

*Kelly*

*MW*

As Christopher moves into the room, tossing his dance bag to a nearby corner.

*Start*

CHRISTOPHER

If you're a dance major, it was terrible.

KELLY

I'm a drama major.

CHRISTOPHER

(impressed)

Then it was okay. But how come you're in here this early working on dance stuff?

KELLY

Well... I don't know if it's just me or what... but it seems like it's pretty hard to fit in here. Have you noticed that?

(CONTINUED)

CHRISTOPHER

Oh, a little bit. But I put it down to me bein' a typhoid carrier or something.

His smile draws a smidgen of ease from her. Good to find somebody in the same boat, especially if it's leaking.

KELLY

Well... that's why I'm in here this time of day. I figure new kids have to work harder, do more... have to prove ourselves. Kinda tough to find the welcome mat sometimes.

(beat, and)

What are you doing in here?

CHRISTOPHER

Same thing you are. For the same reason. But I... I tend to screw myself up a lot.

(off her questioning look)

Sometimes I try to play it straight, be a good guy. And then I'm not sure if that works, so I come on too strong... and I know that doesn't really accomplish anything... just makes me feel better...and I just don't know if working hard is going to be enough. Don't know if it's going to be worth it.

KELLY

(dead certain)

It'll be worth it.

CHRISTOPHER

How come you're so sure?

KELLY

You know the kid whose father died last week? Martelli?

CHRISTOPHER

I don't know him, but I know which one he is.

(CONTINUED)

93 CONTINUED: (2)

93

KELLY

Did you see how they all worked to help him through that? There were kids over to his house all the time and kids getting his homework in on time. I mean... they were there for him. Those kids... all of them... they were family.

(simply)

I'm going to be part of that.

CHRISTOPHER

(quietly)

We both are..

End

A beat as their gazes form a pact, then she extends her hand and he takes it, the moment lasting just a shade longer than it has to. He recognizes it and backs off.

CHRISTOPHER

I'll go rehearse in the auditorium. See you around.

KELLY

Hope so.

Christopher collects his dance bag and moves for the door, their eyes maintaining the contact their hands just lost. He moves on out into the corridor and Holly moves to the cassette player. Just before she snaps it on:

KELLY

(continuing)

All right.

MUSIC 11 - HOLLY'S EARLY MORNING DANCE ROUTINE, cassette source  
P.B. 2761-11-NV  
TEMP TRACK, post-score (:20 est.)

And she hits the cassette play button filling the room with music and starting her into her routine once again, as we --

CUT TO:

94

INT. LOBBY HALLWAY - FULL SHOT - DAY

94

As Christopher retraces his steps, moving for the auditorium and slows somewhat as he spots Bruno coming up the steps. It's been a week. There's