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FAME

"Spontaneous Combustion"

PROD. #2835

Story by

Patricia Jones & Donald Reiker

Teleplay by

Patricia Jones & Donald Reiker & Ira Steven Behr

EXECUTIVE PRODUCERS

Patricia Jones
Donald Reiker

SUPERVISING PRODUCER

Ken Ehrlich

CO-PRODUCER

Debbie Allen

METRO-GOLDWYN-MAYER TELEVISION

FINAL DRAFT

July 9, 1984
July 17, 1984 (Blue)

FAME

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CAST LIST

LYDIA GRANT
JESSE VELASQUEZ
HOLLY LAIRD
BENJAMIN SHOROFSKY
CHRISTOPHER DONLON
DANNY AMATULLO
CLEO HEWITT
ELIZABETH SHERWOOD
DORIS SCHWARTZ
NICOLE CHAPMAN
LEROY JOHNSON
QUENTIN MORLOCH

MRS. BERG
MICHELLE

CASSIDY
BILL DRAKE

PIANO PLAYER
OBNOXIOUS KID

ATMOSPHERE

STUDENTS
DANCERS

FAME

"Spontaneous Combustion"

PROD. #2835

SET LIST

INTERIORS:

SCHOOL OF THE ARTS
AMINISTRATION OFFICE -
DAY/EVENING
LYDIA'S CLASS - DAY
MUSIC CLASS - DAY
MORLOCH'S SCIENCE CLASS
- DAY
HALLWAY - DAY
CAFETERIA - DAY
TEACHERS' LOUNGE - DAY
LOBBY - DAY
MORLOCH'S OFFICE - DAY
BACK STAIRWAY - DAY
LOCKERS - DAY
MUSIC ROOM - DAY

HOSPITAL ROOM - DAY

EXTERIORS:

SCHOOL OF THE ARTS
STREET - DAY
FRONT - DAY/EVENING
HOSPITAL - DAY

FAME

"Spontaneous Combustion"

ACT ONE

COLD OPEN:

- 1 SERIES OF CUTS 1
- A la footloose, LOUD hot MUSIC OVER PICTURE.
- CLOSE on different pairs of dancing feet, some clad in colorful leg-warmers, different kinds of shoes: worn sneakers, bright colored spiked high heels, loafers, cowboy boots and maybe even one pair of bare feet, all moving to the MUSIC. PULL BACK TO REVEAL we are:
- 2 THE STREET IN FRONT OF THE SCHOOL OF THE ARTS - DAY 2
- where we now see the kids to whom the feet belong. Still moving to the hot MUSIC coming from their GHETTO BLASTERS. Getting the poison out before the start of the school day.
- 3 ON LEROY - CONTINUOUS 3
- in the middle of a group of kids moving to the MUSIC along with them. No big thing. Just keeping the beat.
- 4 ON QUENTIN MORLOCH 4
- taking the MUSIC and dancing for granted. He's seen this scene many times before. Making his way through the throng, heading toward the building fully prepared for the start of another school day. He'd almost make it, too, were it not for the fact that Leroy in one of his famous moves bumps into him.

MORLOCH

Watch it, Johnson.

LEROY

Oh, sorry, Mr. Morloch.

MORLOCH

Tell me something, Leroy. Why do you always feel the need to dance without the slightest provocation?

(CONTINUED)

4 CONTINUED:

4

LEROY
(needs no time to
think about it)
Because it makes me feel good.

MORLOCH
I'll never understand it.

LEROY
(going on)
Mr. Morloch, I don't belong
to no gangs. I don't do no
drugs. I don't drink.

*

MORLOCH
You want credit for that?

*

LEROY
A young man has to express
himself somehow. I'm just
letting it all out.

*

MORLOCH
'Letting it all out,' is what
led to the fall of the Roman
Empire. Watch out for pedestrians,
Johnson.

Morloch exits into the building.

5 ON LEROY

5

unfazed, he immediately begins moving to the beat of
the MUSIC again.

DIRECT CUT TO:

6 OMITTED
AND
7

6*
AND
7

8 INT. LYDIA'S CLASS - DAY

8

Dance class is in progress featuring Leroy, CHRIS and
JESSE, the three best dancers in the school, who are
moving to MUSIC being played by someone at the unseen
piano. Big finish. Again, no big number. Mostly
filler. LYDIA'S voice heard OVER PICTURE.

LYDIA (V.O.)
Okay! That's dancin', people!

9 ON LYDIA

9

pleased with what she's just seen, but obviously bolstering them up to let most of them down.

LYDIA

I mean you guys are amazing. Fierce, wild, terrifying. I really fell out! That's how good you are. I don't think you need this girl anymore.

CHRIS

(cuttin' through the chuffa)

Miss Grant, don't you think you're selling it a little too hard?

LYDIA

(still feigning)

Me? Selling it too hard?

LEROY

Yeah, don't jive us. Who's gonna represent this school in the National Festival of the Arts?

*

LYDIA

Well, there can only be one of you. The rest of you are going to be disappointed.

CHRIS

Why? Just because every major producer, agent, and director in the world is gonna be there?

JESSE

I can't stand it anymore! Is it me?!

LYDIA

(a beat)

It's Leroy Johnson.

LEROY

All riiight!

10 ON LEROY

10

Big smile on his face.

11 BACK TO SCENE 11

Needless to say, the others are disappointed.
SHOROFSKY'S voice is heard OVER PICTURE.

SHOROFSKY (V.O.)
Representing the music department
in the National Festival of the
Arts, will be...

CUT TO:

12 INT. MUSIC CLASS - ON SHOROFSKY 12

who is addressing the unseen class.

SHOROFSKY
... Mr. Cassidy.

APPLAUSE from the, as yet, unseen students heard OVER
PICTURE.

13 ON CASSIDY 13

seated at one of the many pianos in the classroom. Ac-
cepting the prestigious honor in typical Cassidy style.
A given.

CUT TO:

13A ON SHOROFSKY 13A*

SHOROFSKY
... and representing the singing
department... Miss Doris Schwartz.

13B ON DORIS 13B*

loving it.

DORIS
Moi?

CUT TO:

14 OMITTED 14*
AND AND
15 15

16 INT. SCIENCE CLASS - DAY - ANOTHER ANGLE TO INCLUDE
MORLOCH

16*

Morloch stands behind the lab table as the BELL
RINGS, and kids filter in and take their seats.

*
*

MORLOCH

Okay, okay, no standing around
jabbering.

(MORE)

(CONTINUED)

16 CONTINUED:

16

MORLOCH (CONT'D)

Everybody take your seats. We don't want to miss a minute of science class.

DANNY

We don't? *

Laughter from the class. Morloch doesn't love it, but decides to press on.

MORLOCH

Now, the subject of today's class is 'Spontaneous Combustion.' Can anyone define that?

DANNY

Yeah, that's easy. That's when you have combustion that's spontaneous.

More laughter from the class. More irritation building in Morloch.

MORLOCH

With jokes like that, Amatullo, you're going to have a very shaky career in show business.

(then)

Now, anyone?

17 NEW ANGLE

17

Nicole raises her hand, just beating Doris out.

MORLOCH

(pleased)

Ah, Miss Chapman. Perhaps you can elaborate on Mr. Amatullo's simplistic... or should I say simple-minded answer.

NICOLE

Spontaneous combustion is the ignition of a substance or body from the rapid oxidation of its own constituents without heat from any external source.

All heads in the class turn and look at Nicole as though she's just been dropped down from Mars.

(CONTINUED)

17 CONTINUED:

17

To say that Morloch is impressed is an understatement.
Loud, MUSIC heard OVER PICTURE.

DIRECT CUT TO:

18 INT. CAFETERIA - ON CASSIDY - DAY

18

The kid is doing his thing at the piano. The students are more interested in moving to the beat than they are in eating cafeteria food, which is not that hard to understand. More and more of them are getting into the spirit of it now. Chain reaction. Hot! Lots of singing and dancing from our regulars. Jesse, Nicole, Doris, CLEO, Danny, Leroy, Chris and others doing the kind of thing that has made "Fame" so famous. So caught up in it now that the momentum carries them out of the cafeteria and into...

19 THE HALLWAY

19

off to God knows where.

DIRECT CUT TO:

20 INT. TEACHERS' LOUNGE - CONTINUOUS

20

Lydia, Sherwood, Shorofsky and Mrs. Berg having lunch involved in conversation.

*

LYDIA

(holds up party invitation)

I'm almost tempted to go. I mean, what could a party at Quentin Morloch's be like?

MRS. BERG

I shudder to think.

*

SHERWOOD

(speculating)

Old Frankie Laine records.
'Mule Train,' 'Jezebel,' 'Cry of the Wild Goose.'

LYDIA

Good call, Elizabeth.

SHOROFSKY

I'm not going. Don't make me.

(CONTINUED)

20 CONTINUED:

20

LYDIA

I bet he serves those little pigs in blankets... and beer.

SHOROFSKY

Domestic beer.

MRS. BERG

And wine in those disgusting plastic cups.

LYDIA

I used those cups at my last party, Mrs. Berg. Don't you remember?

MRS. BERG

But yours had those little flowers around the rim. They weren't tacky.

SHERWOOD

Nice cover, Mrs. Berg.

MRS. BERG

Thank you.

LYDIA

Maybe we're not being fair. After all, it's possible that Mr. Morloch is capable of throwing a somewhat classy party... isn't it?

SHOROFSKY

What kind of odds are you giving?

Morloch enters.

MORLOCH

Oh, good, you're all here. You can R.S.V.P. at once. So what do you say? I'm going all out on this one. Having those little pigs in blankets and everything. Miss Grant?

LYDIA

Uh... well...

(CONTINUED)

20 CONTINUED: (2)

20

MORLOCH

Great!

(then)

How about you, Benjamin?

SHOROFSKY

Do I have a choice?

MORLOCH

Okaay! We're two for two.

He turns to Sherwood.

SHERWOOD

I have a date that evening. *

MRS. BERG *

No, you don't, Miss Sherwood.
Didn't you get the message?

SHERWOOD *

Message? What message?

MRS. BERG *

From Jim. He's going to be
out of town.

Morloch smiles at this piece of news, as Sherwood
reacts like a deer caught in the headlights.

SHERWOOD

There must be some mistake. *
I'll just call him back. *

Flustered, she exits. A beat. Then sensing that he's
got Sherwood on the ropes.

MORLOCH

Miss Sherwood, wait!

And he exits after her.

20A ON MRS. BERG

20A*

who suddenly realizes she's let the cat out of the bag.

MRS. BERG

Oh my... I blew it, didn't I?

SMASH CUT TO:

21 INT. LOBBY - CONTINUOUS

21

where we PICK UP the same production number that started earlier in the cafeteria. It's really reached a high pitch now, and the kids are everywhere. Up and down the stairs, in and out of corridors, on top of lockers, etc.
(DIRECTOR'S DISCRETION)

- 22 ON SHERWOOD - CONTINUOUS 22
 trying to get away from an eager Quentin Morloch, who is not far behind. She heads for the administration office, making her way through the throng of dancing and singing kids.
- 23 ON MORLOCH 23
 still in hot pursuit. He, too, is threading his way through the dancing kids who are so caught up in what they are doing they are totally unaware, hard as this is to believe, of Quentin Morloch's party.
- 24 BACK ON SHERWOOD 24
 who tries to side step Cleo who is totally caught up in the dancing. In so doing, she slips on the floor, landing on her backside. The MUSIC FADES OUT gradually, and the dancing stops as, one by one, the kids become aware of what has happened.
- 25 NEW ANGLE - INCLUDING MORLOCH 25
 who rushes up to the fallen Sherwood, quite concerned.
- MORLOCH
 Miss Sherwood, are you all right?
- SHERWOOD
 (trying to sit up)
 Fine. I'm fine, Mr. Morloch...
 (then grabbing her back)
 But I think I threw my back out.
- Morloch starts to help her into the office.
- 26 ANOTHER ANGLE - TO INCLUDE CLEO 26
 who is standing nearby, totally guilt-ridden.
- CLEO
 It was my fault. This was all my fault.
- SHERWOOD
 Don't be silly, Cleo. It was just an accident.
 (then, suddenly)
 Whooooooy!

(CONTINUED)

26 CONTINUED:

26

MORLOCH

How serious is it?

SHERWOOD

Let's put it this way. I don't think I'll be able to make your party.

And they exit into the office.

27 ON CLEO

27

who stares after them, still guilt-ridden.

Sherwood's voice is heard OVER PICTURE.

SHERWOOD (V.O.)

It wasn't your fault, Cleo.

CUT TO:

28 INT. HOSPITAL ROOM - DAY

28

Sherwood in traction; one leg up in the air. Cleo, standing nearby, holding a flower arrangement. There are a few other floral arrangements on the nearby window sill.

CLEO

Of course it was my fault!
I just blasted right into you.

*
*

SHERWOOD

(beaten)

All right, so maybe it was your fault, a little. Does that make you feel better?

CLEO

Not really.

(a beat)

You could've watched where you were going, you know.

SHERWOOD

You're right, Cleo. I'm sorry and I'll try to be more careful in the future.

CLEO

Me, too.

29 INT. MORLOCH'S OFFICE - THE NEXT DAY

29

Mrs. Berg at the file cabinet. Morloch on the phone in the midst of a conversation, obviously about something important.

MORLOCH

(into phone)

I agree with the Board on this one, Bill. A teacher did get hurt. Luckily, not badly, but who knows what could happen the next time? And let's not even talk about how this is going to affect our insurance rates... I'm fully prepared to stand behind this directive. Matter of fact, I'm going to issue it right now.

He hangs up the phone and reaches for the microphone situated on the desk in front of him.

MRS. BERG

Big mistake.

MORLOCH

I beg your pardon.

MRS. BERG

You issue that directive, and you're going to have a full scale riot on your hands, Mr. Morloch.

MORLOCH

Mrs. Berg, I think I'm capable of enforcing the necessary discipline required in this school.

He pulls the microphone closer to himself.

MRS. BERG

Better get the tear gas ready.

Morloch reacts. Then clicks on the microphone.

CUT TO:

30 A SPEAKER

30

hanging on one of the walls in the school. Morloch's voice heard coming through OVER PICTURE.

(CONTINUED)

30 CONTINUED:

30

MORLOCH (V.O.)

Attention, everyone. May I have your attention, please. This is Vice Principal Morloch...

31 WIDER ANGLE - TO REVEAL - LYDIA'S DANCE CLASS

31

where Morloch's voice continues to be heard, while a disturbed Lydia and her students, including Leroy, Jesse and Chris listen.

MORLOCH (V.O.)

A directive has come down from the Board of Education stating that there will be no more dancing, singing or playing of music...

CUT TO:

32 INT. SHOROFSKY'S CLASS

32

where the music teacher, Cassidy, and some of the students listen to Morloch's voice, equally disturbed.

MORLOCH (V.O.)

... of any kind in any of the areas of the school that are not designated for those activities...

CUT TO:

33 INT. CAFETERIA - CONTINUOUS

33

Silence as everyone listens to the speech as it comes to its end.

MORLOCH (V.O.)

Anyone breaking this rule will be subject to extreme punishment. Possibly even expulsion.

*

Even though the speech has ended, no one in the cafeteria makes a move or speaks, as they try to absorb the meaning of what they have just heard. A pall has fallen over the School of the Arts.

FADE OUT.

ACT TWO

FADE IN:

34 INT. LOBBY - NEXT DAY 34

Kids standing around before class. No music. No dancing.

35 ON MORLOCH 35

As he walks through toward the office. The kids, on seeing him, even stop talking. Everything we saw in the opening scene: the noise, the music, the dancing has been replaced with a deafening silence. We can sense Morloch's discomfort, as he makes his way past them.

He stops when he sees Leroy Johnson, just standing there, staring at him, resentfully.

MORLOCH

Something bothering you, Johnson?

LEROY

Yeah. The quiet.

Morloch reacts. The atmosphere, along with Leroy's words have obviously gotten through to him. But he's still the Vice Principal of the SOA and he has a job to do. He exits into the office.

CUT TO:

36 ANOTHER PART OF THE HALLWAY - CONTINUOUS 36

Doris is coming down the hall stopping an occasional student. She approaches Cleo.

DORIS

Hey, Cleo, you want to sign this petition? Get freedom back in the School of the Arts?

CLEO

Gee... I dunno. I want to sign...
but Miss Sherwood did get hurt...
I don't know what to do... I'm
torn.

*
*
*
*

(CONTINUED)

36 CONTINUED:

36

DORIS
 (a beat)
 I'll get back to you.

She is now after Leroy who is coming from the direction of the lobby.

DORIS
 (continuing)
 Leroy. Just the man I want to see.

LEROY
 No way, Doris. I'm not signing that petition.

DORIS
 Leroy, you gotta sign. Don't you want to get things back the way they were?

LEROY
 You think sending a bunch of signatures to the man is gonna do that...?

DORIS
 Yeah. I do.

LEROY
 Grow up, Doris. Life ain't like that.

He walks away without signing. Doris looks after him, knowing he's taking this harder than most.

CUT TO:

37 INT. MORLOCH'S CLASS - ON DANNY - DAY

37

who is talking to several of his classmates who are gathered around before the class is about to start. Morloch isn't there yet.

DANNY
 Now just remember. This is a protest. Nobody, but nobody answers any questions.

DORIS
 You think Morloch will notice any difference?

(CONTINUED)

37 CONTINUED:

37

DANNY

Doris, we gotta have unity here.
Are you in or out?

DORIS

I ought to have my head examined,
but I'm in.

DANNY

Leroy?

LEROY

Sure, I'll play. But you're
wasting your time, Amatullo.
Lame petitions... not
answering in class... that ain't
gonna do no good.

*

DANNY

You got something better?

LEROY

I'm workin' on it.

Leroy crosses away to his seat.

DANNY

Donlon?

CHRIS

Okay by me.

DANNY

Jesse.

JESSE

No sweat.

DANNY

Nicole? 'What do you say?
You're our big gun.

38 ON NICOLE

38 *

Troubled, she doesn't answer.

38A ANOTHER ANGLE

38A*

TO INCLUDE Morloci who enters before Nicole can answer.

(CONTINUED)

38A CONTINUED:

38A*

MORLOCH
(all business)
Okay class, today we're going
to discuss D-N-A. Definition?
Anyone?

38B ON NICOLE

38B*

torn.

CUT TO:

39 OMITTED
AND
40

39*
AND
40

41 INT. BACK STAIRWAY - DAY

41

Nicole on her way down followed by an angry Danny.

(CONTINUED)

41 CONTINUED:

41

DANNY

How could you fold like that,
Nicole? I mean that was a total
collapse!

They reach the landing and CAMERA TRACKS with them as
they continue their argument.

NICOLE

My grade average is important
to me, Danny. Morloch was giving
out "F's".

*
*

DANNY

Don't you care anything about
this school?

Nicole stops, turns to Danny.

NICOLE

Look, Danny, I don't have to
sing in the hallways. I can sing
in the shower. I don't have to
dance in the cafeteria. Ballet
class is enough for me.

DANNY

Is that what you think this is
about? Singing and dancing in
the hallways?

NICOLE

Yeah.

She crosses away.

DANNY

(calling after
her)

Yeah, well think about this. I'm
no singing major, and I'm no dance
major, but what's going down here
ain't good. And if you understood
this school, you'd know that!

But Nicole is gone, leaving a frustrated Danny behind.

CUT TO:

42 INT. HALLWAY

42

It's the end of the day. Shorofsky, who has been working
late, comes out of the music room.

(CONTINUED)

42 CONTINUED:

42

As he struggles into his coat, he HEARS the SOUND of a moog blasting out a back beat. He heads for the cafeteria. Stoops outside the door. Listens to the music. It's not bad.

CUT TO:

43 INT. CAFETERIA

43

Cassidy is PLAYING the MUSIC. All's right with the world. Shorofsky enters and listens as Cassidy finishes. A beat and Cassidy sees him.

CASSIDY

(imitating Jimmy Cagney)

'Top of the world ma!'

*

The MOOG SOUNDS like a bomb exploding, as he hits a chord.

CASSIDY

(continuing)

I thought everyone had split.

SHOROFSKY

What planet have you been visiting, Mr. Cassidy? Aren't you aware that a ban has been issued?

CASSIDY

I had an uncontrollable urge.

(moving fingers)

It's my hands. They have a life of their own.

*

He plays a few chords.

CASSIDY

(continuing)

See what I mean?

SHOROFSKY

You put me in an awkward position. On the one hand, there are rules.

Cassidy holds out hands as if waiting for handcuffs.

CASSIDY

And I broke them. Go on. Turn me in. I'm no good.

(CONTINUED)

43 CONTINUED:

43

Shorofsky realizes Cassidy does expect Shorofsky to inform.

SHOROFSKY

Turning people in is not my style. In my life, I have seen it happen too often.

CASSIDY

Ah-hah! A moral dilemma. No sweat. I'll turn myself in.

SHOROFSKY

Mr. Cassidy, some people are said to march to the beat of a different drummer. You obviously hear an entirely different orchestra.

He turns to leave.

CASSIDY

Mr. Shorofsky...

Shorofsky turns.

CASSIDY

(continuing)

How come you chose me to represent the school? You don't even like my stuff.

SHOROFSKY

Twenty years ago when the Four Mop Tops from Liverpool showed up on 'The Ed Sullivan Show', I thought 'Gott En Himmel, it's the end of civilization'. Twenty years later, I love their 'stuff'. I'm sure in twenty years, I'll appreciate yours. Why wait?

Shorofsky leaves. Cassidy is left thinking that he's a pretty interesting old guy.

CUT TO:

44 INT. HOSPITAL ROOM - ON SHERWOOD - NIGHT

44

still in traction, looking no better than when we last saw her.

45 ANOTHER ANGLE

45

CAMERA PANS along the wall, dresser top, window sill, etc., PICKING UP floral arrangement after floral arrangement until it finally HOLDS on Lydia, who obviously having just entered, stands in the open doorway holding yet another floral arrangement.

LYDIA

Just what this room needs. More flowers.

SHERWOOD

(without much feeling)
Set 'em over there.

Lydia reacts to Sherwood's tone, then sets the flowers near the window.

LYDIA

So... how are we feeling, Elizabeth?

SHERWOOD

(cranky)
How do we look like we're feeling?

LYDIA

My, aren't we grouchy?

SHERWOOD

Lydia, do us both a favor. Stop talking like a nurse.

LYDIA

I might just stop talking to you altogether, Elizabeth. I might just take my lovely floral arrangement and split.

SHERWOOD

(softening)
I'm sorry, Lydia. I'm just going crazy from the confinement and claustrophobia. Can you understand that?

LYDIA

Not only can I understand, Elizabeth. I think there's a lot of people who can understand it, right now.

*
*
*

who enters carrying another floral arrangement.

MORLOCH

I... er... brought you some flowers.

(then looking around)

Not the most original idea, it would appear.

(then)

Hello, Miss Grant. Miss Sherwood. Hope you're feeling well.

SHERWOOD

Let's dispense with the formalities, Mr. Morloch. What the hell's going on at the school?

Morloch reacts. He's never seen a Sherwood like this before. Lydia takes this as her cue to leave.

LYDIA

(sotto to Morloch)

Be careful. She's just a wee bit cranky.

(then, sing-song)

Byeee Elizabeth!

And she is gone. A beat as Morloch slowly approaches the bed.

SHERWOOD

Go easy, Mr. Morloch. I'm not crazy about you right now.

MORLOCH

You're not alone. I had to come down real hard on the kids and they hate me for it. Even Mrs. Berg isn't talking to me. I'm not sleeping well. I've had acid indigestion for a week and to make matters worse, not a single teacher is coming to my party, but I know what I'm doing is right.

SHERWOOD

How?

MORLOCH

Well, just look at you lying in traction here. You think I liked seeing you get hurt?

(CONTINUED)

46 CONTINUED:

46

SHERWOOD

Don't use me for this, Mr. Morloch.
It was an accident.

MORLOCH

I don't know what all the fuss is
about anyway. I never heard of
any school that allows kids to
sing and dance in the hallways
whenever they please.

SHERWOOD

That's the point. Ours isn't just
'any' school. Our school is a very
special place. When are you ever
going to understand that?

47 ON MORLOCH

47

A seed of doubt may have just been planted in Quentin
Morloch's mind.

48 INT. LYDIA'S DANCE CLASS - NEXT DAY

48

Leroy, Chris, Jesse and the rest of the class are moving
across the floor under Lydia's tutelage. Unlike the
earlier dance class which was energetic, and electric,
this class is lifeless.

LYDIA

Loosen up! Loosen up, people!
Feel it, go with it! Live it!

But Lydia's words have little effect on the class.

LYDIA

(continuing; to
piano player)

Kill it. I can't take anymore of
this punishment.

(then)

People, nobody's feeling the music
in here.

CHRIS

How can we feel the music in
here, when we're Zombies out
there?

(CONTINUED)

LYDIA

Look, I don't like this anymore than the rest of you, but I would think if you can't dance in the halls, you'd be looking to let it out in here.

LEROY

It don't work that way, Miss Grant.

LYDIA

Leroy, don't start with me. We've gotta get you up for the presentation. There's a lot riding on this.

LEROY

No, there ain't, 'cause I'm not gonna be in the presentation.

There is a long pause as Lydia and everyone else in the class reacts to what Leroy has just said.

LYDIA

Run that by me again?

LEROY

You heard me. I don't want to represent this school. I used to be proud of it, but I'm not anymore.

LYDIA

Uh-huh. I see.

(then)

Let me tell you something, Leroy. A performer should never make the mistake of thinking he's indispensable because there's always somebody waiting to fill your shoes.

LEROY

Well, whoever it's gonna be, they're welcome to 'em.

LYDIA

(a beat;
resigned)

Okay. If that's your choice. I guess I'm just going to have to get myself another dancer.

(MORE)

(CONTINUED)

48 CONTINUED: (2)

48

LYDIA (CONT'D)
(then, to class)
Chris Donlon will be representing
the school in the National Arts
Festival.

49 ON CHRIS

49

He doesn't seem too happy about it.

CHRIS
No, he won't, Miss Grant. I
stand with Leroy on this.

A few of the other dancers AD LIB their solidarity.

50 BACK TO SCENE

50

Lydia is taken aback but still pushes on.

LYDIA
Okaaaay. So let me get this
straight. There is not a single
dancer in this class who is willing
to represent this school in the
National Festival. Right?

JESSE
Wrong.

51 ON JESSE

51

more than willing.

JESSE
Count me in.

52 REACTION SHOTS FROM EVERYONE

52

They don't like what's going on. Even Lydia isn't sure
that this is a good thing.

53 CLOSEUP PIANO, SET OF DRUMS

53

et cetera. Nobody there to play them.

54 WIDER ANGLE

54

to reveal we are looking at the bandstand in the cafeteria at the height of lunch hour. The place is jammed with students, some at the steam tables, some seated eating their lunches, etc. The absence of music is even further highlighted by the low murmur of conversation taking place. Another unusual occurrence. It is almost as though we are not in the cafeteria in the School of the Arts, but in the mess hall of a prison.

55 ANGLE TO JESSE

55

carrying a tray of food, he approaches the table, where Leroy and Chris are seated. They grow silent. A beat, he sits much to their incredulity.

JESSE

(to Leroy)

Hey man, I just want you to know where I'm comin' from.

LEROY

Oh, I know where you're comin' from.

Leroy rises, takes his tray and moves to another table.

JESSE

What's his problem?

CHRIS

You.

Chris picks up his tray and crosses to Leroy where he sits.

56 ON JESSE

56

not liking what has just happened, he rises and crosses to Leroy and Christopher.

JESSE

Hey, I thought that was what this school was about. Competition.

LEROY

Well, you thought wrong. Competition is the last thing we're talkin' about here.

(CONTINUED)

JESSE

I don't think so, man. I think we are talking about competition. And jealousy!

CHRIS

Easy, Velasquez...

JESSE

(ignoring this)

I would've been picked in the first place if you weren't Miss Grant's pet.

LEROY

You ain't getting to me, Velasquez. 'Cause you're a sell-out. And I don't listen to no sell-outs.

Leroy rises and starts to leave, pushing Jesse out of his way.

JESSE

Who you pushin' man?

LEROY

You, I'm pushin' you!

Both Leroy and Jesse start to go at each other. But Chris steps in between them.

CHRIS

Hey, let's keep it cool, huh guys?

LEROY

I'm cool.

JESSE

I'm cool, too.

CHRIS

Great.

Chris steps back. A beat and Leroy and Jesse immediately go at each other again, falling onto a table which turns over, sending students scattering and food everywhere.

We get just the beginning of what we will later learn is a complete trashing of the cafeteria.

57 ANGLE TO A FAT OBNOXIOUS KID

57

caught up in the spirit of it.

*

OBNOXIOUS KID
Geronimo!!!

*

He picks up a chair and flings it across the room.

*

58 ON CHAIR

58

as it goes flying through the air headed for God knows
where, we FREEZE FRAME.

FADE OUT.

END OF ACT TWO.

ACT THREE

FADE IN:

59 INT. CAFETERIA - DAY

59

The place has a new style. Call it "After the Bomb." Tables and chairs lay overturned or broken. Plates and cutlery lay scattered amongst the rubble. Food is smeared on walls, floors, kids. The CAMERA PANS this desolation row as:

MORLOCH (V.O.)

I suppose you think this is some kind of protest against the suppression of artistic freedom. Well, it's not...

60 ANGLE FAVORING MORLOCH

60

who stands among the wreckage. He is trying to keep his temper under control.

Doris and Danny have not come out unscathed. Leroy, who is standing near Chris, exchanges hostile looks with Jesse.

MORLOCH

... It's anarchy! And I will not allow anarchy to run rampant in this school.

(a beat)

Now I know the last week has been rough on all of us. So I'm going to give you kids a break. But one more incident like this, and some of you are going to find your butts out on the street.

(looking around)

Now, clean up this mess.

He turns and leaves.

CUT TO:

61 INT. HALLWAY - CONTINUOUS

61

Morloch comes out of the cafeteria, heads down the hall. A beat. Doris comes out after him.

(CONTINUED)

DORIS

Mr. Morloch?

Morloch stops and turns as Doris approaches.

DORIS

(continuing)

I just wanted to say thanks,
for letting us off with only
a warning.

MORLOCH

You're welcome. Is that all?

DORIS

Yeah.

Morloch starts off again. Doris once again calls after him.

DORIS

(continuing)

Actually, that isn't all.

Morloch stops again. Turns.

MORLOCH

I figured.

DORIS

I have a petition here against
the directive.

She extends the petition. He doesn't take it.

MORLOCH

Why give it to me? Give it to
the Board of Education.

DORIS

I thought maybe you'd want to
do that.

MORLOCH

Maybe you haven't noticed, but
we're on opposite sides.

DORIS

Are we, Mr. Morloch? I'm not
so sure. I think you care
about this school. And I think
you care about what happens to
the kids who go here.

(CONTINUED)

61 CONTINUED: (2)

61

MORLOCH

Why are you telling me this?

DORIS

Because if you don't do something fast, this school's never going to be the same.

She heads back to cafeteria, leaving behind a troubled Morloch.

CUT TO:

62 INT. DANCE CLASS

62

Jesse is alone, working up a sweat.

Chris enters. They peg one another. Jesse dances for a few beats and with a flourish.

JESSE

You lookin' at something?

CHRIS

I'm looking at nothing.

Jesse walks over to TAPE MACHINE. Pops out cassette. Searches for another.

JESSE

How about cuttin' me some slack, Jack. I got work to do.

CHRIS

It can wait.

JESSE

No, it can't. So, don't go messin' with my mind. I gotta get ready for the presentation.

CHRIS

That was Leroy's gig.

JESSE

And he said, 'shine it on.' Bad for him. Good for me.

CHRIS

Leroy's trying to help the school.

(CONTINUED)

JESSE

So am I. By winning the presentation. Now, I don't like 'the man' clamping down any more than you, but I can live with it.

CHRIS

And I'm telling you, things are going to get worse unless we put a stop to it. Are you with us or against us?

JESSE

You don't listen. I'm not gonna rock the boat.

CHRIS

(disgusted)

No, man, you're gonna help sink it.

Chris leaves, slamming the door behind him. A beat, then Jesse slams a new CASSETTE into the machine. He begins to dance.

63 INT. BACK STAIRCASE - DAY

63

Doris is accosting more students to sign her petition. At the moment, Cleo is signing. She stops in the middle.

CLEO

I'm not sure.

DORIS

What do you mean, you're not sure? Look, you've already got 'Cle' written down. Just add the 'o' and 'Hewitt' and it's done. Trust me. It's not that difficult.

A beat. Then Cleo crosses out her name.

CLEO

I better think it over a little more.

She leaves.

DORIS

That girl has made up her mind never to make up her mind.

TO INCLUDE Nicole who comes down the hallway.

DORIS

Nicole!

NICOLE

N-O, Doris.

DORIS

Nicole. You go to this school.
You have to sign.

NICOLE

Everyone's telling me what I
have to do. Well, what about
you? I mean, you're still in
the presentation, aren't you?

DORIS

(defensively)

I worked like a dog for that.

NICOLE

And I work hard to keep my
grades up. And I don't want my
name on a list that might get
me in trouble. You're a
hypocrite, Doris. You want to
have your little revolution,
but you're afraid to make a
sacrifice.

DORIS

The presentation isn't the issue.

NICOLE

Oh, yeah? Why don't you tell
that to Leroy?

She walks away. Doris' face tells us Nicole has hit a
nerve.

CUT TO:

Leroy is visiting Sherwood who is no longer in traction.
She is sitting up in bed. He is watching television,
constantly flipping the stations with the remote control.

SHERWOOD

Leroy, I feel like I'm visiting
you.

(CONTINUED)

65 CONTINUED:

65

Leroy flicks off the TV.

LEROY

I'm sorry, Miss Sherwood. I got a lot on my mind.

SHERWOOD

I understand, Leroy. All this mess is going on down at the school... and I can't do anything. I feel so... helpless.

*
*
*
*

LEROY

Hey, it's not your problem.

*

SHERWOOD

That's where you're wrong. My getting hurt started this whole thing. And now here I am, stuck on the sidelines, lying on my back.

*

LEROY

What would you be doing if you weren't lying on your back?

SHERWOOD

(a beat)

Finding a way to fight, I guess.

LEROY

And what if you did your fighting and it didn't work?

*

SHERWOOD

I'd fight harder.

66 ON LEROY

66

Sherwood's words are obviously making an impact.

67 INT. LOBBY - LATER THAT DAY

67

Cassidy is seated behind his moog synthesizer pantomiming playing and singing. A group of kids are gathered around him trying to figure out what the hell he's doing.

68 ANOTHER ANGLE - TO INCLUDE LEROY

68

who approaches in time to see Cassidy call out to the surrounding kids, to mime along with him.

CASSIDY

Everybody!

Nobody responds, so Cassidy continues singing in silence.

LEROY

Hey, man, what the hell are you doing?

(CONTINUED)

CASSIDY

I'm shaking things up around here.

LEROY

That's just great. Doris with her dumb petitions, and you with your Marcel Marceau imitations.

CASSIDY

What are you so tense about, Mr. Johnson? I'm with you in this.

LEROY

You are, huh? So, why don't you quit the presentation?

CASSIDY

And blow my chance for show business immortality?

LEROY

(getting riled up)

You know, you come on like you're some kind of real outlaw. Some kind of dangerous dude.

(a beat)

Cassidy, you make me sick.

CASSIDY

(a beat)

Is this like therapy?

LEROY

You walk around here with that weird hair and that dumb earring and you got this attitude like you're different. Like you know something all of us don't. Well, you ain't different, and you don't know diddly.

CASSIDY

You think my hair's weird?

LEROY

(ignoring this;
going on)

It's all hide and jive. You're scared like all the rest.

(MORE)

(CONTINUED)

68 CONTINUED: (2)

68

LEROY (cont'd)
Well, be that way, but don't
ever say you're with me.

Leroy flicks on the switch of the MOOG and runs his
fingers along the keyboard.

LEROY
(continuing)
If you're gonna do it, man.
Do it!

Cassidy picks up his keyboard.

CASSIDY
(sighing)
This is getting to be one uptight
school.

And he walks off down the hall, passing Morloch and
BILL DRAKE from the Board of Education. TRACK with
them.

*

*

DRAKE
Quentin, I don't get it. We've
never had disciplinary problems
at the School of the Arts before.

MORLOCH
We never had this damned
directive before, either.
That's what's causing all these
problems. This school is on
the ropes.

DRAKE
I thought you were for the
directive.

MORLOCH
I was. I am.

DRAKE
Well, which is it, Quentin?
Was or am?

MORLOCH
I'm not sure anymore.

Suddenly we HEAR MUSIC blasting from around the
corner. Drake and Morloch exchange a look.

*

*

(CONTINUED)

68 CONTINUED: (3)

68*

They both hurry down the hallway in the direction of the MUSIC. And stop when they see where it is coming from.

69 OMITTED
AND
70

69*
AND
70

71 MORLOCH AND DRAKE'S P.O.V.

71

A defiant Leroy stands next to a GHETTO BLASTER.
The kids are out there with him.

72 NEW ANGLE

72

Morloch approaches.

MORLOCH
Johnson, that thing belong
to you?

LEROY
I'm standing next to it, ain't
I?

Morloch can feel Drake's eyes boring into the back of his head.

MORLOCH
Turn it off. Now.

(CONTINUED)

CONTINUED:

Leroy doesn't move.

MORLOCH

(continuing)

Son, don't start something I'll
have to finish.

A beat. Everyone, including teachers, are watching this confrontation.

Finally, Leroy reaches over -- and CRANKS the VOLUME.
And then Leroy begins to dance.

It starts out as a dance of frustration. Leroy's body is stiff, as he releases short bursts of energy. But soon he loosens up and it turns into a high energy dance of freedom.

The kids CHEER him on.

Leroy ends the dance, on the ground, in a burst of joy. But when he looks up, it's the stern visage of Quentin Morloch hovering above him.

MORLOCH

Johnson, you just danced your
way out of this school.

As Leroy realizes he has gone one step beyond, we:
FREEZE FRAME.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

73 EXT. SCHOOL OF THE ARTS - ESTABLISHING - EVENING 73
OVER PICTURE, SOUNDS of typing.

CUT TO:

74 INT. MAIN OFFICE 74

Mrs. Berg is typing up Leroy's expulsion form. Morloch is at another desk, staring off into space.

MORLOCH

You know, Mrs. Berg, in all my years in the school system, I've never expelled anyone.

Mrs. Berg pulls form out of the typewriter and brings it over to Morloch.

MRS. BERG

Well, you know what they say.
Records are made to be broken.
(hands him pen)
Just sign on the dotted line
and Leroy Johnson is history.

Morloch stares at form. Finally, he signs.

MRS. BERG

(continuing;
under her breath)

Swine.

Morloch doesn't hear. Shorofsky enters as Mrs. Berg leaves.
*

MORLOCH

Mr. Shorofsky, you're just the man I wanted to see.

SHOROFSKY

Well, now you see me, now you don't.

Shorofsky starts to leave.

MORLOCH

Wait a minute, Benjamin.

(CONTINUED)

74 CONTINUED:

74*

MORLOCH

(continuing)

Would you have a drink with me?
I sure could use the company
right now.

SHOROFSKY

Actually, Mr. Morloch, it's
late... and I don't like to
frequent bars.

MORLOCH

Heck, neither do I. But they
delivered this case of beer to
the school instead of my place.
Shame to let it all go to
waste. Nobody's coming to
my party anyway.

SHOROFSKY

I don't party with people I
don't like. And right now,
you're not one of my all-time
favorites.

MORLOCH

Well, how about making an
exception this time?

74A REACTION - SHOROFSKY

74A*

He's been reached.

CUT TO:

75 AN OPEN BEER BOTTLE - CLOSE

75*

as CAMERA SLOWLY PANS along the desk, picking up popcorn,
cocktail franks on paper plates, pickles, clear
plastic cups with little flowers on the rim, we HEAR
Morloch SINGING OVER PICTURE.

MORLOCH (V.O.)

(singing the theme song
from 'Gilligan's Island')

Gilligaaan... the Skipperrr toooo...

76 ON MORLOCH AND SHOROFSKY

76*

They are somewhat tipsy. Morloch finishes up the song.

MORLOCH

The millionairre... and his
wiiife... the moovie starr...
the professor... and Mary-Ann...
Here on Gilligan's Isle...

And with this, Morloch slaps his hand on the table.

MORLOCH

(continuing)

There you go. And you said I
wouldn't remember all of it.

SHOROFSKY

(a big grin)

That's entertainment!

(a beat)

Warm beer, cold cocktail franks...
Now if only we had some mustard.

MORLOCH

Comin' up.

Morloch reaches into a nearby paper bag and takes out
a jar of mustard, setting it in front of Shorofsky.

SHOROFSKY

You know, Quentin, you throw
one hell of a party.

MORLOCH

Yeah... only thing missing
is my Frankie Laine records.
(MORE)

(CONTINUED)

76 CONTINUED:

76*

MORLOCH (con't)
(then suddenly
serious)

I'm not a hard guy. I'm just doing
my job. If I don't... I'm gonna
get fired or I'm gonna have to
quit.

SHOROFSKY
We'll miss you.

MORLOCH
You mean that, Ben?

SHOROFSKY
Not really.

MORLOCH
You know, deep down, I'm a
sensitive human being.

SHOROFSKY
Sez you.

MORLOCH
Someday, people will understand
Quentin Morloch.

SHOROFSKY
I wouldn't bet the ranch on it.
(then)
Well, it's getting late.

MORLOCH
Ben... what about love?

SHOROFSKY
Is that a proposition?

MORLOCH
Stop clownin' around, you big
lug... I got feelings... I'm
hurtin' here... I care about
this school...

SHOROFSKY
(serious for a
moment)
I know you do.

(CONTINUED)

76 CONTINUED: (2)

76*

MORLOCH

Hell, I don't just care about it. I love it. And I love these kids. Every one of 'em. And it tears me up, that they don't know it.

SHOROFSKY

Go home, Quentin. It's almost eleven.

MORLOCH

(making no move)
And there's one more thing...

SHOROFSKY

(to himself)
Please, God. Don't let him sing.

Morloch doesn't sing. Instead, he SNORES lightly, his head resting against his office chair. Apparently, Quentin Morloch has fallen asleep.

77 ANOTHER ANGLE

77*

Shorofsky places a coat over Morloch, then prepares to leave. As he looks at Morloch, we get the feeling he is seeing him in a new light.

SHOROFSKY

You know, Quentin. I think maybe you are human, after all.
(a beat; then)
Meshuganah, but human.

(CONTINUED)

77 CONTINUED:

77

Shorofsky shuts the light off and exits, leaving the door open. The light from the hallway shines in on Morloch who is still in his chair, eyes closed. Alone.

MORLOCH
(a beat, then
softly)
... He likes me.

78 EXT. SCHOOL OF THE ARTS - ESTABLISHING

78

Cassidy's VOICE, singing, HEARD OVER PICTURE.

79 INT. MUSIC CUBICLE - CONTINUOUS

79

Cassidy at the keyboard, accompanying himself in song. Nicole and Cleo stand by listening.

CLEO
That's a nice sound.

CASSIDY
(playing)
It stinks.

Jesse enters, stops and just looks at everyone.

CASSIDY
(continuing)
What's goin' on out there? *

JESSE
Johnson's cleaning out his locker.

CLEO
And we're in here hiding. *

NICOLE
It's not our battle.

JESSE
That's right. I came here to get something out of this school. Not change it. I've got a shot and I'm not gonna blow it now.

Cassidy pounds on the keyboard.

CASSIDY
I've been here less than a month and I'm no longer the Cassidy I know and love.

(MORE)

(CONTINUED)

79 CONTINUED:

79

CASSIDY (CONT'D)

Next I'll be wearing three piece suits and listening to Barry Manilow. Well, not this young man.

(a pronouncement)

Cassidy is not a mook!

He exits.

NICOLE

What's a mook?

CLEO

I guess he means us.

Jesse and Nicole shoot her a look.

CUT TO:

80 INT. HALLWAY - LOCKERS

80

Leroy is emptying his locker, surrounded by Danny, Chris, Doris, and some other students. Nicole, Jesse and Cleo are not among those present.

DANNY

We're not gonna let them get away with this, man.

LEROY

How you gonna stop 'em?

DORIS

I don't know, but we are.

CHRIS

There's gotta be a way to get you back here.

LEROY

Don't sweat it. Ain't no way I wanna come back here anyhow. Not with things bein' like they are.

DORIS

So we'll change them. We'll get things back the way they were.

LEROY

One thing people around here keep missin', Doris. Sometimes you gotta give somethin' up to get somethin' back.

*

81 ON DORIS

81

Leroy's talking about the presentation and she knows it.

82 ANOTHER ANGLE - TO INCLUDE CLEO

82

who approaches Doris.

CLEO

Doris, do you still have that
petition? I want to sign it
now.

DORIS

(reacting, then)
It's gonna take more than a
petition.

She hands Cleo the petition and starts walking deter-
minedly, down the hall toward Shorofsky's classroom.

CUT TO:

83 INT. SHOROFSKY'S CLASSROOM

83*

which is now empty except for the maestro who is
obviously suffering the effects of the party the
night before. He is about to down an Alka Seltzer
as Doris enters.

*
*

DORIS

Mr. Shorofsky, there's something
I have to tell you.

*
*

SHOROFSKY

There's something I have to tell
you. Never eat cold cocktail
franks with spicy mustard.

*

Cassidy appears in the doorway behind her.

CASSIDY

Mr. Shorofsky, I'm quitting
the presentation.

*
*

(CONTINUED)

83 CONTINUED:

83

DORIS

That's what I had to tell you.

SHOROFSKY

That he's quitting the presentation?

DORIS

No. That I am.

Shorofsky reacts. Then downs the Alka Seltzer.

84 INT. DANCE CLASS - CLOSEUP ON LYDIA - MOMENTS LATER

84

totally flumoxed.

LYDIA

Child, what are you talking about?

85 NEW ANGLE - TO INCLUDE JESSE

85

who is obviously the person she has been talking to. They are alone.

LYDIA

You can't quit the presentation.

JESSE

Why not?

LYDIA

Because, quitting doesn't solve anything.

JESSE

Maybe not, but at least I can live with myself.

LEROY (O.S.)

I hope you're not doing that for me.

86 WIDER ANGLE

86

Leroy standing in the doorway, obviously having overheard.

JESSE

No, I'm doin' it for me.

(CONTINUED)

86 CONTINUED:

86

Leroy reacts. Then:

LEROY

Thanks for everything, Miss
Grant. I'm goin'.

Lydia reacts. She seems to have made a decision.

LYDIA

Leroy, you hold tight. You're
not goin' anywhere.

She exits the class with great determination, leaving a
puzzled Leroy and Jesse to stare after her.

87 INT. MORLOCH'S SCIENCE CLASS - DAY

87

Morloch is facing a group of very sullen students.

MORLOCH

You kids are only hurting yourselves.
Now Amatullo, I'll ask you one
more time. (science question)

*
*

Danny just stares at him.

MORLOCH

(continuing)

Okay, buddy. You just got
yourself an 'F'.

He writes in notebook.

MORLOCH

(continuing)

Schwartz, how about you...
(asks science question)

Doris just stares.

MORLOCH

(continuing)

Fine. You can join Amatullo.

Puts another notation in book.

MORLOCH

(continuing)

Donlon. What's it going to be?
(science question)

Donlon is a sphinx.

(CONTINUED)

87 CONTINUED:

87

*
*
*
*
*

Another notation goes into the book.

MORLOCH

(continuing)

Miss Chapman, kindly show your
classmates there's still one of
you left who cares about her
education. (asks question)

All eyes are on Nicole.

A beat, and then she slowly stands.

NICOLE

Ask Leroy Johnson!

The class goes wild. Danny hugs Nicole. Everyone AP-
PLAUDING, WHISTLING, STOMPING their feet. Morloch looks
sick.

88 NEW ANGLE

88

As Lydia comes crashing in.

LYDIA

We have got to talk.

*

MORLOCH

Not now, Miss Grant.

*

LYDIA

Right now, Mr. Morloch.

*

Morloch knows there's no getting around her.

MORLOCH

(to class)

I'll be back.

The kids are too busy congratulating Nicole to even
notice.

89 INT. HALL - CONTINUOUS

89

Lydia is steaming.

LYDIA

You have got to reinstate Leroy Johnson.

*
*

MORLOCH

Don't you think I'd like to do that?

LYDIA

Then do it. This school is going into the toilet.

MORLOCH

Look, I don't want to fight you...

*
*

LYDIA

Well, you'd better fight someone.

MORLOCH

You expect me to take on the whole Board of Education?

LYDIA

It'd be nice.

MORLOCH

I can't.

LYDIA

Well, then you can find yourself another dance teacher. I quit.

She storms off.

MORLOCH

(amazed)

Has everyone here lost their mind --

Suddenly we hear the SOUND of MUSIC (chopsticks) coming from the cafeteria.

Lydia freezes.

All the classroom doors spring open. The kids and teachers stand in the doorways watching Morloch.

A beat; then a determined Morloch begins his march to the cafeteria.

(CONTINUED)

89 CONTINUED: 89

The CAMERA TRACKS him along the way. It looks like the entire school has fallen in behind him.

90 NEW ANGLE 90

Morloch is a man with a mission as he charges through the cafeteria doors.

91 INT. CAFETERIA - CONTINUOUS 91

Elizabeth Sherwood is seated at the moog synthesizer playing "chopsticks."

MORLOCH

(stunned)

Miss Sherwood, what are you doing?

SHERWOOD

Breaking the rules, Mr. Morloch. Every now and then you just have to break the rules.

She starts playing again, louder than before.

92 REACTION SHOTS 92

from everyone. Lydia, the kids, etc., all waiting to see what Quentin Morloch is going to do.

93 ON MORLOCH 93

A long beat as he watches Sherwood who continues to play with abandon.

94 NEW ANGLE 94

Morloch turns to the kids.

MORLOCH

(a new resolve)

Well, what's everyone standing around for? You heard her. Hit it!

The kids all exchange looks. It sounds good to them. Some of them pick up instruments and join Sherwood, beginning to jam. The tension broken, the rest of the kids begin to boogie as Morloch turns and exits the cafeteria.

95 EXT. HALLWAY - CONTINUOUS

95

We TRACK Morloch as he makes his way through the students. He passes Leroy.

MORLOCH

(an order)

Put that stuff back in your locker, Johnson. As of now, you're un-expelled.

Leroy is surprised.

96 NEW ANGLE

96

Shorofsky coming out of his classroom. He is confused, but delighted at what he sees. The School of the Arts is still alive and kicking.

SHOROFSKY

Is that music I hear, Mr. Morloch?

MORLOCH

I don't know. You tell me.

SHOROFSKY

Debatable... but it's close.

Morloch goes into his main office.

97 INT. OFFICE - CONTINUOUS

97

Morloch enters.

MRS. BERG

Are we going to have to bounce all the students?

Morloch picks up the phone. Dials.

MORLOCH

Have no fear, Mrs. Berg. Quentin Morloch is taking care of business.

MRS. BERG

What about all these detention slips?

(CONTINUED)

97 CONTINUED:

97

MORLOCH

(growling)

Burn 'em!

(into phone)

Hello, Bill? Quentin Morloch.
I have something I want you
to hear.

Morloch thrusts the phone into the hall. A beat; then
he puts it back to his ear.

MORLOCH

(continuing;

into phone)

... That's right, buddy. It's
music. And singing. And
dancing... It's happening right
outside my office and I love it
... You can stick the damned
directive in your ear. This
isn't any old school I'm running
here. It's damned special and
it's going to stay that way...
Well, if you want my scalp, you
better come and get it.

Morloch slams the phone down.

*

CUT TO:

98 EXT. HALLWAY - CONTINUOUS

98*

A full scale PRODUCTION NUMBER now featuring all
our kids, with video effects.

FADE OUT.

END OF ACT FOUR.