

FAME

"The Strike"

Prod. #2702

by

Danny Jacobson & Barry Vigon

EXECUTIVE PRODUCER:

William Blinn

PRODUCER:

Mel Swope

EXECUTIVE STORY CONSULTANT:

Hindi Brooks

REVISED FINAL DRAFT

November 4, 1981 (blue)

Revised 11/9/81 (pink)

Revised 11/9/81 (yellow)

Revised 11/9/81 (green)

Revised 11/12/81 (goldenrod)

FAME

"The Strike"

Prod. #2702

SET LIST

INTERIORS:

SCHOOL OF THE ARTS
CORRIDOR
DANCE CLASSROOM
LOBBY
OFFICE
ENTRANCE HALL
MUSIC PRACTICE ROOM
MUSIC CLASSROOM
CAFETERIA
REHEARSAL HALL
MAKEUP ROOM
ORCHESTRA CLASS

LEROY'S APARTMENT HALLWAY

LEROY'S APARTMENT

SHERWOOD'S APARTMENT

COFFEE SHOP

EXTERIORS:

SCHOOL OF THE ARTS

BUS STOP

STOCK:

EXT. CENTRAL PARK - Sc 78

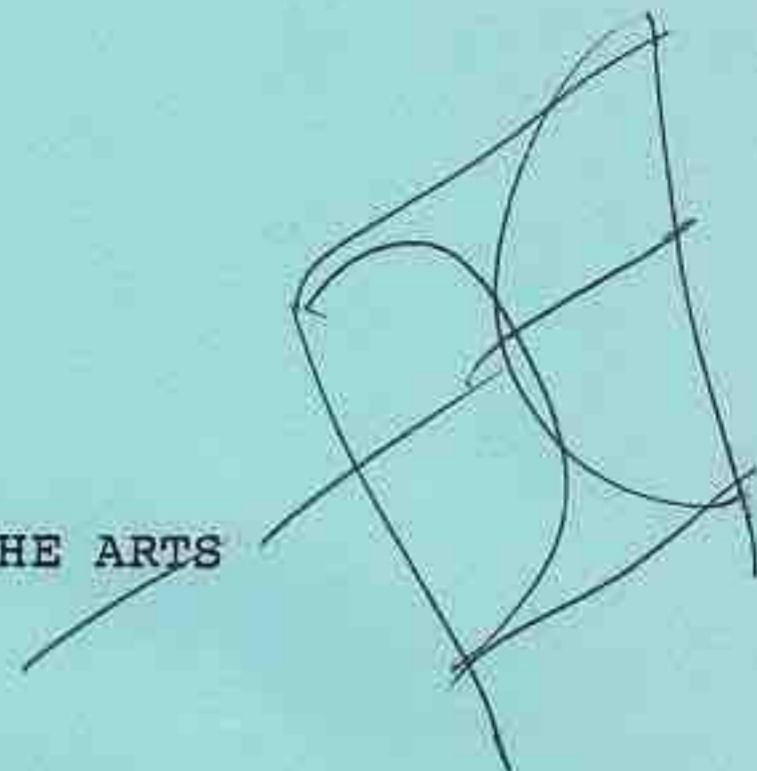
NEW YORK STREET - Sc 59 and 67

Sc. * 67 - Sherwood Desk

68 - Her POY

* 69 - BALL ON SH. RIVER

* 78 - JULIE & CO. CO.
BRIDGE



FAME

"The Strike"

Prod. #2702

CAST LIST

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

CRANDALL
PLAYER
MRS. BERG

ATMOSPHERE

STUDENTS
PICKET LINE
HISPANIC LADY
THREE CARD PLAYERS
PEDESTRIANS

FAME

"The Strike"

Prod. #2702

MUSIC CUES

MUSIC #1 - Sc. 18	STRING SYNTHESIZER P.B.#2702-1-NV (:20 est.) TO BE RECORDED LIVE ON SET
MUSIC #2 - Sc. 38	PIANO STRUGGLE P.B.#2702-2-NV (:20 est.) TO BE RECORDED LIVE ON SET
MUSIC #3 - Sc. 56	PIANO "DISCOURAGED" P.B.#2702-3-NV (:20 est.)
MUSIC #4 - Sc. 57	"STARMAKER" P.B.#2702-4-V (4:16) PRE-RECORDED
MUSIC #5 - Sc. 72	DANCE FIASCO P.B.#2702-5-NV (1:00 est.) TEMP TRACK - TO BE POSTED - SCORED
MUSIC #6 - Sc. 79	FINAL CHORD P.B.#2702-6-NV (:10 est.) TO BE RECORDED LIVE ON SET
MUSIC #7 - Sc. 90	PIANO NOODLING P.B.#2702-7-NV (:20 est.) TO BE RECORDED LIVE ON SET
MUSIC #8 - Sc. 99	"DESDEMONA" P.B.2702-8-V (3:29) PRE-RECORDED

THE STRIKE - 1st Draft
#2702
Danny Jacobson & Barry Vigon

Sept. 15, 1981

53 Pages

Number of Scenes for Regulars:

Bruno - 16
Coco - 12
Doris - 11
Garcy - 10
Julie - 10
Leroy - 14
Lydia - 5
Mr. Martelli - 3
Montgomery - 12
Ms. Sherwood - 13
Mr. Shorofsky - 2

Additional Cast:

Girl #1
Girl #2
Mrs. Miller
Willie (Doorman)
Crandell
Student #1
Bubba Smith the Pool Player
Feather
Cab Passenger

Atmosphere:

Pool Players
Picketing Teachers
Students in Hallways

Page 41 - Possible Dance #
Page 51 - Overture Bruno Conducts

SETS

School Sets: Interior

School of the Arts Corridor (d)
Lydia office (d)
Girl's Bathroom (d)
Music Room (d)
School of the Arts Rehearsal Hall (d)
Auditorium Hall (d)
Dance Room (d)

School Sets: Exterior

School of the Arts & Street (d)

ADDITIONAL SETS

Interior:

Julie's Apartment (d)
Lobby Julie's Building (d)
Bruno's Basement (d)
Pool Hall (d)
Sherwood Apartment (d)
Cab Running (d)
Coffee Shop (d)

Exterior:

Central Park (d)
Sherwood Apartment (d)
Martelli House (d)

FAME

"The Strike"

ACT ONE

MOST
EXTRA'S
1

FADE IN:

1 INT. SCHOOL OF THE ARTS CORRIDOR - MORNING

The corridor is filled with clusters of students. A nervous energy fills the air, not unlike the one most of the students felt when they were waiting to find out if they'd been accepted to the school. WE MOVE WITH one group of chattering students, taking the CAMERA TO:

2 ON THE FRESHMAN BULLETIN BOARD

A heading which reads: 1981 SHAKESPEARE FESTIVAL:
"OTHELLO!"

CUT TO:

3 INT. DANCE CLASSROOM - MORNING

The walls are adorned with posters of Baryshnikov, The Dance Theatre of Harlem and memorabilia of that ilk. LYDIA, dancer that she is, can't sit still. She paces, managing to sip her coffee and dictate to MONTGOMERY at the same time. He tries to keep up with her pace and write down every "pearl of wisdom" in his "stage manager's notebook" while:

LYDIA

(business-like)

...then you've got to go through the script, find out which characters are in the same scenes and come up with a rehearsal schedule.

MONTGOMERY

(confident)

Piece of cake.

LYDIA

Montgomery -- you've got to find out what the kids' after-school commitments are. That's not a 'piece of cake.'

(CONTINUED)

MONTGOMERY

I knew that when I volunteered.

LYDIA

(tapping her head)

Knowing it up here is one thing, child, but actually doing it -- that's something else. The stage manager is always on the spot. The director's snapping at him; the actors are complaining that he's being too hard on them -- It might be lonely at the top, but it's no bed of roses in the middle, either.

MONTGOMERY

I think you're just trying to scare me.

LYDIA

You bet I am, and I hope it's working, for your sake. Remember -- when the director's not around, it becomes the stage manager's show.

MONTGOMERY

Yeah, but...you're going to be around.

This creates a somewhat wry reaction from Lydia.

LYDIA

Yeah, well...that's the plan, at any rate.

MONTGOMERY

What do you --

Lydia cuts off the question by picking up a piece of paper from on top of the piano, handing it to Montgomery, her manner a shade brusque.

LYDIA

This is the cast list. Run off some copies and post them.

MONTGOMERY

You are going to be around, aren't you --

(CONTINUED)

LYDIA

(cutting him off)

I told you the director would be snapping at you, but I hadn't planned on starting before rehearsals. Run off some copies of the cast list and post them, please. Now.

Her tone doesn't leave any room for debate. Montgomery dutifully takes the cast list and heads for the door, glancing down at it as he goes. The contents of the cast list stops Montgomery at the door. He turns back.

MONTGOMERY

This is the cast list...really?

LYDIA

Goodbye, Montgomery...

MONTGOMERY

I mean...a lot of people are going to get bummed out about --

Lydia just starts walking toward Montgomery, in much the same way that a lioness "just" starts walking toward a gazelle. Montgomery reads her intent at once.

MONTGOMERY

(continuing)

Copies of the cast list and post them... Right on it. Going now.

And he heads for the corridor and longevity. Lydia exhales her frustration and spots a piece of paper on the floor. She kicks at it with a dancer's flair, another target for her evident stress, as we:

DIRECT CUT TO:

The corridor is even more crowded than it was before. Now there are dancers stretching and limbering up for class, while a few others are in a group trying to study. Most of the kids, however, are still nervously awaiting the posting of the cast list.

We PUSH PAST these kids until we see DORIS, DANNY, COCO and LEROY who are seated under the bulletin board. Leroy is chanting a rap-tune that he's listening to on his headphones.

(CONTINUED)

4 CONTINUED:

4

DORIS

Leroy, give us a break. You look like one of those bobble-head dolls.

Leroy is almost trance-like as he listens to the music.

DANNY

If you wanna talk to him, you're gonna have to go down to the radio station.

Coco reaches over and lowers the volume on his radio. She taps him on the shoulder.

COCO

Earth to Leroy...you there?

Leroy is startled and answers too loudly.

LEROY

What?

COCO

Could you cool it, we're not in the mood.

Leroy acknowledges Coco.

LEROY

Your loss, girl.

He gets up and glides away down the corridor.

DORIS

(anxious)

I wish she'd post the cast list already.

DANNY

(getting up)

Aw, what's the big deal? It's just a play. We do plays all the time.

DORIS

(huffy)

'Othello' is not 'just' a play. And a musical version of 'Othello' isn't even 'just' 'Othello'! And the winners just don't win, they get to tour in what wins, and that's more than 'just' winning!

*

4 CONTINUED: (2)

4

DORIS (CONT'D)

(and)

I know what I meant to say --
that's what counts.

*

ON the smiles engendered by this, we:

DIRECT CUT TO:

5 INT. LOBBY - ON JULIE - DAY

5

entering from the outside, her expression somber, pre-occupied. She doesn't notice Montgomery, who is headed in the opposite direction, the cast list given him by Lydia still in hand. He reaches out, slowing her.

MONTGOMERY

Good morning. But not from
the look on your face.

JULIE

I've got biology first period
and we're supposed to dissect
a frog. I mean, is that any
way to start a day?

MONTGOMERY

Well -- the great Montgomery
predicts your mood is going to
improve in about two minutes
like you wouldn't believe!

JULIE

Why? What are you --

But Montgomery is already on the move, waving off any further inquiries from Julie. She watches him go, puzzled, then resumes heading for her locker.

6 INT. SCHOOL OFFICE - MORNING

6

MR. SHOROFSKY is looking through his mail when he is interrupted by MISS SHERWOOD.

SHERWOOD

Mr. Shorofsky, there you are.

SHOROFSKY

(preoccupied)

Oh, good morning, Miss Sherwood --

SHERWOOD

Good morning. Listen. I've been trying to talk to you for two days --

Shorofsky starts edging his way towards the door during...

SHOROFSKY

I'm afraid it'll have to wait. Mrs. Berg is expecting me upstairs for a meeting and I'm late. Excuse me.

He exits.

7 TIGHT ON SHERWOOD'S FACE

7

She is frustrated.

8 ANOTHER ANGLE

8

as MRS. BERG enters from the other doorway. She spies Sherwood and smiles.

MRS. BERG

Good morning.

SHERWOOD

Hello, Mrs. Berg.

(beat, and)

Mr. Shorofsky just left to meet you.

MRS. BERG

To meet me for what?

SHERWOOD

Don't...you and Mr. Shorofsky have a meeting this morning?

(CONTINUED)

8 CONTINUED:

8

MRS. BERG

No...why?

SHERWOOD

Well, because...never mind.

Mrs. Berg smiles amiably, always willing to "never mind". Sherwood's look reflects her awareness that she's been had, as we:

9 OMITTED

9

10 INT. SCHOOL CORRIDOR

10

as Montgomery passes by, carrying the piece of paper which everyone knows is the cast list. For a moment the corridor gets quiet, then, as he posts the cast list, the kids begin to flock around the bulletin board. Coco pushes her way to the front of the group.

11 CLOSE ON THE CAST LIST

11

with Coco's finger tracing the words...as she reads what we see:

COCO (O.S.)

Othello, Leroy Johnson. Iago,
Danny Amatullo. Desdemona,
Julie Miller...

Her reading slows as she realizes she's not on the list.

COCO (O.S.)

(continuing)

...Emelia...Doris...Schwartz...

12 ON EVERYONE

12

Coco is still in front of the cast list, still looking at it, fingering it, totally dumbfounded. Everyone else reacts with appropriate delight, disappointment and congratulating. Doris breaks out of the corral of kids screaming with delight. She hugs Danny who tries to fight her off to grab Montgomery.

(CONTINUED)

12 CONTINUED:

12

DANNY
 (to Montgomery)
 Hey, Montgomery, I'm telling
 you right now...I want my own
 dressing room.

MONTGOMERY
 No way.

DANNY
 Okay -- then I'll share with
 Julie.

He starts to laugh, but the laughter dries up as Coco
 breaks out of the cluster about the bulletin board
 and stops briefly with Doris, Danny and Montgomery.

COCO
 Well -- congratulations,
 you guys.

She looks off, and:

COCO
 (continuing)
 And congratulations to
 you, too.

13 WIDER ANGLE

13

REVEALING Julie standing nearby, having deposited her
 coat and some of her books in her locker. She's
 puzzled by Coco's comment and a shade apprehensive
 about it.

JULIE
 Congratulations for what?

COCO
 You got the part of Desdemona.

JULIE
 You're kidding...

COCO
 (beat, and)
 Don't I wish.

(CONTINUED)

13 CONTINUED:

13

Her emotions threaten to get the best of her, and she moves quickly off down the corridor. Doris, the statue of liberty motto engraved upon her soul, immediately starts after Coco to offer what comfort she can. Julie looks after them, troubled, then edges to the cast list to verify as Danny and Montgomery look on. When she sees her name, her reaction is precisely the opposite of what the Great Montgomery forecast.

JULIE

Oh, no...

She whirls and moves away, heading in the same direction as that taken by Coco and Doris. The ANGLE CLOSES ON Danny and Montgomery, who exchange a baffled glance.

DANNY

If that's how she handles good news, I don't want to be around when anything bad happens. I don't think I could take it.

DIRECT CUT TO:

14
thru
17 OMITTED

14
thru
17

18 INT. MUSIC PRACTICE ROOM

18

MUSIC #1 - STRING SYNTHESIZER
P.B. #2702-1-NV (:20 est.)

BRUNO

...strings just don't do it for me.

SHOROFSKY

What do you mean, 'They don't do it for you?'

BRUNO

This is a play about passion. When Othello loves he does it with incredible emotion -- from his heart. And when he hates -- it's with intense rage -- capable of murder.

(a beat; then)

I don't hear violins.

(CONTINUED)

SHOROFSKY

What do you hear?

BRUNO

I hear a synthesizer with a heavy back beat -- and maybe some congas.

SHOROFSKY

Mr. Martelli, we're talking about a Shakespeare Festival, not an evening with Con Edison.

Bruno gathers his books, music, etc. As he turns to leave, he pauses and...

BRUNO

What we're talking about is a show where the lead is a black kid from a hundred twenty-eighth street!

Bruno exits almost knocking down Sherwood as she comes in.

SHERWOOD

(to Bruno,
meaningfully)

Excuse me.

BRUNO

(to Sherwood)

You talk to him!

And he goes. Sherwood looks after him, puzzled, then shrugs it off. She seldom understands Bruno. She turns her attention to Shorofsky.

SHERWOOD

Got a minute?

SHOROFSKY

To tell you the truth, I'm right in the middle of --

SHERWOOD

(interrupting)

Are you coming to the strike meeting after school or not?

SHOROFSKY

...Not.

(CONTINUED)

SHERWOOD
(frustrated)
But, you have to come!

SHOROFOSKY
Have to...? I left 'have to'
behind when I left Germany.

SHERWOOD
This isn't a dictator's order,
Mr. Shorofsky. It's...it's...
your fellow teachers.

SHOROFOSKY
I gave Mr. Wyler my proxy.
That's enough.

SHERWOOD
It is not. It's lazy and
uncaring and that's not like you.

This draws a flare of fire from Shorofsky's look.

SHOROFOSKY
Miss Sherwood -- I am a public
employee. I do not believe
public employees should strike.

SHERWOOD
Fine. Then come and convince
us of your point of view.

SHOROFOSKY
Impossible. Your minds are
made up.

SHERWOOD
And yours is so open.

SHOROFOSKY
(adamantly)
It certainly is!

Sherwood accepts this with a nod, then moves back toward
the door. She speaks with one hand on the knob.

SHERWOOD
Two thoughts: First, someone
who's seen what it's like when
a country...loses its way...
should be the last person to 'send
in a proxy'.

(CONTINUED)

18 CONTINUED: (3)

18

SHOROFSKY
(patiently)
And what's the second?

SHERWOOD
(quietly but
direct)
You're too old to pout.

And she moves on out of the room, leaving Shorofsky to look after her. And pout. We HOLD a beat, and then we:

DIRECT CUT TO:

19 INT. ORCHESTRA CLASS - ON JULIE - DAY

19

She's alone in the room, which is presently a melange of music stands and chairs, all at random angles to each other. Her cello is in evidence, but it's presently being ignored in favor of a dog-eared copy of "Othello". She looks up as the door is opened by Montgomery.

MONTGOMERY
You seen Leroy anywhere?

JULIE
He was in the library after school, checking out a copy of 'Othello' -- like me.

MONTGOMERY
He's been ducking me all day, and I can't set up a rehearsal schedule without him. Well -- I'll track him down.

He starts out, but is halted by:

JULIE
Uh...can I ask you a question?

MONTGOMERY
Sure.

JULIE
Come on in. Close the door.

Montgomery reads this correctly as something other than a casual request and comes into the room. He finds a chair and seats himself.

(CONTINUED)

MONTGOMERY

Waiting.

It takes Julie just a beat to come up with:

JULIE

Why did Miss Grant choose me
for this part?

MONTGOMERY

She didn't discuss it with me.

JULIE

Why do you think?

MONTGOMERY

I don't know.

He's evading and Julie doesn't have the time or patience
to put up with that.

JULIE

I didn't ask for what you
'know'. I asked what you
thought. We both know that
Coco's a better actress than
I am.

MONTGOMERY

(directly)

Not true.

Julie looks to see if she's being conned, but Montgomery's
delivery is bona fide.

MONTGOMERY

(continuing)

We know Coco's a good actress.
We don't know if she's better
than you because we don't know
how good you are. You haven't
had a chance to show anyone
yet. Maybe that's why Miss Grant
picked you. She wanted to give
you a chance to show everybody.

JULIE

You know what I think?

(CONTINUED)

19 CONTINUED: (2)

19

MONTGOMERY

Nope.

JULIE

That... Coco would have gotten
the part if she was white.

Montgomery reads Julie in a thoughtful, bemused manner.
He rises, moving his chair closer to Julie's.

MONTGOMERY

You're probably right.
(beat, and)
And if you were Black...and male
...you would make a dynamite
Othello.

This draws a miniscule smile from Julie.

JULIE

You think I'm being silly...

MONTGOMERY

I think you've been given a
chance and when you get a chance
you don't question it -- you go
with it as far as it takes you.
You --

The o.s. SOUND of FAINT RAPPING slows Montgomery's de-
livery. He looks o.s., toward the source of the noise.

20 POV - ANGLE TO FLOOR REGISTER

20

as we PUSH IN SLIGHTLY, the RAPPING INCREASES a bit in
volume and presence.

DIRECT CUT TO:

21 INT. CAFETERIA - ON REGISTER - DAY

21

as the RAPPING PLAYS full now and we WIDEN the ANGLE
TO REVEAL Sherwood using a wooden mixing spoon pur-
loined from the serving area to call to order an unruly
group of teachers who have gathered to discuss their
collective fortunes. Among those feelings the sting of
Elizabeth's spoon are Lydia, Shorofsky, CRANDALL, and
fourteen or fifteen others.

(CONTINUED)

21 CONTINUED:

21

The mood is casual, straightforward, and non "teacher".
Coffee and sweetrolls are in view.

SHERWOOD

If we all talk at once, we
aren't going to accomplish
a thing! So, please, boys
and girls, if you'll just --

She throws up her hands at her occupational gaffe, but
the point's been made, albeit inadvertently, and some
of the speakers find chairs and seat themselves. As
they do so:

CRANDALL

If you want to keep me after
school, it's okay.

SHERWOOD

In the words of Danny Amatullo
-- wakka, wakka, wakka.

CRANDALL

Look, I don't even know what the
meeting's about, anyway. The
strike's a foregone conclusion,
isn't it?

DIRECT CUT TO:

22 INT. MUSIC CLASSROOM - JULIE AND MONTGOMERY - DAY

22

have closed in/on the register and are concentrating on
not missing a word.

SHERWOOD (V.O.)

(effect)

The consensus is, the strike
is going to take place. The
question is -- do we walk out
with everyone else?

DIRECT CUT TO:

23 INT. CAFETERIA - THE GROUP - DAY

23

LYDIA

I vote we don't.

(CONTINUED)

23 CONTINUED:

23

SHERWOOD

Lydia, I don't believe you!
You're a member of two unions
-- this one and Equity, and --

LYDIA

Three...and AGVA.
(off Shorofsky's
puzzled look)
American Guild of Variety
Artists.

SHERWOOD

So, how can you refuse to
strike?

LYDIA

Because I can't afford to strike
...and neither can half the
teachers here.

And half the teachers in the room do, indeed, nod their
agreement.

CRANDALL

Well, I can't afford not
to strike.

And now the looks turn to him, quizzical.

CRANDALL

(continuing)

For the same reason. I've got
one kid getting braces, and
the other into figure skating.
You how expensive a thermal
tutu is?

*
*
*

*

LYDIA

(a gesture,
indicating the
school, the kids)

How about our kids? Our kids
aren't like most other kids
about school. Our kids want
to learn something. They want
to be here. How can we walk out
on that kind of attitude?

SHERWOOD

Look, we're not just striking
for ourselves, people. We're
striking for the kids -- for
their extended class time, and
more books, and decent cafeteria
food --

CRANDALL

Nobody wants a strike, but we
have to do it!

*

*

An uneasy stillness as an uncomfortable "sense" of the
meeting starts to make itself felt. Shorofsky gets
to his feet, slowly...and looks about...

SHOROFSKY

And none of you minds that while
you are walking around the
block, someone else...someone
who doesn't know what he or she
is doing...is sitting in your
classroom...destroying everything
you have accomplished with your
students?

(CONTINUED)

23 CONTINUED: (3)

23

Everyone minds, it makes them more uncomfortable.

*

SHERWOOD

None of us wants that, Mr. Shorofsky.

Shorofsky's expression and tone are filled with deep indecision and pain, as:

SHOROFSKY

This school pays me in more than money. It pays me by being a place I want to go to each day. I go here to teach the students, and to learn from them. I also go here to meet with you all...my friends.

(beat)

I do not like being asked... to choose sides.

SHERWOOD

(sympathetic to his pain)

Well...I think we've all said what there is to be said. The strike vote will be taken tonight at the Armory. I need to know who's going to be there.

Several hands go up at once, Crandall's among the first. Then some of the others...Shorofsky doesn't move. Lydia's hand is the last to be raised.

DIRECT CUT TO:

24 INT. MUSIC CLASSROOM - JULIE AND MONTGOMERY

24

meeting each other's look as they hear:

(CONTINUED)

24 CONTINUED:

24

SHERWOOD (V.O.)

(effect)

Tonight the strike meeting --
tomorrow morning...everyone
on the picket line.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

25 EXT. SCHOOL OF THE ARTS - FULL SHOT - DAY 25

as the picket line trudges its weary and repetitive way around and around in front of the school. Among those doing duty are Sherwood, Lydia, Crandall, and four or five others.

26 ANGLE TO BUS STOP 26

as the bus pulls to a halt at the stop, disgorging a number of early morning commuters, among whom are Doris and Julie. They stand looking off at the school and the "demonstration."

JULIE

It said on the news the schools would be run by 'office personnel'. What do you think that means?

DORIS

It means eight hours of study hall. I just hope this thing doesn't last long. My mother's already talking about finding another school. Maybe in Jersey.

JULIE

Is there a School of the Arts in New Jersey?

DORIS

(nods, and)
Problem is, it's located in a refinery.

As they start forward:

27 thru 29 OMITTED 27 * thru 29

30 ANGLE TO PICKET LINE 30

as Danny's clowning continues o.s. The teachers are not bearing up under this unaccustomed role all that well.

LYDIA

How long do we have to keep this up?

(CONTINUED)

SHERWOOD

Till the first bell. Then
again at lunchtime.

LYDIA

And what do we do between now
and then? Little early for
matinees, dear girl.

SHERWOOD

I don't know...shop.

LYDIA

Go on strike and then run up
some bills. Makes as much
sense as anything else...

CRANDALL

I have a solution...

SHERWOOD

What?

CRANDALL

I have a key to the freight
entrance...which leads to the
scene dock...which adjoins the
makeup room...where there's
a coffee pot...

SHERWOOD

I don't know...would that be...
right, to go on school grounds?

LYDIA

Elizabeth -- how can a picket
line cross a picket line?

Sherwood's expression grants that they may have found
a loophole that will allow them to come in from the
cold, as we:

DIRECT CUT TO:

The cast of "Othello" -- less Leroy, appears a little
restless as they sit on the floor listening to Montgomery
who is perched on the edge of a table in front of the
room.

(CONTINUED)

31

CONTINUED:

31

MONTGOMERY

No, we don't have to give up
on Othello!

*

Assorted reactions - glad of that.

*

MONTGOMERY

And, no, we are not getting any
guest director --

*

Assorted groans of disappointment fill the room.

MONTGOMERY

(continuing)
That was just a rumor.

DORIS

I heard Al Pacino might come
in --

A mild eruption of "who heard who" was going to direct
during the strike ensues until...a beat, to summon his
courage, then:

MONTGOMERY

All right. Come on now. Listen
up, we've got a lot to do.

JULIE

Shouldn't we wait for Leroy?

DANNY

Yeah, where is he? I coulda
taken the day off, too.

MONTGOMERY

I don't know where he is...he's
late. He'll be here. Now,
look, if we're going to do this
on our own, we have a lot to do.

*

DANNY

Who's gonna be in charge?

Except for some nervous laughter the room is still.

MONTGOMERY

Well, in the professional
theater, when the director's
not around...it becomes the stage
manager's show.

(CONTINUED)

31 CONTINUED: (2)

DANNY

Well, unless somebody's been
hiding my paychecks -- we are
not in the 'professional theater'.

Some AD LIBS produced, both pro and con. As they trail
off:

JULIE

I think maybe we ought to call
it off. Miss Grant can't be
here. Shorofsky can't help
Bruno with the score --

MONTGOMERY

And it's a great excuse for you
to chicken out.

Julie's troubled look in response admits there might be
some validity to Montgomery's point.

MONTGOMERY

(continuing)

I mean, you can do whatever
you want to do...I just don't
think you ought to kid yourself
about why you're doing it.

(to the others)

Teachers took a vote about going
on strike. I say we take a vote
about whether or not we try to
put this thing on its feet
without 'em. I say we give it
a shot.

Doris' hand is raised quickly. Amatullo goes along. A
few others concur. Then Bruno's hand goes up. Looks
go to Julie.

32
and OMITTED
33

32
and
33

34 ON JULIE

34

Her smile falters, but the hand goes up slowly. As she
meets the looks from the others, an o.s. low RUMBLE
of THUNDER takes her look and OUR PAN TO the windows.

35 CLOSER ANGLE - THE WINDOWS

35

as droplets of water start to dot the glass and the THUNDER RUMBLES once again, truly meaning business this time, and we HOLD a beat, and then we:

DIRECT CUT TO:

36 INT. MAKEUP ROOM - ON COFFEE POT - DAY

36

as we WIDEN THE ANGLE TO REVEAL Crandall making the rounds with the pot, filling the cups of his picket teammates, attempting to boost morale in the process.

CRANDALL

'Orphans of the Storm.' The only way to picket. Anybody got any cards?

SHERWOOD

We're supposed to picket, not picnic.

CRANDALL

Leave it to an English teacher...

An especially loud THUNDERCLAP makes them all duck involuntarily.

LYDIA

Hope that lets up before we're due out front again.

SHERWOOD

Whether it does or not, we're going to be out there.

LYDIA

Yes, my captain.

The looks that are created between the two of them are flinty and covertly antagonistic. Before anything further can be made of it, there is a KNOCKING on the DOOR. Sherwood is closest and moves to answer the knock.

37 CLOSER ANGLE

37

as Sherwood pulls the door open to reveal Shorofsky standing outside, looking like a man who's been in a row-boat that sprung ten leaks and he had nine patches. He's soaked. His look to Sherwood would turn a lemming around at the edge of the cliff.

SHERWOOD

Mr. Shorofsky...

SHOROFSKY

Strike headquarters called me. They said I had to picket or I'd be fined. I came down to picket. No one was there. Mrs. Berg said you were all in here. Could you explain that to me, please?

SHERWOOD

Well...we're only picketing before first bell and at lunchtime, when we can be noticed...

SHOROFSKY

You're obviously only picketing in good weather, also.

CRANDALL

Hey...we're not mailmen; we're pickets.

This draws real fire from Shorofsky, no humorous undercurrent whatsoever.

SHOROFSKY

Wrong, Mr. Crandall! We are not pickets -- we are teachers! But some of us seem to have forgotten that fact!

(formally)

May I please have the damn picket sign so I can get this thing over with?

SHERWOOD

Don't you at least want to wait till the rain lets up?

SHOROFSKY

What I want to do is get back out there before I dry off and have to get wet all over again a second time. A sign, please?

(CONTINUED)

37 CONTINUED:

37

Giving way, Sherwood locates a picket sign standing against the wall, hands it over to Shorofsky. He accepts it with a formal, though polite nod. Before he starts out:

SHOROFSKY

(continuing;
ever polite)

Thank you.

(and)

Have a nice day.

He tips his hat, dropping a small rivulet of rainwater in the process, then moving back into the corridor off the makeup room. Sherwood turns back to the glum faces within the room, as we:

DIRECT CUT TO:

38 INT. MUSIC PRACTICE ROOM - LATER THAT DAY -
MUSIC #2 - PIANO STRUGGLE
P.B. #2702-2-NV (:20 est.)

*Sheet
MUSIC
FOR Bruno 38*

Bruno is at the piano struggling with the score. We HEAR his trial-by-error composing. A few bars of this...then a few bars of that. Bruno is stuttering over a foreign musical language -- but he keeps at it.

39 INT. REHEARSAL HALL - FULL SHOT - DAY

39

as Montgomery is rehearsing Danny and Doris, the other cast members looking on with desultory interest, Julie chiefly among them, and the most noticeably impatient. Montgomery is into hyperfrazzle, and neither Danny nor Doris is giving him much rest. In the b.g., some of the dancers are attempting to put together a routine from Lydia's notes. They're no threat to Balanchine.

40 ON DANNY AND DORIS

40

as they are being directed by Montgomery.

DORIS

(as Emelia)

'What will you give me now for
that same handkerchief?'

DANNY

(suddenly becoming
Humphrey Bogart)

'What handkerchief?'

(CONTINUED)

40 CONTINUED:

40

DORIS

(a beat, then she's
Marilyn Monroe)

'What handkerchief? Why, that
the Moor first gave to Desdemona
that which so often you did bid
me steal.'

DANNY

(delighted, still
Bogart)

Hast stol'n it from her?

MONTGOMERY

(exasperated)

What are you two doing!?

DANNY

We're trying to put a few
laughs in this turkey.

MONTGOMERY

Laughs?! You're using your wife
to get your best friend to murder
his wife! What's so funny about
that?

DANNY

(a beat, and he has it
-- as Henny Youngman)

Take my wife...please.

Montgomery turns away in exasperation and sees:

41 BRUNO - IN DOORWAY

41

He nods toward the hallway. He needs Montgomery.

42 ON MONTGOMERY

42

as he sees and nods understanding. Montgomery looks
like a captain who realizes his ship is going down.
As Montgomery goes to head Bruno off at the door...

Doris is into the game now, to top Danny, she becomes
Mae West:

DORIS

Or leave your wife...and come
up and see me some time.

(CONTINUED)

42 CONTINUED:

42

DANNY
 (a beat, and
 he's Cagney)
 Yeah, I'll do that, yeah...

He hitches up his pants, a la Cagney:

DANNY
 (continuing)
 Top of the world, maw!

43 NEW ANGLE

43

ON Montgomery following Bruno out the door. Before
 Montgomery exits...

MONTGOMERY
 All right everyone...take
 five --

Montgomery looks at Bruno and realizes he'll need more
 time.

MONTGOMERY
 (continuing)
 Make that twenty-five.

44 DIFFERENT ANGLE

44

As Montgomery heads for the door, Julie gets quickly to
 her feet, falling into step with him.

JULIE
 Montgomery -- when do I get to
 rehearse?

MONTGOMERY
 I can't rehearse you until Leroy
 shows up!

JULIE
 When's that going to be?

MONTGOMERY
 I don't know, Julie...I don't
 know.

And he moves on as we HOLD ON Julie, nervous, uncertain,
 and growing more so with each new development.

45 INT. SCHOOL CORRIDOR - MONTGOMERY - DAY

45

comes out of the rehearsal hall to find Bruno waiting just outside the door.

MONTGOMERY

Well?

BRUNO

It's not happening. The music isn't right. I've got to rework the score.

MONTGOMERY

When am I going to get the music? We can't do the choreography without the music.

BRUNO

I know that, but what I don't know is when you'll get it. *

His smile gives Montgomery little reason to anticipate an early delivery. Bruno moves back toward the direction from whence he came, our ANGLE CLOSING ON Montgomery, the wheels spinning mightily. A beat, then his efforts produce an idea and at this stage an idea, any idea, is preferable to the rank confusion that's bubbling within. He takes off down the corridor on the double, as we:

DIRECT CUT TO:

46 INT. MAKEUP ROOM - SHERWOOD AND LYDIA - DAY

46

are just replacing the newly washed coffee pot in its place and starting to don coats and outer wear for a return to their picket duty.

LYDIA

I go to the meetings. I pay my dues. I picket during the day -- What's the harm in working with the kids at night?

SHERWOOD

Lydia, the union would never go for it.

LYDIA

I left Montgomery holding the bag --

(MORE)

(CONTINUED)

46 CONTINUED:

46

LYDIA (CONT'D)

-- and let's face it, he's not exactly an emotional fortress. I'd hate to see him fall on his face.

SHERWOOD

I think you're overreacting. The strike could be over by the end of the week.

LYDIA

What if it isn't? Elizabeth, those kids need help. Especially Julie and Leroy.

No response from Sherwood.

LYDIA

(continuing)

I wouldn't be teaching -- I'd be directing -- and this production -- it's special. It's the festival! It can bring a lot of good attention to this school...or a lot of bad attention.

SHERWOOD

Why bad attention?

LYDIA

Because I put a lot of those kids ...in it so they could stretch. And if I'm not there to help them...I'm afraid of how it could turn out. It hurts to fail, Elizabeth. And maybe I got them in over their heads.

SHERWOOD

(a long beat, and)

Lydia, if you're on strike, you don't work. Period.

47 INT. CORRIDOR - ON COCO - DAY

47

emerging from one of the classrooms, possibly from a solitary dance workout, being slowed by:

MONTGOMERY (O.S.)

I know you're not an answering service...

(MORE)

(CONTINUED)

47 CONTINUED:

47

MONTGOMERY (O.S.)
 I know you're the manager... So
 could you just manage to knock
 on Leroy's door and ask him to
 come to the phone...?

He's been hung up on.

MONTGOMERY
 (continuing)
 Hello?... Hello?

48 ON MONTGOMERY

48

He hangs up the phone and walks to Coco who is still
 peering into the rehearsal hall.

49 COCO'S POV - ON MONTGOMERY

49

as he approaches.

50 BACK TO SCENE

50

COCO
 (blithely)
 Hey! How's it going?

MONTGOMERY
 (deliberately)
 'Othello' is a tragedy in more
 ways than one. I've got no
 direction, no music, no lead.

COCO
 What happened to Leroy?

MONTGOMERY
 I'm about to take the subway
 up to a hundred twenty-eighth
 street to find out.

COCO
 Montgomery...you going up there
 ...that's not exactly your
 turf. Maybe --

(CONTINUED)

50 CONTINUED: (2)

50

MONTGOMERY

What?

COCO

It's...lonely. I miss you guys.
Pretty stupid, huh?

*

MONTGOMERY

Coco, I wish you were in the
cast, but --

COCO

(interrupting)

So do I. But I'm not. So I can
either stay all bummed out
about it...or I can try to help.
If you'll let me.

MONTGOMERY

(surprised
and hopeful)

You want to help?

COCO

If it's okay with you...

A hopeful cast breaks into Montgomery's look.

MONTGOMERY

Could you get them to really
buckle down and rehearse?
They'd listen to you about
singing and dancing and stuff.
When I try it...it's just me,
and they won't take it seriously.

COCO

I'll do what I can.

MONTGOMERY

Thanks!

He turns and resumes his heading toward the exit from
the school.

51 ON COCO

51

as she dwells on her new assignment for a beat. It
brings a pixieish smile to her features, an intrigue
cast takes shape in her look.

51A ANOTHER ANGLE

51A

MRS. BERG comes out of the office, timidly, and looks toward the school exit. Then, to Coco:

BERG

Did Montgomery just leave the building?

COCO

Yes, Ma'am.

BERG

But he's not supposed to leave during -- ...

(and, giving up on that, a new tack)

Shouldn't you be in...some class...some...where?

COCO

Yes, Ma'am. That's just where I'm going.

As she turns away from Berg, and us, and starts down the empty hallway:

COCO

(continuing;
sounding very
much like Lydia)

Tighten your tutus, children
-- your director is on her way!!

And she executes a quick, exuberant leap, as we:

FREEZE FRAME.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

52 INT. LEROY'S APARTMENT HALLWAY - FULL SHOT - DAY

52

as Montgomery comes down the hallway to Leroy's door. A Hispanic lady passes by him going the other way, pulling a small shopping cart, on her way out for groceries. Montgomery smiles with a semi-nervous edge, then halts in front of Leroy's door. He listens a beat, reacts to the SOUND of VOICES, then knocks. A beat, then the door is opened by Leroy. He takes in Montgomery's presence with some surprise.

LEROY

You get on the wrong bus,
or what?

Montgomery smiles uneasily. Leroy hasn't moved aside to allow him to enter.

MONTGOMERY

Can we talk?

LEROY

About what?

MONTGOMERY

About you.

PLAYER (O.S.)

Leroy -- you in or out?

This triggers a look back into the apartment from Leroy. A decision to be made and he makes it, stepping back and inviting Montgomery in with a jerk of his head.

LEROY

I'm out.

53 INT. LEROY'S APARTMENT - FULL SHOT - DAY

53

A card game is in progress, the table set up near the window. There are four other players, all male, a few years older than Leroy, three Black, one Chicano. *Puerto Rican -*

LEROY

Call me next hand, okay?

(CONTINUED)

PLAYER

You got it.

(to other Players)

Pot's right. Who wants cards...?

The Players concentrate on the game as Leroy edges Montgomery over to the refrigerator.

LEROY

You want something to drink?

MONTGOMERY

Got any Perrier?

Leroy just looks at Montgomery, then:

LEROY

Fresh out. Ain't that always the way, though?

MONTGOMERY

Actually, I was kidding...

No laugh coming from Leroy, however. Montgomery glances for his reaction to the players at the table. Like Leroy, they are unamused.

LEROY

What'd you want to talk about, Montgomery?

MONTGOMERY

About why you're not showing up at rehearsals.

LEROY

(beat, and)

Teachers' strike, that's why.

MONTGOMERY

School's still open, Leroy. And we're still trying to get that 'Othello' thing on its feet.

LEROY

I ain't interested in no Shakespeare.

MONTGOMERY

Then why'd you audition?

(CONTINUED)

53 CONTINUED: (2)

53

LEROY

I didn't know what it was for.
Miss Grant says to walk around
like a king, say things like
a king. That's fun. I can
do that okay.

MONTGOMERY

Then you can do the part okay.

Leroy's gaze drops. There's something he isn't saying.
He looks back at Players, then to Montgomery.

LEROY

Outside. We'll talk there.
(to the Players)
Gimme a holler next hand.

He moves Montgomery to the door and on out into the
hallway.

54 INT. HALLWAY - FULL SHOT - LEROY AND MONTGOMERY

54

As they come out, Leroy pulls the door shut, hand re-
maining on the knob.

LEROY

I think you better count me out.

MONTGOMERY

Leroy -- no.

LEROY

Nobody said nothin' about
Shakespeare when we tried out.

MONTGOMERY

Miss Grant decided to run the
auditions that way so no one
would get any preconceived
notions.

(off Leroy's look)

So no one would get uptight.

LEROY

I ain't uptight. I just ain't
interested, that's all. You better
get yourself somebody else.

(CONTINUED)

MONTGOMERY

Leroy -- you can't do this to me.

LEROY

I ain't doin' it to you. I'm doin' it to me. I am taking me out of the show.

Montgomery's expression sets as he stares at his friend.

PLAYER (O.S.)

(calling)

Leroy? Deal you in?

LEROY

(calling back)

Yeah!

(to Montgomery)

We're done talkin'.

MONTGOMERY

You're done, maybe. I'm not.

(simply)

Julie Miller is scared to death about this show -- but she's there. Amatullo's hiding behind every bit and joke he can think of -- but he's there, too. Coco'd kill to be in the show, but that didn't work out, but she's still there, helping direct. And you -- ? You're up here playing acey-deucey while your friends are going down the tubes.

(directly)

You know the slaughterhouse on Twelfth Avenue? Maybe you could stop in there, buy yourself some guts.

That gets Montgomery yanked toward Leroy, then slammed up against the doorjamb. Their gazes lock together for a count.

PLAYER (O.S.)

Pot's light, Leroy! It's up to you!

(CONTINUED)

54 CONTINUED: (2)

54

Leroy releases Montgomery and steps away. The look to Montgomery isn't designed to be submitted for the Nobel Peace Prize. Leroy opens the door and steps back into his apartment. The door is closed firmly, but without any melodramatic slamming. Montgomery stands there, his mission crumbling all about him, then turns to leave.

55 WIDER ANGLE - THE CORRIDOR

55

as Montgomery trudges away, down the long hallway, and we HOLD ON him, and then we:

DIRECT CUT TO:

56 INT. MUSIC PRACTICE ROOM - ON BRUNO - DAY

56

MUSIC #3 - PIANO "DISCOURAGED"
#2702-3-NV (:20 est.)

*

He is seated at the piano, working on one of the pieces from the proposed score, and judging from the expression on his face, not that delighted with how it's going. After coming to the end of a particular passage, he simply lets it trail off into ineffective silence, hitting a couple of chords that signal clear defeat.

DORIS (O.S.)

*

That's music only a mother could love.

The ANGLE ADJUSTS TO REVEAL: Doris standing in the doorway, a container of yogurt in one hand, a cafeteria plastic spoon in the other.

*

BRUNO

Is it lunchtime?

DORIS

For me, always. For you, another hour or so. Not going well, I take it.

BRUNO

You take it right. I can't make this work the way Shorofsky would want it to.

(CONTINUED)

DORIS

Rewrite it.

BRUNO

No. That's not fair. If he was here, if I could argue with him, convince him that my way was okay, then great. But to rewrite him without him getting a chance to fight back...uhuh. Not fair.

DORIS

Why are you worried about 'fair'? What's 'fair' about any of this? What's 'fair' about a system that keeps the barfeteria open and closes down the rest of the school?

BRUNO

(sounding just a bit like Angelo)

So what's fair about a system where you get cost of living increases... but those increases don't begin to keep up with the cost of living?

DORIS

Huh?

BRUNO

(sounding more like Angelo)

Some day, I'll be in the Musician's Union...and you'll be in Equity. Then, we'll appreciate the unions.

DORIS

(getting it)

You've been talking to your father.

BRUNO

Well...yeah...

DORIS

And I've been talking to mine.

(sounding like her father)

The unions are going to ruin this country. We don't stop them, they'll

(MORE)

(CONTINUED)

56

CONTINUED: (2)

DORIS (CONT'D)

all go on strike. Then...garbage
piles up...planes can't land...
and go try to take a subway to
school. *

BRUNO

Well, don't blame the unions. *
It's those other guys are doing
it.

DORIS

So how come you're on their side? *

BRUNO

I'm not! I think they're dead *
wrong! I think they'd destroy
...everything...all of us...if
they could.

DORIS

(making her point)

Which is why you crossed the *
picket line, and came to school.

A beat. She really hit him where it hurt. *

BRUNO

...I crossed the picket line...because *
if I don't show up for classes...I'll
get canned...And I'll tell you something...
I don't feel very good about it.

DORIS

(a statement)

That's why you're having such *
trouble with the music.

BRUNO

(just realizing that)

...Could be...plus doing it *
behind Shorofsky's back...

DORIS

You have any ideas how you'd *
rewrite it if he was here?

BRUNO

Yeah...some...

DORIS

Show me. A little luncheon *
music, if you please.

Doris situates herself with her yogurt (Yoplait, no doubt) *
and Bruno's hands move to the keyboard. Her look to him
is an encouraging one. One that will welcome whatever she
hears and he complies with no sense of pressure.

DISSOLVE TO:

57 INT. REHEARSAL HALL - FULL SHOT - COCO AND JULIE - DAY 57

MUSIC #4 - "Starmaker"
P.B. #2702-4-V (4:16)

Music and lyrics by Bruce Roberts.

:00 INTRO (PIANO)

:14 VERSE #1 (LYDIA)
HERE AS I WATCH THE SHIPS GO BY
I'M ROOTED TO MY SHORE, I KEEP
ASKIN' MYSELF WHY
AND IF THERE'S MORE ON THE OTHER
SIDE

:33 HERE AS I SEE THE FRIENDS I THOUGHT
I MADE
LITTLE BIT CRAZED AND KNOWING NOW
WE'VE OUTGROWN ONE ANOTHER

:47 CHORUS (LYDIA)
STARMAKER
DREAMBREAKER
SOULTAKER
WE'RE HAPPY NOW

1:17 VERSE #2 (LYDIA)
NOW WHEN I SEE THE THINGS I WANT
I CAN TAKE THE THINGS I SEE
BUT I KEEP ASKIN' MYSELF WHY
AND IF THERE AIN'T JUST A LITTLE
BIT MORE TO ME

1:35 HERE WHEN THERE'S TIME TO COUNT
THE COST
I KEEP MEASURIN' WHAT I LOST
AND WONDERIN' IF YOU KNEW
IT WOULD ALL WIND UP WITH YOU

1:53 CHORUS (LYDIA)
STARMAKER
DREAMBREAKER
SOULTAKER
WE'RE HAPPY NOW

2:22 INSTRUMENTAL (GUITAR)

2:52 VERSE #3 (LYDIA)
HERE AS I WATCH THE TIME GO BY
HOW I'D LIKE TO SAIL AWAY
LEAVIN' ALL MY PAST BEHIND
BUT I KNOW I'D ONLY LAST FOR
A COUPLE OF DAYS
(MORE)

(CONTINUED)

57 CONTINUED:

57

VERSE #3 (LYDIA) (CONT'D)

3:10 HERE STANDS EVERYTHING I THOUGHT
 I MADE
 IT'S THE ONLY LIFE I'VE KNOWN
 AND I CAN'T EVEN CALL IT
 MY OWN
 I GOT NO HOME, I BELONG TO YOU, MY

3:26 CHORUS (LYDIA)

 STARMAKER
 DREAMBREAKER
 SOULTAKER

3:56 WE'RE SO HAPPY NOW
 WE'RE SO HAPPY NOW

4:03 ENDING (PIANO)

4:16 OUT

As the MUSIC PLAYS OVER, we watch Coco instructing Julie in how to move like Desdemona. She has a hunk of Julie's hair in her hand, and is pulling her upright with it.

DISSOLVE TO:

58 INT. LEROY'S APARTMENT - FULL SHOT - DAY

58

as he lets out the group of card players, the MUSIC CONTINUING OVER, and we note a somber change of expression once he has closed the door on them. He moves into a TIGHT SHOT and the look is guarded, troubled. He picks up a copy of "Othello" and opens it. What he sees there only accentuates his mood.

DISSOLVE TO:

59 EXT. CITY STREET - ON MONTGOMERY - DAY

59

Lost in sea of pedestrians, all of whom seem to be moving with purpose and direction when contrasted with Montgomery's morose and hangdog demeanor.

(CONTINUED)

59 CONTINUED:

59

The MUSIC CONTINUES OVER as he looks for solutions and finds none. They don't paint them on the sidewalk cement.

DISSOLVE TO:

60 INT. REHEARSAL HALL - ON DANNY - DAY

60

in something that will approximate his costume, mainly to give it the "feel" and manner in which he'll be moving. He's got the playbook in one hand and is addressing the audience out front, his gestures a shade larger than life.

DISSOLVE TO:

61 INT. THE MAKEUP ROOM - ON LYDIA - DAY

61

wants to be onstage, wants to be teaching, wants to be any one of a hundred places but where she is. Her glance o.s. takes the CAMERA TO Sherwood, seated nearby. She senses Lydia's look and glances to her watch. She gestures toward the door and both of them start to collect their things and head on out, as we:

DISSOLVE TO:

62 INT. LEROY'S APARTMENT - ON LEROY - DAY

62

The MUSIC CONTINUES OVER, and Leroy reaches a decision. He gets up from his seated position and grabs a jacket or similar outerwear and then strides for the door, as we:

DISSOLVE TO:

63 INT. MUSIC PRACTICE ROOM - FULL SHOT - DAY

63

as Bruno brings the song to a close with a quiet SERIES of CHORDS. Doris delicately dabs at her mouth with a napkin and moves to him. She bends, kissing him lightly on the forehead.

DORIS

Thank you.

And she moves for the door, leaving Bruno to glance after her with fondness and then resume his efforts at resuscitating the score, and we:

DIRECT CUT TO:

64 OMITTED

64

65 INT. SCHOOL CORRIDOR - MONTGOMERY - DAY

65

rounds the corner near the cafeteria, his spirits on the low side still, but quickly brought up short by:

COCO (O.S.)
Montgomery -- come on!

66 WIDER ANGLE

66

Montgomery looks up to see Doris and Coco converging on him, both of them brimming with excitement.

COCO
You've got to see it, man!
We're really getting this
thing together!

DORIS
She's a miracle worker, McNeil!

MONTGOMERY
Are you serious?

DORIS
The ' _____ ' number is a
thing of beauty! Come see!

And the two of them are propelling him down the hall, as we:

DIRECT CUT TO:

67 EXT. CITY STREET - ON SHERWOOD - DUSK (NYC SECOND UNIT STOCK SHOT)

67

as she rounds the corner, carrying a small bag of groceries. She slows on NEARING CAMERA, her expression taking on a combination of curiosity and concern. She's looking off to:

68 HER POV - LEROY (NYC SECOND UNIT STOCK)

68

seated on the front steps of her brownstone. He senses her perusal of him and looks up with a small, sheepish smile.

69 BACK ON SHERWOOD (NYC SECOND UNIT STOCK)

69

She smiles, a bit puzzled. Whatever reason he's here, it constitutes a reaching out and from Leroy, that's good news in and of itself. She starts forward again, as we:

DIRECT CUT TO:

70 INT. CAFETERIA - FULL SHOT - DAY

70

The floor has been taped to the dimensions of the auditorium stage, and the corps of dancers is stationed in the "offstage" portion of the space that's been cleared away. Danny, Julie and Doris are also sprinkled in the offstage area preparing to enter.

71 ON COCO AND MONTGOMERY

71

as she guides him to a chair that's been set up to be the best vantage point. She positions herself nearby, bursting with enthusiasm and pride. There is a cassette player with large speakers close at hand.

MONTGOMERY

But how'd you do it without Leroy?

COCO

Willie's standing in for Leroy and he can teach him the steps in an afternoon, once Leroy shows up.

(CONTINUED)

71 CONTINUED:

71

MONTGOMERY

What about the music? Bruno's rearranging the score.

COCO

The tempo is going to stay the same and that's all we need for now. You ready?

MONTGOMERY

You bet. Go for it.

Looking toward her charges with pride, Coco reaches out to the cassette player and, after a dramatic pause for good luck vibrations, she hits the "play" button.

72 ANGLE TO PERFORMING AREA

72

MUSIC #5 - DANCE FIASCO

P.B. #2702-5-NV (1:00 est.)

as the MUSIC starts to PLAY and the production number begins, the overall initial assault being stately and courtly as the dancers move on out into the playing area, the moves being led by the couple made up of Danny and Doris.

73 BACK ON COCO AND MONTGOMERY

73

He can't believe this thing is actually going together. Her look of accomplishment is wonderful to savor.

74 BACK TO NUMBER

74

It proceeds reasonably well until someone -- who's to say -- misses a count and Doris is jostled, a somewhat rough bump. She stops instantly, hands out in front of her.

DORIS

My lens!

The number proceeds around her as best it can, but she's attempting to clear an area of the floor where she feels her lens might be located, and in pushing people away a ripple effect is set up, causing male dancers to be a step off their mark as female dancers launch themselves into space...

(CONTINUED)

74 CONTINUED:

74

...recovering two milliseconds too late as they go stumbling across the stage. And in the midst of it, now on hands and knees:

DORIS

(continuing)

My mother will kill me! Hold it! Stop! Everybody, please! She gave up a whist tournament in the Catskills to buy me these things! Everybody on point! Quick! No walking around! Please!

75 ON COCO AND MONTGOMERY

75

From a hit to a zit in less than a few seconds. Coco can't bear to look. Montgomery can't bring himself to look away.

76 BACK ON "NUMBER"

76

Now a melange of incredible chaos, contusions amid confusion, as we HOLD a beat, and then we:

FADE TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

77 INT. SHERWOOD'S APARTMENT - ON SHERWOOD - EVENING 77

as she comes out of the small kitchenette carrying a tray with a tea pot and a couple of cups on it. As we WIDEN, we see that housekeeping is not the central spine of Sherwood's life. Not that the apartment is in any sense sloppy: it is not. But the coffee table is piled high with books and last Sunday's Times, and there are records stacked by the stereo, some probably in the wrong jackets. It's the kind of place you want to be in around two in the morning, with half a snifter of brandy and no need to arise early. Leroy is seated on the couch, still not sure he's made the right move in coming home. As Sherwood clears a place and puts out the tea set up:

SHERWOOD

Well, they're all at school, rehearsing, and you should be there, too.

Leroy shrugs.

SHERWOOD

(a beat, she realizes;)
Leroy...did you quit or ...get fired?

LEROY

Neither, yet...But if I don't quit, now, they're going to fire me soon enough.

SHERWOOD

Why?

LEROY

(a beat, can't tell her, shrugs)
I ain't no king.

SHERWOOD

Miss Grant said you looked... and this is a direct quote... 'every inch a Moorish monarch'.

LEROY

(modestly pleased)
She say that?

(CONTINUED)

77 CONTINUED:

77

Sherwood nods yes. But in a moment, Leroy remembers his problem, and the bubble bursts.

LEROY

(continuing)

That's 'cause she didn't hear me talk.

(off Sherwood's
puzzled look)

She heard me say my words about being a king...but not Shakespeare's.

SHERWOOD

Doesn't Montgomery like the way you say Shakespeare's words?

LEROY

...He ain't heard me yet.

SHERWOOD

(confused)

But...you've been rehearsing...

*

LEROY

They have.

SHERWOOD

...Why haven't you?

LEROY

Miss Sherwood, you know how you got on my case when I was doin' that 'Casey at the Bat' poem? Well, can you think what I'd sound like reading Shakespeare?

SHERWOOD

(beginning
to understand)

Did you try?

LEROY

(shakes head)

And let everyone see what a dumb jerk I am?

SHERWOOD

Leroy, that's not true. Not in any way is it true. You had some rotten training earlier and you've got some catching up to do now. That's it. No 'dumb' about it.

(CONTINUED)

77 CONTINUED: (2)

77

He looks up at her a beat. The next comes hard. Asking favors isn't Leroy's style.

LEROY

Can you help me get good enough to be in the play?

Sherwood groans silently, knowing the box she's being placed in.

SHERWOOD

Leroy...the problem is this strike... I'm not supposed to...

LEROY

You're not supposed to help me?

SHERWOOD

Well, obviously, a teacher is always supposed to help a student, but under these circumstances...

LEROY

You won't help.

SHERWOOD

I...I'm not supposed to...

Leroy's expression sets and he nods grimly. A beat, then he stands and heads for the door with:

LEROY

Thanks for the coffee.

SHERWOOD

Leroy --

He stops, back to her, hand on the doorknob.

LEROY

You swear to me that you ain't sayin' no 'cause you think I'm too...dumb...to learn the words the right way.

SHERWOOD

(heartfelt)

Oh, Leroy...I swear.

He remains motionless at the door, the wheels turning.

(CONTINUED)

77 CONTINUED: (3)

77

LEROY

You get paid while you're on strike?

SHERWOOD

No.

LEROY

How you figure to make it if this thing goes on?

SHERWOOD

Well, I've got some money saved. I might be able to pick up a parttime job of some kind... Why?

He moves away from the door, a few steps closer to her.

LEROY

You ever toot people?

It takes a second or two for that to compute, then Sherwood smiles.

SHERWOOD

Tutor...yes, sometimes I do.

He digs into his pockets and comes up with two crumpled bills and a few coins. He smooths out the paper.

LEROY

I got six dollars and thirty-five cents. How much...tutoring...is that worth?

He puts the bills and coins down on the table. Sherwood stares at the small amount for a count or two, working to keep her eyeliner dry.

SHERWOOD

I'd say...that'll buy you about all the tutoring you can handle.

And as Leroy's slowly building smile starts to illuminate the horizon they both inhabit, we HOLD a beat, and then we:

DIRECT CUT TO:

78 EXT. CENTRAL PARK - LATER THAT DAY

78

A LONG SHOT of Julie and Coco as they begin to cross a bridge. Starting, just before they're seen, with:

(CONTINUED)

78 CONTINUED:

78

JULIE (V.O.)

I guess I just have two left feet.

And we see them.

COCO (V.O.)

Julie, Desdemona does not have two left feet.

JULIE (V.O.)

Then, I'd better learn which foot is which.

COCO (V.O.)

You're doing great. You're still thinking too much, that's all.

JULIE (V.O.)

I'm not supposed to think?

Coco stops to glare at her, then Julie stops as:

COCO (V.O.)

Girl, dancing is doing. You've got to just get into it and go sometimes!

JULIE (V.O.)

But that's not the way I am. It's not easy for me to -- Oh, forget it!

She starts to walk, and Coco follows and catches up as:

COCO (V.O.)

No, tell me!

JULIE (V.O.)

Part of me is afraid you're trying to make me look bad.

COCO (V.O.)

You don't need any help from me to look bad.

JULIE (V.O.)

Well, that's a great thing to say to someone when you're trying to build up their confidence!

COCO (V.O.)

Are you serious?

(CONTINUED)

78 CONTINUED: (2)

78

JULIE (V.O.)

Yes...no...I don't know... I
just want to believe you think
I can do the job...

COCO (V.O.)

Well, the only way you can do that
is --

JULIE (V.O.)

What?

And they go off the other end of the bridge, as:

COCO (V.O.)

(on a giggle)

Stop falling on your face on
stage.

JULIE (V.O.)

You're bad... You're really
bad --

And we hear them both laugh, as they disappear into the
trees.

CUT TO:

79 INT. MUSIC PRACTICE ROOM - ON MONTGOMERY - DAY

79

MUSIC #6 - FINAL CHORD

P.B. #2702-6-NV (:10 est.)

Standing next to the keyboard console, surely headed
for one of the earliest coronaries ever. As we
WIDEN, we see Bruno seated at the keyboard, sheet
music strewn about, a stub of a pencil stuck behind
his ear. Doris is near the door, Banquo's ghost at
the Feast.

MONTGOMERY

Bruno, it's terrific. Doris
said so!

BRUNO

I agree.

MONTGOMERY

Then let's use it!

BRUNO

No.

(CONTINUED)

79 CONTINUED:

79

MONTGOMERY

But if it's terrific --

BRUNO

Because it's like I'm doing
it behind Shorofsky's back.

MONTGOMERY

So?

BRUNO

So I'm not going to let you use
my rewrite unless he says
okay.

MONTGOMERY

But he's not here. He can't be
here!

BRUNO

Montgomery, I know that.

DORIS

(to Montgomery)

I told you that'd be his attitude.

MONTGOMERY

Bruno, if you had a cure for the
common cold, would you withhold
it from the public?

BRUNO

I do not have a cure for the common
cold.

DORIS

How about hiccups? Would you hang
onto that? Or hickies? Anything?

80 DIFFERENT ANGLE

80

FEATURING the window looking out to the corridor as Julie and Coco come by, (wardrobe matching bridge STOCK SHOT). Coco taps on the window and we can faintly hear her say the word 'rehearsal'. Doris and Montgomery get the message and both head reluctantly for the door, Doris moving out into the corridor first. Montgomery glances back at Bruno with a sour expression.

(CONTINUED)

80 CONTINUED:

80

MONTGOMERY

Thanks for nothin', chum.

And he moves on out into the hallway after Doris. Bruno glances at the window as they pass by, then looks to the sheet music he's been working on. A brief beat to reach a decision, then he spins around and obtains a medium sized cassette recorder. He swiftly locates a connecting wire and patches the recorder into the control panel of the synthesizer. He plugs in the earphones and starts to play, though we do not hear any of the notes being produced. HOLD a beat, and then we:

DIRECT CUT TO:

81 INT. COFFEE SHOP - ON LYDIA - DAY

81

as she comes in, looking about for a place to locate, then reacts as she looks off to:

82 HER POV - SHERWOOD

82

seated alone in a booth, reading a copy of Othello. She tries unsuccessfully to stifle a mighty yawn. Sensing Lydia's look, she tries a smile as she quickly closes the book and attempts to bury it under her morning newspaper.

83 BACK ON LYDIA

83

curiosity piqued. She moves to the booth, ANGLE ADJUSTING as she slides into the place across from Sherwood. Sherwood does her best to appear bright eyed, but those yawns keep popping up.

SHERWOOD

Good morning.

LYDIA

Doesn't look like the morning will be as interesting as the night you must have had.

SHERWOOD

Oh, I just...got caught up in a late movie on TV last night.

LYDIA

What was it?

(CONTINUED)

Sherwood never was a quick liar. It takes a count for the sleep-slowed gears to mesh.

SHERWOOD

Uh... 'Red Rock Canyon'. A western. Randolph Scott.

LYDIA

You a big fan of Randolph Scott westerns...?

SHERWOOD

(sinking fast)
Never miss a one.

Lydia doesn't buy it, but whatever Sherwood's covering up is Sherwood's business. Lydia's got problems of her own. She leans over the table and looks Sherwood unflinchingly in the eye.

LYDIA

Elizabeth --

SHERWOOD

We really should be getting to the picket line...

LYDIA

Hear me out.

(a beat, then)

I really think I should go to one rehearsal -- just one. For a couple of hours to see how they're doing.

SHERWOOD

(evasively)

Lydia, I'm sure they're doing fine. I really think you underestimate them.

LYDIA

Elizabeth -- be realistic. You can't expect a group of high school students to mount a production of 'Othello' by themselves. I don't care how talented they are.

Sherwood collects her things preparing to get up --

(CONTINUED)

LYDIA
(continuing)
They need supervision.

SHERWOOD
I'm sure Coco's doing a fine
job.

LYDIA
(baffled)
Coco?... What do you mean,
Coco?

SHERWOOD
She's their director.
(a beat, then)
Temporary director.

LYDIA
Where'd you hear that?

SHERWOOD
(uncomfortable)
From one of the kids.

LYDIA
How come you're talking to the
kids?

Sherwood has been painted into a corner she'll not remain in. Her things swiftly gathered up, she is on her feet and on the move.

SHERWOOD
We really shouldn't be late.

And she's off like a sprinter coming out of the blocks. The ANGLE CLOSES ON Lydia who didn't even get a cup of coffee to go with Sherwood's song and dance. She reacts with a certain resilient humor, then slides out of the booth after Sherwood, as we:

DIRECT CUT TO:

Crandall and Shorofsky and three or four others are completing their endless go-round. Crandall is reading the folded up morning paper, acting as a sort of ambulatory Jerry Dunphy.

(CONTINUED)

84 CONTINUED:

84

CRANDALL

(reading)

'Major issues have not yet been resolved, but union and Board of Education negotiators have reached agreement on several minor points. Many observers anticipate a breakthrough 'before the end of the week.'

SHOROFSKY

Whoopee.

The ANGLE CLOSES as Bruno comes out of the front door, carrying a "Walkman" sort of transistor cassette player. He falls into step next to Shorofsky as long as it takes him to say:

BRUNO

There's a dress rehearsal after school. If this is okay, I'll use it. Nice talking to you.

And he retraces his steps instantly, leaving Shorofsky a walking man with a Walkman.

85 ANGLE TO CORNER

85

where Sherwood and Lydia are just taking their picket signs out of the barrel containing them. Once again, Sherwood tries in vain to stifle a gigantic yawn. Lydia looks with puzzlement as Sherwood moves off toward the line. Lydia glances off as she obtains a sign and stops on seeing:

86 POV - DOWN STREET - LEROY

86

walking toward the school, also yawning mightily and rubbing the sleep from his eyes.

87 ON LYDIA

87

looking back and forth between the two yawners, then shaking off the vagrant thought that has momentarily surfaced.

LYDIA

(to herself)

Shame on you, girl...shame on you.

The ANGLE ADJUSTS as Lydia joins the picket line, falling into place in front of Shorofsky.

(CONTINUED)

87 CONTINUED:

87

She nods a morning greeting to him, but receives no appropriate response. Instead, he seems like a Leisure World Leroy, bobbing his head in time with music only he can hear, his gaze focussed on some middle distance Nirvana. Lydia decides that this day is destined to be a weird one and she'll just go with the flow, as we:

DIRECT CUT TO:

88 INT. REHEARSAL HALL - DAY

88

Coco is watching Julie and Montgomery (still filling in for Leroy) stumble through a scene. All are lethargic, as if they know this is never going to come off. Doris and Danny are seated behind Coco.

MONTGOMERY

'Lend me thy handkerchief.'

JULIE

(handing him
a handkerchief)

'Here, my lord.'

MONTGOMERY

'That which I gave you.'

JULIE

'I have it not about me.'

MONTGOMERY

'Not?'

LEROY (O.S.)

No, man, you got to put some
meaning in it.

The three on stage peer out into the dark auditorium.

89 ANGLE - FAVORING LEROY

89

swaggering down the aisle, with his newfound 'Shakespeareanism'. Doris and the dancers sit in the auditorium watching.

LEROY

Don't you know what this here
play's about? It's about this
cat gives this pretty momma a
handkerchief.

(MORE)

(CONTINUED)

CONTINUED:

LEROY (CONT'D)

Then some brother comes along
and says he saw her give it to
some other dude -- so now this
here Othello's burning 'cause he
thinks his baby's cheating on him.

(climbs
onto the stage)

Here, let an expert show you how.

He snaps the handkerchief out of Montgomery's hand,
becomes Othello, and turns, regally, to Julie.

LEROY

(continuing)

'That which I gave you.'

JULIE

(a bit slow,
then getting into it)

...'I have it not about me.'

LEROY

'Not?'

JULIE

'No, indeed, my lord.'

LEROY

'That's a fault. That handkerchief
did an Egyptian to my mother give.'

A beat, as everyone is awed by Leroy's performance. It's
broken by:

COCO

...Wow...

MONTGOMERY

Yeah...I mean...wow...

And then Julie, Doris and the dancers applaud and AD LIB
their approval.

DIRECT CUT TO:

INT. MUSIC PRACTICE ROOM - ON BRUNO - DAY

MUSIC #7 - PIANO NOODLING

P.B. #2702-7-NV (:20 est.)

noodling with some chord changes, then glancing up as
Mrs. Berg tiptoes into the room, smiling, as ever,
an apology. She places a folded piece of paper atop
the console.

(CONTINUED)

90 CONTINUED:

90

MRS. BERG
 This is for you. Don't ask
 where it came from.
 (an afterthought)
 Please.

And she moves on out into the hallway as Bruno reaches out and takes the small missive, unfolding it.

91 INSERT - THE PIECE OF PAPER

91

bearing a scrawled 'happy face' and the letter 'S' underneath it.

92 TIGHT ON BRUNO

92

as an appealing smile builds, and starts to quickly get to his feet, and we:

DIRECT CUT TO:

93 INT. MAKEUP ROOM - FULL SHOT - DAY

93

Lydia, Sherwood, Shorofsky, Crandall, three or four others are gathered in the room, all just finished up the remains of a Chinese takeout repast. There's a sense of anticipation in the air, waiting.

LYDIA
 What time is it?

SHOROFSKY
 A few minutes after three.

LYDIA
 (a beat, then
 to Crandall)
 The papers said both sides were
 really close, huh?

CRANDALL
 Two peas in a pod.

A stillness, then:

LYDIA
 Anybody hear that?

(CONTINUED)

93 CONTINUED:

93

SHERWOOD

What?

LYDIA

Sounded like...I don't know...
music.

CRANDALL

Hard to tell way down here...

Assenting nods. Another stillness.

LYDIA

I'm going to go to the little
girls' room.

SHOROFISKY

Me, too.

(amending)

Little boys' room.

(final rewrite)

The men's room.

They move quickly for the door and before they are
even out:

CRANDALL

I'm...going to check my box.
I have a catalog I'm expecting.

SHERWOOD

It's mailed to the school...?

CRANDALL

Plain brown wrapper. That kind.

And he follows Lydia and Shorofsky out the door, too.

94 CLOSER - SHERWOOD

94

seats herself in a new, more relaxed posture. Fidgets
a bit. Clears her throat. The seconds seem endless.
A ladylike sigh, then:

SHERWOOD

The Hell with it.

95 WIDER

95

As Sherwood heads for the door, no effort attempted at
excuse or disguise. She's straightout going.

96 INT. SCHOOL CORRIDOR - ON SHERWOOD - DAY 96

as she comes up the steps and stops in the deserted corridor, looking down to:

97 LONG SHOT - POV 97

as Lydia, Shorofsky, and Crandall disappear around the corner at the far end.

98 BACK ON SHERWOOD 98

A glance to the left, then the right, and after ascertaining there are no passersby to witness what is to come, she bends, pulls off both sensibly high heeled shoes and breaks for the far end of the hallway, as we:

DIRECT CUT TO:

99 MUSICAL PRODUCTION NUMBER - "DESDEMONA" 99

MUSIC #8 - "DESDEMONA"

P.B. #2702-8-V (3:29)

Music and lyrics by Barry Fasman & Steve Sperry

:00

INTRO

:07

VERSE #1 (OTHELLO - LEROY)

OOO MY DESDEMONA
OUR LOVIN'S BEEN SO GOOD
YOU KNOW I WANNA OWN YA
I WONDER IF I COULD -- DESDEMONA

:21

(IAGO - DANNY)

SUCH A FINE KINDA LADY
(EMELIA - DORIS)
MAKIN' THE BOYS SO CRAZY
(IAGO - DANNY)
THERE'S SOMETHIN' YOU SHOULD
KNOW 'BOUT DESDEMONA

:35

(OTHELLO - LEROY)

DON'TCHA EVER LEAVE ME
DON'T KNOW WHAT I'D DO
CAN'T I JUST BELIEVE YOUR LOVE
IS REALLY TRUE

(CONTINUED)

99

CONTINUED: (2)

99

2:50 (IAGO - DANNY) (OTHELLO - LEROY)
 SHE JUST MIGHT DECEIVE YOU DESDEMONA DON'T KNOW
 YOU WHAT I'D DO
 TAKE YOU FOR A FOOL IF YOU LEAVE ME

CHORUS
 HE CAN'T STAND THE
 THOUGHT OF SOMEONE
 TOUCHING YOU

ALL
 DESDEMONA

3:04 (OTHELLO - LEROY)
 I'M WANTIN' YOU
 DON'T KNOW WHAT I'LL DO
 IF YOUR LOVE ISN'T TRUE

3:10 BRIDGE (SUNG BY CHORUS)
 DESDEMONA HE'S WANTIN' YOU
 DON'T KNOW WHAT HE'LL DO
 IF YOUR LOVE ISN'T TRUE

3:16 ALL (ENDING)
 DESDE - DESDE - DESDEMONA
 DESDE - DESDE - DESDEMONA
 DESDE - DESDE - DESDEMONA
 I'M (HE'S WANTIN' YOU)

3:29 OUT

played in the cafeteria, with the floor cleared and performing area marked off with tape and a stage built from unmasked or hidden risers and platforms. As the number progresses we bring the teachers in through the hallway doors and time INTERCUTS to reflect the relationships and pride involved with Shorofsky-Bruno, Coco-Julie, Lydia-Doris/Danny, and Sherwood-Leroy. The final images, after the number has ended, are those of joyful reunion as the teachers acknowledge the effort and talent required to bring all this off and the students welcome them back to their rightful place in the sun, and we:

FADE OUT.

THE END