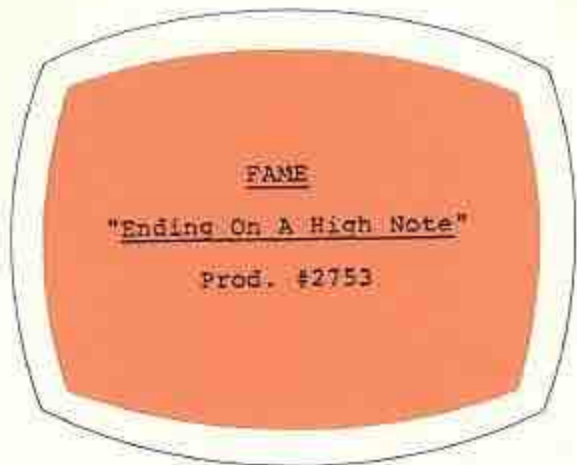


Mon. Feb - 14 - Wed Feb 23

5/37/21

(Washington's birthday) Wilbur Shropshire.  
Jack Bender



FAME

"Ending On A High Note"

Prod. #2753

by

Christopher Beaumont

EXECUTIVE PRODUCER:

William Blinn

PRODUCER:

Mel Swope

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

REV. FINAL DRAFT

February 8, 1983  
February 9, 1983 (blue)  
February 10, 1983 (pink)  
February 11, 1983 (yellow)  
February 11, 1983 (green)  
February 15, 1983 (golden  
rod)  
February 16, 1983 (salmon)

FAME

"Ending On A High Note"

Prod. #2753

CAST LIST

LYDIA GRANT  
DANNY AMATULLO  
ELIZABETH SHERWOOD  
DORIS SCHWARTZ  
LEROY JOHNSON  
JULIE MILLER  
DAVID REARDON  
KELLY HAYDEN  
MRS. BERG  
DWIGHT

BROTHER TIMOTHY  
MITCHELL  
LUCAS BOYD  
ANDY PARACHEK  
BROTHER MARCEL  
KIMBERLY  
COACH JORDAN  
STUDENT ACTOR  
PRIEST (O.S.)

ATMOSPHERE

DANCE TROUPE  
STUDENTS  
15 to 30 BOYS' CHOIR  
STUDENT BASKETBALL PLAYERS  
MUSICIANS  
ELDERLY WOMAN  
BASKETBALL SPECTATORS

FAME

"Ending On A High Note"

Prod. #2753

SET LIST

INTERIORS:

SCHOOL OF THE ARTS  
DANCE CLASS - DAY  
CORRIDOR - DAY  
CORRIDOR - LOCKERS - DAY  
LOBBY - DAY  
DRAMA CLASS - DAY  
ENGLISH CLASS - DAY  
CAFETERIA - DAY  
TEACHERS' LOUNGE - DAY  
MAKE-UP ROOM - DAY/NIGHT

ST. CHARLES' CHURCH - DAY  
CHOIR LOFT - DAY  
CORRIDOR - DAY  
REHEARSAL ROOM - DAY  
CONFESSIONAL - DAY

GYM - DAY

EXTERIORS:

SCHOOL OF THE ARTS - ESTABLISHING  
- DAY

\*

FAME"ENDING ON A HIGH NOTE"

Prod. 32753

MUSIC CUES

MUSIC #1	Sc. 1	"DANCE OF SPRING" P.B. #2753-1-NV Temp. track - to be post scored (:45 est)	
MUSIC #2	Sc. 16	"BOY'S CHOIR" P.B. #2753-2-V Pre-recorded (1:00 est)	
MUSIC #3	Sc. 35	"HOT SHOWY DANCE NUMBER" P.B. #2753-3-(NV) Temp. track - to be post scored (:45 est) WITH THUMPER	
MUSIC #4	Sc. 40	OMITTED	*
MUSIC #5	Sc. 46	"ENORMOUS ORGAN CHORDS" Post scored (TED)	
MUSIC #6	Sc. 60	"HEY MR. COOL" P.B. #2753-6-V Pre-record	* *
NOTE: MUSIC #6 PLAYS OVER SC. 61			
MUSIC #7	Sc. 84	"LEROY'S HOT PRODUCTION NUMBER" P.B. #2753-7-V Pre-recorded (3:30 est)	

FAME

"Ending On A High Note"

ACT ONE

FADE IN:

1 INT. DANCE CLASS - ON DANCE TROUPE - DAY 1

MUSIC #1 Sc. 1 "DANCE OF SPRING" \*  
P.B. #2753-1-NV  
Temp. track - to be post scored (:45 est)

They are going through a slow number, one whose roots are modern dance as opposed to classical ballet. It's the sort of presentation Jules Feiffer deals with in his "Dance to Spring" cartoons. The kids are trying to hold it together, but there doesn't seem to be much question but that they'd all prefer to be undergoing root canal work. CREDITS OVER this:

2 ANGLE TO LYDIA 2

moving along the mirror at the front of the class. She's being a good soldier; this stuff just has to be mandatory. As the CREDITS CONTINUE, Lydia paces along in such a way as to bring her in front of one of the closed doors leading out into the corridor. After a beat, the smiling visage of MRS. BERG appears there, and we might note a glum DANNY AMATULLO standing a few feet behind her. Mrs. Berg taps firmly on the window, getting Lydia's attention and indicating that she has Danny Amatullo in possession. Lydia nods understanding and as the CREDITS COME TO AN END, she moves out into the lines of dancers and takes LEROY out of action, marching him toward the doorway where Mrs. Berg and Danny are waiting as the CREDITS END.

3 INT. CORRIDOR - FULL SHOT - DAY 3

as Lydia and Leroy come out of the dance classroom and move to Danny and Mrs. Berg.

LYDIA

Thank you, Mrs. Berg. I'll take over from here.

MRS. BERG

My pleasure.

As Mrs. Berg moves away, Danny and Leroy exchange a questioning look.

(CONTINUED)

Neither one of them has any idea about what the hell is going on. Lydia's expression becomes stern and unyielding, though there's a sense of her needing to portray her anger rather than honestly feeling it.

LYDIA

I trust you are both thoroughly ashamed.

DANNY

What about?

LYDIA

I was never so mortified in my entire life!

LEROY

What'd we do?

LYDIA

You were in charge of the props at the play last night, yes or no?

LEROY

Yeah, but --

LYDIA

And in the party scene at the Duke's house -- all those wine glasses those people were drinking out of were filthy! Absolutely filthy.

DANNY

They were not; I washed 'em myself.

LYDIA

No excuses, Amatullo.

LEROY

I wasn't even there.

LYDIA

(thrown)  
Beg pardon?

LEROY

I had the flu; I wasn't even there. Talk to Amatullo, you got a problem.

(CONTINUED)

3 CONTINUED: (2)

3

He starts back into the class, but barely reaches the door.

LYDIA  
I said -- no excuses.

Leroy turns back, amazed.

LEROY  
You're going to blame me when  
I wasn't even there? When I  
was sick as a dog?

LYDIA  
I certainly am.

4 ON MRS. BERG

4

at the far corner of the hallway, hearing Lydia's statement and turning back, puzzled. It does seem as if Miss Grant is being just a shade extreme... She starts back toward the combatants.

5 BACK TO TRIO

5

Mrs. Berg approaching in the b.g. Lydia is no less determined than before.

LYDIA  
Matter of fact, I'm thinking of  
taking the both of you out of  
Alumni Day activities to teach  
you a lesson.

Immediate AD LIB disputation from both Danny and Leroy elicits an apparent onrush of mercy from Lydia.

LYDIA  
(continuing)  
However -- maybe there is another  
way.

They stifle themselves at once, willing to grab at any straw within reason. Lydia dips into her legwarmers and comes out with a folded piece of paper; it's not only the Boy Scouts who believe in being prepared.

(CONTINUED)



LYDIA

(continuing)

In putting together this Alumni Day gig, I've been in touch with some of the graduates we planned on inviting. This gentleman here --

(indicates the slip of paper)

-- needs a little help in order to be able to join us. I want you to go to his place and do whatever it is he needs done. When I hear from him what a big help you've been... then you're off the hook. Do we have a deal?

LEROY AND DANNY

We have a deal...

She hands over the slip of paper to Leroy, waves the pair of them on down in the direction of the lobby.

LYDIA

Get goin'. I'll cover for you last period. Sooner you get over there, the better.

Leroy and Danny, still not thrilled about any of it, move off in the indicated direction. Lydia starts back for the dance class, but is stopped by:

MRS. BERG

Miss Grant...?

Lydia turns to Mrs. Berg, her look a question.

MRS. BERG

(continuing)

It might not be my place to criticize a teacher, but I think I really have to say I don't think you were at all fair to those two young men.

LYDIA

You're right, Mrs. Berg. I wasn't. That was all part of the plan.

This seems to set Mrs. Berg's fears to rest.

(CONTINUED)

5.

5 CONTINUED: (2)

5

MRS. BERG

Oh. It's part of a plan. I see.  
Well, then. Accidental cruelty  
is very difficult for me to deal  
with, but if it's all part of a  
plan, I suppose it must be all  
right...

And she turns, heading back to the domicile of the  
office, allowing Lydia to return to the dance class,  
as we --

DIRECT CUT TO:

6 INT. SCHOOL CORRIDOR - DANNY AND LEROY - DAY

6

each at his locker, getting jackets for their trek to  
fulfill Lydia's assignment. As Danny struggles into  
his jacket, he glances over to Leroy, who is perusing  
the slip of paper bearing the address.

DANNY

Where we have to go to?

LEROY

The Village. Downing Street.  
But I don't think you're the  
right color, if you want to know  
the truth.

DANNY

What the hell's that supposed to  
mean?

LEROY

Don't get bent, man. But look  
how she wrote down the guy's  
name.

(shows Danny)

Brother Timothy. The dude is  
blood.

DIRECT CUT TO:

\*

A7 EXT. ST. CHARLES' CHURCH - DAY - ON SPIRES

A7\*

The classic steeple rising high in the bright blue sky as we TILT DOWN to see Danny and Leroy looking up at the imposing structure. A beat, then they turn to each other.

DANNY

"Brother" Timothy...

LEROY

Don't say it...

DANNY

The dude is blood...

As they move off toward the entrance of the church, we HOLD on them, and then we---

DIRECT CUT TO:

7 INT. ST. CHARLES' - FULL SHOT - DAY

7\*

as Danny and Leroy enter the church, both unusually subdued by the surroundings and the size and scope of the building. They each look about uneasily as they move down the way from the outer doors toward the center aisle.

(CONTINUED)

7 CONTINUED:

7

DANNY  
'Brother Timothy'...

Leroy shrugs; can't call them all perfectly.

LEROY  
Where would this guy be?

DANNY  
How would I know? I never been here before, either.

LEROY  
Well, I figure you've been in this kind of church a lot more than I have.

DANNY  
You kiddin'? You know how long it's been for me? I can't even remember the last time I went to confession.

TIMOTHY (V.O.)  
(with ECHO)  
Danny Amatullo.

"Shit" is something you can't say or do on television, but Danny comes perilously close to both. Both he and Leroy look upward toward:

8 ANGLE TO CHOIR LOFT - BROTHER TIMOTHY

8

a man in his early thirties, balding, glasses, with a straightforward and appealing honesty in his manner. He's dressed in Levis and casual shirt, carrying a wadded-up cleaning cloth in one hand. There may be a smudge or two on his face.

TIMOTHY  
And you're Leroy Johnson?

LEROY  
Right...

TIMOTHY  
Which one of you is the ball player?

Leroy and Danny exchange a look.

(CONTINUED)

8 CONTINUED;

8

They're not sure where this conversation is headed, but it's not a standard issue sort of thing. Before either one can reply to his question:

TIMOTHY

(continuing)

Stay there; I'll be right down.

And he moves OUT OF SIGHT on the other side of the choir loft railing.

9 ANGLE TO DANNY AND LEROY

9

They confer in low whispers, each feeling increasingly ill at ease.

LEROY

Man, I don't know what this is about, but I'm not about to be a ball player for nobody.

DANNY

Well, whatever this thing is, I'm not going through it alone; make book on that.

LEROY

We got to get a signal between us so we can tell each other we want out of this thing, whatever it is.

DANNY

(considers,  
and)

If either of us uses Shorofsky's name in a sentence, that means we aren't going to do whatever this guy wants us to do.

They exchange a quick high five to seal the bargain and essentially non-conspiratorial as the ANGLE ADJUSTS and Brother Timothy moves up to them from a side entrance.

TIMOTHY

Mr. Amatullo, Mr. Johnson...

(MORE)

(CONTINUED)

TIMOTHY (CONT'D)

I can't tell you how pleased I am that Lydia was able to arrange for you to help us out. I'm Brother Timothy. You can call me Timothy if that's easier.

LEROY

Well, uh... Timothy...  
(ill at ease)  
No last name, huh?

TIMOTHY

Afraid not.

LEROY

We don't quite know just what it is we're supposed to do here.

TIMOTHY

Well... you know about the choir?

\*

DANNY

We don't know about the choir.

TIMOTHY

You know about the basketball team?

LEROY

We don't know about the basketball team.

TIMOTHY

Well, as I explained to Lydia, we have a boys' choir here and they're enrolled in a church athletic league. Now, I can get the choir sounding wonderfully, but I don't know the first thing about basketball, and as I told Lydia, it clearly means a great deal to the boys.

\*

\*

(CONTINUED)

LEROY

So you and Miss Grant go back a ways, do you?

TIMOTHY

We were in a road company together way back when. She's a great lady.

DANNY

You were a performer?  
(off his nod)  
How'd you get sidetracked into this gig?

TIMOTHY

Odd, I never thought of it as getting .... sidetracked.

DANNY

(quickly)  
Oh, no disrespect intended.

TIMOTHY

(smiling)  
None taken.  
(beat)  
Anyway, when I explained my problem to Lydia, that's when she volunteered the two of you.

(CONTINUED)

9

CONTINUED: (3)

9

LEROY

Volunteered the two of us to  
do what?

TIMOTHY

To get the boys into shape and  
coach them into becoming a  
competitive team.

10

ANGLE TO DANNY AND LEROY

10

Don't even have to glance at each other to know that  
they're both coming out at the same place. Beat,  
and:

DANNY AND LEROY

Shorofsky.

DIRECT CUT TO:

11

INT. SCHOOL LOBBY - ON MITCHELL - DAY

11

A man in his mid-twenties, dressed in a sport coat  
and tie, giving off vibes of being competent without  
adding officiousness to the mix. He reaches the top  
of the steps leading into the lobby, holds just a beat  
looking about, obviously unfamiliar with the territory.  
He casts an appreciative eye at a passing female  
dancer, then spies DWIGHT stationed near the steps,  
ever vigilant. He crosses to Dwight.

MITCHELL

Excuse me?

DWIGHT

(looking up  
from book)

Excuse me?

MITCHELL

That's what I said.

DWIGHT

I didn't hear you. What did  
you say?

(CONTINUED)



11 CONTINUED:

11

MITCHELL

Well, I didn't say it, but what I need to know is who I should see about this Alumni Day thing you people are putting together.

DWIGHT

Are you an alumnus?

MITCHELL

No, but I work for Johnny Willcox and he is. \*

Dwight looks at Mitchell with astonishment. This man works for a real life star. Actually, Dwight gapes.

DWIGHT

The Johnny Willcox?? Mr. Entertainment? The greatest entertainer ever to be lowered onto a stage?

MITCHELL

Let me guess - you're a fan.

DWIGHT

Always and forever. I'm a music major here and Johnny Willcox is one of the reasons I came to this school. \*

(CONTINUED)

11 CONTINUED (2)

11

MITCHELL

Really? What's your instrument?

DWIGHT

The sousaphone.

Long beat as Mitchell decides on the fire exit.

MITCHELL

(continuing)

So: who should I see?

DWIGHT

The office is right over there.  
You'll want to talk to a Mrs.  
Berg.

Mitchell nods thanks and moves off toward the office, probably unaware of the wide-eyed look he's getting from Dwight. As soon as Mitchell has moved into the office, Dwight slams his book shut and scrambles to his feet.

12 WIDER ANGLE - THE CORRIDOR

12

as Dwight does his best impression of guess who heading for the finish line of the Hershey Pennsylvania Marathon, books clutched under his arm. He goes skidding around the corner at the far end of the hallway and a split second after he's out of sight:

KELLY (V.O.)

Dwight! NO!

A SCREAM and an O.S. CRASH. Then stillness for several counts.

13

INT. CORRIDOR AREA - FULL SHOT - DAY

13

revealing KELLY and JULIE standing on each side of a freshly painted flat that has recently been decimated by the hurtling hulk of Dwight. He lies sprawled in the middle, covered with strips of shredded canvas and shattering battening. Julie and Kelly both bear the garb and spatteredness of two kids recently emerged from a long day in the scene shop.

JULIE

Dwight, we spent three hours painting this!

KELLY

Reardon will kill us if we don't have this ready for after school.

DWIGHT

That doesn't matter.

JULIE

It matters to us.

DWIGHT

Not after I tell you what I just found out.

(proudly)

About Johnny Willcox and how he's coming to Alumni Day.

\*

A look between Kelly and Julie, and they both become the personification of Mother Walton.

KELLY

Dwight... it was our fault.  
Are you okay?

JULIE

Let's walk you down to the nurse,  
make sure you're all right.

KELLY

You can tell us your news on  
the way... easy does it now...

And as the two of them help Dwight to his feet, we --

DIRECT CUT TO:

14

INT. CHURCH CORRIDOR - FULL SHOT - DAY

14

as Brother Timothy leads Danny and Leroy along the corridor in the non-public area of the church proper. His attitude toward the guys is not unfriendly or angry, but neither is he going to take the rap for their not stepping up to the mike.

(CONTINUED)

14 CONTINUED:

14

TIMOTHY

Obviously, I'm disappointed that you don't think you could help out...

LEROY

Well, it's just that there's so much studying we've got to do. Biology and stuff like that.

DANNY

Yeah. We're both into biology.

TIMOTHY

Fair enough. But you'll have to tell the boys yourselves. They know I was going to try to find someone to help and I want them to at least see that I did make the effort.

From O.S. comes the SOUND of a BOYS' CHOIR SINGING in a nearby room. That clearly pinpoints the direction they'll be heading in and Danny and Leroy trail after Brother Timothy as he leads them to the proper door.

15 INT. CHURCH REHEARSAL ROOM - ON DOOR - DAY

15

as Brother Timothy opens it and slips in quietly, followed by Danny and Leroy. Brother Timothy looks o.s. with a proud, fond smile.

16 POV - THE BOYS' CHOIR

16

MUSIC #2 Sc. 16 "BOY'S CHOIR"  
P.B. #2753-2-V  
Pre-recorded

(1:00 est)

\*

A grouping of from fifteen to thirty boys, dressed in after-school clothes, nothing in the look that speaks of angels in behavior or thought. The sound produced, however, is another thing entirely. The ages range from eight or nine to thirteen or so. They are being conducted by a young seminarian, BROTHER MARCEL.

17 ON DANNY AND LEROY

17

The music isn't their style on any level, but one would have to be made out of stone not to respond to the purity and clarity being produced. It's damned beautiful.

18 ANGLE TO CHOIR

18

as they sing.

(CONTINUED)

18 CONTINUED:

18

We FEATURE coverage of two of the choir members. Both are approximately eleven years old. The first, LUCAS BOYD, is black, a bright intelligence in his gaze, an inviting degree of mischief and merriment there. Next to him is his buddy, ANDY PARACHEK. He's a shade huskier, the attitude more direct and pragmatic. Come to think of it, one could project that a few years earlier, Danny Amatullo and Leroy Johnson, while never in a choir, probably had very much the same look.

19 DIFFERENT ANGLE

19

as the song comes to a close and Brother Timothy moves toward the group. Their expectant looks to him show that his opinion is the one that counts.

20 CLOSE ON LUCAS

20

the look on his face hungry for a response from Timothy. Mixed in with the mischief there is obviously some pride in this boy's makeup and it is out of sheer need to know that he blurts out:

LUCAS

What do you think?

21 WIDER ANGLE

21

The other boys' heads don't move, but several sets of eyes rolling heavenward let us know that one simply doesn't do what Lucas just did.

BROTHER MARCEL

Mister Boyd!

TIMOTHY

That's okay, Brother Marcel.

(beat)

I thought it sounded pretty good...

What did you think, Lucas?

Beat.

LUCAS

(absolutely sincere)

I thought it was hot!

The giggles of the others are interrupted by the stern voice of Brother Marcel, doing his best to keep the memory of Chuck Colson alive and well.

(CONTINUED)

21 CONTINUED:

21

BROTHER MARCEL

It happened again, Brother  
Timothy.

TIMOTHY

(to Lucas)

You were late to choir practice?

After a quick look to Marcel that all but screams  
"Chuck you, Farley," Lucas launches into his well-  
oiled routine.

LUCAS

You see, it went down like this:  
I got myself onto the seven-  
fourteen uptown just like I  
always do. Now we're headin'  
up Seventh and what do you think  
happened...?

Timothy's lips try to wrap around the right words  
but the kid is just too quick.

LUCAS

(continuing)

You guessed it. A flat tire.  
I know it sounds crazy, but I  
swear...

TIMOTHY

Please don't.

None of this has been wasted on Leroy, who recognizes  
a quality hustle when he hears one.

LEROY

(to Danny)

Kid's pretty good.

TIMOTHY

Mr. Johnson!

LEROY

Sorry.

TIMOTHY

Lucas, we'll discuss this later.  
(beat, to the  
group)

I'd like to take a minute to  
speak to you about the upcoming  
basketball game with St. Jane Frances.

\*

(CONTINUED)

21 CONTINUED: (2)

21

At the mention of St. Jane Frances about half the choir leans forward to catch every word. Andy Parachek can't quite keep the snarl from his upper lip.

TIMOTHY

(continuing; laying it on thick)

Now I know I said I would find you boys a coaching staff... and I have. This is Leroy Johnson and Danny Amatullo.

The kids can't help themselves. They break into a wild round of applause. As it dies down:

TIMOTHY

(continuing)

But I'm afraid Mr. Johnson has something he has to tell you.

(beat)

Mr. Johnson.

LEROY

(to Timothy)

Too smooth. Too smooth.

(beat, then

facing the boys)

Uh... yeah, well. I'm really not so good at baseball...

TIMOTHY

Basketball.

LEROY

Basketball. See what I mean? And I'm even worse with words. So I'm going to let my best friend, Danny Amatullo, tell you what we got to say. Danny.

TIMOTHY

Uh, too smooth.

(CONTINUED)

21 CONTINUED: (3)

21

After shooting daggers at his ex-best friend, Danny gives it his best shot.

DANNY

Yeah... well, it sounds like this game is pretty important to you guys.

Andy's snarl gets the better of him.

ANDY

We're gonna cream those twerps! All we need is a little help from you guys.

DANNY

(to Timothy)

Is this some kind of grudge match or something?

TIMOTHY

Well, St. Jane Frances beat us rather badly last year and they chose to... indulge themselves in the sin of pride.

\*

DANNY

Huh?

ANDY

They rubbed our noses in it.

DANNY

Oh.

LEROY

Just tell him and get it over with.

(CONTINUED)



FAME - "Ending On A High Note" - Rev. 2/9/83

16A.\*

21

CONTINUED:

21

DANNY

Right. Uh... well, if this game  
is so important and I'm beginning  
to get the feeling that it is...

22 ANGLE TO INCLUDE LEROY AND LUCAS

22

If there are any real brothers here, it's these two. They size each other up and before he knows it, Leroy's smiling. When a tough guy smiles at you, it's okay to smile back, and Lucas does just that.

DANNY (V.O.)

Then you guys deserve the very best... of everything, including coaches... which we're not...

23 ANGLE TO INCLUDE DANNY AND ANDY

23

As Andy begins to understand where Danny is headed, his look of pint-sized chutzpah is transformed into that of a puppy in desperate need of a pat. Danny does his best to look away but it ain't happening. He's hooked and Andy milks it for everything he can.

DANNY

... So what I'm trying to say is that it looks like we're just going to have... to...

The words are stuck, not in his throat, but in his heart. Finally, they tumble out.

DANNY

(continuing)

We're just going to have to do the best we can!

The kids go wild.

24 CLOSE ON LEROY

24

in shock. "Are you crazy? What have you done?" Un-said but clearly understood.

DIRECT CUT TO:

25 INT. DANCE CLASS - DAY

25

It's still a few minutes before the bell and most of the dancers are scattered around the room stretching out. We FIND Leroy in front of a mirror exercising in between exchanges with Danny.

LEROY

Forget it. I don't want no part of it.

(CONTINUED)

DANNY

But you promised!

LEROY

No, you promised. I was just an innocent bystander at the scene of the crime. Remember?

DANNY

I can't do this alone.

LEROY

I know that.

DANNY

Where's your heart?

LEROY

I left it in San Francisco. Now get off my case.

And Leroy crosses to another spot, Danny right on his heels.

DANNY

What about the Alumni Show? Miss Grant said we had to do this or we're out of the show.

LEROY

There's lots of shows. I can skip one. Catch up on my reading.

They are interrupted by Kelly, excitement on her face.

KELLY

Is it true?

DANNY

Far as I know, it's true.

KELLY

Dynamite!

And she's gone.

LEROY

Is what true?

DANNY

Never mind.

(MORE)

(CONTINUED)

25 CONTINUED: (2)

25

DANNY (CONT'D)

(beat)

I've just got this feeling that  
I'll be seeing you at practice  
today.

LEROY

Not if my life depended on it.

DANNY

(a wink, and)

You'll be there.

Just as Leroy is about to take the gravest possible exception, the BELL RINGS and Lydia flies into the room.

LEROY

Miss Grant, about this Brother  
Timothy...

But Lydia has some kind of great news to deliver and she puts him off, barely able to contain her own excitement.

LYDIA

In a minute, Leroy, I have an  
announcement to make.

(beat)

People, I want you to be thinkin'  
fierce, fierce, fierce for this  
Alumni Show, because it looks  
like there's a chance you are  
going to be workin' and dancin'  
with... Mr. Johnny Willcox.

The kids go nuts. Leroy's jaw drops and Danny just  
grins.

DANNY

(smug)

Four o'clock. St. Andrews' gym.  
Bring sneakers.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

26 INT. GYM - CLOSE ON LEROY - DAY

26

His face goes through a series of expressions ranging from confusion to despair. He is doing his best to read a book entitled, "The Basics of Basketball."

27 WIDER ANGLE

27

to INCLUDE Danny who is organizing the boys into two rows on either side of the basket. Both Leroy and Danny are wearing bright chrome whistles around their necks.

LEROY

(checking  
the book)

It says here that somebody from that line is supposed to shoot; then somebody from this line snags it and passes it to that line as he goes to the end of the shoot line.

DANNY

Don't worry about it. I seen the Knicks do it before a game. It's easy. Okay, here we go.

Andy and Lucas each head up a line. Danny tosses the ball to Andy and blows his whistle. Andy does something approximating a lay-up. Lucas, keeping his eyes on the ball and making a tremendous, albeit unnecessary, leap for the rebound, runs directly into Andy, sending them both to the hardwood mat. Danny rushes to help them up. They're okay but over their groans we hear the SOUNDS of CHUCKLING coming from the far end of the gym.

28 ANGLE TO DOORS

28

where we see an athletic-looking man, COACH JORDAN, in his early twenties. He has a malevolent look about him as he stands there shaking his head.

JORDAN

Hey - When you guys going to be out of here? I've got the gym after you. Don't take too long.

→

\*

29 Leroy and Danny, neither thrilled with Jordan's tone,  
move toward him. \*

DANNY \*

Who're you?

JORDAN \*

Name's Jordan. I coach St. Jane  
Frances. Those your guys?

LEROY \*

Yeah.

JORDAN \*

This is going to be even more  
fun than last year.

Danny shoves Jordan lightly but firmly on the shoulder,  
causing Jordan to drop a small loose leaf notebook. \*

DANNY \*

(re above)

Hey --

JORDAN \*

(re: the book)

I'll get that!

Leroy practically has it in his hands already.

LEROY

I got it.

JORDAN

I said I'll get it!

And he snatches it up out of Leroy's hand.

LEROY

What's the big deal?

JORDAN \*

It's our play book.

LEROY \*

What's that?

Beat, as Jordan realizes.

JORDAN

You guys don't even know what a  
play book is?

DANNY

Hey, we didn't say that.

(CONTINUED)

JORDAN

(condescending)

Look, why don't you guys take a little free advice and get out of this thing while you can. I'm sure you've got better things to do with your time and it's safe to say you're in way over your head.

\*

Leroy takes a slow, angry step forward to be eye to eye with Mr. Jordan.

LEROY

(slowly)

I don't know how safe it is to say that, mister.

JORDAN

Okay, suit yourself.

LEROY

I always do.

Jordan points to the SCHEDULE BOARD which hangs next to the doorway and gets off his parting crack.

JORDAN

Just remember, we get the court at four-thirty.

LEROY

I know that!

JORDAN

Just a friendly reminder.

And with that, Jordan turns to exit.

\*

32 DIFFERENT ANGLE

32

as Leroy moves to Danny's side and the two of them take a moment to watch solemnly as the shooting drill continues O.S. Whatever they're seeing, it doesn't bring them much cause for hope.

DANNY

Let's face it. This just isn't happening. And this is their last shot at it.

LEROY

What are you talking about? \*

DANNY

You take a real good listen to Lucas' voice? \*

LEROY

No. Should I? \*

DANNY

It's changing, man. He's going from soprano to foghorn, once it goes for good - so does he. Out of the choir, out of the team. \*

LEROY

Growin' up sure has got a lot of bumps along the way - \*

(beat, and:)

It's like that guy said: we don't even have a play book.

DANNY

You got any ideas?

Beat.

LEROY

Matter of fact I do.

DANNY

Is it legal?

LEROY

(laughing)

Is it legal? What kind of question is that?

DANNY

Okay, so it's not legal.



33 INT. MAKEUP ROOM - ON DORIS - DAY

33

as her head pops up from behind a dress dummy, looking off with firm intent and commitment.

DORIS

It's a crazy idea. You must be insane.

34 WIDER ANGLE

34

revealing Leroy and Danny there, pitching their idea for all they're worth. Doris is working on a costume for the dress dummy. Actually, it's a costume for her, but you get the idea.

DANNY

Split the difference. Call us desperate.

DORIS

(slowly)

You are going to steal the other team's play book??

LEROY

Well, how else are we supposed to make a copy of it?

DORIS

You can't do that. It's...

DANNY

You're right. We can't do it.

LEROY

They've already seen our faces.

Beat, realizing:

DORIS

Me?

DANNY

Who better?

DORIS

Who better? Anybody better! The Mormon Tabernacle Choir'd be better!

DANNY

Schwartz, come on. We need --

(CONTINUED)

34 CONTINUED:

34

LEROY

(interrupting)

Danny, let it go. If the girl says she can't do it, she can't do it. Period and out.

He heads for the door, apparently choosing to fight another day. Danny is lost, looking back and forth between Doris and Leroy, but his puzzlement is brought to a close by:

DORIS

I did not say I 'can't' do it  
-- I said I won't. Big  
difference.

Leroy stands at the door looking back at her. His expression is sad, as though shocked and disappointed by Doris' answer.

LEROY

Yeah... I guess you're right. There is a big difference. And I guess those kids in the choir will know what that difference is. I'll tell 'em... tell 'em about this girl who could help them... but won't. Tell 'em about this girl who could let them know what it's like to be a winner... but won't. Tell 'em about this girl who could make their lives worthwhile... but won't. I'll tell 'em... and they'll understand for sure...

DORIS

(long beat;  
and)

Jerry Lewis does it better.

DANNY

Doris... think. We get Julie to bat those baby blues at the other coach. He looks the other way. You get to the play book and copy it. What an adventure story. What a challenge.

DORIS

What a crock.

\*

(CONTINUED)

34 CONTINUED: (2)

34

LEROY

Does that mean you won't do it?

\*

She looks back and forth between the nefarious pair and the growing sense of illicit delight is palpable in the room. After a beat, her puckish smile is in the same league with theirs, leading to:

DORIS

Did I say that? I don't think  
I said that. Matter of fact  
I know I didn't say that.

\*

As Danny and Leroy move to hug her, her dress dummy and anything else within arms' reach, we --

FREEZE FRAME.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

35 INT. DANCE CLASS

35

MUSIC #3 Sc. 35 "HOT SHOWY DANCE NUMBER"  
 P.B. #2752-3-(14V)  
 Temp. track - to be post scored (:45 est)  
 WITH THUMPER

The MUSIC is going and the kids are dancing a hot, showy number. Lydia is dancing the lead, but steps out to examine the work of her corps.

LYDIA

Stay with it, people. Stay  
 with it.

The MUSIC continues and Lydia weaves in and out of her dancers, handing out a word of approval here, an admonishment there.

36 ANGLE TO DOOR

36

An excited Mrs. Berg enters, leaving the door open behind her. For several beats she's torn between enjoying the show and needing to interrupt.

37 WIDER ANGLE

37

The music bails her out by coming to an end. The dancers relax and Lydia crosses to Mrs. Berg.

LYDIA

Well, Mrs. Berg, what a  
 pleasant surprise.

MRS. BERG

I just thought you'd like some  
 advanced warning.

LYDIA

(nicely)  
 Advanced warning... ? What  
 other kind is there?

(beat; off  
 Mrs. Berg's  
 reaction)

What is it, Mrs. Berg?

MRS. BERG

Johnny Willcox... can't be here.

(CONTINUED)

37

CONTINUED:

37

A chorus of disappointment from the dancers assembled. Lydia tries to keep up a brave front, but it's clearly quite an effort on her part. Mrs. Berg glances back with empathetic sadness as she moves to the doorway.

(CONTINUED)

37 CONTINUED:

37

LYDIA

All right, people, hang in there, now. Don't fall apart on me. These kinds of things... just happen sometimes. We've got to be tough enough to deal with this. What I need now is a replacement for the part Mr. Willcox was going to do...

\*

Her gaze sweeps over the available male dancers and Leroy somehow appears to be everywhere she looks, like a kid managing to be at both ends of a class graduation picture. Mrs. Berg holds tentatively in the door looking back.

LYDIA

(continuing)

Mr. Johnson... you seem to have some interest...

LEROY

Just a little... you know.

LYDIA

You up on the routine?

Leroy's answer is to execute a brief and dazzling series of jazz moves.

LYDIA

(continuing;

a statement)

You are up on the routine.

(considers, and)

Okay, you got it.

Leroy reacts with delight and accepts the well-meaning congratulations of his peers. The small celebration is halted by:

MRS. BERG

Miss Grant... ? You do understand that it's the rehearsals Mr. Willcox will be missing. He intends to be here for the Alumni Day performance.

\*

The swings of mood for the dance troupe are considerable. Leroy isn't quite sure where this leaves him. His look goes to Lydia, who is presently regarding him thoughtfully.

(CONTINUED)

37 CONTINUED: (2)

37

LYDIA

Well... I'll still need  
someone to stand in for him  
during rehearsals...

LEROY

Wait a minute. Hold it. You  
mean all I'm going to be is a  
stand-in?

Lydia moves to Leroy, using a look that creates castrati.

LYDIA

You have a choice.

LEROY

Good.

LYDIA

You can be a stand-in... or a  
sit-down.

Their looks fence for a beat, then:

LEROY

Well, I'm still standing here,  
aren't I...

LYDIA

(with fondness)

Aren't you, though...

And as she turns away to deal with matters of continuing  
rehearsal, we --

DIRECT CUT TO:

38 INT. HALLWAY - ON DANNY - DAY

38

He's stowing some books in his locker as the parade of  
class-changing students passes by, then he notes that  
Julie and Kelly are part of that parade. He reaches out,  
stopping them.

DANNY

Yo. Need to know what's going  
on with 'Operation Play Book.'

KELLY

(to Julie)

Should have heard her, Amatullo.  
That coach was crawling through  
the phone to get at her.

(CONTINUED)

38 CONTINUED:

38

DANNY

You already got in touch with him?

Julie smiles, a little proud of her success.

JULIE

Well, I called the guy and told him I worked for the school newspaper.

DANNY

The school doesn't have a newspaper.

JULIE

No kidding.

KELLY

Tell him what you said.  
(to Danny)

This person is not one to get tied down by truth.

JULIE

I just told him that we were thinking about organizing a sports program here, and his name was mentioned as being one of the best coaches in the city and would he come over and do an interview for us, kind of help us out.

KELLY

But it was the way she said it. It wasn't just... 'help us out.' It was...

(phone-erotica)

'Come over and... help us out.'  
Lethal.

JULIE

Anyway... he's coming over this afternoon. And while he's here... Doris will be going over there.

KELLY

You're a regular Mata Hari, Miller.

(CONTINUED)



38 CONTINUED: (2)

38

JULIE

Mata Hari ended up in front of  
a firing squad.

KELLY

But I bet she had a smile on  
her face...

And with that Julie and Kelly peel off into a classroom.  
Danny is traveling solo for about a step and a half  
before Reardon calls out from the crowd.

REARDON

Amatullo, wait up!

DANNY

(turning)  
Yo, Mr. Reardon.

Reardon catches up with him and they walk together.

REARDON

Miss Grant tells me you and  
Leroy are coaching a basketball  
team. Is that right?

DANNY

Sort of. Let's say we're tryin'  
to coach a basketball team.

REARDON

Need some help?

DANNY

What we need is a miracle.

REARDON

How 'bout I give you guys a  
hand.

DANNY

You???

REARDON

Smile when you say that.

DANNY

I didn't know you played.

REARDON

Are you kidding? They used to  
call me the fast break kid.

(CONTINUED)

38 CONTINUED:

38

Reardon starts to 'dribble' a 'ball' down the hallway. The other students standing in as defensive guards. He's completely into it and supplies his own play by play.

REARDON

... And it's Reardon with the ball. He fakes and breaks. He's in the clear. He lays it up and it's in for two. The crowds go crazy.

Minor embarrassment as Mrs. Berg in the hallway silently speculate on Reardon's current vitamin intake. \*

DANNY

(big smile)

You're hired.

REARDON

Gee, thanks coach.

39-40 OMITTED

39-40

41 INT. LOCKER ROOM - DAY

41

as Doris makes her way down a row of lockers, checking the numbers against a slip of paper in her hand. Uncomfortable only begins to describe what she is feeling at the moment. Finally she finds the correct locker and opens it. Everything but the kitchen sink falls out. Panic mode is now operative and she quickly grabs the notebook and shoves the rest of the paraphernalia, jockstraps and all, back into the locker. She slams it shut and makes a run for it.

DIRECT CUT TO:

42-44 OMITTED

42-44\*

- 45 OMITTED 45
- 46 INT. ST. CHARLES' CATHEDRAL - ON DORIS - DAY 46
- MUSIC #5 Sc. 46 "ENORMOUS ORGAN CHORDS" \*
- Post scored (TBD)

Talk about your strangers in a strange land. This is definitely an "E" ticket in Piousland and, stolen play book in hand, Doris is doing her best to take it all in without getting overwhelmed. Each step she takes reverberates off the stone walls, announcing her presence to all, visible or not. However, spiritual, moral and theological considerations aside, the girl is lost. Spotting an ELDERLY WOMAN kneeling in one of the pews, Doris crosses to her as quietly as she can. There's really no other way to do it but to kneel beside her and whisper in her ear.

DORIS

Excuse me. I'm looking for  
the gymnasium.

(beat)

Sorry to bother you.

The Woman looks up and for a moment just stares. Finally she points a finger at the far door of the church and returns to her prayers, no doubt including the lost soul at her side. Doris stands and starts for the door. Getting more and more nervous with each step, she is startled by the ENORMOUS CHORDS of the CHURCH ORGAN which now tumble from the balcony onto her conscience. Taking a moment to collect herself, she breathes deeply and takes another step only to stop the moment she hears a DOOR OPEN and a PRIEST walk to the altar in front of her.

(CONTINUED)

46 CONTINUED:

46

He walks to the middle of the altar, genuflects and turns to face the church and Doris. Doing her best to cram the play book under her coat, she looks for an honorable exit. Turning around, she heads back to the front door, but just as she approaches, Jordan and one of his team enter the church. Desperate, Doris ducks into the closet room available \*

47 ANOTHER ANGLE

47

To reveal that what Doris has ducked into is a confessional. A light goes on above the middle door and we hear a SHUTTER SLIDE OPEN.

PRIEST (O.S.)

Yes, my child. And what are your sins?

Long beat.

DORIS (O.S.)

Oy.

DIRECT CUT TO:

48 INT. CONFESSIONAL - DAY

48

Very dark and very foreign to Doris.

PRIEST (O.S.)

I beg your pardon?

DORIS

I thought that's what I was supposed to do.

PRIEST (O.S.)

Quite right.  
(beat)  
Your sins.

DORIS

Uh... gimme a second.

The decision to leave is an easy one but when she opens the door a crack, she sees that Jordan is still standing there talking. \*

49      POV SHOT      49

Through the crack in the open door. Jordan and the kid \*  
standing and talking.

50      RESUME PREVIOUS ANGLE      50

Meanwhile, back in the confessional, Doris is watching this scene with fear in her eyes. She continues to monitor Jordan's action and when she speaks, it is a commentary on that scene and not an answer to the priest's queries.

DORIS

Uh oh, I'm in trouble now.

PRIEST (O.S.)

We have all known trouble in our lives. The Lord is always with you.

DORIS

(re Jordan,  
pissed)

He wasn't supposed to be here until four o'clock.

Beat.

PRIEST (O.S.)

... He's always here. Simply open your heart to Him and...

DORIS

(interrupting)

He's going to look inside and it'll be gone.

Beat.

PRIEST (O.S.)

(starting  
to crack)

Surely things aren't that bad?  
(beat, no  
answer)

Hello?

As Doris finally realizes that the Priest is speaking to her, she turns to face the screen.

DORIS

Oh... I'm sorry.

(CONTINUED)

50 CONTINUED:

50

PRIEST (O.S.)  
(quickly,  
gratefully)  
That's all I needed to hear.

She sees Jordan start to move off and she exits the confessional and we are:

51-52 OMITTED

51-52\*

53 INT. CHURCH - DAY

53

as Doris walks/runs as fast as she can without damning her soul to hell. Just as she gets to the doorway she passes Jordan and breaks into a run.

54 INT. LOCKER ROOM - DAY

54

Doris comes tearing in, desperately looking again for the right locker. Finding it, she opens the door, shoves the book in, and slams it before anything can fall out.

55 ANOTHER ANGLE

55

As she heads out of the room she passes Jordan who is on his way in. Off of his look of astonishment:

DORIS  
Don't ask.

He doesn't and she's gone and --

DIRECT CUT TO:

56 INT. MAKEUP ROOM - DAY

56

Doris and Julie are presently being stalked by a very angry Danny Amatullo. Leroy is watching from a corner.

DORIS

So you get a new strategy?  
Why is it so important?

DANNY

(to Julie)

Because it is. That's why.  
I can't believe you couldn't  
keep him distracted.

JULIE

I'm sorry, but Schubert just  
didn't do it for him.

DANNY

You played him classical music!?!  
That was your best Mata Hari?!

JULIE

It's what I... he...  
(beat)

Well, what did you expect me  
to do?

Danny starts to answer.

DORIS

Don't answer that. Look, we  
messed up, at least we didn't  
get caught.

DANNY

I'm gettin' out of here before  
I get angry.

(beat; to

Leroy)

Good luck finding us a new  
strategy before the game.

And he's gone. It takes a moment for the dust to settle.

DORIS

What's his problem? I mean I  
admit we didn't exactly save  
the day but that boy's out of  
control.

LEROY

He wants to win. So do I.

(CONTINUED)

JULIE

Why is it such a big deal? You guys only agreed to coach the team.

Beat.

DORIS

It's the Alumni Day show, isn't it? You figure if the team doesn't win, Miss Grant won't let you be in it.

LEROY

(beat; and)

It was that way for a while, yeah... but... I think maybe a couple of those kids got to us a little. Maybe.

JULIE

The show doesn't matter... ?

LEROY

It matters. But... I see those kids and how much they need to win... reminds me of when I first figured out I was a pretty good dancer.

(and... )

That's it. They remind me of me.

DORIS

Well, if Reardon said he'd help out.

LEROY

Going to take more than Reardon.

DORIS

You've got more than Reardon.

(off his  
puzzled look)

You've got me and Julie and Kelly and everybody... you've got the best, most enthusiastic cheering section ever.  
Guaranteed morale boosters.

This gets a smile from Leroy. He looks back and forth between Doris and Julie.

(CONTINUED)



56 CONTINUED: (2)

56

LEROY

How come you're so into this  
all of a sudden?

JULIE

(gently)

I don't know. Maybe a couple  
of guys kind of got to us.  
Maybe.

The three of them share a smile that speaks of friendship  
and loyalty and we --

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

57 INT. LOBBY - DAY

57

Between classes and the place is packed. We PICK OUT Doris and Dwight, involved in heavy conversation on the steps of the large staircase. Mrs. Berg comes out of the office, carrying a stack of printed flyers, and crosses to them, waiting for a proper place to interrupt their discussion.

DORIS

I never really even considered anybody else but you.

DWIGHT

Thanks.

DORIS

Don't thank me. Just do it right. Start out slow and build to a fever pitch.

DWIGHT

Oh, I will. I've always thought it was something I'd be good at. Frankly, I'm a little surprised you're the first to take advantage.

Mrs. Berg has certainly heard enough. She turns to leave, but Dwight spots her and:

DWIGHT

(continuing)

Mrs. Berg, did you want something?

MRS. BERG

No! I mean... Well, I think you should consider what you're doing ... at least take some precautions.

DORIS

What precautions? No problem, Dwight's just going to help me get these kids on their feet and cheering for more.

Beat.

(CONTINUED)

MRS. BERG

Yes, well... here are those copies you asked for. I just need to know which department to invoice, or should I label it research?

DORIS

(taking flyers)

Music, I guess. It's a cheer I used to do in junior high, but Bruno gave it a new melody and rhythm line. Stick around. We need all the bodies we can get.

With that Doris gives half the stack to Dwight, takes the other half herself and the two of them start distributing the copies throughout the lobby. Mrs. Berg, still not quite sure what's going on, inches her way towards her door, backing right into Kelly.

MRS. BERG

Oh. Excuse me.

KELLY

Hiya, Mrs. Berg. You gonna be there at the game?

MRS. BERG

What game is that?

KELLY

Basketball game. St. Charles next Friday. Danny and Leroy are coaching the team. Bet they could use you down there.

\*

MRS. BERG

Well, of course I'll come, but ... well... I haven't played in years.

Mrs. Berg moves off to the office as we HOLD on Kelly, engaged in the futile process of attempting to translate Bergese into real life. Lost cause. She moves away from Mrs. Berg with a smile, moving in the direction of the staircase, where Doris and Dwight are handing out the flyers, as we hear:

REARDON (V.O.)

Go! Go! Go!

DIRECT CUT TO:

58 INT. CHURCH GYM - FULL SHOT - DAY

58

Danny and Leroy are behind Reardon watching a shirts and skins game in progress. Reardon shouts instructions to the kids as the game moves back and forth across the floor. Some of the instructions are even adhered to. There's a certain look of relief on Reardon's face when he glances at his watch and can justify:

REARDON

Okay! That's it! Some good stuff going on! Go get some water, I'll talk to you in a bit.

The kids, Andy and Lucas in the forefront, head for the water fountain or, location to dictate, a portable cooler with water within.

59 THREE SHOT - REARDON, LEROY, AND DANNY

59

as Reardon finds a place to sit next to the others in league with him. There is a beat.

LEROY

I don't claim to know anything about basketball... but they look to me like they stink.

DANNY

Naw. They're not that good.

REARDON

(the optimist)

They're not as awful as they were when I first started working with them.

LEROY

Helluva compliment.

(beat, and)

If you know what they're doing wrong, why not just tell 'em to do different?

REARDON

Won't work.

DANNY

Why not?

(CONTINUED)

59 CONTINUED:

59

REARDON

Because they're thinking. I  
tell them what to do, but they're  
still so tentative, so... by the numbers.  
Basketball's a game of reaction;  
you've just got to do it. Pow.  
Now.

This brings a look of recognition to Leroy's gaze.  
He lifts his head, looking across the way to the  
kids.

LEROY

There's time when dancin's like  
that, too...

He gets up and starts across the basketball floor,  
clearly with something on his mind. The ANGLE  
TIGHTENS on Reardon and Danny as they exchange a  
somewhat puzzled look, and we --

DIRECT CUT TO:

60

INT. LOBBY - ANGLE TO STAIRS AND ADJACENT AREA - DAY

60

\*

(CONTINUED)

60 CONTINUED:

60

MUSIC #6 "HEY MR. COOL"  
P.B. 2753-6-V  
Pre-record

\*

TIME START

:00 1 INTRO  
  
VERSE ONE GIRLS  
  
:03 2 HEY MR. COOL  
WHAT'S THE MATTER WITH YOU  
TURN AROUND, TURN AROUND  
LOOK AT WHAT I CAN DO  
I CAN JUMP THIS HIGH  
I CAN TEACH YOU HOW TO FLY  
AND I'LL STAY AFTER SCHOOL  
WITH YOU, MR. COOL  
HEY MR. COOL  
HEY HEY, MR. COOL  
  
VERSE TWO DORIS JOINS IN  
  
:22 3 HEY MR. COOL  
AIN'T YOU GOT NO EYES  
DON'T YOU SEE WHAT I GOT  
COULD WIN THE BLUE RIBBON PRIZE  
I CAN MOVE, I CAN SHAKE  
LIKE A 7 POINT QUAKE  
AND I'LL BREAK EVERY RULE  
WITH YOU MR. COOL  
  
CHORUS JULIE AND KELLY JOIN IN  
  
:35 4 HEY MR. COOL  
HEY, HEY, HEY, HEY  
HEY MR. COOL  
HEY, HEY, HEY,  
I'LL STAY AFTER SCHOOL  
BREAK EVERY RULE FOR YOU MR. COOL  
I'M NO FOOL MR. COOL

(CONTINUED)

60 CONTINUED: (2)

60

MUSIC #6 "HEY MR. COOL"  
P.B. 2753-6-V  
Pre-record

(CONTINUED)

\*

TIME STARTVERSE ONE REPEATED

:52 5 HEY MR. COOL  
WHAT'S THE MATTER WITH YOU  
TURN AROUND, TURN AROUND  
LOOK AT WHAT I CAN DO  
I CAN JUMP THIS HIGH  
I CAN TEACH YOU HOW TO FLY  
AND I'LL STAY AFTER SCHOOL  
WITH YOU, MR. COOL

CHORUSHARMONY

1:05 6 HEY MR. COOL HARMONY  
HEY HEY HEY HEY HEY, MR. COOL  
HEY MR. COOL HEY, MR. COOL  
HEY HEY HEY  
I'LL STAY AFTER SCHOOL STAY  
BREAK EVERY RULE FOR YOU MR. COOL  
I'M NO FOOL MR. COOL

1:21 7 INSTRUMENTAL

1:35 (SAX SOLO)

1:47 8 I'M NO FOOL, MR. COOL

1:54 HEY MR. COOL  
HEY HEY, MR. COOL  
HEY MR. COOL  
HEY HEY. . .

2:07 9 HEY MR. COOL,  
HEY, HEY, HEY, HEY  
HEY MR. COOL  
HEY HEY HEY  
I'LL STAY AFTER SCHOOL  
HEY HEY HEY HEY  
HEY MR. COOL COOL

HEY, MR. COOL

(CONTINUED)

60 CONTINUED: (3)

60\*

MUSIC #6 "HEY MR. COOL" (CONTINUED) \*

P.B. 2753-6-V

Pre-record

<u>TIME</u>	<u>START</u>		<u>HARMONY</u>
2:21	10	HEY MR. COOL	... HEY, MR. COOL
		HEY HEY HEY HEY	
		HEY MR. COOL	HEY, MR. COOL
		HEY HEY HEY	
		I'LL BREAK EVERY RULE	BREAK EVERY RULE
		HEY HEY HEY HEY	
		HEY . . .	
2:34	11	<u>ENDING</u>	
		HEY MR. COOL. . .	
		HEY HEY	
2:38		<u>OUT</u>	

as the CHEER NUMBER takes off, with Doris, Julie, Dwight, and Kelly as our cheerleaders. Those students nearby with instruments quickly receive the invitation and join in with enthusiastic instrumental support, driving the beat and increasing the numbers of kids and dancers involved in the production. At some point, the dancers circle the pickup instrumental group and "give them the floor" and as the instrumental lick grows and grows, we --

DISSOLVE TO:

61 INT. GYMNASIUM - ON LEROY - DAY

61

NOTE: MUSIC #6 PLAYS OVER SC. 61

\*

As the MUSIC of the CHEER NUMBER PLAYS OVER, we see Leroy engaged in a game that's part basketball, part keepaway, and all moves and instinct. Using his moves and skill, he's able to instill a sense of playfulness and ease into the practice situation, and by the time one of the kids gets the ball away from Leroy and breaks for the basket, then snaps off a crisp pass to an open man, the sense is that Leroy has beaten the problem of paralysis through analysis, and we --

DIRECT CUT TO:



62 INT. SCHOOL LOBBY - ANGLES TO COVER - DAY 62

as the CHEER NUMBER comes to a triumphant close, the music and dance generating enough crowd support for three Super Bowls. The kids give themselves a rousing congratulatory cheer of their own and it rings off the walls with a fervor.

63 ANGLE TO STEPS 63

where Mrs. Berg has been standing watching all the goings-on with delighted approval. SHERWOOD comes up the steps behind her, bundled against the morning's exterior chill. She stops next to Mrs. Berg, looking off to the kids with a pleasant smile.

SHERWOOD

Mrs. Berg... what are they celebrating?

Mrs. Berg gives it a moment's consideration, then:

MRS. BERG

Themselves.

And whether that's a Bergism or a quantum leap of insight doesn't really matter. Sherwood nods agreement with the point and starts off in the direction of her classroom, as we --

DIRECT CUT TO:

64 INT. LOCKER ROOM - DAY \*

The kids are heading for the showers. A disgruntled Andy trails behind and just before he reaches the exit he takes an angry kick at a basketball. The ball sails into the air and is barely caught by Danny who was standing a few feet away.

DANNY

Feel better...?

\*

64A

ANGLE ON DANNY AND ANDY

64A

Danny crosses to Andy. It's just the two of them. Reardon and Leroy are busy policing the other end of the locker room.

ANDY

Sorry. I'm just... up tight.  
We've got to cream those guys.

DANNY

Hey... it's just a game.

ANDY

You really mean that, or are you trying to talk like a grown-up?

DANNY

(considers, and)  
Trying to talk like a grownup.

ANDY

You're not very good at it.

DANNY

Haven't had much practice.

ANDY

Well, I don't want to be grownup about it. We've got to cream those guys. This is Lucas' last year. Got to win it for him.

DANNY

You want to win it for him?

ANDY

Yeah. Didn't you ever have a buddy you wanted good stuff for?

DANNY

(beat, and)  
Sort of....

ANDY

It's neat, isn't it?

DANNY

Watch it. You're going to start sounding like a grownup if you're not careful.

Andy takes that for what it is, a straightahead compliment. He accepts Danny's smile as they move off, we---

DIRECT CUT TO:

65A INT. SCHOOL CORRIDOR OUTSIDE DANCE CLASS-DAY-ON LEROY 65A

Newly arrived in school, moving down the corridor in the mid-morning crush, he is on his way past the dance class when he's placed into instant reverse by:

LYDIA'S VOICE

Leroy Johnson!

65 INT. DANCE CLASSROOM - DAY - FULL SHOT 65

A number of members of the dance troupe are engaged in pre-class warmups as Leroy enters. Danny is working with a few of the music students in setting up drums and synthesizer to back the musical number in rehearsal. Lydia is near the piano, a number of letters and paperwork in evidence. As Leroy enters:

LYDIA

Where were you going, Leroy?

LEROY

(puzzled)

Library. Got to return a book.

LYDIA

Well, swing by wardrobe on your way there. You're dancing the lead in the production number.

LEROY

Say again?

LYDIA

Mr. Willcox called last night. His special is running two days late. You're the Man.

Leroy explodes with delight, exchanging a swift high five with Danny, who shares his friend's good fortune. Other members of the dance troupe also offer their smiles of congratulations. Lydia puts a cork in the celebration before it gets out of hand.

LYDIA

(continuing)

Leroy, you get down to the wardrobe room and get fitted. Dress rehearsal is Friday night. Doesn't give us much time to get you looking good. Move, now.

Leroy doesn't have to be told twice. His smile is a sunrise as he streaks for the door.

66 OMIT

66

67 INT. CORRIDOR OUTSIDE DANCE ROOM - FULL SHOT - DAY 67

as Leroy comes tearing out into the hallway and -- stops. His expression is that of a man who has won the Irish Sweepstakes and finds the dog ate the ticket. He turns back slowly and moves to the door to the dance classroom.

68 INT. THE DANCE CLASSROOM - FULL SHOT - DAY 68

Lydia has the dance troupe organized into lines, about to start into a routine, when Leroy appears in the doorway. The looks from some of the dancers to Leroy brings Lydia's attention around to him.

LYDIA

That was quick.

LEROY

The dress rehearsal can't be  
Friday night.

(CONTINUED)

68 CONTINUED:

68

LYDIA

Being as the show is Saturday, I think the dress better be Friday night. Why? What's the problem?

LEROY

The basketball game... it's Friday night, too.

Lydia looks at Leroy with a puzzled expression, then crosses to him, concern reflected in her look.

69 CLOSER ANGLE - LYDIA AND LEROY

69

as she looks up at him, gauging the degree of his distress.

LYDIA

Leroy... I sent you over to help out Brother Timothy because he was an old friend. I said if you helped out, you could be in the show. Well, you did help out and now you are in the show. And you're the only one who knows the routine.

(sorry, but)

You did your part; I'm doing mine.

LEROY

I know... ain't your fault. Ain't mine, either. But most of all... it ain't the fault of those kids, and they're the ones most likely to suffer.

(beat, and)

I'll get me to wardrobe.

Leroy leaves the room, manner downcast and hangdog. Lydia looks after him sympathetically, then turns back to the waiting dance troupe. As she moves back into the area in front of the class, she takes note of Danny, still standing by the piano.

LYDIA

Danny, stop by during your free period. We'll work out a prompt book.

(CONTINUED)

69 CONTINUED:

69

DANNY

Hold on, now. I'm supposed to stage manage this thing?

LYDIA

(a bit exasperated)

'This thing' is the show you and Leroy were dying to be a part of!

DANNY

Yeah, I know... and I know you had this whole thing all worked out.

LYDIA

I guess I didn't count on love at first sight.

DANNY

Sorry about that.

LYDIA

Don't be. I'm proud of you. Both of you.

(beat)

However, that doesn't get you out of stage managing this show.

DANNY

But if me and Leroy are doing the show, who's going to coach the basketball team?

During that short beat as Lydia ponders the question, one to which she has absolutely no response, we HOLD briefly, and then --

DIRECT CUT TO:

70 INT. LOCKER ROOM - ON BROTHER TIMOTHY - DAY

70 \*

(The board will determine the placement of this scene.) Brother Timothy is looking o.s. with the kind of confident smile one normally associates with chocoholics in a dentist's waiting room.

BROTHER TIMOTHY

I look upon this as an exciting challenge and I assume that you'd look upon my... promotion... in exactly the same manner.

FAME - "Ending On A High Note" - Rev. 2/10/83

52A.\*

71 WIDER ANGLE - TOWARD CHOIR BASKETBALL TEAM

71

They are something less than blown away by this promotion. Lucas and Andy exchange a look. If these two were doctors, they'd pull the plug on their chances.

72 BACK TO SCENE - WIDER

72

Brother Timothy not electing to short-sell his chances.

(CONTINUED)

72

CONTINUED:

72

A believer in team morale. You gotta believe. In his racket, that's a must.

BROTHER TIMOTHY

I can see you have some doubts about our chances. Well, let me tell you something. Coaching isn't really all that crucial. It's the players who win games. I could coach a world championship team if I had someone like Lew Alcindor as my center.

ANDY

Who?

BROTHER TIMOTHY

Lew Alcindor. He was a very famous basketball player who played for St. Jude's.

\*

LUCAS

Kareem Abdul Jabbar.

BROTHER TIMOTHY

I beg your pardon?

LUCAS

Lew Alcindor. He changed his name to Kareem Abdul Jabbar.

BROTHER TIMOTHY

Why ever in the world would he do that?

LUCAS

He converted.

73

TIGHT ON BROTHER TIMOTHY

73

genuinely taken by surprise.

BROTHER TIMOTHY

I'll be damned.

DIRECT CUT TO:

74

INT. SHERWOOD'S CLASS - ON SHERWOOD - DAY

74

has that look that tells us the day has been a long one and they haven't been the most attentive audience in the world. Today. Again.

(CONTINUED)



74 CONTINUED:

74

SHERWOOD

People, the word is 'said,' not  
'goes.'

(example)

He said, 'Let's see a movie,'  
and I said, 'That sounds fine.'

Not: He goes: 'Let's see a  
movie' and I go: 'That sounds  
fine.'

75 WIDER ANGLE

75

as Julie raises her hand, speaking off of Sherwood's  
nod. Present among others are Leroy, Kelly, Danny,  
and Dwight.

JULIE

That's not correct.

SHERWOOD

(tread lightly...)

It isn't...

JULIE

You can't say something 'sounds  
fine.' As an adverb modifier,  
wouldn't it have to be 'sound  
finely?'

The headline in "The Star" would read: "English Teacher  
Goes Berserk, Slays Cello Doll." Happily, the SOUND-  
ING of the BELL which ends the period keeps Elizabeth  
Sherwood on the streets. She waves them on out, and  
they gratefully make their move as Sherwood heads for  
her desk, a wry smile on her face.

76 CLOSER ANGLE

76

as Leroy stops next to her desk, his attitude almost  
shy. But that's because that for all the hustle and  
scam, Leroy Johnson, when confronted by Miss Sherwood,  
isn't really all that good a liar.

LEROY

I got bad news.

SHERWOOD

Terrific. I'm fresh out.

(CONTINUED)

LEROY

I won't have that paper on Dickens.  
You'll have to take me out of the  
Alumni Day Show.

SHERWOOD

(baffled)

The paper on Dickens isn't due  
for two weeks.

LEROY

Well, I've got a real full schedule  
and I'm not going to be able to  
do the paper.

SHERWOOD

Leroy, I can't take you out of  
the show because you think a  
paper due two weeks from now  
is going to be late.

LEROY

What would I have to do for you  
to take me out of the show?

Sherwood looks at Leroy with growing speculative  
interest.

SHERWOOD

I don't think I'm going to tell  
you...

LEROY

Why not?

SHERWOOD

Because judging from the tone  
of your voice, whatever I tell  
you it takes to get you kicked  
out of the show is exactly what  
you're going to go right out  
and do.

LEROY

You got that right.

SHERWOOD

Why?

(beat, and)

Is it because of those kids you  
and Danny are working with?

(MORE)

(CONTINUED)

SHERWOOD (CONT'D)

(off Leroy's nod...  
long beat, and)

Finally.

LEROY

Finally...? Finally -- what?

Sherwood leans back in her chair, a smile forming.

SHERWOOD

I have been waiting for what seems like centuries for you to realize that all of life is not tied up in performing. I was hoping you might see it through literature or history or... whatever. But if a kids' basketball game is what does it... hurrah. You're getting educated, Mister Johnson.

LEROY

Thought education was supposed to make you feel better.

Sherwood shakes her head, looking at him with fondness.

SHERWOOD

Education doesn't make you feel better. Doesn't even make you feel worse.

(and)

But it does help you feel more.

That carries some impact with Leroy, but doesn't exactly resurrect the entire day or mood as far as he's concerned. He moves to the door and out into the hallway. We HOLD on Sherwood a beat as she savors the possibility of a glimmer in the darkness, before we --

DIRECT CUT TO:

Both teams are on the floor taking warmup shots at their respective baskets, eyeing each other warily.

78 ANGLE TO COACH JORDAN

78

watching his team go through their warmup paces, then looking off and reacting to:

79 POV - JULIE, DORIS, KELLY

79

as they enter the gym and look about for the best place to be in order to watch the game. As they move toward the area they've selected, their route takes them past Jordan. He smiles winningly toward Julie.

JORDAN

Place here behind the bench if you're interested.

JULIE

Thanks, but... we're going to sit over there by Brother Timothy.

DORIS

It's the lure of the unattainable.

The three girls move off as Jordan watches, his expression a bit irritated. The O.S. SOUND of a WHISTLE BEING BLOWN takes his look toward the floor, as we --

DIRECT CUT TO:

80 INT. MAKEUP ROOM - FULL SHOT - NIGHT

80

The room is fairly crowded with kids getting into costume and makeup for the number in which Leroy fills in for Johnny Willcox. Leroy is uncharacteristically somber. A \* beat, then the door is opened by Danny.

DANNY

Places. Now.

The other kids react with a flurry of movement and last-minute checks and primping before they head for the door. Only Leroy does not react to Danny's call. Danny holds in the doorway as the dance troupe files past him, emptying the room except for Leroy. Danny waits a beat longer, then:

DANNY

(continuing)

Waiting.

LEROY

I'm thinking.

(CONTINUED)

DANNY

Beginner's luck.

LEROY

If this number comes off without a hitch... without one foulup... Miss Grant couldn't have no notes for us and we could be out of here in twenty minutes, about.

DANNY

Very deep thinking. Places.

Leroy hesitates just a count, a look of determination coming into his gaze. His smile is a strong one. His words are intended as much for himself as Danny.

LEROY

This number's coming off without a hitch, Amatullo.

DANNY

Then don't you think you better get onstage?

(and)

Places!

And as Leroy streaks for the door, we --

DIRECT CUT TO:

81 INT. CHURCH GYM - GAME IN PROGRESS - NIGHT 81

Jordan's team is in control of the ball, driving for the basket. The ball goes up and in.

82 ANGLE TO JULIE, DORIS, KELLY 82

A look sneaks back and forth between them that seems to indicate they're preparing themselves for speeches about the character-building aspects of being good losers.

83 ANGLE TO SCOREBOARD 83

HOME 10 -- VISITORS 16.

DIRECT CUT TO:

- 84 INT. SCHOOL OF THE ARTS AUDITORIUM - ANGLE TO STAGE 84  
- NIGHT
- MUSIC #7 Sc. 84 "LEROY'S HOT PRODUCTION NUMBER" \*
- P.B. #2753-7-V  
Pre-recorded (3:30 est)

This is the PRODUCTION NUMBER, which features Leroy and the dance troupe. It's upbeat, driving, funky and fun. At an appropriate moment within the number:

- 85 ANGLE INTO HOUSE 85

Eight or ten people scattered throughout the house, some faculty, some kids. We FIND Lydia and Reardon there, looking on at the progress of the piece with shared delight.

- 86 BACK TO PRODUCTION NUMBER 86

as it comes to a close in fine fashion. The ANGLE ADJUSTS as Lydia and Reardon move down the aisle toward the apron. Leroy crosses down to them.

LYDIA

People, that was wonderful!

LEROY

It was better than that. It was flat-out perfect. There isn't any way in the world it could get any better, right?

LYDIA

Well, I don't know if I'd say --

LEROY

If we did it like this tomorrow, would you be satisfied?

LYDIA

(beat and)

Yes, I believe I would.

LEROY

Now say you love us and tell us to hit the showers.

LYDIA

(with a smile)

I love you and hit the showers.

- 87 DIFFERENT ANGLE 87

as Danny tears out from the wings carrying Leroy's jacket.

(CONTINUED)

87 CONTINUED:

60. 87

He tosses it to him as they both hustle for the steps:

DANNY

Doris called! It's 18 to 14 at  
the half!

LEROY

Who's got 18? \*

DANNY

Not us!

LEROY

Come on!

And they go speeding on up the aisle as Lydia and Reardon exchange a glance. Hers is puzzled, his understanding.

REARDON

It's a long story.

DIRECT CUT TO:

88 - 102 OMIT

88 - 102 \*

## 103 INT. THE CHURCH GYMNASIUM - NIGHT - ON ENTRANCE 103

As Danny and Leroy come around the corner of the hallway leading to the gym proper. As they reach the entrance, they stop, looking off, exchanging a glance with each other, then once again looking off to:

## 104 THEIR P.O.V. - THE GYMNASIUM 104

Emptied of spectators and players, except for the three girls from the School and Andy and Lucas. The two boys are perched solemnly on the scorers' table. Doris and Julie are still in the spectators' area, waiting stoically. Kelly has commandeered one of the basketballs and is whileing away the time with half-hearted efforts at sinking a basket.

## 105 CLOSER ANGLE - SCORERS' TABLE 105

The scoreboard is located near the table and the tale it tells reads: HOME 21, VISITORS 26.

## 106 DIFFERENT ANGLE 106

As Danny and Leroy cross quietly to the scorers' table, nodding greetings to Doris, Julie, and Kelly. Danny and Leroy hold for a beat, neither quite knowing what to say. Beat, and:

LUCAS

How'd your show go?

LEROY

Fine. Real good.

DANNY

How'd... your game go?

ANDY

(simply)

Fine. Real good.

Leroy and Danny exchange a look, glance at the scoreboard.

LEROY

Aren't you guys the home team?

ANDY

Yeah.

DANNY

And doesn't this say the other guys scored more points?

(CONTINUED)



106 CONTINUED:

106

ANDY

Yeah. They scored more points.

LEROY

Well, then... what'd you win?

LUCAS

The other teams' respect.

ANDY

They didn't cream us. Didn't even come close.

Another look between Danny and Leroy says that maybe they did their coaching job better than they could have hoped.

107 DIFFERENT ANGLE

107

As Kelly moves to them, flipping the ball to Danny as she draws near, and:

KELLY

You know, there's a place around the corner that sells some of the greasiest, gloppiest chili dogs I ever saw.

(beat, and)

Great stuff for winners.

The ANGLE ADJUSTS as Doris and Julie read their cue accurately and move toward the others.

JULIE

Yeah. Come on. I'm starving.

DORIS

People who look like you are always starving. That's why you look like you.

The three girls take the two boys in tow and the ANGLE CLOSES on Danny and Leroy. Danny looks about for a place to put the basketball, then holds, his gaze taken by a point O.S. Puzzled, Leroy takes a glance at Danny's point of interest.

108 P.O.V. - THE BASKET

108

Because it's there, that's why.

109 BACK ON DANNY AND LEROY

109

Leroy's no mind reader. Doesn't have to be, however.

LEROY

Ten dollars says no way.

DANNY

You're on.

Danny falls into a semi-crouch, about to launch a two handed set shot into orbit. Before he does so, however:

LUCAS' VOICE

Hey, man... hold it.

(continued)

110 ANGLE TO DOORWAY

110

Where Lucas and Andy stand with Doris, Julie, and Kelly.

LUCAS(CONTINUED)

If you miss it, you'll be mad at him. If you make it, he'll be mad at you.

ANDY

Ain't no friendship worth a basket. Not even close.

111 WIDER ANGLE

111

As the words and thought sink in on Danny and Leroy. After a beat, Danny places the ball with great formality on the scorers' table, and he and Leroy start across the gym floor to join the others. When they're at about the halfway point, we start to HEAR the SOUND of a LARGE CROWD CHEERING, the pulsing kind of roar that sets everything vibrating. As the CHEERING BUILDS, Leroy spins and executes a sparkling and explosive dance move, at which point we ---

FREEZE FRAME

FADE OUT.

THE END