

FAME

"Beginnings"

Prod. #2731

Written By

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and

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EILENNA PRODUCTIONS
in association with
MGM/UA TELEVISION

REV. FINAL DRAFT

August 30, 1982

FAME

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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

STEPHANIE HEREFORD
ANNE CARLTON
SIMON G. MARSHALL, SR.
SIMON, JR.
JACKIE TURNER
JOANIE

ATMOSPHERE

STUDENTS
YOUNG GIRL WALKING DOG
BUSINESSMAN
ELDERLY JOGGER
TWO GUITARISTS
BASS PLAYER
BLACK STUDENTS
MEMBERS OF THE FACULTY
LUCILLE WASHINGTON

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SET LIST

INTERIORS:

SCHOOL OF THE ARTS
HALLWAY - DAY
CARLTON'S BALLET CLASS
- DAY
CORRIDOR - DAY
STAIR CORRIDOR - DAY
HALLWAY - OUTSIDE ROOM 302
- DAY
TEACHERS' LOUNGE - DAY
SHOROFSKY'S CLASSROOM - DAY
LYDIA'S CLASSROOM - DAY
LOBBY - DAY
OFFICE - DAY
CAFETERIA - DAY
REARDON'S CLASSROOM - DAY
SHERWOOD'S CLASSROOM - DAY
AUDITORIUM - DAY
STAGE
HOUSE
PIT
LIGHT BOOTH
MUSIC REHEARSAL ROOM - DAY

EXTERIORS:

PARK AREA - VARIOUS ANGLES - DAY
SCHOOL OF THE ARTS - DAY (STOCK)
ESTABLISHING

FAME

"BEGINNINGS"

*2731

- MUSIC #1 SC. 9 BRUNO ACCOMPANY BALLET
P.B. #2731-1-NV (W/THUMPER) (:30 EST)
- MUSIC #2 SC. 11 BRUNO ACCOMPANY BALLET w/ WANDERING TEMPO
P.B. #2731-2-NV (W/THUMPER) (:30 EST.)
CONTINUATION OF MUSIC #1
loop
w/ve
- MUSIC #3 SC. 18 REPEAT MUSIC #1
- MUSIC #4 SC. 22 CLASSICAL PIANO CONCERTO - POST
P.B. #2731-4-NV (:20 EST)
- MUSIC #5 SC. 22 REPEAT MUSIC #4
- pre record -
- MUSIC #6 SC. 53 ORLANDO JAM
P.B. #2731-6-V? (W/THUMPER) (:60 EST)
- MUSIC #7 SC. 54 "YOU GOTTA BE YOUR OWN HERO" - pre record
P.B. #2731-7-V (3:20)
- MUSIC #8 SC. 61 TEMP TRACK - POST
BALLET MUSIC FROM CASSETTE
P.B. #2731-8-NV (TEMP. TRACK) (:40 EST)
- MUSIC #9 SC. 86 DANCE CLASS PROTEST MUSIC
P.B. #2731-9-NV? (TEMP. TRACK) (:25 EST)

"BEGINNINGS"
MUSIC LIST

- Live Record
CLASS

MUSIC #10 SC 88 PIANO CLASS PROTEST
RECORD LIVE ON SET (:20 EST)

MUSIC #11 SC 93 BALLAD w/ SIMON
RECORD LIVE ON SET (:30 EST) V? } - Live

MUSIC #12 SC 93 BALLAD COLLABORATION
RECORD LIVE ON SET (:30 EST) V? *~~*~~

MUSIC #13 SC FINAL BALLAD COLLABORATION
P.B. 2731-13-V? (3:00 EST)
PRE-RECORD

SC III - Music

FAME
"Beginnings"

ACT ONE

FADE IN:

1 INT. SCHOOL HALLWAY - CLOSEUP - TWO HANDS CLASPED - DAY 1

As we FOLLOW them through the crush of students scurry-
ing to their next period classes. We WIDEN ANGLE to
reveal LEROY walking hand-in-hand with STEPHANIE HEREFORD,
a gorgeous high-strung black girl of sixteen. It's
obviously the beginning of a new love affair. START
OPENING CREDITS HERE. Leroy and Stephanie don't so much
walk down the corridor as they use it, for a series of
impromptu dance moves.

2 ANGLE - DORIS AND DANNY 2

standing alongside the lockers. Danny is removing some
books from his locker.

DORIS

Amatullo, we've got to pick a
scene to do. We haven't got
much time.

DANNY

What are our choices?

Doris quickly pulls a list out of her notebook.

DORIS

(reading)

'Raisin In The Sun.'

DANNY

Who did that on Broadway?

DORIS

Sidney Poitier. ~

DANNY

Nah... what else?

DORIS

'Picnic.'

DANNY

Who did that?

(CONTINUED)

2 CONTINUED:

2

DORIS
What does it matter?

DANNY
A lot. If I can see myself as
the actor who created the role
then it's right for me. Like --
I can't see myself as Sidney
Poitier.

DORIS
(deadpan)
Paul Newman did 'Picnic.'

Danny considers this for a beat much to Doris' dismay.

DORIS
(continuing)
Not in a million years, Amatullo.
Forget it.

3 POV - LEROY AND STEPHANIE

3

as they pass Danny and Doris oblivious to all around
them.

DORIS
(indicating Leroy
and Gayle)
When did that start up?

DANNY
About a week ago.

DORIS
Is it serious?

4 ANOTHER ANGLE

4

Leroy and Stephanie have stopped in front of the danceroom.
Arms wrapped around each other's waist, they gaze into
each other, despite the fact they are in full view of
everyone... a form of exhibitionism all too many young
lovers seem to be afflicted with.

DANNY
I'd say so.

5 ON DORIS

5

caught up in the sheer boldness of their act.

(CONTINUED)

5 CONTINUED:

5

DORIS
'Funny Girl.'

DANNY
I can't do Barbra Streisand.

6 LEROY AND STEPHANIE

6

still locked for what seems an eternity. We WIDEN the ANGLE to reveal BRUNO as he comes up, a sizeable number of musical arrangements under his arm.

BRUNO
Public displays of affection
are frowned upon by Miss Carlton.

There's no indication that Leroy or Stephanie heard a word Bruno said as they continue.

BRUNO
(continuing)
Why is it I get the impression
that you really don't care -- ?

Leroy, without parting from Stephanie, motions with his hand for Bruno to "get lost." Bruno shrugs and enters the danceroom. They continue for a beat longer, finally breaking.

STEPHANIE
Bruno is right. I better go
inside. Thanks for walking me.

LEROY
Yeah, it was a real hardship.

Their eyes meet and hold with what's called meaningful communication, and: the BELL RINGS.

7 POV - ANNE CARLTON

7

a pleasant-looking woman in her mid years, as she approaches the two.

STEPHANIE
I gotta go.

Stephanie runs into the danceroom just before Carlton arrives.

(CONTINUED)

7 CONTINUED:

7

CARLTON

Don't you have a class to be in, Mr. Johnson?

LEROY

Yes, ma'am.

CARLTON

Then I suggest you move it.

Leroy quickly turns and sprints down the hallway. We FOLLOW as in his haste he brushes into a middle-aged man, SIMON G. MARSHALL, SR.

LEROY

(stopping
briefly)

Sorry.

SIMON, SR.

That's okay.

Leroy continues down the hallway.

8 ON SIMON, SR.

8

as he continues down the hall. Curious, he stops in front of the open door to the danceroom where Carlton's ballet class is in progress.

9 POV - CARLTON'S BALLET CLASS

9

As Carlton puts her students through their rigorous barre routine. We HEAR MUSIC being played by Bruno who we see in the b.g. It's apparent that Carlton is a very demanding instructor.

CARLTON

(shouting)

And fifth, and fifth, and fifth, and fifth...! People, that is not even a good third. Heel to toe is the fifth position... and that is what I want to see every time.

Carlton suddenly realizes that Simon, Sr. is watching. She walks to the door and closes it, polite but firm.

10 INT. HALLWAY - FULL SHOT - DAY

10

As Mr. Marshall turns away from the dance class and moves on down the corridor, slowing as he sees MRS. BERG moving down the hallway in the opposite direction, obviously on a delivery errand of some sort.

SIMON, SR.

Excuse me?

MRS. BERG

(sweetly)

Of course.

SIMON, SR.

No, I mean... I need some help.
I'm looking for Mr. Shorofsky.

MRS. BERG

(the answer)

He's in his room.

And she nods, pleased that she was able to do a good deed. She resumes her previous course.

SIMON, SR.

Where is his room?

MRS. BERG

(on the move)

Third floor. Room 214.

No fool, Simon. He quickly decides that he's better off finding his own way. He just nods and moves on, and we:

DIRECT CUT TO:

11 INT. CARLTON'S BALLET CLASS - DAY

11

The students are lined up as they execute a series of "pique turns" in groups of three... some are having difficulty. We HEAR Bruno playing the PIANO.

CARLTON

Mr. Martelli... The tempo is wandering. Could you do something about that, please?

BRUNO

I'll do my best.

CARLTON

Somehow I was hoping for more.
Okay...

12 ON BRUNO

12

as Carlton CLAPS out the tempo for him. He's clearly irritated at the exchange that has just taken place as he resumes playing.

CARLTON (O.S.)

Pique... and single, and double,
and single, and double...

13 ANOTHER ANGLE

13

As Stephanie and her group glide across the floor alternating between single and double pique turns. Stephanie moves with great confidence as she nails each turn.

14 ON CARLTON

14

who is paying close attention to Stephanie and her movement, especially her leg area.

15 POV - CLOSE ON STEPHANIE'S LEGS

15

Stephanie's toe is not quite coming to her knee on each turn.

16 ANOTHER ANGLE

16

As Stephanie's group finishes the combination. Stephanie is obviously satisfied with her performance.

CARLTON

Hold it, Mr. Martelli.

Bruno stops playing.

CARLTON

(continuing)

Miss Hereford, this is ballet,
not jazz or modern. We do not
boogie in here, which means when
I call for pique turns I expect
your toe to be at your knee
flailing the air.

*

STEPHANIE

I didn't think I was doing that
badly...

CARLTON

Stephanie... sweetheart. If you're
ever going to be proficient, you've
got to want more than simply not
to do badly.

*

(MORE)

(CONTINUED)

CARLTON (CONT'D)

You've got to want perfection.
Whether or not you'll actually get
there -- that's another question. *

STEPHANIE

I just meant I didn't think I --

CARLTON

(interrupting) *

And -- you've got to learn to
take criticism. I'm trying to
teach you. I'm not inviting you
to debate. Just listen. *

Bruno whistles silently, an unthinking reaction to
Carlton's manner of running her class. The SOUND draws
a look from Carlton. The look is both a question and
an accusation that calls for a reply:

BRUNO

Piece of lint on the sheet music.
I blew it off.

CARLTON

Maybe the piece of lint was
misleading you as to the tempo...?

BRUNO

(a small smile)

I imagine that's what it was.

CARLTON

All right. If the piano player
can stay in tempo and if Miss
Hereford can execute the series
properly, we may have a chance
of avoiding incredible
embarrassment when it comes time
to put this on its feet in front
of an audience. Though, frankly,
I think the odds are rather long.

(and)

Ready, Martelli?

BRUNO

Sure, if you're all done with the
sarcastic putdowns.

It's said softly and may be all the more penetrating
as a result. Carlton walks over to the piano and stands
there for a beat, regarding Bruno with a narrow and
resolute gaze. It communicates quite well. Bruno drops
his look to the keys. In looking away from Bruno, dis-
missing his remark, really, Carlton's look finds a spot
in the mirror where she holds on:

17 POV - INTO MIRROR - ON STEPHANIE

17

A small smile still lingering on her face as a result of Bruno's mild challenge. As soon as she realizes she's made eye contact in the mirror with Carlton, the smile disappears. Too late.

18 WIDER ANGLE

18

As Carlton turns away from Bruno at the piano and her look holds on Stephanie. She crosses to the young girl and just stands there, her stare an emotionally lethal weapon. The silence grows to an uncomfortable length, then:

CARLTON

Whenever the spirit moves you,
Mr. Martelli.

She backs off a few steps, still regarding Stephanie like something you scrape off your boot before going inside, then Bruno starts to count off the opening tempo and the dance class moves into position for the opening routine. He starts to play and they respond in kind with coordinated moves as we HOLD a beat, and then we:

DIRECT CUT TO:

19 INT. CORRIDOR - FULL SHOT - DAY

19

The hallway empty save for Mrs. Berg, once again with Something That Needs Doing. She moves purposefully down the hall and is at about midpoint when the BELL RINGS and the doors of the classrooms open a count or two later, spilling out the students in sizeable amounts.

20 CLOSER - MRS. BERG

20

reacting like a cork in a whirlpool, fluttering hands admonishing some students to slow down as they speed on their way to the next destination. She's turned in a complete circle and finds herself facing Bruno.

BRUNO

Mrs. Berg -- would you happen
to know where Mr. Shorofsky is
right now?

MRS. BERG

Why, yes, I do, but he told me
specifically he didn't want to be
disturbed unless it was a matter
of life and death. Life or death.
One or the other.

(CONTINUED)

BRUNO
(with certainty)
This qualifies.

MRS. BERG
(considers, and)
Well, then -- room two-fourteen.

Bruno moves off with dispatch. Mrs. Berg looks after him.

MRS. BERG
(continuing)
Mr. Martelli!

Bruno stops, looking back. Mrs. Berg fixes him with as forceful a gaze as she has in her arsenal. Then her look springs a leak, and:

MRS. BERG
(continuing)
Would you happen to know where
I was going?

BRUNO
Are you at all hungry, Mrs. Berg...?

Mrs. Berg considers, checking her appetite out, and then nods, smiling her thanks.

MRS. BERG
Lunch. That was it. Thank you
very much.

She resumes her course down the hallway, threading her way through the milling throng as Bruno watches her go, then sets out on his own mission, as we:

DIRECT CUT TO:

21 INT. STAIR CORRIDOR - FULL SHOT - DAY

21

Leroy's coming down as Stephanie is heading up. He reaches out, detaining her with an engaging smile.

LEROY
Don't look so down, girl. I
still love you.

STEPHANIE
Time out, okay? I'm not up
to that stuff now.

(CONTINUED)

21 CONTINUED:

21

LEROY

How come? What's the matter?

STEPHANIE

The matter is that I've got a
ballet teacher who --

But her feelings and frustration choke off her words. She simply waves Leroy off, moving around him on up the stairs. Leroy stands there, not knowing how to react, not certain just how deep that pain runs. But concerned, he is. Worried. A beat, then:

22 INT. HALLWAY - JUST OUTSIDE ROOM 302 - DAY

22

We HEAR a CLASSICAL PIANO CONCERTO being remarkably well-played as Bruno approaches the room. He hesitates a moment and listens, then he knocks. The music stops and a beat later SHOROFSKY pokes his head out the door. We might see Simon, Sr. seated in the classroom behind Shorofsky.

SHOROFSKY

(testy)

What is it, Martelli? I left
explicit instructions that I
was not to be disturbed.

BRUNO

I know --

SHOROFSKY

Then why are you disturbing me?

BRUNO

This is important.

SHOROFSKY

Mr. Martelli -- are you hemorrhaging
internally?

BRUNO

No.

SHOROFSKY

Is the school on fire?

BRUNO

No.

SHOROFSKY

Then, Mr. Martelli, what is
important is what I am doing now.
I will speak with you later.

(CONTINUED)

22 CONTINUED:

22

Shorofsky closes the door before Bruno can get another word in. A beat later the PIANO MUSIC RESUMES. Bruno waits a beat, then walks away frustrated as we:

DISSOLVE TO:

23 INT. HALLWAY

23

REARDON, LYDIA and SHERWOOD are walking toward the teachers' lounge. Reardon is dressed in athletic shorts, sweat shirt and band, and is carrying a handball. Dialogue starts during the DISSOLVE.

LYDIA

Handball...?

REARDON

Sure -- I play in the basement.
Keeps me in shape.

SHERWOOD

I didn't know we had a handball
court in the basement.

REARDON

Well, there's not exactly a court.
There's a wall -- a little space
in front. You just have to learn
how to play off the poles.

SHERWOOD

You mean, like bumper pool.

They stop in front of the teachers' lounge.

REARDON

Yeah -- sort of. You two care
to join me?

SHERWOOD/LYDIA

No thank you.

REARDON

All right. Your loss. See you.

Reardon jogs down the hall as Lydia and Sherwood enter the teachers' lounge.

CUT TO:

24 INT. TEACHERS' LOUNGE - FULL SHOT - DAY

24

Carlton is just pouring herself a cup of coffee as Lydia and Sherwood enter.

SHERWOOD

Handball among the boiler pipes.
Off the wall in more ways than
one.

LYDIA

(spotting Carlton)
Anne -- you're just the person
I want to see.

CARLTON

Funny, you're just the person
I wanted to see.

Sherwood crosses to the coffee pot.

SHERWOOD

How's the coffee, today?

CARLTON

Rancid.

SHERWOOD

(jokingly as she
pours a cup)
At least it's getting better.

Sherwood joins Lydia and Carlton at the table.

LYDIA

Anne, I need to know the names
of your soloists for the dance
recital. I've got to get the
programs off to the printer
pretty soon.

CARLTON

I should know in the next
couple of days. Is that soon
enough?

LYDIA

That'll be fine. Your turn. What
is it you wanted to see me about?

CARLTON

It's about one of my ballet
students, Stephanie Hereford.

(CONTINUED)

LYDIA

Yes, I know her. She's in my modern class. She's very good.

CARLTON

Maybe in your class, but a prima ballerina...? Not likely. I demand a lot from my kids, and she simply is not up to it.

LYDIA

Well, what is it you want me to do?

CARLTON

Could you talk to her? Today in class I corrected her and she apparently took it the wrong way. Maybe I'm coming down on her too hard. Or maybe she's got the wrong priorities.

LYDIA

Meaning -- ?

CARLTON

I'm wondering if maybe her major ought to be modern, not ballet. If you could talk to her... get an idea of where her head is at...

LYDIA

No guarantees, but I'll give it a shot.

CARLTON

(getting up)

Thank you, Lydia. I just hate to see a kid waste time and energy when there really isn't much of a chance of it paying off. And especially a kid like Stephanie.

Carlton crosses to the door just as Shorofsky enters, obviously in a very good mood.

SHOROFSKY

Afternoon.

CARLTON

Benjamin.

(MORE)

(CONTINUED)

CARLTON (CONT'D)

(remembering)

Oh, Benjamin, could you please send me another piano player for fourth period? Martelli isn't working out.

SHOROFSKY

(surprised)

Martelli? He's the best I've got. I recommend you hold on to him.

CARLTON

(casually)

Benjamin, there is an attitude problem with Martelli.

SHOROFSKY

Oh. Well, you said you wanted a genius. You didn't say he had to be an angel, too. But if you insist.

CARLTON

Request. And thank you, Benjamin.

Carlton exits as Shorofsky crosses to the coffee pot.

as she refers to Carlton.

SHERWOOD

She's really cracking the whip up there. Must have been scared by George Steinbrenner.

LYDIA

Anne may be a bit much but she knows ballet. Half the corps at the American Ballet Theater are former students of hers. So if she's got doubts about a kid ... well, you have to take it seriously.

Shorofsky joins Lydia and Sherwood at the table. He opens up his briefcase and withdraws a truly thick stack of papers and forms. As he starts to fan them out and scribble his signature at the bottom of some:

(CONTINUED)

SHOROFSKY

I hate paperwork; I hate paperwork;
I hate paperwork.

LYDIA

Boom-chicka-boom. Not bad.
Needs a little variety in the
lyric.

SHOROFSKY

Did you know the Mojave desert
used to be covered with trees?
Then the Board of Education
discovered 'forms' and it became
a wasteland inside of a semester.

LYDIA

Do what I do.

SHOROFSKY

I don't have the legs.

SHERWOOD

(to Lydia)

What's your formula for dealing
with the paper jungle?

LYDIA

I ignore it. Do as I please.

SHERWOOD

Really?

LYDIA

No. But it was fun to pretend.

SHOROFSKY

Well, I'm not going to ignore
it, not this time anyway.

SHERWOOD

Surrendering, Mr. Shorofsky?

SHOROFSKY

No. But by filling in these
forms, I'm getting a student
who is a dream, an angel, a
unique presence. I'll make my
stand on forms when I'm willing
to lose, not this time... not
this time...

(CONTINUED)

25 CONTINUED: (2)

25

And he continues to sign the papers with a vengeance, unaware of the look flowing between Sherwood and Lydia. They're curious, impressed by his zeal, and are filing this away for future inquiry, as we:

DIRECT CUT TO:

26 EXT. PARK AREA - ON DOG WALKER - DAY

26

A trimly attractive Young Girl is hard at work walking a brace of dogs none of whom have settled upon the same destination. As she moves along the walk, we PAN OFF her to find Leroy eight or ten yards behind, doing a humorous job of mimicking her frazzled plight.

27 ON STEPHANIE

27

Seated with her back to a nearby tree, she watches him with a smile, but it's not a strong one. It's not taken up residence on Stephanie's attractive face; it's merely passing through.

28 BACK ON LEROY

28

As a Businessman passes Leroy in the opposite direction, and he leaves off mimicking the dog walker, and falls in behind the Businessman, mocking his attached strut and style.

29 ON STEPHANIE

29

It's like having an upset stomach and someone insists on cooking for you. You appreciate the effort, but...

30 BACK ON LEROY

30

An Elderly Jogger chugs by and Leroy can't resist the opportunity. He abandons the unknowing Businessman and falls in behind the Jogger. The Jogger apparently senses something and turns around abruptly. Leroy stops, searching for a cover, finally coming out with:

LEROY

I was just admiring your shoes.
I've got to get me some of those.

The Jogger is not wholly convinced, but opts not to push it, and once again trots off, tiny steps and large gasps in combo. Leroy looks after him with an ingratiating grin, then heads for Stephanie o.s.

As he comes to Stephanie, finding a comfortable place on the grass next to her. Her smile is still an effort.

STEPHANIE
That was really funny.

LEROY
Yeah. I can see it really put you away.

STEPHANIE
Leroy... just put it down to a bad mood, bad day, bad something...

LEROY
(beat)
Don't, okay?

STEPHANIE
Don't what?

LEROY
Look -- I know how to make a lot of noise and shuck and jive ... but that's like a wall, you know? It keeps people from getting closer to me than I want 'em to get. But you got past that wall... And I liked that. Don't you start puttin' up a wall of your own... cause then it'll be lonely for both of us.

There's no response from Stephanie.

LEROY
(continuing)
Fine --

Leroy starts to get up.

STEPHANIE
(stopping him)
No, Leroy, please... I'm sorry.
(a beat)
It's Miss Carlton. She got on me today in class. I mean she really got on me, and I was trying so hard to do well so I can be one of the soloists in the recital, but now I don't know...

LEROY
Is that all that's bothering you?

(CONTINUED)

STEPHANIE

Is that all? Leroy, don't make fun of me. Getting that solo means everything. It means I'm good enough and I'm not fooling myself about becoming a ballerina.

LEROY

I'm not making fun of you. It's just that... you know how teachers are always harder on the ones who do the best, like Miss Grant is with me? She's always criticizing and pushing me because she knows I can do better -- that's what Carlton is doing with you. She's pushing you.

STEPHANIE

I don't think so.

LEROY

Yes she is, because you are good. I don't want you to get a big head but, you're one of the few dancers in this school I'm scared of.

STEPHANIE

Cut it out, Leroy.

LEROY

Truth... and don't worry about that solo because you're gonna get it -- we're gonna get it.

STEPHANIE

We?

LEROY

Yeah -- because starting today we're going to work out together. And if you think Carlton is rough wait till I get through with you.

A long beat passes as Stephanie tries to decide if she wants to believe Leroy or not. Then a bright smile crosses her face flashing her answer. They hug.

LEROY

(continuing)

Now can I get a laugh?

Leroy begins to tickle Stephanie. As they both fall to the ground laughing we:

DISSOLVE TO:

32 EXT. PERFORMING ARTS HIGH SCHOOL - DAY (STOCK) 32

As the students file in for the beginning of their school day.

CUT TO:

33 INT. SHOROFSKY'S CLASSROOM - DAY 33

The last of the students are taking their seats, including Bruno and JULIE, as the BELL RINGS.

34 ON DOOR 34

as Shorofsky enters.

SHOROFSKY

Ladies and gentlemen, if I may have your attention, I'd like to introduce a new classmate.

(calling)

Simon...

35 ON SIMON, JR. 35

as he enters somewhat tentatively. He's suffering slightly from first day jitters, complicated by the fact that he's only ten years old.

SHOROFSKY

May I present Simon G. Marshall, Jr.

36 PANNING CLOSEUPS OF STUDENTS 36

and their varied reactions to Simon's youth, ENDING ON Bruno.

37 CLOSE - SIMON 37

SIMON

Hi, there...

We HOLD on him a count or two, before we:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

38 INT. DANCE ROOM - DAY 38

Leroy stands at the front of the classroom watching Stephanie execute pique-turns, he claps out the tempo.

LEROY

Pull up... up, you got it...

39 ON STEPHANIE 39

who is delighted with her progress and her assistant. She completes the series of turns.

40 ANOTHER ANGLE 40

Leroy brings her a towel.

LEROY

You hit the last set perfect.

STEPHANIE

I always have to remember that imaginary string...

Demonstrates: pulls the imaginary string from the top of her head.

STEPHANIE

(continuing)

... up, up, up!

LEROY

You're terrific. I've got to shower. I've got Sherwood first period.

STEPHANIE

I know, good-bye.

LEROY

Bye!

He steals a quick kiss, she stops him.

STEPHANIE

Thank you.

She returns his kiss with feeling.

LYDIA (O.S.)

Don't mind me; I just work here.

41 DIFFERENT ANGLE

41

As Lydia moves in from the corridor, depositing her dance bag and the gear within on top of the piano. The two youngsters move apart, which works about as well as dayglo camouflage.

LEROY

We were just practicing...

LYDIA

Why, Leroy, from what I saw,
you two got it down real good.
You don't need any more practice.

He knows there's no point in further attempts at excuses; she'll just zing him again. He touches Stephanie's hand, moves for the corridor.

LEROY

Gotta shower.

Stephanie smiles her farewell to Leroy as he moves quickly out of the room. She then turns to the barre and starts a series of developpes-on-toe. Lydia studies her form in the mirror.

LYDIA

Point that toe...

Stephanie nods, smiling, complies with Lydia's instruction.

LYDIA

(continuing;
playfully)
So what's all this with you and
my star dancer?

STEPHANIE

Leroy?

LYDIA

No, Danny!

Stephanie's smile tells all.

LYDIA

(continuing)
That good, huh? Well, all right!

42 ON LYDIA

42

She takes a beat to look closely at Stephanie.

42 CONTINUED:

42

LYDIA

What do you want to do with
your dancing, Stephanie?

43 ON STEPHANIE

43

STEPHANIE

I've got it all mapped out --
finish here and go to the
American Ballet Theater and
audition, maybe San Francisco
or London. Wherever, as long
as I can be in ballet.

44 ANOTHER ANGLE

44

LYDIA

(a beat)

You might have an even brighter
future in modern, Stephanie. Have
you ever thought about that?
You're excellent in modern, and
you sing, you're pretty as can
be.

STEPHANIE

Miss Grant, did Miss Carlton
ask you to talk to me?

LYDIA

(evading)

Whether she did or not, that
doesn't change the facts, Stephanie.
Modern will give you a lot more
avenues to explore, more options.

(beat, and)

I'm not trying to talk you into
anything. Just giving you some
stuff to think about.

(as she moves)

Getting some coffee.

Lydia is almost to the door and out of the room, when:

STEPHANIE

Miss Grant.

Lydia turns back.

45 ANGLE TO STEPHANIE

45

as she sails into an unaccompanied exhibition of ballet
steps and leaps.

(CONTINUED)

45 CONTINUED:

45

Only the SOUND of her slippers on the floor, the quick inhalations of air, the controlled footfall. Her expression is fiercely determined, obsessed. She finishes the exhibition with a spectacular gravity-defying series of moves. Without a glance to Lydia, she moves to the piano and takes up her mop-off towel, wiping off her glistening face. Still puffing with the exertion, she looks finally to Lydia.

STEPHANIE

Just giving you some stuff to think about.

46 DIFFERENT ANGLE

46

As Stephanie stalks out of the dance room, leaving Lydia to look after her. The expression on the teacher's face is one of surprise and concern. It's one thing to sit on the fence, but they're supposed to warn you when it's a picket fence. We HOLD on her a beat, and then we:

DISSOLVE TO:

47 INT. SCHOOL LOBBY - FULL SHOT - DAY

47

As Shorofsky mounts the stairs, to find himself suddenly in lockstep with Bruno Martelli. The lobby is fairly crowded with the day's new arrivals.

BRUNO

Mr. Shorofsky -- I really need to speak to you. Could we set up an appointment? How about study hall this afternoon?

SHOROFSKY

I need to confer with you as well, Mr. Martelli, and now will be fine.

BRUNO

A meeting of the minds...

Shorofsky heads into the office, Bruno dogging his heels.

48 INT. OFFICE - FULL SHOT - DAY

48

As Shorofsky enters, Bruno right behind.

(CONTINUED)

Shorofsky stops at the teachers' mailbox setup and briefly looks over the accumulation of memos and nonsense that's been left there to start his day on a flat note. As he quickly flips through the meaningless missives:

SHOROFSKY

Mr. Martelli, I have something
I would like you to do for me. *

BRUNO

Me, too. Maybe we can work out
a trade.

SHOROFSKY

(continuing as
before)

I need someone to look after
Simon until he becomes acclimated
here...

BRUNO

(continuing as
before)

Let me lay it on the line --

SHOROFSKY

... a kind of big brother...

BRUNO

... Miss Carlton's ballet class.
I want out!

SHOROFSKY

If you consent, I will release
you from playing for Miss
Carlton's ballet class.

BRUNO

(as if hearing
him for the
first time)

You will? Forever?

SHOROFSKY

And a day.

BRUNO

Great!

Shorofsky, mission accomplished, crosses to the lobby door.

(CONTINUED)

49 CONTINUED:

49

Bruno is windswept by the exchange.

BRUNO

Wait, wait, wait. Hold it.
What do I have to do?

DIRECT CUT TO:

50 INT. SHOROFSKY'S CLASSROOM - ON SIMON - DAY

50

seated in one of the seats, looking o.s. with a pleasant smile. As we WIDEN we find Shorofsky just readying his desk for the day to come, chatting on as he does so. Bruno stands near the doorway, his look that of a man who has just been informed the doctor who was to perform his vasectomy is a big believer in acupuncture. As we WIDEN:

SHOROFSKY

Simon, Mr. Martelli is going to be a sort of guide while you get familiar with the way we do things around here.

SIMON

Great.

BRUNO

Just the word I was thinking of.

SHOROFSKY

There's still some time before first bell. Why don't you give him a quick preschool tour?

BRUNO

(beat, and)

Maybe we'll go in search of a water fountain he can reach.

As Shorofsky looks a warning over to Bruno, we:

DIRECT CUT TO:

51 INT. HALLWAY - BRUNO AND SIMON - DAY

51

threading their way through the early morning gatherers. A reasonably busy look as kids deposit stuff in their lockers, obtain books and papers for whatever the morning holds for them.

(CONTINUED)

Simon is fascinated by it all. Bruno is less than thrilled with a few of the looks he's getting from the other kids. Mutt and Jeff take a walk.

SIMON

My folks are only going to be here for a month, so this seemed like a better way to keep up my piano playing and my academics at the same time.

BRUNO

Good thinking. What are your folks doing here for a month?

SIMON

My dad's got this like, course, to teach in nuclear medicine. My mom's just having some of her stuff shown in some galleries here. Paintings and stuff.

BRUNO

Your standard working vacation.

SIMON

Is that the cafeteria?

BRUNO

It is.

SIMON

Bet the food's pretty lousy, isn't it. Most cafeteria food is.

BRUNO

It's okay as long as you don't eat it. *

SIMON

Well, I can take it for three weeks. Then we go to Dallas.

BRUNO

You live in Dallas?

SIMON

(shakes head)
Madison, Wisconsin.

BRUNO

(afraid of the answer, but)
And the reason you're going to Dallas is...?

(CONTINUED)

51 CONTINUED: (2)

51

SIMON

I've got a concert there. Dallas
Symphony.

Bruno looks at him, trying to formulate some sort of
blase response, but not finding one quickly available:

SIMON

(continuing)

Have you seen 'E.T.' yet?

A BLAST of MUSIC emanating from the cafeteria brings
Simon's look quickly in that direction.

SIMON

(continuing)

What's that?

BRUNO

Music.

SIMON

Come on!

He moves off toward the cafeteria as we TIGHTEN on Bruno
and HOLD just a count before:

BRUNO

He's going to be very easy to
hate.

As he moves off after Simon, we:

DIRECT CUT TO:

52 INT. OFFICE - FULL SHOT - DAY

52

As Lydia stands at the counter, using a paper cutter to
cut some poster paper for a bulletin board display. She
glances up as the door from the lobby opens and Carlton
comes in, smiling a pleasant hello to some of the other
teachers and workers preparing for the day. She sees
Lydia there and includes her with an easy wave.

CARLTON

I'll save you the trouble of
nagging me; you'll have the
list of soloists by the end of
the day. Promise.

(CONTINUED)

LYDIA

Appreciate it.

(beat, and)

You must have yourself some kind of crop of kids this year.

CARLTON

Why do you say that?

LYDIA

Well, I got a look at some of Stephanie's technique this morning. That girl is no slouch. And if she's the one you think ought to switch majors... those people you want to keep must be some kind of special.

Carlton regards Lydia with a small edge, but one that pulls up far short of overt combat.

CARLTON

You saw her alone... no ensemble work, right?

LYDIA

No. By herself.

CARLTON

Well, you know as well as I do ... that makes it easy to look good. There's no one there to compare her to.

LYDIA

It's just hard to imagine anyone being that much better than --

CARLTON

(interrupting)

As I said -- I'll have the list of soloists by the end of the day.

(beat, and)

Unless you'd like to make it up for me.

That crosses the line and the offhanded mood becomes chilled on both sides of the counter.

LYDIA

I'm... not trying to tell you how to run your class, Anne...

(CONTINUED)

52 CONTINUED: (2)

52

CARLTON

(simply)

Thank you.

And she moves off as we HOLD on Lydia. She's angry. At Carlton to be sure. But maybe a bit at herself, too. Did she step over that territorial border? As she mulls the possibility, we:

DIRECT CUT TO:

53 INT. CAFETERIA - FULL SHOT - DAY

53

A preclass jam session is taking shape, a couple of guitars backing Danny on drums. Doris and Julie play "Dawn" to COCO's upfront Tony Orlando. It's silly and laugh-filled and loose. Coco looks over to:

COCO

Bruno, come on! We've got time!

54 DIFFERENT ANGLE - BRUNO AND SIMON

54

standing just inside the cafeteria doorway. Bruno smiling diffidently. Simon's eyes wide as saucers.

BRUNO

Pass.

DORIS

An empty keyboard is a crime against nature, Martelli.

SIMON

(hopefully)

I play.

The other kids look to Bruno, as the expert in matters musical. He shrugs.

BRUNO

He says he plays a little... could be, I suppose.

There is a moment when everyone's attention focuses on this crazy munchkin.

JULIE

Come on, you guys, why not?

(CONTINUED)

54 CONTINUED:

54

DORIS
Come on, kid, jump in.

Simon sprints over to the piano and pulls out some sheets. Bruno settles in to one of the cafeteria chairs.

SIMON
(handing Coco
a sheet)
Do you sing?

Coco would be insulted if he wasn't so cute.

COCO
Only on Tuesdays.

Simon looks to Bruno for approval who gives him a wink. The guitar and bass players look at the sheets Simon hands them as he counts down the tempo.

SIMON
One two, one-two-three-four...

55 ANOTHER ANGLE

55

Simon's brilliant little fingers create a funky up-tempo pop tune that immediately has the lunchroom walls rocking. Danny jumps right in as a loud "whoop" is let out by the gang. Simon nods to Coco when she should come in, advice she doesn't need, but advice that's given so innocently that she can't get very mad about it.

56 ON COCO

56

Pleasantly surprised, Coco belts out the number.

57 ON BRUNO

57

impressed, and just a little bit threatened.

58 ANOTHER ANGLE

58

As the jam crescendoes, Simon really gets into it, his ten-year-old body swaying from side to side. As the song ends, a monstrous APPLAUSE fills the room and everyone converges on Simon who is simply delighted.

59 CLOSEUP - BRUNO

59

Bruno's eyes reveal an uneasy feeling about the new musical star of Performing Arts. It's one thing to avoid the spotlight. Quite something else when the spotlight starts to avoid you.

60 WIDE ANGLE

60

Simon is lost in the crowd that surrounds the piano as the first BELL SOUNDS and the merry band goes barrelling off to first period, and we:

DISSOLVE TO:

61 INT. CARLTON'S CLASS - FULL SHOT - DAY

61

Miss Carlton is putting the troupe through the last moments of a complex ballet routine, and what Lydia asked now seems an apt query: the class is wonderfully schooled and drilled. The MUSIC is supplied by a cassette player.

62 ON STEPHANIE

62

Her determination is fierce as she executes the combination to perfection.

63 ANGLES TO COVER THE ROUTINE

63

As it comes to a gracious and simple close, the dancers holding their final positions as the music trails off and the silence is eventually broken by:

CARLTON

That was excellent. Some fine tuning still to be done... but overall... excellent.

She produces a three by five index card as the dance troupe gathers around her in a loose semi-circle.

CARLTON

(continuing)

All right, ladies and gentlemen, may I have your attention, please? I have selected the soloists for the upcoming recital.

A pause filled with anticipation on the dancers' part.

64 ON STEPHANIE

64

She softly shuts her eyes, hoping against hope.

CARLTON (O.S.)

Jackie Turner, Mike Sawyer,
Deborah Lynley and Tom Peters.

Stephanie fights back a furious surge of tears and quickly turns to gather her things.

65 ANOTHER ANGLE

65

Carlton never looks to Stephanie before going to her chair. A few of the dancers look at Stephanie sensing that some injustice has transpired.

66 ON STEPHANIE

66

JACKIE TURNER, a pretty white girl approaches Stephanie.

JACKIE

I'm sorry, Stephanie, you
should have gotten it.

GAYLE

It's okay, Jackie, you deserve
... it's okay.

She can say no more and Jackie understands, she exits with the rest of the students. Stephanie waits for a moment summoning every bit of fortitude she possesses:

67 ON CARLTON

67

Without seeing her, Carlton senses Stephanie's presence but doesn't turn around.

68 ANOTHER ANGLE

68

STEPHANIE

Miss Carlton...

CARLTON

You did some very nice work
today, Stephanie. You should
be very proud.

Her back remains to the girl and this sort of dismissal is harder to deal with than a face to face confrontation.

(CONTINUED)

68 CONTINUED:

68

Stephanie takes a beat to gather herself for another try, but before she's able to get there, the BELL SOUNDS. Carlton continues to busy herself with paperwork during:

CARLTON

(continuing)

You'll be late for your next class, sweetheart. You better hurry.

*

A beat, then Stephanie turns and moves out of the classroom into the corridor.

69 INT. CORRIDOR - ON STEPHANIE - DAY

69

She moves along the hallway, barely keeping her emotions in check, not responding to:

LEROY (O.S.)

Stephanie! Hey, Stephanie!

The ANGLE ADJUSTS as Leroy darts in and through the crowded hallway and catches up with Stephanie, pulling her toward the lockers, speaking as he does so:

LEROY

I just heard from Darryl about what that witch decided.

70 CLOSER - LEROY AND STEPHANIE

70

He's doing his utmost to bring the "Rocky" legend to life.

LEROY

Now, don't start getting down on yourself. All this means is that you and me have to start working even harder than we've been doing. If Carlton isn't smart enough to see how good you are --

STEPHANIE

She's plenty smart enough to know how good I am!

(and)

She can also see how black I am... and that's the real problem.

We HOLD on the pair of them as Leroy takes in the rock certainty that's apparent in her gaze. A beat, then:

(CONTINUED)

70 CONTINUED:

70

LEROY

Let's talk.

The ANGLE ADJUSTS as they move away from us, Stephanie leaning her head on his shoulder, his arm going lightly about her waist. They wend their way a few feet down the crowded hallway until we: FREEZE FRAME.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

71 EXT. SCHOOL OF THE ARTS - ESTABLISHING - DAY (STOCK) 71

As we PUSH IN on the facade, we hear:

DANNY (V.O.)
I'm telling you, man, this is
a bargain.

72 INT. SCHOOL CORRIDOR - FULL SHOT - DAY 72

The corridors are empty, save for Danny Amatullo and Simon, the latter with a confused, dubious air about him. Danny is holding a card in his hand, obviously a hand-made item.

DANNY
There's no way you can make it
to your fourth floor class on
time without using the
elevator. Am I right?

SIMON
If you say so...

DANNY
And there's no way you can get
on that elevator unless you got
one of these elevator tickets.

SIMON
Well, where do I get one?

DANNY
You're in luck. I happen to
be the sole authorized dealer
of elevator tickets.

SIMON
How much?

DANNY
Again you are in luck -- I
can't believe how lucky you are
because normally this is a high
priced item. But for this
week, there's a special offer
for new students.

(MORE)

(CONTINUED)

72 CONTINUED:

72

DANNY (CONT'D)

So instead of the usual ten bucks, which everyone else had to pay, I can let you have this exclusive elevator ticket for two-fifty.

SIMON

Two-fifty?

DANNY

It's a bargain. Didn't I tell you?

Simon goes into his pocket for money.

73 ON LYDIA

73

as she is coming down the hall. She's moving with an urgency that suggests she's looking for someone.

74 POV - THE BOYS

74

as Simon hands Danny the money. Danny, in turn, gives Simon the "elevator ticket."

LYDIA

Amatullo... what's going on here?

DANNY

Nothing, Miss Grant -- just on our way to class.

Danny sets sail, attempting to pull Simon along with him.

LYDIA

Hold it.

They stop dead in their tracks.

LYDIA

(continuing; to Simon)

What's that you got there?

SIMON

An elevator ticket. I just bought it from Danny.

LYDIA

(incredulous)

An elevator ticket?

75 ON DANNY

75

as he goes into his pocket and gives Simon his money back.

DANNY

It was a joke, Miss Grant. You know me -- joke-joke-joke --

He laughs, but it turns to dust when he realizes Lydia isn't exactly sharing in the joviality. He starts away with:

DANNY

(continuing)

'Course, not every joke can be a home run, either...

LYDIA

Not so fast. Have you seen Leroy anywhere around? He's supposed to be in study hall, but he never showed.

DANNY

Miss Grant... I'd like to know where he is, too. Usually he helps me out on this scam.

He shrugs his version of the frustrated flimflam man, then moves off down the corridor with Simon. Lydia looks after them a beat, then starts off down the other corridor, as we:

DIRECT CUT TO:

76 EXT. PARK - LONG SHOT - LEROY AND STEPHANIE - DAY

76

Have bailed out of the rest of the school day and are moving hand in hand through the patch of green in the middle of the city. The look is melancholy and moody. At first, their voices come to us from across the distance with presence.

STEPHANIE (V.O.)

I've been working harder and harder every day... thinking I'm going to get so good... she's just got to let me solo. Got to.

As they reach a spot that offers them some seclusion and mutually find places to stop and use the privacy.

STEPHANIE

But the fact is, she doesn't have to do anything she doesn't want to do... that's why she had Miss Grant talk to me about switching majors.

LEROY

Well, you know Miss Grant isn't buying into any of that.

STEPHANIE

Miss Grant... doesn't know what's going on, that's what I think. And one dance teacher isn't going to go up against another one.

LEROY

Look: are you sure about what you're building? Has Carlton ever said anything right out?

STEPHANIE

She doesn't have to. When is the last time you saw a black soloist out of Carlton's class? I've never seen it -- that's because she manages to convince everybody they'd be better off in modern.

LEROY

Well, what are you going to do about it?

STEPHANIE

(there's a long
beat)

I've got an aunt and uncle in San Francisco. There are places to study there.

LEROY

You're serious...

STEPHANIE

(nods, and)

I've been thinking about it for a while, that's why I didn't want to get too involved... you and me, I mean.

(CONTINUED)

LEROY

I don't quite know how you do that.

STEPHANIE

Do what...?

LEROY

Just get as 'involved' with someone as you want. That's like...

(considers, and)

You know Carol Andersen in your ballet class?

(off Stephanie's nod)

Every move she does... perfect. Totally under control, right? Is she a very interesting dancer to watch...?

STEPHANIE

No. Everything's too safe. There's no excitement.

LEROY

I'm just trying to get you to live like you dance. I'm just trying to get you to go for it. You can't be breaking us up on account of one teacher.

STEPHANIE

She's the ballet teacher, and ballet is all I want, Leroy.

LEROY

All right --- fine -- but if Carlton is hassling you we should let somebody know.

STEPHANIE

Who?

LEROY

Lucille Washington, for one.

STEPHANIE

Who's that?

(CONTINUED)

LEROY

Freshman girl. Little tiny thing. She's in Miss Grant's class now. Couple of years she'll be in Carlton's. Best we tell her to switch majors now. Because if you're not going to do something about Miss Carlton... well, she'll still be there when Lucille Washington gets to be a junior. And she'll do the same stuff to Lucille she's trying to do to you.

(simply)

Unless we do something about it.

She looks unhappily to Leroy, almost pleading to be let off the hook. She's not a warrior by nature; this sort of thing makes her very uncomfortable. But Leroy's look has no "give" to it at all. After a beat, though still reluctant, she nods. He takes her face in both hands and the ensuing kiss is a gentle one. It's also more than likely not the only one that will occur, as we HOLD a beat, and then we:

DIRECT CUT TO:

as they enter together. Bruno seems a little testy at being saddled with his young charge and is purposely walking faster than Simon.

SIMON

(innocent)

If you want, Bruno, I'd be glad to help you out on that piece you were working on in class -- the Hungarian Rhapsody. I noticed you were having a little difficulty.

BRUNO

(agitated)

You did?

SIMON

Yes. You see, Liszt is one of my favorite composers. I've studied him quite extensively --

BRUNO

That's good to hear, Simon. I tell you what: If I find myself unable to get through it on my own, you'll be the first to know. Now if you'd excuse me, I'm going to get something to eat, unless there's some special insight you have into that also.

Bruno walks away, leaving a somewhat confused Simon.

carrying food trays as they approach Leroy, Coco and a few other black students who are all huddled at the same table.

JOANIE (V.O.)

Leroy, it's just our word against hers.

LEROY

We've still got to try and do something. We've got to fight it somehow. We can't just roll over and play dead.

(CONTINUED)

DORIS
(jokingly)
What are you guys doing,
planning the revolution?

There is a long beat where Doris is met by stares of incredulity from the kids.

DORIS
(continuing)
A joke -- a bad joke.

DANNY
Thought that was my territory.

JULIE
Okay if we sit down?

COCO
Yes.

LEROY
No --

COCO
They should be in on this, too.
It's not just our problem.

Danny, Doris and Julie sit down, having picked up on the tension at the table.

DORIS
What's going on?

COCO
You know Stephanie Hereford?

DORIS
Yeah, she's Leroy's lady.

LEROY
Friend.

COCO
She thinks Miss Carlton didn't
give her a solo because she's
black.

DANNY
Wait a minute. That's a pretty
heavy charge.

LEROY
Maybe, but it's true... there's
no way Stephanie shouldn't have
got a solo -- she's too good.

(CONTINUED)

DANNY

So automatically it's because she's black? That's a cop-out. Maybe she didn't get the solo because of something else.

LEROY

Like what?

DANNY

I don't know. Anything. C'mon, guys -- that sort of thing doesn't go on here -- This school isn't --

COCO

We're not talking about the entire school, Danny. We're talking about one teacher who has a problem with black kids in ballet.

JOANIE

She's right. Miss Carlton did the same thing to me that she's doing to Stephanie.

A couple of the other kids AD LIB in agreement, "Me too," "same here."

JOANIE

(continuing)

Told me I didn't have a 'classic body.' That my bottom was too big. She's definitely got a problem -- it just hasn't been dealt with.

LEROY

Until now.

DANNY

Look, guys, I'm sorry. I still don't buy it. Not here. I think you're being paranoid.

LEROY

No we're not.

DANNY

All right -- love struck.

(CONTINUED)

LEROY
 (beat, and)
Get out of my face, Amatullo.

 DANNY
Gladly --

 JULIE
Hey, you two... Don't let this
get out of hand. Let's try to
talk it...

But Danny takes his tray and leaves the table.

 DORIS
 (cheerful)
Well, what are we going to do
about it?

 LEROY
 (beat, and)
Who's 'we'?

 DORIS
Hey... I go here, too. Lighten
up.

 LEROY
 (as his smile
 grows)
If I could lighten up, we
wouldn't be having this problem...

The laughter is rueful and good-hearted, restoring some
of the normal give and take that characterizes the school.
Doris grins and tries once again.

 DORIS
Same question: what are we
going to do about this?

 COCO
I think we ought to talk to
Miss Grant.

 LEROY
 (shaking his head)
She was the one who talked to
Stephanie for Carlton.

 JULIE
What about Reardon? He seems
open and concerned. And he's
new here, so he's likely to be
more objective.

(CONTINUED)

DORIS

And he's always talking about his old college days. The rallies and marches and stuff. He'd be perfect.

DIRECT CUT TO:

80 INT. REARDON'S CLASSROOM - DAY

80

Leroy, Coco, Doris, Julie and a couple of the other kids are listening with doleful expressions as Reardon lectures them.

REARDON

I'm not saying I don't believe you. It's just that with evidence so flimsy, there's no possible way I could act on this kind of charge. If you had anything that was concrete -- a slur -- anything, I'd go to bat for you. But just because a teacher doesn't give a student a solo she thinks she ought to get does not constitute prejudice.

LEROY

And what about all the other black kids she talked out of the ballet program?

REARDON

It's too subjective, Leroy. She could say she was acting in the student's best interest.

COCO

All right, it's subjective and it's flimsy or whatever else you want to call it, but a lot of kids think it's true.

LEROY

Miss Carlton is messing with a lot of people's heads and there's got to be something we can do about it.

(CONTINUED)

REARDON

I'm sorry, but I won't take the responsibility of ruining a teacher's reputation based on what you've brought me so far. I just can't.

LEROY

C'mon, let's go.

Defeated, the kids turn to leave. Doris lags behind.

DORIS

So what do we do, Mr. Reardon?

REARDON

Doris, I just told you --

DORIS

All right, let me try it this way... when you were our age and you knew something was wrong but no adult seemed to care, how did you make them understand?

Reardon shakes his head, smiling. Not his style to offer pat solutions to complex problems.

REARDON

Doris... there isn't any one way. All I know for sure is that there's never been a generation of young people who couldn't find some way to get the adults to sit up and take notice. Tell you something else, too.

DORIS

Which is?

REARDON

Just as there isn't any one way -- there also isn't any easy way.

Doris chews on that a beat, then smiles a thoughtful farewell, then moves on out into the corridor.

As she comes out of Reardon's classroom, closing the door behind her.

(CONTINUED)

- 81 CONTINUED: 81
- A beat, and she allows the idea, like good cement to harden and properly cure, and then she moves on out with purpose, as we PAN with her, and then we:
- DIRECT CUT TO:
- 82 EXT. SCHOOL OF THE ARTS - ESTABLISHING SHOT - DAY (STOCK) 82
- The horse. The damned horse. Now you see him; now you don't. HOLD and then, we:
- DIRECT CUT TO:
- 83 INT. SHERWOOD'S CLASSROOM - CLOSE ON WALL CLOCK - DAY 83
- The time showing is 11:57 a.m.
- 84 ANOTHER ANGLE 84
- as Sherwood is winding up her class. We see Leroy and Julie exchange anxious looks.
- SHERWOOD
- For next week's book assignment
I want you to read Stud Terkel's
"Working." It's a combination
of reportage and comments that
I think you'll find quite
interesting --
- Leroy gives the nod and stands up, bowing his head in silence. Five other students, including Julie, join in.
- 85 ANOTHER ANGLE 85
- ON Sherwood's puzzled reaction to this silent protest.
- CUT TO:
- 86 INT. LYDIA'S CLASS - DAY 86
- Lydia is putting her class through a rigorous routine when several dancers, including Coco, stop and bow their heads in silence.
- 87 CLOSE ON LYDIA 87
- and her puzzled reaction.
- CUT TO:

88 INT. SHOROFSKY'S CLASS - DAY

88

Shorofsky is overseeing his piano class when Bruno, Simon and several others stop playing, stand and bow their heads in silence.

89 ON SHOROFSKY

89

who, like the others, is confused as to the meaning of this protest. The piano players who did not take part in this protest slowly fall by the wayside until silence fills the room and we:

CUT TO:

90 INT. HALLWAY - DAY

90

Lydia, Sherwood, and Shorofsky move down the corridor, their conversation at midpoint.

SHERWOOD

I didn't know if they were praying or what.

SHOROFSKY

If they were praying in school, we're all in deep trouble.

LYDIA

Well, let's find out.

The three move down the hallway and enter the cafeteria.

91 INT. CAFETERIA - DAY

91

It's extremely crowded as Lydia, Sherwood, and Shorofsky all enter. The room becomes totally quiet as twenty or so kids, led by Leroy, stand and bow their heads in silence. Danny Amatullo makes a point of crossing by them.

DANNY

I think they're wrong, dead wrong. I got no part in this.

SHERWOOD

What is this?

Lydia walks over to Leroy.

LYDIA

All right, Leroy. What's going on?

DIRECT CUT TO:

Those who took part in much of the protest are seated in the house, generally clustered down toward the front. Lydia, Sherwood, Shorofsky, Reardon, Carlton, and a few other members of the faculty are gathered onstage. Leroy is standing in his place in the front row. He has a piece of goldenrod tablet paper in hand and reads from it slowly. The slowness has nothing to do with a problem in reading. It's in order to convey that these words were chosen with care and that the actions taken were not taken lightly.

LEROY

We are protesting the existence of bigotry here at the School of the Arts. The students whose names appear at the bottom of this petition will continue to protest until Miss Anne Carlton is removed from the teaching staff.

Leroy moves forward and places the petition on the apron of the stage. He walks back to his seat and turns, facing the stage. Then he lowers his head. One by one, to the accompaniment of CREAKING THEATER SEATS, the other kids do the same. A few raise a clenched fist. Most do not. A long beat of fearful stillness as we HOLD and then we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

93 INT. MUSIC REHEARSAL ROOM - DAY

93

Bruno is alone at his electric piano working on a romantic ballad. Simon enters, unnoticed by Bruno. He quietly listens.

MUSIC #9 - "WHEN YOU KNOW" - Bruno working
Record live on set (:20est)

SIMON

That's a nice song.

BRUNO

Thanks, but all I've got is the hook. I haven't been able to figure out the rest yet.

SIMON

Would you mind if I tried?

BRUNO

(quietly emphatic)

Yes.

(then, softening)

It's just that I always work alone. I'm no good at collaborations.

SIMON

I understand.

Simon starts to leave, but stops.

SIMON

(continuing)

Bruno, may I ask you something?

BRUNO

Sure.

SIMON

How would you define 'prejudice'?

BRUNO

(considers, and)

I'd say it's when you assume things about another person and dislike them for those things before you take the time to find out whether or not you're right.

SIMON

(beat; and)

You mean... kind of how you do with me...

It's really not stated as a question; it's a simple statement of fact. Bruno looks to the little guy for a beat.

BRUNO

... Yeah... kind of like I've been doing with you. *

SIMON

(beat; and) *

I know I was 'assigned' to you, and I know sometimes I'm a pain to people because -- well, I'm not exactly a dummy. But I'm still just a kid, and kids like to make friends, and... sometimes I talk too much, too. See ya.

He starts for the door.

BRUNO

Hey.

Simon turns back.

BRUNO

(continuing)

Sit down here and let's see if we can't work out a collaboration...

Simon smiles, relieved, then moves to Bruno and slides onto the bench with him. Bruno starts to play some simple arrangement and Simon quickly finds the opportunity to fold in with his own contribution, and we:

She's sipping a cup of coffee, seemingly unruffled. She leafs through a magazine, the cover indicating dance as the motif.

The ANGLE WIDENS as Lydia comes in from the outer hallway, taking pains to close the door and keep their conversation a private one.

LYDIA

I'm glad you're here.

CARLTON

Are you?

Not a challenge. Not founded in fear. A question.

LYDIA

Ann, we've worked together here for five years. If I thought there was a possibility of those kids being right, I would have been standing right there next to them. You'll notice I wasn't standing right there next to them.

CARLTON

Thank you.

Lydia tries to lighten things up a bit, but her efforts have little effect on the other woman.

LYDIA

You'd have thought it was the sixties all over again.

CARLTON

(small smile)

Nostalgia is not what it used to be.

LYDIA

It looks to me like Leroy has lost perspective. He and Stephanie are going together, you know? But they don't call it that anymore, do they? What is it now... they've 'hooked up.'

Lydia chuckles; Anne is impassive, but an inner tension grows.

(CONTINUED)

LYDIA

(continuing)

You seem pretty calm about all this. Aren't you angry, insulted, anything?

CARLTON

I'm not going to address myself to it. That simply gives them credence, that's just what they want.

LYDIA

I understand what you're feeling, Anne -- But they're good kids, they don't mean any harm. Sometimes they get overly emotional.

CARLTON

Emotional? Lydia, those kids shove a stick of dynamite in your face and beg you to light it!

Lydia pays notice to the extreme tension building.

LYDIA

Maybe if you talked to them, explained your reasons for not choosing Stephanie...

CARLTON

Lydia, I'm not going to defend myself!

LYDIA

I'm talking about explaining, not defending your --

CARLTON

(cutting her off)

Lydia, I'm free, white and twenty-one and I'll do as I damn well please!

Lydia's gaze undergoes a slow and painful transition as a lot of things start to come into sharp focus. Her tone is one of sadness and regret.

(CONTINUED)

LYDIA

Oh, my...

CARLTON

Now, don't read more into that than is there. It's just a phrase, for heaven's sake... I was brought up with that phrase ... it's just a way of speaking.

Lydia nods slowly, moving back toward the door.

LYDIA

... it's just a way of speaking ... and it's just a way of thinking... and it's just a way of stopping a kid like Stephanie from trying to get to where she wants to be... and what I hate more than anything is that I've been helping you do it.

CARLTON

You said it yourself. The kids get over emotional about --

LYDIA

(breaking in
low and hard)

Don't you worry about the kids anymore, Anne! You've got me to worry about now -- and that's all the 'worry' you're going to need.

Her look holds Anne for a long beat, then Lydia turns and quietly leaves the room. Carlton stares at the door for a beat, then turns back to her magazine. She attempts to kid herself for a beat or two and perform the charade of reading. Doesn't work. She closes the magazine and takes a sip of coffee, staring out into space, as we:

DIRECT CUT TO:

As Sherwood and Reardon emerge from the office, both drained by the events of the day, each carrying a briefcase bulging with enough work to assure they'll have to miss "Magnum P.I." again tonight.

(CONTINUED)

The lobby has some kids in it, but the major part of the school's population has emptied out for the day. We PAN with them as they move slowly down the semi-deserted corridor.

SHERWOOD

When I was a student... we used to talk about 'catching fire' when we had some cause or other that we believed in.

(beat; and)

Those kids in the auditorium today... they had that.

REARDON

Same thought crossed my mind.

SHERWOOD

When did it happen?

REARDON

What?

SHERWOOD

When did we become the establishment? That's something I've fought against all my life and when I was standing up there looking down at all those young faces... I just had the feeling that I was on the wrong side of the fence.

REARDON

... when they first came to me, I put it down to a student being disappointed about failing an audition. But today it seemed like...

(using her words)

... they had the fire.

As they near the intersection and find Lydia moving in the opposite direction, her demeanor a dispirited match for their own.

LYDIA

Hi.

(CONTINUED)

97 CONTINUED:

97

SHERWOOD

You've been crying.

Lydia nods stonily.

LYDIA

Been talking with Carlton.

(beat; and)

She doesn't wear a white sheet over her head and she'll never burn a cross in somebody's front yard, and she might be as good as her background will let her be, but...

REARDON

(finishing her point)

The kids are right.

Another nod from Lydia. The three exchange glances for a count, then:

MRS. BERG (O.S.)

Oh, good... there you are...

They all look off to:

98 DIFFERENT ANGLE - DOWN CORRIDOR

98

As Mrs. Berg moves to them, her expression one of relief that she was able to deliver her message before she had time to forget what the message was.

MRS. BERG

I wanted to catch you before you left school because I knew you'd want to know.

SHERWOOD

What is it we'd want to know, Mrs. Berg?

MRS. BERG

The pretty black girl who dances ... Stephanie? She requested a copy of her records.

(off their puzzled looks)

The only reason for that would be if she's leaving school.

(CONTINUED)

98 CONTINUED:

98

Lydia's reaction is one of anger and frustration. She moves off a step or two, hands on hips, determination in her look. We HOLD on that simmering commitment for a beat, then:

LYDIA
(softly)
Leroy!

DIRECT CUT TO:

99 EXT. SCHOOL OF THE ARTS - FULL SHOT - DAY (STOCK)

99

Korse by.

DIRECT CUT TO:

100 INT. SCHOOL OF THE ARTS - LOBBY - FULL SHOT - DAY

100

As Stephanie comes up the steps, making her way with the incoming flow of traffic starting the new day and heading into the school office.

101 INT. SCHOOL OFFICE - FULL SHOT - DAY

101

As Stephanie comes in, looking to the other side of the counter, seeking out and locating Mrs. Berg, who is tackling the complexities of her typewriter. Looks as if the typewriter's ahead by a field goal.

STEPHANIE
Mrs. Berg -- were you able to
find my transcripts?

MRS. BERG
(on matters at
hand)
Are there one or two 'e's' in
Hawaii?

STEPHANIE
None.

That throws Mrs. Berg no end. She silently mouths the word, and for Christ's sake, there must be at least one "e" in there.

(CONTINUED)

101 CONTINUED:

101

STEPHANIE
 (continuing)
 Mrs. Berg...

LEROY (O.S.)
 I got your transcripts.

Stephanie looks off to:

102 DIFFERENT ANGLE - LEROY

102

standing at the corner leading to the far door. He carries a manila folder in hand. He moves to her at the counter, placing the folder in front of her. She looks at the contents briefly, then:

STEPHANIE
 How'd you get these?

LEROY
 Miss Grant gave 'em to me this morning. Said she's making me her assistant.

STEPHANIE
 In everything?

LEROY
 (shakes his
 head; and)
 Just about you.

Leroy takes Stephanie by the arm and moves her toward the door. She tries to pull back a little, but he's not having any of that.

103 INT. THE LOBBY - FULL SHOT - DAY

103

As Leroy muscles Stephanie out of the office and down the steps. This isn't the last reel of "The Quiet Man," but she doesn't like this and is doing what she can to resist, short of calling out for help or creating a big scene. *

(CONTINUED)

103 CONTINUED:

103

Nevertheless, their passage does draw a few looks from the kids in the lobby.

104 EXT. SCHOOL - FULL SHOT - DAY

104 *

As Leroy drags Stephanie out onto the sidewalk, she pulls away from him, sending him backwards with a shove. They move toward us, their pace a swift one.

LEROY

Well -- finally!

STEPHANIE

Finally what?

LEROY

You're finally showin' a little fight! Even if it's jsut fightin' me, it's better than nothing!

STEPHANIE

Don't you push it, Leroy...

LEROY

I'll do all the pushing I have to, to get you to fight for what's rightfully yours! Instead of running off to San Francisco and letting everybody else fight your fights for you!

STEPHANIE

I'm just being realistic!

LEROY

Being realistic don't get it done. It just keeps the same things going on.

(and)

You know what's in this folder? A letter from Miss Grant to you. A letter apologizing to you for throwing in with Carlton.

(CONTINUED)

104A EXT. PARKING LOT - LEROY AND STEPHANIE

104A

As they reach the parking lot that's approximately half a block down from the school. They move away from the sidewalk, their conversation conducted at a lower pitch, in relative security from the passersby.

STEPHANIE

She knows what Carlton is...?

LEROY

She does now.

STEPHANIE

Well, are they going to get her fired or thrown off the faculty?

LEROY

(simply)

Nope.

STEPHANIE

Well, if they know what she's about, they've got to --

LEROY

(an angry eruption)

They -- they -- they! How about you, girl? How about you showing you've got some kind of tough in you? If you want to be a dancer, baby, you're going to cross some lions more ferocious than old Miss Carlton?

STEPHANIE

I don't know how to get the woman out of the school!

LEROY

(quietly)

Gayle... we don't want the woman out of the school.

He moves to her taking her hands in his. He's a friend, lover, supporter. It's in his every cell and she can't help but see that.

105 TIGHTER - LEROY AND STEPHANIE

105

LEROY

If we found a way to get her canned --

(MORE)

(CONTINUED)

105 CONTINUED:

105

LEROY (CONT'D)

-- whoever replaced her, wouldn't know ballet as good... and she'd just be somewhere else teaching the same old way... doing the same old things to some other kids.

(beat; and)

You got to stay here... for you, for me... for that freshman girl, Lucille Washington. You've got to stay and teach your teacher that she's wrong...

106 TIGHT ON STEPHANIE

106

It's hard for a flower to put on armor, but it's also hard to resist Leroy Johnson when his caring is so painfully evident. She holds her look to him a beat, then a small smile starts to build as we:

DISSOLVE TO:

107 INT. TEACHERS' LOUNGE - FULL SHOT - DAY

107

Carlton is there, going over paperwork and looks up as the door is opened by Shorofsky. He reacts on seeing her with a pleasant smile.

SHOROFSKY

You're just the person I need.

CARLTON

Most of the day, the people who have been looking for me, wanted me to taste test rat poison.

SHOROFSKY

(lightly)

Understandable. After all, you're a racist.

CARLTON

Benjamin --

SHOROFSKY

Hey, it's a fact. Don't make a big deal about it. That's not what I came to talk to you about.

(CONTINUED)

CARLTON

I simply happen to believe that blacks are not suited for ballet.

SHOROFSKY

Racist nonsense, but let's change the subject.

CARLTON

Physically, they don't have the proper lines. More importantly, there are very few employment opportunities in ballet. It would be cruel to encourage a student in that direction. I'm saving them a lot of heartache.

SHOROFSKY

God help you... you really believe that twaddle.

(before she
can reply)

And I won't try to convince you otherwise. I don't have the time or patience. We have a new sound system in the auditorium. I need an objective ear to help me check it out.

He opens the door with a courtly air, smiles at her.

SHOROFSKY

(continuing)

After you...?

Carlton is tempted to continue stating her case, but beaming Benjamin isn't going to rise to that bait. She gathers up her papers and moves out into the lobby, Shorofsky trailing after, as we:

DIRECT CUT TO:

As Shorofsky opens the doors and ushers Carlton into the area, guiding her down the aisle to one of the empty seats in the middle area of the auditorium. As she moves to the seat, Carlton's gaze flicks toward the stage area and she registers:

109 HER POV - THE PIT

109

Where Bruno is seated at the synthesizer, his matched set at the other side being Simon at the keyboard of the piano. They both nod, a certain formality about them both.

110 ANGLE TO SHOROFSKY AND CARLTON

110

As she takes her seat and he stations himself nearby.

SHOROFSKY
Whenever you're ready.

A beat, then Carlton reacts with slight confusion as the house lights are extinguished.

111 ANGLE TO STAGE

111

As Bruno and Simon start to play, the instrumental selection reflecting some of the theme we heard earlier when Bruno invited Simon to collaborate. After the theme is established, the lights on stage come up and Stephanie and Leroy fire into the stage, starting into their ballet number, supported by other members of the dance company. It's a free-flowing celebration of youth and movement, both of them illustrating that if we're not created by God, these two would tempt Him to take credit, anyway.

MUSIC #11 - "WHEN YOU KNOW" - Ballet production number.
P.B. #2731-11-NV (3:02)

<u>Time</u>	<u>Cue #</u>	
:00	1	<u>INTRO</u>
		<u>VERSE 1</u>
:17	2	SOMETIMES YOU GET A FEELING COMING ON SO STRONG IT TAKES YOUR BODY OVER LIKE A STORM
:28	3	YOUR HEAD BEGINS TO SPIN YOUR STOMACH FEELS SO TIGHT YOU FEEL LIKE RUNNING ON A SLEEPLESS NIGHT

(CONTINUED)

111 CONTINUED:

111

CHORUS

:43 4 WHEN YOU KNOW
THE TRUTH BECOMES SO CRYSTAL CLEAR
THE QUESTIONS SEEM SO FAR FROM HERE
WHEN YOU KNOW

1:07 5 MODULATION

CHORUS 2

1:09 6 WHEN YOU KNOW
YOU ARE A BEACON IN THE NIGHT
YOU'RE DANCING IN A SEA OF LIGHT
WHEN YOU KNOW, WHEN YOU KNOW

VERSE 2

1:37 7 WITH BUTTERFLIES INSIDE YOU
YOUR EYES WILL SING A SONG
A VOICE IS TELLING YOU IT CAN'T BE WRONG

1:48 8 HOW DO YOU LET THEM KNOW
HOW CAN YOU EVEN SAY
THE ROAD YOU HAVE TO FOLLOW ANYWAY

CHORUS

2:03 9 WHEN YOU KNOW
THE TRUTH BECOMES SO CRYSTAL CLEAR
THE QUESTIONS SEEM SO FAR FROM HERE
WHEN YOU KNOW

2:30 10 INSTUMENTAL BREAK

ENDING

2:46 11 WHEN YOU KNOW
WHEN YOU KNOW

3:03 12 OUT

- 112 ANGLE TO ANNE CARLTON 112
She's got preconceptions. She's got problems. None of her problems involve eyesight, however.
- 113 ANGLE TO COVER THE DANCE 113
in all its sparkling glory.
- 114 ANGLE TO LIGHT BOOTH 114
In the dim light of the booth set into the back wall of the auditorium we see two silhouetted female figures.
- 115 BACK TO THE DANCE 115
As it comes to a close and the performers hold their finishing poses a beat. Then the SOUND of one person applauding.

116 DIFFERENT ANGLES

116

As Carlton finishes clapping and stands at her seat, looking levelly to the two young people on stage. Her manner is thoughtful. She speaks from her place in the house.

CARLTON

I hear you're thinking of leaving school.

STEPHANIE

You heard wrong.

CARLTON

I'll see you tomorrow, then...?

STEPHANIE

You'll see me tomorrow... and the day after that... and the day after that... you'll see me for all the days it takes me to get as good as I can... and all the days it's going to take me to drag you into the Twentieth Century...

117 TIGHT ON CARLTON

117

No light at the end of the tunnel. Maybe just the faintest breeze in a dark cave. Enough of a breeze to let you know there's some slight amount of fresh air getting in. She nods, and:

CARLTON

The sound system seems quite nice, Benjamin.

The house lights come up.

118 WIDER ANGLE

118

As Carlton moves to the aisle and slowly to the door leading out to the lobby. Shorofsky throws a congratulatory smile toward the kids downstage, accompanies Carlton out toward the lobby.

119 ANGLE TO STAGE

119

As Bruno and Simon AD LIB their congratulations to Leroy and Stephanie, leaving the pit and moving up the aisle. Leroy puts his arms about Stephanie and they embrace, both with relief and pride.

120 CLOSER - ON STEPHANIE 120

As she looks out over Leroy's shoulder toward the back wall of the house, and:

121 HER POV - LIGHT BOOTH - LYDIA 121

smiling, her hand resting on the shoulder of a petite and sweet-looking young black girl.

122 BACK ON LEROY AND STEPHANIE 122

As she breaks the embrace and directs his attention toward the light booth.

STEPHANIE

Leroy... who's that with Miss Grant?

He looks, and a dazzling smile breaks over his face.

LEROY

That's Lucille Washington.

123 ANGLE TO LIGHT BOOTH 123

Lucille Washington clasps both hands overhead in a triumphant gesture of congratulations to Stephanie, then smacks her a big Dinah Shore-type kiss.

124 BACK ON STEPHANIE 124

Her smile breaking free like a soaring balloon, she, too, gives Lucille Washington a gigantic kiss blown across the way, an affirmation that being in the front rank can help those moving up behind you, and that's a good deal of sustenance, too, as Stephanie embraces Leroy once again, and we FREEZE FRAME.

FADE OUT.

THE END