

"DIRTY DANCING"

by

Eleanor Bergstein

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FADE IN:

It's August, 1963.

VERY CLOSE ON: Hand putting down the phone.

JAKE

...meet you there in ten minutes.

(to unseen audience)

I am happy to announce that Mrs.
Springer has gone into labor.

CLOSE SHOT: Four sheets being torn off prescription blank
with "Jacob Houseman, M.D." printed on the top.

JAKE

In accordance with our democratic
procedures, it is time for a
secret ballot. Motion is -- do
we go to the Catskills? Vote yes
or no.

CLOSE UP: Woman's hand with wedding ring, writes firm "Yes".
Folds paper.

ANOTHER CLOSE UP: Male hand, nearly illegible doctor's
scrawl: "Yes".

ANOTHER CLOSE UP: Young girl's hand, frosted nail polish and
charm bracelet, writes "Yes" in a neat italic hand, draws a
heart around it.

ANOTHER CLOSE UP: An unmanicured hand, holding chewed pencil,
writes "NO, NYET, YUCH!" The exclamation point punctures the
paper.

ANGLE - Woman's hand unfolding the paper.

MARJORIE (V.O.)

(gaily)

The yea's have it.

There is a loud groan, obviously from the dissenting voter.

JAKE (V.O.)

It's majority rule, Baby.

CLOSE SHOT: A shaggy head flops down on the paper ballots in
total dismay.

CUT TO:

EXT. WINDING UPSTATE HIGHWAY - DAY

"GOIN' TO THE CHAPEL" by THE DIXIE CUPS comes up on the track.

Credits start.

CAMERA FOLLOWS 1963 Navy Blue Oldsmobile as it winds along the New York Thruway.

CUT TO:

ANGLE INSIDE CAR: LISA HOUSEMAN, a pretty nineteen year old girl, her hair in rollers, is peering into a hand mirror, curling her eyelashes. She's humming along happily to the bouncy rhythm.

Next to her is her sister, BABY, an endearingly unkempt puppy of a seventeen year old, whose face has the unguarded responsiveness of a child. At the moment, she is hunched in her corner and all we see is her shaggy hair, her scruffy sandals, and the book she's reading -- "THE PLIGHT OF THE PEASANT".

ANOTHER ANGLE shows the front seat of the car, where MARJORIE HOUSEMAN, a pretty-faced fortyish woman, leans over and smiles at JAKE, a Brooklyn General Practitioner.

MARJORIE

Wouldn't it be wonderful if this
was the place our Lisa was
exposed to Mr. Right?

CUT TO:

EXT. HIGHWAY - GROWING MORE MOUNTAINOUS

We see the car climbing higher and higher.

CUT TO:

INT. CAR - BACK SEAT

Lisa is unwinding her rollers and singing along with THE DIXIE CUPS.

LISA

- "Goin' to the cha a a pel,
goin' to get maaaried..."

Baby winces. This music is clearly not her style.

LISA

Baby, would you say I was more
pretty or attractive?

Baby peers out behind "THE PLIGHT OF THE PEASANT", stares at
Lisa thoughtfully. One of Lisa's rollers lands in Baby's lap.

BABY

I'd say you were more disgusting.

CUT TO:

EXT. COUNTRY ROAD

The Olds winds around a mountainous curve.

MARJORIE (V.O.)

(wistfully)

I always wished I had a sister.

The car passes a large weathered billboard with an arrow, painted
over many times, saying:

COSNER'S CORNERS Est. 1905 -- MANNY COSNER WELCOMES YOU

CUT TO:

EXT. COSNER'S CORNERS

The car pulls in.

CAMERA PANS across Cosner's Corners -- a sprawling old-fashioned
Catskill Resort. An oversized gable-roofed main house, with a
wraparound porch and a circular driveway, is flanked by a
series of guest houses on one side, and two increasingly
scruffy houses used for staff quarters on the other. The
CAMERA MOVES to the older of the two staff quarters, up to
the room under the slanted roof.

Credits end.

CUT TO:

INT. JOHNNY'S ROOM - DAY

Now we hear a different sound: "WILD THING" by THE TROGGS.
"Wild thing, you make my heart sing...wild thing..."

CLOSE SHOT: JOHNNY CASTLE, a tall, dark, Italian, 21-year-old young man, with an open shirt around his shoulders, puts a '45 on his turntable, watches it drop. This is the music which will be known throughout the film as...Johnny's music. He looks out the window.

From behind him in the room, a tousled blonde head appears. VIVIAN, a good looking woman in her early forties, rises as if from bed, plants a kiss on his bare shoulder, turns to dress.

VIVIAN

Bye, love, I'm late for class.

He continues looking out the window. There is an outsider's irony in his expression as he surveys the scene.

CUT TO:

EXT. FRONT ENTRANCE - COSNER'S CORNERS

Now, "DA DOO RON RON" by THE CRYSTALS is heard under.

The Houseman's blue Oldsmobile pulls up to the entrance. Cars are pulling in and pulling out. Bellhops are rushing around frantically, rolling clothes racks. Full wardrobes roll by -- a line of dress bags of sequined summer cocktail dresses, boxes of fur stoles, shawls, shoe boxes piled on the bottom rungs, twenty, thirty at a time.

LISA

(from inside
the car)

Oh God, look at that! I should
have brought the coral shoes.
You told me I was taking too
much, Ma...

She hops out. The rest of the family follows suit -- Marjorie, smoothing her skirt; Jake, stretching after the long ride.

And last we see scruffy sandals poke out, get tangled around themselves, and out stumbles Baby, literally falling over herself.

LISA

(still mourning)

The coral shoes match my dress!

JAKE

This is not a tragedy. A
tragedy is three men trapped
in a mine, police dogs used
in Birmingham...

BABY

(chiming in eagerly)
Monks, burning themselves in
protest...

Jake laughs, rumples Baby's hair. Clearly Baby's his girl --
he likes her style, just as Marjorie is partial to Lisa.

MARJORIE

You can wear the peach ones, dear,
we'll find a ribbon for your
hair...

JAKE calls over BILLY CASTELLANO, a scrappy little Italian
staff kid with a South Philly accent and lots of eager energy.

JAKE

Would you tell Manny Cosner his
doctor is here?

BILLY

Right away. Right away, Doc.

Music out.

CUT TO:

INT. DINING ROOM - CONTINUOUS TIME

MANNY COSNER, a powerfully built, gnome-like man with a
patriarchal profile, is addressing the lined up waiters and
busboys. They are all clean cut, all have very much the air
of "somebody's son", college boys with a summer job.

MANNY

So why should I get a complaint
from Mrs. Futterman that her
daughter didn't have a good time?
Why? I shouldn't have to remind
you this is a family place. That
means, keep your fingers out of
the water, keep your hair out of
the soup, and keep the goddamn
daughters happy -- all the
daughters -- even the dogs.

The boys groan. They all try to avoid the dogs.

MANNY

Shlep them out to the terrace,
look at the stars, romance them
any way you have to, but see
that...

He's distracted by Johnny walking through, carrying some records. He moves across the room like a Prince of the City -- energy, grace on the brink of insolence, commanding glamour. He's flanked by a group of dark haired swarthy young men, carrying sound equipment, with t-shirts marked "Entertainment Staff". His group is made up of tougher looking street kids...rougher edged than the waiters and busboys, and bronzed from the sun, as opposed to the pasty-faced waiters who spend their days inside.

JOHNNY

(snapping his fingers
and pointing at the
waiters)
Got that guys?

MANNY

(yells out to Johnny)
Listen, wise-ass, you got your
own rules. Dance with the
daughters, teach them mambo,
cha cha, whatever they're payin'
for...but that's it, that's where
it ends. No funny business...and
no conversation. Keep your hands
off.

This is clearly a piece of class separation.

FRAZIER RODRIQUEZ, a wiry Hispanic kid with an edge of manic anger and threat, whispers loudly to Johnny.

FRAZIER

It's the same in all these places,
a little head in the woods maybe,
but no conversation.

Manny shoots him a glance.

MANNY

You want this nice job in the country, Frazier -- or you want a summer back in Queens smellin' garbage?

Billy runs in, whispers to Manny. They both hurry out.

Once Manny's left, the groups face each other.

ROBBIE GOULD, a young Yalie summer waiter, folding his napkins for the next meal into high pyramids, snickers. Johnny glances in his direction.

ROBBIE

Think you can keep it straight, Johnny, what you can and can't lay your hands on?

Johnny looks over at him for a long moment, reaches out a finger.

JOHNNY

(drawling)

Yeah, well you just put your pickle on everybody's plate, crewcut, and leave the hard stuff to me.

He flicks his finger ever so lightly and the pyramid of napkins crashes down in a muddled heap.

The groups stare at each other for a moment. Then Johnny gives a short laugh, and they all begin to break away.

CUT TO:

EXT. FRONT OF COSNER'S CORNERS PORCH - STILL LIFE CLASS

A very large CLOSE UP of a still life composition: a beautiful bowl of fruit, a half empty wineglass and a lit cigarette lying in an ashtray.

We RACK FOCUS to backs of easels with heads peering now and then from behind their canvases to the still life.

ANOTHER ANGLE reveals it is an art class made up of ten GUESTS at the hotel, wearing hip huggers, cabana suits, etc.

We move in on one painting in particular. An almost lascivious rendition of fruit, painted by Vivian, the woman we saw in Johnny's room. She is dabbling lovingly at the purplish grapes. It is borderline pornography. She spots the Houseman family. Vivian rushes down the porch, her paintbrush still in her hand.

VIVIAN

Marjorie Houseman, what're you doing here?

MARJORIE

Vivian! Vivian Porter...how wonderful! We thought this year, instead of the shore, a change would be nice. You know, Manny's an old patient of Jake's...

VIVIAN

Oh, you'll love it here. Moe, unfortunately, has to work in the city. He only gets up here on weekends.

MARJORIE

(sympathetically)

That must be so lonely for you.

VIVIAN

(pluckily)

It's a hardship.

Manny hurries up to greet the Houseman family.

MANNY

So, Doc, after all these years, I finally got you up here. Billy, get the bags...

JAKE

Manny, you know my wife, Marjorie, and these are my daughters, Lisa and Baby...

Billy grabs the luggage and they all walk off, as Vivian rejoins her class.

CUT TO:

EXT. WALKING TOWARD THE CABINS

Jake and Manny, followed by the rest. Manny stops, picks up a cigarette butt from the grass, keeps walking.

Baby is lagging a little behind, Billy just behind her, with the luggage.

BILLY
(rapid fire
delivery)

An old Jewish man dies and goes to heaven. So there he meets the late Rabbi of his congregation, who's sitting under a tree with a naked starlet on his lap.

"Rabbi," he says, "What does this mean? Is this the reward for your years of great wisdom and service to the community?"

"Reward, hell," says the Rabbi
-- "It's her punishment."

Baby bursts out laughing. From up ahead, Jake looks around quizzically to see what's made Baby laugh.

BILLY
I'm training to be a Borscht
Belt comedian.
(he shifts the
suitcases)
It's not easy. I'm Italian.

CUT TO:

INT. PARENTS' CABIN

Jake is unpacking his spiked golf shoes and Marjorie is cutting out an article from a magazine entitled "ANNETTE FUNICELLO DARES TO BE DIFFERENT".

Marjorie, an intelligent, college-educated woman, believes the way to her daughters' hearts is to speak the language of TEEN SCENE, DIG, and TEEN LIFE.

CUT TO:

INT. BABY AND LISA'S CABIN

CLOSE UP: Under the girls' door, the article is being passed through. CAMERA TILTS up to see Lisa and Baby look at each other, roll their eyes.

"TOO YOUNG TO GET MARRIED" is playing on the radio. This, like "GOIN' TO THE CHAPEL", is also music of the period, but it's the opposite of Johnny's. It's not from the streets, it's up tempo, perky, unsexy. We'll call this music Clean Teen.

Lisa turns up the radio, is dancing to "Not too young, young to get married..."

ANGLE ON: Baby, behind the bathroom door, winces.

Baby would never admit she cares about beauty, nor do anything so obvious as buying hair rollers. As a result, she is desperately and secretly trying to wave her hair with magic markers fastened with paper clips. It's fucking hard.

Lisa pulls the door open, revealing Baby. Bursts out laughing.

CUT TO:

EXT. OUTSIDE THE CABIN

Jake stands, watching the passing parade, as Baby hurries out to join him, yanking the last magic marker out of her hair. She feels her hair -- it's bumpier than before. Shit.

STAN, the social director, runs by with a megaphone.

STAN

Wig show on the south lawn in
fifteen minutes...Splish-splash
water class at the pool at three
...Gin rummy clinic...Today's
subject is "knocking"...

GUESTS in astounding vacation costumes hurry by. Baby and Jake watch them pass.

BABY
 (hugging him)
 For you, Daddy, I'll give the
 place a try.

He laughs, hugs her back.

CUT TO:

EXT. WEST PATIO - DAY

Now we hear a portion of "LA BAMBA" by RITCHIE VALENS.

A long line of Catskill ladies in bathing costumes are moving their hips to a merengue beat. PENNY CONNOR, a pretty, young German-Irish dance instructor in backless sundress and high heels, is giving a merengue lesson.

PENNY
 One two one two...side together
 ...feet down flat, don't get on
 the toes...

CAMERA PANS down the line of wedgies and clogs to Baby's scruffed sandals.

PENNY
 Small steps...small...move to
 the side...dip dip...the man
 who created this dance had a peg
 leg... Okay, now ladies, you're
 going to cross the floor and
 find the man of your dreams...
 remember he's the boss on the
 dance floor if nowhere else...
 (she spots a
 couple dancing)
 Now there's a cute couple!

CUT TO:

Baby is paired with a boy with paes, who grabs her firmly by the hips, and lurches her around the patio.

CUT TO:

INT. BABY AND LISA'S ROOM - DAY

Baby, in profile, dressed in her bathing suit, is looking dissatisfied at her figure in the mirror.

She hesitates, opens Lisa's drawer, rummages around.

CUT TO:

EXT. POOL - DAY

Over the pool speaker system, we hear LESLIE GORE singing "IT'S MY PARTY".

Baby approaches the pool, padded up to the hilt. She carries her new body gingerly, but with glee.

In high spirits, she impulsively dives under water in a surface dive.

After a moment, we see Baby surfacing. She looks troubled.

ANOTHER ANGLE reveals foam falsies bobbing serenely alongside her in the chlorine.

She grabs them, submerges, reappears, her glee gone.

"It's my party and I'll cry if I want to, cry if I want to, you would cry too if it happened to you."

REACTION SHOT - Billy, stacking pool chairs, watching with commiseration.

CUT TO:

INT. MAIN DINING ROOM - THAT EVENING

Manny is leading Jake and his family to their table, where Robbie, the waiter, is standing alongside.

Lisa is dressed charmingly -- cocktail dress with bouffant skirt, spaghetti straps, matching satin sandals. Baby's wearing a shirtwaist dress.

Marjorie takes a tissue, squeezes the wet ends of Baby's thick long hair, sending rivulets down Baby's back. Marjorie sighs.

MANNY

And this is your waiter, Robbie Gould, this year's Ben Casey -- Yale Medical School. Robbie, these people are my special guests, give them anything they want.

Robbie smiles, gallantly holds out a chair for Marjorie.

CUT TO:

Mountains of left-over food on the table -- pot roast, spare ribs, chicken, noodles, rools. Manny has left.

CAMERA PULLS BACK to show Robbie clearing the table. He and Lisa seem to be ignoring each other, secretly waiting for the other to make the first move.

MARJORIE

(eyeing the leftovers
and sighing)

My mother made us clean our plates
for the sake of the starving
children in Europe.

BABY

There's always Southeast Asia,
Ma.

JAKE

Robbie, Baby wants to send her
leftover sour cream to Southeast
Asia. Just pack up anything we
don't finish.

(he smiles proudly)

Our Baby's going to change the
world.

ROBBIE

And what's her sister going to
do?

BABY

Lisa's going to decorate it.

ROBBIE

(softly, serving
the coffee)

She already does.

Lisa smiles faintly at Baby. The fix is in.

Now Manny comes over with NEIL, a young spindly type with thick glasses, a few inches shorter than Baby.

MANNY

I want you to meet someone, Doc.
My grandson, Neil...goes to the
Cornell School of Hotel Management.

Neil takes Jake's hand, pumps it enthusiastically. He smiles at everyone. Stops at Baby.

JAKE

Baby's starting Mt. Holyoke in the fall.

Baby shoots him a reproachful glance. She wouldn't have expected him to promote a match like this, so quickly.

MARJORIE

(in undertone,
to Baby)

Don't you think, without his glasses, he looks a little like Fabian?

Baby looks back to the table where Lisa is fingering knives and forks, laughing with Robbie. It figures. Her sister gets the hunk. She's been assigned to the little creep.

CUT TO:

INT. PLAYHOUSE - NIGHT

The Playhouse is a big wooden structure with folding chairs along the sides and tables on a raised balcony. It is the place all the guests end up after dinner for entertainment and dancing.

TITO SUAREZ'S band is playing. Tito is the paunchy, handsome black Cuban band leader. He's been with Manny for 40 years... by now he seems more Catskill than Latin.

LARRY COLEMAN, a bland young white singer, is crooning and murdering "CAN'T GET USED TO LOSING YOU" -- a song made popular by Andy Williams.

Baby and Neil are dancing together. Poorly. Baby can't get the bouncy rhythm right. He pushes her out and sends her back, she stumbles over his feet. She apologizes. She has no confidence on the dance floor -- clearly sees herself as a clumsy dancer -- and so she looks like one.

NEIL

Going to major in English?

BABY

Economics of underdeveloped countries. I'm going into the Peace Corps.

Neil swings her out, his jacket opens and Baby sees his black button with the white equal sign. (The official button for the August Civil Rights March on Washington.) She looks at him quizzically.

NEIL

Yeah, I'm going to take off and go down freedom riding in another two weeks, meet my roommates in Mississippi...

BABY

Hey, that's great...

NEIL

(he looks around,
lowers his voice)
I haven't told my grandfather yet. He'll throw a real fit, but...

BABY

Who's that?

BABY'S P.O.V. - Johnny, twirling Penny in and out of his arms, glides by like an apparition. Once again we see his grace. His energy on the point of threat...movements that part the air with their glamorous precision. All the other dancers on the floor are instantly aware of his presence. Penny slides under his arm out, in, around, under and back. He wears a black tuxedo. Johnny Castle can dance!

NEIL

Who? Oh, them. They're the dance people.

BABY

The dance people?

NEIL

Here to keep the...guests happy.
A necessary evil...well, not evil,
exactly...

Johnny switches off from Penny and starts dancing with a homely, middle-aged WOMAN. He shows her a twirl. She's hesitant. He urges her and shows her again. She does. She smiles up at him and suddenly looks beautiful with pleasure.

CUT TO:

Baby is intrigued. A young BLACK TRUMPET PLAYER is introduced. He's new with Tito's band and from the South. He starts a solo.

Baby's parents dance over.

JAKE

Hi, kids. Having fun?

Baby smiles gamely.

NEIL

Actually, I gotta excuse myself now. I'm in charge of the games tonight.

(to Baby)

Maybe you wanna help me start the ball rolling?

JAKE

Of course she would.

NEIL

It's eating sour cream. You like sour cream?

MARJORIE

(eagerly)

Baby loves sour cream.

CUT TO:

INT. STAGE - NIGHT

CLOSE UP: Baby's face is covered with sour cream. She and a MALE GUEST, each blindfolded and wearing plastic raincoats and shower caps, are seated opposite each other at a table, feeding sour cream to each other from heaping bowls.

STAN

Get that sour cream in his mouth, honey, not his nose...that's it...

Stan takes a third spoon, smears the sour cream over Baby's chin, on the neck of the male guest. The blindfolded contestants are supposed to assume their opponent is doing this and retaliate.

The audience howls with laughter. It's wretched.

Baby manages to get the last of her sour cream into the mouth of the Male Guest and is proclaimed the winner.

ANGLE - Baby is presented with first prize -- a live, flapping chicken with a big bow around its head. She staggers off the stage, holding it in her arms. Oh, it's terrible.

CUT TO:

INT. WINGS - CONTINUOUS TIME

Billy helps Baby off with her raincoat, as the chicken struts around squawking. This is the last straw of a terrible day.

Manny bounces up.

MANNY

Next week we're gonna give away
a billy goat! You know, if we
built a ramp, I bet we could
give a goddamn pony!

Manny has the soul of an absurdist.

BILLY

(to Baby)

Enjoying your stay at Cosner's
Corners?

BABY

(with feeling)

Oh God, I hate it here.

CUT TO:

INT. MAIN STAGE - CONTINUOUS TIME

Another act has replaced Baby.

COMEDIAN

I finally found a girl who looks
like my mother, dresses like her,
acts like her. So I brought her
home, and my father didn't like
her.

The audience loves it. Jake looks around worriedly for Baby.
Lisa notices his glance.

CUT TO:

EXT. OUTSIDE GUEST ACCOMODATIONS - NIGHT

Baby has wandered outside. She hears a noise in the trees, looks over.

BABY'S P.O.V.

Through the trees, Baby makes out Johnny, unmistakably, outside the door of a nearby guest lodge. He is bending over a woman. All that can be seen around his dark bulk is her gleaming head and the shine of her dress.

Baby watches, mesmerized.

The woman's hand slips under Johnny's jacket, pulls his shirt out, runs her hand against his bare back under the shirt and jacket. They laugh.

Baby cannot see as we can, that the woman is Vivian. They kiss again, laugh. They don't have the time to go any further now. They disappear into the darkness in opposite directions.

Baby is left alone, heart pounding.

She begins wandering in the direction Johnny has gone. She's almost in a dream. As she walks, she is gradually leaving the manicured lawns of the guest quarters, walking in scruffier grass toward the off-limits ramshackle buildings that house the different staffs.

She starts down an inclined path, through some trees, over a rickety narrow wooden bridge leading past the Nature Trail sign in the general direction of the two buildings.

ANOTHER ANGLE - Baby suddenly bumps into Billy, who is staggering under the weight of a huge watermelon.

BILLY

Baby, how'd you get here?

BABY

I was taking a walk.

BILLY

Go back.

BABY

I'll help you.

She takes one end of the watermelon.

BILLY

No, Baby.

BABY

What's down there?

BILLY

No guests allowed there. House rule.

(last attempt)

Look, go back to the Playhouse, Baby. Tito's playing "Moon River...wider than a mile"...

BABY

Billy!

Baby looks at him. She releases the watermelon, starts to leave.

BILLY

(sinking to his
knees with the
extra weight)

Can you keep a secret?

She returns, picks up her end of the watermelon, and they start walking away.

BILLY

Your parents would kill you...
Manny would kill me.

But they're coming closer to the wooden staff house, music growing more audible. On they go.

ANGLE - LONG SHOT - Billy and Baby keeping in the shadows, balancing the watermelon between them.

CAMERA FOLLOWS THEM

Finally approaching the scruffier of the two staff houses -- the one in which we saw Johnny's room at the beginning. We hear some music faintly coming from inside.

INT. STAFF QUARTERS - NIGHT

MUSIC CUE - THE CONTOURS' "DO YOU LOVE ME?" explodes on the sound track as the door opens.

The following is a series of QUICK CUTS.

Baby's face. Her eyes open wide in shock.

CUT TO:

A pelvis grinding away. PAN to see other bodies movin' and groovin'.

CUT TO:

Baby's mouth slowly opens.

CUT TO:

Gyrating hips bumping into each other.

CUT TO:

Baby jumps. Billy smiles.

BABY

What is this? I've never seen
...what is this?

BILLY

It's dancing, Baby.

ANOTHER ANGLE reveals they're dancing to Johnny's records.

It's a dusky smoke-filled room, beer bottles all around... boilers in the dark corners -- also doubles as the laundry for the hotel. It is a crowded dance floor of STAFF KIDS, overwhelmingly made up of the city kids who do most of the more menial jobs at the resort -- the entertainment staff, the pool help, the grounds workers and even the maintenance boys. They are "dirty" dancing -- a kind of wild, pelvic dancing being done in basements -- music that has a nakedly sexual beat, music that hasn't surfaced above ground yet.

The kids are dancing with open sexuality, some gorgeously, some clumsily, but all freely.

More explosive sensuality in public than Baby had dreamed existed in private.

ANOTHER ANGLE shows Baby's mouth is still open -- her eyes are shining. It's mind blowing. She's breathing in short gasps. Nothing in her life before has prepared her for this moment -- it is a kind of movement, a kind of energy, a kind of excitement in her own pulse she has never felt before.

BABY

Where'd they learn to do that?

BILLY

Where? I don't know -- the kids
are all doing it in basements
back home. Come on, Baby, try
it.

He motions her out to the dance floor. She shakes her head, no. Billy gives up easily. He goes across the room to set up the watermelon.

CUT TO:

Shots of arms, hands, knees, hands moving in circling motions.

And now a new up beat synthesized track starts. The song is "SCREAM 'N' TOUCH" -- one of the five original songs written for this movie.

CUT TO:

The door swings open and Johnny and Penny make an entrance.

They are dressed in their evening clothes as opposed to the jeans and sweaters around them.

As they move onto the dance floor, the other dancers pause a beat in anticipation.

Penny and Johnny stand motionless for an instant, as if to prolong the suspense, then swoop down together into a perfectly timed series of swaying maneuvers.

ANOTHER ANGLE shows the others resuming their own dancing -- but Penny and Johnny's movements are easily wilder than the others, their leaps higher, their gestures more polished and striking.

Johnny slides down in a deep pivot, bounces off Penny's hip with his shoulder. This is the signal which starts it all over the room, everyone making contact with each other and bumping into everyone else with some part of their body -- elbow against ankle, shoulder against hip, wrist against waist, etc. All the dancers are working their way around the room.

Billy stands next to Baby.

Johnny is making his way toward them, bumps Billy's back with his shoulder.

JOHNNY

Hey, cuz, how's it goin'?

He turns to bump against Billy's partner, stops dead when he sees it's Baby. It's real trouble to see a guest down here.

JOHNNY

What's she doin' here?

BILLY

She came with me. She's with me.

BABY

(mesmerized)

I carried the watermelon.

Johnny turns away -- bumps shoulder of GIRL on other side and never does touch Baby.

BABY

(to herself,
humiliated at
what she's said)

"I carried the watermelon...?!"

BILLY

That's my cousin, Johnny Castle.
He got me the job here. Actually,
he's Castellano like me -- Castle
is his stage name.

BABY

(never taking her
eyes off Johnny)

Oh, really?

BILLY

Basically we're exactly the same
-- except he's long waisted.

In a blur, Johnny returns, bumps Baby off balance, is facing her, grinning.

He is moving insistently in front of her. She stands frozen.

He places his hands on her arms, rotates them gently to the music, up down, up down.

JOHNNY
Easy, right? You stay in one
place and just move your arms.

She begins tentatively to follow his lead. He releases her arms, and her movements, following his, get gradually more relaxed.

Billy gives way to Johnny, as always. He moves off. Johnny's feet do a simple frug shuffle. She follows. He lifts a knee in a modified twist. The beat is irresistible.

He lifts a knee again, more insistently. She gingerly balances on one knee. Following him, she swivels on the other. She puts it all together, her body begins to move to the music. She finds the beat. A new Baby is being born before our eyes.

ANGLE - Johnny, his hand on her waist, winds her under, spins her out. She follows, her body ripples and gyrates and moves with fluid response to the music.

JOHNNY
(surprised)
Okay!

Then all at once he's gone. Baby's standing out there all alone until Billy moves in and takes his place. She keeps dancing, now with Billy.

REACTION SHOT - Penny has been watching her appraisingly.

The track now changes to the ISLEY BROTHERS doing "TWIST 'N' SHOUT".

Baby...as she touches her arm tentatively, where Johnny touched her.

Now Baby relaxes and dances with more abandon.

CUT TO:

EXT. HOTEL GROUNDS - LONG SHOT - NIGHT

Baby is being guided back across the dark lawn by Billy.

BABY
Why don't they have dancing like
this on the main floor?

BILLY

At Cosner's Corners? Home of
the family fox trot? They'd
close the place down first. Now
remember, if they ask you...

BABY

I went for a walk. I went for
a walk...

CUT TO:

EXT. POOL - NEXT DAY

Manny, Jake and some guests are playing gin rummy. THE
SCHUMACHERS, an elderly, roly poly German couple, are kibitzing.
Marjorie and Lisa are oiled and collapsed on deck chairs. Baby
is reading.

MARJORIE

(rubbing sun cream
on her nose)

A walk? What kind of walk at
night?

MANNY

As long as it wasn't the Nature
Trail -- you gotta go there with
a group, or you could get lost
for good... I tell the parents...
never let them go off the grounds
and never alone.

LISA

(flipping over on
her stomach)

Maybe she wasn't alone.

CUT TO:

REACTION SHOT - BABY

CUT TO:

Marjorie pulls her chair closer to Baby's.

MARJORIE

(whispering)

Were you with Neil, Baby?

Baby doesn't answer.

MARJORIE

Do you think you could...flip
for him?

BABY

(groans)

Ma, couldn't you lay off those
teen magazines? Read something
like Madame Bovary?

LISA

Daddy, could you do my back?

Jake turns from the table, begins spreading the cream on Lisa's
back with professional gentleness.

At the poolside, Tito, the bandleader, stands with the young
black trumpet player we heard the night before. He is trying
to urge the young man into the pool.

TITO

It's not like that up here, boy.

The young man hesitates, looking around. He moves his toe
nearer the edge, draws it back. Stepping into a pool of
white swimmers is a big and frightening moment for him.

ANOTHER ANGLE reveals Baby walking casually to the edge of the
pool, diving in clumsily, as if by accident, brushing against
the young man so he falls off balance into the water. She
smiles with an innocent apologetic wave and swims off.

The young man, now in the water, looks around. As promised,
none of the swimming guests bat an eye. He gives a big grin
to Tito, and starts to splash around in the water.

Baby, ever so subtly, glances over her shoulder, to make sure
her action had the desired effect.

CUT TO:

Jake, watching Baby, smiles proudly, the tube of suncream
forgotten in his hand. Lisa grabs the tube from Jake,
irritably finishes up herself.

CUT TO:

EXT. PATH NEAR PLAYHOUSE - NIGHT

People are gathering. Baby is hurrying along, late to join her family. Her dangling earrings are caught in her hair and she's trying to disentangle them. It's not going well.

INT. PLAYHOUSE LADIES ROOM - NIGHT

Baby runs in frantically to work on her knotted hair, slides onto a bench in front of the mirror.

Penny, the young dance instructor, is at the sink, dabbing her eyes with cold water. She sits down next to Baby in front of the mirror, starts gluing on sequined lashes.

BABY

(shyly)

You're Penny, aren't you?
Johnny's partner?

Penny doesn't answer.

BABY'S P.O.V. - She realizes Penny's eyes are red from recent weeping; her hands gluing on the lashes, are trembling.

Abruptly, Penny stumbles to her feet, rushes out.

CUT TO:

INT. PLAYHOUSE - NIGHT

"DAYS OF WINE AND ROSES" is heard on the track. Tito Suarez and his band are playing. Larry Coleman is singing, dripping the notes out, as ever.

A slightly shaken Baby takes her seat with her family. Just then she sees Johnny dancing with Vivian, suspects her as the woman we saw embracing him the night before on the lawn.

Vivian, in a slithery beaded dress, is draped all over him as they do well practiced tango steps together. Vivian waves gaily to their table.

The band segues into "MOON RIVER".

Jake smiles. It's a song he likes. Marjorie and Jake get up to dance to their music.

Lisa and Robbie pass them and head to the table where Baby sits alone.

ROBBIE

...so I'm hoping to make enough
tips all summer to put me over
the top for an Alfa Romeo.

LISA

Oh Baby, would you cover for me?
Tell Mommy and Daddy I've gone to
lie down.

Robbie, behind her, suppresses a smile.

BABY

Where are you going?

LISA

(innocently)
To the golf course. There's a
pretty view of the mountains
from there.

CUT TO:

INT. PLAYHOUSE - LATER THAT NIGHT

CLOSE UP: Tired, plump, nyloned feet, keeping time drowsily
to the music. We TILT UP to see an OLD LADY humming sleepily.
It's Mrs. Schumacher leaning on her husband's shoulder. He's
snoring gently.

Fewer couples are now on the dance floor.

Larry Coleman is winding down with something tired like "LADY,
HAZY, CRAZY DAYS OF SUMMER".

Baby comes out of the Ladies Room, looks around, hoping to
find Billy to take her back to staff quarters. She sees
him...but he's headed for the dance floor.

ANOTHER ANGLE - Billy has come quickly up to Johnny on the
dance floor, whispers something in his ear -- and Johnny
unceremoniously drops his pupil and rushes toward the door.

Baby moves to intersect them by chance, but they rush past
her. She follows them out and overhears.

JOHNNY

(to Billy)

She shoulda come to me. She
coulda told me.

EXT. HOTEL GROUNDS - NIGHT

Billy and Johnny hurrying along toward staff quarters.

ANOTHER ANGLE shows Baby a discreet distance behind them, too shy to catch up.

She hears voices...and slows down, then spots Lisa and Robbie coming in her direction. She steps into the shadows.

LISA

(adjusting her dress,
retying her spaghetti
straps)

I don't hear an apology.

It's clearly been a rough night for the professional virgin.

ROBBIE

Well, you just go back to Mommy
and Daddy and keep listening,
Missy. And just maybe you'll
hear one in your dreams.

Baby hesitates -- should she go help her sister or keep following Billy and Johnny? She chooses Billy and Johnny...

CUT TO:

EXT. LITTLE BRIDGE LEADING TO STAFF QUARTERS - NIGHT

Billy and Johnny have disappeared over the bridge. Baby follows. She hears their voices floating behind them.

BILLY

She made me promise, Johnny.

CUT TO:

EXT. LITTLE BRIDGE - NIGHT

Baby's lost sight of them. She begins to run toward the staff quarters.

CUT TO:

EXT. OUTSIDE STAFF QUARTERS - NIGHT

Music is wafting from inside.

We hear "LOUIE LOUIE" by THE KINGSMEN.

We can see the gyrating silhouettes of the dancers through the window as the scene goes on.

Billy and Johnny are standing there, clearly agitated, when Baby emerges breathless from the bridge.

BABY

What's wrong?

Johnny and Billy spin around, startled.

JOHNNY

Hey, will you get outta here, kid?
We got enough trouble without
guests...

BILLY

(cuts him off)

Penny's missing. Someone saw
her heading toward the Nature
Trail.

JOHNNY

Goddamn it, we'll never find
her -- it's a hundred friggin'
acres...Indians couldn't find
their way in that -- they'd have
to wait till daylight...and by
then...

BABY

(quickly)

Have you got flashlights?

BILLY

Yeah, there's that whole carton
for the power blackouts.

BABY

(as they look at
her quizzically)

I used to go to wilderness camp.
Maybe I can help.

CUT TO:

EXT. STAFF QUARTERS - NIGHT - MINUTES LATER

A new track begins. The second original song called "SEARCHING" plays over the entire next scene.

CLOSE SHOT - Hands taking hurricane lantern flashlights with Cosner's Corners printed on them.

CUT TO:

EXT. SHOT - HEAD OF NATURE TRAIL - NIGHT

Baby and Billy handing lanterns to the staff -- kids we saw dirty dancing before. Johnny shoots on ahead. The others come straggling along.

ANOTHER ANGLE - Frazier grabs a pair of huarachas. The fish kitchen workers, the meat butchers in dirty aprons...most of the backstairs staff...all join in.

BABY

The important thing is not to lose the light...no one more than fifty feet ahead of anyone else, or you'll get lost, too.

CUT TO:

EXT. OVERHEAD SHOT

Lights snaking out through the woods like a diamond necklace on black velvet, the first light starting a few feet in front of the entrance.

CUT TO:

INT. NATURE FOREST - NIGHT

The path is dark. The trees block out the stars. Baby hurries along, passing the line of searchers holding flashlights -- passing Frazier, shaking his huarachas noisily...

INT. NATURE FOREST - HEAD OF THE LINE - NIGHT

Baby, who's out of breath with hurrying, catches up to Johnny who's walking with a rapid almost running urgent stride. His bow-tie is off to the side and he's muttering.

JOHNNY

She doesn't tell me. She doesn't
say, Johnny help me. Next time
she wants to get lost, let her get
lost all by herself.

He glances over at her, keeps on going at a rapid clip.

BABY

Look, I wanted to tell you, I
saw her before -- she was pretty
upset, she'd been crying.

SOME SEARCHERS (V.O.)

(yell from behind)

Hey, not so fast. You'll lose the
light.

Johnny stops impatiently while the searchers behind him catch
up.

JOHNNY

(abruptly, to Baby)

She's knocked up.

He resumes his pace, brushes through a branch that snaps back
in Baby's face. She trudges on.

BABY

(shocked)

But aren't you going to...

JOHNNY

Aren't I gonna what?

BABY

Well, aren't you going to...

JOHNNY

It's mine, right? Right away --
you think it's mine.

BABY

But I thought...then who?

Another alarmed shout. He's moving too fast for the rest of
the search party.

JOHNNY
(shouting back)
Then get off your goddamn asses
and walk faster!
(turns to Baby)
Maybe it's the immaculate
conception. Oh, I forgot, you
girls read a different Bible.

REACTION - BABY. She knows she deserved that. She jumped to
the wrong conclusion.

CUT TO:

EXT. PATH - NIGHT

The path has narrowed and there is the sound of rushing water
nearby.

Billy, Johnny and Baby walk along silently.

An owl hoots; Billy shudders. There are a rash of flapping,
scurrying noises.

BILLY
(staunchly)
Penny'll be scared. Like you
don't wander off into the woods
from our block.

JOHNNY
She doesn't think, she doesn't
tell me. So okay, it's your own
life, you wanna get lost in the
woods, go get lost.

CUT TO:

EXT. WOODS - NIGHT

The natural sounds are getting louder and more menacing --
birds screeching, flapping, little animals scurrying away
underfoot. A high crashing rattle is heard in the bushes.
Billy screams and jumps.

JOHNNY
Turn down those friggin' huarachas,
Frazier!

BABY
 (reassuringly,
 to Billy)
 The only thing to be scared about
 in woods like these...are bear
 tracks.

BILLY
 (unreassured)
 How would I know one?

BABY
 You can't miss it. It's spooky.
 Like a human foot -- only where
 the toes should be...there's a
 space and then deep gashes in
 the ground...

BILLY
 (strangled)
 Like that?

CUT TO:

A CLOSE SHOT - On the pine needled floor -- a print exactly
 as Baby just described.

There is a high crashing sound in the woods again, this time
 coming closer.

They all look around in wild terror.

Johnny positions himself swiftly between Baby and Billy and
 the steadily approaching crashing rattle.

JOHNNY
 Run like hell, both of you, run!

They stand frozen.

Penny crashes through the woods.

PENNY
 Oh, Jesus God, thank God,
 Johnny!

She runs directly to Johnny. He scoops her up off the ground.

JOHNNY
(holding her)
It's okay, Johnny's here. Johnny's
here.

BILLY
(yelling backwards)
She's found, Penny's found! We
found her!

CUT TO:

EXT. PATH - NIGHT

Johnny, carrying Penny, cradling her in his arms, murmuring
tenderly. She is shuddering.

PENNY
I just wanted to clear my head
...for a walk...

JOHNNY
(holding her)
It's okay, I wouldn't let anything
happen to you. Have I ever let
anything happen to you?

CUT TO:

INT. STAFF QUARTERS - NIGHT

Penny sits, having brandy with Billy and Johnny. A couple of
other staff kids hang around.

Baby looks in from the door, hesitant. She wants to join
them, but doesn't want to intrude. She feels she doesn't
belong.

PENNY
Forget it, Johnny. I'm not
taking what's left of your
salary...

JOHNNY
Yeah, well that's my business...

PENNY
(interrupting)
And besides, it wouldn't be
enough.

He stops stricken, shamed.

PENNY

(begins to weep)

Oh God, I wish you'd never found me.

BABY

(stepping forward
impulsively)

Oh, don't say that! Nothing's so bad that it can't be worked out.

They all turn around to face her.

PENNY

Baby? Baby? That's your name...
Baby? You know what, Baby, you don't know shit about my problems.

Baby starts to speak, hesitates, looks at Johnny. He turns away and looks at Penny.

JOHNNY

I told her.

PENNY

Jesus, Johnny, now she tells her little management boyfriend and we all get fired. Why not skywrite it -- "Penny got knocked up by Robbie the creep".

BABY

(shocked)

Robbie?

BILLY

One of the counselors knows a doctor -- a real M.D. -- we can get her an appointment for Thursday, but we can't raise the money.

BABY

(eagerly)

But if it's Robbie, there's no problem. I know he's got the money. I heard him tell my sister. I'm sure if you tell him...

PENNY

He knows.

Baby stops, looking totally nonplussed.

Penny bursts out laughing.

PENNY

Go back to your playpen, Baby.

CUT TO:

INT. DINING ROOM - ROBBIE'S STATION - THE NEXT MORNING

Baby is in the dining room with Robbie before the guests have arrived. Baby is pouring water, he's putting out rolls.

ROBBIE

(softly)

And just where do you get off
telling me what's right?

He picks up a tub of rolls, starts tossing them on each plate.
His aim is deadly.

BABY

But you can't just leave her...I
mean...

ROBBIE

I didn't blow a summer hauling
toasted bagels just to bail out
some little chick who probably
balled every guy in the place.

(beat)

Baby, a little precision, please.

Baby looks down, sees she's pouring the ice water over the
rims of the glasses while he's putting out pats of butter.

Robbie pulls a book out of his back pocket.

ROBBIE

Some people count and some people
don't...read it, Baby. I think it's
a book you'll enjoy, but make sure
you return it -- I have notes in
the margin.

Camera angle reveals a dog-eared copy of "THE FOUNTAINHEAD".

GUESTS are starting to file into the dining room for breakfast, including the old couple, Mr. and Mrs. Schumacher, we saw earlier. They peer into the Danish basket to make sure they have blueberry as well as prune.

BABY

(hissing)

You make me sick. Stay away from me, and stay away from my sister -- or I'll have you fired.

She upends her ice water pitcher down Robbie's pants.

MRS. SCHUMACHER

(holding up her empty glass)

Oy, vill you look at that? Vater, vater everywhere but not a drop to drink, eh, boychik?

CUT TO:

EXT. GOLF PRACTICE RANGE - DAY

Marjorie is hitting balls slicing way to the right. She turns around and Jake gives her a suggestion each time -- how about the hips? Keep the left elbow tucked in more...the right shoulder.

Baby's standing next to Jake, trying to have a serious conversation.

BABY

Daddy, someone is in trouble.

JAKE

Besides your mother? Keep your left elbow in, Margie.

BABY

And you always told me if someone was in trouble, I should try to help.

(she takes a deep breath)

Daddy, could you lend me two hundred and fifty dollars?

JAKE
(giving her his full
attention now)
That's a lot of money, Baby.
What's it for?

Marjorie glances over.

MARJORIE
Baby, stand up straight!

BABY
(ignores her)
I can't tell you.
(pause)
It's hard for me to say that,
but I can't tell you.

JAKE
We always said you could tell me
anything.

BABY
I can't tell you this.

JAKE
It's not illegal, is it, Baby?

She hesitates.

MARJORIE
Oh Jesus. There goes my slice.

JAKE
Just a minute, Margie.

BABY
Don't you trust me?

JAKE
Is it illegal, Baby?

This is a big moment for Baby. She's never lied to her father.
She looks at her feet scuffling the dust, then up at the trees
waving over Jake's head.

She meets his eyes squarely.

BABY
No, Daddy.

Jake hugs her.

JAKE

That was a stupid thing to ask.
Forgive me, Baby. You're my girl
and I trust you.

He hugs her again.

As Baby starts to leave, he rejoins Marjorie.

JAKE

Our Lisa may be queen of the prom,
Margie, but Baby has good stuff.

CUT TO:

INT. LOBBY - CASHIER'S DESK

Jake turns away from the cashier...towards Baby. He hands
her an envelope. She kisses him and streaks off.

CUT TO:

EXT. GROUNDS - NIGHT

Baby looks around. No one's watching. She starts walking
in the direction of the staff quarters. She walks faster.
She meets a strolling couple. She slows down, smiles
graciously at them and passes them by...looks around, no one
in sight now, she starts running.

CUT TO:

INT. STAFF QUARTERS - NIGHT

It's a hot steamy night. There is more beer than usual. The
dancers are bumping and grinding to the sounds of "DUKE OF
EARL" by GENE CHANDLER.

Baby comes in by herself breathing heavily.

A couple of the staff kids notice her...but without surprise --
she's beginning to be accepted.

She makes her way through them to Penny who is dancing with
Johnny.

BABY

(holding out the
envelope)

Here's the money.

Penny stops dancing with Johnny abruptly.

PENNY

You mean Robbie...

BABY

No. You were right about him.

PENNY

But then how did you do it?

BABY

You said you needed it.

Penny stands motionless.

BABY

Take it! You can pay me back...
whenever.

PENNY

(hugging Baby)

Oh God, Baby, you're wonderful.
Just when I thought nobody in
the world could help me. I'll
pay you back somehow.

(turns to Johnny)

Isn't she wonderful?

JOHNNY

Yeah, it takes a real saint to
ask daddy -- Saint Baby...

PENNY

Johnny!

JOHNNY

I'm thanking her. Thanks a lot,
Baby. That was sure swell of
you.

Clearly his pride is deeply wounded that Baby was able to
take care of Penny the way he was not.

Baby turns to leave. She doesn't need any of this.

ANOTHER ANGLE - Penny pulling Baby's arm. She stops her.

PENNY

Baby, I got to ask another
favor. My...appointment with
the...doctor is Thursday...
(she has trouble
getting the words
out)

Johnny turns quickly -- shoots her a look. He hadn't registered Thursday before.

PENNY

So that's when Johnny and I do
our mambo act in three other
hotels -- if we don't show, we'll
lose the gig for the whole summer.

CLOSE UP: Baby's not sure what's coming next.

CLOSE UP: Johnny's not sure either.

BACK TO PENNY

PENNY

I've seen you dance, I know you
can do it -- would you fill in
for me?

Baby starts to protest, gets cut off by Johnny.

JOHNNY

It's gotta be the worst idea I
ever heard.

PENNY

C'mon, you've seen her dance --
she needs some work, but she's
a natural.

JOHNNY

There's no such thing. She
gonna learn lifts?

BABY

Lifts? I can't even do the
merengue.

JOHNNY

You heard her. She can't do it.
She can't do it.

CUT TO:

BABY'S REACTION - Now we have a different ballgame. Nobody tells her she can't do something.

CUT TO:

CLOSE UP: Baby's foot wearing Penny's satin dance shoes, grinding down on the instep of Johnny's foot.

JOHNNY (V.O.)

(groaning)

Oh, no.

CUT TO:

INT. DANCE STUDIO

We hear the third of our original tracks begin -- "GETTIN' THE MOST OUTTA NOTHIN'". It's playing over this whole rehearsal scene.

Johnny has just broken away from Baby.

JOHNNY

You gotta start on the two. On the two!

BABY

I told you I'd never done any of these dances...

JOHNNY

Okay, it's one two three four, one two three four, music starts, you don't dance till the two, got it?

The music continues. It's a contemporary techno-funk rendition of a Latin dance number. Now Johnny holds out his arms in partner position. She starts to move.

JOHNNY

Not yet!

They begin on the second beat -- on the two.

She does it right twice in a row. She relaxes, starts again.

JOHNNY

(grabbing her by the forearms)

NO!

She danced on the one. Shit.

Johnny moans.

CUT TO:

EXT. NATURE PATH

Baby is walking along, trying to count to herself, walk on the two. She starts to move, stops short. A COUPLE walking behind her crash into her.

CUT TO:

INT. PLAYHOUSE - NIGHT

Baby sits with her parents. Tito's band plays in the background. Johnny glides by suavely with a sexy, elegantly dressed pupil in a backless dress.

MARJORIE

Where do you disappear to these afternoons, Baby? We looked all over for you to play Scrabble.

BABY

I was probably at the pool.

LISA

We looked there.

Marjorie and Lisa are waiting for an answer.

ANOTHER ANGLE reveals Marjorie is suddenly smiling. Baby looks up to see Neil standing behind her waiting to dance. Saved.

CUT TO:

A screen full of singing teeth. They are in the mouth of crooner Larry Coleman who is singing, "MY BOYFRIEND'S BACK".

Baby and Neil are on the dance floor.

BABY

Neil, just in case my parents mention it to you, could you sort of say I was with you this afternoon?

NEIL
Got a secret boyfriend, Baby?

BABY
Neill!

NEIL
Just kidding, just kidding. I
know what it's all about -- think
I don't? Not much gets by me.

BABY
It doesn't?

NEIL
Don't tell me, I see it all...
father and mother want serious
young daughter to participate in
Cosner's Corners activities,
including socializing with
charming grandson of owner.
Unbeknownst to them, serious
daughter has been sneaking off
every afternoon to...
(dramatic pause)
read in the woods! Am I right?

BABY
(vastly relieved)
Right.

NEIL
No sweat, Baby. Go on, read Das
Kapital, read whatever you want --
I'm your perfect alibi. Tell your
parents you're off with me --
they'll be the happiest parents
in Cosner's Corners. I have to
say it -- I'm known as the catch
of the county.

BABY
You are?

NEIL
Last month I took a girl away from
Jamie, the lifeguard. And he said
to her right in front of me, "What
does he have that I don't have?"
And she said, "Two hotels".

He laughs and leads her in a clumsy wimpy twirl.

The clean teen music segues into...

CUT TO:

INT. STUDIO - DAY

...the pounding mambo beat...the repeat of "GETTIN' THE MOST OUTTA NOTHIN'".

Johnny and Baby are doing the rag doll step, thigh peeling away from thigh -- she flies back and forth in his arm like an abandoned rag doll, again and again and again.

She stops, starts again, insists on doing it till it gets better.

REACTION SHOT - Penny and Billy are watching her determination.

CUT TO:

INT. MOVING CAR - DAY

SERIES OF CLOSE UPS: Tempo reminiscent of Keystone Cops' urgency. A stopwatch. Hand depresses it...Johnny peels his shirt off. Baby climbs over front seat. Her hand grabs steering wheel. Johnny climbs into the back, grabs a new shirt; Baby takes over driving. Billy depresses stopwatch, looks at Penny.

PENNY

Still too slow.

CUT TO:

EXT. CAR

lurching along wildly.

JOHNNY (V.O.)

Let's try it again.

Music ends as we

CUT TO:

EXT. COSNER'S CORNERS - FRONT PORCH - DAY - RAIN

It is deserted, heavy rain splattering down into big puddles.

Through the windows WE CAN SEE the guests, trapped inside, being led through every manner of activity.

INT. LISA AND BABY'S ROOM - DAY - RAIN

Marjorie is helping Lisa choose a ribbon for her hair. Baby is doing a jigsaw puzzle, looking frequently at her watch.

LISA

Oh God, I'm so sick of this rain.
Remind me not to take my honey-
moon at Niagara Falls.

She reaches into her drawer for another roller, pulls out something damp. She looks at it quizzically -- it's a damp blouse. She goes back into her drawer, pulls out yet another damp piece of clothing, and another.

LISA

What happened...? Oh, for
godsave!

She finally finds the culprit -- the water-logged shredding falsies.

LISA

It must have been that stupid,
stupid maid...what was she doing
in my drawer...? I should report
her!

MARJORIE

(soothingly)

Maybe something spilled and she
was afraid to tell you...you
don't want someone to lose their
job over this...

LISA

Look at my slips! She should
lose her job!

BABY

Oh, shut up, you spoiled brat.
I did it.

LISA

(furiously)

Oh Baby, come off it for once...
You're so afraid some precious
member of one of your precious
minority groups is gonna get
fired...

BABY
I did do it. It's true.

LISA
Of course it's not. What would
you be doing in my things?

Just then, Jake comes in.

JAKE
If Baby says it's true, it's
true. Baby doesn't lie. What's
all this about?

LISA
(hides crumbling
falsies)
Oh, it's too embarrassing. Forget
it.

CLOSE SHOT: BABY'S FACE. She did lie to Daddy. She glances
at her watch, pulls on a sweater, starts to leave.

MARJORIE
Baby, where are you going in this
weather?

BABY
(uncomfortably)
They're playing charades in the
west lobby.

LISA
Quite the little joiner, aren't
you, Baby? Maybe this time
you'll win a canary.

CUT TO:

INT. DANCE STUDIO - DAY - RAIN

The rain is still beating down outside the window. Even the
sound of the falling rain has reached obsessive proportions
by now -- it's getting on everybody's nerves. Johnny glances
out the window irritably, reluctantly moves back to rehearsal.

Now he's swiveling parallel to the floor about an inch above
it...while Baby slowly guides him in a circle. As always,
she is concentrating fiercely.

JOHNNY
Smooth, smooth, keep goin', watch
it, steady.

Baby ever so slightly loses the smoothness of the beat. He
falls.

BABY
(automatically)
I'm sorry.

JOHNNY
(getting to his
feet)
You got to concentrate! You
trying to kill me -- that your
idea of fun?

BABY
(then it snaps)
As a matter of fact, yes. We're
supposed to do the show tomorrow
night -- I still don't know lifts
-- I'm not sure of turns, and I'm
doing all this to save your ass,
and what I'd really love to do is
drop you on it...and wipe that
stupid, conceited smile right off
your stupid, conceited face.

Unexpectedly, Johnny laughs, grabs her hand.

JOHNNY
Let's get outta here.

CUT TO:

EXT. PARKING LOT - MINUTES LATER

Baby and Johnny stand in the pouring rain, while he fiddles
with his keys, trying to open the door of his car.

JOHNNY
Some jerk locked it and the
lock's broken. Bring me a
hanger, will you?

Baby hesitates. It's not like her to take orders. Oh well --
she runs off.

CUT TO:

INT. PLAYHOUSE - CONTINUOUS TIME

Neil is sitting at the bandstand, picking away at the xylophone
...Tito's talking to him earnestly.

TITO

I know you want me to say you're
a hero, son...but I think...you
don't know what you're doin'.

NEIL

Christ, Tito, I thought you'd be
the one person who'd understand...

TITO

You comin' back with your ass in
a sling...if you comin' back at
all...You stay up North here with
your grandpa, it's bad down there,
more bad than you know...

Baby comes in the back door of the Playhouse. They don't see
her.

Baby makes a noise. They glance toward the coatroom, she
ducks back...grabs a hanger...and sneaks back out.

CUT TO:

EXT. PARKING LOT - MINUTES LATER

Johnny stands fiddling with the door. Baby hurries up, hands
him a hanger.

JOHNNY

(automatically)

Thanks, doll.

CLOSE UP of a wooden hanger.

JOHNNY

(shouts with laughter)

They'll never believe this in
South Philly!

ANOTHER ANGLE shows Johnny opening the trunk, reaching into it.

ANGLE - Johnny at the side of the car, his arm back high over
his head, pauses, smashes an ax through the side window!

ANGLE - Back seat piled with fiercely glinting jagged splinters.

ANGLE - Baby's eyes fly open in shock. Such anger and emotion -- in and out like quicksilver -- are new to her.

Johnny reaches inside, opens the lock on the door, motions Baby inside.

JOHNNY
(grandly)
You were gettin' wet, right?

CUT TO:

INT. CAR - CONTINUOUS TIME

Johnny and Baby are in the front seat, driving out of the parking lot, leaving the hotel grounds.

They make a sharp left. The rain is coming in on Baby from the broken window. She tries not to let him see it.

We hear "TELL HIM" by THE EXCITERS. Now, excerpts of Johnny's songs begin forming a medley which orchestrates their growing awareness of each other.

BABY
You're wild.

JOHNNY
You got anything to say about it?

BABY
I just did.

JOHNNY
So say it again.

BABY
You're really wild.

JOHNNY
What's that again?

Johnny just wants to hear her say it.

BABY
You're wild, you're really wild,
you're really really...you're so
wild you're crazy and...

He's peering over at her -- his eyebrows raised in a parody of fierce attention.

BABY

You're making me laugh.

She begins to giggle.

CUT TO:

EXT. WINDING ROAD

The rain has slowed to a shimmering drizzle. The car hurtles to the right up a steep bumpy side road. Baby holds on to the seat, as the car comes to a clearing.

BABY (V.O.)

Guess what? I forgot. The one big rule for girls in Cosner's Corners is never go off the grounds with anyone.

JOHNNY (V.O.)

Yeah? That so? Even a guy with an ax?

CUT TO:

EXT. CLEARING

The rain has stopped. The air seems hung with silver. Johnny swerves his car into a bumpy field where, rocking and hissing, it settles under a tree.

CUT TO:

A sharp cracking sound.

A whip flashes around a tree.

Johnny runs around the field, cracking it around tree after tree, with a sharp hissing crackle.

MUSIC CUE: Segues into "HEY BABY" by BRUCE CHANNEL.

JOHNNY

(as he runs)

So then I snap it around my partner's waist, pull her in, you know. Then she makes like she wants to run away so I let her go a little, then I snap it around her -- bring her back.

BABY
Jesus!

JOHNNY
It doesn't hurt! It's only if
the end flicks you, otherwise it's
just like a ribbon.

He cracks it around a tree trunk. Sharp hissing crackle.

Baby flinches. The tree makes no comment.

BABY
Well, if Penny says it doesn't
hurt...

JOHNNY
(excitedly)
Penny? She won't even try it!
Can you believe that? I have
this great idea for a number,
could blow us out of the water
-- and she's afraid to try!
(beat)
Girls are chicken shit.

BABY
I'm not.

JOHNNY
Right. You wanna try?

BABY
Why not?

REACTION SHOT - Johnny stares at her.

CUT TO:

Baby means it. She walks about ten feet in front of him,
turns to face him.

CUT TO:

Johnny picks up the whip, starts very slowly to coil it up.

ANOTHER ANGLE shows his hands fiddling with the whip. Uncoils
it and coils it again.

JOHNNY
You sure now?

BABY
On one condition.

Johnny smiles expansively, rests the whip on the ground.

JOHNNY
(easily)
Yeah, I thought so -- what's the condition?

BABY
That you give me a lesson in lifts.

JOHNNY
(nonplussed)
That's what you want? Okay, yeah, okay, I guess.

He starts winding up the whip once again.

Baby readies herself.

The whip is coiled, ready to go.

JOHNNY
(stopping)
I can tell you don't really want to, kid. It's all right, don't sweat it, I'll teach you the lifts anyway.

BABY
(sturdily)
A deal is a deal.

CUT TO:

CLOSE SHOT on Baby.

She stands there willing herself not to whimper or flinch.

CUT TO:

Johnny draws his arm back, the whip starts to make its high arc. No turning back now.

CUT TO:

CLOSE SHOT - Baby's tense face. We hear the crack of the whip.

CUT TO:

CLOSE UP - We see it snap around Baby's waist and away.

MOVE UP to see Baby's face. Checking what she felt. She breaks out in a big relieved grin.

BABY

You were right! It didn't hurt!

(beat)

Johnny?

ANOTHER ANGLE shows Johnny trembling all over. He drops the whip, but his knees are shaking so hard they finally buckle and he sits abruptly on the wet ground.

Baby rushes over to help him.

JOHNNY

(looking up at her sheepishly)

I never did it with no person that wasn't a tree before.

CUT TO:

EXT. ANOTHER AREA OF FIELD - DAY

Now we FADE TO "HE'S SO FINE" by THE CHIFFONS.

Johnny's balancing on a fallen tree trunk at the back of the field.

JOHNNY

Most important thing in lifts is balance.

He motions Baby onto an adjacent log.

She climbs on gingerly. The logs are slippery with moss.

ANGLE on Johnny on his log doing jumps, deep knee bends, turns, holding out his arms for balance.

Baby's watching him...then she starts to step onto his log, the better to imitate him.

BABY'S POV - She looks down, sees there's a ravine on the other side of his log, a sheer drop onto jagged rocks way below.

She jumps back to her own log.

BABY

What are you doing? That's crazy. Don't you see that drop?

He laughs.

BABY

You could fall, you could break your neck.

JOHNNY

It keeps me interested.

"LITTLE BITTY PRETTY ONE" by THURSTON HARRIS takes over.

BABY

What do you do in the winter?

JOHNNY

Try to keep my balance.

Johnny goes through a set of motions. Baby tries to follow them.

BABY

Where'd you learn to be a dancer?

JOHNNY

A guy came into a luncheonette one day. We were all sittin' there doin' nothin'...as usual. He said Arthur Murray was givin' a test for instructors...if you passed they trained you for eight weeks, showed ya how to break down dances...the girls' part as well as the guys'.

He does an elaborate series of girls' motions of mambo, lindy, foxtrot.

JOHNNY

We all did it...just to mess around. But I really liked it. I still do.

Baby, game, stays on the slippery logs, keeping up with him.

She switches over to his log, so she's doing it with as much risk as he.

REACTION SHOT - Johnny. He likes her spirit.

JOHNNY

Do the duck!

And Baby, flapping her wings, shaking her arms, proceeds to do the duck.

As the music segues into "THE DUCK" by JACKIE LEE...

CLOSE UP of Baby. It's gone beyond answering a dare -- she's having the time of her life.

CUT TO:

EXT. ANOTHER PART OF THE FIELD

Now we hear a little of "GRAVY" by DEE DEE SHARP.

JOHNNY

The first part is hops. Timing is very important -- like you can't jump high with your knees straight. Try.

She tries.

JOHNNY

Do a plie. It's like this -- one, two, bend, jump, one, two, plie, jump.

He shows her a plie.

Baby doing one, two, plie, jump, all over the field.

ANOTHER ANGLE reveals Baby hopping along. Johnny hopping along. They begin jumping toward each other through the field.

By the end of the hopping -- though they do not realize it -- they have begun to fall in love.

They start jumping around and singing in an excess of giddiness and high spirits.

They look wonderfully young and silly -- Baby's seriousness is gone, as is Johnny's macho suaveness.

We have never seen Baby look so happy; we have never seen Johnny look so young.

BABY

Okay, now you lift me.

JOHNNY

No, the timing takes a lot of work. Like you run at me, the timing's wrong, you could break my neck.

BABY

So teach me right.

JOHNNY

It's one, two, three -- then jump up and I'll catch you under the... rear...

ANGLE - Baby running at Johnny.

One, two, three, plie, jump --

ANGLE -- Baby hits him on the side of the neck.

Johnny, flat on the ground, seemingly unconscious.

Baby, stricken, bends over him. He looks up and laughs. He was faking.

Baby pounds him with her fists. He pulls her down...then scrambles up hastily.

JOHNNY

Lay off, Baby, the only safe way to practice lifts is in the water.

CUT TO:

EXT. POOL - LATE AFTERNOON

Cool air. Gray light after heavy rain.

Just then we see a huge splash of water. We hear a squeal. Baby has just fallen off Johnny's shoulder into the water. There's nobody in the pool but them.

She tries again, tossing her hair out of her eyes, eager and gleaming.

He almost gets her up, she slips, falls backwards. She's up again in a flash.

Baby jumps at him again, he lifts her on his shoulders, she spreads her hands. It's a clumsy parody of what it should be -- no easy soaring grace -- but it's definitely a lift.

JOHNNY

(shouting in triumph)

Hey, girl!

BABY

We really did it!

Just then, they hear voices. They scramble out of the pool, grab their towels and crouch behind the piled up pool furniture.

Johnny puts a towel around Baby's shoulders, begins to rub her to keep her dry.

CUT TO:

CLOSE UP of their eyes as they peer through the slats of the piled up beach chaises to see who's coming.

CUT TO:

A mixture of Entertainment and Grounds staff, including Frazier, the wild, angry Hispanic boy we saw the first day, are charging down the path in the midst of a shaving cream war... The dam has burst -- they are letting off the pressures of a long rainy day, entertaining the guests.

They hurtle down toward the pool, squirting each other and shouting...and they're all carrying beer cans.

Neil is running alongside, trying hard to be one of the guys.

Someone squirts him.

BUSBOY

Hey, Cosner, take that, little boss man!

Neil laughs heartily.

WAITER

Let's jump in the pool, wash this
junk off.

They all agree enthusiastically.

NEIL

(still trying to
be affable)

No. You don't wanna do that,
guys. That's not a good idea.

GUYS

It's a great idea!

They begin to strip off their clothes wildly.

NEIL

No, listen, it'll take twenty-four
hours to drain the pool if you jump
in like that -- the guests won't
be able to use it...

They ignore him. The first one out of his clothes, covered
with shaving cream, is about to dive in when Neil runs ahead
of him, stands, his arms outstretched, spread-eagled in front
of the pool. His moment has come.

NEIL

Sorry, guys, I can't let you do
it!

They stare at him -- amazement giving way to disgust. The
trump card is, of course, his. They mutter and turn away.
He has never looked so alone.

CUT TO:

BABY

(instinctively)

Poor Neil.

CUT TO:

Just then Frazier decides to make a stand.

FRAZIER

C'mon, kiss-ass. Get outta our
way.

Neil turns back and realizes this is for real. But he remains still.

FRAZIER

Out of my fuckin' way, wimp...or
they'll find you at the bottom of
the pool tomorrow.

We realize that Frazier is a little drunk.

CUT TO:

BABY

(whimpering in
the bushes)

Please, Johnny...

Johnny really doesn't give a damn if they kill each other...
but the glow between him and Baby is still there -- he wants
to do what she wants.

CUT TO:

Neil is stubbornly standing his ground. Frazier inches closer
to him.

NEIL

Christ, Frazier, it's not worth
losing your...

Before he can finish his sentence, Neil feels that awful sickly
sensation of bare knuckles hitting bone.

CLOSE UP shows his head snapping back...but he manages to put
up his hands to show he's ready for the fight.

This is clearly no match.

Two more jabs quickly hit Neil right above his eye in the
temple and tears begin to well around his eyes. He tries
to wipe them away and still keep his fists up.

Frazier seems to be enjoying this.

CUT TO:

Johnny descends on them. Frazier whirls and decides to maintain
his dominance.

FRAZIER

Keep outta this, dance man. This don't concern you.

JOHNNY

Go away, Frazier -- stop hurtin' people.

NEIL

I can take care of myself, Johnny, thanks.

JOHNNY

(looks at Neil)

It sure looks like it.

(he turns back

to Frazier)

Frazier -- go home -- go get drunk in your own pool.

The two street kids glare at each other. Frazier doesn't move.

JOHNNY

(softly)

Okay...you're not gonna be happy til' you get a fight. Well, it's right in front of you...

Johnny's face and his body seem to go on fire all at once. Drunk as he is, Frazier knows he has two choices: Stay and fight or walk away. A moment. Frazier turns and stumbles off.

CUT TO:

Baby, in the bushes, the towel over her shoulders...is shocked and shivering.

CUT TO:

INT. LADIES ROOM - NEXT AFTERNOON

Penny and Baby, hurrying in, collide with Mrs. Schumacher, who is coming out of one of the stalls. Her knitting tote overturns, spilling its contents. Baby kneels down to help pick it all up.

ANGLE - BABY'S POV - contents of bag -- fluffy sweater, knitting needles, skeins of wool, a man's wallet, assorted clutter.

MRS. SCHUMACHER
Such junk, such junk.
(to Penny)
Benny Bernstein's Dancing School.
Avenue B -- that's where I went.
George Burns was a teacher.

She gathers her things, polkas out.

Penny laughs, starts unpacking the blue duffel bag she is holding, showing the objects to Baby...

PENNY
Extra stockings...a safety pin...
two pairs of shoes, so you can
change...remember you've got
only twelve minutes between
hotels...

Packs all the items in the duffel, zips it up.

PENNY
As you see, I like to be
prepared for anything.

Her voice breaks.

CAMERA PULLS BACK to show Baby embracing her as Penny begins to sob. It is the day of Penny's appointment.

PENNY
I'm so scared, Baby, I'm so
fucking scared.

CUT TO:

INT. FRONT LOBBY - EVENING AFTER DINNER

Baby emerges from the dining room with her family.

She sees Johnny holding the blue duffel bag. He gives a small nod of his head near the door. Time to go.

CUT TO:

INT. MANAGEMENT OFFICE - NIGHT

Baby pokes her head in.

BABY

Neil?

No Neil.

CUT TO:

INT. DINING ROOM - NIGHT

Baby is questioning busboys in the dining room about Neil's whereabouts. They shrug.

Johnny enters. And carefully makes his way to Baby. Careful not to be seen talking to her...in full view of the dining room.

JOHNNY

(whispering)

What's goin' on? We've got to be on the road by nine or it's too late.

BABY

My parents'll send for the police if they can't find me and I don't have an alibi. If I can just find Neil.

JOHNNY

I'm waiting exactly two more minutes and then we might as well forget the whole thing.

CUT TO:

INT. BABY AND LISA'S CABIN - NIGHT

Lisa sits, repairing a nail. Baby bursts in.

BABY

Oh thank God. Thank God you're here, Lisa. You just gotta do something for me.

LISA

(holding her nail
up to the light)

I don't just gotta do anything.

BABY
(halfway back out
the door)
Just tell Mommy and Daddy I got
this terrible headache and I'm
in bed...and maybe check on me
once, okay?

She's almost gone.

LISA
(calmly)
No.

She begins to open the bottle of gloss.

Baby stops, glances at her watch frantically.

BABY
Lisa, I don't have time. Just
do it for me, okay?

LISA
No.
(pause)
Actually I will speak to Mommy
and Daddy. They should know you've
been coming and going at all hours
and there's something fishy about
it. In fact, I'm going to tell them
right now.

She stands up, starts to flounce out past Baby.

BABY
(desperately)
Remember the weekend you were
supposed to stay with me when
they went to Rita's daughter's
wedding in Washington?

LISA
So?

BABY
So...
(swallows hard)
I'll tell them you left me alone
all weekend and spent it with
Jerome in Hampton Bays.

LISA
But I didn't! I stayed with you!

BABY
They won't believe you. I never
lie.

Baby tears out.

CUT TO:

INT. SHELDRAKE HOTEL - NIGHT

CLOSE SHOT - Baby, in full face make up, glittering costume, arms flung out in a dance posture. She looks spectacular.

The fourth of our original tracks plays over the next several scenes. It's called "SIZZLE AND SLIDE".

A pause.

And she starts on the two.

She dips into a thigh peeling away from thigh step with Johnny. The air crackles with excitement.

The audience smiles and sighs with them.

ANGLE - Johnny, as he partners her, watching her intently. He nods slightly. She's got it.

CUT TO:

EXT. HOTEL SHELDRAKE - NIGHT

Baby and Johnny leaving Sheldrake Hotel entrance, applause streaming out behind them.

CUT TO:

INT. CAR - NIGHT

Johnny driving with grim focus, very fast over back roads. Baby in back, wriggling out of her costume, bumping against the seat as the car hurtles around corners. She struggles out of her sweat soaked costume into a fresh one. She climbs over into the front seat, sliding under the wheel as Johnny scrambles over into the back and strips off his shirt.

ANGLE - Cardboard covered back side window of car -- relic of rainy day.

INT. STAGE - NIGHT

Second hotel. Fresh costumes. Johnny and Baby sweep onto the stage, smiling brilliantly. They're doing the rag doll step. Baby almost stumbles, recovers. He pivots down above the ground, starts swiveling as she holds him.

CUT TO:

INT. CAR - NIGHT

Johnny changing clothes in back while Baby is driving. He checks his watch, they're running late.

CUT TO:

INT. WHITLEY HOTEL - NIGHT

Baby and Johnny hurrying in. In the lobby, Baby suddenly spies Mr. and Mrs. Schumacher, the roly poly nosy old couple from Cosner's Corners. Baby ducks her head, gets through the lobby without being noticed.

CUT TO:

INT. WHITLEY HOTEL STAGE - NIGHT

Baby comes into her own here -- does the rag doll step with true abandon. Johnny's going down, swiveling parallel to the floor round and round, and she's concentrating fiercely. The sweat on their faces pours down.

ANGLE - She almost stumbles -- we see it in her eyes.

CLOSE SHOT - Baby's satin heel has broken off.

She continues pivoting smoothly on the ball of her foot... doesn't miss a beat, applause comes...it's great.

ANGLE - Baby dips off stage, changes shoes from the blue duffel, back on stage in a flash. Johnny twirls her out... gives her a signal.

Her eyes widen. Yes?

He nods.

She runs toward him.

Jumps.

He catches her -- lifts, his hands cupped under her bottom.

She flings her arms out --

Not perfect, not the smoothest -- but surely the most radiant -- the first -- and Baby is held aloft, sequin eyelashes, glittering combs, satin costume, face ablaze with triumph!

The track, "SIZZLE AND SLIDE", ends.

CUT TO:

INT. CAR - NIGHT

Baby and Johnny are driving along...now dressed in their jeans, but their make-up is still on. Baby's still wearing Penny's satin dance shoes. They are laughing.

JOHNNY

You did good. You worked hard.

BABY

I saw that old couple from Cosner's Corners and I thought that was it.

JOHNNY

By the second turn you really had it.

BABY

...and then I almost lost it on the third dip.

JOHNNY

You did real good.

They drive on in silence. Smiling.

CUT TO:

EXT. PARKING LOT - NIGHT

The car swoops in. Johnny helps Baby out. They are still smiling. He is holding her hand.

Billy comes running.

BILLY
Come on, it's Penny.

CUT TO:

INT. STAFF QUARTERS - PENNY'S ROOM

Penny lies in bed, pale and strained, moaning softly. A pile of bloody sheets lies in a corner.

Johnny and Baby rush in. Johnny kneels down beside her.

Worried staff kids huddle in the hall.

BILLY
She got back from the doctor a couple of hours ago...and started bleeding. She wouldn't do anything till you got back.

BABY
Didn't you call an ambulance?

BILLY
No, she said the hospital would call the police...she made us promise.

Johnny looks up wildly.

CUT TO:

EXT. HOTEL GROUNDS - NIGHT

Baby running across the grass. A light rain is falling.

CUT TO:

INT. PARENTS' HOTEL ROOM - NIGHT

Baby slips in...tiptoes to the bed next to Jake. He stirs, sees her, struggles to sit up.

Baby motions for him to be quiet, not wake her mother, who grunts and rolls over.

JAKE
Baby, what is it?

She tries to speak, can't.

He sits bolt upright.

JAKE

Lisa?

Baby shakes her head.

He hurries out of bed, pulling on his robe. As he bends down to find his slippers, Baby picks up his ever present black doctor's bag from the corner of the room.

CUT TO:

EXT. OUTSIDE - NIGHT

Baby and Jake hurrying along, she leading.

ANOTHER ANGLE as Jake sees his black medical bag in Baby's hands. He takes it from her, carries it himself.

CLOSE SHOT - Overgrown rickety bridge leading to staff quarters.

CLOSE ON Jake's pale colored slippers darkening in the light rain and dew as they go through underbrush...walking alongside Baby's borrowed pink satin dancing shoes, now also stained wet.

CUT TO:

INT. STAFF QUARTERS - PENNY'S ROOM - NIGHT

Johnny and all the kids hover frantically outside the doorway.

Jake angles lamp in room to get a clearer look.

ANGLE - Jake examining Penny, his face grim. He looks up, looks over at Baby.

JAKE'S POV - Baby's face in the light -- glittery eyelashes and red cheeks, still on from the stage make-up.

Baby looks away in shame. Forces herself to look back.

BABY

(in a little girl
voice)

Shall we call an ambulance, Daddy?

JAKE

How long will it take to get here?

Penny whimpers in protest.

BILLY

About forty-five minutes. It's
volunteer.

JAKE

(shortly)

Too long. Who's responsible for
this girl?

JOHNNY

I am. Please, can you...can't
you...

His voice cracks with strain. Baby instinctively reaches out
toward him as he reaches out toward her. Their hands meet.

Jake takes in their hands, pauses. Then he turns resolutely
to his patient. At this moment, he is, first of all, a
doctor.

He smiles at Penny who's been looking up at him, pats her
reassuringly. She rests her head on his hand, much as a
wounded animal. She has clearly put her whole trust in him.

Jake turns to his bag, takes out a hypodermic.

CUT TO:

EXT. PENNY'S ROOM - DAWN

Jake comes out, closes up his bag, rubs his back wearily.

Johnny and Billy scramble up from where they've been sitting
on the floor against the wall.

Billy impulsively pumps Jake's hand. Johnny holds out his, too.

JOHNNY

Dr. Houseman, I don't know how
to...thank you, to tell you...

Jake turns away, a quick almost imperceptible flash of contempt
in his eyes.

Johnny flushes, left with his hand outstretched.

CUT TO:

REACTION SHOT - Baby, coming out of Penny's room, sees it.

CUT TO:

EXT. STAFF QUARTERS - DAWN

Jake and Baby walking back along the dew-drenched grass toward the hotel. After a while, they speak.

JAKE

Was that what my money paid for?

BABY

Daddy, I'm sorry. I never meant to lie to you...

JAKE

(interrupting)

You're not the person I thought you were, Baby, and I'm not sure who you are.

(he stops walking,
turns to her)

I don't want you to have anything to do with those...people again.

BABY

But can I just...

JAKE

Nothing. You are to have nothing to do with any of them ever again. Ever.

He looks at Baby intently. He really means it. There is no doubt in either of their minds.

JAKE

I will not tell your mother about this -- it will be the first thing I've kept from her in twenty years of marriage.

BABY

Daddy, I --

JAKE

Maybe someday we'll talk about the daughter I thought I had -- and where she disappeared. Right now, I'm going to bed.

He walks away, without looking at her, says:

JAKE

Wash your face before your mother sees you.

Baby stands there. Rubs her eyes with her hand. Her fist comes away with glitter on it.

CUT TO:

EXT. BABY'S ROOM - DAWN

Baby looks up at her window. Should she go in? No, there's something she has to do first.

CUT TO:

INT. STAFF QUARTERS - DAWN

Baby walks to the third floor, to Johnny's room. She hears music playing faintly inside. It's "CRY TO ME" by SOLOMON BURKE. She hesitates, knocks softly.

Johnny opens the door. He is bare-chested, wearing jeans.

BABY

Can I come in?

He backs up uncertainly, grabs a polo shirt, slips it over his head.

Baby sits down at the end of the bed, shivering. Johnny scoops up the faded coverlet from the bed, puts it around her shoulders, starts to turn off the phonograph with a stack of '45's on it.

BABY

No, leave it on.

Johnny hastily shoves a pile of clothing off the one chair in the room, and sits down.

Baby looks around at his room.

JOHNNY

I come up here this summer and Manny says, "Here's the room, Johnny. You share with four other guys." So I say, "Forget it -- I'll go across the road to the Sheldrake." So Manny says, "Okay, okay, gimme ten minutes"...and sure enough, he comes up with this.

He looks around with pride.

BABY'S POV - Attic ceiling, a small wooden room with a rickety bureau, broken slatted chair.

Johnny follows her eyes.

JOHNNY

I guess it's not a great room. I guess you always had a room of your own.

BABY

Well, not on vacation -- like here, I'm sharing a room with my sister...

(pause)

I'm sorry about the way my father treated you.

JOHNNY

Your father was great. He was great...the way he took care of Penny...

BABY

Yes, but I mean the way he was with you -- it's really me it has to do with... Johnny, I came here because my father...I won't be...

JOHNNY

(cuts her off)

The way he saved her. I could never do anything like that. That's somethin'... I mean, the reason people treat me like I'm nothin'... is...I'm nothin'.

BABY

That's not true, that's never
true...and you...of all people...

JOHNNY

Could I do what your father did?

BABY

(leaning forward
urgently)

That's not the only way to be
great --

JOHNNY

You don't understand the way it
is, Baby, for someone like me.
Last month, I'm eatin' jujubees
to keep alive, and this month,
women are stuffin' diamonds in
my pocket.

(pauses)

I'm balancin' on shit, Baby --
and as quick as that --

(he snaps his
fingers)

I could be down there again.

BABY

No! That's not the way it is,
not if you...

JOHNNY

(laughing)

I've never known anybody like you.
You look at the world and you think
you can make it better. Someone's
lost, you get flashlights; someone's
broke, you get money; someone's
bleedin'....

BABY

I get my Daddy. Brave. A real
saint, like you said...

JOHNNY

It took a lot of guts to go to
him. I've never known anybody
like you -- you're not scared of
anything...

BABY

Me? I'm scared of everything.
I'm scared of what I saw, I'm
scared of what I did, of who I
am...

Johnny gestures helplessly, starts to rise.

BABY

(bursts out)

And most of all, I'm scared of
walking out of this room and
never feeling...the rest of my
whole life...the way I feel when
I'm with you.

REACTION SHOT - JOHNNY

He's speechless.

So is Baby.

She sits silently while her words hang in the air. Did she
truly say all this?

She did.

The sound of the record player changing is deafening. "RUNAROUND"
by TEDDY RANDAZZO AND THE THREE CHUCKLES drops down and begins.

Baby stands up. The coverlet slips to the floor.

BABY

Dance with me.

JOHNNY

Here?

BABY

Here.

They begin to dance slowly.

They are more used to intimate dance movement than intimate
talk. Now after the words they have spoken, their smallest
gestures take on a personal charge, a sweetness...

They slide down to the floor and back up -- sliding sensuously
along each other's bodies, passing each other on the way up
and the way down.

Johnny's eyes search Baby's face. He's holding back with great effort. He wants to make sure she knows what she's doing.

They slide over and around each other's backs. Their movements merge into the atmosphere like particles of air, whirring particles, that turn the air electric.

Baby kisses him. He responds slowly, carefully...then their passion explodes and they begin to make love.

He is a young man discovering tenderness.

This is the night Baby saw a near tragedy, lost her father... and discovered a wild erotic side of herself.

CUT TO:

The '45 player rotating and rotating. The records are long over. Baby slowly leaves the room. Johnny's still lying in bed, propped up against his wall...staring at her.

CUT TO:

INT. BABY AND LISA'S ROOM

Baby tiptoes in. Her face is excited, bursting, full of exhaustion and emotion. Lisa lies, her eyes artificially squeezed shut, determined to seem asleep.

CUT TO:

INT. CORRIDOR - OUTSIDE BREAKFAST ROOM - DAY

Lisa and Baby are walking on their way to breakfast. It's their first conversation since Baby blackmailed her.

LISA
(looking straight
ahead)

You know, I used to admire you,
Baby. I used to think Baby's
weird, her hair sticks out, she
walks funny...but she's better
than me.

Baby winces.

LISA

You were ready to lie to Mommy
and Daddy about me staying out all
night, which I didn't... And then
you go ahead and stay out God
knows where...

(she's so furious
now)

You know what, Baby -- I think
you've always been a phoney and
a liar.

REACTION SHOT - Baby. She can't defend herself.

CUT TO:

INT. DINING ROOM - BREAKFAST

The Houseman family sits silent, frozen. Only Marjorie eats,
becomes aware she's the only one -- stops eating.

The tension's broken by an explosion from the loudspeaker.

MANNY ON THE LOUDSPEAKER (O.S.)

This is your day! Auditions for
the annual Cosner's Corners show
beginning in the Blue Lounge.

CUT TO:

Neil walks up, joins them, holding stacks of posters. His eye
is slightly bruised where Frazier hit him.

NEIL

So, everyone going to be in the
show?

JAKE

We're leaving on Friday...miss
the weekend traffic.

MARJORIE

Jake, we're paid up for three
more days.

LISA

Daddy! And miss the show?

JAKE

I said we're leaving Friday.

Vivian interrupts them, pulls up a chair.

VIVIAN

My Moe comes up every year, just to sing his song. He'll be here tomorrow.

NEIL

Same song, right, Mrs. Porter?

VIVIAN

Every year.

MARJORIE

Lisa sings, she has a lovely voice.

She looks uncertainly toward Baby. Baby can't carry a tune.

NEIL

I thought Baby could be my assistant -- help me put these posters around to start.

MARJORIE

(cheerily)

Of course she will. Won't she, Jake? Please, Jake, I'm not ready to go home yet.

Jake just stares at his breakfast. He doesn't want Marjorie to pay for Baby's actions.

Robbie, with the instincts of a snake, pours more coffee for Jake. Jake gives him a grateful glance. Robbie ever so subtly smirks. Who knows -- maybe a better tip.

CUT TO:

EXT. OUTSIDE DINING ROOM - DAY

Baby and Neil are tacking up posters announcing the Guest-Staff Talent Show, giving audition times, etc.

They start tacking some up by the lunch menus.

NEIL

Baby, something very important happened to me yesterday.

BABY
 (holding up poster)
 Me, too.

NEIL
 The guys were about to do something
 that wasn't in the best interest of
 Cosner's Corners. As you know, I've
 always prided myself on being one of
 the guys, but yesterday...

Baby looks away.

NEIL
 I thought of the pool system and
 the chlorine content -- and Baby,
 the thing is, I've got to stop
 kidding myself. I realized
 yesterday...
 (he nails in a
 final tack)
 Baby, I'm management.

CUT TO:

INT. JOHNNY'S ROOM - ANOTHER DAY - RAIN

CAMERA MOVES TO BED, where Baby and Johnny are smiling shyly
 at each other.

Johnny's record, "WILL YOU STILL LOVE ME TOMORROW?" by THE
 SHIRELLES, plays.

JOHNNY
 You're a natural.

BABY
 I thought you said there was no
 such thing.

JOHNNY
 Let's say you started out better
 as a lover than you did as a
 dancer...
 (he pauses, looks
 over at her)
 and after a while, you got
 pretty good at dancing.

They laugh. Stare at each other.

CUT TO:

EXT. DRIVING RANGE - SAME AFTERNOON

It's raining. Jake is grimly hitting ball after ball. Marjorie watches him, concerned.

The rain is falling more and more heavily. The golfers on the other tees go for cover.

JAKE

Where's Baby, Margie? I haven't seen her all afternoon.

MARJORIE

I think she's off with Lisa.

CUT TO:

INT. JOHNNY'S BEDROOM - CONTINUOUS TIME

The rain is pounding on the roof.

BABY

I'll never forget the rain.

JOHNNY

Never? Not when you're ninety-nine years old?

BABY

Never. You're a good teacher.
(she smiles)
I mean dancing...

Johnny grins.

JOHNNY

You know what's nice?...like the ones who don't think they can do something...so then I show them, and they can...and like something goes from them to you and back again -- it's like personal.

Baby's mood changes. She has something on her mind.

BABY

Have you had many women?

JOHNNY

Baby, come on...

BABY

Tell me. I want to know.

CUT TO:

EXT. GROUNDS - RAIN

Jake, walking from the golf range, sees Lisa running for cover with some of the waiters. He turns sharply. Clearly Baby is not with Lisa. He strides along purposefully, his face angry and suspicious.

CUT TO:

INT. JOHNNY'S ROOM

Johnny is pacing around, trying to put into words things he's never said before.

JOHNNY

You gotta understand what it's like for someone like me, Baby. You come from the streets and suddenly you're up here and these women...they're throwin' themselves at you...and they smell so good...they really take care of themselves. You know, I never knew women could smell so good...and they're so rich, so goddamn rich. You think they must know about everythin'...

REACTION - Baby, trying to understand, hates this.

JOHNNY

...and they're stuffin' their room keys in my pocket, like two and three times a day, different women ...so, here I think I'm scorin' big! For a while you think...hey, they wouldn't do this, right, if they didn't love me...

BABY

(hastily)

That's all right. I understand. You were just using them, that's all....

JOHNNY
No, that's the thing, Baby. See,
it wasn't like that...they were
usin' me.

She stares at him. He's revealed more than he'd intended.

CUT TO:

EXT. PATH TO STAFF HOUSE - RAIN

Jake is moving along quickly toward the staff house.

CUT TO:

INT. JOHNNY'S ROOM

JOHNNY
(reaching for Baby)
Baby, they don't know anything
about loving, none of them.

The rain is drumming as they start to make love again.

CUT TO:

EXT. HEAD OF PATH TO STAFF QUARTERS

Jake arrives in front of the staff quarters, drenched. Neil
is running past, trying to keep his posters dry.

JAKE
(abruptly)
Have you seen Baby?

NEIL
(trying to think
quickly)
Baby? Baby? Let me think...

Jake puts his hand on the outside door...starts to push it in.

CUT TO:

INT. JOHNNY'S ROOM

The noise of the rain drowns out the sounds of Baby and Johnny's
lovemaking.

CUT TO:

EXT. OUTSIDE DOOR OF STAFF HOUSE - RAIN

NEIL

I saw her behind the tennis courts
...that's it...I sent her all over
the grounds tacking up posters...
that's where she is. Want me to
find her for you?

For a long moment, Jake struggles with himself. Doesn't want
to seem to suspect his own daughter.

JAKE

No, no, that's okay.

He turns and hurries away.

CUT TO:

INT. JOHNNY'S ROOM - RAIN HAS STOPPED

Baby's getting dressed to leave.

JOHNNY

What's your real name, Baby?

BABY

Frances. For the first woman in
the cabinet.

JOHNNY

Frances? Frances? That's a
real grown-up name.

(he rumples her
hair)

But you're still Baby to me.

CUT TO:

INT. PLAYHOUSE - DAY

LISA

(smiling prettily
as she sings)

"There's a long long trail awinding/
into the land of my dreams..."

Lisa, sitting in a rigged up swing. THREE BELLHOPS stand behind
her in World War I uniforms. A rehearsal is in progress for the
end of the season show, with Tito and the band playing.

As head of the dance studio, Johnny is supervising the musical numbers.

JOHNNY

(holds up his
hand)

Hold it, hold it, cut. Your guy,
see, he didn't get his student
deferment and maybe he's gettin'
his balls blown off -- so while
you're swingin' -- and singin' --
do you have to be smilin' too?

LISA

(furrows her
brow prettily)

"Where the nightingales are
singing and the soft moon
beams..."

Lisa continues singing -- her solution is a parody of sadness.

ANOTHER ANGLE - Neil and Baby are unpacking cartons of guns,
wooden bayonets and jars of theatrical gunsmoke.

NEIL

I covered for you the other day,
Baby. I told your Dad you were
tacking up posters.

BABY

(uncomfortably)

Thanks.

NEIL

Cosner's Corners aims to please.

He unscrews the lid of a jar. A puff of theatrical gunsmoke
escapes -- floats between them.

Baby giggles.

NEIL

(notices Johnny
standing closeby)

Hey, Johnny, I want to talk to
you.

He beckons somewhat peremptorily to him.

NEIL

I've been thinking maybe this year we could...sort of change things in the show.

JOHNNY

(eagerly)

I got some ideas. How 'bout we bring in some new groups, maybe...

NEIL

(cutting him off)

Let's not get carried away. You always do the mambo first, then the tango, right? How about start with the pachanga, then the tango, and then the mambo?

JOHNNY

(flatly)

Right. That's terrific, Neil.

NEIL

(raises his head at the edge in Johnny's tone)

Well, of course, you're free to do it in the same old tired way as every year, but I don't have to remind you your job next year depends on how good the show is.

JOHNNY

(stares at him for a moment)

Yeah.

He turns and leaves. Billy comes to take over rehearsal.

NEIL

(to Baby)

He's hard to talk to sometimes --
but the ladies seem to like him.

CUT TO:

EXT. PATH LEADING BACK TO THE STAFF QUARTERS - LATE AFTERNOON

ANGLE - Johnny's foot kicks a stone so savagely it skitters
fifty yards ahead on the path.

We hear "YOU DON'T OWN ME" by LESLIE GORE.

CAMERA DRAWS BACK TO SHOW Baby and Johnny walking on the path.
He's furious.

JOHNNY

That little wimp wouldn't know a
new idea if it hit him in the
pachanga! He wants new ideas, I
coulda told him some new ideas...

BABY

Why didn't you?

JOHNNY

Fight the boss man? It's a losing
battle. He won't listen to me.

BABY

Then fight harder. Why not make
him listen?

JOHNNY

(excitedly)

Because I need this goddamn job
lined up for next summer.

He strides along quickly. Baby hurries to keep up, but a little
off balance.

JOHNNY

(savagely)

My Dad calls me today with good
news. He says, "Uncle Sal can
finally get you into the union."

BABY

What union?

JOHNNY

The fuckin' Pennsylvania House
Painters and Plasterers Local
#179...at your service.

Then The Prince of the City turns to the Doctor's Daughter.

JOHNNY

When I don't have a dance gig,
I work with my dad...he's a
housepainter.

Clearly it has cost him something to say this.

Baby suddenly crouches, pulls at Johnny's hand. He looks down,
not understanding, thinking she's stumbled. She pulls him
down roughly, with all her strength.

BABY

Shh...

ANGLE ON Baby and Johnny crouched behind the hedge. Johnny looks
around, sees Jake passing their way with Lisa and Robbie. Jake
throws a friendly arm around Robbie's shoulder, then turns to
Lisa.

Johnny, crouching down on his knees, has begun to boil. Jake
and the others pass out of sight and he and Baby get to their
feet.

BABY

I don't think they saw us...

JOHNNY

(bursting out)

Fight harder? I don't see you
fightin' so hard, Baby. I don't
see you runnin' up to Daddy,
tellin' him I'm your guy.

BABY

(startled)

I will...look, with my father,
it's complicated...

JOHNNY

No, it's not. It's simple. Jews
don't like Catholics.

BABY

My father's not like that...he...
look, I will tell him...

JOHNNY

I don't believe you. I don't think
you ever had any intention of
tellin' him, ever.

He strides off quickly down the path. Baby tries to catch up
with him, shocked by his tone and by the guilty realization
that he's right -- it never even occurred to her to tell her
father.

He moves too swiftly for her to catch him -- and then he's gone.

CUT TO:

INT. DANCE STUDIO - LATE AFTERNOON

A record's going -- track of "PARTY LIGHTS" by CLAUDINE CLARK.

Baby comes in, looking for Johnny. Billy and several of the
other staff are clowning around with the dance teachers. No
Johnny. Frazier is twirling Penny around in some flashy steps.

FRAZIER

Hey, let's teach Johnny's "baby"
some re-sign steps -- Hey, Baby,
c'mere -- how 'bout learnin' a
"re-sign" step -- that's how your
fancy Johnny cons big pupils into
takin' another series.

BABY

Well, I'm not...

PENNY

I don't think that's such a good
idea...

FRAZIER

(insistently)
Sure it is, Baaaabee...

Before she can react, he grabs Baby in dance position. She goes along with him uneasily, not wanting a scene.

FRAZIER

Didn't Johnny tell you Baby, spics
make better dancers than wops...

He twirls Baby under his arm, and, as if accidentally, grazes the outside of her breast with his hand. And then the other.

Billy moves forward instantly, but is too late.

In a blur, Johnny races in, drags Frazier outside the studio.

EXT. GROUNDS OUTSIDE STUDIO

All the kids rush outside. Johnny is knocking Frazier down again and again, banging his head on the ground. Frazier is tearing at his eyes. It is a street fight -- fierce, unfair, cruel -- but the passion and the edge all belong to Johnny.

Baby and Penny are pulling them apart. In a flash, it's all over.

BABY AND JOHNNY

look at each other. They're both way over their head in the emotion they feel, and in the suddenly hostile world in which they're trying to navigate being in love.

CUT TO:

INT. LISA AND BABY'S CABIN - NIGHT

Baby and Lisa lie in bed, staring at the ceiling. It is dark, but moonlight floods the room and lights their faces. We hear the sound of crickets.

LISA

(suddenly)

Remember last fall -- the Cuban
Missile Crisis, when Mommy was
buying candles, and you and Daddy
were glued to the television set?

BABY

I remember.

LISA

I kept thinking the world was going
to end and I'd never be married at
the Plaza.

(MORE)

(CONTINUED)

CONTINUED:

LISA

(pauses)

I've decided to go all the way with Robbie.

BABY

(lifts her head from her pillow)

Lisa, no! Not with someone like him. Not the first time...

LISA

Oh, come on, Baby, we all have to do it sooner or later...and Robbie's really cute. I like the way he pretended to stay mad...

(beat)

You think they'll give us a free weekend if we come back here for our tenth anniversary?

Clearly passion is not on Lisa's agenda. The prom queen has no inkling of the kind of emotional sexuality in which Baby is immersed.

BABY

Lisa, no, it's wrong this way. It should be with someone you... sort of...love...

LISA

(sitting bolt upright in fury)

Oh come on...you don't care about me...you just can't stand not being Daddy's girl any more...Daddy listens when I talk now -- that's what you hate.

They stare at each other in the dark -- then both flop down on their pillows, their faces turned toward opposite walls. The impasse is total.

CUT TO:

INT. PLAYHOUSE - NIGHT

A rehearsal is in progress. A drag chorus of Robbie and the other waiters is singing "LILI MARLENE".

VIVIAN

Moe, darling, say hello to the
little Houseman girls.

Vivian has just walked in the Playhouse, accompanied by her husband, MOE. He's a big loud fleshy man, chomping a cigar, and fond of pounding people on the back.

Lisa, in costume, is checking herself in the mirror, while Baby organizes the prop cartons.

Moe nods at the girls, makes a beeline for the pinochle game in the corner. He takes off his jacket, hangs it on the back of his chair, settles down for serious playing.

CUT TO:

EXT. PLAYHOUSE - NIGHT

Robbie and Lisa are getting some air. She's still in her picture hat, he in his chorus girl costume.

LISA

Maybe I've seemed a little
immature about certain things...

ROBBIE

I'm too old and tired for games,
honey.

LISA

Well, so am I.

He looks up with interest.

ROBBIE

Does that mean things have changed?

CUT TO:

INT. PLAYHOUSE - NIGHT

ANGLE - Moe's card game. The Schumachers are there, as usual, watching.

MR. SCHUMACHER

(singing to "LUCK BE
A LADY")

Luck be a shana madela tonight.

Moe grimaces. He's called up to rehearse his number.

VIVIAN

(calling after him)

Do me proud, Moe, like always.

ANGLE - Moe takes his place in front of the orchestra, who know his number only too well.

MOE

(singing loudly)

"Oh give me land / lots of land/
under starry skies above / don't
fence me in..."

Vivian wanders, as if casually, to where Johnny is standing, her back to him, pours herself a cup of coffee from the electric urn.

Vivian and Johnny. She with her back to him.

VIVIAN

(over her shoulder)

I've got something worked out for
us.

Johnny looks uncomfortable.

CUT TO:

EXT. OUTSIDE PLAYHOUSE - NIGHT

Lisa and Robbie strolling, still in costume.

He's looking pleased with himself, has his arm on her shoulder, his wrist rubbing her neck.

ROBBIE

How soon do you think we can cut
out of rehearsals?

LISA

(is in no hurry)

Where have you applied for
internships?

ROBBIE

(as he keeps
working on her)

All over. Boston. Chicago. San
Diego... Suppose we just slipped
away now.

LISA
 (continuing her own
 train of thought)
 I think we should stick to the New
 York area. Boston maybe for the
 first few years.

Robbie's beginning to get the picture. His arm slides away.

CUT TO:

INT. PLAYHOUSE - CONTINUOUS TIME

Moe resumes his seat at the card table, calls out to Johnny.

MOE
 Hey, kid!

He calls Johnny over, takes out a thick wallet stuffed with
 bills, peels one off.

MOE
 (quietly)
 I'm gonna be playin' cards all
 weekend, give my wife some extra
 lessons.

ANGLE - He stuffs a hundred dollar bill in Johnny's hand.

Vivian smiles.

CAMERA ANGLE WIDENS to show Johnny standing there, holding out
 the money. His face is determined.

JOHNNY
 (to Moe)
 I'm booked up this weekend, Mr.
 Porter, with the show and every-
 thing. I'm not going to have time
 for anything else and it wouldn't
 be fair to take the money.

CUT TO:

REACTION SHOT - Vivian. Becoming furious as Johnny puts the
 money back into Moe's hand.

CUT TO:

REACTION SHOT - Moe. Thoughtful. He puts the money back in
 his stuffed wallet.

Vivian rushes angrily out into the night. She collides with Robbie coming in.

ROBBIE

Oh, excuse me, Mrs. Porter...

CUT TO:

INT. STAFF QUARTERS - NIGHT - SOME TIME LATER

Lisa is hurrying down the hall. She gets to a door -- sees Robbie's name on it...with a white towel hanging over the doorknob. This is the time-honored signal to one's roommates to stay out. She steels herself, taps.

No answer.

She taps again.

She thinks she hears a sound. Whips out her pocket mirror, takes a quick look, fluffs her eyelashes, puts her hand on the doorknob.

LISA

(whispers)

Robbie, it's me.

She opens the door. Recoils.

LISA'S POV shows Robbie in bed with Vivian.

CLOSE ON LISA. Shock battles with the fury of thwarted plans. Our Lisa will be remaining a virgin for this August, at least.

CUT TO:

INT. JOHNNY'S ROOM - NIGHT BEFORE THE SHOW

Baby's crumpled clothes on the floor.

Johnny's records are on. We hear "WILL YOU STILL LOVE ME TOMORROW" by THE SHIRELLES.

Baby's sitting cross-legged on Johnny's bed, wearing his shirt and nothing else. The bed is heaped with cardboard cue cards and lists. They are doing the lighting cues for the show, Johnny dictating, and Baby printing.

JOHNNY

So then tomorrow night we bring up the big white spot, just as the music comes on big -- not the metallic, it gets in people's eyes.

BABY

You know what you're doing.

JOHNNY

You think I could go into show business?

(embarrassed)

That's a joke. I'm kiddin'.

BABY

Are you?

JOHNNY

I got these ideas, see...

(gestures to his records)

I know some groups in Philly... they're playin' my kinda music... and writin' it...so I could go to these recording studios. If I get them to take them on, then I could go around to these clubs...

(pauses, embarrassed by his enthusiasm)

Who'm I kiddin', in a flash they'd slam the door in my face...

BABY

Then open it up again and march right through, and if they slam it again, then open it again...and if people won't listen to you...you take your ideas a second place and a third and a tenth. You keep going back till they listen...

Johnny puts down the lighting cue cards, looks at Baby almost shyly.

JOHNNY

You make me feel...I never feel dumb with you.

She smiles with true pleasure.

JOHNNY

You want to hear something crazy? Last night, I dreamt we were walkin' along, and we met your father. He said "Come on" and he put his arm around me...just like he did with Robbie...

Her eyes fill.

JOHNNY

You gave me so much that first
night -- right here in my room.
You just stood here...you gave me
so much.

The record is over. Johnny puts on "BABY, IT'S YOU" by THE SHIRELLES.

They begin to make love sweetly.

JOHNNY

You're beautiful, you know?

BABY

You're crazy.

JOHNNY

The way you smile.

BABY

At you.

JOHNNY

The way you move, the way you are.

BABY

For this one summer -- for this
once...for you.

With his finger, he traces the lovely line of hip to thigh, where it curves away from him. Makes her look at it. She traces it after him...smiles. He's making her see herself through his eyes.

We see Johnny not only as a lover, but as a teacher. He is teaching Baby to know her own loveliness. And then we hear Baby's cry of delight.

CUT TO:

EXT. JOHNNY'S STAFF QUARTERS - DAWN

Baby leaves Johnny's room with an anxious look at the sky. She stayed longer than she realized.

Johnny is looking after her, dreamily, as she vanishes into the mist.

Baby is gone.

CUT TO:

EXT. ROBBIE'S STAFF QUARTERS - DAWN

The door opens and Vivian emerges stealthily. She stops when she sees Johnny across the lawn. She stares at him. Johnny doesn't notice her as he goes back inside.

CUT TO:

INT. BREAKFAST TABLE - NEXT MORNING

We see Manny in a conversation with Neil...his arm is around Neil's shoulder. Something is obviously wrong.

CUT TO:

Manny pulls up a chair to the table with the Houseman family.

MANNY

Doc, you know how you feel when you look at a patient...you think he's all right...then you see his x-ray and find he's full of little crawling things inside?

JAKE

What's happening, Manny?

MANNY

That's what it's like when you find one of your staff is a thief.

CUT TO:

INT. BABY AND LISA'S ROOM - MORNING

Lisa and Baby are gathering their jewelry together.

BABY

(calling from the
next room)

Ma, do I have to put my school ring in the safe, too?

MARJORIE (V.O.)

It's a safety precaution, dear,
I'll meet you girls in the lobby.

LISA

I have two school rings, and
Jerome's Phi Beta, and the Phi
Ep and the ZBT... I meant to
return them... And the gold
locket Andrew gave me.

(she stops suddenly)

I must've made them all feel
really bad...

CLOSE SHOT on Lisa -- Obviously it's the first time her old
boyfriends' feelings have occurred to her.

Suddenly, there's a rustling at the back of the room.

ANGLE - Casement windows. It's being pushed open, a form comes
through the gauzy curtain.

Lisa grabs the collection of fraternity pins, hides them under
her skirt -- like the family silver before Sherman.

BABY

Who's there?

Penny climbs in the casement window.

PENNY

Sorry, if they see you near a
guest room, they think the worst...
Baby, I have to talk to you.

She looks at Lisa. So does Baby.

Lisa retrieves her collection of pins from under her skirt with
some awkwardness and hurries out, trying to maintain some
snotty dignity. Then Penny and Baby are alone.

PENNY

Moe Porter's wallet was stolen
while he was playing pinochle last
night. It was in his jacket hanging
on the back of his chair. He had
it at one-thirty, and when he looked
again at a quarter of four, it was
missing.

BABY

Oh, that must have been what Manny
was talking about at breakfast.

PENNY
(interrupting)
Vivian, his wife, thinks she
remembers Johnny walking by.

BABY
Johnny?

PENNY
Sometime early in the morning...
and Johnny has no alibi.

BABY
Between one and four...but...

PENNY
He says he was in his room,
reading.

Penny and Baby look at each other with a kind of shared black
humor. There are no books in Johnny's room.

CUT TO:

INT. MANAGEMENT OFFICE - DAY

BABY
There's been a mistake. Johnny
didn't take the money.

CAMERA PULLS BACK to show Neil sitting at Manny's desk, looking
very grown-up and solemn.

NEIL
Baby, this is over your head --
stay out of it.

BABY
But I know he didn't do it.

NEIL
My sources tell me Johnny had the
opportunity to see the wad Moe was
carrying -- that he took out his
wallet and gave Johnny a bill.

BABY
And Johnny gave it back! Didn't
your "sources" tell you he gave
it back?

NEIL

There've been similar thefts at the Whitley.

Baby stops listening at the words "The Whitley".

NEIL

-- and it's happened here, twice before. We just never could pin it on anyone, so we kept it quiet.

Suddenly her eyes clear.

BABY

The Whitley. Then I know who it is -- it's Mrs. Schumacher, that little old lady. I saw her there and then once I saw her with a man's wallet...call her in here.

NEIL

Baby, I can't accuse a guest.

BABY

(passionately)

But I saw her with a man's wallet in her hand.

NEIL

Maybe it was her husband's wallet. I'm sorry to say this, Baby, but there's nothing I can do for Johnny.

BABY

(excitedly)

And suppose it was one of the other guys in trouble -- somebody's son, one of the college-boy waiters, would there still be "nothing" you could do?

NEIL

(wearily)

Nobody's accused any of them, Baby.

CUT TO:

EXT. SWIMMING POOL PATIO - MINUTES LATER

BABY

Daddy!

CAMERA PULLS BACK. We see Jake playing bridge. Baby stands beside him. At first he tries to ignore her, concentrating on his cards. When she persists, he reluctantly leaves the table.

BABY

(voice quavering)

Daddy, I need your help.

She takes a deep breath. This is all very hard for her.

BABY

Daddy, you always told me if I ever saw an injustice I should try to correct it, and that's what's happening.

It bursts out of him like jealousy -- plain and simple.

JAKE

I was right to tell you to stay away from those people, wasn't I?

BABY

No!

They start to walk away from anyone who might hear them.

JAKE

I heard about Johnny's taking Moe's wallet. He's bad and he's mean.

BABY

Daddy, you don't know him.

JAKE

Don't tell me I don't know him. I grew up in a neighborhood with people like him...My brothers and I had to pass a line of his kind every day to get to school, and sometimes they beat us up, and sometimes we ran like hell...

(he swallows)

They're bad and they're mean...and now they come into my office, now they call me doc, they say, "Hey, will you help me?" -- and it's all I can do not to throw them out in the street...

CUT TO:

REACTION SHOT - BABY. This is a glimpse of her father she has never seen, a part of him she never knew was there.

CUT TO:

JAKE

(clearly embarrassed,
forces himself to
speak in a calm tone)

What do you want, Baby?

BABY

Daddy, I know Johnny didn't steal
the money.

JAKE

You know? Then tell me how you
know, Baby.

BABY

I can't tell you how I know, but
he couldn't have.

JAKE

The last time you couldn't tell
me something, a girl almost died.

BABY

I know the people who did it --
I know it...and if you'll go to
Manny with me, I know he'll take
me seriously... Daddy, please
believe me.

They stare at each other. This is their worst moment.

JAKE

I'm sorry, Baby, I can't believe
you.

CUT TO:

EXT. FRONT DRIVEWAY OF HOTEL - DAY

The Sheriff's car drives up.

CUT TO:

INT. JOHNNY'S ROOM

He's strapping up his last battered suitcase, piling his forty-
fives neatly in a shoebox.

JOHNNY

They got somebody to pin it on,
that's all they want. Let it go,
Baby.

We REVEAL Baby sitting on Johnny's bed.

BABY

I know I can convince them. I'll
try again. They're fair people.
You don't know them.

JOHNNY

Fair! I grew up in the same city
with people like them -- they're
rich and they're mean.

She stares at him. Echoes of Jake.

CUT TO:

EXT. COSNER'S CORNERS HOTEL - MINUTES LATER

The Sheriff's car is driving away. Baby runs after it, banging
on the fender.

It stops, we see Baby rush up to the window, talk feverishly.

CAMERA MOVES CLOSER -- we can hear voices.

SHERIFF

(out of car window)

Hey, stop now. You're underage.
I don't want you sayin' any more to
me, young lady. I don't want to hear
this without your parents.

Baby looks at him, squares her shoulders. Finally, she knew
it would come to this.

CUT TO:

INT. MANNY'S OFFICE - AFTERNOON

CLOSE SHOT - Marjorie holding her spiked golf shoes on her lap.
She is looking around in bewilderment.

CAMERA ANGLE WIDENS to include Jake, sitting next to her. Neil,
sitting in Manny's big arm chair behind the desk, starts to
rise when Manny enters. Manny waves him to sit back down,
takes a seat next to Jake. Nobody seems quite sure why they're
here.

Baby sits stiffly next to the Sheriff.

NEIL

(clearing his throat)

Maybe we could be clearer about why we're here.

BABY

(in a small voice)

Well, I had something to say to Sheriff Dawkes...

SHERIFF

And I didn't want to question the young lady without her parents.

JAKE

(sudden intuition,
starts to rise)

Well, I'm not sure we shouldn't...

It's too late.

BABY

Daddy, sit down, please, you're going to have to hear this.

(Jake sits back
down)

The couple that's always kibitzing ...Mr. and Mrs. Schumacher...I was in the ladies room once and I saw her holding a man's wallet...and she was at the Whitley the night I was with Johnny.

MANNY

They've been guests here before, Baby. It's a serious thing to accuse people.

BABY

Yes, it is.

SHERIFF

And we have a witness who saw the suspect walk by.

BABY

Moe says his wallet was there when he looked at one-thirty, and wasn't there at a quarter to four. And I know...

She takes a deep breath...and stares at them. There's no going back.

BABY

I know Johnny wasn't near it,
because he was in his room all
that night, and I was with him.

REACTION SHOT

Jake closes his eyes. Marjorie's hand reaches for Jake's.

Neil looks as if he's taken a body blow.

Manny looks at Jake, quickly looks away. He and the Sheriff exchange glances. They are all speechless.

NEIL

(bitterly)

That's the advantage of being
someone as earnest as you, Baby
-- we all believed you when you
lied.

CUT TO:

EXT. DRIVING RANGE - LATE AFTERNOON LIGHT

Staff boys are working their way across the darkening grass, gathering up the day's golfballs into large white net bags.

Jake is leaning against the pro shop, watching them.

Baby comes looking for him, sees him in the shadows. For a moment she doesn't speak, then:

BABY

I told you I was telling the truth,
Daddy.

He starts to walk away.

BABY

Stop it.

He stares at her. She's never used this tone with him before.

BABY

I'm sorry I lied to you. But you
lied, too. You told me everyone
was alike and deserved a fair break,
(MORE)

(CONTINUED)

CONTINUED:

BABY (CONT'D)

but you meant everyone who was like you. You told me you wanted me to change the world, make it better -- but you meant by becoming a lawyer or an economist and marrying someone from Harvard...

(beat)

I'm not proud of myself but I'm in this family, too -- and you can't keep giving me the silent treatment. There are a lot of things about me ...that aren't what you thought -- but if you love me you have to love all the things about me...because that's me...and I love you...and I'm sorry I let you down. I'm so sorry, Daddy...

(she raises her face,
her voice breaking)

But you let me down, too.

They stare at each other. This time it is Baby who turns and leaves.

CLOSE UP - Jake's face, shocked.

CUT TO WIDE SHOT -- We see Jake standing alone, the mountains behind him.

CUT TO:

EXT. NATURE TRAIL - LATE AFTERNOON

Baby is sitting on a log on the trail, listening to the chatter of little animals, watching them chase each other, in the spot where she and Johnny were looking for Penny. Her eyes, swollen from crying, begin to close in exhaustion and emotion.

Johnny comes through. Sees her sitting there. She's so exhausted she doesn't hear him. He kneels down next to her silently for a moment, staring at her -- then gently pushes her hair back from her face.

She wakes up with a start to see him -- her heart leaps into her face.

JOHNNY

I've been looking for you all over.

(sits down on the
log next to her)

They found the Schumachers. They
fingerprinted their water glasses.
They were wanted in Arizona and
Florida. They'd made a fortune
here this summer -- hit five hotels.

(he laughs)

Can you believe it? He's seventy-
six and she's seventy-four. They
sent them off with a wrist tap, and
they're going to retire to New
Mexico.

BABY

(rubbing her eyes,
her mood shifting
abruptly)

So then it's all right -- I knew it
would work out, I knew they'd have
to apologize and then...

JOHNNY

(interrupting her
harshly)

I'm out, Baby.

Baby looks up, startled.

BABY

What?

JOHNNY

Neil's takin' over the show tonight.

BABY

But why? Now they know you didn't
do it.

She pauses, looks into his face, sees the truth. She stares at
him, stunned.

BABY

They fired you anyway because of
me.

JOHNNY

If I leave "quietly", I'll get my
summer bonus.

BABY

So I did it for nothing! I
wrecked my family -- you lost
your job anyway... I did it
for nothing!

JOHNNY

No, not for nothin', Baby. No
one's ever done anything like
this for me before...

BABY

(interrupting
wildly)

You were right, Johnny, you can't
win no matter what you do --

JOHNNY

(dismayed by what
she's saying)

You can, Baby...You're different.

BABY

(despondently)

I used to think so.

Johnny puts his arms around her, kisses her. Her arms hang
limply down. It's as if she has no passion or spirit left.

He pulls away, looks at her. It's the worst pain of all for
him to see her like this.

He gets up and walks off.

CUT TO:

EXT. OUTSIDE JAKE'S CABIN

Johnny hesitates outside the door. It's clear he needs all
his courage. He decides to knock.

JOHNNY

Dr. Houseman?

His voice is shaking. He swallows furiously.

Jake slowly walks out the door.

He stops dead when he sees Johnny, stands there icy with fury.

JOHNNY

Look, I'm goin' anyway...and I know what you must be thinkin'...

JAKE

You don't know anything about me at all.

JOHNNY

I know you want Baby to be like you ...you know, the kind of person who does things that make other people look up to them? Well, Dr. Houseman, Baby is like that...I mean if you could just see...

JAKE

(interrupting
furiously)

Don't you tell me what to see! I see someone right in front of me who gets his partner in trouble... then sends her off to a backstreet butcher while he moves on to an innocent young girl like my daughter...

JOHNNY

(his eyes go flat,
he makes no attempt
to answer this)

Yeah...I guess that's what you would see...

MARJORIE

(steps out onto
the porch)

Get him away from me! Get him out of here!

CUT TO:

INT. LISA AND BABY'S CABIN

It's some time later. Baby sits alone in the dark, shoulders sagging.

LISA

Baby?

Baby looks up at her listlessly. She can't take much more.
She suddenly shakes her head in surprise. Lisa's hands are moving in her hair.

LISA

Baby, borrow my scarf...I'll do your hair...you could look pretty if...
no, you're prettier your way, looser...

Baby rests her cheek on Lisa's hand. Lisa's come through.

CUT TO:

EXT. PLAYHOUSE - NIGHT

Every woman is dressed to the teeth. Guests are pulling up from other hotels.

Hurrying toward the Playhouse also is the Houseman family -- Jake, his arms linked with Marjorie and Lisa.

Baby, isolated, trails behind.

CUT TO:

EXT. PARKING LOT OUTSIDE OF STAFF QUARTERS - NIGHT

JOHNNY'S CAR

with the cardboard still in the back window. Billy and Johnny are heading toward Johnny's car, carrying Johnny's bags.

Billy's trying to lighten the mood.

BILLY

My brother-in-law's so dumb.
Yesterday I asked him, "Did you take a bath?" He said, "Why, is one missing?"

Johnny doesn't respond.

BILLY

Don't like that one, huh? Okay --
what goes black white black white
black white crash?

Still no response.

BILLY

Three nuns falling down the stairs.

Johnny laughs despite himself, turns to Billy. By now they're at the car.

JOHNNY

I gotta tell you somethin', cuz. I think you have even less of a future in the Catskills than I do.

He hugs Billy, tosses the shoebox of records into the front seat.

BILLY

Aren't you going to say goodbye to her?

Johnny gets into the car, closes the door.

JOHNNY

We've already said everything.

He reaches through the window, touches Billy on the shoulder.

JOHNNY

I'll save you a pepperoni pizza.

Drives off.

CUT TO:

INT. PLAYHOUSE STAGE - NIGHT

Lisa's number goes on.

LISA

"There's a long long trail awinding..."

ANGLE - Audience. Marjorie smiles with pleasure at her daughter's performance. Next to her are two empty seats. In the corner, alone, sits Baby. She seems a million miles away.

ANGLE - Wings of stage. Neil is ushering the acts on and off.

Jake comes up to Robbie, in his chorus girl costume, hands him a thick envelope, clasps him warmly on the shoulder. Robbie holds up the envelope with pleasure.

JAKE

Good luck, son. A little something extra for next year at medical school. I remember what a struggle it was to buy every secondhand textbook...

ROBBIE

Thank you, sir. Actually, this is gonna take me over the top for the stereo for my new Alfa Romeo.

Jake looks a little bemused, but continues smiling.

JAKE

Things didn't work out the way I would have liked this vacation, but that's not your fault. You're a good boy, Robbie, and if I can ever help in any way...

ROBBIE

Well, I do thank you, sir, for your help with the Penny situation. I'm really grateful to you for that. I guess we've all gotten into these situations...

REACTION SHOT - JAKE. He moves from bewilderment to dawning comprehension.

JAKE

What situations...Were you...then you were the one?

ROBBIE

I thought you knew...I thought Baby told you...

(realizing his mistake)

Look, I'm not sure, I mean Penny said so, but you know with girls like that -- they'll pin it on any guy around...

ANGLE - Jake reaches into Robbie's pocket, takes out the envelope, takes out the wad of cash, tears up the envelope as if he were tearing Robbie's throat. Stuffs the money in his pocket.

JAKE

Go suck your stereo.

CUT TO:

ANGLE - STAGE

Moe starts to sing.

MOE

"Give me land lots of land under
starry skies above..."

CUT TO:

INT. PLAYHOUSE

Audience clapping dutifully for Moe.

Jake takes his seat, obviously upset about something. Marjorie and Lisa look over at him, concerned. Baby, sitting in the corner, is lost in her own thoughts.

Around the back of the Playhouse, the Staff kids in jeans and overalls, stand with their push brooms...ready to fold the chairs and prepare the floor for dancing. Baby glances over at them sadly. Friends from another life.

ANGLE - STAGE

Drag Chorus is going on with Robbie camping in the lead.

CUT TO:

ANGLE - BACKSTAGE

Chorus lines ending to good natured, if not overwhelming applause. As boys take bows, Tito comes to stand with Manny in the wings.

MANNY

You and me, Tito, we've seen it
all. My Buba and my Zada serving
unpasteurized milk to the boarders
-- through the war when we didn't
have meat...through the depression
when we didn't have nothing.

111.

TITO

Lots of changes, Manny, lots of changes...

MANNY

It's more than changes this time, Tito -- it's like it's ending. You think kids wanna come with their parents, take fox trot lessons? Trips to Europe, that's what the kids want...twenty-two countries in three days...I can feel it all slipping away.

CUT TO:

ANGLE - WINGS

Penny and another mambo teacher stand ready. Neil is there to give the signal. Billy is arranging the lights. Tito resumes his place in front of the band, raises his baton, starts to play "SIZZLE 'N' SLIDE".

Penny and one of the other instructors, their faces set in dance attitudes. They begin to dance.

ANGLE - AUDIENCE

Baby watches them wistfully. A part of her life that's ended.

Dancers in intricate sweep, they do a version of the rag doll step Baby did with Johnny.

INT. STAGE

Mambo continuing -- Dancers pivoting parallel to the ground -- the step that catapulted Baby and Johnny out into the rain, into the field, into love.

REACTION SHOT - BABY

Her eyes are bright with unshed tears.

CUT TO:

ANGLE - BACK STAGE

The door of the Playhouse opens -- Johnny stands there.

The mambo continues.

INT. PLAYHOUSE AUDIENCE

Johnny peers through the darkened audience, looking, looking...

He walks down the aisle -- blocking people's view. They shush him.

Johnny finds the Houseman family, Baby sitting apart against the wall. He plunges down the aisle toward their seats, steps over protesting guests.

ANGLE - Johnny in the aisle facing Jake.

JOHNNY

No one tells me to go quietly
...and no one puts Baby in a
corner.

People in the audience are shushing him. He ignores them.

ANGLE - STAGE

Dancers are going on uncertainly, not sure what's happening in the audience.

Neil runs down to see what's going on.

ANGLE - AUDIENCE

Jake opens his mouth in protest.

Johnny holds out his hand.

JOHNNY

C'mere, Frances.

Baby, stunned, looks at him.

Lisa's eyes are shining with excitement.

Billy can't believe what he's seeing.

Baby takes Johnny's hand. He pulls her out and down the aisle toward the stage.

Neil -- Wow!

CUT TO:

Johnny on stage, holding on to Baby.

Tito's stopped playing.

JOHNNY

Sorry about the disruption,
folks, but I always do the last
dance of the season...and this
year, somebody told me not to...

Cries in the audience of "No, Johnny, no!"

REACTION SHOT - Manny, furious.

JOHNNY

But here I am...and I'm gonna
do a mambo...

(The audience loves
this. Johnny tosses
Billy a record.)

I'm gonna do the dancin' I really
like to do -- with a great
partner -- someone who's taught
me a lot about the kind of
person I wanna be -- Miss
Frances Houseman!

As the curtains close, we

CUT TO:

ANGLE - AUDIENCE

Jake, who's been stunned, starts to rise from his seat,
angrily.

MARJORIE

(grabs his arm)

Sit down, Jake.

ANGLE - STAGE

The curtain has closed and now reopens with a flourish.

Track comes up with pounding beat of "DIRTY DANCING" -- the
fifth of the original tracks we are writing for the movie.

Baby and Johnny come sweeping out -- doing all the Dirty Dancing routines we've seen her learn. Baby is dancing as wonderfully as we have seen her. The two of them are fluid, practiced, dazzlingly spontaneous.

Baby does a flamboyantly sensuous maneuver -- he up, she down, pivoting around and over each other like sensuous twining pretzels.

Marjorie and Jake watch open-mouthed. Is this their Baby? Can she do that?

Baby and Johnny sway down, grind together, sway apart...

Lisa glows, thrilled for her sister. She shifts in her seat -- tries to move that way herself.

Their dancing is hotter than anything we've seen before.

They leap and sway. Johnny does a series of spins, sweeping Baby along.

Neil watches in awe -- that guy can do anything.

The other dancers, led by Penny, join Baby and Johnny on the stage. Johnny grins -- now his friends are with them. Baby is dancing more and more freely -- she bumps, she tips, she twists. Oh, Baby.

Robbie watching Baby's moves, winces. Oh shit -- he went after the wrong sister.

Manny frowns at stage -- what is this crap? Son of a bitch. What is he doing?

Johnny does a series of spiral leaps.

Vivian is sitting by herself in the audience. A WOMAN next to her leans over.

WOMAN

Look at that kid! Can you believe his moves?

VIVIAN

(glumly)

Yeah.

Baby does a series of turns and the staff kids in the audience start chanting, "Baby! Baby! Baby!"

Marjorie and Jake exchange startled glances -- their daughter's the heroine of the working kids.

Johnny calls the staff kids up. They flood the stage in their overalls and jeans -- and their leaping, joyous dancing limbs turn every inch of the stage hot, alive, exciting...

The stage glows and sparkles with a new electricity -- as if another set of dazzling vivid shimmering lights had suddenly come into play.

Neil down below tries awkwardly to pump his arms as they do. He pumps them faster and faster. His freedom button bobs up and down.

Kids on stage start bumping -- moving around, making contact with a different part of the body -- shoulder into hip, elbow on knee...

Tito and his band start playing along with the music.

Two large matronly women put their fur stoles around their shoulders and rise to their feet. Manny rushes forward, apologies on his lips.

He sees their pelvises twitching experimentally. They giggle. They're getting it on. Manny stays put.

Baby runs toward Johnny -- her arms go out and he catches her -- the famous lift -- and it works gloriously.

CLOSE UP -- She grins widely with exuberant radiance -- it is irresistible.

MARJORIE

(to Jake)

I think she gets this from me.

The kids start swarming off the stage, dancing down the aisles.

Manny has started bouncing tentatively. He shrugs at Tito, bounces some more. Feels kinda good.

The kids dancing through the audience pass the guests, some of whom are moving happily in their seats.

Penny gives Jake a big wave.

Jake waves back sheepishly.

Lisa watching with excited eyes. Billy pulls her out into the line, starts showing her how to lose her clean teen twitch.

Manny calls over to Johnny who's dancing along, laughing with Baby.

MANNY

Hey, Johnny. Is there sheet music on this stuff?

CUT TO:

EXT. PARKING LOT OUTSIDE PLAYHOUSE

Baby and Johnny come walking out, holding hands.

They pause suddenly. Johnny stiffens.

ANGLE - JOHNNY'S CAR

Jake stands against the car, waiting.

They all look at each other.

Jake makes the first move.

JAKE

(gruffly)

I've been waiting for you.

(beat)

I know you weren't the one who
...got Penny in trouble.

JOHNNY

(warily)

Yeah?

JAKE

When I'm wrong, I like to say
I'm wrong.

Two kids who grew up on the streets -- if in different generations -- face each other -- with all their old suspicions. ..

JAKE

You wouldn't rat...even on a rat, would you? Some things never change.

Johnny permits himself a small smile.

Jake turns to Baby.

JAKE

Don't be too late...you know we have an early start tomorrow and you still have to pack.

(he stops himself,
and at some cost,
looks at Baby with
new eyes)

See you later.

With great difficulty, he turns and leaves. He's accepting the fact that the Baby who came up to Cosner's Corners as his girl is now her own young woman and must be treated as such.

Baby looks after the retreating figure of her father -- her eyes filled with love.

She turns back to Johnny.

ANGLE - BABY AND JOHNNY

BABY

I'm supposed to leave for school on Thursday.

JOHNNY

Yeah, you'll probably meet some college guy, like an astronaut.

BABY

You'll probably meet a terrific dancer. I guess there are a lot of terrific dancers in South Philly.

(a pause, then
she bursts out)

I'm scared they'll beat us down, Johnny. They'll say we have our whole lives ahead of us, that I'm going to the Peace Corps and you're going dancing, and we're too young to know how we feel and then... we'll start believing it...we'll start thinking it wasn't such a big deal...and then everybody will be against us -- even us. What'll we do then, Johnny?

He takes her face gently in his hands and smiles.

JOHNNY

We'll fight harder, Frances, that's what we'll do.

He gives her a quick hard kiss, gets into the car and drives off.

INT. JOHNNY'S CAR

Johnny's driving away again -- but this time it's different. He's leaving on his own terms.

CUT TO:

EXT. NEW YORK STATE THRUWAY - BRIGHT DAYLIGHT

AERIAL SHOT - Blue Oldsmobile.

INT. CAR

Jake and Marjorie are holding hands in the front seat.

BABY

Daddy, can we stop at a diner soon? I'm starving.

JAKE

Three weeks on the American plan she didn't eat a thing. Now her appetite's back.

But he's smiling widely.

ANGLE ON BACK SEAT

LISA

(in a whisper)

So you got there before me.
What's sex like, Baby?

Baby looks at her.

LISA

Is it better than dirty dancing?

BABY

(pauses)

Much!

They burst out laughing.

MARJORIE

(wistfully from
the front seat)

I always wished I had a sister.

Music swells as the car becomes a dot on the landscape.

THE END