

FAME

"Sunshine Again"

(aka "A Promise Kept")

Prod. #2738

By

Kelly Wood Adams

and

Renee Orin Hague

EXECUTIVE PRODUCER:

William Blinn

PRODUCER:

Mel Swope

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

FINAL DRAFT

November 23, 1982  
November 30, 1982 (Yellow)

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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

ANGELO MARTELLI  
MRS. BERG  
MICHELLE

MAITRE D'  
CATHERINE  
MRS. SCHWARTZ  
RACHAEL KAUFMAN

ATMOSPHERE

STUDENTS  
DANCE TROUPE  
RESTAURANT PATRONS  
WAITER  
STRING ENSEMBLE  
SENIOR CITIZENS  
DATEABLE GIRL FOR DANNY  
AUDIENCE FOR BENEFIT

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SET LIST

INTERIORS:

SCHOOL OF THE ARTS  
CORRIDOR - DAY  
OFFICE - DAY  
TEACHERS' LOUNGE - DAY  
DANCE CLASS - DAY  
SHOROFSKY'S ROOM - DAY  
LOBBY AREA - DAY/NIGHT  
PHONE BANKS - DAY  
MAKEUP ROOM - DAY  
MUSIC CUBICLE - NIGHT  
  
MARTELLI BASEMENT - DAY/NIGHT  
  
RESTAURANT - NIGHT  
  
SCHWARTZ LIVING ROOM - NIGHT  
  
SENIOR CITIZENS' CENTER -  
RECREATION ROOM - DAY/NIGHT

EXTERIORS:

SCHOOL OF THE ARTS - ESTABLISHING  
SHOT - DAY (STOCK)  
  
MARTELLI HOUSE - ESTABLISHING  
SHOT - DAY (STOCK)

November 30, 1982

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SHOOTING SCHEDULE

EXECUTIVE PRODUCER:	WILLIAM BLINN
PRODUCER:	MEL SWOPE
DIRECTOR:	HARRY HARRIS
UPM:	KEN SWOR
ASSISTANT DIRECTOR:	DENNY SALVARYN

SECOND CAMERA & STAGE CRANE DAYS:

Wednesday, December 8, 1982

Friday, December 10, 1982

DANCERS' SCHEDULE:

Tuesday, December 7, 1982 (REHEARSE)

Wednesday, December 8, 1982 (REHEARSE IN A.M. /  
SHOOT IN P.M.)

Thursday, December 9, 1982 (SHOOT)

Friday, December 10, 1982 (SHOOT)

FAME

"Sunshine Again"

ACT ONE

FADE IN:

1 INT. MARTELLI BASEMENT - ON BRUNO - DAY

He is seated at the synthesizer, noodling on an arrangement. There is a glass of milk and a half-eaten plate of scrambled eggs within reach. He plays for a few seconds as we START OPENING CREDITS, then allows himself a short break for food and thought. During this moment:

1  
30 sec

ANGELO'S VOICE

Bruno! You done with breakfast?

BRUNO

Just about. Where'd you go?

ANGELO'S VOICE

I was out.

BRUNO

Pop -- I figured that, myself. A note saying: 'breakfast is in the oven, be back in half an hour' -- that generally means you're out. But where did you --

He trails off as ANGELO appears on the staircase, looking like "Rocky III." He's wearing a rubberized exercise suit and has a towel tucked in about the neckpiece. He is sweating like a seal in a sauna.

BRUNO

(continuing)

You went jogging?

Angelo nods, one hand going to his throat, his eye on the sweep second hand of his watch.

BRUNO

(continuing)

I'm not sure what you're doing, but I'll bet there are parts of Sicily where that gesture means instant death.

ANGELO

Taking my pulse.

(CONTINUED)

1 CONTINUED:

1

BRUNO

Why? You okay?

ANGELO

(a little edge)

Of course I'm okay. Why wouldn't I be okay? I'm just taking care of myself. All right with you if I take care of myself?

BRUNO

Hey, yeah. Sure. Whatever.

Apparently satisfied with his pulse rate, Angelo heads back toward the stairway.

ANGELO

What time you getting home this afternoon?

BRUNO

Four, four-thirty. Something like that.

ANGELO

Good. I've got some stuff being delivered. You can sign for it.

BRUNO

What kind of stuff?

ANGELO

(turning back)

Just 'stuff.' I'm, like... giving myself a present. And what it is... is what it is. I'm going to take a shower. We'll be taking off in half an hour.

And he moves up the stairs and out of sight.

2 ON BRUNO

2

looking after his father with thoughtful insight. He takes a bite of scrambled eggs, switches off the synthesizer, and:

BRUNO

Trouble.

DIRECT CUT TO:

3 INT. SCHOOL OF THE ARTS CORRIDOR - DORIS AND COCO - DAY 3

as they move along the hallway talking. The corridors are crowded with kids arriving and going through their lockers, putting away the unneeded and obtaining the needed. Doris' expression is irritated, but apparently resigned to coping.

COCO

So, your grandmother moves in.  
Why is that a problem?

DORIS

Because I function best in  
solitude, that's all.

COCO

My grandmother lived with us for  
years. I thought it was terrific.

DORIS

Hooray for you. I do not think  
it's terrific.

4 ANGLE TO LOCKERS 4

as they reach their respective lockers and each sets to work on opening them, dealing with the paraphernalia within.

COCO

But why not? I don't see what  
the big deal is.

DORIS

The big deal is that I haven't  
seen this woman since I was six,  
and she was old then!

COCO

So she's older now. You act  
like it's contagious or something.

DORIS

Look, everybody's got something  
that makes them nervous. For  
you it's bad reviews. For Leroy,  
it's the English language. For  
me...

(beat, off Coco's  
look)

... it's old people. I'm sorry,  
they just give me the creeps.  
Sue me.

(CONTINUED)

4 CONTINUED:

COCO

Well, personally, I think you're missing out.

DORIS

Meaning?

COCO

Maybe it sounds corny, but grandparents are special. There's stuff they can tell you that a parent just can't, that's all.

DORIS

Sure, great stuff like 'quick, call the paramedics!'

She closes her locker for punctuation. Then moves off down the corridor. Coco looks after her, then dismisses it, as we --

DIRECT CUT TO:

5 INT. SCHOOL OFFICE - FULL SHOT - DAY: 5

as the door from the lobby is opened by SHOROFOSKY, who is not so much entering as he is fleeing. He sees that the pursuit, in the form of SHERWOOD is close at his heels. He grabs the mail from his slot too quickly and drops it onto the floor. As he stoops to pick it up we are

\*

5A CLOSE ON BIRTHDAY CARD 5A\*

It is on top of the dropped mail. Shorofsky's hand reaches into frame to pick it up and we are

\*

5B BACK TO SCENE \*

SHOROFOSKY \*

I don't know what's the matter with me today. I can't do anything right.

(then, to Sherwood)  
Including ditching you.

SHERWOOD \*

Benjamin, you're not thinking this through objectively. This is just a kneejerk reaction. And it's also boneheaded dumb.

SHOROFOSKY \*

Flattery will get you nowhere. (CONTINUED)



5B

CONTINUED:

5B

SHERWOOD

I'm talking about an intelligent woman. An attractive woman. A friend of mine! Why are you being so difficult?

SHOROFSKY

The idea of me going on a 'blind date' is... is... well, it's...

(CONTINUED)

5 CONTINUED:

5

SHERWOOD

It's a marvelous idea.

SHOROFSKY

Not the word I was looking for. But whatever you choose to call it, I'm afraid you can count me out. I'm sure your friend will find someone to go to the concert with. Besides, tonight is... special.

*M. D.  
BIRTHDAY  
CARD*

SHERWOOD

So is my friend. She'll be good for what ails you.

SHOROFSKY

Nothing 'ails' me.

With the patented nod of a teutonic cherub, Shorofsky signals the conversation is at an end and moves on around Sherwood and out into the lobby. Sherwood sighs with apprehension of defeat, but:

MRS. BERG (O.S.)

Don't you dare give up.

Sherwood looks off with surprise to:

6 DIFFERENT ANGLE - INCLUDING MRS. BERG

6

at work on the other side of the counter, but having obviously included herself in on the previous exchange with Shorofsky and Sherwood.

SHERWOOD

Please...

MRS. BERG

That old gullywampus needs some romance in his life. He's been unbearable for the past month. If you give up now, you'll have me to answer to. I mean it.

Sherwood smiles, her resolve renewed by Mrs. Berg's version of the Gipper speech. Sherwood smiles and sets off, freshly invigorated. Mrs. Berg appears properly proud and hopeful.

7 INT. TEACHERS' LOUNGE - FULL SHOT - DAY

7

REARDON is seated at the table, stacks of paperwork mounded in front of him. This is his favorite pastime, after sandpapering calve's liver. Shorofsky is at the coffee table, drowning a teabag.

REARDON

I don't know which is worse --  
taking exams or making them up.

He looks over to Shorofsky for some reaction. None is forthcoming.

REARDON

(continuing)

I said, I don't know which is --

SHOROFSKY

I heard what you said. I doubt  
if it will become any more  
profound if I listen to it a  
second time.

Sherwood enters as Reardon gives Shorofsky his version of a "Mister T" glare.

REARDON

Hey, Ben... I don't know what  
your problem is --

SHERWOOD

(under full sail)

And my friend would not be a  
'blind date.'

REARDON

... on second thought, maybe I  
do...

SHERWOOD

You met her at the Chopin Festival  
last year. She came backstage to  
compliment you on your playing.

SHOROFSKY

Ah, yes. The one with the hearing  
aid.

SHERWOOD

Benjamin.

REARDON

(to Sherwood)

Hey, he doesn't remember the lady.

(MORE)

(CONTINUED)

As he turns to tend to it:

SHOROFSKY

That's easy for you to say.

\*

DIRECT CUT TO:

INT. DANCE CLASS - DAY

MUSIC #2 BRUNO'S HOT KEYBOARDS

P.P. #2738-2-NV

Live or pre-record? (:40 est)

\*

We are in the middle of a very hot dance number. Bruno is playing his heart out and the dancers are giving it everything they've got. We're talking enough energy to power a very long train through an extremely happy tunnel. Suddenly it's over and the dancers collapse onto the floor, exhausted.

LYDIA

People, people, people.  
(beat)

C'mon now, get yourselves up and moving. 'A body in motion stays in motion,' a body at rest...

LEROY

(finishing her  
thought)  
Feels sooo good.

A chuckle from the others. Lydia gives a helpless look to Bruno.

BRUNO

Miss Grant, could I speak to them?

Lydia is baffled, and a shade distrustful of the innocence in Martelli's look and manner.

LYDIA

How come you want to talk to them?

BRUNO

I think I could probably help matters.

LYDIA

Bruno... I don't think 'matters' are all that bad.

(CONTINUED)

SHOROFSKY (CONT'D)

So she would be forced onto the dangers of the city streets. Unescorted?

Sherwood sees exactly where he's going and plays right along.

SHERWOOD

It's quite possible.

SHOROFSKY

Something could happen to her.

SHERWOOD

(agreeing)

It's a jungle out there.

And she reaches into her purse and pulls out two tickets. She hands them to Shorofsky.

SHOROFSKY

I had no idea of the gravity of the situation.

SHERWOOD

(playing)

It's my fault, Benjamin. I didn't explain it properly.

(then, kissing his cheek)

It's a very good thing you're doing.

Shorofsky's look is dead level.

SHOROFSKY

Miss Sherwood... what I am doing is getting you off my back.

SHERWOOD

(proving her point)

And believe me... it's a very good thing that you did.

She turns and heads for the lobby as we TIGHTEN on Shorofsky looking after her. His look is a shade more pensive than we might have been led to expect from the bantering nature of their exchange. A beat, then the TEA WATER starts to WHISTLE on the hotplate.

(CONTINUED)

7 CONTINUED: (3)

7

As he turns to tend to it:

SHOROFSKY

Oh, blow it out the other end.

DIRECT CUT TO:

8 INT. DANCE CLASS - DAY

8

We are in the middle of a very hot dance number. Bruno is playing his heart out and the dancers are giving it everything they've got. We're talking enough energy to power a very long train through an extremely happy tunnel. Suddenly it's over and the dancers collapse onto the floor, exhausted.

LYDIA

People, people, people.

(beat)

C'mon now, get yourselves up and moving. 'A body in motion stays in motion,' a body at rest...

LEROY

(finishing her  
thought)

Feels sooo good.

A chuckle from the others. Lydia gives a helpless look to Bruno.

BRUNO

Miss Grant, could I speak to them?

Lydia is baffled, and a shade distrustful of the innocence in Martelli's look and manner.

LYDIA

How come you want to talk to them?

BRUNO

I think I could probably help matters.

LYDIA

Bruno... I don't think 'matters' are all that bad.

(CONTINUED)

BRUNO

Then... you don't want my help?

LYDIA

Well... I know I'm going to live to regret it... but I've got too much curiosity for my own good. Let's hear it, Martelli.

Bruno stands and crosses to the middle of the room. Certainly this isn't a typical pose for Bruno and the kids take notice. Bruno begins to pace much as George C. Scott paced before the American flag at the beginning of "Patton." We strongly suspect that Martelli's tongue is lodged firmly in his cheek but we can't be 100% certain. As he speaks:

BRUNO

I just wanted to take this opportunity to thank you. All of you. For going that extra mile. As most of you know, the dress rehearsal of this show will be presented at a benefit to honor my father's twenty-fifth anniversary as a cabbie.

He tried to throw that away, but Lydia's on that like cold on ice.

LYDIA

Wait, wait, wait. What's this -- 'as most of you know'?  
(to dance troupe)  
You know what he's talking about?

BRUNO

Sure they do. I just told them.

LYDIA

I mean about the dress rehearsal being put on for your father.

BRUNO

Thank you so much. He's really going to appreciate it.

LYDIA

Hold on now -- why didn't you mention this earlier? Why spring it on us now?

(CONTINUED)

BRUNO

Because I just found out about it this morning, when I called some of the guys at his garage to see what was going on with him. I mean, I couldn't have told you about it before I knew about it.

LYDIA

No, I suppose not, but... wait, now. How come you're telling us anything? Aren't you supposed to be asking?

BRUNO

You mean you'd turn down my father on his twenty-fifth anniversary?

It's delivered with such a plaintive air, that Lydia can't help but glance to the dancers to see which way their particular emotional breeze is blowing.

9 POV - PAN SHOT - THE DANCERS

9

all of them, save Leroy, unwilling to bring any rain to Mr. Martelli's parade. Leroy glances about at the others, correctly assessing the sentiment.

MICHELLE

I guess we're just soft-hearted.

LEROY

Soft-headed's more like it.

10 WIDER

10

Having received an opening, Bruno moves at once to nail it down before Lydia can outmaneuver him.

BRUNO

Thank you. All of you. You don't know how much sunshine you're going to be bringing into the heart of a man I'm proud to call ... Pop.

And, wiping back a tear that doesn't exist, Bruno moves on back toward the piano. Lydia watches with admiration for youthful gall.

She can't believe what she's just heard.



11 ANGLE TO LEROY 11

not buyin' it. Not for a minute.

12 ANGLE TO MICHELLE 12

tears rolling down her face. She stands and faces the others.

MICHELLE  
C'mon, gang, let's do it!

13 FULL SHOT 13

As Bruno walks slowly back to his piano, the dancers, one by one, get up on their feet, ready to take hill #373 for a great guy named Angelo.

As Bruno passes Lydia, her wide-eyed gaze just follows him, an odd sort of respect now present in her look.

BRUNO  
(to Lydia)  
Whenever you're ready.

After a beat.

LYDIA  
Thank you.  
(beat; shaking  
it off)  
And. Five, six, seven, eight.

And they're back into it, putting out twice as much as before. A smile and a wink between Lydia and Bruno as we are:

14 INT. SHOROFSKY'S ROOM - FULL SHOT - DAY 14

Shorofsky is at his desk, listening to some music on a "Walkman" type cassette player. There are a few kids reading in the classroom, but this is essentially a free period, from the look of it. The ANGLE ADJUSTS as Doris pokes her head in, looking about and finding him, then crossing in to the area. She stands there just a count until she realizes that he has his eyes closed. She picks up the cassette player and presses the button operating the small mike.

DORIS  
Mr. Shorofsky?

(CONTINUED)

14 CONTINUED:

14

He reacts like a man on a high-powered bidet.

SHOROFSKY

Gott in himmel!

DORIS

I'm sorry. I didn't know what else to --

SHOROFSKY

I'll bet that was the first time in history Zarathustra ever 'spake' with the voice of Doris Schwartz.

DORIS

I don't want to bother you, but I need to ask a question.

(off Shorofsky's nod)

I hear you're having a blind date and I need to know how old you are.

Shorofsky just stares at Doris for a beat; he's had too much experience to be truly surprised by anything she can come up with.

SHOROFSKY

Please tell me that it is not you I am having this blind date with.

DORIS

Of course not.

SHOROFSKY

Then why the question about age?

DORIS

Because my grandmother's moving in with us, and I thought if you can still be having blind dates at your age, then maybe she won't really be so... uh... well, you know.

SHOROFSKY

No. I don't know.

DORIS

Well, I mean... you're 'old,' but you don't seem... 'old.'

(CONTINUED)

SHOROFSKY

Is that good or bad?

DORIS

(quickly)

Oh, that's good.

SHOROFSKY

So: being 'old' is bad?

DORIS

No. At least... not the way you mean. Old is just... a very hard thing for young people to deal with.

He looks at her for a count, tempted to tell her to take an express to a land known only on cable, when the SOUNDING OF THE BELL ends the exchange.

DORIS

(continuing,  
leaving)

Thanks, anyway, Mr. Shorofsky!

And she trundles on out the door, books clasped to bosom. We TIGHTEN on Shorofsky as he watches her depart, then his expression takes on a patina of sorrow and thoughtfulness, as we hear:

MAITRE D' (V.O.)

Good evening, sir. Table for two?

DIRECT CUT TO:

revealing Benjamin and a strikingly attractive lady named CATHERINE standing at the Maitre D's altar. Catherine is a lady who manages to combine reality and style in a wonderfully appealing mixture. This hasn't done a thing to ease Shorofsky's opening night jitters.

SHOROFSKY

Table for two, unless you're joining us.

The MAITRE D' doesn't laugh. He took a vow years ago never to laugh at a customer's joke. He nods and leads the way to a well-placed table, Shorofsky and Catherine trailing behind.

as they're seated. Fidgeting a bit in his seat, Benjamin seems to be losing his battle with first date nerves. He seeks refuge in a little bit of humor. Very little.

MAITRE D'

Can I get you some wine?

SHOROFSKY

I don't know, can you?

He chuckles at his own joke. A smile from Catherine. She knows exactly what's going on here and she's willing to bear with it.

MAITRE D'

(deadly serious)

Perhaps the house?

SHOROFSKY

I think I'd prefer wine.

(beat, to

Catherine)

How about you?

CATHERINE

(gently)

That would be fine.

MAITRE D'

Very well, then, two glasses of  
... white wine.

Mercifully, he's gone.

SHOROFSKY

It's a good thing I'm not nervous.  
When I'm nervous I make bad jokes.

CATHERINE

Benjamin... may I call you  
Benjamin?

SHOROFSKY

Of course. How else will I know  
who you're talking to?

A small, nervous laugh.

CATHERINE

Benjamin, I had a lovely time.

(CONTINUED)

A waiter arrives and places their wine on the table, \*

SHOROFSKY

You're leaving?!

CATHERINE

Of course not.

(beat)

I'm having a lovely time.

SHOROFSKY

Oh...

(beat; as he  
calms)

Me, too.

(beat)

Did you like the concert?

CATHERINE

I liked the concert; I liked  
the company.

(beat)

And you? \*

SHOROFSKY \*

The company is magnificent.  
As for the concert, I felt the  
conductor's approach was far  
too romantic.

CATHERINE \*

Too romantic? You can't be  
too romantic with Wagner.

SHOROFSKY \*

(good-naturedly)  
Typical female point of view

CATHERINE \*

Pardon me, but are we discussing  
music or the sexes?

Beat. \*

SHOROFSKY \*

Good point.

(beat)

Please allow me to propose a  
toast.

(beat)

To music.

(CONTINUED)

16

CONTINUED:

16

Beat.

CATHERINE

And to being moved.

A moment and they both take a long sip of wine.

SHOROFSKY

It's funny, isn't it. We always think all this is going to get easier when we grow up.

CATHERINE

Maybe it will.

(beat, and:)

Take another sip of wine.

SHOROFSKY

Why?

CATHERINE

(nicely)

Because I'm about to tell you the real reason why you and I are having this blind date.

(CONTINUED)

16 CONTINUED: (2)

16

Her smile is friendly, even a shade apologetic that any deviousness had to be involved. All Shorofsky knows is that he's far out at sea, there's something tugging at his ankle, and he's afraid to look and find out if it's a mermaid or Jaws. As he slowly lifts his glass and takes a second and slightly more committed sip of wine, we HOLD a beat, and then we --

DIRECT CUT TO:

17 INT. SCHWARTZ LIVING ROOM - FULL SHOT - NIGHT

17

Doris is standing on a stool in the middle of the living room while MRS. SCHWARTZ works from floor level in an effort to hem the costume she's helping Doris put together. The costume is bright and colorful and definitely not what Doris would be found dead in. Mortally wounded, maybe.

DORIS

Why can't Aunt Minnie take  
Grandma?

MRS. SCHWARTZ

Aunt Minnie doesn't have the room,  
and you know it.

DORIS

We don't have the room, either.

MRS. SCHWARTZ

We do, too. Grandma can have  
your brother's room.

DORIS

Suppose he decides to move back  
in?

MRS. SCHWARTZ

A twenty-six-year-old man having  
an affair with the lead dancer  
in a revue entitled 'Tassels Up!'  
is not likely to move back home.  
Hold still.

DORIS

It's sure going to change things  
around here.

MRS. SCHWARTZ

Stop pouting. Besides, it's not  
definite that she'll be coming.

(CONTINUED)

17 CONTINUED:

17

DORIS

What do you mean, it's not definite?  
I thought it was a sure thing.

Mrs. Schwartz replies, but she has a mouthful of pins,  
prompting Doris':

DORIS

(continuing)

Mother.

Mrs. Schwartz removes the handful of pins.

MRS. SCHWARTZ

The home she's in is having a  
tough time financially. They're  
trying to raise money to keep  
going. If they can stay open,  
chances are Grandma'd prefer to  
stay there with her friends.

DORIS

(beat, and)

Trying to raise money how?

DIRECT CUT TO:

18 INT. RESTAURANT - ON SHOROFSKY - NIGHT

18

a new glass of wine at hand, but ignored as he looks  
across the table to his winsome companion, and asks:

SHOROFSKY

A benefit?

19 WIDER ANGLE TO INCLUDE CATHERINE

19

the mood between them a shade easier and more informal  
now. The number of patrons has thinned out appreciably.

CATHERINE

Well, it's about the only thing  
we could come up with. And some  
of the people at the Center know  
about your school and how talented  
the kids are... and I know  
Elizabeth... and... here we are.

SHOROFSKY

(with warmth)

What a shameless confession.

(CONTINUED)



CATHERINE

(beat)

But -- To do a benefit, you need entertainment. Most of the people we've contacted have been very sweet and given us maybe's. It's very tough to sell tickets to see the maybe's.

SHOROFSKY

I don't know. It sounds like a rock group. You'll probably make a fortune.

(beat, off her  
look)

When is the benefit?

CATHERINE

We can't wait much more than a couple of weeks.

Beat, an idea.

SHOROFSKY

Is there a piano at the Center?

CATHERINE

Yes, we have quite a few instruments.

SHOROFSKY

You don't have a synthesizer, do you?

CATHERINE

A what?

SHOROFSKY

Never mind. I have an idea for the show.

CATHERINE

(excited)

Are you serious?

SHOROFSKY

(nods, and:)

I think you'll be quite impressed.

Beat.

CATHERINE

I think I already am.

(CONTINUED)

SHOROFSKY

(a sip of wine,  
and:)

By the way... Thank you.

CATHERINE

For what?

SHOROFSKY

We just celebrated my birthday.

Her gaze softens, touched, and she lifts her glass to his. They share a smile as the glasses touch lightly, and we --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

20 EXT. MARTELLI HOUSE - ESTABLISHING SHOT - DAY (STOCK) 20

The cab parked in front of the house as we PUSH IN SLOWLY and then we hear:

BRUNO (V.O.)  
(calling o.s.)  
Hey, Pop? You about ready to  
leave?

DIRECT CUT TO:

21 INT. MARTELLI BASEMENT - ANGLE TO STAIRS - DAY 21

As Bruno comes down the steps, speaking as he comes INTO FRAME, a few books cradled under his arm.

BRUNO  
I've got a rehearsal scheduled  
at --

He stops, looking o.s. with rueful dismay.

22 WIDER ANGLE - THE BASEMENT 22

A weight station has been assembled and set up, the chrome apparatus now dominating the basement. Angelo, once again garbed in the rubberized exercise suit is lying on a bench, pressing a respectable amount of weight. His face is "Fame" red. Bruno moves down the steps.

BRUNO  
So that's what got delivered  
yesterday.

ANGELO  
Yup.

BRUNO  
Pop... What are you doing?

ANGELO  
(gritting teeth)  
Bench press.

(CONTINUED)

BRUNO

No. I mean why?

ANGELO

Strengthens the chest.

BRUNO

But why? You're in terrific shape for a man your --

Bruno stops, but the die has been cast. The stack of weights is lowered with a loud clang. Angelo sits up on the bench, mopping his face with the towel as he stares at Bruno.

ANGELO

Go on. I'm in terrific shape for -- what?

Bruno's gesture takes in the exercise suit.

BRUNO

For a man who runs around in vulcanized Dr. Denton's.

Angelo rises, moving to the sink to draw a glass of water.

ANGELO

Very funny. Hear me laughing?

BRUNO

Well, look, something's wrong. I can tell. Is your health okay?

ANGELO

Fine.

BRUNO

(half to himself)  
... can't hold down a job for twenty-five years without being in pretty good health.

Angelo turns away from the sink, looking back to Bruno.

ANGELO

So how'd you know it was twenty-five years?

(CONTINUED)

BRUNO

When I called you down at  
dispatch the other day, Eddie  
told me a week from Friday's  
the big day.

ANGELO

Yeah, well, it's no big deal.

BRUNO

If you say so.

ANGELO

I'm not going to let it bother  
me.

BRUNO

Bother you? You should be  
proud!

ANGELO

That's right.  
(long beat)  
So how come it bothers me?

BRUNO

You got me.

Beat.

ANGELO

Twenty-five years is a long  
time. That's more years than  
you've been alive.

BRUNO

So...

ANGELO

So it's important to stay  
young.

(and)

It's also impossible.

With a heavy sort of tread, Angelo moves past the shiny  
tubular weight station and starts slowly up the stairs.  
Bruno watches him go, uneasy and disturbed, as we HOLD a  
beat, and then we:

DIRECT CUT TO:

23 INT. SCHOOL OFFICE - FULL SHOT - DAY

23

As Shorofsky moves into the office, making the obligatory stop at the mail cubbies, finding nothing there of great import, about to reverse course, but stopped by:

SHERWOOD (O.S.)

Mr. Shorofsky... shame on you.

24 DIFFERENT ANGLE

24

As Sherwood comes out from behind the counter where she had been obtaining some files and crosses to Shorofsky, a Cheshire smile on her face.

SHOROFSKY

Never say that to a Jewish person early in the morning. Our guilt hasn't had time to warm up yet.

SHERWOOD

Holding out on us, were you...

SHOROFSKY

What are we talking about?

SHERWOOD

We're talking about your happy birthday.

SHOROFSKY

So... you and Catherine have been on the phone already this morning... did she tell you about our plans for the Senior Citizens Center?

SHERWOOD

She certainly did. And I told her I'd help in any way I could.

SHOROFSKY

Tell me... did you know she had an ulterior motive about this blind date... or were you just being an incurable romantic?

SHERWOOD

Hey... why couldn't it be both? I knew what she wanted and I also thought you two would look cute as can be together.

(CONTINUED)

24 CONTINUED:

24

SHOROFSKY

'Cute'?

SHERWOOD

Very.

SHOROFSKY

This is a new concept for  
Shorofsky. .

She smiles, sharing his embarrassed well-being, and then moves on out into the lobby. He stands at the counter, rather pleased with his new status, glancing up as Mrs. Berg wanders by on an errand. She smiles a "good morning" greeting to him and Shorofsky decides to try out his wings. He winks at her. Mrs. Berg reacts by doing everything but levitating, and for all we know, that may be in her bag of tricks, as well. Shorofsky smiles, rather pleased with the reaction, as we:

DIRECT CUT TO:

25 INT. LOBBY AREA - ANGLE TOWARD STEPS - DAY

25

As Lydia reaches the top of the stairs and almost collides with Sherwood, who is moving in the direction of the teachers' lounge.

SHERWOOD

Got time for a cup of tea?

LYDIA

(shaking head)

Running late. \*

SHERWOOD

Have you talked to Shorofsky  
about the show yet?

Again, Lydia shakes her head, not quite seeing where Shorofsky enters into the show.

LYDIA

Well... there was a message  
from him on my machine last  
night. Didn't say what he  
wanted to talk about, but he  
certainly sounded enthusiastic.

(CONTINUED)

25 CONTINUED:

25

SHERWOOD

Oh, he is. And, uh, if you need anything done, just let me know.

LYDIA

You?

SHERWOOD

Right. I told Benjamin I'd help with any organizing that needed doing.

LYDIA

I don't mean to be rude, Elizabeth... but why are you getting involved...?

Sherwood takes no umbrage; obviously, Lydia just doesn't know the back-story.

SHERWOOD

Well... I'm sort of responsible for putting this whole thing together.

LYDIA

You are?

SHERWOOD

(modestly)

Oh, look, I don't want to take all the credit. I just sort of ... put the right people in touch with one another. I'll fill you in at lunch.

And she moves off toward the teachers' lounge, leaving Lydia to look after her, puzzled and curious. Beat, and:

LYDIA

Please do...

Still filled with a sense of being about three frames out of sync, Lydia moves through the lobby and on into the dance classroom.

26

INT. DANCE CLASSROOM - FULL SHOT - DAY

+ DANNY

26

The DANCE TROUPE is gathered in the room, going through some pre-class warmup and stretching exercises. Lydia AD LIBS some morning greetings to the kids as she crosses to the piano, where Bruno is putting together a few chords.



As Lydia unloads her stuff on top of the piano, smiling a greeting to Bruno.

BRUNO

Miss Grant, did you get a call from a Mr. Clancey at my Dad's garage?

LYDIA

I got a message he called, that's all.

BRUNO

Well, he needs to know when his wife can start setting up the buffet in the cafeteria.

LYDIA

Eight o'clock or so.

BRUNO

I'll let him know.

LYDIA

Martelli... did Miss Sherwood help you at all with this party notion for your Dad?

BRUNO

Miss Sherwood? No... I don't even think she knows about it.

LYDIA

How about Mr. Shorofsky? You ask his advice or anything?

BRUNO

Well, I ask his advice about a lot of things... but this wasn't one of them.

LYDIA

Weird... whole thing is gettin' real weird.

As ever, Lydia takes refuge in the tactile delights of beating up on her kids. Much less confusion and contradiction in that activity.

LYDIA

(continuing;  
to dancers)

All right, people! Let's get to work now.

(MORE)

(CONTINUED)

27 CONTINUED:

27

LYDIA (CONT'D)

You'll be happy to know I'm feeling real mean today, so we're going to get a lot of work done!

On the good-natured groans that result from this, we:

DIRECT CUT TO:

28 INT. CORRIDOR - ON SHOROFSKY - DAY

28

As he moves briskly down the hallway, his manner and look full of buoyant energy. The ANGLE ADJUSTS as he passes by DANNY AMATULLO, presently coming down the steps. As Danny sees Shorofsky drawing near:

DANNY

Hey, Mr. Shorofsky -- how'd it go last night?

SHOROFSKY

It was beautiful. I'd forgotten how much fun an evening like that can be.

He moves on, still smiling. To Danny, there's one and only one interpretation of those words. He looks after Shorofsky with respect and admiration.

DANNY

Way to go...

29 INT. DANCE CLASS - DAY

29

We are midway through a piece of dance. This may or may not be part of the same show that was being rehearsed earlier. But Bruno is at the piano and the number is hot.

30 ANGLE TO DOOR

30

Careful not to make a ruckus, Mr. Shorofsky opens the door and tiptoes to a corner.

31 BACK TO SCENE

31

Lydia acknowledges him as best she can, given that she's in the middle of a routine.

(CONTINUED)

31 CONTINUED:

31

Shorofsky just watches, smiling and enjoying the beat.  
As the dance ends:

LYDIA

That was good, people. Relax,  
but don't go away.

And she crosses to Shorofsky.

SHOROFSKY

I hate to interrupt, but can I  
interrupt?

LYDIA

Of course. Do you need to  
talk?

SHOROFSKY

To your class.

And he crosses to the middle of the room to address the  
class.

SHOROFSKY

(continuing)

Excuse me.

(beat)

I am about to ask you to do me  
a favor. But really I think  
it's more of an opportunity  
for all of you...

32 ANGLE TO LEROY

32

LEROY

Uh oh, this sounds like one of  
those 'this is gonna hurt me  
more than it hurts you' numbers.

33 BACK TO SCENE

33

Lydia's staff kisses the hardwood floor and Leroy shuts  
right up.

SHOROFSKY

An -- acquaintance -- of mine  
is putting on a benefit to help  
a center for senior citizens.

(MORE)

(CONTINUED)

SHOROFSKY (CONT'D)

(beat)

Not only are these people even older than I am... but they must bear the burden of going through life without the thrill of seeing your smiling faces day after day, after day, after...

(beat; off the communal groan)

Anyway, not only would you be doing a double deluxe good deed, you would also be performing in front of one of the most appreciative audiences you will ever be in front of.

(beat)

Well, what do you say?

MICHELLE

Sounds good to me.

LEROY

Every show sounds good to you.

BRUNO

Count me in.

Following their lead, the others join in with agreement.

SHOROFSKY

Boy, am I relieved.

(beat)

Don't be mad at me, but I had already promised the dress rehearsal of your show. How's that for chutzpah?

The crowd gets very quiet, very fast. There's a very loud, silent, "uh oh" in the air. All eyes are counting knotholes in the floor.

SHOROFSKY

(continuing)

You said you wouldn't get mad.

LYDIA

Benjamin, just when is this benefit?

SHOROFSKY

A week from Friday?

(CONTINUED)

33 CONTINUED: (2)

33

Beat. Ouch.

LYDIA

Benjamin, the dress rehearsal is already promised for a kind of tribute... for Bruno's father. It's on the same day.

Beat.

SHOROFSKY

Oh... I see.

BRUNO

Can your friend's benefit be moved?

All the exuberance that Shorofsky had just a moment ago is all out the window.

SHOROFSKY

I'm afraid not.  
(beat; hopeful)  
Can yours?

Bruno simply shakes his head. The BELL RINGS and the dancers beat feet for the exit as discreetly as they can. Shorofsky is crestfallen as Bruno starts to walk past and then stops.

BRUNO

I'm sorry.

SHOROFSKY

It's my fault. I should have checked with you first. Please forgive an old bachelor who... wanted to show off his talented children.

A forgiving nod and Bruno leaves.

LYDIA

I feel awful.  
(beat)  
Such a good cause, Benjamin.

SHOROFSKY

I'm not so sure.

LYDIA

A center for people to be together. Of course it's a good cause.

(CONTINUED)

SHOROFSKY

I mean, I'm not so sure that  
was the only reason I asked.

LYDIA

Why did you ask, then?

SHOROFSKY

(a gentle smile)

I think I was... trying to  
impress a girl.

He smiles sadly and moves out into the hallway. His attitude and manner are in marked contrast to what was seen a few moments earlier. In fact, he now seems very much older. We HOLD on Lydia as she looks after him with concern, and then we:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

34 INT. SHOROFSKY'S ROOM - ON CELLO - DAY

*WITH PAUL  
OFF 34*

as the opening chords are struck and we WIDEN to find JULIE MILLER playing as part of a string ensemble, whose piano contribution is being delivered by Bruno. The number of players in the group will be determined by the selection, but there are no others in the room for this after school rehearsal. We HOLD and savor the moment for a few counts.

35 ANGLE TO DOOR

35

as Doris sticks her head in, on something akin to a search and destroy mission. Her target is Martelli.

36 ON BRUNO

36

so situated so that he is the only one facing the door and seeing Doris' entrance. He nods, acknowledging her presence.

37 ON DORIS

37

who isn't going to be satisfied with being "acknowledged." She draws an index finger across her throat, meaning either you stop the music or you sing alto from here on out.

38 FULL SHOT

38

Bruno, not drawn to meaningless bloodshed, signals an end to the STRING ENSEMBLE SELECTION.

BRUNO

Okay... that's good for now.  
We'll try the rest tomorrow.

JULIE

What?

BRUNO

We'll try the rest tomorrow.  
Shorofsky will be here, then.

(CONTINUED)





DORIS (CONT'D)

How about each of the guys from your dad's garage go out to the Senior Citizens' Center and take two or three old people from there to here and the show can be put on for everybody. How about that?

BRUNO

Doris... cabdrivers go off duty. Cabs do not. They're still on the streets making money for the garage.

She comes to the piano and seats herself next to him on the bench.

DORIS

So much for logic.

BRUNO

You're that afraid of your grandmother moving in?

DORIS

Yes. And I think it's a terrible way to be, a terrible way to feel, but that's the way I feel and I think that makes me a terrible person.

BRUNO

You're not terrible.

DORIS

Not wonderful, though.

BRUNO

(agreeing)

Not wonderful, though.

DORIS

(beat, and:)

Where's Shorofsky? How come you're running the rehearsal?

BRUNO

He said he had an errand to run.

(off her look)

Some bad news he had to deliver.

On Doris' understanding and unhappy look, we --

DIRECT CUT TO:

39 INT. SENIOR CITIZENS' CENTER - ON SHOROFSKY - DAY 39

We are in the recreation room of the Center, an informal and warm room, crowded with a Ping-Pong table here, a small home-type pool table nearby. The furniture groupings are casual, the furniture a few years old but by no means threadbare. Television and card playing of various sorts seem to be the order of the day, though the upright piano at one end of the area is being played, and rather well, by a pleasant looking woman in her late sixties, whom we will come to know as MRS. KAUFMAN, Doris' grandmother.

40 CLOSER - SHOROFSKY 40

He moves into the area, looking about, taking in the activity with a half smile, enjoying the enjoyment, as it were. He looks over to the far end of the room and spies:

41 HIS POV - CATHERINE 41

standing looking on over an informal card game that's going on, the give and take among the four players not overly serious or angry. Catherine senses Shorofsky's look and glances up, meeting his gaze. She moves away from the table to greet him.

CATHERINE

Benjamin... how are you...?

SHOROFSKY

I'm... as well as can be expected.

CATHERINE

(helping)

On the phone... you said you had something to tell me.

SHOROFSKY

Yes... well... do you know the old saying, 'No news is good news'?

CATHERINE

Yes.

SHOROFSKY

I have news.

Beat.

(CONTINUED)

41 CONTINUED:

41

CATHERINE

Bad news?

SHOROFSKY

I'm afraid so.

He takes her by the arm and they move off, Shorofsky speaking quietly, and Catherine listening, her expression growing more resigned and defeated with each word Shorofsky utters. We HOLD on the pair of them for a beat, and then we --

DIRECT CUT TO:

42 INT. MAKEUP ROOM - TIGHT ON COCO - DAY

42

She is staring intently into the mirror of the makeup table. Her makeup is out of Star Trek.

DANNY (O.S.)

\*

What it is, is dumb.

43 WIDER ANGLE

43

revealing Julie perched on the table working on Coco's look. Danny and Leroy are off to one side, concentrating on a semi-friendly game of gin.

JULIE

I happen to think she looks pretty good.

\*

DANNY

\*

I'm talking about how the show got all screw up. There wasn't any need for it.

(to Leroy)

Got any threes?

\*

COCO

\*

Danny, the show cannot take place at two places at the same time.

\*

\*

LEROY

The problem was Shorofsky promising something he couldn't deliver.

(to Danny)

No threes.

\*

DANNY

\*

People do that in show business all the time. It's called using the media.

(CONTINUED)

43

CONTINUED;

43

\*

COCO  
(turning)  
What are you talking about?

JULIE  
Hold still.

DANNY  
(drawing a card)  
Got a three.

LEROY  
Gimme a break...

COCO  
I don't understand what you mean  
about using the media.

DANNY  
Look: a movie company starts  
making a movie. Do they wait  
until the movie's finished before  
they start publicizing the thing?  
No way. They put out articles  
and interviews and all that stuff  
way before it's finished. So  
that people will be interested  
in seeing the movie even if the  
reviews are awful.

(to Leroy)  
Tens?

JULIE  
So what does that have to do with  
Shorofsky and the show?

LEROY  
No tens.

DANNY  
He was thinking too small. The  
thing to do isn't to stop  
promising when you can't deliver.  
If you can't deliver, you start  
talking about how great it's  
going to be when you do deliver.

(drawing)  
Got a ten.

LEROY  
Is there a full moon or something?

(CONTINUED)

43

CONTINUED: (2)

43

COCO

So, what would you have done  
instead?

DANNY

I don't know. Something brilliant.

COCO

Talk, talk, talk.

DANNY

Listen, if I set my mind to  
getting something done, you better  
believe I'll get it done.

(to Leroy, laying down  
his cards)

There. You owe me Staten Island.

LEROY

That does it. I'm going home.

DANNY

You guys don't think I could do  
it, do you?

JULIE

Do what?

DANNY

Get publicity for that home.  
Because that's really what they're  
looking for. They want publicity  
so they can attract the people  
with money. And that part's  
easy.

Now it's Danny's attitude and self certainty that have  
created a sense of challenge in the room. Coco looks  
at him with a dare in her eyes.

DANNY

(to Leroy)

How much you owe me, about?

LEROY

Five bucks, little more.

DANNY

(to Coco)

I got five bucks says I get the  
right people down to that benefit  
next Friday.

(MORE)

(CONTINUED)

43 CONTINUED: (3)

43

DANNY (CONT'D)  
 (indicating Leroy)  
 If I lose, you collect from him.

COCO  
 You got a bet.

\*

JULIE  
 I want in on that, too.

DANNY  
 Miller, I never figured you  
 to be a gambler.

\*

JULIE  
 (even)  
 Put up or shut up.

Danny smiles, intrigued by the task and by his own sense  
 of outrageousness. A beat, then:

\*

DANNY  
 Oh, you're on.

\*

We see on Danny's face the big smile that comes of accepting  
 a worthy challenge and we:

\*

DIRECT CUT TO:

43A INT. SENIOR CITIZEN'S RECREATION HALL - DAY

43A \*

The room is full. Catherine and Shorofsky stand together off  
 to one side. After a moment, a nervous Catherine crosses to  
 the middle of the room and calls for their attention.

CATHERINE  
 Folks, could I have your attention  
 please?

The place quiets down.

CATHERINE (CONT'D)  
 I have a couple of announcements  
 to make.  
 (beat, stalling)  
 Uh, Mr. Morris has lost his glasses  
 again, so let's all be on the look-  
 out for them.  
 (beat, nervous)  
 And... I'm afraid I have some worse  
 news. Much worse. You all know that  
 the Center has suffered tremendous  
 cutbacks in funding over the last  
 year. (MORE)

(CONTINUED)

43A CONTINUED:

43A

CATHERINE (CONT'D)

And I'm sorry to say that we will....  
have to close our doors next month.

(beat, off their shocked  
looks)

I've put off telling you this  
because I kept hoping for some  
kind of miracle. But they seem to  
have cut back on miracles too.

(beat)

I'm sorry.

And she crosses back to where Shorofsky is standing.

44 ANOTHER ANGLE

44

as Catherine walks Shorofsky toward the doorway from the  
Recreation Hall.

SHOROFSKY

They seem to be taking the news  
very well.

\*

CATHERINE

(grabbing a kleenex)  
Better than I am.

\*

Beat.

SHOROFSKY

Maybe you could still come to the  
school sometime? There are some  
people there I know you'd like to  
meet.

(CONTINUED)

CATHERINE

I'd love to...

Both of them draw up as they find themselves confronted by Rachael Kaufman, whose intent is obviously to block their way. Her look is determined and straightforward.

CATHERINE

(continuing)

Is there something you want, Mrs. Kaufman?

RACHAEL

This is the one you told us about?  
This is Shorofsky, the one from  
the school?

CATHERINE

Yes, this is Mr. Shorofsky.  
Benjamin, this is Mrs. Kaufman.

RACHAEL

(no time for  
introductions)

My granddaughter is Doris Schwartz.  
(all business)  
And I need your help, Shorofsky.

On the looks that are exchanged by Catherine and Shorofsky, we --

DIRECT CUT TO:

In the living room, Mrs. Schwartz is flipping through a magazine as Doris paces nervously.

DORIS

I forget. Is Grandma hard of  
hearing?

MRS. SCHWARTZ

She can hear a pin drop, has the  
eyes of an eagle. Will you please  
relax?

DORIS

Lord knows I'm trying...

The DOORBELL RINGS, drawing an instant response from Doris.

(CONTINUED)



45 CONTINUED:

45

DORIS

(continuing)

Well, I've got homework I should get to.

MRS. SCHWARTZ

Doris.

(beat)

Sit. And calm down.

Mrs. Schwartz crosses to the front door, undoes several locks and opens the door to find a marvelous looking Rachael, wearing a jogging outfit and a Yankees cap. She steps into the room and the two of them hug.

MRS. SCHWARTZ

(continuing)

Mom. Welcome.

When the hug ends Rachael sees Doris watching from the corner of the room.

RACHAEL

Doris, you look like you'd just seen a ghost.

(beat)

Well, do you remember your granny or have you gone senile on me?

DORIS

Of course I remember. You just seem... different.

RACHAEL

'Course I'm different. It's been a while since you've been out to see me.

\*

DORIS

(a smile creeping in)

No, I mean, you seem younger.

RACHAEL

Neat trick. Now get over here and give me a hug.

And she does. As they break:

RACHAEL

(continuing)

You two got plans for tonight?

(CONTINUED)

45 CONTINUED: (2)

45

MRS. SCHWARTZ

Well -- I thought you'd enjoy a quiet sort of 'home' evening.

RACHAEL

Well, forget it. I picked up four tickets to the Knicks game. I got the cab waitin' outside. You up for it?

Beat.

DORIS

Sure!

RACHAEL

Then let's go!

Mrs. Schwartz has her priorities in order.

MRS. SCHWARTZ

I'll put a note out for Jack, get my coat. Be right back!

She hustles on out of the room. Doris smiles at Rachael, a little uncertain as to the next step. Rachael moves around the living room, taking it all in.

RACHAEL

New slipcovers?

DORIS

No... we've had those for a long time.

\*

RACHAEL

I haven't seen them before.

DORIS

Well...

RACHAEL

So... Doris.

DORIS

Yes?

RACHAEL

(beat, and:)  
You got anything worthwhile to drink around here?

(CONTINUED)

45 CONTINUED: (3)

45

On Doris' reaction, one of shock, relief, and discom-  
bulation, we --

DIRECT CUT TO:

46 INT. MARTELLI BASEMENT - NIGHT

46

Bruno isn't really playing the piano so much as he's  
letting chords flow into each other. O.S. we hear the  
DOOR leading to the basement OPEN.

ANGELO (O.S.)

Either there's a very talented  
burglar down here...

As he comes down the stairs INTO VIEW:

ANGELO

Or my favorite son is up past  
his bedtime.

BRUNO

Your favorite son is too old to  
have a 'bedtime.' Where have  
you been?

ANGELO

Aw, I went out to Rooney's. See  
... what was going on.

BRUNO

Rooney's... is a singles place.

ANGELO

So? I'm a single. Might even  
surprise you, but I met somebody  
there. Name's Courtney. She's  
a stewardess.

BRUNO

Courtney...

ANGELO

Even got a date with her. Next  
Friday night.

BRUNO

Well, congratulations. I'm very...  
(beat, and:)  
Next Friday night?

(CONTINUED)

ANGELO

Yeah, you know, two weeks from last Friday.

(beat, off  
Bruno's look)

Is that okay with you?

BRUNO

I just thought... well, I just thought we might do something to celebrate.

ANGELO

Celebrate what?

BRUNO

You know what. Twenty-five years --

ANGELO

Look, Bruno, I don't feel like celebrating about that. I thought I made that clear.

BRUNO

(plenty of anger  
and frustration)

Yeah, you made it clear all right.

ANGELO

What's that supposed to mean?

BRUNO

Pop -- I just don't understand what's going on with you.

(beat)

And it scares me.

Beat.

ANGELO

Well, that makes two of us.

(beat)

Look. I never thought about any of this stuff before. Being young; being old. I just never thought about it.

BRUNO

Because it's not worth thinking about. I mean, it's not like you can do anything about it.

(CONTINUED)

ANGELO

There's a lot of stuff we can't do anything about. That doesn't stop us from worrying about it.

Beat.

BRUNO

Sorry.

ANGELO

Don't be. Everything you said made sense.

(beat)

And I want you to try real hard to remember every word of it... in about thirty years. Good night.

Angelo starts up the stairs but stops halfway up.

ANGELO

(continuing)

Bruno... about the celebration?

BRUNO

(a spark of hope)

Yeah?!?!?

Beat.

ANGELO

Thanks for understanding.

And he's gone.

CLOSE IN on Bruno, considering all the possibilities; none of them pleasant.

BRUNO

No problem.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

47 EXT. SCHOOL OF THE ARTS - ESTABLISHING SHOT - DAY (STOCK) 47

48 INT. HALLWAY - ON LOCKERS - DAY 48

DANNY

Lies. All lies. How many  
times I gotta tell you? I  
do not have a million girls.

Danny is at his locker, collecting his things. Standing next to him is a particularly pretty girl, although at the moment she is wearing a skeptical look.

49 INT. HALLWAY - ANOTHER ANGLE - DAY 49

As the two of them enter traffic.

DANNY

(beat; moving  
in for the  
kill)

Now, what do you say? Just you  
and me. We'll go out, have  
some dinner, maybe a movie.  
I'll even pay half.

At this crucial moment Doris appears out of nowhere, full of exuberance. She throws her arms around Danny and gives him a huge kiss on the cheek.

DORIS

Amatullo, I love you! I love  
the world!

The girl gives Danny an SEG approved smirk that says "thanks, but no thanks" and peels off.

DANNY

It's about your timing.

DORIS

Where's Coco? I've got to  
thank her.

DANNY

What are you talking about?

(CONTINUED)

DORIS

We're talking grandmas,  
 Amatullo! We're talkin' pals!  
 She drives all the way in from  
 the Island last night, but is  
 she tired? Nooo. She wants  
 to go to the ball game. We  
 stay through two overtimes.  
 Is she tired? Nooo. She  
 wants to go for ice cream.  
 Danny, she loves chocolate!!!  
 She's a buddy. It's going to  
 be terrific!

She gives Danny a hug and he reacts with a sharing laugh  
 as the two of them move off down the corridor, and we:

DIRECT CUT TO:

50 INT. SHOROFSKY'S ROOM - DAY

GRAND - PLAYBACK

Shorofsky is alone at the piano. He is playing a lovely  
 bit of Chopin. Silently, Bruno opens the door and steps  
 into the room. He simply leans against the wall, lis-  
 tening, until the piece is finished.

BRUNO

Nice.

SHOROFSKY

I was just, how do you say it?  
 Keeping my chops up.

BRUNO

Got a minute?

SHOROFSKY

Of course.

And Bruno crosses to him.

BRUNO

I'm having kind of a hard time  
 with my pop.

SHOROFSKY

Maybe you should stick to  
 classical.

(beat; foul  
 ball)

Sorry, my jokes haven't been  
 all that good lately.

(CONTINUED)

50 CONTINUED:

50

Beat.

BRUNO

The party I planned for his anniversary; complete with the dress rehearsal of the dance production. Well, he doesn't want to have anything to do with celebrations. He says he doesn't want to be reminded of how many years have gone by.

SHOROFSKY

(realizing)

This is great!

BRUNO

I knew you'd understand.

SHOROFSKY

You mean I can use the dress rehearsal for the Center?!

BRUNO

Yeah, I suppose. That's not exactly what I needed your guidance on.

And Bruno, more than a little disappointed, stands to leave.

SHOROFSKY

Martelli. Wait.

(beat)

I'm not being as selfish and insensitive as it seems.

(beat)

It's just that I recognize the symptoms of your father's problem, and it's not as serious as it appears.

Beat.

BRUNO

Listening.

SHOROFSKY

Your father is going through a phase. I went through it. Captain Kangaroo went through it. You'll go through it.

(CONTINUED)



BRUNO

I suppose I could lie and say that I know what you're talking about.

SHOROFSKY

Usually, when people talk about phases, they are talking about children. The terrible two's; the ferocious four's. What people forget, especially young people, is that there are also phases adults must go through.

(beat)

Sometimes they look silly from the outside, but... they are very real.

BRUNO

So I should just... look the other way?

SHOROFSKY

Understand him. Be gentle with him. He'll get through it. Believe me.

Beat.

BRUNO

Thanks. I feel better.

SHOROFSKY

Good. Now can I be happy about getting the show for the center?

BRUNO

Sure.

SHOROFSKY

Wonderbar. I've got a phone call to make. Excuse me.

And he starts out toward the door, his exit slowed by:

BRUNO

Mr. Shorofsky? For a teacher ... you're a pretty smart guy.

SHOROFSKY

(beat; and)

It's a phase I'm going through.

(CONTINUED)

50 CONTINUED: (3)

50

And he's out the door in a hurry. Bruno looks after him fondly, but the overall feel from this young man is one of disappointment and sadness. He turns to the piano for solace, and we:

MUSIC #10 BRUNO'S PIANO SOLACE  
P.B. #2738-10-NV  
Pre-recorded or live? (:05 est)

\*

DIRECT CUT TO:

51 INT. LOBBY - ANGLE TO PHONE BANK - ON DANNY - DAY

51 \*

speaking into the phone, his back to the lobby, where a reasonable amount of traffic can be seen on the move. He is in mid-conversation.

DANNY

\*

(into phone, Italian accent)  
I'm a telling you. Itsa gonna  
be big. A big, big deal. Itsa  
good thing you are doing. Trust  
me. My name?  
(beat)  
Aldo... no last name. Just Aldo.  
Right. No kidding? From Napoli?  
Hey Pisano!

In the b.g. we can see Shorofsky approaching, digging in his vest watch pocket for change.

DANNY

\*

(continuing after a beat)  
Who said anything about Stallone  
showing up? Me? Musta slipped  
out. Well, it's just a rumor.  
Anyway, I just thought I'd give  
you a scoop on the show.

Shorofsky stops at the phone adjacent to Danny and drops his dime in, starts quickly to dial. He pays little or no attention to Danny.

\*

DANNY

\*

(continuing)  
You got it. See you there.  
Arrivederci. Ciao.

He hangs up the phone and breaks into a delighted "Rocky" dance of victory. As he turns in a circle, he finds himself receiving a puzzled glance from Shorofsky, who is waiting for his call to be completed. Danny smiles anemically and moves off, attempting to maintain his reputation for cool. A beat, then Shorofsky's party answers at the other end.

\*

(CONTINUED)

51 CONTINUED:

51

SHOROFSKY

Catherine? It's me.

(proudly)

Have I got a number for you!

DIRECT CUT TO:

52 INT. DANCE CLASSROOM - ON CASSETTE PLAYER - DAY 52

As the "play" button is depressed and the MUSIC STARTS pouring out. We PAN UP to Lydia, smiling as she looks off to the Dance Troupe, then over to one side, taking our PAN TO a CLOSE SHOT of Shorofsky and Catherine, both beaming as they look off at:

53 ANGLES TO COVER PRODUCTION NUMBER 53

MUSIC #11 HOT PRODUCTION NUMBER \*

P.B. #2738-11-(V)

Pre-recorded (3:00 est)

The number, featuring Leroy and the Dance Troupe is a blow-away of youth and vitality and drive. The kids are having a ball doing it, and their joy is mirrored in the expression of Catherine as she looks on. From time to time, Shorofsky sneaks a look over at her, a move not missed by Lydia, and his smile of satisfied accomplishment is fine to see. When the number is over, there is an expectant stillness as Lydia and the dancers await Catherine's reaction. She stands slowly, looking at the dancers, then to Lydia, then over to Shorofsky.

CATHERINE

My people... are going to love  
... your people.

And as Shorofsky moves to embrace Catherine, we:

DIRECT CUT TO:

54 INT. SCHOOL OF THE ARTS - DOWN CORRIDOR TO LOBBY - NIGHT 54

The hallway empty at this late hour, except for a worker polishing the floor with an ELECTRIC BUFFER. Its WHINE sets the mood of solitude. A beat, then we see Angelo slowly coming up the steps. He's dressed a little "up" for Angelo, but his dress and his downcast mood have little to do with one another.

55 CLOSER ANGLE - ANGELO 55

As Mrs. Berg comes out of the office, her coat on and her manner a little rushed as she locks the door and then moves for the steps.

(CONTINUED)

55

CONTINUED:

55

She takes in Angelo's presence as no more than the expected.

MRS. BERG

Good evening, Mr. Martelli.  
See you later.

ANGELO

(baffled, but  
why hassle)

You bet.

And she moves on down the steps as Angelo looks after her briefly, then continues on down the long corridor.

56

INT. MUSIC CUBICLE - ON SYNTHESIZER - NIGHT

56

MUSIC #12 NITETIME PRACTICE ROOM

P.B. #2738-12-NV

Live-record (:25 est)

\*

Presently being played by Bruno. The ANGLE ADJUSTS as Angelo appears on the other side of the soundproof glass and stands there watching his boy for a beat, smiling, still with an air of distracted sadness. As soon as Bruno realizes his father is standing there, Angelo moves to the door to the practice cubicle and enters.

ANGELO

Figured you'd be here. There  
wasn't any answer at the house.

BRUNO

What are you doing here, anyway?  
Thought tonight was your date  
with Courtney.

Angelo moves to a chair and seats himself, dispirited, but yet able to see the wry humor involved.

ANGELO

We were talking comedy teams.

BRUNO

You and me?

ANGELO

(shakes head)  
Me and Courtney.

(beat; and)

I mentioned how much I liked  
Martin and Lewis. She says  
'Who?' I say Dean Martin and  
Jerry Lewis, didn't you ever  
hear of them?

(MORE)

(CONTINUED)

56

CONTINUED:

56

ANGELO (CONT'D)

She says sure... but she didn't know they'd ever been a comedy team.

(sighs)

That's young.

BRUNO

No. That's dense.

ANGELO

Bruno... I been acting like a dope?

BRUNO

You've been acting like a person. And persons often act like dopes. Take me, for instance.

ANGELO

You? \*

BRUNO

Me. Through this whole thing I've been thinking how much I love you and I never bothered to say it out loud. \*

(beat)

Well, I love you.

A hug and:

ANGELO

Thanks. Feels good to hear it. \*

BRUNO

Feels good to say it. \*

ANGELO

I don't know what I was thinking. Figured I'd act young... figured I'd hang out with young people... I'd feel young. Turns out it works just the opposite. \*

Bruno rises from the synthesizer, moving to get his father up, as well.

ANGELO (CONT'D)

What are you doing?

(CONTINUED)

56 CONTINUED: (2)

56

BRUNO

If young people make you feel  
old, I'm about to give you a  
real treat!

And as soon as Bruno has muscled Angelo out of the music  
cubicle, and we have PANNED them PAST the window, we:

DIRECT CUT TO:

57 INT. SENIOR CITIZENS' REC CENTER - ON DORIS AND RACHAEL  
NIGHT

57

Rachael is moving along a table of food that has been set up,  
with Doris right behind her. Rachael is checking the dishes  
continuing her activity as Doris dogs her. Rachael is now  
wearing a comfortable loose dress, having foregone her Auntie  
Mame incarnation.

\*

(CONTINUED)

DORIS

Grandma -- you don't understand.  
Even if the center does stay  
open, we still want you to come.

RACHAEL

Doris -- you're the one who  
doesn't understand. This is  
where I want to stay.

DORIS

But it was so much fun running  
around with you --

RACHAEL

Fun for you; exhausting for me.

She stops now, turning to Doris.

RACHAEL

(continuing)

I had to get your Mr. Shorofsky  
to tell me how I ought to dress  
and talk.

DORIS

And it was great! You were  
acting like you were twenty!

RACHAEL

Exactly. Acting like I was  
twenty.

(beat)

I'm not twenty. I'm not thirty,  
or forty, or even fifty. And  
that's okay. I like being how  
old I am. But a lot of being  
how old I am is memories. And  
sharing them with people who  
have memories that go back as  
far as mine do.

(beat)

Doris -- a part of me loves  
running all over town with you,  
looking for the best chocolate  
ice cream. And we won't lose  
those times... But another part  
moves much slower, and I'm not  
about to slow you down.

(beat)

Can you understand that?

(CONTINUED)

57 CONTINUED: (2)

57

Doris regards her grandmother with eyes brimful of caring. She nods, then:

DORIS

Can we still love each other...?

RACHAEL

Could we ever in this world...  
not love each other?

And the hug that ensues pretty much nails that question down.

58 ANGLE TO DOORWAY

58

Gathered off to one side of the doorway are Lydia, Shorofsky, Sherwood, and Catherine. The audience is filing in behind them, not really picking up on the conversation that's taking place. We might note Coco, Danny, Julie, among those just now filing in.

LYDIA

(distraught)

Until Mrs. Berg gets here with their shoes, we can't dance a lick!

CATHERINE

Isn't there some kind of --

LYDIA

(apologetic)

Catherine... half the girls are wearing high heels and the boys are all in jogging shoes!

SHERWOOD

Who was supposed to get that stuff here?

At this juncture, Bruno and Angelo file in with the others in the b.g., passing close enough to the animated quartet to pick up on:

LYDIA

It was Mrs. Berg's responsibility to get all those things here on time for the show.

ANGELO

Excuse me...

(MORE)

(CONTINUED)



ANGELO (CONT'D)

...but she'll probably be here, then. I saw her back at the school, and she said she'd see me later.

(beat; puzzled)

But how did she know I was coming here? I didn't know.

BRUNO

Oh, my...

(off the looks  
he receives)

I have a feeling whatever Mrs. Berg was supposed to bring... she brought to my Dad's garage for his surprise party.

(to Angelo)

Don't ask.

CATHERINE

But if the woman thought there was going to be a surprise party, she'd certainly never say, 'I'll see you later.'

Looks move among all the principals from the School of the Arts, and as if on a count, there are AD LIB responses indicating that if anyone could make such a choice Gertrude Berg's name heads the list. After that's been done:

SHOROFSKY

I think... I have a most unhappy announcement to make...

Steeling himself, Shorofsky takes a deep breath and starts for the front of the rec room area.

ANGLE TO FRONT OF REC HALL

As Shorofsky, trailed a few steps by Catherine, moves to the front of the hall, his cross down signalling a polite smattering of applause from the older folks eagerly awaiting the start of the show. He holds up his hands for quiet.

SHOROFSKY

Thank you very much, but I fear your applause is... at best, a little premature.

(beat, and)

Our plans to share with you some of the magic our students create... well, this has apparently become a promise we cannot keep. There will be no show this evening. There has

(MORE)

(CONTINUED)

59 CONTINUED:

59

SHOROFSKY (CONT'D)  
 been a slight... logistical problem  
 and... and we're very, very sorry.

There is a moment of uneasy stillness, then:

RACHAEL'S VOICE  
 Well, that's a horse on you!

60 DIFFERENT ANGLE

60

As Rachael, demonstrating the genes have truly a tangible source, moves away from a surprised and delighted Doris, speaking as she crosses down to the front row and drags an ELDERLY BLACK MAN, (EMMET) out of the seats.

RACHAEL  
 (continued)  
 I came prepared to see a show of one sort or another and to hear my grand-daughter sing and I'm not about to be disappointed! If there's one thing we know that these youngsters don't, it's that life's too short to let opportunities slip away. We've got an opportunity here to share something with each other and I'm not about to let it get away!  
 (to Emmet)  
 Something from the songbook, Emmet.  
 Something we all know.

All this is delivered as Rachael has obtained Emmet from the first row and delivered him summarily to the piano at the front of the hall.

61 ANGLE TO DORIS

61

So proud of her grandmother she could burst.

62 TO SHERWOOD AND LYDIA

62

Exchanging a pleased and hopeful look.

63 ANGLE TO PIANO

63

MUSIC #13 "OLD STANDARD" \*  
 P.B. #2738-13-(V)  
 Piano track pre-recorded (3:00 est)

As Emmet starts to play an OLD FASHIONED STANDARD, something along the lines of "Carolina In The Morning" or "For Me and My Gal." Rachael starts to sing with gusto and Doris joins in at once. It only takes three or four counts before the audience, young and old alike, also start to join in.

64 ANGLES TO COVER-LONG LENS

64

Small vignettes taking place. Old people and young people sharing the commonality of melody. Leroy executing a simple dance turn with a delighted lady. Julie arm in arm with two older gentlemen who are busting with pride at being her "escort." Danny, who has probably never heard the words to this song in his life, sharing a songbook with an aging resident of the home.

65 ON DORIS AND RACHAEL

65

Forging a memory each will carry for the rest of her days, and conscious and caring of that fact.

66 ON SHOROFSKY AND CATHERINE

66

Better to be singing than watching others sing. Better to be together than apart. It works.

67 ON REAR DOOR

67

As a TV CREW with a minicam comes in, quickly starting to set up and record what's happening. As they do so, the ANGLE ADJUSTS to find Coco looking on with a pleased smile. Never missing a word of the lyric, she crosses through the crowd to Julie's side, where she taps her friend on the shoulder, indicating the arrival of the TV crew. With a good natured smile, Julie digs into her purse and pays up. Throughout the rest of the number, Coco visits Danny and Leroy, too, extracting her just rewards from her friends.

68 CLOSING ANGLES

68

As hands are held among all the singers, old hands and young, wrinkled and smooth, flash of every hue. It's a series of touching and sweet images, with which we stay until the SONG comes to an END and all the singers give themselves a lusty round of APPLAUSE which builds and builds until we...

DIRECT CUT TO:

69 TIGHT ON MRS. BERG

69

We do not know precisely where we are. All we know is that Mrs. Berg is irked. Irritated. She looks this way and that as we WIDEN SLIGHTLY to REVEAL she is irked and irritated and also wearing a pointed party hat.

Mrs. Berg is seated on a metal folding chair that is located in front of three battered taxi cabs parked in front on an ND concrete block wall. The hood of one of the cabs is draped with a banner reading: "SURPRISE, ANGELO!". Mrs. Berg clutches a string in one hand, said string leading to the balloon that lies on the floor next to her. Another look this way and that, then:

MRS. BERG

(a tad petulantly)

I suppose this is someone's idea  
of a joke.

She'll wait there a while longer. An hour, maybe. But make no mistake. Heads are going to roll. HOLD on her a beat, and then we...

FADE OUT

THE END