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*Fame*

"HOLD THAT BABY"

Prod. #2948

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REVISED FINAL DRAFT

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FAME

"Hold That Baby"

Prod. #2948

CAST

LYDIA GRANT  
JESSE VELASQUEZ  
MR. SHOROFKY  
REGGIE HIGGINS  
CHRISTOPHER DONLON  
DANNY AMATULLO  
BOB DYRENFORTH  
NICOLE CHAPMAN  
DUSTY TYLER

(X)

LEROY JOHNSON

JILLIAN BECKET  
IAN WARE  
MILTIE HOROWITZ  
LOU MACKIE  
LAURA MACKIE

SHELLEY DUMBROWSKI  
EVE  
RUSS (CHOREOGRAPHER)

ATMOSPHERE

STUDENTS  
LOU'S LANES AUDIENCE  
CALLBACK HOPEFULS

FAME

"Hold That Baby"

Prod. #2948

SETS

INTERIORS

SCHOOL OF THE ARTS

HALLWAYS

REHEARSAL HALL

ADMINISTRATION OFFICE

DYRENFORTH'S OFFICE

LOBBY

LONG, NARROW DANCE CLASSROOM

LOU'S LANES

CHRIS' APARTMENT

TWA TERMINAL

THEATRE

STAGE

BACKSTAGE

EXTERIORS:

NEW YORK CITY STREETS

(X)

WASHINGTON SQUARE PARK

(X)

(X)

(X)

"HOLD THAT BABY"  
 Prod. #2948  
 Pre-production Music Cues

MUSIC 1	Sc. 103	CHRIS AND LEROY REHEARSE CHRIS'S DANCE AUDITION ON STAGE 2948-1-NV Pre-record	
MUSIC 2	Sc. 7	NICOLE, JILLIAN, DUSTY, REGGIE REHEARSE BUT FALL APART 2948-2-NV Pre-record	(X) (X)
MUSIC 3	Sc. 9	CHRIS DOES BIG VEGAS FINISH @ LOU'S/NO SINGING 2948-3-NV Pre-record	
MUSIC 4	Sc. 27-29	THE CUTIES PERFORM A SOPHISITICATED "TALKING HEADS" NUMBER @ LOU'S - "TALKING HOUSES" 2948-4-V Pre-record	
MUSIC 4A	Sc. 31	CHRIS SINGS LULLABY VERSION OF "TAKE ME OUT TO THE BALLGAME." 2948-4A-V LIVE	(X)
MUSIC 5	Sc. 38-39	THE CUTIES REHEARSE "ONLY LOVE..." ON VIDEO 2948-5-V Pre-record	
MUSIC 6	Sc. 46-47	"ONLY LOVE WILL HOLD FAST" AS A VIDEO IN WASHINGTON SQUARE PARK (Same track as Music 5?) 2948-6-V Pre-record	
MUSIC 7	Sc. 56	CHRIS SINGS ANGRY VERSION OF "TAKE ME OUT TO THE BALLGAME" 2948-7-V LIVE	(X)

(X)

FAME

"Hold That Baby"

ACT ONE

FADE IN:

1 EXT. SCHOOL OF THE ARTS - ESTABLISHING - DAY 1

OVER this, we HEAR MUSIC.

MUSIC 1 - CHRIS AND LEROY REHEARSE CHRIS'S DANCE AUDITION  
ON STAGE  
2948-1-NV  
Pre-record

2 INT. REHEARSAL HALL- DAY 2

MUSIC CONTINUES as we SEE a SERIES OF SHOTS of CHRIS as he dances on the stage while LEROY stands nearby and watches.

3 NEW ANGLE 3

DANNY and JESSE come down the aisle, then move up the steps to the stage. Chris finishes his number, and Danny and Jesse APPLAUD.

JESSE  
That's terrific.

CHRIS  
Well, I had a little help.  
(to Leroy)  
Thanks, man.

LEROY  
You use this number for your  
callback audition and the part  
is yours.

Chris picks up his dance bag.

CHRIS  
Yeah, I know I'm gonna get it.

Leroy remains behind as the boys head out of the room.

DANNY  
Donlon, you say that about every  
audition.

(CONTINUED)



3 CONTINUED:

3

CHRIS

This time I really mean it.

They go out the door.

4 INT. HALLWAY - CONTINUOUS - DAY

4

Chris leads Danny and Jesse out of the dance classroom and moves down the hallway. As he passes the payphone on the wall, Chris checks the coin return and finds a quarter. He smiles and flips the quarter as he talks.

CHRIS

This has been my week. I'm on a roll.

Jesse and Danny exchange looks of concern for their friend.

JESSE

Don't get your hopes up too high, Donlon. It's just another tryout.

CHRIS

You don't understand... we're talking major luck here.

Chris goes through the door to the cafeteria as Danny and Jesse follow after him.

5 INT. CAFETERIA - CONTINUOUS - DAY

5

They enter and as Chris passes the softdrink machines, he casually hits one of them with his fist. Two sodas drop down as Chris smiles, hands the cans of soda to the amazed guys, then crosses to a table and sits down. The guys exchange stunned looks, then cross to Chris.

DANNY

Sometimes you need more than luck.

Chris takes his portfolio out of his dance bag and opens it.

CHRIS

(holding it up)  
Guys, look at this. Somebody  
up there likes me.

The guys react as they look at an eight-by-ten glossy of Chris. He's wet, barechested, and looking as sexy as he can.

(CONTINUED)

5 CONTINUED:

5

DANNY  
(sarcastic)  
You already gave me that photo,  
Donlon.

Chris reacts, then looks at the picture.

CHRIS  
Wait a minute, forget that.

Chris quickly turns to another picture.

5A INSERT PICTURE

5A

of an absolutely gorgeous girl. We will come to know her as  
SHELLEY.

CHRIS (v.o.)  
(continuing)  
This is what I'm talking about.

5B BACK TO SCENE

5B

There is a moment of reverential silence as the guys stare in  
awe at the picture.

DANNY  
I'm in love.

JESSE  
Me too.

DANNY  
Who is that?!

CHRIS  
That's Shelley Dumbrowski... and  
she's all mine.

JESSE  
You are lucky, Donlon.

Chris shuts the portfolio.

CHRIS  
Put your tongues away, guys. I  
gotta get to Lou's. Remember...  
cards tonight at my place.

Chris moves out the door as the guys look after him in stunned  
disbelief.

(CONTINUED)

4.

5B CONTINUED:

5B

JESSE  
He's got Shelley Dumbrowski and  
he still wants to play cards with  
the guys?

DANNY  
He must really like us.

6 INT. ADMINISTRATION OFFICE - DAY

6

MRS. BERG, dressed in her overcoat and hat, stands at the counter with DYRENFORTH, who holds a pile of papers in his hands. Berg hands him one more piece of paper, a yellow one.

MRS. BERG  
And I saved the most important  
thing for last.

DYRENFORTH  
This yellow one?

MRS. BERG  
It's the supply requisition form.  
It's got to go out to the Board  
no later than Wednesday.

(X)

DYRENFORTH  
That shouldn't be a problem.

(X)

MRS. BERG  
I hate leaving you like this.

A confident Dyrenforth sets the pile of papers down on the counter, then ushers Berg towards the door.

DYRENFORTH  
You deserve a vacation.

(X)

MRS. BERG  
But I don't want a vacation. I  
like working.

DYRENFORTH  
Everyone needs a break now and  
then. It'll be good for you to  
get away and recharge your  
batteries.

MRS. BERG  
My batteries have never been  
better. Besides, this job is  
more complicated than it looks.

(X)

(CONTINUED)



6 CONTINUED:

DYRENFORTH

I'm quite capable of taking care  
of myself.

MRS. BERG

Well, if you do need me, don't  
hesitate to call.

DYRENFORTH

Goodbye, Mrs. Berg. Have a  
wonderful time.

Berg nods, then turns and heads out the door. After a beat,  
Shorofsky comes in and moves to his cubby.

SHOROFSKY

So, I hear you're gonna be on your  
own this week.

DYRENFORTH

I don't know why everybody's  
making such a big deal about it.  
I can cope.

(a beat)

Now, the requisition form.

Dyrenforth starts sorting through the pile of papers on the  
counter.

DYRENFORTH

(continuing)

Always do the most important thing  
first, right, Benjamin?

Dyrenforth can't find the yellow requisition form. His search  
through the pile becomes more and more frantic.

SHOROFSKY

Something wrong?

DYRENFORTH

No, everything's under control.

Dyrenforth looks down at the floor, then starts checking his  
pockets.

Shorofsky just stares at Dyrenforth who finally looks up and  
smiles weakly.

DYRENFORTH

You haven't seen a yellow form  
anywhere, have you?

Shorofsky shakes his head, then Dyrenforth drops out of sight  
behind the counter and begins searching the floor.

6

(X)

(X)

7 INT. LONG, NARROW DANCE CLASSROOM - DAY

7

CAMERA STARTS CLOSE ON an electric guitar as a hand ENTERS FRAME and starts playing it. ROCK-N-ROLL MUSIC BEGINS as CAMERA WIDENS TO REVEAL NICOLE playing the guitar, then PANS TO REVEAL the rest of the all-girl band: JILLIAN on bass, REGGIE on keyboards, and DUSTY on drums. They sound pretty good, but after a few bars, they lose track of each other and the music becomes discordant. Nicole waves for them to stop.

MUSIC 2 - NICOLE, JILLIAN, DUSTY, REGGIE REHEARSE  
BUT FALL APART

HOLD THAT BA2948-2-V  
Pre-record

DUSTY

Sorry, guys, I guess I kinda lost  
the beat.

REGGIE

It wasn't your fault... I came  
in too soon.

JILLIAN

(picking the bass)  
Am I out of tune?

NICOLE

You're fine. Listen, this is our  
first rehearsal. Things are bound  
to be a little rough.

REGGIE

We can only get better.

JILLIAN

(enthusiastic)  
Sure. I tell this band is going  
to be great.

DUSTY

I don't why we didn't get together  
before.

MILTIE (O.C.)

That's cause you didn't have me  
before.

8 NEW ANGLE

8

as MILTIE HOROWITZ struts across the hall to the girls and IAN ambles along behind him.

MILTIE  
(continuing)  
Artists are nothing without  
great managers.

(X)

REGGIE  
And managers are nothing without  
artists.

MILTIE  
That's right. We're a team. And  
have I got a surprise for my  
girls.

Miltie pauses for dramatic effect, then grabs the microphone and turns to face an imaginary audience.

MILTIE  
(continuing; announcing)  
Ladies and gentlemen...  
introducing the hottest band to  
come along in years... The Cuties!  
(a beat; to girls)  
Great name, huh?

It's obvious the girls don't agree.

JILLIAN  
(tentatively)  
Well, I don't know...  
(to the girls)  
What do you think?

(X)

DUSTY  
I'm not sure.

NICOLE  
(trying it out)  
The Cuties... it could be kinda  
fun.

The three girls look to Reggie for her reaction.

REGGIE  
I hate it.

MILTIE  
You're crazy. This name could  
go platinum. Tell 'em, Ian.

(CONTINUED)

8 CONTINUED:

8

IAN  
It's a bit of fluff, isn't it?

MILTIE  
What does he know? He's English.  
Girls, trust me. You stick with  
me and you'll be so big you'll  
be doing concerts for Third World  
countries.

As Miltie turns and moves out of the room, the girls exchange looks.

REGGIE  
Who hired him?

DUSTY  
I thought you did.

REGGIE  
Are you kidding?

Reggie and Dusty both look at Nicole.

NICOLE  
Don't look at me.

Reggie, Dusty, and Nicole turn to Jillian.

JILLIAN  
I hardly know the guy.

They all turn to Ian.

IAN  
(pointing to Reggie;  
shrugging)  
I'm with her.

They all exchange confused looks.

9 INT. LOU'S LANES - NIGHT

9

Chris is on stage with his band, doing his big finish as he twirls his microphone and does some Vegas schtick, leading to a boffo climax. (NOTE: Chris doesn't actually sing here.)

MUSIC 3 - CHRIS DOES BIG VEGAS FINISH @ LOU'S/NO SINGING.  
WITH DRUMS.  
2948-3-NV  
Live

(CONTINUED)



9 CONTINUED:

9

The audience APPLAUDS and Chris takes a bow.

CHRIS

Thank you. Thank you very much,  
ladies and gentlemen.

Chris trots off the stage as the house lights come up.

10 ANGLE ON CHRIS

10

He crosses to a table and sits down next to SHELLEY DUMBROWSKI.

CHRIS

So, Shelley, what do you think?

SHELLEY

A salute to Tony Orlando...  
it's... unique.

CHRIS

Yeah, unique... that's me. I also  
do magic.

SHELLEY

(seductive)  
Sounds interesting.

CHRIS

Yeah, I'll have to do some for  
you.

SHELLEY

I can't wait.

They look at each other for a moment, then Chris leans over to  
kiss her. Just as their lips are about to meet, LOU approaches  
and sets a glass of soda down on the table.

LOU

Here you go, doll.

Startled, Chris and Shelley look at Lou.

SHELLEY

Could I have my check, please?

LOU

Forget it.

(referring to Chris)  
I'll take it out of his salary.

(CONTINUED)

10 CONTINUED:

10

Lou starts away as Chris and Shelley attempt to recapture the romantic moment. Just as they start to lean into each other for a kiss, Lou interupts once again.

LOU  
I gotta ask this cause it's  
driving me nuts. Are you the Meow  
Girl? You know, from those  
commercials?

SHELLEY  
(flattered)  
That's me.

LOU  
I knew it. This is great. The  
actual Meow Girl in my place.  
Please, you gotta do it for me.  
Just once.

Shelley hesitates a moment, then poses like a cat licking its paws.

SHELLEY  
Meow.

LOU  
I love it.  
(to Chris)  
You got a great girl there, kid.

Lou winks at Shelley, then moves away.

CHRIS  
So where were we?

SHELLEY  
(suddenly remembering)  
My dance class!  
(checking watch)  
I'm gonna be late. (X)

Shelley gets up from the table and gives Chris a hug and a kiss good bye.

CHRIS  
We still on for tomorrow night?

SHELLEY  
Of course.

CAMERA PANS WITH Shelley as she turns and rushes out. She almost collides with a woman carrying a baby who spots Chris and hurries to him. (X)

(CONTINUED)

10 CONTINUED: (2) 10

This is Chris' sister, EVE, and she's carrying her baby boy, SPIKE.

EVE  
Chris....

11 NEW ANGLE 11

Chris reacts as he sees his sister and stands up to greet her.

CHRIS  
Eve, how's my big sister?  
(tickling Spike's chin)  
Hi, Spike, give your Uncle Chris  
a big smile.

11A INSERT OF SPIKE 11A

He grins up at his uncle.

11B BACK TO SCENE 11B

EVE  
Chris, I've got a problem.

CHRIS  
What's wrong?

EVE  
Leo's in Canada on business.  
He slipped on some ice and broke  
his leg. I have to fly there  
tonight. You gotta take care of  
Spike for me. You're the only  
one I can trust.

CHRIS  
No problem... Spike and me are  
old buddies.

Chris takes Spike out of Eve's arms as she sets her baby bag  
down on the table and takes out a piece of paper.

EVE  
Everything he needs is in this  
bag. Along with a medical release  
form in case anything goes wrong.

CHRIS  
(a little nervous)  
What could go wrong?

(CONTINUED)

11B CONTINUED:

11B

Eve hands him the sheet of paper.

EVE  
I made a list.

Chris glances at the paper, his anxiety growing.

EVE  
(continuing)  
You can't be too careful with babies. (X)  
(suddenly guilty)  
Oh, Spike, sweetie, I'm gonna miss you so much. (X)  
(kisses Spike)  
Be a good boy. (X)  
(kisses Chris)  
You're a lifesaver. I'll call you.

Eve takes one more look at Spike, then turns to go. She hesitates, then hugs him again.

CHRIS  
(pretending confidence)  
Don't worry. Me and Spike'll be fine.

Eve kisses Spike again, then quickly turns and rushes away. Chris watches her leave, the uncertainty of the situation fully dawning on him.

CHRIS  
(to Spike; hopeful)  
Won't we?

Spike makes a happy GURGLING SOUND and Chris smiles at his adorable little nephew.

12 INT. CHRIS' APARTMENT - NIGHT

12

CAMERA STARTS CLOSE ON a pile of poker chips in the middle of a table, then WIDENS TO REVEAL Chris, Danny, Jesse, and Leroy sitting around the table, playing poker. Danny throws a chip onto the pile. (NOTE: The baby's bottle of formula is on the table between Chris and Danny.)

DANNY  
I'll see you. And raise you....

(CONTINUED)



12 CONTINUED:

12

CHRIS  
(whispering)  
Shhhhhh! Keep it down, Amatullo.  
The baby's sleeping.

DANNY  
(whispering)  
Right... and I raise you another.

Danny tosses another chip on the pile. Leroy starts to get up from the table.

CHRIS  
Where you going?

LEROY  
I'm gonna get some potato chips.

CHRIS  
What are you, crazy? Potato chips  
are too loud!

JESSE  
(mimics Chris)  
You'll wake the baby.

DANNY  
Could we forget about the baby  
and play poker? This pot has my  
name on it. (X)

Without looking, Danny reaches for his glass of soda, but grabs the baby's bottle instead. As Danny brings it up to his mouth, he sees what it is and reacts.

DANNY  
(continuing)  
Donlon, get this thing outta  
here. (X)

Danny picks up the bottle and moves it next to Leroy.

JESSE  
Leroy, it's your bet.

Leroy picks up the bottle, moves it to a place on the table next to Jesse, then throws three chips into the pot.

LEROY  
See you... and bump you two more.

Leroy gives a challenging look to Jesse, who glances at the pile of chips on the table. Jesse moves the bottle next to Chris, then tosses two chips into the pile.

(CONTINUED)

12 CONTINUED: (2)

12

JESSE  
I'll see you, and...

Chris now picks up the bottle, which has made its way around the table to him, and as he's about to place it someplace else, the top flies off and formula spurts all over the table.

JESSE  
(continuing; loud)  
Donlon, what the...!

CHRIS  
(interrupting)  
Keep it down! You'll wake  
the...!

(X)

The SOUND of a BABY CRYING interrupts him.

CHRIS  
(continuing; upset)  
Ah, man, see what you did?!

Chris quickly tries to get up from the table and in his rush, he accidentally tips the table over. The table and chips fall to the floor with a LOUD CRASH. Chris immediately turns and rushes out of the room to check on the baby as the guys look at the mess on the floor.

DANNY  
My pot!

JESSE  
That's it... I'm outta here.

(X)

LEROY  
How am I suppose to lose my money  
with that baby squawking?

(X)

The guys head towards the door as Chris comes out of the bedroom with the crying baby.

CHRIS  
Guys, wait.

They ignore Chris, all three of them still upset about the game. As Jesse and Leroy head out the door, Chris steps in and shuts it before Danny can escape. Spike is WAILING now.

CHRIS  
(continuing)  
You walk out that door, Amatullo,  
you're a dead man.

(CONTINUED)

12 CONTINUED: (3)

12

DANNY

I don't know anything about babies.

CHRIS

You can't leave me all alone with him.

(a beat)

Here... maybe he'll stop crying for you.

Chris hands the baby to Danny who awkwardly takes it in his arms. Miraculously, Spike stops crying as Danny and Chris exchange amazed looks.

DANNY

He likes me.

Danny leans down to COOCHIE-COO Spike, and the little guy bursts out CRYING louder than ever.

DANNY

(panicked)

Quick, take him!

He practically throws the baby to Chris. Spike continues to WAIL as Chris paces up and down with him.

CHRIS

Spike, baby, don't do this to me.

DANNY

What do we do now?

CHRIS

How do I know? But we'll think of something. There's two of us and only one of him.

A thoroughly defeated Danny plops down on the couch.

DANNY

It's gonna be a long night.

HOLD ON Danny and Chris for a beat... as Spike SCREAMS at the top of his little lungs. Then:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

13 INT. CHRIS' APARTMENT - MORNING

13

Danny, still in his clothes, is sitting up asleep on the couch.

CHRIS'S VOICE

1968 was a bad year for the  
Yankees, but things got even worse  
in 1969. That's when the Mick  
retired.

CAMERA PANS TO REVEAL Chris, holding Spike in his arms, and  
pacing back and forth across the room.

CHRIS (cont'd)

The biggest regret of my life is  
that I never got to see Mickey  
Mantle hit one into the bleachers.  
(looks down at the baby)  
Spike... ?

14 CLOSE ON SPIKE

14

Sound asleep, and looking like a little angel.

15 BACK TO CHRIS

15

Overjoyed, he crosses to Danny on the couch. Chris talks to  
Danny in hushed tones so as not to wake Spike.

CHRIS

Yo, Danny, wake up.

Danny is startled awake.

DANNY

Huh? What time is it?

CHRIS

Eight o'clock.

DANNY

(standing)

I gotta get to school.  
(reacts to the silence)  
Spike... he's sleeping.

(CONTINUED)



15 CONTINUED:

15

CHRIS  
That makes one of us.

DANNY  
You been up all night?

CHRIS  
Yeah, my arm went numb around  
four.

(X)

Danny takes a look at Spike and smiles.

DANNY  
If you want, I'll stay awhile.

CHRIS  
No, man, you better get to class.

Danny nods, then starts for the door. Chris stops him with:

CHRIS (cont'd)  
Hey, Amatullo, thanks for helping  
out.

(X)

DANNY  
Know something, Donlon? He's  
a pretty cute kid.

(X)

CHRIS  
Yeah, he's kinda gorgeous...  
takes after his uncle.

(X)

DANNY  
(opening the door)  
Look, man, if you need anything,  
call somebody else.

CHRIS  
Get outa here, you knucklehead.  
And don't slam the door!

Danny smiles, then goes through the door, closing it quietly  
behind him.

16 NEW ANGLE

16

as Chris carefully lays Spike down on a quilt on the floor. He  
pulls his numbed arm away and it dangles grotesquely at his  
side. He looks down at Spike. (X)

17 CLOSE ON SPIKE

17

Fast asleep, he's a perfect little angel.

18 BACK TO CHRIS

18

He can't help but smile at his sweet little nephew. Exhausted, Chris turns and moves to the nearby lounge chair. He slowly sinks into it, closes his eyes, and drifts off to sleep. After a beat, Spike lets out a LOUD CRY and a startled Chris comes flying out of the chair. Chris crosses to Spike, painfully picks the baby up, and cradles him in his sore arm once again.

CHRIS  
(trying to calm the  
baby)

Spike, listen to me. 1976. After twelve long years, the Yankees finally won another pennant. And what a team. We're talking Thurmond Munson, Graig Nettles, the Catfish....

(X)

Spike continues to WAIL as Chris paces.

19 INT. ADMINISTRATION OFFICE - DAY

19

CAMERA STARTS CLOSE ON someone flexing the fingers of his aching hand, then WIDENS TO REVEAL Dyrenforth standing behind the counter in front of a pile of papers he's in the process of signing.

SHOROFSKY'S VOICE  
Something the matter, Mister  
Dyrenforth?

20 NEW ANGLE

20

as we SEE Shorofsky move from his cubby to Dyrenforth.

DYRENFORTH  
(still flexing)  
Just a minor hand cramp.  
(re: the pile of papers)  
I had no idea a principal had so  
much paperwork. How does Mrs.  
Berg handle it all?

(X)

SHOROFSKY  
Simple, she forges your signature.

DYRENFORTH  
I could use her now.

(CONTINUED)

20 CONTINUED:

SHOROFSKY

You never realize how much you miss someone until they're gone.

DYRENFORTH

This is no time for platitudes, Benjamin. My hand's about to fall off.

SHOROFSKY

By the way, did you ever find that yellow form you were looking for?

DYRENFORTH

No, but I've still got another day before it has to go out.

After a beat, Dyrenforth starts looking around again for the form. He checks under the counter and in the drawers.

DYRENFORTH

(continuing)

It has to be in this room. A piece of paper doesn't walk away.

He continues to search.

DYRENFORTH

(continuing)

Oh, I know it's here.

After a beat, he stops his search and looks around the room.

DYRENFORTH

(continuing)

The question is where.

21 INT. LONG, NARROW DANCE CLASSROOM - DAY

21

CAMERA STARTS CLOSE ON "The Cuties" dressed in Miltie's special concept costumes, which make them look like twelve year olds. (NOTE: These are the same costumes that will be worn in the music video sequence in Act Three, but without the wigs and make-up.) From their embarrassed expressions, it's obvious the girls aren't thrilled with these ridiculous outfits. OVER PICTURE, we HEAR:

MILTIE'S VOICE

Is this an album cover or what?

CAMERAS WIDENS TO REVEAL Miltie, Leroy, and Ian standing in front of the girls.

(CONTINUED)



21 CONTINUED:

21

MILTIE (cont'd)  
Come on, girls, you're The  
Cuties... let's see some 'cute.'  
(going down the line)  
Nicole, smile. Jillian, dimples.  
Dusty, big eyes. Reggie....

(X)

Miltie is stuck as he looks at a rather hostile Reggie.

REGGIE  
I feel so vapid.

MILTIE  
Good! This is the Eighties.  
Vapid is in.

REGGIE  
I don't think so.  
(a beat)  
This isn't us

MILTIE  
Well, I'm your creator... and I'm  
saying it is "us."  
(a beat)  
Girls, I don't like what I'm  
seeing here. Threats are not my  
style, but, either you do it my  
way, or I walk.

The girls exchange looks, not sure what to do next.

NICOLE  
(after a beat)  
Good bye, Miltie.

MILTIE  
Good bye?!

REGGIE  
You're fired.

MILTIE  
(indignant)  
I'm not fired! You're fired!

DUSTY  
Okay.

MILTIE  
Okay. We'll just see how far you  
get on your own.

Miltie heads for the door.

(X)



22 NEW ANGLE

22

as Miltie stops near Ian.

MILTIE  
(continuing; under his  
breath)  
Did they ever sign those  
contracts?

IAN  
You're joking.

MILTIE  
Damn!

Miltie moves out the door.

(X)

23 ANOTHER ANGLE

23

as the girls celebrate their freedom.

JILLIAN  
We're free!

REGGIE  
We can do anything we want.

DUSTY  
I know what I want to do. Leroy,  
let's show everybody those steps  
we been working on.

Leroy and Dusty start dancing in syncopation a la the Four Tops,  
Temptations, and Commodores.

LEROY  
(as he dances)  
Picture these moves with a real  
funky back beat....

DUSTY  
... and lots of sequins...

LEROY  
And what you have is a real  
fine....

REGGIE  
... imitation of New Edition.

Leroy and Dusty stop dancing.

DUSTY  
So what's wrong with that?

(CONTINUED)

23 CONTINUED:

23

The other girls look at Dusty in disbelief.

NICOLE  
(to Leroy and Ian)  
Guys, if you don't mind.

LEROY  
Fine with me.

Leroy heads out the door as Ian crosses to Reggie and stands next to her. The girls stare at him, waiting for him to leave, but he doesn't budge.

NICOLE  
Ian, this is just between us girls.

REGGIE  
Oh, that's okay, he's with me.

DUSTY  
Well, he's not with me.

NICOLE  
What is he? Some kind of groupie?

REGGIE  
Ian really knows rock-n-roll. And he agrees with me that the band should have more bite to it.

Ian leans over and whispers something in Reggie's ear.

REGGIE (cont'd)  
Like Laurie Anderson. She doesn't pander to her audience, she challenges them. She's a... uh....

IAN  
...different.

NICOLE  
"Different" doesn't mean good.

REGGIE  
Define "good."

NICOLE  
Something that's fun... that people can relate to. Like The Bangles.

(CONTINUED)

23 CONTINUED: (2)

23

DUSTY

I still want to know what's wrong  
with the New Edition.

JILLIAN

(the peacemaker)

Look, this is getting us nowhere.

REGGIE

Let me guess... Olivia Newton  
John.

JILLIAN

We don't need to copy anyone.  
We're better than that.

(a beat)

Aren't we? Come on, let's see  
some solidarity.

Jillian thrusts her hand out. After a beat, Dusty hesitantly puts her hand on Jillian's, then Nicole and Reggie slowly follow suit. The four girls look at one another with a united resolve. Then Nicole, Dusty, and Jillian react with surprise as Ian's hand joins the group.

24 INT. LOU'S LANES - NIGHT

24

CAMERA PANS WITH LAURA MACKIE as she takes a pizza to a table where Jillian, Nicole, Dusty, and Reggie are discussing the future of their band. Ian sits right behind Reggie, a silent but definite presence.

JILLIAN

So we're staying with the name,  
'The Cuties'.

REGGIE

It's stupid....

NICOLE

But very commercial.

LAURA

(setting down pizza)

Five hundred calories a slice.  
Eat it and weep.

CAMERA PANS WITH Laura as she moves away and passes a nearby table where we SEE Miltie sitting all alone. He looks at the girls, shakes his head, and turns away.

(CONTINUED)

24 CONTINUED:

24

CAMERA CONTINUES TO PAN WITH Laura as she leads us to a table where Lou sits with Shelley Dumbrowski. CAMERA HOLDS ON Lou and Shelley as Laura moves out of SHOT.

LOU

There I was... my platoon pinned down... and me having to take Porkchop Hill singlehandedly.

SHELLEY

(bored)

I wonder where Chris is.

LOU

(looking around)

I don't know, but he better get here quick. He goes on in five minutes.

(returning his attention to Shelley)

Anyway, there were five thousand enemy soldiers on that hill and only one of me. I figured the odds were just about even.

25 NEW ANGLE

25

as Chris approaches the table, carrying a sleeping Spike in his arms. Shelley is visibly relieved to see Chris, then she spots the baby and reacts.

CHRIS

Sorry I'm late.

SHELLEY

(wry)

Yours?

(X)

CHRIS

It's my nephew, Spike. I'll explain later.

Chris turns and heads towards the stage. Lou stops him with:

LOU

Where do you think you're going?

CHRIS

To do my act.

LOU

(pointing at Spike)

With that?!

(CONTINUED)



25 CONTINUED:

25

CHRIS

If I put him down, he cries.

LOU

They all do. I don't like crying.  
It's bad for business.

CHRIS

What do I do?

LOU

Get him outa here.

SHELLEY

Lou, he's just a baby.

LOU

(covering)

Don't get me wrong. I'm concerned  
for the little guy. A bowling  
alley is no place for him. The  
sound of those clattering pins  
could hurt his tiny eardrums.

CHRIS

I'm really sorry about this, Lou.

LOU

I understand. Now move it before  
the kid makes a mess.

CHRIS

I'm going. I'm going.  
(to Shelley)  
Want to come along?

SHELLEY

With the baby?

CHRIS

It'll be fine.  
(with a grin)  
We'll play house.

Shelley smiles, then gets up from the table and moves off with  
Chris and the baby. Suddenly, the realization of what's  
happened hits Lou, and he comes unglued.

LOU

Now what am I gonna do?! I got  
no act for the night.

26 ANGLE ON TABLE

26

as the girls react to Lou's outburst and Ian leans over to whisper something in Reggie's ear. Reggie reacts and leaps to her feet.

REGGIE  
Lou, what about us?

LOU  
Who?

NICOLE  
(indicating herself and  
the girls)  
Our band... The Cuties.

LOU  
(relieved)  
You're on.  
(quickly)  
But this is a freebie, right?

The girls react with excitement, then get up from the table.

NICOLE  
We'll do my song.

REGGIE  
Guess again.

The girls head for the stage as we:

SMASH CUT TO:

27 ANGLE ON STAGE

27

MUSIC STARTS as The Cuties perform on stage for a very appreciative crowd. The NUMBER is a sophisticated "Talking Heads" type of song.

MUSIC 4 - THE CUTIES PERFORM A SOPHISTICATED "TALKING HEADS"  
NUMBER @ LOU'S - "TALKING HOUSES"  
2948-4-V  
Pre-record

28 SERIES OF SHOTS

28

of Lou, Ian, and the rest of the audience as they thoroughly enjoy the song. Miltie loves it, but hates that he doesn't own the girls.

29 BACK TO STAGE

29

as the NUMBER ENDS, and the girls are greeted with LOUD APPLAUSE which builds to a standing ovation. The girls take their bows and exchange excited glances. They're a hit!

30 INT. CHRIS' APARTMENT - NIGHT

30

Shelley sits on the couch as Chris comes out of the bedroom and crosses to her. Chris looks exhausted.

CHRIS  
(sitting down)  
I don't know how I did it, but  
he's sound asleep.

SHELLEY  
I think this is so nice of you...  
helping your sister out. You must  
really like kids.

CHRIS  
What can I say? They find me  
adorable.

SHELLEY  
So do I.

They look lovingly at each other, then melt into each other's arms and kiss passionately. The kiss is interrupted as Shelley pulls away.

CHRIS  
Something wrong?

SHELLEY  
This is really stupid.

CHRIS  
I was enjoying it.

SHELLEY  
It's the baby. I know he can't  
hear us... but I feel funny.

CHRIS  
He's sound asleep.

They both react to the SOUND of Spike CRYING.

CHRIS  
I'll be right back.

(CONTINUED)

30 CONTINUED:

30

Chris jumps up from the couch and runs into the bedroom. (X)  
Disappointed, Shelley gets up from the couch. After a beat, (X)  
Chris comes out of the bedroom, carrying a CRYING Spike in his  
arms.

CHRIS  
Come on, baby, if you be quiet,  
I'll tell you all about Don  
Mattingly.  
(to Shelley; apologetic)  
This'll only take a couple  
minutes.

Shelley reacts, then grabs her purse from the coffee table. (X)

SHELLEY  
Good bye, Chris.

Shelley starts for the door and Chris moves in front of her.

CHRIS  
Good bye?

SHELLEY  
Chris, you're a sexy guy, but (X)  
this isn't working.

She moves to the door and opens it. Spike continues to CRY.

CHRIS  
When will I see you again?

SHELLEY  
(affectionately)  
Call me when Spike graduates high  
school.

Shelley goes out the door and shuts it behind her. Chris can't  
believe he's lost the girl of his dreams.

31 NEW ANGLE

31

Spike is WAILING now, and Chris is getting a little desperate.

CHRIS  
Okay, okay, where was I? Don  
Mattingly. The greatest Yankee  
firstbase man since Lou Gehrig.  
In three years, he's won a batting  
title and the MVP Award.

Spike slowly stops crying and Chris reacts.

(CONTINUED)



31 CONTINUED:

31

CHRIS  
(continuing)  
You like Mattingly, huh, Spike?

Chris crosses to his desk, opens a drawer, and pulls out a baseball card. Chris gives the card to Spike.

CHRIS  
(continuing)  
Here's his baseball card. It's got all his statistics.

31A CLOSE ON SPIKE

31A

He's cooing happily as he chews on the card.

31B BACK TO CHRIS

31B

as he looks down at Spike and smiles. After a beat, Chris starts SINGING a tender version of "Take Me Out to the Ballgame," and waltzes around the room with Spike.

MUSIC 4A - CHRIS SINGS LULLABY VERSION OF "TAKE ME OUT TO THE BALLGAME" 2948-4A-V LIVE

Midway through the song, Spike falls asleep and Chris stops dancing. Just as he's about to finish singing, Chris is startled by the SOUND of a PHONE RING. He quickly crosses to the phone and answers it, being extra careful not to awaken the baby.

CHRIS  
(into phone)  
Hello.

INTERCUT WITH:

32 INT. TWA TERMINAL - PHONE BOOTH - NIGHT

32

Eve is on the phone and there is a long line of people waiting behind her.

EVE  
Chris, it's Eve. How is he?

CHRIS  
(hopeful)  
Fine. You're home?

(CONTINUED)

32 CONTINUED:

32

EVE  
No, I'm still in Canada. We're  
snowed-in at the airport. Is he  
eating okay?

CHRIS  
Snowed-in? You're kidding.

EVE  
I wish. Is he having any trouble  
sleeping?

CHRIS  
The kid saws logs like a pro.

EVE  
I miss him so much.

CHRIS  
He misses you too. So when will  
you be home?

EVE  
Hopefully in forty-eight hours.

CHRIS  
Terrific.

EVE  
Maybe even twenty-four.

Chris reacts again.

CHRIS  
Even better.

EVE  
Of course, someone said we might  
be stuck here for a week.

CHRIS  
(flabbergasted)  
A week?

EVE  
Look, Chris, there's a line of  
people waiting for the phone.  
Make sure you kiss Spike for me  
and tell him I love him. Bye.

Eve hangs up the phone, before Chris can respond.

33 INT. CHRIS' APARTMENT - NIGHT

33

Chris slowly hangs up the phone and stares off into space.

CHRIS  
(a broken man)  
A week?

Suddenly, Spike starts CRYING again. Feeling totally helpless, Chris looks down at the baby and sighs. We HOLD ON his forlorn look for a beat, then:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

34 EXT. NEW YORK STREET - DAY

34

Chris moves rapidly along the sidewalk, carrying a bundled-up Spike in his arms. He reacts to something he sees ahead, then rushes out of SHOT.

35 NEW ANGLE

35

as LYDIA walks along the sidewalk and Chris runs up to her.

CHRIS

Miss Grant... wait up.

Lydia stops and reacts.

LYDIA

Hello, Christopher. Good morning, Spike. Isn't he the cutest thing. Oh, let me hold him for a minute.

CHRIS

You better not. He cries for everyone but me.

LYDIA

Nonsense. Come here, sweetheart.

Lydia takes Spike into her arms and he COOS lovingly. Chris is impressed.

CHRIS

That's amazing.

LYDIA

I wish I had one just like him.

CHRIS

Hey, you can have him if you want.  
(off her look)  
Just for a little while. You remember that part I was up for? Well, today's my callback.

(CONTINUED)



35 CONTINUED:

35

LYDIA

I wish I could help you out, but  
I've got classes to teach.

(hands Spike back)

Look, I'm sure somebody at school  
would love to take care of Spike.

CHRIS

I hope you're right. I gotta be  
at that audition in less than a  
hour.

They move off down the street together.

36 INT. ADMINISTRATION OFFICE - DAY

36

Shorofsky stands at the counter, signing some papers, as  
Dyrenforth comes bursting out of his office, triumphantly  
holding the infamous "yellow form" aloft.

DYRENFORTH

I found it.

Dyrenforth is all smiles as he crosses to Shorofsky.

SHOROFSKY

Ah, yes, the yellow form.  
Congratulations.

DYRENFORTH

Now it's just a matter of filling  
it out and sending it to the Board  
by tomorrow.

(looking at form)

Only thing is... what exactly  
is a non-reusable instructional  
resource.

(X)

SHOROFSKY

Beats me.

37 NEW ANGLE

37

as Chris enters, carrying Spike in his arms.

CHRIS

Is Mrs. Berg here?

DYRENFORTH

I'm afraid she's still on  
vacation.

(CONTINUED)

37 CONTINUED:

CHRIS  
Oh, I was hoping she'd look after  
Spike for me.

Dyrenforth and Shorofsky exchange looks; obviously neither of  
them want to get stuck with the baby.

DYRENFORTH  
I've got to call the Board of Ed.  
I'm afraid this form is going to  
be a little late.

Dyrenforth heads for his office as Chris turns to Shorofsky.

CHRIS  
Mister Shorofsky, do you think  
you could....

~~SHOROFSKY~~  
(interrupting)  
Not on your life, Mister Donlon.  
These hands were meant for  
Debussy, not for diapers. I'm  
sure there's somebody who'll take  
care of Spike for you.

CHRIS  
Yeah... thanks.

Chris turns and moves out of the office as over this we HEAR  
MUSIC.

38 INT. LONG, NARROW DANCE CLASSROOM - DAY

38

MUSIC CONTINUES as we SEE The Cuties performing Nicole's upbeat  
song ("Only Love Will Hold Fast") on a TV monitor.

MUSIC 5 - THE CUTIES REHEARSE "ONLY LOVE..." ON VIDEO  
2948-5-V  
Pre-record

After a beat, CAMERA WIDENS TO REVEAL the girls singing while  
Ian records them with a video camera. Suddenly, Reggie gets up  
from her keyboards as the MUSIC CONTINUES.

REGGIE  
(shouting over music)  
Guys, this isn't working for me.

Nicole stops playing and singing, but her VOICE and the MUSIC  
CONTINUES.

(CONTINUED)

38 CONTINUED:

38

NICOLE  
(shouting)  
Reggie, what are you doing?

Jillian and Dusty stop playing also, but the SONG CONTINUES.

REGGIE  
(shouting)  
This song is so... slight!

39 NEW ANGLE

39

In the foreground, we SEE Ian reach over to a sound playback machine and turn it OFF. The MUSIC STOPS. Ian crosses to Reggie and stands beside her.

NICOLE  
(still shouting)  
It's not slight!  
(softer)  
It's commercial.

DUSTY  
You two are so tired!

JILLIAN  
Guys, we've got to decide which  
song to use for the video.

DUSTY  
What about my song?

NICOLE  
You wrote a song?

DUSTY  
Yeah, any objections?

NICOLE  
It can't be any worse than  
Reggie's.

REGGIE  
Thank you, Mrs. Barry Manilow.

NICOLE  
Reggie, you are so weird.

REGGIE  
At least, I'm not short.

JILLIAN  
We've got to make a decision!

(CONTINUED)

39 CONTINUED:

39

REGGIE  
You're absolutely right. Ian,  
settle this for us.

Before Ian can even open his mouth, Nicole interrupts.

NICOLE  
Shut up, Ian.

(X)

DUSTY  
I never thought I'd say this, but  
I'm starting to miss Miltie.

MILTIE'S VOICE  
Did I hear my name?

40 NEW ANGLE

40

as a smiling, very "up" Miltie approaches the girls. He carries  
a notebook under his arm.

REGGIE  
Go away.

MILTIE  
You think I don't know what's  
going on here? See, the problem  
is, you're four distinct  
personalities.

(X)

DUSTY  
You got that right.

MILTIE  
You need someone to hold you  
together.  
(opening notebook)  
Now if you'll just sign these  
contracts....

Miltie takes out the contracts and hands them to Nicole. The  
girls look at each other, then:

NICOLE  
Nice try, Miltie.

JILLIAN  
But we can get by on our own.

DUSTY  
We're a band.

REGGIE  
And we've got a video to shoot.

(CONTINUED)



40 CONTINUED:

40

Nicole hands Miltie the contracts as the girls head for the door together.

NICOLE

And I know just the song we should use.

REGGIE

You think you know.

JILLIAN

Girls, please.

They go out the door.

41 ANGLE ON MILTIE AND IAN

41

as they watch the girls go.

MILTIE

How come they don't like me, but they like you.

IAN

They don't like me either.

MILTIE

Women... go figure.

42 NEW ANGLE

42

as Chris comes in the door, carrying Spike in his arms.

CHRIS

Where are the girls?

MILTIE

You just missed them.

IAN

They're thrashing out some problems with the band.

CHRIS

But I need them.

IAN

Can we help?

CHRIS

Yeah, could you watch Spike for awhile?

(CONTINUED)

42 CONTINUED:

42

IAN  
A baby?

Chris looks at Ian and Miltie, instantly realizing his mistake.

CHRIS  
You're right. Forget it.

Chris turns and rushes out the door as Ian calls after him.

IAN  
I'm sure somebody'll look after  
the little bloke for you.

CHRIS  
People keep saying that.

(X)

43 INT. HALLWAY - CONTINUOUS - DAY

43

Chris comes out of the rehearsal hall with Spike and runs into Danny coming down the hallway.

CHRIS  
Yo, Danny....

DANNY  
Donlan, what are you doing here?

CHRIS  
I'm trying to get to my callback,  
but I can't find anyone to watch  
Spike.

DANNY  
What about me?

CHRIS  
You'd do this for me, Amatullo?

DANNY  
Sure, no problem.

CHRIS  
You're the best little buddy a  
guy ever had.

Chris hands Spike over to Danny.

CHRIS (cont'd)  
I'll be back as soon as I can.

(CONTINUED)

43 CONTINUED:

43

DANNY

Take your time. Spike and I get  
along fine.

Danny turns and starts off down the hallway. After a few steps,  
he shifts Spike under his right arm and carries the baby at his  
side like a football. Chris can't believe it.

CHRIS

Amatullo, what are you doing?!  
That's a baby, not a football!

DANNY

I know that. This way if he spits  
up....

CHRIS

Give him to me.

DANNY

Spike don't mind.

CHRIS

Forget it. I'm outta here.

Chris takes Spike from Danny, then turns and hurries off down  
the hallway. Danny watches them go for a moment, then:

DANNY

(after Chris)

My old man carried me around like  
that... And he only dropped me  
once...

44 INT. DYRENFORTH'S OFFICE - DAY

44

Dyrenforth sits at his desk, staring off into space. After a  
beat, Shorofsky comes in the door.

SHOROFSKY

Care to go to lunch, Mister  
Dryenforth?

No response from Dryenforth.

SHOROFSKY

(continuing)

Mister Dyrenforth?

DYRENFORTH

(lost in thought)

You know, Gertrude Berg is an  
amazing woman.

(CONTINUED)

40.

44 CONTINUED:

44

SHOROFISKY  
Ah, that pesky yellow form. I thought you were going to call the Board.

(X)

DYRENFORTH  
I did. They already received a copy. Mrs. Berg sent it to them.

(X)

SHOROFISKY  
I'm not surprised.

(X)

DYRENFORTH  
I'm beginning to think I don't fully appreciate that woman.

(X)

SHOROFISKY  
I realized a long time ago that we can't get along without her.

DYRENFORTH  
I agree.

(X)

Dyrenforth gets up from his desk, grabs his lunch bag, and moves to the door with Shorofsky.

DYRENFORTH  
(continuing)  
How did she know I would lose that form?

They move out the door.

45 EXT. WASHINGTON SQUARE PARK - HIGH ANGLE - ESTABLISHING - DAY

45

Over this, we HEAR:

NICOLE'S VOICE  
Remember girls, let's really sell it.

REGGIE'S VOICE  
(sarcastic)  
More like selling out.

JILLIAN'S VOICE  
Don't you guys ever stop?

DUSTY'S VOICE  
Shhh, we're on.



46 NEW ANGLE

46

CAMERA STARTS CLOSE ON the lens of a video camera as we HEAR MUSIC BEGIN, then WIDENS TO REVEAL Ian manning the camera.

MUSIC 6 - "ONLY LOVE WILL HOLD FAST" AS A VIDEO IN WASHINGTON SQUARE PARK  
2948-6-V  
Pre-record

(X)

CAMERA PANS TO REVEAL The Cuties performing the "commercial" song that Nicole had proposed. They are shooting their music video. (NOTE: The music, the wardrobe, and the style of the video should be similar to something The Bangles would do. The number should include the Fame dancers.)

47 HIGH ANGLE ON THE BAND

47

They are huddled together as the NUMBER ENDS.

NICOLE (V.O.)  
(excited)  
That was everything I hoped it  
would be.

REGGIE (V.O.)  
(sarcastic)  
And less.

The girls move apart, heading off in four different directions.

48 INT. BACKSTAGE OF A THEATRE (AUDITORIUM) - DAY

48

Chris holds Spike in one arm, a basinette in the other, as he stands at the front of a line of hopefuls at the callback audition. Everyone is staring at him and the baby. Chris ignores them.

MAN'S VOICE  
Next.

Chris moves out onto the stage.

49 INT. THEATRE - STAGE - DAY (AUDITORIUM)

49

Chris walks to centerstage and acknowledges RUSS, the choreographer, who sits in the front row.

CHRIS  
Chris Donlan.

RUSS  
Who's that you got with you?

(CONTINUED)

49 CONTINUED:

49

CHRIS  
Oh... this is Spike.

RUSS  
Is Spike gonna dance too?

CHRIS  
Just a minute.

Chris carries Spike over to the side of the stage and sets him down in the basinet.

CHRIS (cont'd)  
(pleading quietly)  
Stay real quiet now and when I come back I'll tell you how Lou Pinella jumped twelve feet to catch a fly ball.

Chris moves back to centerstage.

CHRIS (cont'd)  
The number I'm going to do for you....

Chris is interrupted by the SOUND of Spike CRYING.

CHRIS (cont'd)  
... is called 'Backbeat'.

Spike continues to CRY.

RUSS  
You want to do something about that, Chris?

CHRIS  
Yeah....

Chris crosses to Spike, picks him up, and moves back to centerstage.

CHRIS  
(continuing)  
Maybe I should forget the dance, and do a song instead.

RUSS  
I got a better idea. Come back tomorrow... and lose the kid.

CHRIS  
Tomorrow? Can't I hang around till he falls asleep.

(CONTINUED)

49 CONTINUED: (2)

49

                    RUSS  
            Sorry, but I don't have the time.  
            Next.

Disappointed, Chris slowly moves off the stage.

50 INT. BACKSTAGE OF THEATRE - CONTINUOUS - DAY (AUDITORIUM)

50

An embarrassed Chris moves past the line of hopefuls who all stare at him and Spike.

51 ANGLE ON CHRIS AND SPIKE

51

CAMERA DOLLIES WITH them as they head towards the stagedoor.

                    CHRIS  
                    (upset)  
            Way to go, Spike.

Chris angrily pushes open the door and exits.

52 EXT. NEW YORK STREET - OUTSIDE CHRIS' APARTMENT - DAY

52

Chris comes walking up the street with a sleeping Spike in his arms, and is surprised to see Danny waiting for him out front.

                    DANNY  
            Yo, Donlon, how'd your callback  
            go?

                    CHRIS  
            I don't want to talk about it.  
            I just want to go upstairs and  
            sulk.

Chris starts towards the entrance, but Danny gets in his way.

                    DANNY  
            You don't want to go up there.

                    CHRIS  
            Out of my way, Amatullo.

                    DANNY  
            Let me put it another way... you  
            can't go up there.

Danny holds up a piece of paper.

(CONTINUED)

52 CONTINUED:

52

DANNY  
(continuing)  
I found this on your door. It's  
from your landlord.

Chris grabs the piece of paper and starts reading it.

DANNY  
(continuing)  
Didn't you know babies weren't  
allowed in your apartment?

CHRIS  
(looking up from paper)  
What's going on here?

DANNY  
It's simple, Donlon. You've been  
locked out.

Chris reacts with stunned disbelief, then looks down at Spike,  
as we:

FADE OUT.

END OF ACT THREE



ACT FOUR

FADE IN:

53 EXT. SCHOOL OF THE ARTS - ESTABLISHING - NIGHT 53

It is late and the street is deserted.

54 INT. MAKEUP ROOM - NIGHT 54

Chris angrily throws a blanket on the floor, then flings a pillow against the wall. He crosses to Spike who is bundled up all cozy on the couch.

CHRIS

I can't believe it. I can't even sleep in my own apartment anymore. I lost my girl. I probably lost my chance at stardom. And it's all because of you.

55 ANGLE ON SPIKE 55

He smiles and COOS lovingly.

56 BACK TO CHRIS 56

as he reacts to Spike's COOING and starts pacing the room.

CHRIS (cont'd)

Oh, yeah, now you smile. Now you're quiet. Where were you when I needed you?

(a beat)

It's over between us. From here on, I'm no longer your Uncle.

After a beat of silence, Spike bursts out CRYING. An annoyed Chris picks the baby up and begins SINGING an angry version of "Take Me Out to the Ballgame."

MUSIC 7 - CHRIS SINGS ANGRY VERSION OF "TAKE ME OUT TO THE BALLGAME"  
2948-7-V  
LIVE

After a few lines of the song, we:

DISSOLVE TO:

57 INT. SCHOOL OF THE ARTS - LOBBY - DAY 57

Mrs. Berg comes up the steps of the main entrance and heads into the administration office.

58 INT. ADMINISTRATION OFFICE - CONTINUOUS - DAY 58

Dyrenforth stands behind the counter, surprised to see Mrs. Berg come through the door.

MRS. BERG  
Good morning, Mister Dyrenforth.

DYRENFORTH  
Mrs. Berg... you're back a day early. (X)

MRS. BERG  
And I'm glad. I never wanted to take that stupid vacation to begin with. (X)

Mrs. Berg sets her bag down on the counter, takes off her coat, then looks around the room.

MRS. BERG (cont'd)  
(hopeful)  
Any problems while I was gone?

DYRENFORTH  
None that I can think of.

MRS. BERG  
(disappointed)  
Well, I guess I'll go about my business.

Mrs. Berg heads for her desk. Dyrenforth stops her with:

DYRENFORTH  
Mrs. Berg... thank you.

MRS. BERG  
For what?

DYRENFORTH  
For everything.

Mrs. Berg beams as she moves in behind her desk and sits down.

59 INT. LONG, NARROW DANCE CLASSROOM - DAY 59

CAMERA STARTS CLOSE ON a video tape cassette.

(CONTINUED)

59 CONTINUED:

59

NICOLE VOICE

Well, there it is. The Cuties'  
first music video.

CAMERA WIDENS TO REVEAL Nicole, Dusty, Reggie, Jillian, and Ian sitting in a circle around the tape. They're all desperately trying to be upbeat, but in spite of themselves, the mood is definitely somber.

DUSTY

Once that baby hits MTV, The  
Cuties are going gold.

JILLIAN

I don't know... they get sent  
so many tapes. Maybe we should  
do another one.

NICOLE

So soon?

REGGIE

Who's song would we use?

A beat, then:

EVERYONE

Mine.

They react, then the other three look at Jillian.

JILLIAN

I wrote one too. It's called,  
"I'm So Happy."

REGGIE

I can't go through that again.

IAN

Sounds like hell to me.

The girls react to Ian's remark.

NICOLE

I hate to admit it, but Ian's  
right.

JILLIAN

I guess we're not cut out to be  
a band.

DUSTY

We have very different tastes.

(CONTINUED)

59 CONTINUED: (2)

59

REGGIE

She's right. I like you, Nicole.  
It's your music I can't stand.

NICOLE

I feel the same way, Reggie.  
About you... and your music.

DUSTY

Now I can go off and do my own  
stuff.

JILLIAN

I guess that's it then.

There is a moment of silence as the reality of their splitup  
sinks in and the girls exchange looks.

REGGIE

Nicole, now that it's all over...  
you're not that short.

NICOLE

And you're not that weird.

JILLIAN

(to Ian and Dusty)

Isn't this wonderful? We're all  
friends again.

IAN

I feel better already.

60 NEW ANGLE

60

as Miltie comes in, carrying a folded up t-shirt.

MILTIE

Hey, you're getting along again.  
I'm so relieved.

IAN

Bug off, Miltie.

MILTIE

(ignoring Ian)

Girls, prepare to be dazzled.

(announcing)

Presenting...

(unfurling T-shirt)

The Cuties T-shirt.

(CONTINUED)



60 CONTINUED:

60

Miltie holds a T-shirt with a picture of the band printed on the front. The girls just shake their heads and head out the door.

IAN  
Too late, Miltie.

MILTIE  
What? They sold their  
merchandizing rights already?

IAN  
No, they broke up.

Ian moves out the door as Miltie reacts like he's been hit over the head with a sledgehammer.

61 ANGLE OUTSIDE LONG, NARROW DANCE CLASSROOM (THROUGH WINDOW)

61

as Miltie throws back his head and lets out a tortured scream which we can't hear.

62 INT. HALLWAY - DAY

62

Chris holds Spike in his arms as Jesse, Danny, and Leroy surround him.

DANNY  
So what does it mean when he chews  
his arm?

CHRIS  
He's thirsty. Give him the  
bottle.

DANNY  
(to Jesse)  
You got that?

CHRIS  
Come on, you three knuckleheads  
should be able to take care of  
a baby for a few hours.

LEROY  
Okay... okay. You better get  
going if you want to make that  
callback.

CHRIS  
Right.

(CONTINUED)

62 CONTINUED:

62

Chris hands Spike over to Leroy and the baby instantly starts to CRY. It's not a loud cry, but a gentle sad cry. Chris reacts to Spike, then:

CHRIS  
I got a real good shot. And I'm  
not gonna miss it for anything.

JESSE  
Get going, Donlon.

Chris looks down at Spike who is still CRYING.

CHRIS  
I'll see you around, Spike.

Chris turns and starts away. After a beat, Spike SNEEZES, and Chris stops.

DANNY  
(to Spike)  
Geshundheit.

Chris turns back to the guys who are all looking at him anxiously.

CHRIS  
So he sneezed. It's no big deal.  
I'm late.

Chris turns and hurries off down the hall as Spike resumes his CRYING. The guys watch him go, then turn and start off down the hallway in the opposite direction. After a beat, Spike SNEEZES again and the guys react, but continue walking away from CAMERA.

LEROY  
Is he supposed to do that?

DANNY  
Why is he so red?

LEROY  
I didn't do anything.

JESSE  
All babies are red.

LEROY  
Oh, really?

DANNY  
(to Jesse)  
What are you? An expert?

Still bickering, they turn the corner and disappear.

- 63 SERIES OF SHOTS 63  
A frantic Chris hurries through the New York streets, headed for his callback audition.
- 64 ANGLE ON CHRIS 64  
as he comes to an abrupt halt, reacting to something he sees ahead.
- 65 CHRIS' POV 65  
a woman holding a baby in her arms while she waits at a bus stop. She is being very affectionate with the infant.
- 66 BACK TO CHRIS 66  
He looks at the woman and baby.  
CHRIS  
(to himself)  
What am I doing? Spike....  
Chris turns and runs back up the street.
- 67 INT. SCHOOL OF THE ARTS - LOBBY - DAY 67  
It is crowded with students as Chris comes running up the steps of the front entrance and looks around.  
DANNY (O.C.)  
Donlon....  
Chris looks off down the hallway and reacts to what he sees.
- 67A CHRIS' POV - HIS FRIENDS DOWN THE HALL 67A  
mingled with the crowd.
- 67B RESUME CHRIS 67B  
as CAMERA DOLLIES WITH him and makes his way towards the others.
- 68 ANGLE ON HALLWAY 68  
as Chris runs up to Danny, Jesse, and Leroy. Leroy is holding Spike and hands him to Chris. Chris hugs Spike.

(CONTINUED)

68 CONTINUED:

68

CHRIS  
Spike, buddy, how you doing?  
(worried)  
He's sick, right?

(X)  
(X)  
(X)

DANNY  
How'd you know? He's got a little  
fever. The nurse says he's gonna  
be fine.

(X)

JESSE  
Hey, what about your callback?

(X)

CHRIS  
Someone else can have the part.  
(looking at Spike)  
I got something better. Right,  
Spike?

69 CLOSE ON SPIKE

69

as he GURGLES and COOS to his Uncle Chris.

70 BACK TO CHRIS

70

All smiles as he looks down at little Spike and hugs him.

71 INT. LOU'S LANES - DAY

71

Chris and Danny have little Spike sitting on the counter. Spike is dressed in a darling Yankee baseball outfit with the number "7" on the back. Chris fusses over Spike, tucking in his shirt and adjusting his cap. Lou comes up and reacts to Spike's outfit.

LOU  
Old number seven. Did I ever tell  
you I knew Mickey Mantle?

CHRIS  
Not now, Lou.

LOU  
(to Danny)  
So what's with Ward Cleaver? The  
Beaver giving him trouble?

(CONTINUED)



71 CONTINUED:

71

DANNY

His sister's coming to pick up  
Spike.

LOU

That's great. Finally getting  
rid of the kid.

(X)

CHRIS

(down)

Yeah....

LOU

I thought you'd be happy.

CHRIS

So did I.

LOU

It's amazing how the little  
gremlins grow on you.

Lou moves away as Chris looks at Spike and smiles.

72 NEW ANGLE

72

as Chris' sister Eve approaches them at the counter. She takes  
Spike into her arms and hugs him.

EVE (cont'd)

Oh, Spike, mommy missed you so  
much.

(to Chris)

Well, little brother, you look  
like you survived.

CHRIS

Piece of cake.

EVE

Oh, look at my handsome boy. Did  
Uncle Chris buy you this nice  
outfit?

CHRIS

The little guy's a real Hall of  
Famer.

(X)  
(X)

EVE

Thanks again, Chris.

(X)

She gives Chris a kiss, then turns to go. She stops when Spike  
reaches out for Chris and COOS.

(CONTINUED)

72 CONTINUED:

72

EVE (cont'd)  
Oh, look, Spike wants to say good  
bye.

Chris reaches out to Spike and the little guy grabs his finger.

CHRIS  
See you around, Spike.

Chris pulls his finger out of Spike's grasp as Eve smiles, then  
turns and goes.

73 ANGLE ON CHRIS AND DANNY

73

as they watch Eve leave with Spike. There is a long silence.  
Then:

DANNY  
Finally, we'll have a little peace  
and quiet.

CHRIS  
Peace and quiet ain't everything,  
Amatullo.  
(off Danny's look)  
When you have a kid of your own,  
you'll understand.

Danny gives his friend a comforting pat on the back as Chris  
looks off, already missing Spike. We FREEZE FRAME, HOLD for  
a moment, then:

FADE OUT.

THE END