their respective lockers, each falling to work on the combinations without losing a beat of their conversation.

DORIS

The thing to avoid is specialization. You've got to be able to do as many things as possible. Sing, act, dance, play an instrument, everything.

JULIE

But aren't you afraid of being halfway good at a lot of things and really good at nothing?

DORIS

No way. I figure that when the big chance comes along, I'll have so much adrenalin pumping, my so-so dancing will be Astaire, my so-so singing will be Streisand, my so-so violin will be like Rubenstein.

JULIE

He plays the piano.

DORIS

You're kidding...Shorofsky told me at the first of the month I played violin like Rubenstein. Why, that old nerd!

(CONTINUED)

12 CONTINUED:

12

JULIE

Don't get on his case today. I've heard his mid-semester proficiency tests are the worst.

13 ON BRUNO

13

moving along the other side of the corridor, reaching his own locker and opening the door. It takes a beat before he registers the conversation taking place between Doris and Julie.

DORIS'S VOICE (O.S.)

You have him first hour, don't you?

JULIE'S VOICE (O.S.)

Yup. I'm glad. I want to get it over with.

DORIS'S VOICE (O.S.)

I don't mind him listening; it's getting up there in front of everybody and having to do it solo that gives me a rash.

Bruno swings his attention over toward the two girls o.s. as the WARNING BELL for First Hour RINGS shrilly, echoing through the corridors.

14 WIDER ANGLE

14

as Julie and Doris AD LIB farewells, each splitting for her first class, Bruno falling into step with Julie as they move for Shorofsky's room. Bruno's manner is filled with ill-concealed apprehension.

BRUNO

You're wrong about the proficiency exercises. We do them privately, just for Shorofsky.

*
*
*

JULIE

No, you're wrong. You used to do them just for Shorofsky.

*
*

(CONTINUED)

14 CONTINUED:

14

BRUNO
(more apprehensive)
Why'd he change it?

JULIE
I don't know... Maybe to test
our stage presence.

She continues on her way, not wanting to be tardy.
Bruno slows a beat, his fear growing, but forces
himself to continue on his way, as:

BRUNO
(muttering to himself)
What stage presence?

DIRECT CUT TO:

15 INT. DRAMA CLASSROOM - ON CRANDALL - DAY

15

looking o.s. with restrained, electric anticipation.

CRANDALL
(softly)
Curtain.

16 REVERSE ANGLE - THE SCENE AREA

16

A scene is in the process of being rehearsed on the
small raised platform that serves as stage for this
study group. There are three youngsters, two GIRLS
and Danny Amatullo all gathered onstage in various
stages of thoughtful concern and waiting. A beat, then
Doris comes "onstage." The others look to her expect-
tantly, hopefully.

Doris' attitude as she delivers her news is efficient,
straightforward and just a bit lacking in the gentle
compassion one might expect in this circumstance.

DORIS
(as the "Doctor")
We did everything we could, but
I'm afraid it wasn't enough.
We lost him in the recovery room.

Sighs of grief from the family trio.

DANNY
Was there...was there any pain?

(CONTINUED)

DORIS

None. We saw to it he was comfortable until the end.

DANNY

Did he say anything?

DORIS

He asked for a sip of water; I gave him some. And then he just slipped away.

CRANDALL

Hold it.

The performers onstage look to Crandall. His attention is on Doris.

CRANDALL

(continuing)

Doris...what are you doing?

DORIS

What do you mean?

CRANDALL

You're telling these people their beloved husband and father has died and you're doing it like G. Gordon Liddy telling the White House there's a teeny problem at the Watergate! There's no warmth, no...consideration for their feelings.

DORIS

I haven't slept in forty-eight hours.

CRANDALL

(thrown)

I beg your pardon?

DORIS

Not me. The doctor I'm playing.

DANNY

Where does it say that?

(CONTINUED)

16 CONTINUED: (2)

16

DORIS

It doesn't, but in my offstage preparation I thought that was a realistic backstory to give my character. That kind of thing happens all the time to doctors in big city hospitals.

CRANDALL

I know that, but...it doesn't give your fellow performers much to respond to.

DORIS

Well...it just seemed realistic.

CRANDALL

It is. But do you suppose you could find another realistic backstory for your doctor...one with a little more feeling? Do you understand what I'm saying?

17 TIGHT ON DORIS

17

mulls it just a beat, then:

DORIS

Sure.

(and)

You're saying when I audition for the benefit -- maybe I better sing, huh?

CRANDALL

(beat, and)

It's worth a thought.

DIRECT CUT TO:

Handwritten signature and arrow pointing down.

18 INT. MUSIC CLASSROOM - ON BRUNO - DAY

His state hasn't improved in the least and isn't helped by:

SHOROFSKY'S VOICE

Mr. Martelli.

Wanting to be anywhere but here, Bruno slowly gets to his feet.

19 WIDER ANGLE

19

As Bruno trudges to the front of the class, ANGLE FEATURING Shorofsky, sporting an expression reflecting eager anticipation as a listener. Bruno's his favorite, his hope, his beloved pest. Bruno takes his place at the piano and busies himself with minor adjustments of chair, sheet music, anything to delay. A few COUGHS from those waiting.

20 ON BRUNO

20

Just the sight of all those people watching seems to make him sweat.

SHOROFSKY

We're waiting, Mr. Martelli.

And with a start, Bruno begins to play. Hideous. Wretched. And he knows it.

MUSIC #2 "WRETCHED PIANO" *
P.B. #2710-2-NV (:20 est.)

21 ANGLE TO LISTENERS

21

Most stunned by someone of Bruno's apparent gifts coming out with chords more suited for a garotte than a gauotte.

DIRECT CUT TO:

22 INT. DANCE CLASSROOM - ON LYDIA - DAY

22

Moving through the clusters of dance students, including Leroy, * all of whom are seated on the floor, straining their way through an especially difficult stretching exercise.

LYDIA

It hurts...it's supposed to hurt...there's no gain without strain...stay with it...stay with it...five, four, three, two, and...done.

Groans of deep relief as they release the position and follow Lydia's gestures to get to their feet.

LYDIA

(continuing)

You are your instruments and unless that instrument is in Stradivarius shape, all the things you want to do aren't going to get done! It's drudgery now, but --

The BELL RINGS, cutting her off. She reacts with worldly wise experience as she watches her charges streak toward the door.

LYDIA

(continuing;
completing above
sentence)

Sayonara.

23 ANGLE TOWARD DOOR

23

as her horde heads out, our ANGLE FAVORING Coco. She grabs her towel, swipes at the patina of sweat on her brow, then slows momentarily at the bulletin board near the door, where a couple of Montgomery's flyers are prominently displayed. Her hand flashes out and appropriates one of the flyers. She heads for the door after the others.

24 ON LYDIA

24

who is not supposed to countenance kids taking down notices, but when the kid is Coco and there's that kind of talent involved, you look the other way, is what you do.

DIRECT CUT TO:

25

INT. MUSIC CLASSROOM - FULL SHOT - DAY

25

Most of the students are ambling out. Julie is among the last, looking back with concern toward Bruno, still at the head of the class near Shorofsky. His performance has drained him, removing any chance of the quick exit he no doubt would prefer. He glances to the departing students, not wanting to start a conversation until he and Shorofsky are alone. After Julie is out:

BRUNO
I was awful.

SHOROFSKY
The vote is unanimous.

BRUNO
I'd like to try again; I just can't play when there are people watching.

SHOROFSKY
What am I? R-too-dee-too?

BRUNO
Not you...

Bruno indicates where the other students were sitting.

BRUNO
(continuing)
Them.

SHOROFSKY
Them? They're your friends. You've played for them a hundred times.

BRUNO
This is different... This is... like a courtroom...and they're all trying to decide if I'm guilty or --
(shrugs)
You know what I mean.

SHOROFSKY
I also know there's another class due here in about forty-five seconds. And every one of them is people.

(MORE)

(CONTINUED)

25

CONTINUED:

25

SHOROFSKY (CONT'D)

(beat, and,
with concern)

The first man to discover music eventually came out of the cave, Mr. Martelli, and let the rest of the tribe hear what he had done.

BRUNO

But maybe there was a better musician who stayed in the cave and never came out. Just concentrated on making the music better.

SHOROFSKY

(softly)

For whom, Mr. Martelli? For whom?

(CONTINUED)

25

CONTINUED: (2)

25

Bruno doesn't want to hear that, wants to answer it even less. His expression sets angrily as he gathers up his gear and moves for the door. If it weren't already open, he'd go through it.

26

INT. REAR CORRIDOR - DAY

26

as Bruno comes out of the classroom and nearly runs Coco down, her swift approach adding to the near collision. Bruno has to grab her to keep them both from falling down.

COCO

One more dance, baby, then we really got to go.

BRUNO

Go where?

COCO

Cafeteria, to register for the benefit auditions.

BRUNO

(between his teeth)

Look...I thought I told you...

COCO

Bruno -- enough. This... 'the music's not ready' number. I mean...hey...it's good for the image, baby. But...

BRUNO

I'm not talking image...

COCO

Well I am! This is a mainline gig. I mean...they advertise this scholarship benefit in the New York Times.

BRUNO

(pushing past her)

I gotta go.

COCO

(calling to him)

You know what you are, Martelli?
You're a rat fink!

27 ON BRUNO 27
 stopping dead in his tracks. Turning back to her.

BRUNO
 One more time?

28 ANOTHER ANGLE 28
 as Coco looks at him. She's mad and she means it.

COCO
 There's five guys waiting in
 that cafeteria to strut their
 stuff. To play music. Your
 music. With you. They been
 practicing...hauling their stuff
 to your basement every night...

BRUNO
 So?

COCO
 You owe them. You owe me.

29 FAVORING BRUNO 29
 he thinks about it a second...a long second.

BRUNO
 I don't owe anybody, anything.
 And with that he turns and continues down the hall.

30 ON COCO 30
 watching him go...as close as we've ever seen her
 to losing it.

COCO
 (after a moment;
 shouting after him)
 Fine, Bruno. That's fine.
 We don't need you. I don't
 need you. That's fine. That's
 just fine, Bruno. That's fine.

31 LONG SHOT

31

as Bruno...all the way down the hall now, exits
out one of the school doors. And it closes with an
ECHOING THUD.

32 ON COCO

32

as the THUD hits her.

COCO
(almost to herself)
The hell it is.

And we...

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

33 EXT. CENTRAL PARK BANDSHELL - ON BRUNO - DAY (SECOND UNIT STOCK) 33

seated on the edge of the bandshell, noodling on the Casio electronic keyboard. The melody is still in rough shape, but we will recognize within it the germ of what we will hear later as "BRUNO'S BALLAD." We PULL BACK slowly to see Bruno's solitude in the park, the music fading as we WIDEN. We HOLD a beat, and then we --

DIRECT CUT TO:

34 INT. CAFETERIA - ON ACCORDION - DAY 34 *

as we WIDEN TO FIND a YOUNG MAN in the middle of an audition, giving it his all in a "LADY OF SPAIN" sort of number, having studied all of the Dick Contino contortions and expressions. His smile is flashing, dashing, and phony.

35 REVERSE - MONTGOMERY 35

Clearly chief of the three or four others who are seated adjacent to him, each with clipboards in their hands, taking their chore seriously, or, as seriously as one can ever take judging accordion players.

36 BACK ON ACCORDION PLAYER 36

Moving into his big finish, he reveals his piece de resistance. Or is it the coup de grace? He starts to tap dance.

37 ON MONTGOMERY 37

Flesh and blood can only endure so much. He leaps to his feet.

MONTGOMERY

Thank you! Thank you very much!
That's fine! That's enough!

ACCORDION PLAYER

I wasn't done yet.

(CONTINUED)

37 CONTINUED:

37

MONTGOMERY

Well, I know, but there are a lot of others waiting and we did hear enough of your act to judge it...fairly.

ACCORDION PLAYER

Am I in the show or not?

MONTGOMERY

I'll have to talk with the other members of my committee.

ACCORDION PLAYER

I had another number to do.

MONTGOMERY

(growing firmer)

Then do it in the hall.

ACCORDION PLAYER

You're saying I'm no good.

MONTGOMERY

No...I'm working very hard not to say that.

(beat, and:)

But may I give you some advice?

ACCORDION PLAYER

(wary)

Yeah...?

MONTGOMERY

The next time you audition... leave somebody else's eight-by-ten.

DIRECT CUT TO:

38 INT. REAR CORRIDOR OUTSIDE CAFETERIA - FULL SHOT - DAY 38

A number of auditioners to come are gathered in the corridor, dance groups, single performers, instrumentalists of varying types and sorts. The next in line is Doris, a sheaf of sheet music under her arm. In front of her, however, stands Coco, who is having a mini-confrontation with Julie, who is acting as organizer and Sergeant-At-Arms of the corridor.

(CONTINUED)

JULIE

Look, you're not on the list.
You've got to sign up.

COCO

I'm not here to audition, girl.
I just want to give something
to Montgomery.

JULIE

But he gave me specific
instructions that --

Her words are cut off by the emergence -- with a vengeance -- of one very pissed-off Accordion Player in tap shoes. Julie looks after him angrily.

JULIE

(continuing)

Excuse me!

DORIS

I hope your stomach gets pleats!

And this mild diversion is enough to allow Coco time to slip into the cafeteria unseen. Though Julie does register her absence once she turns back from glaring at the departing Accordion Player. She looks up and down the hall, decides that Coco retreated, then turns her attention to Doris.

JULIE

Forget about him. What's
your name?

DORIS

My name? What are you talking
about? You know my name!

JULIE

Doris, there are ways of doing
things at an audition. This is
my first chance at this kind of
thing and I'm going to do it right!

DORIS

(to any and all who
will listen)

Yesterday, a friend; today, she's
David Merrick.

DIRECT CUT TO:

She is hunkered down by the side of his chair talking with energy and drive, but not stepping over the line into agentdom. Montgomery is not a tough sell; her point has logic to it. Makes his task easier, is the logic. She has a mini-cassette player and earphones in hand.

COCO

You've seen me and Bruno and the guys. All you've got to do is listen to the tape. Save you a lot of time.

MONTGOMERY

Well, technically, you're supposed to get up in front of us and audition.

COCO

Where's it say that?

MONTGOMERY

Well...that's just the way it's always done.

COCO

Welcome to the Age of Electronics, Montgomery. Welcome to the twentieth century.

She extends the recorder and earphones toward him, not so much a plea as a challenge. After a beat, he nods and takes the offered items from her possession. She nods with optimistic certainty.

COCO

(continuing)

That didn't hurt, now, did it?

Montgomery nods, assuming it was a compliment. The ANGLE ADJUSTS as Coco heads for the door, passing Doris, who has just cleared Checkpoint Julie. Doris gives her sheet music to the pianist, then takes centerstage. Montgomery places the recorder under his chair and prepares to take notes on her efforts, as do the other members of the audition committee. He looks to the performing arena with a crisp and businesslike manner.

MONTGOMERY

Name, please?

40

ON DORIS

40

Regards Montgomery as a sunning frog might stare at an incoming medfly.

DORIS

(sweetly)

Evita Peron.

DIRECT CUT TO:

41

INT. SCHOOL CORRIDOR - ON MONTGOMERY - DAY

41

If it's possible to look haggard at the tender age of fifteen or so, Montgomery's there. He moves along the deserted corridor, clipboard and notes and cassette player under one arm, schoolbooks and assignments under the other. Does anyone ever require Pierre Cossette to map out a frog's intestinal tract? He draws up as he slowly becomes aware of a VOICE softly sounding o.s.

LEROY'S VOICE

(slowly)

Oh...somewhere in...this favored
land...the sun is shining bright
...the band is playing somewhere
...and...

Montgomery slows and peels off to one of the classrooms from which Leroy's quiet tones emerge. He halts in the doorway looking in.

42

POV - ENGLISH CLASSROOM - ON LEROY

42

The room deserted. The light pouring in through the windows is tinged with late afternoon amber; the shadows thrown are long. A large textbook is on the desk in front of Leroy. He struggles through the next line manfully before sensing Montgomery's gaze upon him.

LEROY

(continuing; reading)

Somewhere hearts are light...
but...

Montgomery's presence registers on him and he looks up.

(CONTINUED)

42 CONTINUED:

42

LEROY
(glaring at the
boy in the doorway)
What you looking at? Didn't
you never see nobody read?

43 ANOTHER ANGLE

43

...as Montgomery takes a few measured steps into the
room.

He hesitates; then crosses behind Leroy.

MONTGOMERY
Sure. You want a hint?

LEROY
What kind of hint?

Montgomery comes in, a bit less intimidated as:

MONTGOMERY
(pointing to
the book)
The words rhyme. I mean...if
you have trouble remembering
a line.

(and then)
'And somewhere men are laughing
...and somewhere children shout
... But there is no joy in
Mudville... Mighty Casey has
struck out.' See? Shout and
out. They rhyme.

LEROY
(beat, and)
Why, that's a big shock, Montgomery.
Never would have seen that, myself.
It's a poem with rhymes in it.
Wait till I tell everybody.

MONTGOMERY
Just trying to help...want to
keep you in a good mood.

LEROY
How come you're worried about
my mood?

(CONTINUED)

43

CONTINUED:

43

MONTGOMERY

Because...you're in the show.
Don't tell anyone I told you.

And he makes a beeline out of there, grinning from ear to ear.

44

ON LEROY

44

...a smile grows out of his gut, and flashes across his face. He picks up his book, and studies it for a moment.

LEROY

'But there is no joy in Mudville
... Mighty Casey has struck out!'

...and his smile grows...

(CONTINUED)

44 CONTINUED:

44

LEROY
(continuing)
That turkey.

DIRECT CUT TO:

45 INT. MARTELLI BASEMENT - ON MR. MARTELLI - NIGHT

45

He's seated on the basement steps, dressed in slacks and shirt, glass of red wine in one hand. His mood reflects a semi-late hour and a calm openness. He looks o.s. *

MR. MARTELLI
Why do you want to know what
I'm afraid of?

46 WIDER ANGLE - BRUNO

46

Seated in front of the keyboard, which is now undergoing some kind of repair or readjustment from Bruno, who works with a screwdriver and soldering iron as he converses with his father. Bruno's manner has an undercurrent of self-doubt about it.

BRUNO
It just...came up in one of the
classes today. What people are
afraid of, that everybody's
afraid of something.

MR. MARTELLI
Me, it's heights. Hate heights.
I get palpitations if I get a
fare to take over the Verrazano
Bridge.

Bruno looks over at his father with a thoughtful, bemused smile.

MR. MARTELLI
(continuing)
This is very funny, me being
afraid, right?

BRUNO
No, no. It's just...you know...
a kid thinks his father can do
anything. The dragonslayer.

(CONTINUED)

46 CONTINUED:

46

MR. MARTELLI
That's another thing I was
afraid of.

BRUNO
(lost)
Dragons?

MR. MARTELLI
The day when you figured out
I was just me, no big deal,
nothing special. A father wants
to be a hero to his kid.

BRUNO
(nicely)
Stick with being a father;
you'll do fine.

His adjustment completed, Bruno puts the tools to one side
and takes up his headset, about to plug it into the
console, when:

MR. MARTELLI
Hey, Bruno, don't plug the
earphones in. Lemme listen,
too. Share, for Pete's sake...

47 ON BRUNO

47

That statement strikes home a bit. He nods understanding
and leaves the male end of the earphone connection draped
about his neck as he STARTS to PLAY.

MUSIC #3 "ALONE IN THE CROWD" P.B. #2710-3-V (2:53) *

(See Insert Page 28A.)

48 MR. MARTELLI

48

Maybe he's not a hero to his kid anymore, but his kid is
sure a hero to him. He takes a sip of beer and watches
Bruno with a smile.

49 ON BRUNO

49

playing a ballad with a bittersweet underpinning. We HOLD
ON him a beat, and then we:

DIRECT CUT TO:

MUSIC #3 "ALONE IN THE CROWD"
P.B. #2710-3-V (2:53)

:00 INTRO

VERSE #1 (BRUNO)

:16 WHAT DO YOU DO
WHEN YOU THINK THE WHOLE WORLD IS LAUGHING AT YOU?
DO YOU CRY,
OR TAKE A WALK AND WONDER WHY?

:31 DID YOU EVER ASK
AS THE TWILIGHT RUSH HOUR FACES PASS
AM I SMALL,
OR CAN I FLY ABOVE AND CONQUER THEM ALL?

BRIDGE

:47 CITY SOUNDS
FORM A MUSIC IN MY MIND
EVERY MELODY I PULL FROM THE AIR
MAKES ME STRONGER EVERY TIME

CHORUS

1:02 JUST BEING ALONE IN THE CROWD
WITH A SONG
SINGING
ALONE ON THE CROWD
NOTHING'S WRONG

1:16 INSTRUMENTAL BRIDGE

1:27 OBOE SOLO

1:38 SYNTHESIZER SOLO

BRIDGE

1:53 CITY SOUNDS
FORM A MUSIC IN MY MIND
EVERY MELODY I PULL FROM THE AIR
MAKES ME STRONGER EVERY TIME

CHORUS

2:08 JUST BEING ALONE IN THE CROWD
WITH A SONG,
SINGING
ALONE IN THE CROWD
NOTHING'S WRONG.

2:23 ALONE IN A CROWD
WITH A SONG
SINGIN'
ALONE IN A CROWD

2:37 NOTHIN'S WRONG

2:40 INSTRUMENTAL

2:53 OUT

- DAY 3 ↓
- 50 EXT. SKYLINE - POV - MOVING SHOT (SECOND UNIT STOCK) 50
 A crystalline day, the outcroppings of skyscrapers jigsawed against a stark blue sky. This is what Robert Moses had in mind.
- 51 INT. ANGELO'S CAB - ON DASHBOARD - DAY 51
 As "BRUNO'S BALLAD" continues to play OVER, the source obviously being the battery-driven cassette player that rests atop the dashboard. We PAN OVER slowly to a CLOSE SHOT OF Angelo, absolutely savoring each and every note and nuance.
- 52 THROUGH FRONT WINDSHIELD - MOVING POV (SECOND UNIT STOCK) 52
 There are days when New York has a magic that's visible. This is one of those times.
- 53 ON ANGELO 53
 Beaming, glancing to the cassette player with appreciative pride.
- 54 EXT. NEW YORK CITY STREET - RUNBY (SECOND UNIT STOCK) 54
 As the VEHICLE RUMBLES past us, "BRUNO'S BALLAD" playing OVER, and we:
- DIRECT CUT TO:
- 55 INT. MUSIC PRACTICE ROOM - ON BRUNO - DAY 55
 Seated at the keyboard, moving into the final chorus of his ballad. Though in no way narcissistic, he's enjoying the sounds he's creating, feeling that quality progress has been made.
- 56 DIFFERENT ANGLE - TOWARD DOOR 56
 as Shorofsky, wearing overcoat, just having arrived for the day, pauses there to watch and listen.
- 57 BACK ON BRUNO 57
 as he reaches the end of the song and gently lifts his fingers from the keys. A beat, then:

(CONTINUED)

57 CONTINUED:

57

SHOROFSKY (V.O.)
Very nice, Mr. Martelli.

58 WIDER ANGLE

58

as Bruno turns to see Shorofsky standing in the doorway.

SHOROFSKY
Why couldn't something similar
have been done in class the
other day?

BRUNO
Good question. Unfortunately,
I don't have a good answer.

SHOROFSKY
It'll come, Mr. Martelli. It'll
come.

BRUNO
Great. When?

SHOROFSKY
Good answers aren't like trains,
Martelli. They don't arrive on
schedule.
(beat, and)
Come to think of it, they
are like trains.

Shorofsky smiles, then, turns and moves off, as Bruno
looks after him, and then we:

DIRECT CUT TO:

59 INT. CORRIDOR NEAR OFFICE - FULL SHOT - DAY

59

as Montgomery comes trundling down the hall, a number
of typewritten sheets under his arm, a box of thumb-
tacks in his hand. He stops at the bulletin board out-
side the office and swiftly puts up one of the sheets
of paper. The ANGLE ADJUSTS as MISS SHERWOOD and Lydia
come out of the office, each carrying gear needed for
the day to come.

LYDIA
If jogging is so boring, why
not take a dance class?

(CONTINUED)

59

CONTINUED:

59

SHERWOOD

Because, until I lose five pounds, no one's getting me into a pair of tights.

LYDIA

You've been talking to Leroy again.

SHERWOOD

No, I haven't, but I'm afraid I'm going to have to if --

Lydia's gaze falls on the notice Montgomery is putting up.

LYDIA

The audition results, Montgomery?

MONTGOMERY

Yeah. Going to get these notices up and maintain a very low profile. I hate delivering bad news.

He looks around the corridor, where else to put up a notice? He heads toward the elevator, as Lydia and Miss Sherwood move in closer to the first notice to study it. As Montgomery begins to put up a notice near the elevator, Sherwood turns to him for:

*
*
*
*

SHERWOOD

Montgomery -- ?

MONTGOMERY

Yeah?

SHERWOOD

I'm afraid you've got more bad news to deliver than you know.

Montgomery's youthful face fills with apprehension as we HOLD a beat, and then we:

DIRECT CUT TO:

60

INT. CAFETERIA - ON DORIS - DAY

60

shrieking with ecstatic delight.

DORIS

I made it!

(CONTINUED)

60

CONTINUED:

60

The ANGLE ADJUSTS TO REVEAL Julie next to Doris, embracing her friend with exuberant congratulations on the triumph. They are standing in the front of a pressing phalanx of kids, all of them jockeying forward to read the results of the audition. Danny is close behind Julie and Doris and his face falls. He is not among The Chosen. The trio moves away allowing others to press forward, reactions varying depending on result.

61

DIFFERENT ANGLE - JULIE, DORIS AND DANNY

61

moving away, as:

JULIE
(to Doris)
Congratulations.

DANNY
(depressed)
I didn't...and that's dumb!

JULIE
What's dumb?

DANNY
That I didn't make it, and
her dumb act made it! That's
dumb!

DORIS
(ready for a fight)
Yeah? You want to know what's
dumb?

JULIE
(shoving her
way between them)
Fighting over it -- that's
what's dumb.

DANNY
(grasping at straws,
to Julie)
Maybe we could do something together...
bit of cello...a few gags...

*

(CONTINUED)

61

CONTINUED:

61

Their move takes our DOLLY TO A SHOT OF a somber
Montgomery in deep conversation with Leroy, a young
man who feels angrily betrayed and abused. *

LEROY

How come an English teacher
gets to say who dances and who
doesn't? Tell me that!

MONTGOMERY

It's just a rule they have,
Leroy. If your academic grades
aren't up to a certain level --

LEROY

I know about that Casey-dude,
man! I got him down cold from
beginning to end!

MONTGOMERY

(miserable)

Leroy -- I don't make the rules.
I -- I hate this job, Leroy...
I just want you to know that.

LEROY

That don't do nothing for me,
boy.

MONTGOMERY

I know...

(an idea!)

Listen...I could really use an
assistant. You know? A helper.

...and Leroy says nothing for a moment...just stares
at Montgomery.

(CONTINUED)

61 CONTINUED:

61

MONTGOMERY

(continuing)

You get to go to the benefit
 ...everything. You just can't
 ...dance. But you'd still get
 to go. Y'know? As my helper.

LEROY

(the rage building
 in his eyes)

Hell...helper. What a shuck
 that is -- helper.

...and he turns...and kicks a lunchroom chair.

LEROY

(continuing)

Helper. Keep that trash, man.

...and kicks another chair...

LEROY

(continuing; pushing
 past the other students
 in a blind rage)

What do I look like? Helper!
 Garbage!

...leaves the lunchroom to the SOUND of CRASHING CHAIRS and
 the DOOR HITTING the wall as he pushes past it and into
 the hall.

62 ON MONTGOMERY

62

...watching him go.

MONTGOMERY

(to himself)

I hate this job.

DIRECT CUT TO:

63 INT. MAIN STAIRCASE - FULL SHOT - DAY

63

as Bruno starts up the stairs, mind on some harmonic
 interchange only he can hear. He fails to note an en-
 raged Leroy charging down the stairway from the other
 direction. The collision is a rough one, but nothing
 that calls for medical aid.

(CONTINUED)

63

CONTINUED:

63

Some of Bruno's books are knocked from his grasp and Leroy stops a second or two to help him gather them up, though the stop does nothing to improve or dilute Leroy's mood. As they hit:

BRUNO
Hey -- watch it! *

LEROY
Don't get bent; it was an accident.

BRUNO
Well, I didn't figure you did it on purpose.

LEROY
Just gimme some room, Bruno. I ain't in no mood for socializin' -- *

BRUNO
What's the matter?

LEROY
I got aced out on those auditions, that's what's the matter.

BRUNO
Hey, I'm sorry.

LEROY
Don't bone me. What do you care? You and your band made the list. You ain't got nothin' to feel bad about!

With that, the books are stacked and Leroy is on his feet and once again storming away. Bruno starts to collect the books, then Leroy's last words really sink in. He rises, looking down the stairs.

BRUNO
Hey? What do you mean, 'I made the list?' How could I make the list? I didn't even audi --

And the words freeze somewhere in his gullet as he sorts out who might have something to do with his having made the list for a show he never auditioned for. A beat, then:

(CONTINUED)

63 CONTINUED: (2)

63

BRUNO
(continuing)
I'll kill her.

And he turns, sprinting up the steps in uncharacteristic speed, anger fueling the charge. He's taken no more than a couple of steps before we:

FREEZE FRAME.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

64 INT. DRAMA CLASS - TIGHT ON CRANDALL - DAY 64

looking o.s., a certain childlike hope on his face.

CRANDALL

Curtain.

65 WIDER ANGLE - THE ACTING STUDY CLASS 65

We are once again witness to the rehearsal of the scene played earlier with Doris and the three other young people. Wardrobe ESTABLISHES TIME PASSAGE. Doris emerges and crosses down to the waiting members of the family, still led by Danny. This time, the manner exhibited by Doris is one of choked anguish and heartfelt grief. So much so, that the "family members", by comparison, come off as slightly unconcerned and heartless.

DORIS

We did everything we could, but
I'm afraid it wasn't enough.
We lost him in the recovery room.

DANNY

Was there...any pain?

DORIS

None. We saw to it he was comfortable
until the end.

DANNY

Did he say anything?

DORIS

He asked for a sip of water;
I gave him some. And then he
just --

CRANDALL

Mother of Mercy, Doris...what
are you doing?

Doris needs a second or two to sniffle herself into com-
posure.

(CONTINUED)

65

CONTINUED:

65

DORIS

Well, my backstory is that
the man who just died and myself
had an affair twenty years ago
when I was in medical school and
I got pregnant and had to give
up the baby because he was running
for the Senate, and he convinced
his wife to adopt the baby --
(indicates Danny)
-- and that's the baby, grownup.

Danny looks over with shock.

DANNY

You're my mother?

DORIS

(nods, and)
Only you don't know it.

DANNY

Oh, the family resemblance would
have given it away for sure.

DORIS

(out to
Crandall)
Well -- what do you think?

Crandall stares at Doris for a count or two, speaks as
much to himself as he does to her.

CRANDALL

In Biblical times, it was
locusts and boils. Nowadays
-- Doris Schwartz.

DIRECT CUT TO:

66

INT. THE CORRIDOR

66

...just outside the Practice Room...as Coco stands there
...watching and waiting. Danny comes up behind her, with:

DANNY

You know what the band needs?
Someone who can play the matacas.

(CONTINUED)

*
*

66

CONTINUED:

66

He pantomimes his ability with the maracas. But Coco doesn't even turn to look at him, as:

COCO

Sh!

A beat. Danny shrugs, giving up, and goes...and Coco just keeps watching and waiting.

67

INT. MUSIC PRACTICE ROOM - TIGHT ON BRUNO

67

His concentration riveted on the keyboard...his fingers flying across it. And a shadow falls across the keys. And Bruno looks up.

69 FAVORING SHOROFSKY

69

...trying not to react to this...absently straightening out a few things in the sheet music bookcase...and Bruno pulls the headphones back on his head and silently begins to play again.

CUT TO:

70 INT. ENGLISH CLASSROOM

70

...and we PAN ACROSS the empty room...desks slightly out of order...not a student in sight. Seemingly empty.

Until...as we come to a stop at the front of the room...

We see Sherwood sitting quietly at her desk, marking papers.

LEROY (O.C.)

'Oh somewhere in this favored land,
The sun is shining bright...
The band is playing somewhere...
and somewhere hearts are light...'

...and Sherwood looks up.

71 ANOTHER ANGLE - LEROY

71

propped in the door...the biggest smile in the history of the world on his face.

LEROY

See? I memorized it. Now can I dance?

SHERWOOD

It's not enough, Leroy. You still have three outstanding assignments...I'm sorry... It's a rule.

LEROY

(grabbing her red pencil from her)

Here's what I think of your rules, lady...

...and he snaps the pencil in two...and throws the pieces across the room.

(CONTINUED)

71

CONTINUED:

71

SHERWOOD

(unflappable)

Fine. You happy now? Out of
my classroom.

LEROY

(turning coolly
for the door)

Don't lose your cool, Mama.
I just stopped by to tell you
...I'm going anyway. I'm a
helper. You hear? I'm gonna
be there anyway. So you lose.
I know my rights.

...and with that he turns and goes.

72

ON SHERWOOD

72

...as she watches him disappear outside the door. And
calmly opens her desk drawer and pulls out another red
pencil...and sighs and goes on with her work...and we...

CUT TO:

71C INT. THE DANCE ROOM

71C *

Leroy is sitting, looking at himself in the mirror, with a combination of anger and disgust - and trying to decide to whom he's directing these feelings - to himself or to 'them'. Danny comes in, just as disgusted and also wanting to be alone. So when they see each other they glare at each other. Each becomes the other's enemy - 'them'.

LEROY

What you doing in here?

DANNY

I'm only out of the show, I'm not out of the school, man.

LEROY

Well...neither am I.

Danny sits in front of another mirror and each glares at himself, then:

LEROY

She ain't got no right to keep me out. This here's a school for arts, not some dumb poem.

DANNY

Right.

LEROY

I don't need no dumb benefit. I can do my thing anywhere.

DANNY

I can't.

(off Leroy's look)

I mean...you can dance if you've got music. But if you're going to be telling jokes, you've got to have an audience. It's not the same for me, as it is for you.

LEROY

You're right. It's tougher for me.

DANNY

Tougher for you? How do you figure that?

LEROY

Hey...anybody can tell a joke.

DANNY

Okay. Tell one.

LEROY

Me?

(CONTINUED)

71C CONTINUED:

71C

DANNY

Hey, it's easy. You just said so.
So, go ahead. I'm here. Whenever
you're ready.

Danny's look is so unyielding, filled with a lot of F.O.,
that Leroy can't ignore or escape. He gets to his feet
and moves out into the center of the area. He stands
there a beat, 'sets' himself, locking his look to Danny's.
A beat, and:

LEROY

There was once this white boy...who,
was a really good dancer.

(beat, and:)

Now, that's really a joke.

Neither cracks a smile for a beat, then:

DANNY

Who's your writer? He's very good.

And both can hold it no longer, breaking into giggles, pummelling
one another with mock ferocity, as we HOLD a beat, and then:

DIRECT CUT TO:

- 73 INT. THE MUSIC CLASSROOM 73 *
- MUSIC #4 PIANO MUSIC P.B. #2710-4-NV (:10-:20 est.) *
- TIGHT ON a pair of hands (as before) playing the keyboard
...then stopping.
- 74 ANOTHER ANGLE 74
- ...as Bruno pushes himself off the bench and begins to
go about the business of returning the plastic cover to
the electronic keyboard and coiling the headphone wire.
- 75 ON SHOROFSKY 75
- ...watching Bruno...but trying to be discreet about it...
every so often making a note in a small journal in front
of him.

SHOROFSKY

It must be something like...
loving to pilot a plane...but
being afraid to fly.

Bruno doesn't understand that...but he senses what's coming.
So he hurries his closing up gear, as:

BRUNO

Whatever that means.

SHOROFSKY

(going to him)

You...loving music...and being
too terrified of people to
perform.

Bruno would like to head for the door, but Shorofsky stands
in his way.

SHOROFSKY

(continuing)

I would wager the rest of your
band would love the chance to
play for...the William Morris
...and other such people.

BRUNO

Look, Mr. Shorofsky, I'm not
like the rest of the band.

SHOROFSKY

You're telling me?

Bruno gets around Shorofsky, and starts out...and then
stops in the doorway, for:

BRUNO

Besides...the days of concert
halls are over. Home entertainment.
That's the future. If people want
to hear me...they can go out and
buy a tape.

SHOROFSKY

And what do you buy to hear
the people?

...speechless...puzzled...

...just beginning to warm up...he pushes himself out of the chair behind his desk and starts towards the boy.

SHOROFSKY

The experience of music is a dialogue, Mr. Martelli. Dialogue. Two voices. The musician's... and the people who are listening. It's a conversation between you and your audience. That hushed sound you hear before the music begins...that's an audience saying 'yes'...I want to hear. And the applause at the conclusion...that's the audience saying...'thank you' for sharing with me. You don't want that? You don't need that?

BRUNO

The audience...doesn't always react with approval. *

SHOROFSKY

(granting the point) *

Not always.

BRUNO

I think I'll pass on that.

...and with that, he turns, out the door and into the hallway. We HOLD ON Shorofsky's pained expression. And then we:

FADE OUT.

END OF ACT THREE

ACT FOUR

SS-X-TRA'S
 7512 LINE
 79

FADE IN:

79

INT. HOTEL BALLROOM - FULL SHOT - NIGHT

There are twenty or so tables set up, each with candles in glass chimneys, waiting to be lit. A stage dominates one end of the area, battered piano and drums off to one side. There are a couple of small bars off to one side, presently being stocked by a hotel employee. He moves toward the back of the room, taking OUR ANGLE to Montgomery and Leroy. Each is dressed in the best they have, which makes Montgomery look like Tom Dewey's illegitimate son and Leroy like a person who's been hijacked out of his rightful place and plopped down on foreign turf. Montgomery is loving every moment of it.

MONTGOMERY

It's like a church.

LEROY

This?

MONTGOMERY

Places where the people are all facing in one direction...they're magic. People just sort of become one; they unify. Theatres have that. And cathedrals. And temples...

LEROY

And toilets. *

Montgomery glances over at Leroy, about to deliver a lecture on believing in magic and applauding for Tinker Bell when an o.s. SOUND takes their attention to:

80

ANGLE TO REAR OF BALLROOM

30

where the teacher contingent pokes their way through the curtains at the back of the room. Lydia and Sherwood look decidedly non-educational in their cocktail dresses. Crandall wears a suit with turtleneck. Shorofsky's tux has seen New Year's Eve more often than Guy Lombardo. All four are impressed.

LYDIA

Hey, Montgomery...looking good.

(CONTINUED)

MONTGOMERY

Thanks. Are there more people
in the lobby?

LYDIA

Coco and her group were in the
elevator after us.

Leroy, on Sherwood's arrival, immediately peeled off for
the side of the room, slouching indolently against the
bar. Lydia, Shorofsky, and Crandall make their way to
a front table, staking out the best seats. Sherwood
moves to Leroy, the ANGLE CLOSING on the two of them.

SHERWOOD

Evening.
(off his sullen
mood)
Still mad?

LEROY

What do you think?

SHERWOOD

Leroy...you're not kicked out
of school. It's not the end of
the world. You're out of one
show. For all you know, it
might be a terrible show.

LEROY

(nods, and:)
Oh, it's going to be a terrible
show, for sure.
(beat, and:)
'Cause I ain't in it.

An o.s. EXPLOSION of AD LIBS takes Sherwood's look to the
rear entrance where Coco, Julie, and three or four
others are just now entering the room. Leroy uses the
diversion to slip away from proximity to Sherwood. She
looks after him with regret, then heads to greet the
new arrivals, as we:

DIRECT CUT TO:

INT. ELEVATOR - FULL SHOT - NIGHT

Doris and Danny are there, along with three or four
n.d. hotel guests.

(CONTINUED)

81 CONTINUED:

81

The hotel guests are glancing at the ceiling and walls, avoiding eye contact in typical elevator fashion. Not so with Doris and Danny. He's dressed in a beige rental tux. Doris wears what she wore when her big sister got married last year. She glares at him:

DORIS

No way. Forget it.

DANNY

Why?

DORIS

Because I don't need you to introduce me. Montgomery is the M.C.

DANNY

Montgomery! He's good enough for the other acts, but you need something special.

DORIS

Meaning you.

Danny bows as much as the tiny space allows him to.

DANNY

Well, I know it's immodest...

DORIS

It's impossible...and besides that, it's not going to happen.

HOTEL GUEST

Out, please.

The elevator slows and stops, the door sliding open. Danny mulls over Doris's objections, as one of the couples leaves.

DIRECT CUT TO:

82 INT. BALLROOM - ON COCO - NIGHT

82

A couple of additional elevator loads have arrived now, though the population is predominately student in nature. Coco is at the bar, trying to get a soft drink for herself amidst the chattering group when her gaze is taken by something o.s. in the direction of the stage.

83 HER POV - BRUNO

83

carrying the case which contains the electric keyboard under one arm and a synthesizer, or some such portable piece of hardware under the other.

84 ON COCO

84

moving toward the stage like Moses headed for the emerging gap in the waters of the Red Sea. The ANGLE ADJUSTS as she nears the stage where Bruno is depositing what he carried in. Note that Bruno's garb is definitely not the sort of thing one chooses to perform in.

COCO

Hey, baby --

BRUNO

Don't start with 'baby' and don't get the wrong idea. I told the guys they could use my stuff. So as soon as my Dad and the freight elevator bring up the speakers, him and me are going to the Knicks' game.

Coco gives him a look that could fry ice. Bruno pointedly ignores the look, as we:

DIRECT CUT TO:

85 ANGLE TO BALLROOM ENTRANCE

85 *

as one of the elevator doors slide open and three gentlemen emerge, the only ones on the horizon wearing tuxedos that won't have to be returned in the morning. The look is self-assured and confident. The youngest of the three, tall and thin, eager to please and be incredibly efficient zeros in on Montgomery as the latter approaches. The young man, a prototypical TRAINEE AGENT, is all business as Montgomery, with Julie by his side, presents himself.

MONTGOMERY

Evening. Can I help you?

TRAINEE

Yes. We're from the William Morris Agency. I imagine we're on the list.

*
*

(CONTINUED)

85 CONTINUED:

85

MONTGOMERY

Uh, you bet.

(indicates Julie)

This young lady will be happy to
show you to your table.

(as he moves off)

Coco -- !

The ANGLE TIGHTENS ON Julie and the Trainee. She stares at him for a beat. She's heard of agents. Knows about agents. But to be face to face with a real one. Or one who is as real as William Morris agents ever get...

JULIE

You're really an agent?

A real one?

TRAINEE

That's correct.

Julie's smile becomes positively dazzling as she looks at him.

JULIE

Hi...

DIRECT CUT TO:

86 INT. ELEVATOR - FULL SHOT - NIGHT

86

The motor slows as they approach another stop. The other adult couple smile their excuse me's as they edge closer to the door.

DANNY

(to Doris)

That the dress you're going
to wear?

DORIS

Something wrong with it?

DANNY

Well, it's just a real hot
night, that's all. You're liable
to sweat like anything in a
dress like that.

(CONTINUED)

86

CONTINUED:

86

Doris cannot believe her ears and can only grimace with outrage as the doors open and the second couple retreats from the Odd Couple. Once the doors are safely shut:

DORIS

That was the most incredibly gross thing anyone has ever said to me! I mean, you are just the El Scuzzo of all ti...me...

And her voice trails off as the lights in the elevator start to flicker. The HUM of the MOTOR fades ominously. They both look toward the ceiling fearfully.

CUT TO:

87 INT. BALLROOM - ON GUITAR - NIGHT 87 *
MUSIC #5 - ELECTRIC GUITAR - P.B. #2710-5-NV (:10 est.)

Electrical GUITAR, to be precise, being tuned up, decibels RINGING loud and clear, then the lights and speakers cut out at the same moment. The lights flicker back on, though rather weakly.

88 REACTION CUTS - PRINCIPALS 88

It's like the first hint of an earthquake: you freeze: you wait, you hope.

CUT TO:

89 INT. THE ELEVATOR - DANNY AND DORIS - NIGHT 89

Like their comrades a story or so above, they're actively engaged in hoping for the best. The lights flicker several times more. Danny nods with sage certainty.

DANNY

It's just a brownout.

And the SCREEN goes PITCH BLACK. A beat, and:

DORIS (V.O.)

Danny...if it makes you feel better, okay...but you might like to know that what you're squeezing is my purse.

DIRECT CUT TO:

90 INT. BALLROOM - ON SHOROFSKY - NIGHT

90

whose face blooms into CLOSEUP as he lights a cigarette lighter and removes one of the glass chimneys, and lights the candle.

SHOROFSKY

All right, ladies and gentlemen... all right. We are privileged to visit a more genteel time until the generators take over again and bring us back to the twentieth century...with all its benefits... and its detriments.

91 WIDER ANGLE

91

as some others produce matches and lighters and start to light the candles, making a small carpet of dancing flames in the darkness of the ballroom. Montgomery lights a candle, revealing Coco beside him, as:

COCO

The detriment is no music at all...with Bruno, or without him.

MONTGOMERY

And with agents here... Can you believe it -- ?

92 ANGLE TO AGENTS' TABLE

92

where Julie is just replacing the chimney on the small candle placed in the center of the table. She smiles at the three men winningly.

JULIE

I'm sort of new to New York... do these kind of things last a long time...?

TRAINEE

The last one lasted about eighteen hours.

JULIE

Well...at least it's romantic.

TRAINEE

Spoken like an actress.

(CONTINUED)

92 CONTINUED:

92

JULIE

Well...I'm studying acting, but actually, I'm a cellist.

TRAINEE

So -- ? Spoken like a cellist.

ON Julie's puzzled reaction, we:

DIRECT CUT TO:

93 INT. ELEVATOR - ON ELEVATOR FLOOR - NIGHT

93

as Danny sets up a small flashlight, the kind used on keychains, so that its beam shines into the mirror of Doris' opened compact, providing some faint illumination within the small cubicle. As Danny finishes his set-up:

DANNY

There you go...two for the price of one.

DORIS

(impressed)

That's really good.

DANNY

Do you have to sound so surprised?

DORIS

Danny -- you don't have the reputation of being Einstein, you know.

DANNY

Well, I don't have the reputation for being stupid, either.

(beat, and)

I said, I don't have the reputation of being stupido either.

Beat, and:

DANNY

(continuing)

Did I ever tell you the joke about the --

DORIS

Don't tell me any jokes, okay?

(CONTINUED)

DANNY

...They that bad?

Doris would like to say "yes", but it's a bad time for both of them, she doesn't have to make it worse, so:

DORIS

I'm scared...and when I'm scared I don't laugh at jokes and if I don't laugh you'll get mad and I don't think I could handle that right now, okay?

DANNY

(down)

...Okay...so...what do we talk about?

DORIS

(beat, and)

We could talk about why you don't like me and why you say cruel things sometimes.

DANNY

Hey...I don't say cruel things. I make jokes, that's all.

DORIS

And sometimes they're cruel.

Her tone is so quiet, so non-retaliatory, that Danny can't avoid or rationalize very easily. He looks at her directly.

DANNY

Really?

DORIS

Yeah. Really.

DANNY

(beat, and)

Maybe it's because I wanted to be in that show more than I realized.

There's an ample amount of simple honesty there. Doris acknowledges that fact with a smile.

(CONTINUED)

93

CONTINUED: (2)

93

DORIS

How do you do?

*

DANNY

(thrown)

What?

DORIS

I'm Doris Schwartz. Do you come here often, Mr.--? *

A beat, then Danny gets the message. An engaging smile forms. He extends a hand and shakes with Doris.

DANNY

Danny Amatullo.

*

DORIS

Pleased to meet you, Mr. Amatullo.

*

DANNY

Yeah...Likewise...Ms. Schwartz.

*

(beat, and:)

That's a very attractive dress you're wearing.

Doris' smile brightens their darkness, as we---

DIRECT CUT TO:

94

INT. BALLROOM - ON COCO - NIGHT

94

As she moves disheartened, toward the stage, where Bruno is seated, content to wait out the temporary problem. His placid acceptance is not at all comparable to Coco's frustrated impatience.

COCO

How long you think this thing will last?

BRUNO

A couple of hours is usually about all.

COCO

William Morris agents don't wait a couple of hours for anybody, least of all, a bunch of kids.

(CONTINUED)

94 CONTINUED:

94

BRUNO

(on a small smile)

Why? They afraid of the dark?

COCO

This is all a big joke to you,
isn't it...

BRUNO

Well...no show for you, no basketball
game for me. We came out about even.

(CONTINUED)

94

CONTINUED: (2)

94

*

COCO

No, we didn't.

The hurt in her look is impossible for Bruno to ignore. He nods, granting that their losses are in no way comparable.

BRUNO

No. We didn't.

DIRECT CUT TO:

95

INT. THE ELEVATOR - DORIS AND DANNY - NIGHT

95

His coat is now around Doris's shoulders. She has her arms wrapped around her knees and is watching him thoughtfully, liking him, really listening. That's because he's not doing bits and schtick: he's really talking.

DANNY

...and when I tell stories and stuff...real stories, about real things that happen...I'm afraid they won't be interesting enough so I add stuff, make up stuff, so everybody will think it's funny...but the stories aren't as true anymore, either. Sometimes I think I shouldn't worry about how much they laugh...maybe I don't need ten phony laughs for every story. Maybe one real laugh is enough.

(beat, and)

What do you think?

DORIS

I think...you just ought to tell them about you, about stuff that happens and is funny and is ...real.

DANNY

...You think so?

DORIS

I think so.

DANNY

(shrugs, thinks)

Like...maybe... There were these two kids stuck in an elevator --

(CONTINUED)

95 CONTINUED:

95

DORIS

Why don't you save that story --
for when you introduce me?

It takes a moment, and then it hits him. He grins, widely,
as:

DIRECT CUT TO:

96 INT. THE BALLROOM - FULL SHOT - NIGHT

96

The teachers are at their table, away from the stage area, sipping wine for sustenance. The students sit about the edge of the stage. Leroy is at a set of congas, occasionally tapping out a short set of light combinations, so soft as to barely be heard.

97 ON THE TEACHERS' TABLE - SHOROFSKY, LYDIA, SHERWOOD AND CRANDALL

97

as lethargic and depressed as the students. Shorofsky puffs his pipe into action, looks to the students...then back to the teachers.

SHOROFSKY

Listen to how quiet... God forgive us, we have created a generation that cannot make music without woofers and tweeters and amps and preamps. These children need batteries to whistle!

Not a great deal of ammunition with which to argue with him. The others smile, albeit sadly, as the ANGLE ADJUSTS TO PICK UP Julie as she crosses to the other side of the room.

98 ANGLE TO MONTGOMERY AND COCO

98

Twin images of despair. Behind them against the wall stands a chrome coatrack, upon which hang three conservative topcoats. Julie moves past Montgomery and Coco, starts to take the topcoats down. Montgomery reacts with instant adrenalin.

MONTGOMERY

What are you doing?

(CONTINUED)

98 CONTINUED:

98

JULIE

They want to go. They say they've got another show to cover downtown, and if they're going to get there, they're going to leave now.

COCO

Why do they have to leave now?

JULIE

Coco...they've got thirty-six flights to walk down.

That nails it for Montgomery, who just sags. Coco looks toward the stage with angry determination, then moves off in that direction. Julie gives Montgomery a sympathetic look, then starts to "dehang" the three topcoats.

99 ANGLE TO TEACHERS' TABLE

99

Shorofsky has not yet reached the final movement of his symphony for Curmudgeon in the Key of Irritability.

SHOROFSKY

It's our fault, not theirs. We've allowed them to grow up weak, without standards. And when a generator a hundred miles away goes kaput -- they go kaput, too. Very sad.

100 ANGLE TO COCO AND BRUNO

100

Coco speaking in a most impassioned manner, but it seems to be having little effect on the target of her persuasion.

COCO

They're on their way out the door, baby!

BRUNO

Coco, I don't care about people like them. Agents, managers... besides, with the power out...it won't sound as good as it ought to...

Coco regards him evenly, frustrated and unswayed by his reluctance.

(CONTINUED)

100 CONTINUED:

100

COCO

Bottom line: any music we make
has got to be better than silence.
And if you can't care about people
like agents...can you care about
the people you go to school with?

Her imploring look, the demand it directs to Bruno, is hard
to sluff off.

101 ANGLE TO AGENTS' TABLE

101

as Julie and Montgomery come up with the topcoats for the
three agents, handing the garments over with polite smiles
that are wreathed with regret and defeat.

JULIE

I'm sure if you could just wait
a few more minutes, the power
will --

TRAINEE

I'm sorry, my dear, but we have
promises to keep, miles to go before
we sleep...and thirty-six flights
to walk down. Ciao.

They start to put on their topcoats and are halted in mid-
motion by a sharp DRUM PATTERN rapped on the ccngas. They
look off to:

102 ON LEROY

102

regarding their exit with angry defiance. He pounds out
a second TATTOO, then spins around, turning it into a mini-
dance step. There is a definite "Take that, turkey" in his
look. A second student comes up and takes over the drum
duty from Leroy, allowing him to move center stage and do
his thing.

103 ANGLE TO TEACHERS' TABLE

103

Lydia and Sherwood both respond with smiles. Shorofsky
shrugs a what-the-hell.

SHOROFSKY

Maybe...not so 'kaput.'

*

- 104 ANGLE TO AGENTS, JULIE AND MONTGOMERY 104
as the growing cadre of musicians onstage start to add onto what Leroy started, and as the MUSIC GROWS, their need to leave the ballroom diminishes accordingly.
- 105 ON BRUNO 105
A look to Coco, then a small half-smile makes an appearance as he gets to his feet and heads toward the stage. Coco grins. She's not all that surprised.
- 106 ANGLE TO BRUNO 106
as he reaches the piano and seats himself, immediately starting to pound out the driving melody, the piano adding the final ingredient to fill out the MUSICAL PRODUCTION NUMBER.

MUSIC #6 "WE GOT THE POWER" P.B. #2710-6-V (3:26) *
(See Insert Page 57A & 57B)
- 107 WIDER ANGLE 107
to include the kids, as they join in the dancing. Bruno driving the band; Coco and Leroy in charge on the floor.
- 108 ON THE TEACHERS 108
delighted with the kids...clapping, swaying, snapping fingers.
- 109 ON SHOROFSKY'S LAP 109
His fingers, hidden under the table, snap with the beat.
- 110 ON THE KIDS 110
Coco joins Leroy to head the production number, but the focus is now on the piano -- where Bruno is really going at it... The number rises to a crescendo ending. And is followed by a booming, roaring cheer of self-congratulations. As their laughter and cheers abate a little, the SOUND of a VOICE BOOING is heard! Their looks dart to:

MUSIC #6 "WE GOT THE POWER"
P.B. #2710-6-V (3:26)

:00 CONGAS

:04 TAMBOURINE

:08 DRUMS

:16 BASS

:24 GUITAR

:33 VERSE #1 (LEROY)
I DON'T NEED NOBODY ELSE
TO TELL ME HOW TO BE
I'M NOT GONNA PLAY NO GAMES
WITH ME YOU GET JUST WHAT YOU SEE

CHORUS

:49 LEROY: I GOT THE POWER - ANSWER: THE POWER JUST TO BE
I GOT THE POWER - EVERYTHING I CAN BE
I GOT THE POWER - IT'S GONNA SET ME FREE
I GOT THE POWER

1:06 BRIDGE (PIANO)

1:18 VERSE #2 (COCO)
I GOT WHAT I NEED INSIDE
FOR ALL I WANT TO DO
I DON'T NEED A PLACE TO HIDE
AS LONG AS I CAN COUNT ON YOU

CHORUS

1:35 LEROY, COCO, BRUNO & ALL: WE GOT THE POWER - ANSWER: BABY CAN'T YOU SEE
WE GOT THE POWER - EV'RYTIME IT'S YOU AND ME
WE GOT THE POWER - POWER JUST TO BE
WE GOT THE POWER

1:56 INSTRUMENTAL (SAX)

2:10 LEROY
WE GOT THE POWER TO BE
EV'RY THING WE CAN BE
ALL
WE GOT THE POWER TO BE
GONNA SET US FREE

2:18 LEROY, COCO, BRUNO & ALL:
WE GOT THE POWER TO BE
EV'RY THING WE CAN BE
WE GOT THE POWER TO BE
GONNA SET US FREE

(CONTINUED)

2:35	<u>LEROY, COCO & CHORUS:</u> WE GOT THE POWER TO BE EVERYTHING WE CAN BE WE GOT THE POWER TO BE GONNA SET US FREE	<u>BRUNO & CHORUS:</u> WE GOT THE POWER WE GOT THE POWER
2:43	ALL (KEY CHANGE) WE GOT THE, WE GOT THE	
2:45	<u>LEROY, COCO & CHORUS:</u> WE GOT THE POWER TO BE EVERYTHING WE CAN BE WE GOT THE POWER TO BE GONNA SET US FREE	<u>BRUNO & CHORUS:</u> WE GOT THE POWER WE GOT THE POWER
2:57	<u>LEROY, COCO & CHORUS:</u> WE GOT THE POWER TO BE RIGHT INSIDE OF YOU AND ME WE GOT THE POWER TO BE GONNA SET US FREE	<u>BRUNO & CHORUS:</u> WE GOT THE POWER WE GOT THE POWER
3:02	<u>LEROY, COCO & CHORUS:</u> WE GOT THE POWER TO BE EV'RYTHING WE CAN BE WE GOT THE POWER TO BE GONNA SET US FREE	<u>BRUNO & CHORUS:</u> WE GOT THE POWER WE GOT THE POWER
3:10	<u>LEROY, COCO & CHORUS:</u> WE GOT THE POWER TO BE RIGHT INSIDE OF YOU AND ME WE GOT THE POWER TO BE GONNA SET US FREE	<u>BRUNO & CHORUS:</u> WE GOT THE POWER WE GOT THE POWER
3:17	ALL WE GOT THE WE GOT THE WE GOT THE POWER TO BE	
3:20	LAUGHTER (ALL)	
3:26	OUT	

111 ON SHOROFSKY

111

standing at his place, hands cupped about mouth, booing as loudly as he's able. Stillness and shock as he lowers his hands.

112 ON BRUNO

112

looking to Shorofsky with confusion.

113 FULL SHOT

113

as Shorofsky moves away from the table, his look welded to Bruno, tone unrelenting and intense.

SHOROFSKY

You've now been booed, Mr. Martelli. And the men of William Morris were watching the pretty girls dance -- they didn't hear a note of your music! Did you die?

*

Bruno shakes his head.

SHOROFSKY

(continuing)

Did the world come to an end? Are you still young and well and whole?

BRUNO

(quietly)

Yes, sir...

SHOROFSKY

(urgently,
with love)

You don't get applause if you don't grow, Martelli, and you don't grow without being courageous enough to be bad.

(and)

Though I don't think your music will get booed very often.

A few seconds of stillness as Bruno and Shorofsky study each other, years apart, hearts intertwined. Then the SOUND of ONE PERSON CLAPPING.

114 ON LYDIA

114

looking to Shorofsky with a smile, soon shared by Sherwood, who also starts to clap.

- 115 ANGLE TO STAGE 115
 as the performers of the musical number, looking to Shorofsky, slowly join in the APPLAUSE for him.
- 116 ON SHOROFSKY 116
 Eyes glimmering, ill-at-ease with this kind of tribute, gaze flickering to:
- 117 BRUNO 117
 also clapping easily. Julie, next to Bruno, taps him on the shoulder and directs his attention to the rear of the ballroom. Bruno looks, gapes, cannot believe he's seeing:
- 118 ANGLE TO FIREDOOR 118
 where stands an exhausted Mr. Martelli, two large speakers clutched to his chest, his shirt black with sweat, his face an absolute scarlet portrait of triumphant determination. He grins, pleased with himself.
- MR. MARTELLI
 (beaming)
 Show business is my life!
- 119 FULL SHOT 119
 as the kids look on with astonishment and gratitude, and then react as the lights come on, filling the room with light. As one, they start toward Mr. Martelli, eager to relieve him of the load he's carried so valiantly.
- 120 FULL SHOT 120
 as the lights come on, creating an instant of frozen shock, followed by a building cheer at the obvious meaning of such a positive omen. Electric guitars are plugged in, synthesizers are charged up, all this as Martelli basks in the crush of well-wishers about him.
- 120A ANGLE TO SHOROFSKY 120A *
 As the celebration builds about him. He takes it in with a small, sad smile; then leans over to the candle on the table. He lifts the chimney and snuffs out the flame, his gaze lifting with the eddying spiral of smoke; and candlelit civility, a second ago, a century ago, is gone.

DIRECT CUT TO:

120B INT. ELEVATOR - NIGHT - ON FLOOR INDICATOR PANEL

120B

As the lights flash behind 25, then 26...

120C ANGLE ON DORIS AND DANNY

120C

As they get to their feet and rearrange themselves for their arrival at the benefit. A sudden thought flashes across Doris' face.

DORIS

We can't let this go to waste.

DANNY

What are you talking about?

DORIS

(in a heartfelt rush)

This time we had. I mean, where we were really honest with each other. People in show business never get a chance to have times like that. They're usually too shallow and tied up with their egos. But you and me...we got past that tonight and...well, we just mustn't forget it, that's all. There are more important things than egos and putting on shows and we've got to always remember that.

DANNY

(quietly)

We will remember always.

The LIGHT CHANGE indicates the opening of the elevator doors. Doris and Danny hold each others' look a beat, oblivious to all else save their sacred oath, until:

MONTGOMERY'S VOICE

Hey, everybody---showtime!

And Doris and Danny respond as one, whirling toward the door, each striving to be the first one out, grim determination taking over both their visages, as we---

FREEZE FRAME.

121 OMITTED

121 *

122 OMITTED

122 *

FADE OUT:

THE END