

FAME

"Childhood's End"

Prod. #2727



MGM
TELEVISION

FAME

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By

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FINAL DRAFT

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EILENNA CORPORATION in association with
MGM TELEVISION

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
REARDON

ANGELO MARTELLI
MRS. BERG

MICHELLE
LYNN
MISS CONNELLY
DR. CHEN
STUDENT
PAWNBROKER
COP
DETECTIVE KESSLER
STAGE MANAGER

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SET LIST

INTERIORS:

SCHOOL OF THE ARTS
CORRIDORS
MAKEUP ROOM
AUDITORIUM
ORCHESTRA PIT
WINGS
STAGE
THEATER
MUSIC CLASSROOM
SHERWOOD'S CLASS
GREEN ROOM
FOYER STEPS
LIBRARY
OFFICE
LOBBY
BASEMENT STOREROOM
PRACTICE ROOM
CAFETERIA
DANCE CLASS

LANG MEMORIAL HOSPITAL
PHONE BOOTH
DESK
ROOM

PAWNSHOP

POLICE STATION/SQUAD ROOM

BROADHURST THEATER/STAGE DOOR

EXTERIORS:

SCHOOL OF THE ARTS - STOCK - NIGHT
N.Y. STREET - OUTSIDE PAWNSHOP
N.Y. STREET - LEROY ARRESTED
POLICE STATION (STOCK)

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PRE-PRODUCTION MUSIC CUES

MUSIC #1	Pg. 6, Sc. 9	Overture P.B. 2727-1-NV (:30 est.)
MUSIC #2	Pg. 6, Sc. 10	Production number, ensemble with Michelle and Coco P.B. 2727-2-NV, off-beat instrumental (:30 est.)
MUSIC #3	Pg. 17, Sc. 24	"Arrullo" Spanish lullaby Coco, recorded live (:22)
MUSIC #4	Pg. 25, Sc. 29	Julie solo/fast, intricate "Concerto for Cello, Bb maj.", Boccherini, mvmt. 1; recorded live (:15 est.)
MUSIC #5	Pg. 29, Sc. 32	"Reach for a Dream" Coco, Leroy and chorus/dancers P.B. 2727-5-V (3:30)
MUSIC #6	Pg. 43, Sc. 43	Bruno's synthesizer additions recorded live (:20 est.)
MUSIC #7	Pg. 58, Sc. 64	String quartet conducted by Shorofsky "Quartet in Bb major", Hayden, mvmt. 1 P.B. 2727-7-NV (:25 est.)
MUSIC #8	Pg. 59, Sc. 66	Julie solo/rich and melodic performers choice; recorded live (:25 est.)

FAME

"Childhood's End"

ACT ONE

FADE IN:

1 INT. SCHOOL OF THE ARTS LOBBY - TIGHT ON COSTUME - NIGHT 1

It is large and colorful, and it is being carried down the corridor on MICHELLE'S petite shoulder. We WIDEN as she weaves her way through a knot of students and encounters a harried looking DANNY AMATULLO headed down the steps, carrying and consulting a clipboard filled with notes.

MICHELLE

Have you seen Miss Grant?

DANNY

Five minutes.

MICHELLE

You'll see her in five minutes?

DANNY

I am calling five minutes. It's what stage managers do, Michelle. Tells the performers they've got five minutes to get their buns onstage. And in costume. That's why they call it a dress rehearsal.

MICHELLE

But I need to --

DANNY

(on the move)

Five minutes!

And he moves off, efficient and determined. We HOLD ON Michelle as she looks after him, then reacts with a combination of misery and anger, turning and moving for the nearest dressing room as we START OPENING CREDITS.

2 INT. SCHOOL OF THE ARTS AUDITORIUM - ON DANNY - NIGHT 2

CREDITS CONTINUE as Danny comes in from the lobby, moving down one of the side aisles. There are a few students in the theater seats, wardrobe people, scenery crews, all of those whose jobs are finished for the time being at least.

(CONTINUED)

2 CONTINUED:

2

As the ANGLE ADJUSTS, Danny passes by LYDIA and REARDON, seated a couple of rows apart, both wearing a look that says the day has been a busy and frazzled one. Each has a playbook and clipboard close at hand, are involved with some last minute notes.

DANNY

Five minutes.

LYDIA

Thank you.

Reardon just raises a hand to show the word registered and keeps jotting notes in his stack of papers.

2A DIFFERENT ANGLE

2A

As Danny reaches the steps leading up to the stage level, moving past the small orchestra in the pit, to be guided under the baton of MR. SHOROFSKY, who stands at the conductor's rostrum studying some anomalies in the score. CREDITS CONTINUE.

DANNY

Five minutes.

SHOROFSKY

I heard the rumor.

Danny continues to speak as he moves, addressing his words to the wings.

DANNY

Bring in the house curtain.

2B FULL SHOT - THE THEATRE

2B

As the house curtain is lowered with a majestic lack of haste. CREDITS END HERE. An occasional SOUND from the pit as an INSTRUMENT or two tunes up.

DIRECT CUT TO:

3 INT. MAKEUP ROOM - NIGHT

3

Aboil with students who move back and forth, borrowing makeup, chattering, laughing, yelling. Danny rushes in the door, checks his momentum, and assumes a more authoritative air.

(CONTINUED)

3 CONTINUED:

3

DANNY
(calling out)
Five minutes!

DORIS
(to Leroy)
Why is that person always telling
us the time?

LEROY
That's what stage managers do.
Go around announcing 'half-hour,'
'five minutes,' 'places.' Keeps
them off the streets and out of
trouble.

4 ANOTHER ANGLE - COCO

4

She sits apart from the others, quietly applying makeup.
Over this:

DORIS (V.O.)
Stage manager? That's not a
stage manager -- that's Danny
Amatullo. Used to be an actor.

5 RESUME PREVIOUS ANGLE

5

Danny sits on the edge of the makeup table near Doris and
Leroy.

DANNY
You two done busting my...

LEROY
(interrupting; to Doris)
He was an actor!?

DORIS
If you want to call it that.

LEROY
Then why is he going around
pretending to be stage manager?

DORIS
He couldn't cut it as an actor,
so he begged Miss Grant to make
him a stage manager.

DANNY
Gimme a break.
(MORE)

(CONTINUED)

5 CONTINUED:

5

DANNY (CONT'D)

Miss Grant said, 'Amatullo,
you're the stage manager.'
That ain't exactly begging.

LEROY

Not exactly... but close enough.

5A ANOTHER ANGLE - FEATURING COCO

5A

She is at a makeup mirror some distance away from her three friends, just now applying the final touches to her eye makeup. As she does so, we hear the AD LIB banter between Danny, Leroy and Doris. Coco reacts with a trace of irritation. As she tries to edge in an application of eye makeup, her hand starts to tremble imperceptibly, but still enough to render the line of makeup unacceptably inexact. Coco slams the makeup pencil down on the table with uncharacteristic savagery.

6 ANOTHER ANGLE - FEATURING COCO

6

ACROSS Danny, Doris and Leroy.

DANNY

(in Coco's direction)

Hey, Coco. Good luck.

Coco looks over to Danny, gives a curt nod of "thanks" and returns to her makeup work. Danny turns back to Doris and Leroy.

DANNY

(continuing)

Doesn't she know this is only a
dress rehearsal?

LEROY

Coco?

(dismissing)

She's been weird all week. Let
her chill out.

DORIS

Will you lay off. Coco has
rhythms that are different from
the rest of us.

LEROY

That's what worries me.

(CONTINUED)

6 CONTINUED:

6

DORIS

How come?

LEROY

Tomorrow night, we put on this thing for an audience, ready or not. I'm not so sure that Miss Coco Hernandez is ready.

DORIS

When it's time for the curtain to go up -- Miss Hernandez will be ready.

(beat)

If, of course, the stage manager is there to give the cue to raise the curtain.

Danny reacts with a groan of self-directed anger, then scrambles off in the direction of the stage, as we:

DIRECT CUT TO:

7 OMITTED

7

8 INT. ORCHESTRA PIT - NIGHT

8

Shorofsky stands at the podium facing the student orchestra, making adjustments in the seating. He points to a trombonist.

SHOROFSKY

Turner, you're going to need more room. Sit over next to...

(notices something)

Where's Miller? Martelli,
where's Miller?

BRUNO

I don't know. She's probably...

JULIE rushes into the pit, lugging her cello.

JULIE

Right here.

As she works her way through the violin section to her seat:

SHOROFSKY

You're late!

(CONTINUED)

JULIE

I'm sorry. Somebody moved my cello from the storage rack. I finally found it over by those music stands we were going to throw out last --

During this, Julie sits, removes the cloth cover from the cello, then winds down and stares at the instrument, puzzled. She looks down at the cover, then back to the cello. Something is clearly wrong.

SHOROFSKY

(acidly)

May we have a little more haste, Miller?

JULIE

(rising)

This isn't my cello. The cover's mine, but this is one of the practice cellos.

SHOROFSKY

Miller, this is only dress rehearsal. A practice cello will do fine.

JULIE

But...

SHOROFSKY

Sit, Miller. Play. Four beats before letter 'D'.

Shorofsky taps his baton against the music stand, and we:

CUT TO:

Lydia and Reardon, both with clipboards, stand next to the desk. Lydia draws a line through an item on her clipboard as Reardon makes a note on his.

REARDON

Okay. Anyone else?

LYDIA

Here's one for the end of scene four...

(CONTINUED)

Michelle joins them, wearing the costume she had been carrying earlier. It looks like she traded Mean Joe Green a Coke for it.

MICHELLE

Miss Grant...?

LYDIA

(still into the
clipboard)

Oh, no, we already took care of that.

She draws a line through that particular item and turns to Michelle.

LYDIA

(continuing)

Yes. Mich...

(sees the fit)

Child, what happened to your costume?

MICHELLE

I think they gave me the wrong one.

REARDON

It probably just got switched with one of the other dancers.

LYDIA

There are no dancers in this school big enough for this costume. Let me see...

She turns Michelle around, inspecting the costume from all angles.

LYDIA

(continuing)

Have Mrs. Pagano pin it here, here and... No, maybe a belt around here, and gathering...

Danny joins them.

DANNY

I just called, 'Places.'

MICHELLE

(panicky)

Places! Ohh... I'll never make it. Why is it always me?

(CONTINUED)

9 CONTINUED: (2)

9

She runs off, ducking around cast members who move past the stage manager's desk onto the stage.

LYDIA
(to Danny)
We'll be out front.

DANNY
I'll call you if I need you.

LYDIA
No, you won't! As of now, it's your show. Anything goes wrong, you handle it. Dress rehearsals are for the stage manager, too.

She and Reardon start out. We HEAR the OVERTURE begin out in the audience. Danny puts on a small headset, pushes the "On" switch.

MUSIC #1 -- Overture
P.B. 2727-1-NV
(:30 est.)

DANNY
(onto the headset)
This is a warning on taking the house to half, warmers up...

10 INT. THEATRE - WIDE - NIGHT

10

Facing the stage across the audience. Lydia, Reardon and several other teachers are scattered around the house in the darkness. The curtain rises and the OVERTURE SEGUES into the First Production Number.

MUSIC #2 -- Production number, ensemble with Michelle and Coco
P.B. 2727-2-NV, off-beat instrumental
(:30 est.)

It is an ensemble piece, and other than a couple of normal dress rehearsal goofs, two things stand out: the costume Michelle is wearing, pins, belts and all, is impossible to dance in, and Coco is distracted about something. The number establishes, arrives at a long SUSTAINED CHORD as we ZOOM IN TO a colored gel frame on one of the stage lights. HOLD the CHORD, and:

DISSOLVE TO:

11 INT. STAGE - NIGHT

11

It is later, the rehearsal is over. The stage is bare of scenery and the cast sprawls around in various stages of exhaustion in the house seats. Lydia and Reardon are seated in chairs on the apron of the stage facing the cast.

LYDIA

(consulting the
clipboard)

One more thing. For all of you.
Just because we call it the Dream
Ballet doesn't mean that you dance
it like a bunch of sleepwalkers.
Energy! Keep it strong!

(looks over to
Reardon)

That's all I have except for some
individual notes.

REARDON

I only have a couple more.
Coco, you were late for your
entrance in the final scene with
Doris.

COCO

I'm sorry. I was standing over
on the other side of the stage
when I heard the cue.

REARDON

Don't tell me, tell Doris. She's
the one who had to vamp for half
a minute till you got there.

Reardon's look is concentrated toward Coco as if
willing her to share his intensity.

12 ON COCO

12

Feeling the look, but avoiding it, studying the backs of
her hands instead.

COCO

(nodding slightly)

Right. Sorry.

13 ON LYDIA

13

watching Coco, wondering what the hell's going on.

Reardon turns to Lydia.

REARDON

That's all I have.

LYDIA

(to cast)

On your way.

The kids take their cue and get to their collective feet. Coco is one of the first up and is heading for the makeup room only to be cut off by Lydia.

LYDIA

(continuing)

Coco...

Coco slows and turns back to Lydia.

LYDIA

(continuing)

What's wrong?

COCO

(impassive)

Wrong?

LYDIA

Yes. Look at these notes.
'Coco: concentration off...
Coco: execution poor... Coco,
Coco, Coco...' This is not you.
Is it the play? The part?
Something personal? Let's get
it out. Let's talk about it.

COCO

(a long pause; then)

There's nothing to talk about.

(a change in manner)

Hey, Miss Grant, you know that
old saying: 'A bad dress
rehearsal means a good performance.'

LYDIA

Coco, I don't believe in old
sayings. I believe in results.
After you get your makeup off,
I want you to meet me in the
dance classroom. We have a lot
of brushing up.

(CONTINUED)

14 CONTINUED:

14

Michelle has come over and is standing next to Lydia and Coco, in an attitude of active waiting.

COCO

But I have something I have to do...

Lydia holds up an interrupting finger in Coco's direction.

LYDIA

Excuse me.

(to Michelle)

First thing in the morning we'll get that costume fixed. I promise. Okay?

MICHELLE

(smiling her thanks)

Okay.

She leaves, and Lydia turns back to Coco.

LYDIA

This 'something' you have to do. Is it as important as the show?

(checks herself)

No. Is it more important than the show?

15 ON COCO

15

The fight going out of her with the words, "... more important." She takes a deep breath, and shakes her head, "No."

16 INT. MUSIC ROOM - NIGHT

16

Various orchestra members are in the process of putting away their instruments. The smaller ones into the cabinets and the larger into racks, or up on large shelves. Julie stands next to the cello rack, a study in frustration. One of the musicians, LYNN, approaches.

LYNN

No luck?

JULIE

(shaking her head)

Uh uh. I've looked everyplace.
(MORE)

(CONTINUED)

JULIE (CONT'D)

Who would be creepy enough to go around switching instrument covers, for crying out loud?

LYNN

Especially on a cello.

JULIE

What do you mean, 'Especially on a cello?'

LYNN

Well -- let's face it -- a cello is...

JULIE

(finishing the sentence)

A cello is actually two things. One: an instrument capable of creating great beauty. Two: an instrument that can be broken over your head with great force.

LYNN

(weakly)

No question about it, Miller. You've got a way with words.

We are positioned so that we see into the dance classroom. Lydia is counting off a cadence, and nudging Coco along in one of the musical numbers.

LYDIA

... three and turn, and five and six, and bend...

Coco is going about the routine with a grim determination. Several students carrying dance bags come chattering down the corridor, then quiet down as they pass the dance classroom. We FOLLOW ALONG as they proceed into the lobby. As CAMERA CLEARS the staircase, we see Bruno sitting on the steps next to the pay phone, reading, waiting. We HOLD the TRUCK, letting the clutch of students exit, and TIGHTEN IN ON Bruno as the PHONE RINGS. Bruno reaches up and pulls it off the hook, and with his attention still in the book, places the receiver to his ear.

(CONTINUED)

17 CONTINUED:

17

BRUNO

(into mouthpiece)

If this is not my father, I'm going to sound like an idiot, and if it is my father, you're calling fifteen minutes late. Any problem?

18 INT. PHONE BOOTH - NIGHT

18

ANGELO MARTELLI gesticulates at the receiver.

MARTELLI

First of all, I want you to know that there is absolutely nothing to worry about...

19 RESUME PREVIOUS SHOT - INTERCUT

19

Bruno is much more alert now. The book tumbles to the floor.

BRUNO

What happened?

MARTELLI

For starters, I won't be able to pick you up...

BRUNO

What's the other part? The part I'm not supposed to worry about?

MARTELLI

(struggling)

Look, how about you meet me... uh...

BRUNO

Where?

MARTELLI

The corner of 47th Street and Avenue A. There's a... a... big building there. Fifth Floor.

BRUNO

(puzzled)

Big building... ?

MARTELLI

Forty-seventh and A. Okay?

(CONTINUED)

19 CONTINUED:

19

BRUNO

Okay. On my way.
 (hangs up, his mind
 on the location)
 ... 47th and A... big build...
 (the light bulb)
 That's Lang Memorial Hospital!

He tears out of the building.

20 INT. LANG MEMORIAL HOSPITAL - CLOSE ON MISS CONNELLY - NIGHT 20

MISS CONNELLY is the night nurse. She is also mid- to late-thirties, petite, and wearing a slight bristly frown.

CONNELLY

Is that a pass?

21 WIDEN TO INCLUDE MARTELLI 21

leaning across the counter toward Miss Connelly.

MARTELLI

(all innocence)
 A pass? All I said was working
 nights must be tough on your
 social life.

CONNELLY

(wary)
 So... ?

MARTELLI

So...
 (slows, smiles)
 It was a pass.

CONNELLY

(an answering smile)
 I just wanted to make sure.
 (beat)
 We do get nights off, you know.

MARTELLI

Oh, yeah? What nights do you
 generally...

22 ANOTHER ANGLE - TOWARD THE FRONT DOOR

22

Bruno rushes in, slightly panicked, and up to the desk.

BRUNO
(butting in)
Okay, now! What happened?

MARTELLI
(a greeting)
Hey, Bruno.
(to Connelly)
This is my son, Bruno.

CONNELLY
Pleased to meet you.

MARTELLI
This is Miss Connelly.

BRUNO
(hurried)
Hi.
(to Martelli)
Pop... ?

MARTELLI
(to Connelly;
indicating Bruno)
He's a composer.

CONNELLY
Yeah? I got a nephew who
tried to do that once.

BRUNO
(trying to look both
ways at once)
You going to tell me what's
going on?

MARTELLI
(casually)
I was coming up Third Avenue,
and this truck runs a light at
43rd. I never saw him.

BRUNO
How bad?

MARTELLI
Caved in the whole left side of
the cab.

In the b.g. we see a young intern, DR. CHEN, cross the lobby, and stop at the end of the counter.

(CONTINUED)

She pulls a medical record from the rack and jots a note in it.

BRUNO

Not the cab! I don't care about the cab! What about you?

MARTELLI

Nothing.

BRUNO

Nothing?

MARTELLI

Not a scratch.

BRUNO

Then what're you doing here?

CHEN

Waiting for you to take him home.

Bruno turns to look in Dr. Chen's direction, then crosses the few feet to stand next to her.

BRUNO

I don't understand. If there's nothing wrong...

CHEN

Your father blacked out during the accident. It's called traumatic amnesia.

BRUNO

Amnesia... ?

CHEN

It's quite usual in accident cases, nothing to be alarmed about. It normally lasts about ten minutes, and that's all there is to it.

BRUNO

But he's okay... ?

CHEN

He's fine.

MARTELLI

See? What'd I tell you?

(CONTINUED)

22 CONTINUED: (2)

22

CHEN

No injury, no structural problems.

(smiles reassuringly)

Everything functioning properly.

Bruno looks over to his father, who adds a reassuring grin. Dr. Chen replaces the medical record.

CHEN

(continuing)

I had you called because I didn't want your father travelling alone the rest of the night. Purely precautionary.

She crosses to the elevators, punches the button, then turns back to Bruno.

CHEN

(continuing)

He's fine. Go get some sleep, both of you.

23 ANGLE TO THE DOOR

23

Coco rushes in and up to Nurse Connelly.

COCO

(breathless)

I'm sorry I'm late. I tried to get here earlier, but I had this thing I couldn't get out of...

The ANGLE ADJUSTS TO INCLUDE Bruno and Martelli as Coco becomes aware of them.

COCO

(continuing)

Bruno...

BRUNO

What're you doing here?

COCO

(almost in synch)

... What're you doing here?

There is an uncomfortable moment while each waits for the other to speak.

BRUNO

My pop was in an accident.

(CONTINUED)

COCO

Oh. You all right, Mr. Martelli?

MARTELLI

I'm fine, sweetheart, but what about you? Are you all right?

COCO

(a stall)

Me? It's not me.

They all wait for a beat, then:

COCO

(continuing)

My grandmother's here. I just dropped by for a visit, you know.

MARTELLI

Oh, good. Well, have a nice visit. Come on, Bruno, we got to go find a cab.

As they start to the door:

BRUNO

A cab! To Brooklyn? We're walking over to 50th and catching the IRT.

CONNELLY

Hey, Martelli.

(as he looks back)

Thursdays and Fridays.

MARTELLI

Huh?

(makes the connection)

Right. I call you.

There are "Good nights" all around, then as Coco turns to Miss Connelly:

MARTELLI

(to Bruno)

Nobody in their right mind catches the subway this time of night. We're going for a cab.

They exit.

(CONTINUED)

COCO
Mrs. Ramirez? 532?

CONNELLY
It's way after visiting hours.

COCO
I know... I tried to get here
earlier...

CONNELLY
(softer)
Look, if it was a regular room,
I'd let you in, but they're very
strict in Intensive Care.

COCO
Intensive Care?

CONNELLY
They moved her about six o'clock.
You didn't know?

COCO
No. I was... doing something...
(beat; then)
... very strict?

CONNELLY
Very.

COCO
I just wanted to see her... look
at her. I won't wake her...
(pause; a new
tack)
I'll even wash up or whatever
you call it. Sterile, you know...
(plaintively)
Ten seconds... ?
(pause)
Please...

We TIGHTEN IN ON Nurse Connelly, standing fast against
Coco's entreaties. Standing fast on a steep hill of
very dry, very loose sand.

CUT TO:

Across the dials and scopes, the visual electronic repre-
sentation at one end of the wires and tubes that con-
stantly check the vital signs of Coco's grandmother.

(CONTINUED)

The PAN CONTINUES down onto the aged, sleeping face of Mrs. Ramirez, then ADJUSTS TO INCLUDE Coco as she enters the cubicle, through a draw-curtain. Nurse Connelly is visible for an instant behind Coco, then the curtain falls into place, Coco is alone with her grandmother. She walks across the intervening space to the bed with infinite care as if trying to leave even the air undisturbed. She stands next to the bed, gazing down at the face on the pillow.

COCO
(gentlest of whispers)
Abuelita. It's Coco.

Then, in a voice as soft as a summer cloud, Coco begins to sing a childhood lullaby. A simple, a capella Spanish melody, evoking memories of being nestled in warm, loving arms.

MUSIC #3 - "Arullo" Spanish lullaby
Coco, recorded live
(:22)

As Coco sings, she lightly rests her hand on that of Mrs. Ramirez. There is the merest whisper of response. The touch is no more than a breath; an acknowledgement that the song penetrated the darkness of the coma; a delicate goodnight kiss. The song ends. There is quiet for a moment, then Nurse Connelly parts the curtain.

CONNELLY
(quietly)
Ten seconds are up...

Coco bends so that her lips lightly brush against the frail, withered hand. We TIGHTEN IN as Coco takes her grandmother's hand in both of hers and lowers it carefully to the bed.

COCO
(softly)
Goodnight, Abuelita.

FREEZE FRAME, then slowly:

FADE TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

25 EXT. MARTELLI HOUSE - DAY

25

Morning, as evidenced by a mixture of a MUSICAL THEME that suggests the early part of the day, plus a BIRD or two CHIRPING louder than the SOUND of TRAFFIC. We HOLD on this peaceful beginning of a new day until it is interrupted by a LARGE CRASH of BOXES and JUNK falling, and the loud roar of:

MARTELLI (O.S.)

Oww!!! No good, dirty rotten...!!!

DIRECT CUT TO:

26 INT. MARTELLI BASEMENT - DAY

26

Bruno appears at the head of the stairs, peering downward.

BRUNO

Pop! You okay?

MARTELLI

You can't find anything down here.

Bruno hurries down the stairs and we ADJUST the ANGLE to see Martelli over on one corner, glaring accusingly at a large pile of boxes and general rubble.

BRUNO

I thought you hurt yourself, the way you hollered.

MARTELLI

I was looking for my trip sheet holder.

Bruno walks over and gives Martelli a hand putting the boxes back on shelves.

BRUNO

What do you want with that? You drive your own cab.

(CONTINUED)

MARTELLI

I can't sit around doing nothing while I wait for them to fix my cab. I'm going to work driving for Eddie Pakowski over at Midtown Cab.

BRUNO

You're sure it's all right to drive?

MARTELLI

Hey, nothing to worry about. I'm fine.

BRUNO

Uh, huh. Except you still don't remember too much about the accident.

MARTELLI

I don't even remember the truck hitting me. I'm driving up Third one minute, next thing I know, some cop is leaning over me, asking me if I'm all right.

BRUNO

What'd you say?

MARTELLI

I asked him what he was doing in my cab.

BRUNO

So, when does your memory come back?

MARTELLI

Dr. Chen said maybe never.

BRUNO

That's kind of scary.

MARTELLI

Ahnn. Not to worry.

BRUNO

You been telling me that ever since I got to the hospital. Don't worry... Nothing to worry about...

(MORE)

(CONTINUED)

26 CONTINUED: (2)

26

BRUNO (CONT'D)

(beat; then)

So how come you're worried?

Martelli gives his son a feeble attempt at a "stern look," then relaxes and smiles. He musses Bruno's hair.

MARTELLI

You're pretty smart, aren't you?

BRUNO

(beat; and)

It runs in the family.

Martelli sits on one of the boxes.

MARTELLI

See -- My hack license is up for renewal.

BRUNO

So?

MARTELLI

One of the questions they ask is, 'Have you ever suffered from blackouts or other losses of consciousness while driving?'

Angelo tries a smile, but it doesn't quite fool either Bruno or us, as we:

DIRECT CUT TO:

27 INT. ENGLISH CLASSROOM - DAY

27

SHERWOOD stands in front of the class fielding questions. Behind her, on the blackboard, is written: "Joseph Conrad." Under the name is: "The Rescue (1920)."

SHERWOOD

... all the more amazing when you consider that Conrad was not writing in his own language, which was Polish. He was writing in English, his second, acquired language. It's very difficult to write stories in another language.

(beat; and)

It's very difficult to write -- Period.

(CONTINUED)

27 CONTINUED:

27

There are some nods of agreement from the ranks. She walks over to her desk.

SHERWOOD

(continuing)

Which is my way of saying --
It's term paper time again.

This news is greeted with a loud collective groan.

SHERWOOD

(continuing)

Now, now. It's not all that bad.
These will be Team Term Papers.
(reads from list)

Alonzo, Clive, Feldman, Miller,
Schwartz, Zabenko. You'll be
the team leaders. Each of you
pick two people you would like
to work with. The subjects are
all famous short story writers,
and as part of the conclusion, I
want your opinion as to the place
of the short story in today's
reading needs.

(holding up bag)

Team Leaders draw your subjects
out of the bag.

The BELL RINGS and the students jump up and start gathering their things. Sherwood holds up a forestalling hand.

SHERWOOD

(continuing)

Hold it!

(after bell
finishes)

One more thing.

Another groan of anticipation.

SHERWOOD

(continuing)

I notice that a lot of the
members of this class are in
the show tonight.

(pause for ef-
fect; then a
smile)

Good luck and break a leg.

The class breaks into wide smiles and several AL LIBBED "Thank you's." Various members reach into the bag, draw out slips of paper and react accordingly.

Doris approaches Bruno and Leroy.

DORIS

Okay, you two, you're drafted.

BRUNO

(to Leroy)

What do you think?

LEROY

I think we should wait for a better offer. Somebody who can guarantee us an 'A.'

DORIS

Leroy, this is the best offer you're going to get. Who else would be willing to carry you?

LEROY

(to Bruno)

You hear that? Carry me?

(to Doris)

Doris, I am an expert on short stories.

BRUNO

Leroy, Weird Comics does not qualify as short stories.

DORIS

We need one more member of the team.

Coco passes and Doris reaches out and touches her on the arm.

DORIS

(continuing)

Hey, Coco. Want to be on our team? We have Leroy and Bruno...

COCO

(cutting her off)

Could you talk to me about it later? I've really got a lot happening right now.

She hurries off. Doris looks after as Julie strolls over to the group.

JULIE

Don't feel bad. She turned me down, too.

(CONTINUED)

28 CONTINUED:

28

DORIS

I don't feel bad. More like...
worried.

LEROY

Just because she turned you
down? Hey, we don't need...

DORIS

Leroy, don't work so hard at
being dense. There's something
wrong with Coco.

BRUNO

I saw her last night at the
hospital. That might tie in.

Three pairs of eyes suddenly focus on Bruno, who becomes
a little uncomfortable at the attention. Bruno thinks
about it.

BRUNO

(continuing)

Probably not.

He starts out, never slowing as his statement registers
on Doris.

DORIS

Bruno! Don't you dare go without
explaining.

(as he turns
back)

What happened last night at the
hospital? What was Coco doing
at the hospital?

(beat; and)

What were you doing there?

(beat)

Bruno.

29 INT. MUSIC CLASSROOM - DAY

29

Julie is playing a cello as if it had herpes, glaring at
the music. Shorofsky listens, attempting to be objective
regardless of her glare. Julie gives off a huge exasper-
ated sigh and begins to play.

MUSIC #4 - Julie solo/fast, intricate
"Concerto for Cello, Bb Jaj." Boccherini,
mvmt. 1
Record live (:15 est.)

(CONTINUED)

Her choice is something moderately fast and intricate, with lots of fingering and she gives it a good shot. A very good shot. When she finishes, she leans the cello against her shoulder and looks from the music to Shorofsky.

JULIE
(with finality)

See.

A small smile tugs at the corners of Shorofsky's mouth.

SHOROFSKY
It's different.

JULIE
I know. It's terrible.

SHOROFSKY
Not terrible. I said different.

JULIE
How different?

SHOROFSKY
Some of the colors are changed slightly.

JULIE
Well, that's no good.

SHOROFSKY
On the contrary. It was very
good.
(pointing to
music)
Play the Andante.

The remark about, "very good" takes Julie aback slightly.

JULIE
(trepidation)
Very good? You mean it's better?

SHOROFSKY
(enough already)
Different! The Andante. Play,
Miller!

The cast is arrayed around the room in full costume and makeup, quietly listening to Lydia give last minute instructions for the performance.

LYDIA

Now, remember, keep your concentration. Listen to each other. Very important. Watch the pacing. Don't let things drag. Pick up your cues.

REARDON

And don't be afraid to play the moments.

DORIS

Don't go too fast. Don't go too slow. We'll try to remember.

The remark receives the support it deserves.

LYDIA

Very funny, Doris. Okay, standard last thought: don't forget to have fun.

They rise and begin to mill around. There are some good luck hugs and punches on shoulders, and a bit of nervous swallowing. Michelle moves over next to Lydia, the costume still a long way from fitting properly. She stands uncertainly.

MICHELLE

Miss Grant...

Lydia turns and reacts visibly.

LYDIA

Oh, my...

MICHELLE

Mrs. Pagano said no one would notice.

LYDIA

Well... it's...

Lydia tries to mouth the lie, but nothing comes out.

MICHELLE

I knew it! I'll be the laughing stock of the show!

LYDIA

It's not that bad...

MICHELLE

(wailing)
Not that bad!

(CONTINUED)

30 CONTINUED: (2)

30

LYDIA

I mean, no one in the audience
will be aware...

MICHELLE

Yes, they will.

She runs off with:

MICHELLE

(continuing)

Everybody will be staring at me!

LYDIA

(calling after;
comforting)

No, they won't.

(to herself;
strenuously)

They better not be!

30A INT. STAGE - NIGHT

30A

Although several of the cast are on stage, the scene being played is primarily between Doris and another STUDENT.

DORIS

(in character; to
all of them)

... But how could you be here?
Now??

(beat; considering
the costumes)

You're from another time. All
of you.

COCO

How could any of us be here?

STUDENT

Dreams.

Beat. A silent question from the others.

STUDENT

(continuing)

Our dreams have brought us here.
Beyond time. Beyond space.

(beat)

We are dreamers, one and all.

(CONTINUED)

30A CONTINUED:

30A

Doris' character sees something o.s. and points.

DORIS
Look, there are others.

STUDENT
Go and greet them.

Doris runs off-stage, and we are:

31 INT. WINGS - STAGE MANAGER'S DESK - CONTINUOUS TIME - 31
NIGHT

Danny is following the script, with the onstage dialogue only a murmur.

DANNY
(softly; into
the headset)
Standby -- Cue seventeen...and
... go seventeen.

Doris walks over and stands next to the desk, looking onto the stage. Danny switches off his headset.

DORIS
How're we doing?

DANNY
You were just out there. Couldn't
you tell?

DORIS
Uh uh. I get tunnel-vision when
I'm on stage.

DANNY
Well, for your information, it's
going great. Really great!

DORIS
Coco?

DANNY
Especially Coco. She's incredible.

DORIS
(genuinely happy)
All right!

Danny switches on the headset.

(CONTINUED)

31 CONTINUED:

31

DANNY

(softly; into
headset)Warn light cues eighteen and
nineteen...

Doris moves past the desk, closer to the stage and stands next to the large pleat-like folds of the drawn-open curtain. The murmur of the on-stage dialogue now becomes distinguishable words.

(NOTE: The following dialogue is an approximation, more for page count than content, since at this point we have no idea what the Production Number is.)

COCO (V.O.)

(in character)

... there was a turn in the
road, and no more trees, just...

CAMERA BEGINS a SLOW TRUCK RIGHT, PAST Doris, PAST the curtain, UP TO the edge of the wall, then:

MATCH CUT TO:

32 INT. THEATRE - AUDIENCE - NIGHT

32

BEGINNING next to the other side of the wall, we CONTINUE the MOVE, ARCING TO the RIGHT, always FACING the stage. During this:

COCO

... this big field full of butterflies. They were all sizes, and all the colors of the rainbow, flying from one wild flower to the next. I ran out in that field with the butterflies, and it was like dancing. And they whirled and swirled all around me, making me laugh and making me cry... and making me... dizzy.

(long beat; then)

But I was never able to catch one.

LEROY

(in character)

That's because you don't know the secret.

(CONTINUED)

32 CONTINUED:

32

COCO

Secret?

LEROY

The secret of catching butterflies.

MUSIC #5 - "Reach for a Dream"

Coco, Leroy and chorus/dancers

P.B. 2727-5-V (3:30)

Leroy begins the first line of a song that becomes the major Production Number of the show, featuring himself and Coco. At the conclusion, the AUDIENCE ROARS its approval. We HOLD ON the APPLAUSE and CHEERS, and the almost overwhelmed cast for a long, joyful moment, then:

DIRECT CUT TO:

33 INT. GREEN ROOM - NIGHT

33

It is after the show and the place is ablaze with celebration. There is hugging, and shouting, and jumping up and down and patting. Patting heads, patting backs, patting tushes. (If it works in the NFL, how bad can it be in the SOA?)

In the center of all this rejoicing is Coco. No longer the reticent, withdrawn Coco, but still a somewhat restrained island in the sea of up, high and sailing students. Doris grabs her and gives her a huge hug.

DORIS

You were terrific!

COCO

Thanks.

DORIS

Thanks? Did I just hear a 'thanks?' Coco, I know I sometimes exaggerate, but this 'terrific' I just hollered does not mean 'okay' or 'nice job.' It means at the very least, an off-the-chart 'great!' Jump up and down, scream. Anything, but...

(imitating)

... 'thanks.'

It gets a laugh and a return hug from Coco.

(CONTINUED)

Julie and Bruno push their way through the crowd in the direction of Coco and Doris, passing by Leroy and Danny, who exchange "high-fives" and yells. Coco looks over and waves toward Bruno, who cups his hands around his mouth.

BRUNO
Sure beats last night.

COCO
(shouting back)
What?

BRUNO
(louder)
Beats going to the hospital.

Coco cups her hand behind her ear.

COCO
I still can't hear you.

Bruno struggles to get closer to Coco without much success.

BRUNO
Your grandmother. How's she doing?

The words get through, and Coco's mood drops.

COCO
(softly)
She died.

Now it's Bruno's turn not to be able to hear.

BRUNO
(shouting)
What?

Doris, sensing the change, looks to Coco questioningly. Bruno breaks through the crowd.

BRUNO
(continuing)
I couldn't catch that. Too much racket. How is she?

COCO
I said she died. This afternoon.

There is a long beat as the noise ebbs and flows around the tight little group. Then Doris embraces Coco in a much gentler, more careful hug than before.

(CONTINUED)

DORIS

Oh, Coco, I'm so sorry.

BRUNO

Talk about the show must go on...

JULIE

You should have told us.

COCO

(fighting back
up)

Hey. I didn't want to put you guys in a bad place. Like Doris said, the show is important.

LEROY

I got to tell you, Miss Hernandez, you are something else.

DORIS

I believe the word is trouper.

DANNY

Tell me.

During all this, there has been a slight thickening of the crowd around Coco, and we hear fragments of the word being passed about Coco: "Who died?" "Her grandmother," "What?" "Oh, no..." CAMERA TIGHTENS IN as the closing in of the crowd begins to have an effect on Coco. She leans toward Doris.

COCO

I'll be right back. I think I need a little air.

We HOLD her in the TIGHT SHOT as she dodges around this person, slides past a group of animated dancers, working her way through the noisy crowd, answering the compliments, thanking the condolences. She reaches the door and slips out of the room.

Coco comes around the corner of the corridor and down several of the steps leading to the front door. She slows and sits on one of the lower steps, her back against the marble wall, very thoughtful. Doris comes quietly around the same corner, and sits on one of the top steps, silent, waiting for Coco to speak or not. Coco seems to take no notice for a time, then:

COCO

One time -- I was about six or seven -- the grownups were talking about the old days, down in Puerto Rico. About the sun, and the palm trees and the ocean. I asked what the ocean was like, but nobody seemed to be listening. You know how grownups are with kids. But, next morning, she tells me, 'You don't go to school today. Today you learn about the ocean.' So we took the subway out past Brooklyn, then we got on a bus and rode and rode... and suddenly there it was: the ocean. It was...

(searching for
the words)

... immense! We got off the bus, and went down on the sand, right up to the edge of the water. The waves were crashing down at us... and the wind was blowing the spray in our faces. I was really scared, but she held my hand real tight and looked out over the waves. Then she said, 'Never forget that you are an island person. The ocean is a part of your family.'

(pause)

We stood there on the beach for a long time -- then she turned me around and we came back to the city.

(turns to face
Doris)

This woman was one of the most important people in my whole world. Yet, the day she died, I was able to turn off my feelings and go out there and perform. And perform really well. Doris, what is this school doing to me?

She looks a question to Doris, who has no answer. Then:

COCO

(continuing)

What kind of person is it turning me into?

(CONTINUED)

34 CONTINUED: (2)

34

Coco turns away from Doris and retreats back inside her own thoughts, as we: FREEZE FRAME.

FADE TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

35 INT. SCHOOL LIBRARY - DAY

35

Leroy stands next to one of the shelves, scanning titles. He finds what he's looking for, pulls it from the shelf, and walks to one of the study tables nearby. CAMERA FOLLOWS along as he joins Doris and Bruno at the table. A goodly number of reference books are scattered around the table, as well as note pads and scraps of paper. As Leroy sits:

DORIS

I still think somebody here --
in the school -- stole the thing.

(counting on her
fingers)

Look. He knew where to look...
when to go, so's not to be
spotted, and...

(the clinching
argument)

... you wouldn't notice another
student.

BRUNO

I would, if he were swiping my
instrument.

DORIS

It's hard to 'swipe' a piano.
(turns to Leroy)

Agreed?

LEROY

I think we're supposed to be
writing a term paper on John
O'Hara, not who ripped off Julie
Miller's cello.

BRUNO

Don't you care?

LEROY

Not my business.

BRUNO

All right. Suppose it was your
instrument that was stolen.
What then?

(CONTINUED)

35 CONTINUED:

35

Leroy slides his chair back and points to his feet.

LEROY

Those are my instruments.
Anybody tries to mess with those
instruments is going to have a
whole bunch of hurt to deal with.

Leroy returns to his book. Doris and Bruno go back to the discussion.

DORIS

Where do you go when you want to
sell a stolen instrument? Do
they have used instrument stores?

LEROY

(without looking up)
Pawn shop. A thief ain't got
no time to shop around. He wants
to dump what he has and get. Pawn
shop. Faster.

BRUNO

Great idea...

DORIS

Yeah. All we have to do is
check all the pawn shops in New
York, and I bet we find Julie's
cello.

Leroy looks at his two partners in disbelief. He slams his book shut, picks up papers, a notebook and stalks off, shaking his head. Doris and Bruno exchange a look, then:

DORIS

(continuing)

I thought he said he wanted to
work.

36 INT. SCHOOL OFFICE - CLOSE ON STACK OF FOLDERS - DAY

36

as the stack lands with a splat on top of another pile.

PULL BACK to see that Coco is the stacker, working across the counter from Shorofsky. Over this:

COCO

That's all I can find. Now what?

SHOROFSKY

Now we take the whole mess
downstairs to the basement.

37 ANGLE TO THE DOOR

37

Lydia stands next to the mail slot, sorting through the usual batch of inter-office correspondence. MRS. BERG enters, and we FOLLOW her past Lydia, Shorofsky, through the gate and around the counter. As she passes Coco, something occurs to her. She pauses, thoughtful finger to pursed lips. During this:

COCO
(surveying the pile)
Probably take a couple of trips.

SHOROFSKY
(smiling)
Nobody said office duty was easy.

Coco hefts a large section of the stack of folders.

COCO
Listen, I could be in chemistry.
Compared to that, this is...

MRS. BERG
(interrupting)
A phone call!!!

All heads turn to Mrs. Berg, unsure of the comparison. She moves over to her desk and picks up a pink message slip. During this:

MRS. BERG
(continuing)
You had a phone call. Some people saw you in the play and would like you to call them secretively. It's about an audition, I think.
(smiles and hands the slip to Coco)
The number's on the slip.

Coco puts down the pile of folders and takes the slip of paper from Mrs. Berg.

COCO
Thanks, Mrs. Berg.
(tucks it into her waistband without looking at it)
I'll get to it as soon as I finish helping Mr. Shorofsky.

38 CLOSE ON LYDIA

38

standing at the mail slots.

(CONTINUED)

38 CONTINUED:

38

She looks over at Coco with acute surprise, almost dropping some of the junk mail.

MRS. BERG (O.S.)

But... they seemed in a dreadful hurry.

39 RESUME PREVIOUS SHOT

39

FEATURING a slightly confused Mrs. Berg.

MRS. BERG

Perhaps I could help Mr. Shorofsky take those down while you called.

COCO

No, thank you, Mrs. Berg. That's very kind of you, but it's my job. The call can wait.

She picks up the stack again and heads to the door past a still very startled Lydia Grant.

COCO

(continuing)

Hi, Miss Grant.

40 INT. LOBBY - DAY

40

Coco sails out the office door and across the lobby toward the double doors, trailing after Sorofsky. Lydia follows a beat later, still looking puzzled. As she crosses the lobby in the direction of the dance classroom, Michelle intercepts her. Michelle is wearing the same costume she wore earlier, before the performance last last week, and it has been altered somewhat. It's smaller, held together with a lot of pins and it is crooked.

MICHELLE

Miss Grant... ?

LYDIA

(turning to her)

Yes, Michelle?

MICHELLE

Is this any better?

LYDIA

(admiringly)

Oh, yes. That's a big improvement.

(MORE)

(CONTINUED)

LYDIA (CONT'D)

Very nice...

(turns her)

Ummm, but it's uneven. Higher here on the right than on the...

Her head snaps up from the dress to Michelle's face.

LYDIA

(continuing)

Michelle! What're we doing? The play was last week.

MICHELLE

I know. But I also know I never get a costume that fits. Never!

LYDIA

Well, it's difficult, honey. You're...

MICHELLE

(jumping in)

A shrimp! A teenie little shrimp!

LYDIA

Michelle... You aren't any shorter than I am... and the term is 'petite.'

MICHELLE

Whatever you call it, I can't depend on anybody to make my costumes fit, so I'll learn to do it myself.

Michelle stands there, four foot ten inches of Gibraltar-like resolute.

LYDIA

(smiling)

You're pretty determined, aren't you?

MICHELLE

This is not going to happen to me again.

LYDIA

Well, then, go to it.

(CONTINUED)

40 CONTINUED: (2)

40

MICHELLE
(brightening)

Really?

LYDIA
You bet! And let me know how
you're coming along.

MICHELLE
Thanks, Miss Grant. You're
really neat.

Michelle turns and bounces down the corridor. Lydia
watches for a beat, then:

LYDIA
(skeptical)

Neat?

(and)

Are they still saying 'neat'?

41 INT. BASEMENT STOREROOM - DAY

41

Shorofsky is stacking folders onto a shelf full to over-
flowing with piles of ledgers, bundles of papers, and
boxes of varying sizes. Coco is nearby, also at work.
There is a beat of silence, then:

SHOROFSKY
(after a beat)

So... auditions are not so
important these days, eh?

It is said casually, but it takes Coco by surprise. The
laughter dries up. Shorofsky turns to her.

COCO
You heard about my grandmother?

SHOROFSKY
(nodding)

You were close? You and she?

COCO
Very. She was my Abuelita, you
know?

SHOROFSKY
I don't think I know the word.
Is it Spanish?

(CONTINUED)

COCO

(nodding)

Grandmother in Spanish is 'Abuela.'
Abuelita is...

(a rolling motion
with her hands)

... a... a special grandmother. And
that's what she was. My very
special Abuelita.

Now it's Shorofsky who nods. Coco muses for a moment.

COCO

(continuing)

She used to play records a lot.
The old Zarzuelas... ?

She looks questioningly to Shorofsky.

SHOROFSKY

That word I know. They are like
Spanish operettas.

COCO

That's the kind of music I grew
up with. She taught me to sing
a lot of the songs. But she also
made me speak English around the
house. Said the teachers in
school weren't going to speak
Spanish, so I'd better get used
to it.

SHOROFSKY

She was very wise.

COCO

(warming to her
subject)

You got it.

SHOROFSKY

(gently)

All these things are reasons for
not attending an audition?

COCO

I have to start somewhere.

SHOROFSKY

What is it you have to start
somewhere?

(CONTINUED)

41 CONTINUED: (2)

41

COCO

Get some balance in my life.
I think there's such a thing as
too much ambition. Don't you?

SHOROFSKY

I don't know. It depends on
the person... the circumstances...
so, I have no answer for you...

Shorofsky opens the door, allows Coco to precede him,
then switches off the light. The room is in darkness,
with Coco and Shorofsky silhouetted in the open doorway.

SHOROFSKY

(continuing)

However, I'll work on one.

He closes the door, and there is darkness for an instant
before we:

CUT TO:

42 OMITTED

42

43 INT. PRACTICE ROOM - DAY

43

MUSIC #6 -- Bruno's synthesizer additions
Record live (:20 est.)

Bruno is working with his entire electronic setup.
Starting with a rhythm program, then to a bass line, he
proceeds to various combinations, dumping them all into
a memory unit until he has a complete orchestra -- all
electronic -- going full blast. He savors the music for
a moment, then sits at a keyboard and plays a melody line.
Coco walks by the window. Bruno notices her, jumps up
and taps on the window. She stops and looks in his direc-
tion. He motions for her to come in, but she shakes her
head in a "that's all right" fashion. Bruno dashes over
to the door, opens it and:

BRUNO

Hey, Coco. Wait!

Coco walks around to the door.

COCO

What's up?

(CONTINUED)

43 CONTINUED:

43

BRUNO

Shouldn't we be making some kind of plans for your audition?

COCO

Bruno, I don't want to bother you about that.

BRUNO

Bother me? Are we talking about the same thing?

COCO

It's no big deal.

BRUNO

An audition? No big deal! What're you going to do, just walk in and hand your music to some... some hired piano player?

DIRECT CUT TO:

44 INT. CAFETERIA - WIDE - PANNING SHOT - DAY

44

ACROSS the diminishing crowd of after-lunch students and teachers, TO one of the tables where Bruno is telling Doris and Danny about his encounter earlier with Coco.

BRUNO

... and she said she hadn't bothered me about accompanying her for the audition, because she wasn't sure she was going to the audition.

DORIS

Not go to an audition? Coco?

DANNY

You hear what she did in Reardon's class? He asked her if she wanted to work on a scene for Parents' Night, and she said she might be doing a dance for Miss Grant, so give the scene to someone else.

DORIS

Give a scene to someone else? Coco?

(CONTINUED)

There is a lull in the conversation as they consider this latest tidbit. Into this void comes Michelle, wearing the costume that has become a crusade. It is very close to a perfect fit.

MICHELLE

Doris? What do you think? You know about costumes.

DANNY

(enthusiastically)

I think it looks great!

He is rewarded with a dazzling smile from Michelle. Doris looks over the costume with a connoisseur's fine eye.

DORIS

I think you have it, Mich. Ex...
cept for right here.

(indicates spot)

I think this side's higher. Inch or so.

MICHELLE

I was afraid of that.

Doris points to another spot, up on the shoulder.

DORIS

And maybe right here. Just a little.

Michelle looks down at the spot.

MICHELLE

You're right. Okay. I can fix it. Thanks, Doris.

She moves off and the table is silent for a beat.

BRUNO

We have to do something.

DORIS

Don't be silly. All Michelle has to do is take a tuck...

BRUNO

Not Michelle. Coco.

DORIS

Bruno, in this business you either want it bad enough to keep after it, or you don't get there.

(CONTINUED)

44 CONTINUED: (2)

44

BRUNO

Doris, this is Coco we're talking about.

DORIS

I know it's Coco. And I know what's bothering her, Bruno. I'm not sure we have the right to interfere in someone's life, just because we think it's better for them.

DANNY

It's never stopped you before.

DORIS

(exasperated)

All right! What can we do?

BRUNO

I don't know about 'we.' I do know about 'I.'

He gets up and leaves the table. Doris and Danny share a look as he moves off, and we:

DIRECT CUT TO:

45 EXT. NEW YORK STREET - DAY

45

Leroy walks along the street, past the small storefronts, past a pawn shop. Over this:

DANNY (V.O.)

... He definitely does not want to get involved in Julie's problem.

Something causes Leroy to look up and note that a cello sits in the front window of the pawn shop. It is a passing glance, and he turns front and continues on his way. He stops and we go:

46 CLOSE ON LEROY

46

talking to himself.

LEROY

Okay, that was a cello. Ain't no cause to think it's Julie's, so keep walking uptown.

He stands for another beat, shakes his head and turns back toward the pawn shop.

47 INT. PAWN SHOP - CLOSE ON PAWNBROKER - DAY

47

as he turns from the front window, carrying the cello down to Leroy, who stands, feeling rather foolish, on the other side of the counter.

BROKER
Funny, I'd have never picked
you for a cello player.

LEROY
(defensively)
I ain't.

The Broker raises his eyebrows in a question.

LEROY
(continuing)
I'm a collector.

The Broker passes the cello over to Leroy.

BROKER
Then you came to the right
place. Look at the finish on
that thing. Notice...

Leroy, "the collector," flips the cello over and checks the bottom. Finding no plate, he passes it back to the Broker.

LEROY
Uh uh.

BROKER
What 'uh uh'? You think you
can tell a good cello just by
checking the bottom?

But Leroy is on his way out the door.

BROKER
(continuing)
Wait! I got another cello in
the back. Betcha it's just
what you're looking for. Don't
go away.

The Broker hustles through a doorway into the backroom.

48 CLOSE ON LEROY

48

turning back toward the counter. The news that there is another cello in the back is about as welcome as the rumor that Lawrence Welk has just been made Music Director of the school.

49 RESUME PREVIOUS ANGLE

49

The Broker emerges from the backroom carrying another cello.

BROKER

I just took this on loan, but I got a hunch the guy ain't never coming back for it.

The Broker hands the instrument to Leroy, who handles it suspiciously. He turns it over, and:

50 TIGHT - BOTTOM OF CELLO

50

There it is! A small metal plate with the initials: "JDM."

51 CLOSE ON LEROY

51

... of all the pawnshops, in all the towns, in all the world, he walks into this one.

52 WIDER

52

BROKER

You interested?

As Leroy turns the cello upright, and looks over to a smiling Broker:

LEROY

I don't know. What're you asking for it?

BROKER

Oh... that's an expensive instrument. Especially that one. You see...

LEROY

(cutting in)

Let me ask it this way. Supposing this cello is stolen, and I can prove it's stolen. And supposing I don't mind telling the cops that this store is handling hot merchandise, since I know this cello is definitely stolen. Then how much do you want for it?

TIGHTEN IN ON the Broker as he looks at the cello, then over to Leroy, deciding whether to sell the cello or break it over Leroy's head.

53 EXT. NEW YORK STREET - TIGHT ON LEROY - DAY

53

There is a small smile of smugness painting the corners of his mouth. We PULL WIDER and see the reason: Julie's cello slung under one arm. He passes one of New York City's Finest, a burly, beat COP, walking in the other direction, baton swinging. Leroy continues on his way, but the Cop turns back toward Leroy.

COP

Hey, kid.

Leroy pauses, turns back to the Cop.

LEROY

Me?

COP

(nodding)

Where you going with the big fiddle?

Leroy looks down at the cello, thinking, then with his most winning smile, he looks back to the cop.

LEROY

I'm on my way to my cello lesson.

The Cop walks over and stands facing Leroy.

COP

Son, I'll tell you what. You play me a song on that thing, and I'll apologize for having any doubts as to how you came by it. Okay?

The smile wavers for an instant, but Leroy is not one to toss in a towel that easily.

LEROY

Okay. What do you want to hear?

COP

Oh, I don't know. How about, 'Flow Gently Sweet Afton'?

LEROY

(immediately)

I don't know it.

COP

(just as immediately)

'Danny Boy.'

(CONTINUED)

53 CONTINUED:

53

Leroy starts to shake his head, but the Cop is quick.

COP
(continuing)
'Happy Birthday!'

The Cop rocks confidently back and forth on his crepe soles as Leroy begins looking elaborately around, searching for something. Like a back door out of that street.

COP
(continuing)
Lose something?

LEROY
Music chair. You can't play
these things standing up.
Have to sit.

The Cop points to a fire hydrant.

COP
Looks about the right height.

Leroy walks over to the hydrant, and wouldn't you know it, the damned thing is the right height. He takes the cello out of its case, assumes the position, and strokes a string. He decides it's the wrong pitch, and tightens it a bit. Again he assumes the bowing position, then looks up to the beefy Cop, praying his halo is on straight.

LEROY
(absolute innocence)
You're not talking about the
White 'Happy Birthday,' are you?

54 CLOSE ON COP

54

There is "gotcha" written all over that smiling Irish face.

55 MATCHING CLOSE ON LEROY

55

There is unhappiness written all over that face. No, make that pissed. And it's mostly directed inward. PULL BACK to see that Leroy is seated in the back seat of a Blue and White police car, the offending cello beside him. As the car pulls from the curb, we FREEZE FRAME:

FADE TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

56 INT. DANCE CLASSROOM - WIDE - DAY

56

Coco sits on a high stool, gazing out the window. Bruno enters, and the sound of the door opening causes her to turn in his direction. He walks quietly over and stops next to her, leaning against the piano.

BRUNO

How many times have I come through when you needed somebody to accompany you for an audition?

COCO

(quietly)

Every time. Every time I asked.

BRUNO

So I figure you owe me, and I'm here to collect. I want you to accompany me on an audition.

COCO

(suspicious)

You want me to accompany you? I don't see how I can...

BRUNO

Are you going to do it or not?

COCO

Of course I will. When and where?

BRUNO

You tell me.

COCO

(confused)

You don't know where your own audition is?

BRUNO

I didn't say it was my audition, I said an audition.

Coco looks at Bruno for a second.

COCO

That's pretty sneaky, Martelli...

(CONTINUED)

BRUNO
When and where?

COCO
(grudgingly)
Broadhurst Theatre. Four-thirty
this afternoon.

BRUNO
Right after English class.

COCO
Right.

BRUNO
See you there.

He heads toward the door.

COCO
Hey, Bruno.
(as he turns
around)
You sure you want to do this?

BRUNO
Deep down?

COCO
Yeah.

BRUNO
Deep down I'm sure you want to.

He turns back toward the door and almost collides with Michelle, who is on her way in. They execute a short bob-and-shuffle, then break clean.

MICHELLE
Hi, Bruno.

BRUNO
(off-hand)
Hi.

Bruno gets a good look at what Michelle is wearing. It's still "the costume," but the little tucks taken since last time have it looking like something to be worn in a Cable Exercise Class.

BRUNO
(continuing;
more interest)
Hi.

(CONTINUED)

56 CONTINUED: (2)

56

Michelle walks over to Coco. Bruno follows her progress instead of his own and manages to clip the doorframe on his way out.

COCO
(indicating the
costume)

Whoooo!

MICHELLE
(somewhat unsure)
What d'you think?

COCO
It's... uh... brief.
(slight change)
And crooked.

MICHELLE
Bad?

COCO
Which? Brief or crooked?

MICHELLE
Both.

COCO
The crooked you can fix. Easy.
Brief is...
(pauses for effect)
... Hot!

MICHELLE
(thoughtfully)
Bruno never said 'hi' to me like
he just did...
(smiling)
I'll fix the crooked.

57 INT. ENGLISH CLASS - DAY

57

Sherwood stands near the blackboard, lecturing. On the board, behind her, is written: "Footnotes," "Books," "Pamphlets," "Magazines," "Newspapers," and "Ibid."

SHERWOOD
... and the items always appear
in the same order as for books:
author, title, place, date, page.

Off to one side we see Mrs. Berg enter and cross to Sherwood.

(CONTINUED)

57 CONTINUED:

57

SHERWOOD

(continuing)

You will, of course, omit any
of those items that are
unavailable...

(noticing Mrs.
Berg)

Yes, Mrs. Berg?

Mrs. Berg hands Sherwood a note.

MRS. BERG

Miss Hernandez...

Sherwood checks the note and looks in Coco's direction.

SHERWOOD

Coco, you have a telephone call.
In the school office.

Coco, looking a little puzzled, rises and follows Mrs.
Berg out of the classroom.

58 INT. SCHOOL OFFICE - CLOSE ON COCO - DAY

58

She picks up the phone from the counter.

COCO

(into phone)

Hello...

(listens,
then)

Leroy! Where are you?

59 INT. ENGLISH CLASS - DAY

59

Sherwood is still at the blackboard.

SHERWOOD

Now in a newspaper article, you
can add the column number...

She pauses as Coco enters, crosses to Sherwood and hands
her a note.

SHERWOOD

(continuing)

Another one!

She unfolds the note, reads it and looks over at the
class.

(CONTINUED)

59 CONTINUED:

59

SHERWOOD
(continuing)
Doris, Julie. You're to go with
Coco.

Coco pantomimes, "I'll meet you at the theatre," to Bruno as Julie and Doris exchange a questioning look, then rise and follow Coco out the door. Sherwood watches them leave, a slight frown on her face.

SHERWOOD
(continuing)
Now, where was I...?

BRUNO
Newspapers.

SHERWOOD
Thank you. Don't forget to
underline...

60 INT. CORRIDOR - DAY

60

Coco moves swiftly down the corridor, followed by Doris and Julie, who bombard her with overlapping questions.

DORIS
But, where are we going?

JULIE
I don't understand. Leroy did
what?

DORIS
Will you slow down!

They head for the front entrance, past Mrs. Berg, who walks down the corridor in the opposite direction.

61 INT. ENGLISH CLASS - DAY

61

Sherwood chalks a checkmark against the word, "Ibid."

SHERWOOD
It means, 'In the same place,'
and is used to...

Mrs. Berg enters again, somewhat apologetically. Sherwood assumes an imperious air, daring Mrs. Berg to appropriate any more of her students.

(CONTINUED)

61 CONTINUED:

61

SHERWOOD
(continuing)
Who is it this time?

MRS. BERG
Mr. Martelli.

SHERWOOD
I do hope all this is important.

MRS. BERG
He said it was... Mr. Martelli
did. Oh, not...
(pointing to
Bruno)
... this Mr. Martelli, the one
on the phone. He said...

Bruno leaps out of the chair.

BRUNO
Pop!

He dashes out the door. Sherwood surveys her dwindling
class.

SHERWOOD
I think we'd better lock the
door before any more escape.

MRS. BERG
(ever accomodating)
I'll be right back with the
keys.

She turns and exits. Sherwood smiles fondly after her.

62 INT. SCHOOL OFFICE - DAY

62

Bruno rushes in and grabs the phone.

BRUNO
Pop! What happened?
(listens)
Oh, Pop...

63 EXT. CORRIDOR - OUTSIDE DANCE CLASSROOM - DAY

63

Bruno comes barrelling down the corridor, slows as he
encounters Lydia, flips her a smile and continues on.
She opens the classroom door, and stops dead in her
tracks, a look not unlike panic on her face.

(CONTINUED)

63 CONTINUED:

63

LYDIA

(into the room)

Michelle! What happened to your costume? There's nothing left!

(quickly)

Don't tell me. I never saw you.
Goodbye.

She closes the door and moves on down the hallway with:

LYDIA

(continuing)

If anyone asks -- I'll blame it
on moths...

64 INT. MUSIC CLASSROOM - PANNING SHOT - DAY

64

MUSIC #7 - String quartet conducted by Shorofsky
"Quartet in Bb major," Hayden mvmt. 1
P.B. 2727-7-NV (:25 est.)

ACROSS the members of a string quartet, working on something delicate and Spring-like. We END the PAN ON Shorofsky, barely moving the pencil in time with the music, a blissful smile peering through the whiskers. Bruno bursts into the room, destroying concentration, music, bliss and smile. Shorofsky turns on him like an angry terrier.

SHOROFSKY

You'd better have an excellent
reason for barging in here and
destroying my class.

BRUNO

I'm not sure I do. Look, I'm
really sorry... I apologize...
I have this problem, and I
didn't know who else to turn to.

It takes a pretty calloused individual to withstand that particular blandishment. The Teddy Bear replaces the terrier.

SHOROFSKY

What can I do to help?

65 EXT. POLICE STATION - DAY (STOCK)

65

A rather ancient building, even by New York standards, the mottled stone front chipped and eroded.

(CONTINUED)

65 CONTINUED:

65

On either side of the entrance are the identifying green globes with white precinct numbers. ZOOMING INTO one of the upstairs windows, we hear:

DORIS (V.O.)

It was all a mistake. A dumb mistake.

66 INT. SQUAD ROOM - DAY

66

A featureless office with several desks placed in haphazard fashion around the well-used room. Doris and Coco stand across a desk from DETECTIVE KESSLER explaining, while Leroy sits at the end of the desk watching it all with a slightly steamed look. In the b.g., a tough-looking detective, chewing on the last inch or two of a beat-up cigar, sits across from an even tougher-looking felon, working on an arrest report. Off to one side, unnoticed by the combatants, Julie is taking the cover off her cello.

DORIS

You see, we were in the library trying to figure who took the cello...

COCO

... and then Danny came up with this idea...

DORIS

(to Coco)

I think it was really Bruno who came up with it.

COCO

Oh.

(to Kessler)

I wasn't there.

LEROY

It was me!

(as they all look in his direction)

I was the stupid jerk who thought of checking the pawnshops. I'm getting what I deserve.

During all this, Julie has quietly checked the pitch on the strings. She begins playing. Something rich and melodic.

(CONTINUED)

66 CONTINUED:

66

MUSIC #8 - Julie solo/rich and melodic
performer's choice
record live (:25 est.)

All activity ceases, as everyone in the room turns to watch, then become absorbed by the beauty of the music. At the conclusion Julie gently puts the instrument aside, crosses to Leroy, and gives him a fierce hug.

JULIE

Oh, Leroy. Thank you. You're
the nicest 'stupid jerk' I ever
met.

One by one the kids look over to Kessler, expectant puppies all.

KESSLER

(clearing his
throat)

I'm convinced.

(to Julie)

If that ain't your cello, it
sure as hell ought to be.

(to Leroy)

Get outta here.

And they're off and running before Kessler has a change of heart.

67 INT. PUBLIC BUILDING HALLWAY - TRUCKING SHOT - DAY

67

Built when material was inexpensive and craftsmen cared. Bruno and his father walk down the hallway that is lined, floors and walls, with varying shades of marble. CAMERA MOVES along WITH them.

MARTELLI

... so he's checking through
all the forms, and he says...

(imitating)

'Everything seems to be in
order, Mr. Martelli. Now may
I see your hack license?'

(normal voice)

I'm so relieved it's over, I
don't even look. Just opened
the wallet, yanked out a card,
and tossed it over. He looks
at it, and says...

(imitating)

Is this a joke, Mr. Martelli?'

(MORE)

(CONTINUED)

MARTELLI (CONT'D)

(normal)

I says, 'What? What?' He says...

(imitating)

'This is a library card. In the name of Bruno Martelli. Are you operating under an alias? We have to have legitimate I.D., Mr. Martelli.'

(normal)

You should have seen my face.

BRUNO

No, you should have seen my face when Mrs. Berg said I had an emergency call from my father.

They stop at a bank of elevators, and we HOLD the TRUCK. Martelli punches the "down" button.

MARTELLI

I'm sorry, Bruno, but it's really your Aunt Beatrice's fault, giving us identical wallets last Christmas.

(beat; then)

Of course I could have looked.

BRUNO

Pop...

MARTELLI

(a little mea culpa)

Another blackout.

BRUNO

Pop!

MARTELLI

What?

BRUNO

I was the one who had the blackout. Don't you remember? I picked up the wallets, put one in my pocket, and handed you the other one.

Martelli gives his son a brief look, then:

MARTELLI

Like you said -- Must run in the family.

Shorofsky sits on the lower step of the fire escape, reading a paperback. Several auditioners stand or pace nearby, going over the words, the moves they intend to make inside. Coco rushes in, breathless, apprehensive, and she almost misses Shorofsky, who looks up from his reading and smiles a greeting.

COCO

I'm sorry I'm so late, but --
 (beat; then)
 Where's Bruno? What're you
 doing here?

SHOROFSKY

Mr. Martelli had an emergency.
 He asked me to fill in. Sit
 down, catch your breath.

COCO

I don't have time to sit. I
 was supposed to be here twenty
 minutes ago. They probably
 already went past me. I think
 you wasted a whole afternoon.

SHOROFSKY

Not at all. I really used my
 time quite constructively.
 (holds up book)
 I read several chapters of a
 very amusing book, and I had a
 visit with a former student of
 the school. He's the stage
 manager for the show, and he
 graciously moved your name down
 the list so you have time to
 collect yourself.

Coco takes a moment to let things sink in, then with a smile, she sits next to Shorofsky.

COCO

(admiringly)
 Remind me to ask you to accompany
 me on all my auditions.

SHOROFSKY

All? So, we have the return of
 ambition, yes?

COCO

Welll, yes. But, with...
 reservations.

(CONTINUED)

Shorofsky looks at her keenly for a bit, eyes sparkling behind the glasses.

SHOROFSKY

Tell me something. You were late. For an audition. Why?

COCO

It's kind of complicated. Leroy found Julie's cello, but the cops thought he ripped it off, so he called me, and...

SHOROFSKY

(finishing)

... you straightened them out.

COCO

(making light)

Well, Doris and I did.

SHOROFSKY

Does that tell you something?

COCO

I'm not sure I'm with you.

SHOROFSKY

Remember our discussion down in the basement, when I said I would work on an answer for you?

COCO

Yes.

SHOROFSKY

Now, I don't have to. You found the answer yourself.

COCO

I did?

SHOROFSKY

Yes. You had an audition, but when a friend needed help, you responded. You shared yourself with your friend. It's like a contract. The same thing with performing. You have a contract with the audience: to share your best performance with them. With your friends.

(CONTINUED)

COCO

But what about my grandmother?
Didn't I have a contract with
her?

SHOROFSKY

(nodding)

Of course. But let me ask you
something. If you had not
performed, would it have brought
your Abuelita back to life?

It's rhetorical, and Coco merely smiles her understand-
ing.

SHOROFSKY

(continuing)

Your contract was with her
memory, and her teaching...
And that contract was for you
to be the best performer you
could be... for yourself...
for the audience... and for
her.

Coco takes a moment. A long moment, then she begins to
smile. It's the Coco smile; luminescent, a little cocky,
but filled with good promises. The STAGE MANAGER pokes
his head out of the stage door.

STAGE MANAGER

(calling)

Miss Hernandez here?

MUSIC BEGINS. It is the theme from the Major Production
Number in Act Two. It begins softly.

SHOROFSKY

(to Coco)

Is Miss Hernandez here?

COCO

You bet!

Shorofsky offers Coco a gallant arm, and we FREEZE FRAME,
as the MUSIC BUILDS, then:

CUT TO:

68A SEVERAL FREEZE FRAMES - COCO AND SHOROFSKY

68A

as one of the nicest Odd Couples ever to grace an audi-
tion stage make their way to the stage door.

(CONTINUED)

68A CONTINUED:

68A

At their jauntiest moment, we HOLD for the final FREEZE FRAME for an extra beat, as the MUSIC BUILDS EVEN MORE, then:

FADE TO BLACK.

THE END