

FAME

"Your Own Song"

Prod. #2718

by

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EILENNA CORPORATION  
In Association With  
MGM/UA TELEVISION

FINAL DRAFT

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CAST LIST

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

MRS. BERG

CLERK  
TROY PHILLIPS  
MRS. PHILLIPS  
DIANA HUDDLESTON  
TOMMY (V.O.)  
TEACHER  
KAREN

ATMOSPHERE

STUDENTS  
HANDICAPPED CHILDREN  
ASSISTANTS  
DANCERS  
MUSICIANS  
WAITERS  
DINERS

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SET LIST

INTERIORS:

SCHOOL OF THE ARTS  
LOBBY HALLWAY - DAY  
CORRIDOR - DAY  
DANCE CLASSROOM - DAY  
OFFICE - DAY  
DRAMA CLASSROOM - DAY  
FIRST FLOOR CORRIDOR - DAY  
CAFETERIA - DAY  
TEACHERS' LOUNGE - DAY  
MUSIC CLASSROOM - DAY  
HALLWAY - DAY  
LIBRARY - DAY  
HALL STEPS - DAY  
\* SUPPLY CLOSET - DAY  
MAKE-UP ROOM - DAY  
MUSIC PRACTICE ROOM - DAY  
AUDITORIUM - DAY  
STAGE AREA - DAY  
SEATING AREA - DAY  
\* ORCHESTRA PIT - DAY

\* RIVERDALE SCHOOL FOR THE EDUCATIONALLY  
HANDICAPPED  
CORRIDOR - DAY  
CLASSROOM - DAY  
Patio - Day

EXTERIORS:

SCHOOL OF THE ARTS  
ESTABLISHING - DAY

RIVERDALE SCHOOL FOR THE \*  
EDUCATIONALLY HANDICAPPED - DAY

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PRE-PRODUCTION MUSIC CUES

MUSIC #1	Sc. 2	Bruno "warms up" (piano) Record live (:05est)
MUSIC #2	Sc. 2	"Songs" Coco's jazzy version (start) P.B. 2718-1-V (:30est) Pre-recorded (live vocal option)
MUSIC #3	Sc. 9	Bruno's Yamaha noodling Silent, post-score
MUSIC #4	Sc. 12	"Lunchroom Jam" AKA Coco's Flyin High P.B. 2718-4-NV Temp. track. To be post-scored w/thumper
MUSIC #5	Sc. 34	"Penny Lane" (Troy w/Bruno) P.B. 2718-5-V (3:00est) Pre-recorded
MUSIC #6	Sc. 6	Note: Solo instrumentalist in cafeteria to mime accompaniment for ballerinas. No playback. To be post-scored.
MUSIC #7	Sc. 73	"Songs" (Troy w/guitar) P.B. 2718-7-V (3:00est) Pre-recorded
MUSIC #8	Sc. 79	Note: 2 percussionists in dance classroom to mime to click tempo via thumper. Playback needed for click. To be post- scored. (10 fr click)
MUSIC #9	Sc. 90A	"Songs" Coco's jazzy version (end) P.B. 2718-9-V (:30est) Pre-recorded
MUSIC #10	Sc. 94	"Songs" finale w/Troy et al. P.B. 2718-10-V (3:30est) Pre-recorded

FAME

"Your Own Song"

ACT ONE

FADE IN:

1 EXT. SCHOOL OF THE ARTS - ESTABLISHING SHOT - DAY 1  
(STOCK)

1A INT. SCHOOL - LOBBY HALLWAY - DAY 1A

It is late in the morning and the halls are fairly empty. The front door opens and a boy of about seventeen enters, his mother at his side. This is TROY PHILLIPS. Although certainly not frail, Troy is on the small size for his years. Under his longish hair is the innocent, sweet, guileless face of a child. His shyness with strangers is noticeable. But his searching, twinkling eyes reveal his innate curiosity and sense of humor, lying barely beneath the surface. He steps into the lobby and does a slow 360°, a look of wondrous anticipation on his face. Finally he checks the note in his hand and leans to kiss his mother good-bye.

MRS. PHILLIPS

I can go with you.

TROY

It's okay, Mom.

(beat)

I'm okay.

MRS. PHILLIPS

(a sudden moment  
of anxiety)

Troy, maybe this isn't such a...

TROY

(cutting her  
off)

Mom...

(beat)

Please.

A loving smile and she gives in. Another kiss and she turns to leave.

1B INT. CORRIDOR - DAY

1B

We FOLLOW Troy as he checks his note and tries to make some sense of the way the rooms are numbered. As he approaches a dance classroom the SOUNDS of syncopated steps catch his ear. Over this we hear LEROY and COCO talking.

COCO (O.S.)

Looks downright ordinary.

LEROY (O.S.)

You gotta be kiddin'.

2 INT. DANCE CLASSROOM - CONTINUOUS TIME - DAY

2

Reflected in the mirror are Coco and Leroy. They're working on a routine and, judging from the amount of sweat on their brow, they've been working a long time.

LEROY

... Hot is what it looks, Mizz  
Coco.

She moves away from Leroy, trying out moves on her own.

COCO

I don't know.

LEROY

(patiently)

I know you don't know. That's  
why I just told you.

She gives him a look and moves on to a more complicated combination. He falls right into step.

LEROY

(continuing;  
grim)

It's time you faced the bitter  
truth, girl.

(beat; then)

We are the best!

(then, with a  
leap)

Ain't nobody in school dances  
better n' us.

COCO

Leroy, with all that swelling  
you got in your head, do me a  
favor, will ya?

(beat; on  
his look)

Watch it don't go to your feet!

(CONTINUED)

2 CONTINUED:

2

As though in defiance, Leroy executes a particularly fancy dance step, stopping abruptly in front of Coco.

LEROY

Coco, the gig is ours.

COCO

Leroy, this is not a 'gig.' This is the International Festival of the Musical Arts!

LEROY

(teasing her)

Sooo?

COCO

So there can only be one lead singer.

LEROY

(beginning to dance)

And who could that be?

COCO

It better be me.

A moment and she falls into sync with Leroy's dance.

The final combination ends with a leap and when they both stop, they stare wide-eyed, at the figure in the doorway. It is Troy and he is mightily impressed.

LEROY

Well? What do ya think?

TROY

Beautiful.

LEROY

(to Coco)

You see, the kid knows where it's at.

As Leroy and Coco stand:

TROY

No, I don't.  
(beat)

I'm lost.

(MORE)

(CONTINUED)

2 CONTINUED: (2)

2

TROY (CONT'D)

(then, checking  
the note in his  
hand)

I'm looking for Mr...

(struggling  
with the name)

... Schakov...

COCO

Shorofsky.

LEROY

Don't worry, everybody messes  
up his name, especially me.

COCO

He's in room 317. Just upstairs.

TROY

Thank you.

Troy turns to leave and just as Coco and Leroy are about to call out to him, BRUNO enters with sheet music in hand. Barely glancing at his friends, he heads straight for the piano. Leroy remembers what time it is.

LEROY

(pissed)

You're late, man.

Nonplussed, Bruno warms up at the keyboard.

MUSIC #1 - BRUNO "WARMS UP" (PIANO) \*

Record Live (:05est)

BRUNO

A piano player is late.

(beat)

A pianist is detained.

COCO

Can we get some work done?

BRUNO

That's all you've been doing  
is working... You work on the  
dance with Leroy and the song  
with me.

(beat)

When do you eat?

COCO

I'm covering all bets for this  
audition.

(CONTINUED)



2 CONTINUED: (3)

2

LEROY

There are other things besides  
some festival.

COCO

Yeah? Name two.

Leroy gives her an "I'm-not-touching-that-one" look. He shares a wink and a grin with Bruno. Leroy gives her a fancy turn, instead, as Bruno's music comes up.

MUSIC #2 - "SONGS" COCO'S JAZZY VERSION (START) \*

P.B. 2718-1-V (:30est)

Pre-recorded (live vocal option)

3 INT. OFFICE - DAY

3

MRS. BERG and another CLERK are busy at typewriters and file cabinets, as:

4 ANGLE - SHERWOOD

4

enters, setting up a notice on the bulletin board. There are AD LIBBED "Good Mornings" as the Clerks continue their work.

MRS. BERG

That boy coming in for the  
audition at eleven... should I  
... you know... set up a file,  
or a folder or maybe even one  
of those...

CLERK

(cutting her  
off)

Yes.

MRS. BERG

Very well.

Clerk hands her a filled-out application.

CLERK

Here are the papers he filled  
out.

(beat)

Worst penmanship I've ever seen.

Mrs. Berg glances at the application, shaking her head.

MRS. BERG

I can barely make out the name.

(beat)

Looks like Phillips. Troy  
Phillips.

## 4A ANGLE ON SHERWOOD

4A

The expression on her face registers recognition at first, but quickly, as the memory sinks in, becomes one of troubled concern.

SHERWOOD

Mrs. Berg, could I see that application?

Sherwood reaches for the paperwork, but Mrs. Berg slides it back just out of reach.

MRS. BERG

Oh my, no.

For a moment Sherwood is nonplussed, then she remembers.

SHERWOOD

I'm sorry... Please may I see the application, Mrs. Berg.

Again she goes for the application and again it is moved just out of reach. Sherwood decides not to murder Berg on the spot, but it could have gone either way.

SHERWOOD

(continuing;  
smiling through  
clenched teeth)

Why not?

MRS. BERG

Well, Miss Sherwood, as you know, these are official documents of the State Board of Education and we are expressly forbidden to...

\*

SHERWOOD

(interrupting)

Mrs. Berg.

(beat; patiently)

Mrs. Berg. I am an official employee of the State Board of Education.

\*

Incredibly long beat as the intricate wisdom of this thought sinks in.

MRS. BERG

Oh... never mind.

And she cheerfully hands Sherwood the application.

5 INT. DRAMA CLASSROOM - DAY

5

We are overwhelmed by the sounds of silence, gradually becoming aware of the entire class seated on the floor. They are in pairs, sitting cross-legged, facing each other. As REARDON walks softly amongst them, he gives instruction:

REARDON

Now what I want you to do in this exercise is to be a mirror to your partner. One leads; the other follows.

He sits opposite DORIS and holds up his hands. Doris follows his movements as he makes circles in the air.

REARDON

(continuing)

Now, you lead.

(beat; to the class)

On stage, there will be times when you can't communicate with words, you must use other means, other languages to get your message across.

6 ANGLE - DANNY AND DIANA

6

DANNY is more enthusiastic about his partner than he is about the exercise. DIANA HUDDLESTON -- a pretty blonde with soft features.

At one point Danny smiles a lascivious smile, Diana must return it. Danny winks, Diana must do likewise. Danny blows her a kiss. She brings her fingers to her lips and stops.

REARDON

Okay, now the other one leads.

And she starts into a more innocuous routine.

DANNY

(half-whispering)

You know, Robert Redford does this exercise.

DIANA

Shhh.

(then, realizing)

He does?

(CONTINUED)

6 CONTINUED:

6

DANNY

True story. But he says the most important part is going out afterwards and discussing it, really!

REARDON (O.S.)

... Really concentrate on conveying a specific message.

Diana responds to this order by giving Danny a "who are you trying to kid?" look. To his embarrassment, Danny must duplicate the look. After a moment, he shakes it off and gives it one more try.

DANNY

C'mon, what do you say we go out and...

But she is already shaking her head "no." Danny contradicts her by nodding his head "yes."

REARDON

(indicating  
Danny)

Well, Diana, it seems your mirror is just a bit cracked.

The class laughs.

REARDON

(continuing)  
That's seven years bad luck.

DANNY

I was just trying...

REARDON

(overriding)  
We know what you were trying, Amatullo.

A chuckle from the class. Danny winks at Diana, who forgets that the exercise is over and winks back. Another chuckle from the class and Diana, realizing what she's done, shoots Danny a look that would send Larry Holmes whimpering back to his corner.

7 ANGLE - DORIS

7

With her own partner, listening and watching the proceedings of Danny's with much disapproval. With thoughts of his incompetence, she rolls her eyes heavenward.

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8	OMITTED	8	*
9	INT. CORRIDOR - DAY	9	*

Picking out the melody line on his portable keyboard, Bruno saunters towards the phone.

MUSIC #3 - BRUNO'S YAMAHA NOODLING "SONGS"  
 Silent, post-score. \*

Bruno barely glances at Troy sitting there, quietly. At the phone, Bruno checks his pockets for change. Troy watches him with the curiosity and admiration one gives another who has obviously "made it" into this school.

Coming up with only currency, Bruno now takes notice of the stranger on the steps.

BRUNO

Got change for a dollar?

TROY

(automatically  
 reciting)

I have two quarters and two  
 dimes and three nickels and I  
 have to keep it.

A beat on Bruno's part. Okay. Some folks feel they have to memorize how much change they're carrying.

(CONTINUED)

9

CONTINUED:

9

BRUNO

Okay, I wouldn't want to deprive you. I can make the call later.

Troy stares at him blankly. "Deprive...?" Bruno takes a few steps away, then:

BRUNO

(continuing)

I've never seen you before.

TROY

I have an audition at eleven.

BRUNO

You have another twenty minutes to wait.

TROY

Twenty-two. I have twenty-two minutes.

Bruno smiles at him with empathy.

BRUNO

Not that you're watching the time, or anything... Nervous?

Troy's answer is to swallow, hard, then nod.

BRUNO

(continuing)

What's your specialty?

Troy holds up the music sheets.

BRUNO

(continuing)

Ah. An aficionado. That's my thing. Music.

Troy starts to open up. Smiling with eagerness:

TROY

I sing.

(beat, shyly)

And I play the guitar sometimes.

\*

(CONTINUED)

9 CONTINUED

9

Bruno appraises him a beat; then, extending his hand:

BRUNO

I compose.

(beat)

The name's Bruno Martelli.

9 CONTINUED: (2)

9

They shake hands. Troy's manners are practiced.

TROY

Very pleased to meet you. My name is Troy... Phillips.

CUT TO:

10 INT. FACULTY LOUNGE - DAY

10

Sherwood is on the telephone in a corner. She holds Troy's file as we hear the PHONE RING O.S. A CLICK, then:

SHERWOOD

Hello... Mrs. Phillips?

(beat)

Helen Phillips?

(disbelieving)

This is Elizabeth Sherwood. Remember...? Yes, it has been ... years.

(beat)

I teach English now, at the School of the Arts... That's what I said, yes.

(beat)

Helen, is this your son's application I'm holding? Troy?!

(beat)

No, I think that's...

(beat)

Well, to be honest, Helen... I'm not sure what I think.

11 INT. FIRST FLOOR CORRIDOR - DAY

11

Bruno is acting as tour guide for Troy as they stroll down the hall.

BRUNO

Over there's the cafeteria. If you can survive the food there, you can survive anything.

TROY

I like peanut butter...

BRUNO

I think they got peanut butter.

(CONTINUED)



11 CONTINUED:

11

TROY

They do?

BRUNO

Yeah, but for some reason they  
insist on calling it beef stew.

(no laugh; so)

Now, about Shorofsky... When  
you audition, keep a low profile.

TROY

'Low profile?'

BRUNO

(nodding)

Never point out the error of  
his ways. Especially if you're  
not into classical.

(beat)

Never mind. He'll like you  
'cause you're quiet and polite.

TROY

Doesn't he like you?

They've reached the dance classroom.

BRUNO

Shorofsky? He's crazy about  
me. He just has trouble  
expressing his feelings.

(beat)

Well, break a leg.

TROY

Why would I do that??

BRUNO

'Break a leg?' You never heard  
that?!

TROY

I don't want to hurt myself. I  
just want to be in this school.

BRUNO

It's old showbiz talk. Means...  
good luck.

TROY

(brightening)

Thank you.

(MORE)

(CONTINUED)

11 CONTINUED: (2)

11

TROY (CONT'D)

(beat)

Maybe I'll see you later. After  
my audition.

BRUNO

I'd like that. We'll get  
together and jam.

TROY

Jam?

(beat; then)

Oh, you mean with the peanut  
butter?

Bruno thinks he's made a joke, and not such a bad one  
at that.

BRUNO

Yeah, with the peanut butter.

As Bruno goes inside the room, Troy smiles, grateful  
for his new friend.

DISSOLVE TO:

12 INT. CAFETERIA - DAY

12

MUSIC #4 - "LUNCHROOM JAM" AKA Cocos Flyin High \*

P.B. 2718-4-NV

Temp. track, to be post-scored w/thumper

A jam has begun and within moments the majority of the  
cafeteria has joined in. Doris is just coming off the  
food line, her tray in one hand, books in another,  
purse over her shoulder and, between her teeth, her  
two dollars change. This is a woman in need of a  
chair. But every time she tries to sit in an empty  
seat, someone either jumps on it and dances or grabs  
it away. When she reaches Bruno's table there's an  
empty seat that Danny tumbles into at the last second.  
Realizing, Bruno gives Doris his chair and grabs  
another.

DORIS

Thank you, Bruno.

BRUNO

Chivalry lives.

(CONTINUED)

12

CONTINUED

12

DORIS

(indicating Danny)

Well, you sure didn't pick it  
up from him.

DANNY

(grabs his heart  
melodramatically)

If you cut me, do I not bleed?

(CONTINUED)

12

CONTINUED:

12

DORIS

Come on, I saw the way you handled Diana Huddleston in Reardon's class. The worst.

DANNY

What do you know?

DORIS

I know you have the subtlety of an elephant in heat.

BRUNO

Interesting observation.

DANNY

I'm the most subtlest guy you ever want to meet.

13

ANGLE - DIANA

13

Danny spots her coming off the food line with some friends. Without hesitating, Danny's in front of her like a shot, following as her group tries to get a table.

DANNY

Hi, Diana.

Diana is not thrilled by his appearance, moves on.

DIANA

'Bye.

14

ANGLE - DORIS AND BRUNO

14

Watching Danny as he walks back empty handed.

DORIS

(sympathetically)

He needs help.

BRUNO

Psychiatrists are expensive.

DORIS

I'm not.

As Bruno's look questions what Doris might have up the proverbial sleeve, he suddenly spots:

15 ANGLE - TROY

15

looking around uncertainly with his food tray and clutched music sheets. He is completely awed by the music and dancing going on around him. He tries his best to maneuver through the crowd but it looks as if he may spend the entire lunch hour glued to this spot.

BRUNO  
(calling out)  
Troy... over here!

\*

Doris watches as Bruno guides a relieved Troy back to their table.

BRUNO (cont'd)  
I discovered a new talent in the hall, this morning.  
(beat)  
Troy Phillips... meet Doris Schwartz, actress-in-waiting and Danny Amatullo, our comic-in-residence.

\*

Troy carefully offers to shake hands with them. Shyly:

TROY  
Very pleased to meet you.

Doris and Danny are somewhat startled and charmed by Troy's manners. But depression moves in on Danny, as they settle into lunch.

DANNY  
'Comic,' huh? Tell that to the lady at the next table.

DORIS  
That's your problem.

DANNY  
I don't make her laugh?

DORIS  
You don't treat her like a lady.

(CONTINUED)

15 CONTINUED

15

DANNY

So what should I do? Send  
her monogrammed flowers or  
somethin'?

16 OMITTED

16

17 ANGLE ON DORIS AND DANNY

17

DORIS

Your problem is you're good when  
you have written stuff to  
memorize.

(MORE)

(CONTINUED)

17 CONTINUED:

17

DORIS (CONT'D)

(beat)

But when it comes to winging  
it...

(shakes her  
head)

Amatullo, the girl wants romance.

18 CLOSE ON TROY

18

getting nervous in the crowd. The pressure is on. These are new students. A new school. Everything's got to be correct. He doesn't participate in any conversations. All of his concentration is on the lunch before him.

18A BACK TO SCENE

18A

DANNY

(discouraged)

I'm tryin' everything I know.

DORIS

But you're not a woman.

BRUNO

(mock angry)

Doris!!

DORIS

What???

BRUNO

You've ruined the surprise.

DORIS

What you need is a script.

DANNY

I do my own material.

Troy carefully begins a tedious process of arranging everything on the tray in their right positions, all the while mouthing instructions to himself. One can almost see the instructions turning in his head as he places napkin on lap... places straw in milk... arranging and rearranging the plates of food.

But when Troy picks up his fork, it's with all five fingers clutching the handle, as a child might. Thus poised, he plunges into the food.

(CONTINUED)

18A CONTINUED:

18A

DORIS

That's your first mistake.  
 (beat)  
 Let me have a crack at it.

DANNY

You...?! You're going to tell  
 me how to talk to Diana?

DORIS

(nodding)  
 I'll give you the dialogue.

DANNY

I gotta memorize stuff???

DORIS

Uh-huh... But first... we do a  
 letter. I write it. You slip  
 it to her.

DANNY

This is crazy.

DORIS

How desperate are you?

18B ANGLE ON DIANA

18B \*

Looking absolutely gorgeous.

DANNY

You're hired.  
 (beat)  
 But I still think it's dumb.  
 (then trying  
 to include  
 Troy into the  
 conversation)  
 Troy, what do you think?

19 OMITTED

19

20 ANGLE - TROY

20

Having never ceased his total concentration on his table manners, Troy still clutches the fork as we last saw him. By now he has added a knife -- clutching it in his other hand, sawing the food like a little kid does. He looks up shyly. The others all lose track of their own conversations as they watch Troy in amusement.

(CONTINUED)



20 CONTINUED:

20

DANNY

(kindly)

I hope you don't sing like you  
cut your food.

Troy is very embarrassed. He carefully puts his knife  
and fork down on the plate.

21 INT. TEACHERS' LOUNGE - DAY

21

Lydia, Shorofsky and Reardon are having lunch, mostly  
paper-bagging it. From time to time one of them gets  
up for coffee... whatever.

Lydia appraises Reardon's lunch with awe consisting as  
it does of a monstrous hero sandwich, two bowls of veg-  
ies, chips, soup and a drink.

REARDON

(on Lydia's look)

It's fuel food. Gives me stamina  
for Danny Amatullo.

(beat)

He's in love, and it's wearing  
me out.

22 ANGLE - SHERWOOD

22

enters as the others share a laugh. As she busies her-  
self, getting items ready for lunch, it is obvious that  
something is weighing on her mind.

LYDIA

What wears me out is thinking  
about those auditions for the  
music festival.

REARDON

One less thing for the drama  
department to worry about.

LYDIA

Biggest thing will be to come  
up with a lead singer. Rules say we  
can enter a whole show, but  
there can only be one lead singer.

(beat)

None of you tell that child,  
but I think Coco has it wrapped  
up.

\*

(CONTINUED)

22

CONTINUED:

22

SHOROFSKY

'Wrapped up...'? Not after eleven  
this morning, she doesn't.

Sherwood stirs from her thoughts.

LYDIA

Why the magic number?

SHOROFSKY

(proudly)

Because that's when a new boy  
auditioned. Sings like a dream.

REARDON

I take it we have a new student?

SHOROFSKY

Immediately.

(beat)

Remember the name... Troy  
Phillips.

Sherwood appears very concerned, as Shorofsky continues  
with the pride that any discovered talent entails.

SHOROFSKY

(continuing)

He's got a wonderful voice.  
Very special.

Sherwood has difficulty putting pin to balloon.

SHERWOOD

'Special' is a good word.

SHOROFSKY

You know the boy?

SHERWOOD

I know his parents.

(beat)

Mr. Shorofsky, didn't you notice  
anything... peculiar about Troy? \*

Shorofsky thinks a moment, shakes his head.

SHOROFSKY

He's shy...

Lydia and Reardon are listening intently.

(CONTINUED)

SHERWOOD

Did you ask about his background?  
Where he's gone to school...?

SHOROFSKY

Come to think of it... when I  
asked him, he simply began to  
sing again.

(beat)

After that, I guess I forgot to  
ask.

SHERWOOD

He was afraid you wouldn't accept  
him if you knew the truth.

SHOROFSKY

Nothing he could say would change  
my mind. In a world of mediocrity,  
this boy is an exception.

SHERWOOD

I'm afraid you're right. He is  
an exception.

(beat, measur-  
ing each word)

That boy with the 'wonderful  
voice' already attends a special  
school... with other... 'special'  
children.

SHOROFSKY

(cautiously)

What do you mean, 'special'?

SHERWOOD

In a less enlightened age, the  
term was retarded.

On the other's stunned reactions, we:

FADE OUT.

END OF ACT ONE

ACT TWO

23/26 OMITTED 23/26

FADE IN:

27 INT. LOBBY - DAY 27

The following morning. As Danny heads for his locker, Doris slips up behind him, all excited.

DORIS

Did you do it? Did you slip her the letter?

Trying to keep the anxiety in his voice down:

DANNY

Yeah. Yesterday afternoon.

DORIS

Well...

DANNY

You're good, Doris. You're very good.

DORIS

(strikes a Mae West pose)

Just one of my many talents.

28 ANGLE - DIANA 28

Just approaching. There's the beginning of a seductive smile as she spots Danny.

DIANA

You're good, Danny. You're very good.

Doris is all ears. Danny shifts feet, a little embarrassed.

DANNY

Excuse me.

Doris shoots him a warning look not to blow it.

(CONTINUED)

DIANA

Your letter. It was wonderful.

Doris would love to get some deserved accolades.

DORIS

That good, huh?

With a flirtatious look to Danny, Diana leans towards Doris with mock confidentiality.

DIANA

Better.

Doris proudly ruffles herself up. Then, filling the silence:

DORIS

Well, it's your... it's your...

Danny quickly intervenes with his memorized dialogue.

DANNY

(a little too quickly)

Diana, it's your loveliness that inspired me.

(beat)

From the moment I saw you, I've had a smile in my heart.

Doris silently applauds her student. Diana is embarrassed by their audience of one.

DIANA

Danny... not here.

Quickly offering his arm; she slips hers through it and away they go. Doris watches with smug self-satisfaction as Danny escorts Diana down the hallway. She looks after them, saying the words she knows Danny is reciting.

DORIS

I woke this morning and a poem filled my head. A poem about you. A poem about the loveliest creature in the universe.

DIANA

(throwing her arms around him)

Oh, Danny, you're fabulous.

(CONTINUED)

28 CONTINUED: (2)

28

DORIS  
 (smiling to  
 herself)  
 I'm a hit.

29 INT. MUSIC CLASSROOM - DAY

29

It's sometime in the middle of class, as several students hand back graded exams to the class. As they move around the room:

SHOROFSKY  
 As your exams are returned, you  
 may feel a wave of nausea...

30 ANGLE

30

Various students looking at their grades with waves of nausea.

31 ANGLE - TROY

31

seated next to Bruno. On the other side of Bruno is Coco. She now receives her paper with dismay, sinking into her seat.

SHOROFSKY  
 Apparently, the subject of  
 harmony failed to capture  
 your enthusiasm.  
 (beat)  
 Let's hope it does on Friday,  
 when you have another exam on  
 this material.

Audible groans and moans.

SHOROFSKY  
 (continuing;  
 beaming)  
 Lucky for you, we can begin  
 preparing almost immediately.  
 First I should like to introduce  
 a new student, Troy Phillips.  
 Mr. Phillips is a very fine  
 singer indeed and I invite you  
 to hear him at your earliest  
 possible convenience.  
 (MORE)

(CONTINUED)

31 CONTINUED:

31

SHOROFSKY (CONT'D)

(a wink to Troy)

It will be worth it. Now, if you  
will all turn to page...

COCO

(a quick glance  
to her "harmony"  
textbook)

How 'bout right now?

SHOROFSKY

Excuse me?

COCO

How about if he sings a song  
for us now?

SHOROFSKY

But what of our rules of harmony?

BRUNO

(savoring this,  
reciting)

Mr. Shorofsky, the basic rules  
of harmony have been with  
us for centuries, long before  
today's fickle musical styles  
and they will be here for  
many...

SHOROFSKY

I get the gist. Well, if the  
rest of the class is willing  
to postpone the inevitable...

A roar of approval from the class.

BRUNO

(to Troy)

Can you sightread?

TROY

Anything.

As the two of them head to the piano at the front of the  
class we HEAR a roar of approval from the class.

BRUNO

(to Troy)

What do you want to sing?

TROY

Do you know "Penny Lane"?

BRUNO

Sure.

31 CONTINUED:

31

\*

32  
and OMITTED  
33

32  
and  
33

34 DIFFERENT ANGLE - FEATURE TROY

34

MUSIC #5 - "PENNY LANE" (TROY W/BRUNO)  
P.B. 2718-5-V (3:00est)  
Pre-recorded

\*

VERSE

PENNY LANE: THERE IS A BARBER SHOWING PHOTOGRAPHS  
OF EVERY HEAD HE'S HAD THE PLEASURE TO KNOW  
AND ALL THE PEOPLE THAT COME AND GO  
STOP AND SAY HELLO.

ON THE CORNER IS A BANKER WITH A MOTORCAR  
THE LITTLE CHILDREN LAUGH AT HIM BEHIND HIS BACK  
AND THE BANKER NEVER WEARS A "MAC"  
IN THE POURING RAIN, VERY STRANGE

CHORUS

PENNY LANE IS IN MY EARS AND IN MY EYES  
WET BENEATH THE BLUE SUBURBAN SKIES  
I SIT AND MEANWHILE BACK IN....

VERSE

PENNY LANE: THERE IS A FIREMAN WITH AN HOURGLASS  
AND IN HIS POCKET IS A PORTRAIT OF THE QUEEN  
HE LIKES TO KEEP HIS FIRE ENGINE CLEAN  
IT'S A CLEAN MACHINE

CHORUS

PENNY LANE IS IN MY EARS AND IN MY EYES  
FULL OF FISH AND FINGER PIES  
IN THE SUMMER MEANWHILE BACK...

(CONTINUED)



VERSE

BEHIND THE SHELTER IN THE MIDDLE OF THE ROUND-A-BOUT  
 A PRETTY NURSE IS SELLING POPPIES FROM A TRAY  
 AND THO' SHE FEELS AS IF SHE'S IN A PLAY  
 SHE IS ANYWAY

PENNY LANE: THE BARBER SHAVES ANOTHER CUSTOMER  
 WE SEE THE BANKER SITTING, WAITING FOR A TREND  
 AND THE FIREMAN RUSHES IN FROM THE POURING RAIN  
 VERY STRANGE

CHORUS

PENNY LANE IS IN MY EARS AND IN MY EYES  
 WET BENEATH THE BLUE SUBURBAN SKIES I SIT  
 AND MEANWHILE BACK....

PENNY LANE IS IN MY EARS AND IN MY EYES  
 WET BENEATH THE BLUE SUBURBAN SKIES  
 PENNY LANE

35 ON TROY 35

Transformed from scared kid to dynamo. The first few bars are testy, but confidence builds. Suddenly, he's in his element and knows what he's doing.

36 ANGLE ON CLASS 36

Responding with enthusiasm... gettin' into the music.

37 ON SHOROFSKY 37

Appraising the class' reaction, knowing he's chosen well. He looks over at Troy with an admiration that includes more than the boy's musical talents.

38 VARIOUS ANGLES ON COCO 38

Although she is enjoying the song, she can't help but recognize Troy for what he is; an exceptional singer and a potential threat to her title as "the best" at P.A. Her competitive edge is showing, but just a bit. As the song ends, she puts these feelings on the back burner and joins the others as they gather 'round Troy in a combination of congratulations and welcome.

39 ANGLE ON TROY 39

As he is surrounded by the other students.

40 TROY'S POV

40

As the students descend upon him we see that Troy, instead of feeling supported and appreciated, is feeling suffocated. The more he is surrounded and patted on the back, the more he fights for air. For several long moments, he struggles for control, but his fears get the better of him and he bolts from the group and out of the classroom into the hall.

41 ANGLE ON THE STUDENTS

41

A bit stunned. What did they do? Shorofsky knows precisely what has happened but cannot say a word. He formulates an appropriate half-truth.

SHOROFSKY

He's... very shy... I... think  
you overwhelmed him. Please  
fend for yourselves until I  
return.

And he exits the room.

42 INT. HALLWAY - DAY

42

Very upset, not sure where to go, Troy is walking a very tight circle not far from the music classroom. He is taking very deep breaths as Shorofsky approaches.

SHOROFSKY

Troy...?

TROY

She was right. She was right.

SHOROFSKY

(gently)

Who was right?

TROY

Mother... said to stay.

SHOROFSKY

Stay where, Troy?

Beat as he slows down. There are a couple of stray students in the hallway. Enough to inhibit Troy. Shorofsky gently pulls him into a nearby supply closet.

42A INT. SUPPLY CLOSET - DAY

42A

SHOROFSKY

Welcome to my office.

(CONTINUED)

42A CONTINUED:

42A

TROY  
 (facing Shorofsky)  
 Can you keep a secret? Mr.  
 Shakof...

SHOROFSKY  
 (interrupting  
 gently)  
 I can.

TROY  
 Tight?  
 Shorofsky nods.

TROY  
 (continuing)  
 I go to another school, too.  
 You won't tell?

SHOROFSKY  
 I won't tell.

TROY  
 It's a school for kids like me.  
 I'm not...  
 (motions to the  
 classroom)  
 I'm not like those kids. I'm ... different. \*  
 (beat)  
 I won't ever be like those kids.  
 They're better than me.

SHOROFSKY  
 I don't think that's true.

TROY  
 (beginning to  
 panic)  
 At the other school they're all  
 like me. At that school, I'm  
 better.  
 (beat, panic  
 again)  
 It was a mistake. I made a  
 mistake. I'll go back. I...

SHOROFSKY  
 No. You didn't make a mistake.  
 You did a very brave thing, and  
 I have the greatest respect for  
 you.

(CONTINUED)

42A CONTINUED: (2)

42A

The words are so needed and yet so simple; Troy calms for a moment.

SHOROFSKY

(continuing)

Listen to me. Next month there will be a very important music festival. I would like you to be the lead singer representing this school.

(beat)

Will you stay?

43 INT. TEACHERS' LOUNGE - DAY

43

Lydia, Sherwood, Reardon, and Shorofsky are engaged in a rather heated discussion. Mrs. Berg is just leaving the room.

LYDIA

(to Shorofsky)

You what??!

MRS. BERG

I'm sure he said that he cancelled the auditions.

REARDON

That's what he said all right.

MRS. BERG

Then why did...

LYDIA

(heading her off at the pass)

I was just checking. Thank you, Mrs. Berg.

MRS. BERG

Glad to be of help. Anytime.

And she exits, smiling.

SHOROFSKY

He was going to leave the school. I had to do something!

REARDON

I thought the whole idea behind 'main-streaming' was to treat him like any other kid.

(CONTINUED)

43 CONTINUED:

43

LYDIA

Do the other kids know about  
this yet?

SHOROFSKY

No, I...

LYDIA

Well, when they find out, I'd  
give some serious thought to  
hiring a bodyguard.

SHOROFSKY

It's so easy for all of you. Is  
he taking dance? No.

(to Sherwood)

Is he taking English? No.

(to Reardon)

Is he taking drama? N...

REARDON

(overriding)

Yes!

The others register surprise. Then:

LYDIA

You're putting that child into  
drama class?!

REARDON

Why not?

SHERWOOD

(gently)

David, he barely reads.

REARDON

(pointedly)

But he can read.

(beat)

Acting is acting. Reading is reading.  
Drama just might build his confidence...

SHERWOOD

And it might tear him apart.

(beat)

It can tear anybody apart.

43 CONTINUED (2)

43

REARDON

One thing's for sure... this kid's got guts. And if he wants to be treated like every other kid, I say give him a real chance. Not some kind of... 'free ride'.

SHERWOOD

Benjamin, it does seem to go against everything we wanted for Troy.

Beat.

SHOROFSKY

(to each of them)

You are right. And you are right. And even you are right. In the long run, I suspect that I am guilty of a slight error in judgement. But...

(beat)

But I would like to have seen any one of you listen to that frightened voice, and look into those confused eyes, and do anything different.

In silence he turns and exits the lounge.

44  
and  
45 OMITTED44  
and  
45

46 INT. MAKE-UP ROOM - DAY

46

The room appears to be empty as Danny rushes in, obviously looking for someone.

DANNY

Dorris!... Oh, Doris.

He looks around the room. Nothing. He's just about to give up when one of the make-up mirrors reveals Doris' position. She's in a corner, studying.

(CONTINUED)

46 CONTINUED:

46

DANNY

(continuing)

You can run, but you can't  
hide.

DORIS

Who's hiding? I've got to learn  
these lines.

DANNY

Why didn't you answer me?

DORIS

I forgot.

DANNY

So, anyway, what's the next  
lesson plan?

Doris gives him a look of exhaustion.

DORIS

What happened to the dialogue  
I gave you this morning?

DANNY

Used it up by ten... And I see  
her tonight... So...

He shoves the pen and paper closer to her.

DORIS

I'm beginning to think this  
wasn't such a good idea.

DANNY

It was a great idea! Diana's  
crazy about me.

Doris takes the paper from him about to set down words.  
Danny preens himself in front of the mirror.

DORIS

I have this horrible feeling it  
isn't you she's so crazy about.

(CONTINUED)

DANNY

What? There's another guy?

DORIS

I have this horrible feeling  
it's me... she's crazy about.

DANNY

You wanna give me just a little  
break.

DORIS

Think of who put all those words  
in your mouth.

DANNY

Yeah, but who said 'em!?

DORIS

(shaking it off)  
You're right. You're right.  
But how 'bout a little credit,  
here.

DANNY

You got it. We'll name our first  
kid, Schwartz!

Satisfied, Doris takes pen in hand. But Danny is beginning to show signs of uneasiness.

47 INT. LOBBY - DAY

47

Troy is just arriving, sack lunch in hand.

48 ANGLE - TROY

48

Spotting Bruno, he cautiously crosses to him.

BRUNO

How're you doin', Troy?

TROY

Hi, Bruno. I'm... doing...  
fine.

BRUNO

You're just coming to school?

Troy is not real adept at hiding the truth, he simply ignores the question.

(CONTINUED)



48 CONTINUED:

48

TROY

Wanna look at the scene I'm  
doing in drama?

He pulls out the pages of the scene for Bruno, who gives  
it only a cursory glance.

BRUNO

Looks like heavy violin  
material...

\*

(beat)

You have some kind of weird  
schedule? I never see you in  
English or chemistry, or --

TROY

(overriding)

I don't have to take those  
classes.

Bruno leans closer. He'd also love to get out of  
English, etc.

BRUNO

What's your secret?

TROY

(quickly)

I don't have a secret.

(beat)

I have tutors.

BRUNO

Tutors?

TROY

Special tutors.

48A BRUNO'S POV - LOBBY - DAY

48A

He sees Shorofsky post a notice and a crowd quickly  
gathers around. Unhappy SOUNDS are heard almost im-  
mediately, especially from Coco.

COCO

\*

I don't believe this.

48B OMITTED

48B

48C BACK TO SCENE

48C

TROY

See, I got behind in my grades  
'cause I was sick and missed a  
year.

A hurricane named Coco storms up to them. For a moment  
she just stands there, fuming. Finally:

COCO

You know, for somebody that's  
supposed to be so shy, you sure  
must know some moves. \*

TROY

(stunned)

Excuse me.

COCO

No, I don't think I will.

BRUNO

Coco, what's going on?

COCO

A notice just went up. The  
singing auditions for the  
festival are off. \*

TROY

(quickly)

I didn't ask them to do that.

COCO

Well, you musta done something!

BRUNO

Coco, why are the auditions off?

COCO

Because they've already made  
their choice.

BRUNO

(he knows)

Who is it?

COCO

I think you ought to ask your  
friend. He seems to have all  
the right answers.

Under pressure, Troy spills out a lame excuse.

(CONTINUED)

48C CONTINUED:

48C

TROY

Uh... I'll be late for class.

And he's gone.

BRUNO

(calling after  
him)

Troy! You've got fifteen minutes.

But he's around the corner by now. A look between  
Bruno and Coco.

COCO

I'm sorry, but it's just not  
fair.

(beat)

I had to say something.

BRUNO

Feel better?

A silent moment between them and we are:

49 OMITTED

49

50 INT. DRAMA CLASSROOM - DAY

50

Class is in session as Troy and Doris begin to rehearse  
their scenes.

REARDON

When you're ready.

The scene is a heavy one. There's no blocking yet.

DORIS

'So when does she get into town.  
The truth this time'.

\*

TROY

'You want the truth? I don't know  
and I don't care'.

DORIS

'We've been through this before.  
I...'

She's forgotten her line. As she searches her script:

(CONTINUED)

50

CONTINUED:

50

TROY  
(assisting)

I just can't believe you anymore. \*

REARDON  
(impressed)  
So, you've memorized both parts,  
Troy.

TROY  
(nodding)  
It's easier to learn the whole  
page, instead of half.

The class mistakes his innocence for humor, as Reardon approaches his actors.

REARDON  
Once again. When you're ready.

TROY  
You want the truth? I don't know  
and I don't care. \*

Doris takes a moment to react, and in that moment Troy jumps in again.

TROY  
(continuing)  
We've been through this before. I... \*

DORIS  
(interrupting,  
angry)  
I know the line.  
(beat)  
I was acting. Take it easy.

TROY  
Sorry.

Reardon breaks this up right away.

REARDON  
That's okay. Once more.

Doris' anger has made Troy extremely nervous.

TROY  
Uh... you want to know the truth? I  
don't know and I don't care. \*

(CONTINUED)

50 CONTINUED: (2)

50

DORIS

We've been through this before.  
I just can't believe you anymore.

Troy makes a move but stops himself.

TROY

(to Reardon,  
apologetically)  
I forgot to take off the jacket.

REARDON

It's okay.

TROY

No, it's not.

50A ANGLE ON STUDENTS

50A

They don't quite know what to make of all this.

50B BACK TO SCENE

50B

Reardon realizes that Troy can't take much more of this.

REARDON

It's okay. Let's skip down to  
the second scene. Feel free to  
use your books.

Doris hands Troy a copy of the play and begins. Troy  
searches frantically for his place.

DORIS

'The price of all your  
meanderings is high.'

TROY

(panicked)  
I'm... I'm lost. I...

Slightly embarrassed, Doris tries to point to the  
place on his page, but Troy is beyond dealing with it.

50C ANGLE - COCO AND LEROY

50C

COCO

(only half  
joking)  
Maybe he should sing the part.

(CONTINUED)

50C CONTINUED:

50C

Leroy gives her a warning look.

LEROY

Girl.

COCO

He doesn't have to audition.

LEROY

I heard.

COCO

Why?

Leroy shrugs.

50D BACK TO SCENE

50D

During their exchange Troy has begun to lose it, seriously.

TROY

I can't... do it! I can't find  
it... I...

A hush suddenly descends on the class. All eyes turn towards him. Doris is transfixed as he sinks to the floor, curling up as he does so. For a moment no one, including Reardon, knows what to do. Finally Bruno helps him up and into a chair in the class. Silence reigns until Reardon finally tries to divert everyone's attention back to business.

REARDON

Okay, everybody. C'mon.

(checking  
his list)

Romano and Waddell. Uh... Scene  
from King Lear. Let's go.

But it takes a long time for anybody to get past this moment and the students are slow to move. We are with Troy and all his anxiety as we:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

51  
thru  
55

OMITTED

51  
thru  
55

56

INT. CAFETERIA - DAY

56

Troy hangs his head low as he and Bruno get their lunches. From his cowering stance, Troy eyes the room, afraid to meet anybody's gaze. His look says: They all know about me, now.

Although he's not really sure how to handle the situation, Bruno is trying to be helpful. The unconscious protectiveness he initially felt for Troy has now found a reason.

Indeed, a number of the kids are looking at Troy. Innocent though these looks may be, Troy interprets them as condemning.

NOTE: Solo instrumentalist in cafeteria to mime accompaniment for ballerinas. NO PLAYBACK. To be post-scored. \*

57

ANGLE - TABLE

57

Having lunch are Coco, Leroy, Doris and Danny. As Bruno and Troy approach, the conversation kind of dies 'mid-sentence. Troy forces himself to smile, but he's extremely uncertain of himself.

TROY

Hi.

AD LIBBED greetings. It's clear that the group has been rendered inept at conversing with someone who was "normal" one minute, and is now a known handicapped person.

Bruno and Troy find seats. The other three make an enormous effort to appear natural. For her part, Coco is experiencing pangs of guilt.

Danny, trying to make contact -- but addressing Troy as though he were five:

DANNY

Troy... do you like apple pie?  
You can have some of mine...

(CONTINUED)

TROY

No... I have pie.  
 (beat)  
 Are you doing your scene in  
 drama tomorrow?

DANNY

(much too loud)  
 Yeah, tomorrow.

DORIS

(trying to joke)  
 We can do ours again. I promise  
 I'll know my lines.

Leroy feels for Troy... would like to help... but ends  
 up putting his foot in it.

LEROY

Hey, man... you don't have to  
 feel bad 'bout what came down  
 ... Everybody screws up...  
 What I mean, is --

BRUNO

What Leroy means is, things...  
 happen... They happen.

Beat.

DORIS

I'm sorry about yelling like I  
 did.

TROY

No. You were right about the  
 line.

DORIS

Maybe so, but, I mean, I didn't  
 know.

Too late. The words are already out of her mouth. But,  
 oh God, does she wish they weren't.

TROY

Know what?

DORIS

(stalling, in  
 pain)  
 Uh... well, you know.

(CONTINUED)



57 CONTINUED: (2)

57

Beat.

TROY

I know.

He stands and quietly leaves.

DORIS

Troy!

LEROY

(cutting her  
off)

Leave him be.

(beat)

Just leave him be.

57A INT. HALL STEPS - DAY

57A

It's some time later as Bruno is searching the area. No one else is around. Finally, he spots who he's been looking for. Crouched in a corner is Troy -- not crying -- just about alone as a person can be.

BRUNO

I've been looking all over for you.

TROY

I'm here.

Bruno sits down on one of the steps... very caring.

BRUNO

You're supposed to be in music.

TROY

I can't go to music.

BRUNO

Why not? You belong there.

TROY

No. I don't belong in music.

(beat)

I don't belong in this school.

BRUNO

Troy... you have talent. A lot of talent.

(CONTINUED)

57A CONTINUED:

57A

TROY

(evenly)

I have a place to sing... It's  
a special group... for the  
educationally handicapped.

BRUNO

That's okay. But... I think  
you want more than that.

TROY

The kids in this school... I  
don't know how to act with  
them.

BRUNO

Why not just be you?

TROY

Me??? I'm not good enough.

BRUNO

Yes, you are.

TROY

Uh-uh. They're perfect.  
They're normal.  
(beat)

BRUNO

(interrupting)

Troy, perfect and normal are two  
different things, believe me.

TROY

Well... I'm never going to be  
perfect or normal... ever.

Bruno looks at Troy a long beat -- his heart breaking for  
him. There's nothing he can say.

TROY

(continuing;  
standing)

I don't belong here. I belong  
to the Riverdale School for the  
Educationally Handicapped.

57A CONTINUED (2)

57A

With quick steps, Troy moves away. Bruno calls out in frustration. This isn't what he had in mind.

BRUNO

Troy, wait! Troy!

TROY

Leave me alone!

Troy leaves. Bruno watches him, then follows.

58 INT. LIBRARY - DAY

58

Danny frantically scans the room. Finally, his eyes light up as he rushes for:

Doris -- alone with a book opened in front of her.

DANNY

I found you...! You gotta help me.

Doris remains buried in her book.

DORIS

In exactly eighteen minutes I have an exam on the Civil War ... and I'm three battles behind.

Danny sits down with plea written all over him.

DANNY

Doris... Oh, sophisticated one ... beautiful one... friend to little animals... I have to meet Diana in ten minutes.

DORIS

Tell her you got laryngitis.

She makes ready to leave, driving Danny into panic.

DANNY

One juicy, little line. That's all I ask!

But as she turns to go, Doris makes a flapping motion.

DORIS

Amatullo... time for the birdie to leave the nest. Fly away. Fly away...

And she's gone. Danny moans, dramatically burying his face in his hands.

59  
thru OMITTED  
61

59  
thru  
61

- 62 INT. CORRIDOR - SCHOOL FOR THE HANDICAPPED - DAY 62
- We are CLOSE ON Bruno, who, having followed Troy, now walks through the corridor of a school as far removed from School of the Arts as Mars is to Earth. Through the uninitiated eyes of Bruno, we see:
- 63 ANGLE 63
- Kids being pushed in wheelchairs, heads to one side, limbs awry. High school age.
- 64 ANGLE 64
- Kids in motorized wheelchairs with all sorts of equipment.
- 65 ANGLE 65
- Students appearing quite normal, walking with school gear, wearing faddy clothes.
- 66 ANGLE 66
- Teachers... Assistants pushing wheelchairs.
- 67 CLOSE ON BRUNO 67
- moving through a series of intense emotions. Dismay. Horror. Sympathy. Tears. New awareness.
- 68 INT. CLASSROOM - DAY 68 \*
- It looks like an ordinary classroom, for the most part. School materials are everywhere. The students sit in a square, provided by long tables joined together. Besides the TEACHER, there are several assistants.
- Then there are the wheelchairs. Half the kids live in these. Most are provided with special equipment. The range of disabilities is broad, covering the spectrum.
- TOMMY (V.O.)
- Troy... what's it like... at...  
the... other... school?

69 ANGLE - TROY

69

Except for one or two others, he is clearly the one with the least noticeable brain damage. Evident, too, is that the girls all have a thing for Troy. He's the star here -- gentle and protective of the others.

It's apparent that in this environment, Troy is not the least bit shy. Accepted in a place for who and what he is, he is more than ready to express himself.

TROY

It's really... an interesting place. Everybody there is a singer, a dancer, an actor...

TEACHER

Did you receive special treatment?

TROY

I got 'special treatment.'  
(beat)  
I didn't much like it.

70 OMITTED

70 \*

71 ANGLE - KAREN

71

Quick, cute, full of life.

KAREN

Treated you like some kind of freak, huh?

Troy looks at the rest of them. His silence says everything. Others nod, making AD LIBBED comments. They understand.

72 ANGLE - KIDS

72

KAREN

(smitten)  
Troy... would you sing a song  
... just for me?

Troy looks to the Teacher for permission.

(CONTINUED)

72

CONTINUED:

72

TEACHER

The song's for everybody,  
Karen. Not just for you.

(beat)

Herman, will you get the guitar? \*

Troy sits himself on top of a table as Herman hands him the guitar.

TROY

I have one friend at the other  
school. His name is Bruno  
Martelli... He wrote this.

In the doorway is Bruno, trying to take this all in. As Troy picks the first chords, there's expectant APPLAUSE in the class.

72A INT. CORRIDOR - DAY

72A \*

Bruno is looking just about as lost as Troy did on his first day at S.O.A. Finally Bruno calls out to a teacher. \*

BRUNO

Excuse me.

The Teacher turns. \*

BRUNO

Uh, I'm looking for...

But at that instant the melody of his song comes from a classroom down the hall and Bruno knows exactly where Troy is.

BRUNO

(continued)

Nevermind. Thanks.

73 MUSIC #7 - "SONGS" (Troy w/guitar) P.B.2718-7-V (3:00est) 73  
Pre-recorded

This is a whole different version from the way Coco interpreted Bruno's song. It is reduced to its most quiet and simple elements in Troy's hands. This is the first time we hear it in its entirety. The words aptly express the boy's desire to be accepted for who he is. The guitar chords are simple and free.

73

CONTINUED

73

VERSE 1      SONGS ALL AROUND WHENEVER YOU NEED THEM  
SONGS FOLLOW YOU WHEREVER YOU LEAD THEM  
SONGS THEY SEEM TO COME ALIVE EACH TIME YOU SING 'EM  
SONGS YOU CAN PLAY THEM STRAIGHT OR YOU CAN SWING 'EM

VERSE 2      SONGS DON'T KNOW HOW WE'D GET ON WITHOUT THEM  
SONGS YOU CAN HUM THEM, WHISTLE OR SHOUT THEM  
SONGS KEEP YOU COMPANY WHEN YOU'RE ALONE  
SO FIND A SONG YOU CAN CALL YOUR OWN  
YOU CAN'T GO WRONG ALL YOU NEED IS A SONG

VERSE 3      THEY GET YOU HUMMIN', YOU START A STRUMMIN'  
JUST KEEP 'EM COMIN'  
THEY GET YOU GOIN'  
YOU SNAP YOUR FINGERS  
THE MUSIC LINGERS  
YOU GET SOME SINGERS TO MAKE A SHOW WITH  
VERSE AND MUSIC BLEND, THEY SEND YOU DANCING DOWN THE AISLE  
SONGS CAN BRING YOU MEMORIES OF GOOD TIMES, BIG SMILES

VERSE 4      THE BAND IS JUMPIN', THE MUSIC'S THUMPIN'  
IT'S REALLY SOMETHING, THEY HIT THE CEILING  
A HOT PIANO, A HIGH SOPRANO  
DO WHAT THEY CAN FOR A HAPPY NFEELING  
SONGS BRING YOU UP WHEN YOU'RE DOWN  
SONGS ARE THE BEST FRIENDS AROUND  
THE WORLD'S SINGING OUT LOUD, ALL YOU NEED IS A SONG



- 74 ANGLE - BRUNO 74  
At the doorway, listening. Watching. Very moved. \*
- 75 CLOSE ON TROY 75  
At the end of his song, before any applause.
- DISSOLVE TO:
- 76 EXT. SCHOOL OF THE ARTS - ESTABLISHING - NEXT DAY 76

77 INT. DRAMA CLASS - DAY

77

It's early in the morning and Danny and Diana are alone in the room. \*

DIANA

Nobody stands me up, Danny  
Amatullo. Nobody.

DANNY

Who would do such a thing???  
Give me his name. I'll tear  
him apart.

DIANA

(stopping; in-  
credulous) \

You!!! You stood me up!

DANNY

Me??? Why would I do that?

DIANA

(half-crazed)

I don't know! That's what I'm  
trying to figure out!

A beat. Obviously, Danny isn't going to volunteer any information.

DIANA

(continuing;  
quietly)

Probably another girl.

DANNY

Bite your tongue.

DIANA

You probably have a million of  
them.

DANNY

No way!

(beat)

Couple hundred thousand, tops.

The joke gets a laugh and the ice is broken.

DIANA

(warming up)

Danny say something nice. You  
know... something about how you  
feel

(CONTINUED)

DANNY  
 (extremely nervous)  
 How I feel... uh... Let us...  
 (more and more  
 nervous)  
 Let us...

DIANA  
 (eyes closed  
 lightly)  
Yes, Danny.

DANNY  
 Let us do this in a couple of  
 hours, what do you say?

And he heads off.

DIANA  
 (grabbing his  
 arm)  
Then it won't be spontaneous.  
I want you to tell me now...  
 (sexy)  
... while I'm in the mood.

DANNY  
 (desperate)  
 Uh... your hair smells like...  
 uh... like a million grains of  
 sand upon...

DIANA  
 (angry)  
Sand?! Come on, Danny, quit  
joking.

DANNY  
 Who's joking?  
 (beat; then,  
 exasperated)  
Look, I'm hot for you. You're  
hot for me. So why don't we --

Diana's eyes shoot wide open:

DIANA  
 (oozing venom)  
Hot???

She regards the word as if it were a stain halfway down  
Danny's front pants pocket.

(CONTINUED)

77 CONTINUED: (2)

77

DIANA

(continuing)

Hot?!She turns on him with such intensity that he sits right down.

DIANA

(continuing)

And I thought you were different.I really thought you were  
special.

Beat; he's stunned.

DIANA

(continuing)

Well, I was wrong. You're not  
special.

(then, running

away)

You're not.

Danny is numb. Slowly he realizes what just happened and begins to focus on the responsible party.

DANNY

(just a tad  
psychotic)

Doris...? Oh... Doris...

(standing)

Doooooriss!!!

78 OMITTED

78

79 INT. DANCE CLASSROOM - DAY

79

The class is in the middle of a routine -- a heavy duty, ethnic dance number.

NOTE: 2 percussionists in dance classroom to mime to  
click tempo via thumper. Playback needed for click.  
To be post-scored. (10 fr click)

LYDIA

One... reach... two... higher  
... three... Coco... you're  
asleep.

Indeed, Coco is reaching along with the class. She's trying. But it's just not "there." Lydia moves up behind her.

(CONTINUED)

79 CONTINUED:

79

LYDIA

(continuing)

Child, you're dancing with rocks  
on your feet.

COCO

I'm doing my best.

Leroy and MICHELLE -- working on either side of Coco --  
glance at each other with the understanding of what's  
bothering Coco.

LYDIA

Honey, I've seen your best. And  
that ain't it.

Beat, the rhythm's broken.

LYDIA

(continuing)

Okay... two-minute breather.

Almost everyone falls gratefully to the floor, accom-  
panied by much moaning and groaning. Without pushing  
it, Leroy tries to get a reading on Coco. .  
All three are breathing hard. \*

LEROY

(to Coco)

That's a drag about Troy. His  
folks took him out of school this  
morning. \*

COCO

(shocked)

Why?

Leroy gives a shrug.

LEROY

Now they'll have to hold auditions  
for the festival.

But Coco's reaction is one of frustration.

(CONTINUED)

79 CONTINUED: (2)

79

LEROY

Well, now you've got a shot at it.  
Isn't that what you wanted?

COCO

I wanted a shot at it. But not  
this way.

Coco turns and heads out of the room.

LEROY

Where you goin'?

COCO

(without turn-  
ing around)

To find a friendly face.

CUT TO:

80 INT. MAKE-UP ROOM - DAY

80

Doris is seated on a high make-up chair in front of the mirror. Bruno stands beside her, applying heavy make-up to her face from the nearby make-up box. She appears a good twenty years older. There are dark circles under pouchy eyes. Lipstick is too heavy, etc.

Doris appraises herself in the mirror... getting into the part to match the physical change.

DORIS

Oh, Bruno, tell me the truth.  
Do I look like a woman whose...  
life verges on the edge of  
tragedy...?

She goes through a variety of tragic, near-hysterical expressions.

DORIS

(continuing)

Was our affair only thirty  
years ago?

Doris flings herself into his arms and continues on melodramatically:

(CONTINUED)

DORIS  
 (continuing)  
 It was Paris. Remember? The  
 Tuileries... the Rive Gauche...

Bruno's not into it. He's staring off into space.

DORIS  
 (continuing;  
 deadpan)  
 I don't think he remembers,  
 folks.

BRUNO  
 Sorry.

DORIS  
 Hey, it was a long time ago.

When this doesn't get a smile, she knows something's  
 wrong.

DORIS  
 (continuing)  
 You bummed?

BRUNO  
 You heard about Troy?

DORIS  
 I heard.

Beat.

BRUNO  
 What gets me is, that of all  
 the schools... we should have  
 been the one to accept him.

DORIS  
 We tried.

BRUNO  
 You call what we did trying?  
 (beat)  
 We find out the guy has a  
 disability... and we treat him  
 like he's from outer space.  
 (pacing; his  
 anger building)  
 Then Coco completely flips out  
 about the audition.

(CONTINUED)

80 CONTINUED: (2)

80

Beat.

DORIS

Let's face it, none of us  
handled this thing the way we  
should have. None of us.

They are both startled to hear Coco's voice. She has  
been standing just outside for all or part of this last  
exchange.

COCO

But I'm the one who made him  
feel like he didn't belong.

CAMERA MOVES IN on Coco's face.

\*

COCO (cont.d)

(sadly)

I'm the one who hurt him.

FADE OUT.

END OF ACT THREE



ACT IV

	FAME - "Your Own Song" - Rev. 8/11/82	57/58	*
	FADE IN:		*
81	EXT. SCHOOL OF THE ARTS - ESTABLISHING - DAY	81	
82	OMITTED	82	*
thru		thru	
84		84	
85	INT. DRAMA CLASS - DAY	85	*

Danny strides angrily over to where Doris is trying, yet again, to study in peace. He stands for a beat with arms folded dramatically. \*

DANNY

Thanks for everything, Doris.  
(before she can  
speak)

No. No. Don't say anything.  
I'm here to tell you how grateful  
I am for all you did for me.

(beat)

You were so busy with the Civil  
War, I lost Diana.

Doris takes a moment to absorb this attack. Incredulous:

DORIS

You lost the girl in one day?!

DANNY

(embarrassed)

I tried my own material, but she  
didn't go for it.

He slumps into a chair. Coco is an interested listener, although Danny barely notices her, heartbroken as he is.

DORIS

I got the boat in the water,  
Amatullo... I don't have to  
sail it, too.

DANNY

She would've liked me a lot  
longer, if you'd stuck around.

DORIS

Hey, who did you want her to  
love? You... or me?

(beat)

'Cause as long as I was writing  
your dialogue, Diana was  
thinking you were somebody  
you're not.

(beat)

At least now, you know.

Danny says nothing, just listens.

DISSOLVE TO:

86 OMITTED 86 \*

87 INT. PATIO - DAY 87 \*

An open area, surrounded by classroom buildings. A place where students pass through and visit. Some walking. Others in wheelchairs.

88 ANGLE ON COCO 88

Alone on a bench. On her face is written there-but-for-the-grace-of-God, as she looks around. She blinks away some tears. From her POV we see:

89 ANGLE ON TROY 89

His feet only, at first.

TROY

Hello.

Coco looks up at a boy who's built additional protective walls around himself in the past few days.

COCO

Hello, Troy.

TROY

They said you wanted to see me.

COCO

(nods)

Sit down.

But Troy stubbornly shakes his head, proceeding to walk the patio. Coco has no choice but to catch up to him. They walk a bit -- Coco stealing glances at Troy and at those they pass. She has a tough time finding her opening. Then:

COCO

(continuing)

I've... never been inside a school like this.

TROY

I have.

Beat, as she recovers from the sting.

(CONTINUED)

COCO  
(plunging in)

Troy, everybody misses you...  
Bruno... Doris... Leroy --

But Troy picks up the pace.

TROY  
(overriding)  
I don't want to hear.

COCO  
I miss you, too.

Troy stops, looks at her.

TROY  
You hurt me.

COCO  
I know. And I'm sorry.  
(beat)  
I want a chance to make it up  
to you.

Troy gestures to the surroundings.

TROY  
This is where I belong. Here  
I'm... better. No place else.

COCO  
It's gonna stay that way, if  
you never try.

TROY  
I did try.  
(beat)  
I want to stay here.

COCO  
I want you to come back.  
Shorofsky's holding new  
auditions.

Beat.

TROY  
If I come back, and if they let  
me sing. It'll only be because  
I'm... 'different.'

(CONTINUED)

COCO

Not this time. Troy, if you win, it will be because of your heart and your voice. I can handle that if you can.

Beat.

TROY

You don't understand...

COCO

I understand you're scared.

Troy's look affirms this.

COCO

(continuing;  
softly)

I'm scared, too.

(beat)

Every time I get up to sing or to dance, I'm sure the audience is gonna see me shaking.

TROY

It's different for you.

COCO

It comes with the territory.

(beat)

If you're going to perform, you're going to be scared.

(smiles)

You don't have a corner on being scared... just 'cause you're... different.

Troy's look to Coco asks, "Doesn't-she-get-it?!"

TROY

But... I... am...

COCO

(gently)

I know what you are. You're a singer.

(beat)

And that's what counts.

She starts to leave, as Troy continues to stand in the open area. Calling after her:

(CONTINUED)

89 CONTINUED: (3)

89

TROY

What happens when it's over?

Coco grins back, walking backwards.

COCO

You'll be on unemployment like  
the rest of us.

(triumphantly)

That's show biz!

She waves and is gone. The ball has landed in Troy's  
court.

90 INT. LIBRARY - DAY

90

Diana is alone. Several feet behind her, we watch as  
Danny approaches with a full head of steam on.

DIANA

(spotting him)

I have nothing to say to you.

DANNY

That's great, because I've got  
enough to say for the both of us.

DIANA

Shhhh.She's a little taken aback by his intensity. He sits  
next to her.

DANNY

First of all, all that moon,  
June, spoon stuff wasn't me.  
Doris Schwartz wrote all those  
lines. I just delivered them.

DIANA

(with a smile)

That was dumb.

DANNY

What was dumb is that you went  
for it.

DIANA

(protesting)

I certainly...

(CONTINUED)

90 CONTINUED:

90

DANNY  
(overriding her)  
Lock, stock and barrel.

She knows he's right.

DANNY  
(continuing)  
You went for the words, Diana,  
instead of me.

(beat)  
Maybe when I talk, it doesn't  
sound like William Shakespeare,  
or even Doris Schwartz, but I  
had feelings for you. Real  
feelings.

He stands to leave but then stops himself and turns to  
face her.

DANNY  
(continuing)  
But you want to know what's even  
dumber? That I even tried it in  
the first place. That was dumb.  
Next time, the kid is gonna trust  
the kid. Period.

Before Diana can respond, Danny walks off, leaving her  
to think it over.

90A INT. AUDITORIUM - DAY

90A

MUSIC #9 - "SONGS" Coco's jazzy version (End) \*  
P.B. 2718-9-V (:30est) Pre-Recorded

We are in the wings as Coco is just finishing the last  
bars of Bruno's song.

SHOROFSKY (O.S.)  
Thank you, Coco. Very nice.

Coco and Bruno exit to the wings. \*

COCO  
Well? What'd you think?

BRUNO  
(stalling)  
I think you're a wonderful  
singer.

COCO  
You think I'll get it?

90A CONTINUED:

90A

BRUNO

I can't tell you how glad I am  
that I don't have to make that  
decision.

COCO

I know, Bruno, but it's your  
song. What do you think?

BRUNO

I think you should ask Leroy.

COCO

Leroy? Why?

Beat.

BRUNO

Because he's a better liar than  
I am.

COCO

You don't have to lie. It was  
bad?

BRUNO

No, it wasn't bad. It was  
wonderful.

COCO

(getting angry)  
I don't underst --

BRUNO

Coco.

(beat)

You are a wonderful singer.  
But not every song is right  
for you. Look, Barbra  
Striesand is a great singer,  
but she can't sing everything.  
I can't write cantatas worth...

COCO

(interrupting)

You think Troy's a better singer.

BRUNO

For this particular song. Yes.  
For another song. Who knows?

(CONTINUED)

Long beat.

BRUNO  
(continuing)  
You okay?

COCO  
It hurts.

BRUNO  
I know. (beat) Can you handle it? \*

COCO  
(beat, then a smile)  
I'll find a way.

91 INT. MUSIC CLASSROOM - DAY

91

Coco is in a pensive mood, as she idly watches Shorofsky write musical information on the blackboard. We pick up **after** she has supposedly told him about her talk with Troy.

SHOROFSKY \*

And I'm sure you did the right thing.

COCO  
Yeah, but... giving Troy an open shot, like that.

(beat)  
I mean, I really want to sing the lead in the festival... And, I practically begged him to come back...!

SHOROFSKY  
Do you honestly hope that he does?

COCO  
I'm not sure.  
(beat)  
I want to be a performer more than anything. Am I crazy to give someone else a chance?

Shorofsky slowly puts down the chalk, turns to face Coco.

SHOROFSKY  
You're not being 'crazy.'  
(beat)  
You're being a 'mensch.'

(CONTINUED)



91 CONTINUED:

91

COCO

'Mensch?' What's that?

SHOROFSKY

A person. You're being a person  
... you're thinking about some-  
body else, instead of yourself.

(beat)

You're growing up, cookie.

That feels good. Coco's grin is slow and sure.

DISSOLVE TO:

92 INT. AUDITORIUM - STAGE AREA - DAY

92

The curtain is closed and the cast is assembling on stage. Coco is surrounded by a large group of dancers. The stage becomes properly lit, now, as the lights go up. Everyone is costumed for this major festival number.

93 ANGLE - SEATING AREA

93

The auditorium is packed. We PICK OUT Lydia and she has lots of company. Sherwood, Reardon, Shorofsky, Doris and Danny have also turned out.

SHERWOOD

Oh! They look wonderful.

SHOROFSKY

We are going to, as they say,  
blow them away...!

AD LIBBED chatter from the others. Everyone is eager.

94 ANGLE - ORCHESTRA PIT - BRUNO - DAY

94

Bruno is ready. PULL BACK from Bruno to reveal an entire orchestra. Coco steps to the head of the dancers. (NOTE: It should appear, for as long as possible, that Coco is alone in front because she is the lead singer.) She's nervous, but wears a big smile... And the smile is meant for... Troy... waiting at the mike. Proud. Very proud.

COCO

Troy... ready?

(CONTINUED)

94 CONTINUED:

94

TROY

Yes, thank you.

COCO

Thank you.

95 AUDITORIUM - THE FESTIVAL NUMBER - DAY

95

MUSIC #10 - "SONGS" Finale w/Troy et al  
 P.B. 2718-10-V (3:30est)  
 Pre-Recorded

\*

VERSE 1 SONGS ALL AROUND WHENEVER YOU NEED THEM  
 SONGS FOLLOW YOU WHEREVER YOU LEAD THEM  
 SONGS THEY SEEM TO COME ALIVE EACH TIME YOU SING 'EM  
 SONGS YOU CAN PLAY THEM STRAIGHT OR YOU CAN SWING 'EM

VERSE 2 SONGS DON'T KNOW HOW WE'D GET ON WITHOUT THEM  
 SONGS YOU CAN HUM THEM, WHISTLE OR SHOUT THEM  
 SONGS KEEP YOU COMPANY WHEN YOU'RE ALONE  
 SO FIND A SONG YOU CAN CALL YOUR OWN  
 YOU CAN'T GO WRONG ALL YOU NEED IS A SONG

VERSE 3 THEY GET YOU HUMMIN', YOU START A STRUMMIN'  
 JUST KEEP 'EM COMIN'  
 THEY GET YOU GOIN'  
 YOU SNAP YOUR FINGERS

---

THE MUSIC LINGERS  
 YOU GET SOME SINGERS TO MAKE A SHOW WITH  
 VERSE AND MUSIC BLEND, THEY SEND YOU DANCING DOWN THE AISLE  
 SONGS CAN BRING YOU MEMORIES OF GOOD TIMES, BIG SMILES

VERSE 4 THE BAND IS JUMPIN', THE MUSIC'S THUMPIN'  
 IT'S REALLY SOMETHING, THEY HIT THE CEILING  
 A HOT PIANO, A HIGH SOPRANO  
 DO WHAT THEY CAN FOR A HAPPY FEELING  
 SONGS BRING YOU UP WHEN YOU'RE DOWN  
 SONGS ARE THE BEST FRIENDS AROUND  
 THE WORLD'S SINGING OUT LOUD, ALL YOU NEED IS A SONG

(CONTINUED)

94

CONTINUED

94

VERSE 5 SONGS ALL AROUND WHENEVER YOU NEED THEM  
 THEY GET YOU HUMMIN' YOU START A STRUMMIN'  
 SONGS FOLLOW YOU WHEREVER YOU LEAD THEM  
 JUST KEEP 'EM COMIN', THEY GET YOU GOIN'  
 SONGS THEY SEEM TO COME ALIVE EACH TIME YOU SING 'EM  
 YOU SNAP YOUR FINGERS, THE MUSIC LINGERS  
 SONGS YOU CAN PLAY THEM STRAIGHT OR YOU CAN SWING 'EM  
 YOU GET SOME SINGERS TO MAKE A SHOW WITH  
 VERSE AND MUSIC BLEND, THEY SEND YOU DANCIN"  
 DOWN THE AISLE  
 SONGS CAN BRING YOU MEMORIES OF GOOD TIMES,  
 BIG SMLILES

VERSE 6 SONGS DON'T KNOW HOW WE'D GET ON WITHOUT THEM  
 SONGS YOU CAN HUM THEM, WHISTLE OR SHOUT THEM  
 SONGS KEEP YOU COMPANY WHEN YOU'RE ALONE  
 SO FIND A SONG YOU CAN CALL YOUR OWN  
 YOU CAN'T GO WRONG ALL YOU NEED IS A SONG  
 ALL YOU NEED IS A SONG  
 ALL YOU NEED IS A SONG  
 (fadeout)

A big song and dance number. The first few moments of it spotlight Coco and Troy. This is their shared moment. In the dancing department, the number features both Leroy and Coco.

96

ANGLE ON AUDIENCE

96

Very enthusiastic, especially Troy's friends from the Sherman Grove School. It is a time pervaded by triumph for all concerned. The MUSIC should somehow underscore that. The music they share... their different talents and individual selves... transcends all else.

FADE OUT.

THE END