

STAYING ALIVE
(Saturday Night Fever II)

by

Norman Wexler

&

Sylvester Stallone

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STAYING ALIVE

FADE IN:

1 The film begins with the CAMERA PANNING beneath a sagging bed and exposing a very TIGHT SHOT of feet slipping into a pair of boots. It is TONY MANERO, but we never see him clearly in this scene. 1 *

What follows is a series of TIGHT SHOTS showing dance garments being put into a carry-bag.

- ... An arm slipping through an undershirt.
- ... Pants being fastened with a belt.
- ... Three wrinkled dollars being taken off a rotting night stand and shoved into a pocket.
- ... BACKSHOT of Tony splashing water onto his face.
- ... TIGHT SHOT of jacket being zipped up.
- ... A hand grabbing the dance bag.
- ... A hand turning the door knob.
- ... A WIDER SHOT as Tony's form is seen exiting the room.

As the door slams shut, it begins the downbeat of the MUSIC for the following scene.

2 INT. BROADWAY THEATRE - DAY 2 *

The MUSIC'S pounding beginning downbeats are again set against extreme CLOSE UPS of Tony's body, which is now garbed in his well-worn dance outfit.

After several more slashing downbeats and lots of isolated parts of Tony's anatomy, the MUSIC explodes with full force and for the first time Tony is seen as he whips around and faces the camera fully...

The camera now shifts to an extreme WIDE SHOT showing a stage crammed with DANCING HOPEFULS with Tony barely discernible in the massive crowd.

What follows is a rampaging audition MONTAGE with the CREDITS being placed over the many images.

The dancers pain and continued desperation mounts as the competition intensifies... The credits and audition finally comes to a crescendo finale with Tony being one of the remaining and bone-weary few.

3
THRU OMITTED
11

3
THRU
11

12 INT. OFF-BROADWAY THEATRE

12 *

The house lights are dark except for the glow coming from the stage far in the background.

The CAMERA PANS DOWN to the stage on a line of twenty male DANCERS. *

In the audience a third rate looking PRODUCER, DIRECTOR and a pair of ASSISTANTS - All of whom appear mildly bored.

The willow thin, no-nonsense CHOREOGRAPHER speaks coolly, without a hint of inflection.

CHOREOGRAPHER

Numbers two -- seven -- eight and eleven stay backstage... the rest can go -- thanks.

(faces Tony's group)

Next lineup -- Let's go -- Look alive!

The producer leans to one of his assistants, points at one of the dancers and whispers his instructions... The assistant rushes to the choreographer.

(CONTINUED)

ASSISTANT

... Just a minute!

The choreographer faces him.

CHOREOGRAPHER

What is it?

ASSISTANT

Forget number eleven.

CHOREOGRAPHER

Why? He moves well.

ASSISTANT

The producer doesn't like his face --

The choreographer, not wanting to jeopardize his job, registers an expression of exasperation and turns to the departing dancers.

CHOREOGRAPHER

Number eleven, a mistake has been made - you're not right.

Dancer #11 is completely crushed and humiliated.

DANCER #11

Did I do something wrong?

CHOREOGRAPHER

Your back extension is too stiff --
Work on it.

The choreographer dismisses the dancer with an evasive glance and faces Tony's group.

CHOREOGRAPHER

(continuing)

If you all are professionals, by now the routine should be committed to memory, so let's do it... MUSIC.

The choreographer motions in a down beat fashion and the piano player launches the dancers into the typical old fashioned stage dancing, high kicks and all.

(CONTINUED)

12 CONTINUED: (2)

12

As the MUSIC builds in tempo, Tony seems to be a breed apart from the regular chorus-type dancer. He radiates a savage concentration. He just does not dance to the music, he interprets it, and in a sense going beyond it. Whereas the rest of the dancers are merely satisfied going through the well trained mechanical motions with enthusiastic smiles stretched across their faces, Tony remains focused in his world.

Tony's attitude has not escaped the choreographer, who appears a bit challenged by Tony's apparent individuality.

The MUSIC continues to build and the dancers swing into a movement that requires their arms to be in a low position. All follow suit except Tony who moves his arms in an opposite manner.

CHOREOGRAPHER

(continuing)

Wait! What the hell are you doing!?
What the hell are you doing?!!

This outburst jars the dancers to a near standstill, as if all stand accused.

CHOREOGRAPHER

(continuing)

You! I'm talking to you!

Tony snaps out of the dancing trance and locks eyes with him. ... The music stops.

CHOREOGRAPHER

(continuing)

Who told you to raise your arms like that?!

TONY

Nobody.

CHOREOGRAPHER

Well, why'd you do it?

TONY

... I'm just doing what I feel.

CHOREOGRAPHER

You're supposed to be doing what I feel! You're not auditioning for some disco free-for-all.

Tony's blood is starting to reach the boiling point.

(CONTINUED)

CHOREOGRAPHER

(continuing)

Grandstanding throws everybody else's
timing off -- or don't you care?

Tony glances at the rest of the dancers' distant
stares.

TONY

I said I just do what I feel.

CHOREOGRAPHER

I know you do. I have seen you at
auditions five times. So by now I
hope you know you don't have it, so
don't waste my time again... Try
American Bandstand.

(to the piano player)

Once again.

TONY

Hey --

Tony now steps forward. The choreographer steps
back.

CHOREOGRAPHER

(to the dancers)

Five - Six - Seven - Eight. What
do you want?

TONY

You don't know me good enough to tell
me what I am.

Tony starts to walk off.

CHOREOGRAPHER

(scared, but putting up
a front)

I may not know you, but I know dance,
which is more than I can say for you.

(to the pianist)

All right, once again!

TONY

Wait...

(CONTINUED)

12 CONTINUED: (2)

12 *

Tony exits backstage... as he moves farther away from the stage lights, his energy begins to wane. He pauses and looks tired, slightly defeated... The MUSIC starts up again and the dancers are heard going through the audition routine. He stiffens, as though hearing the music angers him with the knowledge that yes, shows and life in general can go on with or without him.

13 OMITTED

13

14 EXT. DANCE BUILDING - UPTOWN - WEST 80'S - DAY

14

Tony approaches, carrying a vinyl gym bag, walking listlessly. There is a sense of depression about him. He enters.

15 OMITTED

15

16 INT. RECEPTION AREA - FATIMA'S DANCELAND - DAY

16 *

Tony reaches the floor occupied by Fatima's Dance-land, an ancient dance studio. In the reception area, roughly a dozen STUDENTS, women outnumbering men two to one, ranging in age from late teens to early fifties, are standing or sitting on the floor, waiting for classes to begin or recuperating from the exertions of classes just finished. They chatter with animation and excitement about aches and pains, diets and auditions, doctors, chiropractors, show gossip.

There is a table near one wall where Fatima, fifty-five and life weary, sells and checks off dance cards or collects money for single classes. Her makeup is very theatrical. Tony, entering, looks around, greeting the people he knows.

*
*
*
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*
*
*
*
*
*

FATIMA

C'mon - you're late! Why're you late?

(CONTINUED)

16 CONTINUED:

16

TONY
My Rolls got towed.

FATIMA
(obliviously)
Don't play. We got people here - *

TONY
I had this audition.

Tony starts moving away toward the dressing room.

TONY
(continuing)
If I gave you a million dollars
would ya not be mad?

FATIMA
Sure. *

TONY
(pulls out a
coin)
All right. Here's twenty five
cents on account.

Fatima smiles and Tony moves off. *

FATIMA
... Think I won't keep it? -
I will keep it. Believe that. *

17 INT. STUDIO B - FATIMA'S DANCE LAND - DAY

17. *

On the cut, throbbing MUSIC pulls us into the
scene where there's a dozen DANCE STUDENTS, eight
women and four men.

Tony faces them wearing his full dance gear. His
bearing is that of a man in control... This is his
domain.

(CONTINUED)

17 CONTINUED:

17

TONY

Okay, your turn. Let's go!

He watches the class do the routine in the mirror. As he instructs the class, it appears he is really addressing himself.

TONY

(continuing)

Eyes on the mirror... watch yourself, ... watch your line, your back... float, that's the feeling you want to get... arms extended, extended... good, good... keep the energy up...

ANOTHER ANGLE

TONY

Put it all together. Attitude! A lot of attitude. You're strong... you're proud... ya got attitude!

Tony, after several more beats, turns to watch his dancers, most of whom are basically hopeless.

TONY

(continuing;
smiles weakly)

I think we've got some real potential in this group. *

He continues to watch them dance, while his eyes reflect his depression.

18 INT. MEN'S DRESSING ROOM - FATIMA'S DANCE LAND - NIGHT 18

Tony is changing back to his street clothes. He pulls his shirt on and stuffs his dance clothes in his gym bag. A KNOCK is HEARD on the door.

JACKIE (O.S.)

Tony!

TONY

Yeah?

JACKIE (O.S.)

What happened?

TONY

About what?

(CONTINUED)

18 CONTINUED:

18

JACKIE

About what? - About how you did
at the audition.

Tony steps out and faces JACKIE COLL, a pretty
and lean twenty-five year old with an endearing
personality. Lively but soft-spoken. *

JACKIE

(continuing)

So what happened?.

TONY

... I turned 'em down.

He steps out and they move towards the reception area.

19 ANGLE ON RECEPTION AREA

19

Tony enters with Jackie.

JACKIE

Really, what happened?

TONY

They didn't like my moves.

JACKIE

They don't know anything, so
don't let it get you down.

TONY

(very depressed)

... I never felt this good.

Jackie seizes his hand and bites his forearm smartly.

TONY

(continuing)

Hey! What'd you skip lunch or
something?!

JACKIE

Getting your mind off that audition.

TONY

So now I gotta worry about rabies.
Listen, can ya' wait a minute?

JACKIE

I have to get going.

(CONTINUED)

19 CONTINUED:

19

TONY

One minute - C'mon.

JACKIE

(a complaint)

I have to shower and get to the theatre - I can't be late.

TONY

(teasingly)

Forget the shower, you look immaculated. C'mon, Jackie, be mature for a minute an' wait here -- I'd wait for you.

JACKIE

... Sure you would.

20 INT. OFFICE - FATIMA'S DANCE LAND - NIGHT

20

Fatima bends oddly over her desk, drinking and reading the evening's paper. Her stockings are rolled down to her ankles.

*

TONY

Fatima, you got a second? Hey, ya look great tonight. That dress is a good color for ya. We had a car that color - very nice.

*

FATIMA

... What's your business?

*

Fatima does not bother to look up from the newspaper.

*

TONY

Well, what I got on my mind, is teachin' a second class.

FATIMA

...No.

*

TONY

What I'm sayin' is I got all these other aggravatin' part-time jobs, so I spend all my life running back and forth, back and forth --

FATIMA

Slow down.

*

(CONTINUED)

20 CONTINUED:

20

TONY

Say what?

FATIMA

(dully)

... slow down.

(drinks)

You'll live longer.

TONY

(after a pause)

Thanks, Fatima. This talk has done
me a lot of good.

Fatima nods. Tony turns toward the door.

On the other side of the door, he faces Jackie and
takes her arm.

JACKIE

How'd it go?

TONY

No extra class.

JACKIE

Don't worry about it. She'll give you
another class. The customers really
like you.

TONY

Yeah, I'm a regular cult figure. C'mon,
Jackie, or you're gonna be late.
(smiles)

Tony grabs her playfully in a headlock.

JACKIE

(laughs)

What're you doin'?

TONY

What's the matter? You don't like
affection?

They turn the corner and exit from view.

21 EXT. STREET - NIGHT

21

Tony and Jackie emerge, head up the street towards rundown five-story apartment buildings.

TONY

Y'know, today was definitely nowhere --
And what's really bad is it ain't even
over yet -- Y'know that Paul somebody --
I don't know his name, that choreographer
who's got it in for me?

JACKIE

I know who you mean.

TONY

No, you don't.

JACKIE

Believe me, I know who you mean.

TONY

(smiles)
C'mon, Jackie, don't raise your
voice; I don't like the public
eavesdroppin' on my problems here --
so this guy's bad mouthin' me like
I was a disease and should have my
feet cut off or something.

JACKIE

What were you doing?

TONY

Dancin' the way I felt it -- Are you
understanding what I'm sayin' here?

(CONTINUED)

21 CONTINUED:

21

TONY

I'm saying it's maybe an omen thing,
that maybe I'm not gonna happen and --

JACKIE

You don't believe that.

TONY

Why not? D'ya think makin' it is
a sure thing? I mean, ya' don't even
know for sure if it's ever gonna pay
off. Let me turn around, I talk
better going backwards.

(he turns and walks
backwards, facing her
as he talks)

This way it hits ya' straight in the
face instead of havin' ta curve
around... So like these guys I
hung with in Bay Ridge, - what they're
doin' I wouldn't want to do, like
they got nowhere jobs, going nowhere.
But they're like placed, like they
know where they are -

They nearly reach Jackie's timeworn apartment
building, located in a mixed neighborhood.

JACKIE

Do they really. *

TONY

I dunno, but I wouldn't mind if I
could see I was headin' somewhere
too. *

JACKIE

(quickly)

- If you know where you wanted to
go -

(CONTINUED)

21

CONTINUED:

21

TONY

(overlapping)

Yeah, if I was on my way to somewhere-

*

- Even if you were practically
nowhere in relation to somewhere,
you'd still be someplace and nowhere
wouldn't be nowhere, it'd be
somewhere.

TONY

(pause)

... even I can't follow that rap.

JACKIE

(laughs)

You still have the key?

Tony reaches into his pocket for the key.

*

(CONTINUED)

REV. 11/23/82

21 CONTINUED:

21

TONY

You haven't given anybody else a key
have you? *

JACKIE

(smiles)

What kind of question is that? *

TONY

It's a key question, alright -
Have ya?

JACKIE

(without anger)

No, but, you don't live here anymore,
'cause you don't want to get involved.
So even if I did, don't you think
maybe it would be none of your
business. *

(steps into the building)

Aren't you coming up? *

TONY

(low)

... Jackie. *

JACKIE

What's wrong? *

Jackie looks at Tony quizzically, as he backs up. *

TONY

... Don't ever say somethin' is none
of my business when it is.

JACKIE

Coming back tonight? *

Tony nods and disappears from view. *

22
THRU OMITTED
23

22
THRU *
23

24

INT. SAVAGE INSTINCT ROCK CLUB - NIGHT

24

The "Savage Instinct" is a huge, dance-orientated rock* club. The place is almost full and the NOISE LEVEL is* high. *

Tony walks to the bar with a tray full of empty glasses. He flips up the hinged gate, goes behind, greets FRED, thirties, burly, endowed with animal force and vitality, likeable but mean when crossed.

TONY

Hey, Fred, you got that next order ready? *

Tony looks around, surveys the scene.

FRED

Right here. *

Tony nods, looks down the length of the bar to see who's ready for another drink. *

FRED

(continuing)

Looks like some of your groupie friends are here. *

TONY

What?

FRED

Those things - they friends of yours.

Tony eyes a pair of girls and gives a nod.

TONY

Passin' acquaintances, so what? *

FRED

So, how 'bout sharin' the wealth?

TONY

What am I, ya booking agent? *

FRED

(jokingly)

You don't wanna share - who cares? I don't need your hand-me-downs anyway. *

TONY

Whatta ya' got, emotional problems tonight or what? *

(CONTINUED)

24 CONTINUED:

24

Tony goes off.

ANOTHER ANGLE

Tony sets some drinks on the bar for pick-up by a waitress, then starts washing glasses and talking to the two girls, CATHY and LINDA, both twenty, sitting at the bar.

Tony is slightly embarrassed at moving his hands submerged in the dishwasher.

CATHY

How late you working tonight?

TONY

Till three --

CATHY

Wanna come over?

TONY

I don't know.

CATHY

What's wrong?

TONY

Nothin' except the last time I came over, I almost left with brain damage. You guys party too hard. Ya's oughta be a tag team.

LINDA

Good guys are hard to find.

CATHY

(dryly)

Even if they got dishpan hands.

TONY

It keeps my nails real clean.

*

(CONTINUED)

24 CONTINUED: (2)

24

ANOTHER ANGLE

Tony carries a tray of drinks to a table where THREE TIRED MODEL TYPE WOMEN and a MAN, mid-twenties, are seated. Tony serves the drinks, collects the empty glasses.

MODEL

(a woozy, drunken
smile)

Hey, Tony, how's your love life?

TONY

Alright.

MODEL

Do you know why I order so
many drinks?

TONY

'Cause ya an alcoholic?

MODEL

(laughs)

No - guess again!

TONY

I dunno - ya had a troubled childhood?

MODEL

No...I love to watch you walk.

Tony smiles and picking up some glasses, leaves.

MODEL

(continuing)

... Great walk.

MAN

(droll)

For a bus boy.

(CONTINUED)

ANGLE ON BAR

Tony is filling a carton with unopened bottles of liquor taken from storage cabinets beneath the liquor display shelves. A pair of YOUNG GIRLS, just barely drinking age, saunter past. Tony gives them a seductive glance. They don't even respond.

TONY

The world knows me as Tony. What's your name?

Much to his dismay, Tony watches the girls eye a well-dressed young STUD standing near the dance floor... The stud is reminiscent of the white-suited figure that Tony once cut...

25

ANGLE ON DANCE FLOOR

25

A SLAMMING ROCK TUNE is in progress while some hundred PEOPLE dance. Surrounding the dance floor, PEOPLE sit on couches and floor mats behind small, low tables where drinks are placed.

Tony walks toward the end of the bar, carrying a tray of empty glasses of liquor. He puts it on the bar, then...

He wanders over to the edge of the dance floor, observing the well-dressed young stud moving smoothly across the dance floor. Feeling the growing air of competition, his expression intensifies. *

Cathy appears behind him, taps him on the shoulder. As he turns to her, she smiles, and raises her eyebrows questioningly.

CATHY

We on later?

Not wavering from his competitive gaze from the young stud.

TONY

... I can't make it.

CATHY

Why not?

TONY

'Cause lately I'm career oriented.

CATHY

And what's that mean?

(CONTINUED)

25 CONTINUED:

TONY

It means I don't have time for
meaningful relationships right
now. *

CATHY

(disgusted)

That right?... Let me tell you
something, guys like you aren't
relationships - You're exercise.
(walks away)

Tony walks back to the bar. Fred comes over. *

FRED *

What're you doing?

Tony turns away from Cathy.

FRED *

(continuing)

No mixin' with the customers.
You know the policy, so whatta
you doing? How 'bout helpin'
around here - Hey? *

TONY *

What?

FRED *

Gimme her number - I don't
care about policy. I'll mix
with anybody or anything. *
What am I savin' myself for. *
Am I right or what?... *

Tony starts away. *

FRED *

... Forget about it. *
(moves away)

Tony glances at the stud enjoying himself on the
dance floor, then at Cathy, who is now dancing, and
turns back to his mundane bartending chores. The
MUSIC CROSS FADES into the next scene.

26 INT. SAVAGE INSTINCT (Alternate)

26

The CAMERA PANS across the room as Tony is seen sweeping with several other waiters in the now deserted club. He sets the broom down, checks his hair in the bar mirror, takes up his coat and exits.

26A INT. JACKIE'S APARTMENT - NIGHT

26A*

The CAMERA PANS across a darkened apartment bedroom and scans the dresser that is covered with bottles of perfumes... the camera comes across a stereo. The playing arm automatically lowers on the first band of a record, and with the music playing softly, the camera continues to pan and finally comes to rest on Tony who is outlined against the bedroom window. He slips on his shirt... Jackie lays sleepy eyed beneath the sheets.

JACKIE

Why do you have to go?

TONY

It's five o'clock.

JACKIE

Stay for breakfast.

TONY

I'm not hungry.

JACKIE

What's wrong Tony?

TONY

I gotta get something goin'
y'know. *

JACKIE

You will. *

TONY

... I gotta get something goin'.
(rises) *

JACKIE

... I'll miss you.

TONY

Don't have to say that.

JACKIE

(softly)

... I know I don't. *

TONY

... See ya later. *

(CONTINUED)

26A CONTINUED:

Tony exits and the musical theme expands as he steps out of room.

27 EXT. STREET - DAWN

Tony starts down the deserted street... as he crosses the street he breaks into an ever so slight dance step, then resumes his normal walking gait.

28 EXT. BROADWAY - DAWN

28

The MUSICAL THEME continues as Tony moves across the Times Square area and seems to be the only solitary figure in this decaying wasteland... He eyes some of the human wreckage huddled in the doorways to ward off the biting cold.

29 EXT. WESTSIDE HOTEL - DAWN

29

Tony enters the depressing hotel.

30 INT. HOTEL - DAWN

30

Tony passes an old MAN sleeping behind the desk.

TONY

... Any messages?

The old man does not move and Tony moves to the fire door.

*
*

Tony steps out of the fire exit door and turns into the next shabby alcove which is the entrance to his room.

31 INT. TONY'S ROOM

31

He opens the peeling door and enters the depressing space that is his home.

The room itself is no more than twelve feet by seven with a hissing radiator that leaks ceaselessly on a mildewed piece of faded and frayed thirty-year-old carpet... unmatching and peeling wallpaper covers the walls...the sagging bed is undersized and crammed against the wall... the only other furniture is a chair and warped cardboard dresser.

All his clothes hang very neatly on hangers suspended from nails driven in a straight line across the length of one wall.

He grabs a towel, some wire hangers, a small transistor radio and exits the room, holding a small bundle of clothing that was piled on a straight back wood chair...

32 INT. HOTEL SHOWER ROOM

32

The water explodes the rusted shower head nozzle and Tony stands in cascading water.

CUT TO:

Tony washes his T-shirts, socks, etc. in the shower room sink.

33 INT. HOTEL ROOM - DAWN

33

Tony has completed attaching his freshly laundered clothing to a pair of makeshift lines that stretch across the tiny room... Exhausted, Tony slowly reclines on his bed as the SOUNDS of an awakening city begin to fill his head.

33A INT. HOTEL LOBBY

*33A

Tony passes the old man behind the Registration Desk. He watches a battered tv.

*
*

TONY

*
*

Any messages?

The old man shakes his head and Tony exits.

*

34 EXT. STREET - MORNING

34

Tony maneuvers through the crowd, looks down at a list he has in his hand and enters an office building.

35 INT. TALENT AGENCY #1

35

Tony lays his picture on the desk of a disinterested SECRETARY.

TONY

*

(mildly)

I'm, y'know, a dancer by nature. Been studying for four years and now I teach -- but I want you to know that I'm very available for TV work.

CUT TO:

36 TALENT AGENCY #2 - DAY

36

Another small agency with its walls covered in photos of aspiring talent... another bored SECRETARY who sips hot coffee.

TONY

Available for any kind of modeling jobs, acting parts, dramatic parts, comedy parts, repertory, melodramas...

*
*

CUT TO:

37 TALENT AGENCY #3

37

This time it is a young frail blond show business failure type.

TONY

... Available for musicals, soap operas, road shows, print ads.

*
*

38 TALENT AGENCY #4

38

A bespectacled heavysset woman with thin hair sits in an office bursting with photos and resumes of the hopefuls.

TONY

... voice overs, any radio work. - And ya looking for the healthy outdoor type I'm okay at some sports like pushups and stickball --

*
*
*
*

39 TALENT AGENCY #5

39

A female in her early thirties, permanent and colorless skin... Cold.

TONY

... And if absolutely necessary, I don't mind doing any kind of extra work -- Anything, but nudity. Promised my mother no nudity. Guess she's afraid I'll get a cold -- But, the fact is I'm a dancer by nature.

*
*
*
*
*

SECRETARY

(not looking up)

... Whatever.

*

39A INT. OFFICE BUILDING - DAY

39A

Tony approaches a door that reads "MILTON SWARTZ AGENCY." He KNOCKS and a gruff voice answers.

MILTON (O.S.)

... Yeah. Who's there?

TONY

Tony Manero. Broadway's newest discovery. Can I get an interview?

MILTON (O.S.)

When the door's closed, it means we're closed.

Tony hears footsteps moving away from the door... laughter from within.

TONY

Listen, I walked crosstown to see ya. Can ya look at my picture or something?

MILTON (O.S.)

Slide it under the door.

Tony puts his picture under the door. Laughter.

TONY

Whatta think? Am I right for anything?

The picture is shoved out, bent very badly.

MILTON (O.S.)

... not interested.

Tony picks up the crumpled picture and moves off.

40 EXT. AUDITION THEATRE - DAY

40*

Tony is seen quickly moving down the alley with a newspaper in his hand. He moves past several other dancers and enters.

41 OMITTED

41

39A

CONTINUED:

39A

TONY

Whatta think? Am I right for anything?

The picture is shoved out, bent very badly.

MILTON (O.S.)

... not interested.

Tony picks up the crumpled picture and starts to move off. Suddenly he wheels around and violently assaults the door which bursts open... *

40

OMITTED

40

41

OMITTED

41

42

OMITTED

42*

REV. 1/31/83

26.

43 OMITTED

43*

44 OMITTED

44

45 OMITTED

45*

OMITTED

SCENE 46 STARTS ON PAGE 28.

46. EXT. JACKIE STREET, DUSK

46 *

Jackie walks with Tony who is engulfed in
despondency.

*

TONY

(slowly)

... Y'know, it's like you're
invisible. They don't even
see you. I don't know, they
make you feel like you're
just wasting their time. They
all sound like my old man use to.

JACKIE

Do you think you're good?

TONY

(low)

I don't know - good enough.

JACKIE

Then how can you keep getting
so down on yourself? You
know what you can do.

TONY

What about you?

JACKIE

What about me?

(CONTINUED)

46 CONTINUED:

46

TONY

You've been in and outta chorus lines for six yerars, doing the same as everybody else. Don't you want to do something that's all you?

JACKIE

If it happens, good. If it doesn't it won't bother me.

(smiles)

- Listen, Tony, will you come to see the show tonight? Tonight's suppose to be the last performance.

TONY

I'm gonna look for another job tonight.

JACKIE

(calmly)

Why do you keep making excuses?

Tony starts to head in the opposite direction. *

JACKIE

C'mon, Tony... don't ... don't have this competition thing with me.

TONY

I got all these commitments.

(CONTINUED)

46 CONTINUED: (2)

JACKIE

Tony, I just want to hear what you think. You've never watched me in a show.

TONY

Sure I have.

JACKIE

(smiles)

Never - Anyway if you can get out of some of these commitments, I can leave a ticket at the box office.

Tony starts to move away and then refaces Jackie.

TONY

... I can pay for my own ticket.

47- 47- *
48 OMITTED 48

49 INT. STAGE WINGS - ROYALE THEATRE - NIGHT 49

There's a full house for the performance. Tony stands backstage watching as the production number begins on stage. The curtain rises. The music builds. * *

50 TONY'S POV - THE STAGE 50

Jackie can be seen in the chorus. Dramatically, LAURA RAVELL, the featured dancer, appears center stage. Laura is mid-to-late twenties, beautiful, intelligent and a willful charmer when she chooses to be. The Dance builds.... Tony staring at Laura intensifies. The scene dissolves into the next number. * *

50A STAGE 50A

Laura and company perform a very sensual routine.

51 ANGLE ON TONY

51

He is applauding, terribly thunderstruck by Laura.

DISSOLVE TO:

52 ANGLE ON STAGE

52

Another chorus number in performance. Laura is featured in the routine which builds to a rousing conclusion.

53 ANGLE ON TONY - BACKSTAGE

53

The dancers come offstage to thunderous applause. Several of the dancers rush past Tony, including Laura. His head swivels as she glides by, his eyes riveted on her. Then, Jackie arrives, exhausted but exhilarated.

JACKIE

Tony! Tony!

He turns to her. The applause is still clamorous, filling the backstage area like a heavy vapor.

JACKIE

(continuing)

You hear that?! Listen to that sound.

TONY

Yeah, it's definitely a lotta hands bangin' together.

JACKIE

(laughs)

...Did you like it?

TONY

You looked great, Jackie.

JACKIE

(smiling)

Really?

TONY

Excellent.

JACKIE

...Thanks -- I gotta change.
Are you gonna stay around?

(CONTINUED)

53 CONTINUED:

53

TONY

Sure, why not.

JACKIE

I thought you had all these commitments.

*

TONY

(smiles)

Gimme a break.

*

*

She kisses him on the cheek, goes off. Tony turns in the opposite direction.

54 TONY'S POV - LAURA

54

She stands talking to a pair of AGENT TYPES near the dressing room stairs.

*

*

BACK TO SCENE

He stares at her, entranced. When she starts walking away from the men, he dashes up to her.

TONY

(uneasily)

Excuse me --

Laura turns to him, looks at him with a seductive expression. When she speaks, it's slow and very sultry without being unnatural... She has a very confident, but pleasant demeanor. She's a charmer.

*

*

*

*

TONY

(continuing)

I wanna say you're really an incredible dancer.

*

*

*

*

LAURA

Thank you very much.

*

*

TONY

No problem. I'm a friend of Jackie Coll's.

*

*

LAURA

(walking)

... Everybody needs friends.

*

*

(CONTINUED)

TONY

Yeah, I was just sayin' that
to somebody this mornin'; listen,
I was wonderin' if maybe we could
get together sometime and talk?

LAURA

(laughs)

About what? *

TONY

(attempting charm)

How incredible you are. *

LAURA

Thanks again, but I already know.

TONY

Say what?

LAURA

(playfully)

... I already know. *

Tony likes this baiting and grins.

TONY

In case you never heard in Brooklyn
I use to be pretty terrific myself. *

LAURA

(laughs)

Use to? What happened? *

TONY

... I moved to Manhattan -
So where exactly are you
imported from? In the
vicinity of England, right? *

LAURA

Right - What do you do around
here? *

TONY

That's a good question. Well,
what I do is like, sometimes I
see the future like it's already
here -- An' what I see now is
great things are gonna happen
to you real soon.

She sits down at a mirrored table and begins to re-
move some of the heavy theatrical makeup.

(CONTINUED)

LAURA

And what great things do you see?

TONY

(low)

Well, I see that tonight you're gonna meet this really nice, y'know, very sensitive type guy who you're probably gonna go very crazy for once you get to know him and his personality.

LAURA

And where is this sensitive type guy you're talking about?

TONY

... I'll get him.

Tony steps out of the doorway for a moment then reappears a second later and breaks into an infectious smile... Nearly smiling herself, Laura rises and slams the door in Tony's grinning face. On the other side of the door Tony's pride has been rattled badly, not to mention nearly a severed nose. Several people stare.

TONY

(continuing; to himself)

... That didn't happen.

He notices several stagehands eyeballing him. He motions towards the door.

TONY

(continuing; low)

... Strong draft in here.

Tony turns back and violently throws open the door and exposes Laura sitting at the makeup table...

LAURA

... Come in.

TONY

(flustered; but keeping his voice low)

What're you doin'? Why'd you do that to me?

LAURA

Do what?

(CONTINUED)

TONY

Do what? Ya almost broke my nose with this door. I'm givin' you some of my best come-ons and you try to mangle my face!

*

LAURA

Laura smiles.

I'm sorry about that but you made a bad mistake - That being - Like most men you seem to take pleasure in talking to women as though they're stupid.

*

*

*

TONY

Look, if I said something to make ya mad, I apologize. I thought I was being sorta charming. An' even if you did try to damage my head. See, the fact still is I amazingly respect your dancing talent and your womanhood in general -- I didn't always respect womanhood, but I've got this new mature outlook going, y'know.

*

I even gave up cursin' an' everything. So knowing all this information, I'd like to maybe take you some place to eat and relax, but it's gotta be informal 'cause all my suits are being pressed.

*

LAURA

Thanks for the apology and the invitation, but I'm going home early tonight - auditions start for the new show tomorrow.

(CONTINUED)

54 CONTINUED: (4)

54

TONY

This new show - are you already set for it?

LAURA

Definitely - are you a dancer?

TONY

Couldn't you tell.

LAURA

(smiles)

Of course - listen why don't you come by the Royale Theatre tomorrow -- they need thirty dancers. I'll put a good word in for you.

*

TONY

...Don't do that -- Thanks, but you don't have to do that - Can't go out tonight, huh?

LAURA

Sorry.

Tony slowly backs up to the door.

TONY

Well, I had this commitment, anyway. Listen, if I don't see you again, I wanna say it's been really nice being insulted by ya.

LAURA

(slowly smiles)

Aren't you coming to the audition?

TONY

...I knew you wanted to see me again.

Tony turns and exits and Laura watches his form disappear in to the stage activity.

55 EXT. STAGE DOOR - NIGHT

55*

Tony and Jackie stand outside the door that faces an alley... People pass by them.

*

*

(CONTINUED)

55 CONTINUED:

55

TONY

Sure you don't wanna go
someplace to celebrate the
closing of the show.

JACKIE

I have to get to the club.

TONY

Why do you still sing in that
place?

JACKIE

I don't know - Maybe somebody
will walk in and see us.

TONY

That place is bad.

At this moment Laura turns the corner and steps
past them.

LAURA

Small world isn't it - Good night.

JACKIE

Good night.

Tony's eyes are locked on her.

JACKIE

(continuing)

So what do you want to do?

TONY

I dunno.

Laura steps to the end of the alley and enters
a waiting Rolls.

TONY

Jackie, is this what's her name
heavily involved? *

*

JACKIE

Laura?

TONY

Yeah, Laura.

JACKIE

What do you mean by involved.

(CONTINUED)

55 CONTINUED:

55

TONY

Involved. I mean like have you
seen alot of guys like that
hanging around drooling or
something?

*

JACKIE

I just dance, and mind my own
business.

TONY

Hey, don't get mad 'cause I'm
just asking some informal
questions.

JACKIE

Tony, if you're hot over somebody,
I don't always want to hear about
it.

TONY

C'mon, I just respect her dancin'.

JACKIE

-- and her legs, and her face.

TONY

Sure, I respect all her equipment.
But you gotta admit she's got this
abundant talent and hear how
intelligent she speaks.

*

*

(CONTINUED)

55 CONTINUED: (2)

55

Jackie starts to move away.

*

TONY

(continuing; smiles)

Wait -- Listen, I'm not trying to get you mad, 'cause I think you're a real good dancer, ah, I don't know, ah what can I say - you wanna eat or somethin'?

*

*

JACKIE

Thanks, but I have to get to the club.

*

(backing up)

I'll see you tomorrow.

*

TONY

Y'know, you were really good! - You were very good ... Really excellent, Jackie.

56 OMITTED

56 *

56A INT. HOTEL LOBBY - DAY

56A*

Tony passes another old man at the reception desk, as he descends the stairs.

*

TONY

Any messages?

The old man shakes his head, no.

REV. 1/10/83

40.

57 OMITTED

57

58 OMITTED

* 58

59. INT. BACKSTAGE ROYAL THEATRE - DAY

59

Tony is still in the leg stretching position, but now is in dance clothing and stands alongside eighty other dancers. Waiting nervously in the wings, the dancers size one another up, checking out the competition... Tony's eyes are observing the action on-stage.

*
*

ANOTHER ANGLE

Twenty women are dancing on stage under the close scrutiny of the powerfully built CHOREOGRAPHER named JESSE. Jackie is one of the dancers. The physical and mental strain is more apparent on many of the other dancers...

The MUSIC ENDS and the dancers hit their final position.

JESSE

Good! Very good. Now it's a matter of who's best for the show.

He approaches the lineup of hopefuls. The moment of truth. Behind Jesse trails his very attractive female assistant, JOY.

Jesse reaches the first girl and touches her shoulder. She smiles with relief. Jesse skips the next three girls, taps two, skips several more.

NEW ANGLE

Tony watches with anticipation as Jesse approaches Jackie.

JESSE

You work hard, Jackie.

*

He touches her and moves on.

Jackie turns to Tony and weakly smiles.

JESSE

(continuing)

Okay, that's it. Thank you all - next group. Let's go!

Jackie moves off to the side and is giving necessary information to the Assistant, Joy, who jots the facts down...

NEW ANGLE

Tony gives her a nod of congratulations and moves apprehensively center stage.

JESSE

Gentlemen, I'm running behind.
So I'm going to have to give
you bigger chunks of the
combination. Gets harder every
year --

(to Joy)

Okay, I want to take a look
now from the orchestra.

He nods to the musicians, electric pianist, bass,
percussionist -- and proceeds to demonstrate a
long combination twice which the dancers then
perform.

Joy steps to center stage.

JOY

I'm Joy -

TONY

I'm Happiness, how ya doin'?

*

Several dancers frown at Tony. Joy smiles wearily.

JOY

I'm the Assistant Choreographer,
so if there's any questions about
the routine ask now.

*

*

Jesse walks down the stage steps to a seat in the
orchestra next to two men and Laura, who can't be
clearly seen or identified in the darkness of the
area.

JESSE

(to Joy)

...Make it happen!

*

The players begin and the Assistant, Joy, calls out
the beginning of the count -- as the dancers perform.
The dancers finish -- and Jesse and the three others
in the orchestra confer briefly.

JESSE

(continuing)

Okay. Forty-two and forty-six,
please remain. Everybody else,
thank you.

(CONTINUED)

NEW ANGLE - CONTINUED

The rejected dancers glumly move offstage -- along with one dancer whose face glows with joy. Tony stands unmoving on the stage, desperate to succeed. Joy walks to the side of the stage, calls out.

JOY

Well Happiness, you're off.

TONY

(dazed)

Off? He said forty-six. I'm forty-six.

JOY

Sorry. So you stay for the next cut.

TONY

Y'know, that mistake coulda wrecked destiny.

*

(moves off)

Tony begins to smile and tries to catch a glimpse of Laura out of the corner of his eye.

Tony wipes the sweat off his forehead and snatches a glance at Jackie standing in the wings...

JESSE

Let's go! Look alive.

*

Tony moves fairly close to Jackie.

*

TONY

In case I fall into the orchestra pit and ya never see me again, I want ya to know I think you've got exceptional legs.

JACKIE

...So do you.

She smiles as Tony settles into position.

60 ANOTHER ANGLE

60

The last first-cut audition group is leaving the stage.

Joy walks rear stage where several dancers are waiting.

JOY

Okay, first positions. *

The dancers, about twelve including Tony, assemble on stage in front of Jesse. *

JESSE

Listen up, this time I want something different. Do the whole combination through once more, at the end using the basic movements of the sequence, improvise, extending the style until it becomes your natural style. All right, get ready. *

The dancers nod assent but their faces betray surprise and consternation. Tony glances at Jackie and smiles and sneaks a look at Laura. Jesse calls out to the musicians and starts the count. As the dancers near the end of the combination, Jesse calls out over the MUSIC. *

JESSE

(continuing)

Now keep it going, improvise... it's your time, let it go... let it happen! Take it anywhere! Do it!! *

The dancers begin. Tony struggles with his first ideas and movements but finally taps some inner source and begins to dance with a torrent of imaginative movements, freely, fluidly, ranging about the stage, commanding space. After about a minute, Jesse calls a halt.

JESSE

Good! Very good! We'll take your resumes or names and numbers and get back to you in twenty-four hours. We'll only be selecting two men. If you're not one of them, I want you to know you were excellent. *

Tony is in utter shock. This can't happen. He wants to speak up but all he can do is wander over to Jackie.

(CONTINUED)

60 CONTINUED:

60

JACKIE
I know what you're thinking.

*

TONY
(down)
Do you?

*

JACKIE
They'll call.

*

TONY
...Will they? They never called
before.

*

*

Tony sees Laura standing nearby observing him.

TONY
Hey, Jackie, how 'bout if I call
you later, all right?

*

*

Jackie is taken aback by the attitude change, but
does not make an issue of it.

*

*

JACKIE
...All right.

*

TONY
See ya later.

*

Jackie exits and Tony moves over to Laura standing
ever so seductively in the shadowy recesses of the
wings.

*

*

LAURA
I'm surprised... you're not bad.

*

TONY
Thanks.

*

Laura nods, smiling.

LAURA
I mean it.

*

TONY
I appreciate it... ah, listen,
can I ask you a favor?

*

LAURA
What?

*

(CONTINUED)

60 CONTINUED: (2)

60

TONY

If I appreciate you, and it looks like maybe you appreciate me, what do you think about maybe spendin' some time appreciating each other.

*

*

LAURA

Appreciating?

*

TONY

For many hours.

*

Laura looks at him long and hard, evaluating, considering. She turns and seductively moves away... Tony follows... The dialogue is heard as their forms shrink into the darkness.

LAURA

(cooly)

...I have a singing lesson I'll have to cancel.

TONY

(mimicking her)

Yeah, I'll have to cancel my dance class.

LAURA

I'll have to cancel my manicure.

TONY

I'll cancel my meeting with the mayor.

LAURA

Then I'll have to cancel my yoga class.

TONY

I'll cancel my brain operation.

LAURA

Don't cancel that!

*

61 EXT. FIFTH AVENUE - DAY

61

Uptown, near the zoo, Laura and Tony are seen walking and thoroughly enjoying each other's company as the MUSIC moves the scenes along with a romantic flair.

62 EXT. CENTRAL PARK - FOLLOWING DAY

62

Tony and Laura continue to walk, all as Tony entertains with animated movement.

63 EXT. STREET - DAY

63

Tony and Laura pass an art museum that has bronzes of dancers on display... Tony strikes a pose resembling that of a statue...

64 OMITTED

64

65 INT. SUSHI RESTAURANT - NIGHT

65

Tony and Laura dine in quaintly decorated restaurant... obviously not familiar with the use of chopsticks, Tony comically holds four chopsticks in each hand while trying to balance a piece of sushi into his mouth... Laura places a piece in his mouth and he tries to be cool while nearly gagging...

The CAMERA PANS down and it comes to settle on their legs as Tony inches his foot forward and touches hers... Laura moves her foot away.

Tony eyes her then she eyes him back... Beneath the table he lightly touches her foot again. This time she does not move. A spark of excitement comes into Tony's eyes... Ever so cool, Laura flicks him a glance and continues to eat.

Beneath the table, Tony moves his leg closer until their ankles are touching... Laura looks up and into Tony's anticipating eyes... He feels he is in control of the situation; the woman is at his mercy.

Laura slowly slips out of her shoe and ever so deliberately and erotically runs her beautiful foot serpentine-like up his leg... Tony's eyes widen as he stares into her molten expression. Half his chopsticks fall.

66 INT. "SAVAGE INSTINCT" - NIGHT

66

Tony and Laura are flooded in colored lights as they begin to dance... The dancing becomes more expressionistic as they communicate with seductive movements... Several of the other patrons and Fred look on with envy. Tony and Laura are truly hot together...

67 INT. LAURA'S APARTMENT - BEDROOM - NIGHT

67

As they come together the SCENE DISSOLVES into Laura's bedroom. Tony and Laura's bodies beautifully intertwine... as the CAMERA pushes through the scene and into darkness.

Tony steps out of the bedroom and crosses the lavish living room... A sense of awe registers across his face as he moves through the opulent surroundings... He goes out to the balcony and looks down at the city life twenty stories below.

TONY

...Laura, what is all this?
I never seen anything like this.
You born rich or somethin'?

LAURA

I told you before, don't ask.

TONY

What is it. Some big secret?...

LAURA

...it's just furniture.

TONY

A dancer would have to work ten
shows at the same time to live here.

LAURA

We had a good night.

TONY

Did I miss something here?

LAURA

I changed the subject - we had
a good time.

TONY

Yeah, we did.

They embrace and walk across the room.

(CONTINUED)

67 CONTINUED:

TONY

Listen, Laura, I wanna tell you something
and I don't want you to take it the
wrong way.

LAURA

...What?

TONY

y'know, I haven't met many people I
respect. But you really did something
with your life, and I just wanna say
that I really think you're significant.

He starts to guide here to the bedroom.

LAURA

Thank you.

TONY

When you dance it's like watchin
smoke move.

LAURA

Is it?

TONY

Yeah,...I could watch ya for
hours.

LAURA

You can't dance for ever can you?

TONY

No, but ya always know ya have that
talent in ya an that never leaves.

LAURA

I think maybe...well, I think it's
time to say goodnight.

TONY

Something wrong?

LAURA

It's three o'clock.

TONY

No problem. I take vitamins.

LAURA

I have to work on a routine early
tomorrow.

(CONTINUED)

67 CONTINUED:

67

TONY

...This is a flash - Y'know, I've
never been asked to leave before.

LAURA

Don't take it personally.

67 CONTINUED: (2)

67

TONY

...I have to. I'm the only
other person here...

(pause)

Then I should definitely leave? *

LAURA

...I think so.

TONY

Is this it -- I mean like
tonight it's over?

LAURA

(moves to him)

...Just until tomorrow.

68 EXT. STREET - NIGHT

68

Tony steps out into the chilling darkness... He
lifts up the collar of his jacket and crosses to
a phone booth... He dials.

INTERCUT WITH:

69 INT. JACKIE'S APARTMENT

69

Jackie rolls over and struggles to gain some
semblance of consciousness as she grabs the phone.

JACKIE

...Hello... Tony - What are
you doing?

TONY

...Patrolling the city - making
the streets safe for women and
children - somebody's gotta do it.

JACKIE

Are you okay?

TONY

Great - listen, are you alone?

JACKIE

What?

(CONTINUED)

69 CONTINUED:

69

TONY

Are you alone - I mean, like
is there a vacancy next to
you?

JACKIE

There's a vacancy - why?

*

TONY

Just curious - Listen, you
shouldn't be on the phone so
late, a professional needs
to watch their health... see ya
tomorrow.

*

Tony hangs up, glances up at Laura's apartment
building... He moves off.

70
THRU OMITTED
72

70 *
THRU
72

73 INT. TONY'S HOTEL - ROOM - MORNING

73

Tony lays in the early morning light that unevenly
illuminates him through the crooked half-lowered
blinds. The SOUNDS of the city drift in over the
muffled hissing of the radiator that Tony's coat
lays across.

(CONTINUED)

73 CONTINUED:

73

The faint sound of a phone ringing is heard... First Tony's eyes open. On the next ring, he explodes from bed and nearly tears the door from its hinges as he bolts from the room in his underwear.

74 INT. TONY'S HOTEL - HALLWAY

74

Tony sprints along the frayed carpet, past an old man with a mangy mutt and lunges for the pay phone.

TONY

Yeah! Hello! Tony Manero speaking! Who? No, there's nobody here by that name - I'm here, nobody else and listen, this phone is out of order for twenty-four hours, hear. So for twenty-four hours, don't call - that's right, I'm a cop!

Tony slams the phone down... a slovenly tenant peers half out his door.

TENANT

Somebody oughta do that to your head!

TONY

What? - why don't you try it? *

The tenant scowls at him and closes the door to his room... Tony catches his breath and saunters back to his room, passing an over-the hill waitress-type on the way to work in her off-white uniform... She checks out Tony's bed as he passes. The waitress passes the old man and his mutt still standing immobile.

WAITRESS

Nice, huh.

The old man looks at Tony and mumbles to himself. *

OLD MAN

...I was better.

75 INT. TONY'S ROOM - MORNING

75

Tony enters and sees his new coat being steamed on the radiator... In a rage, he pulls it off and examines the one sleeve that is still steaming and opens the window and holds the coat in the cold morning air... On his window sill is a bottle of orange juice and a sealed cup of yogurt... A small bag of trash comes crashing down on the already incredibly littered extension outside Tony's window.

TONY

You're pigs up there - you know that?!

Another bottle breaks outside the window.

Tony retreats inside and slips his jacket on. One side has shrunk nearly to his elbow.

TONY

(continuing)

Damn! My shoe. *

Tony turns and snarls at the radiator.

TONY

(continuing)

...Had to wreck my shoes -- had
to wreck my transportation.
(looks up) I'm payin' my dues here. C'mon
gimme a break - go pick on Russia! *

76 INT. TONY'S HOTEL - HALLWAY

76

Tony is seated in the hallway beside the pay phone... He looks at his watch then begins to stare blindly at the faded yellow wall straight ahead... The anxiety is mounting.

77 OMITTED

77

78 INT. TONY'S HOTEL - DAY 78

Tony is pacing like an animal in front of the phone, eyeing the object with mounting disgust... In the background, a door opens... Tony lunges at the phone, holds the receiver down and pretends to be talking... The unshaven tenant sighs with annoyance and withdraws into his room... Tony hangs up the phone and continues pacing.

79 OMITTED 79 *

80 INT. TONY'S HOTEL - DAY 80

Tony is going through an improvisational dance routine in front of the phone... He high-kicks then runs several feet up the wall, pivots and lands gracefully on one foot... A curious pair of eyes stare at him through a door opened several inches... Tony looks at the phone and makes like he is going to strangle it.

TONY

... C'mon!

The curious eyes retreat behind a closing door.

81 OMITTED 81 *

82 INT. TONY'S HOTEL 82

Tony is about forty feet away from the telephone... He coldly eyes the telephone and whispers.

(CONTINUED)

82 CONTINUED:

82

TONY

... Ring.

The PHONE SUDDENLY RINGS and Tony races for it and nearly pulls it from the wall.

TONY

(continuing)

Yeah - Hello! Yeah, speaking!

Yeah - yeah - yeah - yeah... thanks!!

Tony hangs up the phone and starts to strut towards his room.

TONY

(continuing)

Did you do it, or did you do it? Way to go, Manero!

As an afterthought, Tony wheels around and rushes back to the phone.

INTERCUT TO:

83 INT. TONY'S FAMILY HOUSE - DUSK

83

Mrs. Manero enters the living room to answer a ringing phone.

*
*

MRS. MANERO

... Hello - Tony...

It's about time

I hear from you - You okay?
You're not hurt?

*
*

CUT AWAY

TONY

I'm okay - I got a job. Broadway.

(CONTINUED)

MRS. MANERO
 ... gotta job on Broadway!...
 Doing what? *

TONY
 Dancin' -- I dance, remember.

MRS. MANERO
 How much you get paid?

TONY
 Who cares!?! I gotta job.

MRS. MANERO
 No nudity, I hope - keep your
 clothes on, Tony.

TONY (down)
 Yeah, I will..How ya been? *

MRS. MANERO
 Good - okay - not too bad. *

TONY
 Heard from Dad? *

MRS. MANERO
 He don't call no more - I don't
 know where he is. *

(CONTINUED)

83 CONTINUED (2)

83

TONY

Yeah - listen, I gotta go, so I'll call everybody back later. See ya.

Rentura

Tony hangs up the phone and moves away. A door opens slightly and gruff voice is heard.

H

MAN

Somebody oughta do that to ya head.

84 EXT. STREET - APARTMENT - LAURA - NIGHT

84

Tony is pacing in front of Laura's building as the doorman reads the evening paper behind the plate glass entry way... Tony's agitation mounts. He leans into the doorway.

TONY

You sure she didn't come home yet?

The doorman nods.

TONY

(continuing)

Maybe there's a back way?

The doorman does not respond and continues to read.

TONY

(continuing)

... Just tell her Mr. Tony Manero dropped by -- she knows me and I'm at "The Savage Instinct", the number there is 555-4897 or 555-4597... Forget it.

The sleepy-eyed, non-comprehending doorman barely reacts and goes back to his paper... Tony moves away.

85 EXT. "BAD NEWS" ROCK CLUB - NIGHT

85*

Tony steps around the corner and past several hard looking girls and enters the dismal club.

*
*

86 INT. BAD NEWS CLUB - NIGHT

86*

The club is very dark, very uncrowded and quite small... It is certainly not the kind of place where people go to dance or have an 'up' time. ... The few patrons in the audience are hard looking.

*
*
*
*
*

Jackie and a three piece group are on the tiny plywood stage that is elevated no more than eighteen inches off the floor... Several ragged lights with peeling colored gels illuminate the stage. As Jackie sings, Tony moves around to the far side of the Club. Jackie acknowledges him as she continues to sing.

*
*
*
*
*
*
*

The song ends. No applause. She goes over to Tony.

*
*

TONY

Sound good - How you doing?

*

JACKIE

Fine - Congratulations. I heard you're in the show.

*
*

TONY

Yeah, maybe it's startin' to happen.

*
*

JACKIE

You on your way to work?

*

TONY

Yeah, I'm gonna give notice - Listen. I got this chorus job on my own, didn't I? I mean you didn't see anybody say anything to the director, or something?

*
*
*
*
*
*

JACKIE

I'm sure you got it on your own.

*

Tony notices the singer staring at Jackie.

*

TONY

Wait a minute.

*

JACKIE

What?

*

TONY

Why's he staring at you like that?

*
*

JACKIE

He's a friend. It doesn't mean anything.

*
*

TONY

Hey - you see me talkin' here or what?

*
*

JACKIE

Tony, don't.

*

TONY

Don't what? Don't you see I'm
engaged in conversation, or
what? Maybe you want me to do
a drum solo on your body?

*
*
*
*

JACKIE

What's wrong?

*

TONY

Y'know, I got no time for
guys that don't show any
respect.

*
*
*

JACKIE

What? Are you crazy tonight?

*

TONY

No, I'm emotional.

*

JACKIE

Want to meet after work.

TONY

Yeah, I'll meet you at two
out front.

JACKIE

Out front at two.

TONY

Ya gotta commitment... Ya
sound real good.

Tony turns and starts out.

*

TONY (to singer)

... Try American Bandstand.

*

86 INT. BAD NEWS CLUB - NIGHT

86*

The club is very dark, very uncrowded and quite small... It is certainly not the kind of place where people go to dance or have an 'up' time. ... The few patrons in the audience are hard looking.

Jackie and a three piece group are on the tiny plywood stage that is elevated no more than eighteen inches off the floor... Several ragged lights with peeling colored gels illuminate the stage. As Jackie sings, Tony moves around to the far side of the Club. Jackie acknowledges him as she continues to sing. *

The song ends. No applause. She goes over to Tony.

TONY

Sound good - How you doing?

JACKIE

Fine - Congratulations. I heard you're in the show.

TONY

Yeah, maybe it's startin' to nappen.

JACKIE

You on your way to work?

TONY

Yeah, I'm gonna give notice - Listen. I got this chorus job on my own, didn't I? I mean you didn't see anybody say anything to the director, or something?

Before she can answer, a fairly large bearded man of thirty, drunkenly leans over the table towards Jackie.

DRUNK

What's happenin'?

Jackie nervously shrugs.

DRUNK

C'mon, sing - C'mon.

TONY

Hey - you see me talkin' here or what?

(CONTINUED)

86 CONTINUED:

86

DRUNK
(stiffens)
What's that?

*

JACKIE
Tony, don't.

*

TONY
Don't what? You see I'm in
conversation here.

*

The drunk gives Tony a withering stare and grabs
Jackie's hand.

*

DRUNK
C'mon, sing, you're hot.

*

Tony suddenly grabs him by the throat and pushes
over backwards.

*

TONY
You want it.

*

The Club's BOUNCER comes over.

BOUNCER

*

That's it. - Back off!

*

The drunk looks like all the fight has gone out
of him as Tony stares down at him.

JACKIE

*

C'mon, Tony - Don't say
anything.

Tony backs away. The Bouncer pulls the Drunk up
and guides him away. He is followed by his homely
girlfriend.

*

TONY
Y'know, these guys act like
they own you or something.

*

JACKIE
It's alright.

*

TONY
What's alright? - Why don't
you quit this place?

*

(CONTINUED)

86 CONTINUED:

86

JACKIE

*

'Cause there's not that many
places around to sing - it's
alright... Tony.

TONY

*

...Yes?

JACKIE

*

Want to meet after work.

TONY

*

Yeah, I'll meet you at two
out front.

JACKIE

*

Out front at two.

TONY

*

Ya gotta commitment... Ya
sound real good.

Tony turns and starts out. He passes the Drunk
at the door and exits.

*

87 OMITTED

88 INT. SAVAGE INSTINCT - NIGHT

Tony is at the bar mixing drinks... Beside him is Fred.

FRED

So when ya gonna quit.

TONY

I ain't quittin'. I'm resignating
for official reasons. *

FRED

What reasons? *

TONY

I'm dancing in a Broadway show. *

FRED

... Gimme a break. So now ya
on ya way to becoming a professional
dancing fruit.

TONY

Fruit? -- Where's ya sister? Find
ya sister.

FRED

Whatta ya want with her?

TONY

Where is she? There she is.

FRED

Whatta doin'?

Tony spies Fred's sister, MARGARET, a dark haired
waitress nearby.

TONY

Hey, Margaret, c'mere - come on
over.

FRED

Whatta you doing?

(CONTINUED)

Margaret Steps over.

TONY

How ya feelin' Margaret - Hey,
Margaret, your brother here thinks
I'm a tropical fruit. *

Margaret gives him a coy smile that indicates she
definitely knows better.

MARGARET

Fruit?....Forget it, Freddie.

Tony smiles and moves away and Fred reddens.

FRED

What's that mean?

MARGARET

... It means what it means, forget
it.

CUT TO:

88A INT. HALLWAY - PAY PHONE

88A

Tony is at the pay phone and has the receiver at
his ear. After a moment, he slams it down.

TONY

Damn!

CATHY

You coming over?

TONY

How can ya ask that after what
ya said.

CATHY

Just kidding - Coming or not?

TONY

Hey, whatta ya want from me - I
don't have no money or anything,
but if I did it wouldn't change
nothin' cause lately I'm too pissed
off to be romantic.....

CATHY

.... You're nowhere

TONY

What're you? Queen Elizabeth?

Walks away.

89 EXT. LAURA'S APARTMENT - NIGHT

89

Tony stands off to the side of the entry way
pacing aimlessly.

LAURA

.... Tony

Tony spins around and is staring into the beautiful,
seductive face of Laura. *

TONY

.... How ya doing?

LAURA

Fine -- you look like you're
freezing to death.

(CONTINUED)

TONY
(nervously shrugs)
No, I --

A CAR DOOR SLAM is heard.

DATE
We all set?

Tony turns as a graying well-dressed MAN in his late forties steps away from a limousine idling at the curb and stands next to Laura... Tony reddens.

LAURA
Mark, this is Tony -- Tony just was hired to be in the show.

MARK
Good.

LAURA
Want to come up for a drink?

TONY
...I gotta be goin'.

LAURA
All right, then I'll see you at rehearsals --
(smiles)
And get out of the cold before you crack.

MARK
Nice meeting you.

The couple moves inside as Tony's stomach tightens...

90 EXT. "BAD NEWS CLUB"

90*

Jackie stands alone in front looking up and down the block for Tony ... Several seedy night-crawling men pass her by giving her the eye... She checks her watch and an expression of disappointment registers across her face... She listlessly walks away.

91 INT. REHEARSAL HALL _ DAY

91

Forty dancers are lined up with Tony being in the back line and Jackie being in the front line... The dancer's tote bags are stacked and scattered in a corner. Laura and Butler are at opposite ends of the lines and as the MUSIC STARTS from a pre-recorded score, the dancers commence with the choreographed routine... Tony moves in unison with the other dancers, but manages to snatch glimpses at Laura whenever possible... Jackie eyes Tony whenever she can.

Jesse observes with eagle-eyed awareness. Joy is at his side. Jesse's expression is one of mounting dissatisfaction.

JESSE

Get lighter. Get lighter! Feel
the downbeats! Define the God
damn downbeats!!

(to Joy)

Enough!

Joy STOPS the MUSIC and the dancers wind down.

JESSE

(continuing)

What we have is a conceptional
interpretation problem which is
easy to overcome if you forget
you're dancers doing a job for
a few bucks! You're translators
of body language. That's all
dancing is, body language.
Therefore, the more razor sharp the
performance, the more people will
understand what we're saying.

Tony studies Laura's profile, then turns to Jackie who looks at him for a moment, then turns away.

(CONTINUED)

JESSE
(continuing;
angry)

So don't waste my time going
through the motions of emotions --
feel what the hell you're doing.
For those who forgot, this show is
called "Satin's Alley", a journey through *
Hell ending with an ascent to Heaven -
It may seem simple but if it's going
to work you've got to really bust your
asses!! Once again!

Jesse moves close to his lead dancer, Butler.

JESSE
(continuing)
How do you feel?

BUTLER
Fine.

JESSE
Prove it -- Here we go. One-two-
three-four.

The MUSIC COMMENCES and the dancers begin the routine.
Again Tony's concentration is intensely focused on
the movements and this visually sets him apart from
the other dancers... This does not escape Jesse's
notice -- He gestures to Joy.

JOY
Once again, Jackie swing wider...
five-six-seven-eight!

The MUSIC and the dancers COMMENCE as the SCENE FADES.

92 INT. REHEARSAL HALL - STAIRWAY - DAY

92

Tony, dressed in street clothes, stands at the bottom
of the staircase as some of the other dancers pass by.

Jackie comes down the stairs and sees Tony. At
first appears cold but quickly tries to bring her
annoyance under control.

TONY
About last night -

(CONTINUED)

92 CONTINUED:

92

JACKIE

You don't have to say anything.

TONY

If you wanna shoot me -- go ahead. Do it twice, I deserve it.

JACKIE

It's all right.

TONY

It's not - It won't happen no more... I just got hung up. Look, what can I say?

JACKIE

You don't have to say anything. *

TONY

Don't say that 'cause when you say that, I know you really want me to say something. *

JACKIE

What do you want to talk about?

TONY

I don't know - anything. *

JACKIE

Laura.

TONY

Who cares about her? *

(CONTINUED)

92 CONTINUED: (2)

92

JACKIE

I better get to Fatima's.

*

TONY

You're mad.

JACKIE

I'm not mad.

TONY

When the veins in your neck
start poppin' out you're
definitely very annoyed. C'mon
Jackie. Don't go around
thinking I'm playing games with
you 'cause I'm not --

*

Jackie turns and sees Laura coming down the steps.

LAURA

There's the young lovers.

*

JACKIE

(softly)

I'll see everybody tomorrow.

TONY

(at a loss)

...I'll call ya, Jackie.

*

Jackie gives Tony a doubtful glance and moves off.

LAURA

If you're friends you should do
her a big favor.

TONY

What's that?

LAURA

... Help her with her dancing.

TONY

There's nothin' wrong with her
dancin'.

(CONTINUED)

LAURA

(coolly)

Really like her, but to be honest her timing is off, she's not inspired, she's regular; but you looked real good. *

TONY

... where are you comin' from?

Laura tightens her expression.

LAURA

(coolly)

... something wrong?

TONY

I don't like being led on.

LAURA

Who's leading you on?

TONY

I call you up, you're not there -- I come over, you're not there. I hang around all night and you come home with some guy - who're you playin' around with!?!

LAURA

(overriding)

Are you talking to me? You're not talking to me are you?

TONY

Who do you think I'm talking to?!

Two more dancers pass by but say nothing as they sense the tenseness between Laura and Tony.

Tony moves off the staircase and moves into shadows underneath the staircase.

TONY

(continuing)

C'mere -- I wanna know why you're doing this.

LAURA

I don't have to stand under stairs to talk.

(CONTINUED)

92 CONTINUED: (4)

92

TONY

You don't care if people hear
us talking?

LAURA

Why? What's the big secret, Tony?

TONY

It's no secret! It's just that this
is nothing to you, is it -- What
we did is nothing, right?!

LAURA

It was nice.

TONY

Nice -- something you do all the
time like having breakfast.

LAURA

... I usually skip breakfast.

(turns)

Later.

TONY

Where are you going?

LAURA

I said later.

TONY

Hey, I'm talkin' to you!!

Tony quickly jumps forward and seizes her arm. Laura
turns in a fury and backs off

LAURA

Get your bloody hands off me. *
Don't you ever put your hand on
me! Who the hell you think you're
dealing with? Some backstage
groupie who jumps when you call!
Is that what you think I am? We
met, I liked you, we made it!
What did you think it was, true
love?! And you think I used you? *
What about you using me!? Everybody
uses Everybody!!

She collects herself and turns.

LAURA

(continuing)

Later.

(CONTINUED)

92 CONTINUED: (5)

92

Tony is pained... as Laura clears the door he sees Jackie standing outside. She moves off... He recedes into the stairwell. The CAMERA SLOWLY PANS UP and reveals Jesse, the choreographer, standing on the second floor staircase. He heard it all.

93 INT. REHEARSAL HALL - DAY

93

The dancers are situated in another configuration from the last rehearsal... Tony is off to the side as Laura and Butler move into a solo routine... Jackie stands near Tony. He smiles at her as Jesse directs the dancers.

JESSE

That's it -- extend Butler. Lay back! Better!

TONY

(gesturing to
Butler)

What do you think?

JACKIE

... She's good.

TONY

What about him. *

As they speak, Tony never takes his eyes off Laura.

JACKIE

Fair. *

Tony turns to her as Jesse stops the routine.

JESSE

Enough - Enough! I'm not sure
if this is getting across what I
want. *

He goes to Laura and places his hands around her waist.

Jesse digs his fingers lightly into Laura's side which causes her to jump and laugh.

JESSE

(continuing)

Still ticklish, huh. *

Laura smiles as Tony burns over the obvious flirting.

(CONTINUED)

93 CONTINUED:

93

Jesse catches Tony's eye for a split second then continues.

JESSE
(back to assistant)
-- what I want here is a much more forceful movement, like this --

Jesse spins Laura to one side and bends her back at the waist and grabs her hair. He then whips her into an upright position.

JESSE
(continuing;
to Butler)
This is a very sensual show, so what the hell, be sensual! There's no law against it...try it.

*
*

BUTLER
No problem.

*
*

Butler tries to duplicate the movement but it lacks fire.

JESSE
Stronger -- you're not going to break her.

Butler tries again and it doesn't have the passion.

BUTLER
I'll get it - no problem.

*
*

JESSE
(dryly to Butler)
From the top.

*
*

JOY
First positions.

*

Tony and Jackie move into position.

TONY
What're ya doin' after work?

JACKIE
I've got some "commitments".

*

TONY
(grins)
No, you don't.

*

(CONTINUED)

93 CONTINUED: (2)

93

JACKIE

...I do.

Tony's smile fades and he takes one last look at Laura *
before settling into position.

JESSE

Think about what you're doing -- five,
six, seven - eight.

The MUSIC STARTS and the SCENE FADES.

94 OMMITTED

94 *

95 EXT. REHEARSAL HALL - STAIRCASE - DAY

95

Tony and Jackie arrive and descend the stairs outside. *
Several other dancers also exit. *

TONY

How about I come by around nine.

JACKIE

I'll be there -- sure you'll be there?

TONY

Yeah, definitely --

JACKIE

See you later.

TONY

Remember, don't talk to strangers.

JACKIE

Tony, there's nobody stranger than
you.

She moves off and Tony takes a look up the stairs,
then turning, he EXITS.

TONY

(softly)

...Forget about it.

96. EXT. TONY'S HOTEL - DAY

96

Tony is seen entering the dive hotel. *

97. INT. HOTEL - TONY'S ROOM - DAY

97 *

Tony is shining his shoes when his name is called *
off-screen. *

VOICE

...call for Manero. *

98 INT. HOTEL HALLWAY - DAY

98

Tony takes the phone. The MUSIC from one of the rooms is HEARD in the background.

TONY

Yeah?

LAURA (O.S.)

... It's Laura. I like your answering service. *

TONY

... Yeah. *

LAURA

Anyway, I'm having a few people over tonight. Sort of a pre-Christmas party type thing... would you like to come? *

TONY

Didn't we have a big fight -- wasn't that you?

LAURA

Not quite - we didn't have a fight, you did, but now that's hopefully resolved, I'd like to see you again.

TONY

... What time?

LAURA

... ten.

TONY

I'll be there.

Tony puts the phone down. A familiar gruff voice is heard. *

VOICE

Somebody oughta do that to ya head. *

Tony sighs and moves away. *

TONY

...I gotta change residence. *

99 OMITTED

99*

100 OMITTED

100*

101 INT. HOTEL ROOM - TONY'S

101

Tony returns to his room and opens a small worn garment bag and exposes his white suit. The scene dissolves with Tony reappearing in the mirror dressed the way he did several years earlier. He is dissatisfied and starts to undress again... Quickly slips on a different shirt and then pulls his sleeves up. Then lowers them. He does the same with his collar. He takes a black sock and sticks it into his pocket like a handkerchief. The scene fades with Tony still redesigning his "look".

*
*
*
*
*
*
*
*
*
*

102 EXT. LAURA'S APARTMENT - NIGHT

102

Tony approaches the building and pauses at the DOORMAN.

DOORMAN

Where to?

TONY

Laura Ravelli's place.

DOORMAN

Are you expected?

TONY

...to do what?

103 INT. LAURA'S APARTMENT - NIGHT

103

Laura's apartment is tightly filled with guests. The majority of the guests are the theatre people and artists.

The MUSIC drives through the crowd noise as the guests try to be heard.

NEW ANGLE

A faint KNOCK is heard and a guest standing nearby opens the door and reveals Tony. He is slightly taken aback by the total lack of intimacy in the room.

TONY

I'm looking for Laura.

GUEST

... She's here somewhere.

Tony steps in and his eyes search the room for Laura; finally she steps in from the balcony. Tony smiles and starts forward, but stops cold when he sees the choreographer, Jesse, trail in after her.

Tony's expression tightens. He cannot believe what he is seeing and almost appears on the verge of violence. He starts to turn away, wanting to avoid a confrontation, but he is not willing to leave and moves over to the bar.

Still engaged in conversation with Jesse, Laura casually spots Tony and excusing herself, moves to him.

NEW ANGLE

Laura comes up behind Tony.

LAURA

I was wondering where you were.
You look nice. *

TONY

I don't believe this.

LAURA

What?

TONY

This -- you bring me up here and you're with the Director.

(CONTINUED)

103 CONTINUED:

103

LAURA

Didn't you learn anything from the other day?

NEW ANGLE

From across the room, Jesse is tuned into the strained confrontation between Laura and Tony. They move away from the bar.

LAURA

Didn't you?

NEW ANGLE

Tony and Laura move several paces away from the bar.

LAURA

If you want to leave, it's your choice -- Look, maybe you better go.

TONY

What's the matter with you --

LAURA

Excuse me?

TONY

You think you can play with people whenever you want.

LAURA

Do you? ... Look, I'm not playing with anyone. I invited you to a party because in a way I thought you interesting, most of these people are interesting... What are you upset about? There's a lot of nice looking girls here.

TONY

I came here to be with you.

LAURA

... I'm with someone else.

TONY

How can you keep doin' this? *

LAURA

(CONTINUED)

LAURA

If you mean living the way I choose to? Hopefully for a long time. Do you think you have a right to change that, do you?

TONY

Why did we ever bother startin' up if we were always gonna have these problems.

LAURA

You came to me, I didn't come to you -

TONY

You didn't do nothin' huh - it was all me, right.

LAURA

Whatever - all I know I'm getting cold; look if nothing else comes of this you've ended up with a couple of interesting chapters for your diary - (EXITS) you know the way out don't you?

Tony glares at her for a beat, then turns to go.

NEW ANGLE

Tony steps back into the living room and Jesse spots him, then sees Laura move in the opposite direction. Tony EXITS as Laura approaches Jesse.

104 INT. "BAD NEWS" CLUB - NIGHT

104*

Tony trudges through the dismal club. The place is a quarter full with losers. A few worn out Christmas decorations are hanging around. Jackie is on stage singing as Tony approaches. Once the song is complete, Tony steps forward. *

TONY

Hey, Jackie - I'm sorry. *

JACKIE

I don't want to see you tonight, Tony. *

TONY

I forgot to call. *

(he leans closer)

I said I'm sorry. *

(CONTINUED)

JACKIE

Tony, I know you are, but you can't
treat me like this anymore.

*
*

TONY

I won't.

*

JACKIE

I Can't always be second choice.

*

TONY

...you're not.

*

JACKIE (cries)

Yes I am and you know I am.

*

TONY

Swear it won't happen again

*

JACKIE

It will. It will if I let you.
Do you know how many times you've
done this?...I love you, don't
you know that and you keep
treating me like this.

*
*
*
*
*

TONY

I don't know what to say.

*

JACKIE

Don't say anything -- I'll be your
friend, but no more than that...
I have to go now.

*
*
*

TONY slowly nods and backs away as JACKIE and the
group start another soulful song.

*
*

104A EXT. "BAD NEWS" CLUB

104A*

TONY steps outside looking lost. After a moment he
moves away.

*
*

104B INT. JACKIE'S APT. HALLWAY - NIGHT

104B*

TONY trudges up the dismal staircase and knocks on her
door. After a moment Jackie's voice is heard.

*
*

TONY

Hey, Jackie - I'm sorry.

*

JACKIE (O.S.)

I don't want to see you tonight, Tony

*

(CONTINUED)

REV. 1/31/83

79.

104A EXT. "BAD NEWS" CLUB.

*104A

Tony steps outside looking lost. After a moment he
moves away.

*
*
*

105 EXT. BRIDGE - NIGHT

105

It is late at night and Tony walking across the nearly*
empty metal structure. The wind makes him cringe with*
cold as he moves across towards Brooklyn. *

106 OMITTED

106*

107 EXT. STREET - (MANERO HOUSE) - NITE

107*

Tony approaches his house and listlessly takes a key
from his pocket and ever so quiet to not disturb his
parents, enters the house.

108 OMITTED

108*

109

OMITTED

109*

110

OMITTED

110*

111

NEW ANGLE - INT. HOUSE - DINING ROOM

111

Mrs. Manero steps out of the kitchen and steps into the small dining room where Tony sits watching a lame television show... The only trace of Christmas is a small artificial white tree and an old mangled Santa Claus hanging in the window... Tony is very down but trying not to wallow in it.

*

MRS. MANERO

... You want anything Tony?

TONY

No, I'm full.

MRS. MANERO

(at a loss)

You want apple pie?

*

TONY

I'm full.

MRS. MANERO

Eat it - I made it special.

*

*

TONY

I'm not too hungry.

*

MRS. MANERO

(hurt)

Hell with it -- I'll put it away.
I'll have it for lunch, who knows.

*

*

*

*

*

(CONTINUED)

TONY

Ya' know something?

*
*

MRS. MANERO

What?

TONY

This house here looks a lot smaller than when I lived here.

MR. MANERO

Smaller?

TONY

Smaller - y'know, the opposite of bigger.

MRS. MANERO

So what do you want me to do Tony? Stretch it?

*

TONY

..I was just making an observation.

*
*

They slip into silence for a strained moment.

TONY

Listen, I didn't get a chance to get ya a present. Every store I went to was closed...I'll get ya' something good next year.

*
*
*
*

MRS. MANERO

Don't worry about it.

His mother smiles.

TONY

Are you all right here? Living alone?

*
*

MRS. MANERO

(low)

I gotta nice job - it's quiet. Believe me, it's better than ever.

*
*

(CONTINUED)

111 CONTINUED: (2)

111

TONY

You sure?

*

MRS. MANERO

I'm sure.

*

Tony looks at his mother for a long moment and feels sympathy for her..He points to the pie.

*

*

TONY

...Maybe I'll have another piece.

*

112 OMITTED

112

113 EXT. APARTMENT BLDG. - BAY RIDGE - DAY

113

Tony is seen entering a project type apartment building.

114 INT. APARTMENT BUILDING - DAY

114

Tony moves down the hallway and the various SOUNDS from each apartment filter into the corridor. Tony arrives at a door at the end of the hallway and knocks.

(CONTINUED)

114 CONTINUED:

114

Moments later the door opens and ANNETTE appears... she is absolutely dumb struck as she stares into Tony's eyes.

ANNETTE

... Oh my God.

TONY

I was in the neighborhood.

ANNETTE

Oh, my God I don't believe this.
How'd you find us?

TONY

... Your mother. So ya got married? *

ANNETTE *

Yeah, 'bout a year ago - nice guy. *

TONY *

He won't care I'm here or nothin'? *

ANNETTE *

(nervously) *

He's workin' now. Look at these clothes
ya got. Ah, wanna come in? *

115 INT. APARTMENT

115

Tony enters the sparsely decorated apartment and glances around.

ANNETTE *

Go on, sit down. Anywhere - go on.
You hungry or thirsty, Tony?

TONY

No thanks.

Tony lowers himself on the threadbare couch and glances at the television balanced on the crate it was bought in... A stack of newspapers are in one corner and a lamp in the other.

ANNETTE

(awkwardly)

So whatta ya been up to?

TONY

Dancing - I got in this show. Maybe
you'll come see it.

ANNETTE

That'd be great - Ya know people still
talk about ya around here.

TONY

What do they say?

(CONTINUED)

115 CONTINUED:

115

ANNETTE

They wanna know when you're moving back.

TONY

Hey, ya still go to the club?

ANNETTE

It's been closed over a year.

TONY

So where ya ol' man workin'?

ANNETTE

Transit Authority - They got him fixing
these bus engines. He makes good money but
can't ever get that grease off his hands.

(at a loss)

Nothin' works. We still din't try
turpentine yet.

TONY

Yeah, that might do it.

ANNETTE

Tony, I wanna show ya something - c'mon.

116 INT. BABY'S ROOM

116

They rise and go into a tiny bedroom. In a second-
hand crib is a ten-month-old infant.

TONY

... It really yours?

ANNETTE

(smiles)

Sure it's ours.

TONY

(at a loss)

... It's really significant, ya know.

Tony smiles and looks at her expression, and instead
of seeing the glow of a proud parent, he sees a look
of exhaustion and boredom.

ANNETTE

C'mon... ya wanna watch some T.V.?

TONY

What's on?

ANNETTE

... Who cares?

Annette starts out into the living room... Tony
follows. She closes the bedroom door and turns to
Tony.

117 INT. APARTMENT

117

ANNETTE

... Tony, why'd you come here?

TONY

... I wanted to talk to ya 'cause I been thinkin' about a lotta things.

ANNETTE

Whatta ya mean?

TONY

You know, the way I treated ya - always puttin' ya down - being hard with ya... and I wanted to clear things up 'cause I never meant it, I was just doing this act thing. So I wanna let ya know that.

ANNETTE

Are you kiddin'?

TONY

No, I'm apologizin'.

ANNETTE

Apologizin' for what? You tryin' to say that wasn't really you back then?

TONY

Yeah. I was just pullin' an attitude.

ANNETTE

I don't believe that.

TONY

Why not?

ANNETTE

'Cause your attitude is what got ya outta this neighborhood. I don't know what ya feelin' guilty about.... Ya must've been doing something right, Ya the only one I know who made it out.

(CONTINUED)

117 CONTINUED:

117

TONY

(softly)

So what ya sayin' is I's always
been this bastard, but it's okay
'cause it comes natural.

ANNETTE

... Something like that.

Tony stares at her for a moment.

TONY

... I better go before ya ol'
man comes.

ANNETTE

... Well, see ya at the show.

Tony backs away and opens the door.

TONY

... Y'know, you were a good dancer.

ANNETTE

... You're a liar.

Tony and Annette exchange smiles and he exits.

118 INT. REHEARSAL HALL - DAY

118

Tony along with the other dancers move with the taped music as Jesse instructs them through the desired routine. As Tony dances he does not even look in the vicinity of Laura and performs with growing concentration... Jackie dances beside him.

Part way through the routine, the lead dancer, Butler, forgets a step combination.

JESSE

... Hold it!

The choreographer's assistant, Joy, turns off the music.

BUTLER

I thought we decided to go downstage.

Cross upstage.

(CONTINUED)

JESSE

That's true, but then we decided
to go upstage.

Butler looks embarrassed and becomes overly defensive.

BUTLER

It was better going downstage.

JESSE

Was it? *

BUTLER

Much better. *

JESSE.

I'll tell you what is even better
than that, learning the goddam
routine the way it's been laid
out! - Again! *

Jesse backs up against the mirrors and gives Tony a
penetrating stare, then looks away. The MUSIC begins.

JESSE

First position! Five-six-seven-eight!

FADE OUT.

FADE IN:

119 INT. REHEARSAL HALL - DAY

119

The rehearsal has broken up and Tony is in his
street clothes... Jackie is several feet away.
Having just packed her bag, she heads for the
door... Tony moves up alongside her. *

TONY

How do your legs feel?

JACKIE

Good, and yours?

TONY

Great.

(CONTINUED)

JACKIE

That's good.

Jackie spots Laura standing near the doorway talking to Jesse and giving her some very critical looks.

JACKIE

(continuing)

I don't know what you did, but she looks like she hates me.

TONY

I didn't do anything.

JACKIE

(eyes Tony)

I'll see you tomorrow.

Jackie moves away and exits the room. Tony looks very frustrated as she disappears from view.

120 EXT. STREET - DAY

120

Tony steps outside and jogs up to Jackie.

TONY

You're meeting somebody, right?

JACKIE

... Yes.

TONY

Like a male somebody?

JACKIE

Why?

TONY

Look, I'm not sayin' anything's wrong with that, but you gotta be careful who ya socialize with because what you think is a normal looking guy could be nothin' but a professional degenerate.

*
*
*
*

JACKIE

I'll be careful.

*

TONY

Yeah... listen, I just wanna ask you a favor.

(CONTINUED)

JACKIE

What favor?

TONY

Can you meet me here tonight,
'bout ten?

JACKIE

No. *

TONY

C'mon it'll only take a couple of
hours.

JACKIE

I don't wanna be stood up again. *

TONY

Jackie, I'll owe ya for life -
look, I know I treated ya bad,
I've got bad manners - everybody
I hung out with had bad manners,
so it's natural that sometimes
I do bad things, but I'm telling
ya inside here

(taps his chest)

is this gentleman waitin' to
get out -

Tony manages to get a smile from her.

TONY

(continuing)

... thanks.

Tony stops and watches as Jackie moves across the
street and out of sight.

121 INT. REHEARSAL HALL - NIGHT

121

Tony is in his dancing outfit and stretching at a
wall bar. He is becoming impatient and begins to
pace.

He starts to leave when footsteps are heard approaching
the rehearsal hall.

Jackie enters followed by a tall sandyhaired, fairly
good-looking, man in his late twenties. He is one of
the musicians in Jackie's rock group.

Tony looks at Jackie's escort then back at Jackie.

TONY
(awkwardly)
... I didn't think you were
comin'.

JACKIE
The show ran late.

Jackie senses Tony's uneasiness.

JACKIE
Tony, this is Carl.

Tony nods and gestures towards him.

JACKIE
Carl, this is Tony - Tony,
can I ask you something.

TONY
I've gotta ask you something.

Tony waves Jackie closer and speaks softly.

TONY
(continuing)
... He's got wavy hair. *

JACKIE
So?

TONY
I didn't think you were the wavy
hair type - I never thought that. *

JACKIE
He plays rhythm guitar at the
club. He walked me over. *

TONY
Rhythm guitar, huh? *

JACKIE
Rhythm guitar, why?

TONY
Why? What's the matter with you
Jackie? Everybody know you can't
trust rhythm guitar players. Under
that wavin' hair is a guy who
wants to score. *

(CONTINUED)

JACKIE

Tony, how'd you get in here? *

TONY

Window -- I don't like him - and if I were you, I wouldn't trust him. *

JACKIE

He's just a friend...

(turns)

Thanks Carl.

CARL

Everything alright?

JACKIE

Yes. See you Wednesday - Good night.

TONY

Did you hear how ya said good night?

JACKIE

No, how did I say it? "

TONY

I don't wanna get into it, except it didn't have a regular "good night" sound... you added something to it. *

JACKIE

... What are we doing here?

TONY

(pause)

... I wanted ya to help me learn Butler's routine.

JACKIE

... You're kidding.

TONY

I wanna try something. . .
... Think I can do it? *

JACKIE

I think so.

TONY

... wanna help?

Tony's expression is sincere and Jackie smiles.

JACKIE

... I think so. *

122 INT. REHEARSAL HALL

122*

The scene goes into a brief montage showing the stress of Tony and Jackie practicing. Their bodies glisten * with sweat as the dancing goes into slow motion and * takes on a type of seductive love dance ritual as * both dancers cannot contain their love for one another.

123 EXT. REHEARSAL HALL - NEAR DAWN

123 *

Tony and Jackie step into the cold morning air.

TONY

What do you think?

JACKIE

What do you think?

TONY

(shrugs)

Think I should try it?

JACKIE

... You've got the routine down.

TONY

But is it good enough?

JACKIE

Yes.

TONY

(awkwardly)

You going home now?... Sure ya going - where else would you go at six in the morning?

JACKIE

... Nowhere. Well, I'll see you in a few hours.

TONY

Yeah... thanks.

Jackie starts to move off, then Tony follows.

TONY

(continuing)

Hey, Jackie.

Jackie pauses and Tony comes alongside.

(MORE)

(CONTINUED)

TONY (CONT'D)

(slowly)

It's like I wanna say something
but it's hard 'cause I never grew
up sayin' nice things, so it's
hard for me to do it now - All I
know is that I really had somethin'
nice with you, comfortable, y'know,
and I was wrong actin' like I did...
and - look I don't wanna lose you
'cause you make me feel better,
when we're together. Like I said
before, comfortable, and if I do
the same for you, I just think maybe
we should try being together again. *

Jackie studies Tony's sincere expression and moves
into him... She leans up and their lips meet.

124 INT. REHEARSAL HALL - DAY

124

The dancers are going through one of the show's
routines. Laura and Butler are dancing in their
lead positions.

As Tony moves to the music he glances at Jackie who
gestures towards Jesse who is observing the dancing
with an expression of dissatisfaction.

JESSE

... Pick it up! Pick it up!

The MUSIC builds then ends and Jesse rubs his eyes
and glances out the window.

JESSE

(continuing)

Alright once again - no wait...
Take a break.

Jesse walks past Laura and touches her hair... Butler
struts like a peacock and admires his buttocks in
the mirror.

LAURA

Is it me?

JESSE

... you're fine.

He walks out of the room.

(CONTINUED)

124 CONTINUED:

124

Again Jackie gestures to Tony to follow, but he is reluctant. She motions again and he looks from Jackie to Laura who is brushing her hair in the far mirror.

Tony starts out.

125 INT. SMALLER REHEARSAL ROOM - DAY

125

Jesse sits on the window sill and writes dance combinations on a legal pad.

With an air of caution, Tony moves forward, never taking his eyes off Jesse.

Jesse lowers the clipboard and studies the approaching dancer with a curious expression... Tony finally comes to a halt in front of Jesse.

TONY

... I think I can do it.

JESSE

(long pause)

... Do what?

126 INT. REHEARSAL HALL - DAY

126

Jesse moves over to Joy and tells her to get the dancers in order. Tony hangs back against the rear wall looking very apprehensive.

Jesse then moves to Laura and they converse... Laura reddens and takes a step back to emphasize her annoyance. Jesse's attitude is demanding.

Tony observes this then glances at Jackie who gives Tony a smile of encouragement... Jesse moves to the front of the dancers.

JESSE

We'll go to the first number.

Butler moves forward.

JESSE

(continuing)

Butler please sit this one out - Tony.

(CONTINUED)

126 CONTINUED:

126

Tony slowly moves forward. Butler cannot believe what is taking place.

BUTLER

What do you mean - sit this one out?

JESSE

I think you understand.

BUTLER

No I don't.

LAURA

Neither do I.

JESSE

(dryly)

Sure you do... positions.

Laura's anger is apparent and her face reddens as Tony steps up and places his hand around her waist.

Beads of sweat are already beginning to form on Tony's forehead... Jesse motions to Joy who starts the MUSIC.

The dancers begin the routine and Tony moves with tremendous style and confidence.

Jesse and Joy exchange expressions of pleasant surprise.

Nearly a minute into the number Tony suddenly forgets the choreography and stands there totally out of sync with Laura and the other dancers... Laura stops and looks at Jesse in anger.

LAURA

(to Jesse)

... Satisfied?

Tony is so embarrassed by his failure, he turns and storms away.

All eyes follow Tony towards the exit... Butler is very pleased by Tony's failure and slides up next to Laura... Jesse stares hard at the departing dancer.

127 INT. REHEARSAL HALL (STAIRCASE) - DAY

127

Tony is descending the stairs when the rehearsal hall door is flung open and Jesse steps out.

JESSE

Where the hell are you going?!

TONY

I'm leavin'!

*

JESSE

Wait.

Tony still descends the stairs.

*

JESSE

(continuing;
explodes)

I said wait!

The volume of Jesse's voice stops Tony cold... Jesse moves down several steps.

TONY

Whatta ya want?!

*

JESSE

You don't walk out of here like this and expect to come back.

*

*

TONY

(defiantly)

That right?

JESSE

Yeah, that's right. Leave now and you're over.

TONY

What the hell would you do?

JESSE

Don't worry about what I would do, I'm not the one who's on the line. You are.

*

*

TONY

I ain't havin' nobody laughin' at me.

JESSE

Who're you somebody special -

Tony eyes him coldly.

(CONTINUED)

TONY

What?!

JESSE

I said, "Who're you, somebody special?" What'd you ever do that means anything? What'd you ever do?

TONY

Who're you talking to?

JESSE

(comes closer)

I'm talkin' to you. What'd you ever do! - What do you think you're so good you're going to score in some other show? Do you!! Try it. The only half way good thing you ever scored was Laura but you even blew that because you got too heavy - you thought she was gonna be your short cut to the top-it doesn't happen that way and besides, you're opposites - -

- - Different animals

and no matter how much you carry on, you can't change that, and if you were half-smart, you'd use it to get where you want to go.

TONY

What're you talking about.

JESSE

I'm talking about you and what this business is all about.

Jesse comes closer and tightens.

JESSE

(continuing)

Listen good, because you're going to hear this only one time. I don't care about you, you don't have to care about me, and she doesn't have to care about us! All we have to care about is this show. That's it! That's what got us here, and that's what's going to keep us here.

(CONTINUED)

127

CONTINUED:

127

JESSE (CONT'D)

If you can't follow that, follow this... If you want to dance here, you follow my rules - This is not a democracy! You are my responsibility and that's real bad news for anybody who doesn't wanna work, because I'm gonna keep pushing 'til you think you're going to die, but whoever makes it through will be the best dancers in this city! You're not the greatest dancer to ever hit the boards, but you have a raw anger and presence and that's what I need! So don't think I'm standing here because I want you to be my friend, because I don't. I'm standing here because I think you've got the moves and the attitude to help make this show work. So where are you going? Back to cleaning tables. Go on - I wasted enough time already.

*
*
*
*

127 CONTINUED: (2)

127

Jesse turns and ascends the stairs and enters the rehearsal room. Tony turns and heads down the stairs.

128 INT. REHEARSAL HALL - DAY

128

Jesse crosses to the front of the dancers and motions to Joy to get everyone ready.

JOY

First positions.

Jackie disappointedly looks at the door then readies herself to dance.

With an air of smugness, Butler moves next to Laura whose expression is one of uncontrollable curiosity... she steps forward.

LAURA

... What happened?

Jesse is put off by the question.

JESSE

Aren't you here to dance?

Laura stares defiantly at him and moves to her position.

The metallic sound of the door opening distracts the dancers and Tony enters and crosses the room.

He arrives in front of Butler and they lock eyes for a brief moment.

JESSE

(continuing)

... Butler.

Butler moves off and heads for the door.

BUTLER

Bullshit!... This is real bullshit!

Tony takes his position next to Laura.

Jesse does not even bother to glance at Butler and motions to Joy and she starts the pre-recorded MUSIC.

With obviously re-newed enthusiasm, Tony propels himself into the number and for the first time the dance ensemble comes to life... Tony and Laura are magic together.

(CONTINUED)

REV. 12/9/82

99.

128 CONTINUED:

128

As the energetic number builds in intensity, Jesse's expression builds with it. It is as though he is at one with Tony.

The number comes to a very exciting finale... Tony stares hard into Laura's eyes then shifts his gaze to Jesse who stares back at him with the same hard expression.

JESSE

... Again!

129 INT. REHEARSAL HALL - DAY

129

This scene is the beginning of a musical montage. Tony is seen working on another dance routine with Laura... Jesse instructs.

130 INT. REHEARSAL HALL

130

Another Day - The choreography continues with Tony in command of his performance.

131 EXT. REHEARSAL HALL - NIGHT

131

Tony is exhausted as he waves good night to other dancers who set off in the opposite direction, as he leaves with his arm around Jackie.

*

132 INT. REHEARSAL HALL - DAY

132

Sweating nearly as much as his dancers Jesse shouts commands as the dancers are positioned in two intersecting lines doing individual leaps.

CUT TO:

133 INT. BROADWAY THEATRE

133

On stage a construction crew of ten men are working on a piece of scenery.

CUT TO:

REV. 12/9/82		102.
149	INT. REHEARSAL HALL	149
	Close up on Tony moving through the dancers towards Laura.	
150	INT. BROADWAY THEATRE	150
	HIGH ANGLE	
	The laser equipment comes slamming into view.	
151	INT. REHEARSAL HALL	151
	Close up of Laura moving dramatically towards Tony.	
152	INT. BROADWAY THEATRE	152
	Whip pan from a console of switches to a line of powerful overhead colored lasers that fire off in rapid succession.	
153	INT. REHEARSAL HALL	153
	Tony and Laura have nearly arrived at center stage... Jesse watches with anticipation.	
154	INT. BROADWAY THEATRE	154
	Another line of bursting lighting effects fire off.	
155	INT. REHEARSAL HALL	155
	Tony and Laura arrive at center stage and go through several spectacular and intricate moves with Laura ending wrapped in a posture around Tony.	
	The scene freezes on the final image of Tony and Laura. *	
156	EXT. BROADWAY THEATRE - NIGHT	156
	The last image of Tony and Laura dissolves into an interesting High-Tech type poster located in the front of the theatre.	
	... Tony stands across the street with Jackie profoundly studying the poster.	

(CONTINUED)

156 CONTINUED:

156

Tony stares at the marquee that boldly spells out the show's title...

JACKIE

Can you believe it's really going to happen.

Lost in thought Tony nods and starts to move off.

JACKIE

(Continuing)

Aren't you excited?

TONY

(Subdued)

...yeah.

JACKIE

What's wrong?

*

TONY

Listen, Jackie, I gotta go somewhere. I'll see ya later at your place, alright? You okay, or I'll walk ya back.

*

*

JACKIE

I'm okay.

*

TONY

Good --I'll see ya a little later.

*

Tony starts to move away.

157 OMITTED

157

REVISED 1/24/83

157A OMITTED

104.

157A*

REVISED 1/24/83

105.

158 OMITTED

158*

159 OMITTED

159*

160 OMITTED

160*

160A

LAURA'S APARTMENT - NIGHT. Tony knocks on her door. Laura answers.

160A

LAURA (softly)

Yes?

TONY

...I got to ask ya something.

LAURA (slowly)

What is it? - Rehearsals are over.

TONY

Can I come in?

Laura lets him into the apartment.

TONY

y' know, we've been workin pretty hard on this show.

LAURA

Yes?

Laura stares at his profile.

TONY

...I don't want any bad feelins' we might have hurt the show.

LAURA

Tony, I don't have any bad feelings towards you - you just have this need to control people.

TONY

Control?

LAURA

Exactly - you just want people to do what you want them to do.

TONY

You still don't know what I'm about.

LAURA

I think I do.

(CONTINUED)

TONY

(Stiffens)

Look, I don't wanna fight about it,
I just wanna know that you won't
start act'n up out there.

LAURA

"Acting up"?..I'm a professional.
Why don't you run along now.

TONY turns and starts to exit.

TONY (Very confused)

Y'know, I don't know why I have to
feel like this?

LAURA

Like what?

TONY

...Like I gotta prove myself.

LAURA

Who's asking you to?

TONY

Nobody, that's what's gettin'
me crazy. Why do I have to prove
myself to you? Did you ever
prove yourself to me?

(continued)

LAURA

Prove what? I don't have to prove anything. You didn't come here because of the show, you came here to tell me that you think you're just as good as I am, didn't you?

TONY

...I don't think that.

LAURA

Yes, you do! And to answer your question, you're not. But you've figured a way to work around that detail, didn't you?

*
*
*
*

TONY

What're you sayin'?

LAURA

I'm saying since the day we met all you were interested in what doors I could open for you! You've never cared for a damn thing in your life except your own needs! Everyone has needs, not just you!

TONY

You don't look so needy to me.

LAURA

You smug bastard, do you think that a room full of junk fulfills real needs! When will you finally wake up!?

TONY (Temper flaring)

No, when are you gonna wake up? When are you gonna stop thinkin' that everybody always wants to use ya?

LAURA

You more than anyone!

*

TONY

Don't say that!

LAURA

I'll say what I want - You're like a duplication of every pathetically ambitious dancer I ever met! (Pained)
Why did you you go back with her?

*
*
*
*

(CONTINUED)

TONY

I wanted to! I trust her!

*

LAURA

Didn't you ever mean anything you said?

*

TONY

I meant everything. You just never believed it!

*

*

The mood settles down and TONY paces slowly.

LAURA

What about now. How do you feel now?
The way we dance together I know you must feel something.

TONY

I do.

LAURA

What? What do you feel?

TONY

I respected you more than anything.

*

Laura moves closer.

LAURA

If you really meant it, you wouldn't just let it go.

*

*

Laura is just inches away from Tony on the verge of kissing him.

*

*

TONY

And I thought we had something good.

*

LAURA

...We do.

TONY

...But now I have something better.

Laura recoils in anger.

(CONTINUED)

LAURA

Do you?

*

TONY nods

*

TONY

.... Yeah

*

LAURA (cooly)

*

...You came here wondering about the show - don't worry, I'll carry you and no one will know that you really don't have it...give her my best.

*

*

*

*

TONY

(Tony backs to the door)

...Ya know the real trouble here, we were never lovers -- we were competition.

*

*

TONY Stares at LAURA for a long moment, then slowly exits.

161

OMITTED

161

162

OMITTED

162

163

OMITTED

163

163 CONTINUED:

163

Audience.

The majority of patrons have taken their seats.

CUT TO:

A female usher subtly bends down to rub her foot and has a patron step on it as he moves into his seat.

CUT TO:

Annette and Joey are seated in the balcony.

CUT TO:

Mrs. Manero with her daughter file into their seats. The father's seat is painfully vacant.

CUT TO:

In his special booth, the soundman does the final preparations at the rear of the theatre.

164 INT. BROADWAY THEATRE (BACKSTAGE)

164

Jesse is seen moving out of Laura's dressing room... He looks intensely nervous as he passes dancers and workmen moving around backstage.

JESSE

Everybody get set - Five minutes!

To a workman:

JESSE

(continuing)

How's the video looking -
No problems?

WORKMAN

No problem.

Jesse moves to Tony's room, knocks and enters.

REV. 1/10/83

111.

165 INT. TONY'S DRESSING ROOM

165

Jesse sees Tony with his foot on the radiator stretching. Tony wears tights and an old terrycloth robe.

Tony is very nervous. His forehead glistens with sweat.

JESSE
How're you feeling?

Tony nods, too tense to speak.

JESSE
I only want to tell you one thing... when you stand in front of that audience remember you're not one of them, but dance for them, dance for yourself.

Jesse pats Tony's shoulder, turns and exits and Tony begins to pace. *

TONY
Think they'd mind if I call it off.

JESSE (smiles) *
... They might.

166 INT. BROADWAY THEATRE

166

The house lights slowly fade as the overture begins... The conductor's instructing hand moves rythmically as the tempo increases.

CUT TO:

167

167

OMITTED

CUT TO:

Laura waiting in the wings looks very cool as she checks her make-up in a nearby mirror illuminated by a soft bulb.

CUT TO:

(CONTINUED)

167 CONTINUED:

167

Tony stands in the wings with Jackie, as the lights dim.

Mr. Manero is seen entering the theatre and stands at the rear.

TONY

(low)

I need another week.

Jackie kisses him and moves into position with the other chorus dancers... Tony's eyes widen with growing anxiety.

CUT TO:

168 THE SHOW - STAGE

168

The main curtain raises and a surreal landscape is revealed with haunting effects created by lights, and Hi-Tech metal decor situated around the stage.

Tony moves on the blackened stage. His costume refracting the light from a single spotlight.

CUT TO:

Orchestra pit.

The main and background vocalist begin and the excitement swells in anticipation.

Suddenly a bolt of shearing light explodes to both sides of the stage and from high above the orchestra and dancers.

And the stage becomes a scene from Hell.

Tony's incredible costuming and bold attitude makes a startling impact. Likewise Laura.

Tony arrives at center stage and the number continues as staged, with the Demons and Lost Souls taunting him.

CUT TO:

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113.

169 SOUND BOOTH

169

Jesse at the rear of the audience in the sound booth.

JESSE

... He's doing great isn't he.

The soundman nods and Jesse speaks into headphone mike. *

JESSE

... Ready A-2 - A-2 now. *

CUT TO:

170 STAGE

170

On stage the performance is going perfectly as Laura and Tony seem to be having a private duel for superiority which only enhances the excitement.

CUT TO:

The singers are bathed in the colored light that spills from the stage.

CUT TO:

The dancers are performing superbly with Tony and Laura moving between them with fluid grace.

CUT TO:

171 AUDIENCE

171

Mrs. Manero to herself. *

MRS. MANERO

... Where'd he learn this?

CUT TO:

172 SOUNDMAN'S BOOTH

172

Jesse stands with the soundman.

SOUNDMAN

... Ready A-7.

(CONTINUED)

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114.

172 CONTINUED:

172

JESSE
Get it right. -- how?

*

SOUNDMAN

... A-7.

CUT TO:

173 STAGE

173

The light changes as the number builds to a climax...
Tony already glistens from sweat... Laura moves across
the stage as the number peaks. Tony kisses her.

*

CUT TO:

With considerable force Laura rakes her nails down
Tony's face, he tightens in pain. Blood appears.

*

CUT TO:

174 SOUND BOOTH

174

Jesse sees the injury and quickly moves off.

CUT TO:

175 STAGE

175

Jackie has seen it clearly and nearly panics.

*

*

CUT TO:

176 AUDIENCE

176

The audience applauding the end of the number.

CUT TO:

177 STAGE

177

Tony and Laura on stage...she glances down.

LAURA
... Bastard.

*

The lights and the music begin to change and the several dancers move off stage.

CUT TO:

178 BACKSTAGE

178

Tony exits with a mixed expression of pain from the injury and the emotional high of accomplishment.

*

TONY
...How was it.

DANCER
How's your eye?

TONY
Don't worry about it...go on.

CUT TO:

Dancers move out on stage.

On stage the next number has begun, with Laura taking oxygen, then goes to the Center Stage. She eye's Tony and moves away.

*
*

CUT TO:

Tony is taking oxygen as Jesse arrives...

*

JESSE
What happened?! What're you two doing?!

*
*

TONY
...Earnin' a livin.

*

More of the chorus start to move onto the stage.

JESSEE
Out there you two are just dancers. You wanna fight, do it on your own time. The show is the thing, not you, the show! When the hell are you going to learn that?!

*
*
*
*
*

Tony turns away, takes a final breath on the oxygen machine and goes on stage.

*
*

CUT TO:

179 STAGE - LASER MONTAGE 179

The show now goes into an astounding visual montage with thundering music, dancing and laser effects that jars the audience's consciousness.

180 BACKSTAGE 180

The work load of all the technical employees on the show is seen in the montage as they work with incredible concentration.

181 AUDIENCE 181

... The audience is being overwhelmed by the show and the first several rows are being doused with overflow stage light.

182 BACKSTAGE 182

Dancers gasp for a second of air and give their legs a break as they shuttle back and forth from the wings.

Rapid costume changes are seen, likewise wigs being hastily adjusted.

All the while Tony moves with confidence and power through the performance... one time he is seen standing in the wings holding up an oxygen mask and rubbing his thighs to get some life back in them... A light change on stage and he rushes out.

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117.

183 STAGE

183

The montage finally comes to an end and the dancers hold their final position as the audience applauds in overwhelming approval.

CUT TO:

184 BACKSTAGE

184

Half of the chorus stream off-stage as the other half prepares for the final number.

Tony is bone tired as he moves off and past Laura who is catching her breath.

LAURA

Tony ... After the show, I want to see you.

*
*

TONY

Do you?

*
*

LAURA

Yes.

*
*

Laura looks at him with the expectations of a confirmation. *

TONY

I have other commitments.

*
*

185 ORCHESTRA PIT

185

The musicians begin a piece of music that starts slowly and builds.

CUT TO:

186 SOUNDMAN'S BOOTH

186

Jesse eyes the stage like a conquering general.

JESSE

... Five minutes more.

CUT TO:

187 BROADWAY STAGE

187

The lasers created a spiraling multi-colored tunnel that grows from a wave of smoke.

(CONTINUED)

187 CONTINUED:

187

The chorus proceeds to move about the stage as Tony and Laura appear.

What ensues is a tremendous war as Tony fends off the other male dancers and scatters the rest of the chorus... At this point the show is nearing its peak and the lights and music continue to build... The audience is dumbstruck by the visual display.

CUT TO:

188 AUDIENCE

188

With Mrs. Manero mesmerized in her seat. Mr. Manero crosses into his seat. His wife does not even look up. *

CUT TO:

189 BROADWAY STAGE

189

As seen once before in the rehearsal montage, Tony and Laura begin to move towards one another for the final part of the dance.

CUT TO:

190 FROM THE WINGS

190

Joy holds her breath as the dancers are nearly together at center stage.

CUT TO:

191 TONY

191

extends himself to Laura, their eyes locked in animosity. At the final split-second Tony spins past her, leaving Laura stranded in the center of the stage.

CUT TO:

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119.

192 SOUNDMAN'S BOOTH

192

Jesse is insane.

JESSE

... What the hell is he doing?

SOUNDMAN

... A solo.

CUT TO:

193 JOY

193

steps forward for a better view and smiles.

CUT TO:

194 ON STAGE

194

Tony is moving with reckless brilliance as he dances down a runway exploding with lights.

Laura looks helpless and with a sense of awe, stays transfixed as Tony moves away.

Jackie never takes her eyes off of Tony and smiles.

CUT TO:

On stage Tony dances his way to end of the runway and a circular platform begins to rise as the music reaches a shattering conclusion.

The audience leaps to their feet and the platform continues to rise... It is an unearthly effect, like that of a space craft slowly ascending as shafts of shearing light shoot off the base of the rising platform.

Tony is still in his final position. Sweat pours from his body. He finally opens his eyes and looks down at the audience for the first time... He is re-born at that moment. Tony suddenly whips around and faces Laura who looks helplessly lost and broken in spirit... Tony reaches down for her. She remains frozen. The disc continues to rise; the music builds. In a matter of seconds Tony will be beyond reach. Every muscle straining in desperation, he yells to her. *

(CONTINUED)

194 ON STAGE (Continued)

194

TONY

Now. Come on!!!

*

Laura backs up and summoning all her strength and skill she rushes forward and leaps and is seized by Tony in a spectacular show of strength. As the Disc rises to its final elevation, Tony moves Laura into position and in a show of raw power presses her with one arm over head. The theatre erupts in excitement.

*

*

*

*

*

*

*

195 TONY'S MOTHER AND FATHER

*195

applaud wildly...

CUT TO:

195 CONTINUED

Annette and her husband are also on their feet.
Annette turns to a stranger next to her.

ANNETTE

...We used to dance together.

CUT TO:

196 SOUNDMAN'S BOOTH

Jesse gloats over his triumph and glances all
around then back at Tony on stage.

JESSE

Tomorrow we'll keep the solo -

(wryly)

I think it works.

196A INT. FEMALE DRESSING ROOM. The dancers are
celebrating the show's success.196A*
*196B INT. MALE DRESSING ROOM. The dancers are
celebrating the show's success.196B*
*196C HALLWAY. JESSE stands with several wealthy
theatre patrons discussing the show.196C*
*197 OMITTED
197AA BACKSTAGE197*
197AA*

Tony is seen being patted on the back by many
of the dancers as he passes with Jackie.

*

JACKIE

Everything okay?

TONY

....yeah.

*
*

DANCERS

Great, Tony.

*
*

TONY

Thanks..I've gotta get outta here.

*

197A INT. BACKSTAGE DOOR - NIGHT

197A

Tony and Jackie step to the backstage exit.

JACKIE

Why? Where are you going?

(CONTINUED)

197 BACKSTAGE (Continued)

197

TONY (to his father)
...I'll call ya tomorrow, okay?

His father nods and pats his back.

FATHER
Do that.

Tony and he embrace and Tony moves away.

TONY
See ya.

He moves to Jackie.

JACKIE
Everything okay?

TONY
...great. But I've gotta get
cutta here.

197A INT. BACKSTAGE DOOR - NIGHT

197A

Tony and Jackie step to the backstage exit.

JACKIE
Why? Where are you going?

TONY
I don't know.

JACKIE
You don't know?!

197B Jackie and Tony step out of the back stage door.

197B

TONY
I don't know, but I gotta go.

JACKIE
Go where? Everybody wants to
congratulate you.

Laura is about to enter her dressing room which is about twenty feet behind where Tony and Jackie are standing...Laura passes for a moment then gives an almost imperceptible smile then enters...Tony refaces Jackie.

TONY
Hey Jackie, do you know what really
I wanna do tonight?

JACKIE
What?

TONY
.....Strut.

(CONTINUED)

197 CONTINUED:

197

Tony kisses her and he starts off. The ~~song~~ "Stayin' Alive" kicks in.

Lights of theatres and all-night stores ~~flash~~ behind him. Human traffic abounds everywhere, ~~but~~ one thing is certain, from the way Tony Manero walks, he owns this night.

THE END