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# *Fame*

"Of Cabbages and Kings"

Prod. #2965

EXECUTIVE PRODUCERS  
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SUPERVISING PRODUCER  
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REVISED FIRST DRAFT  
March 2, 1987 (Blue)

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FAME #2965 - "Of Cabbages and Kings" - Rev. 3/2/87

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"Of Cabbages and Kings"

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CAST LIST

LYDIA GRANT  
MAXIE SHARP  
JESSE VELASQUEZ  
IAN WARE  
DUSTY TYLER  
BENJAMIN SHOROFSKY  
REGGIE HIGGINS  
JILLIAN BECKET  
DANNY AMATULLO  
BOB DYRENFORTH  
LOU MACKIE  
MRS. BERG  
PAUL SEEGER  
LEROY JOHNSON

MILTIE HOROWITZ

ROSEN  
MAN

FAME

"Of Cabbages and Kings"

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SET LIST

INTERIORS:

SCHOOL OF THE ARTS  
ADMINISTRATION OFFICE (DAY)  
AUDITORIUM (DAY)  
DANCE CLASSROOM (DAY)  
DYRENFORTH'S OFFICE (DAY)  
HALLWAYS (DAY)  
MUSIC CLASSROOM (DAY)  
MUSIC CUBICLES (DAY/NIGHT)  
SMALL CLASSROOM (DAY)  
STORAGE ROOM (DAY)

LOU'S LANES (NIGHT)

EXTERIORS:

NEW YORK STREET  
SOA FRONT STEPS (NIGHT)

FAME

"Of Cabbages and Kings"

ACT ONE

FADE IN:

1 INT. DANCE CLASSROOM - DAY (DAY ONE) 1

CLOSE on DYRENFORTH standing behind a bank of microphones at a podium. In the b.g., we HEAR the CLICKS of CAMERA SHUTTERS.

DYRENFORTH

Fellow faculty, students, and members of the press -- it gives me great pleasure to introduce a true champion of the arts: Mr. Bernard Rosen of the National Cultural Foundation.

2 ANGLE ON THE CROWD 2

LYDIA, DANNY, JILLIAN, JESSE, LEROY, REGGIE, DUSTY, MAXIE, IAN, SHOROFSKY, SEEGER, MRS. BERG, and other n.d. students and faculty all APPLAUD.

3 ON THE PODIUM 3

as Dyrenforth moves aside to let BERNARD ROSEN, a distinguished middle-aged man, step forward. To each side, press photographers SNAP pictures.

ROSEN

As some of you may know, the Foundation is collecting objects from the performing arts to be placed into a time capsule. I am delighted to announce that the School of the Arts has been selected to contribute one item.

4 ANGLE ON THE GROUP 4

as we PAN the excited faces of the group. As we pass a few of our regulars, we see nearly-subliminal cuts of FLASHBACKS as people search their memories.

(CONTINUED)

4 CONTINUED:

4

ROSEN (OS)

The article you choose will represent your school a century from now when the time capsule is opened. Think of it as your legacy to future generations.

CUT TO:

5 INT. HALLWAY OUTSIDE DANCE CLASSROOM - DAY

5

A short while later. The crowd, including Lydia, Leroy, Danny, Jillian, Jesse, Reggie, Ian, Dusty, Maxie, Shorofsky, Seeger, and Mrs. Berg, is spilling out into the hallway, BUZZING excitedly.

JESSE

How do you like that! We were the only high school to be picked for the time capsule.

DANNY

Yeah -- we're gonna be in there with stuff from movie studios...

REGGIE

Art museums...

JILLIAN

Ballet companies...

DUSTY

Orchestras...

DANNY

We better come up with something good.

MAXIE

Like what?

DANNY

How should I know?

REGGIE

There's gotta be a million things to choose from...

The kids move off.

6 ANGLE ON THE FACULTY

6

watching them go.

LYDIA  
How's that for enthusiasm?

SEEGER  
They're gonna need it. This is  
one tough assignment.

LYDIA  
Oh, quit worrying. Those kids  
are dedicated. Every one of them  
is gonna be out there looking.

LEROY  
You think so?

LYDIA  
Name me one who won't.

HARD CUT TO:

7 EXT. SOA FRONT STEPS - EVENING

7

CLOSE ON a poster which reads:

THE SCHOOL OF THE ARTS  
Presents  
SOUTH PACIFIC  
May 4th-10th

Over this, WE HEAR:

MILTIE (OS)  
Hey mister, wanna buy some  
tickets?

8 NEW ANGLE

8

MILTIE HOROWITZ stands in front of the school trying to  
negotiate a sale with a young couple.

MILTIE  
Ten bucks apiece. A steal at half  
the price.

The couple moves on. Undaunted, Miltie approaches another  
potential customer.

(CONTINUED)

8 CONTINUED:

8

MILTIE (cont'd)  
How about it? Danny Amatullo is  
Luther Billis. A theatrical  
experience of a lifetime.

The customer doesn't even break stride as he passes by. A disgusted Miltie can only shake his head. But his hopes quickly revive as he spots a middle-aged couple slowly coming down the street. Obviously lost, they keep consulting a small piece of paper as they search for corresponding building numbers. Miltie walks over to them, flashing his tickets.

MILTIE (cont'd)  
I got front row seats. What do  
you say?

The couple look at each other in confusion. Then the MAN moves closer to Miltie.

MAN  
(speaks in a totally  
incomprehensible  
foreign language)

MILTIE  
Say that again?

MAN  
(More double talk)

Miltie sizes up the situation. He likes it.

MILTIE  
So, you're from out of town.

The woman hands him the piece of paper.

MILTIE (cont'd)  
(reading)  
"Radio City Music Hall?"  
(to the couple)  
Is that what you're looking for?

MAN  
(heavy accent)  
Radio City.

The couple nod their heads. A beat, Miltie looks at the tickets, then at his customers.

MILTIE  
(smiling)  
Well, I got great news.

(CONTINUED)



8 CONTINUED: (2)

8

Pointing at the school.

MILTIE (cont'd)  
You found it.

The couple, understanding Miltie's gesture, beam at their good fortune.

CUT TO:

9 INT. DYRENFORTH'S OFFICE - DAY (DAY TWO)

9

Miltie faces an incensed Dyrenforth.

DYRENFORTH  
Scalping tickets to a student  
show. It's outrageous.

MILTIE  
I don't know what came over me.

DYRENFORTH  
And to a couple of Vatonian  
tourists no less.

MILTIE  
I was trying to do them a favor.  
Do you know that musicals are  
banned in Vatonian?

DYRENFORTH  
Is that a fact.

MILTIE  
I figured this was their one  
chance to really see South  
Pacific.

DYRENFORTH  
You expect me to believe this?

MILTIE  
(a beat; shrugs)  
It was worth a shot.

DYRENFORTH  
When they stood up in the middle  
of Act Two and began shouting for  
the Rockettes...

MILTIE  
It was pretty funny.

(CONTINUED)

9 CONTINUED:

9

DYRENFORTH

It was appalling. Mr. Horowitz,  
you are without a doubt the most  
devious, unprincipled, self-  
absorbed human being I have ever  
met.

MILTIE

(hurt)

I'm not self-absorbed.

Dyrenforth holds up a manila folder -- Miltie's file.

DYRENFORTH

Your record speaks for itself...  
and what it says is disgraceful.  
Don't you have any commitment to  
this school?

A beat as Dyrenforth waits for an answer.

DYRENFORTH (cont'd)

Well?

MILTIE

I'm thinking, I'm thinking.

DYRENFORTH

If you have to think that hard,  
perhaps you don't belong here.

MILTIE

Mr. Dyrenforth, commitment is my  
middle name.

DYRENFORTH

I hope so, because this is your  
final warning. One more  
infraction of the rules, one more  
failed class -- and you are gone.

As Miltie ponders this, we --

CUT TO:

10 INT. ADMINISTRATION OFFICE - DAY

10

Mrs. Berg is looking through a stack of old playbills as  
Miltie emerges from Dyrenforth's office.

MRS. BERG

How'd it go?

(CONTINUED)

10 CONTINUED:

10

MILTIE  
What can I say? The man loves  
me.

Dyrenforth emerges from his office and glares at Miltie, who hurriedly exits. Mrs. Berg holds up a playbill.

MRS. BERG  
Mr. Dyrenforth, I've found it.

DYRENFORTH  
Found what?

MRS. BERG  
The playbill for "The Monster That  
Devoured Las Vegas."

DYRENFORTH  
I didn't know it was missing.

MRS. BERG  
It's for the time capsule.

Mrs. Berg hands Dyrenforth the playbill.

DYRENFORTH  
An interesting choice... but can  
one show represent the entire  
school?

MRS. BERG  
This one can. It was the most  
inventive and ambitious production  
we ever did. I still can't  
believe we pulled it off.

DISSOLVE TO:

11 FLASHBACK

11

A scene from "The Monster That Devoured Las Vegas."

12 BACK TO SCENE

12

Dyrenforth examines the playbill.

DYRENFORTH  
Wish I could have seen that one.

MRS. BERG  
So do we call off the search?

(CONTINUED)

12 CONTINUED:

12

DYRENFORTH  
That would be a bit premature.  
(holding up the  
playbill)  
But I'll see that it gets to Miss  
Becket and Miss Higgins -- they're  
doing the preliminary screening.

CUT TO:

13 INT. STORAGE ROOM - DAY

13

Jillian and Reggie are surrounded by boxes filled with all kinds of SOA relics. Reggie keeps track on a clipboard as Jillian reaches into a box and pulls out a class photo.

JILLIAN  
Not another class photo.

REGGIE  
Add it to the pile. Some people  
have no imagination.

Jillian holds up a giant Groucho Marx nose and glasses.

JILLIAN  
And some people have too much.

14 NEW ANGLE

14

Danny enters, holding up a yearbook.

DANNY  
Hey -- I got it. Anyone thought  
of a yearbook yet?

Reggie and Jillian silently point to a huge stack of yearbooks.

DANNY (cont'd)  
Oh. Never mind, it was my second  
choice. Lemme ask you -- what's  
the toughest thing to do in show  
business?

REGGIE  
Get an agent?

Danny holds up a small notebook.

(CONTINUED)

14 CONTINUED:

14

DANNY  
That's right -- standup comedy.  
And who's the funniest guy you  
know?

Reggie and Jillian look wordlessly at each other, then back at  
Danny.

DANNY (cont'd)  
That's right -- me. And if it  
wasn't for this school, I never  
would've known I was funny.

DISSOLVE TO:

15 FLASHBACK

15

The comedy routines of Danny Amatullo.

DISSOLVE TO:

16 BACK TO SCENE

16

Reggie and Jillian are examining Danny's notebook.

JILLIAN  
(reads cover)  
"The Wit and Wisdom of Danny  
Amatullo."

DANNY  
It's got all my best material.  
This way, when they open the time  
capsule, they can have a good  
laugh.

Jillian and Reggie exchange a skeptical glance, then herd  
Danny toward the door.

JILLIAN  
I look forward to reading it.

REGGIE  
We'll be in touch.

17 INT. HALLWAY OUTSIDE STORAGE ROOM - DAY - CONTINUOUS

17

Danny reluctantly emerges into the hallway. Reggie and  
Jillian, in the storage room, shut the door. Danny stands  
alone in the hall for a moment, then calls out to the closed  
door:

(CONTINUED)

17 CONTINUED:

17

DANNY  
Read it out loud -- it's funnier  
that way.

CUT TO:

18 INT. MUSIC CLASSROOM - DAY (DAY THREE)

18

Reggie, Jillian, Maxie, and Dusty perform a Cuties-type SONG as Shorofsky and the class (including Miltie, Jesse, Ian, and Danny) listen appreciatively. The song ends to loud APPLAUSE.

SHOROFSKY  
An excellent vocal arrangement.  
And very well executed.

The girls go back to their seats.

SHOROFSKY (cont'd)  
Mr. Horowitz, I believe you're  
next.

Jesse pats Miltie on the back as he goes over to sit behind a set of drums.

MILTIE  
I call this piece "Massacre."

He begins to lay down an all-too-recognizable beat. After about thirty seconds, Shorofsky waves his arms in the air.

SHOROFSKY  
Stop! That will be quite enough,  
thank you.

MILTIE  
Something wrong?

SHOROFSKY  
Your assignment was to write and  
perform an original piece of  
music. Not recycle "Wipeout."

MILTIE  
I thought that tune sounded  
familiar.

SHOROFSKY  
For three years now you've been  
sliding through my class.  
Frankly, I'm tired of it.

(CONTINUED)

18 CONTINUED:

18

MILTIE

You shouldn't take it so personally. I slide through all my classes.

The class LAUGHS and AD LIBS their agreement.

MILTIE (cont'd)

I know I'm not gonna make it as a performer.

SHOROFSKY

Then why are you here?

MILTIE

To make contacts with the stars of tomorrow. One day I'm gonna be a great agent. It's the perfect job -- they do all the work and I collect twenty percent.

SHOROFSKY

You mean ten percent.

MILTIE

It's negotiable.

SHOROFSKY

I don't understand you, Mr. Horowitz. Surely there must be some form of creative expression that interests you.

MILTIE

Not really.

SHOROFSKY

I refuse to believe that. You have talent. It's time you made an honest effort to use it.

(a beat)

Now I want you to redo this assignment. Consider it your last chance to pass this course.

MILTIE

(getting worried)

But I'm good for a "C"...

SHOROFSKY

Want to bet?

(CONTINUED)

18 CONTINUED: (2)

18

MILTIE

A "D?"  
(off Shorofsky's look)  
Mr. Shorofsky, I can't write a  
song.

SHOROFSKY

(emphatic)  
Try!  
(a beat)  
Pass or fail, Mr. Horowitz...  
it's up to you.

HOLD ON Miltie. Once again he feels placed in a no-win  
situation.

FADE OUT.

END OF ACT ONE



ACT TWO

FADE IN:

19 INT. DANCE CLASSROOM - DAY (DAY FOUR)

19

Lydia and Leroy sit at a table, having a good time, as they look over a large scrapbook. Lydia unfolds a crumpled theatre playbill.

LYDIA

Would you look at this, Leroy. It's from that off-Broadway show... when Coco and I were up for the same part.

LEROY

I remember that you two got pretty nasty.

LYDIA

Did we ever.

Lydia turns a few pages as Leroy looks on.

LEROY

Miss Grant, this stuff is incredible.

LYDIA

It should be. I've been keeping this scrapbook ever since I got here.

LEROY

And you're thinking of putting it in the time capsule?

LYDIA

Why not? It's got everything anyone could want to know about the school.

(pointing at a picture)

Remember that girl... what was her name?

LEROY

I don't know, but she had great legs.

LYDIA

All she ever did was trip over 'em. I don't know how she ever got in here.

(more)

(CONTINUED)

19 CONTINUED:

19

LYDIA (Cont'd)  
(turning the page)  
And here's Miss Sherwood and me  
doing our aerobics! Look at her  
sweat. But she never gave up.

LEROY  
She was a fighter.

Lydia turns a page.

LEROY (cont'd)  
What's that doing in there?

20 INSERT ON A PHOTO

20

of a younger Leroy wearing a pair of tights.

21 BACK TO SCENE

21

LYDIA  
You kidding? The first time you  
put on a pair of tights was a  
historic moment.

DISSOLVE TO:

22 FLASHBACK

22

Leroy's first appearance in the School of the Arts.

DISSOLVE TO:

23 BACK TO SCENE

23

LEROY  
I can't believe you kept all this  
stuff.

LYDIA  
Hey, we've been through a lot  
together, baby.

Leroy turns a page and points something out to Lydia.

LEROY  
We sure have. Remember this?

24 INSERT ON A NEWSPAPER CLIPPING

24

with a headline: "ANGRY PARENTS PICKET SCHOOL OF THE ARTS."

                  LEROY (OS)  
That's when they tried to shut  
down the anti-nuclear show.

DISSOLVE TO:

25 FLASHBACK

25

of Lydia from "Tomorrow's Children."

DISSOLVE TO:

26 BACK TO SCENE

26

                  LEROY  
That's one great book, Miss Grant.

                  LYDIA  
It is, isn't it. I could sit here  
all day.

                  LEROY  
You sure you want to get rid of  
it?

                  LYDIA  
Well, it's a sacrifice, but it's  
for a good cause -- for history,  
for posterity...  
                  (faltering)  
for... for...  
                  (a beat)  
I can't give this up. It would  
be burying part of myself.

She hugs the book to her chest. He puts a friendly arm around  
her.

                  LYDIA  
We'll have to find something else  
to put in that time capsule.

                  LEROY  
Any ideas?

Lydia gives it some serious thought as we --

CUT TO:

27 INT. MUSIC CUBICLE - DAY

27

Miltie sits at a piano, takes out a stack of blank music paper, and makes a production of preparing to get to work: he sharpens pencils, looks at a rhyming dictionary, straightens the bench, squares up the stack of paper -- anything to keep from getting to work.

Inspiration eludes him. He stands up and paces. His attention is caught by --

28 ANGLE ON ANOTHER CUBICLE

28

where Ian plays guitar and sings a romantic rock-and-roll SONG.

29 ANGLE ON MILTIE

29

as he appears at the doorway and intently watches Ian's performance.

30 WIDER ANGLE

30

The song ends and Miltie APPLAUDS.

MILTIE

Way to go, Ian.

(a beat)

Tell me, how do you do it?

IAN

What?

MILTIE

Write a song.

IAN

I don't know. I just do it.

MILTIE

C'mon, you can tell me. Do you start with the words or the music?

IAN

It depends.

MILTIE

Well, could I watch you do one?  
I just want to pick up a couple  
of pointers.

Ian packs up his guitar and prepares to leave.

(CONTINUED)

30 CONTINUED:

30

IAN  
Miltie, it's simple. Find  
something that inspires you, and  
write about it.

MILTIE  
(nodding)  
That's good. Like what?

IAN  
(shrugs)  
That's what you have to figure  
out.

Ian, guitar in hand, exits.

MILTIE  
I was afraid you'd say that.

Miltie goes back into his cubicle, sits down, and returns to  
work.

DISSOLVE TO:

31 INT. HALLWAY OUTSIDE MUSIC CUBICLE - DAY

31

Maxie is at her locker. A tired Miltie emerges into the  
hallway and crosses to the water fountain. Maxie steps up  
to him.

MAXIE  
Hi, Miltie. How's the song going?  
I'd love to hear it.

MILTIE  
Yeah, well... it's still in the  
idea stage.

MAXIE  
You know, Miltie, some people  
think you're gonna weasel out of  
this assignment.

MILTIE  
Well, they're wrong.

MAXIE  
(sincerely)  
I know that.

MILTIE  
You do?

(CONTINUED)

31 CONTINUED:

31

MAXIE  
Deep down inside you, there's a  
poet struggling to get out.

MILTIE  
No kidding.  
(a beat)  
You're okay, Maxie.

Maxie smiles. A warm moment.

MILTIE (cont'd)  
Well, I better get back to work.

Miltie exits. A proud Maxie watches him go then turns and moves off. CAMERA PICKS UP Reggie and Jillian walking towards the storage room. They stop as they see:

32 ANGLE ON THE STORAGE ROOM ENTRANCE

32

where a group of n.d. students are lined up, waiting. Each carries an object for the time capsule: a yearbook, posters, banners, costumes, etc.

33 ANGLE ON REGGIE AND JILLIAN

33

reacting with surprise.

REGGIE  
Would you look at that.

JILLIAN  
I can't believe it. We already  
have enough stuff to fill a  
museum.

REGGIE  
Or a junk shop.

Reggie and Jillian make their way through the crowd. Reggie unlocks the door to the storage room.

REGGIE (cont'd)  
Out of the way. Let's keep this  
orderly.

Someone tries to hand Reggie an object.

REGGIE (cont'd)  
No, no. We're not gonna look at  
anything till we get inside.

(CONTINUED)

33 CONTINUED:

Reggie exits into the storage room, herding students along with her. Jillian waits in the hallway as the line files into the storage room.

LYDIA (OS)

Jillian!

Jillian turns to see Lydia approaching.

LYDIA (cont'd)

Your search is over. I know what's going in the time capsule.

JILLIAN

I'm glad someone does.

LYDIA

We'll make a film about the school -- showing the price we pay to learn our craft. The pain, the sweat, the constant practice and endless rehearsals... and for what? To make us better than we are!

JILLIAN

Sounds fantastic.

LYDIA

Of course, it'll be work, but who's afraid of a little work?

CUT TO:

34 INT. MUSIC CUBICLE - DAY

34

CLOSE ON a sheet of music paper as Miltie scribbles a note, erases it, and writes another. He taps out the melody on the piano and winces. It sounds awful. He tries it again, changing a few of the notes. This only makes it worse. Frustrated, he bangs out the melody with his fist.

35 NEW ANGLE

35

as Jesse pokes his head in.

JESSE

Miltie, you know what's playing across the street?

MILTIE

Jesse, I'm busy here.

(CONTINUED)

35 CONTINUED:

35

JESSE  
Jeff Stave's new movie!

MILTIE  
(excited)  
"Mortron's Revenge?" It's out?

JESSE  
Yeah, it opened today.

MILTIE  
I hear it's really intense -- a  
cross between "Godzilla" and "The  
Brothers Karamazov."

JESSE  
So let's go. It starts in ten  
minutes.

Miltie hesitates. He looks at the blank music sheets before  
him.

MILTIE  
(torn)  
I don't know... I got a lot to  
do.

JESSE  
Did I mention it was in 3-D?

MILTIE  
(tempted)  
It is?  
(reconsiders)  
Naah, I'd better not...

JESSE  
(disappointed)  
And you call yourself a monster  
fan.

Jesse exits.

36 ANGLE ON MILTIE

36

as he SIGHS, looks at his sheet of music, and once again  
starts tapping out the meager melody on the piano.

DISSOLVE TO:



37 INT. LOU'S LANES - NIGHT

37

Reggie and Jillian are at a table.

JILLIAN  
Boy, it's good to get out of that storage room.

REGGIE  
Yeah, I've seen enough relics to last me a lifetime.

LOU (OS)  
Hey, ladies!

38 ANGLE ON LOU

38

PAN with LOU MACKIE as he crosses the room carrying a large cardboard figure (we only see it from the back). He comes over to Reggie and Jillian's table.

LOU  
Sorry to interrupt, but Donlon wanted me to give you this.

Lou turns the figure around. It's a life-size cutout of Chris Donlon.

REGGIE  
Thanks. It'll look great in my living room.

LOU  
It's not for you. It's for the time capsule.

JILLIAN  
Isn't it a little big?

LOU  
That's what I told him. So he came up with this instead.

Lou hands Reggie a glossy photo of Chris.

REGGIE  
(reading)  
"To my millions of future fans.  
Love ya, Chris Donlon."  
(to Lou)  
Is he kidding?

LOU  
About his career? Never.

(CONTINUED)

38 CONTINUED:

38

JILLIAN  
But why would we want to put Chris  
in the time capsule?

LOU  
Who better than Donlon? He's a  
perfect product of the school.  
Drive, determination, talent...  
the kid has it all.

DISSOLVE TO:

39 FLASHBACK

39

The best of Chris Donlon.

DISSOLVE TO:

40 BACK TO SCENE

40

Reggie hands the picture back to Lou.

LOU  
So what do you say?

JILLIAN  
I hate to disappoint you, but I  
don't think any one student can  
really represent the school.

REGGIE  
Not even someone as awesome as  
Chris.

LOU  
Well, I tried.

We FOLLOW Lou as he picks up the cardboard figure and crosses  
behind the counter.

41 NEW ANGLE

41

as a pale, exhausted Miltie walks in and makes his way over to  
the counter.

LOU  
What'll it be, Miltie?

(CONTINUED)

41 CONTINUED:

41

MILTIE  
Give me a root beer.  
(a beat)  
And easy on the foam.

Lou pours Miltie a drink and hands it to him.

LOU  
Hey, what's wrong? I've never  
seen you look this bad.

Miltie downs the root beer in one gulp.

MILTIE  
Lou, I'm in big trouble.

LOU  
Lemme guess -- it's about that  
song you're writing?

MILTIE  
The song I'm supposed to be  
writing.

LOU  
What's the problem?

MILTIE  
I haven't written a note.

LOU  
Kid, this is no time to pull a  
Horowitz. You don't want to flunk  
Shorofsky's class.

MILTIE  
Forget Shorofsky's class. I don't  
want to get kicked out of school.

LOU  
Then stop goofing around and get  
to work.

MILTIE  
(in desperation)  
I've been working, Lou -- I've  
given it everything I have. And  
what have I come up with? Zilch.

LOU  
Miltie, you gotta try harder.

(CONTINUED)

41 CONTINUED: (2)

41

MILTIE  
I did! It's no use. I'm wasting  
my time.

LOU  
So what are you gonna do, give  
up?

MILTIE  
What choice do I have?

42 NEW ANGLE

42

as Miltie, in real pain, stands up.

MILTIE  
I tried -- I really tried, Lou.  
But I just can't cut it.

On Miltie's anguished expression, we --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

43 INT. MUSIC CLASSROOM - DAY (DAY FIVE) 43

Lydia and Seeger are near the doorway, looking in. Seeger holds a video camera.

LYDIA

...now I want you to start close on the keyboard, and then pull back to show the whole class...

SEEGER

I got it.

LYDIA

(re the camera)

You sure you know how to handle this thing?

SEEGER

You wanna talk or you wanna shoot?

LYDIA

Just don't forget to take off the lens cap.

(yells OS)

Everybody stand by.

(to Seeger)

Roll it.

Seeger aims the camera and starts shooting.

44 NEW ANGLE 44

The NUMBER begins. A music class is in progress, including Dusty, Ian, Reggie, and Maxie. A single student PLAYS simple one-note scales on a piano.

45 INT. DANCE CLASSROOM - DAY 45

The scales continue under as the dance class, including Jillian, watches one student do plies.

46 INT. MUSIC CLASSROOM - DAY 46

Several students in the music class are now SINGING scales.

- 47 INT. SMALL CLASSROOM - DAY 47  
A speech class. Jesse and other students are watching Danny doing vowel SOUNDS -- "oh, ee, ah." -- adding another layer to the MUSIC which continues under.
- 48 INT. MUSIC CLASSROOM - DAY 48  
In the music class, students are now PLAYING instruments; the simple scales segue into a classical fugue.
- 49 INT. DANCE CLASSROOM - DAY 49  
More dancers are in motion, doing more complex steps.
- 50 INT. MUSIC CLASSROOM - DAY 50  
Students are now SINGING lyrics in an operatic style.
- 51 INT. SMALL CLASSROOM - DAY 51  
Danny is now enunciating a word, over and over.
- 52 INT. MUSIC CLASSROOM - DAY 52  
as the class PLAYS and SINGS and the music transforms from classical into more modern forms such as gospel and folk.
- 53 INT. DANCE CLASSROOM - DAY 53  
Still more dancers have joined in. A DRUMMER lays down a rhythm as the steps get more and more intricate.
- 54 INT. SMALL CLASSROOM - DAY 54  
The elocution practice continues; Danny is now repeating a phrase.
- 55 INT. MUSIC CLASSROOM - DAY 55  
The music is now quite contemporary; the students are really cooking.
- 56 INT. DANCE CLASSROOM - DAY 56  
The dancers are a blur of motion.

57 INT. AUDITORIUM - STAGE - DAY

57

as all the bits and pieces we've seen come together on the stage. Six dancers, an orchestra, and a choir combine the various elements into a glorious fandango of sight and sound which builds to a stunning climax.

58 ANGLE ON LYDIA

58

crossing the stage, threading her way through the happy but exhausted performers.

LYDIA  
So, Paul --

59 ON PAUL

59

in the wings, lowering his camera as Lydia steps up.

LYDIA  
-- did you get it all?

SEEGER  
(innocently)  
I thought that was the rehearsal.

Lydia gives Seeger a playful swat as we --

CUT TO:

60 INT. HALLWAY - DAY

60

Between classes. Miltie runs up to Ian.

MILTIE  
Hey, Ian, you got a second?

IAN  
Barely.

MILTIE  
You know that song of yours? It's been haunting me ever since I heard it.

IAN  
You're too kind.

MILTIE  
I'd like to buy it from you.

This stops Ian cold.

(CONTINUED)

60 CONTINUED:

60

IAN  
You're mad.

MILTIE  
I'll give you twenty-five bucks.

IAN  
(beginning to  
understand)  
This is for Shorofsky's class,  
isn't it?

MILTIE  
Fifty, but that's my final offer.  
Deal?

IAN  
Miltie, it's not for sale.

MILTIE  
Why not?

IAN  
For one thing, it wouldn't be fair  
to you, would it?

Ian moves off. Miltie calls after him:

MILTIE  
Since when do I care about fair?

But Ian's already gone. Miltie SIGHS. After a beat:

SHOROFSKY (OS)  
Ah, Mr. Horowitz.

61 NEW ANGLE

61

Miltie freezes as Shorofsky comes up behind him.

SHOROFSKY  
Making progress with your song,  
I hope.

MILTIE  
The song? Oh, yeah. Yeah,  
it's... fine.

SHOROFSKY  
I look forward to hearing it.

MILTIE  
Great.

(CONTINUED)



61 CONTINUED:

61

Shorofsky walks on, leaving Miltie feeling overwhelmed.

MILTIE (cont'd)  
(to himself)  
So do I.

CUT TO:

62 INT. ANOTHER HALLWAY - DAY

62

Jesse, carrying a large trophy, steps up beside Reggie.

JESSE  
Miss Grant's number turned out  
pretty incredible.

REGGIE  
Sure did.

JESSE  
I guess it's going into the time  
capsule, huh?

REGGIE  
Well, nothing's been decided  
yet...

JESSE  
(seizing the  
opportunity)  
In that case... Did I ever show  
you the award I won for directing  
"Shining Lights?"

REGGIE  
Dozens of times.

JESSE  
It's probably my most prized  
possession.

REGGIE  
But you'll give it up for the time  
capsule.

JESSE  
How'd you guess?

REGGIE  
I'm psychic.

(CONTINUED)

62 CONTINUED:

62

JESSE  
Don't forget, "Shining Lights" did  
win a twenty-thousand-dollar grant  
for the school...

REGGIE  
And your name is on the trophy.

JESSE  
A small detail. Besides, I'm a  
perfect symbol for this place.  
A poor Mexican boy, loaded with  
talent, struggles to make his way  
to the big city, so he can attend  
the school of his dreams.

REGGIE  
I know the story.

JESSE  
And from the moment I arrived,  
things were never the same.

DISSOLVE TO:

63 FLASHBACK

63

Jesse Velasquez at SOA.

DISSOLVE TO:

64 BACK TO SCENE

64

REGGIE  
You're a legend, all right.

JESSE  
So -- how about my trophy? Does  
it have a chance?

REGGIE  
Truthfully? About a billion to  
one.

JESSE  
A billion to one?

REGGIE  
Okay, a million to one.

Jesse considers it, then hands the trophy to Reggie.

(CONTINUED)

64 CONTINUED:

64

JESSE  
That's better.

Jesse pats her on the shoulder and walks off.

CUT TO:

65 INT. LOU'S LANES - NIGHT

65

CLOSE on the cover of an old, dusty music book: "14th Century Love Ballads." PULL BACK to reveal Miltie at a table, laboriously copying one of the songs onto a sheet of music paper.

66 NEW ANGLE

66

Lou, scowling his disapproval, steps up and serves Miltie a fresh root beer.

LOU  
Here you go, worm.

Miltie, without looking up, hands a dollar bill to Lou.

LOU (cont'd)  
You know this isn't even gonna work, Miltie.

MILTIE  
Why not? You think Shorofsky knows every song ever written -- especially some obscure 14th-century love ballad?

LOU  
That doesn't make it right.

MILTIE  
I thought you wanted me to pass.

LOU  
I don't like cheaters.

MILTIE  
Who's cheating? I'm adapting.  
(indicates book)  
You think it's easy updating these lyrics?

LOU  
Well, I hope you're proud of yourself.

(CONTINUED)

66 CONTINUED:

66

MILTIE  
Hey, my conscience is clear.

LOU  
(glancing OS)  
Tell that to Maxie.

Miltie quickly looks up --

67 ANGLE ON THE DOOR

67

Maxie has just entered and is heading straight for Miltie's table.

68 ON MILTIE

68

Panicked, he grabs the book of ballads and hides it under the table. Maxie steps up and smiles as she looks at the sheet of music he's been writing.

MAXIE  
I see you're making progress.

MILTIE  
Yeah, I had a breakthrough.

Lou shakes his head, walks off. Maxie takes a closer look at the music.

MAXIE  
Can I see?

MILTIE  
Sure.

Maxie picks up a sheet of music and reads it to herself.

MAXIE  
"...and so we'll enter Paradise,  
and you'll be my love forever."  
(delighted)  
Miltie, that's beautiful! And  
so romantic...

MILTIE  
(modestly)  
What can I say? So are you.

Maxie, touched, kisses Miltie on the cheek.

(CONTINUED)

68 CONTINUED:

68

MAXIE  
Promise you'll play it for me as  
soon as it's done?

MILTIE  
You'll be the first to hear it.

Maxie heads for the door.

69 ANGLE ON LOU

69

as a beaming Maxie passes him and exits. Lou looks back over  
at Miltie:

70 ON MILTIE

70

He's already put the book of ballads back on the table and  
is copying away.

CUT TO:

71 INT. ADMINISTRATION OFFICE - DAY (DAY SIX)

71

Mrs. Berg is behind the counter as Jillian enters.

JILLIAN  
Mrs. Berg, do you have any --

MRS. BERG  
Boxes? I sure do. I thought you  
might be needing some.

JILLIAN  
Yeah, we're being swamped with  
stuff for the time capsule.

Mrs. Berg goes behind the counter and brings out some small  
boxes. Then, as Mrs. Berg ducks back behind the counter --

JILLIAN  
Do you have anything bigger?

Mrs. Berg brings out a set of bigger boxes.

MRS. BERG  
You say something, dear?

(CONTINUED)

71 CONTINUED:

71

JILLIAN

Never mind.

(a beat)

How come you haven't submitted anything?

MRS. BERG

I wouldn't know what to choose.

JILLIAN

But you've been here longer than anybody. You must have lots of memories.

MRS. BERG

Oh, I have thousands.

(a beat)

I've just forgotten most of them.

JILLIAN

Well, if you think of any good ones, you let us know.

Jillian picks up the boxes and begins to exit.

MRS. BERG

Now that you mention it. There was that one time...

DISSOLVE TO:

72 FLASHBACK

72

The incredible world of Gertrude Berg.

DISSOLVE TO:

73 BACK TO SCENE

73

Jillian smiles fondly at Mrs. Berg.

JILLIAN

Mrs. Berg, you really are wonderful.

MRS. BERG

Maybe you should put me in the time capsule.

JILLIAN

(smiling)

We'd never survive without you.

(CONTINUED)

73 CONTINUED:

73

Jillian exits with the boxes, leaving a happy Mrs. Berg.

CUT TO:

74 INT. MUSIC CLASSROOM - DAY

74

Miltie PLAYS and SINGS the final verse of his completed ballad. Maxie listens in rapture.

75 ANGLE ON THE DOOR

75

Jillian, carrying a stack of boxes, passes in the hall. She stops to listen at the doorway.

76 ANGLE ON MILTIE AND MAXIE

76

as he finishes the song.

MAXIE

Miltie, I knew you could do it!  
(to Jillian)  
Wasn't that beautiful?

JILLIAN

It sure was. Miltie, I didn't know you were into fourteenth-century ballads.

MAXIE

(surprised)  
What?

JILLIAN

(to Miltie)  
"Be My Love Forever," right? I've always loved that song.

MILTIE

Yeah, well...

JILLIAN

Who'd've thought you had such good taste in music?

Jillian exits.

77 NEW ANGLE

77

as Maxie crosses her arms and looks accusingly at Miltie.

(CONTINUED)

77 CONTINUED:

77

MAXIE  
Miltie, you didn't.

MILTIE  
I don't know what she's talking  
about!

MAXIE  
You did.

MILTIE  
Maxie, let me explain --

MAXIE  
Explain what? I know you lie to  
everybody else, but I didn't think  
you'd lie to me.

MILTIE  
Whaddya mean, lie?

Maxie grabs Miltie's sheet music and brandishes it in Miltie's  
face.

MAXIE  
Look at me and tell me you wrote  
this.

MILTIE  
Okay, not exactly. But I meant  
all those things in there. Is  
it my fault someone else said 'em  
first?

MAXIE  
Everybody told me I was crazy to  
believe in you. And you know  
something? They were right.

MILTIE  
Don't you want to hear my side?

MAXIE  
I've wasted enough time on you.

MILTIE  
Hey, I'm sorry --

MAXIE  
I don't want to hear it. From  
now on, just stay out of my life!

(CONTINUED)



77 CONTINUED: (2)

77

Maxie tosses the music aside and exits. On Miltie's hurt expression, we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

78 INT. LOU'S LANES - NIGHT

78

Miltie's at the counter. Reggie, Jillian, Dusty, and Maxie are on their way out. Reggie, Jillian, and Dusty AD LIB "hellos" to Miltie as they pass, but Maxie pointedly snubs Miltie. Lou, behind the counter, notices. After the girls exit:

MILTIE  
(grousing to Lou)  
Women. What do they want from a guy?

LOU  
Face it, Miltie... you deserve this one.

MILTIE  
What does she want me to do? Flunk out? Hey, I tried to write a song... but not everyone can be a poet. So I'm shallow -- big deal.

LOU  
Being shallow isn't your problem, kid.

MILTIE  
Okay, so I lied.

LOU  
And cheated.

MILTIE  
I never said I was perfect. Why can't Maxie accept me the way I am?

LOU  
Because she knows you can be better than that.

A long beat as Miltie stares morosely into his root beer.

MILTIE  
I gotta get her back, Lou. She's the only one who ever believed in me.

LOU  
Then there's only one thing you can do, kid.

79 ANGLE ON MILTIE

79

as he thinks it over, reaches a decision -- gets up, tosses a bill onto the counter, and exits.

CUT TO:

80 INT. MUSIC CUBICLE - NIGHT

80

Miltie enters determinedly, sits down at the piano, readies a blank sheet of music paper, and after a beat taps out the first three notes of a melody on the piano.

DISSOLVE TO:

81 INT. DYRENFORTH'S OFFICE - DAY (DAY SEVEN)

81

Dyrenforth is at his desk. Shorofsky pokes his head in the office.

SHOROFSKY

Excuse me, Mr. Dyrenforth. Has there been any decision about the time capsule?

DYRENFORTH

Not yet. We're having a meeting this afternoon to make the final choice.

SHOROFSKY

Then there's still time for me to put in my two cents?

Dyrenforth smiles, motions for Shorofsky to step in.

DYRENFORTH

Absolutely. I'm glad to see you getting involved.

SHOROFSKY

After all, how can you honor the school and ignore the teachers?

DYRENFORTH

Good point.

Shorofsky hands over a conductor's baton.

SHOROFSKY

I've had this baton for twenty years -- ever since I came here.

DISSOLVE TO:

82 FLASHBACK

82

Scenes of Shorofsky as the wise old owl.

DISSOLVE TO:

83 BACK TO SCENE

83

Shorofsky and Dyrenforth smile fondly at the reminiscence. Then, Shorofsky gets to his feet.

SHOROFSKY

Well, I have to get to class.  
(mock dismay)  
Miltie Horowitz is going to sing.

DYRENFORTH

Benjamin...

Shorofsky turns.

DYRENFORTH (cont'd)

Time capsule or no time capsule  
-- you'll be remembered.

Shorofsky smiles and walks out.

CUT TO:

84 INT. MUSIC CUBICLE - DAY

84

Miltie slouches on the piano bench, gazing blankly at a completed sheet of music and lyrics. He's been there all night.

85 ANGLE ON JESSE

85

appearing in the doorway.

JESSE

Hey, Psycho! Ready for your big moment?

86 NEW ANGLE

86

as Miltie, startled, straightens up.

MILTIE

I think so.

(CONTINUED)

86 CONTINUED:

86

JESSE  
(surprised)  
You are?

Miltie nods, starts gathering up his stuff. Jesse comes over, takes a look at Miltie's music sheets.

JESSE (cont'd)  
Is it any good?

MILTIE  
I don't know... but I'm about to find out.

Miltie picks up the music and walks out. Jesse follows.

CUT TO:

87 INT. MUSIC CLASSROOM - DAY

87

Shorofsky is at the front of the class. The class again includes Reggie, Jillian, Maxie, Dusty, Jesse, Ian, and Danny.

SHOROFSKY  
Mr. Horowitz, the stage is yours.

88 ANGLE ON MILTIE

88

as he gets up and walks to the front of the class. All eyes are on him. Miltie sits at a piano, looks over at Maxie. Maxie, ignoring him, looks away.

MILTIE  
I wrote this song because...

Miltie doesn't know what to say.

SHOROFSKY  
Because you had no choice.

Everyone LAUGHS.

MILTIE  
(smiling and looking toward Maxie)  
That's part of it.  
(a beat)  
Anyway, it's called "Shot in the Dark."

Miltie performs his SONG. It's a clever, ironic piece that's both funny and truthful.

89 ANGLE - THE KIDS

89

At first they're surprised at how good Miltie is, but they're soon won over by the effectiveness of his performance.

90 BACK TO MILTIE

90

who finishes up with a flourish as the kids go wild, APPLAUDING and WHISTLING. Shorofsky comes over and shakes Miltie's hand.

SHOROFSKY  
Congratulations, Mr. Horowitz.  
A fine piece of work.

MILTIE  
(shrugging)  
It was nothing.

SHOROFSKY  
Are you sure you want to be an  
agent?

Miltie smiles. Maybe he's not so sure after all.

CUT TO:

91 INT. HALLWAY - DAY

91

Miltie comes out of the classroom followed by the rest of the class.

JESSE  
I knew you could do it.

REGGIE  
I didn't think he had it in him.

MILTIE  
Neither did I.

JILLIAN  
You should write more songs,  
Miltie.

DANNY  
Yeah, you sing like I tell jokes.

Everyone GROANS.

DANNY (cont'd)  
Hey, it was a compliment.

(CONTINUED)

91 CONTINUED:

91

DUSTY  
Great stuff, Miltie.

IAN  
I guess you found your  
inspiration.

The group moves off -- revealing Maxie. She and Miltie face each other.

MILTIE  
I guess I did.

Maxie breaks into a wide grin.

CUT TO:

92 INT. DANCE CLASSROOM - DAY

92

Miltie and Maxie are walking hand in hand through the empty classroom.

MAXIE  
Miltie, I'm so proud of you.

MILTIE  
So am I. For the first time in  
my life, I actually went for it.  
I really worked hard on something  
-- and it came out okay.

They stop at a table piled with boxes of trash; Miltie moves a box to the floor so he and Maxie can sit on the edge of the table.

MAXIE  
You see? Hard work pays off.

MILTIE  
Yeah, well -- I'd hate to make  
a habit of it.

MAXIE  
Admit it, Miltie -- you've finally  
become a member of this school.

MILTIE  
(with a grin)  
If you say so.

Maxie kisses him and snuggles close.

(CONTINUED)

92 CONTINUED:

92

MILTIE  
So. Pizza tonight at Lou's? My  
treat.

MAXIE  
I'll be there. I better get going  
-- I'm late for the meeting.  
We're gonna pick what goes in the  
time capsule.

MILTIE  
I thought it was all settled.

MAXIE  
You kidding? No one can agree  
on anything.

Maxie stands, gives Miltie a quick kiss.

MAXIE (cont'd)  
See you later.

Maxie hurriedly exits.

93 ANGLE ON MILTIE

93

feeling good about himself. He grins as he jumps off the  
table and picks up the box of trash to put it back on the  
table. The bottom collapses and the contents fall to the  
floor.

Miltie reacts to the mess, starts gathering it up. Something  
catches his eye.

94 MILTIE'S POV

94

A pair of terribly-worn-out pointe shoes.

95 BACK TO MILTIE

95

as he picks them up. HOLD on his thoughtful expression.

CUT TO:

96 INT. AUDITORIUM - STAGE - DAY

96

Donated items are strewn about the stage. Reggie, Jillian,  
Maxie, Dusty, Shorofsky, Ian, Jesse, Danny, Lydia, Leroy, Mrs.  
Berg, Dyrenforth, and Seeger are all arguing at once.



97 NEW ANGLE

97

Jesse has his trophy. Danny holds up his comedy notebook.

DANNY

I still say people would have been laughing at these jokes in a hundred years.

JESSE

Why? No one laughs at them now.

DANNY

Is that supposed to be funny?

JESSE

Hurry up, write it down.

PAN to pick up Lydia, Dyrenforth, and Mrs. Berg. Lydia has a videotape cassette.

LYDIA

Bob, are you saying you don't like our video?

DYRENFORTH

Of course I like it. But how do we know they'll even have video in a hundred years?

LYDIA

So we'll put a machine in with it.

MRS. BERG

Wouldn't that be two items? We're only allowed one.

Jesse steps forward, waving his trophy.

JESSE

A trophy's one item!

REGGIE

Nice try, Jess.

SHOROFSKY

Let's face it -- we haven't found it yet.

DYRENFORTH

People, please! Can't we just pick one? All these items represent the school.

(CONTINUED)

97 CONTINUED:

97

SEEGER  
But none of them capture its soul.

MILTIE (OS)  
These do.

98 ANGLE ON MILTIE

98

standing in the wings, holding the toe shoes like an offering.  
He walks to center stage.

MILTIE  
Just look at 'em.

99 ANGLE ON THE SHOES

99

Their battered fragility perfectly sums up the spirit of the school.

100 WIDER ANGLE

100

Everyone stares at the shoes.

JILLIAN  
Who do they belong to?

LYDIA  
Does it matter?

Lydia takes the slippers from Miltie and hands them to Dyrenforth.

LYDIA (cont'd)  
Mr. Dyrenforth, our search is over.

DYRENFORTH  
(moved)  
I believe you're right.

The group smiles and gathers around Dyrenforth to get a closer look at the shoes.

101 ANGLE ON MILTIE

101

to one side of the group. Maxie approaches.

MAXIE  
Miltie, you never cease to amaze me.

(CONTINUED)

101 CONTINUED:

101

MILTIE  
I'm kind of an amazing guy.  
C'mon, you promised me a pizza.

MAXIE  
I thought it was your treat.

MILTIE  
We'll work something out.

As they link arms and smile, we FREEZE FRAME and:

FADE OUT.

END OF ACT FOUR

THE END