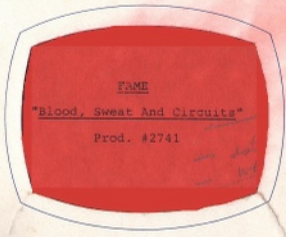


Kenion



Handwritten notes at top left, mostly illegible.

Handwritten notes at top right:
~~See us at...~~
~~Love...~~
~~Case...~~

FAME

"Blood, Sweat And Circuits"

Prod. #2741

Handwritten notes on right side:
~~But~~
~~line for money~~
~~in dollars...~~
~~who writes...~~
~~for the...~~
~~is it...~~
~~quarter?~~

By

Lee Curreri

Handwritten notes at bottom right:
~~How about...~~
~~...~~

Executive Producer
William Blinn

Producer
Mel Swope

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

FINAL DRAFT

December 28, 1982

FAME

"Blood, Sweat And Circuits"

Prod. #2741

CAST LIST

LYDIA GRANT *Debbie Allen*
BRUNO MARTELLI *Lee Currier*
COCO HERNANDEZ *Erica Gempel*
BENJAMIN SHOROFKY *Albert H. Gal*
DANNY AMATULLO *Carlo Amadio*
ELIZABETH SHERWOOD *Carol Mayo Jenkins*
DORIS SCHWARTZ *Valerie Landburg*
LEROY JOHNSON *Gene Anthony Ray*
JULIE MILLER *Sari Singer*
DAVID REARDON *Morgan Stevens*

ANGELO MARTELLI *Carmie Corradi*
MRS. BERG *Ann Nelson*
DWIGHT *David Greenleaf*

MOVER *Lon Tromcetty*
DELIVERY MAN *David Shuman*
MRS. KILEY *Kene Olin*
MUSICIANS

ATMOSPHERE

DANCE TROUPE
STUDENTS
TEACHERS
MOVER

FAME

"BLOOD, SWEAT AND CIRCUITS"

PROD. #2741

MUSIC CUES

MUSIC # 1	Sc. 2	DANCERS IN LOBBY CLAPPING W/PERCUSSION P.B. 2741-1-NV THUMPER ONLY, PERCUSSION POST SCORED ?	
MUSIC # 2	Sc. 11	JAZZY DANCE NUMBER FOR REARDON P.B. #2741-2-NV TEMP TRACK (est. 1:30)	
MUSIC # 3	Sc. 26	SOUSAPHONE/SYNTHESIZER DUET P.B. #2741-3-NV Pre-record (est. :25)	
MUSIC # 4	Sc. 28	BRUNO'S JAZZY ACCOMPANIMENT FOR DANCE CLASS P.B. # 2741-4-NV Pre-recorded synth/piano (est. 1:00)	
MUSIC # 5	Sc. 40	CAFETERIA AD-LIB DANCE SESSION MUSICIANS?	
NOTE: DWIGHT PLAYS SOUSAPHONE MOS SCENE #61			
MUSIC # 6	Sc. 68	"ELECTRICITY" FINALE P.B. 2741-6-V Pre-record (3:15 est.)	* * *
MUSIC # 7	Sc. 76	SAME AS ABOVE	
MUSIC # 8	Sc. 81	SHOROFSKY'S CLASSICAL PIANO WALTZ FOR MRS. BERG P.B. 2741-8-NV Pre-recorded (est. 1:00)	

FAME

"Blood, Sweat And Circuits"

Prod. #2741

SET LIST

INTERIORS:

EXTERIORS:

SCHOOL OF THE ARTS

LOBBY - DAY

HALLWAY - DAY

OFFICE - DAY

DANCE CLASS - DAY

SHERWOOD'S CLASS - DAY

CORRIDOR - DAY

CAFETERIA - DAY

AUDITORIUM

STAGE - DAY

HOUSE - DAY

MUSIC CUBICLE - DAY

OUTSIDE MUSIC CUBICLE - DAY

TEACHERS' LOUNGE - DAY

MARTELLI BASEMENT - NIGHT

FADE

"Blood, Sweat And Circuits"

ACT ONE

FADE IN:

1 INT. LOBBY - ON DANCERS - DAY

The kids are clapping out the beat as LEROY, COCO, and various members of the dance troupe do their thing. CREDITS BEGIN.

*Comin' through is down level
= carrier (maybe entrance)
3 other members joining*

2 ANGLE TO PASSING MUSICIANS

trying to make their way across the lobby. Fat chance. If the infectious beat doesn't get them, the demanding audience does, and very quickly the HAND-CLAPPING is accompanied by various INSTRUMENTS OF PERCUSSION. Helluva nice way to start the day. CREDITS CONTINUE.

maybe pm of dancers pick up mover at top of stairs
more music moving, dancers into lobby
approach
NOTE -> [Mover passing elevator as mover comes out]
NOTE

3 ANGLE TO HALLWAY

where we see a MOVER working his way towards us, pushing a large, reinforced dolly. Atop the dolly sits a square, grey, steel housing. With its full complement of buttons and dials. Some will recognize it for what it is: a computer. CREDITS END.

Dolly break - do it
house (0.5)
Comin' through - 3

4 WIDER ANGLE

As the Movers try to make their way through the dancers, they are met with something less than warmth. For all the cooperation they're getting, they might as well be delivering a videotape machine to the USC football office.

MOVER
Comin' through! Make way!
Comin' through...

And the Mover continues to glow right through the lobby. The musical moment has been broken and the kids, disappointed, take off for their classes. Coco and Leroy look after the man with irritation.

make sure Coco + Leroy are close together for lines
Don't want dancers all
to all cover by dancers
4
stair
might could be following it
framed
Dance troupe 49

(CONTINUED)

4 CONTINUED:

4

LEROY
That's the thing about adults
today. No manners.

You got it.

COCO

*they go off**let movers go out of door*

5 ANGLE TOWARDS OFFICE DOOR

5

new character of office - moves with w/dwight
The Mover has set down the dolly for a moment of rest
and a curious DANNY approaches.

What is it?

DANNY

Danny enters from o.c.

Heavy.

MOVER

DWIGHT is circling the computer with a respectful,
even loving, eye.

DWIGHT
(a whisper, in
awe)

It's an ES21. It's a computer.
It's beautiful...

*

DANNY
Hey, I saw her first.

DWIGHT
She has A to D conversion. DMA,
and bit slice capability.

*

DANNY
(genuinely impressed)
Hey, Dwight. That's pretty good.
I didn't know you were into all
this computer stuff.

DWIGHT
(evenly)
It's the future.

DANNY
(to Mover, re:
computer)
You were right. It is heavy.

Beat.

(CONTINUED)

5 CONTINUED:

5

MOVER ^{us}

So you want to give ~~me~~ a hand
or what?

*Dwight could open
door - just saw* at
open*

DIRECT CUT TO: *↓ (alone w/)*

Benny appears ~~to~~

*Mover glares at him - Dwight pulls Benny away
+ out - Movers go in (desk lost)*

Benny.

Darrell

3.

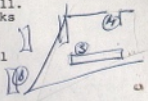
6 INT. OFFICE - ON SHERWOOD - DAY

SHERWOOD

(into phone)

Yes, I'm calling about my bill. You see, I paid it three weeks ago and my phone's been disconnected. There must be some mistake, I...what? Will I hold? Well, I...
(beat, she's put on hold)
I guess I'll hold.

Computer coming in in 26.



7 DIFFERENT ANGLE

7

as the computer is wheeled into the office.

MOVER *(to Sherwood)*

Lookin' for a Mrs. Berg?

MRS. BERG

Right here.

MOVER

(handing her the clipboard)

Need a signature.

she could be seen - cut to her + take mover's attention away from Mrs. Berg

cut to

(2) (3)

(4)

Yella

told mover to Berg - designs slip; mover unaware monitor unit

8 ANGLE TO SHERWOOD

8

looking on with amazement. Just as she is about to comment, the other end of the phone line comes alive.

SHERWOOD

(into phone)

Yes, I'm still here.

(beat)

What do you mean your computer told you. I'm telling you that I paid the bill. Doesn't that count for something?

(beat)

I don't believe you said that. Listen, I'd like to speak to someone in charge. Well, when will she be in? Thank you, I'll call back.

cut back to Sherwood on phone

(CONTINUED)

Resisting the urge to send the phone flying through the window, she slowly, measuredly replaces the receiver back in its cradle. ANGLE ADJUSTS to REVEAL Mrs. Berg leafing through the instruction booklet for the ES21. As Sherwood crosses:

large instruction book - and folder -

SHERWOOD

Sherwood's to Berg (move with just her if possible)

A computer?

MRS. BERG

Why yes, those dears at the Board of Education sent it over to help me with my record keeping.

OK
JET

SHERWOOD

Does it talk?

Off Mrs. Berg's puzzled look:

SHERWOOD

(continuing)

The phone company has one that tells them things.

MRS. BERG

Really.

(beat)

What kinds of things?

SHERWOOD

(finally)

Lies!

cut her split sentence, focus on Berg -
Berg looks at computer, tentatively pushes button - (Lydia's line in cue)

Sherwood exits and Mrs. Berg returns to her duties. After a brief moment, however, her curiosity gets the better of her and she turns to face the computer. She studies it for a count, then reaches out to touch it speculatively, and

shoot once computer to Berg

LYDIA (O.S.)

Good morning, Mrs. Berg.

cut to Lydia at gets

The voice belongs to LYDIA and we see her before Mrs. Berg does. Mrs. Berg, of course was momentarily catapulted into the Twilight Zone, and it takes her a beat to effect reentry.

cut to Mrs Berg for reaction + bring her forward into over shoulder

LYDIA

at perusing gets

Mrs. Berg?

(CONTINUED)



MRS. BERG

(turning)

Oh, I'm sorry, Miss Grant, I thought you were... What can I do for you?

x's close - end of scene building

LYDIA

I was supposed to meet Mr. Reardon here before next class.

MRS. BERG

Yes, he was here earlier and said he'd wait for you in your classroom.

Lydia thanks -

Lydia starts to go - maybe out of door

(beat)

Is he feeling all right?

Miss Grant

LYDIA

(surprised)

I think so. Why do you ask?

MRS. BERG

He didn't look so hot.

DIRECT CUT TO:

INT. DANCE CLASS - ON REARDON - DAY

Reardon turned - eye circles?

Start close on Reardon + Pull back over Reardon to PS w/ door
Mrs. Berg was right. REARDON looks like he could use *OG FOR* a couple days in the Springs, any springs. We are *LYDIA'S ENTRANCE* catching him mid-yawn as he finishes his little address to the dancers:

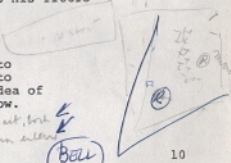
REARDON

(finishing yawn)

Anyway, I don't want you to be nervous *DB* I just want to see the dance to get an idea of where it fits into the show. That's all.

yawn

He's to PG a PS beat, look to camera as Lydia enters



WIDER ANGLE

Lydia enters AS HE IS PG

BELL

Another yawn as he sits off to one side, chair turned around to allow his arms to rest on the back. As he does, Lydia enters and the BELL RINGS.

(CONTINUED)

10 CONTINUED:

10

LYDIA
 (to Reardon)
 Oh, there you are.
 (to the others)
 Okay now, people. I don't want
 you to be nervous. Mr. Reardon
 just wants to see the dance to
 get an idea of where it fits
 into the show.
 (to Reardon)
 Am I right?

Reardon
cut scene if Mr. Reardon gives a
living word) to Lydia
cut back to her in
cu

REARDON
 More or less.

REV can see living dance
as of
DANCERS LOW CH

A chuckle from the kids that Lydia understands not at all, and she pops the cassette into the player and hits the button.

VARIOUS ANGLES AS NEEDED

11

ANGLE TO DANCERS
 As the MUSIC hits, the dancers go into their number.
 It's a hot, jazzy dance with more than a hint of the
 provocative.

NUMBER #1
(2 clac) + LYDIA + (Reardon)
FS
2 CAMERAS
11
PROBE
NO CERRY - PB 2741 - 2 - NU (1:30)

12

ANGLE TO LYDIA
 She likes what she sees. The dancers are right on the
 money. After surveying her corps, she takes a look at
 Reardon, clearly expecting a "thumbs up" response.

Cl on Lydia watching dance (reflection activities)

13

ANGLE TO REARDON
 No response at all.

Lydia POV
he is asleep. maybe ZOOM IN
13
on him

14

ANGLE TO LYDIA
 Not amused. We HOLD ON her a beat as her
 re: Reardon curiosity
 is piqued, then we: dance continues

134

DIRECT CUT TO:

15

INT. SHERWOOD'S CLASS - DAY
 Sherwood is pacing in front of a class full of recently
 scolded puppies.

Full shot from behind her
15

(CONTINUED)

15
15
15
15

15 CONTINUED:

15

SHERWOOD *in front of desk*
 In fairness, I owe you an apology.

(anger building)
 I have failed. I haven't the foggiest idea as to how to motivate you to get off your proverbial, fat, lazy... *ew*

*
*
*

DORIS *ew cd*
 Don't say it. You'll hate yourself in the morning.

SHERWOOD *new note to S toward Blackboard*
 I'm terribly sorry. If I've said anything at all personal. *over kids*
 (beat) *6th front*

I meant it. *She takes papers from desk + x's to blackboard*

Sherwood picks up a stack of papers off her desk, and begins to add to the *over her to blackboard* figures already listed on the board. *she says to people on blackboard*

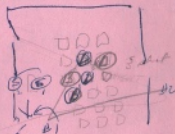
SHERWOOD
 (continuing)
 Now if we take this average of sixty-seven and add it to our wonderful collection of bad news, we get a total of... *written on board*

Before she can answer Dwight blurts out:

DWIGHT *cd*
 Seven hundred thirty-six.

(CONTINUED)

1. Master from behind Sherwood take her to blackboard.
2. Master over kids
3. U Sherwood
4. cl 3 kids
5. cds 3 kids



SHERWOOD

Seven hundred thirty-six,
(without turning)

Thank you, Dwight.
(beat)

That gives us an average for our
curve of...

DWIGHT

Seventy-two...

This time she turns to face him.

SHERWOOD

How did you do that so fast?

DWIGHT

With this.

And he holds up his wrist, upon which he is wearing a
calculator watch.

SHERWOOD

I see. So you didn't actually
figure it out. The calculator
figured it out.

DWIGHT

Well, yes, but I...

SHERWOOD

People, this is exactly what I
mean. The world has become so
dependent upon machines, that
when they actually have to use
their brains, they end up with
scores like these. If it ~~was~~ ^{wasn't}
up to me, we'd take the calculators
and computers and dump the whole
kit and kaboodle into the river.

BRUNO

That's kind of naive, don't you
think?

DORIS

(eyes heavenward)
Well said, Martelli.

(CONTINUED)

15 CONTINUED: (3)

15

SHERWOOD

No, no, please go on. It's kind of...refreshing to be called 'naive' by a seventeen year-old.

DORIS

(under her breath)

Bail out.

BRUNO

I just know how much machines help me out. Half the songs I perform are performed with the help of a synthesizer, and I get pretty tired of listening to Mr. Shorofsky putting it down all the time.

DORIS

Red alert.

He's touched a sore point. And sometimes when you hit a point that creates a kneejerk reaction, you can get kicked right in your casabas.

SHERWOOD

And I am tired of seeing twelve- and thirteen-year-olds who can't tell time unless the clock is digital. I'm tired of seeing drama majors who know more about Pac Man than Paul Muni.

DWIGHT

Who's Paul Muni?

(quickly) *(distressed)*

I'm not a drama major.

DORIS

Old time actor. Very good.

This bit of offhand shorthand is not helping Sherwood's exasperated state. Bruno tries to smooth things over.

BRUNO

I think your attitude has a lot to do with age.

DORIS

The man's got a death wish.

(CONTINUED)

15 CONTINUED: (4)

15

SHERWOOD

(beat, and)

Go on, Mr. Martelli.

BRUNO

The reason Shorofsky's down on electronic music is that he came out of a whole other discipline. I think the same thing applies to a lot of adults. To them, computers are a threat. In fact, they're an opportunity.

DWIGHT

He's right; he really is.

There are murmurs of agreement from the other kids in the class. Sherwood regards them thoughtfully.

SHERWOOD

How many agree with Martelli and Dwight?

Only two or three hands do not slowly lift. Clearly, microchips carry this straw vote. Sherwood moves thoughtfully back around behind her desk. She looks back at them again, then:

Sherwood thinks a vote almost every one raises hands

long decisive moment

SHERWOOD

(continuing)

Okay. One of the signs of an open mind is a willingness to let others demonstrate their thesis.

(beat, and)

Mr. Martelli...I'm about to make you an offer you can't refuse.

She is determined and the kids are challenged, intrigued, as we HOLD a beat, and then we:

DIRECT CUT TO:

16

INT. OFFICE - DAY

Mrs. Berg is at the counter, reading out loud from an instruction manual for the ES21. Across the counter is a monumentally bored SHOROFSKY.

Chest across Berg to Shorofsky

Berg 86 Shorofsky 86 at work ready mail

Berg is counting on outside

(CONTINUED)

16

CONTINUED:

(reading)
MRS. BERG
It keeps track of all the students' grades. All absences, even tardies. It stores their records...

*Shorofsky checks 16
top reading mail
etc.*

SHOROFSKY
But those are your duties, Mrs. Berg. I think this meshuggeneh is after your job.

over

MRS. BERG
Don't be silly. Where would I go?

BEAT. As the heaviness of this thought sinks in.

SHOROFSKY
You're not going anywhere. And if I am supposed to be impressed with this electronic intruder, I'm afraid I'm going to have to disappoint you.

It's close to her

MRS. BERG
Why is everyone dumping on this poor machine? *X's for her to machine*

*could x to machine
[maybe drop BOB over computer]
follows her
or bolts
take him to
near it machine*

funny
SHOROFSKY
Because, Mrs. Berg, it is you and only you who keeps this school running. You could never be replaced by a computer, and it resent its unsmiling, orderly presence in our otherwise pleasant, if totally chaotic, ~~office.~~

Inds' from here

MRS. BERG
But Mr. Shorofsky, it's not here to replace me. It's here to help me.

SHOROFSKY
Like Eve helped Adam.
(beat) *she looks at computer*
I don't trust them. They mean to take over the world.

*N.B.
kernel of doubt
she refers to it in
SE/PA*

MRS. BERG
Well, then we should certainly get on their good side.

16 CONTINUED: (2)

16*

SHOROFSKY

Please put in a word for me.
I'm probably on their most
wanted list.

*Start to leave
Hold her in PG*

MRS. BERG

Of course.

Shorofsky starts out of the office but stops at the door
and turns to face Mrs. Berg.

(CONTINUED)

at door
SHOROFSKY

By the way, why isn't it working yet?

MRS. BERG

Oh, the person hasn't come to start it up. *reverse on Berg*

SHOROFSKY

The 'what' hasn't come to start it up? *cl at door*

MRS. BERG *or 84*

The person.

SHOROFSKY

(smile)
Thank you. I rest my case. *after a beat for her reaction
He exits DOOR #2
Has to exit for her reaction*

And with a smile seen mainly at the "PAY" window at Santa Anita, Shorofsky sails on out through the door. Mrs. Berg puzzles over his last statement a beat, then returns her attention to the complexities of the instruction booklet as we:

*try to lens his left eye, wait for her reaction
no he can exit office & tell us into Lydia & Reardon*
DIRECT CUT TO:

17

Shorofsky comes out DOOR #2 and x's from stairs -
INT. SCHOOL CORRIDOR - LYDIA AND REARDON - DAY

17

Shorofsky exits office & tells us into Lydia & Reardon
as they move along the corridor in the rush of between classes chaos. He's still trying to hide an occasional yawn, but Lydia's not fooled and not about to be put off.
← could be coming hours from steps -

LYDIA

David, are you heavily involved with a woman right now? *dearly
sobs*

David's awake.

REARDON

Uh...listen, Lydia. I think you're a great gal, but we've been friends for quite a...

LYDIA

Forget that, Jack! I'm talking about somebody who just slept through a dance that would keep most men up for a week.

(CONTINUED)

REARDON

I was resting my eyes.

LYDIA

And my mother's a duck. You were asleep.

Beat.

REARDON

Okay, I was asleep.

(beat)

But it's not what you're thinking. I'm not seeing anyone.

LYDIA

Then there's no excuse.

REARDON

There's an excuse. I just can't tell you.

LYDIA

Why not?

REARDON

You'll get mad.

LYDIA

I'm already mad.

REARDON

You'll get madder.

LYDIA

David...

REARDON

(to Lydia)

Okay, but I know what you're thinking and you're in for a disappointment.

LYDIA

And what am I thinking?

(CONTINUED)

STOP 1ST STOP

MOVABLE STAIRS BG

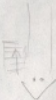
PPT

STOP #2

cis from here

1016 CORRIDOR BG

Two's



REARDON

You're thinking that I am involved in some mad, passionate affair with a woman who has been keeping me up nights rewriting the Kama Sutra.

LYDIA

Okay, so you knew what I was thinking.

REARDON

And the truth of the matter is that I'm rehearsing nights for an off-off Broadway play.

LYDIA

Is that all? Boring.

REARDON

And the thing is, this rehearsal schedule is a hassle and the director is a little...avant garde. Keeps trying new things all the time.

LYDIA

Sounds like a drama teacher I know.

And she moves off, smiling puckishly, letting Reardon mull over the truth of her point before he takes off on his own course, and we:

a lot

she exits past camera *she searches for* *he gets down* *comedian* *away* *from com.*

DIRECT CUT TO:

18

INT. CAFETERIA - ANGLE TO TABLE - DAY *Maybe start on Dwight in Candy Bar + let him talk us to table (He loved com. at lobby and -???)*

where Bruno is more or less dividing his time between overt defense and simple holding court. Gathered about are Coco, Doris, Danny, JULIE, and ~~Isaac~~, though the latter is paying scant attention to the conversation. Edging into the periphery is Dwight, a hopeful smile on his face.

Maybe use Dwight to get onto group at table *Dwight has candy bar*

DORIS

You have to admit you are up a creek without a paddle.

(CONTINUED)

Props
Candy Bar. Dwight

Long *has no lines* *but he is to remain*

18

CONTINUED:

18

JULIE

Putting together a production number without people...that's a long shot, Bruno. A real long one.

- 2 SHOT Bruno + Doris
- 1 cut Bruno
- 2 shot Julie + Coco
- cut Doris

BRUNO

(getting angry)

Why doesn't anyone think I can do this thing?!

DANNY

Because it's impossible, that's why.

BRUNO

It's not impossible! Difficult, yes. But not impossible!

DORIS

Calm down.

COCO

(gently)

Bruno, you do sound like you're under a lot of strain.

BRUNO

(strained)

No strain...! No strain. It's just a little upsetting to find out your friends have no faith in you, that's all.

COCO

If you really think you can do it, then we're behind you all the way.

DORIS

You really think you can do it?

BRUNO

No.

(beat, and)

But I..... I have a secret weapon.

(1/2 as bluffs!)

*

*

SHOT
Reaction on
punch

18 CONTINUED: (2)

where?

18 *

~~ANGLE TO STEAM TABLES~~*AT ANOTHER TABLE*

passing the SHOOT across #216 toward
Miss Sherwood is standing in line at the steam tables
~~when~~ she HEARS Mrs. Berg, behind her, mumbling some
very un-Mrs. Berg-like sentences.

*18A **

MRS. BERG

In case of circuit overload,
alternate between mode currents
using the 50 hz frequency....*Heitz?*

*Interlude - see Sherwood
come in, see her + come
down to her.*

Heitz?
Miss Sherwood turns to see Mrs. Berg reading from the ES 21
instruction manual.

SHERWOOD

Mrs. Berg, I'm impressed. How
do you make sense of all that?

MRS. BERG

Oh, these are easy to follow
instructions.

SHERWOOD

They are??

MRS. BERG

(an eyebrow raised)
Why yes, it says so right here.

SHERWOOD

(a laugh, and)
Well, I wouldn't get too chummy
with that thing.

MRS. BERG

I know what you're thinking; I
saw the same look on old man
Shorofsky this morning.

(beat, quietly)

They wouldn't do that. They
couldn't.

SHERWOOD

(slowly)
Well, they certainly shouldn't.

Beat.

MRS. BERG

This school means everything to
me. These kids... they're my
kids. And I give them... I
give all of you -- everything.
Anybody could see that.

(CONTINUED)

18 CONTINUED: (3)

18 *

Beat.

SHERWOOD

Yes, Mrs. Berg. Anybody could *and on her face -*
see that.

19 INT. MARTELLI BASEMENT - TIGHT ON ANGELO MARTELLI *shot* 19
NIGHT

ANGELO *> at dryer, as he opens it*
What secret weapon? *

As the ANGLE WIDENS, we ~~PIND~~ *see* Bruno pacing the floor. *

BRUNO *acted on wife's face*
That's the problem. I don't *know*
have a secret weapon. *



ANGELO *penology*
I'm confused. I thought you
said you had a secret weapon. *(x)*
You lied? *to turn to talk w/ loud growl* *

turns to her BRUNO
Not exactly. I shot my mouth
off - again. I thought I'd
think of something by now. *

ANGELO
And? *

BRUNO
(pacing)
I'm thinking! I'm thinking! *ben of him to be process a heart to about sex*
(beat) *(long beat)* *where we are*
Nothing... They were right. *away from input*
It's impossible. I'm dead.
Absolutely dead. *

ANGELO
Hey, Sherwood's a reasonable
lady. I'll bet if you just
levelled with her... *rip out w/ sheet try to feed her*

also Angelo tends w/ det BRUNO
Pop, she is at war with the *x's back + helps Angelo feed sheet*
phone company and every time
she looks at me, she sees Ma Bell.

ANGELO
So: tell her you were wrong
and take your punishment. *DE*

4 BRUNO

The deal is, she will upgrade the entire class average if I pull this off. And if I bail out, she lowers the average... for everybody. I can't pull this off by myself...

(Leaving)

ANGELO

You worry me when you say can't.

BRUNO

I worry you when I say hello.

ANGELO

(beat, and)

I think I know how to help.

(decisively)

I'll fix dinner.

*leaves work
x's to studio*

BRUNO

Fixing dinner is not going to help me!

locking Angelo to landing

Angelo is already on the steps and moving for the first floor with:

ANGELO

Who's talking about you; I'm talking about me! Fixing dinner always makes me feel better.

(in landing)

S

Bruno turns PG to camera

And he is out of sight at the top of the stairs. Bruno bastes in stillness for a beat, and then it hits him, right between the eyes:

*Stall
sit there?*

*Bruno's to
the camera
clear bit*

Bruno gets it

BRUNO

I got it!!!

ANGELO (O.S.)

You got what?

(O.S.)

And Bruno reaches into his pocket and takes out a small phone book as he crosses to the phone.

BRUNO

The secret weapon!

(beat)

I had it all the time.

ANGELO (O.S.)

Very funny.

He's to phone

(O.S.)

(CONTINUED)

19 CONTINUED: (1) *where is phone (of g?)* 19

He crams the receiver between shoulder and cheek as he swiftly dials. As he waits for the call to be completed: *

dials
as he waits

BRUNO

dials

If it's an answering machine
I don't know if I can handle
it.

(beat)

~~Who would've thought that the
guy to bail me out of this jam
would turn out to be...~~

(big smile as the
call is completed)

Hey Dwight -- how're you doing,
old buddy. Bruno Martelli here:

(Big smile!)

*low
pollygony**

And before Bruno can go into a sales spiel that would break Barney Clark's heart, we: FREEZE FRAME.

FADE OUT.

END OF ACT ONE

20

CONTINUED:

20

SHERWOOD (CONT'D)

What kind of thing is that?
No. Wait. Please. If I have
to listen once more to Mitch
Miller's people doing 'Happy
Days Are Here Again' I think
I'll go...

(and)
... The skies above are clear
again. Let's sing a song of
cheer again.

She takes the receiver away from her ear slightly as
the door from the lobby is opened by Bruno, who comes
on with a direction and mission. He moves to Mrs. Berg.

BRUNO

Hi, Mrs. Berg. Would it be
possible for you to switch my
study hall to third period?

MRS. BERG

Why?

BRUNO

Well, I'm working on this kind
of project with Dwight and if
him and me had the same study
period, we could get a lot
accomplished.

MRS. BERG

Well...I don't know...let me
see, now.

Mrs. Berg goes off to a filing cabinet containing
student schedules. Bruno waits, not yet having noted
Sherwood's presence in the room.

SHERWOOD

'He and I'. Not 'him and me'.

BRUNO

My sentiments exactly.

SHERWOOD

So: how's it coming along?

Bruno hopes Mrs. Berg will return. Fat chance.

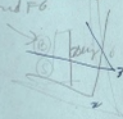
SHERWOOD

(continuing)

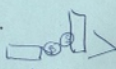
The assignment. How's it
coming along?

Results to Sherwood
Bruno enters Door B.C.
B moves after her gets
Maybe late Sherwood on
Bruno x to Berg
- before upline

Hold Sherwood P.C.



Bruno maybe follows her to get Berg's out of shot
and Bruno & Sherwood



Cover this in cuts

(CONTINUED)

BRUNO
Oh, the assignment. It's great!
Really great! Much easier than
I expected... I...

SHERWOOD
(trying to
interrupt)
Bruno... I...

BRUNO
(steamroller)
I thought it was going to be
tough. But was I wrong. Piece
of cake...why...

SHERWOOD
Bruno.

Beat. He quiets.

SHERWOOD
(continuing)
I think I get the picture.

There is a voice from the other end and Sherwood
responds with admirably unbruised optimism.

SHERWOOD
(continuing)
Yes. Hello. Still here. *How listen I...*
has been my problem - (BELL)
But the O.S. RINGING of the BELL announces that the
conversation she's waited so long to have is about to
be terminated with extreme prejudice.

BELL

SHERWOOD
(continuing)
Oh. Look. I'll have to call
you back. Who am I talking to,
please? I said, who am I --
(and)
No more Mitch Miller!

And she slams the phone back down on the cradle, a
good four-point-five on the Richter scale. As she
speeds to the door, Mrs. Berg returns to Capistrano
and Martelli.

*Sherwood cuts off
tells her out
whenever she
pan up her
lose Bruno*

new setup
MRS. BERG *Cut to Berg + my her to Bruno
at gate*
Well, yes. I could switch you to
a ~~third period~~ study hall, but I
don't think I will.

20 CONTINUED: (3)

20

BRUNO

Mrs. Berg, it's really important.

MRS. BERG

Why, I'm sure it is, but you're not going to be in class third period. Nobody is.

BRUNO

(beat, and)

Mrs. Berg, where are we all going to be?

DIRECT CUT TO:

21 INT. AUDITORIUM - ON LYDIA DAY

21

She's on stage, standing at a lectern of some sort, her manner a shade more presentational and formal than is usually the case.

LYDIA

Mr. David Steinberg is our guest for this morning's question and answer session. As most of you know, Mr. Steinberg has appeared in just about every medium a performer can be in. He's also a highly regarded comedy writer, talk show host, and just recently explored a new facet of his talent by directing the feature motion picture, 'Paternity'. If you can ask the right questions, he can give you some answers that will help. Mr. David Steinberg.

2 cameras

10:1 2001

Random r
Coco how to
be near open end aisle

NOTE: The question and answer session is our version of what a football coach would call an option play. The celebrity will have no scripted dialog. The questions will be split among the running student cast members somewhat at random, taking into account the tendencies of each character. For example, if David Steinberg were in fact to be this week's guest, Doris would ask what is Burt Reynolds really like. Danny would ask if it's easier to break into comedy by the writing avenue, or by paying your dues in small clubs. Then he'd try to slip in a what's Johnny Carson really like. Bruno, whose questions would be tied to the spine of the story, would ask questions pointed toward Steinberg's directing experience and how he, Steinberg, felt the electronics revolution was likely to affect visual art in the medium.

(CONTINUED)

21 CONTINUED:

21

Coco's queries would be more along the lines of whether or not he felt these "advances" might be dehumanizing. Some of the questions would be non-sensical and off the wall, some pointed directly to application of this particular week's episode. The sequence would be multiple cameras and should be page counted at approximately four.

22 ANGLE TO STAGE

as the students break into generous applause signaling the close of the question and answer session. A couple of the teachers gather around Steinberg, exchanging complimentary small talk. This group is soon somewhat enlarged by a few students with just one more question they "have" to ask.

Applause at end 22

*Some extra stuff
to call
to look
as student
leave*

23 ANGLE TO REARDON

23

as he leaves his seat and starts up the aisle. As we WIDEN SLIGHTLY, we FIND Coco moving to catch up with him, which she does, the following taking place as they edge their way toward the exit.

run to catch him up
Mr. Reardon?

COCO *(call)*

IN AISLE
open end

Hey, Coco...

REARDON

(mis d. miss)

CR

I heard you're going to be in an off Broadway show.

COCO

Way off, yeah. And don't worry -- when and if it opens, you'll all be invited.

REARDON

*people going by
upstage them*

Do you think that's fair?

COCO

What...?

REARDON

That teachers can perform professionally and students can't?

COCO

(CONTINUED)

24

Maybe about how Dwight + Bruno talk as into Bruno for what
INT. MUSIC CUBICLE - ON DWIGHT - DAY *Dwight could be holding 24*

He is carrying, or wearing, however one phrases it, *tools* his sousaphone about his neck. His look is earnest, concerned, and excited with the prospect of working on something this different and challenging.

could be taking tools out of case

DWIGHT
No human input whatsoever?
You're sure that has to be a part of it?

Bruno doesn't have to be at Synth. He could wait when he sees Shorofsky

The ANGLE WIDENS TO FIND Bruno seated at the synthesizer, though it's obvious they're both here as part of a cover story, neither instrument is being touched.

BRUNO
Well, that's pretty much what we said we'd do, isn't it?

DWIGHT
No. That's what you said we would do. And it happens to be impossible.

BRUNO
Do you visit hospitals on weekends to spread sunshine among the *moody?* *disaster?*

DWIGHT
I'm just telling it as it is. *more why?*

Bruno takes a beat to adjust to collaborating with someone who talks about "as it is", but adjust he does.

BRUNO
Okay. Why is it impossible? *follows anyway?*

DWIGHT
Because someone has to program the computer. It's only a tool, as good as the people operating it.

BRUNO
Garbage in, garbage out.

DWIGHT
Exactly.

BRUNO
Do you know how to operate one of those things well enough for us to put something really special together?

24 CONTINUED:

24

DWIGHT

You know the computer they delivered to the office the other day?

(off Bruno's nod)

If I could get access to that for a long enough period of time, and if we could put it together with your music and if we found a dancer who would cooperate, and if we could get the right combination of audio visual equipment...we could blow 'em away.

BRUNO

I counted four or five 'ifs' in what you said. That doesn't make me hopeful.

DWIGHT

Remember what Mr. Steinberg said at assembly this morning. 'Applicable quote from Q and A session earlier'.

25

ANGLE OUTSIDE MUSIC STUDY CUBICLE *cut outside - Bruno Shorofsky*

as Shorofsky walks by, on his way somewhere, then registers the two young men on the other side of the glass and decides that particular instrumentation requires a bit of investigation.

26

INT. MUSIC STUDY CUBICLE *Shorofsky*

as Bruno notes Shorofsky's passing by and his puzzled perusal of the unlikely pairing. Seeing Shorofsky retrace his route:

BRUNO

Dwight -- play that thing, halla-lu, halla-lu.

Dwight isn't in the least baffled, as he and Bruno have obviously prearranged a ploy lest they be discovered. He places the sousaphone mouthpiece to his lips as Bruno turns on the synthesizer and as Shorofsky opens the door, we HEAR the first notes of COVER STORY TOOT, a spritely air for sousaphone and synthesizer, perhaps a musical first, for all anyone sitting at this typewriter knows.

(CONTINUED)

FAME - "Blood, Sweat And Circuits" - Rev. 1/11/83

27A.*

26 CONTINUED:

26

MUSIC #3 SOUSAPHONE/SYNTHESIZER DUET
P.B. #2741-3-NV
Pre-record (est. :25)

*

(CONTINUED)

26 CONTINUED:

Shorofsky stands listening to piece

28.

26

Shorofsky holds in the doorway, marking tempo with his pencil, the combination of sousaphone and synthesizer striking him as the musical equivalent of kinky: if two consenting adults in the privacy of their own cubicle, etc. When the rendition is done with, both Bruno and Dwight look to him expectantly.

beat expectant silence

SHOROFSKY

Do you want me to be brutally honest?

BRUNO

I don't think so...

SHOROFSKY

In that case -- I loved it.

Shorofsky spits

With a formal nod, Shorofsky takes his leave of the two aspiring conspirators. Bruno turns to Dwight, laying out priorities.

BRUNO

Oh, now

First order of business: getting access to the computer.

DIRECT CUT TO:

27 INT. FACULTY LOUNGE - FULL SHOT - DAY

27

Lydia is at the table preparing a midday snack of yogurt and fruit. Sherwood is at the couch, poring over her growing collection of checkstubs and phone bills, mounting her final frontal assault on the fortress Bell.

Lydia preparing snack or at center table

SHERWOOD

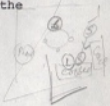
Cancelled check...phone bill... second cancelled check...

LYDIA

You still hassling with the phone company?

SHERWOOD

Still hassling.



Preps apple - yogurt, etc.

The door is opened by Shorofsky during:

LYDIA

Well, get it together, girl.
(MORE)

(CONTINUED)

(L) Sheriff

LYDIA (CONT'D)

I've got no one to do my nighttime kvetching with.

Shorofsky, it's done by Lydia more into overlock etc Sherwood

SHOROFSKY

How do you know from kvetching?

coming from a machine that brings this down more into overlock on Shorofsky

LYDIA

Mr. Shorofsky, if you lived in Houston, you'd learn to know what good barbeque is. Well, since I've come to New York City, I've learned to appreciate good kvetching.

see in Lydia (over)

2 ones

SHOROFSKY

Our cultural exchange program is working, then.

He moves to the coffee setup as Sherwood gathers her support evidence and moves toward the phone.

SHERWOOD

Once more, dear friends, into the breach.

apparent to Sherwood at phone-de deals

A KNOCK ON the DOOR and Lydia, as the only one not otherwise occupied, moves to answer the knock. She opens the door to reveal a DELIVERY MAN in a UPS-type uniform, standing there with a letter to be signed for.

LYDIA

Can I help you?

at door

TIGHTEN as Lydia TD to door love Shorofsky

~~DELIVERY MAN~~

please

Letter for the School of the Arts. Somebody's got to sign for it.

woman's in the office

Lydia takes the proffered form and scribbles a quick signature during:

LYDIA

All right, but don't expect a tip. Teachers can't tip. Deep pockets, short arms. Occupational hazard.

DELIVERY MAN

(tip)

(taking it nicely)

No problem.

Lydia reads letter

^{mailman}
The Delivery Man moves back into the lobby as Lydia shuts the door and opens the letter. The beat is covered by:

SHERWOOD

(into phone)

Yes. Hello. I would like to talk to a Mister Alexander, please. There seems to be a problem with my bill and I was told he was the man who could help me straighten it out. I tried calling his office yesterday, but I wasn't able to get through.

dep. cut of phone during Lydia's reading

Lydia's expression has clouded over substantially as the import of the letter has registered upon her. She is rereading it as she crosses to Sherwood at the phone.

Back to Lydia (orig. sel) the ha to Board

SHERWOOD

(continuing; with surprise and relief) *be on corner*

Hello? Mister Alexander? I'm so glad to talk to you. I've been trying to -- *uh-hy*

in the meeting, Shorofsky has x'd and set down after which at table or a chair or he comes x in out is com past Lydia to Stewart

And at this juncture, Lydia's finger depresses the contact button on the phone cradle, breaking the connection. Sherwood looks up at Lydia as if she'd just strangled the family cat.

SHERWOOD

(continuing; calmly)

In the years to come, you and I are going to discuss what you just did at great length.

Judd

LYDIA

(indicating letter)

The Board is going to fire Mrs. Berg.

SHOROPSKY *uh-hy*

What?

LYDIA *cu*

That's what it says here.

27 CONTINUED: (3)

27

SHERWOOD

But why? Who's going to run the
office?

Lydia offers her the official notice.

LYDIA

According to this...the computer's
going to run the office.

On their looks of dismay and pain, we HOLD and then:
FREEZE FRAME.

FADE OUT.

END OF ACT TWO

ACT THREE

DANCE IN PROGRESS AT START - HIGH
FADE IN: CRANE SHOT TO OPEN - CRANE DOWN
AND IN AND ON ON BRUNO AS DANCE CONTINUES

2 CAMERAS?
Crane

28 INT. DANCE CLASS - DAY NUMBER 2 28

The class is in session but this time Bruno is at the keyboards as Lydia leads the kids in a JAZZY sort of NUMBER.

Bruno music
PB #274 - NV 1:00

Make class cut
to Leroy (from Bruno's
dancer)

29 ANGLE TO BRUNO (close shot Bruno) 29

who seems to be paying particularly close attention to the number.

+ to Leroy in particular

1:00 max

30 BACK TO SCENE (close up of Leroy dancing) 30

The BELL RINGS just as the piece nears its end.

LYDIA

Keep goin'! Don't stop now! (insist Bell?)

interest by her class

Everybody hangs in there and brings the dance to a strong finish. On the last chord, Bruno stands to applaud.

FINISH

well Bruno stands & applauds

LYDIA

(continuing)

Why thank you, Bruno.

(to class)

Okay, class. Notes tomorrow.

close by her

dancers exit - Leroy comes to PG.

As the class begins to file out, Bruno crosses to Leroy who is collecting his dance bag.

they meet in P.G. B + Leroy

BRUNO

Leroy, that was wonderful.
Really, that Chardonnay was
spectacular.

LEROY

(nobody's fool)

That's tour etc and what do
you want? chance

I shot
+ cuts

BRUNO

(shocked)

What do you mean, what do I want?

30 CONTINUED:

30

LEROY

I mean you're about as interested
in dance as I am in punctuation;
so...what do you want?

BRUNO

Is that what you're going to say
when you're a big star on Broadway?
You finish your big number, the
crowd is on its feet, clapping
wildly -- you call for quiet and
ask... 'Okay, what do you want?'

Beat.

LEROY

I got no time for this. *goes*

And Leroy grabs his bag and heads out. Bruno's close
behind. *way out*

BRUNO *follows*

Okay, you win. I need a favor.

LEROY

How do you figure I win? *eff 1st 2-2-4*

And the two of them are out of the classroom and into:

31 INT. HALLWAY - DAY

Society's
L-R out of dance slides
Leroy should come out 1st - first w/ dance gear
as Bruno pleads his case to a suspicious Leroy.

31

BRUNO

Look. I figured out a way to
do that assignment for Sherwood,
but I need your help. *daily down chamber*
around door

LEROY

Well, forget it. I am already
-- what's that word?
Over-extended.

BRUNO

Which is exactly why you want
to help me out on this thing.

(beat)

How would you like to get out of
doing Sherwood's essay; feet
first, if you catch my drift?

Lobby

(CONTINUED)

31 CONTINUED:

31

LERROY

Are you serious?

BRUNO

Never been seriouser.

This gives Leroy cause to pause.

LERROY

What do I have to do?

BRUNO

Just dance, that's all. A couple Chardonnays, maybe a Chablis or two.

A laugh between them and we know the deal's been struck.

see that Leroy has agreed

32 INT. TEACHERS' LOUNGE - DAY

*Clemensfeld Start m David asleep on couch from across a-k
Post Sherwood & Shorofsky at table +
endow close by him at window*

32

Lydia, Sherwood and Shorofsky are in the lounge. Coffee, tea, etc. are being prepared but angst is in the air. Reardon is stretched out on the couch and appears to be sleeping through it all.

Shorofsky has cup of tea

LYDIA

I'm not telling her.

SHERWOOD

Well, I'm certainly not going to be the one to tell her.

Beat.

SHOROFSKY

Don't look at me. I'm still learning the language.

LYDIA

Then it's decided. David will tell her.

Lydia tells no words

*could & to hold before decide to speak (to shorten road to David)
David heart break make
to David or if to work being*

The "sleeping" hulk speaks.

REARDON

Don't count on it.

~~And he rises to join in.~~

*Just hat at table
Cohen to put
shaded in sb.*



(CONTINUED)

at by her
SHERWOODWell, David, someone has to tell Mrs. Berg the bad news. *2 shot from Dennis angle*

32

REARDON *over for coffee to take*Agreed. Listen, who's handled these kinds of things in the past? *NEW MASTER II over PG talk*

ALL

Mrs. Berg.

Beat. Silence.

SHOROFSKY *this seated*

I'll tell her.

LYDIA

You will?

SHOROFSKY *still seated*

If I don't, they'll just send another notice and she'll find out that way. She deserves better than that.

SHERWOOD

(carefully)

When are you going to tell her...

SHOROFSKY

Isn't there an American expression about 'no time like the present?'

LYDIA

There is.

SHOROFSKY *ing down to PG to put computer screen*Dumbest damn expression I ever heard in my life. *other says - Half*

But he's up and moving toward the door as the other three look after him sympathetically, and we:

DIRECT CUT TO:

*Dwight seated, Bruno, Leroy, Gley*Dwight is seated at the computer keyboard terminal, with Bruno, Leroy, and Mrs. Berg standing behind him, looking at the display screen with fascination. *stood at computer*(behind screen)
(CONTINUED)

33

CONTINUED:

Dwight types, then speaks

36.
get Bruno + Leroy in robot
vs
- cue Dwight
- cue Mrs Berg

A little added element of intimidation on Mrs. Berg's behalf. As Dwight types in some needed input for the computer to deal with:

DWIGHT

Then we might try something like this...bearing in mind it's only an approximation...

He types a second or two more. *Dwight types again*

34

ANGLE TO DISPLAY SCREEN - (POSSIBLE INSERT)

The graphic displayed shows a computerized stick figure moving across the screen in an approximation of a dancer's leap. The kind of display envisioned would be along the lines of what's available in the Apple II series. *34 shot*
burn in
about screen insert

35

BACK TO BRUNO, LEROY, DWIGHT, AND MRS. BERG

35

Leroy is intrigued, as is Bruno.

cue reacting to screen

LEROY

All right, man. How'd you do that? *> shot of Bruno*

DWIGHT

I didn't. This did. *cue*

MRS. BERG

I'm not quite sure where that comes into play with my attendance records, though. *cue*

BRUNO:
THAT IS
SO FINE

36

ANGLE TOWARD DOOR. *cut to 2 doors* **NEW MASTER**

36

as Shorofsky comes in from the lobby at the same time as MRS. KILEY, a woman in her middle years, intelligent, likable, but with a certain air of business and non-nonsense about her. They exchange brief excuse me's as they enter at the same moment, then make their way to the counter. *may be the woman 2 doors*
Kiley from normal door + Shorofsky from #2 door

SHOROFSKY

Mrs. Berg? *I need to talk to you*

Kiley
Excuse me, are you Mrs. Berg?

hostile
(CONTINUED)

Mrs. Kiley registers the name, obviously, she, too, needs to speak to Mrs. Berg. The ANGLE ADJUSTS as Mrs. Berg comes to the other side of the counter.

~~MRS. BERG~~

Hello.

~~SHOROFSKY~~

~~I need to talk to you.~~

Mrs Berg why yes, what can I

~~MRS. BERG~~

~~Why, of course. What can I --~~

MRS. KILEY

(nicely)

I'm sorry. I don't mean to be rude, my name is Mrs. Kiley. I'm here to show you how to set up the computer, that was delivered earlier in the week.

Moving toward Berg at computer, then gets

Just the person Mrs. Berg was waiting for.

MRS. BERG

Oh, my. You're the person. How nice. *Come right over.*

Mrs. Berg & Boyce VS 2 shot Shorofsky & Kiley

(to Shorofsky)

Could we put off our little talk for a while?

later

SHOROFSKY

Sure. I'm in no big hurry...

Mrs. Berg moves to the gate leading behind the counter, indicating that Mrs. Kiley should follow. She shoos the three guys at the keyboard away as she might clear a sidewalk of pigeons.

MRS. BERG

All right, now. Playtime's over with. On your way! On your way! Scoot!

Don't bump out just Shorofsky & Hookson Kiley & extract to Berg

The three young men give way with good natured AD LIBS and allow Mrs. Berg and Mrs. Kiley to take over the area. Mrs. Berg is quite efficient about this as she guides Mrs. Kiley to the keyboard.

Shorofsky tripudiations

Berg, Ch. Shorofsky, Mrs. Kiley is at her

Could we put off our little talk for a while? (CONTINUED)

Shorofsky

Sure, I'm in no big hurry.

36 CONTINUED: (2)

36

MRS. BERG

(continuing)

Now, I want you to know I've read the instruction booklets from start to finish.

MRS. KILEY

Good for you.

MRS. BERG

Didn't understand one word.

37 ANGLE NEAR COUNTER

Cut to Shorofsky as he is about to leave. Mrs. Berg & Dwight go on out, Shorofsky + Bruno meet in door for next sequence 37

as the three boys pass Shorofsky, who is leaning against the counter, expression downcast and morose. Leroy and Dwight move on by, still chatting about what Dwight was able to bring to life on the screen. Bruno is last in line, glances over at Shorofsky smiling, but the smile dissipates markedly when he gets an accurate read of Shorofsky's emotional place. Shorofsky feels Bruno's look and meets his eye contact for a swift count, then:

SHOROFSKY

You and your damn computers. Efficient... but heartless.

Bruno reacts with some puzzlement, but knows that Shorofsky's mood isn't one that invites current debate. He looks from Shorofsky to:

38 HIS POV - MRS. BERG AND MRS. KILEY

POV - low - mainly almost exclusively Mrs. K showing Berg book of instructions 38

We don't hear precisely what Mrs. Kiley is attempting to get across to Mrs. Berg, but it is evident that Mrs. Berg isn't, as they say, "making it her own."

39 BACK ON SHOROFSKY AND BRUNO

39

as Bruno's look returns to Shorofsky for:

SHOROFSKY

They can do everything but care.

He says - Hold on Bruno as he looks off book at Mrs. Berg + move on

We HOLD ON Bruno's reaction, one of growing concern and hopeful disbelief, before we:

DIRECT CUT TO: *on him*

Make it start at doorway near for entrance

NOTE

39.

40 INT. CAFETERIA - ON SHERWOOD AND REARDON - DAY
as they skirt an AD LIB dance session that's partially blocking the door as they cross from the hallway toward the food line and obtain some trays and cutlery.

music #5

41 CLOSER ANGLE - FOOD LINE
as Sherwood hands Reardon a tray and napkin.

Sherwood
Hi!

REARDON
Hi!
(off her look)

Got to practice my German accent.

Reardon could be in line already + Sherwood steps behind him.

SHERWOOD
A German accent...why?

REARDON
The...director decided last night he was going to play 'Everyman' as if it took place in East Germany, behind the wall.

SHERWOOD
People in East Germany are speaking in German, David. They don't have a German accent.

REARDON
I tried to tell him that. He wasn't exactly receptive.

SHERWOOD
Why don't you quit? This thing sounds like a bad joke.

REARDON
I can't quit.

SHERWOOD
Why not?

REARDON
What would the kids think? Every lecture we hand out to them ends with some rah-rah bit about not giving up. So, the first time I get a flake for a director I up and quit? No way.

moving along



He could start to walk away to find
also starts after lunch
this is interrupted by
Mrs B.

(CONTINUED)

41 CONTINUED:

de catches up w/ line if possible
SHERWOOD
David, you're just being --

Mrs B + Mrs K enter from behind camera they are on way to lunch w/ Mrs N

Sherwood's admonition is cut off by the appearance of Mrs. Berg and Mrs. Kiley who take their places next to her in the food line. Reardon and Sherwood exchange a look of apprehension.

MRS. BERG (*Carrie's book*)
Miss Sherwood, I'd like you to meet Mrs. Kiley. *The Board* *ed like how does*
sent her down to help me program the computer. Before the week's out, that machine will know everything I do. *Reardon writes*

REARDON
Mrs. Berg...did you speak to Mr. Shorofsky?

2-25
(15) (3) (3)

MRS. BERG
I certainly did, and I think he's working too hard if you ask me. Hemmed and hawed, told me about his childhood in Vienna, about his school days in Heidelberg. Twice.

(beat, and)
Talk about fun on a date. *gals to line for food*

Another look between Reardon and Sherwood. *- DORIS SEES THIS*

42

DIFFERENT ANGLE *She apt which takes us onto Doris - she reacts, & moves out toward group at table B3.*

DORIS BRUC TO GROUP in PC - DORIS coming from B6 - overlap
as Reardon and Sherwood reach the end of the food line and pay the cashier, their looks decidedly hang-dog and defeated. In tandem, they move off the food line, their move taking our PAN TO Doris Schwartz, who *leans against a pillar watching with pensive insight.* A beat, then she moves away and crosses over to a nearby table where Bruno waits with Leroy, Danny, Coco, Julie, and Dwight. *Doris meditates P.U. here*

43

CLOSER ANGLE *Doris leans in it approaches*

as Doris slips into an empty chair, obtaining her lunch from those trays that are within arm's reach.

Lunches should be almost finished, as they all leave at end of scene

steals clips of conversation
N.B. (CONTINUED)

DORIS

I think Bruno's right; they're going to can ~~her~~ Mrs. Berg.

JULIE

How about we get up a petition?

DANNY

We can't get a petition going, when none of us are actually sure about what's going on. Besides, we're always putting out petitions. Pretty soon, we're going to have to include the time of day as well as the date.

BRUNO

I feel awful about this; I really do.

COCO

Bruno, ease up. It's not your fault.

BRUNO

But I'm running this big crusade about how great computers are. What's happening to Mrs. Berg is not exactly great.

DORIS

For a non Jew, you do guilt really well.

COCO

Enough with the jokes and feeling sorry about what's happening. There must be something we can do. Talk's cheap; how about some action?

Her look beseeches one of them to crank up a plan, but none seems forthcoming. The silence holds until, in a quiet and offhand way:

LERROY

Take it.

JULIE

Take what?

(CONTINUED)

Handwritten notes:
 C
 2
 I shot Bruno over
 can Leroy
 C 2 Coco - Julie
 in shame
 in respect?

Handwritten note:
 Long Silence

43 CONTINUED: (2)

43

LEROY

The computer. Cop it.

BRUNO

Leroy...that thing's worth
thousands of dollars.

Leroy fixes Bruno with a level and unforced gaze.

LEROY

And how much is Mrs. Berg worth?

The glances that flow about the table are fearful and somehow contradictory. The sense of forbidden danger has a very compelling aura about it. Leroy, having made his point, gets up with his tray and moves off. A beat after that, Danny moves off after Leroy, smiling secretly. Coco and Julie exchange a frightened yet titillated look, then head out after Leroy and Danny, too. We HOLD ON Dwight, Doris, and Bruno.

*deliberate
cuts - one by one*
Leroy ①
Danny ②
Coco + Julie ③

DWIGHT

As a member of the student hall patrol...I'd give anything not to have heard that conversation.

*up and around to alongside Doris,
making a 3rd cut w/ Bruno*
Dwight *cuts* 0

And he leaves, in great moral stress. Bruno and Doris look to each other.

*move in close Bruno + Doris
She sits in Leroy's seat*

BRUNO

They wouldn't.

DORIS

I don't think so.
(beat, and)

But then I didn't think the ~~Dodgers~~ ~~Triston~~ ~~knave~~ would leave Brooklyn, either.

an actor could become president!

And on that less than certain note, we HOLD ON Bruno and Doris a beat before we:

FADE OUT.

END OF ACT THREE

*set up
LOW early morning*

ACT FOUR

Janitor?

FADE IN:

44 INT. SCHOOL OF THE ARTS LOBBY - FULL SHOT - DAY *no kids - too early* 44

As Lydia reaches the top of the stairs, her manner and gaze indicate it's an early morning hour. She carries a take-out container of tea in hand and doesn't attempt to mask her yawn as she crosses the lobby and reaches her classroom. Just as she's about to enter:

(at top of stairs)

MRS. BERG (V.O.) *Take Lydia from main steps*

Morning!

(O.S.)

Walk up marble stairs -

45 DIFFERENT ANGLE *cut to Berg about to go to door* 45

As Mrs. Berg reaches the top of the stairs and rummages through her purse for office door keys, Lydia moves a few steps in her direction.

LYDIA

Morning, Mrs. Berg. You're here awfully early, aren't you?

MRS. BERG

Well, I've got a lot of work to do with the computer. Homework, you might say. Though I'll be doing it in the office.

She could have back window if she took it home
Lydia's duty

LYDIA

You haven't talked with Mr. Shorofsky yet? He didn't call you or anything last night?

Combs close to Berg
(Combs close to camera)

MRS. BERG

Well, if he called last night, I wasn't home. Never am on Thursday nights. I always donate one night a week to Pet Orphans. I'm sort of a gray lady down at the kennel.

(having located her keys)

You have a nice day now.

make close cut of Berg matching previous scene on Lydia -

Lydia nods, smiles lamely, watches with caring as Mrs. Berg moves to the office door and goes on in.

Don't hear to office

Lydia unlocks her umbrella door + goes up
to Berg who opens door + goes in
 A thoughtful beat as she dwells on Mrs. Berg's plight, then turns and moves to her own room. *Berg is*
unlocking

Lydia is hanging up coat
 The lights are already on as Mrs. Berg hangs up her coat and glances with disapproval toward the light fixtures which she obviously left burning throughout the night. With a shake of the head, she moves around behind the counter and slides into the chair at the desk where the computer terminal and keyboard were located. She finds the instruction booklet and adjusts her glasses firmly on the bridge of her nose, where the computer terminal and keyboard were located. It's not there now and after a moment or two to see if it's under the desk or if she's at the wrong desk or...

MRS. BERG

Oh, my... oh, my, my, my...

DIRECT CUT TO:

The student body is assembled in the auditorium. Shorofsky is on stage at the lectern with Mrs. Kiley standing off to one side, her gaze sweeping over the kids in the house in precisely the manner of a mine sweeper in enemy waters. Lydia, Sherwood and Reardon are located near the rear of the house with some of the other faculty members. The students are dotted about the auditorium, gathered in groupings of. Coco and Julie, Leroy and Danny, Bruno, Doris and Dwight.

SHOROFSKY

This goes beyond vandalism or mischief. The items we are talking about are worth thousands of dollars. If we are forced to notify the police and they find who took these things, the charge will be a very serious one. Very serious. We don't want any student to suffer that kind of punishment... if there's some way to avoid it. If the person or persons who took the computer material is listening to me now, I beg you to let us know where it is and we'll take it back and the matter will be closed.

Handwritten notes:
 This line says...
 FC...
 class

49 ON DANNY AND LEROY

49

An enigmatic moment of eye contact between them.

50 BACK ON STAGE

50

SHOROFSKY

If you know who took these things, prevail upon them to do the smart thing and avoid trouble.

51 ON COCO AND JULIE

51

A look to Leroy and Danny, O.S., then to each other.

52 BACK TO STAGE

52

Shorofsky looks the kids over a beat, pondering if further words are needed, then opts out.

SHOROFSKY

That's all I have to say.
Mrs. Kiley... if you have anything to add...

Mrs. Kiley has something to add and steps forward to do so. She adjusts the microphone to her level, and:

she steps alongside Shorofsky

MRS. KILEY

I wonder if you are aware of the reputation this school has in certain circles. Circles that deal with the harsh realities of funding and cost effectiveness ratios. The reputation is not a good one, I can tell you that. It took a great deal of convincing on my part to get your school on the list of those eligible to receive the kind of modern technology that's been stolen. I hope I didn't make a mistake.

(beat, and:)

And if I did... I hope it's not too late to correct it.

She steps away from the lectern. An awkward beat, then Shorofsky bends in to the mike.

SHOROFSKY

Dismissed.

*

53 WIDER ANGLE *wide angle in and - cuts off
up to fill out* 53

as the students get to their feet and fill the aisles, moving toward the lobby doors. There is a subdued BUZZ of conversation as they make their exit.

54 ANGLE TO STAGE *cut back to stage (original setting had close
FRONT ANGLE* 54

as Shorofsky and Mrs. Kiley make their way to the steps leading down to the house.

MRS. KILEY

If we haven't heard something by the end of the day, we'll have to go to the authorities, you know.

SHOROFSKY

(sadly)

Yes, yes. I know. *they left stage down stairs to home*

DIRECT CUT TO:

55 INT. LOBBY AREA - ON COCO AND JULIE - DAY 55

claw cut - no match
as they catch up to Danny and Leroy, ANGLE ADJUSTING to hold them all.

COCO

Hey, are you two guys crazy?

DANNY

Don't talk to me; talk to him. I told him that, too.

LEROY

Where do you get off telling me anything?

JULIE

Shut up, both of you. This is not fun and games anymore. If they get the police into this, you could be looking at reform school or worse.

DANNY

I keep telling you to talk to him, not me. I didn't have anything to do with it.

(CONTINUED)

LEROY

Neither did I.

Looks of surprise and some doubt among the other three.

COCO

Leroy, come on, now. You can hustle a lot of people, but don't try it on me. You and I know too much about how things really are to do that to each other.

LEROY

Girl, I'm not doing anything to you except telling you the truth. I had the idea, yeah, but I have a lot of ideas I don't actually do. Especially the illegal kind.

DANNY

You didn't take it -- honest?

LEROY

One more person says 'honest' or 'really' or 'come on,' I'm going to clean house around here. I didn't take it.

A second of puzzled consternation, then:

JULIE

Then who did?

DIRECT CUT TO:

56

INT. MUSIC CUBICLE - TIGHT ON DWIGHT - DAY

56

Looking O.S., morose and confused.

(to Dees) DWIGHT

I took it. (looking L-R)

57

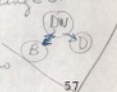
WIDER ANGLE

57

revealing Dwight's confessional holds three, the other two being Doris and Bruno. Both of them are stunned at Dwight's admission.

(CONTINUED)

ill cuts anyway!
moment of confusion
 A second of puzzled consternation, then: *maybe more up on cue Julie as Leroy leaves*
 JULIE *cue* *(with opening syllables with Dwight's cue comes up in SC 56)*
 Then who did? *She looks up looking R-L*



DORIS

Dwight -- why?

DWIGHT

You won't turn me in?

BRUNO

I think it's against the law to turn in a member of the student hall patrol. Diplomatic immunity or something like that.

DWIGHT

I didn't actually steal it.

DORIS

You just told us you were the one who took it.

DWIGHT

But I didn't steal it. I just moved it. It's still in school.

BRUNO

Where?

DWIGHT

It's in the orchestra pit under the piano dust cover.

DORIS

You mean in the orchestra pit in the auditorium where three hundred kids were just gathered?

Dwight nods solemnly. Doris views him with respect.

DORIS

(continuing)

Talk about your Lutheran chutzpah.

DWIGHT

Thank you.

BRUNO

But the questions remains -- why?

DORIS

I know why.

(MORE)

(CONTINUED)

*now to get out of setup for coverage
for him to sample*

cut back to 2 up boys

still best

*Doris is back to Bruno, hold line
tell her what*

57 CONTINUED: (2)

57

DORIS (CONT'D)

He didn't want Danny and Leroy
to get into really big trouble.

DWIGHT

No, that's not true. It would
be a very nice reason. Very
noble. But it's not true.

DORIS

Then... ?

58 ON DWIGHT

58

Picks his words with the care of a Virgo playing pickup
sticks.

DWIGHT

There are those of us who seem
destined to go through life a
little out of step, a little
out of style, a little out of
tune. I think I am one of
those people. I have picked
the wrong instrument to play.
In a school full of rebels, I
chose to join the establishment.
I thought that helping Bruno
and Leroy put together this
dance number would be my chance
to fit in, and when I saw that
chance start to slip away...
because of what I thought Danny
and Leroy were going to do --

(beat)

I think I panicked. I don't
have any answers.

59 WIDER ANGLE

59

Doris, healer of invisible bruises, moves to Dwight and
embraces him comfortingly.

BRUNO

Dwight... we've got to do
something. They'll find that
thing sooner or later.

DWIGHT

And Mrs. Berg will lose her
job...

Seems to be the classic no-win plight, so:

(CONTINUED)

59 CONTINUED:

59

DORIS

We should go to somebody.
Sherwood. Off the record. See
what she says.

BRUNO

(agreeing)

Worth a try.

They both move for the door, but Dwight stays where he is. They look back to him and he indicates the sousaphone located in the corner.

DWIGHT

I have to practice.

(and)

Besides, I don't have a hall
pass.

That's Dwight and that's okay. A look between Bruno and Doris sends them out of the cubicle as Dwight bends to pick up the sousaphone from the corner.

60 ANGLE OUTSIDE MUSIC CUBICLE

all of this work is to long ⁶⁰
unnecessary -

As Bruno and Doris round the corner and start down the hallway, Bruno taking the lead, Doris stops and moves back, looking in through the window to:

61 HER POV - DWIGHT

61

We hear nothing as Dwight starts to play the sousaphone, eyes closed, savoring each note, swaying back and forth with the music. Blues for those who cope.

62 BACK ON DORIS

62

Marshmallow empathy. She watches a beat more, then hurries after Bruno, as we --

D

DIRECT CUT TO:

63 INT. SCHOOL CORRIDOR - SHERWOOD AND REARDON - DAY

63

Back corridor outside Sherwood room
The corridor fairly crowded with kids on their way to the next class as Sherwood heads for her room and finds herself moving side by side with Reardon, who seems more energetic and at ease than we've seen recently.

as they corridor shooting toward lobby to meet more run
He comes out green just where you see it is to pass him to say listen me son

(CONTINUED)

63

CONTINUED:

*Maybe she comes down from
stairs as he turns back -
or was there*

63

SHERWOOD

Guten morgen, mein herr.

REARDON

Save it. Not necessary.

SHERWOOD

No more East Berlin?

REARDON

No. He moved it to limbo.
Just outside the gates of
Heaven. Then he told me I
couldn't play the part. Said
I was miscast.

↓ really

SHERWOOD

Miscast?

REARDON

Said that 'Everyman' in limbo
could not have an appendicitis
scar.

STOP IT NOW!!!

SHERWOOD

How in heaven's name would he
know whether or not you had a...
(beat, and)
Don't wear many clothes in limbo,
as I recall.

cus

REARDON

Not a stitch. Rehearsal Hall
was cold, too.
(brightly)
But I didn't give up.

SHERWOOD

You got fired?

REARDON

I know I got fired! I just
told you I got fired. What
I didn't do is give up.

She enters R

He flashes a triumphant grin at her and peels off on his
own heading. Sherwood glances after him fondly, then
moves into her own room.

*
*
*
..

64

INT. SHERWOOD'S ROOM - FULL SHOT - DAY

She is smiling from scene w/ Karbon

STRAIGHT ON
ENTRANCE

64

as she steps in, closing the door, swinging about and stopping as she looks off to:

65

WIDER ANGLE - BRUNO AND DORIS

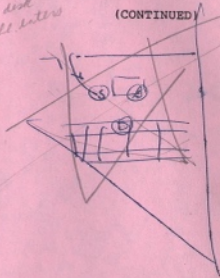
~~from Sherwood's room~~

65

seated in the front row of the class, a kind of formality about their being there.

Bruno seated on edge of Sherwood's desk - He stands as all enter

(CONTINUED)



Sherwood surveys them as she moves to her desk and deposits books and what-not there.

SHERWOOD
Looks serious.

BRUNO
It's about that... challenge
we laid down, kind of...

SHERWOOD
It' the 'kind of' that worries
me.

BRUNO
Well the 'kind of' part is that
I kind of failed... except that
I didn't.

SHERWOOD
Go on. I'm a slow learner.

BRUNO
Well, I think we were both
wrong and we were both right
and I think my project proves
that.

SHERWOOD
Martelli, this keeps getting
curiouser and curiouser. Just
tell me one thing. Does it hold
up your end of the challenge?

Beat.

BRUNO
No.

DORIS
But it does something just as
good. Better.

SHERWOOD
Which is...

DORIS
You always tell us that an
assignment is successful if it
teaches you something. Even
if it wasn't the something you
thought you were supposed to
learn.

(CONTINUED)

Doris acted

Keep down cr!

maybe sit on desk

*cut to her + pen her to them
up and to them*

(p. 103)

*position Doris next
to Bruno for 2 shot*

(p. 103) + X's to them

True. SHERWOOD

BRUNO
We learned something. Not what we thought, not what you thought. Something better.

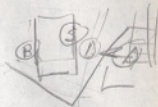
SHERWOOD
Is any of this going to get clearer for me once I see what you've managed to put together?

DORIS
... Yeah... and we sort of need your help on that.

SHERWOOD
It's the 'sort of' that worries me.

BRUNO
We sort of need your help in putting together a... command performance.

*See Sherwood
is
2 Doris + Bruno*



DIRECT CUT TO:

66 INT. AUDITORIUM - FULL SHOT - DAY

Bruno is standing near the entrance of the orchestra pit, addressing his remarks to those people out in the house. Lydia, Sherwood, Shorofsky and Reardon are represented, along with Mrs. Berg, who is seated close at hand with Mrs. Kiley. Coco, Julie, Danny and Doris are down front, too, seated in proximity to the interested onlookers from the Dance Troupe. The pit is filled with the number of musicians requisite to fulfill the piece. Hidden among those musicians is Dwight.

BRUNO
Good afternoon.
(and)
I think you all know the basis of the disagreement between Miss Sherwood and myself. It isn't settled yet, but here's the score so far.

(MORE)

*Sherwood down front center - after all
66
this is for her.*

F5 always after 24



(CONTINUED)

2 CAMERAS

66 CONTINUED:

66

BRUNO (CONT'D)

(and)

All the ideas for music and dance came from human type beings. Point to Miss Sherwood. But everything you see and hear on these screens behind me was generated by computer. Point to Martelli. Where I come out is that when you have two factions, you also have a choice. You can try to make war or a marriage. Let us know what you think we've got.

as Bruno goes down into pit - Dwight could enter from at door of go down into pit to announce computer

He moves into the pit to take charge of the musicians.

67 ANGLE INTO PIT

As Bruno takes the dust cover off the piano or synthesizer and we see the computer terminal and keyboard stationed nearby as Dwight moves in to take charge of his half of the presentation.

move in close on Bruno as he he goes into pit - Dwight enters from OS they unveil computer - cut to music key, Gary

68 ANGLE TO MRS. KILEY AND MRS. BERG

as the HOUSE LIGHTS are lowered and the OPENING NOTES of the PRODUCTION NUMBER are heard.

MRS. KILEY
Why, that's the...

MRS. BERG
It certainly is.

But the music puts a stop to any further discussion.

House lights go down

(CONTINUED)

4th above him on 1st with of music

BACK TO FULL SHOT ACROSS AUD. LERQUIN (House lights down)

68

CONTINUED:

68

MUSIC #6 "ELECTRICITY"
 P.B. 2741-6-V
 Pre-record (est. 3:15)

*
 *
 *
 *

TIME START

:00	1	<u>INTRO</u>	
		<u>VERSE ONE</u>	
:17	2	I AM QUICKSLIVER LOGIC ALL TRUTH AND ALL MAGIC IS HERE IN MY SOUL (PAUSE)	
:29		I AM ALL THAT YOU TEACH ME THE KNOWLEDGE YOU FEED ME WILL GIVE YOU CONTROL (PAUSE)	
:40		WE COULD BUILD THE FUTURE THAT MAN HAS DREAMED ABOUT BUT THERE'S ONE THING I CAN'T LIVE WITHOUT	
		<u>CHORUS</u>	
:54	3	ELECTRICITY ELECTRICITY ELECTRICITY ELECTRICITY ELECTRICITY ELECTRICITY ELECTRICITY ELECTRICITY	
1:18	4	<u>INSTRUMENTAL</u>	
		<u>VERSE TWO</u>	
1:29	5	SOMEDAY I'LL BUILD YOUR CITIES I'LL TEACH YOUR CHILDREN - WE'LL SHINE IN THE SUN (PAUSE) I WILL FLY TO THE PLANETS SURVEY THE DARK OCEANS AND ALL WILL BE DONE (PAUSE)	

(CONTINUED)

68 CONTINUED: (2)

68

MUSIC #6 "ELECTRICITY"
 P.B. 2741-6-V
 Pre-record (est. 3:15)

TIME STARTVERSE TWO (CONTINUED)

1:52 6 I CAN LIVE WITHOUT LOVE
 WITHOUT FOOD AND WATER TOO
 BUT THERE'S ONE THING I'LL ALWAYS NEED
 TO GET ME THROUGH

CHORUS

2:05 7 ELECTRICITY
 ELECTRICITY
 ELECTRICITY
 ELECTRICITY
 ELECTRICITY
 ELECTRICITY
 ELECTRICITY
 ELECTRICITY
 ELECTRICITY

MODULATION

2:28 8 ELECTRICITY
 ELECTRICITY
 ELECTRICITY
 ELECTRICITY
 ELECTRICITY
 ELECTRICITY
 ELECTRICITY

2:52 9 INSTRUMENTAL

3:06 10 ENDING

3:15 OUT

Bruin Leroy out into stage close & FULL SHOT - TIE DOWN

FAME - "Blood, Sweat And Circuits" - Rev. 1/1/63 *54C.**

69 ANGLE TO STAGE AND LEROY

*Shouldn't this be a little
of Leroy dancing without any
screen*

69

At first it seems like fairly standard stuff. The MUSIC sounds particularly ELECTRONIC, but so far it's not exactly "stop the presses."

70 ANGLE TO SHERWOOD AND BRUNO

70

Sherwood can't help but give Bruno a look that says "so what." Bruno just smiles and gives her one that says "just hang on 'cause here we go."

71 ANGLE TO INCLUDE STAGE

*Shoot
Reaction on kids
so they see screen lighting
solo + arks!*

71

We see Dwight begin to finesse the control board and an outline appears on the screen behind a dancing Leroy. Soon the outline is filled with color and soon after that the color becomes colors.

72 ANGLE TO SHERWOOD AND LYDIA

72

Sherwood is wide-eyed, not only with surprise but also with awe and appreciation for something beautiful that is being created and recreated right in front of her. Lydia would kill to be up there cookin', too.

73 BACK TO STAGE

73

Dwight is into it. And he splits the image on the screen into several images dancing with each other. He fills the outlines with geometrical designs which then, themselves, become colorized and fragmented, all in rhythm, all in design.

74 BACK TO STAGE

74

It's the Fourth of July come a callin' on Mardi Gras. Shapes and colors are everywhere and Leroy's digging it as much as anyone. The piece builds to a spectacular finish with rainbow upon rainbow filling the screens.

75 WIDE ANGLE

75

as the kids explode with a positive response to the number, blown away by the creative possibilities of what they've just seen. Lydia is moving down one aisle to check it out while Mrs. Kiley is moving down the other aisle to fulfill her particular role in life. As the applause dies down: Mrs. Kiley comes to get ray

STANDS OVER *APPLAUSE*
MRS. KILEY *(to King/Almond)* 75A

~~There it is!~~ Fine! I don't want to know anything about who took what, I just want to get it back into the office so we can get --

cutting out
LYDIA *alongside Kiley at hand*

Fat chance, honey. You're not getting that piece of equipment into any office in this school. That belongs to the dance department, pure and simple!

MRS. KILEY

But the intention of the Board --

(CONTINUED)

LYDIA

The Board gave us one of those things, and the instructions didn't say anything about how we used it! Look! This is the School of the Arts! We're performers here, and when I see something that can generate that kind of heat -- uh-huh. It's in the dance department, period, and goodbye!

all kids bl (dancers) in and start found

(dismissing her)

Bruno -- crank this thing up again. I've got to get my people into this!

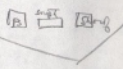
*bl dit calls dancers
ed let know kids lets see etc
dancers come in picture + prop etc*

76 ANGLE TO SHOROFSKY

Berg is left alone because Kelly is up front of Bruno + Lydia
As he moves down the aisle to where Mrs. Berg is seated, and takes her gallantly by the arm, O.S., we can hear the OPENING STRAINS of the PRODUCTION REPRISÉ start.

SHOROFSKY *moving in*

Mrs. Berg... it's going to get noisy again; I suggest we retreat.



MRS. BERG

I'm not going to get to run the computer, am I... ?

SHOROFSKY

I don't think so, no.

MRS. BERG

(as they go)

Fudge. I was just getting it set up to play 'Space Invaders'.

Kelly so again

77 DIFFERENT ANGLE

Mrs. Berg... Sherwood... out
As Shorofsky and Mrs. Berg move up the aisle, the MUSIC STARTS onstage. Seeing Sherwood smile a beaming smile of triumph at her reminds Mrs. Berg of something and she takes out a yellow phone message memo and hands it to Sherwood as they pass by.

*run Berg down to Sherwood to
Reardon to give Sherwood memo*

Bray (ed dit)

*Oh Mrs Sherwood - that was a cut
for you a white eye - 2 for got -*

Berg + Shorofsky left

78 ANGLE TO SHERWOOD AND REARDON

78

He looks on, watching her reaction as she unfolds and then reads the note. She smiles, the smile tinged with wry irony and resilience.

REARDON
What?

SHERWOOD
Mr. Alexander... my contact at the phone company... he's... 'no longer with us'.

REARDON
You don't mean that he...?

SHERWOOD
I'm afraid so.

She smiles in spite of herself and balls up the memo, flipping it into the air where Reardon takes a swipe at it.

79 ANGLE TO STAGE - PRODUCTION REPRISE

79

The dance troupe, gaffed by Lydia, and joined by Coco, Doris and Danny, are flanking Leroy as he does his thing and some of them split off to match and respond to what's being seen on the screens. The added performers only serve to accentuate the heat and drive of the number.

80 ANGLE TO ORCHESTRA PIT - BRUNO AND DWIGHT

80

Dwight orchestrating his particular instrument just as much as Bruno is doing his. A moment of victorious eye contact between them as the MUSIC BUILDS, and we --

DIRECT CUT TO: COMPUTER (Ends)

81 INT. DANCE CLASSROOM - FULL SHOT - DAY

81

Daily from N (LOSE TO PIANO) as Shorofsky and Mrs. Berg come in. We can hear the MUSIC faintly from the auditorium until Shorofsky closes the door, at which point it is shut out. Without a word Shorofsky indicates a nearby wooden chair that's located in proximity to the piano. Obedient and trusting, Mrs. Berg goes to the chair and seats herself as Shorofsky crosses to the piano and lifts back the cover. He jerks his head toward the doorway and world on the other side.

SHOROFSKY) cu

Our turn, now...

And he starts to play, with some CLASSICAL WALTZ.

(CONTINUED)

Handwritten notes:
 + they left
 cut back to stage - for number
 maybe some audience shots and at put rail working clear
 make triumphant expression
 around playing
 + Dwight working
 DIRECT CUT TO: computer
 (Ends)
 He pulls chair near piano
 He sits at piano
 He plays
 close ups before she gets up to dance

81 CONTINUED:

81

MUSIC #8 SHOROFKY'S CLASSICAL PIANO WALTZ FOR MRS. BERG
P.B. 2741-8-NV
Pre-recorded (est. 1:00)

(CONTINUED)

31 CONTINUED:

after a few measures she gets up & dances on top of the floor 58.

81

As soon as she hears it, Mrs. Berg smiles with recognition and enjoyment. After a few measures, she stands and starts to move with stately grace about the room, surely a memory revisited here, and Shorofsky continues to play, enjoying her.

82 ON MRS. BERG as she dances.

make the setting a love figure → Cl Berg dancing → Leshorofsky plays

82

As she tilts her head to one side, smiling sweetly, images of lilac and long unopened hope chests, we ~~FREEZE FRAME AND HOLD~~:

83 ON SHOROFSKY

Come off close shot of her dancing, and CRANE up & away - to the + Freeze

as he plays, smiling a sharing half smile, allowing the music and his friend to offer a soothing sanctuary, and we FREEZE FRAME AND HOLD:

Crane up & away to close Shorofsky + Freeze to FS dancing Berg dancing

FADE OUT.

THE END

