

DREAM FACTORY  
(The movies)

Written by

JORGE PELEGRIN

Based on, THE DREAM FACTORY, a musical play.

Address: New York City 10019  
Phone Number: 917 553-3333 / 973 704-1915

DREAM FACTORY

BY J. Pelegrin

(Based on the Musical Play "THE  
DREAM FACTORY by JORGE BARREIRO AND  
SUE SAMUELS)

Jobmusicproduct@aol.com

JOB-MUSIC.com

PHONE: 917 553-3333 / 973 704-1915

NOTES FROM THE AUTHOR:

Special Fx is a Trade that's ever changing and because of its advanced technological characteristics, impossible to predict or plan with anticipation.

Any Director or Producer is always adding these enhancing effects to their productions at the last minute, counting on the newest developments available.

Therefore, with the understanding of the above, I have plans to include the latest possible additions to the film, implementing the suggestions of the highly advance technicians to enhance my own ideas.

However, I'm suggesting some tricks that are the basics of my ideas to enhance the project, but subject to newer ones, available in the future.

MUSIC:

A similar situation occurs with the music, which was written in 2008. Today it would have to be updated to accurately reflect the times of the film production.

EW Lyrics are in Red font.

NOTE: The Author and Composer have over 20 Gold records in the Spanish Market and 5 #1 Hits in the USA and European Market.

"DREAM FACTORY" (a Musical Film)

2

INT. NYC SUBWAY -

DUSK TUE.8PM

2

Approaching 42nd St. Station. View from the front of the car.

## 00-"WWW.SONG"

Subway car doors open. MONICA leaves the car.

A man running bumps into her. The thief tries to steal her cellphone but it fails. A couple of cops follow the man running. Special FX takes the thief running into the subway's tunnel along the cars, creating a hide/seek situation between the thief and the cops, that has the thief running away.

Monica, shocked, runs upstairs the Subway Station. The scenes from the chase are interleaved with Monica's walk on the streets.

A flashback shows MONICA with her boyfriend on the phone. LEO is not seen, only his voice, while camera shows Monica's walk and face expressions.

MONICA

I miss you so much.

LEO

Me too Baby. Are you OK?

MONICA

Yeah, but life's so hard here in the City... I hope you're right.

LEO

You must find a job. Money here is tight and I need some help!

MONICA

Yes, I know but don't put all the weight on my back... Sometimes I feel like I'm not gonna make it.

LEO

I'm here for you babe and I know that I haven't been able to sell my paintings but I believe in them. So do you, right?

MONICA

Yes, but New York is so different from our little town... All we thought about NYC is not what I'm seeing now. (a succession of slides showing street crime is shown) I feel lonely and insecure. (Crying)

LEO

OK Babe, I wish I was there to love you.

MONICA

I don't know... I'm confused.

LEO

OK You've gotta send me the ticket as soon as possible. I'm not gonna wait 'til they call me. I've gotta go there.

MONICA

But if you come, where are you going to stay, there's no room on my father's place and besides, you know he's not the friendliest person and he doesn't like you at all.

LEO

Well, you're smart, you'll figure something out. Work on it, I'll be waiting.

Cut to

3 INT. TEXAS TOWN REHEARSAL HALL EVENING TUE. 8:30PM 3

01-"INTRO." Instrumental Dance Rehearsal

A group of tap dancers rehearsing

JAY

That was fine but let's run it again. See if you can improve the step that brings you forward and let MITZI pass in front of you.

LOLA

Do you want me to step forward to dance with you in the Partnering section?

JAY

No, don't worry about it. I already worked it out in my head. I'm gonna do that part by myself. Any other questions?...

FLASHBACK: (Static like, interruption, makes JAY feel like a blackout)

JAY arguing with his ex-girlfriend just before they split. Rehearsal continues as a background while Jay and Nicole argue with voice mixing with rehearsal audio.

JAY (CONT'D)

I've never expected you cheated on me with somebody that said he was my friend.

NICOLE

(Sobbing) I'm sorry Jay, you don't deserve this, I'm very sorry but it just happened. You were so into yourself and your dancing... I felt abandoned and Tommy tried to console me...

JAY

...And to show your love for me, you just slept with him... You're a traitor, we made so many plans... I can't believe it.

NICOLE

I know how you feel and I understand if you won't look at my face ever again. I'm really sorry.

Flashback ends. Cut back to the rehearsal room.

4 INT. TEXAS TOWN REHEARSAL HALL EVENING TUE.9PM 4

SAMMY

Well, I think we all wanna know about the trip, and how you're gonna replace Nicole.

JAY

For our gig in New York, we can do without her. We'll see.

JAY (CONT'D)

OK. Just one bag, it's free and a handbag or backpack. Of course your dance shoes and costumes are a must. (Laughing, everybody laugh).

LOLA

(To JO ANN) -I'm feeling so sad for JAY and NICOLE...

JO ANN

Don't worry, JAY is a mature guy.  
He'll manage the situation well,  
you'll see. And for her, well, she  
acted like a slut.

Everybody pick up their belongings and leave the room.

New York City aerial view. Lens jumping into zooming in, at  
fixed increments thru the window of an office building.

5 INT. MARK'S OFFICE EVENING TUE.9PM 5

MARK is on the phone.

MARK

I understand, but look, This group  
of dancers is the greatest I've  
seen in many years.

MORRIS

OK MARK, You better... my butt is  
on the line. This accident took  
away a well rehearsed act and the  
backbone of our production.

MARK

Don't you worry MORRIS, I know  
it'll be good. Everything's ready  
for the audition, to show you and  
DREW, they can cut it! (And hung  
up)

MARK makes another call

MARK (CONT'D)

(On the phone)  
Hello, hi, I expected your call  
last night...  
You know I'm in difficult times...  
Yes, you were busy. It's all  
right. I understand. (And hung up)

MARK is sobbing and obviously disappointed.

Dissolve

6 INT. FLASH'S OFFICE EVENING TUE.9:45PM 6

FLASH on the phone with a Radio DJ.

FLASH

Look, I haven't heard COOL TRICK's song as much as you promised me and I don't like it!

D.J.

Well, I'm trying to included it in other programs but I have some problems wit the P.D. (Program Director).

FLASH

Maybe he needs some "palm greasing" too!

D.J.

Well, he's a new guy and I don't know him yet. Give me a week and I'll let you know.

FLASH

OK, Let me know what happens. I need some air play. You hear?

D.J.

Well, you know that you can buy some air time on the stations now. Things have changed.

FLASH

Yeah, but I prefer to deal the old fashion way. You know, I don't want the IRS nosing about my business.

D.J.

Got it boss! (Hung up)

FLASH it's writing, finishing a rap song, is ready to rehearse it!

Monica walking to an office building where FLASH has an office. Heavy traffic of vehicles and people.

Inside the elevator, another flashback, Monica talking with her mom, who's in another city.

DINA (MONICA'S MOTHER)

I know you're eager to find a father, sweetheart, but PEDRO is not the father you think it is.

MONICA

Mom, your relationship with him is a different one, I've gotta find out by myself and he offered his place for me to stay.

DINA

OK, But don't say I didn't warn you!

Dissolve

7 INT. NYC OFFICE BUILDING - EARLY NIGHT TUE. 10PM 7

FLASH

(On the phone arguing)

I say things once and that's it. You're gambling your life, dog! You've got 24 hours to get my dough, dig it? (And hung up)

(MONICA approaches the office door and knocks on the door)

FLASH (CONT'D)

(Opens the door)

Oh, It's you. Hi babe. Come in, everybody went home.

MONICA

Hi boss, what's up? (Looking around) You look altered.

FLASH

Yeah, a motherfucker Is trying to con me, can you imagine, con me? hmmm He's pushing his luck, scum bag.

MONICA

I'm sorry.

FLASH

Yeah, he'll be sorry. What's up with you, babe. Did you get that song together?

MONICA

I'm working on it but you gotta tell me when the track's gonna be ready. You're too vague about it and I need the track to wrap it up!



FLASH

(Visible upset)

You just get your act together and let me do the rest, OK? I've already told you the track will be ready next week! Even though you haven't been good to me...(FLASH tries to get closer to MONICA, but she graciously evades his move)

MONICA

(Walking around, like trying to find a way to say it)  
I need some stuff, I'm in pain...

FLASH

(Rude)

What, you think that it's for free? You gotta produce, babe. One way or the other!

FLASH (CONT'D)

Here, see what the true is. This is my next recording. (and he gets ready to rap)

02-"WE ARE ALL IN HELL"

by Jorge Pelegrin

We are the reference of our times,  
We were poor an invisible  
You've never saw us coming up  
Meanwhile, you let decades passed by.

You used to "solve the poverty" issue  
With "social work" that barely helped  
The ghettos grew but you didn't noticed  
Until the bomb burst on your face

Now, the reality, forces you,  
To see us powerful and filthy rich

Our multinational illegal drug making  
Inflicts you fear, beyond believe

We are forcing your social consciousness  
As you're frighten of our power  
And there's no solution, it is your error  
A costly error that you have made.

You are the bureaucrats, totally incompetent  
We are ring leaders, you are the clowns  
We are fast moving, you drag your feet  
Your own corruption, eats your believes

You've made us Super-Stars, you lost control  
The Ghetto help us, for love or fear  
They all know we're brutal, cruel and merciless  
They love to hate your humanistic mania

The solution, if you allow me  
Will be improbable and very costly  
Billions of dollars, an honest government.  
Economy growth, and political will

Education evolution, a decent housing,  
But over all, a clarified tyranny,  
Jumping over a dormant Congress,  
Your inept Courts and crooked cops.

We're not afraid to die, you are.  
We own the jails, we communicate from them,

We even have conference calls, Laptops and cells.  
And out there there are armies of different animals.

Those are we, the new animals ready to die,  
without fear or shame. We're born to die.  
And them, they're used to die a Christian dead,  
With all comforts (and) in a hospital bed.

There are no more mysteries, no more exploited  
We've got big weapons, you've got 38's.  
Ours come from outside, no customs or taxes,  
We're global, you are local, you are our clients.

I'll give you a tip. Grab the powder Barons,  
They are your Senators, your Congressmen,  
They are your Businessmen, ex Heads of States,  
Your Generals, Judges, and corrupted Cops.

But who's gonna do it. Your Army?  
And with what money? What leadership?  
There's no normal, not anymore,  
"Lose all hope. We are all in hell"

After a pause,

MONICA

It sounds good, but a little scary!

FLASH

You're weak baby, just like all of  
them! I'm gonna make them see the  
truth, You'll see!

MONICA

(Sobbing)

Just give me a chance FLASH, I'm in pain. I promise you!

FLASH

OK, but I don't have anything here. Later. I'll call you.

MONICA

(MONICA leaves the office at the same time that MARIA, FLASH'S girlfriend, arrives.) (They exchange hugs and some words).

MARIA

Hi sweetheart, how're you doing?

MONICA

I'm all right, little confused but I'll get better.

MARIA

Are you gonna come tonight to my show? I need your support!

MONICA

Yes, of course. I'll be there.

MARIA

(Kisses MONICA) Ciao Baby, see you later.

MONICA leaves the office.

MARIA (CONT'D)

What's wrong with her, she doesn't look good.

FLASH

I'm tired of her b. s. She's weak. I can't stand weak people.

(pausing, looking at her  
from top to bottom)

What about you? You look great babe. What did you do to yourself?

MARIA

Nothing, it must be love...

FLASH

Did you get the wine for tonight?

(His phone rings)

Hey Mark, what's up dude?

MARK

I'm excited, the group is flying early tomorrow morning. I've gotta be at the airport to greet them. Are you coming?

FLASH

I don't think so, I've gotta take care of something, but you'll handle it. I call you tomorrow, OK? (And hung up)

Cut to

8 INT. TEXAS TOWN CAFE - EVENING TUE 10:00 PM 8

Some of the group dancers are chatting in their regular hang out Cafe. JO ANN, LOLA, JERROD & ALI, sipping coffee and talking.

LOLA

I'm so excited! This is my dream coming true!

JERROD

Yeah babe, I knew it was gonna happen!

ALI

Wow, I still can't believe it! Pinch me please!

Camera to the entrance. JAY, SAMMY, MITZI AND DOUG entering the Cafe.

DOUG

All right guys, it is happening! I've just talked to Mark. He'll wait for us at LGA Airport. Everything's ready!

JAY

(To everybody) -Please do not forget your gear. We have a little time before the show!

Everybody's showing their excitement.

LOLA

(To MITZI) Hey MITZI, call me when you get home. Just a little chat!

MITZI

(To, LOLA: Thumbs up.)

Fade out /Fade in

9

INT. ELEVATOR AT FLASH'S OFFICE BLDG. TUE. 9 PM

9

MONICA is having some flashbacks. Scenes from back home show a dialogue with her mother.

DINA (MÓNICA'S MOTHER)

Well, sweetie, don't expect much from your father. He's a selfish bastard.

MONICA

Yeah mom, but I always dreamed of having a father, and now he's offering me a place to stay and I need to stay in NYC, it's my dream.

DINA

OK. But don't say I didn't warn you! I will support you but consider that my situation is not that great. I'm also trying to start a new life in L.A. You could come with me...

MONICA

No mom, I need my independence too! Plus, I need to help LEO to sell his paintings in NY, he wants me to make some connections here.

DINA

Oh!, LEO... Your father's replacement!

MONICA

You don't need to be so sharp! He's a good man!

DINA

Yeah, but he could be your Grand Father!

MONICA

He loves me!

DINA

Yeah the way you look and with your talent, any man would love you! But watch out that he's not using you to get his foot in New York.

MONICA

You always so negative!

DINA

I'm just trying to protect you. Without your support, from New York, he'll never set a foot there.

MONICA

Anyway, I'm gonna listen to my heart.

DINA

Yeah, but don't forget to listen to your brain. Be smart, you're only 21 and with a whole world in front of you. He's over the hill and fading. Don't let anybody take advantage of your beauty and brains.

MONICA

Whatever.

Some flash backs of MONICA with LEO, shows him making pressure over her, to help him with his paintings.

LEO

Yeah babe the time is near. Very soon we'll be living in NY together. Nobody can separate us. We belong together.

MONICA

Yeah my love, just a little more time. I can't stop taking my dance classes!

LEO

Did you deliver the paintings I sent you to the Gallery?

MONICA

Yes, I did but the guy didn't seem too thrilled!

LEO  
I'm gonna call him. These New  
Yorkers are difficult! But our  
love is more powerful than anything

MONICA  
Yes, love.

LEO  
Oh, and what happened with the job  
they offered you yesterday?

MONICA  
Well, It was for a dancing job at  
Bars, in New Jersey, but I would  
have to dance naked!

LEO  
Well, you have a beautiful body!  
And they pay very well...  
But no, forget it, I would be very  
jealous.  
Even though it will be only for a  
short time.

MONICA  
You scare me! I hope you didn't say  
that seriously?

LEO  
Of course not, I was only joking.  
You know I love you babe!  
OK. Call me tomorrow, I love you.

MONICA  
(Looking preoccupied with LEO's  
attitude) I love you too. (She hung  
up with a bad taste for what LEO  
had to say)

Dissolve.

INT. ON THE PHONE MITZI AND LOLA WED. 10:30PM

LOLA  
Hey, how're you feeling?

MITZI  
Oh, great. I'm so excited...  
It feels like a dream!



LOLA

Yeah, isn't? I finally can justify to my family, all this craziness of the show business. Especially living in Texas!

MITZI

I understand you. Me, coming from a broken home, it's a major success!

LOLA

I didn't know that.

MITZI

Yeah, my parents weren't the most traditional ones! My father, a sick gambler left my Mom in ruins. Then, she remarried and the sucker put his dirty eyes on me, so I had to leave the house. My poor mom, she hasn't been lucky!

LOLA

I'm sorry to hear that. It must have been devastating...

MITZI

Well, since then, my mom got a nice job and now is takin care of my little brother. He's a cutie pie. 6 Year old! I think she's OK now. I just saw her a few days ago and she wished me success! I love her dearly! But what about you, LOLA?

LOLA

Well, my past life is kind of boring. A traditional Spanish family, with lots of tabus and prejudices, but with a big heart, full of love and caring. I was spoiled, never had to ask for anything! They even kept helping me when I moved away from home and supported me on everything I wanted to do or study. A dream Family.

(MORE)

LOLA (CONT'D)

I love them so dearly because they knew how to adjust from a ultra conservative lifestyle in Spain, to this crazy one in the USA. I'm deeply thankful!

MITZI

And now, I don't know how, Doug took one leg of the fork on the road and I have no clues. I don't know what to do.

LOLA

Do not worry my friend, time will tell! So let's go to sleep now. We gotta wake up early!

MITZI

Yes, we do! Have sweet dreams!

LOLA

You too, honeybunch! (And they hung up)

10 INT. TEXAS AIRPORT -EARLY MORNING WED.7:00AM 10

JAY and his Group at the Airport, prepare to board. Check in scenes and boarding the plane.

Meanwhile, in New York, MONICA at his father apartment:

11 INT. NYC MONICA'S FATHER HOME EARLY MORNING WED. 10AM 11

MONICA arriving at her father's home. He's waking up and yells to MONICA.

PEDRO (MONICA'S FATHER)

(In foreign language) I already told you. You gotta get a real job. I'm not gonna put up with your dreams of stardom. You must get a job. Do you understand?

MONICA

I'm waiting to hear from a couple of restaurants. They promised to call me back, I'm trying hard!

PEDRO

Well, trying is not enough. You keep eating my food, wasting my electricity but no work, you don't pitch in and my money is almost gone. You need to get a job, a real job and stop dreaming!

MONICA starts crying and locks herself in her room.

MONICA grabs her computer and makes a call.

LEO

Hi, my love.

MONICA

I just had a fight with my father. You gotta forget living here, he would never let it happen.

LEO

I see. So the chances of me staying in NY are slim. Aren't they?

MONICA

I don't know. I'm so confused. I thought it was going to be different. Shit!

LEO

You just gotta keep trying to get your own place. Our own place!

MONICA

Yeah, but you don't know how hard it is. Rents are so expensive!

LEO

Don't give up my, love, do it for both of us. For our love. Remember! We, against the world. Not many will support our age differences, but our love will succeed! Call me tomorrow and let me know how things are. Love you! (And hung up)

Dissolve

NYC

UNDISCLOSED PLACE

EARLY MORNING WED. 4AM

FLASH and a couple of thugs are holding a guy (MAN 1) trying to collect some money he owes him.

The guy looks in bad shape, after being bettered hard and begging for his life.

MAN 1

But you said 24 hours!

FLASH

Yeah but this is just a token of what would happen to you if I don't have my money by tomorrow. Dig it?

FLASH makes a signal to his thugs and they let the MAN 1 go.

12 INT. MARK'S APARTMENT EARLY MORNING WED.8:00AM 12

MARK getting dressed, on the phone.

MARK

Don't play games with me, I'm tired of your manipulation. I just wanna be in peace! I'm very busy here!

He hung up and makes another call.

MARK (CONT'D)

MR. SHULTZ please. ...I' ll hold on, no problem. (After a moment's wait)  
-Hi MORRIS good morning. I'm leaving to JFK right now, the guys should arrive soon.

MORRIS

OK, I hope they're as good as you said. We really need an exciting act to complete our new production.

MARK

You won't be disappointed. These group is solid and well rehearsed. There will be no problems. You'll see.

MORRIS

Well I really hope so. A lot of money is at stake!

MARK

OK. I'll call you this afternoon.  
(And hung up)

MARK leaves his apartment. On his way there's a flashback and we see MARK arguing with another person <the other person is not seen>. MARK shows a frown. I don't think this is the right approach for an honest good friendship! You're playing games and that's not right. Why don't you leave me alone?

Dissolve

13 INT. INSIDE THE AIRPLANE MORNING WED. 7:30 AM 13

The voice of the flight attendant announces (Please take your seat and fasten your seat belts. As soon as everybody is seated we can close the doors and take off)

DOUG

Hey MITZI, Come here and seat next to me.

JAY

(To Doug) -No, DOUG, We've gotta talk business, seat here please.

DOUG winks at MITZI and seats with JAY.

DOUG

You should take your Dramamine, it takes a few minutes to work.

JAY

All right man. (And takes the pill and swallow it). -OK., as I was saying earlier, we've gotta make sure the musicians know the parts well.

DOUG

Yea, As I said yesterday, they're Broadway pros. I don't anticipate any problem. They have all the routines and the recordings. Don't worry.

JAY

(JAY is already falling asleep and nods to DOUG)

Camera on a panoramic pan and onto JO ANN.

JO ANN

(To MITZI) Hey MITZI, what's going on with Doug, I mean, is he part of your dream?

MITZI

I don't know, he's cute, isn't he?

JO ANN

Yeah, but I see you very into him, (Smiling) -Hummmmmmm.

MITZI

(Confused) I don't know. I've heard he's a womanizer, people talk and make you insecure, you know.

JO ANN

But what's in your head and in your heart?

MITZI

What can I tell you?. I really can't think straight right now. I'm very excited! Let's see when we come back, or not! And what about you, your boyfriend is staying in Texas!

JO ANN

Well, my head is definitely not into a serious relationship at this time. I've worked so hard at my technique... I think that's the most important thing in my life right now. Dancing!

Cut into

In another seat,

JERROD

(TO LOLA) Hey babe, How're you feeling?

LOLA

Do you remember a few months ago, when we were watching that movie on TV, I think it was "On the Town". And we both said: How great would it be to perform in NYC?

JERROD

Oh yeah, I remember!

LOLA

I honestly didn't think it was going to happen. Ever. And I kept it in my Dreams drawer.

JERROD

Is that the same drawer I keep mine? Because as you know, I never look at your part of the drawer. (Smiling and in a joking tone) -I wouldn't want to find some surprises...

LOLA

No honey, no surprises in my drawer, I've been open and honest about my past, and about the present, you know I'm with you. (And they kiss).

In another seat, JO ANN sits next to Ali)

ALI

(To JO ANN) -I'm sorry, but I couldn't help hearing you saying that you don't care much about your separation from your boyfriend. So, did you break up?

JO ANN

No honey, we're just friends and he's a boy. It's not my "boyfriend". I'm used to live by myself and at this point in my life, I don't really need somebody in it, to oversee my preferences. As I said, he's cool and that's why he understands me and leaves me alone!

ALI

OK, that's a respectable situation. (He laughs) I thought there was a drama!

JO ANN

No honey, no dramas in my life, thank God. I decided to design my future in a way and the Almighty is rewarding me. (She laughs) I'm happy the way I am.

ALI

Understood. So do I. (Both laugh  
and embrace each other)

DISSOLVE

14 INT. FLASH'S OFFICE MORNING WED.9:30AM 14

FLASH arrives at his office with the two thugs and dismiss them, saying:

FLASH

You two, stay around. I may need  
you again.

THUG 1

OK Boss, whatever you say. We've  
got your back.

FLASH gets busy and makes a few calls, then calls MARIA.

FLASH

Hey babe, you should get yourself  
ready by 7PM. OK? No later!  
I'll try to pick you up or I'll ask  
MARK to do it, OK?

INT/EXT AIRPLANE MORNING WED. 8:00AM

03-"COSMIC MAN" (Dream Man) Instrumental song and dance.

JAY falls asleep and a dream comes to his mind.

Dream: As JAY falls asleep, a Special FX spatial scene  
develops with a beautiful girl (resembling MONICA).

JAY, who obviously doesn't know MONICA, gets fascinated with  
her and her appearance on stage dancing a slow but intense  
electronic music piece.

JAY joins the girl on a sensual mood, trying to call her  
attention, but she ignores him and continues to dance by  
herself. The scene is a mixture of fantasy and reality,  
looking at the space from the plane.

JAY's body looks translucent, like a ghost and MONICA, looks  
ethereal and somehow unreal. The dance evolves with another  
character, as the music changes into an up-tempo rhythm).  
(DREAM MAN), a strange, slim androgenous looking male,  
dressed with a kind of spatial costume, is joining MONICA in  
the dance.



JAY'S body, who doesn't belong to the same dimension, tries in vane, to join the duo but it can't because it's from another dimension. At the end, we see JAY returning to his seat, to the "Plane scene" which re-takes it's real action).

INT            INSIDE AIRPLANE            MORNING            11AM

All our guys are asleep.

FLIGHT ATTENDANT 1

We're approaching NYC and the Captain has turned on the "Fasten the Seat Belts" sign. Please turn your seats to the original upright position. We'll be landing in about 15 minutes.

Our guys wake up, very excited, looking thru the windows, express their happiness and enjoy the New York City aerial view.

All of a sudden, Jerrod starts singing "DREAM FACTORY" Song, followed by Lola and immediately joined by the rest, singing in the aisle with the approval of the passengers and crew that snap to the rhythm.

04-"THE DREAM FACTORY"

VERSE 1

You can find yourself dressing  
In a fancy sort of way  
You can show how you're feeling  
By the digs you choose today

Dress it up to be fancy  
Or dress down to play it cool  
You can look real fly  
Going to work or going to school

VERSE 2

Your friends may want to join you

On the road to your dreams  
Your spirit will be bright  
Like a movie on a screen

Everybody comes together  
To share a common goal  
The energy's exploding  
As you all enrich your soul

#### CHORUS

Come to the factory  
The Dream Factory  
Come on the city  
Of your dreams

Come to the factory  
The Dream Factory  
Welcome to the city  
Of your dreams  
The Dream Factory page 2

#### BRIDGE

You can all join hands  
Or go it all alone  
However it can happen  
Your dreams are all your own

But be careful what you wish for  
You may have to pay a price  
If you don't make bad choices

Your life will be so nice

HOOK

The Dream Factory

The Dream Factory

The Dream Factory

The Dream Factory

VERSE 3

You will love it, you will hate it  
And at times, you'll loose your cool  
If there is a place for dreaming  
NY City is the school

You can't pick another City  
That will have a better flow  
Once you step into it's rhythm  
There's no way you'll let it go

HOOK

The Dream Factory

The Dream Factory

The Dream Factory

The Dream Factory

DISSOLVE TO:

15 INT. LGA AIRPORT BAGGAGE CLAIM MORNING WED. 12:15 15

An off voice, announces a delay on the bags, due to Airport congestion.

05-"THE BAGS TRACK" -An acrobatic dance develops on the  
Conveyor belts at the Baggage Section. INSTRUMENTAL

LGA airport looks busy as always and our guys, a little  
confuse, start a dance on the conveyor belt, with a unique  
and involved choreography on top of the conveyor belt.

Thru Special FX, the dance takes us to another dimension that  
includes Broadway scenes and dreams of stardom.

The people around, look in shock and even the Airport  
Security People, instead of stopping them, enjoy the show.

Finally, the bags start to show and everybody get their  
suitcases. (Choreographers are expected to enhance the  
fantasy with new ideas about the subject, mixed with Special  
FX)

DOUG

(In loud voice) OK Guys, get your  
baggage and let's go with our  
escort to the van that will take us  
to the Hotel.

(MARK, enters the scene right outside the baggage claim)

MARK

(Waving his hands, approaching the  
group). -Hey people, nice to see  
you again!  
It's being a while since that Texas  
meeting! Welcome to New York!

DOUG

(Hugging MARK) -Hi Mark, finally  
made it!  
Nice to see you again too.

JAY

(To MARK) Thank you for making this  
possible, my friend!

MARK

Never mind. Now, to work hard and  
make our dreams come true!

DOUG

You bet!

Everybody leave the baggage area to a van outside the  
airport.

16 INT. PEDRO'S APARTMENT DAY WED. 12 NOON 16

Another flashback of Monica arguing with her father

PEDRO

How many times I've told you to wash the dishes and clean up your room? Your mother didn't teach you that? You're a sloppy brat., just like her!

MONICA

(MONICA leaves the apartment in shock and crying. Camera sees MONICA leaving the building, confused and walking with difficulty, (Special FX, frame by frame) leaving the apartment out to the street.

17 INT. A HOTEL ON BROADWAY AFTERNOON WED. 1:30PM 17

Our group is arriving at the hotel, doing registration, baggage, etc.

MARK

Well, we should be at the theatre, tomorrow at 2PM. for the audition, So you have some free time to get in tune with our City. Trust me, you have a lot to see yet! Take the afternoon off to do whatever you like but be on time tomorrow at the Theatre.

JAY

Did you get a chance to talk to the musical director about our cues?

MARK

Yes, don't worry about it, everything's ready. The whole production is ready to go. It's in the computer with cues and marks. They only need to fill the spots with you guys. The car accident suffered by the other group was unfortunate! Everything was ready to go! Now you only have to fill in the blanks!

JAY

That's very sad. But as they say:  
The Show must go on!  
I can't wait to jump on stage!

MARK

Ah! I almost forgot. The owner  
of the PELICAN CLUB, the actual  
most popular in the City right now  
and one of our investors is  
inviting all of us tonight to enjoy  
"A night in the City". What about  
that?

JAY

It sounds great!

MARK

I'll send you a text with the  
info. I'll see you all later!

(MARK leaves the Hotel)

Flashback leads us to a dialogue between JAY and NICOLE,  
seen in a intimate scene.

JAY

I never thought life could be so  
good, with you at my side.

NICOLE

Yeah, babe, me too. This is a  
dream I don't want to wake up from.

CUT TO:

18 INT. A HOTEL ON BROADWAY AFTERNOON 1:45 PM 18

DOUG

OK. You've just heard MARK. Pick  
your choice.  
We've got the whole afternoon for  
ourselves.

JAY

(To DOUG. Excited) Hey, Doug, I  
had a very strange dream on the  
plane. It was so real that I'm  
scared!

DOUG

Well, it was only a dream, don't worry. Think success! It's the only thing we need now! Go enjoy your afternoon!

JAY

(Puzzled and confused) -All looked so real!

(Meanwhile, the dancers talk to each other making plans for the afternoon)

DOUG

OK. I'm going to the PARK. Who's coming with me?

ALI

I'll go with you to the Park!

SAMMY

OK. That's the spirit, let's go to the Park!

LOLA

I need to do some shopping, but the Park is tempting! I may go with you guys! (Siding with DOUG and the rest)

JERROD

I need to pick up some stuff from a drugstore. You know, Tooth paste, deodorant, I forgot my pouch!

JO ANN

Hey MITZI, let's go Shopping, girl, It's NYC!

MITZI

(Looking at DOUG) OK. I guess we need to wear something tonight!

DOUG

So, LOLA, which group are you joining?

LOLA

I realize that being in NYC and not going shopping it's a crime. (Giggles), (Looking at DOUG) but the Park is also tempting I've seen it on the movies, but...

(MORE)

LOLA (CONT'D)  
 I'll wear some of my old stuff!  
 Let's go to the Park!

DOUG  
 (Looks at LOLA in approval, with  
 his thumb up)

(JAY, DOUG, ALI, LOLA, going to the Park and MITZI, JO ANN  
 and JERROD, go shopping)

06-"HAVE FUN" INSTRUMENTAL

19 EXT. STREETS OF NEW YORK AFTERNOON 2:15PM 19

(JO ANN, MITZI and JERROD are seeing enjoying the window  
 shopping and occasional real shopping)

20 EXT. CENTRAL PARK AFTERNOON WED.2:45PM 20

(The group cruise the Park, amazed with the scenes and  
 characters they see) (No dialogue, just music and ambience  
 noises)

21 EXT. 9TH AVE. NEW YORK CITY AFTERNOON WED.2:00PM 21

(MONICA, walking in distress, approaches an old building.  
 She walks up the stairs and knocks at a door. A young woman  
 opens de door)

ALICIA  
 Hey, Moni, what a surprise! What's  
 up?

MONICA  
 Nothing, I need a break. Can I  
 crash here for a moment?

ALICIA  
 Sure babe. Need anything?

MONICA  
 (Sobbing) -Just a little peace in  
 my life!

(ALICIA looks at her, smiles and gives way to MONICA)



ALICIA  
Anything to drink, eat?

MONICA  
No thanks. I'm sorry, I just need  
a few minutes. (And crashes in the  
sofa)

(MONICA falls asleep and she has a dream, singing a song in  
her dream:

07-"WAITING FOR YOU" Monica's Song

Where have you been all these  
years?  
Where the wind and the oceans have  
sent you  
My heart is waiting for your warmth  
My soul remains wide open for your  
spark

A thousand ways I traveled thru the  
world  
In search of someone to fill my  
heart  
My life has been nonsense up to now  
No one could endure that much but  
me

CHORUS  
Waiting for you, yeah waiting for  
you  
I need my soul mate to share with  
me, what Is true  
Waiting for you, yeah waiting for  
you  
No matter how long it takes, I'll  
wait for you

VERSE 2  
All wrongs together I have done  
Broke my heart in pieces with great  
pain  
Countless nights and endless days  
Paved my way to senseless ends

CHORUS  
Waiting for you, yeah waiting for  
you  
I need my soul mate to share with  
me, what Is true  
Waiting for you, yeah waiting for  
you

(MORE)

## MONICA (CONT'D)

No matter how long it takes, I'll  
wait for you

## BRIDGE

A thousand times I've been hurt  
The many wounds I've got are still  
fresh  
Hollow loves and faked sex  
Filled my search for a soul mate

Happiness comes from deep within  
And two together might find it  
better  
You and only you can help me find  
The missing link of soul, body and  
mind

## CHORUS

Waiting for you, yeah waiting for  
you  
I need my soul mate to share with  
me, what Is true  
Waiting for you, yeah waiting for  
you  
No matter how long it takes, I'll  
wait for you

## CHORUS

Waiting for you, yeah waiting for  
you  
I need my soul mate to share with  
me, what Is true  
Waiting for you, yeah waiting for  
you  
No matter how long it takes, I'll  
wait for you

Camera dissolves:

(An hour later, MONICA wakes up and  
ALICIA says)

## ALICIA

You need to cheer up. I hate  
seeing you like this.  
There's a party tonight at the  
Pelican Club. It's gonna be fun!  
MARIA is performing

MONICA

Oh yes, Yes, I know. She told me about it.  
But I don't have any clothes to wear to the club and I don't want to go back to my father's place, we just had an argument.

ALICIA

Here. (Opening up the closet)  
Choose what you like.  
You can take a shower and I have some brand new underwear. C'mon babe, you can do it! But before, let's go to the park.  
I should meet ZOEY and NORA there.  
(Cheering her up) Let's go have some fun!

Dissolve onto:

MONICA and ALICIA are seen entering the Park. (No dialogue)

Just music

22 EXT. CENTRAL PARK AFTERNOON WED.3:15PM 22

(JAY, DOUG, ALI and LOLA, walking around the Park)

LOLA

Hey guys, what's that crowd is looking at? Let's go see it!

(And they approach the crowd who are assisting a Break Dance Show in progress by local youngsters)

(On another part of the Park, near the Break Dance site, MONICA and ALICIA, are also attracted by it. They approach the Break Dance show and stay)

(Images of the Break Dance Show and camera panning to MONICA and ALICIA, who see her two friends that she's supposed to meet)

ALICIA

(Waving her hands) Hey ZOEY, NORA!  
Here!

(ZOE and NORA wave their hands and approach ALICIA and MONICA)

NORA

I can't believe these guys, they're terrific! They should be on Broadway!

ALICIA

Yeah, I come see them often. I love them.

(A few yards away, mixed in the crowd, JAY, DOUG, ALI and LOLA, keep their eyes on the Dancers) (all of a sudden, JAY spots MONICA, who reminds him of the girl in his dreams: MONICA) (JAY gets very nervous and tries to follow MONICA's moves, thru the crowd. MONICA, unaware of JAY's presence, is also looking around. JAY, after a moment, with some flashbacks of his dream at the plane, moves and approaches MONICA, who, surprised with JAY's intrusion, backs up a few feet, followed by JAY who says:)

JAY

Hi, my name is JAY. I'm a dancer from Texas!

MONICA

And how can I help you?

JAY

You won't believe it but I met you in the dream I had on the plane this morning. It sounds crazy, but I can explain it. Would you let me do it please?

MONICA

(Obviously disconcerted) I'm sorry but I'm with some friends. It was nice to meet you. (And walks towards ALICIA, NORA and ZOE)

JAY

Wait, please! Let me explain it! I'm not crazy! (And using a Big Bang Theory known catchy phrase, says) My mother had me tested! (Giggles)

MONICA, puzzled by the situation but at the same time curious and attracted by JAY, backs up a little and smiling, asks JAY:

MONICA

Look... Huh

JAY

JAY, JAY is my name, and yours?

MONICA

MONICA. (She's visibly confused)  
I'm not about playing games. And  
I don't even know why I'm talking  
to a stranger about his dreams.

JAY

Please, I just arrived to New York  
for an audition on Broadway, I'm  
not a weird dude. Please.

MONICA, surprisingly attracted by JAY, says:

MONICA

I hope what you're gonna say is  
amusing.

JAY

Look, all started at the plane,  
coming to NYC, this morning. I'm  
not crazy. Just a little confused.

MONICA

OK, start.

JAY

Do you believe in dreams? I mean,  
the connection with reality?

MONICA

(Fascinated by JAYS honest  
approach)  
-Somehow.

JAY

I had a dream about a Cosmic Man  
and you were there, in the scene.  
I swear it, it was you. Do you  
believe in dreams becoming true?

MONICA

Well, It depends. Sometimes. (She  
looks interested but cautious)

JAY

Please trust me. It was you in my  
dream. Don't you believe in  
magic?.

(MORE)

JAY (CONT'D)

You know, the brain plays tricks on people but this time, I can assure you it was real. Even if it was just a way to get to know you. You're gorgeous and I'm totally attracted to you.

MONICA

(Surprised and flattered, she seems blushing)  
-And that suppose to conquer me?

JAY

Listen, I'm for real. Tomorrow we have an audition at the RITZ THEATRE, but it's private. At night, Our Producer Mark Feinman is throwing a party. Your name will be on the guest list for a party of 4. Will you come?. It will be my honor. Please call me and I'll text you the address. Here's my number. (And handles MONICA his business card)

(MONICA is visibly attracted to JAY but tries to hide it)

MONICA

Yeah, I know Mark. He's a Producer. He's my friend too, Hmm, strange world. Hum.  
OK but I don't promise anything.

(At that moment, MONICA sees FLASH at a distance and immediately becomes bewildered).

(JAY notices a change on MONICA's behavior and is gonna say something but MONICA, suddenly stops him and says)

MONICA (CONT'D)

I'm sorry, I've gotta go. It was nice meeting you. (Walking away towards FLASH)

(JAY, unable to understand the situation, looks at MONICA leaving and says:) Please call me!

MONICA makes a signal to her friends and rushes to tack FLASH, who's cruising the Park with some other mean looking guys.

## 08-"FLASH'S SONG" Instrumental

FLASH, himself is wearing a strange cape (Similar as the "Joseph and the Amazing Technicolor Dreamcoat" or as the one used by KRAMER on a SEINFELD'S episode) and walking in a funny way helped by a fancy cane to a Hip-Hop Funky rhythm.

FLASH

(To his companions)  
Where do we suppose go meet this  
guys?

THUG 1

It's by the Carrousel. Right  
behind it.

FLASH

There's so many people there. Why  
there?

THUG 2

They prefer to be in a crowded  
place. It's only to talk about the  
business. The delivery will be  
tonight near the office.

FLASH

OK. But I don't trust them. These  
South Americans!. Humm.

(MONICA, approaches FLASH, who surprised, says)

FLASH (CONT'D)

What now, girl? I'm busy here!

MONICA

I'm glad I saw you, I just wanted  
to confirm that I'm gonna see you  
tonight, for that.

FLASH

OK. Be at my place, up in Harlem,  
at 11 pm. You know the address.

MONICA

Thank you FLASH, I'll be there.

(ALICIA, ZOE and NORA, followed the scene between MONICA and  
FLASH, talking to each other)

ALICIA

I don't like this. I know FLASH.

ZOE  
That guy doesn't look good.

NORA  
Yeah, look at his companions! They  
look really mean.

ALICIA  
Let's go rescue her. She waves at  
MONICA.

(MONICA, walking back to her friends, looks confused)

ALICIA (CONT'D)  
C'mon MONI, Let's go have some fun.

(MONICA and her 3 friends <ALICIA, ZOE and NORA> hit the road  
singing and dancing "WHERE ARE THE DREAMS", thru the paths of  
the Park.

09-"WHERE ARE THE DREAMS" (Monica and Girlfriends)

Girl # 1

Will I find a man?

I know that I can

What will he be?

What do I want to see

Tall, short, blonde, dark

He'll be kind and smart

But importantly

He will love me

Girl # 2

I want to be

Flying high in the sky

To be on the stage

And create a great rage

I'll sing like a lark



And dance up a storm  
My acting will be  
Recognized by the norm

CHORUS

Where are the dreams?  
They're not in your head  
Don't have to be smart  
Just look in your heart

Girl # 3

When I find I'm selfish  
All my thoughts in my own  
I'll come out more aware  
Of other's needs and give care

I want to give help  
And serve those who may need  
A hand up is simple  
But can be great in it's deed

Girl # 4

When I'm feeling low  
And my head's hanging down  
I pick up my chin  
And put on a grin  
When my energy flow  
Has no place to go  
I take a deep breath  
And let out all the stress

## CHORUS

Where are the dreams?  
They're not in your head  
Don't have to be smart  
Just look in your heart

Where are the dreams?  
You'll know when it's right  
What makes you smile,  
Feel happy and light

## INTERLUDE (8 bars)

Girl 1 -Looking for love  
Where can he be?  
I'll find a man  
Someone for me

Girl 2 -Living my dream  
Up on the stage  
Singing and dancing  
I'll be the rage

Girl 3 -Helping those  
Who are in need  
Fills my dream  
Up full indeed

Girl 4 -Keeping energy up

On top of my game  
 The spirits are flying  
 We all share the same

CHORUS

Where are the dreams?  
 They're not in your head  
 Don't have to be smart  
 Just look in your heart

Where are the dreams?  
 You'll know when it's right  
 What makes you smile,  
 Feel happy and light

(Meanwhile, JAY, DOUG, ALI and LOLA, are leaving the Park,  
 towards the HOTEL.)

23 EXT. 5TH AVE, MADISON AVE. - AFTERNOON WED. 3:00PM 23

(MITZI, JO ANN and JERROD, continue to shop, having fun and  
 talking silly)

JO ANN  
 I feel like Alice in Wonderland!

MITZI  
 My friends back at home wouldn't  
 believe it!

JO ANN  
 Yeah, too much to see, too little  
 money. (They all laugh)

JERROD  
 OK girls, I think it's getting  
 late.

(MORE)

JERROD (CONT'D)

We've gotta get ready for the Club tonight.

MITZI

Yeah, I can't wait to steal some steps from the New York dancers (smiling)

JO ANN

And maybe meeting someone interesting. (Making a funny face)

JERROD

OK. Lets go then.

(And everybody walks towards the Hotel.

(Meanwhile, JAY is trying to convince Doug about his encounter with MONICA)

JAY

I tell you dude, she is the real thing, It's a blessing from God!

DOUG

Well, I don't know but I only hope that this is not to be in the way. That girl looked weird to me. I don't know...

24 EXT. CENTRAL PARK AFTERNOON 3:15PM 24

(After the brief dance, the 4 friends: MONICA, ALICIA, ZOE and NORA, embrace each other and)

MONICA

OK then, you can't leave me alone. I really like that guy but I'm afraid to go by myself.

ALICIA

Don't worry MONI, I've got my evening free from the show, I'll go with you.

ZOE

Me too, I wouldn't miss this for nothing in this world! (Giggles)

NORA

I'm sorry but I've gotta see my boyfriend tomorrow. But promise me that you'll call me with the latest news, OK?

MONICA

(To Nora) Well, I guess you could come with your boyfriend. (To all of them) Thank you my friends, Let's see what happens! For some reason, I'm afraid and at the same time I'm not! Crazy mind, this mine. I hope I'm not being unjust with LEO!

At that moment the four girls plus begin to sing and dance "WHERE ARE THE DREAMS" an up-tempo Hip-Hop song, thru the paths of the Park.

(At the end of the song, they all laugh and MONICA and ALICIA go one way and ZOEY and NORA the opposite way)

25 EXT. PELICAN CLUB DOOR NIGHT WED.9:00PM 25

(The entrance at the PELICAN CLUB shows multiple limos on a line and well dressed people coming out of the limos and entering the club. One of the limos shows our group entering the club). The crowd, dozens of frantic youngsters, dressed in various fashion styles, costumes and weird outfits are being selected by the bouncers at the door, and hand picked by the way they look, giving priority to beautiful women, handsome guys and exotic looking Gays and Lesbians. After a small wrestle and being recognized by some of the door attendants, our group is given the red carpet to access the club.

DOUG

(Talking to the Bouncer at the door) Could you please find CESAR for us? I was told by MARK FEINMAN to get in touch with him.

CLUB BOUNCER 1

(Grabbing his walkie-talkie)  
Calling CESAR, do you read me?  
CESAR, I have this Gentleman here with a party of 7, saying that they're guests of MARK FEINMAN.

(MORE)

CLUB BOUNCER 1 (CONT'D)  
 (He's listening) OK. No problem,  
 I'll take them to the VIP. (He  
 waves his hand to another Bouncer)  
 -Take this people to the VIP,  
 there's a table with the name of  
 MARK FEINMAN. (And talking to DOUG,  
 says) OK. Sir, your table is  
 ready. Enjoy the PELICAN CLUB.

(Our group enters the club, a very luxurious place with  
 multicolored lights, live sculptures, a main dance floor and  
 a stage, along with private booths and an opulent centered  
 VIP LOUNGE.

(MARK arrives a few minutes later and very excited says)

MARK  
 Oh my friends, I'm so happy you're  
 here... I hope you enjoy the night  
 and that motivates you for  
 tomorrow, our real excitement and  
 promissory future.  
 Let's drink to that. (He signals  
 the waiter to pour some Champagne  
 to everybody's glasses.

DOUG  
 Yeah, let's all drink a toast for  
 our debut on Broadway and our  
 future!

(All celebrate at the same time)

Looking at the crowd, JAY detects MONICA, dancing on the  
 floor with ALICIA. JAY gets excited and goes with certain  
 difficulty thru the crowd and joins MONICA and ALICIA.  
 (ALICIA to MONICA:) -I'm gonna help MARIA with her make up,  
 I'll see you later. (And leaves MONICA and JAY dancing  
 together)

JAY  
 I'm so happy to see you... Do you  
 come here often?

MONICA  
 Oh, sometimes. My friend MARIA is  
 performing tonight. She's a great  
 singer!

JAY  
 How great! I'm excited to hear her  
 sing.  
 Would you like to join us?  
 (MORE)

JAY (CONT'D)

We have the best table in the house. Please.

MONICA

Thank you for the invitation, but I will have to leave before 12:30 OK?

JAY

Like Cinderella? Only kidding. Great! So you can share with us until then. I'm so happy you're here! (Jay looks very happy)

MONICA

(She smiles and walks with Jay towards their table)

JAY

Hi everybody, this is my friend Monica. MONICA, these are my friends and co-worker, our manager Doug and our Producer, Mark.

MARK

Yes, I know Monica, we've met before. Hi dear!

MONICA

Nice seeing you MARK. (They kiss on the cheek)

MARK

OK Fellows, the main show is about to start!

The off voice announcer says:

Good evening Ladies and Gentlemen, Pelican Club is proud to present on stage MARIA ROM! Let's give it up for MARIA!

The lights dim and a center spot lights up.

María and a ensemble ballet performs "EASTERN DREAMS"

(Eastern Winds is a suggested critique to some Islamic practice of sanctioning women accused of infidelity or other minor faults that are brutally punished by ablation or stoning) Due to the sensible issue, it has to be decided the degree of the critique and the sensibility of how is this approached. (The author considers a highly contents of commercial pluses, in addition to social exposure. The ballet would be in charge of staging a visual rendering of the lyrics.)

## 10-"EASTERN WINDS"

## VERSE 1

The Grinches of the dreams  
Are blowing Eastern Winds  
Changing all the rules  
Curtailing all the sins

## VERSE 2

If they would have their way  
Will be no more foreplay  
Our rights will be short changed  
The dreams would be deranged

## CHORUS

Eastern Winds, Eastern Winds  
Blow the knowledge at it's best  
Eastern Winds,  
Blow the ignorance at it's worst

## CHORUS

Eastern Winds, Eastern Winds  
Blow the knowledge at it's best  
Eastern Winds,  
Blow the ignorance at it's worst

## VERSE 3

You'd have to be a woman  
And feeling what she feels  
No need for zealot tutor  
To tell you what is real

## VERSE 4



Who said that you do wrong  
And they're the only right?  
Who gives them the authority  
To rule down in your life?

## CHORUS

Eastern Winds, Eastern Winds  
Blow the knowledge at it's best  
Eastern Winds,  
Blow the ignorance at it's worst

## INTERLUDE 1 (8 bars)

Beware of evil quest  
The outcome is our test

## BRIDGE A

Eastern Winds, Eastern Winds  
The fight for power has begun  
Beware of troubled minds  
Our dreams could be shot down

## BRIDGE B

The sounds of bloody swords  
Are filling up the air  
The smell of death is near  
And cause so many tears

## INTERLUDE 2 (8 bars)

## VERSE 5

Who told them that a beard  
And an old and ragged robe  
Would give them God's permission  
To rule the entire globe?

## VERSE 6

A man that breaks the rules  
Won't even break a sweat  
A woman's call for freedom  
Will have her stoned to death

## CHORUS

Eastern Winds, Eastern Winds  
Blow the knowledge at it's best  
Eastern Winds  
Blow the ignorance at it's worst

## INTERLUDE 3 (8 bars)

## VERSE 7

But they're always be life  
And always will be a strife  
And life is the fire  
That ignites all desire

## BRIDGE A

Eastern Winds, Eastern Winds  
The fight for power has begun  
Beware of troubled minds  
Our dreams could be shot down

## BRIDGE B

The sounds of bloody swords  
Are filling up the air  
The smell of death is near  
And cause so many tears

Fade out

At the end, another singer takes center stage, performing "GROOVIN'" (a house music song) and invites the audience to dance. The dance floor gets crowded. All dance.

## 11-"GROOVIN'"

## VERSE 1

Feel the beat  
Get on your feet  
Your body's movin'  
Hips are groovin'

Tap your toe  
Bob your head  
Bounce your walk

Let's move ahead

VERSE 2

Jump up and down  
Turn all around  
Move side to side  
Take the ride

Knees a knockin'  
Hand a clappin'  
Hips a swingin'  
Fingers snappin'

CHORUS

You Can't stop movin'  
Don't wanna stop  
Just keep on groovin'  
Move 'till you drop

You Can't stop movin'  
Don't wanna stop  
Just keep on groovin'  
Move 'till you drop

VERSE 3

When you feel down

Get up and move around

Let the beat

Move your feet

All alone

Move around

Feel the groove

Touch the ground

CHORUS

You Can't stop movin'

Don't wanna stop

Just keep on groovin'

Move 'till you drop

You Can't stop movin'

Don't wanna stop

Just keep on groovin'

Move 'till you drop

DANCE BREAK

VERSE 4

With a partner

Push and pull

Turn under over

The fun is cool

In a group

So many grooves

Touch and go

Change and move

CHORUS

You Can't stop movin'

Don't wanna stop

Just keep on groovin'

Move 'till you drop

You Can't stop movin'

Don't wanna stop

Just keep on groovin'

Move 'till you drop

The DANCE SCENE at the club fades out into:

Camera shows DOUG and MARK talking about MONICA)

MARK (CONT'D)

She's a nice girl, I like her very  
much, but I think she's in serious  
trouble!

DOUG

Thank you for the tip! I don't  
know how to tell JAY about it.

MARK

Well, be careful to not antagonize!  
You know, it's difficult to command  
the heart! Be kind!

DOUG

(DOUG looks having controversial  
thoughts).

MARK brings MARIA to the table and introduces her to the  
group. Everybody claps. They chat, undisclosed words.  
SAMMY looks very interested in MARIA.

(Back to the dance floor.)

26 INT. PELICAN CLUB NIGHT TURS. 00:15AM 26

JAY and MONICA are dancing together on the Dance floor.  
Suddenly MONICA says to Jay:

MONICA

(Looks at her cell phone) I've  
gotta leave, I'm late. (And  
starts walking towards the door,  
while JAY follows her asking...)

JAY

Wait, can I have your phone number?

MONICA

I'll see you tomorrow at MARK's  
party, MARIA knows the address.  
I'll go with her. (And she leaves  
the Club.)

JAY, who seems being very confused and upset for MONICA  
sudden departure, goes back to the table.

DOUG

What's up, JAY?

JAY

I don't have a clue. (And seats by  
himself, apart from the group)

The rest of the group seem to be having a good time,  
enjoying the Club.

DOUG

(Approaches JAY and seats besides  
him) -JAY, I've been talking to  
MARK about MONICA. I think she's  
trouble. (DOUG kindly says)

(MORE)

DOUG (CONT'D)

Maybe you should forget about her, Jay. We need you mind focus on dancing! We all have a great responsibility!

JAY

I have other feelings about her, DOUG. She may be in trouble but I still like her, a lot. Let's see.

DOUG

I just want you to be aware of things. This is a very important moment for all of us.

JAY

I know. Don't worry. I'll handle it. It couldn't be worse than Nicole.

Meanwhile, MARIA and MARK, engage in a dialogue.

MARIA

(Sobbing) He didn't show up!

MARK

Yeah, but don't worry, maybe something kept him from coming. You know him. Business...

MARIA

Yeah, but he knows how important, this show was for me.

MARK

You've gotta be patient! He's a complex guy!

SAMMY, looking at his cell phone and texting, seems very consternated. ALI approaches him and asks:

ALI

What's up SAMMY? Any problems?

SAMMY

Yes, but we can talk later.

ALI

OK Buddy, don't forget that you've gotta friend here.



SAMMY

I know, and I thank you for it. Let me dance a little. I need to clear my mind. We'll talk later. And thank you for asking.

ALI invites JO ANN to dance.

SAMMY invites MARIA to dance and both dance together.

The song is ending and MARK says in loud voice:

MARK

OK Everybody, we've should go now. You've gotta rest. You must have a "lifetime performance", tomorrow.

And everybody leaves the Club. MARK with MARIA and the rest all together.

27 EXT. A DARK STREET ALLEY UPTOWN EARLY MORN. THUR. 1AM 27

In another part of the Town, FLASH, ZIPPY and other 3 guys, have one person tied up, bleeding and obviously battered.

FLASH

You better tell me where is the suitcase or I'll pull it out of you in a painful way. ZIPPY! Bring that pipe, we'll try it on this piece of crap fingers.

ZIPPY, a mean looking guy, approaches the man in custody and smashes the tip of his finger. The man screams loudly and says:

MAN IN CUSTODY 1

Please, I don't know anything about it! Please let me go!

FLASH

I don't believe you, scum bag, not a bit. ZIPPY, make it even!

ZIPPY is about to smash the guy's other hand...

MAN IN CUSTODY 1

No, no please. I'll tell you, please stop.

FLASH

OK But you better say the true or next it'll be a chain saw taking your hand.

MAN IN CUSTODY 1

Gonzalez has it and he's gonna sell it to some Chinese guy.

FLASH

Were and when?

MAN IN CUSTODY 1

Friday night at the abandoned factory, under the bridge. The same place you met him last week.

FLASH

OK. You've avoided more pain for now.

Talking to ZIPPY and the other guy:

FLASH (CONT'D)

You two. Get rid of this piece of crap. (And leaves with the other 2 of his men.)

28 INT. A HOTEL ON BROADWAY EARLY MORNING THU.2:00AM 28

Back at the hotel, inside the rooms, our dancers having different talks: The girls in one room and the guys in the other one.

JERROD

I enjoyed the Club. It's amazing to see all those dancers doing those nice steps!

ALI

Yeah, I already stole some good ones! (He shows some steps)

SAMMY

And MARIA? What a girl!

DOUG

You better watch your step, SAMMY, I've heard that she's a Gangster's girlfriend and the guy is very violent!

SAMMY

(Raise his shoulders) Well, she was very friendly to me and I even detected something else.

JAY, who didn't say a word since MONICA's departure, talks to DOUG

JAY

I've gotta find out more about MONICA. What's happening is very strange. The way she acts, it's like, I don't know but I need to know more.

DOUG

Why don't you talk to MARK about it. I think she know her well.

JAY

Yeah, I'll do that. (Muttering)  
I've gotta find out.

DOUG

All right guys, have pleasant dreams. Tomorrow's gonna be our day! (And leaves the room)

ALI

(To SAMMY) I've heard you talking angry on the phone. Everything all right?

SAMMY

(Looking worried) Well, yes and not. There's a problem in my family, you know, we're Muslims but we have our differences. My brother got involved with some Jihadist militants and he wants our family to follow him in a block but my father is firmly opposed.

ALI

Can your Dad do something about it?

SAMMY

No, my Dad is a very peaceful man, a beautiful person but my brother is so violent...

Flash back of his brother's attitudes, showing his radical views,

SAMMY (CONT'D)

If you'd see him, he doesn't look like my brother. He's a stranger to me. He criticizes all what I do. He hates me! It's horrible!

ALI

I'm really sorry SAMMY. I hope things could improve.

Meanwhile, JAY, in his room,

JAY

(Making a call) Hey MARK, I'm sorry I'm bothering you, but I need to know about MONICA. I was told you know her well.

MARK

Well, she's a nice person, with great talent but she's got some problems and she turned to drugs. A bad choice but what can you do?

JAY

Is she too hooked on them? What kind of drugs?

MARK

Well, she's just beginning, but she's playing with hard drugs, you know, she's got problems with her father, mother, a boyfriend in South America and other issues. It's complicated.

JAY

Wow, it doesn't look good, but she's so beautiful and nice. I'm very attracted to her...

MARK

Just be careful not to get trapped in the net. You know what I mean. You've got a career, ready to bloom and she could be an obstacle. But on the other hand, nobody can command their heart, if you know what I mean

JAY

Yes, I know but who can force the heart?  
 Anyway, I thank you for the tip, MARK and sorry for the time of the call.

MARK

No problem JAY, just be careful! She's a nice girl though, but on the wrong path!

Back to ALI and SAMMY conversation,

ALI

And what's the actual problem?

SAMMY

It's that my brother wants to recruit my kid sister. She's only 16, and what I'm afraid is that their plans are that she would carry a "body bomb". He didn't say it but my mom heard some conversations between him and some other guy and she suspects something like that...

ALI

That's horrible. Hmm, I wish I could help you.

SAMMY

Yeah, my poor Mom is going crazy!

Cut to the girl's room:

In the other room, the girls talk.

JO ANN

Oh, I had a lot of fun. Wasn't that great? The Club is beautiful, the people so interesting! I wanna stay in New York!

MITZI

Me too, I feel like I was born here. The stores, the buildings, the Park! I'm living my dream!

LOLA

So, we gotta dance our butts off tomorrow.

(MORE)

LOLA (CONT'D)

I also would love to stay, at least for a while.  
I don't know what's in JERROD's mind but I wish he felt the same.

MITZI

But you talked about it, didn't you?

LOLA

Yes, but we never decided anything, I think it all depends on our performance. Let's see

MITZI

Yes, we'll see tomorrow.

JO ANN

I loved my shopping this evening! Look at this top, isn't it lovely? And I only paid \$ 12.00.

LOLA

I love it too! It's adorable.

JO ANN

\$ 12.- Unbelievable! It's a pleasure to go shopping here because there are all kinds of price ranges and everything's so beautiful... (She tries the top and look at the mirror)

The girls approve.

29 INT. MARK'S APARTMENT EARLY MORNING THU.2AM 29

At MARK'S apartment, MARK and MARIA talking.

MARIA

Now, tell me the true MARK, how was my performance tonight?

MARK

Oh, it was wonderful, my dear, absolutely wonderful!

MARIA

For real? I know you're my friend but I need an impartial opinion, I want to be better!

MARK

I'm saying the truth, you were marvelous. Your costume, make up and the singing were perfect.

MARIA

FLASH didn't show up. He doesn't care about me. He's so cold. He only want's sex drugs.

MARK

What can I tell you love, It's a tough guy in a tough business. I don't wanna talk about it. Don't forget we have some business together. Another drink?

MARIA

No thank you my friend. I think I'm done for tonight and I still gotta do my laundry.

MARK

Oh don't remind me of that. Somebody is gotta do mine. (And laughs)

MARIA

I think I'm gonna bounce.

MARK

OK My dear, I'll see you tomorrow, If FLASH doesn't wanna go to the Theatre, You call me and I'll pick you up, OK?

MARIA

Ditto! Have a good night. (She kisses MARK and leaves the apartment)

30 INT. A HOTEL ON BROADWAY EARLY MORNING THU.2AM 30

In their room, ALI and SAMMY chat.

ALI

I'm so sorry to hear about your family problems. I've got some of my own too.

SAMMY

Tell me about it!

ALI

Well, you know in our culture, how it is. The fact that I'm Gay, has caused a stir in my family and I'm being questioned about my preferences.

My mother is sick with all the talks and my father, a very religious man is completely distressed.

SAMMY

I understand well. In our religion is even worst. You could be killed for that.

Jewish people have another approach to it.

ALI

I'm suffering for my mother but I can't lie anymore, I need to live my life and accept who I am!

SAMMY

So, do not worry my friend, everything has it's process. Time will tell.

You gotta keep close with your mom and try to explain her your feelings, in private.

She'll understand. She's a mother and they always understand and support their children. You'll see.

ALI

I hope you're right. I really love my family, especially my mother.

SAMMY

Use the Internet, call her on the computer and try to talk freely.

She'll understand, she's your mother!

31 INT. MARK'S APARTMENT EARLY MORNING THUR. 3:00AM 31

Mark, alone in his apartment, has been drinking and looks very drunk. He falls asleep on the couch.



32 EXT. STREETS OF NEW YORK EARLY MORNING THUR.3:00AM 32  
 FLASH and his fellows in a "transaction" with other people.  
 They perform a mysterious deal.

33 INT. MARIA'S APPARTMENT EARLY MORNING THUR.3:00AM 33  
 MARIA is folding her laundry and start to cry.  
 Some flashes of her home shows her with her mother, in a  
 mother/daughter love scene.

MARIA  
 You'll see mommy, I will make you  
 proud of me.  
 My name will be in lights, on  
 Broadway! I can feel it!

MARIA'S MOTHER  
 Sure my baby, I know you will. You  
 deserve it!

"THE BROOM DANCE": Maria takes a broom and makes believe that  
 it's FLASH and sings and dances the song: "Tell me that you  
 need me", embracing the broom.

12-"SHOW ME THAT YOU LOVE ME"

VERSE 1

When I wake you're on my mind  
 All I do is think of you  
 I choose my clothing for the day  
 Thinking what you'd like to see

VERSE 2

I eat the meal I hardly taste  
 Without your company to share my world  
 I leave the house and on my way  
 I see your face in every place

## VERSE 3

As I go to work I see your eyes,  
Your smile, your glance, your style  
Concentration that's required  
Leaves a lot to be desired

## CHORUS (x2)

Show me that you love me  
Show me that you need me  
Show me that you want me  
I need you in my life

## VERSE 4

With my thoughts that roam to you  
Are flowing all day long  
I can see your smile so bright  
And I can feel your touch so light

## VERSE 5

You can make my life complete  
You're the one I want  
I hope your feelings are the same  
Please, open up your heart

## CHORUS (x2)

Show me that you love me  
Show me that you need me

Show me that you want me

I need you in my life

SHOW ME THAT YOU LOVE ME page 2

BRIDGE

I Would run to you

I would gladly come

I wait for you to call

I need to know that you love me

Show me baby that you want me

Show me baby that you need me

CHORUS (x2)

Show me that you love me

Show me that you need me

Show me that you want me

I need you in my life

Many men that flatter me

Try to have my company

But then I think of you my dear

Wishing it was you who's here

Then, she goes to sleep.

34 INT. RITZ THEATRE AFTERNOON THUR.3PM 34

After the audition is over, DOUG, very excited, hugs JAY and says:

DOUG

We did it JAY, It was wonderful!  
Everything as planned and honestly  
I didn't even feel NICOLE's  
absence.

JAY

Thank you MARK, I feel the same.  
If they don't like us, then, we may  
not have it!

MITZI and JO ANN jumping up and down, celebrate their performance, while LOLA and JERROD embrace each other and kiss.

ALI and SAMMY take some pictures of everybody.

SAMMY (TO ALI)

ALI, you should send these pictures  
to your mom. And let's take one  
outside the Theatre too.

ALI

(Almost crying) Yes I will, right  
now!

SAMMY

You can show your family your  
success as an artist!

Dissolve

INT. BACKSTAGE THEATRE THUR.3:15 PM

Inside the Theatre, MARK and MORRIS talk.

MORRIS

OK MARK, I think we've got  
something.  
Let me talk it over with DREW, the  
Director and I'll call you later.

MARK

All right MORRIS, I hope DREW liked them too. Later.

35 INT. A HOTEL ON BROADWAY AFTERNOON THUR. 3:30PM 35

Doug, from his room, calls MITZI.

DOUG

Hey gorgeous, well done! I was amazed at your performance. Besides that, you looked so beautiful on a big stage...

MITZI

Thank you DOUG, it's a big compliment. I prayed to God all night, that I would be good on stage...

DOUG

We've gotta have a talk, you and I, seriously! But let's these things happen and then we'll have time to do it, right?

MITZI

OK. But let's not rush into anything!

DOUG

I promise you. "Piano, piano, si va lontano"! It's an old Italian saying. (Laughs)

MITZI

Yes I know.

DOUG sings a song "GO ON TO YOUR DREAMS" to MITZI, who listens, imagining scenes of success dreams)

13-"GO ON TO YOUR DREAMS"

VERSE 1

Believe in your dreams

It's a product of your spirit

Each waking day

Keep a dream in your thoughts

The challenge to see  
The deeds we must do  
To follow the path  
For our dreams to come true

## VERSE II

Sometimes things fall  
Right into place  
That's when we know  
We're going the right way

If things don't work out  
And it seems we must force it  
Don't go that way  
Take your time, let it flow

## CHORUS A

Go on, don't stop,  
Keep going on  
Believe in your dreams  
And never give up

Go on, don't stop  
And never quit  
Each day that you go  
Keep a positive flow

GO ON TO YOUR DREAMS

PAGE 2

CHORUS B

Go on, don't stop

Keep going on

Believe in your dreams

Is enjoying each day to your

Goal, don't stop

Keep going on

Believe in your dream

Enjoying each day

VERSE III

Moving forward,

Don't look back

Keep your dream -

Alive

Take baby steps,

And have patience to wait

For you dream -

To arrive

VERSE IV

Sometimes the dream feels  
So far away  
We need the strength  
To believe

By searching the path,  
You open the doors  
To things that you never  
Imagined before

GO ON TO YOUR DREAMS

PAGE 3

CHORUS A

Go on, don't stop,  
Keep going on  
Believe in your dreams  
And never give up

Go on, don't stop  
And never quit  
Each day that you go  
Keep a positive flow

CHORUS B

Go on, don't stop



Keep going on  
Believe in your dreams  
Is enjoying each day to your

Goal, don't stop  
Keep going on  
Believe in your dream  
Enjoying each day

#### BRIDGE

When you are tired and falling apart  
And the feeling of quitting is strong  
Pick up your chin and look life straight ahead  
Keep your focus on your goal

#### CHORUS A

Go on, don't stop,  
Keep going on  
Believe in your dreams  
And never give up

Go on, don't stop  
And never quit  
Each day that you go  
Keep a positive flow  
GO ON TO YOUR DREAMS

## CHORUS B

Go on, don't stop

Keep going on

Believe in your dreams

Is enjoying each day to your

Goal, don't stop

Keep going on

Believe in your dream

Enjoying each day

## CHORUS A

Go on, don't stop,

Keep going on

Believe in your dreams

And never give up

Go on, don't stop

And never quit

Each day that you go

Keep a positive flow

## CHORUS B

Go on, don't stop

Keep going on

Believe in your dreams

Is enjoying each day to your

Goal, don't stop

Keep going on

Believe in your dream

Enjoying each day

(Camera cuts into:)

36 INT. A HOTEL ON BROADWAY AFTERNOON THUR. 4:00PM 36

In his room, JAY is trying to cope with his MONICA feelings and the reality of her personality. He calls a friend in his hometown.

JAY  
Hey MIKE, how're you doing?

MICHAEL  
Hey dude, how was it?

JAY  
The audition went very well, even though tough they haven't decided yet, but what it troubles me is MONICA.

MICHAEL  
Who?

JAY  
Yes, it's a long story...

some stills of MONICA and JAY's situation development, tells the story to MICHAEL. (a brief)

MICHAEL  
I see. Well buddy, you're gonna have to listen not only to your heart but to your mind and consciousness. I'm sorry I can't be of any more help on this one.

JAY  
I know and thank you for listening to me. I think I'm just falling in love.

MICHAEL (JAY'S FRIEND)

Uh. I'm not there, but even if I was there, it would be very hard to advise you.  
I think you're on your own, my friend.  
I hope you make the right decision.

JAY

Thank you for listening to me MIKE, just wish me luck. Will you?

MICHAEL

Of course my friend, you deserve a nice girl. I hope this is the one.  
(And hung up)

JAY, meditating on his conversation with Michael, recalls several scenes from his past: 1) Seeing his drunk father beating his mother, beating him, watching the scene crying and in despair. 2) Consoling his mother after a regular beating. Putting ice on her eye. 3) As a grown up reassuring his mother, he would take care of her and promising her to have a successful career. 4) Attending her funeral.

On another hotel room, JO ANN is also recounting some scenes with her boyfriend, some, fighting and arguing.

37 INT. FLASH'S OFFICE EVENING THU.6:00PM 37

FLASH, talking with GARY, an assistant:

GARY

...And the situation is kind of difficult because we've got tough competition with other record companies for the radio stations space. They're investing a lot of money buying air time!

FLASH

What about offering the DJ's directly some dough and "other" goods?

GARY

It's getting tough because the FEDS are nosing around! We could gamble it, but I don't know... Besides, all radio stations programming are done from one central office.

FLASH

What the hell! Do it anyway. Maybe we can find some "friendly" FEDS too. What do you think?

GARY

Whatever you decide Boss... But it's risky.

FLASH

Do it! But do it right. OK?

GARY leaves the office leaving FLASH meditating on his roots.  
1) As a kid rambling the streets, stealing fruit from a stand. 2) Stealing a car. 3) Selling drugs on the corner. 4) Going to jail at early age. 5) Working with rappers and dealing with payola.

DISSOLVE

38 INT. MARK'S APARTMENT EVENING TUE.7:00PM 38

14-"ON MY WAY HOME" Instrumental

MARK, all dressed up, in his lavish apartment checking his staff and the preparation for his party. He makes some funny dance evolutions (over music "On My Way Home", an instrumental piece). He's checking every aspect of the party set up. Tables, buffet, candles, staff uniforms, etc.

At the end of the dance, MARK stops next to one of his servers, takes another drink and tells him:

MARK

(Giving instructions to the server)  
-Don't forget where the extra Whisky is... remember?... The bottom row of the cupboard. As you enter the kitchen, to the right. Open the third door and inside you'll see five shelves On the third from the bottom, you'll find it. Did you get that?...

The Waiter looks at him in a funny way...

(MARK pauses and talking to himself says:)  
You didn't get a thing, didn't you?

## WAITER 1

(Repeating exactly the words of Mark) -The bottom row of the cupboard

As you enter the kitchen, to the right.

Open the third door and inside you'll see a row of five shelves. On the third from the bottom, you'll find it. Did you get that?... Yes, I've got it.

## MARK

Well, You didn't have to be rude...(and rushes to greet a incoming guest.

At the end of the scene, the camera dissolves into guests arriving in very sophisticated outfits. Among the guests, our dancers group arrive, MARIA and FLASH. Later on MONICA and ALICIA arrive minutes later. MARK is greeting the guests.

Formal salutations between the guests and MARK, who is already showing he drank several shots.

A pre planned show develops, with different characters displaying their talents:

The show starts with a sudden black out. Then, a juggler, plays with fire in the dark.

Lights to a magician doing his tricks.

Some exotic dancers, complete the show that ends with a Black out and then lights onto MARK.

MARK, speaks to the guests:

## MARK (CONT'D)

Dear friends, we're here celebrating the visit of these fabulous artists: JAY, JO ANN, LOLA, MISSY, ALI, SAMMY, JERROD and their friend and manager DOUG. The group impressive performance earlier today was astounding and we expect that it will result in a juicy contract. But meanwhile, I'd like to invite JAY to explain us what's going on today, with tap dancing.

Unexpected, JAY is surprised by MARK's invitation, he, reluctantly, gets next to MARK, who friendly hugs him.

Attending to MARK's request, JAY wears a wireless microphone handed to him and to the rhythm of some Hip-Hop music: "Brushing the floor" he says on a rapping style:

JAY

(JAY begins the Hip-Hop song, rapping and with his shoes in his hands, makes them an instrument)

15-"THE SHOES SONG" (BRUSHING THE FLOOR)

Once upon the times  
On the cotton fields  
There, the workers made beats  
Using the tools they had,

Wash boards, hand saws, hammers,  
Pots and pans among other elements,  
They communicate with fellow  
workers at a distance.

At that time, verbal communication  
Was forbidden or the distances and  
Language differences were an  
obstacle.

So, the tools became  
Musical instruments, like telegraph  
The rhythms, became language.  
And now, these days,  
In the urban scene,

Shoes are the most common  
denominator among people.

Most of them have shoes in any city  
and therefore they are a potential  
tool.

Even in towns  
Where they have no shoes,  
Feet, always make a sound,  
Even when you rub them against  
something.  
With shoes or without them.

(Immediately, JAY starts to make a sound with his shoes, developing into a contagious rhythm that he encourages the guests to follow).

At one point, FLASH jumps on the floor and starts stomping to the music, showing some Hip-Hop evolutions.

The guests applaud him. The rest of JAY's company join the dance and spreads among the guests.

The camera shows some shots of SAMMY courting MARIA <while FLASH does his number> and DOUG, nervous because FLASH could've see him, gesticulates to warn him. MARIA is not upset with SAMMY and shows that she like him.

MARK, who is visible drunk, has a brush with one of the guests and another friend enters de argument (no dialogue).

The cameras alternate between the issue with MARK and guests and the dancing scene of JAY and his company. FLASH lives the center stage and walks towards MARK, who out of his mind screams very loud and makes everybody stop the rhythm and dance and says:

MARK

(Screaming and gesticulating) -Get out of my house, everybody! The party is over, I don't wanna see anyone in my house. Get out, get out! (MARK pushes and shoves some of the guests and starts crying. Everybody, in shock, leave de apartment.)

EXT. MARK'S APARTMENT LOBBY NIGHT 8:30PM

Outside the building, FLASH takes the lead an talks to some of the guests:

FLASH

My friends, don't panic. MARK is having a bad night, but the party is not over. Come with me and I'll show you a real party that you won't forget!

Some of the guests side with him and take the invitation.

DOUG

You go ahead. I better stay with MARK!



JAY

(To his fellows) So, what do you want to do?

JO ANN

So, since we're here, let's go on an adventure. I always wanted to know uptown New York!

MITZI

Yeah, I'll call Doug and let him know what happened and where are we going!

SAMMY

Yeah, it sounds exciting!

JAY

(Looking at MONICA, winks at her)  
OK guys, let's investigate New York on the inside!

ALICIA

Hey MONICA, we gotta bounce, I have an early rehearsal tomorrow.

MONICA

OK. Thank you for being with me ALICIA! I see you tomorrow!

So everybody goes with FLASH, who takes MARIA and MONICA with him, while JAY gathers his fellow dancers and enter their Limo. Other guests take their own rides.

39 INT. INSIDE FLASH'S LIMO NIGHT THU.9PM 39

08-"FLASH'S SONG" (Repetition)

FLASH talks to MARIA:

FLASH

You go with them and show them the way to the street party, while I go upstairs with MONICA to take care of some business, OK?

MARIA

Don't take too long!

FLASH

It won't be long! You want a joint?

MARIA

No thank you. I'm fine.

The group arrive at FLASH'S neighborhood. The street where FLASH lives is kind of dark, with only a few lights on the street.

FLASH

To the group: Hey everybody, MARIA will take you two blocks away, where the Street Party is. We can't go with the cars over there, so we have to walk. I'll be over in a few minutes. I wanna show you the real New York.

Everybody follow MARIA, while FLASH and MONICA enter the building where FLASH lives.

The group, lead by MARIA, walk one block and all of a sudden, a group of locals, coming from a near alley, intercept them in a threatening fashion. JAY faces the local gang and a dance battle develops. JAY's dancers back him, making a kind of "Battlefield Formation" and face the local gang.

16-"KEEP GRINDING ON" Instrumental (Battle dance)

JAY and company doing tap dancing steps, the local gang responds with Hip-Hop steps. They develop a dancing battle until JAY and the Gang Leader stop the dancing, they shake hands and say:

GANG LEADER

Hey Dude, you're really good, we're gonna let you enjoy our "hood".  
Where are you heading?

JAY

Thank you brother, we're here in peace and only to have fun. We're friends with FLASH! He ask us to wait for him at the street party!

GANG LEADER

Oh! If you're with FLASH you're my friends!

JAY

We're pro dancers, but you guys are very good too! You really mastered Hip-Hop dancing.

GANG LEADER  
(Satisfied with JAYS praises)  
-We'll go with you, to make sure  
you're safe.

They embrace each other and the dancers on both sides shake hands and melt with the group. They walk ahead to where the street party is taking place.

Cut to FLASH'S apartment.

FLASH tells MONICA.

FLASH  
You want some weed?

MONICA  
No FLASH, you know what I want.

FLASH  
Yeah, but that has a cost and you  
ain't got any money.

MONICA  
I told you I'm waiting for a gig  
soon. I'll pay you back. I  
promise you.

FLASH continues to roll a joint and lights it up.

MONICA, very nervous, waits while FLASH is getting closer, trying to seduce her.

MONICA eludes his advances and FLASH keeps making pressure on her. At one point, FLASH, who has been drinking and now smoking pot, gets a little out of control and attempts to hug MONICA, who defends herself and pushes FLASH away.

FLASH stumbles on a lounge table, falls to the ground and passes out.

MONICA panics, searches for the fix she's looking for and finds a box with drugs. She takes the contents of the box and leaves the place in a rush.

Downstairs, MONICA goes to a near alley and fixes herself.

She begins having hallucinations.

Dissolves into the Uptown scene.

40 INT. MARK'S APARTMENT NIGHT FRI. 9PM 40

DOUG enters MARK apartment and sees him in a nervous crisis, almost unconscious. DOUG talks to MARK

DOUG  
Hey MARK, I was worried about you.  
Do you need some help? I brought  
you some coffee.

MARK  
(MARK drinks some coffee) Thank  
you, my friend. (Drinks more  
coffee) No sugar ugh!

DOUG  
It's gonna be good for you like  
that.

MARK  
(He sits down and offer a seat to  
Doug). -Do you know what  
loneliness is? Do you understand  
depression?

DOUG  
Yes, I do. But you're not alone.  
You've got friends. I'm here to  
help you too!

MARK  
Yeah, but there's another kind of  
loneliness!

DOUG  
I understand, but loneliness means  
that you're not happy with  
yourself. You need to be sure of  
yourself, be honest and spend time  
with yourself! Your own friend to  
have God in your heart. He never  
abandons you!  
That's what I've been doing for  
some time and it works.

MARK  
I don't know. I think I'm weak and  
I hate it. (Sobbing)

DOUG hugs MARK and tells him

DOUG  
 Why don't you show me the song you  
 wrote? The one you were telling  
 me about it, the other day?

MARK

Reacting positively to DOUG'S words, cheers up and says:

MARK (CONT'D)  
 Really, do you wanna hear my new  
 song?

DOUG  
 Yes, please.

MARK seats on the piano bench.

DOUG (CONT'D)  
 That's better.

MARK  
 You really want to hear my song?

DOUG  
 Sure! I've been waiting to hear it  
 since you've told me about it.

MARK begins playing the piano and sings a ballad, about  
 loneliness. "All Alone Again"

17-"ALL ALONE AGAIN"

VERSE I

Living with the choices  
 I've made along the way  
 With people all around  
 No feelings can be found

Hoping for a difference  
 I pray for a new day  
 Looking for companionship  
 That seems so far away

## VERSE II

The party scene was happening  
The crowd was on the make  
The peers shared their cheers  
But the cheers were just fake

But even among the many there  
It couldn't keep me near  
I'm being trapped by loneliness  
And that brings out my fear

## CHORUS

All alone again  
All alone again  
Every time I turn around  
I feel alone again

All alone again  
All alone again  
Every time I turn around  
I'm feeling all alone

## VERSE III

I put myself out there  
Vulnerable to be hurt  
I know I may be using them

But they are cruising me

I accept the choice is mine  
And I have the chance to change  
But always for some reason  
I choose to stay the same

#### CHORUS

All alone again  
All alone again  
Every time I turn around  
I feel alone again

All alone again  
All alone again  
Every time I turn around  
I'm feeling all alone

#### BRIDGE

Fear may be the issue  
No one likes to fail  
To start a new relationship  
Could be a source of pain  
Do I want it  
Do I need it  
For my life to be complete ?

I don't know

CHORUS

All alone again

All alone again

Every time I turn around

I feel alone again

All alone again

All alone again

Every time I turn around

I'm feeling all alone - again

MARK ends the song and the telephone rings.

MARK

Hi MORRIS, I'm all ears.

MORRIS

(On the other side of the phone)  
-Good news MARK, DREW loved the  
group and wants to have the first  
rehearsal tomorrow at 3 pm.

MARK

Who at this time had recovered from the alcohol and his  
emotional crisis says:

MARK (CONT'D)

Oh thank God MORRIS, I knew that  
DREW was going to love the group.  
I'll make sure the guys are at the  
Theatre at 3 pm. Thank you, thank  
you!



DOUG

Oh man, I had plenty of confidence in my guys, but this is big. Let me call JAY. (He dials JAY'S number but he doesn't answer, then calls MITZI)

MITZI

Hi DOUG, what's going on? Hello, hello. (The communication fails)

DOUG Tries again, unsuccessfully.

DOUG

(To MARK) Look, they must be in a place with a poor signal. Come on MARK, let's go uptown. Do you know FLASH's address?

MARK

Of course. Let's get my car, it's downstairs in the garage.

DOUG

Do you want me to drive?

MARK

No, I can do it. This news and the black coffee you gave me had been good for me. I'm all right now!

DOUG

OK. Let's go then.

MARK

I'm ashamed of what I just did. I don't wanna see anybody.

DOUG

Look, this good news will make everybody forget your "crash". Just say I'm sorry and I'm sure they will understand. Come on, let's enjoy this moment. (And they leave the apartment.)

EXT            A STREET UPTOWN NYC            NIGHT    THUR. 9:15PM

A commonly known as a STREET PARTY is going on a couple of blocks away from FLASH's home. Our friends, now escorted by the "Local Gang" approach a festive neighborhood party in progress where we can see different colorful characters dancing and watching others performances.

JO ANN

Look! I can believe it, I've never seen anything like this before!

MITZI

Yea, we don't have anything like this in Texas! Look at all those characters!

LOLA

Look that at that guy with his cape and all those colors. Wow!

JO ANN

Yeah! And look all those steps! They're really talented!

JAY

Come on girls, let's stay together, OK? Let's take advantage we're escorted by the locals.

SAMMY

(To Maria) By the way, Maria, your performance tonight was astounding! You're very talented. And beautiful! I'd like to know you better!

MARIA

Well, thank you for your compliment. Now, you need to know that I have a boyfriend.

SAMMY

Yes, I know, but that won't stop my feelings! And, who knows, maybe things could change...

MARIA

Well, we need to leave it like this, right now. We may be transiting dangerous ways...

ALI

Hey SAMMY, can you believe this? It's amazing. All those neighbors dancing together... (He pulls SAMMY apart and tells him) Are you crazy? You're hitting on MARIA in front of FLASH's friends and the guy can show up any second? (He makes a gesture like SAMMY's crazy)

MITZI looks worried and asks JAY:

MITZI

Hey JAY, I'm worried about DOUG.  
He called me a while ago but the  
communication failed and he  
disappeared.

JAY

Don't Worry. He may be dealing  
with MARK. He was very upset! He  
can handle it. He'll call again!

EXT. A DARK STREET ALLEY UPTOWN NIGHT THUR.9:30PM

After getting the "fix", in a nearby by alley, MONICA enters  
in a "Trance" mood and in her pipe dreams. She engages in a  
dance where "monster and ghosts" characters fight with her.

18-"DANCE WITH DEATH" Instrumental

19-"FLASH's CHASE" Instrumental

A Special FX scene with weird characters, monsters, demons  
and aliens enter the scene where Monica is battling them in  
her drug high!

Toward the end, the "monsters" and "demons" surround her,  
while a Character who resembles JAY, dressed as a warrior,  
appears on stage our of nowhere and chase the "monsters" and  
"demons" away and then disappear, leaving MONICA alone in the  
alley. Scared and confused, MONICA, awakes from her "dream"  
and badly damaged by the drug, runs trying to reach the  
group, still having hallucinations that the camera shows thru  
Special FX.

EXT. A STREET UPTOWN NYC NIGHT THUR. 9:30PM

20-"STREET PARTY": The Street Party scene is taking place in  
an uptown neighborhood, as a traditional one, with the  
participation of neighbors and visitors and include classic  
characters and some weird ones showing different aspects of  
the neighborhood daily life.

SONG # 30.1

BUCKET DRUMMER

Bucket Drummer (Plays rhythms)

SONG # 30.2

DANCE NUMBER # 10

BLIND MAN

One, two, three,  
So glad I can't see,  
All this misery,  
Better to ignore,  
The festering sore  
Of our society.

SONG # 30.3

DANCE NUMBER # 11

BUCKET DRUMMER + RAPPER

(Social comments) No drugs, no violence, no derogatory  
comments, racial slurs or sexist comments.)

SONG # 30.4

DANCE NUMBER # 12

PUSHER

It's a blue, blue day,  
Get out of my way.  
Gonna make them pay  
For ecstasy and hay.  
You wanna have some dope?  
I'm the pusher man, push, push,  
Pusher man.

SONG # 30.5

DANCE NUMBER # 13

THE PIMP

Baby, oh baby.  
Love that lovin' you do, Baby.  
Gimme the loot or  
I give you the booth.  
Love that lovin' you do, Baby...

(After the Pimp sings to her, She's going to find a John and will take him up to her apartment)

SONG # 30.6

DANCE NUMBER # 14

42 INT. FLASH'S APARTMENT - NIGHT FRI. 9:30PM 42

FLASH recovers from the fall, learns that MONICA has taken the drugs, grabs his gun and enraged, rushes down stair after MONICA.

EXT. A STREET UPTOWN NYC NIGHT THUR. 9:45

Meanwhile, JAY and his company enjoy the street party.

SONG # 30.8

DANCE NUMBER # 16

TWO FEMALE LOVERS

Gotta get it off my chest.  
I'd love to touch,  
Your sweet breast, Baby.  
Don't want no male,  
They've all gone stale.  
I'll give you a kick and  
I'll show you some tricks.  
C'mon and love me Baby!

SONG # 30.9

DANCE NUMBER # 17

HOOKER

(Tempting the John)  
C'mon honey,  
Gimme some money and  
I'll make you happy,  
If you make it snappy.

(MORE)

HOOKER (CONT'D)

Don't you wanna buy,  
Don't you wanna try.  
I'm a Hooker Girl, yeah,  
I'm a Hooker Girl.

SONG # 30.10

DANCE NUMBER # 18

RAPPER

You've gotta move to the music.  
Groove to the music.  
Let it take your mind.  
Harmony is love.  
It can soothe away your cares.  
Bring you peace,  
Bring you love, yeah!

INT. MARK'S CAR NIGHT 9:45PM

DOUG

(To MARK) I'm glad to see you  
better! What happened?

MARK

If I only new that a relationship  
with another male was better than  
what I had with women... But no, I  
don't think so... It's all the same

DOUG

Whatever you decide will be fine.  
It's all about you!

MARK

Dear Doug. I'm at a point in my  
life where I need to find myself.  
Maybe living without sex could be  
the answer!  
Easier, at least! Uncomplicated!

DOUG

(Looks at MARK, trying to decipher  
his thought)

MARK

And what about you, Doug?

DOUG

Well, I tried many things, Radio and TV announcer, Carpenter, you name it. Even managed a couple of Country music artists. I wasn't a failure, but nothing really satisfied my hopes.

MARK

(MARK shakes his head, in understanding) -I get it.

DOUG

But then, I met Jay and the group. I knew that I had to put all my energy and experience to work. And look at it now. It's paying back! I'm so excited!

MARK

OK. We're getting closer!

The camera dissolves to:

EXT. A STREET UPTOWN NYC NIGHT THUR. 9:45

SONG # 30.11

Bucket Drummer -(Some tap dancing + hip hop dancing

The bucket drummer's beat becomes like a car chasing music, very intense while we see MONICA running, trying to reach the group and FLASH <gun in hand> is chasing her.

Camera shows the street party again and JAY and his group talking among themselves, trying to reunite with DOUG, who continues to be missing.

Back to the streets where FLASH is chasing MONICA, she approaches the street party, sees JAY and the group and waving her hands join them and almost breathless tells them that FLASH is after her with a gun.

JAY

Come on, let's get out of here!  
Hurry up!

LOLA

Oh no, I see FLASH coming, a block away! JERROD, I'm afraid!

JERROD

Don't worry babe, we're in a public place here.

SAMMY

Well, I wouldn't count on that. That kind of guy wouldn't give a shit!

MARIA

Yeah, knowing him, I wouldn't trust him!

JAY

Come on, MONICA, let's go that way (pointing at one building)

Meanwhile, FLASH approaches the scene, getting closer to MONICA, who runs by the hand of JAY, followed by the rest.

MARIA, completely disconcerted by the situation and seeing FLASH holding a gun, runs behind MONICA.

FLASH spots MONICA, points his gun and fire 3 shots. He misses MONICA, but hits his girlfriend MARIA, who falls to the ground, while another bullet hits a child who's playing on he street, killing him.

Chaos develops. An ambulance stationed on the street, lights up its warning lights, 2 male paramedics lift MARIA and carry her on a stretcher, under the mesmerized dancers and locals at the party. The body of the child, stays laying on the street, waiting for the forensic.

Meanwhile, FLASH is running for his life, chased by policemen at the party. FLASH get his car and tries tu escape. The police don't take long in Capturing FLASH, after a dramatic car chase. They handle him into a police car and take him to the station.

JAY and his group, go behind the ambulance towards the Hospital.

Meanwhile, on the Street, the song "CARRY ME BACK" is sung by the cast, honoring the dead child, with a center staging, .

21-"CARRY ME BACK)

CHORUS A

Carry me back

Carry me back



Come on oh Lord

Carry me back

CHORUS B

Carry me back

Carry me back

Where I belong

Carry me back

VERSE 1

Carry me to where the sun

Shines thru the trees

Carry me to where you're always

Feelin' a breeze

VERSE 2

Riding on the waves of oceans

Surfing the streams

Passing thru the fluffy clouds

Fulfilling our dreams

CHORUS A

Carry me back

Carry me back

Come on oh Lord

Carry me back

CHORUS B

Carry me back

Carry me back  
Where I belong  
Carry me back

VERSE 3

Come on now and praise the good Lord  
That we may die  
Cleanse our hearts and deeds of this life  
And purify

VERSE 4

Taking stock of all the deeds  
That we have done  
Hoping we deserve to be  
With the Great One

CHORUS A

Carry me back  
Carry me back  
Come on oh Lord  
Carry me back

CHORUS B

Carry me back  
Carry me back  
Where I belong  
Carry me back

VERSE 5

Climbing even ever higher  
Travelling thru space  
The Supreme Abode is waiting  
To give us grace

VERSE 6

Do we think we've learned our lesson  
We still have time  
We can turn around our face  
To the good Lord's place.

BRIDGE

Recalling our life  
Trying hard to be nice  
Loving and doing good things  
Sometimes we fail cause we're weak and frail  
Humans we are after all

Sometimes we fail cause we're weak and frail  
Humans we are after all

CHORUS A

Carry me back  
Carry me back  
Come on oh Lord  
Carry me back

CHORUS B

Carry me back

Carry me back

Where I belong

Carry me back

DOUG and MARK, arrive at the Street Party, right after all happened. Puzzled by the situation, he calls JAY.

MARK

I'm shocked. What happened? Where are you?

A rapid Flashback with scenes of what just happened is shown and...

JAY

(Talking to DOUG)...And that's the situation now. Come over here, We're at the... MONICA, what's the name of the Hospital?

MONICA

(Speaking to JAY's phone, It's the ST. LUKE'S HOSPITAL at Amsterdam Ave. and 113th St. Just around the Corner.

JAY

Did you get it?

DOUG

OK. On our way.

DOUG to MARK:

DOUG (CONT'D)

ST. LUKE'S HOSPITAL at Amsterdam Ave. at 113th St. They said is around the corner. Do you know how to get there?

MARK

Yes, over here. (And he takes de lead way)

DOUG  
(TO MARK) I can't believe this.

MARK  
Oh, FLASH is so crazy and violent.  
I knew something like this was  
going to happen. But MARIA? Poor  
thing, she's so nice! I expected  
she could change FLASH, but  
unfortunately, evil was more  
powerful!

Meanwhile, on the street, People gather and a song is sung,  
honoring the dead child:

22-"I'M COMING HOME LORD"

VERSE I

Life has taken many turns  
I've been tumbled all around  
All that's planned can go awry  
The best plans turn upside down

It was fun while I was here  
Full of pain and full of cheer  
No regrets and no complaints  
No hard feelings are in here

CHORUS

Oh yeah  
Oh yeah,  
Oh yeah,

Yes my Lord I'm coming home

Oh yeah

Oh yeah,

Oh yeah,

Yes my Lord I'm coming home

VERSE II

I can see that life's a school

Many lessons to be learned

Getting ready for what's next

Going home is what I yearn

To your love and understanding

Gonna cling to your light

That is hidden deep inside

Cause I know you'll be my guide

CHORUS

Oh yeah

Oh yeah,

Oh yeah,

Yes my Lord I'm coming home

Oh yeah

Oh yeah,

Oh yeah,  
Yes my Lord I'm coming

Coming home  
I'm coming home  
You're my friend oh Lord  
Yes I know you're my friend  
Love, I'm talkin' 'bout  
Truth, I'm talkin' 'bout  
Friendship, I'm talkin' 'bout  
Freedom

And I put my hope and all my trust in thee,  
Show me how to do it  
I wish to be there, near to your side, in that place,  
You promised me, I'm coming home

#### CHORUS

Oh yeah  
Oh yeah,  
Oh yeah,  
Yes my Lord I'm coming home

Oh yeah  
Oh yeah,  
Oh yeah,

Yes my Lord I'm coming

CAMERA CUTS TO:

43 INT. ST. LUKE'S HOSPITAL NIGHT THUR. 10:30PM 43

MONICA

(Agitated and Crying) I can't believe he shot MARIA. He was trying to kill me. It's crazy, poor MARIA!

A Doctor approaches the group and says:

DOCTOR

Well, your friend is a lucky lady. The bullet just brushed her skin, just inches away from her heart! She's a newborn! She'll be all right in a few hours, it's just a small bandage. Make sure she comes back tomorrow for a check up.

SAMMY

OH Thank God, Thank you Doctor. My heart is beating again!

DOUG

Thanks God, everybody is all right. Now MARK and I have some news to tell you:

MARK

(Talking to all) -First of all, I owe you all a sincere apology for my behavior earlier.

(MORE)



MARK (CONT'D)

I don't know what happened but it was rude and highly regrettable. I lost control! I feel embarrassed and very sad.

JAY

We understand you MARK, we all make those kind of mistakes, but we forgive you. We know you're a good person.

AT that point, a nurse brings MARIA, who, still shaking by the commotion. She is embraced by everybody.

DOUG

And here's the biggest news of all: DREW, the show director is asking us to show tomorrow at 3 pm at the Theatre for our first rehearsal.

ALI

So, does that means that...

DOUG

Yes, we got a contract, on Broadway!

ALI hugs MARK and kisses him on the cheek.

ALI

Oh, MARK, you don't know what this means to me!

Everybody cheers, screams, and jumps while the hospital staff is trying to calm down our guys.

44 INT. A HOTEL ON BROADWAY NIGHT TUR. 12PM 44

Back at the hotel...

MARIA

Oh MONICA, I knew my relationship with FLASH was going to end in a bad way!

MONICA

Well, if you think, the ending is not that bad. It was stupid for me, taking his drugs. I never thought he was going to react like he did.

LOLA

But anyway, that served the purpose. I don't think he's going to be out of jail for a while. So you can get your life back.

MARIA

(Yes, I still have a pending conversation with SAMMY. What do you think about it?)

MONICA

He seems to be a nice guy and definitively is into you!

LOLA

Look. I know SAMMY very well. He's a Gentleman, trust me

MARIA

(Excited) Oh what the heck, lets jump into the unknown!

JAY enters the room.

JAY

Hey Girls, How're you doing?

MONICA

We're talking about MARIA'S future!  
(Laughs)

JAY

(To MONICA) And what about our future? (He smiles, she looks surprised)

MARIA

Oh, nothing would make me happier!  
You two guys look so cute together!  
(She giggles)

JAY, who by now has put an arm over MONICA's shoulder,  
Smiles and says

JAY

This is the best day of my life!  
What do you say MONICA?

MONICA

I'm so overwhelmed that my greatest desire at this moment is...

JAY

Yes, I know and I'm gonna help you!

MONICA

Yeah, to get rid of dangerous drugs. I know it's a big battle, but I'm ready to fight!

JAY

That's my girl! Oops! I'm sorry, she's not my girl yet!

MONICA

Maybe!

Dissolve

INT. DOUG'S ROOM NIGHT/MORNING FRI.1:15PM

Inside DOUG'S room, the rest of the guys are celebrating.

DOUG

(To MITZI) So, what about continuing the conversation about our future, huh?

MITZI

(Smiling) The pedal on the right is the accelerator, not the break!  
(Smiling) -You're impossible!

DOUG

Well, that's my nature but besides everything, I think, I'm falling for you. (He get's closer to MITZI and slowly and sensually, kisses her on the cheek. She corresponds)

Everybody cheers, right at the moment that JAY, MONICA AND MARIA, enter the room and joint them in the celebration.

MARIA

OK, guys, it seems we have another big one to celebrate. (She points to JAY and MONICA, that are embraced together, smile.)

All clap their hands and cheer!

SAMMY

And I have another announcement:  
From now on, considering that MARIA  
is free from any ties, I'm gonna  
chase her. (And makes gestures  
like grabbing MARIA that runs  
around the table but not enough to  
get away from SAMMY)

At that moment, MARK enters the room with some papers in his  
hand saying:

MARK

And to complete this great moment,  
here's the contract, already  
revised by both lawyers. Let's  
celebrate the beginning of a long  
string of hits!

ALI

I think I'm gonna cry!

SAMMY

Come on buddy!

ALI

Thank you SAMMY, you're the brother  
I've never had! (They embraced  
each other)

The song "DREAM FACTORY" is sung and danced by all Cast.

A general, organized chaos in the room, a pillow battle takes  
place, while we see:

THE END