

FAME

"A Star is Borne"

(aka "The Musical")

Prod. #2729

Written by

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EILENNA CORPORATION
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FAME

"A STAR IS BORNE"

#2729

PRE-PRODUCTION MUSIC CUES 7/28/82

MUSIC #1	sc.6	COMBO #1 P.B. 2729-1-NV (:15 est.)	*
MUSIC #2	sc.8	COMBO #2 P.B. 2729-2-NV (:15 est.)	
MUSIC #3	sc.28	STAND AT THE TOP Lydia and dancers temp. track (to be post-scored) P.B. 2729-3-NV (:40 est.)	*
MUSIC #4	sc.47	BEAUTIFUL DREAMER #1 Bruno at synthesizer record live (:10 est.)	
MUSIC #5	sc.54	MOZART, QUINTET IN Bb, MINUET Lydia and dancers P.B. 2729-5-NV (:30 est.)	*
MUSIC #6	sc.55	BODY LANGUAGE Lydia and dancers pre-recorded P.B. 2729-6-V (3:17)	
MUSIC #7	sc.56	BEAUTIFUL DREAMER #2 Bruno at synthesizer, in basement record live (:15 est.)	
MUSIC #8	sc.69-71	BEAUTIFUL DREAMER #3 Doris and Bruno P.B. 2729-8-V (2:50)	*
MUSIC #9	sc.77-84	COMBO #3 (FINALE) Coco, Leroy and dancers P.B. 2729-9-V (1:15 est.)	*

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CAST LIST

LYDIA GRANT
BRUNO MARTELLI
COCO HERNANDEZ
BENJAMIN SHOROFSKY
DANNY AMATULLO
ELIZABETH SHERWOOD
DORIS SCHWARTZ
LEROY JOHNSON
JULIE MILLER
DAVID REARDON

MRS. BERG

HALLWAY MONITOR
MICHAEL
STEFANIE
NORMAN BENZER
NAOMI RUTLEDGE
STAGE MANAGER (JERRY)
SUBSTITUTE TEACHER

FAME

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SET LIST

INTERIORS:

SCHOOL OF THE ARTS
CORRIDOR - DAY
UPPER STAIRCASE/HALLWAY
- DAY
SHERWOOD'S CLASSROOM - DAY
HALLWAY - DAY/NIGHT
FACULTY LOUNGE - DAY
CAFETERIA - DAY
AUDITORIUM/STAGE - DAY/NIGHT
OFFICE - DAY
LIBRARY - DAY
STAIRWAY AREA - DAY
* BOTTOM OF STAIRS - DAY
STAGE AREA - DAY
BACKSTAGE AREA - NIGHT
LOBBY - DAY
STEPS - DAY
* MUSIC REHEARSAL ROOM - DAY
BIOLOGY CLASS - DAY
DANCE CLASSROOM - DAY
TEACHER'S LOUNGE - DAY
CONFERENCE ROOM - DAY

MARTELLI BASEMENT - NIGHT

SHERWOOD'S APARTMENT - NIGHT/DAY

EXTERIORS:

STREETS OF NEW YORK - DAY

SCHOOL OF THE ARTS - ESTABLISHING
- DAY

FAME

"A Star Is Borne"

ACT ONE

FADE IN:

1 INT. SCHOOL OF THE ARTS - CORRIDOR - DAY 1

Obviously, this is in-class time as the corridor is deserted, save for a HALLWAY MONITOR located at the corner of one intersection hallway. As the CREDITS START, the ANGLE ADJUSTS to REVEAL that we are viewing the Hallway Monitor from over the shoulder of one MISS DORIS SCHWARTZ. Her expression is pressured, tension filled. But never to the degree that it quells Doris' determination and resourcefulness. Screwing her courage to the sticking place, she takes a breath and moves confidently down the hallway toward the Monitor.

2 CLOSER ANGLE 2

as Doris closes in on the Monitor. Her attitude is efficient and obviously that of one who has command. Like Haig, she's in control here.

DORIS

May I see your permit, please?

MONITOR

You want to see my permit? That's kind of backwards, isn't it? I'm supposed to ask you for your --

DORIS

(interrupting)

Look, if you don't have a permit, I have to report you to the office, so let's see it. I don't have all day.

MONITOR

A permit for what?

DORIS

(what else?)

A permit to be a Hallway Monitor. For all the office knows, you're just cutting class. You've got to have permission to be out here.

(CONTINUED)

2 CONTINUED:

2

The Monitor starts to look through some of his or her belongings in terms of purse or wallet.

MONITOR

Well... I think I've got my membership card for the Student Council Hallway Patrol...

DORIS

May I see it, please?

After a minimal bit of searching, the student locates the card referred to and hands it over to Doris, who surveys it like she was Claude Rains checking out the Letters of Transit. CREDITS CONTINUE.

Apparently satisfied that this person can continue to exist in the Free World, Doris hands the card back.

DORIS

(continuing)

Okay. I've got to check the third floor now. Sorry to trouble you.

And she moves off down the corridor. The Hallway Monitor puts the card back into place, then a vagrant thought surfaces. A look is thrown in Doris' direction.

MONITOR

Hey! What about your Hallway permit?

Doris just moves into instant high gear and speeds around the corner and out of sight as the CREDITS END. The Monitor sputters with the rage of officialdom undone and starts to collect his or her books in order to give chase.

3 INT. UPPER STAIRCASE/HALLWAY (CONTINUOUS)

3

Doris has made it up the stairs and stops to catch her breath. After one big inhale and one exhale, she continues on. The CAMERA STAYS at the staircase as we see Doris move down the hall. Halfway down, she suddenly stops and enters a classroom.

CUT TO:

4 INT. SHERWOOD'S CLASSROOM (CONTINUOUS)

4

Doris enters Sherwood's classroom interrupting ELIZABETH's lesson.

5 INT. SHERWOOD'S CLASS - FULL SHOT - DAY

5

SHERWOOD is at the front of the class, not having had the best day she's ever had. The average score on the last test would curve out at a parallel with Reagonomics.

SHERWOOD

People, you either accept the fact that communication takes place in ways that don't have 'you know' tacked on every fourth word, or you go through life sounding like sophomore middle linebackers!

Doris can easily read that Sherwood is in no mood to be trifled with. Her smile is like a white flag of surrender. Sherwood's look to her would petrify Jello.

SHERWOOD

(continuing)

What.

DORIS

I need Bruno Martelli.

SHERWOOD

Why.

DORIS

Uh... Shorofsky was trying to demonstrate something to someone on the synthesizer and it's starting to sizzle and smoke and he said he needs Martelli.

SHERWOOD

He needs Bruno to pull a plug?

DORIS

I don't know much about synthesizers, M'am. I'm just delivering the message.

Sherwood sighs, jerks a thumb toward the doorway leading to the corridor.

SHERWOOD

Adios, Martelli.

BRUNO collects his stuff and moves quickly toward the door after Doris. Sherwood's gaze falls on the clock on the wall.

(CONTINUED)

5

CONTINUED:

5

SHERWOOD

(continuing)

Is it really only nine-thirty
in the morning?

LEROY

(leading the
others)

Wow, the lady, like, you know,
can tell time and everything?

The others join in. Doris and Bruno are out of the room
by now. Sherwood allows herself a weary groan, a half-
closed eye focused on Leroy.

SHERWOOD

Mondays are hazardous to your
health.

DIRECT CUT TO:

6

INT. HALLWAY (CONTINUOUS)

6

MUSIC #1 - COMBO #1

P.B. 2729-1-(V) (:15 est)

Just outside Sherwood's classroom, we see Bruno and Doris.
He's headed for a synthesizer rescue, but Doris slows him
up.

DORIS

Don't be mad at me, Bruno, but
there's nothing to that story
about Shorofsky and the
synthesizer.

BRUNO

That's what I figured.

DORIS

You mean you knew I was ly...
not being completely honest?

BRUNO

It was obvious.

DORIS

Yeah? Why was it obvious? I
thought I did pretty well.

BRUNO

You called Sherwood 'M'am,'
which you never do. And the
notion of Shorofsky doing
anything on a synthesizer...
is bizarre.

(CONTINUED)

6 CONTINUED:

6

DORIS

Okay. But aren't you curious about why?

BRUNO

I'm curious.

DORIS

Guess which school on an overcrowded island has just decided to do an original musical submitted by one of its well-known students of Italian descent?

BRUNO

You're kidding...

DORIS

I go through all this chozzera and you ask me if I'm kidding?

BRUNO

Are you really sure? Of course you're sure. You wouldn't go through all this whatever-you-said if you weren't. How'd you find out?

DORIS

(proudly)

When people talk, Doris Schwartz listens.

(and)

I overheard Shorofsky, Reardon, and Miss Grant talking in the conference room.

In the b.g., we see the Hallway Monitor appear around the corner, still in search of Schwartz. He spies her, and:

MONITOR

Hey, you!

The BELL RINGS as the Hallway Monitor starts to close in, and the halls start to fill with students, making his pursuit of School of the Arts' Bonnie and Clyde somewhat of a moot point. The Monitor stands there looking over heads, but clearly not going to catch them as we:

DIRECT CUT TO:

7 INT. FACULTY LOUNGE - FULL SHOT - DAY

7

REARDON, LYDIA, and SHOROFSKY are there as the bell fades o.s. They start putting away papers and disposing of the remnants of some Danish and coffee that accompanied their mornings' discussion.

REARDON

Look, just because you haven't done it this way before is no reason you can't start doing it now.

SHOROFSKY

He's just a student; he wouldn't know what to do.

REARDON

Well, he wouldn't be doing it on his own. We'd be there, too. And you didn't say he was 'just a student' when you heard the score he wrote.

SHOROFSKY

Because musically he's an adult. A damned creative one. But to make him a member of the production team --

REARDON

(interrupting)

Look, in the real world, a composer is a member of the production team. He has a say in casting, in staging, in mounting the whole production. And if we're supposed to be preparing these kids for a professional's real life -- why not go the whole route?

SHOROFSKY

Just because you're being logical doesn't mean I'm going to let you win this argument. I'm on to that trick.

(to Lydia)

You haven't said much.

LYDIA

My momma didn't raise a fool; I'm not getting in the middle of this.

(CONTINUED)

7 CONTINUED:

7

The DOOR is KNOCKED upon and then quickly opened by Bruno. The class changing melee can be seen in the hallway behind him. So can a beaming Doris Schwartz.

BRUNO

I don't want to interrupt and I know you guys are busy, but I just wanted to say thanks.

LYDIA

Thanks for what?

BRUNO

Well, I heard about your picking my musical, and... just wanted to tell you how --

LYDIA

Why don't you tell us how you found out about it? We just made the final decision ten minutes ago.

And Doris slithers out into the corridor before her cover is anymore blown than it is right now. Looks between the teachers which generates Bruno's edging back into the corridor.

*
*

BRUNO

Well, anyway... I just --

LYDIA

Martelli -- what do you know about casting?

BRUNO

Not much. Humphrey Bogart made a good Sam Spade. I stop about there.

LYDIA

Staging...?

BRUNO

About half of what I know about casting.

LYDIA

Get moving. You'll be late for your next class.

(CONTINUED)

7

CONTINUED: (2)

7

A little mystified, but still floating on good news, Bruno smiles and moves into the corridor. Lydia swings the door shut, looking back to Reardon.

LYDIA

(continuing)

I think your little experiment is a nice theory, and we'll let it stay that way, okay.

Reardon accepts it, a bit disappointed, but realistic about the daily batting average of battles won, battles lost.

REARDON

Suit yourself. I just think it's all a little chicken-hearted, that's all.

LYDIA

What?

SHOROFSKY

(dismayed)

Oh, why'd you say that... ?

REARDON

(not combatively,
but firm)

I just think that not allowing Martelli to really do what a composer does is a little gutless on our part.

Lydia looks at Reardon for a count or two, not a lady who is thrilled about being referred to as lacking in ... uh... fortitude. She yanks open the door and moves on out into the corridor, looking off in the direction taken by Bruno.

LYDIA

Mr. Martelli -- about face!

DIRECT CUT TO:

8

INT. CAFETERIA - ON HALLWAY MONITOR - DAY

8

MUSIC #2 - COMBO #2

P.B. 2729-2-(V) (:15 est.)

*

He is moving into the cafeteria at lunchtime with the rest of the students but his eye continually sweeps over the milling throng, clearly an enforcer in search of a violater.

(CONTINUED)

As we PAN him PAST one of the tables, where a large newspaper is lowered from the face of his quarry, Doris Schwartz. As she watches him move off toward the foodline, Bruno arrives with his tray, trailed by COCO and JULIE. DANNY and LEROY are already at the table, just starting to eat.

COCO

Bruno, I think it's fantastic. I'd be thrilled and scared and everything if I were you.

BRUNO

If I were me, I would be, too.

JULIE

Just don't forget how popular cello players are.

BRUNO

I'll bear it in mind, believe me.

LEROY

Hey -- what are we all talking about? Fill the kid in.

COCO

We're talking about the best decision they've made around here since... they let me in here.

LEROY

Film at eleven. What are we talking about?

BRUNO

They're going to let me... kind of take part in the auditions.

LEROY

Trying out, you mean?

BRUNO

(ill at ease)

No... kind of like a regular composer on a show. A judge, more or less.

LEROY

(beat, and)

You'd be judging my dancing?

(CONTINUED)

8 CONTINUED: (2)

8

The others aren't as bent as Leroy, but they are also not altruistic. They look to see how Bruno's going to handle it.

BRUNO

Well, I mean, obviously, the teachers still are running things. I expect they'll, like... check with me.

DANNY

(to Leroy)

Look, man... we now personally know someone who will be in on the selection of the leads. This can be helpful, you know?

(to Bruno)

You want any more milk? Be happy to get you another container of milk.

BRUNO

Knock it off.

DANNY

May I call you Bruno?

BRUNO

Amatullo.

DORIS

Bruno, relax. Some of us are adult enough to treat you like we always have.

(beat, and)

Like filthy Commie scum.

And she decides that's an appropriate time to flip a spoonful of Jello across the table. Bruno isn't a pacifist and sends a lettuce leaf back in irritation. The other kids scatter, not wanting to become innocent bystanders as Doris reloads and lets fly with a really sizeable mound of Jello. Bruno sees this in the works and ducks low. Doris throws.

9 ANGLE - BACK OF NECK

9

As the dollop of Jello splats against the back of the neck which is attached to the head of a non-combatant at the next table.

10 REVERSE ANGLE

10

REVEALING that it's the Hallway Monitor who has taken the "hit." His face reflects the reality of chill strawberry Jello slowly sliding down one's neck. He turns slowly to see who has thus assaulted him.

11 ANGLE TO TABLE - FEATURING DORIS

11

As she realizes she's going through life as a Jewish Wily Coyote. She slips from her chair and heads for the corridor with:

DORIS

Oh, Mother Machree...

And as she beats a hasty and low retreat for the corridor and anonimity, we:

DIRECT CUT TO:

12 INT. THE SCHOOL AUDITORIUM - FULL SHOT - DAY

12

As Bruno comes in from the lobby, a bit tentative, ill at ease. Reardon is already present, leg thrown over the back of the chair in front of him. He's writing on a clipboard, making notes, isn't aware of Bruno's entrance until the younger man is almost to the row.

REARDON

Hi, Martelli. Find a seat.
We're about ready to roll.

MARTELLI

Okay... can I ask you a question
... just between you and me?

REARDON

Sure.

MARTELLI

You think this is a good idea?
Me taking part like this?

REARDON

Yeah. Don't you?

BRUNO

Well... it's kind of primitive,
in a way. This is sort of
taboo. Student working with
teachers and judging other
students. Lot of kids might
get... bothered by that.

*

(CONTINUED)

12 CONTINUED:

12

REARDON

Are you one of those people?

BRUNO

I'm... not sure.
(beat, and)
Probably yes.

REARDON

Uh... we are not having a student-teacher conversation, right? This is all... off the record?

(off Bruno's nod)

If you cop out on me after I argued so hard to make this thing come together, I'm going to look like a jerk.

BRUNO

You're worried about your image.

REARDON

No. But I am worried about how the next idea I bring up is likely to be greeted. I'm trying to loosen things up around here a little. From what Shorofsky told me, I thought you'd be the guy to help.

Bruno's interest moves to a new level.

BRUNO

What did Shorofsky say about me?

REARDON

He said you were very talented and very stubborn. Said you liked to shake things up from time to time.
(beat, and)

So do I. *

Bruno gives the quiet statement deserved thought, but before he can reply:

STAGE MANAGER (O.S.)

Mr. Reardon?

13 DIFFERENT ANGLE

13

FEATURING the YOUNG STAGE MANAGER (JERRY), standing near the apron of the stage peering out into the house.

(CONTINUED)

13 CONTINUED:

13

JERRY

*

We've got a lot of kids back here. They're beginning to stack up. You about ready to start?

14 ANGLE - REARDON AND BRUNO

14

A beat, then Reardon looks over at Bruno, the look clearly an inquiring one. A sigh takes Bruno over the edge. He nods. Reardon looks back toward the stage with:

REARDON

All set, Jerry. Any time.

DIRECT CUT TO:

15 INT. CORRIDOR - ON SHERWOOD - DAY

15

Moving down the corridor slowly, the walk not imbued with normal standard end-of-the-day weariness, but with something a shade heavier. Weariness she wouldn't make an effort to hide. This has elements of strong currents beneath the surface. Darker currents. A couple of kids pass her and she musters a half-hearted smile as she moves on into the office.

16 INT. OFFICE - FULL SHOT - DAY

16

The office nearly deserted except for a few workers toward the back of the room. The FOCUS is UPON MRS. BERG and Shorofsky who stand opposite each other at the counter, Mrs. Berg the teacher, Shorofsky the somewhat baffled student. Mrs. Berg holds a small card in her hand. As Sherwood crosses to check out the mail-cubby:

MRS. BERG

You see, if the Rams win by four points, then that means they will cover this three and a half point spread. But if they only win by a field goal --

SHOROFSKY

You're sure this is a legal thing?

MRS. BERG

Oh, my yes. The man who gave them to me said all the money you lose goes to this charity he runs.

(CONTINUED)

16 CONTINUED:

16

SHOROFSKY

And you believe him?

MRS. BERG

Oh, my, yes. You see, he also said you don't have to declare any money you might win. It's tax free because it comes from a charity, you see. He explained the whole thing to me.

SHOROFSKY

Couldn't I just donate and get a receipt? That's the way most charities work.

MRS. BERG

He said this works differently.

Shorofsky nods. Doesn't understand, but what-the-hell. He starts to fill out some choices on the football card as Sherwood comes to the counter, having claimed a couple of items of busywork from the mailboxes.

SHERWOOD

Mrs. Berg, if you have a second, could you check my file... see how much sick leave I'm entitled to?

*

MRS. BERG

Right away.

She moves away to the filing area. Shorofsky continues to fill out the card.

SHOROFSKY

Coming down with something?

SHERWOOD

I'm... not sure.

SHOROFSKY

There's a lot of that going around.

SHERWOOD

(beat, and)

Mr. Shorofsky -- do you ever get just plain fed up? Do you ever start to feel like you're beating your head against a stone wall?

(CONTINUED)

16 CONTINUED: (2)

16

SHOROFSKY

No.

This only serves to depress Sherwood even further.

SHERWOOD

You never have the feeling that you're doing the same thing over and over? You never want to do something far out and crazy... just to do it?

Shorofsky slides one of the football cards over to Sherwood.

SHOROFSKY

Fill out one of Mrs. Berg's football cards. Far out, I'm not sure about, but crazy certainly applies.

*

He smiles his farewell and moves to the doorway leading to the lobby as the ANGLE ADJUSTS corresponding to Mrs. Berg's return with Sherwood's file.

MRS. BERG

Here we are... you have ten days left here...

Sherwood nods thoughtfully, starting away for the door.

SHERWOOD

Okay. Mrs. Berg. Thank you...

She executes a swift 180° and returns to claim one of the football cards on the counter.

SHERWOOD

(continuing)

I'll get this to you tomorrow. I've always been a sucker for a worthy cause.

And as she moves on out into the lobby, Mrs. Berg's approving look going with her, we:

DIRECT CUT TO:

17 INT. STAGE AUDITORIUM - ANGLE TO STAGE - DAY

17

Where two students, NORMAN BENSER and NAOMI RUTLEDGE are in mid-audition, reading the scene off of mimeod sides.

(CONTINUED)

17

CONTINUED:

17

Naomi isn't half bad. Norman couldn't get a Jordache ad if his ass was solid denim.

NORMAN

('acting')

I know what you're thinking. You've never been any good at hiding your feelings when it comes to things like this.

NAOMI

And you've never been any good at guessing what I was thinking, but you always forget that when we have these arguments.

NORMAN

This isn't an argument. None of them are arguments. They're little dances we do. *

NAOMI

What are you talking about?

NORMAN

We never let them become arguments because it all might come tumbling down around us.

NAOMI

It's not true. We're stronger than that. Why is that so easy for me to see and so hard for you?

NORMAN

Do you really believe that?

18

ANGLE - REARDON AND BRUNO

18

Over the preceeding 'audition' dialogue Bruno, now seated behind Reardon, confers with him in quiet whispers. *

BRUNO

. What do you think?

REARDON

The girl's not bad. They guy's not even close.

(CONTINUED)

18 CONTINUED:

18

BRUNO

That's Norman Benzer. He's really a nice guy. Very gentle. Sweet. Takes a lot of courage for him to get up and try something like this.

REARDON

This isn't like high diving, Martelli. You don't get points for 'degree of difficulty.'

19 ANGLE TO STAGE

19

As the audition scene comes to its conclusion.

NAOMI

(in character)

There's a world on the other side of that door and whatever is wrong with it, I don't blame you for what it's become.

(MORE)

(CONTINUED)

19 CONTINUED:

19

NAOMI (CONT'D)

There's a world inside this house, too, and that I do blame you for.

NORMAN

(in character)

I knew you'd try to make me feel reprehensible.

(re-reading words)

Responsible.

(looking front)

Sorry.

20 FULL SHOT

20

As Reardon rises, smiling nicely.

REARDON

Don't worry about it. Thanks a lot. That was fine. We'll post the results by the end of the week.

NORMAN

It was okay, though, wasn't it?

REARDON

Sure thing. First rate.

BRUNO

Would you like to try it again, Norman?

Reardon looks at Bruno as if he had just admitted fantasies concerning Anita Bryant.

NORMAN

Hey, yeah. Really. I would. Thanks.

21 CLOSER ANGLE

21

As Bruno moves on by Reardon toward the stage, bending momentarily to reassure Reardon in a quick whispered consultation.

BRUNO

He's really such a timid guy. I'll just give him a few thoughts about how it ought to go. Won't take long.

(CONTINUED)

Reardon just nods, but he's not convinced at all. We HOLD ON him as he watches Bruno move toward the stage apron. The ANGLE ADJUSTS as the door from the lobby opens and Lydia enters. Seeing she's not interrupting a reading, she moves on down the aisle and slips quietly into the seat adjacent to Reardon.

LYDIA

How's it going?

REARDON

Terrific. No problem.

LYDIA

Lot of kids waiting out in the hallway. Running behind a little, huh?

REARDON

Yeah, well... we're just giving this one kid another run at it. Had a kind of interesting quality...

LYDIA

(looks to stage,
and)

Norman Benzer?

REARDON

(dying)

Yeah.

LYDIA

He's one of Shorofsky's people.

REARDON

Well, we need a lot of crossover in this piece. Actors who dance. Musicians who can act. Had to be an open call.

LYDIA

Norman Benzer plays the oboe.

REARDON

(changing the
subject)

So... how'd the dance auditions go?

Lydia glances back in the direction of the stage.

(CONTINUED)

21 CONTINUED: (2)

21

LYDIA

Oh, they went just fine.

(beat; and)

'Course, I don't have as many
helpers as you do.

(sweetly)

Ciao.

And she moves back toward the doors leading out to the lobby.

22 ANGLE TO STAGE

22

As Bruno completes his softly voiced instructions to Norman Benzer.

BRUNO

Try that, and see how it works.

Norman nods eagerly and moves back to center stage where Naomi waits. Bruno heads back to Reardon.

23 ANGLE - REARDON

23

As Bruno swings back into the seat behind the teacher. He leans forward to deliver his progress report.

BRUNO

I gave him a few motivational thoughts. Might turn the whole thing around.

And o.s., we hear:

NORMAN (O.S.)

I know what you're thinking. You've never been any good at hiding your feelings when it comes to things like this.

(calling out)

Bruno? Can we start from the beginning?

BRUNO

You bet!

Bruno beams encouragement and Reardon slumps lower down into his seat, preparing himself for what is obviously going to stretch out for some few hours ahead, as we:

FREEZE FRAME.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

24 INT. SCHOOL LIBRARY - ON DORIS - DAY

24

As she moves between two of the shelves, carrying a substantial number of reference books along with notebook and writing utensils. The ANGLE TIGHTENS as she seats herself and opens the reference book to the heading she's looking for. Then she opens the small clasp purse and withdraws a mini-cassette recorder. She snaps the device on and sets it down in reasonable proximity to her mouth. She speaks softly but with clarity into the mike opening.

DORIS

'... nature seems almost to have a balance sheet in mind when it comes to the survival rates of its various species. The more complex the organism, the more creatures and ailments there are to threaten its life.'

The ANGLE WIDENS as the Hallway Monitor moves to Doris' table and slides into the chair next to her, gazing at her in Randolph Scott determination.

DORIS

(continuing)

'On the other hand, creatures as basic as the common earth worm or cockroach...'

(aware of him
now)

Speak of the devil.

The Hallway Monitor formally lays out four "summons" in a way that leads one to think he passed his "CHIPS" entrance exam.

HALLWAY MONITOR

Failure to have a Hall Permit.
Failure to obey a Hallway
Monitor. Creating a disturbance
during Nutrition, and second
citation for failing to obey a
Hallway Monitor.

Doris surveys the fan of summons he's placed on the table.

(CONTINUED)

DORIS

I thought it was jacks or better to open.

(and)

You're not laughing. You're really going to lay these things on me, aren't you?

HALLWAY MONITOR

There's a place for you to sign at the bottom of each one.

Doris has had enough experience with dealing with the minds of such beings as to know there's no swaying them. She pulls out a pen and starts to sign, though not thrilled about it.

DORIS

(as the celebrity)

'Peace and Love, Doris Schwartz ... Hope all your dreams come true, Doris Schwartz...'

(starting on
the third)

What's the penalty for all this?

HALLWAY MONITOR

Extra assignments from your advisor. No performance experience for a month.

This last stops Doris' pen in mid-stroke.

DORIS

Whooooa.

(consults ticket)

Look, uh... Dwight. Dwight?

Is your name really Dwight?

(off his nod)

After Eisenhower?

HALLWAY MONITOR

After my dad.

DORIS

But he was named after

Eisenhower...?

HALLWAY MONITOR

Sure. Eisenhower was named around 1895 or something. My dad wasn't born till 1937.

(CONTINUED)

24 CONTINUED: (2)

24

DORIS
(taking care of
business)

Dwight... never mind. I can't be penalized like this.. Extra assignments, okay. But I have to try out for Martelli's musical. You've heard about that?

DWIGHT
(nods, and)

My best friend is Norman Benzer. He thinks he's going to be in it. Martelli really liked his reading, he said.

DORIS
Well, I think I've got a shot at being in it, too, see, and ... I mean, Martelli and I are really good friends, and... Dwight, I'd offer you my body, except we're in the library and they won't let us make noise, so let's see if we can't find a way to work this out, okay? It's really important.

DWIGHT
You're a friend of Martelli's?

A nod from Doris.

DWIGHT
(continuing; eye-
lids at half mast)
A good friend?

DORIS
(confused)
Yeah, why?

A quick look down the empty hallway and Dwight reaches over, turns off Doris' tape recorder and puts it back into her purse. As he does:

DWIGHT
Could you get me into the show?

Doris looks at Dwight with disbelief that is withering on the vine. Belief takes over rather quickly; Dwight is solemnly serious. A look to her purse and:

(CONTINUED)

24 CONTINUED: (3)

24

DORIS

Don't ever let it be said that
the youth of this nation didn't
learn certain things from
Watergate.

And as she turns her full attention upon Dwight, prepar-
ing to wheel and deal as best she can, we HOLD and then
we:

DIRECT CUT TO:

25
thru OMITTED
27

25
thru
27

28 INT. DANCE CLASS - DAY

28

MUSIC #3 - STAND AT THE TOP/Lydia and dancers
temp. track (to be post-scored)
P.B. 2729-3-NV (:40 est)

*

With Lydia in the lead, the kids, including Coco, Doris,
and Leroy, are just finishing an upbeat routine. The
dance ends and Lydia is about to launch into her cri-
tique. Glare fixed; deep breath.

BELL RINGS and the kids make a run for it.

29 DIFFERENT ANGLE - DAY

29

As the kids pour out, Bruno tries to make his way into
the room. Coco spots him and:

COCO

Hey, Bruno! How...

BRUNO

We're narrowing down the list.

COCO

How'd you know what I was going
to ask?

BRUNO

Let's just say you're not the
first to ask.

(then; to himself)

Or the second. Or the third...

In her hurry to get out, Doris has rushed past Bruno.
But now, realizing, she stops and turns.

(CONTINUED)

29 CONTINUED:

29

DORIS

Bruno! There's this guy you
gotta see for the...

BRUNO

He's on the list!!

30 ANGLE ON DORIS

30

DORIS

That I doubt.

(beat)

But I think I just got on his
list.

31 INT. LYDIA'S CLASSROOM - FULL SHOT - DAY

31

Out of breath, Bruno comes in and closes the door, leaning back against it. If there was a chair to jam under the doorknob, he'd do that, too. Lydia is seated on the stool next to the piano, charts and papers strewn before her. She looks up at Bruno with a smile.

LYDIA

Looks like you're two jumps
ahead of the Sheriff.

BRUNO

More like one and a half.

(holding out
list)

Everybody... and I mean every-
body wants to know what's on
this list. You'd think it was
the answer to the cosmic
riddle.

LYDIA

What is it?

BRUNO

The answer?

LYDIA

The list.

BRUNO

(handing it to
her)

Oh, it's the people we've seen
so far.

(MORE)

(CONTINUED)

31 CONTINUED:

31

BRUNO (CONT'D)

There are check marks by those
we've eliminated. Stars mean
we've settled on that person
to play the part. *

He hands her a couple of pieces of paper stapled together. She accepts them with a smile and starts to look over the results as he reverses himself and heads back for the door.

(CONTINUED)

LYDIA

Uh... I don't see too many checkmarks here.

BRUNO

Well... I just wanted to make sure everybody got a fair chance.

LYDIA

And you've got Coco and Julie still in the running for the same part?

BRUNO

Depends on... which way we decide to go with it.

She reads further on down the list, and:

LYDIA

(still reading)

Louis Flacone for the Judge... okay... Danny Amatullo... for Theo.

Bruno is at the door, nearly out.

LYDIA

(continuing)

Martelli!

(after he turns back)

The part of Theo has a very large contribution to make to the 'Crazy Lady' number. The production number.

BRUNO

Well, we all agreed there'd be some cross-over in this.

LYDIA

Martelli, he hates dancing! He won't dance a lick unless I go after him with a whip and a chair. I don't want to have to mug people to get them to rehearsals!

(MORE)

(CONTINUED)

31 CONTINUED:

31

LYDIA (CONT'D)
 (then, quickly)
 Oh, never mind. Get out of
 here. I'll talk it over with
 Reardon. No point in getting
 on your case about it.

Bruno nods, pleased enough to be out of the line of fire.
 He nods and moves on out the door.

32 INT. HALLWAY - FULL SHOT - DAY

32

Bruno moves on out the door, pulling it shut as he exits.
 He heads on down the hallway, then, after a few steps, he
 stops, BACK TO CAMERA. A count or two and he turns, mov-
 ing back to the door and then on back into the classroom.

33 INT. LYDIA'S CLASS - FULL SHOT - DAY

33

Lydia, still near the piano, turns and sees Bruno stand-
 ing just inside the entryway, hand still on the knob.

BRUNO

The deal was... I was supposed
 to be doing this as equal among
 equals. If that's true, you
 ought to be able to get on my
 case about it as easily as you'd
 get on Mr. Reardon's.

Lydia lasers her gaze after a beat, then:

LYDIA

Putting Amatullo into that dance
 number was short-sighted,
 incredibly ignorant of the needs
 of the show, and just plain old,
 flatout dumb.

BRUNO

... That's what you would have
 said to Mr. Reardon...?

LYDIA

Believe it.

BRUNO

(beat; and)
 Thank you very much for sharing
 that, then...

(CONTINUED)

33 CONTINUED:

33

And Bruno moves on out the door, backing out, however, as he could really get hurt if she were to decide to hurl that metronome at him. He closes the door and Lydia does an approximation of Mt. St. Helens' about to lose it again, until we:

DIRECT CUT TO:

34 INT. STAGE AREA - ANGLE TO STAGE - NIGHT

34

As MICHAEL and STEFANIE are found in mid-audition. Both are very energetic and believable.

STEFANIE

('in character')

If you don't want to stay, then get out! I can deal with your leaving and I can deal with your staying and trying to make this work! What I can't deal with is your staying and trying to tear down what we've got!

MICHAEL

'What we've got doesn't take tearing down. A puppy's sneeze would be enough to do it!'

35 ANGLE TO BACKSTAGE AREA - ON DORIS

35

She moves along the periphery of the stage proper, taking care to stay out of sightlines from the house. As she pads TOWARD CAMERA:

REARDON (O.S.)

Okay, Michael, Stefanie. That's good. Thank you very much.

MICHAEL/STEFANIE

(overlapping
unison)

Thank you very much. Appreciate it, really...

The ANGLE ADJUSTS as Stefanie and Michael reach the area of the wings. Doris speaks in a supportive whisper.

(CONTINUED)

DORIS

I was listening. You guys were great. You've got it; it's a lock.

STEFANIE

They let us do it three times. They're really being nice about it. See you.

Michael waves a farewell and Stefanie moves to catch up with him. Doris looks after them with a small fond smile, then starts forward once more toward the stage proper.

It's been a long siege and they're both a shade more frazzled than they ought to be. Bruno's well aware of the fact that he's impeding progress, and he's not pleased about it. He's also having a tough time doing something about it.

REARDON

Well?

BRUNO

They were good. Both of them.

REARDON

According to you, everyone's been 'good.' No one's been terrific; no one's been terrible. Everybody's just... good.

(beat)

It's time to make some choices, Martelli. We've got to get off the dime.

BRUNO

(quietly)

I'm going to make some enemies, and I'm not very good at that.

REARDON

(sympathetically)

Been a real popular guy up till now, right?

(CONTINUED)

35 CONTINUED:

35

BRUNO

Well, I hate to sound like a Joan Crawford movie... but I am starting to feel a little 'used'.

36 ANGLE TO DORIS

36

As she stands in the wings, listening. Bruno's voice comes from the empty theater with a SLIGHT ECHO.

BRUNO (O.S.)

Everybody's after something, it seems like... a favor or a part or an inside tip or... nobody just talks to me anymore... they're all trying to convince me to make this choice or make that choice or help them get a leg up on getting into the show...

Doris' smile has sprung a leak as she listens to Bruno's statement. She turns away and moves quietly for the doorway leading out of the backstage area.

37 INT. THEATER - BRUNO AND REARDON - NIGHT

37

Reardon regards Bruno with compassion tempered with reality.

REARDON

Well... it's my understanding that what we're supposed to do is to cast the show... not just hold endless auditions. If some people get bent out of shape because of what we decide, that's tough. Tell them I pulled rank. Make me the heavy. But we don't have anymore time to play games.

Bruno feels the pressure of Reardon's look and reaches out, picking up his clipboard upon which is the character cast list. A beat, and:

(CONTINUED)

37 CONTINUED:

37

BRUNO

Part of Debra... I say Julie Miller.

REARDON

Agreed.

BRUNO

Coco's going to kill me.

REARDON

Bruno.

BRUNO

Right. Julie Miller plays Debra. Onward.

DIRECT CUT TO:

38 INT. HALLWAY - FULL SHOT - NIGHT

38

As Doris comes slowly down the hallway, ANGLE ADJUSTING TO FIND Dwight the Hallway Monitor seated in his chair, though in his off-duty, after-hours state he's more involved with the pocket computer game he's playing than with picayune Pecadillos. He glances up as Doris nears him. She keeps her morose look straight ahead, barely glancing off to him as she passes by.

DWIGHT

Well?

DORIS

Turn me in. I couldn't make it happen. *

DWIGHT

Did you really try?

DORIS

I did what I did. Turn me in, no-neck, and get out of my life. *

She keeps on going as Dwight looks after her, disappointed and confused as we HOLD a beat, and then we:

DIRECT CUT TO:

39 INT. THE AUDITORIUM - FULL SHOT - NIGHT

39

As Reardon and Bruno approach the end of the list, we see Jerry, the stage manager established earlier, poke his head out from the side of the wings.

JERRY

You guys going to be much longer?

REARDON

Few minutes, is all. You can start buttoning it up if you want to.

Jerry acknowledges this with a wave of his hand and moves out of sight into the wings.

REARDON

(continuing)
Part of Christopher.

BRUNO

Nobody even came close.

REARDON

Who came closest?

BRUNO

Nobody.

REARDON

Martelli -- welcome to the world of reality! We start rehearsals next Monday -- and somebody has to play Christopher! It's time to make that choice!

BRUNO

Nobody came close to the guy! He's quiet and thoughtful and got kind of an off-the-wall sense of humor! He's not standard leading man, damnit! He's --

He searches for the word a beat and during that beat Reardon comes to a moment of insight.

REARDON

(quietly)
He's you.

(CONTINUED)

39 CONTINUED:

39

BRUNO
(grudgingly, but)
Parts of me... maybe. Yeah.

REARDON
You play it.

BRUNO
What...?

Reardon regards Bruno a beat more, then gathers up his coat and starts to collect his gear, preparatory to heading for the door.

REARDON
If it's good enough for Noel Coward, Peter Ustinov, Woody Allen... they perform in all the things they wrote... why isn't it good enough for Martelli? No reason, I say, so if you want to play... play it. I'm heading for the barn. See you Monday.

He starts up the aisle. Bruno is still dealing with the overall concept. As Reardon nears the doorway leading to the lobby:

BRUNO
I'm not an actor, though.

REARDON
Martelli... you just said the character is you. Who could play you... better than you?

And he moves on out of the auditorium, clearly having dealt the ball back to Bruno's side of the net.

40 CLOSE ON BRUNO

40

As Jerry comes out of the wings, carrying a worklight affixed to a metal standard. As he places the worklight down, catching sight of Bruno still there.

JERRY
You guys get this thing cast yet?

(CONTINUED)

40 CONTINUED:

40

He holds there, waiting for Bruno's reply. A beat, then Bruno lifts the clipboard containing the cast list and actor selections.

BRUNO

Yeah.

(making check
mark)

Just now.

He grabs his jacket and starts up the aisle, clipboard under his arm. We HOLD on his determined expression and stride, and then we:

FREEZE FRAME.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

41
thru OMITTED
4441
thru
44

45 INT. SCHOOL OF THE ARTS - CORRIDOR - DAY

45

As Leroy and Danny exit the stairwell onto the hall, rough-housing and laughing, their good-natured battle never resolved.

DANNY

I still don't see how you can work so hard to stay in shape and still not want to get into sports.

LEROY

I do want to get into sports.
(beat, and)
High jump. With Diana Ross.

Danny recognizes JIMMY coming towards them down the hallway and stops.

DANNY

Hey, Jimmy, how 'bout that test in Sherwood's...

But Jimmy continues right past without a word. The look on his face lets us know he's definitely in the running for the Mt. St. Helen's look-alike.

DANNY

(continuing)
It wasn't that bad.

As they continue down the hall they notice a lot of lockers being slammed in anger.

DANNY

(continuing;
to anybody)
What's goin' on around here?
Did the Knicks lose or what?

A student points to the bulletin board.

45A ANGLE - BULLETIN BOARD

45A

Out of the crowd gathered around the board we hear:

NORMAN'S VOICE

He can't cast himself in the
lead! It's not fair!

46 DIFFERENT ANGLE

46

As Leroy and Danny move toward the source of outrage, as are a number of other readers of the just posted cast results. As Leroy and Danny head for the bulletin board, Doris emerges from the cluster of people and speaks as she quickly crosses by them.

DORIS

Let the games begin...

They move past her and make their way close enough to the bulletin board to see what's causing all the furor. A beat as they read, then:

DIRECT CUT TO:

47 INT. MUSIC REHEARSAL ROOM - FULL SHOT - DAY

47

MUSIC #4 - "BEAUTIFUL DREAMER #1" Bruno at synthesizer
record live (:10 est.) *

Bruno is seated at the synthesizer, earphones firmly in place. He's playing what we will hear later on in the Martelli basement with Bruno and Doris. ("Beautiful Dreamer"). A beat, then we see Leroy, Danny, Norman Benzer and a couple of other male students appear on the other side of the soundproof glass. Their moods aren't good, and Leroy moves to the door, turning the knob. The door has been locked by Mr. Martelli who continues to play away, his gaze holding on some blissful horizon that only he sees. The angry words are not heard from the other side of the plate glass, but we really don't need much translation. We HOLD a beat, and then:

DIRECT CUT TO:

48 INT. THE OFFICE - ANGLE TO COUNTER - DAY

48

Reardon is on the desk side of the counter, attempting to collate some sides of a scene he's just ran off on the mimeo machine. Lydia is on the other side of the counter, and her assault on Reardon isn't helping his concentration of the collating process at all.

(CONTINUED)

48

CONTINUED:

48

LYDIA

David, I've been out in the lobby listening to the kids talking. A lot of them are really ticked off about this.

REARDON

Give it a couple days. It'll blow over.

LYDIA

You don't know this school. That's not the way it happens around here.

REARDON

Look: the thing that's supposed to be important is the show, right? Not somebody's hurt feelings.

LYDIA

We're not talking hurt feelings; we're talking about kids who don't think they got a fair shot.

REARDON

There was nothing unfair about it. It was a last minute... brainstorm.

LYDIA

... brainstorm.

REARDON

Well, yeah. I agree it's not ... the standard way shows get cast around here, but what's wrong with trying something new occasionally? What's wrong with shaking things up a little bit?

LYDIA

David... this school is a bottle of soda pop... and that's not something you shake up, unless you want it to blow up in your face.

(beat, and)

You stir it... very gently.

With a look that punctuates her advice, Lydia turns and moves on out into the lobby.

(CONTINUED)

48 CONTINUED: (2)

48

Reardon looks after her, not contrite, but surely dealing with the possibility that he may have overstepped himself a bit. A count or two, and Mrs. Berg comes to his side, looking with a perplexed air at some sheets of paper she's been studying.

MRS. BERG

Mr. Reardon... do you know much about sports and things?

REARDON

Uh... a little.

MRS. BERG

Well, then, maybe you can help me.

(beat, and)

I forget -- if it's the Raiders or the Chargers who never do diddley on artificial turf?

And as Reardon attempts to cope, maintain, we HOLD and then we:

DIRECT CUT TO:

49 INT. ENGLISH CLASSROOM - ON LEROY - DAY

49

striding in with a couple of other stragglers as the BELL RINGS signalling the start of the academic schedule. Leroy's walk is evident testimony to the fact that his anger hasn't improved since last we saw him.

50 ANGLE TO LEROY

50

as he sits down, then glances to the front of the room idly. His expression becomes puzzled. He checks his seatmates and sees familiar faces, so he's in the right place.

51 WIDER

51

REVEALING a SUBSTITUTE TEACHER seated behind the desk. She is going over the lesson plan for a count, then:

SUBSTITUTE

Good morning. My name is --

LEROY

Where's Sherwood?

(CONTINUED)

51 CONTINUED:

51

SUBSTITUTE

I... imagine she's sick.

LEROY

What with?

SUBSTITUTE

Well, they don't tell me that.
They just tell me a teacher
will be absent and then they
tell me where to go.

LEROY

I'm not touchin' that one.

SUBSTITUTE

Just let me take the attendance
and we'll all pitch in...

52 TIGHT ON LEROY

52

He sits back in the chair, but he's ill at ease. No big beef with the Substitute, but his adversary never told him that she might think about calling an occasional time-out. We HOLD ON his enigmatic face for a beat, and then we:

DIRECT CUT TO:

53 INT. BIOLOGY CLASS - ON BRUNO - DAY

53

He's perusing the biology textbook, making some notes as Doris comes by and places a plastic container in front of him. He looks at it with a lack of enthusiasm, then lifts the lid and looks inside. Doris takes her place on the stool next to Bruno's.

DORIS

I kissed it in the cloakroom
it didn't turn into a prince. *

BRUNO

Can you tell me how dissecting
a frog is going to help me in
later life?

DORIS

Sure. You learn from it.

BRUNO

Learn what?

(CONTINUED)

53 CONTINUED:

53

DORIS

That neither one of us will be the first persons in history to throw up on a dead frog. Put the lid back and talk to me.

BRUNO

(complying)

About what?

DORIS

(slight Viennese accent)

Let's begin at the beginning. How long have you had this need to completely alienate the entire student body of this school?

(beat)

Would you like to lie down for this?

BRUNO

I didn't realize.

DORIS

Neither did Mussolini.

BRUNO

Doris, I'm serious. Have you seen some of the looks I'm getting?

DORIS

I don't want this to depress you or anything but I thought I saw a bumper sticker today that read Honk If You Hate Bruno.

BRUNO

Doris!!

DORIS

Bruno, what did you expect? You cast yourself as the lead in your own show!

BRUNO

I thought it'd be a chance to try something new; to stretch.

(CONTINUED)

53 CONTINUED: (2)

53

DORIS
(sensing his
panic)
And now?

BRUNO
Now I don't know what to think.

DORIS
Too late to back out now, isn't
it?

He nods glumly. His gaze lifts and holds on Doris a
beat.

BRUNO
You busy tonight?

DORIS
(indicating frog
container)
Not if we finish surgery. Why?

BRUNO
(lost)
I don't know exactly. I just
need someone to talk to about
all this; the show and...

DORIS
(quietly reminding)
Bruno, I didn't even audition,
remember?

BRUNO
I know. That's one of the reasons
I want it to be you. You're not
involved in the show. You won't
want any favors. You'll just be
coming over... for me.
(beat)
Can you make it?

Beat, then, as she pretends to clear her schedule.

DORIS
Let's say seven, seven-fifteen.

She lifts the lid off the frog container and swiftly
gets the Exacto Frogger knife in hand and starts to
work in earnest. Frog Julianne coming up, as we HOLD
a beat, and then we:

DIRECT CUT TO:

MUSIC #5 - MOZART QUINTET in Bb, MINUET Lydia and dancers
 P.B. 2729-5-NV
 (:30 est)

Lydia stands near the mirror watching the DANCE TROUPE go through their paces in an effort to put together a stately musical number. The MUSIC behind the number is classical and brittle, and their execution of the number is just that: an execution. It's not that people are bumping into each other, exactly, but some are obviously out of step and working to mask it. Occasionally, there are some near misses and harried moves to "catch up." Lydia watches with disbelief, then moves to the cassette player and shuts it off. The dancers sort of wind down. No exuberant reactions. Just weary relief. They are silent waiting for the condemnation they know will come.

LYDIA

(beat, and)

That wasn't awful.

She lets the looks of surprise dart between the dancers for a few seconds, then, with a cheshirely smile:

LYDIA

(continuing)

We're going to have to work real hard to get up to the level where anyone could call that awful. What is the matter with you people?

MICHAEL

Don't blame me. I've got a charley horse from rehearsing with Amatullo this morning. He was wearing bowling shoes, for cripes sake.

STEFANIE

And a lot of people are bummed out about Martelli casting himself in the lead role.

LYDIA

Children -- sometimes you've got to just tough out a situation when --

LEROY

Plus we got a substitute teacher for Sherwood who's got a bug up her bazooka about adverbs or something!

A chorus of unhappy agreement from all the kids in the troupe. Lydia studies them a beat, then:

(CONTINUED)

54 CONTINUED:

54

LYDIA

Sounds to me like we've got ourselves a morale problem.

The response is instantaneous and totally in accord with Lydia's point.

LYDIA

(continuing)

Well... that can't be... not for dance students. 'Cause morale is your spirit... and the spirit is what's got to move you! You can't get too down to learn, 'cause you're always in school! In here, anywhere, anywhere you look...there's people and moving and that's what it's all about!

LEROY

Well, if school's anywhere -- how come we always got to come here?

LYDIA

(beat, and)

Maybe you don't... maybe what you need is a field trip! Maybe you need some blue skies to get you pumped up again!

(beat, and,
with a smile)

Children -- change your clothes and put on your walkin' shoes!

DIRECT CUT TO:

55 EXT. STREETS OF NEW YORK - VARIOUS - DAY

55

MUSIC #6 - "BODY LANGUAGE"
pre-recorded
P.B. 2729-6-V (3:17)

REH.
TIME NUM.

:00

DRUM INTRO

:10

PIANO

(CONTINUED)

55 CONTINUED:

55

	REH.
TIME	NUM.

:16

BASS ADDED

:21 1

VERSE 1

EVERYBODY'S TALKIN' CAN YOU SEE THE
 WAY THEY'RE WALKIN' IT'S BODY
 LANGUAGE

IF YOU WANT THE WORLD TO KNOW IT ALL
 YOU GOT TO DO IS SHOW IT WITH YOUR
 BODY LANGUAGE

:31 2

VERSE 2

TALKIN' ABOUT YOUR BODY WHEN IT GETS
 INTO A GROOVE IT'S YOUR
 BODY LANGUAGE

ALL YOU GOT TO DO IS MAKE A LITTLE
 MOVE WITH YOUR
 BODY LANGUAGE

:42 3

BRIDGE

THINK OF WHAT YOU WANT TO SAY YOU'RE
 TALKIN' BODY LANGUAGE

MOVE YOUR BODY THIS WAY THAT WAY

YOU'RE TALKIN' BODY LANGUAGE

A LITTLE MOVE A LITTLE SMILE YOU'RE
 TALKIN' BODY LANGUAGE

DON'T YOU KNOW IT'S JUST YOUR STYLE

NOW YOU'RE TALKIN' BODY LANGUAGE

(CONTINUED)

55 CONTINUED: (2)

55

	REH.	
TIME	NUM.	

1:07 4

CHORUS

BODY LANGUAGE

BODY LANGUAGE

1:18

BODY LANGUAGE

BODY LANGUAGE

1:31 5

INSTRUMENTAL BREAKDOWN

1:42 6

SOLO GUITAR

2:03 7

BRIDGE

THINK OF WHAT YOU WANT TO SAY YOU'RE

TALKIN' BODY LANGUAGE

MOVE YOUR BODY THIS WAY THAT WAY

YOU'RE TALKING BODY LANGUAGE

A LITTLE MOVE A LITTLE SMILE YOU'RE

TALKIN' BODY LANGUAGE

DON'T YOU KNOW IT'S JUST YOUR STYLE

YOU'RE TALKIN' BODY LANGUAGE

2:28 8

CHORUS

BODY LANGUAGE

BODY LANGUAGE

2:39

BODY LANGUAGE

BODY LANGUAGE

2:49 9

BODY LANGUAGE

BODY LANGUAGE

(MORE)

(CONTINUED)

55 CONTINUED: (3)

55

REH.
TIME NUM.3:00 CHORUS (CONT'D)

BODY LANGUAGE

BODY LANGUAGE

3:10 10 IT'S YOUR BOD, IT'S YOUR BOD, IT'S
YOUR BOD, IT'S YOUR

3:16 BODY LANGUAGE

3:17 OUT

56 INT. MARTELLI BASEMENT - NIGHT

56

MUSIC #7 - "BEAUTIFUL DREAMER #2" Bruno at synthesizer *
in basement
recorded live (:15 est.)

Bruno is at the synthesizer, dealing with variations on the "Beautiful Dreamer" theme. His concentration is such that he doesn't register Doris as she moves quietly down the steps. Doris probably took a while choosing what she was going to wear tonight, then changed her mind three times and finally ended up wearing what she had decided upon in the first place. She watches him a beat, then:

DORIS

Knock-knock.

BRUNO

Oh. Hi.

DORIS

Your dad said it was okay to
come down.

BRUNO

Be kind of silly to ask you over
and make you wait upstairs, I
guess.

DORIS

I guess.

There is a long beat, neither at ease in the stillness.

DORIS

(continuing)

Uh... I'm not quite sure what
I'm doing here and I don't know
what to say next.

BRUNO

You here because... I need to say some stuff that I really couldn't say at school, okay...

DORIS

Okay.

BRUNO

You and me... like I said... we're more than friends. There are times I'll tell a joke and I know you're the only one who gets it. And sometimes I know exactly what you're going to say even before you say it... you know the kind of thing I'm talking about...

DORIS

(simply)

Yes, I do.

BRUNO

Well... I'm in a kind of spot right now... I've got a lot of people mad at me... and I'm feeling a little... kind of out there on my own.

DORIS

I understand.

BRUNO

I'm not very good at asking for help... but I guess I'm asking now.

Doris moves to Bruno. She reaches out a hand, touching him lightly on the shoulder.

DORIS

Hey... I'm here.

Bruno looks up at Doris for a long beat, then:

BRUNO

Doris... can you teach me how to act?

57 TIGHT ON DORIS

57

You try on the glass slipper and it fits perfectly, and then someone points out it's because you're wearing three pairs of sweat socks. Her look holds on Bruno for a long moment.

DORIS

No problem.

DIRECT CUT TO:

58 INT. SHERWOOD'S APARTMENT - ON PHONE - NIGHT

58

Still for a moment, then it RINGS. On the SECOND RING:

SHERWOOD'S VOICE

Hi, this is Elizabeth. I can't get to the phone right now, but if you'll leave a message, I'll get back to you as soon as I can. And please don't hang up. Hang-ups make me crazy. 'Bye.

We HEAR a BEEP and then, in unison with a CAMERA MOVE:

LYDIA'S VOICE

(filter)

Hi, sweetie. Just calling to see if there's anything I can bring you or whatever. Things are getting crazy at school. Leroy's all bummed out without you to get on his case. Reardon's looking like he bit off more than he can chew. In other words, dear heart... it's all crazy like usual and we miss you a lot. Give me a call if there's anything I can --

The BEEP signals that Lydia has used up the time allowed by this particular machine. As the CAMERA MOVE ends, we find ourselves on a TIGHT SHOT of Elizabeth Sherwood. She's seated in a chair. She's been there most of the day. There's a glass of wine in her hand. She's been staring at the wall for a fairly long time. She's not crying. There are twin trails of dried mascara bisecting each cheek. She takes a small sip of wine.

SHERWOOD

I miss you, too.

(CONTINUED)

58 CONTINUED:

58

HOLD a beat, and then we:

FADE TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

59 INT. MARTELLI BASEMENT - DAY

59

Doris is working with Bruno on the show. Bruno's acting gives new meaning to the term "bigger than life."

DORIS
(in character)
What is it?

BRUNO
(gesturing wildly)
Someday... all this will be mine!
As far as the...

Doris cuts him off gently, but firmly.

DORIS
Bruno...
(beat, then
cautiously)
Bruno, have you ever heard the
expression, 'less is more?'

BRUNO
Sure.

DORIS
(incredulous)
You have?

BRUNO
You think I should hold back a
little?

DORIS
Maybe just a smidge.
(then, off his
hurt look)
Listen, some scenes are definitely
working better than others. Take
the love scene, for example. I
think...

BRUNO
(oblivious)
Let's get this one right first.

Long beat as Doris looks at Bruno with a combo plate
of frustration and carying and maybe just a little pity.

(CONTINUED)

59 CONTINUED:

59

Then, struggling to get back into the first scene.

*

DORIS
(in character)
What is it?

*

60 CLOSE ON BRUNO

60

*

BRUNO
(same gestures)
Some day... all this will be
mine.

*

DISSOLVE TO:

61
and OMITTED
62

61
and *
62

63 INT. TEACHER'S LOUNGE - FULL SHOT - DAY

63

Reardon is pouring himself a cup of coffee, which is his equivalent of the chain smokers' unthinking light-up. Lydia watches him, gaze direct and unwavering.

REARDON
I thought with a week's worth of rehearsal under his belt, there'd be some improvement, but it's going a little more slowly than I thought.

*

LYDIA
He's terrible.

REARDON
That's certainly one way of putting it.

(CONTINUED)

LYDIA

You disagree.

REARDON

No. Wish I could, but... no.

LYDIA

What are you going to do?

REARDON

Well, I thought about trying to simplify some of his stuff. Some of it is a little wordy, and...

He trails off, silenced by the look that's coming from Lydia.

LYDIA

This whole thing got started because you wanted us to run the production the way it would be run in the 'real' world.

(beat; and)

What would happen to Bruno in the 'real world' in this situation?

REARDON

He'd be fired.

(off Lydia's look)

Lydia, I can't. It'll kill the kid.

LYDIA

It'll wound him, maybe. But not as bad as it'll be if you let him go out in front of an audience doing what he's doing.

REARDON

(giving way)

You're right.

LYDIA

Want me to tell him?

Reardon looks over at her, a little irritated by the last suggestion.

(CONTINUED)

63 CONTINUED: (2)

63

REARDON

Hey... I got him into the spot.
It's my responsibility.

LYDIA

(nicely)

Lots of people brew up a pot of
trouble, but they aren't in the
kitchen when it boils over. But
that's not your style, huh...?

REARDON

Not even close.

LYDIA

Honey, you're going to fit in
here just fine. Let's get back
to work.

Reardon smiles agreement and they move for the lobby.

64 INT. LOBBY AREA - FULL SHOT - DAY

64

As Reardon and Lydia emerge from the lounge and encounter
Stefanie, engaged in some stretching exercises.

LYDIA

Stefanie, go get the dancers
together. We're going to clean
up the first act number.

STEFANIE

That won't be easy.

LYDIA

Why not?

STEFANIE

No Leroy. He left right after
last period.

LYDIA

No Leroy...? Where'd he go?

DIRECT CUT TO:

65 INT. SHERWOOD'S APARTMENT - ON DOOR - DAY

65

As a loud KNOCK is heard from the other side.

(CONTINUED)

65 CONTINUED:

65

A beat, and the ANGLE ADJUSTS as Sherwood moves to the door. She's in better shape than the last time we saw her, but this lady isn't the one we've grown accustomed to. There's still some emotional bruise that is tender to the touch. She opens the door, keeping the security chain hooked.

66 TIGHT ANGLE - THROUGH THE DOOR OPENING

66

Leroy stands there. His look to Sherwood is wary, uncertain.

LEROY

I brought you something from school.

67 WIDER ANGLE

67

Sherwood takes a brief beat to make her choice, and the choice is to let him in. She steps away from the door after freeing the security chain. Leroy enters and closes the door, looking at her with concern as she moves away.

LEROY

You been sick?

SHERWOOD

No.

LEROY

Then what's wrong?

SHERWOOD

Who said anything was wrong?

LEROY

You.

SHERWOOD

When did I say that?

LEROY

Just now when I asked if you been sick and you didn't get on me about bad grammar.

Sherwood smiles, probably the first one in seven or eight days.

(CONTINUED)

SHERWOOD

What's wrong... is that I think
I broke something.

He looks at her with some puzzlement. Sherwood moves to
the window, looking out, not seeing much.

SHERWOOD

(continuing)

My ex-husband died last week.

LEROY

Thought... you said you broke
something.

SHERWOOD

(quietly)

I did. I even saw it coming...

(beat; and)

I thought I was used to it...
all the excitement when there's
a production coming up... all
the chatter about costumes and
music and sets... all the groans
and gripes when I hand out
homework assignments...

(beat; and)

What I teach has value, damnit
... and I am sick and tired of
apologizing for what I do... I
am sick and tired of begging
people to listen to me... sick
and tired of having to coax
people to speak the language
properly... I am... sick and
tired.

(to him)

... and when the wire came about
Nick's death... cancer... no one
on his side of the family had
the decency to tell me he'd been
ill... and it was like I didn't
matter... to him... to the
school... to anyone anywhere on
this damn planet. That's when
something inside broke.

She sits on the couch. Leroy moves a few steps further
into the room.

(CONTINUED)

LEROY

You matter to me...

She nods, smiles. It was a nice thing to say and that's how she takes it: a nice gesture well meant, not the generator of a turn-around insight. Leroy seats himself across from her.

LEROY

(continuing)

I don't mean to be puttin' down what's hurting you... but you've got a really bad case of white folks' blues.

Her look to him changes, invites him to continue. Her smile, as well, isn't quite so tentative.

LEROY

(continuing)

... Black folks know what the blues are all about, you know...? They know it's just a part of the whole deal. But white folks... seems to me a lot of times they get scared when the blues come by and they don't get into it... and it's like they save it all up for one big bad time. Like what you're going through now.

SHERWOOD

You're amazing...

LEROY

(encouraged)

... ain't nobody gets it all. Martelli can't act. You can't be perfect and happy all the time.

SHERWOOD

And you can't conjugate verbs worth spit.

LEROY

(beat; and)

I could if you're coming back to school.

Her smile stands on two legs now. Shaky, but standing.

(CONTINUED)

67 CONTINUED: (3)

67

SHERWOOD

Get out of here. I'm going to cry again.

(to allay his concern)

A good kind of crying... doesn't scare me at all.

Leroy gets to his feet, surveying her warmly, then heading for the door. Just as his hand touches the knob:

SHERWOOD

(continuing)

Hey.

He turns back.

SHERWOOD

(continuing)

You said you brought me something from school.

Leroy nods, smiles, digs in his pocket. He comes out with a crumpled envelope which he tosses to the coffee table.

LEROY

Packers, Jets, and the Rams. All beat the spread. Thirty bucks. Congratulations.

He flashes a bright smile and heads on out the door.

68 ON SHERWOOD

68

picks up the envelope and opens it, spilling out a fan of five dollar bills. She starts to laugh. And cry. And care. Getting better. We HOLD on her a beat; and then we:

DIRECT CUT TO:

69 EXT. SCHOOL OF THE ARTS - ESTABLISHING - DAY (STOCK)

69

A busy morning, though the mounted patrolman who moseys by seems to be handling it very well. We PUSH IN on the facade of the building as we start to HEAR a PIANO INTRO.

MUSIC #8 - "BEAUTIFUL DREAMER" Doris
P.B. 2729-8-V
pre-recorded (3:00 est.)

*

DIRECT CUT TO:

70 INT. AUDITORIUM - ON KEYBOARD - DAY

70

As Bruno starts into the intro of "Beautiful Dreamer" and we PULL BACK over his opening words TO REVEAL Doris seated on a stool center stage a few feet away from the location of the piano.

DORIS

Then Stefanie goes out upstage and the spotlight picks up Naomi for...

*

71 "BEAUTIFUL DREAMER"

REH.
TIME NUM.

INTRO

VERSE 1

YOU, YOU'RE DIFFERENT
YOU GO YOUR OWN WAY
COME WHAT MAY
YOU SEEM TO BE
WHAT YOU SHOULD BE
AND NOTHING EVER GETS TO YOU

VERSE 2

YOU'RE SPECIAL
THEY WROTE A SONG JUST FOR YOU
BEAUTIFUL DREAMER
THAT'S YOUR NAME
AND I WANT TO BE
THE SAME WAY TOO

(CONTINUED)

71 CONTINUED:

71

REH.
TIME NUM.

CHORUS

BEAUTIFUL DREAMER
 SHARE A DREAM WITH ME
 SHARE IT WITH ME, YOU
 AHHH, BEAUTIFUL DREAMER
 DREAM ON AND ON
 THROUGH ETERNITY

INSTR. BREAKVERSE 3

SOME MAY CALL YOU FOOLISH
 BUT ONLY THOSE WHO DON'T BELIEVE
 THEY CAN'T CONCEIVE
 THAT DREAMS CAN COME TRUE
 AHHH, BUT I DO 'CAUSE I'M A DREAMER TOO

CHORUS

BEAUTIFUL DREAMER
 SHARE A DREAM WITH ME
 SHARE IT WITH ME, YOU
 AHHH, YOU BEAUTIFUL DREAMER
 DREAM ON AND ON
 THROUGH ETERNITY

INSTR. BRIDGE

YOU BEAUTIFUL DREAMER, DREAM ON, OHHH

(CONTINUED)

71 CONTINUED: (2)

71

REH.
TIME NUM.

CHORUS

YOU BEAUTIFUL DREAMER

AHHHH

YOU, AHHHH, YOU BEAUTIFUL DREAMER

DREAM ON AND ON

ON AND ON, ON AND ON, ON AND ON

ON, ON, COME ON SHARE YOUR DREAM

SHARE YOUR DREAM WITH ME

SHARE, SHARE, OHHH, SHARE YOUR

DREAM WITH ME

Doris begins a cross, back to the piano bench, singing directly to Bruno.

DORIS
(singing)
YOU, YOU'RE DIFFERENT

As she sits next to him. Very close.

DORIS
(continuing;
singing)
YOU. YOU'RE SPECIAL

As the last syllable rings out she leans and, in character (?), kisses him gently on the lips. The kiss goes on a second longer than we expected it to. After the kiss:

DORIS
(continuing)
I... I forget what comes next.

Before Bruno can formulate a reply:

REARDON (O.S.)
Martelli?

They both look off to:

72 POV - REARDON

72

standing by the top of the aisle, just having entered
the area.

(CONTINUED)

72 CONTINUED:

72

REARDON

I need to see you in the
conference room before first
period.

73 FULL SHOT

73

A quick look between Bruno and Doris.

BRUNO

How about right now?

REARDON

I'll be there.

He turns and moves out of the auditorium. Bruno collects a couple of books from atop the piano and moves to the steps leading down into the house. He stops about half-way down, looking back to Doris.

BRUNO

Thanks for trying to help.

Doris nods, smiles a lie. Bruno continues on down the aisle.

74 FULL SHOT - THE AUDITORIUM

74

We HOLD on Doris as Bruno walks up the aisle and OUT OF FRAME. We HEAR the OPENING and CLOSING of the DOORS leading to the lobby. Doris stands alone on stage for a beat.

DIRECT CUT TO:

75 INT. LOBBY AREA - BRUNO - DAY

75

As he crosses the open area, which is rapidly filling with students and other school personnel as they arrive to start the new day. Bruno reaches the door to the conference room and goes in.

76 INT. CONFERENCE ROOM - FULL SHOT - DAY

76

Reardon is at the desk, waiting uncomfortably as Bruno steps into the room and closes the door.

REARDON

Martelli --

(CONTINUED)

BRUNO

I want out.

REARDON

Beg pardon...

BRUNO

I know you've got a lot at stake in this and I know you went to bat for me and I appreciate it. But the truth -- which you know and I know and everyone in the world knows -- is that we're going to have to put air fresheners in the auditorium if I play the lead in this thing.

REARDON

Bruno --

BRUNO

We have made a huge mistake and the best thing to do is admit it and find a way to fix it. Let Amatullo play the part. That'll get him out of the production number. Everybody will be better off.

REARDON

Pretty determined about this, aren't you...

BRUNO

Very.

REARDON

I'll see what I can do.
(indicating door)
Out.

Bruno smiles with relief and moves at once to the door and then out into the lobby. Reardon grins, looking at the door through which Bruno exited.

*

DIRECT CUT TO:

77 INT. LOBBY AREA - FULL SHOT - DAY 77

MUSIC #9 - COMBO FINALE dancers, Coco and Leroy
P.B. 2729-9-V
(1:00 est.)

The lobby is at full occupancy now, clusters of students, including Dwight, filling the area, a small musical group in evidence drawing a nucleus of dancers, Leroy and Coco among them as they AD LIB give and take between music and performance take shape. *

78 ON BRUNO 78

He moves through the milling throng until he locates Danny Amatullo. The MUSIC from the group renders his words inaudible to us, but the smile that breaks over Danny's face pretty much nails down the gist of it all.

79 ON LEROY 79

Executing some moves, then stopping as he looks off to:

79 ANGLE TO STEPS 79

As Sherwood reaches the top of the steps. She stops there, taking in the lobby with care, reintroducing herself to these surroundings. She's not looking for faces as much as she's seeing whether or not those special vibrations still resonate for her here.

80 DIFFERENT ANGLE 80

As Leroy crosses to her, smiling a smile that's all sunshine and ice cream.

LEROY

Welcome back! You look good!

SHERWOOD

(beat; and)

I look well.

Leroy yells with exuberant victory. She corrected him!

LEROY

You are back! What miserable joy! All right!

And he whirls away, executing a high leap that signals the MUSICAL GROUP into a building MUSICAL NUMBER, the other kids following Leroy's lead and falling into a SHORT DANCE NUMBER.

81 ANGLE TO OFFICE

81

As the growing tumult draws Lydia and Mrs. Berg out of the office. Mrs. Berg, as ever, is thrilled, shocked, disapproving, and intrigued. Lydia watches a beat with an appreciative smile, then, as the ANGLE ADJUSTS, she takes note of Sherwood's arrival next to her and welcomes her friend back with a warm embrace.

82 ANGLE TO CONFERENCE ROOM

82

As Reardon comes out. This may be his first exposure to the school when these mini-explosions take place. It's not something that's tough to take. It's fun and vibrant and alive. He can hack that.

83 THE DANCERS - ANGLES TO COVER

83

Leroy has enlisted the help of Coco, Danny, Julie, along with the other dancers to celebrate Sherwood's return.

84 ANGLE TO STAIRS

84

As Mr. Shorofsky arrives for the day and finds his route blocked by the stomping barbarians once again. He hesitates a beat, then Lydia and Sherwood come to his aid, each of them taking an arm. The dauntless trio sets sail across the lobby, and the dancing crazies willingly make a path for them. The BELL SOUNDS shrilly, signaling an end to the dance and allowing all the participants to break into APPLAUSE, both in honor of Sherwood and their own estimate that they just did a damn good job. We HOLD a beat; and then:

DIRECT CUT TO:

85 INT. AUDITORIUM - FULL SHOT - DAY

85

Doris is seated at the piano as the FIRST BELL SOUNDS O.S., then trails off. A beat; then:

DORIS

No question about it. Reality
leaves something to be desired.

She takes a breath, re-arming herself with tenacity and hope, gathers her books and starts for the wings.

(CONTINUED)

85 CONTINUED:

85

Halfway there, she executes a swift half-spin, a spur of the moment flight of fancy at which point, we:

FREEZE FRAME.

FADE OUT.

THE END