

TITLE

"Some Kind of Harmony"

Prod. #2754

By

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FAME

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CAST LIST

LYDIA GRANT  
BRUNO MARTELLI  
COCO HERNANDEZ  
BENJAMIN SHOROPSKY  
DANNY AMATULLO  
ELIZABETH SHERWOOD  
DORIS SCHWARTZ  
LEROY JOHNSON  
JULIE MILLER  
DAVID REARDON

MRS. BERG  
DWIGHT

KELLY  
MR. CANNON  
ALICIA PEMBERTON  
MUFFIN WILLOUGHBY  
BRAD  
ALLY  
MR. BRENT  
WAITER

ATMOSPHERE

STUDENTS  
DANCERS  
FACULTY MEMBERS  
KRETCHNER BARTENDER  
KRETCHNER PATRONS

FAME

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SET LIST

INTERIOR:

SCHOOL OF THE ARTS  
LOBBY AREA - DAY  
SHERWOOD'S CLASS - DAY  
DANCE CLASS - DAY  
OFFICE - DAY  
CAFETERIA - DAY  
MAKEUP ROOM - DAY  
DRAMA CLASS - DAY  
HALLWAY - DAY  
MUSIC CUBICLE - DAY  
TEACHERS' LOUNGE - DAY  
AUDITORIUM - NIGHT  
STAGE - NIGHT  
HOUSE - NIGHT

KRETCHNER'S - NIGHT

RESTAURANT - DAY

EXTERIOR:

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

FAME

"Some Kind of Harmony"

ACT ONE

FADE IN:

1 INT. SCHOOL OF THE ARTS - LOBBY AREA - DAY 1

as a fabric banner is unrolled upon the marble of the lobby floor and a group of students start to thread ropes through grommets located at the corners preparatory to hoisting the banner aloft. Incoming students do quick detours as they reach the top of the steps and find this activity going on. The lettering on the banner reads: U.N. WEEK - SCHOOL OF THE ARTS.

2 CLOSER ANGLE - KELLY AND JULIE 2

working at one end of the banner, getting the rope in place, working with good-natured enthusiasm.

KELLY

What country do you want to be?

JULIE

Anybody. I don't really care.

KELLY

You don't care? Don't you want to be... you know, one of the biggies?

JULIE

Don't really care which country. We all get one vote and a chance to speak, and that's what it's all about.

DIRECT CUT TO:

3 INT. SHERWOOD'S CLASS - ON SHERWOOD - DAY 3

A preschool briefing in session, the feel not unlike a W.W. II movie wherein the major is taking a cadre of young pilots through the mission upon which they're about to undertake. Among Sherwood's young pilots are DANNY, LEROY, BRUNO, COCO and DORIS.

SHERWOOD

The entire concept of democracy is made into a microcosm in the UN.

(MORE)

(CONTINUED)

CONTINUED:

SHERWOOD (CONT'D)

That's why UN week can be an important learning experience for all of you.

She stops, looking at Danny, who is glancing rather impatiently at his watch.

SHERWOOD

(continuing)

You have an appointment you're late for, Amatullo?

DANNY

Yeah. I got to be anywhere but here.

SHERWOOD

People, this is important.

COCO

Oh, wow...

Sherwood's look is not one of thrilled appreciation.

SHERWOOD

Miss Hernandez, I never mastered the grammar involved with 'Oh, wow.' Perhaps you could tell me what you meant. I have a wild hunch it wasn't a compliment.

Coco's eyes dart about the room to her friends. There is a mischievous sense of fun in her gaze.

COCO

Well, I just don't think many of us are into politics, is all. We're here to learn how to be artists, you know... ?

SHERWOOD

(simply)

Why aren't you 'into politics,' Coco?

COCO

(considers, and)

Because... I don't know... it's just not something that's important to us.

(MORE)

(CONTINUED)

3 CONTINUED: (2)

3

COCO (CONT'D)

It doesn't have anything to do  
with us, with the soul, you  
know...

Sherwood looks at them all, mulling her next tack. She  
rejects a head-to-head debate about the merits of poli-  
tics, settling for:

SHERWOOD

People, sometimes...  
(what-the-hell,  
and)  
You're a bunch of jerks.

DIRECT CUT TO:

4 INT. LOBBY - JULIE AND KELLY - DAY

4

just putting the finishing touches on the ropes that will  
be used to raise the banner, still chattering with high,  
good spirits.

KELLY

But what do you do if you get  
assigned a country you don't  
agree with?

JULIE

You're pretend you're that  
country, like it or not.

KELLY

What happens if you get  
assigned to represent a  
country with one of the kids  
from Emerson High?

JULIE

Then you just keep reminding  
yourself that Emerson is  
supposed to have some of the  
foxiest looking guys around.

KELLY

(a beat; and)  
I could get to like this UN  
stuff.

DIRECT CUT TO:

5

INT. SHERWOOD'S CLASS - TIGHT ON LEROY - DAY

5

Expression set in stubbornness and anger.

LEROY

I ain't going to like it, ever,  
but I'll do it. I got no  
choice.

6

WIDER ANGLE

6

revealing that Sherwood's orientation efforts have dege-  
nerated into something closer to a yelling match.

SHERWOOD

You don't have any choice about  
working with Miss Grant during  
UN week, either, but I'll bet  
she's not getting all the...  
uh...

BRUNO

Flak.

SHERWOOD

Thank you, Bruno.  
(back to Leroy)  
-- that she's not getting the  
flak about this project that  
I'm getting.

LEROY

Because in Miss Grant's class,  
we'd be dancing! All kinds of  
dances from different countries --  
that kind of stuff is fierce.

SHERWOOD

But taking part in a mock UN  
general session is...

DORIS

You just said it.

Sherwood looks to Doris, who is one she might count on  
to be a kind of semi-ally in matters such as this.

SHERWOOD

I just said what...

DORIS

You called it a 'mock' assembly.  
(MORE)

(CONTINUED)

6 CONTINUED:

DORIS (CONT'D)

Not real. Make believe.  
Phoney. How come we should  
get all excited about something  
totally unreal?

SHERWOOD

People... this project is  
about one thing and one thing  
only -- learning to work  
together.

DIRECT CUT TO:

7 INT. LOBBY - JULIE AND KELLY - DAY 7

have finished fastening the ropes in the proper manner to  
the banner and stand, each taking an end and viewing the  
results of their labors with pride. A look between them,  
then they move toward the place of hanging -- except that  
they are moving in opposite directions, Julie moving for  
the steps leading down to the lower level, Kelly heading  
for the archway in the direction of the dance classroom.

JULIE

What are you doing?

KELLY

We're going to hang it over  
there, right?

JULIE

No. We're going to hang it up  
there.

KELLY

Are you kidding me?

JULIE

No, I am not kidding you.

KELLY

The kids from Emerson will  
never see it. They'll walk  
right under it.

JULIE

Kelly, this is not a welcome  
banner.

(CONTINUED)



7 CONTINUED:

7

KELLY

Maybe we should call it a  
'goodbye' banner, then,  
because they're only going to  
see it when they leave!  
'Leaving the School of the  
Arts -- you've just been to  
UN Week!'

JULIE

Look: I was appointed in charge  
of putting up the banner, and  
I am telling you -- it's going  
to go where I say it goes!

KELLY

(sourly giving  
way)

Democracy sure is fun.

8 DIFFERENT ANGLE

8

as Julie and Kelly, each taking an end of the banner,  
move toward the steps, thereby blocking the arrival of  
MR. CANNON, a placid and pleasant looking man in his  
early forties. He wears a suit which sets him apart al-  
ready. He also wears a mind set that admires James Watt,  
though believing he's a shade too avant garde. Both  
girls lift the banner, allowing him to scoot under with:

JULIE

Oh. Sorry.

CANNON

Surely. I wonder if you could  
tell me where the office is... ?

KELLY

Over there to the left. You're  
from Emerson High, aren't you...

CANNON

Yes, I am. How could you tell?

KELLY

(re suit and  
manner)

I don't know... It's just  
something about you...

(CONTINUED)

8 CONTINUED:

CANNON

You're right.

(and...)

It's something called style.

And he nods, smiles a smile learned at his nanny's knee, then turns and heads for the office. The two girls look after him with gazes that would maim a mammoth, as we --

DIRECT CUT TO:

9 INT. DANCE CLASS - FULL SHOT - DAY

LYDIA is putting the girl dancers through a JAZZY NUMBER, standing by the mirror and looking on critically as the routine takes shape. The ANGLE ADJUSTS as REARDON pokes his head in from the corridor. He closes the door quietly and moves to her side. She nods in his direction, but her concentration on the number is a pretty tough wall for him to breach.

REARDON

Morning.

A nod from Lydia, her gaze remaining on the dance.

REARDON

(continuing;  
re the dance)

Something for UN week?

LYDIA

Yes. It's a D.W.D.

REARDON

(beat, and)

Got a minute?

LYDIA

No.

Reardon nods rueful acceptance of the turndown and heads for the door. A beat, then it registers on Lydia that she was a bit chilly toward a friend and she moves after him.

10 TWO SHOT -LYDIA AND REARDON

as she catches up with him, turning him around, her manner kittenish and apologetic. She cups his face in her hands.

(CONTINUED)

10 CONTINUED:

10

LYDIA

David, I'm sorry. I truly am. It's just that I've got a zillion numbers to put together for this thing, and I'm a mile behind on each and every one.

REARDON

Hey... it's all right. No big deal.

LYDIA

You wanted something. What was it?

REARDON

You're busy now; it'll wait till lunch.

LYDIA

But you're not mad at me?

Reardon leans in, gives her a friendly kiss on the cheek.

REARDON

Not in the least.

Smiling, Lydia gives Reardon an enthusiastic hug.

11 ANGLE TO GIRL DANCERS

11

Still executing the routine, but a few meaningful looks are exchanged off the kiss and embrace between Lydia and Reardon.

12 BACK ON REARDON AND LYDIA

12

as the embrace ends and Lydia touches Reardon lightly on the cheek as the music comes to an end.

LYDIA

We'll find time at lunch.

Reardon nods agreement, heads back for the door.

QUICK CUT TO:

## 13 ANGLE TO DANCERS

The last statement drawing some droll smiles from the girls as we HOLD a beat, and then we --

DIRECT CUT TO:

## 14 INT. OFFICE - ON SHOROFSKY - DAY

consulting a list as the ANGLE WIDENS to find him working with MRS. BERG, who has a large scheduling board at hand, along with a number of small slips of paper, which she checks individually before folding each one and dropping it into a glass bowl.

SHOROFSKY

Mrs. Berg... I don't mean to intrude, but I was going over my notes from our UN Week of several years ago... and I notice that you have made a change.

MRS. BERG

Oh, no... I don't believe so.

SHOROFSKY

I believe you have forgotten about Ceylon.

MRS. BERG

Mr. Shorofsky... there is no more Ceylon.

SHOROFSKY

My God... when did that happen...?

MRS. BERG

When they became independent and changed their name to Sri Lanka.

As Shorofsky nods, assimilating this, we hear the SOUND of LAUGHTER coming from O.S., which takes both of their looks to:

## 15 WIDER ANGLE

revealing Cannon standing at the counter, having overheard the exchange between Berg and Shorofsky.

(CONTINUED)

CANNON

Pardon me for eavesdropping,  
but that was really priceless.  
Mr. Shorofsky, you've probably  
forgotten who I am.

SHOROFSKY

No, but I've been trying. How  
are you, Mr. Cannon?

CANNON

Just fine. And looking forward  
to the competition.

SHOROFSKY

I do not believe UN Week is a  
competition, Mr. Cannon.

CANNON

Well... maybe not officially,  
but I think the kids turn it  
into one whether we like it or  
not.

SHOROFSKY

I can tell it's heartbreaking  
for you to say that.

CANNON

Well, surely you don't think  
I look upon this as a competitive  
situation. Let's face it: at  
Emerson, academics are all that  
we do. Singing and dancing  
and whatnot... that's what the  
kids do after school. Here,  
the situation is exactly  
reversed.

SHOROFSKY

May I say... with all due  
respect... that what you just  
said... is an insult to this  
school.

CANNON

(levelly)

If what I said was untrue...  
then it's an insult. If it's  
true... it's merely unpleasant.

(CONTINUED)

15 CONTINUED: (2)

Shorofsky and Cannon at this juncture closely resemble Mensa equivalents of Alan Ladd and Jack Palance in "Shane." Any further unpleasantness is averted by the entrance of Julie and Kelly from the lobby.

JULIE

Mrs. Berg -- we've got the banner up. You can check that off.

MRS. BERG

Oh, good. Wait for me. I want to talk to you both.

She moves for the two girls at the doorway to the lobby.

CANNON

Mr. Shorofsky, perhaps you and I ought to talk, too.

Shorofsky nods, moving back toward the table where he and Mrs. Berg were working. We FOLLOW Mrs. Berg as she moves to the doorway and out into the lobby with Kelly and Julie.

16 INT. LOBBY - OUTSIDE OFFICE - MRS. BERG, KELLY AND JULIE 16  
- DAY

Mrs. Berg draws them aside slightly, establishing a need for security. Both girls are puzzled and intrigued.

MRS. BERG

I know I'm meddling, but I'm a firm believer in lighting candles.

(off the looks)

Lighting one little candle...  
fighting all the darkness...  
you know.

KELLY

Right. Sure.

MRS. BERG

If either one of you is selected to head up a national delegation, I have a resolution I'd like you to offer.

JULIE

What is it?

(CONTINUED)

MRS. BERG

Even though this is just a school project, I thought if we could be the ones to bring my idea to the media... well, just think of what it might mean if the real UN did the same thing.

KELLY

Mrs. Berg... what exactly is the idea?

Mrs. Berg sets herself seriously. This is not a concept she's reached lightly.

MRS. BERG

I believe the UN should form a multi-national military force, and that the first assignment of that force would be to invade and free Communicado.

JULIE

To do what?

MRS. BERG

I have been unable to find it in the Atlas, but it's there somewhere. It's an area where a number of governments are keeping their political prisoners.

KELLY

In... comunicado...

MRS. BERG

Exactly. They keep them there for weeks, even months at a time. And if we could do something to help free those poor people... well, wouldn't that be a feather in our cap, though?

A look between Kelly and Julie. Neither carries the emotional willingness to burst Mrs. Berg's balloon.

JULIE

Sounds terrific, Mrs. Berg...

(CONTINUED)

16 CONTINUED: (2)

16

KELLY

We'll do what we can to help.

MRS. BERG

(softly, the  
underground  
watchword)

Free Comunicado!

DIRECT CUT TO:

17 INT. OFFICE - SHOROFSKY AND CANNON - DAY

17

seated on opposite sides of one of the desks, both men as polite and unfriendly as ever.

CANNON

(in mid-sentence)

-- and if our kids were in charge of each delegation, they could help your kids along.

SHOROFSKY

The heads of the delegations are determined by drawing lots.

CANNON

Mr. Shorofsky... may I call you Benjamin?

SHOROFSKY

No.

CANNON

I'm just trying to be realistic. I guarantee you, if the kids were putting on a musical production, the students from Emerson would naturally assume that your kids would be in charge. As they should be. Well, here we're dealing with something that requires academic excellence.

SHOROFSKY

Our students have academic excellence.

(CONTINUED)



17 CONTINUED:

17

They glare at each other a beat, then:

MRS. BERG'S VOICE

Oh, Mr. Shorofsky?

They look off to:

18 THE COUNTER - MRS. BERG

18

awash in goodwill.

MRS. BERG

Good news -- the students from  
Emerson are starting to arrive!

19 BACK ON SHOROFSKY AND CANNON

19

SHOROFSKY

Mrs. Berg -- please make up  
your mind. Are the students  
from Emerson arriving -- or is  
it good news?

As Cannon turns slowly to study the Teutonic Terror,  
we --

DIRECT CUT TO:

20 INT. LOBBY - ANGLE TOWARD GRAND STAIRCASE - DAY

20

as a cascade of students move down to the first landing  
on the staircase, then draw up. In the forefront of the  
group are Bruno, Doris, Danny, Coco and Leroy.

21 ANGLE TO STEPS

21

as the students from Emerson arrive at the tip of the  
stairs. The look is not "preppy" by any manner or  
means, but neither has it that thrown-together "funk"  
that we've come to expect in the School of the Arts.  
They're just a shade more organized and overtly "together"  
in look than are most of our kids. Featured in the  
front row of the group are three we'll come to know  
later: ALICIA PEMBERTON whose intelligence and good looks  
are meshed nicely; MUFFIN WILLOUGHBY, a dumpling with  
rimless glasses; and BRAD, who will graduate from OCS  
with oak leaf clusters. They meet the looks they're get-  
ting from the staircase, then someone glances toward the  
long corridor.

## 22 ANGLE TOWARD DANCE CLASS

22

as Lydia brings her troops out. They're all in leotards, which in the case of the guys is merely bizarre to the onlookers from Emerson. In the case of the girls, also in the form-revealing leotards, it's sell-my-clothes-I'm-in-heaven-time as far as the males from Emerson are concerned. The stillness holds just a beat longer, then Mrs. Berg sets sail into the no-man's-land between the two groups, facing the steps where the Emerson contingent stands.

MRS. BERG

On behalf of the students and faculty here at the School of the Arts, we would like to welcome our visitors from Emerson High School. Or, to put it in a more international vein: Buena Suerte and Feliz Navidad. After first bell, we'll all be gathering in the cafeteria, where the national assignments will be handed out, and then the --

She stops, gaze lifting to the banner over the archway above the Emerson students. She looks about for Julie and Kelly, speaking to no one in particular.

MRS. BERG

(continuing)

Shouldn't that banner be on the other side, over here... ?

## 23 ON KELLY AND JULIE

23

"I told you so" is a cheap thing to say, so Kelly says nothing. Not out loud, at least. Their gazes meet as the FIRST BELL sounds and the kids break up like spring ice.

## 24 FULL SHOT

24

as the kids all move into the lobby area, the general flow headed toward the cafeteria under the guidance of Mrs. Berg and several other of the FACULTY MEMBERS IN VIEW. As Alicia, Brad and Muffin move across the lobby, Danny, Doris and Coco, in coming down the stairs, fall into some proximity with them, allowing them to pick up on the story Alicia is telling.

(CONTINUED)

ALICIA

... Anyway, Dad yelled, 'Coming about,' and put the tiller hard over. I was forward tending the jib and the main sheet slipped out of his hand. Well, that boom came across the cockpit and --

Her expansive gesture nearly decapitates Danny, but he manages to block the inadvertent blow.

ALICIA

(continuing)

Hey. I'm sorry. I wasn't looking.

DANNY

Oh, pip-pip, old poop. Not to worry. We were tailgating. Just so fascinated by your story about yachting with Papa.

ALICIA

I can see why you must have been fascinated. Hearing someone who actually knows who their father is must be quite an experience for you.

Danny can't believe his ears. Coco can, however, and moves toward Alicia.

COCO

Okay, kennel-mouth, you want to talk a little over in this direction?

DORIS

Coco! Here we go! Off to the cafeteria! Boy, is this going to be fun!

And she latches onto Coco's arm, propelling her on down the corridor toward the doorway to the cafeteria. Danny stands looking at Alicia with stunned disbelief.

DANNY

You know... if you was a man, I'd've decked you for that.

(CONTINUED)

24 CONTINUED: (2)

24

ALICIA

(nods, and)

If you was a man, I bet you  
would have.

And Amatullo stands there, frozen by protective instincts that stop a lot of murders from happening on humid nights in the city. Alicia, Brad and Muffin move on down the hallway as he stands there simmering a beat before we --

DIRECT CUT TO:

25 INT. CAFETERIA - DAY

25

The back entrance to the cafeteria. Next to the door is a long table with a cardboard box next to a pile of folders. Shorofsky stands guard on the box and Mrs. Berg oversees the folders. The students file by, draw the name of a country out of the box, and hand the name to Shorofsky. He calls out the name to Mrs. Berg, who finds the correct folder, consults a list and hands the folder to the student with a greeting in the language of the country.

Leroy draws out a slip and hands it to Shorofsky.

SHOROFSKY

Russia.

LEROY

Russian? Do I look Russian?

SHOROFSKY

Nope. Do I look like that  
matters?

LEROY

(giving way)

Nope.

And he accepts the folder from Mrs. Berg containing the pertinent information. As she hands him the folder:

MRS. BERG

Free Comunicado.

LEROY

(at a loss)

Whatever you say.

{CONTINUED}

25 CONTINUED:

25

Doris is next in line, reaching into the box, pulls out a slip and hands it to Shorofsky.

SHOROFSKY

India.

DORIS

India! Thank God! I get to wear a sari. I'll look gorgeous in it. I was so scared I was going to get some place like Peru, where they wear those funny hats and wrap up in rugs and things.

She moves on to Mrs. Berg, taking the folder and moving away before Mrs. Berg can deliver her "Free Communicado" message, though Mrs. Berg clearly marks Doris down for a future conversation. The next in line is Danny, who reaches into the box and hands the slip to Shorofsky.

SHOROFSKY

Congratulations. You are the Vice Consul from Italy.

DANNY

(pleased)  
Italy! All right!

SHOROFSKY

(pointing o.s.)  
You're located over in that section.

Danny reaches out, taking the folder from Mrs. Berg, his look off silencing Mrs. Berg's efforts to share her thoughts with him.

26 DANNY'S POV - ALICIA

26

seated under the standard bearing the word, "Italy." She is busily sorting out some of the paperwork contained within her folder.

27 BACK ON DANNY

27

with Shorofsky and Mrs. Berg looking on.

DANNY

Aw, gimme a break...

(CONTINUED)

27 CONTINUED:

27

He moves off in the direction of the "Italy" delegation as the ANGLE ADJUSTS to INCLUDE Mr. Cannon. He stands there, taking in the preparations, then:

CANNON

Things seem pretty well in hand here. Thought I'd take a little stroll, see how the other half lives.

SHOROFSKY

Take your time.

CANNON

Is that a sarcasm?

SHOROFSKY

(shakes head,  
and)

A prayer.

28 ANGLE TO "ITALY" TABLE

28

as Danny comes up to the table and bends over, head inclined toward Alicia, though it looks for all the world that he is peering down the front of her blouse. Rude, but understandable. She lifts a hand to her throat.

ALICIA

What are you doing?

DANNY

Trying to read your name tag; don't get hyper. Pemberton. Alicia Pemberton. That is not an Italian name.

ALICIA

You're really quick.

DANNY

I am Italian.

ALICIA

Really? You don't have a trace of an accent.

DANNY

Well, I wasn't born there, but...

ALICIA

Have you ever been to Italy?

(CONTINUED)

28 CONTINUED:

28

DANNY

Uh... no, but my grandfather...

ALICIA

I've spent the last three summers there.

(in Italian)

So, tell me: what is the problem?

Danny stares at her for a beat, then:

DANNY

Danny Amatullo.

ALICIA

I didn't ask you what your name was. I asked, 'what's the problem?' Other than you're being a little insecure?

DANNY

I'm going to give you an 'equal right' right in the chops, you don't lighten up.

ALICIA

We were told a lot of you people in this school were kind of flaky and that you'd probably be intimidated in this kind of setting.

29 NEW ANGLE

29

as Sherwood approaches, a clipboard in the crook of her arm, manner offhanded and businesslike.

SHERWOOD

Italy -- are you all set to go?

Alicia's look to Danny is cool and challenging.

ALICIA

Are we all set to go, Mr. Amatullo?

Danny steams a beat, then moves around the table and takes the vacant chair next to Alicia, staring grimly straight ahead. His taking the chair was his answer.

(CONTINUED)

29 CONTINUED:

29

Sherwood nods, makes a checkmark on the sheet of paper and continues on her way.

SHERWOOD

Italy -- check.

The ANGLE CLOSES on Danny and Alicia. She turns to him, smiling nicely.

ALICIA

(in Italian)

I'm sure this will prove very interesting for us both.

(translating)

I said: I'm sure this will prove very interesting for us both.

Danny stares at her levelly, then:

DANNY

Yeah, well... you know how to talk Italian. But you don't know a thing about what we call the lovely language of the hands.

And Danny's sweet smile fades as he initiates the sort of gesture one associates with grizzled Sardinian men in brightly lit cobblestoned streets. Fellini made a fortune on such gestures. Coppola made a career. In the frame prior to the moment when the gesture becomes lethal or actionable, and as Alicia's eyes open wide in shock, we FREEZE FRAME.

SHERWOOD'S VOICE

All right, people -- we're ready to begin!

FADE OUT.

END OF ACT ONE



ACT TWO

FADE IN:

30 INT. KRETCHNER'S - TIGHT ON LYDIA - NIGHT

30

As she looks o.s., expression one of pleased surprise, and:

LYDIA

You've got an audition for a musical?

As the ANGLE WIDENS, we find that she is seated with Reardon at one of the small tables in Kretchner's, a neighborhood establishment that features beer, wine, generous portions from an uncomplicated buffet, and, chief among its drawing cards, the fact that no student can darken its premises.

LYDIA

(continuing)

David, I think that's wonderful.

REARDON

The word 'terrifying' also comes to mind.

LYDIA

David, I've heard you sing. You've got a very nice voice.

REARDON

Don't forget the dancing part.

LYDIA

(businesslike)

All right. Not that big a problem. First, get yourself a fairly recent show tune, one that shows your voice at its best. As far as the dancing goes, they'll show you the steps they need, so all you'll have to do is...

(beat, and)

David... I don't recall ever having seen you dance.

Reardon just looks at her, watching her arrive at Truth.

LYDIA

(continuing)

I've seen you at parties where you kind of shuffle and bounce and rock your head back and forth, and...

(CONTINUED)

REARDON

Say it.

LYDIA

You dance like a glacier.

REARDON

(hope springs  
eternal)

But aren't there some steps  
that look kind of flashy, but  
are actually kind of simple to  
learn?

LYDIA

There are. But they usually  
involve taking your clothes off  
while you're doing them.

SHERWOOD'S VOICE

Sounds like a very interesting  
conversation.

as Sherwood approaches, carrying the day's stress like  
the Mariner's Albatross.

SHERWOOD

Probably not fit for the ears  
of a UN monitor, but I'd like  
to join you anyway.

LYDIA

Plenty of room, Elizabeth.  
Slide in.

SHERWOOD

So -- what's the topic of  
discussion?

REARDON

(too quickly)

Nothing. Not a thing. We  
were just shooting the breeze.

LYDIA

(taking Reardon's  
cue)

What's new at the UN?

(CONTINUED)

31 CONTINUED:

31

SHERWOOD

Anger and rage and pouting.  
Mr. Shorofsky and that Cannon  
guy from Emerson are about to  
go for each other's throat.

LYDIA

You're exaggerating.

SHERWOOD

If you think I'm exaggerating,  
all you have to do is --

She is silenced by Reardon, who taps her on the arm and  
gestures toward the door.

32 DIFFERENT ANGLE - SHOROFSKY

32

comes in from the chill outside, clearly feeling not a  
whit of cold, basically because of the anger that's fuel-  
ing him within. He moves to the bar, evening newspaper  
clasped under his arm. He puts the paper down, his hat  
next to it, notes the trio of teachers watching him. He  
speaks as the bartender moves up to him.

SHOROFSKY

Schnapps.

The bartender moves to get the order and Shorofsky turns  
to his friends, though his mood doesn't lighten in the  
least.

SHOROFSKY

(continuing)

Miss Grant -- you used to talk  
about a ballerina, Ilsa  
                    . You said she was  
very good. Do I recall  
correctly?

LYDIA

Yes, you do. She's wonderful.

SHOROFSKY

Article about her in the paper.  
She's in Rome, seeking asylum  
there. Wants to defect.

Lydia gets up from the table, moving to the newspaper.

(CONTINUED)

32 CONTINUED:

32

LYDIA

Really? Let me see.

The bartender places Shorofsky's schnapps in front of him, and Shorofsky slides a bill across the bar. Lydia is poring over the paper.

SHERWOOD

How are you and Mr. Cannon getting along, Benjamin?

Shorofsky fixes her with a narrow gaze, then simply holds out a hand, palm up, toward the bartender. The bartender reads it accurately and places four competition style darts into the old master's hand. Shorofsky takes a seat to knock back the schnapps neatly, then turns to:

33 ANGLE TO DART BOARD

33

as first one, then another, then a third, and, finally, the fourth dart, all go thumping into the dart board in the kind of pattern that would have done Robin Hood proud.

34 FULL SHOT

34

as Shorofsky views his handiwork with some satisfaction, then claps his hat back on his head, turns to Lydia with:

SHOROFSKY

Keep the paper.  
(to all)  
See you in the morning.

And he moves back toward the door in a regal sort of cross, the others looking after him with loving admiration, as we --

DIRECT CUT TO:

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

35

The bus flashing PAST FRAME in a blur, then we start to PUSH IN on the exterior of the school, as we hear:

MRS. BERG'S VOICE

Doris! Just the person I wanted to see!

36 INT. LOBBY AREA - DAY

3b

Mrs. Berg is just coming out of the office where she intersects with Doris as the latter reaches the lobby area. Doris is wearing a heavy outer coat, under which she sports a long flowing sari. There is a scarlet caste mark on her forehead.

DORIS

Mrs. Berg, I'm late for the UN Assembly now. Can't it --

MRS. BERG

(rushing on,  
heedlessly)

Doris, have you ever thought about what would happen if we all lit just one little candle?

DORIS

(as she goes)

We'd be up to our buns in paraffin.

Mrs. Berg takes that in semi-stride, but it slows her just enough to allow Doris to make good her escape as we HOLD a beat, and then we --

DIRECT CUT TO:

37 INT. DANCE CLASSROOM - ON LYDIA AND REARDON - DAY

37

standing near the piano, looking deeply into each other's gaze.

REARDON

When we get this close... your music is all I can hear...

(beat; then  
reacts with weary  
disapproval)

How can they expect actors to say those lines? People don't talk like that.

LYDIA

David, it's a song cue. When you get to a song cue, you can't analyze it or look for the kind of reality you're used to. Just go for it.

A sigh and Reardon sets himself, willing enough to try again.

38 ANGLE TO DOORWAY

38

as Doris passes by on her way to save the world. She glances in toward the dance classroom in time for:

39 HER POV - REARDON AND LYDIA

39

He handles it pretty well second time around.

REARDON

When we get this close... your music is all I can hear...

LYDIA

(answering line)

And you put words to that music like no man ever has... or ever will...

40 BACK ON DORIS

40

This happened once before when she opened her parents' bedroom door when she was eight. She reacts, then meanders swiftly off toward the cafeteria entrance.

41 INT. DANCE CLASSROOM - LYDIA AND REARDON - DAY

41

not noting Doris' scrutiny. Lydia steps away from the piano area.

LYDIA

... then you take stage... and there's a way to do it that will help the audience accept the license of the musical number...

DIRECT CUT TO:

42 INT. LOBBY AREA - FULL SHOT - DAY

42

as Shorofsky moves up the stairs to the lobby, briefcase under his arm. The ANGLE ADJUSTS as Mrs. Berg falls into step with him.

SHOROFSKY

Good morning, Mrs. Berg.

MRS. BERG

Ahh, Mr. Shorofsky. The pillar of our strength.

(CONTINUED)

42 CONTINUED:

42

Engaging in a conversation with Mrs. Berg is a lot like hang gliding. You have to watch that first step. Shorofsky has been there. He joins her and they start down the corridor in the direction of the cafeteria.

SHOROFSKY

I shouldn't be at all surprised.

MRS. BERG

There's an air about the place during UN Week, don't you think?

SHOROFSKY

(a glimmer)

To be sure.

MRS. BERG

What I really love is the way the students assume a more dignified posture. More mature, more like adults.

They open the door to the cafeteria.

43 INT. CAFETERIA - DAY

43

Absolute bedlam. There must be at least eight separate squabbles going on. It has all the decorum of the French National Assembly discussing California Burgundy. Alicia pounds away with the gavel, bellowing for order. Danny has left the chairman's table and heads for the door.

44 CLOSER ANGLE

44

as Danny is intercepted by Bruno.

BRUNO

You've got a responsibility to Italian honor!

DANNY

I got a responsibility to keep my Italian sanity -- and I'm going to do it!

He nods to Mrs. Berg and Shorofsky as he rages past and out the door. TIGHTEN IN as:

(CONTINUED)

44 CONTINUED:

44

SHOROFSKY

You know, you're right.  
They're acting just like  
adults.

As Mrs. Berg reacts to this slightly ironic barb from  
Shorofsky, we --

DIRECT CUT TO:

45 INT. MAKEUP ROOM - ON COCO - DAY

45

looking o.s. with characteristic intensity, as the ANGLE  
WIDENS and we find that she and Julie are conducting a  
bull session, both equally committed to their respective  
points.

COCO

But you have to play St. Joan  
the way St. Joan was, not the  
way some shrink might talk  
about her. Those voices were  
real to her. They were divine.

JULIE

Okay, but suppose the actress  
playing St. Joan was an atheist  
-- she would have to look at  
the character from a psychiatric  
point of view.

COCO

No. There would only be one  
point of view, regardless of  
the actress. She's got to  
look at it from how Joan,  
herself, felt. You've got to  
be the person, as much as you  
possibly can.

JULIE

An actress can't put herself  
through that night after night.

Coco starts to reply in the negative, but is stilled by  
the OPENING of the DOOR as Danny comes into the room,  
still carrying the dark cloud of anger from the UN ses-  
sion.

(CONTINUED)



45 CONTINUED:

45

DANNY

Don't mind me unless you're  
talking about the UN thing.  
I don't want to hear any more  
about politics or trade  
treaties or nothin'.

COCO

You're safe, man. No politics  
going on down here.

Danny crosses into the room, nesting on one of the near-  
by chairs. His look goes to Julie.

DANNY

What about you, Miller?  
Thought you were all gung-ho  
about this thing.

JULIE

'Was' is right. You know how  
thrilling it is to be a  
protectorate of Swaziland?

Coco and Danny share a sympathetic smile with Julie,  
but the lightness of the moment is somewhat quashed by:

ALICIA'S VOICE

Hello? Is anyone down here?

DANNY

(groaning)  
There is no escape from Polly  
Preppie...  
(giving up)  
In here!

46 DIFFERENT ANGLE

46

as Alicia comes in from the outer area, her look nailing  
Danny with an irritated gleam.

ALICIA

Your buddy Martelli told me  
you'd probably hide out down  
here.

DANNY

What a buddy...  
(MORE)

(CONTINUED)

DANNY (CONT'D)

(re Coco and  
Julie)

You guys met?

AD LIBS from the three girls establish that some contact has been made. Polite relationships on each side, with an undercurrent of wariness.

ALICIA

They're recessed upstairs.  
We're due back in ten minutes.

DANNY

Pass. You got my proxy.

ALICIA

I don't want your proxy. I  
want your body.

The looks this remark generates causes Alicia to clarify.

ALICIA

(continuing)

I mean... present. I want you  
there.

DANNY

Watch my lips: booooooring.

JULIE

Amen.

COCO

Politics is a drag. Really.

ALICIA

It's not just politics.

DANNY

What do you call trade  
agreements and grain embargos?

Alicia's manner is low-key and straightforward, presenting her case in such a way that the three opponents are at least forced to consider some merits of her argument.

ALICIA

Look -- a trade agreement can  
generate jobs. That creates  
wages.

(MORE)

(CONTINUED)

ALICIA (CONT'D)

Those wages go to help some families buy food for children ... babies... who otherwise might starve to death. I don't see that as 'dull' or 'silly.'

JULIE

We hear you... but it all gets tied up in treaties and national accords... it's hard to see a person involved in all of that. It's hard to care.

DANNY

You need somebody like that dancer.

(off Alicia's  
puzzled look)

East German ballet dancer. She was performing in Rome and it looks like she decided to defect and there's some whole big thing going on about it.

JULIE

(agreeing)

See, if this UN thing was about somebody like that, then you'd have the kids involved. Right now, it's just a way to get out of geometry.

There is a silence, apparently signalling that they are at loggerheads on this particular point, then:

ALICIA

(quietly)

Why couldn't we do that... ?

Their looks trigger her continuation.

ALICIA

(continuing)

This school is full of performers. Suppose we get some girl to be that East German dancer... and we make it a Human Rights issue...

(MORE)

(CONTINUED)

46 CONTINUED: (3)

46

ALICIA (CONT'D)

... Should she defect... or  
return to her home?... Is that  
the kind of thing that would  
get people interested, you  
think?...

JULIE

Yeah. That's exactly the kind  
of thing...

A beat, then Coco springs into action, gathering up her  
books and racing for the door in an excited blur of eager  
motion.

DANNY

Hey! Coco! Where you goin'?

47 ANGLE TO DOOR

47

as Coco pulls it open, looking back for:

COCO

I'm going to find Mr. Reardon!  
And he's going to tell me how  
a girl from the barrio gets  
inside the soul of an East  
German ballerina!

(and)

Auf wiederseh'n!

And as she spins away and speeds out of the makeup room,  
we FREEZE FRAME.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

48 INT. DRAMA CLASS - DAY

48

Reardon is on the stage, doing his damndest to work out a dance step. It's coming. Slowly. If Steve Martin can do it, then so can David Reardon. It's just not exactly second nature. Just as he gets himself into a particularly calderesque position, the door opens and Coco takes two steps into the room, stopping when she sees the bizarre configuration of arms and legs now onstage.

COCO

Oh... I'm sorry, Mr. Reardon.  
I thought...

REARDON

(embarrassed)

Uh, that's perfectly all right,  
Coco. I was just... working out  
an improv.

Beat.

COCO

I thought we were never supposed  
to 'work out' an improv ahead of  
time?

REARDON

Yeah... well, that's true, but...  
uh...

(beat, enough  
already)

Coco, what can I do for you?

Reardon comes down offstage and the two meet in the middle of the room.

COCO

Well, you always seem to have a  
lock on how to work on a role,  
any role.

REARDON

(a knowing smile)

Believe me, that's not always true,  
but go ahead.

(CONTINUED)

COCO

The way we're going to do this UN thing is that I'm going to play the part of the dancer from East Germany, the one who defected, and then the different countries are going to argue pro and con.

REARDON

Sounds like a good idea.

COCO

Only I don't know how to put together this character. I mean, there's no play to work from, none of the usual...

REARDON

(interrupting)

Are there newspaper articles about what's happened to her?

COCO

Sure.

REARDON

Read them. All of them.

(beat)

Are there books on East Germany?

COCO

I guess so...

REARDON

Of course there are. Study them.

(beat)

Coco, you've got a very rare opportunity, you can create this character, make her yours. And the harder you work, the more complete she'll be. The more you'll become her, and she'll become you.

(beat)

You've got some exciting work ahead of you.

Coco can't help but get caught up in Reardon's genuine enthusiasm for the project.

COCO

It's going to be fun.

(CONTINUED)

48 CONTINUED: (2)

48

REARDON

(serious)  
 Fun is what it's not going to be.  
 Tough, enlightening, satisfying  
 or if you're extremely lucky,  
 letter 'E' all of the above. But  
 fun, that's a long shot.

The BELL RINGS.

REARDON

(continuing)  
 Now if you'll excuse me, I'm late,  
 I'm late for a very important...

He stops himself as he realizes how uncomfortable he is  
 with the late word in this particular nursery rhyme.

COCO

Date.

REARDON

(too quickly)  
 What?

COCO .

The last word is 'date.'

REARDON

Well, it's really more of a  
 meeting, actually. I wouldn't  
 call it a date.

COCO

Sure, whatever you say.

He exits and she looks after with a look of confusion  
 at his present behavior which quickly becomes excite-  
 ment at the prospect of "creating a role."

49 INT. HALLWAY - DAY

49

The halls are crowded as Danny makes his way to his  
 locker and begins to fish for the necessary goodies  
 for next period. Almost immediately Doris saunters  
 up to him munching on a breakfast apple.

DORIS

So, Amatullo, is it true what  
 they say?

(CONTINUED)

DANNY

Well now, that would depend a lot on what they said.

DORIS

(super dramatic)

They say it's lonely at the top. The entire United Nations, lost ... and confused, looking to you and what's-her-face from Italy...

DANNY

Alicia.

DORIS

... looking to you and... Alicia ... for guidance, and leadership, and...

DANNY

Why don't you make like a tree and leave.

DORIS

Well, you know what Henry Kissinger said, don't you?

DANNY

Do I strike you as the kind of guy who would know what Henry Kissinger said?

DORIS

Henry Kissinger said... that power is the ultimate aphrodisiac.

One more bite of her apple for punctuation and she's gone. Almost immediately, if not sooner, Reardon comes racing by and Danny tries to grab his attention.

DANNY

Mr. Reardon, could I talk to you for a second?

REARDON

(on the way)

Maybe later, I'm late.

Danny finishes his locker business and calls out.

DANNY

Hold on, I'll walk with you!

(CONTINUED)



49 CONTINUED: (2)

49

REARDON

No... uh, I've got to get to...  
class!

DANNY

I thought this was your free  
period?

REARDON

(calling out)  
Not exactly.

DANNY

(to himself)  
Not exactly???

Realizing he's late he doesn't snap his fingers, but he does slam the locker closed and take off down the near empty hallway.

50 INT. DANCE CLASS

50

Lydia is going through some solo moves as Reardon races in just as the BELL RINGS.

LYDIA

(mock furious)  
Being late!!!

REARDON

But I...

LYDIA

I don't want to hear from but I.  
Did you practice?

REARDON

I did.

LYDIA

Okay, let's take it from the  
embrace.

He begins to cross to her and we --

DIRECT CUT TO:

51 INT. HALLWAY - DAY

51

A tardy Danny racing down the hallway, skids to an astonished stop as something catches his eye through the window in the dance class door.

52      POV SHOT      52

Through the window onto the above mentioned "embrace" between Lydia and Reardon.

53      BACK TO SCENE - ON DANNY      53

His eyes have seen the glory but he doesn't know quite what to make of it.

DANNY  
(quietly)  
Not exactly.

And with that he continues on his way, slowly.

54      INT. DANCE CLASS - DAY      54

as the MUSIC STARTS UP and the two of them do a slow dance to a false rumor. (DWD)

55      INT. CAFETERIA - DAY      55

Welcome to bedlam; population approximately forty. Sitting at the table at the head of the room are our two co-chairpersons. Alicia is rapping her gavel to absolutely no avail. Finally, in desperation, she turns to Danny.

ALICIA  
Well... don't just sit there.  
Do something.

Danny stands, places his two forefingers between his teeth and lets out a whistle that definitely ain't Memorex. Rather quickly, the assembly comes to order.

ALICIA  
(continuing)  
That's not what I had in mind.

DANNY  
They're quiet. Make up your mind.

ALICIA  
(then, to the assembly)  
As you know, Coco Hernandez from the School of the Arts has volunteered to take on the role of Ilsa in order that we should debate the legality of her recent defection from East Germany. I hereby open the floor to debate.

56 ANGLE - CLOSE ON GAVEL

56

as it comes down hard onto that piece of wood that gavels come down hard onto. As the two meet, we --

SMASH CUT TO:

57 CLOSE ON COCO

57

She is sitting in a chair adjacent to the chairperson's table trying to respond to the question that has just been asked her. She's just beginning to look the least bit haggard.

58 ANOTHER ANGLE

58

to INCLUDE the "delegates." The delegate behind the card marked BULGARIA-EMERSON HIGH is standing. This is Brad, seen earlier in the lobby with the arrivals from Emerson.

BRAD (BULGARIA)

Then I'll put the question another way. Isn't it true that while it would be unlikely for you to get rich in East Germany, you'll probably become a millionaire in the West. Isn't that true?

COCO

Maybe... I guess so.

BRAD (BULGARIA)

So can't we assume that you're putting all these countries through all this so you can get rich?!

COCO

No...

(beat)

I mean I'll admit that money is important, but --

BRAD (BULGARIA)

(sitting)

Thank you very much.

COCO

But... it's not the deciding factor...

(CONTINUED)

58 CONTINUED:

58

ALICIA

You've answered the question.  
That's enough.

(pointing to  
Kelly Hayden)

The chair recognizes the representative  
from the People's Republic of  
China.

KELLY (CHINA)

I think we all know about the  
restrictions in your country.  
But isn't it also true that  
there is one hundred percent  
employment in East Germany as  
compared to about ten percent  
employment for the dancers in  
the United States?

COCO

... Yes.

KELLY (CHINA)

And wouldn't you say that you  
benefited from that hundred  
percent employment?

COCO

Yes... sure I did. I got some  
wonderful training, and I'm  
grateful for it.

KELLY (CHINA)

But not grateful enough to perform  
in the country that provided that  
training. And that doesn't seem  
very fair to me.

(then, to Alicia)

Thank you.

59 ANGLE ON COCO

59

All of this is taking a toll on Coco and she shifts  
uncomfortably in her seat, struggling with her nerves.

60 ANOTHER ANGLE

60

to INCLUDE Danny who sees Coco's discomfort and leans  
over to whisper to her.

(CONTINUED)

60 CONTINUED:

60

DANNY  
Coco, you okay?

COCO  
(good soldier)  
Yeah, thanks.

61 WIDER ANGLE

61

ALICIA  
The chair recognizes...

DANNY  
(interrupting)  
You mind if I recognize somebody  
for a change?  
(off her look)  
This chair recognizes the  
representative of the Netherlands.

At which point Bruno stands to speak.

BRUNO (NETHERLANDS)  
Thanks.

(beat)  
I think borders are fine for  
mapmakers and border guards and  
their families.

(beat)  
But past that I don't think  
they're good for very much.  
I think all of us have to live  
where we want to live, and that  
an artist, like Ilsa, has to  
live where she can create, and  
if she can't, she's not going to  
do right by any country. And  
what's even more important is  
that she's not going to do right  
by herself. And I think that's  
worse than not being fair. I  
think that's a crime.

(then, sitting)  
That's all.

COCO  
(quietly)  
Thanks.

ALICIA  
The chair recognizes Bulgaria.

(CONTINUED)

BRAD (BULGARIA)

(to Coco)  
Would you define the word  
'patriotism.'

DANNY

Cheap shot!

COCO

It's okay, Danny.  
(beat, collecting  
herself)  
I would define patriotism as a  
love for one's country and...  
a willingness to be patient  
with its faults.

BRAD (BULGARIA)

So by your own definition your  
actions are unpatriotic.

COCO

... I didn't say that.

That's it for Danny. He's not about to just sit there  
and watch Coco take this kind of beating. He springs  
out from behind the table and "approaches" the repre-  
sentative from Bulgaria.

DANNY

All right, Bozo, you lookin'  
to go a couple rounds? C'mon.

Alicia's going crazy with the gavel as the two of them  
go toe-to-toe.

ALICIA

Order! Order! The secretary  
will strike the last statement  
from the record.

She looks to the small table with the card marked  
SECRETARY on it. The table and chair are empty save  
a small cassette recorder which has been set in the  
"on" position.

ALICIA

(continuing)  
Where's the secretary?!?

DIRECT CUT TO:

DWIGHT is working on a solo piece for sousaphone. He is FACING US and his back is to the window so at first he doesn't see Muffin peering admiringly in through the glass. As he gets into the piece, however, he starts to move in time and catches a glimpse of her out of the corner of his eye. Caught somewhere between embarrassment and excitement, he finally motions her into the room.

DWIGHT

Hi.

MUFFIN

Hi. I was just listening. Very nice.

DWIGHT

You were listening?  
(off her nod)  
These rooms are soundproof.

MUFFIN

(panic)  
They are?

DWIGHT

(realizing)  
But sometimes they leak.

Long beat as neither of them manage to come up with the next thing to say. Finally:

DWIGHT

(continuing)  
Thanks.  
(beat)  
How come you're not at the meeting taking minutes?

MUFFIN

I'm getting it all on tape. Then I give the tape to my dad and he takes it to work. They've got a computer there that can do a printout from a cassette.

DWIGHT

(eyes wide)  
They've got an SE-750?!

MUFFIN

How did you know it was an SE-750?

(CONTINUED)

DWIGHT  
I love computers.

MUFFIN  
So do I.

DWIGHT  
An SE-750. Those things cost  
millions!

MUFFIN  
The company's got zillions.  
Dad says the money just pours  
in. It never stops.

DWIGHT  
What kind of company is it?

MUFFIN  
I don't know. Something to do  
with the Pentagon.

DWIGHT  
Oh, I see.

Beat.

MUFFIN  
So... whatcha doin'?

DWIGHT  
Practicing. I'm supposed to be  
the entertainment for the assembly  
recess.

MUFFIN  
All by yourself?

DWIGHT  
Everybody else is a delegate or  
in rehearsals. I don't think I  
was first choice.

MUFFIN  
(tentative)  
Would it be easier to play a  
duet?

DWIGHT  
(excited)  
It sure would. Do you play?

(CONTINUED)



62 CONTINUED: (2)

62

MUFFIN

A little piano. But I'm probably  
not in your league.

DWIGHT

(beat, and)

You are now.

As Dwight does something physiologically impossible to get out from under that sousaphone in two seconds flat, he begins rifling through a large stack of sheet music, a smile the size of Rhode Island having made a three-point landing on his mug.

63 INT. TEACHERS' LOUNGE - DAY

63

Shorofsky sits at the table correcting papers. Lydia is at the tea depot and Reardon is lying on the couch, nursing a book. Sherwood fairly explodes into the room, slamming the door behind her.

SHERWOOD

Boy, that guy really gets my goat!

SHOROFSKY

(looking up in  
confusion)

Gets my goat?? You know, every  
time I think I have a fighting  
chance with your language, somebody  
says something like -- gets my  
goat.

Sherwood is still a tempest, pacing what space she can find.

SHERWOOD

He's just so smug. He's so sure  
that we aren't equipped to provide  
anything approaching an academic  
foundation for our students. I  
could just scream.

REARDON

(casually)

Really got you where you live,  
huh?

Beat, oddly quiet in the room just now.

(CONTINUED)

SHERWOOD

(evenly)

And just what is that supposed to mean?

REARDON

(sitting up)

Well, obviously this guy's touched on some area that you feel insecure about, or you wouldn't be so teed off.

SHOROFSKY

(to himself)

Teed off? Another one.

Sherwood begins to work the room a bit now, a sly smile forming on her lips.

SHERWOOD

Care to hear what he had to say about the two of you?

LYDIA/REARDON

Us.

SHERWOOD

He wanted to know if the rumors were true that the two of you were having an affair.

Both of them are instantly on their feet, protesting very loudly.

LYDIA/REARDON

What?!?

SHOROFSKY

Careful, you're getting 'teed off.'

SHERWOOD

(to Shorofsky)

They must be insecure about this area.

REARDON

I'm not insecure. I'm furious.

(then, to Lydia)

No offense.

(CONTINUED)

LYDIA

Forget that. Who started these rumors?

SHERWOOD

It seems that you two did. You've been spotted sneaking off together at odd times.

REARDON

Well, yeah... we've been working on a 'project' together.

SHOROFSKY

A project? I've heard it called a lot of things, but never have I heard it called a 'project.'

LYDIA

Benjamin, Elizabeth, please. I've been helping David prepare for a musical audition. David didn't want it all over school so we tried to keep it a secret.

SHERWOOD

It is a secret. All over school.

LYDIA

Well, David, what are we going to do?

REARDON

We're going to deny it.

SHOROFSKY

Suspected lovers deny all. I'm afraid it just 'doesn't wash.'

REARDON

You got a better idea?

SHOROFSKY

Do what lovers do. Have a fight and end it.

LYDIA

End what?

SHOROFSKY

The affair.

(CONTINUED)

63 CONTINUED: (3)

63

REARDON

There isn't any affair!

SHOROFSKY

(mock surprise)

What, did you two have a fight?

A smile of recognition between them that a plan has been offered and we are:

64 INT. CAFETERIA - DAY

64

Even though the place is strewn with banners designating this to be the assembly hall of the UN, lunchtime is lunchtime and the tables are now filled with burgers and pizzas and fries.

65 ANOTHER ANGLE

65

to reveal Alicia, sitting at a table by herself nursing a light lunch and a heavy book. INTO FRAME, enters the dangling end of a white paper napkin.

DANNY (O.S.)

Truce?

66 WIDER ANGLE

66

to reveal Danny standing at her table waving the napkin.

ALICIA

This is a trick.

DANNY

No trick.

(then, sitting)

I just don't want anyone to get hurt.

ALICIA

Well, don't worry about me.

DANNY

Oh, I won't. You can count on it.

(beat)

I'm talking about Coco Hernandez, who happens to be a friend of mine. She's taking quite a beating.

(CONTINUED)

66 CONTINUED:

66

ALICIA

The girl playing Ilsa?

(off his nod)

She's fine. Don't worry about her.

This is said in such a casual, offhand manner that Danny's guard goes up immediately and his response is more of a retaliation.

DANNY

Well, I'm worried, okay!

(beat)

Look, we might not be a bunch of Einsteins around here, but we do care about each other.

ALICIA

Danny -- you said she was from the streets; that she was tough.

DANNY

See what I mean?! Just because somebody's from the streets doesn't mean they don't feel things. They've got their spots, too. They're just in different places. You got that?!?

ALICIA

Yeah, I got that.

Beat as they work on their lunches in silence. Finally:

DANNY

Something tells me we're not going to ride off into the sunset together.

ALICIA

That's too bad. I bet we could teach each other a thing or two ... or three.

On Danny's surprised look, we --

DIRECT CUT TO:

67 INT. MAKEUP ROOM - DAY

67

The CAMERA SLOWLY PANS the room, finally COMING TO REST on Coco, seated at a makeup table staring into a mirror.

(CONTINUED)

67 CONTINUED:

67

She is wiping a tear from her cheek and doing her damndest to compose herself.

COCO  
(an order to  
herself)  
Stop crying!

Leroy's image steps into the mirror.

LEROY  
Okay, that's it.

Coco didn't hear him come in and, surprised, turns to face him.

COCO  
Leroy.

LEROY  
I want you out of this gig.

COCO  
What are you talking about?

LEROY  
I'm talking about a friend who's got herself so tied up in knots over this thing that she can't see straight.

COCO  
Leroy, I promised.

LEROY  
So what!

COCO  
But...

LEROY  
But nothing.  
(beat, a try  
for humor)  
I'll play Ilsa.

COCO  
C'mon, Leroy.

LEROY  
If it's good enough for Dustin Hoffman...

(CONTINUED)

67 CONTINUED: (2)

67

Beat as the laughter never arrives.

COCO

I can't do that. I can't back out.

LEROY

Let me guess; you're having too much fun.

COCO

No... it's not fun.

(beat)

But I'm learning something. I can feel it.

LEROY

(serious)

Don't you think you're payin' too high a price?

COCO

I think... I hope I'm paying the same price Ilsa is paying.

LEROY

You're not Ilsa. You're Coco.

COCO

(a flash of anger)

I don't want to hear that, Leroy. Can't you understand?

LEROY

But it's the truth.

Coco turns back to face the mirror and focuses.

COCO

No, it's not.

LEROY

Coco, are you sure you're okay?

Coco begins to retouch her makeup.

COCO

I'm fine.

LEROY

Well, your friends are starting to worry. Know that.

(CONTINUED)

67 CONTINUED: (3)

67

COCO

My friends are ten thousand  
miles away, and I miss them  
very much.

Beat as Leroy shakes his head in complete confusion.

LEROY

Oh, boy.

FADE OUT.

END OF ACT THREE



ACT FOUR

FADE IN:

68 INT. DANCE CLASS - DAY

68

Lydia is putting her dancers through some standard issue routines, weaving in and out with the occasional adjustment here and there. The only thing out of the ordinary is that she keeps sneaking glances to the door, as if expecting someone. Finally "someone" arrives in the form of David Reardon who bursts through the door spewing outrage and righteous indignation.

REARDON

Just how far do you think I  
can be pushed, huh?!?

Lydia turns off the cassette and the rest of the class looks on with heavy doses of confusion and shock.

LYDIA

David, I'm sure I don't know  
what you're talking about.

REARDON

I'm talking about last night.  
I have never been so humiliated  
in my entire life.

LYDIA

David, I don't think this is  
either the time or the place  
for us to air our dirty  
laundry, do you?

REARDON

Dirty laundry?!? I'm talking  
about my pride getting  
barbecued last night, baby!

If Lydia was having a hard time keeping a straight face before, and she was, the "baby" puts her right over the top. She starts to crack up but immediately buries her face in her hands and looks to all the world as if she's sobbing. Reardon knows exactly what just happened and, for a second, almost breaks into laughter himself.

REARDON

(continuing;  
quickly)  
Oh, no, you don't.

(CONTINUED)

68 CONTINUED:

68

LYDIA

I deserve it. Whatever you say.

REARDON

(just barely)

I'm sayin' 'goodbye.'

And with his last bit of control manages to storm out of the room without exploding into laughter. The BELL RINGS with Lydia still on her stool, face buried in her hands.

LYDIA

Dismissed.

The kids, stunned, beat feet for the exit just as quickly as they are able. Privacy is certainly the order of the moment. Only Doris lingers behind the rest, torn by her curiosity. Just as she's decided to leave Lydia to her grief, she hears something.

LYDIA

(continuing)

Pssst.

Lydia's hands come down to reveal a very together woman indeed.

DORIS

Miss Grant?

LYDIA

C'mon over here, honey. I'm gonna let you in on a little secret.

Delighted to be taken into confidence, Doris rushes to the actress on the stool.

69 INT. SHERWOOD'S CLASS - DAY

69

Most of the kids are in their seats. A few rush in just as the BELL RINGS. And Doris comes flying in a full five seconds late.

DORIS

Sorry!

And she flings herself into her seat. Now that the class is in some semblance of order, Sherwood turns to address them.

(CONTINUED)

SHERWOOD

Seeing as we are midway through UN Week, I'd like to get some reactions from you, pro or con, or both.

(beat, hands  
go up)

Doris.

DORIS

Well... I don't know how many kids will cop to it, but I know a lot of times I think, boy if they just turned the whole mess over to young people and let us run the world, things would be just fine. Well, this week we kind of got a chance to run things... and it's not as easy as it looks.

SHERWOOD

Coco.

COCO

I don't want to sound corny or anything, but I think this might be one of the most important weeks of my life.

KELLY

(good-naturedly)

I thought you said you didn't want to sound corny.

Mini laugh from the troops.

SHERWOOD

Go on, Coco.

COCO

I just think that it's really preparing me for some adult problems. And I appreciate that.

(then, quickly)

And I agree with Doris, it's not as easy as it looks.

SHERWOOD

Danny Amatullo.

(CONTINUED)

69 CONTINUED: (2)

DANNY  
I think they ought to call the  
whole thing off.

SHERWOOD  
(surprised)  
You do?

DANNY  
Yeah. I do.

SHERWOOD  
And what if the real United  
Nations decided they'd just  
call the whole thing off?

DANNY  
That's different.

SHERWOOD  
And how is it different?

DANNY  
It's different because they're  
adults and we're kids. I  
think there's a time to be a  
kid, and that's now. When it's  
time for me to be an adult, I'll  
be one. Every time you turn  
around they're tryin' to turn  
kids into adults, and I think  
it's wrong. And... besides...

Beat.

SHERWOOD  
Besides what, Danny?

DANNY  
Besides, we're the wrong school  
to be at UN Week.

SHERWOOD  
Why's that?

DANNY  
This is the School of the Arts.  
UN Week is for schools that  
teach academic stuff.

(CONTINUED)

SHERWOOD

Schools like Emerson?

(then, off  
his nod)

Danny, I want you to listen to me. I work very hard at what I do, just as hard as any teacher at Emerson. And if you pass a class that I've taught -- well, then, you've learned something. Something valuable. Don't sell me short.

(beat)

Don't sell yourself short.

70 INT. LOBBY - DAY

70

Light traffic. Lydia is posting a casting notice up on the bulletin board when she hears a voice behind her.

REARDON'S VOICE

Come here often?

71 ANGLE ADJUSTS

71

to reveal Reardon standing nearby, an imaginary drink in his hand.

LYDIA

Dave Reardon, just the man I was looking for.

He crosses to her.

REARDON

Well, do you think we put an end to the winds of romance?

LYDIA

I should think so. But I took out some insurance, just in case.

REARDON

Insurance?

LYDIA

I told Doris Schwartz the whole story and asked her to please keep it a secret.

(MORE)

(CONTINUED)

71 CONTINUED:

LYDIA (CONT'D)

(beat)

By the way, congratulations.

REARDON

Thank you.

(beat)

Congratulations for what?

LYDIA

(indicating  
notice)You just got cast as the lead  
in Friday's musical.

REARDON

I thought Coco was doing the  
lead.

LYDIA

Thanks to you, Coco has decided  
that her role as 'Ilsa the  
defector' is more important  
than some dumb old musical.

REARDON

I don't know the songs! Or  
the routines.

LYDIA

And what do you think we've  
been working on all week for  
your audition... ?

REARDON

But...

LYDIA

David, you've got an audition.  
You get those people here to  
see you and I'll have you  
looking so fierce --

As they walk PAST US in a flurry of Reardon's vain pro-  
tests, we --

DIRECT CUT TO:

72 INT. MUSIC CUBICLE - DAY

72

Dwight and Muffin are about halfway through their duet for piano and sousaphone, looks of excitement and expectancy building in their eyes as they approach the final chords. As they hit the last note together.

DWIGHT

Perfecto!!!

MUFFIN

You really mean it? You're not just saying that?

DWIGHT

If Mr. Shorofsky could have heard how you just played, you'd be in this school in a second.

This vote of confidence gives Muffin what she needs to make her move. She stands and makes her way around the piano bench to face Dwight. It's a very small room.

MUFFIN

I'd like that.

DWIGHT

So would I.

73 ANOTHER ANGLE

73

A little bit closer now, and getting closer all the time.

MUFFIN

I'd like going here to school with you in it.

(beat; re  
sousaphone)

Isn't that getting heavy?

DWIGHT

Uh... matter of fact, yes, it is at that.

MUFFIN

Here, let me help you.

DWIGHT

That's okay, I got it.

(CONTINUED)

73 CONTINUED:

73

MUFFIN

No, I want to help.

And she proceeds to help him lift the instrument. Lawrence of Arabia never crossed a desert quite as dry as Dwight's throat is at this moment.

DWIGHT

Ouch.

MUFFIN

Did I hurt you?

DWIGHT

A little to the left.

MUFFIN

Sorry.

Another moment and Dwight starts laughing uncontrollably.

DWIGHT

That tickles.

MUFFIN

What does? That does??

DWIGHT

Yes!

And for just a second she shows no mercy. Then she stops and very quickly it gets very quiet. She leans forward and kisses him gently on the lips. And again.

74 ANGLE ADJUSTS

74

and the CAMERA PULLS BACK to reveal Dwight is still entwined within the sousaphone and that it diminishes his enjoyment of this moment not at all.

DIRECT CUT TO:

75 INT. AUDITORIUM - ANGLE TO STAGE - NIGHT

75

as Reardon comes out onto the stage, shading his eyes, peering out into the darkened house.



- 76 ANGLE INTO HOUSE 76  
 where three middle-aged establishment-looking gentlemen are seated, looking with dour expectations back at Reardon.
- 77 BACK TOWARD STAGE 77  
 as Reardon smiles uneasily.
- REARDON  
 Mr. Warren, Mr. Brent... I appreciate your coming down... do my best to make it worth your while...
- He nods his good wishes and moves back into the wings.
- 78 ANGLE TO TRIO IN AUDIENCE 78  
 leaning forward expectantly.
- 79 ANGLE TO STAGE - THE PRODUCTION NUMBER 79  
 David enters at the top, singing well, acquitting himself in fine fashion as a vocalist. When the dance opportunity presents itself, however, the Dance Troupe takes stage and David, though still the lead in the number, is now obscured by flashy leaps and moves that are truly dazzling. The only problem is that very little of it originates from Reardon's quarter.
- 80 ANGLE TO TRIO OF ONLOOKERS 80  
 A little frustrated. Every time it seems that Reardon is going to cut loose, he is inundated within a sea of dancers. It's like trying to assess the cheese within a Big Mac. The special sauce masks everything else.
- 81 ANGLE TO PRODUCTION NUMBER 81  
 as it comes to a close, Reardon striking a triumphant pose in concert with the Dance Troupe. After a decent interval, Lydia edges her way out onto the stage as Reardon moves down to the apron. One of the trio of onlookers, MR. BRENT, rises ponderously from his seat in the audience and moves down to Reardon, who is still puffing, smiling hopefully.

(CONTINUED)

81 CONTINUED:

81

REARDON

Well... ?

BRENT

These... people who performed  
with you... they part of the  
package?

REARDON

Oh, no. They're students here  
at the school. They'd stay  
here.

BRENT

(beat, and)

Then I think we got a problem.

And Reardon takes it with good grace, his look of ap-  
preciation going to Lydia and receiving sympathy there,  
as we HOLD a beat, and then we --

DIRECT CUT TO:

82 EXT. SCHOOL OF THE ARTS - DAY

82

to ESTABLISH horse.

83 INT. LOBBY - DAY

83

Coco is alone, seated in one of the chairs placed along  
the wall outside the cafeteria to accommodate School of  
the Arts' guests. Shorofsky is about to enter the cafe-  
teria when he notices her and crosses the lobby to sit  
next to her.

SHOROFSKY

(indicating  
cafeteria)

Aren't you supposed to be in  
there, cookie?

COCO

Still a couple minutes before  
they start.

SHOROFSKY

Today is the day for the vote,  
am I right?

(MORE)

(CONTINUED)

83 CONTINUED:

83

SHOROFSKY (CONT'D)

(off her nod)

So do you think they'll let you stay?

COCO

I don't know. But I feel like I should say something, make some kind of statement.

SHOROFSKY

So what's stopping you?

COCO

I don't know what to say. There are so many sides to it.

SHOROFSKY

It's hard to believe it today, but the same was true for those of us who left Germany before the war. I think in a situation like this one, there is no right or wrong, only what's right for you.

(beat, a smile)

I certainly hope that I have made everything crystal clear for you, because I have totally confused myself.

(off her smile)

See you inside.

SMASH CUT TO:

84 INT. CAFETERIA - CLOSE ON KELLY (CHINA) - DAY

84

She is well into a speech to the Assembly. From time to time, she glances at the prepared text in her hand.

KELLY

... that if a country makes the investment of time, and training, in support of an artist...

85 WIDER ANGLE

85

to INCLUDE the Assembly with Coco seated at the head of the room, listening.

(CONTINUED)

KELLY

... Then it is the responsibility of that artist to remain and pour back into that country's cultural life some of that investment. And so I recommend we vote to uphold the agreements of extradition that exist between the governments concerned and that Ilsa Frankel be returned to East Germany immediately.

As she sits, the hands of several delegates begin flagging the chairpersons for recognition.

ALICIA

We have time for one more speaker. The chair recognizes the delegate from the Soviet Union.

The gavel raps and Leroy stands to be heard.

LEROY (SOVIET UNION)

I'd just want to say that...

Coco is standing now and interrupts.

COCO

I'd like to say something, please.

DANNY

Will the delegate yield the floor?

LEROY

Do what?

DANNY

You want to let Coco talk?

LEROY

Sure. No problem.

And he sits. All eyes are on Coco (Ilsa) now as she collects her thoughts before trying for the words. Finally:

(CONTINUED)

COCO (ILSA)

I've been listening to everything that's been said, and I can see how difficult it is to figure out the right thing to do with an artist in my situation. All the questions of loyalty, and patriotism and law.

(beat)

But it seems to me that before there's an artist, there's a person. And that if a person hasn't done anyone any harm then any law that tries to keep her where she doesn't want to be is a law that should be broken.

(beat)

I am where I want to be. As a person. And as an artist. I ask you to let me remain.

(beat)

Thank you.

It takes several moments for the weight of that to settle. Alicia breaks the silence with her gavel.

ALICIA

All those in favor of upholding Ilsa Frankel's right to remain in the U.S. please raise your hands.

SMASH CUT TO:

Lydia, Reardon and Mrs. Berg are seated at a booth-type table. A WAITER is serving them and Lydia and Mrs. Berg have their hands up.

WAITER

... and two white wines.  
There you go.

And he disappears.

LYDIA

You think we should wait for Elizabeth?

(CONTINUED)

MRS. BERG

Fat chance.

(beat, reaching  
for her glass)

I'm here to tell you that UN  
Week really takes it out of  
a girl.

LYDIA

I heard that, Mrs. Berg.

MRS. BERG

Well, I should hope so. I  
can't be more than six inches  
from you.

LYDIA

(to Reardon)

Where do you think she could  
be?

REARDON

Last time I saw Elizabeth she  
and Mr. Cannon were at each  
other's throat, going at it  
like cats and dogs. I  
wouldn't count on...

At which point Elizabeth Sherwood and Mr. Cannon enter  
the restaurant sharing a hell of a good laugh and gene-  
rally appearing to enjoy each other. They cross to the  
booth.

SHERWOOD

Mind if we join you?

LYDIA

Uh... no, of course not.

CANNON

Thanks.

Beat.

REARDON

Uh... did I miss a chapter?

CANNON

In the spirit of UN Week, Miss  
Sherwood and I have negotiated  
a truce.

(CONTINUED)

SHERWOOD

(playing)

I don't care what you say,  
Lydia, he's really not such a  
bad guy.

LYDIA

You're the one that's bad,  
girl.

SHERWOOD

(remembering)

Did you hear the news about  
Ilsa?

REARDON

You mean Coco?

SHERWOOD

The real Ilsa -- they sent her  
back. Happened this morning.

Beat.

CANNON

How about our Ilsa? Anybody  
know what they decided?

LYDIA

Mr. Shorofsky's bringing us  
the news.

MRS. BERG

There he is.

Mr. Shorofsky is scanning the seating area looking for  
his cohorts. Mrs. Berg makes it easy by waving her arms  
madly.

MRS. BERG

(continuing)

Over here! Over here!

And he crosses to their table, but before he can even  
sit down:

LYDIA/REARDON/SHERWOOD

Well??

SHOROFSKY

(smiling)

The kids voted to let her stay.

(CONTINUED)

86 CONTINUED: (3)

MRS. BERG  
It's too bad Ilsa didn't go  
to School of the Arts.

SHOROFSKY  
(sitting)  
I don't follow.

LYDIA  
The real Ilsa was sent back  
this morning.

SHOROFSKY  
I see.

CANNON  
Well... after all, they're  
still high school kids.  
They're allowed to be wrong.

SHOROFSKY  
I must disagree, Mr. Cannon.  
These kids are not necessarily  
wrong. But that they are  
simply trying it a different  
way.

(beat)  
And Lord knows we haven't  
done such a cracker-jack job.

(beat, raising  
his glass)  
I propose a toast to high  
school kids... and a different  
way for all of us.

ON their toast we FREEZE FRAME.

FADE OUT.

THE END