



Love Ya
Billy

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FAME

"Break Dance"

PROD. #2765

aka

"Breaking Up That Old
Gang of Mine"

by

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EILENNA PRODUCTIONS
In Association With
METRO-GOLDWYN-MAYER TELEVISION

REVISED FINAL DRAFT:

October 18, 1983
10/24/83 (Blue)

FAME

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CAST LIST

LYDIA GRANT
BRUNO MARTELLI
HOLLY LAIRD
COCO HERNANDEZ
BENJAMIN SHOROFKY
CHRISTOPHER DONLON
DANNY AMATULLO
DORIS SCHWARTZ
LEROY JOHNSON
QUENTIN MORLOCH

*

MICHAEL
DWIGHT

TINO
SNAKE
ANGLE RODRIQUEZ

*

LIZ

*

LOUIE BACCA

ATMOSPHERE

STUDENTS
STREETS GANGS (ENFORCERS & SILHOUETTE'S)
DANCE STUDENTS

FAME

"Break Dance"

PROD. #2765

SET LIST

INTERIOR

- SCHOOL OF THE ARTS
- LOBBY - DAY
- FRONT STEPS - DAY
- DANCE CLASS - DAY
- OFFICE - DAY
- HALLWAY - DAY/NIGHT
- CAFETERIA - DAY
- MUSIC CLASS - DAY
- HALLWAY (LOCKERS) - DAY
- DANCE CLASS - DAY
- AUDITORIUM - DAY
- MAKE-UP ROOM - DAY
- STREET - DAY
- STEPHENS YOUTH CENTER - DAY

EXTERIOR

- TENAMENT PARKING LOT -
- NIGHT *

"BREAK DANCE"
 PROD. 2765
 PRE-PRODUCTION MUSIC CUES

- | | | |
|----------|---------------|--|
| MUSIC 1 | Sc. 4 | ENFORCERS ENTRANCE, Int. Front Steps
P.B. 2765-1-NV
Pre-record w/ Thumper (:30 est.) |
| MUSIC 2 | Sc. 9 | LYDIA W/ BALLET CLASS, Dance class, Cassette source
P.B. 2765-2-NV
TEMP TRACK To be post-scored (1:30 est.) |
| MUSIC 3 | Sc. 9,
12, | MICHAEL'S BALLET CLASS BOOGIE, Cassette source
P.B. 2765-3-NV
Pre-record w/ Thumper (2:00 est.) |
| MUSIC 4 | Sc. 11 | ENFORCERS' WALK DOWN HALLWAY TO DANCE CLASS, Snake
P.B. 2765-4-NV
Pre-record w/ Thumper (:30 est.) |
| MUSIC 5 | Sc. 18 | SHOROFSKY PLAYS PIANO IN CLASSROOM , Muted piano
P.B. 2765-5-NV
Pre-record (:30 est.) |
| MUSIC 6 | Sc. 27 | ST. STEPHENS, Leroy working with Tino , Cassette source
P.B. 2765-6-NV
Pre-record w/ Thumper (:10 est. section of final prod. #) |
| MUSIC 7 | Sc. 27 | REPRISE OF ABOVE (:30 est.) |
| MUSIC 8 | Sc. 37 | LEROY WORKING W/ BREAKERS, Fight w/ Tino , Cassette Source
P.B. 2765-8-NV
Pre-record w/ Thumper (1:00 est. section of final prod. #) |
| MUSIC 9 | Sc. 39 | REPRISE OF ABOVE, after Tino leaves . |
| MUSIC 10 | Sc. 41 | " I STILL BELIEVE IN ME ", Coco's Ballad, Bruno at piano
P.B. 2765-10-V
Pre-record (3:00 est.) |
| MUSIC 11 | Sc. 49 | "DANCE, DANCE , DANCE", The Competition
P.B. 2765-11-V
Pre-record w/ Thumper (3:00 est.) |
| MUSIC 12 | Sc. 51 | LEROY AND CHRIS COMPETE , "DANCE, DANCE, DANCE"
P.B. 2765-12-V
Pre-record w/ Thumper (1:00 est.) |

FAME

"Break Dance"

ACT ONE

FADE IN:

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

as DWIGHT ascends the front steps into the lobby. It's just before first bell and students, still clad in top-coats and morning clothes, are dashing to make their first class on time. TITLES OVER.

2 INT. HALLWAY - DAY 2

Dwight seems in no particular hurry as he makes his way through the thinning crowd. The last of the students rush into their rooms just as the BELL RINGS, leaving Dwight a moment to survey, with pride, his own personal kingdom: the halls. Not one prone to this kind of self-indulgence, he continues to the far end of the hall, where his "lookout" chair is in position. No sooner has he set up shop, than a student, comes barrelling down the hallway. Dwight stands and signals him to "pull over".

*
*
*

DWIGHT

Tardy slip.

Still in a major hurry, the student reaches into his pocket * and pulls out a tardy slip for Dwight's inspection. Dwight waves him on and sits back down with his paper-back.

3 ANOTHER ANGLE 3

to show DANNY AMATULLO practically flying up the front steps and racing down the hall. His velocity alone almost gets him past Dwight, but not quite. He grabs Danny by the arm and enforces an official halt.

DWIGHT

Amatullo, where do you think you're going?

DANNY

Dwight, I've got to get out of here.

(CONTINUED)

DWIGHT

Not without a tardy slip.

DANNY

Dwight, are you crazy! I've been chased by this street gang all the way from the Bronx.

Dwight is busy writing up a summons; but, at this, he breaks out into a hearty chuckle.

DWIGHT

That's pretty good, Amatullo. Street gang. All the way from the Bronx.

(laughs, and)

Not bad.

DANNY

You think I'm lying?

DWIGHT

Of course you're lying.

Onto Danny's plate has just been placed a large slice of chocolate mousse pie and he just can't resist. He shifts gears into relaxed and sits down at Dwight's command post.

DANNY

Okay, you got me.

DWIGHT

(smiles, and)

Well... I must say it was one of the more imaginative stories I've heard. And a man in my position hears a million of them.

Beat, as Danny does a quick visual check of the front entrance. Then:

DANNY

Listen, Dwight, I want you to do me a favor. I know it sounds silly, but I need you to say something. I need you to say, 'Silhouettes rule.'

DWIGHT

Silhouettes... ?!

(CONTINUED)

3 CONTINUED: (2)

3

DANNY
 (overlapping)
 I know it doesn't make any sense.
 Just humor me, will you. I
 mean, I'm cooperating here,
 aren't I?

Beat.

DWIGHT
 (cautiously)
 Silhouettes rule.

DANNY
 That's real good, but I need
 you to give it some feeling.
 Really belt it out.
 (beat)
 C'mon, nobody's in the halls.
 Do me the favor.

Dwight does a little quick math and decides the shortest distance out of this weirdness is to just say it and get Amatullo out of here.

DWIGHT
 (shrugs, and)
 Silhouettes rule!

SNAKE'S VOICE
 Say what?

SMASH CUT TO:

4 INT. FRONT STEPS - DAY

4

To the accompaniment of a hard, PERCUSSIVE BEAT, we get our first look at a street gang of about nine or ten very tough-looking young men standing at the top of the steps in the lobby.

5 ANGLE TO DWIGHT AND DANNY

5

Danny's smiling. Dwight's not. Danny ducks back around the corner, just out of the gang's sight, but still close enough to converse with Dwight.

DWIGHT
 Uh oh. Who are they?

(CONTINUED)

DANNY
Not the Silhouettes.
(beat)
Those are the Enforcers.

*
*

As Danny makes his exit Dwight calls out to him:

DWIGHT
Then who are the Silhouettes?

DANNY
Sworn enemies of the Enforcers.

Danny's about to escape up the staircase when a guilt pang turns him back around for one last message.

DANNY
(continuing)
Dwight, c'mon, let's get out
of here!

Dwight is torn between fear of the locomotive headed down the hallway and his precious sense of duty.
Finally:

DWIGHT
I can't leave my post.

But Danny can and does, scrambling up the stairs and out of sight.

ANOTHER ANGLE

as the Enforcers form a semi-circle around Dwight, effectively pinning him to the wall. The gang's leader, TINO, steps forward to speak.

TINO
Did I hear you say something
about the Silhouettes?

DWIGHT
(back-peddalling)
Uh... fools! Silhouettes are
fools. Pretty common knowledge
around here.

TINO
Was that Danny Amatullo you
were talking to?

(CONTINUED)

DWIGHT
(stalling)

Uh...

TINO

Yes or no!

DWIGHT

Uh -- I'm terrible with names.
And there are so many kids --

Tino could spot a lie from an expert, and Dwight isn't even close.

TINO

(smiles, and)

Nice try.

(then, to the
gang)

C'mon. If he's here, we'll find him.

And they take off down the "T" end of the hallway. Dwight breathes a sigh of relief; but then, seeing the gang, calls out after them, obviously without thinking.

DWIGHT

You'll need a hall pass!

7

ANGLE TO TINO

7

as he turns and fixes Dwight with a look of menace that would send Mr. "T" back to K-Mart's jewelry department.

*

8

ANGLE TO INCLUDE DWIGHT

8

Big mistake, and Dwight knows it.

DWIGHT

Didn't mean that. Reflex.

(beat)

Lost my head.

TINO

(slowly)

Very close, amigo.

(beat)

Very close.

(CONTINUED)

8 : CONTINUED:

8

Tino turns and leads his gang in search of the endangered Amatullo. Dwight holds a beat and then takes off in the direction of the office.

DIRECT CUT TO:

9 INT. DANCE CLASS - DAY

9

Class is in session as LYDIA leads her people through a particularly nice section of ballet. She makes her way through the ranks, bestowing helpful suggestions that had better be heeded.

LYDIA

Slow and easy, people. Slow and easy.
(beat)

*

Johnson, this is ballet, not boogie. Listen to the music, people. It flows... sensitivity is the key.

The MUSIC continues into an especially melodic, sensitive passage and the movements of the dancers are now doing a better job of reflecting this. Rudely interrupting the moment is the SOUND of the P.A. SPEAKER coming on line with the voice of Quentin Morloch. Someone has left the volume control on HIGH and his first words SCREAM into the room. Lydia turns off the cassette source.

MORLOCH (V.O.)

(filtered)
Testing.
(then, lower volume)
Sorry... Testing.
(beat)

Miss Grant. This is Vice-Principal Morloch speaking. I need you in the office.

We hear the MICROPHONE BEING SHUT OFF, and then immediately BACK ON again.

MORLOCH (V.O.)

(continuing;
filtered)
Now.

After an appropriate look of disdain aimed at the speaker, Lydia looks to see that the class has fallen into an "at ease" position.

(CONTINUED)

LYDIA

No you don't. Back into position. Quit now and you'll just tighten up.

(beat)

Get up here, Michael. I want you to put them through a workout and, when I get back, I want to see some sweat to prove it. Am I clear?

MICHAEL

Yes, Miss Grant. They'll get a workout. That's a promise.

LYDIA

I shall return!

And she exits.

LEROY

(mimicking
Michael)

They'll get a workout, Miss Grant. That's a promise. Pu-lease!

MICHAEL

Well, it looks like I'm in command here, and I want to see three rows of dancers in front of me.

Michael depresses the play button on the cassette machine and the beginnings of a DRIVING, RHYTHMIC BEAT begin to be heard. Michael is still doing his best Yaphet Kotto.

MICHAEL

(continuing)

Now when I call your name I want you to take two steps forward, salute...

(big smile)

And boogie!

He cranks up the volume and the MUSIC that pours out is danceable and then some.

DIRECT CUT TO:

10 INT. OFFICE - DAY

10

Dwight is seated at the table with Lydia and MORLOCH on either side of him. He's doing his best to catch his breath, but it's just not happening and Morloch is helping things not one bit.

MORLOCH
Slow down, Dwight.

DWIGHT
But...

MORLOCH
Dwight, you're hyperventilating.
Now, take it easy!

DWIGHT
(gasping)
... Amatullo... All the way
from the Bronx...

MORLOCH
How am I supposed to make any
sense of that!? Now damnit,
Dwight, just relax! That's an
order.

Lydia steps in with a much better idea.

LYDIA
Mr. Morloch... may I?

MORLOCH
Be my guest.

LYDIA
(gently)
Dwight, honey, take a deep
breath... Another... one more.

Just what the doctor ordered and Dwight is at least able to now put a sentence together.

LYDIA
(continuing)
Tell us about it.

DWIGHT
There's a gang. They're called
the Enforcers. They're after
Amatullo. That's really all
I know.

(CONTINUED)

MORLOCH

They're here in the school?
 (off Dwight's
 nod)
 Why do they want Amatullo?

DWIGHT

I forgot to ask.

LYDIA

Where are they now, child?

DWIGHT

I don't know, but they won't
 be hard to find.

MORLOCH

Well then, come on, Dwight,
 let's go!

Morloch stops just short of calling out, "Yo, Rinny,"
 but Dwight has his reservations.

DWIGHT

Go? Uh... with all due respect,
 sir. Shouldn't we call the
 police?

MORLOCH

Dwight. We are the police.

Dwight shares a look with Lydia and then reluctantly
 follows Morloch out the door and straight for Bunker
 Hill. As they go:

MORLOCH

(continuing;
 to Lydia)

Miss Grant -- you stay here.
 This is a man's job.

LYDIA

Then you're going to need some
 help.

*
*

11 INT. HALLWAY - DAY

11

As the Enforcers make their way back down the hall, they
 are drawn by the SOUNDS emanating from the dance class.
 Tino leads them to the door and they gather around to get
 a look through the small window.

12 INT. DANCE CLASS - DAY 12

By now several other dancers have joined in the "workout" but the Johnson-Donlon debate is still going on. *
Someone spots the onlookers and motions to Michael; but in all the commotion, it takes a minute to get his attention.

13 INT. HALLWAY - DAY 13

The Enforcers are still gathered around the dance class door. We hear several AD LIB compliments on what's going on in the class. In the b.g. we see Morloch round the corner, followed closely by Dwight and Lydia.

14 ANGLE TO MORLOCH 14

He stops in his tracks when he sees this collection of toughness gathered in his hallway.

MORLOCH
(to Dwight)
Is that them?

DWIGHT
Do you have to ask?

15 WIDER ANGLE 15

as Morloch and company take several cautious steps closer.

MORLOCH
I'll give you punks to the count of ten to vacate the premises.

Tino turns to face Morloch. The threat registers and he takes a step forward.

TINO
Or what are you gonna do?

Morloch is very quickly in approximately the same position Dwight was in only a few minutes ago. No fun. No fun at all. Even for Morloch.

MORLOCH
Or I'm calling the police.

We hear the MUSIC BEING TURNED OFF in the dance class.

(CONTINUED)

The door opens and slowly the members of the class wander into the hall to see what's going on.

TINO

Look, pops, we didn't come here lookin' for trouble. But if you're gonna call the heat, that's just what you're gonna get.

(beat)

Check it out:

You call the man and it takes him about ten mintes to get here. But... it only takes us maybe five minutes to trash this place and be halfway home. So you see the problem.

Being a science teacher, Morloch can appreciate the boy's math, if not his manner.

MORLOCH

What do you want?

TINO

We just want to talk with Danny Amatullo.

MORLOCH

Why -- ?

TINO

Believe it or not, he's an old acquaintance. So if you'll just tell me where I can find him.

MORLOCH

He's not here today. His mother called. Said he's under the weather.

Stepping into the hallway from around the corner is subject of the current discussion. Tino sees him; Morloch does not.

TINO

Well, looks to me like the weather just cleared up.

Morloch turns, following Tino's look to:

as Danny steps forward, joining the group.

DANNY

Tino.

TINO

Mr. Amatullo.

CHRISTOPHER

Danny... you need any help?

Danny slowly makes his way down the hallway towards the group.

DANNY

I don't know.

(beat, and)

Am I going to need any help,
Tino?

TINO

No problem. Just need to talk
to you.

DANNY

So talk.

TINO

In private.

MORLOCH

Now just a minute.

DANNY

It's okay, Mr. Morloch. If
Tino says no trouble -- no
trouble.

And the two of them exit together around the far corner, leaving Morloch to face the remainder of the Enforcers in a strained silence. Finally he addresses one of the mangier members of the group, SNAKE.

MORLOCH

When's the last time you took
a bath?

SNAKE

I don't take nothin' I can't
pawn.

(CONTINUED)

LEROY

I believe it.

Snake whips around to see who dared speak, but stops when he recognizes the face.

SNAKE

Johnson, right? Leroy.

LEROY

Maybe.

SNAKE

You used to be in the Jesters.

LEROY

(nods, and)

Then I grew up.

SNAKE

What you grew is feathers and a beak.

No reply necessary. The silence is broken by Danny and Tino rounding the corner, laughing. Laughing? Laughing.

DANNY

(to Tino)

I'll work on it. Sounds like a good idea.

TINO

You let me know.

(to the gang)

Let's move.

(to Morloch)

Be seein' you, pops.

They start back down the hall towards the front entrance.

DANNY

(calling out)

How do I find you!?

TINO

(over his shoulder)

You don't.

(beat)

I find you.

And they exit, leaving Danny in a rather awkward position.

(CONTINUED)

16 CONTINUED: (2)

16

MORLOCH

Amatullo... ?

DANNY

(considers, and)

Naw. You wouldn't believe me
if I told you.

MORLOCH

(firm)

Try me.

DANNY

(smiling)

The Enforcers are looking for
a choreographer.

On their stunned silence, Danny makes his exit and we
hear the voice of Coco Hernandez:

COCO (V.O.)

What could they possibly need
a choreographer for?

SMASH CUT TO:

17 INT. MAKEUP ROOM - DAY

17

Lunchtime, and escaping into chips and colas are Leroy,
DORIS, Danny and COCO, who has just asked her question of
Danny.

COCO

If these guys are as tough as
you say --

DANNY

Because they're heavily into
break dancing...

DORIS

So what?

DANNY

So they're supposed to rumble
with the Silhouettes.

LEROY

What else is new?

(CONTINUED)

DANNY

What's new is that they're not going to rumble. They're going to break-dance, instead.

(then, off
their looks)

There's an organized kind of competition. And the Enforcers and the Silhouettes agreed: Whoever wins the competition, wins the turf.

DORIS

Makes more sense than switchblades and zip guns.

DANNY

A lot more sense. The problem is... uh, the Enforcers need somebody to coach them.

COCO

I hate to be the one to tell you, Amatullo, but you're not a dance major.

DANNY

Which is why I am hereby offering to buy lunch for Mr. Leroy Johnson for the next two weeks...

LEROY

Save your money. And your breath.

DANNY

Three weeks... Six months!

LEROY

Forget it, Danny. Took me too long to pull away from all that stuff. I don't want nothing to do with it. Period.

DANNY

But you got to understand that these guys don't like being turned down. Leroy, please help me out here. I hate the sound of breaking bones, especially my own.

(CONTINUED)

17 CONTINUED: (2)

17

LEROY

You've got the wrong man. I'm retired.

Beat.

DANNY

What about Donlon? Or Michael?
You think one of them might help me out?

*
*
*

LEROY

Yeah, they might be fool enough.

*

And with that Danny's up and out of his seat.

DANNY

Thanks. Come on, Doris. I need a salesman.

*
*

DORIS

Salesperson. And it'll cost you.

*
*

DANNY

Tell me something I don't know.

*
*

And Danny and Doris exit. After a moment of silence, Coco speaks.

*

COCO

You did the right thing.

LEROY

Don't I know it.

COCO

(including Doris
in her look)

Now I need you to help me to do the right thing.

*

LEROY

You want advice about whether or not to join a gang?

*

COCO

(simply)

I want advice on whether or not to join a road company of 'Pirates' that leaves town the end of next week.

(CONTINUED)

17 CONTINUED: (3)

17

LEROY

Leaves town for how long?

COCO

They'll be out for at least a year. And it's a real offer... I mean, I've got the part if I want it.

LEROY

And...

COCO

And I want it.

On the looks that move back and forth between the three,
we --

DIRECT CUT TO:

18 INT. MUSIC CLASSROOM - DAY

18

SHOROFSKY is playing the piano as BRUNO sneaks in behind him and listens. Shorofsky finishes as Bruno startles him with:

BRUNO

Technically, not bad. But it lacked personalized interpretation.

SHOROFSKY

If I'd known I was playing for a critic, I would have tried harder.

BRUNO

Excuses, excuses.

SHOROFSKY

(fondly)

How are you, Martelli?

BRUNO

Curious. I got this mysterious call from Mrs. Berg saying that you wanted to see me this afternoon.

(beat, and)

And then when I show up, the place is surrounded with stunt types from 'The Road Warrior.' What's going on around here?

(CONTINUED)

SHOROFSKY

I don't concern myself with trouble that doesn't concern me. I've got plenty of my own.

BRUNO

Which is probably why I'm here.

SHOROFSKY

Am I that easy to figure out?

BRUNO

(nods, and)

Usually, the way it works is, if you keep me standing, you're going to bawl me out. If you're trying to con me into doing something for you, you'll be real charming and ask me to sit down.

Shorofsky smiles benignly, and indicates a nearby chair with a courtly sweep of his hand. Bruno moves to the chair with the eager anticipation that a chocoholic brings to a yearly visit to the dentist's office, as we --

DIRECT CUT TO:

INT. HALLWAY - ON LOCKERS - DAY

The end of the day and HOLLY is collecting her stuff to head home. She closes her locker to find Tino and Snake on either side of her. It takes only a moment for her to decide to push past them, but they quickly shift position to block her path.

HOLLY

Please let me by.

TINO

What's the matter, cutie?
Don't you like us?

SNAKE

We ain't good enough for you,
cutie?

Doris is nearby and quickly crosses to the trio.

(CONTINUED)

DORIS

Get away from her, wormbrain.

(pushing Snake)

Just leave her alone or you'll
be walking real funny.

(beat)

Back off, bozo!!

Snake does indeed back off and this gives Doris and Holly
an opening through which to make an exit.

DORIS

(continuing)

And don't try to follow us!

(beat)

Come on, Holly.

Doris leads an appreciative Holly towards the exit,
leaving a somewhat stunned Snake and Tino.

SNAKE

Hey, you know, I think I just
fell in love.

TINO

Forget it, Snake. Cutie ain't
worth it, trust me.

SNAKE

I ain't talkin' about cutie.

(beat)

I'm in love with the tough
one. She's bad!

DIRECT CUT TO:

After school and Danny enters quietly and Leroy is work-
ing on something solo. Danny watches for a few figures
before he is finally noticed.

DANNY

You're looking at a very
terrified person. Do you care?

*

(CONTINUED)

Leroy can't help but laugh.

DANNY

You're laughing, and I'm flirting
with major bodily damage.

LEROY

I'm sorry, Danny. I can't
believe you couldn't find
anybody.

DANNY

The ones who are willing to
help aren't any good and the
ones that are good enough know
too much to want to get involved.

LEROY

What about Donlon? You ask
him?

DANNY

He's booked. He's coaching
the other gang, the Silhouettes.

LEROY

You're putting me on.

DANNY

No lie. They say there's nobody
better than him. He's like a
legend.

LEROY

Bull. He ain't no legend. *

DANNY

Hey, don't yell at me. I'm no
expert. Donlon's just got a
good rep.

LEROY

Well, I think it's about time
somebody gave his rep a little
competition.

DANNY

Does that mean you'll do it?

(CONTINUED)

LEROY

Me coaching one gang and Donlon
the other? *

DANNY

That's right.

LEROY

(beat, and:)
Count me in. *

DANNY

(excited) *
I'll tell Tino to have the guys
meet us outside, tomorrow
before school. We'll set up
rehearsals then.

Beat as all this sinks in.

LEROY

Amatullo, you're bad. Draggin'
me into all this mess.

DANNY

(smiles, and)
Me? I didn't do a thing.
(beat)
You volunteered.

On both their looks, we:

FREEZE FRAME.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

21 INT. HALLWAY - DAY

21

Doris is alone at her locker gathering whatever she needs for the first part of the day. When along came beside her a black widow spider named Snake.

SNAKE

How's it goin'?

He takes a step closer.

DORIS

Stay away from me...

Snake just smiles as he takes another step towards her. Doris raises her book and threatens to hit him with it.

DORIS

(continuing)

You big creep, I'll break your nose if you don't back off!

Snake continues to smile as he raises his hands in a surrendering gesture and steps back.

SNAKE

Hey, like I'm not trying to hassle you.

DORIS

What are you trying to do?

Snake just stares at her with a big grin on his face and shrugs.

DORIS

(continuing)

What's with the stupid smile? You want to let me in on the joke?

SNAKE

You know like I get off on the way you stand up to me. My grandma would say you got spunk. You know what spunk is -- ?

DORIS

I know what spunk is.

SNAKE

Most girls are scared of me.

(MORE)

(CONTINUED)

SNAKE (CONT'D)

But you... you got real guts.

DORIS

You'll never know how much that means to me. Well. I've got to get to class...

Doris starts past him, but he stops her.

SNAKE

Wait a minute... I don't even know your name.

DORIS

Octavia.

SNAKE

I'm Snake.

DORIS

Pleased to meet you, Mr. Snake. Now if you'll excuse...

SNAKE

(interrupting)

Hey, you know I was thinking that you and me could go out on a date or something.

DORIS

I don't think so.

She tries to get past him again, but this time he grabs her by the arm and holds her tight. Doris is really scared, but tries to hide it.

SNAKE

(threatening)

You turning me down?

DORIS

No! Of course not. It's just that I'd like to... think about it. Okay?

Snake looks at her for a moment, then slowly releases his grip on her arm.

SNAKE

I'll see you after school tomorrow.

(CONTINUED)

21 CONTINUED: (2)

21

DORIS

Always nice to have something
to look forward to.

Doris quickly moves past him and rushes off. We HOLD on Snake as he looks after her.

22 INT. AUDITORIUM - DAY

22

A tall ladder is set against one side of the stage. Standing atop the ladder, wearing protective goggles and making good use of a power drill, is Bruno Martelli. He is installing frames to which speakers will be attached. Seated on the apron of the stage is Coco, her books cradled in her lap.

COCO

So -- what is it like, really?

BRUNO

Hanging speakers. Not especially exciting.

COCO

I don't mean hanging speakers and you know it. I mean, what's it like being out of school and out in the 'real' world. Do you miss having a place like this to come to every day or -- you know what I mean. What's it like?

BRUNO

(considers, and)

A little scary. But scary can be a little exciting, too.

COCO

... yeah...

The O.S. BELL ends their exchange and Coco moves up the aisle toward the lobby, walking backwards, calling to Bruno:

COCO

(continuing)

I've got to talk more to you about this, Bruno! So take your time finishing up! I need to have you around!

(CONTINUED)

As she moves on out to the lobby, the door is opened by LOUIE BACCA, one of the school's janitors. He is privy to the last few words from Coco, who AD LIBS a greeting to him as she flashes out into the lobby. And Bruno starts down the ladder to meet Louie in the aisle.

LOUIE

Okay, kid. You back in school?

BRUNO

Sort of. Mr. Shorofsky hired me to install the new sound equipment.

LOUIE

You're puttin' in the new stuff?

BRUNO

Yeah... that's okay, isn't it?

LOUIE

Uh... yeah, sure.

But Louie looks anything but sure and Bruno knows it.

BRUNO

Louie, is everything all right?

LOUIE

(beat)

You say Mr. Shorofsky gave you the job?

BRUNO

That's right.

LOUIE

(big smile)

Then everything must be jake.

(off Bruno's nod)

Now I don't know about you, but me, I got work to do.

And with that, Bruno starts back up the ladder and Louie heads back up the aisle. With each step Louie's put-on smile drops a degree until, but the time he reaches the door, it is a look of serious concern. On his look, we --

DIRECT CUT TO:

23

INT. ST. STEPHENS YOUTH CENTER - DAY

23

A rundown old building that, over the years, has probably seen every kind of tenant from the Archbishop to Hostess dancing, and everything in between. A vintage microphone has been set up and standing at the ready is ANGELICA "ANGEL" RODRIGUEZ, an attractive, street-wise Puerto Rican woman in her mid-twenties. She is speaking to the assembled mavens of macho, namely the Enforcers and the Silhouettes.

ANGEL

So what I am saying to you, people, is very simple; don't mess up.

(beat)

Now the competition is set for Friday, the twenty-fifth. You can use the Center for rehearsals: Enforcers, four to five; Silhouettes, five to six. No exceptions.

(beat)

If anybody takes one step out of line, it's adios, muchachos. Does everybody comprende?

A murmur of agreement from the gangs?

ANGEL

(continuing)

Okay, now disappear.

(beat)

Peacefully!

(beat)

Where are the coaches, please?

*
*

24

ANOTHER ANGLE

24

as Leroy and Christopher cross to Angel.

*
*

CHRISTOPHER

Chris Donlon. Hi.

*

She extends her hand in greeting.

ANGEL

Angel Rodriguez.

(beat)

And you're Mr. Johnson.

*

(CONTINUED)

LEROY

Accept no substitutes.

They shake hands.

ANGEL

Well, I just wanted to take a second to thank you for helping out.

CHRISTOPHER

Thank us? Looks to me there's a lot of people ought to be thanking you.

LEROY

That's the truth.

(beat)

How'd you get into this stuff, anyway?

ANGEL

The hard way. I lost two brothers to gangs. And after a while... putting flowers on their graves... just wasn't enough.

It suddenly got very quiet. After a respectful moment Chris finds a graceful entrance.

CHRISTOPHER

Well, I think what you're doing is a great idea.

ANGEL

Ideas aren't worth much unless they work. I figure if I can keep them from hurting each other, then it's worth it.

(beat)

What I've learned is that you can't beat them, and you're a fool to join them. But you can try to change them.

The three of them start to cross towards the exit.

ANGEL

(continuing)

Anyway, thanks for helping out. My only advice is to go easy.

(MORE)

(CONTINUED)

24 CONTINUED: (2)

24

ANGEL (CONT'D)
 You're dealing with a lot of quick tempers that explode at the drop of a hat. And that's exactly what we're trying to avoid with all this.

On all their looks, we --

DIRECT CUT TO:

25 INT. MUSIC ROOM - DAY

25

Louie is pacing frantically as Shorofsky tries to figure out just what's going on here.

LOUIE
 You hired Martelli to install the sound system...

SHOROFSKY
 This is true.

LOUIE
 That's a job for a union man.

SHOROFSKY
 Louie, I'm sorry. I really had no idea I was doing anything wrong. I knew that Bruno needed the work and that he was qualified for the job.

LOUIE
 But he's not union!

SHOROFSKY
 (getting annoyed)
 But he needs the money.

LOUIE
 Mr. Shorofsky, about a week ago I turned down a two-week job that would have meant a lot of extra money. You know why I turned it down? 'Cause it was non-union.

(beat)
 I'm sorry, but if I ain't bending the rules for myself, I sure ain't bending them for Bruno Martelli.

(CONTINUED)

25

CONTINUED:

25

SHOROFSKY

So what do you expect me to do?

LOUIE

I expect you to fire him.

SHOROFSKY

Well, I won't do that.

LOUIE

Then I'll have to report the violation.

Beat. Subtract two Christmas cards from this year's mail.

SHOROFSKY

(even)

You do what you have to do.

It's Shorofsky's classroom and, if he wants to return to his paperwork, he will. And if this leaves Louie an uncomfortable exit, well... it's Shorofsky's classroom.

26

INT. LOBBY - DAY

26

Danny and Holly are seated on the steps, each involved in some last minute pre-class prepping when Doris comes around the corner and spots them. She takes a seat next to Danny and hands him an open envelope.

DORIS

Take a look at what I found taped to my locker.

Danny extracts a letter which he begins to scan.

HOLLY

(to Doris)

What is it?

DORIS

It's a totally illiterate love letter from that Neanderthal who calls himself Snake.

DANNY

His real name's Francis. Wouldn't you change your name if it was Francis?

(CONTINUED)

DORIS

Of course... but I wouldn't change it to Snake.

DANNY

Point.

DORIS

This was also in the envelope.

She holds up a chain that has a small white object attached to it.

HOLLY

I'm not sure, but I think it's a tooth... a human tooth.

DANNY

Yeah, it's one of Snake's. He got it knocked out in a fight.

DORIS

It's Snake's?

(off Danny's nod)

Okay. It's not a human tooth.

HOLLY

How disgusting.

DANNY

Maybe to you, but it's real important to Snake. He's worn it around his neck for years.

HOLLY

Why doesn't he put it under his pillow, like a civilized six-year-old?

DORIS

I don't care about his stupid tooth! Danny, I want you to tell this subhuman to leave me alone.

DANNY

I'd have to have guacamole for brains to tell Snake what to do. Doris, this is not a normal person. I don't want him mad at me.

(CONTINUED)

HOLLY

Daniel Amatullo, I can't believe you. Doris needs your help and you're acting like a coward.

DANNY

No acting involved. I am a coward, where guys like Snake are concerned.

(a beat)

I'm sorry, but I've got to go. Good luck with Francis.

Danny opts for a fast exit, leaving the two girls to look after him, then inspect Snake's ex-bicuspid, as we --

DIRECT CUT TO:

INT. ST. STEPHENS YOUTH CENTER - DAY

The Enforcers are gathered around as Tino finishes his routine and Leroy shuts off the music on the tape machine. As Leroy crosses to him:

LEROY

No, no, no. Look, Tino, you're making some of the right moves, but if you want to win this thing, you're gonna have to make them about twice as fast.

(beat)

Give me some music.

(beat)

Now try to keep up with me.

The MUSIC kicks in and the two of them start into an intricate, choreographed break-dance routine. When Tino begins to fall out of sync, Leroy signals to cut the music. After they catch their breath:

*
*
*
*
*

LEROY

Tell you something, man. You can already do a lot of this stuff better than me. But you can't wing it, can't fake it. I used to think I could do that, too. But it doesn't work like than.

(CONTINUED)

TINO

If I can do stuff you don't know
how to do -- how come you're the
coach?

*
*

LEROY

'Cause I can teach you the most
important thing...I can teach you
how to work.

*
*

TINO

Well, I ain't workin' right now.
(off Leroy's look)
Not until they split.

*
*

Leroy turns, following Tino's look to:

ANGLE TO SILHOUETTES

who have gathered against the far wall to take a look at
the competition. Chris Donlon enters running and does
his best to get them the hell out of there.

CHRISTOPHER

C'mon, guys. Let's go. We're
not in here until five. C'mon.

SILHOUETTE

We're stayin'. Maybe we'll
learn something. Like what
not to do.

WIDER ANGLE

Tino has taken several steps in their direction and his
body language screams confrontation.

TINO

You better listen to your man
there. If we have to chase
you out, it's gonna get messy.

LEROY

Donlon, would you get your
people out of here!

CHRISTOPHER

I'm trying! Why don't you put
a muzzle on motormouth over
there.

Chris is indeed trying to hustle the Silhouettes out of
the room, but it just ain't happening. Leroy does what
he can to calm things at his end.

(CONTINUED)

LEROY

Come on, Tino. Let's just keep going.

(beat)

Don't pay them no mind.

TINO

(like a shot)

Why don't you stick to dancing, black boy, and leave this stuff to me...

Tino got about halfway to "stuff" before Leroy's right fist connected with his jaw.

30

ANGLE TO CHRISTOPHER

30

as he views the eruption and knows that any chance he had at finessing this scene just checked out early.

CHRISTOPHER

Great.

31

BACK TO SCENE - VARIOUS ANGLES TO COVER

31

as all hell breaks loose. Might as well pop a cold one because it's going to be a while. No knives and no guns, but fists are flying everywhere and shiners shall abound come morning. We FOLLOW the progress of Christopher and Leroy as they make their way blindly through the melee. At one point they both cock their arms to throw a punch and only at the last second do they realize that they're about to do each other in. But their arms are already in motion and, just as they are about to make righteous contact, we:

FREEZE FRAME.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

32

INT. CAFETERIA - DAY

32

Leroy, looking the worse for wear, is seated at a table as a cold pack is being applied to his aching neck by Danny Amatullo. Also present is Nurse Holly. In the b.g. we can see the food workers setting up the steam table and other requirements for the lunchtime offering.

DANNY

Let me be the first one to say it. I messed up. I never should have hustled you to get mixed up with those animals.

HOLLY

I thought you said that he volunteered?

DANNY

(frowns, and)

Yeah, well, he did. But I allowed it, and that was my screwup.

(beat)

The way I figure it, they asked for a choreographer; they got a choreographer. They just didn't know how to hold on to him, so...

LEROY

Amatullo...

DANNY

Sit still.

(beat)

Look, I got you into this thing and I'm going to get you out.

LEROY

I don't want out.

DANNY

What do you mean you don't want out?

LEROY

I mean that the Enforcers still got themselves a coach. Me.

(CONTINUED)

32

CONTINUED:

32

HOLLY
Even after what they did?

LEROY
Especially after what they did!

DANNY
(to Holly)
Do I look confused?

HOLLY
Very.

DANNY
That's on account of I am.

LEROY
You people don't understand.
(beat)
I threw the first punch. Don't
get me wrong; that dude Tino
was out of line. Way out of
line. But it was up to me what
to throw back at him.

(holding up
a fist)
And I threw this.

Beat.

DANNY
The way I heard it, you had
every right to.

LEROY
Maybe; maybe not. But it
seems to me what this whole
thing's about is finding
different ways to settle stuff,
even when it gets low down.

*

(CONTINUED)

32 CONTINUED:

32

*

*

HOLLY

I'm not sure whether or not
you're some kind of hero, or a
complete fool.

33 ANGLE TO LEROY

33

Leroy is on his way out and throws his response back over
his shoulder.

LEROY

Well, I ain't no fool...
(winningly)
Not completely, at any rate...

On this endearing look of a hero's hope, we --

DIRECT CUT TO:

34 INT. MAKEUP ROOM

34

Doris hangs up some costumes, then crosses to the door.
She opens the door and is startled to see Snake standing
there. He grabs her and kisses a stunned Doris on the
lips. She quickly pulls away and slaps him across the
face. Doris backs away, frightened and unsure about how
Snake will react to being slapped. She relaxes a little
as Snake smiles at her.

SNAKE

You know, like, you really
hate me, don't you?

DORIS

Francis... Uh, Snake, I don't
hate you.

(CONTINUED)

SNAKE

You sure don't like me much.
And I never even done nothing
bad or weird to you.

DORIS

Snake, listen to me. It's
not a question of like or
dislike with you and me. I
just think we're hopelessly
incompatible.

SNAKE

You know, like, is that bad
or good?

DORIS

It means that we're very
different people. We have
absolutely nothing in common.

SNAKE

We're both tough.

DORIS

You can't build a relationship
on 'tough.' It would never
work between us. We're from
two different worlds, Snake.
Like the lovers in 'West Side
Story.'

SNAKE

(excited)

I saw that movie!

(then, puzzled)

I don't remember nothin' about
no lovers, though. There was
the Jets, and the --

DORIS

Snake, it's not important.

(beat)

What I'm trying to tell you is
that we can't go out together.
I'm positive it would be a
disaster... for both of us.

Snake's feelings have been hurt as he sadly hangs his
head and stares at the floor.

(CONTINUED)

34 CONTINUED: (2)

34

DORIS

(continuing)

Snake, do you understand what I'm saying?

SNAKE

(sadly)

Yeah... you really don't like me.

(beat)

You even lied about your name. It's not Octavia, it's like Doris.

DORIS

(scrambling)

Well... uh, Octavia is my middle name. Doris is... my Christian name.

At that moment the door flies open and LIZ a pretty dance major in a Danskin Delight, pops in, but, seeing two people, immediately closes it again.

*

LIZ

Sorry, Schwartz! Didn't know you had company.

*

SNAKE

Schwartz?

DORIS

That's my Jewish name.

(beat)

I had a very strange childhood.

SNAKE

I bet mine was stranger.

DORIS

Yes, well, you might be right on that one.

SNAKE

See, there's somethin' we could talk about.

DORIS

Agreed... agreed. But right now I have to get to class.

And she starts for the door.

(CONTINUED)

34 CONTINUED: (3)

34

SNAKE

Doris, I'm not giving up.

(beat)

'Cuz then I know you'd lose
respect for me.

DORIS

And we certainly wouldn't want
that to happen, would we.

And she exits.

35 INT. AUDITORIUM - DAY

35

Bruno has made some progress on his installation, but he's still a ways from finished. Louie must have come in through a backstage door because he's now on the stage, crossing deliberately towards Bruno.

LOUIE

Hiya, kid.

BRUNO

Hey, Louie, how are ya?

LOUIE

Fair.

(beat)

I guess Mr. Shorofsky didn't
tell you.

BRUNO

Tell me what?

Beat, damn the torpedoes.

LOUIE

You can't finish the job, kid.
You never should have been
hired in the first place.

BRUNO

How come?

LOUIE

Because you're not in the union.

BRUNO

This is a union job?

(CONTINUED)

LOUIE

I'm afraid so.

(beat, as this
registers; off
Bruno's look)

I'm not so sure your Mr.
Shorofsky knows what unions
are all about. But if he does,
then he's definitely got
himself a blind spot when it
comes to you, kid.

Bruno starts to pack his tools, downcast but resigned.

BRUNO

I'll explain it to him...

LOUIE

You realize you're acing
yourself out of a job.

BRUNO

(quietly)

Louie, a kid couldn't grow up
in my house without learning
something about unions. My
pop, my aunts, my uncles;
union people, all of them.

LOUIE

What were you going to use the
extra bucks for... ?

BRUNO

An added _____ for my
synthesizer. Hard to explain.
Wouldn't mean anything to you.

LOUIE

But it means a lot to you.

BRUNO

Yeah... that it did.

And Bruno moves off, his walk sad and disappointed.
Louie looks after him, not terribly pleased over his
easily won "victory," as we --

DIRECT CUT TO:

It's between class periods, and Doris and Holly share a conversation as they travel the hall.

HOLLY

So what does he do when you tell him you're not interested?

DORIS

He just smiles.

HOLLY

That's all?

DORIS

Well, actually, he does drool a little.

HOLLY

Charming.

DORIS

And the more I say 'no,' the more interested he gets.

HOLLY

What are you going to do?

DORIS

I'm going to ask a friend for help.

(to Holly)

Help.

HOLLY

(smiles, and)

Well, you might try a reverse on him.

DORIS

What's a reverse?

HOLLY

Well, instead of being negative, come on to him like gangbusters. I'll bet it turns him right off.

Beat.

DORIS

(dubious)

I'm not so sure I can convince Snake that I like him.

(MORE)

(CONTINUED)

36 CONTINUED:

36

DORIS (CONT'D)

I mean, my stomach breaks out
in acid rain at the sight of
him.

HOLLY

Look at it as an acting
exercise. You're playing the
role of a woman who is
genuinely interested in Snake.
Believe it and you'll be
convincing.

DORIS

What if it backfires?

HOLLY

Scream bloody murder and run
like hell.

On Holly's laugh and Doris' anything-but-a-laugh, we --

DIRECT CUT TO:

37

INT. STEPHENS YOUTH CENTER - DAY

37 *

*

MUSIC blares from a GHETTO

BLASTER and Leroy is busy coaching the Enforcers (minus
one) in the finer points of hurling oneself onto hot as-
phalt in a sublimely graceful fashion. Tino is conspi-
cuously absent from the proceedings until we hear the
CLICK of the TAPE MACHINE and the music comes to an
abrupt halt.

38

ANGLE TO TINO

38

standing beside the machine, doing his best to muster a
look of authority.

39

BACK TO SCENE

39

as Leroy takes a step in Tino's direction.

LEROY

Why'd you do that?

(CONTINUED)

TINO

Rehearsal's over.

LEROY

Maybe for you.

Leroy takes another step with each response and very quickly they are face to face.

TINO

If it's over for me, then it's over for the Enforcers.

LEROY

Obviously you didn't get a very good look at what was just goin' down.

Beat, as Tino sidesteps the point.

TINO

(to the crowd)

I got some business to take care of and I'm going to need some back up. Are you with me?

*

Beat. The Enforcers are doing a whole lot of foot shuffling and ground staring just now.

LEROY

I think you got your answer.

TINO

(to the crowd)

I'm calling off this dance thing with the Silhouettes. That's not the way we do business. Am I right?!

Silence.

LEROY

Give it up, man.

TINO

(like a shot)

Don't push.

(to the crowd)

I'm turning around... and I'm walkin'! Anybody who wants to call himself an Enforcer better be walkin' right behind me.

(CONTINUED)

39 CONTINUED: (2)

39

A final look of intimidation and Tino turns and takes several steps away. A couple of the mousier members of the gang fall in behind him, but most stay right where they are. After several steps, Tino turns and faces Leroy.

TINO
(continuing)
You'll pay for this.

LEROY
I thought you had business to take care of.

Beat.

TINO
(smiles, and)
Count on it.

He turns and completes his exit.

LEROY
Somebody punch up some music and let's get back to work.

The request is fulfilled and, in a matter of seconds, they are once again bouncing themselves off the tarmac with the greatest of ease. On this, we --

DIRECT CUT TO:

40 INT. SCHOOL OF THE ARTS - HALLWAY - NIGHT

40

It's after school and the halls are empty. The stillness is broken by the SOUND of the front DOORS BEING OPENED AND CLOSED. Bruno ascends the steps and makes his way down the hallway to the doors of the auditorium. He exits through the doors and, for a moment, we are alone in the hall. A moment later the door bursts open and Bruno makes fast tracks to the pay phone. He scrambles for some change, shoves in a dime and dials.

BRUNO
Mr. Shorofsky. It's Bruno.
I'm at the school... yeah. I came down to collect my tools and... no, that's not it. Mr. Shorofsky, it's the sound equipment.

(beat)
It's all been stolen.

On Bruno's look, we --

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

41 INT. AUDITORIUM - FULL SHOT - DAY

41

Bruno sits alone on the edge of the stage. Bare wires spaghetti down marking the place where the speakers were ripped from their place. It's a forlorn and saddening tableau. He barely looks up as the door from the lobby is opened and Coco comes into the room. She moves down the aisle quickly, looking at Bruno with caring concern. She comes to a halt nearby. Stillness.

COCO

I heard.

BRUNO

Who hasn't...

COCO

I'm sorry.

BRUNO

Me, too.

COCO

Are you in trouble?

BRUNO

Little bit. Leroy's working on it, he said.

A beat, then Coco reaches into her dance bag and comes out with a sheaf of official-looking papers stapled together. She passes them over to Bruno. He looks down at them briefly, then up at her.

BRUNO

(continuing)

This is an Equity contract.

Coco nods, not trusting her voice. Bruno flips through the pages to the final one, checking for a signature and finding it there.

BRUNO

(continuing)

You're leaving.

(off her nod)

Have you told anyone?

(CONTINUED)

41 CONTINUED:

41

She shakes her head.

COCO

I'm not going to. Monday...
I'll be gone. And Tuesday,
there'll be letters to the
people that matter. Telling
them why. Telling them I
love them. Telling them...
the important things.

BRUNO

How come you're telling me
now... how come I'm not getting
a letter...?

COCO

You and I aren't people for
letters. We're people for
songs...

Bruno can hear that very well. He moves to the synthesizer in the pit and switches it on. Coco moves up the steps leading to the stage, seating herself initially on the apron, looking back at him as he finishes the intro to "Coco's Farewell Ballad." The lyrical sense is that taking chances can involve leaving loved ones behind, that the path leading to fulfillment is the same path that puts distance between you and your roots. When you find the Pot of Gold, there's hardly ever anyone there by your side. Tough song to sing. Good song to hear. When it concludes:

42 FULL SHOT - BRUNO AND COCO

42

They hold their looks to each other a long beat, then:

BRUNO

Growing up sure teaches you a
lot about saying good-bye.
(beat, and)
Not sure I approve.

We HOLD on them a beat, then we --

DISSOLVE TO:

43 INT. ST. STEPHENS YOUTH CENTER - DAY

43

Tino walks into the empty room.

(CONTINUED)

43 CONTINUED:

43

He stops midway, looks around and calls out to whoever might be listening.

TINO

So here I am.

Out of the shadows of the corner of the hall steps Leroy Johnson.

LEROY

Where is it.

Tino turns to face him.

TINO

Where's what?

LEROY

The sound equipment?

TINO

What makes you think I stole your sound equipment?

LEROY

(smiles, and)

How'd you know it was stolen?

Beat.

TINO

Not bad.

(beat)

I told you you'd have to pay; you didn't believe me.

LEROY

And I told you that the Enforcers were movin' on without you, and you didn't believe me.

TINO

Don't try to tell me about the Enforcers.

And Tino starts for one of the far exits. He only gets a couple of steps before the door is blocked by one of his former gang members. He turns to another exit with the same results.

(CONTINUED)

TINO

(continuing)

What is this?

LEROY

This is a little game to see if I can tell what you're thinking.

(beat)

Let's see, right now you're thinking -- these guys think they've got me, but I've got an ace up my sleeve. I've got the sound equipment. I've got it all hidden away in the back of Stacey's Billiards. How am I doin' so far?

(beat)

Now you're thinkin' -- Uh oh, if they know that's where I hid it, then that means they've already got it; and there goes my ace.

(beat)

And if that's what you're thinkin', Tino. You're right.

(beat)

But don't worry, we're not going to turn you in. We're going to turn you out.

TINO

What's that supposed to mean?

LEROY

That means the Enforcers are moving past blades and rumbles and killing each other for a piece of city block.

TINO

That's the way it's always been, Dancer. And you can't change it.

LEROY

(smiles, and)

Watch me try.

DIRECT CUT TO:

44 INT. SCHOOL LOBBY - DAY 44

Snake bounces a tennis ball against the wall as he waits near the main entrance.

45 ANGLE ON DORIS 45

as she comes around the corner and spots Snake. She takes a moment to prepare, then crosses to him.

46 ANOTHER ANGLE 46

as Doris approaches Snake. She is acting the role of "Little Miss Sunshine," and has a terminal case of the "friendlies."

DORIS

Oh, Snake, I'm so glad you came.

SNAKE

Yeah, you know like when Amatullo said you wanted to see me, I figured he was putting me on.

DORIS

Snake, I'm so sorry if I gave you the wrong impression the last time we were together. Please forgive me. I was a complete shrew and I hate myself for it.

SNAKE

Don't do that. I don't know what this shrew thing is, but it ain't you.

Doris moves closer to Snake.

DORIS

I'm so glad you're not mad at me.

(a beat)

I really want us to be friends... close friends.

SNAKE

You know like are you sick or something?

(CONTINUED)

DORIS

Snake, we'll be good together.
We can expand each other's
horizons.

SNAKE

(upset)

Doris, I don't know what you're
talking about. I got no
horizons.

Doris gently touches his cheek with her hand.

DORIS

You will, Snake. I'll make
sure you do.

SNAKE

(pulling away)

What's with you? I mean where's
the old Doris... the tough little
chick that I craved.

DORIS

All that was just an act to
cover up how scared I was of
you. It was a test -- and you
passed.

Snake notices that she's wearing his tooth-on-a-chain
around her neck.

SNAKE

Is that my tooth you got on?

Doris pulls the tooth out from under her blouse.

DORIS

Yes, I keep it near to my heart.

SNAKE

I think I want it back.

DORIS

(upset)

Snake -- no.

SNAKE

You know like I don't think
it'll work with you and me.

(MORE)

(CONTINUED)

SNAKE (CONT'D)

What I mean is... is I don't
want to see you anymore.

Doris' eyes flood with tears as she grabs Snake's arm.

DORIS

Please, Snake, just give me one
more chance...

SNAKE

Doris, don't beg like that. It
really bothers me to see you
act that way.

DORIS

Okay, I promise I won't beg
anymore.

Doris grabs him again and Snake angrily pulls away.

SNAKE

Let go! Just give me my tooth.

Doris sadly takes the chain off from around her neck
and holds it out to him. Snake grabs the chain, then
quickly turns and heads for the door. Doris moves
after him.

DORIS

Snake... please don't go!
Snake!

Snake goes out the door and shuts it behind him. Doris
stops and breathes a sigh of relief. Slowly, a big
smile lights up her face as she realizes that Snake
is really out of her life.

DORIS

(continuing;
announcing; to
herself)

And for Best Supporting Actress,
the winner is... Doris Schwartz
for her portrayal of -- 'Octavia.'

Doris accepts the applause of an imaginary audience
as she moves across the lobby and heads up the stairs.

47 INT. AUDITORIUM - DAY

47

It's Louie's turn atop the ladder as he puts the finishing touches on his installation of the newly recovered speakers. As he sets the last screw into place he hears APPLAUSE coming from the back of the house.

LOUIE

Who's that?

Stepping into the aisle and heading for the stage is the man destined to make Caruso's a union shop.

BRUNO

Bruno Martelli. I just wanted to come down and see how a pro does it. Very impressive.

LOUIE

Piece of cake. Whoever hung these speaker frames knew what he was doing.

Louie steps down off the ladder and as he does he reaches into a pocket of his coveralls and pulls out a folded piece of paper.

LOUIE

(continuing)

Listen, kid, maybe you could do me a favor. I got this call today for a job. No big thing; a couple days work, decent bucks. I got one big problem with it.

BRUNO

(smiles, and)

Let me guess. It's non-union.

LOUIE

How'd you guess. Anyway, seein' as how I'm in the union and all, I thought maybe you could help me out.

(beat)

It'd put a couple bucks in your pocket; put you a little closer to Local 44. What do you say?

Bruno takes the slip of paper from Louie and pockets it.

(CONTINUED)

47 CONTINUED:

47

BRUNO

I'd say thanks.

(beat)

Thanks a lot.

The two of them walk off the stage together, and we --

DIRECT CUT TO:

48 EXT. TENEMENT PARKING LOT - NIGHT

48 *

A large crowd, including many SOA students and teachers, is gathered. A dais has been set up and Angel Rodriguez is officiating as the Enforcers and the Silhouettes limber up for the contest. A judges' table sits off to one side with three judges attending. Looks filled with tension crackle back and forth between the two groups. Angel stands next to the ghetto blaster, checks to make sure all is in readiness, then hits the "PLAY" button and the competition has begun.

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49 VARIOUS ANGLES TO COVER DANCERS

49

breaking, popping, shocking, and whatever all else they do. Each dancer is given his moment of glory and to make sure the moment doesn't go on too long Angel stands at the ready to blow a whistle at the thirty-second mark. The last two dancers out are Chris Donlon and Leroy Johnson. They're both out there at the same time and so into their own private competition that neither of them hear the whistle blowing.

They carry on for another ten to twenty seconds before realizing they are about to be disqualified. Finally, they both collapse, call it quits, and leave it up to the judges. On their looks of complete exhaustion and fulfillment, we --

*
*

DISSOLVE TO:

as Quentin Morloch and Miss Grant exit the office into the lobby area. Morloch starts to search his key ring in order to lock the office door.

51 *
*

LYDIA

Good night, Mr. Morloch.

MORLOCH

Miss Grant, that break dance competition -- you hear anything about how that came out?

*

LYDIA

No, but if there were any problems, we would have heard about it.
Goodnight, now.

*

*

*

MORLOCH

Yes. Well, good night, Miss Grant.

*

*

Lydia moves on down the stairway as Morloch locates the right key and fumbles for a moment in the dim lighting before he locates the keyhole and locks the door. As he starts to replace the keys in his pocket, he reacts to the SOUND O.S. of a LOCKER DOOR being OPENED. Brows knit with apprehension, he moves slowly across the lobby to peer down the long corridor flanked by the dance class and cafeteria.

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LONG SHOT - COCO HERNANDEZ

*

Stands in front of her locker, just about to empty out the last few items in her locker into the worn dance bag that rests at her feet. She starts to take down the last of the pictures scotch taped to the locker door.

*

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*

DIFFERENT ANGLE

*

As Morloch moves closer, Coco, deep in thought, does not hear his approach.

*

MORLOCH

Hernandez....?

*

COCO

Oh. Hi.

*

(CONTINUED)

50 CONTINUED:

50

MORLOCH

How'd you get in here? And what are you doing here, anyway?

*

COCO

Mr. Koenig let me in. He's one of the janitors.

*

MORLOCH

I know who he is. Why'd he let you in at this hour?

*

COCO

So....I can get my stuff. I've... got to go on a trip. Excuse me.

*

She closes the locker door and moves past Morloch, hurrying toward the lobby exit. Morloch watches her go a beat, then:

*

MORLOCH

Hernandez....where's this trip taking you?

*

ON COCO

*

Stopped in the middle of the lobby, standing in the middle of a soft pool of light. She stops, looking back at Morloch with a look that is frightened, excited, and totally committed to Coco Hernandez belief in herself.

*

*

*

*

COCO

*

To the stars, man.
(beat, and:)
To the stars.

And a small exuberant cry escapes her as she smiles with delight and just as she turns away, we--

*

*

51 OMITTED:

51*

FREEZE FRAME:

FADE OUT:

THE END