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## The word "Fame" is written in a highly stylized, cursive script. The letters are thick and black, with elegant flourishes and a sense of movement. The 'F' is particularly large and prominent, with a long, sweeping tail that underlines the rest of the word.

"The Last Dance"

Prod. #2941

EXECUTIVE PRODUCERS

Renee & Harry Longstreet

SUPERVISING PRODUCER

Christopher Seiter

PRODUCERS

Ira Steven Behr  
Michael McGreevey

CO-PRODUCER

Denny Salvaryn

REVISED FINAL DRAFT

August 7, 1986

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FAME

"The Last Dance"

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Written by

Susan Goldberg

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REVISED FINAL DRAFT

August 7, 1986 (Pink)  
Rev. 8/8/86 (Yellow)  
Rev. 8/11/86 (Green)

MGM TELEVISION

THE LAST DANCE

Prod. #2941

CAST

LYDIA GRANT  
JESSE VELASQUEZ  
DUSTY TYLER  
BENJAMIN SHOROFSKY  
REGGIE HIGGINS  
CHRIS DONLON  
DANNY AMATULLO  
BOB DYRENFORTH

(X)

NICOLE CHAPMAN  
LEROY JOHNSON

LOU MACKIE  
LAURA MACKIE  
JILLIAN BECKET

MINISTER  
GRAMPS  
VINCE DONLON  
AUDREY  
POLICE OFFICER (MR. BECKET)  
A BOY (SINGING SCALES)  
CASHIER  
MICHAEL BECKET  
PATRICK BECKET

(X)

THE LAST DANCE

Prod. #2941

SETS

INTERIOR:

SCHOOL OF THE ARTS  
Auditorium  
Hallway  
Music Classroom (X)  
Cafeteria  
Shorofsky's Classroom

EXTERIORS:

SOUTH SIDE SOCIAL CLUB (STOCK) (X)  
SCHOOL OF THE ARTS  
ALONG THE RIVER  
PICTURESQUE SIDE STREET  
NY  
ROOFTOP

LOU'S LANES

SOUTH SIDE SOCIAL CLUB (X)

SOUTH SIDE SOCIAL CLUB  
BACK ROOM (X)

"THE LAST DANCE"  
 Prod. #2941  
 Pre-Production Music Cues

MUSIC 1	Sc. 1-2	CHRIS SINGS "LOVE ME TENDER" 2941-1-V Live	
MUSIC 2	Sc. 8-11	WEDDING PRODUCTION NUMBER IN PROGRESS IN AUD. JILLIAN RACES IN - MIX #1 2941-2-NV Pre-record w/thumper	
MUSIC 3	Sc. 16	WEDDING NUMBER WITH NICOLE DANCING A MELANCHOLY SOLO - MIX #2 2941-3-NV Pre-record	
MUSIC 4	Sc. 16	NICOLE & LEROY DANCE TO JAZZY, UPBEAT MUSIC 2941-4-NV Pre-record	
MUSIC 5	Sc. 26-30A	"NOW THAT YOU'RE GONE" IN SCHOOL CAFETERIA 2941-5-V Pre-record w/thumper	(X)
MUSIC 6	Sc. 38-41	SHOROFSKY PLAYS CHORDS, STUDENTS SING SCALES 2941-6-V Live	(X)
MUSIC 7	Sc. 44-45	WEDDING NUMBER W/JESSE & NICOLE OUT OF SYNC. IN DANCE CLASS ALONE - MIX #3 2941-7-NV Pre-record	
MUSIC 8	Sc. 54	JESSE PLAYS PIANO "JESSE'S FAREWELL" 2941-8-NV Pre-record w/earwig	(X)
MUSIC 8A	Sc. 54	JESSE PLAYS PIANO "NIA'S FAREWELL" 2941-8A-NV Pre-recorded w/earwig	(X)
MUSIC 9	Sc. 56-68	"THIS OLD HEART OF MINE" ON JUKE IN LOU'S 2941-9-V Temp. track	(X)
MUSIC 10	Sc. 71A-74	"THIS OLD HEART OF MINE" PLAYS AGAIN 2941-10-V Temp. track	(X)
MUSIC 11	Sc. 75	CHRIS SINGS "LOVE ME TENDER" 2941-11-V Live	
MUSIC 12	Sc. 87A-88	UNINSPIRING SOFT POP MUSIC IN MUSIC CLASSROOM 2941-12-NV Temp. track (to be replaced in Post)	(X) (X)

Music Cues, Cont'd.

MUSIC 13	Sc. 95	"THE LAST DANCE" FANTASY PARK DANCE 2941-13-NV Pre-record	
MUSIC 14	Sc. 95A	SOFT POP MUSIC CONTINUES 2941-14-NV Temp. track same as Music 12	(X) (X)
MUSIC 15	Sc. 97-102	WEDDING NUMBER INTRO MUSIC THROUGH DIALOGUE 2941-15-NV - MIX #4 Pre-record w/thumper	(X)
MUSIC 16	Sc. 101-102	OMITTED	(X)

FAME  
"THE LAST DANCE"  
ACT ONE

FADE IN:

1 EXT. NEW YORK CITY - SOUTHSIDE SOCIAL CLUB (STOCK) - NIGHT 1 (X)

To establish. OVER this, WE HEAR:

CHRIS SINGS "LOVE ME TENDER" (X)  
2941-1-V  
Live

CHRIS'S VOICE  
(singing Elvis-style)  
"Love me tender, love me sweet..."

2 INT. SOUTHSIDE SOCIAL CLUB - NIGHT 2 (X)

PANNING OFF a sign which reads: "1 PM - Ladies Auxillary Pot Luck Lunch. 4 PM - Southside Bingo Finals. 7 PM - Donlan/Steinmetz Wedding Rehearsal". (X)

CHRIS'S VOICE (cont'd)  
"Never let me go..."

VINCE'S VOICE  
Chris --

In the b.g., a MINISTER escorts an elderly couple (Grandma and GRAMPS) toward the stage where relatives of the bride and groom-to-be are gathering.

As CAMERA REACHES the rear of the hall where the groom-to-be, a nervous VINCE DONLAN, stares at his cousin CHRIS.

CHRIS (cont'd)  
"You have made my life complete..."

VINCE  
Uh, Chris --

CHRIS  
"And I love you so..."

VINCE  
Chris, will you cool the schmaltz!

CHRIS  
Sorry. I always get carried away at weddings.

(CONTINUED)

2 CONTINUED:

2

VINCE  
This is only the rehearsal.

CHRIS  
So I'm rehearsing getting carried  
away.

VINCE  
Maybe I made a mistake putting  
you in charge of entertainment  
--

CHRIS  
Hey, you think own your cousin  
would let you down?

(X)

3 NEW ANGLE

3

to include LEROY, DANNY, JESSE and NICOLE entering the hall.

CHRIS (cont'd)  
This wedding's gonna make the  
front page of "Variety!"

(X)

DANNY  
(as the kids join)  
Compliments will get you nowhere.  
But cold, hard cash --

(X)

JESSE  
(nudges him)  
We're doing this for sentimental  
reasons, remember?

DANNY  
Right. Plus a free all-you-can-  
eat buffet.

LEROY  
(to Vince)  
Chris asked me to choreograph a  
little number for the ceremony.

NICOLE  
Jesse and I are dancing the leads.

DANNY  
I'll be in the chorus -- I only  
do leads at bar mitzvahs.



4 WIDER

4

to include AUDREY, a pretty young woman, calling from the stage:

AUDREY  
Vince, honey, the minister's  
ready.

VINCE  
Coming, lovebug --

As we TRACK with Vince and the kids to the stage:

VINCE (cont'd)  
Isn't she something? Straight  
A's at City College.

(X)

NICOLE  
That's incredible --

(X)

VINCE  
Yeah... but she's dropping out  
to work at Penney's until -- you  
know, the first baby lovebug.

(X)

Unnoticed by the others, Nicole reacts.

CHRIS  
Audrey and Vince. What a couple.

5 ON THE STAGE

5

The minister is directing members of the wedding party.

MINISTER  
Now let's get the bridesmaids in  
position --

GRAMPS  
Hey, Amatullo --  
(re: Nicole)  
Is that your little chickadee?

JESSE  
Nah, she's my little chickadee.

GRAMPS  
When're ya gonna make an honest  
woman out of her?

NICOLE  
(apalled)  
Pardon me?

(CONTINUED)

5 CONTINUED:

5

DANNY

Grandfather Donlan. What a sense  
of humor.

MINISTER

Best man into place, please.

CHRIS

Good old Vincey's got the right  
idea. Dinner on the table every  
night. And after that, no more  
begging for...

(with a look at Nicole,  
he stops short)

Dessert.

MINISTER

Best man?

CHRIS

Yo!

As Chris moves off:

LEROY

The minute they say "I do", we're  
on.

DANNY

Next time we play this hall, it'll  
probably be for Nickie and Jess.

JESSE

(takes Nicole's hand)

I can think of worse gigs.

From the expression on Nicole's face at the moment, it appears  
she can't...

DISSOLVE TO:

6 EXT. SCHOOL OF THE ARTS - DAY

6

N.D. students move up and down the stairs. Lydia approaches the  
entrance, a stack of records in her arms. She reacts to the  
SOUND of a SIREN growing increasingly LOUDER, stops, looks back  
toward the street, as:

## 7 ANOTHER ANGLE

7

A police car SCREECHES to a halt in front of the school, JILLIAN BECKET, pretty, perky and wholesome, charges out from the door and SMACK into Lydia -- sending her records flying in all directions. As Jillian and a couple of students scramble to retrieve them:

JILLIAN

Sorry, Miss Grant. I'm in kind of a rush.

LYDIA

I noticed.

(rearranging records  
she takes back from  
Jillian)

In the future, Miss Becket --  
(looks back up)  
Miss Becket?

Lydia sees that Jillian has dashed up the stairs and is halfway through the front door. She looks back at the police car and shrugs to one of the kids.

LYDIA (cont'd)

I've heard of first term students anxious to get started, but a police escort... ?

## 8 INT. SCHOOL OF THE ARTS - AUDITORIUM - DAY

8

A rehearsal of the WEDDING PRODUCTION NUMBER is in progress. Jesse and Nicole are backed up by male and female lines of dancers. Danny is among the guys. REGGIE and DUSTY are on the female line -- which is noticeably lacking one girl. The music we are HEARING will be used in variations of tone and pace throughout the show.

WEDDING PRODUCTION NUMBER IN PROGRESSS IN AUD. (X)  
JILLIAN RACES IN - MIX #1  
2941-2-NV Pre-record w/thumper

As they dance, we see in subtle ways that Jesse and Nicole are not quite in sync. From behind, Jillian races in and takes her place as the missing girl in the chorus line. She looks to Leroy, embarrassed, but his attention is focused on Jesse and Nicole.

## 9 IN THE BACK OF THE AUDITORIUM

9

MR. DYRENFORTH TAPS his foot to the music, oblivious to any problems onstage. A beat -- and his TAPPING abruptly halts.

## 10 INCLUDE POLICE OFFICER

10

a burly middle-aged man of imposing height. Dyrenforth glances over nervously, but can read nothing in the policeman's stern expression.

DYRENFORTH

Uh -- something I can help you with, officer?

(no response)

You couldn't be here to pull in one of my students?

(still no response)

All right. Who is it? MacIntyre? Cortez?

(looking closer, he sees who's in his line of vision)

That new girl -- Becket?

OFFICER

Something else, isn't she?

DYRENFORTH

(concerned)

What do you want her for?

OFFICER

Talk about your dancing --

DYRENFORTH

Dancing? That's a crime?

OFFICER

That's a talent.

(turns to Dyrenforth with a proud smile)

And that's my little girl.

(X)

Off Dyrenforth's reaction:

## 11 BACK TO STAGE

11

The NUMBER winds up with a missed beat between Jesse and Nicole -- which doesn't escape Leroy's sharp eye.

LEROY

Okay, people. That's a wrap for today.

(X)

As the dancers start to disburse, WE SEE Danny take notice of Jillian. Leroy heads toward Jesse and Nicole who are towelling off.

(CONTINUED)

11 CONTINUED:

11

JESSE

I don't get it, Nicole. What happened to you those last few beats?

(X)

NICOLE

It wasn't me. You were grandstanding.

JESSE

What?

NICOLE

Grandstanding, upstaging, call it whatever you want -- I felt crowded.

JESSE

I was just getting into the number.

NICOLE

And I wasn't?

LEROY

(joining)

You both could use a little work. In case you haven't heard, guys, the number's a pas de deux. A romantic pas de deux.

JESSE

We should be able to handle that.

(X)

He puts an arm around Nicole, who neither resists nor responds.

LEROY

The wedding's in less than a week. I promised Chris one hell of a performance.

NICOLE

Sorry, Leroy.

LEROY

It happens. Just rehearse. And relax.

It's business as usual, as Nicole puts an arm around Jesse, too.

JESSE

No problem.

They start to move off. Leroy watches after them, not entirely unconcerned.

12 INT. SCHOOL OF THE ARTS - HALLWAY - DAY

12

Jillian is near the front entrance with Officer Becket.

JILLIAN

You don't have to keep checking up on me.

OFFICER BECKET

I'm not checking up on you.  
(off Jillian's look)  
All right, I'm checking up on you.  
But it does my heart good to see that you're happy here.

JILLIAN

I know. And I appreciate it, Daddy, but --

OFFICER BECKET

Now, you'd better get on to your next class. Math, isn't it?

JILLIAN

You know my schedule better than I do.

He gives her a peck on the cheek and heads for the door. TRACK with JILLIAN as she moves down the hall, passing Danny, Dusty, Reggie, Nicole and Jesse by their lockers. Danny smiles at her and she gives him a shy smile back. WE STAY with the group in mid-conversation. (Note: Taped inside Jesse's locker is a great picture of Nicole)

DUSTY

It's just the most romantic thing I've ever been involved in.

NICOLE

Haven't you been part of a wedding before?

DUSTY

Only in my dreams.

(X)

DANNY

But they rake in a fortune in gifts.

JESSE

Is that all you can think about, Amatullo -- money?

DANNY

Well, the wedding night has a certain appeal.

(X)

(CONTINUED)

12 CONTINUED:

12

REGGIE

Call me a sentimental fool, but I like the living "happily ever after" part. Knowing that this is the person you'll be spending every day with for the rest of your life.

JESSE

(dreamy-eyed)

Till we're old and gray -- right, Nickie?

Nicole just looks at Jesse. As the BELL RINGS. With AD LIB "See ya's", Dusty and Reggie hurry off. Danny fumbles around for a last book.

DANNY

So I'll see you guys tonight at Lou's?

NICOLE

Jesse, we've been there every night this week. We should rehearse.

JESSE

We'll rehearse in rehearsal.  
(to Danny)  
Catch you there around seven.

As Danny moves off:

NICOLE

I hate when you do that.

JESSE

Do what?

NICOLE

Cut me off. Make plans for me.

JESSE

That's two things.  
(he smiles)  
It's my Latin macho upbringing, okay? I see you and I want to make like Tarzan.

NICOLE

Well, I'm not Jane.

JESSE

C'mon, Nickie, lighten up.

(CONTINUED)

12 CONTINUED: (2)

12

NICOLE  
(uncharacteristically  
sharp)

Maybe I don't want to lighten up!

A beat. Jesse's smile fades. Then he SLAMS his locker.

JESSE  
You don't want to go to Lou's,  
don't! Maybe I'd like a night  
alone with the guys for a change.

NICOLE  
Forget it. Forget I said  
anything. I'll meet you at Lou's.

JESSE  
(sarcastic)  
You're sure?

NICOLE  
(equally sarcastic)  
Yeah, I'm sure.

They come to an intersection in the hallway and she makes a turn.

NICOLE (cont'd)  
I'm looking forward to it!

As they move off in opposite directions, neither looking very happy... OVERLAP:

LOU'S VOICE  
"Love means -- never having to  
say you're sorry".

13 INT. LOU'S LANES - NIGHT

13

Jesse, Chris and Danny sit around a table as Lou finishes reading the engraving from inside a ring.

(X)

LOU (cont'd)  
"To Audrey from Vince."

CHRIS  
Talk about profound. You really  
made that up?

(X)

LOU  
(nods)  
I'm a slob for love.

(CONTINUED)



13 CONTINUED:

13

DANNY

But what if Vincey doesn't like the ring? You had it engraved and he hasn't even seen it yet.

LOU

At the prices I'm talkin', he'll like it. Now, if he wants a deal on earrings --

As Lou starts to reach into his pocket:

14 JESSE

14

pulls over Laura, the waitress.

JESSE

Laura, you seen Nicole?

(X)

LAURA

Sorry, Jesse, no. Was she supposed to be here?

JESSE

I thought so.

LAURA

(suddenly excited)  
Wow. That's hot.

Off Jesse's confused look:

15 WIDER

15

and we see that Laura is reacting to a piece in the small mountain of jewelry Lou's laid out on the table. She picks up a pin.

LAURA (cont'd)

I'd melt if a guy gave me something like this.

LOU

How many times I gotta tell you, don't talk dirty -- around the customers.

Jesse watches with fascination as Lou takes the pin back from Laura, and she moves off.

JESSE

How much is that?

(CONTINUED)

15 CONTINUED:

15

LOU

For you?

JESSE

Course not. For Nicole.

LOU

Same price.

He whispers a number into Jesse's ear, and there is an exchange of cash.

CHRIS

Somebody's got a guilty conscience.

DANNY

And love is expensive --

CHRIS

C'mon, Velasquez, this ain't like you. On Nicole's birthday last year, you gave her a back rub.

DANNY

Then expected one in return --

JESSE

Hey, I don't have to put up with this stuff --

He looks anxiously toward the door. But we see from his expression -- there is still no sign of Nicole.

16 INT. SCHOOL OF THE ARTS - AUDITORIUM - NIGHT

16

Nicole is alone, dancing to a more melancholy version of the WEDDING PRODUCTION NUMBER.

WEDDING NUMBER WITH NICOLE DANCING A  
MELANCHOLY SOLO - MIX #2  
2941-3-NV  
Pre-record

(X)

She is in a world of her own and does not notice when, after a few moments, Leroy appears at the door.

LEROY

Since when is this a solo number?

Startled, Nicole stops dancing.

(CONTINUED)

16 CONTINUED:

16

NICOLE  
Hi, Leroy.

LEROY  
You all right?

(CONTINUED)

16 CONTINUED: (2)

16

NICOLE

I don't know. I guess I'm a  
little restless.

LEROY

I get that way myself sometimes.  
But I don't mope around to some  
slow number. I turn on something  
crazy and get wild.

NICOLE

Does it help?

LEROY

Best way I know to get your head  
straight.

Leroy moves to the ghetto blaster, pops in a new tape -- JAZZY  
with a STRONG BEAT. He extends a hand to Nicole.

NICOLE & LEROY DANCE TO JAZZY, UPBEAT MUSIC  
2941-4-NV  
Pre-record

(X)

LEROY (cont'd)

Give it a try?

NICOLE

(a beat)

Why not?

She joins Leroy for a real work-out, and during the course of  
the dance, seems to be getting some of her frustrations out.  
When the SONG ends, Leroy moves to CLICK off the blaster.

LEROY

Feeling a little better?

A long moment. The melancholy expression returns to her face.  
Nicole shakes her head.

LEROY (cont'd)

Don't do this to yourself, Nicole.  
If you've got something on your  
mind, get it out.

17 CLOSE ON NICOLE

17

thoughtful.

DISSOLVE TO:

18 EXT. NEW YORK - ALONG THE RIVER - DAY

18

PAN along the pleasure boats and freighters, OVER WHICH WE HEAR:

(CONTINUED)

18 CONTINUED:

18

NICOLE'S VOICE

Are you really happy with me,  
Jesse?

JESSE'S VOICE

Yeah, sure ...

NICOLE'S VOICE

All the time?

CAMERA reaches a promenade along the river. As Jesse and Nicole  
move INTO SHOT.

JESSE

I wasn't exactly thrilled when  
you stood me up last night.

NICOLE

I'm not talking about last night--

JESSE

You mean, in general?

(a beat)

Nobody's happy all the time. But  
you're my girl -- when you're in  
a relationship, you stick that  
stuff out.

NICOLE

(softly)

Or you don't.

Jesse abruptly stops, turns to her.

JESSE

You're still mad at me.

NICOLE

It's not that...

JESSE

But you're upset.

NICOLE

Yeah -- I don't know --

JESSE

Look, whatever it is, forget it.  
There's nothing so bad, I can't  
make it better.

He reaches into his pocket and pulls out the pin which is now in  
a little gold box. As he proudly extends it to Nicole:

(CONTINUED)

18 CONTINUED: (2)

18

NICOLE

No, Jesse --

JESSE

But you don't even know what it  
is --

NICOLE

Please, just put it away --

JESSE

Why? You're always saying a guy  
should get his girlfriend gifts.

NICOLE

Things change...

JESSE

Some things.

NICOLE

Maybe I'm changing.

JESSE

You're still my Nickie --

NICOLE

"Your" Nickie? Like a little  
"lovebug?" Like a "chickadee?"

JESSE

Is that what this is all about?  
Vincey's wedding?

NICOLE

(beats)

Not exactly -- I've been  
feeling... unsure for a while.  
The wedding just brought it home  
for me.

JESSE

Nickie, it's not our wedding.

NICOLE

I don't think it's ever going to  
be our wedding.

JESSE

Don't say that!

(takes her chin in his  
hand)I love you, and I know you love  
me, too.

(CONTINUED)

18 CONTINUED: (3)

18

NICOLE  
I do --

JESSE  
Then what's the problem?

NICOLE  
I -- just don't love you enough.

Jesse draws back, just looks at her.

JESSE  
Nicole, I --

NICOLE (cont'd)  
Please -- don't make me hurt you.  
I'm sorry, Jesse, I really am.  
But it's over.

Nicole has tears in her eyes. As we...

19 PUSH IN ON JESSE

19

the ungiven gift still in his hand, totally blown away.

FADE OUT:

END OF ACT ONE



ACT TWO

FADE IN:

20 EXT. SCHOOL OF THE ARTS - ESTABLISHING - DAY 20  
The SOUNDS of lunchtime ACTIVITY.

21 INT. SCHOOL OF THE ARTS - CAFETERIA - DAY 21  
OPEN on Jesse, as he moves slowly along the food line. PULL BACK to reveal the rest of the room -- it's lunchtime and the cafeteria is in full swing. It's not real obvious, but there seems to be some whispering. And a lot of eyes are definitely on Jesse as he continues along the line with his tray.

22 ON JILLIAN 22  
carrying a tray past where Danny, Reggie, and some n.d. students sit. She smiles at Danny and he smiles back. HOLD on the table as she continues on.

DANNY  
Did you see that?

REGGIE  
See what?

DANNY  
That new girl, Jillian. I'm  
telling you, this is "it" for me.

REGGIE  
(appalled)  
How can you even talk about "it"  
after what happened with Jesse  
and Nicole?

Danny dutifully wipes the smile off his face.

23 MR. SHOROFKY and MR. DYRENFORTH 23  
stand near the cafeteria door.

SHOROFKY  
I heard she found him with another  
girl.

DYRENFORTH  
I heard he found her with another  
guy.

(X)

24 ON JESSE

24 (X)

He's reached the cashier now, taking his change.

CASHIER

(X)

Did she really break the news to  
you on top of the Empire State  
Building?

Jesse just forces a smile -- he's getting used to this by now.  
TRACK WITH HIM as he moves to the table to join his friends, the  
smile plastered to his face, looking as together as possible  
under the circumstances.

Upon Jesse's arrival, the BUZZ at the table stops. Danny gives  
the others a hard look and the n.d. students' WALLA WALLA  
resumes again.

DANNY

How you doin', Jesse?

JESSE

Hangin' in there.

REGGIE

You really all right?

JESSE

Sure. Sure.

DANNY

Unbelievable the way you're  
holding up.

But as Jesse takes the empty seat beside Danny, the pain in his  
face slips through the smile. He forces it back again.

Just as Reggie and the others' eyes catch on something across  
the room.

Jesse looks in that direction, too, and his smile fades for  
good. MUSIC BEGINS UNDER:

25 JESSE'S P.O.V. - NICOLE

25

looking as beautiful as we've ever see her, is joining the food  
line along with Dusty.

26 CLOSE ON JESSE

26

his heart aching. WE HEAR JESSE'S VOICE start to SING "Now That You're Gone."

"NOW THAT YOU'RE GONE" IN SCHOOL  
CAFETERIA  
2941-5-V  
Pre-record w/thumper

(X)

## "NOW THAT YOU'RE GONE"

<u>TIME</u>	<u>PART</u>	
:00		<u>INTRO</u>
		<u>VERSE ONE</u>
:15	Jesse	NOW THAT YOU'RE GONE LIFE WILL GO ON
:21		AND I CAN SAY I'LL FIND MY WAY
:28		THROUGH YESTERDAY I'LL MAKE IT THROUGH BUT WITHOUT YOU
:37		NOW THAT YOU'RE GONE FROM MY LIFE <u>VERSE TWO</u>
:43	Jesse	IF I CAN FIND WHAT I LEFT BEHIND
:50		INSIDE MYSELF I'LL SHED THE NEED
:57		AND ONLY LOVE WILL TAKE ITS PLACE AND FILL THIS SPACE
1:07		NOW THAT YOU'RE GONE THERE'LL BE NO ONE NO ONE LIKE YOU, NO ONE WHO KNEW
1:18		NO ONE LIKE YOU

(CONTINUED)

26 CONTINUED:

26

1:22

TURNAROUND

1:26

KEY CHANGEVERSE THREE

1:35

Nicole

TIME HAS A WAY

OF HEALING THEY SAY

1:41

CAN I DEPEND ON TIME TO MEND

MY BROKEN HEART

1:51

I'LL HAVE TO START

I HAVEN'T TIME

1:57

NOW THAT YOU'RE GONE

THERE'LL BE NO ONE

2:04

NO ONE LIKE YOU, NO ONE WHO KNEW

NO ONE LIKE YOU

CHORUS

2:14

Nicole

NOW THAT YOU'RE GONE

MY LIFE MUST GO ON WITHOUT YOU

2:27

Jesse

NOW THAT YOU'RE GONE

Nicole

NOW THAT YOU'RE GONE

Jesse

MY LIFE MUST GO ON WITHOUT YOU

Nicole

MY LIFE MUST GO ON WITHOUT YOU

2:40

Nicole

NOW THAT YOU'RE GONE

Jesse

NOW THAT YOU'RE GONE

Nicole

MY LIFE MUST GO ON WITHOUT YOU

Jesse

OH - WITHOUT YOU

2:55

N &amp; J

NOW THAT YOU'RE GONE

3:10

OUT

As we...

DISSOLVE TO:

27 A MONTAGE (STOCK) 27

of moments from when Jesse and Nicole were a couple. Scenes from: "The First Time", "Savage Streets", "Blizzard", "Nothing Personal", etc.

DISSOLVE BACK TO:

28 JESSE 28

He can't tear his eyes away from her. ANGLE ADJUST to include Nicole. She has not yet seen him. (Production Note: Jesse's solo is over; MUSIC TURNAROUND UNDER:)

DANNY

Are you all right, Jesse?

Jesse does not reply. As Nicole turns and her eyes meet his.

29 FAVOR NICOLE 29

Dusty, standing behind her in line, gives Nicole a nudge in the arm.

DUSTY

Nicole, are you all right?

PUSH IN on Nicole. WE HEAR HER VOICE start to SING "After You've Gone." As her eyes close, and we...

DISSOLVE TO:

30 MORE MONTAGE 30

of Jesse and Nicole's best moments together, from Nicole's point of view.

DISSOLVE BACK TO:

30A JESSE AND NICOLE 30A

eyes locked from across the room. THEIR VOICES MERGE to finish the song. As the NUMBER FADES:

(CONTINUED)

- 30A CONTINUED: 30A
- WOMAN'S VOICE  
Two forty five, please.
- Nicole looks startled.
- 30B ON NICOLE AND THE CASHIER 30B (X)
- CASHIER (cont'd)  
Two forty five.
- Nicole forces a smile, reaches into her handbag. (X)
- 31 OMITTED 31
- 32 WIDER 32
- as Nicole pays, and moves with her sandwich and apple out of the room and away from Jesse.
- CASHIER  
Breaking up's a drag.
- CUT TO:
- 33 INT. SCHOOL OF THE ARTS - HALLWAY - DAY 33
- TRACK Chris moving along the corridor. He approaches Jesse and Danny by the lockers.
- CHRIS  
This oughta make your day, Jesse-boy. Not to mention mine and Danny's.
- He reaches into his jacket and pulls out a picture.
- CHRIS (cont'd)  
The guest of honor at Vincey's bachelor party.
- 34 INSERT - THE PICTURE 34
- of a blonde stripper in a bikini. (X)
- CHRIS'S VOICE (cont'd)  
Imagine this sweet thing jumping out of a cake.

35 BACK TO SCENE

35

JESSE  
I'd -- rather not.

DANNY  
You forget something, Donlan?  
We're having a co-ed bachelor  
party.

CHRIS  
Hey, I got somebody for the girls,  
too.  
(big smile)  
When they see this bod, they'll  
have to get in line and take a  
number...

DANNY  
(re: Jesse)  
Uh -- Chris ...

CHRIS  
(to Jesse;  
sympathetically)  
Sorry, pal. You wanta jump out  
of the cake, it's cool with me.

JESSE  
Thanks, Chris, but I'm fine. Just  
fine.

Leroy comes out of a classroom and joins. And Jesse anticipates  
what's coming.

LEROY  
Jesse, I've been looking all over  
you. Are you ...?

JESSE  
I'm all right. I'm great.

LEROY  
Good. Then you can still handle  
dancing at the wedding with  
Nicole?

JESSE  
Why not?

Off Leroy and the other guys' disbelieving expressions, Jesse  
puffs himself up.

JESSE (cont'd)  
Has it occurred to anybody that  
I might want to be a single guy?!

(X)

(CONTINUED)

35 CONTINUED:

35

DANNY  
(trying)  
Well, sure -- chicks aren't all  
they're cracked up to be.

CHRIS  
I was just telling Vincey -- it's  
not too late to back out.

LEROY  
Personally, I don't like the idea  
of dinner on the table every  
night.

36 JESSE

36

shakes his head and moves a couple of doors down to open his  
locker. He starts to pull out some books as Danny joins.

DANNY  
Did you really mean what you just  
said?

JESSE  
Did you?

DANNY  
Well --

JESSE  
Breaking up's not the big deal  
that you think. (X)

DANNY  
Yeah? Then how come her picture's  
still hangin' there?

Jesse stops what he's doing, just looks at the picture of  
Nicole.

JESSE  
(softly)  
I'm dyin', man, I'm dyin'.

DANNY  
(clasps Jesse on the  
back)  
Sorry. (X)

JESSE  
I've gotta get her back.

Danny watches as Jesse closes his locker and moves off. Then  
his attention abruptly turns as Jillian walks by, passing Jesse.  
Danny hurries to catch up with her.



37 DANNY AND JILLIAN

37

as he catches up, tries to appear casual.

DANNY

So -- how about comin' to Vincey's  
bachelor party with me?

JILLIAN

(a hesitant beat)  
The thing is, my dad'll expect  
you to pick me on time and have  
me home by 11 sharp.

DANNY

No problem.

JILLIAN

And he'll ask you if you drink.

DANNY

I don't.

JILLIAN

Or if you've ever smoked --

DANNY

(interrupts)  
I haven't.

JILLIAN

What about jaywalking?

DANNY

(beat)  
A little strict, isn't he?

JILLIAN

Not for a good Irish cop.

Danny takes that in, manages a plastered smile.

DANNY

Great. Just great.

Jillian flashes that fabulous smile and is gone... His  
attraction to her overcomes his reservations, and we see that  
Danny is blown away by her.

38 INT. SCHOOL OF THE ARTS - SHOROFSKY'S CLASSROOM - DAY

38

Mr. Shorofsky sits at the piano in the front of the class,  
PLAYING CHORDS. Beside him is a BOY SINGING scales.

(X)

(CONTINUED)

38 CONTINUED:

38

SHOROFSKY PLAYS CHORDS, STUDENTS SIING SCALES  
2941-6-V  
Live

(X)

(CONTINUED)

38 CONTINUED:

38

A line of students lead up to the piano, Nicole near the front, Reggie and Dusty ahead of her. (Note: dialogue is subdued, so as not to interrupt the exercise)

REGGIE

How can you stand it?

NICOLE

You think it's easy for me?

DUSTY

Honey, I'd think twice before I let that one go.

SHOROFSKY

(to Dusty)

Next!

As more students filter into the room, among them Danny and Jesse:

SHOROFSKY

Late arrivals, take a place on line, please.

(back to Dusty)

Miss Tyler?

Dusty starts to SING SCALES. Jesse heads for the rear of the line, Danny behind him.

39 ON DANNY AND JESSE

39

DANNY

What are you doing?

JESSE

Getting on line, what do you think I'm doing?

DANNY

Are you crazy?

(gestures toward Nicole)

If you're serious, man, go for it --

Jesse doesn't look real confident.

40 NICOLE

40

moves up in line, as Reggie takes her turn SINGING SCALES -- when there's a scuffle from behind. She turns in time to see...

41 WIDER

41

Danny giving Jesse the last of a series of pushes up the line -- causing him to barely avoid crashing into Nicole. He glances back at Danny, annoyed. Then is forced to turn and face the inevitable: Nicole.

JESSE

Hi.

NICOLE

Hi.

JESSE

This is a little dumb, huh?

NICOLE

I was thinking the same thing.

JESSE

We can't just avoid each other.

NICOLE

Not if we're going to dance at the wedding.

JESSE

Uh, how would you feel about getting together tonight -- you know, to rehearse?

41A INTERCUT - REGGIE AND DUSTY

41A

They look at Nicole and Jesse talking together, then at each other, curious.

41B RESUME NICOLE AND JESSE

41B

NICOLE

What happened to meeting the guys at Lou's?

JESSE

I can pass on that.

Reggie moves away from the piano.

SHOROFSKY

Next!

NICOLE

Okay. I'll meet you tonight.

(CONTINUED)

41B CONTINUED:

41B

SHOROFSKY

Sorry, it's my night out with the boys.

As an embarrassed Nicole starts to SING her scales, Jesse turns around and gives Danny a subtle "thumbs up".

42 INT. SCHOOL OF THE ARTS - HALLWAY - DAY

42

An imposing young policeman, PATRICK, comes through the front entrance, a slip of paper in his hand, and makes his way through the noisy, "end of the day" crowds.

WE SEE him stop a couple of kids, show them the slip of paper; they point him onward down the hall.

43 NEW ANGLE

43

Danny BOPS a basketball through the hall in the opposite direction. He is on the brink of making a fast dribble around the policeman when:

PATRICK

(in a booming voice)

Danny Amatullo?

Startled, Danny loses his grip on the ball, leaving it to BOUNCE down the corridor on its own -- kids parting in its path.

DANNY

Yeah... ?

PATRICK

(glances at his paper)

Danny Xavier Amatullo?

DANNY

(looks around to see if anyone else heard)

Uh -- could you keep that "Xavier" business to yourself?

(X)

PATRICK

I'm here to check you out.

DANNY

Me... ? Why? I don't get it.

Danny waits for a reply. As Patrick gives him a long, hard, up-and-down look:

(CONTINUED)

43 CONTINUED:

43

PATRICK

You do want to take out Jillian  
Becket?

DANNY

(looks at the uniform)  
You can't be her father.

PATRICK

Dad doesn't even know you have  
a date yet. I'm her brother.

OFF Danny's "what am I getting myself into?" expression.

44 EXT. SCHOOL OF THE ARTS - ESTABLISHING - NIGHT

44

The WEDDING PRODUCTION NUMBER is PLAYING.

WEDDING NUMBER W/JESSE & NICOLE OUT OF SYNC.  
IN DANCE CLASS ALONE - MIX #3  
2941-7-NV  
Pre-record

(X)

45 INT. SCHOOL OF THE ARTS - AUDITORIUM

45

Jesse and Nicole are rehearsing another piece of the NUMBER we saw earlier. This time, the problem is even worse -- it is as if they're dancing two separate solos. Each makes an attempt to keep up with the other. But it isn't working and they both know it.

Finally Nicole turns off the ghetto blaster.

JESSE

You want to try it again?

NICOLE

Maybe we'd better call it a night.

Nicole moves to get her bag.

JESSE

What's your hurry?

NICOLE

No hurry. I just feel like  
walking a little before I head  
home.

(CONTINUED)

45 CONTINUED:

45

JESSE

Sounds good to me. Maybe we can  
stop in at the Bistro first for  
coffee --

NICOLE

That's not a good idea.

(CONTINUED)

45 CONTINUED:

45

JESSE  
(moving close to her)  
Or we could hang out here a  
while. Talk. Fool around.  
Whatever.

(X)

Just as it seems as if they might kiss, Nicole pulls back.

NICOLE  
This isn't a date.

She turns to leave. Jesse takes a deep breath, gathers his  
forces and moves around in front to stop her.

JESSE  
Look, you want space, I'll give  
it to you. I can drop the macho  
number. I've read Ms Magazine,  
I like Alan Alda. I don't expect  
your whole world to revolve around  
me. Just give me a chance--

NICOLE  
Oh, Jesse --

JESSE  
I'll make it work, I swear it --

NICOLE  
But that wouldn't be Jesse  
Velasquez --

JESSE  
What's the difference? I'll still  
have you...

NICOLE  
You do have me ... as a friend.

(X)

The word hits Jesse like a punch in the stomach.

NICOLE (cont'd)  
It's difficult for me, too. I'm  
trying so hard to be strong, not  
to give in and go back just cause  
it's more comfortable --

(X)

JESSE  
(his temper starts to  
blow)  
Are you meeting somebody else,  
is that why you're in such a  
hurry?

(X)

(CONTINUED)



45 CONTINUED: (3)

45

NICOLE  
I wouldn't --

JESSE  
Go ahead, throw away everything  
we had --

NICOLE  
I'm not. I still care about you.

JESSE  
You care about yourself!

He's shouting now and Nicole looks horrified.

JESSE (cont'd)  
I've spilled my guts to you, I've  
done everything but beg, what  
more do you want?!

(X)

In his anger, he kicks the ghetto blaster across the room.

46 ON NICOLE

46

badly shaken.

47 WIDER

47

She runs out of the door.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

48 EXT. SCHOOL OF THE ARTS - ESTABLISHING - DAY

48

DUSTY'S VOICE  
Is this gonna be World War III  
or a bachelor party?

49 INT. SCHOOL OF THE ARTS - CAFETERIA - DAY

49

ON Danny, Dusty, Reggie and Chris moving along the food line.

CHRIS  
There's no way around it. Vince  
already invited both Jesse and  
Nicole.

DUSTY  
Well, he better uninvite one of  
them fast.

DANNY  
Gotta be Nicole --

REGGIE  
Jesse.

DANNY  
No contest.

REGGIE  
You can't leave out Nicole.

CHRIS  
This is crazy --

DUSTY  
This is love. And if that's what  
happens to a guy, I don't want  
any part of it.

DANNY  
She pushed him.

REGGIE  
He turned on her.

CHRIS  
She used him.

DUSTY  
It was just time for her to move  
on.

(CONTINUED)

49 CONTINUED:

49

## CASHIER'S VOICE

Let them both come to the party  
and work it out for themselves.

50 INCLUDE CASHIER

50

As all eyes turn to her, she suddenly looks a little sheepish.

## CASHIER (cont'd)

Not that anyone asked me.

51 ON THE OTHER SIDE OF THE CAFETERIA

51

Mr. Shorofsky and Mr. Dyrenforth share a table.

(X)

## SHOROFSKY

(X)

Young love... I wouldn't go  
through that again if you put  
saxophone reeds under my  
fingernails, a trumpet in my ear,  
forced me to listen to Motley Crue  
records...

## DYRENFORTH

(X)

Mr. Shorofsky, where's your sense  
of romance?

## SHOROFSKY

You might say I left it somewhere  
back in Heidelberg -- when Frieda  
Schmertz broke up with me and told  
the entire conservatory I kissed  
like a groundhog.

## DYRENFORTH

You think that's bad? When I  
broke up with my first love, my  
mother decided she liked her  
better. Marylou kept coming to  
our family dinners and I had to  
eat at Bippy Burgers.

## SHOROFSKY

(X)

I just hope Jesse doesn't end up  
as bitter as the two of us.

## DYRENFORTH

Who's bitter? My mother never  
could make a decent french fry.

52 INT. SCHOOL OF THE ARTS - MUSIC CLASSROOM - DAY

52 (X)

ON Jesse, the calm after the storm -- it's as if the spirit has been kicked out of him. He sits uncomfortably in a chair.

JESSE

And I know that I'm letting you  
down by dropping out of the dance  
-- but I just can't do it...

CAMERA ADJUSTS to INCLUDE LEROY, sitting across from him,  
listening intently.

JESSE (cont'd)

I can't do it to Nicole. That  
look in her eyes when I flew off  
the handle -- I won't put her  
through this, too.

53 ON LEROY

53

LEROY

You want advice to the lovelorn,  
that's not my style. The best  
I can do is tell you what I told  
my other lead dancer ...

ANGLE ADJUSTS to reveal Jesse is nowhere in sight; Nicole now  
sits in the chair across from Leroy, equally uncomfortable.

LEROY (cont'd)

... when he came to see me about  
the same thing. It's too late  
to back out now. You've got a  
commitment -- and I expect you  
to honor it.

A beat.

NICOLE

Leroy?

LEROY

Yeah?

NICOLE

Did Jesse really offer to drop  
out to make things easier for me?

Leroy nods his head. Nicole looks thoughtful.

54 INT. SCHOOL OF THE ARTS - SHOROFSKY'S CLASSROOM - DAY

54

Jesse sits alone at the piano, PLAYING the CHORDS of what will be "The Last Dance" fantasy number. After a moment, Nicole moves into the doorway. He sees her, but continues to play.

JESSE PLAYS PIANO "JESSE'S FAREWELL"  
2941-8-NV  
Pre-record w/earwig

(X)

NICOLE

I heard what you tried to do for me today. Thanks.

JESSE

Leroy turned me down.

NICOLE

I heard that, too.

An uncomfortable pause. He stops playing.

JESSE

I really am sorry.

NICOLE

It's okay.

JESSE

No, it isn't. I acted like a jerk.

NICOLE

It's not just you, Jesse. It's both of us. We're going to have to find some way to get along together.

JESSE

I don't know how.

NICOLE

I'm all out of ideas, too.

She turns to leave. He resumes PLAYING the PIANO, really getting into the music now, so that he doesn't see -- Nicole turning back and just watching him, her strained expression softening.

JESSE PLAYS PIANO "NIA'S FAREWELL"  
2941-8A-NV  
Pre-recorded w/earwig

(X)

HOLD a long moment, then:

CUT TO:

55 EXT. STREETS OF NEW YORK - DAY

55

PAN along a picturesque side street.

NICOLE'S VOICE

I guess you heard, Jesse and I  
broke up.

(CONTINUED)

55 CONTINUED:

55

LYDIA'S VOICE

You'd have to be living in  
Missouri not to.

CAMERA reaches Nicole and Lydia, walking together.

NICOLE

I really hoped it was possible  
for two people to split up and  
still keep the best of what they  
had.

(beat)

I just didn't think it would be  
so hard.

LYDIA

You miss him, huh?

NICOLE

A little.

LYDIA

Two years is a long time --

NICOLE

(nods)

But I started to feel like I was  
in a corner. I'd move away and  
he'd push me back. He just  
expected so much...

LYDIA

Then you did what you had to.

NICOLE

Yeah. I think so. Most of the  
time. Only once in a while, I  
see him and his hair's falling  
in his face at a certain angle  
-- or I remember his laugh -- he's  
got the best laugh -- and I have  
to fight to stop myself from...

She drifts off and Lydia finishes.

LYDIA

Running back in his arms and  
holding on for dear life.

NICOLE

(surprised)

How do you know?

(CONTINUED)

55 CONTINUED: (2)

55

LYDIA

Billy Waters. My first  
boyfriend. Leaving him was the  
scariest thing I ever did.

NICOLE

Did it hurt?

LYDIA

Did it ever! He was the first  
guy I'd ever really talked to --  
the first guy I kissed. But baby,  
when something inside you says  
it's time to move on, it hurts  
just as much to hang in there.

Nicole stops walking, looks at Lydia.

NICOLE

Tell me one thing.

LYDIA

Sure.

NICOLE

When does it stop hurting?

LYDIA

For me it took a long time. Maybe  
it'll be different for you. All  
I can promise is that it'll run  
its course. Every day, it'll get  
a little easier... And then,  
you'll meet someone else.

NICOLE

Someone just as special?

LYDIA

No guarantees.

NICOLE

Did you?

They just look at each other. Lydia's answer is obvious. She  
didn't. OVER this we HEAR the start of the Isley Brothers'  
"THIS OLD HEART OF MINE".

DISSOLVE TO:



- 56 EXT. LOU'S LANES - ESTABLISHING - NIGHT 56
- "THIS OLD HEART OF MINE" CONTINUES OVER the SOUNDS of a party getting underway.
- "THIS OLD HEART OF MINE" ON JUKE IN LOU'S  
2941-9-V  
Temp. track (X)
- 56A EXT. LOU'S LANES - DAY (FOR PRODUCTION STOCK PURPOSES) 56A (X)
- 57 INT. LOU'S LANES - NIGHT 57
- MUSIC CONTINUES as the kids -- including Vince, Audrey, Chris, Laura, Reggie, Dusty and Leroy -- are paired off into couples. Even Lou is dancing.
- 58 NICOLE 58
- stands off to the side, alone. She watches the others, and we sense she feels as if she's missing something.
- 59 WIDER 59
- She glances over to the door. Then back to the kids -- as someone cuts in on Vince and Audrey, freeing Vince to come over to Nicole.
- VINCE  
Wanta dance, Nickie?
- NICOLE  
Not really.
- Vince moves on to somebody else. Nicole glances over to the door again. Just as Jesse walks in. And Nicole quickly looks away.
- 60 ON JESSE 60
- He moves inside, past Nicole -- and as their eyes meet, he nods. RACK FOCUS to Nicole as he moves on and into the crowd. But her eyes remain fixed on him. Suddenly, a very slight, involuntary shudder. As:
- 61 NEW ANGLE 61
- We see that Jesse has asked someone to dance.

62 ON NICOLE

62

fighting back pain.

63 JILLIAN AND DANNY

63

come through the front door.

JILLIAN

I'm sorry my folks didn't make  
you feel more comfortable.

DANNY

Hey, I've been around. I can  
handle overprotective parents.  
Of course, I was a little  
surprised when your father frisked  
me --

JILLIAN

(smiles; kidding)

He usually calls it quits after  
the breath-o-lyzer test.

DANNY

Well, we made it.

64 WIDER

64

as they move onto the dance floor, wedged between the others. (X)

DANNY (cont'd)

Alone at last.

65 CLOSE ON DANNY AND JILLIAN

65

She snuggles close in his arms. He smiles -- it was worth all  
the agony. A beat or two -- and a large hairy hand taps Danny  
on the shoulder, intruding on his ecstasy.

DANNY (cont'd)

(annoyed)

Sorry, pal, she's taken.

Danny holds Jillian tighter. The hand enters SHOT again, this  
time revealing it is attached to a huge hairy arm.

DANNY (cont'd)

Look, bud --

Danny looks up and his annoyance turns to fear -- which he tries  
to cover, as we ...

66 INCLUDE SEAN

66

towering over him in a tight sleeveless t- shirt and jeans which can hardly contain his bulging muscles. Despite his large physical presence, he wears a conservative short cut.

DANNY (cont'd)

I mean, Mr. "bud".

SEAN

You know, a guy could get the wrong idea watching the two of you dance like that.

DANNY

Like -- what?

JILLIAN

(turning)

Sean, what are you doing here?

DANNY

You know this creep?

JILLIAN

This "creep's" my brother.

DANNY

Another one?!

SEAN

(looks at his watch,  
then at Danny)

Two and a half hours, kiddo.

JILLIAN

Sorry, Danny.

DANNY

(trying to be a good  
sport)

There's always the bright side  
... at least, one guy in your  
family's not a cop.

JILLIAN

No ... he's a Marine.

Danny forces a smile at Sean, a bit apprehensively takes Jillian back in his arms and resumes dancing. But after a moment, under Sean's close scrutiny, he puts a little more distance between them.

71A CONTINUED:

71A

"THIS OLD HEART OF MINE" PLAYS AGAIN  
2941-10-V  
Temp. track

(X)

(CONTINUED)

71A CONTINUED:

71A

JESSE  
I don't understand --

NICOLE  
Maybe I don't, either. I'm so  
mixed up, Jesse. All I know is  
I want you.

72 ON JESSE

72

He looks tired, confused.

73 ON NICOLE

73

For all she's going through -- she's never looked more  
irresistible.

74 INCLUDE JESSE

74

Just staring at her. She puts her hand to his face, kisses him  
slowly, tentatively.

NICOLE  
Please --

A beat, and:

JESSE  
Oh, God, Nicole, I've missed you,  
too.

And as he kisses her back hungrily:

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

75 EXT. SCHOOL OF THE ARTS - ESTABLISHING - DAY

75

CHRIS SINGS "LOVE ME TENDER"  
2941-11-V  
Live

(X)

CHRIS'S VOICE  
(singing again)  
"Love me tender, love me true...  
All my dreams fulfilled..."

76 INT. SCHOOL OF THE ARTS - AUDITORIUM - DAY

76

The chorus dancers for the wedding production number (including Danny, Jillian, Reggie and Dusty) are gathered around Chris -- who distributes paper bags to each of them.

CHRIS (cont'd)  
"For my darling, I love you...  
and I always will. "

Reggie reaches into her bag and pulls out a fake dime-store corsage.

REGGIE  
Plastic?!

DUSTY  
(who's by now seen hers)  
I thought this wedding was gonna  
be classy.

DANNY  
(holds up a tacky  
cummerbund from his  
bag)  
You can't get much classier than  
iridescent.

CHRIS  
It's gonna be a great wedding.  
Lou's catering. Gramps is playing  
the accordian. And our two lead  
dancers are back together again.

77 INCLUDE JESSE AND NICOLE

77

on the other side of the stage, going over steps with Leroy.

(CONTINUED)

77 CONTINUED:

77

DANNY  
I never thought for a minute  
they'd break up for good.

(CONTINUED)



77 CONTINUED:

77

DUSTY  
Isn't love great?

REGGIE  
Restores my faith.

78 ON THE OTHER SIDE OF THE STAGE

78

JESSE  
You're screwin' up my count,  
Nicole.

NICOLE  
I'm just trying to make it work.

LEROY  
C'mon, both of you, take it easy.

NICOLE  
Sorry -- I must be having an off  
day.

LEROY  
We've gotta get this thing  
together by tomorrow night.

JESSE  
Don't worry, Leroy.

But Leroy indeed does look worried.

LEROY  
Why don't we run through it again?  
One, two, three -- and ...

Nicole and Jesse begin going through the steps. But within a moment or two, it becomes clear -- they're not making any progress at all.

79 INT. SCHOOL OF THE ARTS - HALLWAY - DAY

79

Jillian and Danny walk down the hall.

JILLIAN  
Danny, I'd love to go to Lous,  
but --

(X)

DANNY  
I know, I know. You've got to  
run it by your family.

(CONTINUED)

79 CONTINUED:

79

JILLIAN

I really am sorry about the other night.

DANNY

How do you think I feel? I walk past the post office and check to see if my picture's on display yet.

JILLIAN

(playing against it)

Come on, it's not that bad...

As they round a corner:

80 NEW ANGLE

80

to include Officer Becket, Patrick and Sean standing to one side of the hall.

DANNY

Wanna bet?

Danny keeps on walking, a half-hearted nod as he passes them. Jillian stops and watches him go, torn. Officer Becket puts an arm around her.

OFFICER BECKET

The boys and I thought we'd surprise you.

JILLIAN

(quietly)

I'm surprised, all right.

OFFICER BECKET

The car's out front. Time to go home.

Jillian doesn't budge.

SEAN

C'mon, Jilly, step on it. The Knicks're on TV tonight.

OFFICER BECKET

Your mom's got dinner on the stove.

JILLIAN

(a beat)

Maybe you'd better go without me.

(CONTINUED)

80 CONTINUED:

80

PATRICK

What for? English was your last class of the day, wasn't it, Dad?

OFFICER BECKET

This is Thursday, right?

JILLIAN

This is crazy. I'm the only girl at S.O.A. who has an armed bodyguard to and from school and a marine escort to parties. There's probably an F.B.I. file on every guy who ever smiled at me.

SEAN

(smiles)

That Amatullo kid was clean, by the way.

JILLIAN

(angry)

Stop it. It's not funny.

The guys react.

JILLIAN (cont'd)

I'm not coming home with you, daddy. I'm going to Lou's with my friends.

(X)

OFFICER BECKET

It's a dangerous world out there, darlin'. No one knows that better than your brothers and me.

JILLIAN

For 17 years, you guys and mom have been everything to me. But I'm growing up. Just once, I want to be a normal kid, if you'll only have a little faith and let me. If you don't want to do that... go ahead, put me under arrest.

A deadly silence. Jillian waits for some response, but it doesn't come.

JILLIAN (cont'd)

Tell mom to save some dinner. I won't be home late.

(CONTINUED)

80 CONTINUED: (2)

80

She starts to walk down the hall in the direction Danny disappeared in. Officer Becket's sons look to him for guidance. He stands there a moment, looking somewhat forlorn. Then he straightens up and calls after her.

OFFICER BECKET  
Jillian...?

(X)

She turns, looks back at him.

(X)

OFFICER BECKET (cont'd)  
(with new respect)  
Have a good time.

(X)

80A CLOSE ON JILLIAN

80A (X)

She reacts with a satisfied smile, and continues walking.

(X)

81 IN ANOTHER PART OF THE HALLWAY

81

Nicole is with Jesse at his open locker.

JESSE  
Ready to put on your bowling shoes  
and boogie on down to Lou's?  
(he stops himself)  
Unless you'd rather do something  
else.

NICOLE  
No, no -- Lou's sounds terrific.

JESSE  
If you want to rehearse instead,  
that's fine with me --

NICOLE  
I said I'd go to Lou's --

JESSE  
But you don't really want to --

NICOLE  
(a beat)  
No.

JESSE  
If I can't count on you to be  
straight with me, who can I count  
on?

(CONTINUED)

81 CONTINUED:

81

NICOLE  
It's no big deal, Jesse.

JESSE  
It is to me.

NICOLE  
All right. You want to know what  
I really want to do?

JESSE  
Name it.

NICOLE  
Don't get upset --

JESSE  
I won't.

NICOLE  
I just want to take a long walk  
by myself.

JESSE  
(a beat)  
That's cool. We don't have to  
be together every minute of the  
day.

NICOLE  
You really don't mind?

JESSE  
(sharp)  
I said I didn't.

Nicole just looks at Jesse as he closes his locker.

NICOLE  
How about I meet you there later?

JESSE  
Yeah, sure.

He heads off down the hall. A beat, and she starts off in the  
opposite direction.

82 ON JESSE

82

He looks back toward Nicole, then continues on.

- 83 ON NICOLE 83  
She stops and turns.
- 84 HER P.O.V. - JESSE 84  
disappearing around the bend.
- 85 NICOLE 85  
turns back around and continues on.

CUT TO:

- 86 CLOSE ON A LONG STEMMED ROSE 86  
The SOUNDS of a BOWING ALLEY incongruously behind it. ANGLE  
ADJUST to reveal:
- 87 INT. LOU'S LANES - NIGHT 87  
The rose is in Jesse's hand, Chris standing beside him.

JESSE  
I don't get it. Are you sure Lou  
said this came for me?

CHRIS  
Open the note.

JESSE  
What note?

CHRIS  
Oh, right.  
(pulls a note out of  
his pocket and hands  
it to Jesse)  
Sorry.

Jesse opens the note, reads it, reacts and takes off. Lou comes  
over to Chris.

LOU  
What's the story?

CHRIS  
I don't know... but it must've  
been a good note.

DISSOLVE TO:

87A INT. MUSIC CLASSROOM - NIGHT

87A (X)

OPEN ON a vase filled with roses. WIDEN SLOWLY and we see it is placed on a picnic blanket upon which Jesse and Nicole sit awkwardly. A candle is burning down. In the b.g., SOFT POP MUSIC emanates from a ghetto blaster. We HEAR the SOUND of RAIN BEATING DOWN on the school's roof, occasional thunder.

UNINSPIRING SOFT POP MUSIC IN MUSIC CLASSROOM  
2941-12-NV  
Temp. track (to be replaced in Post)

(X)

JESSE

Great idea, Nicole --

87B ANOTHER ANGLE

87B

to reveal the blanket et. al. is set on the floor of the otherwise empty rehearsal hall.

NICOLE

It would've been if it hadn't rained.

JESSE

It's okay. At least there're no ants.

(glances around)

A few cockroaches maybe...

NICOLE

Cockroaches?

JESSE

It was just a joke.

NICOLE

Right. Sorry.

(beat)

Would you like anything else to eat?

JESSE

No, thanks. I mean, it was really good, but I --

NICOLE

Already ate at Lou's.

JESSE

Right. Sorry.

(beat)

Maybe you want to dance.

(CONTINUED)

87B CONTINUED:

87B

NICOLE  
(shrugs)  
Sure.

They both get up and begin to slow-dance to the not-very-inspiring MUSIC. They look into each others' eyes.



- 87C ON NICOLE 87C  
trying to force a smile.
- 87D ON JESSE 87D  
not very successfully forcing one back.
- 87E ON BOTH OF THEM 87E  
As they look away, turning their faces into each others' shoulders... SUDDENLY the SOUND of WIND COMES UP.
- 87F NICOLE 87F  
PUSHING to ECU.
- 87G JESSE 87G  
PUSHING TO ECU.
- 88 thru 94 OMITTED 88 thru 94
- 95 EXT. NEW YORK - CENTRAL PARK - NIGHT (FANTASY) 95  
The WIND is not only LOUDER, it swirls around and around ... slowly settling to reveal Jesse and Nicole in the same positions, but dressed in glamorous, seductive clothing. Rich instrumental MUSIC comes up to replace the SOUND of the wind. As Jesse and Nicole begin a dance around and beyond the gazebo, with all of New York City as their backdrop.
- "THE LAST DANCE" FANTASY PARK DANCE (X)  
2941-13-NV  
Pre-record
- Throughout the piece, their eyes are glued to each other. They are rapturously happy, deliriously in love, filled with a passion for each other which knows no bounds. This is, after all, the stuff dreams are made of.
- Until just as the song ends, and they have returned to their initial positions, the WIND comes up and, as will happen with fantasies, we ...

OPTICAL TO:

95A INT. MUSIC CLASSROOM - NIGHT

95A (X)

Jesse and Nicole are just where we left them, shuffling along to the same boring SONG. Suddenly, Jesse stops dancing. A long moment, and:

SOFT POP MUSIC CONTINUES  
2941-14-NV  
Temp. track same as Music 12

(X)

(CONTINUED)

95A CONTINUED:

95A

JESSE

This isn't exactly what I had in mind.

NICOLE

Yeah... I know what you mean.

JESSE

It's like -- I don't know -- we're trying to force something here.

NICOLE

I can't think of what else to do. We're losing it again, I have to try --

JESSE

You're not supposed to try. It's either there or it's not.

NICOLE

(softly)

It's not, is it?

JESSE

No.

(a beat)

I always thought when you loved somebody, that was it. It wasn't a question of what I wanted -- I just figured it would be the two of us forever and ever. But you were right all along. Things change. I guess it just took me a while to see for myself.

A long moment. They just look at each other. Then:

NICOLE

Remember that night you got so mad at me -- when I said I wanted to be "friends"?

JESSE

(smiles)

You had to bring that up.

NICOLE

Well, I meant it at the time. But it's kind of hard to be just friends. We care about each other more than that.

(CONTINUED)

95A CONTINUED: (2)

95A

JESSE

Just not as much as we used to.

NICOLE

Or not in the same way...

JESSE

Crazy, huh? They don't have a name for that kind of feeling.

NICOLE

Nope.

JESSE

Breaking up didn't work. Going back together didn't do the trick, either...

NICOLE

Where do we go from here?

They look at each other, on the brink of something. As we HEAR the WEDDING MARCH COME UP in the background.

DISSOLVE TO:

97 EXT. SOUTHSIDE SOCIAL CLUB HALL (STOCK) - DAY

97 (X)

MUSIC CONTINUES UNDER AND ENDS.

WEDDING NUMBER INTRO MUSIC THROUGH DIALOGUE  
2941-15-NV - MIX #4  
Pre-record w/thumper

(X)

98 INT. SOUTHSIDE SOCIAL CLUB - BACK ROOM

98 (X)

Leroy quietly organizes the group of dancers -- Danny, Dusty, Reggie, a couple of extras, and a happier, more relaxed-looking Jillian. But Leroy looks anything but relaxed.

99 ANOTHER ANGLE

99

Jesse and Nicole join the group from opposite doors in the rear of the room, mingling with the dancers, quietly giving and receiving wishes of good luck. Leroy turns from what he's doing and watches them -- the success of the number rests in their hands. In the b.g., WE HEAR the barely intellegible SOUNDS of the MINISTER conducting the ceremony.

100 ON JESSE AND NICOLE

100

as they converge near the curtains -- and we can now HEAR the final moments of the ceremony.

(CONTINUED)

100 CONTINUED:

100

NICOLE  
(peeks through the  
curtain and back)  
She looks beautiful.

MINISTER'S VOICE  
Audrey, do you take  
Vince... (etc., etc.)

Jesse doesn't respond. He just looks at Nicole and she looks back at him, the CEREMONY CONTINUING in the background. Then he reaches into his pocket and pulls out the little tissue paper-wrapped gift.

JESSE  
Go ahead. Take it. No strings.  
I know that'll never be you and  
me out there.

She takes out the pin and he puts it on her dress.

JESSE (cont'd)  
But no matter what happens to us,  
I want you to know I'll always  
love you.

Nicole looks down at the pin, back up at Jesse -- and we see there are tears in her eyes. She takes his hand and squeezes it.

101 INCLUDE LEROY

101

not knowing what to make of this. And not having time to decide. As in the b.g., WE HEAR:

MINISTER'S VOICE  
The groom may now kiss the bride.

The WEDDING PRODUCTION MUSIC COMES UP FULL.

LEROY  
Places, everybody! Nicole, Jesse,  
you're on!

102 NEW ANGLE

102

As one by one, Leroy and the dancers move through the curtains and out of the room. Jesse holds the curtain open for Nicole to move through, and as she does, we see them exchange a bittersweet smile. And we... FREEZE FRAME.

THE END

PRODUCTION NOTE: This is played in the background of  
Scenes 99-100.

"LAST DANCE"

WEDDING CEREMONY  
(aka "The Phantom Wedding")

MINISTER'S VOICE

You are embarking on a great  
journey together... along a path  
flanked by joys and sorrow.  
What you make of it, whether you  
harken to the pleasures or the  
pain, is entirely up to you. Life  
is a gift, but love -- in all of  
its many forms -- is an even  
greater gift. Use it to brighten  
the dark times. Allow it to  
bring you strength and peace and  
fulfilledness.

(beat)

Audrey, do you take Vincent, to  
be your lawfully wedded husband, to  
love, honor and cherish from this  
day forward, to have and to hold  
for richer, for poorer, in  
sickness and in health, so long  
as you both shall live?

AUDREY'S VOICE

I do.

MINISTER'S VOICE

Vincent, do you take Audrey to be  
your lawfully wedded wife, to  
love, honor and cherish from this  
day forward, to have and to hold,  
for richer, for poorer, in  
sickness and in health, so long  
as you both shall live?

VINCE'S VOICE

I do.

MINISTER'S VOICE

With the power vested in me by  
the State of New York, I now  
pronounce you man and wife.

(beat)

The groom may now kiss the bride.