

FAME
"Homecoming"
Prod. #2737

by
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EILENNA CORPORATION
In Association With
METRO-GOLDWYN-MAYER FILM CO.

FINAL DRAFT

October 20, 1982
October 25, 1982 (Blue)
October 28, 1982 (Pink)
October 29, 1982 (Yellow)
November 1, 1982 (Green)
November 2, 1982 (Goldenrod)

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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
DWIGHT
ANGELO MARTELLI

STUDENT (female)
JOEL BATES
MARTY SCHWARTZ
MR. SCHWARTZ
MRS. SCHWARTZ
MICHAEL

ATMOSPHERE

STUDENTS
TEACHERS
DANCERS

FAME

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SET LIST

INTERIORS:

SCHOOL OF THE ARTS

CORRIDOR - DAY

AUDITORIUM - DAY/NIGHT

BACKSTAGE - DAY/NIGHT

HALLWAY - DAY

DANCE CLASS - DAY

CAFETERIA - DAY

OFFICE - DAY

TEACHERS' LOUNGE - DAY

REARDON'S CLASSROOM - DAY

MUSIC PRACTICE ROOM - DAY

LOBBY - DAY

SCHWARTZ APARTMENT - NIGHT

MARTY'S APARTMENT - DAY

MARTELLI BASEMENT - NIGHT

"HOMECOMING"

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PRE-PRODUCTION MUSIC CUES

MUSIC #1	Sc. 10	DANCE WARM-UP MUSIC (ACOUSTIC PIANO) P.B. 2737-1-NV Pre-recorded (:15 est)
<u>NOTE:</u>	Sc. 11	MUSICIANS IN BACKGROUND FOR CAFETERIA
MUSIC #2	Sc. 19	JAZZ DANCE WRAP-UP (ELECTRIC PIANO) P.B. 2737-2-NV Pre-recorded (:20 est)
MUSIC #3	Sc. 22	JAZZY/CLASSICAL MISMATCH (SYNTHESIZERS) P.B. 2737-3-NV Record live (:15 est)
MUSIC #4	Sc. 22	REPRISE OF JAZZY CLASSICAL MISMATCH (SYNTHESIZERS) P.B. 2737-4-NV Record live (:10 est)
MUSIC #5	Sc. 22	SHOROFSKY "FUTZING" (SYNTHESIZERS) P.B. 2737-5-NV Record live (:05 est)
MUSIC #6	Sc. 25	COMBO PLATTER REHEARSAL (ELECTRIC PIANO) P.B. 2737-6-NV Pre-recorded (:15 est) In progress to conclusion
MUSIC #7	Sc. 25	COMBO PLATTER REHEARSAL REPRISE (ELECTRIC PIANO) Same P.B. tape as MUSIC #6 Pre-recorded (:15 est) Start to interuption
MUSIC #8	Sc. 28	COMBO PLATTER SEGUE TO D. LEE BOOGIE (ELECTRIC PIANO) P.B. 2737-8-NV Pre-record w/ THUMPER (1:00 est) In progress to conclusion
MUSIC #9	Sc. 28	REPEAT OF START OF MUSIC #8 P.B. 2737-8-NV Pre-recorded (:15 est) Start to direct cut
MUSIC #10	Sc. 29	DWIGHT'S SCALES P.B. 2737-10-NV Pre-record (:10 est)
MUSIC #11	Sc. 29	DWIGHT'S HAPPY TUBA (Sorry, I meant sousaphone) P.B. 2737-11-NV Pre-record (:08 est)
MUSIC #12	Sc. 32	BRUNO'S PLEASANT CHORDS (SYNTHESIZERS) P.B. 2737-12-NV Record live (:08 est)

PRE-PRODUCTION MUSIC CUES

Page 2

MUSIC #13	Sc. 32	FACE TO FACE (DORIS'S SONG) P.B. 2737-13-V Pre-recorded (3:00 est)
MUSIC #14	Sc. 35	LAST BIT OF JAZZ/CLASSICAL FINALE (CASSETTE SOURCE) P.B. 2737-14-NV Pre-recorded (:20 est) In progress to conclusion
MUSIC #15	Sc. 40	JAZZ/CLASSICAL FINALE (CASSETTE SOURCE) Same P.B. tape as MUSIC #14 Pre-recorded (3:20 est) Start to finish

FAME

"Homecoming"

ACT ONE

FADE IN:

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

The hallway is practically empty as LYDIA and REARDON make their way towards the auditorium door.

REARDON

You want me to beg? I'll beg.

LYDIA

I would say -- 'don't get cute...' but I'm obviously a little late on that one.

(beat)

Listen, David, I simply cannot give you what you want!

REARDON

You could if you really wanted to, if you really cared. *

LYDIA *

I do care.

A STUDENT passing by caught this last exchange and:

STUDENT

But will he respect you in the morning? *

Beat; she passes. The two teachers choose to ignore her. *

REARDON

Harris and Silver, I don't need. But without Daniels, Cansino and Kerry, I don't have a show.

LYDIA

David, you're talking about some of my best dancers.

REARDON

Maybe so, but I'm also talking about some of my best actors.

LYDIA

Well, I'm sorry, but I've got a show to do, too.

(CONTINUED)

1 CONTINUED:

1

Beat.

REARDON

(coy)

How would you like Leroy
Johnson in your show?

LYDIA

(cautious)

I thought he was cast in your
play?

REARDON

I bet he'd rather be dancin'.

LYDIA

That's usually a pretty safe
bet.

REARDON

Do we have a deal? You get
Johnson, and I get my actors?

Beat; then shaking his hand:

LYDIA

This play had better be fierce.

REARDON

It's gonna be great now.

And he takes off.

LYDIA

(calling after
him)

I want to see peace on earth
and food for the hungry up on
that stage! You hear me?

And he's gone. She turns to find herself face to face
with SHOROFSKY. Eyes heavenward, lips pursed, he's
obviously forgotten what he was going to say.

LYDIA

(continuing)

Benjamin?

SHOROFSKY

... Martelli asked me to ask
you something but... I can't
remember what it was...

(CONTINUED)

1 CONTINUED: (2)

1

LYDIA
Something to do with music?

SHOROFSKY
Yes... yes.

LYDIA
For the dance show?

SHOROFSKY
Bingo.

LYDIA
Benjamin, have you been talking
to Mrs. Berg?

SHOROFSKY
Why yes, how did you know?

LYDIA
Never mind; tell Martelli to
give me something that's easy
to dance to. Anything with a
strong beat will do. We're
not tryin' anything fancy this
time around.

And Lydia enters the auditorium.

2 INT. AUDITORIUM - DAY

2

The room appears empty as Lydia enters and slowly walks
down the aisle. Several tall ladders are on the stage,
their uppermost rungs hidden by the top runner curtain.
After a moment voices are heard from the rafters in the
stage area.]

LYDIA
Mr. Bates. Is that you?

After a moment, JOEL BATES, a lighting electrician des-
cends the ladder and:

BATES
Miss Grant?

Lydia makes her way to the stage.

LYDIA
(coy)
Mr. Bates, I'd be the last
person to rush you and your
men, but y'all did say the new
lights would be in by Tuesday.

3

ANGLE TO BATES

3

BATES

You're absolutely right, Miss Grant... a couple parts we needed shipped in late, but tomorrow we're out of here, that's a promise.

LYDIA

That's all I needed to hear, Mr. Bates. I appreciate it. 'Bye now.

And she starts back up the aisle.

BATES

(bellowing)
Hey, Schwartz!

Recognizing the name, Lydia turns to the stage. *

LYDIA

Excuse me?

BATES

Sorry. I was calling Schwartz.

LYDIA

Doris Schwartz?

BATES

No, Marty. Marty Schwartz.

And she turns to exit. MARTY comes out from the wings.

MARTY

You call me?

BATES

Yeah, do me the favor, would you. Get me a junction box out of the truck, will you. *

MARTY

Sure thing.

And he's gone.

4

INT. HALLWAY - DAY

4

DWIGHT has just posted the notice indicating who's been cast in the next drama project. A crowd is gathered around. Working their way out are DORIS and JULIE. Several students congratulate Julie as she works her way through.

(CONTINUED)

4 CONTINUED:

JULIE
It's not a bad part.

DORIS
I know. It's just not the one
I wanted.

JULIE
Doris.
(beat; off her
look)
I don't want you to be upset.

DORIS
Julie, nobody wants to be upset.
Right now what I want is to be
tall, and thin and gorgeous with
enormous breasts and no brains
and a very promising career.
What I am, however, is upset.
(beat)
You take what you can get.

At this instant a voice calls out from the end of the
hallway.

BATES (O.S.)
Hey, Schwartz!

DORIS
Yeah, over here.

5 ANGLE TO INCLUDE JOEL

5

BATES
You're not Schwartz.

DORIS
(eyes to heaven;
a real question)
Do I need this?

BATES
I'm lookin' for Schwartz the
lighting guy.

DORIS
So do I look like Schwartz the
lighting guy!!?!

BATES
Matter of fact, you kinda do.
(MORE)

(CONTINUED)

5 CONTINUED:

5

BATES (CONT'D)

(beat)

Never mind, I'll find him.

On Doris' look, we:

6 INT. CORRIDOR - ON DANNY - DAY 6

He is counting change in his open hand as he walks the hall. He stops and looks up to see Doris still at her locker, closing up shop.

DANNY

(calling out
loudly)

Hey, Schwartz!

7 ANGLE ON DORIS 7

Doris looks up.

DORIS

Not again.

8 ANGLE ON MARTY'S REACTION 8

At the other end of the hall, returning from the truck. His look goes to Danny at first, but quickly shifts to Doris who is now staring past Danny to a face she knows and loves.

9 BACK TO SCENE 9

DANNY

What do you mean 'not again'?
I haven't borrowed money from
you in... well, it's been a
while anyway.

Without looking she reaches into her purse and hands
Danny a bill.

DANNY

(continuing)

And they say money's tight.

Doris takes off and Doris and Marty inch towards each
other. Finally, they are practically nose to nose.

(CONTINUED)

9

CONTINUED:

9

DORIS

Is it you?

A nod is all he's prepared to handle just now.

DORIS

(continuing)

You look great.

MARTY

Thanks.

Beat.

DORIS

I'm going to hug you now.

MARTY

Do I have a choice? *

DORIS

If I can't hug my big brother,
then who can I hug?

As she does: her arms go around him and she holds on for all the times she couldn't. Slowly, his arms come up and around her to complete the embrace. For a long time. Finally they break and she starts to head toward class.

DORIS

(continuing)

Walk me.

(beat)

How long have you been back?

MARTY

Not long.

DORIS

Do mom and dad know?

MARTY

No.

DORIS

Can I tell them?

MARTY

I'd rather you didn't.

Beat.

(CONTINUED)

DORIS

Why?

MARTY

Because nothing's changed,
Doris. I'm not going to
apologize and neither is he.

DORIS

But it's been four years, Marty.

MARTY

Tell me about it. *

DORIS

A lot of things change in four
years.

MARTY

A lot of things don't.

The BELL RINGS and she's late.

DORIS

Where are you living? *

MARTY

East Village, but... *

DORIS

(cutting him
off)

I'll come see you.

MARTY

(a little panicked)

Doris...!

DORIS

(on the run to
class)

That wasn't a question, dummy.
I said, I'll come see you.

From the other end of the hall we hear:

BATES

Schwartz!

(beat)

You got that junction box for
cryin' out loud!?

*

A smile between the Schwartzes and we are:

The class is lined up, as Lydia addresses them.

LYDIA

Okay now, let's see a show of hands. All those who want to do a classical dance for the show...

One or two timid arms are raised but their owners are quickly stared down into submission.

LYDIA

(continuing)

All those in favor of doing a jazz piece?

And a swarm of hands fills the air.

LYDIA

(continuing)

Close. Very close. But I think jazz got it.

LEROY

I don't believe what I just saw.

LYDIA

What's that, Mr. Johnson?

LEROY

You lettin' us decide what dance to do?

LYDIA

You'll learn all about it in history, Leroy.

LEROY

Excuse me?

LYDIA

(playing)

A queen must always remember to throw an occasional tidbit of freedom to the masses. It keeps them smiling.

LEROY

(smiling)

Your highness.

(CONTINUED)

10 CONTINUED:

10

LYDIA

Mr. Martelli, when you're ready.
We'll begin with a series of

MUSIC #1 Sc. 10 DANCE WARM-UP MUSIC (ACOUSTIC PIANO)
P.B. 2737-1-NV
Pre-recorded (:15 est)

11 INT. CAFETERIA - DAY

11

NOTE: MUSICIANS IN BACKGROUND FOR CAFETERIA

It's lunchtime and BRUNO and Doris are sitting across from each other, full trays in front of them. JULIE and Danny are also at the table. Doris is flipping through a book doing her best to avoid the conversation Bruno is inviting.

*

BRUNO

I'm just trying to get this straight; you do or you do not have an older brother.

DORIS

(another bite
of apple)

Letter 'E,' all of the above.

BRUNO

Look, if this is none of my business, I'll shut up.

Doris seems satisfied with this conclusion and simply turns a page in her book.

(CONTINUED)

11 CONTINUED:

11

BRUNO

(continuing;
can't do it)

But how could you have a
brother all these years and me
not know about it?

DORIS

I thought you were going to
shut up.

BRUNO

I said if it was none of my
business. This is my business.

DORIS

Oh? How do you figure?

BRUNO

Because if you and your brother
haven't seen each other in four
years...

(MORE)

(CONTINUED)

11 CONTINUED:

11

BRUNO (CONT'D)

... it's probably something you should talk about, and that's what friends are for, and I'm a friend and that's how I figure.

Beat, she's impressed both with his math and his sincerity.

DORIS

It's a long story.

BRUNO

Our favorite kind.

Beat.

DORIS

(deep breath)

About ten years ago Marty was 'invited' to go to Viet Nam. He declined the invitation and went to Canada. And stayed.

DANNY

So doesn't that make him a deserter...

(off her dagger look)

... or something?

DORIS

We weren't there. Were we, Danny?

DANNY

Hey, I asked a question, Schwartz. That's all I did. Get off my case.

DORIS

Look, I don't know if what he did was right or wrong or something in between. All I care about is that he's back... again.

JULIE

What do you mean, 'again'?

DORIS

He came home during the amnesty. But he and my dad...

(MORE)

(CONTINUED)

11 CONTINUED: (2)

11

DORIS (CONT'D)

... well it didn't exactly work out. So Marty left. Nobody heard a word from him the whole time. Until now.

(beat; off their looks)

I warned you.

JULIE

Sounds like the two of you are pretty close.

*

DORIS

We used to be. I think we still are. But four years... long time.

BRUNO

Is there anything we can do to help?

DORIS

I think maybe you just did.

DWIGHT

Excuse me, are you going to eat that Waldorf salad?

Holding her look to Bruno, she hands Dwight the salad.

DWIGHT

(continuing)

Thanks. I owe you.

DORIS

(Indicates Dwight, and:)

The trickle-down theory of nutrition.

12 INT. OFFICE - DAY

12

Lydia enters, grabs her mail and begins to go through it at the counter. MRS. BERG stands on the other side, doing her work.

LYDIA

Hello, Mrs. Berg.

MRS. BERG

Hello, Miss Grant.

A long beat. Mrs. Berg looks up from her work and:

MRS. BERG

(continuing)

Oh, there you are.

Yes, they already exchanged greetings.

(CONTINUED)

LYDIA
 (patience)
 Yes, Mrs. Berg.

Mrs. Berg crosses to a desk, picks up a personal telephone/address book and hands it to Lydia.

MRS. BERG
 (as she crosses)
 Here's your address book. I made all the calls and several people said they were tickled pink to be invited to the dance production.

LYDIA
 (confused)
 Several? Mrs. Berg, there were only four people you were supposed to call.

MRS. BERG
 Four?
 (long beat)
 No, I don't think so. It took me all afternoon. I'm sure there were more than four.

LYDIA
 (hoping against hope)
 You only called the names that were underlined, didn't you, Mrs. Berg?

MRS. BERG
 Yes, that's right.

Sigh of relief from Lydia.

MRS. BERG
 (continuing)
 But they were all underlined.

Lydia whips open the book and realizes that the World According to Berg has just taken the handoff from reality.

LYDIA
 Mrs. Berg, those lines are printed on there. I made my lines with a red pen.

(CONTINUED)

12 CONTINUED: (2)

12

A pause to make Pinter misty-eyed.

MRS. BERG

Oh my.

LYDIA

(flipping through
the book)

You didn't invite my Uncle
Willy, did you?

A sheepish nod from Mrs. Berg.

LYDIA

(continuing;
going through
the "W's")

Louise Stefanovich? You invited
Louise Stefanovich? *

MRS. BERG

(with pride)

Oh, she was a tough one. She'd
moved four times. But I
managed to track her down.

LYDIA

Mrs. Berg, that's my ballet
teacher. I can't show her this
production. I just can't.

MRS. BERG

If I've caused any inconvenience,
and I have a feeling I have, I
certainly apologize. I...

LYDIA

No, Mrs. Berg. It was an honest
mistake. Anybody could have...

(then, realizing)

Well anyway, it was an honest
mistake.

On Lydia's look, we:

13 INT. SCHWARTZ HOUSE - NIGHT

13

The combination living room/dining room of this working
class apartment is empty as MR. SCHWARTZ enters. Thick
around the middle and balding at the top, he has a face
which exists to support his cheeks. Just when you think
his scowl is a permanent fixture, he surprises you with
quite a beautiful smile.

(CONTINUED)

13 CONTINUED:

13

MR. SCHWARTZ
(sounding very
Ozzie Nelson)
Honey, I'm home. What's for
dinner?!

From the other side of a swinging door which leads to
the kitchen we hear:

DORIS (O.S.)
Daddy, you are not Ozzie
Nelson; stop trying to 'pass'.

*

He starts across the room and is about to push open the
door when:

(NOTE: Dear Ira, the entire kitchen scene just went
into the waste basket. Yours truly, C.B.)

DORIS (O.S.)
(continuing;
loud and clear)
What you do not want to do is
walk through that door and
spoil the surprise!

MR. SCHWARTZ
What I do want to do is...?

DORIS (O.S.)
Go back to the table, sit, and
close your eyes.

He does so. Doris and MRS. SCHWARTZ enter, looking
particularly nice and carrying trays of food which
they set before him.

MRS. SCHWARTZ
Open.

He opens his eyes and leans forward to take in the
smells. As Doris and MRS. SCHWARTZ sit:

MR. SCHWARTZ
It smells delicious... and
looks like a set up.

DORIS
(outraged)
A set up?!

(MORE)

(CONTINUED)

13 CONTINUED: (2)

13

DORIS (CONT'D)

(to her mom)

Can you believe this? We slave
over a hot...

MRS. SCHWARTZ

Jack...

MR. SCHWARTZ

The last time I got a meal like
this, it cost me
sixteen boxes of Girl Scout
cookies.

*

DORIS

This won't cost you a thing...

(beat)

Except maybe a little pride.

(beat)

So go ahead, dig in.

But the knife and fork go back onto the table.

MR. SCHWARTZ

I better see if I can afford it
first. That pride stuff can get
pretty expensive.

Beat, a look between Doris and her mother. There's no
turning back now.

DORIS

Dad, you know what Saturday is?

MR. SCHWARTZ

Sure, everybody knows what
Saturday is -- the light at
the end of the tunnel.

Nobody else is laughing.

MRS. SCHWARTZ

(quietly)

She means this Saturday. Do
you know what the date is?

MR. SCHWARTZ

(uncomfortable)

Yeah, the eighteenth, so what?

Beat.

(CONTINUED)

13 CONTINUED: (3)

13

MRS. SHCWARTZ

You're not going to make this
easy for us, are you?

MR. SCHWARTZ

He didn't make it easy for me,
did he?

(relenting a
bit)

Okay, it's his birthday, so
what?

*

DORIS

Daddy, I know where he is.
He's in town. He works for...

*

MR. SCHWARTZ

I don't care where he is.
He's out of our lives.

DORIS

(letting go)

Well maybe we could try letting
him back in. You and mom split
up for awhile and you got back
together. Are you sorry you
did?!

*

MRS. SCHWARTZ

Doris!

MR. SCHWARTZ

It's okay.

(beat)

Of course I'm not sorry. But
your mother isn't a coward.

DORIS

And I don't think your son is
a coward.

*

MR. SCHWARTZ

You're entitled to your opinion.

DORIS

I'm entitled to all the family
I've got!

MR. SCHWARTZ

We tried it, Doris, remember?
I don't want to put any of us
through that again, and I don't
think you do, either.

(CONTINUED)

DORIS

That was a long time ago.
Maybe it was too soon...

MR. SCHWARTZ

Some things don't change, Doris.
Things like right and wrong.
Not after four and a half years.
Not after four hundred!

He throws down his napkin and leaves the room, leaving
Doris and her mother to feel empty together.

DORIS

He just doesn't care, does he?

MRS. SCHWARTZ

Of course he does.

DORIS

Then how can he...

MRS. SCHWARTZ

(interrupting)

He knew that it was four and a
half years, didn't he?

DORIS

What?

MRS. SCHWARTZ

He knew that it's been four and
a half years since Marty left.
A part of him counts every day
they're apart like this. He
cares.

DORIS

We have to get to that part,
don't we?

MRS. SCHWARTZ

I think we have to try.

FADE OUT.

END OF ACT ONE

ACT TWO

14 thru 15 OMITTED (NOTE: Sc. 15 becomes Sc. 16A in green revisions on 11/1/82) 14 thru 15

16 INT. REARDON'S CLASS - DAY 16

Reardon's hat is still on but his fishing pole now rests against the wall. Doris is pacing in front of him, obviously feeling something akin to angst.

DORIS

That's exactly what I need your advice on.

REARDON

Family?

DORIS

I mean, maybe I should just leave well enough alone.

REARDON

You're not exactly the 'leave well enough alone' type.

DORIS

You noticed that, did you.

(beat)

I just don't want to screw things up any more than they already are.

(beat)

It used to be so good. The four of us. I remember, we'd go to the movies. Marty would always, always, pick the worst movies. 'West Side Story', would be playin all over town, but we had to drive to Scarsdale to see 'Son of Godzilla Eats Cleveland.' Or on a weekend -- Pop would take us fishing...

REARDON

Fishing? No kiddin'? Whereabouts?

DORIS

All over.

(CONTINUED)

16 CONTINUED:

16

REARDON

I was thinkin' of going up to
Bear Lake over the...

DORIS

Forget it. 'Been fished out
for years. Go to Arrow Creek,
twenty miles east.

REARDON

Thanks. I'll do it.

(beat)

I never would have figured you
to know from fishing.

DORIS

(getting angry
now)

We used to do all kinds of neat
stuff before that stupid war
screwed everything up.

Beat.

REARDON

(quietly)

I'm not going to argue with
you.

DORIS

I didn't know how much I missed
him until I knew he was here.

(beat)

Now I want him back.

(beat, then to
Reardon's faraway
look)

Are you listening to me?

REARDON

Every word.

DORIS

What are you thinking?

REARDON

I was remembering when I
used to go fishing with my
dad.

DORIS

Good times?

(CONTINUED)

16 CONTINUED: (2)

16

REARDON

The best.

(beat)

If you've got a chance to make
a family whole again, Doris,
why then you do it.

Beat.

DORIS

(quietly)

Thanks.

(beat, as she
turns to exit)

You know, you're all right. I
don't care what the other
teachers say.

REARDON

Th...

(beat, realizing)

What do the other teachers say?

But she's gone.

16A INT. TEACHERS' LOUNGE - DAY

16A

SHERWOOD and Shorofsky are already sipping tea as Lydia
enters.

SHOROFSKY

(to Sherwood;
re: Lydia)

She looks in pretty good
shape to me.

LYDIA

Why, Mr. Shorofsky, you devil
you!

A laugh from Sherwood and:

SHOROFSKY

I'll accept the compliment
but actually I was responding
to Miss Sherwood's comment.

SHERWOOD

I told him how Mrs. Berg threw
you a curve with those invitations.

LYDIA

More like a beanball. The
woman invited Louise Stefanovich
to the recital!

*

(CONTINUED)

16A (CONTINUED)

16A

SHOROFSKY

(to Sherwood;
mock shock)

Not Louise Stefanovich. *

SHERWOOD

Did she say Louise Stefanovich. *

SHOROFSKY

I'm afraid so.
(beat, to Lydia)

So... who's Louise Stefanovich. *

LYDIA

She was my very first ballet
mistress. The first one who
really inspired me...spent
some quality time with me.
We were like family.

SHOROFSKY

So why wouldn't you want her
to see the dance production?
(turning to
Sherwood)

Did I miss something?

LYDIA

Benjamin, I promised the kids
they could do a light, jazzy
number.

SHOROFSKY

Ah... not the kind of stuff
to impress a ballet mistress,
I suppose.

LYDIA

Not only that, but David's got
a lot of my best dancers in his
drama production.

SHOROFSKY

My sympathies are with you, Miss
Grant. If my harmony professor
from University walked into my
room and found Martelli's
synthesizer, he would simply
plotz.

LYDIA

(an idea)

Maybe I could add some ballet
moves, see how they fit in.

(MORE)

(CONTINUED)

16A CONTINUED: (2)

16A

LYDIA

(continuing)

Dear girl, they'll never know about it. I'll just add a move or two here and there. Make a subtle little adjustment from time to time...and before they know it, boogie will be ballet and they'll be happy as a clam.

*

SHOROFSKY

I always hear Americans say that. What do clams have to be happy about?

*

Lydia and Sherwood look to each other, each hoping the answer will be forthcoming from the other, then, after a beat of consideration:

*

SHERWOOD

I'll bet Mrs. Berg would know.

*

DIRECT CUT TO:

17 INT. MARTY'S APARTMENT - DAY

17

They used to be called cold water flats. This place could qualify as a dive were it not for the huge number of books lining the shelves that run along every wall. If cleanliness is next to Godliness, Marty lives somewhere South of Purgatory. The living room is empty as the SOUNDS of cooking come from the unseen kitchen. We HEAR a KNOCK at the door.

MARTY (O.S.)

Come in!

A silence, followed by another KNOCK at the door.

MARTY (O.S.)

(continuing)

Come on in! It's open!

Another silence, followed by another KNOCK at the door. Finally, Marty, holding a spatula in one hand and a mitt on the other, crosses to the door and manages to open it. There stands Doris.

(CONTINUED)

17 CONTINUED:

17

DORIS

Hi.

Long pause.

MARTY

Hi.

DORIS

I was going to see if 'Godzilla
Eats Cleveland' was playing'
anywhere. Thought you might
like to tag along.

(CONTINUED)

17 CONTINUED:

17

MARTY
Godzilla didn't eat Cleveland.

DORIS
No kidding.

MARTY
(with a smile)
The Son of Godzilla ate
Cleveland.

A beat, they exchange smiles but no one makes a move.

DORIS
This is some security building
you've got here.

MARTY
I don't get it.

*

DORIS
The door's wide open and I
still can't get into the
apartment.

DIRECT CUT TO:

18 ANGLE TO TABLE - LATER

18

Marty and Doris are finishing off whatever meal Marty
was preparing when Doris arrived.

DORIS
Don't you see, if you're there
when he walks in, he'll have
to talk to you.

MARTY
He doesn't have to do anything.

DORIS
But he will. I know he will.
It's your birthday.

MARTY
I think you should talk to him
first, feel him out...

Beat, the lie comes easily.

(CONTINUED)

18 CONTINUED:

18

DORIS

I have. And he's open. Really.
He just needs you to make the
first move, that's all.

Beat.

MARTY

What makes you think I want
back into that house.

DORIS

(looking around
the room)

Because four years is too long
to be without family.

*

Beat.

MARTY

(considers, and:)

You're wrong. He made up his
mind a long time ago that he's
100% right and I'm 100% wrong.

*

DORIS

So what.

MARTY

It's my life that's 'so what?'

DORIS

I mean so what if he's right
and you're wrong or the other
way around. So what. We're
still a family. We still need
each other. We can still be
there for each other.

(beat)

Or am I the only one who wants
this family back together again?

19 INT. DANCE CLASS - DAY

19

MUSIC #2 Sc. 19 JAZZ DANCE WRAP-UP (ELECTRIC PIANO)
P.B. 2737-2-NV
Pre-recorded (:20 est)

The dancers are going through the last part of their
jazz routine. As they finish up:

LYDIA

That was good, people. That
was real good.

(MORE)

(CONTINUED)

19 CONTINUED:

19

LYDIA (CONT'D)

(deep breath,
and)

Now what I'd like to do is add
a couple of ballet moves after
that middle figure.

LEROY

Ballet moves? I thought this
was a jazz routine.

LYDIA

So we're breakin' a few rules.
That shouldn't bother you in the
least, Leroy Johnson.

LEROY

Miss Grant, you're switching
off on us. You said we get
to pick. *

LYDIA

The queen giveth and the queen
taketh away. Don't mess with
the queen.

LEROY

You're breaking your word. *

19A ON LYDIA

19A *

That quiet statement of fact from Leroy is more telling
than any angry outburst might be. She tries a smile on
for size. It doesn't fit comfortably. *

LYDIA

Just...bear with me, children. Just...
bear with me.

And she starts the count to initiate the dance routine
and the changes as we HOLD on her a beat, and then we...

DIRECT CUT TO:

20 INT. SCHWARTZ HOUSE - NIGHT

20

Sitting in the living room, Doris appears just a wee bit antsy as she leafs through a magazine. Mr. Schwartz enters the room and just as he does there's a knock at the door. Doris leafs from her chair.

DORIS

I'll get it.

Mr. Schwartz takes a seat and unfolds his newspaper. Mrs. Schwartz enters from the kitchen and places a birthday cake on the table - candles flaming. Just as Mrs. Schwartz is about to ask what's going on, Doris turns out the lights, opens the door, revealing Marty.

MARTY

Hi, dad.

The two men regard each other for a count. Mr. Schwartz' expression is difficult to read.

MR. SCHWARTZ

You healthy?

MARTY

Yeah.

MR. SCHWARTZ

Working?

MARTY

Yeah.

MR. SCHWARTZ

Happy birthday, goodbye.
(to Mrs. Schwartz)
Get him out of here.

(CONTINUED)

20 CONTINUED: (2)

MARTY

Dad.

MR. SCHWARTZ

Did you come here to apologize? *

MARTY

I came because Doris said there was a chance of us being a family again.

MR. SCHWARTZ

You still think what you did was right?

MARTY

Yes, I do.

Beat.

MR. SCHWARTZ

We got nothin' to say. *

He starts out but Doris' voice stops him.

DORIS

Daddy, it's his birthday!

MR. SCHWARTZ

I know. I wished him. *

MRS. SCHWARTZ

Jack, please.

(beat)

Please try. Just try.

MR. SCHWARTZ

Doris is the actor, not me.

And he's gone. Doris can't stop the tears of sadness and frustration that begin to roll.

DORIS

It's my fault.

MRS. SCHWARTZ

It's not your fault, Doris.

DORIS

I wanted...

(CONTINUED)

20 CONTINUED: (2)

20

MARTY

You wanted all the right things,
Doris. All the right things.

DORIS

(through her
tears)

I want you to stay. You have
to stay. *

MARTY

Doris, I can't. *

DORIS

You have to. *

MARTY

Doris -- kids 'have to' do
things. Grownups get to chose.
Looks like dad and me are making
the same choice.

He moves to his mother and kisses her lightly, then heads
for the door. He pulls it open slightly, then looks
back at his kid sister.

MARTY

(cont'd)

And you'll never know how much
I wished you hadn't lied to me ---
tellin' me he was ready to talk,
to listen.

(and -)

It's only about a half hour
subway ride from my place to
here. You got any ideas how
many hopes can get built up in
half an hour?

Marty nods farewell briefly, then steps out into the night.
Mrs. Schwartz sinks weakly onto the couch. Doris remains
standing looking at the door. They're in this room
together and both of them are alone. We HOLD on them a
beat, and then we slowly ---

FADE OUT

END ACT TWO

ACT THREE

FADE IN:

21 INT. HALLWAY - DAY

21

The halls are crowded with passing bell crowds. Over the HUBBUB, we hear:

DORIS (O.S.)

Look, it's no big deal.

Out of the crowd we PICK UP Doris and Reardon walking together.

REARDON

Look at me and say that.

DORIS

Mr. Reardon, I haven't had a brother for four years. I'm used to it. It just didn't work out, that's all.

Beat, as he tries a different tack.

REARDON

Come to think of it, maybe you're right. Trying to patch things up right now would probably be more trouble than it's worth.

DORIS

Exactly. I'll just keep doin' what I've been doin'.

She goes into a "truck" down the hallway.

REARDON

And I won't have to worry about Doris Schwartz.

(off her nod)

That's real good 'cuz I've got a lot of students and that's a lot of worryin'.

DORIS

Well, you can forget worrying about me.

REARDON

There's only one problem.

(CONTINUED)

21 CONTINUED:

21

DORIS

What's that?

He stops and turns to face her.

REARDON

I happen to like worrying about
Doris Schwartz. I care about
her.

Beat.

DORIS

Yeah... Well, she's pretty
stuck right now, isn't she?

REARDON

Can I offer some advice?

DORIS

Isn't that why they call you
guys teachers?

REARDON

The advice. Don't give up.

DORIS

You talk like a bumper sticker.

REARDON

Doesn't mean I'm wrong.

DORIS

It's so tough.

REARDON

Of course it's tough.

DORIS

No, I mean really tough.

REARDON

Look, Doris, if tough is a
problem you better let me know
right now and we'll switch your
major. Because it doesn't get any
tougher than the theater, believe
me.

DORIS

I said it was tough. I didn't say
I couldn't handle it.

(MORE)

(CONTINUED)

21 CONTINUED: (2)

21

DORIS (CONT'D)

(beat)

I think.

REARDON

(a smile)

I bet you can.

DORIS

You think so?

REARDON

I know so.

(and)

And I'm the teacher.

The BELL RINGS.

DORIS

Thanks. Gotta go.

And she does.

22

CONTINUED:

22

BRUNO

I'm fine.

Beat, a look to the sheet music.

(CONTINUED)

22

CONTINUED:

22

BRUNO

(continuing)

But this piece of music is
begging to be put out of its
misery.

SHOROFSKY

Can I help?

BRUNO

I don't know what to do. It's
a piece I wrote for Miss
Grant's dance recital. It
worked great before, but now
she wants me to work in these
 chords. I don't
think she knows what she wants.

SHOROFSKY

Miss Grant? Now I understand.

BRUNO

You want to explain it to me?

SHOROFSKY

It's obvious. Our lives are
spent trying to impress those
who have impressed us the most.

Beat.

BRUNO

Mr. Shorofsky, it's been a long
day.

SHOROFSKY

It's only second period. Never
mind, scootch over and let me
futz with it.

BRUNO

(wide-eyed)

Futz with it?

SHOROFSKY

(as he sits)

That's advanced musical
terminology. You'll get it
next semester.

MUSIC #5

Sc. 22

SHOROFSKY "FUTZING" (SYNTHESIZERS)
P.B. 2737-5-NV
Record live (:05 est)

(CONTINUED)

22 CONTINUED:

22

He touches a group of keys and the sound that comes out startles him -- to say the least.

SHOROFSKY

Martelli, make this thing sound
like a musical instrument or
I'm leaving.

*

Bruno reaches forward and pushes the appropriate buttons.

(CONTINUED)

23 INT. CAFETERIA - DAY

23

Doris is seated at a table along with Danny, Julie and Leroy. She's in the process of compensating for whatever anxiety she's feeling by binging to the max, and she's not above leeching off her friends' trays.

DORIS

(to the table)

Alms for the poor. Spare chips,
chocolate milk, brownies?

LEROY

Get a job.

DANNY

(changing the
subject)

Look, Doris, I know this is
none of my business, but...

DORIS

Why is there always a 'but' at
the end of that sentence?
Nobody ever says 'I know it's
none of my business, period.'

DANNY

But, Doris!

DORIS

(pointing)

Danny, check out the body on
that one!

He turns and Doris grabs his bag of chips from his tray.

JULIE

I thought you were on a new
diet?

DORIS

I am. It's called the All Food
diet. You'll see, six months
and it'll be all the rage.

Danny, just now turning back around:

(CONTINUED)

23 CONTINUED:

23

JULIE

You want to talk about it?

DORIS

(laughing)

The diet?! I don't think so.

JULIE

Your brother. He's why you're pigging out.

DORIS

You have such a way with words. If I wanted to talk about it, I'd talk about it.

LEROY

That's the truth.

DANNY

Well, it's none of my business, but... if you want to see him, he's in the auditorium.

On Doris' reaction, a combination of apprehension and hope, we:

DIRECT CUT TO:

24 INT. AUDITORIUM - DAY

24

The job is finished and Marty is packing up his tools and heading out.

MARTY

(calling out to Bates)

See you at Murphy's.

(CONTINUED)

24 CONTINUED:

24

He turns to exit and finds himself face to face with a wide-eyed Doris, her heart beating at the red line.

DORIS

Hi.

MARTY

Hi.

A slow dance.

DORIS

Boy, I can't take you anywhere.

MARTY

I guess not.

And he takes a step.

DORIS

Marty, I didn't mean to screw up your birthday.

MARTY

Wasn't your fault; you meant well. *

A long one.

DORIS

So that's it?

MARTY

(turning to her)

You saw what happened.

DORIS

(tiptoeing)

Any chance of getting you back there?

MARTY

Not likely.

Beat, and:

DORIS

Any chance of getting you back at all?

(CONTINUED)

MARTY

(a step toward
her)

Doris, I am back. For you.
There's no reason he should
come between us...

DORIS

I know. And that means a lot.
It's just that... I didn't want
to take sides. It's not
supposed to be like that. A
family should be... well, it
should be us against the bad
guys. Not against each other.

MARTY

Sometimes things just don't
work out that way.

DORIS

Well, I think there's agreement
all around that things didn't
'work out that way.' I'm
talking about making them work
out.

MARTY

Doris, what more can I do?
I...

DORIS

(interrupting)

Just don't close the door yet.
That's all. Keep it open, just
a crack. Let me see what I can
do.

MARTY

Didn't we try this once before?

DORIS

(a smile, and)

... Said the young bride to her
husband...

MARTY

Doris, even you do it. I just
don't know if I'm up to it.

DORIS

One bridge at a time.
(MORE)

(CONTINUED)

24 CONTINUED: (3)

24

DORIS (CONT'D)

(beat, and)

Besides -- I'm not asking your
approval... I'm just --
bringing you up to date.

And as she turns and heads for the exit, we:

DIRECT CUT TO:

25 INT. DANCE CLASS - DAY

25

MUSIC #6 Sc. 25 COMBO PLATTER REHEARSAL (ELECTRIC PIANO) *
P.B. 2737-6-NV
Pre-recorded (:15 est) In progress to conclusion
Our dancers have just finished Miss Grant's routine and stand there catching their breaths.

LEROY
You gotta be kiddin'!

LYDIA
Kidding?! Mr. Johnson, do you remember the last time I was kidding in this classroom?

They are now face to face. Leroy's answer is silence.

LYDIA
(continuing)
You got a very good memory.

MICHAEL
But, Miss Grant, it's not one style or the other. It's kind of...

LYDIA
I know what you're thinking, and y'all just have to trust me. I'm tryin' something new. Kind of a combo plate; like steak and lobster.

LEROY
(holds his breath)
More like liver and squash.

LYDIA
And... Martelli, when you're ready... five, six, seven, eight.

MUSIC #7 Sc. 25 COMBO PLATTER REHEARSAL REPRISE (ELECTRIC PIANO) *
Same P.B. tape as MUSIC #6
Pre-recorded (:15 est) Start to interruption

(CONTINUED) *

And they begin to go through it again. After a moment, Mrs. Berg appears at the door and stands watching. Smilin' and snappin'. The dance is interrupted by the BELL RINGING and the dancers head for the hills. Lydia spots Mrs. Berg and crosses to her.

LYDIA

(continuing)

Well, Mrs. Berg, you got me into this. What do you think?

MRS. BERG

Oh, fierce, Miss Grant. We're talking sizzle.

(CONTINUED)

25 CONTINUED:

25

Beat, and smile.

LYDIA

Mrs. Berg, you're one in a million.

MRS. BERG

(dead serious)

Oh, at least.

And we:

26 INT. HALLWAY - DAY

26

Passing period and the halls are crowded. Bruno, Julie and Danny walk together.

JULIE

It just seems like we should do something to help her out.

BRUNO

What do you suggest we do?

JULIE

I don't know. Something!

DANNY

I'll get right on it.

JULIE

It's just that... Doris has always been there for us when we needed her.

BRUNO

And we're here when she needs us. Until that time I think we should, and you should excuse the expression, give her some space.

DANNY

Totally.

JULIE

I just remember when I first came here. She was a friend, a real friend.

BRUNO

Sometimes being a real friend is just being there. Nothing more.

(CONTINUED)

26

CONTINUED:

26

JULIE

Maybe you're right.

BRUNO

And if I'm wrong...?

(beat; off
her look)

It was Danny's idea.

A playful shove and we are:

It's very late. The only light comes from the TV set which is on in front of Mr. Schwartz, who sits at the end of a couch, not really watching. After a while Doris quietly enters the room in her robe. She sits at the other end of the couch. Their conversation is little more than a whisper.

DORIS

Hi.

MR. SCHWARTZ

Couldn't sleep.

He hits the button on the remote and the volume goes down.

DORIS

Me neither.

(beat)

What're you watchin'?

MR. SCHWARTZ

Nothin'. The news.

(beat)

Can't get to sleep so you turn on the tube and they show you stuff keeps you up for a week.

(beat)

Crazy world.

DORIS

Yeah.

MR. SCHWARTZ

You mad at me?

DORIS

A little.

MR. SCHWARTZ

I believe in things, Doris. If you take those beliefs away from someone. There's really nothing left.

DORIS

Nobody wants to take those things away from you, Daddy. But Marty's got things that he believes in, too. Things he won't give up.

(CONTINUED)

MR. SCHWARTZ

I know.

DORIS

Is it really too much to ask that you have your beliefs and Marty has his. And that somehow we still make a family? Is that too much to ask?

Beat.

MR. SCHWARTZ

(quietly)

No.

A long moment. He doesn't bother to raise the volume on the set.

DORIS

What're you thinking?

MR. SCHWARTZ

I was thinkin' that it's tough havin' a daughter that's smarter than I am.

DORIS

I'm not so smart.

MR. SCHWARTZ

Smart enough to know what's important.

DORIS

I just know what I need.

MR. SCHWARTZ

That's pretty smart.

Beat.

DORIS

(cautious)

I need a family.

MR. SCHWARTZ

(deep breath)

Yeah, I was thinkin' I need one of those too.

Beat.

(CONTINUED)

DORIS

I don't want to push my luck,
but if I got Marty to come
over again... you might give
it another try?

Beat.

MR. SCHWARTZ

I just don't know what we'd
say to each other.

DORIS

Maybe you don't say anything.
That's okay.

(beat)

I just remember what it used
to be like with us. I think
if we just let it happen; we
can get there again.

MR. SCHWARTZ

Yeah. I'd give it a try.

DORIS

I suppose if I started screamin'
and yelling I'd wake up half the
neighborhood, wouldn't I?

MR. SCHWARTZ

To say nothin' of scarin' hell
out of your mother.

DORIS

I won't do that then.

MR. SCHWARTZ

Okay.

(beat)

You go on to bed.

She stands and starts to leave.

DORIS

Daddy.

(beat)

I love you.

Long beat as she hopes for a response that doesn't come.
He simply smiles. That's the best he can do. And she
exits.

(CONTINUED)

27 CONTINUED: (3)

27

MR. SCHWARTZ
(a whisper)
I love you too.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

28 INT. DANCE CLASS - DAY

28

MUSIC #8 Sc. 28 COMBO PLATTER SEGUE TO D. LEE BOOGIE (ELECTRIC PIANO) *
P.B. 2737-8-NV
Pre-record w/ THUMPER (1:00 est) In progress to conclusion

With Bruno playing keyboards, the dancers are getting an "A" for effort but the combo plate is beginning to look like something the cat dragged in. Lydia knows it's not working, she's just not sure how to fix it. As they dance.

LYDIA

Higher. Kick higher. C'mon,
people. Feel it!

(turning to
Bruno)

Martelli, like you mean it,
baby.

Bruno takes the ball and runs with it. He segues from the written piece into a heavy rock piece with a beat that even one of Donna Lee's chorus could dance to. Leroy and the others need no urging to break into a Soul Train Boogie. Lydia just stands there watching, arms folded. Finally, it ends.

LYDIA

(continuing)

Y'all got that out of your
system?

LEROY

I sure hope not.

LYDIA

Mr. Johnson... assume the position.

He goes back to position #1.

LYDIA

(continuing)

Martelli.

(CONTINUED)

*

28 CONTINUED:

28

MUSIC #9 Sc. 28 REPEAT OF START OF MUSIC #8 *
P.B. 2737-8-NV
Pre-recorded (:15 est) Start to direct cut

And they go back into Lydia's dance, but everybody knows it's looking a lot like John De Lorean's latest production of "Room Service."

29 INT. LOBBY - DAY

29

The lobby is empty.

(CONTINUED)

29

CONTINUED:

29

MUSIC #10 Sc. 29 DWIGHT'S SCALES
 P.B. 2737-10-NV
 Pre-record (:10 est)

*

Dwight is sitting guard at the main entrance, his sousaphone wrapped around him. He's practicing his scales, at least we hope that's what he's playing. Doris comes walking into the lobby looking back over her shoulder down the hall. She stops in her tracks when she sees Dwight. There's really no way around him. If she's going to get out, it's going to have to be guts play all the way. She takes a deep breath, sets, hikes and runs up the middle. Barely made the line of scrimmage.

DWIGHT

Excuse me, where do you think you're going?

DORIS

Oh, I was just...
 (stops and takes
 a different
 angle)

Look, Dwight, I know you've got a tough gig. Every time you turn around somebody's handing you a line of bull. I'm going to give it to you straight. I just called, my brother's at his apartment, and it's very important that I talk to him. Very important.

DWIGHT

More important than school?

DORIS

More important than school.
 (beat)
 True story.

DWIGHT

Go ahead.

DORIS

Thanks, Dwight.

She takes off but then stops and turns to face him.

DORIS

(continuing)
 Hey, Dwight.
 (off his look)
 You dropped a couple pounds,
 didn't you?

(CONTINUED)

29 CONTINUED: (2)

29

DWIGHT
(big smile)
Yes, I did.

Beat.

DORIS
Looks good, looks real good.

And she's gone.

MUSIC #11 Sc. 29 DWIGHT'S HAPPY TUBA (Sorry, I meant sousaphone)
P.W. 2737-11-NV
Pre-record (:08 est)

30 INT. MARTY'S APARTMENT - DAY

30

We are in the middle of a major disappointment.

DORIS
(loud)
You can't do this to me!

MARTY
I'm not doing anything to you.

DORIS
The hell you're not.

MARTY
You watch your mouth.

Beat, she calms a bit.

DORIS
Marty -- if my language is going
to get you teed off --

MARTY
You never used to talk like that.

DORIS
I do a lot of things I never
used to do. Four years is a
long time. Come on home and
play catch-up.

He studies her a beat, then:

(CONTINUED)

30 CONTINUED:

30

MARTY

Listen, Doris, when I went to
Canada, I went because I thought
it was the right thing to do.
I still think that. But don't
think for a minute that I didn't
fight my own war up there.

(beat)

Every day I'd wake up saying
today's the day that I fit
in, the day it feels right. And
every night I'd go to bed saying
today wasn't that day. The
thought of fighting dad, of
hassling, and arguing. It's just
too much. I'm tired.

*

*

(CONTINUED)

30 CONTINUED:

30

DORIS

You didn't think I could get him to open up to you. Did you?

MARTY

No.

(beat)

Not really.

DORIS

Well I did. And I don't care if you're tired. I want this to happen. *

MARTY

It will. Just... not now. Wait till I'm on my feet. *

DORIS

You're on your feet. You're stalling.

MARTY

(blowing it, indicating the apartment)

On my feet?! Look at this! Look at this crap! Look at this place! I was supposed to be the hottest lighting director in town by now. Remember? *

DORIS

(evenly)

So your life isn't right on schedule. Welcome to the club.

(beat)

Look, Marty, there's never a good time for something like this. It's messy, and painful. And worth it.

Beat.

MARTY

I can't.

(beat)

There's just too much hurt in that house. *

DORIS

But we can change that. We can -- *

(CONTINUED)

30 CONTINUED: (2)

30

MARTY
(interrupting)
Doris...
(beat)
You tried. Learn when to give
up.
(and)
You tried.

The anger, and the hurt and the love and the hate all
rush to the surface and, trembling, she runs from the
apartment in tears.

31 OMITTED

31 *

32 INT. MARTELLI BASEMENT - NIGHT

32

Bruno is at the piano putting chords together in a
rather pleasant fashion. After a bit of this, Angelo
comes down the stairs trailing a Doris close behind.

ANGELO
Bruno, you got a visitor.

BRUNO
Doris.

(CONTINUED)

DORIS
If I'm interrupting...

BRUNO
Did I forget a rehearsal?

DORIS
No, I...

Clearly, whatever she has to say, she'd rather say it in private.

ANGELO
(finally)
I'll go make some popcorn.

DORIS
Oh, none for me, Mr. Martelli,
thank you.

BRUNO
I'm not hungry.

ANGELO
Like I said, I'll go make some
popcorn.

And he exits up the stairs.

The first few moments are awkward, then:

DORIS
I got a favor to ask.

BRUNO
Name it.

DORIS
Can I stay here tonight?

Beat.

BRUNO
Sure.
(beat)
You want to talk about it?

She shakes her head.

DORIS
No. I just want to say one
thing.

(MORE)

(CONTINUED)

DORIS (CONT'D)

(beat)

I hope you know how lucky you
are; to have what you have with
the guy making popcorn upstairs.
I know it's just you and him,
but it's family.

BRUNO

I know.

He digs through the sheet music on top of the piano
until he finds what he's looking for. He tosses the
paper to Doris.

BRUNO

(continuing)

Remember that?

DORIS

Of course I remember it. I
sang it.

BRUNO

I wrote it for him.

DORIS

No kiddin'.

BRUNO

Feel like singin' it?

*

DORIS

What do you think?

(CONTINUED)

FACE TO FACE (DORIS'S SONG)
 P.B. 2737-13-V
 Pre-recorded

TIME START

:00 1 INTRO

VERSE 1 (DORIS)

:11 2 I USED TO SIT THERE RIGHT BESIDE YOU
 KNOWING THERE WAS DISTANCE IN BETWEEN
 SO MUCH UNSAID LOCKED INSIDE YOU
 NEVER TOOK TOO MUCH TO CAUSE A SCENE
 :34 3 NEITHER ONE WOULD LISTEN
 EACH TOO PROUD TO COME CLEAN
 :45 4 WE USED TO TURN AWAY
 LOOK HOW FAR WE'VE COME
 TO WHERE WE ARE TODAY

CHORUS

:56 5 FACE TO FACE
 NO MORE RUNNING FROM THE LOVE
 WE NEED TO SHARE
 1:02 6 FACE TO FACE
 THERE'S NO FAKING WHAT YOU'RE FEELING
 WHEN YOU'RE THERE
 1:07 7 FACE TO FACE
 EVERY STRUGGLE MUST BEGIN
 BEFORE IT ENDS
 1:14 8 WE WENT IN FIGHTING
 WE CAME OUT FRIENDS

VERSE 2

1:31 9 NEVER USED TO SHARE MY PROBLEMS
 NOW I LOOK TO YOU FOR HELP
 SEEMS THE MORE I LEARN ABOUT YOU
 THE MORE I FIND MYSELF
 1:54 10 ANYTIME I'M HURTING
 YOU CAN ALWAYS TELL
 2:05 11 YOUR LOVE WILL ALWAYS STAY WITH ME
 NOW THAT WE'VE BECOME
 TRULY FAMILY

(CONTINUED)

32

CONTINUED:

32

CHORUS

2:15 12 FACE TO FACE
 NO MORE RUNNING FROM THE LOVE
 WE NEED TO SHARE

2:22 13 FACE TO FACE
 THERE'S NO FAKING WHAT YOU'RE FEELING
 WHEN YOU'RE THERE

2:27 14 FACE TO FACE
 EVERY STRUGGLE MUST BEGIN
 BEFORE IT ENDS

2:33 15 WE WENT IN FIGHTING

MODULATIONCHORUS

2:39 16 FACE TO FACE
 NO MORE RUNNING FROM THE LOVE
 WE NEED TO SHARE

2:45 17 FACE TO FACE
 THERE'S NO FAKING WHAT YOU'RE FEELING
 WHEN YOU'RE THERE

2:49 18 FACE TO FACE
 EVERY STRUGGLE MUST BEGIN
 BEFORE IT ENDS

2:57 19 WE WENT IN FIGHTING
 WE CAME OUT FRIENDS

CODA

3:07 20 YOUR LOVE WILL ALWAYS STAY WITH ME
 NOW THAT WE'VE BECOME
 TRULY FAMILY

ENDING

3:21 21 WE CAME OUT FRIENDS

3:32 22 OUT

(CONTINUED)

32 CONTINUED:

32

And he starts into a lovely ballad which the two of them sing together. When it ends, they both just sit for a moment as the last chord rings out. From the stairwell we hear:

ANGELO (O.S.)

Boy, do I ever love that song.

33 ANGLE TO INCLUDE ANGELO

33

sitting with a huge bowl of super quick popping popcorn.

BRUNO

Dad.

ANGELO

(to Doris)

He wrote that for me.

(CONTINUED)

33 CONTINUED:

DORIS
(quietly)
I know.

ANGELO
(standing)
How 'bout I get us something to
drink.

Bruno crosses and starts up the stairs.

BRUNO
Stay where you are, pop. I'll
get it.

And he exits.

ANGELO
(sits)
I remember when he wrote that
song.
(beat)
Such a fight we were in.

She crosses to him.

DORIS
(surprised)
The two of you?

ANGELO
The worst. Both of us walkin'
around not sayin' a word to
each other. Silly.

DORIS
What was the fight about?

ANGELO
Who remembers? I just remember
drinkin' my coffee black for a
week 'cause I wouldn't even ask
him to pass the sugar.

(beat)
Finally, somebody had to do
something. He came down here
and wrote that song. Cut right
through all the other stuff.

DORIS
But you did something too.

(CONTINUED)

33 CONTINUED: (2)

33

ANGELO

I did?

DORIS

You listened.

ANGELO

Yeah. I guess I did. It wasn't hard.

Beat, by now the two of them are sitting on the steps together. Doris turns away wrestling with all that she's going through right now.

ANGELO

(continuing)

You okay?

DORIS

(still looking away)

If I asked you to give me a hug right now. A fatherly hug. What would you say?

Beat.

ANGELO

(as he puts his arms around her)

I wouldn't say a thing.

34 OMITTED

34 *

35 INT. DANCE CLASSROOM - DAY

35

MUSIC #14 Sc. 35 LAST BIT OF JAZZ/CLASSICAL FINALE
(CASSETTE SOURCE)
P.B. 2737-14-NV
Pre-record (:20 est) In Progress to conclusion

It's late afternoon and Lydia is putting her dancers through some last minute paces. As they finish the figure.

LYDIA

That was good, people. That was very good.

(MORE)

(CONTINUED)

35 CONTINUED:

35

LYDIA (CONT'D)

(beat)

I think you'll be very proud
of yourselves next week.

There's a KNOCK at the door.

LYDIA

(continuing)

Excuse me.

And she crosses to the door and opens it to find a pleasant professional looking woman in her late thirties.

LYDIA

(continuing;
surprised)

Dr. Reynolds?

DR. REYNOLDS

Hello, Lydia.

(checking her
appointment
book)

A Mrs. Berg called and invited
me to your dance recital.

36 ANGLE TO INCLUDE HALLWAY

36

as Lydia steps out to explain the situation to the good doctor.

LYDIA

But the dance recital isn't
until a week from --

DR. REYNOLDS

Well, this Mrs. Berg was pretty
emphatic about. I mean, it's
not that big a deal. I'm sure
I can reschedule, but I don't
know about all the others.

Those last three words -- "all the others" -- have essentially the same impact upon Lydia as "the chocolate's missing" has to Beaumont and Lee.

MRS. BERG (O.S.)

This way. Just follow me. It's
right down here.

Like a rabbit frozen in the headlights of an oncoming car, Lydia looks off to:

36A DIFFERENT ANGLE

36A

As Mrs. Berg guides a group of eighteen or twenty people down the hallway, quite proud of the efficiency with which she's gaffing the entire project. She guides the troupe past an astonished and stricken Lydia.

MRS. BERG

You just go on in now; I'll get some of the boys to set up some chairs.

(calling)

Darryl? Michael?

She smiles at Lydia and moves on into the room. Lydia starts after her, then stops, looking to:

36B HER POV - LOUISE STEFANOVICH

36B *

A woman in her late fifties, early sixties, moving down the hallway with a cane and also with a regal stateliness that tells us much of where Lydia's style and grace originated from.

36C CLOSER - LYDIA AND MRS. STEFANOVICH

36C *

As the older woman comes to Lydia, in whom we now see a substantial change in manner. We see a wide eyed kid of twelve who's scared to death of her dance teacher.

LYDIA

Hello, Mrs. Stefanovich. I'm so glad you could come.

*

MRS. STEFANOVICH

You didn't get to be very big, did you...

*

LYDIA

(almost
apologizing)

No, ma'am. I didn't.

MRS. STEFANOVICH

Did you get to be very good?

*

LYDIA

You tell me.

And Lydia takes Mrs. Stefanovich's elbow and guides her into the room.

*

36D DIFFERENT ANGLE

36D

The chairs have been set up now and Mrs. Berg comes forward to take charge of Lydia's special guest. Lydia moves off to the corner of the room where the dance troupe is located. She gathers them close with a gesture. A number of them, Leroy in particular, have registered the presence of Mrs. Stefanovich.

LYDIA

Now, all of you, I know I haven't been exactly fair to you about this, but --

LEROY

Is that the woman over there who used to be your teacher?

LYDIA

Yes... how did you --

LEROY

(interrupting)

Looks like she could be tough.

LYDIA

She could be. She was.

LEROY

Is that where you learned how to do your stuff?

LYDIA

I... suppose.

LEROY

Okay. Let's get to it, then.

LYDIA

Leroy...

LEROY

Miss Grant. Quit your worrying. It's going to be fine. You made it happen. Steak and lobster.

(beat)

I would have said it couldn't be done. Until you went and did it.

(beat)

Now get over there and watch us dance for you. We got a teacher we love, too.

(CONTINUED)

37
thru OMITTED
39

37
thru
39

40 INT. DANCE CLASS - DAY

40

MUSIC #15 Sc. 40 JAZZ/CLASSICAL FINALE (CASSETTE SOURCE)
Same P.B. tape as MUSIC #14
Pre-record (3:20 est) Start to finish

The MUSIC begins to play and the dancers start into the piece. It's a fabulous combination of jazz and ballet, joined together to form a spectacular vision. The dancers do Lydia, and the piece, proud. As the piece ends, Louise Stefanovich is the first to break into wild applause. *
Next comes Lydia, then the entire audience.

41 INT. MARTY'S APARTMENT - NIGHT

41

A KNOCK at the door and Marty crosses to answer it. Not exactly who he expected. He and his father stand there looking at one another for quite a while. Finally:

MR. SCHWARTZ

Hello, son.
(beat)
Can I come in?

MARTY

Yeah, sure.

(CONTINUED)

41 CONTINUED:

41

Marty lets him in and quickly makes a sweep of the room, tossing the more obvious mess into the kitchen.

MARTY

(continuing)

Excuse the mess.

(beat)

Have a seat.

MR. SCHWARTZ

That's okay.

(beat)

Marty, Doris didn't come home last night. I mean -- she called us, told us where she was. Then we found out about an hour ago -- she didn't show up at school today. I... was hoping she was here.

MARTY

No. I mean, she was, but then she left.

(beat)

We... uh, we had an argument.

MR. SCHWARTZ

About what?

MARTY

About you.

MR. SCHWARTZ

Oh?

MARTY

She wanted me to come home.

(beat)

She thought that if we talked, there was a chance you'd understand why I did what I did.

MR. SCHWARTZ

She was wrong.

(beat)

I don't think I'll ever understand that part of you.

(CONTINUED)

41 CONTINUED: (2)

41 *

MARTY

That's what I told her. I told her you felt one way about things and that I felt another. And that's fine. We're all adults and sometimes people just have to go their own way.

MR. SCHWARTZ

And what did she say to that?

MARTY

I don't remember.

MR. SCHWARTZ

I'll bet that you do.

Beat.

MARTY

She said that was okay except... except that families are bigger than that. That they're more important than the differences.

MR. SCHWARTZ

Is that how you feel?

Beat.

MARTY

I'm not sure... I...

MR. SCHWARTZ

Yes or no?

MARTY

I don't know.

Beat. Schwartz made the trip across town. Not Marty. If he has to go the whole distance himself, then it doesn't mean anything. He turns toward the door and:

MR. SCHWARTZ

I'll check at the school for Doris. If you hear anything...

Just as he's about to open the door:

MARTY

Don't go.

(MORE)

(CONTINUED)

41 CONTINUED: (3)

41

MARTY (CONT'D)

(beat, as
he turns)

I don't care if we never understand each other. You're still my father, and I'm still your son. And not so long ago that meant a lot to both of us. And I think we've both chickened out of this long enough.

(beat, as he calms)

And if it takes a sister who can't leave well enough alone to make this happen, I say we're cowards not to give it another chance.

(beat)

What do you say?

Beat.

MR. SCHWARTZ

I say four and a half years is a long time to miss somebody who's been there all the time.

And they hug. After a long embrace:

MR. SCHWARTZ

(continuing)

Let's find your sister.

MARTY

Where do we look first?

From the other side of the closed front door we hear:

DORIS (O.S.)

First, you open the door.

They do so to find Doris standing, hands on her hips.

DORIS

(continuing)

Then you hug me.

They follow instructions.

MARTY

How long have you...?

DORIS

A while.

(CONTINUED)

41 CONTINUED: (4)

41

MR. SCHWARTZ
You mean you heard us?

*

DORIS
Music to my ears.

And she throws an arm around each of them and holds them close.

DORIS
(continuing)
Music to my ears.

The three of them give each other a loving squeeze and we:

FREEZE FRAME

THE END