

4/86/585

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18 NL  
19 S  
20 ~~MS~~  
21 S  
~~22 MS~~  
23 G

Handwritten scribbles and initials.

p. 13. Act 1

FAME

"Selling Out"

Prod. # 2859

43 NL  
44 ML  
45 L

Written By

Joanne Pagliaro

p. 23

51 L

EXECUTIVE PRODUCERS

Patricia Jones  
Donald Reiker

71 ML

SUPERVISING PRODUCER

Clayene Jones

72 VL

COORDINATING PRODUCER

Denny Salvaryn

81 MS

MGM/UA TELEVISION

82  
83 S

Handwritten notes: Act 2, Act 3, p. 49

FINAL DRAFT

June 5, 1985

7/2/85 (blue)

7/10/85 (pink)

7/12/85 (yellow)

7/15/85 (green)

8/7/85 (goldenrod)

8/23/85 (salmon)

8/26/85 (cherry)

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SECOND REVISED FINAL  
August 27, 1985 (blue)  
8/28/85 (pink)  
8/28/85 PM (yellow)  
9/3/85 (green)

MGM/UA TELEVISION

FAME

"Selling Out"

PLEASE NOTE THAT THE CHARACTER NAME OF "ELLIOT BLANCHARD, JR"  
HAS NOW BEEN CHANGED TO "BRADLEY ELLIOT, JR."

FAME  
"Selling Out"

CAST LIST

LYDIA GRANT  
JESSE VELASQUEZ  
DUSTY TYLER  
HOLLY LAIRD  
BENJAMIN SHOROFSKY  
CHRISTOPHER DONLON  
DANNY AMATULLO  
GERTRUDE BERG  
NICOLE CHAPMAN  
LEROY JOHNSON  
QUENTIN MORLOCH

\* BRADLEY ELLIOT, JR.  
MITCH RANDALL  
ALAN STEWART

*- Joshua Cadman*

GRANDFATHER (DREAM SEQUENCE)  
GIRL CELLO PLAYER  
OLD WOMAN  
NEIGHBOR WOMAN  
STREET VENDOR  
TWO CHILDREN  
FOUR CONSTRUCTION MEN (CARDPLAYERS)

ATMOSPHERE

STUDENTS  
DANCERS

FAME

"Selling Out"

SET LIST

INTERIORS:

SCHOOL OF THE ARTS  
LOBBY - DAY  
CAFETERIA - DAY  
MUSIC CLASS - DAY  
HALLWAY - DAY  
MUSIC CUBICLE - DAY  
AUDITORIUM - DAY  
REHEARSAL ROOM - DAY  
TEACHERS' LOUNGE - DAY  
AREA OUTSIDE MUSIC CUBICLE - DAY  
  
BLUE MOON RECORDS BUILDING  
OFFICE - DAY  
MITCH'S OFFICE - DAY

EXTERIORS:

SCHOOL OF THE ARTS - DAY  
ESTABLISHING  
  
BARRIO STREET - DAY  
  
NY STREET - DAY  
BLUE MOON RECORDS  
BLDG.  
  
CONCERT SITE - EVENING  
BACKSTAGE  
STAGE  
WINGS

\* JESSE'S GRANDFATHER'S SHACK

JESSE'S ROOM - NIGHT

"SELLING OUT"  
 PROD. # 2859  
 Pre-production Music Cues

MUSIC 1 Sc. 1 JESSE'S THEME, Grandpa teaches Jesse Two Guitars  
 P.B. 2859-1-NV  
 Pre-recorded (1:15 est.)

Note: Sc. 5 Jesse strums guitar live

MUSIC 2 Sc. 14 OMITTED

MUSIC 2A Sc. 18 Elliot plays in trio for Shorofsky  
 P.B. 2859-2A-NV  
 Pre-record (2:00 est.)

Note : Sc. 23A Jesse with guitar MOS in Music Cubicle

MUSIC 3 Sc. 34 JESSE'S THEME, Old Man plays on guitar  
 P.B. 2859-3-NV  
 Pre-recorded

MUSIC 4 Sc. 35 "BROTHER" Jesse's Barrio Number  
 P.B. 2859-4-V  
 Pre-record w/ Thumper (2:35 est.)

MUSIC 5 Sc. 41 "NATURAL WOMAN" Dusty's Ballad ghetto blaster  
 P.B. 2859-5-V  
 Pre-recorded (2:55)

MUSIC 6 Sc. 43 Elliot's last phrase of violin solo  
 P.B. 2859-6-NV  
 Pre-record (:30 est.)

NOTE: Music heard at beginning and end of scene

MUSIC 7 Sc. 45 "LOVE HIM TO THE MAX" Mrs. Berg's song  
 LIVE RECORD

MUSIC 8 Sc. 46 Danny and Holly tinker with pianos  
 Post Score

MUSIC 9 Sc. 48 Chris sings the blues , Leroy at piano  
 LIVE RECORD

MUSIC 10 Sc. 52 "OTHER SIDE OF THE ROAD" Practice Room  
 P.B. 2859-10-V  
 Pre-record (:30 est.)

(MORE)

"SELLING OUT"  
 Prod. #2859  
 Pre-Production Music Cues  
 (Cont.)

Note: Sc. 55 "OTHER SIDE OF THE ROAD" heard in Mitch  
 Randall's office. Use Music 10 or Music 14

MUSIC 11	Sc. 62A	"OTHERSIDE OF THE ROAD" (Instrumental P.B. 2859-11-NV . . . Leroy's Choreography) Pre-recorded (1:16)
MUSIC 12	Sc. 72	Elliot Practices while Shorofsky talks P.B. 2859-12-NV Pre-record (:45 est)
MUSIC 12A	Sc. 72A	Shorofsky plays violin with passion P.B. 2859-12A-NV Pre-record (:20 est)
MUSIC 13	Sc. 78A	"OTHER SIDE OF THE ROAD" Rock Version P.B. 2859-13-NV Pre-record
MUSIC 14	Sc. 96	"OTHER SIDE OF THE ROAD" Jesse's Ballad P.B. 2859-14-V Pre-record (2:49)

FAME

"Selling Out"

ACT ONE

FADE IN:

1 INT. JESSE'S GRANDFATHER'S SHACK - NIGHT - OVER OPENING CREDITS 1

OPEN ON CLOSE SHOT of a man's hand strumming a guitar. WE HOLD for a beat or two, just long enough to absorb the melody which will be used throughout the show. CAMERA SLOWLY TILTS UP TO REVEAL JESSE'S GRANDFATHER, an old man with a wonderful face, seamed with the kind of lines that tell us he has experienced life. As he plays the guitar, ANGLE WIDENS and WE SEE JESSE, as a young boy, also strumming a guitar. He is seated on a dirt floor at the old man's feet. It isn't long before we realize the old man is teaching the boy to play, and from their interaction, it is immediately evident that there is a deep bond between them.

Music 1 - JESSE'S THEME, Grandpa teaches Jesse  
Two guitars  
P.B. 2859-1-NV  
Pre-recorded (1:15 est.)

\*  
\*  
\*  
\*

2 NEW ANGLE 2

The old man hits the guitar strings. Jesse emulates him. The old man picks up the tempo. Jesse does the same. This builds until a final strum of the guitar punctuates the scene and we:

CUT TO:

3 INT. JESSE'S ROOM - MORNING 3

Jesse is lying in bed. The MUSIC punctuation that we heard in the prior scene serves as a stimulus to wake him up. He does not awake with a start but simply opens his eyes. There is a feeling of wistfulness about him. He's had this dream before. A deep pleasant memory.

4 NEW ANGLE 4

Jesse slowly rises, sits on the edge of the bed for a moment. Something catches his eye.

5 JESSE'S P.O.V. 5

A framed photo on a dresser. The picture is of the old man with Jesse as a young boy standing next to him. CAMERA

(CONTINUED)

5 CONTINUED:

5

PANS to a guitar, which hangs on the wall. WE HOLD for a moment. Jesse ENTERS FRAME. Removes, guitar from the wall. strums once.

NOTE: Jesse strums guitar live.

CUT TO:

\*

6 EXT. JESSE'S ROOM - DAY

6

MUSIC CONTINUES as we see Jesse descending the fire escape. He lands on the pavement and runs across the street. CAMERA HOLDS on a big sign in the b.g. "Marguetta." END TITLES AND CREDITS.

CUT TO:

7 OMITTED

7

8 EXT. SCHOOL OF THE ARTS - MORNING - ESTABLISHING

8

Students are filing into the building.

CUT TO:

9-11 OMITTED

9-11

12 INT. HALLWAY - ANGLE TO CHRIS AND DANNY

12

We TRACK WITH THEM as they walk down the hall. Chris is reading aloud from a copy of Variety.

(CONTINUED)

12 CONTINUED:

12

He indicates the paper then reads aloud.

CHRIS

"A song in your heart? Put it on tape and send it to us. You may be the WWEN star of the future."

Danny leans in and reads from the article

DANNY

"Winner will perform LIVE in concert and participate in the making of a video! Help us uncover New York City's undiscovered talent."

CHRIS

(continuing)

That's me! I'm talented and I'm undiscovered! This could be my chance to show that I can do it all: compose, perform, produce! I'm a wonder!

They stop near Jesse who is at his locker.

DANNY

Forget it, Donlon. You're lookin' at the winner right here. I've already picked out the color of my Ferrari.

CHRIS

Jump back Jack or I'll run you over with my Rolls.

JESSE

Is that all you guys are interested in? A chance for you to fatten your wallets?

DANNY

Lighten up, Velasquez. We're just daydreaming aloud.

JESSE

Yeah, well everybody has dreams. Only they don't always come true. And some people never even get a chance. All they can do is pass those dreams along...

(CONTINUED)

4.

12 CONTINUED:

12

And he crosses away. They look after him.

DANNY

So what was that all about?

CHRIS

I think it's obvious. He was calling you on your greed. A Ferrari? Really, Amatullo.

And Chris crosses away.

DANNY

(calling after him)

Oh and a Rolls is a family car?

And as Danny crosses away on Chris' heels, we:

DISSOLVE TO:

13-17 OMITTED

13-17

18 INT. MUSIC CLASS - DAY

18

as SHOROFKY conducts a trio made up of a GIRL playing a cello, a flutist, and BRADLEY ELLIOT, JR. playing a violin. Bradley is a large athletic-looking young man, who might be more at home on a football field than in an orchestra.

Music 2A - Elliot plays in trio for Shorofsky  
P.B. 2859-2A-NV  
Pre-record (2:00 est.)

\*  
\*  
\*

19 ANGLE FAVORING SHOROFKY

19

who stands before the cellist, obviously pleased by the quality of her playing. He moves on to a flutist, equally pleased. Then he moves to Bradley and we see by his expression that he is dissatisfied by what he hears.

(CONTINUED)

19 CONTINUED:

SHOROFSKY  
More feeling, Mr. Elliot.  
More feeling!

Bradley tries even harder and plays even worse. Shorofsky is distracted by the SOUND of a loud WHISPER OVER PICTURE.

MORLOCH (V.O.)  
Psst! Mr. Shorofsky!

20 ANGLE TO THE DOOR

20

as Morloch peeks into the classroom, and motions Shorofsky to the doorway.

21 ~~ANGLE BACK TO SHOROFSKY~~

21\*

as Bradley continues to play along with the other would-be students Shorofsky crosses to Morloch at the door. Morloch remains out in the hall, Shorofsky not anxious to have this exchange, in the classroom.

*Got these  
pages after  
he shot the  
scene.*

What? SHOROFSKY

MORLOCH  
How's he doing?

Are you deaf? SHOROFSKY

MORLOCH  
He doesn't sound bad to me.

SHOROFSKY  
Get a hearing aid. He has absolutely no talent.

MORLOCH  
Talent is such a subjective thing.

SHOROFSKY  
Quite true. One man's music is another man's noise.

MORLOCH  
Bradley Elliot's father is one of this city's most generous patrons. There's a pavillion named after his grandmother in the park.

(CONTINUED)

21 CONTINUED:

SHOROFSKY  
Good. Then let the boy play in the park.

MORLOCH  
Did I mention there's a theatre named after his father?

SHOROFESKY  
At least a dozen times.

MORLOCH  
Need I say more?

SHOROFSKY  
I wish you wouldn't.

Shorofsky shuts the door in Morloch's face.

MORLOCH  
(to himself)  
Artists. When are they going to join the real world?

CUT TO:

22 INT. SHOROFSKY'S CLASS - CONTINUOUS - DAY

22\*

The students are still playing as Shorofsky crosses back to them.

SHOROFSKY  
All right. That's enough for today.

Every one of the students starts to leave. Bradley lingers behind to talk to Shorofsky.

BRADLEY  
My playing was awful, wasn't it?

SHOROFSKY  
Awful? Let's just say... Let's just say...

(a beat)  
Maybe we shouldn't say anything

BRADLEY  
Does that mean I'm not accepted?

SHOROFSKY  
No.

(CONTINUED)

22 CONTINUED:

22\*

BRADLEY

Then I am accepted?

SHOROFSKY

It doesn't mean that either. It means I'm not quite ready to make a decision.

(then)

Tell me something, Mr. Elliot. Was music your major at prep school?

BRADLEY

Uh... actually I played a lot of football. Tackle.

SHOROFSKY

Suddenly everything is clear.

BRADLEY

Mr. Shorofsky... I love the violin. And I really want to be a student here.

SHOROFSKY

Unfortunately, you're not the only one.

BRADLEY

Mr. Shorofsky...

SHOROFSKY

I suggest you practice, Mr. Elliot. Practice until you are exhausted.

BRADLEY

And then what?

SHOROFSKY

Practice some more.

Bradley musters up a smile and exits.

TIME LAPSE

22A INT. SHOROFSKY'S CLASS - DAY

22A\*

Danny is at the piano. Holly enters.

HOLLY

Okay, Danny, break it up.

(CONTINUED)

22A CONTINUED:

22A\*

DANNY  
Break what up?

HOLLY  
I have this room reserved every  
day at three.

DANNY  
Oh yeah? So do I.

HOLLY  
There must be a mistake.

DANNY  
Must be.

HOLLY  
Well, if you were a gentleman  
you would let me have it.

DANNY  
Luckily I'm no gentleman.

HOLLY  
Fine.

She crosses to the piano, sits and starts to play.

DANNY  
What are you doing?

HOLLY  
Writing the winning song.

DANNY  
Me too.

And as they both continue to play, we:

SEGUE TO:

\*

23 MONTAGE

23\*

MUSIC MANIA  
1. Chris at piano.  
2. Dusty  
3. Danny  
4. Cindy  
DIRECTOR'S DISCRETION

23A INT. MUSIC CUBICLE - DAY

23A

Jesse is alone, strumming his guitar, trying to compose a song. He hits a few chords, then stops, frustrated. He hits another cord, goes with it for awhile, then stops again, even more frustrated. Holding his guitar, he speaks to Nicole as yet unseen.

NOTE: Jesse with guitar MOS in Music Cubicle. \*

JESSE

You hated it.

24-28 OMITTED

24-28

29 ANOTHER ANGLE

29

REVEALING Nicole. It's obvious she didn't like it, but she is trying to cover.

NICOLE

I didn't hate it, Jesse. It just needs some more work...

JESSE

(discouraged)  
... Yeah...

NICOLE

Look, it's a work in progress. Why are you so discouraged?

JESSE

Because I can't nail down the song. I just can't seem to find it.

NICOLE

Jesse... It's just a contest.

JESSE

It's more than a contest, Nicky. It's a real shot. I've been remembering a lot of things lately.

NICOLE

You've been thinking about home again?

(CONTINUED)

29 CONTINUED:

29

JESSE

Yeah... My life in Mexico...  
My grandfather... The way he  
gave me everything he had. I  
want him to be proud of me. That's  
why I want this song to be wonderful.  
I want to win, Nicole. I want to win...  
for him.

NICOLE

Then keep looking.

JESSE

I've been looking. I was up  
half the night, watching videos,  
(MORE)

(CONTINUED)

29 CONTINUED:

29

JESSE (cont'd)

listening to tapes. Trying to get a handle on what people want to hear.

NICOLE

Shouldn't you think more about what you want to say? 'Cause you've got a lot to say, Jess. Maybe you've just been looking in the wrong places.

30 ON JESSE

30

He thinks about what Nicole has just said.

CUT TO:

31 EXT. BARRIO STREET - DAY

31

MOVE with Jesse who walks down the street, his guitar slung over his back. He is lost, wondering, searching but unsure of exactly what he hopes to find.

DISSOLVE TO:

32 A SERIES OF SHOTS

32

An OLD WOMAN who stops sweeping to gossip briefly with a NEIGHBOR WOMAN who leans out an open window. A STREET VENDOR hawking his delicacies in English and Spanish... selling cuchifritos. TWO CHILDREN playing handball against a graffiti covered wall of a half demolished building.

33 ANGLE ON JESSE

33

He continues walking; turns a corner.

34 NEW ANGLE

34

Jesse happens upon FOUR MEN at a construction site. The men have made a table from cement blocks and disguardad plank of lumber. Three of them play cards while the forth sits nearby, strumming an old beat-up guitar, playing JESSE'S THEME, smiling at him, challenging him to play.

Music 3 - OLD MAN Guitar Music  
P.B. 2859-3-V  
Pre-record (est. :30)

\*  
\*  
\*

35 ANGLE ON JESSE

35

who reacts, moved to hear the SONG from his childhood. He joins the old man, playing a few bars, with a flourish. Then he begins to sing.

(CONTINUED)

35 CONTINUED:

12A. \*

35

"BROTHER"  
PB 2859-4 -V  
Pre-record (2:25)

<u>CUE</u>	<u>TIME</u>	
1	:00	INTRO
		<u>VERSE I</u>
2	:06	a. BROTHER TO BROTHER
		b. BOUND BY FLESH AND BLOOD
	:13	c. THEY'RE ALL MY BROTHERS
		d. THERE'S NO EXCEPTION TO THE RULE
		<u>CHORUS</u>
3	:20	a. BROTHER
		b. CAN YOU SPARE YOUR BROTHER, BROTHER
	:25	c. NOW BROTHER
		d. I'M HURTIN' CAN'T YOU SEE
		e. NOW BROTHER
	:29	f. NOW I NEED YOU BROTHER, BROTHER
		g. NOW BROTHER
	:32	h. DON'T WALK AWAY FROM ME
		<u>VERSE II</u>
4	:37	a. IN MY DREAM I HAVE A BROTHER
		b. IN MY LIFE I HAVE NO BROTHER
		c. IN MY DREAM HE IS CARLOS
		d. IN MY LIFE WHO IS CARLOS?
		<u>CHORUS</u>
5	:47	a. BROTHER
		b. CAN YOU SPARE YOUR BROTHER, BROTHER

(CONTINUED)

35 CONTINUED: (2)

"BROTHER" (cont'd)

<u>CUE</u>	<u>TIME</u>	
		c. NOW BROTHER
6	:52	a. I'M HURTIN CAN'T YOU SEE
		b. NOW BROTHER
		c. NOW I NEED YOU BROTHER, BROTHER
		d. BROTHER BROTHER
	:59	e. DON'T WALK AWAY FROM ME
		<u>VERSE III</u>
7	1:04	a. MI HERMANO, MI HERMANO
		b. YOU DO NOT UNDERSTAND
	1:07	c. WHY WE FIND OURSELVES TOGETHER
		d. TRAPPED IN OUR OWN LAND
		e. NOW BROTHER
	1:12	f. MI HERMANO, MI HERMANO (SCREAM)
	1:16	g. ESTA NOCHE ES OSCURA Y SILENCIOSA
		h. POR MI, POR MI, HERMANO
		j. VES TU, ARRIBA LA LUZ (YEAH)
	1:28	k. MI HERMANO, RECUERDAS TU,
		l. EL AMOR DE HUESTRA MADRE
		<u>CHORUS</u>
8	1:36	a. BROTHER
		b. CAN YOU SPARE YOUR BROTHER, BROTHER
	1:39	c. NOW BROTHER
		d. JUST THIS TIME AROUND NOW
		e. BROTHER

(CONTINUED)

35 CONTINUED: (3)

35

"BROTHER" (cont'd)

<u>CUE</u>	<u>TIME</u>	
	1:45	f. I NEED A BROTHER, BROTHER
		g. NOW BROTHER
	1:48	h. SO PLEASE DON'T TURN ME DOWN
		<u>VERSE IV</u>
9	1:53	a. THE MAN IS WAITING DOWN BELOW
		b. AND HE MUST HAVE HIS FEE
	1:56	c. SAY BROTHER CAN YOU SPARE YOUR BROTHER
		d. DON'T YOU WALK AWAY FROM ME
	2:00	e. BROTHER
		(BRIDGE)
10	2:02	a. MI HERMANO, MI HERMANO, NOW BROTHER
	2:06	b. I'M HURTIN' CAN'T YOU SEE
		c. NOW BROTHER
	2:09	d. NOW I NEED YOU
		e. BROTHER BROTHER BROTHER BROTHER
	2:12	f. SO PLEASE DON'T TURN ME DOWN NO
	2:16	g. PLEASE DON'T TURN ME DOWN
11	2:20	a. ENDING
	2:25	OUT

36 ANOTHER ANGLE TO INCLUDE THE CARDPLAYERS

36

who stop the game to listen. Jesse starts to dance.

37 WIDE ANGLE

37

The cardplayers and other people of the barrio, impressed by his performance, start to CLAP to the beat and SHOUT encouragement in Spanish. The old man continues to play as Jesse continues to dance faster and faster. We get the feeling that Jesse is home again.

PULL BACK on the scene, as we:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

A38A INT. JESSE'S BEDROOM - MORNING

A38A\*

Jesse sits on his bed playing the guitar. He's still working on his song. We get the feeling he's beginning to find the truth in his music. The alarm clock RINGS. Jesse shuts it off, packs up his guitar, and exits through the window.

\*  
\*  
\*  
\*

CUT TO:

38 INT. AUDITORIUM - DAY

38

Chris and Leroy are seated in the front row. DUSTY'S VOICE comes from the wings.

DUSTY (V.O.)

Are you ready?

Leroy and Chris exchange a look.

LEROY

(calling to her)

Girl, we been ready for the past three days. Let's have it.

\*  
\*  
\*  
\*  
\*

DUSTY (V.O.)

I wanted everything to be just right.

(beat)

Here I come. The video opens with my big entrance...

39 ANGLE ON DUSTY

39

who comes out from the wings and "glides" to center stage.

DUSTY

Imagine me in something sequined and sexy. Floor length, low cut, very revealing and very expensive.

40 ANGLE ON CHRIS AND LEROY

40

CHRIS

(caught up in her fantasy)

It's lovely.

Leroy looks at him like he's crazy.

41 ANGLE ON DUSTY

41

who gets down to business and SINGS, but to the guys' surprise she belts out an OLD STANDARD, perhaps an Ella Fitzgerald tune, which she does justice to but which leaves the guys speechless.

Music 5 - "NATURAL WOMAN" Dusty's Ballad  
ghetto blaster  
P.B. 2859-5-V  
Pre-recorded (2:50)

<u>CUE</u>	<u>TIME</u>	
	:00	INTRODUCTION
		<u>VERSE I</u>
1	:12	a. LOOKIN' OUT ON THE MORNING RAIN
		b. I USED TO FEEL SO UNINSPIRED
	:24	c. AND WHEN I KNEW I'D HAVE TO FACE ANOTHER DAY
		d. LORD IT MADE ME FEEL SO TIRED
	:36	e. BEFORE THE DAY I MET YOU
		f. LIFE WAS SO UNKIND
	:43	g. YOUR LOVE WAS THE KEY TO MY PEACE OF MIND
		<u>CHORUS</u>
2	:48	a. YOU MAKE ME FEEL
		b. YOU MAKE ME FEEL
	:54	c. YOU MAKE ME FEEL LIKE A NATURAL WOMAN
		<u>VERSE II</u>
3	1:03	a. WHEN MY SOUL WAS IN THE LOST AND FOUND
		b. YOU CAME ALONG TO CLAIM IT
	1:15	c. I DIDN'T KNOW - DIDN'T KNOW WHAT WAS
		d. WRONG WITH ME
		e. 'TIL YOUR KISS HELPED ME NAME IT
	1:28	f. NOW I'M NO LONGER DOUBTFUL
		g. OF WHAT I'M LIVING FOR
	1:35	h. AND IF I MAKE YOU HAPPY
		j. I DON'T NEED TO DO NO MORE

(CONTINUED)



42 ANGLE ON LEROY AND CHRIS

42

Chris elbows Leroy hoping to get him to do the dirty work.

LEROY  
(hesitates, then)  
Terrific. But I think it's  
been done.

Dusty comes off the stage to join the guys.

DUSTY  
Not by me, it hasn't!

Another pause, now it's Chris' turn.

CHRIS  
Ah, Dusty, it's a songwriting  
contest, not a singing contest.  
They want an original.

DUSTY  
Oh.  
(beat, as she sits)  
Well, I wish someone would've  
told me before I spent all that  
money on a gown!

43 REACTION - CHRIS AND LEROY

43

who are thoroughly confused by her response.

\*  
\*  
\*  
\*  
\*  
\*

44 OMITTED

44 \*

45 CONTINUED:

45  
\*  
\*  
\*  
\*

MRS. BERG

Oh, Mr. Shorofsky, can I talk to you for a moment? I'm having trouble with my bridge.

SHOROFSKY

Stick to soft foods and see your dentist in the morning.

MRS. BERG

No, silly. My musical bridge. For the song I'm writing. Would you like to be the first person to hear it?

SHOROFSKY

If you can sing and walk at the same time.

Determined not to lose this chance, she whips out her pitchpipe and plays a note. Then launches into her SONG:

MUSIC 7 - MRS. BERG'S SONG  
LIVE RECORD

MRS. BERG

(singing)

"Oh, I really really love him to the max,  
With what he's got, he's totally hot!  
Those are the facts, I can't relax,  
It's like I really really love him to the max!"

SHOROFSKY

Mrs. Berg, that was absolutely awesome.

MRS. BERG

Try to imagine it with a heavy metal background.

SHOROFSKY

Must I?!

And as they exit into the Administration Office, we:

CUT TO:

Shot  
AS 29

46 CONTINUED:

46

JESSE

If he does, tell him I'm down  
the hall.

As Jesse leaves, he almost bumps into Holly coming in.

HOLLY

(to Danny)

Sorry, Danny, but I'm supposed  
to have this room at three.

DANNY

Yeah, you, me and everyone else.

HOLLY

Obviously there's some mistake.  
If you were a gentleman, you'd  
let me have it.

DANNY

Luckily, I'm not a gentleman...

HOLLY

Fine.

She crosses to one of the other pianos and starts to tickle  
the keys.

Music 8 - Danny and Holly tinker with pianos  
Post Score

(CONTINUED)

\*  
\*

46-48 OMITTED

46-48\*

49 INT. REHEARSAL HALL - DAY

49\*

Leroy at piano as Chris finishes the last phase of a blues  
NUMBER.

CHRIS

Is that the winning tune or  
what?

LEROY

I don't know, man. You gotta  
have a certain kind'a background  
to pull off the blues.

CHRIS

Oh yeah? Like what?

(CONTINUED)

47 CONTINUED:

47

NICOLE

Guys, I asked a question.

DANNY

Hey, Nicole. We're trying to collaborate here.

HOLLY

Yeah! Give us a break, will ya?

Nicole reacts, then exits.

48 INT. HALLWAY - CONTINUOUS

48

As Nicole walks away, WE HEAR Danny and Holly's VOICES coming from the classroom O.S.

HOLLY (V.O.)

You write, I'll do the thinking.

DANNY (V.O.)

Okay, but it'll slow us down.

HOLLY (V.O.)

What's that supposed to mean?

DANNY (V.O.)

Just that you write faster than I do.

As WE TRACK with Nicole, we HEAR the tail end of Chris Donlon SINGING a SONG.

Music 9 - Chris sings blues for Leroy  
LIVE RECORD

49 As Nicole reaches the doorway to the dance classroom, we see: \*  
HER P.O.V.

49

Leroy at piano as Chris finishes the last phase of a blues NUMBER.

CHRIS

Is that the winning tune or what?

LEROY

I don't know, man. You gotta have a certain kind'a background to pull off the blues.

CHRIS

Oh yeah? Like what?

(CONTINUED)

49 CONTINUED:

49

LEROY

Oh, like about a couple a hundred years of slavery. Then maybe a few dozen more of suffering and struggling in the streets, then a little time spent living the hardest kind of life with only the smallest kind of hope.

\*

CHRIS

Maybe I ought to try something with a disco beat.

Leroy reacts.

50 BACK TO NICOLE

50

She calls in.

NICOLE

Hey, did either of you guys see Jesse?

CHRIS

Yeah, he's down in the music cubicle. But he don't want to be disturbed. Looks real intense.

NICOLE

He always looks intense.

CHRIS

Yeah, but now he looks intenser.

NICOLE

Intenser... Okaaay.

She starts back down the hall.

CUT TO:

51 INT. TEACHERS' LOUNGE - DAY

51

Lydia and Mrs. Berg are drinking coffee. Shorofsky appears in the doorway; Lydia sees him.

MRS. BERG

Don't worry, Mr. Shorofsky. The coast is clear.

SHOROFSKY

Thank God.

(CONTINUED)

51 CONTINUED:

He quickly enters and crosses to coffee machine.

SHOROFSKY

That Morloch doesn't know how to give it a rest.

LYDIA

He's still hawking you about Bradley Elliot?

Before Shorofsky can answer, Morloch enters.

MORLOCH

So, what's the word on the Elliot kid, Mr. Shorofsky?

SHOROFSKY

What's new is he still can't cut the mustard.

MORLOCH

I can appreciate that, but what about the enormous amount of money his father wants to contribute to this school?

LYDIA

Mr. Morloch, are you asking Mr. Shorofsky to sell out?

MORLOCH

I wouldn't look on it as selling out, Miss Grant. I like to think of it more as compromising, bending his principle...

MRS. BERG

Selling his soul...

MORLOCH

Yeah, more like that. So what do you say, Benjamin?

SHOROFSKY

At least when Faust sold his soul to the devil, he got youth. What am I getting?

MORLOCH

(enticing)

Brand new shining piccolos. Beautiful new mahogany violins, jet black ebony clarinets...

(CONTINUED)

51 CONTINUED: (2)

51

SHOROFSKY  
 Enough. I can't take it anymore.  
 He rushes out of the room. Lydia gives Morloch a dirty look.

MORLOCH  
 Don't look at me like that,  
 Miss Grant. That money would also  
 buy you a new floor in the dance class.

LYDIA  
 (a beat)  
 I'll go talk to him.

And she exits, leaving Morloch alone to wrestle with his  
 conscience and Mrs. Berg.

MRS. BERG  
 I had a chance to sell out once...  
 when I was a young actress...  
 I tried out for a part in a  
 feature, but I refused to submit  
 to the casting couch.  
 (a long sigh)  
 That could've been me up there  
 on the silver screen kissing Richard  
 Arlen. Instead some floozy got the  
 part.

And she exits, leaving Morloch to his coffee.

52 INT. MUSIC CUBICLE - DAY

52\*

Jesse hands a sheet of music to Nicole, As she looks it  
 over, Jesse plays his song on the guitar.

\*  
 \*  
 \*  
 \*  
 \*  
 \*  
 \*  
 \*

Music 10 - "OTHER SIDE OF THE ROAD" Practice Room  
 P.B. 2859-10-V  
 Pre-record ( :20 est.)

53 NEW ANGLE

53

Nicole stands listening, moved by the song.  
 It ENDS. Jesse looks up and sees her. A "What do you think?"  
 expression on his face.

\*

(CONTINUED)

53 CONTINUED:

53

NICOLE

It's really special, Jesse.  
Just like you.

And as Jesse and Nicole share a moment, we:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

54 EXT. NEW YORK STREET - DAY - ANGLE ON BLUE MOON RECORDS BLDG. 54

From the street, shooting up the facade of the building. It is indeed an imposing structure.

54A OMITTED 54A

55 INT. OFFICE - DAY - ANGLE TO THE COUCH 55

The office is plush but hip with contemporary furnishings and music biz memorabilia lining one wall: awards, photos of the producers with rock stars, etc. Two window-washers are visible on a scaffolding outside, washing the window. Jesse sits nervously on the couch. MITCH RANDALL is seated next to him. Mitch has long hair and a beard. His dress and attitude reflect his youth, and his desire to stay young in a youth oriented business. A portion of JESSE'S SONG PLAYS on a cassette recorder on the coffee table. Mitch switches it off.

MUSIC NOTE: "Other Side of the Road"  
Use Music 10 or 14.

56 NEW ANGLE TO INCLUDE ALAN STEWART 56

who sits behind a desk in a large comfortable chair. He is slightly older than Mitch, and is very neatly coiffed and dressed. He swivels impatiently in his chair.

MITCH  
I love that part.  
(then to Alan)  
What did I tell you, Alan?

ALAN  
A bullet. I think I'm seeing  
gold here.

57 ANGLE ON JESSE 57

JESSE  
The sound could've been better.  
On the tape I mean.

FAME - "Selling Out" - Rev. 8/23/85

24A.\*

58 BACK TO SCENE 58

ALAN  
Don't worry, Jesse. When Mitch and I get it into the studio and mix it, lay some tracks, you're going to love it.

(CONTINUED)

ALAN

And that means dancers, back up singers, special effects.

JESSE

Yeah, but I don't want this thing to turn into something plastic.

MITCH

Jesse, you know how this business works. Producing a record or a video is a collaboration. Alan and I just want to give you our input. The three of us are a team now.

JESSE

Sure, I can understand that.

MITCH

And the song will keep its integrity.

JESSE

Can I use my own people? I think I've got this girl singer and I know a great choreographer.

MITCH

Terrific! Fresh faces are always good. Put something together. We'll look at it.

Jesse's liking the sound of it.

JESSE

All right!

ALAN

Congratulations, Jesse!

MITCH

You want to join us for lunch?

JESSE

No, no, can I just sit here for a couple of minutes? I mean everything's happening so fast.

MITCH

Sure, sure.

(CONTINUED)

58 CONTINUED: (3)

58

ALAN  
You're going places, kid.

And Mitch and Alan exit.

Jesse sighs, rises from the couch and moves to the desk. He sits in the chair a moment, glances up at the gold record on the wall. Suddenly the full impact of where he is and what he's doing hits him and he reacts. Spinning in the chair to face the window and the full view of the city below him. Right now, he feels he is on the top of the world. He gets up, crosses to the window.

JESSE  
(to the window-washers)  
I won!

They shrug, and the scaffolding rises, as we:

CUT TO:

58A INT. LOBBY - THE NEXT MORNING

58A\*

Jesse is just entering the school, heading toward the main staircase. He is feeling good about himself in light of the fact that he has won the contest. Danny and Chris converge on him. They walk behind him and in a joking manner pretend that they don't know he is aware of them.

\*  
\*  
\*  
\*  
\*

DANNY  
So who won the contest, Donlon?

CHRIS  
I don't know. Some kid named Velasquez.

DANNY  
Any talent?

CHRIS  
Nah. Probably knew someone.

DANNY  
Yeah, either that or his father was running the contest.

JESSE  
(kindly)  
Gimmie a break, will ya guys?

Jesse starts up the staircase, leaving them behind. Danny calls up to him loudly.

\*  
\*

(CONTINUED)

58A CONTINUED:

58A\*

DANNY

I hear they're gonna let him put  
together his own video.

CHRIS

(also calling up)

Yeah, and I hear they're gonna  
let him pick the people who are  
gonna be in it too.

Halfway up the stairs, Jesse turns to the guys and calls down. \*

JESSE

Hey guys, would you do me a favor?

DANNY

What?

JESSE

Would you mind performing in my  
video?

DANNY

You got it!

CHRIS

No problem!

And they cross away. Jesse starts back up the stairs and runs \*  
into Holly who is on the way down. Holly speaks to him \*  
en passant. \*

HOLLY

Jesse, I know there are a lot  
of insensitive clods around here,  
hitting on you because they all  
want a part. And I'm no different.

JESSE

You got it.

HOLLY

Allriiight!

And she continues down the stairs as he continues up. He \*  
meets Nicole at the top. \*

NICOLE

Jesse, I know how important this  
was to you... I know it was about  
a lot more than winning... and well...

(MORE)

(CONTINUED)

58A CONTINUED:

58A\*

NICOLE (cont'd)  
I'm just really happy. And I'm  
proud of you.

JESSE  
Nicky, when you stop being proud  
of me... that's when I'll start to  
worry.

He kisses her lightly on the lips.

58B ANGLE TO INCLUDE LEROY

58B\*

at base of stairs. He calls up to them.

LEROY  
Hey, you kids, knock that off,  
I'm faculty now.  
(then)  
Congratulation, man.

And Leroy keeps walking.

JESSE  
(calling after him)  
Hey, Leroy.  
(then, to Nicole)  
I'll catch you later, Nicole.

He rushes down the stairs and catches up to Leroy.

JESSE  
(continuing)  
I gotta talk to you about somethin'.

LEROY  
Talk fast, Velasquez. I'm on  
my way to teach a class.

JESSE  
This is important.

LEROY  
Okay, what is it?

CUT TO:

58C INT. AUDITORIUM - A SHORT TIME LATER

58C\*

Jesse and Leroy, alone. They've been talking for awhile.

\*

(CONTINUED)

58C CONTINUED:

58C\*

LEROY

I don't know what to say.

JESSE

Say you'll do it.

LEROY

Look, Jesse, it's not that I don't want to choreograph your video... it's just that I know how important it is to you.

JESSE

What are you sayin', man?

LEROY

I'm sayin' that maybe you should be lookin' for someone more experienced than me. This is a big shot for you.

JESSE

Leroy, maybe there are people out there with more experience... but they can't be better. At least not for me. 'Cause you and me... we both come at our work from the same place. From our guts. And that's why I know you're gonna give me five hundred percent.

A beat as this registers on Leroy.

LEROY

(meaningfully)

You got it, man.

And the two guys clasp hands. It is a handshake of the streets.

59-62 OMITTED

59-62

62A EXT. CONCERT SITE - DAY - ANGLE ON LEROY AND HIS DANCERS

62A

(NOTE: if possible, we should convert our auditorium to create the look.)

who fill the stage as they rehearse for the video. They include Holly, Nicole and some of the other kids, and they are dancing to JESSE'S SONG, illustrating a portion of the lyrics. This portion of the song features Nicole who is backed up by some of the other kids. It also features Leroy dancing. The song is very moving, and falls right in line with Jesse's concept.

Music 13 - "OTHER SIDE OF THE ROAD" ROCK VERSION  
 P.B. 2859-11-(V)  
 Pre-record (1:08)

62A CONTINUED:

62A

"OTHER SIDE OF THE ROAD" Instrumental  
 P.B. 2859-11-NV  
 Pre-recorded (1:16) Leroy's Choreography

<u>CUE</u>	<u>TIME</u>	
1	:00	<u>INSTRUMENTAL VERSE</u>
2	:25	Musical lead in to Chorus
3	:35	<u>CHORUS</u>
4	1:05	<u>ENDING</u>
5	1:16	<u>OUT</u>

63 ANOTHER ANGLE

63

as the dancers pick up the tempo and really get into it. Like the "She Works Hard for the Money" video the dance is upbeat, but nevertheless retains a powerful social message.

64 ANGLE TO JESSE, MITCH AND ALAN

64

off to the side. They are standing by watching the performance. Jesse applauds enthusiastically until he notices that the others aren't joining him.

JESSE

So what do you think?

MITCH

It's nice, Jesse. Real nice.

JESSE

We're still working some of the kinks out.

Alan exchanges a look with Mitch.

MITCH

I'm just not sure it works into what we've got planned.

JESSE

Why not?

MITCH

See, we want to incorporate the live performance on stage with the other stuff we're shooting. Alan's got some fantastic shots of the Statue of Liberty... the way it looks as you come into the harbor.

ALAN

Then we swoop down on you in the middle of nowhere. Some God forsaken stretch of no man's land. You're lost, aimless... dreaming of a better life in the city.

MITCH

Then the statue comes to life! The girl of your dreams becomes a real flesh and blood woman.

65 REACTION - JESSE

65

he is uneasy with their interpretation of his song.

JESSE

That's not exactly what I had in mind when I wrote it.

(CONTINUED)

ALAN

It needs a story. The guy meets this girl. And she represents everything new and different about this city. He falls for her, she dumps him...

MITCH

Boy meets girl. It always works.

JESSE

But it's not about that.

MITCH

Hey Jesse, you don't want to be too locked into anything.

With this, Alan goes, leaving Mitch to convince Jesse.

JESSE

(to Mitch)

My song isn't about some guy and some girl. It's about... a dream. And how people come to this country with a dream and struggle to make it come true.

MITCH

It's still about that! It's about you, Jesse. About making you a star. If that isn't a dream come true, I don't know what is.

He smiles at Jesse, collars him playfully, then crosses away. HOLD ON Jesse a moment, still disturbed.

as Leroy approaches, sweating from his workout on stage and toweling himself off. He is tired but exhilarated by the work.

LEROY

How'd it look? Cause it sure felt like we were cooking!

JESSE

(subdued)

It was good, Leroy. Really good.

Leroy is enthusiastic and extends his palm for a hand slap. Jesse obliges but without much heart.

(CONTINUED)

66 CONTINUED:

66

LEROY

We are on our way this time,  
boy! You writing and singing  
and me getting the movements  
down. Get down!

With this he does a little dance step to illustrate.

LEROY

(continuing)

Yeah! We are sin city's new  
triple threat!

Jesse manages a weak smile, but his attention wanders  
from Leroy to the stage.

67 JESSE'S POV - THE STAGE

67

where Alan and Mitch confer. Alan is indicating what he  
wants for the choreography with hand and foot movements.  
Mitch is smiling and shaking his head in agreement.

68 BACK TO JESSE

68

who feels that his creation is being taken from him.

69 WIDEN TO INCLUDE LEROY

69

who suddenly notices Jesse's mood:

LEROY

(covering)

Hey, what's with you, man?  
Is something wrong?

JESSE

(covering)

No. It's okay. It's going  
to be good. Just like you said.

Leroy smiles, a little less "up" than before. But Jesse  
manages to smile back and they shake hands on it, as we:

CUT TO:

70 EXT. SCHOOL OF THE ARTS - DAY - ESTABLISHING

70

71 OMITTED

71

72 INT. SHOROFSKY'S CLASSROOM - LATER THAT DAY

72

Bradley Elliot, Jr, is ponderously sawing away at his violin. His play is uninspired at best.

Music 12 - Elliot Practices while Shorofsky talks  
P.B. 2859-12-NV  
Pre-record (:45 est)

72A ANGLE TO SHOROFSKY

72A

listening a few feet away. The boy's playing is really getting on his nerves. Suddenly Shorofsky can no longer stand it. He storms into the room.

SHOROFSKY  
What are you doing, Mr. Elliot?

He grabs the instrument out of his hands.

SHOROFSKY  
(continuing)  
This is a violin. Not a football.  
You must make it sing. Not maul it.

Music 12A - Shorofsky plays violin with passion  
P.B. 2859-12A-NV  
Pre-record (:20 est)

Shorofsky plays the violin with great passion. As he finishes:

SHOROFSKY  
(continuing)  
If you can't distinguish between  
the two, why bother coming here?  
Go back to where you belong.  
Bashing heads in some stadium.

(CONTINUED)

72A CONTINUED:

72A

BRADLEY

Mr. Shorofsky, the way you just played... It was beautiful. That's why I came here. To learn to play like that. There's music in me. I know it. All it needs is a chance to grow. This is a school. You're a teacher. Help me.

SHOROFSKY

I don't know if I can.

BRADLEY

Neither do I.

Resigned, Bradley picks up his violin and crosses away, then turns.

BRADLEY

(continuing)

I do know one thing. No one loves the violin more than I do. That's got to be worth something. Doesn't it?

Bradley's words have gotten through to Shorofsky. And as he stands there not knowing how to reply, as the boy exits, passing Jesse who is standing in the doorway obviously having witnessed this exchange.

JESSE

Can I ask you a question, Mr. Shorofsky?

SHOROFSKY

Can't it wait until tomorrow? I've had an upsetting afternoon.

JESSE

Tomorrow could be too late.

SHOROFSKY

All right. Shoot.

JESSE

Is there a right or wrong way to do a song?

SHOROFSKY

Well, you wouldn't want to play a Mozart Sonata like a Sousa March.

\*

(CONTINUED)

72A CONTINUED:

35.  
72A  
\*

JESSE  
How do you know when  
it's a compromise and when you're  
just plain selling out?

\*  
\*

SHOROFSKY  
I'm struggling with much the same  
question myself.

JESSE  
That guy who just left?

Shorofsky nods.

JESSE  
So what will you do?

SHOROFSKY  
Try to find a way to make my  
bargain with the devil without  
selling him my soul.

And Shorofsky exits, leaving Jesse to ponder this.

72B INT. AUDITORIUM

72B\*

Nicole and Jesse.

NOTE: This scene was formally in Act, page 45C, Scene C85A.  
Some of the dialogue has been changed. Please check wardrobe  
for continuity.

\*  
\*  
\*  
\*

The two are seated on the apron of the stage.

\*

JESSE  
I'm losin' it, Nicky. I'm losin'  
it. Everything I worked for.

NICOLE  
Don't let it happen, Jesse.

(CONTINUED)

72B CONTINUED:

72B\*

JESSE

What am I supposed to do? They're changing everything. By the time they're through it won't even be my song anymore.

NICOLE

Then don't let them have it.

JESSE

What are you talking about, Nicky? I won something. It's not so easy to give it up.

NICOLE

But if it's not yours anymore... what are you giving up?

72C ON JESSE

72C\*

Thoughtful, as we:

CUT TO:

73 INT. MITCH'S OFFICE - DAY

73

An agitated Jesse confronts Mitch across his desk. Allan at window. His back to us.

\*  
\*

JESSE

Now you're changing the lyrics?  
Can't you understand?

MITCH

We told you we were going to make some fixes.

\*

JESSE

Yeah, but I thought that was just going to be the visuals. This isn't my song anymore.

(CONTINUED)

73 CONTINUED:

73  
\*

MITCH

Look, Jesse... It's a great song. But it needs a hook. A catch phrase. Something that'll stick with the D.J. and the listener once they've heard it.

\*  
\*  
\*

JESSE

I don't know about this. I mean I wrote this song for a reason. It's personal. It came out of me because of my grandfather, my life... who I am.

MITCH

Hey, we understand, but things are already rolling. We're set to go this weekend. There's a unit in the harbor shooting exteriors. Don't blow this, Jesse. Don't go getting a case of the nerves on me now.

JESSE

It's not nerves.

MITCH

Then don't make trouble.

JESSE

I can't sit by and let this happen. There've been too many changes already. If I allow any more, it won't be my song, it'll be yours and Alan's.

Allan turns and faces Jesse.

\*

ALLAN

(a beat, then  
meaningfully)

It already is.

(standing)

When you agreed to the terms of the contest, you signed away all rights to the song. We own it. You can be a part of the package if you want to be. If not, we'll find someone else. Now make up your mind, kid. Are you in or out?

\*

(CONTINUED)

ALAN

Look, Jesse... It's a great song. But it needs a hook.

MITCH

A catch phrase. Something that'll stick with the D.J. and the listener once they've heard it.

JESSE

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(a beat, then  
meaningfully)

It already is.

(standing)

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(CONTINUED)

74 REACTION - JESSE

74

who is stunned and devastated by the news. HOLD ON him a moment, then:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

75-78 OMITTED

75-78

78A EXT. CONCERT SITE - DAY

78A

Music 13 - "Other Side of the Road" Rock Version \*  
P.B. 2859-13-NV \*  
Pre-record \*

We open cold in the middle of the number. We now see what Alan and Mitch have done to Jesse's song. It is obviously over-produced; a typical attempt to be commercial. From Jesse's reaction, it is easy to see he is not thrilled with it. Neither is Leroy. Alan and Mitch are predictably delighted. The number ends. Jesse (who is wearing the glitzy jacket from the number), is approached by Leroy.

LEROY

We got to talk, man.

JESSE

Not now. I got a lot on my  
mind.

78A CONTINUED

78A

LEROY

Me too. I can't take all these changes, man. They're ruining my work.

\*  
\*  
\*

JESSE

Your work?!

\*

LEROY

Yeah. I thought I was going to have some say in what went down. But Alan won't listen to nobody but himself. And the guy with the earring is even worse.

JESSE

They're the producers, man. Without Mitch and Alan, there wouldn't be a video or a concert...

LEROY

I know that.

JESSE

So it's not exactly what you had in mind? You think I'm happy? That's the business, man. This is how it works. Everyone does stuff they don't like on their way up. Everyone pays some dues.

LEROY

Yeah, well this is a pretty high price to pay...

JESSE

So what do you want to do? Quit? Kiss it off... walk away? Is that what you want me to do?

LEROY

I didn't say anything about quitting. It's a gig, right? A shot. Okay, so I just needed to blow off some steam.

Jesse continues down the hall, still talking half to himself, half to Leroy.

JESSE

That's right. It's a shot. It's my shot. My chance and I'm taking it!

He turns and quickly goes. HOLD ON Leroy a moment.

CUT TO:

78B INT. CAFETERIA - DAY - ANGLE TO STEAM TABLE

78B\*

Jesse and Nicole are moving along, putting food on their trays.

NICOLE

Did you talk to them again today?

JESSE

I talked, but they wouldn't listen.  
All week they've been chipping  
away at what's left of my song.

They cross away and sit down at a table, where Chris and  
Danny are already seated.

DANNY

How's it goin', Velasquez?

JESSE

How do you think?

CHRIS

Hey, Jesse, we know what you're  
going through. These guys may be  
jerks, but they are the producers  
and it's your first shot.

HOLLY

Right, they'll be other times,  
other songs.

DANNY

It's like my Uncle Vito used  
to say... when you're starting  
out you can't take things personal.  
You got to be very businesslike,  
a real gentleman, no matter what.

CHRIS

Uncle Vito? Isn't he the one  
doing eight to ten for assault  
and battery?

After a long pause, Danny shrugs and nods his head.

DANNY

One time he took it personally.  
One time!

HOLLY

Everyone takes jobs they don't  
like on their way up.

CHRIS

Yeah, F. Murray Abraham played  
a plum in an underwear commercial.

(CONTINUED)

78B CONTINUED:

78B\*

HOLLY

Sally Field played a flying nun.

(beat)

How did they do that?

DANNY

Who cares?

HOLLY

I care.

CHRIS

The point is, you're getting a chance to perform, in a concert and on a video. Millions of people are going to see you perform your song. This is a professional job. We'd all trade places with you in a minute.

JESSE

Even if it meant selling your soul?  
Or should I say my soul?

DANNY

What's that supposed to mean?

JESSE

Think about it.

(then to Nicole)

How about you? You haven't said much. You been in rehearsals all week. You've seen what they've done to my song. Do you like it?

Nicole can't answer it. She can't say "yes", but she doesn't want to hurt him with the truth. After a silent moment, while she searches for the words, Jesse reacts, rising from his chair abruptly. Her silence is enough of an answer.

NICOLE

Jesse!

And Jesse exits. The kids look after him.

DANNY

What's his problem?

CHRIS

Us. He's been swimming alone. And we've been telling him it's okay to go down for the third time.

FAME - "Selling Out" - Red. 9/3/85

42C.\*

78C ON NICOLE

78C\*

She reacts, concerned about Jesse. She rises and exits to go after Jesse.

79 INT. LOBBY - CONTINUOUS

79\*

Jesse moves down the hall, still in a world of his own.

79 CONTINUED:

attention to where they are going. They collide and Bradley drops his books. Jesse helps him pick them up.

BRADLEY

Sorry. Guess I wasn't paying attention. I was looking for the Administration Office.

They rise.

JESSE

Third door to your left.

BRADLEY

Thanks.

(extends his hand)

Bradley Elliot. I'm new here. Got to register and get my locker.

80 REACTION - JESSE

80

He remembers the name and everything falls into place. They shake hands.

JESSE

(as Bradley goes)

Good luck.

\*  
\*

81 NEW ANGLE TO INCLUDE SHOROFISKY

81

who has witnessed the incident.

SHOROFISKY

I take it my decision doesn't meet with your approval, Mr. Velasquez.

JESSE

He's a lousy violinist. why did you do it, Mr. Shorofsky?

\*  
\*

SHOROFISKY

There were... other considerations.

Shorofsky exits into the Music Room. Jesse follows.

CUT TO:

44.  
82

82 INT. MUSIC CLASS - CONTINUOUS

as Shorofsky enters, Jesse right on his heels.

JESSE

Yeah, like his father's dough.  
I guess the thought of all that  
money made his violin suddenly  
sound a little sweeter, huh?

SHOROFSKY

I admit he is not as talented as  
most of the musicians here. But  
he's a hard worker. And his  
father's money will be a big  
help to the music program.  
So, yes, I compromised.

JESSE

That's a nice word for it.

SHOROFSKY

Perhaps I did 'sell-out,' as you  
call it. All I know is musicians  
have to live in the real world, and  
so do music teachers. That takes  
money and it makes for some hard  
choices.

JESSE

Then how do you know you're making  
the right one?

45.-45C.\*  
84

84 ANGLE ON JESSE AND SHOROFSKY

SHOROFSKY

What will you get, Mr. Velasquez?  
Ask yourself.

84A ON JESSE - TIGHT

84A

He appears to be considering what Shorofsky has just said.

85 OMITTED

85

A85A OMITTED

A85A \*

B85A OMITTED

B85A\*

C85A OMITTED

C85A\*

85A EXT. CONCERT SITE - A FEW DAYS LATER - EVENING

85A

Present are Jesse, Allan, Mitch and THE STAGE MANAGER. It  
it not so much what they are saying, but the rhythm and  
intensity of their words project the excitement of an opening  
night. Nicole and the other kids are also there.

ALLAN

How's the house?

STAGE MANAGER

Terrific, terrific. There isn't  
an empty seat.

MITCH

Great! Great! This is the  
big one, Jess. The big one.

ALLAN

(to Jesse)

Hey, Jesse, why aren't you in wardrobe?  
Where's your jacket? We're starting  
in a couple of minutes,

STAGE MANAGER

One minute and ten seconds to be  
exact.

MITCH

What the hell's going on here?  
Sylvia, call wardrobe. Where's  
Jesse's jacket?

STAGE MANAGER

(on radio mike)

Leo, Pat. Is Shirley around from  
wardrobe?

ALLAN

Now what you want to do, Jesse, is  
relax out there. The audience always  
knows when you're pushing it.

MITCH

Always.

STAGE MANAGER

Sylvia, would you get your little  
tail down here with the kid's jacket...  
I don't care about the sleeve. Sew  
it on the way.

(then)

Fifty seconds.

MITCH

Fifty seconds between you and  
stardom, baby.

(CONTINUED)

86 ON JESSE

86\*

From the numbed out expression on his face we cannot tell what he is feeling. He looks across the wings.

87 JESSE'S P.O.V.

87\*

The kids in the video outfits. Nicole looking right at him. She knows what's happening here and what's going through.

ALLAN (V.O.)

How do you feel, kid?

88 OMITTED

88

89 BACK TO JESSE

89

He seems shaken.

ALLAN

Jesse? You okay?

(waves his hand in front  
of his face)

Can you see my hand? Why isn't he  
answering?

\*  
\*  
\*  
\*

MITCH

He's okay. He's okay. See, he  
blinked.

\*  
\*  
\*

The stage manager crosses past him.

STAGE MANAGER

Step aside a foot or two, will ya,  
guys. We got to hoist the Statue  
of Liberty.

\*  
\*

Mitch and Allan step aside. Jesse doesn't move. As they  
hoist the girl playing the statue on pullys.

\*  
\*

MITCH

Jesse. Out of the way.

ALLAN

(sotto to Mitch)

He doesn't have stage fright or  
anything, does he?

STAGE MANAGER

Thirty seconds!

The Statue of Liberty moves into place. Jesse just stands  
there looking at her. Suddenly the audience APPLAUDS in  
anticipation.

(CONTINUED)

89 CONTINUED:

89

MITCH

Good, good, the natives are restless.

STAGE MANAGER

House to half.

ALLAN

Half? He's not even in his jacket yet.

MITCH

It'll be here. It'll be here.

STAGE MANAGER

Twenty-five seconds.

ALLAN

Where's the jacket?

STAGE MANAGER

Cue thirty six. Stand by!

MITCH

Now remember, Jess, after I introduce you, you come out with a lot of energy and say, "Hi, I'm Jesse Velasquez and these are my friends."

ALLAN

That's right. Then the band comes in and the Statue of Liberty flies to center stage. Got that?

Jesse still appears numb.

ALLAN

(continuing)

I don't think he's got it.

MITCH

He's not gonna freeze is he? I hate it when a guy freezes.

STAGE MANAGER

Fifteen seconds... Stand by Statue!

ALLAN

(to Jesse)

Remember. "Jesse Velasquez and these are my friends."

MITCH

Where the hell's the jacket?

(CONTINUED)

89 CONTINUED:

89

STAGE MANAGER  
Five seconds.

\*

MITCH  
Five seconds and no jacket.  
Sylvia, you're fired!

\*

\*

STAGE MANAGER  
Three seconds, two...

\*

ALLAN  
Forget the jacket. Get out there  
and introduce him.

\*

\*

He practically pushes Mitch off.

\*

89A EXT. STAGE - CONTINUOUS

89A\*

Mitch appears and addresses the audience.

\*

MITCH  
Ladies and gentleman, Mr. Jesse  
Velasquez!

\*

APPLAUSE. Mitch crosses back to the back stage area.

\*

89B INT. BACKSTAGE AREA - CONTINUOUS

89B\*

Allan coaxes Jesse as APPLAUSE continues.

\*

ALLAN  
They're calling for you, Jesse.  
Go get 'em.

\*

\*

\*

And as the APPLAUSE grows and Mitch reappears, Jesse takes  
a last look at Nicole before making his entrance.

\*

\*

90 JESSE'S P.O.V.

90\*

Nicole. She's not quite sure what's he's thinking but she  
smiles trying to give him some support.

\*

\*

91 BACK TO JESSE

91\*

Even he is not sure where he is at. He turns and heads  
for the stage.

\*

\*

FAME - "Selling Out" - Rev. 8/26/85

47B.\*

91 CONTINUED:

91\*

JESSE  
You wear it, man.

Mitch reappears. Jesse exits onto the stage, leaving Allan  
and Mitch behind.

92 EXT. STAGE - CONTINUOUS - EVENING

92\*

Jesse walks onto the stage carrying his guitar. He stands there for a moment looking about. Up to lights. In wings, etc. He calls to the light booth. Mitch and Allan are frantic by now.

\*  
\*  
\*

JESSE

Wanna kill some of those lights?  
Just give me a spot.

Reactions, everyone. A spot hits Jesse.

92A-B OMITTED

92A-B\*

92C ANGLE MITCH AND ALLAN IN WINGS

92C\*

concerned, upset.

MITCH

What the hell does he think he's doing?

ALLAN

Who gave that idiot a spot?

\*

STAGE MANAGER

I did.

\*

MITCH

Why?

\*

STAGE MANAGER

He asked for it.

\*

MITCH

You're fired!

\*

93-95 OMITTED

93-95

96 ANGLE BACK TO JESSE

96

Seated on a stool, illuminated by the single spot. He speaks to the audience.

JESSE

This is for my grandfather.

Jesse begins to sing his SONG as he originally wrote it.

MUSIC 14 - "OTHER SIDE OF THE ROAD"

P.B. 2859-14-V

Pre-record (2:49)

(CONTINUED)

92 ANGLE STAGE - CONTINUOUS

92

as Jesse walks onto the stage carrying his guitar.  
He stands there for a moment looking about. Up to lights.  
In wings, etc. He calls to the light booth.

\*  
\*

JESSE  
Wanna kill some of those lights?  
Just give me a spot.

Reactions, everyone. A spot hits Jesse.

92B OMITTED

92B \*

92C ANGLE MITCH AND ALAN IN WINGS

92C \*

concerned, upset.

MITCH  
What the hell does he think  
he's doing?

ALLAN  
Who told that idiot to give  
the kid a spot?

MITCH  
He did.

Allan reacts, teed off.

93-95 OMITTED

93-95

96 ANGLE BACK TO JESSE

96

Seated on a stool, illuminated by the single spot. He speaks  
to the audience.

JESSE  
This is for my grandfather.

Jesse begins to sing his SONG as he originally wrote it.

MUSIC 14 - "OTHER SIDE OF THE ROAD"

P.B. 2859-14-V

Pre-record (2:49)

\*  
\*  
\*

(CONTINUED)

96 CONTINUED:

96

"OTHER SIDE OF THE ROAD"

PB 2859-14-V

Pre-record (2:49)

<u>CUE</u>	<u>TIME</u>	
1	:00	INTRO
		<u>VERSE I</u>
2	:14	a. SOMEBODY TOLD ME
		b. ON THE OTHER SIDE OF THE ROAD
		c. THERE IS A DREAM
		d. AND IT'S ALL MINE FOR THE TAKING
	:27	e. SOMEBODY TOLD ME
		f. ON THE OTHER SIDE THERE IS GOLD
		g. HARD TO BELIEVE
		h. THAT IT'S REALLY OUT THERE WAITING
3	:40	a. BUT I CLOSE MY EYES
		b. AND I CAN SEE IT SHINE
		c. AND I KNOW IT'S TIME FOR
		<u>CHORUS</u>
4	:50	a. THE OTHER SIDE OF THE ROAD
		b. FOR A WHOLE NEW KIND OF FEELING
	:57	c. A BRAND NEW ME AND
		A BRAND NEW PLACE TO BE
	1:04	d. ON THE OTHER SIDE OF THE ROAD
		e. THERE'S A CHANCE - I'M GONNA
		f. TAKE IT
	1:10	g. I'M GONNA MAKE IT
		h. TO THE OTHER SIDE OF THE ROAD
	1:18	(PAUSE)

(CONTINUED)

96 CONTINUED:

96

"OTHER SIDE OF THE ROAD" (cont'd)

<u>CUE</u>	<u>TIME</u>	
		<u>VERSE II</u>
5	1:24	a. I'M ALWAYS HEARING
		b. A VOICE INSIDE OF THE HEART
		c. GUIDING ME ON
	1:32	d. AND I KNOW JUST WHERE IT'S LEADING
		e. ALREADY TOUCHIN' BEYOND WHAT'S
		f. OUT OF MY REACH
		g. KNOWIN' THERE'S MORE
	1:45	h. I CAN FEEL IT OUT THERE GLEAMING
6	1:50	a. SO I CLOSE MY EYES
		b. AND I CAN SEE IT SHINE
		c. AND I KNOW IT'S TIME FOR
		<u>CHORUS</u>
7	2:01	a. THE OTHER SIDE OF THE ROAD
		b. FOR A WHOLE NEW KIND OF FEELING
		c. A BRAND NEW ME AND
		d. A BRAND NEW PLACE TO BE
	2:14	d. ON THE OTHER SIDE OF THE ROAD
	2:18	e. THERE'S A CHANCE
		f. I'M GONNA TAKE IT
		g. I'M GONNA MAKE IT
	2:25	h. TO THE OTHER SIDE OF THE ROAD
	2:33	GUITAR CLOSE
	2:49	OUT

97 ANGLE TO THE WINGS

97

where Alan and Mitch watch with increasing anger. Alan turns to Mitch, shakes his head in disgust and storms off. Mitch continues to watch.

98 BACK TO JESSE

98

as he finishes his song to LOUD APPLAUSE

99 ANGLE TO THE WINGS

99

where Nicole and Leroy applaud enthusiastically with the rest of the kids.

\*  
\*

100 BACK TO JESSE

MOVE with him as he comes off the stage.

\*

101 ANGLE WINGS

\*

Jesse appears. Mitch confronts him immediately as the APPLAUSE continues (O.S.)

MITCH

I hope you had fun out there.  
Because we're not going to  
use it. We'll just do it  
over... our way. No one  
will ever hear that song again.

JESSE

They heard it tonight.

Nicole arrives. Jesse puts an arm around her and as they walk away from Mitch, and the APPLAUSE continues (O.S.), we:

FADE OUT.

END OF ACT FOUR

THE END

23 CONTINUED:

23

MORLOCH

Mrs. Berg, do you mind?  
(then, back to  
Shorofsky)

Bradley Elliot's father is  
one of this city's most generous  
patrons. There's a pavillion named  
after his grandmother in the park. A  
theatre named after his father. Need  
I say more?

(CONTINUED)

Good the let the  
boy play in the park  
Dad? when  
at least a dozen  
Dus.