

FOOTLOOSE

by
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Based on "Footloose"
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Paramount Pictures Corporation

1

FADE IN ON:

1

A collage of energetic urban dance and movement, MUSIC RISES over a dazzling title sequence of abstract choreographic imagery:

KIDS DANCING ... teenagers ... crazy-good dancers, every one of them ...

We never catch all of any of them -- the camera just grabs a piece -- feet flying out from under them ... a belly shimmying like a maraca ... shoulders rolling on a floor ...

Hard to tell where they are, exactly. But it's night. And it's outside. And it ain't fancy.

A few dancers stand out:

* A white kid in a hoodie and sneaks. REN. Mad skills. Insane energy. Crazy acrobatics. Could've been a gymnast -- but dancing's way cooler.

* A hard-bodied black girl wearing hardly anything. DIA. This girl can move.

* A goofball in a baseball hat and low-riding jeans. ANTHONY. Has a lot more groove in him than you'd think, for such a clown.

But mostly, the guy we're watching is Ren. And the way he moves, you could watch him forever ... night turns to dawn ... they're still dancing ...

Then SIRENS RING OUT. COP LIGHTS FLASH. Everyone stops dancing. Feet scatter in all directions, clearing out. Party's over.

2

INT. CRUMMY WALK-UP - STAIRWELL - MORNING

2

Peeling wallpaper, rickety banister. Ren runs up the stairs, taking them two at a time, still hyped up from his night out.

3

INT. MCCORMACKS' APARTMENT - MORNING

3

Tiny, but clean. Stuff piled up everywhere. Ren lets himself in, dumps his keys, peels off his jacket--

He sees SUSAN MCCORMACK standing by the window, hugging a coffee cup, staring outside.

REN

Hey, Mom.

He breezes by, then realizes she didn't respond. Stops.

REN (CONT'D)
Mom? Are you okay?

She turns. She's been crying.

REN (CONT'D)
What happened?

SUSAN
Nothing, I'm okay, I'm just ...
(starts to fall apart)
I'm sorry, I'm just -- so tired of
not being about to find my way out
of this mess.

REN
Hey, don't sweat it. You'll get
another job --

SUSAN
Where? You know some great
opportunity I haven't pursued?
Because I've been to every agency,
Ren. I've answered every ad -- and
even if I did find a job, our
expenses are so high here, and I'm
so far in the hole --

REN
So I'll get a job too.

SUSAN
No, not an option. You're gonna
finish school.

REN
Mom, that's crazy. If we can't
make our rent, I should --

SUSAN
Ren, you're going to finish school.
(beat)
Just -- not here.

REN
Then where?

Susan braces herself, knows this won't go over well:

SUSAN

Uncle Mike has offered to let us move in with him.

REN

In Bomont? You hated Bomont!

SUSAN

I didn't hate it --

REN

Mom, I can't live there --

SUSAN

Well, you can't live here either, because as of next week, we're being evicted.

REN

This is so unfair! I have a life here! I have friends, I have --

SUSAN

(interrupting)

Believe it or not, Ren, your social life is not my number one priority these days!

(beat)

We need to be packed and out by the beginning of the week.

She leaves the room. Ren stands there seething, then grabs his coat and heads out again.

4

EXT. 79TH STREET PIER - AFTERNOON

4

Ren walks down the pier, past sleek sailboats and motorboats moored there. He stops at a BROKEN DOWN OLD HOUSEBOAT. Hard to believe it can stay afloat. There's a LIGHT ON inside.

Ren steps onto the deck and heads toward the entrance. As he's about to round the corner to knock on the door, a MAN comes up behind him, locks him in a half-nelson and holds him over the water.

BRUCE

WHAT THE HELL ARE YOU DOING ON MY
GOD DAMN BOAT?

This is BRUCE MCCORMACK - 40's, wiry, ever ready to take matters into his own hands.

REN
Jesus, Dad! It's me.

Bruce sees it's Ren. Lets him go. He gives Ren a winning smile that must have gotten him in and out of many a jam in his life.

BRUCE
Hey, kid.

5 INT. BRUCE'S HOUSEBOAT - AFTERNOON

5

BRUCE'S CALLUSED HANDS dig a Budweiser out of an ice chest.

BRUCE (O.C.)
Bomont? She hated Bomont.

He tosses the beer to Ren. Ren pops it open, takes a sip.

REN
She hates it less, now that it's rent-free.

Bruce refills a plastic cup with Scotch for himself.

BRUCE
Guess you'll get good at tipping cows or whatever the hell kids do out there.

He grabs a wrench and gets back to work dismembering his rusted-out kitchen faucet.

REN
Hell no, I'm not going. I can't live there. I'm sticking here.

BRUCE
Stay with a friend or something?

REN
Actually, I was thinking of maybe ... staying with you.

Bruce looks up, surprised.

BRUCE
Me?

REN
Not for long or anything. I only have one year left in school.
(MORE)

REN (CONT'D)
(looking around)
I could help out, you know? I took
shop last year, so I can fix stuff.

BRUCE
Not a whole lot of space here.

REN
(with a twinkle)
That's all right, I'm not home
much. It'd really just be a place
to crash. You'd probably hardly
ever see me.

Bruce laughs, likes the sound of Ren's life.

BRUCE
I'm hell to live with. Least
that's what they tell me.

REN
I'll keep my expectations low.
(then)
Could be fun, right?

BRUCE
(won over, nodding)
Yeah. I guess it could.
(thinking)
What the hell, let's give it try.

ON REN, relieved and excited.

6 EXT. 79TH STREET PIER - MORNING

6

Ren walks down the pier, carrying a bag of his stuff, humming
happily to himself. He passes the yachts, the speedboats,
then stops short.

REN'S POV: Bruce's slip is empty. He's gone. Taken off.

Ren stares, furious. Then takes his bag and whacks it
against a piling in rage.

7 INT. MCCORMACKS' APARTMENT - NIGHT

7

Susan is packing. She hears the door open and close. Sees
Ren go to his room without looking at her. She watches him
drop onto his bed, empty and depressed. She stands there a
moment, wishing there were something she could do to make him
feel better -- then gets back to packing.

8 EXT. MCCORMACKS' APARTMENT BUILDING - DAY

8

Dia and Anthony (dancers from the opening) watch Ren shove one last bag into a stuffed mid-90's sedan.

ANTHONY

Feels all wrong, man.

REN

Tell me about it.

DIA

Middle of the country cannot be pretty, radio-wise, so -- here.

She hands him her iPod Touch.

REN

I can't take this, Dia. It was like 9000 hours of work at Urban Outfitters.

He hands it back.

REN (CONT'D)

I'm gonna miss you guys. If you get hungry for corn, come visit.

Anthony pulls Ren into a hug. Dia joins them, slipping her hand into Ren's jacket pocket as she does.

9 INT. REN'S CAR - DAY

9

Susan drives. Ren stares out the window at the receding New York skyline.

SUSAN

Oh -- I read on the Welcome to Bomont website that the male-female ratio is 1 to 5.

REN

(a little interested)
Really?

SUSAN

Yeah.

(beat)

Course, they were talking about cows, but still ...

Ren smiles. Appreciates her making an effort.

10 EXT. TWO-LANE INTERSTATE - MORNING

10

"NEW SONG TBD" plays on the radio as their car cruises between vast corn fields.

11 INT. REN'S CAR - MORNING

11

Ren's driving now. Susan is half-sleeping. Ren sees a sign: "WELCOME TO BOMONT: POPULATION 4,528".

REN

I have more Facebook friends than that.

SUSAN

Come on, try to have an open mind.

REN

Right. Open mind.

The radio starts to crackle. Ren tries to find another station that comes in clearer.

PREACHER

... and the parable of the two builders teaches us what God wants from us and for us ...

REN

Not that open.

He turns the radio off. They get to a stop sign. A MAN in a passing car waves and honks. Susan waves back.

REN (CONT'D)

Do we know him?

SUSAN

We do now.

12 EXT. MIKE AND JEANNIE'S HOUSE - MORNING

12

Ren pulls the car into the driveway. MIKE (40-ish) and JEANNIE (30's) come out to greet them.

MIKE

There they are! You made it!

As Ren and Susan get out of the car, EMMA and TODD (twins, 7), come outside, too. Hugs all around.

JEANNIE

Come on in, let's get you set up.

As they follow Mike and Jeannie inside, Ren smells something:

REN

What is that?

MIKE

Steer manure! Keeps the grass ship-shape.

(sees Ren's face)

Don't worry, you'll get used to it.
We don't even smell it anymore.

13 INT. REN'S ROOM - DAY

13

The hub of Aunt Jeannie's crafts operations. Ren holds a box and a suitcase, stares at Jeannie's boxes of fabrics, patterns, batting, yarns. On the desk a scrapbook-in-progress. On the wall: a row of quilted plaques: "EBAY POWER SELLER 2008" -- next to ones for 2007, 2006, 2005. He dumps his stuff on the bed, then sits beside them with a sigh.

14 INT. REN'S ROOM - NIGHT

14

2:00 AM. Ren lies wide awake. He opens the window, sticks his head out. The only sound is CICADAS.

He gets up, unpacks a few things. When he moves his jacket, Dia's iPod falls out of the pocket, onto the floor. He smiles - she gave it to him anyway.

He puts the headphones in, gets back in bed, and launches an app called "Beat Box Live." A virtual drum machine. Ren lies in bed, using his thumbs to create a pulsing beat. The rhythm takes us to:

15 INT. REN'S ROOM - MORNING

15

The thumping continues. Ren's in bed, asleep, iPod in his ears. He wakes to the sound -- checks the iPod. It's off. Then he realizes it's someone POUNDING THE DOOR.

He sits up as Mike opens the door and pops his head in.

MIKE
Up and at 'em!

Ren looks at the clock. It's 7:07.

REN
Now?

MIKE
One bathroom, six people, thirty
minutes. Hop to, hop to.

Mike moves along to get the kids up.

16 INT. MIKE AND JEANNIE'S HOUSE - OUTSIDE THE BATHROOM - DAY 16

Ren groggily heads to the bathroom. Susan comes out of it
just as he reaches it. She's wearing a dress.

REN
Thirty minutes to what?

SUSAN
Church.

Ren's eyebrows go up. Before he can object:

SUSAN (CONT'D)
Open mind.

REN
Right.

He goes into the bathroom and closes the door.

17 INT. REN'S CAR - DAY

17

Susan drives fast, checking her watch. She's late. Ren, in
a nice shirt, is in the passenger seat. They scream around a
bend and into an INCREDIBLY CROWDED PARKING LOT. Not a spare
space to be found.

And beyond the parking lot, lies:

NEW COVENANT CHURCH. Newly constructed. A number of
buildings, like a small campus, surrounding the SANCTUARY.

SUSAN
Whoa. I guess New Covenant has
expanded.

REN
Into its own zip code.

18

INT. NEW COVENANT CHURCH - MORNING

18

Ren and Susan enter the back of the packed 1500-seat amphitheater. A giant SCREEN hovers over the altar, projecting the action for the cheap seats.

ON SCREEN: a breathtaking young woman, standing in front of the choir, singing "**HOLDING OUT FOR A HERO**" (reimagined as a devotional). Her voice is beautiful, clear as a church bell.

This is SARA MOORE - 17. Ren is struck by her captivating image on the screen: not what he thought he'd find in church.

IN A PEW, Jeannie waves Susan and Ren over. Susan nudges Ren to get him to look away from the screen and follow her.

As they sit, Ren stares at the screen, watching as the camera zooms into a close-up of Sara: singing, rapt in the music.

REVEREND MOORE (O.S.)
*... and the parable of the two
builders teaches us what God wants
from us and for us, my friends.*

19

INT. NEW COVENANT CHURCH - LATER

19

REVEREND SHAW MOORE, 40's, is mid-sermon. He's energetic, charismatic, and winningly handsome. He's using a wireless mic, moving easily around the altar, relating to everyone in the room intimately, as if he's talking to them one-on-one.

Ren recognizes the voice and the words. Turns to Susan.

REN
Wait, is this the guy on the radio?
(to Jeannie)
Does he have his own radio show?

Jeannie nods, proudly, then holds a finger to her lips: ssh.

REVEREND MOORE
*... the smart builder built his
house on rock. And the foolish
builder ...*

IN THE CHOIR, Sara is sitting next to CHRISTINA LOPEZ (17), who's scrawls on her CHURCH PROGRAM. She shows Sara what she wrote: "hottest guy?" with an arrow next to it.

They scan the faces in the congregation (not seeing Ren, in the back), then Christina turns the paper so the arrow is pointing at a TOUGH-LOOKING GUY. Sara makes a face: yech.

REVEREND MOORE (CONT'D)
... well, if you look at the study
cubicles I installed in the youth
center myself, you'll understand
why this is one of Michelle's
favorite parables.

The congregation laughs. Reverend Moore nods toward his wife MICHELLE -- solid, friendly. A rock. She smiles along.

IN THE BACK, Ren cranes his neck to get a look at Sara. He sees her giggling and messing around with Christina.

IN THE CHOIR, Sara turns the arrow toward a guy up front: a tall, strapping alpha male, confident in his dominance. TYLER. He catches Sara looking at him. He smiles at her.

REVEREND MOORE (CONT'D)
... What God is trying to tell us
is that we must build our
foundations on something solid.

Christina writes on the paper: *"can't pick your b.f."*

REVEREND MOORE (CONT'D)
... Not "should." "Must." So he's
given us a blueprint.

He holds up his BIBLE. Nods from the congregation.

Ren watches Sara and Christina, who are still goofing off.

REVEREND MOORE (CONT'D)
... Six years ago, we laid a
foundation at New Covenant. We
laid a foundation to fill a hole.

Ren sees Sara and Christina stop goofing off. The Reverend's words have sobered them.

REVEREND MOORE (CONT'D)
A lot has changed since that day.
A lot has changed since this
blueprint was written. It's a
different world when people put
metal detectors in high schools.
It's a different world when you
can't let your kids out in the
afternoon and be sure you'll see
them when it gets dark.

The congregation has congealed, settled. He has them.

REVEREND MOORE (CONT'D)

So much has changed. But what hasn't changed, what's only grown more urgent, is the need for a foundation that's solid enough to withstand the worst this world has to throw at it. That's what we have here at New Covenant. So. Let's bow our heads and pray for the ability to keep building on this foundation God has given us. Brick by brick, all of us, together.

As the congregation bows their heads, the silence is PIERCED by a DANCE TRACK. The congregation jumps. Ren's eyes widen as he realizes the sound is his CELL PHONE.

All eyes turn to look at him. Even the cameraman turns to him, so his image is projected onto the HUGE SCREEN.

Ren tries to silence his phone by reaching into his pants -- gestures that look wildly inappropriate.

IN THE CHOIR, Sara and Christina watch him flail, crack up.

Ren finally has to stand to take out the phone and turn it off. He does. Situation under control. He sees the entire congregation staring at him. Looks at Reverend Moore. Waves a "sorry, continue," then slips back down to sitting.

But Reverend Moore holds his hand out toward Ren. Ren looks around: is he kidding? Jeannie, beside him, nudges him: go!

Ren walks sheepishly from the back of the sanctuary to the front, onto the stage, and reluctantly hands over his phone.

REVEREND MOORE (CONT'D)

First Kings tells us the Lord will come to us in a gentle whisper.

(scrolling on the phone)

Apparently not one of the ringtone options of the Samsung VI-258.

The audience laughs.

IN THE CHOIR, Christina and Sara are eyeing Ren. Christina takes the paper with the arrow and points it at Ren.

Reverend Moore pockets the phone. Nods for Ren to return to his seat. As he walks to the back:

REVEREND MOORE (CONT'D)
 Let us pray that when God speaks to
 us, we will be ready to listen.

All the heads in the church drop to pray, except Susan's and Ren's.

20

EXT. NEW COVENANT CHURCH - DAY

20

After services. A GROUP OF TEENAGERS energetically tries to direct cars over toward a sign: "NAMIBIA CAR WASH". Ren stands alone, checking them out from a distance.

REVEREND MOORE (O.C.)
 Susan's son -- right?

Ren turns. Reverend Moore is there. Warm smile.

REN
 Yeah. Ren. How'd you know?

REVEREND MOORE
 Haven't you heard? Preachers are
 omniscient. Plus your uncle told
 me you were coming. Shaw Moore.

He holds out his hand. Ren takes it, shakes.

REN
 Sorry about the phone.

CONSTANCE NETTLES, a sporty, energetic hyper-achieving, perpetually-smiling Mom, joins them.

CONSTANCE
 If you don't bring it to church,
 you won't have that problem.

Crazy annoying. Ren ignores her.

REN
 (to Reverend Moore)
 Can I have it back?

CONSTANCE
 Jeremiah doesn't have a phone. I
 said to him, if you can prove to me
 that it's a necessity, and not just
 one more way to throw away hard-
 earned money, it's all yours, pal.
 Needless to say ...

REVEREND MOORE

Your good judgment is an example to us all, Constance. Have a good day, now.

Feeling dismissed, Constance looks over at the car wash and sees the kids spraying each other. One girl laughs as she holds her wet shirt away from her skin. Constance is on it.

CONSTANCE

Oh, no, you do not ...

As she leaves them, Susan sees them from across the lawn.

SUSAN

Shaw. You found my son.

REVEREND MOORE

Susan, my goodness, how long has it been?

As they talk, Ren looks around the grounds. Sees Christina and Sara heading for a CONVERTIBLE in the parking lot. They've taken off their choir robes -- Sara's wearing a cowboy hat and jeans that fit like a glove. Christina's in a mini.

SUSAN

17 years.

REVEREND MOORE

You don't look a day older.

SUSAN

Liar. Some example you are.

(they hug)

Quite an empire you have here.

REVEREND MOORE

I prefer the word "community". But yup, everything you need, we've got. Child care, job training, after-school programs, teen activities. We're sending a group to Namibia next summer to build houses -- those kids are out every weekend, raising money for the trip.

(to Ren)

Let me introduce you, Ren. That way you'll know some folks before school tomorrow. I'm sure they'd be glad for the help.

Ren looks over -- does not look like his scene.

REN
 Maybe next Sunday.
 (to Susan)
 Can you get a ride with Mike? I
 think I might ...

Split. He backs away. Then remembers:

REN (CONT'D)
 Oh! My phone?

He holds out his hand. Reverend Moore eyes him, considering whether or not to return it ... then finally does, with a look that tells Ren: next time, you won't be so lucky.

21 EXT. ROAD - MORNING 21

Wide open, very empty four-lane road, with dried-out, end-of-season corn fields on either side. HEAR: "NEW SONG TBD". Ren's car crests a hill and drives down the road.

22 INT. REN'S CAR - DAY 22

He's driving, singing. Ahead, he sees another car driving in the same direction. It's the convertible he saw Sara and Christina hopping into. He steps on the gas.

23 INT. CHRISTINA'S CAR - DAY 23

Christina is driving, slipping a CD into her player. Sara is in the passenger seat, wearing a COWBOY HAT. The music kicks in: a sweet vocal ...

SARA
 Oh, don't play this, I don't want
 to hear myself.

CHRISTINA
 Well, I do. My car, my rules.

SARA
 My CD!

They jokingly fight for control of the CD. Sara wins, ejects the CD and throws it in the back seat. Christina glances in her rear-view mirror.

CHRISTINA

Ooh! Check it out! Phone guy,
right on our butt-ocks.

Sara turns around. Ren is behind them, with his sunglasses on, so she can't see if he's looking at her.

CHRISTINA (CONT'D)

He's following us.

SARA

Is not.

CHRISTINA

No? Watch this.

Christina swerves her car into the empty oncoming-traffic lane, then swerves back into her lane. She looks in the mirror. Sara looks out the back.

24 INT. REN'S CAR -

24

Ren smiles a little to himself. Then makes the exact same swerve at the exact same spot as Christina.

25 INT. CHRISTINA'S CAR - DAY

25

Christina and Sara laugh. Christina checks the mirror.

CHRISTINA

Oh yeah?

She yanks the wheel and puts her car in a skid, pivoting it 180 degrees, then takes off the other direction, past Ren.

26 INT. REN'S CAR - DAY

26

Ren knows a challenge when he sees one. He watches her blow by, then yanks his wheel, putting his own set of burnt-rubber tracks on the road, and takes off down the road after them.

OVERVIEW OF THE ROAD,

Ren's car follows Christina's down the road. An IRRIGATION DITCH runs alongside the road.

27 INT. CHRISTINA'S CAR - DAY

27

Christina is scanning the side of the road while she drives, looking for something. Sara has turned around and is kneeling in her seat, looking out the back, watching Ren.

CHRISTINA

Still with us?

SARA

Oh, yeah.

Christina sees what she's looking for: a RAISED BERM alongside the ditch. She guns the gas and turns off the road, heading for the berm.

28 INT. REN'S CAR - DAY

28

Ren watches Christina veer off the road and race up the berm. Her car leaps into the air --

29 INT. CHRISTINA'S CAR - DAY

29

Airborne over the irrigation ditch. Sara SCREAMS and grabs onto the headrest to keep from flying out of the car. Her COWBOY HAT flies off her head. Christina WHOOPS as she lands with a THUD in the dried-out cornfield.

30 INT. REN'S CAR - DAY

30

Ren jams his gas pedal to the floor, getting as much speed as he can. He swerves off the road, hits the berm, and flies into the air.

ON THE EDGE OF THE IRRIGATION DITCH -- as his back tire just barely catches the edge of the ditch and bounces into the corn field.

OVERVIEW OF THE FIELD,

As the two cars carve tracks through the dried-out stalks, heading for a road on the other side of the field.

ON CHRISTINA AND SARA,

laughing, whooping. Sara stands up in the passenger seat, holding onto the windshield, trying to find Ren's car.

ON REN,

ducking as corn stalks whack against his windshield and dried husks fly in through his open window.

CHRISTINA AND SARA

burst out of the field and head for the other road.

ON REN'S CAR

about to break out of the cornfield when HIS TIRE ROLLS OVER A LARGE CHUNK OF METAL and bursts. THUNK THUNK THUNK as he rolls on the rim, out of the cornfield, to the side of the road. He stops. Shit. Looks up the road and sees Sara and Christina, driving away.

31 EXT. SIDE OF THE ROAD - LATER

31

Ren's car is up on a jack. He's sitting on the road by the punctured tire, feet braced against the car, struggling to get the rusted, stuck lugs off with the lug-wrench.

Tires roll up next to him and stop. Christina and Sara get out, eating ice cream cones.

SARA

We couldn't decide what flavor you liked, so we didn't get you anything.

CHRISTINA

(with innuendo)

She guessed vanilla, I guessed caramel.

Sara shoves Christina, mortified. Looks at Ren's tire lugs.

SARA

Need help?

REN

I got it.

SARA

Your lugs are rusted.

REN

I realize that.

SARA

You need WD-40. Do you have some in your trunk?

REN
I said, I got it.

CHRISTINA
That's a no.

Sara holds her ice cream cone out to him.

SARA
Hold this for me, okay?

He stands, wipes his hands, takes the cone from her. She heads off into the corn field. Ren turns to Christina.

REN
What's she doing?

CHRISTINA
Where are you from?

REN
New York.

CHRISTINA
That explains why you can't change a tire.

REN
I can change a tire, they're just --

CHRISTINA
Rusted. Right.

Sara's ice cream is starting to drip onto Ren's hand. He looks at it, not sure what to do.

Sara comes back with a large rock.

REN
What are you doing?
(holds out the drippy ice cream)
Here, take this, let me get that --

She ignores him, sets the rock down next to the tire, puts the lug wrench on the lug, then props the wrench on the rock, so it will stay on the lug without anyone holding it.

She steps back, then JUMPS onto the free arm of the lug wrench with both feet, causing it to twist under her weight and loosen the lug.

She bends down and untwists the lug, removing it. As she does, the drippy ice cream gets to be too much, and Ren licks it to keep it from running all over him. She turns around to hand him the lug -- and finds him eating her ice cream.

REN (CONT'D)

It -- was dripping.

She takes the ice cream cone from him.

SARA

Now you owe me an ice cream.

REN

I owe you one lick of an ice cream.

She smiles, takes his hand, opens it, then drops the lug into it. A beat.

SARA

I liked your ringtone.

REN

I liked your singing.

A beat. Christina sees them looking at each other. Her eyebrows go up. What?

Then a HUGE BEAT-UP OLD FORD TRUCK pulls up, stops. Tyler (boyfriend from church) leans out the window.

TYLER

Problem?

CHRISTINA

Not unless you're this guy. Tyler, this is new guy. New guy, Tyler.

While Christina talks to Tyler. Sara goes to the back of Tyler's truck. Digs around in the stuff back there.

REN

Ren, actually.

CHRISTINA

He drove through the field and punctured a tire.

TYLER

That was a dumb thing to do.

Ren sees the audience building around him.

REN

So -- is this what passes as
entertainment around here?
Watching someone fix a flat?

Sara comes from behind the truck with something in her hand.

SARA

What can I say? We're simple
country folk.

She tosses it to Ren. He looks at it. A can of WD-40.

SARA (CONT'D)

Spray it on the lugs. They'll
loosen right up.

She opens the passenger door on the truck and is about to
climb in.

REN

You forgot something.

She turns. He reaches into his car and grabs HER COWBOY HAT,
then tosses it to her, Frisbee-style. She catches it,
surprised as hell, and eyes him, sizing him up. Then she
pops it on her head and climbs in next to Tyler. They peel
out and drive off. Ren watches them go.

REN (CONT'D)

Boyfriend?

CHRISTINA

You city folk sure are quick.

She hops down into the driver's seat. As she starts up her
car, Ren spots the CD in the back seat: "SARA SONGS". He
reaches in and swipes it just before Christina drives off.

32

INT. MIKE AND JEANNIE'S HOUSE - NIGHT

32

Ren slides Sara's CD into his old MacBook (covered in peeling
stickers of bands). From the house: sounds of Emma and Todd
running around like maniacs, and Jeannie trying to subdue
them by yelling even louder. Ren snaps on his headphones,
folds his arms, curious. A moment passes. Then:

The skepticism on his face turns to amazement.

He clicks to the next track. This one's even better. He
starts tapping his fingers, absorbed in the rhythm.

As he listens, Todd runs into his room behind him (Ren doesn't hear) and tries to hide under the sofa. Jeannie is right behind him. She grabs him by the ankles and drags him out of the room. (Ren sees and hears nothing of this.)

Ren clicks on his trackpad, launching Garage Band. A virtual drum kid appears on his screen. While listening to the music, he starts tapping his keyboard, playing along ...

33 EXT. BOMONT HIGH SCHOOL - MORNING

33

A standard-issue regional high school. Kids converge on the school, gathering in groups, full of energy.

Ren's car pulls into the parking lot, blaring "SONG TBD". Unfamilarly loud and aggressive music for this town. Some kids turn to look. Ren feels their stares as he gets out of the car. He makes eye contact with one or two, but they don't return it.

34 INT. GOVERNMENT CLASS - MORNING

34

Students sit in class. MRS. NAVARRO, 50's, stands in front. Written on the board behind her is the question: "THE BIBLE: OUR FIRST CONSTITUTION."

MRS. NAVARRO

... you'll be working on the report
for the entire first six weeks of
the semester. I expect --

The door is yanked open and Ren enters, late.

MRS. NAVARRO (CONT'D)

Nice of you to join us, Mr. --

REN

McCormack. Ren McCormack.

As he heads for the only empty seat:

MRS. NAVARRO

I realize it's your first day, Mr.
McCormack, but for the record,
class starts at 7:20. Sharp.

REN

Right. Sorry.

Ren tries to disappear into the seat.

MRS. NAVARRO

As I was saying, this will be a six-week project. I want you to use at least three source materials, including your Concordance.

Ren looks up, confused. Mrs. Navarro sees the questioning look in his eyes.

MRS. NAVARRO (CONT'D)

Question, Mr. McCormack?

REN

Including my what?

The other students shift a little, surprised by his question.

MRS. NAVARRO

Concordance. The index of the Bible.

Ren looks around. Realizes he's behind the curve here.

REN

Oh.

Mrs. Navarro gets one off a shelf, walks it over to him.

MRS. NAVARRO

You can borrow this one until you get your own.

(to the class)

Anyone else need one?

Nope. Just Ren.

35

INT. BOMONT HIGH SCHOOL - GYM - LATER

35

A WHISTLE BLOWS. Tyler, on the wrestling mat, lunges for a pudgy kid, STEWART. The guys are all gathered around, watching. Ren is among them, in gym clothes.

On the other side of the gym, the girls are gathered around a trampoline. Constance Nettles is there with them, supervising, in sweats. Sara is bouncing. She's good: does some flip, twists. She knows what she's doing up there.

Tyler does a quick SINGLE-LEG TAKEDOWN of Stewart, pins him with a THUD. Ren winces. As Stewart and Tyler step away:

GYM COACH

Who hasn't had a turn?

Ren, trying to be invisible, inches behind the hulking linebacker standing in front of him, WILLARD. Tyler smiles at him, hungry.

TYLER

I don't think the new guy's had a go yet, Coach.

GYM COACH

New kid. Get on out here.

Shit. Ren steps into the ring. Moves into position. Tyler sees Sara watching from the trampoline. He smiles his million-dollar smile at her. Then he crouches, ready.

The coach BLOWS HIS WHISTLE. Tyler lunges. Ren evades. Tyler lunges again. Grabs Ren. Ren slides out.

Pissed now, Tyler lunges again, grabs a hold of Ren's leg -- the same move that pinned Stewart. Ren hops around on one foot, desperately trying to stay up.

But as Tyler goes for the pin, Ren kicks up his other leg and pivots his body in the air, twisting out of the hold.

Audible surprise from the guys as Tyler loses his equilibrium and crashes to the mat. Ren wasn't expecting that, but he knows an opportunity when he sees it and falls on Tyler, flattening him.

The coach BANGS the mat. PIN!

36

INT. BOMONT HIGH SCHOOL - GUYS' LOCKER ROOM - LATER

36

After showers. Ren is getting dressed, trying to keep a low profile. Then his locker door SLAMS SHUT. He looks. Willard is there, staring at him. Ren holds his hands up.

REN

I don't want any trouble, okay, I was just trying to keep from eating the mat out there --

WILLARD

(respect)

How in the heck did you do that?

Ren smiles. A friend. Willard holds out a hand.

WILLARD (CONT'D)

Willard Foley.

37 INT. BOMONT HIGH SCHOOL - CAFETERIA LINE - DAY

37

Willard and Ren move their full trays toward the check-out.

WILLARD

Man, I been waiting seventeen years
to see Tyler Gordon's face get
slammed into something hard.

REN

Why didn't you do it yourself?

WILLARD

I don't like getting hit. 'Cept on
the football field.

They get to the check-out. Willard holds his milk up to the
cafeteria worker:

WILLARD (CONT'D)

Why isn't this organic? Ma'am, we
are America's future. Do you
really want to hand this country
over to a generation jacked up on
recombinant bovine growth hormones?

The Cafeteria worker tallies his lunch, looks at him flatly.

CAFETERIA WORKER

Three seventy-five, Willard.

38 EXT. BOMONT HIGH SCHOOL - OUTDOOR LUNCH AREA - DAY

38

On a lawn by the lunch tables, Tyler and his buddies are
tossing a football. Ren and Willard find a table on the edge
of the eating area, sit.

WILLARD

People say you're from New York.

REN

People are right.

WILLARD

I hate New York.

REN

Have you been?

WILLARD

No.

He sees Sara and Christina at a table, with a gaggle of friends. They glance at him -- he's clearly a topic of conversation.

REN

Then how do you know you hate it?

WILLARD

I've seen pictures. Everybody taking taxis everywhere.

REN

The taxis are the problem?

WILLARD

I don't like getting in cars of people I don't know.

REN

Well, first of all, I never took cabs. I took the subway --

WILLARD

Yeah, that's seems all wrong, too -- a train under the ground.

REN

And the reason everyone's going places all the time is cause there's so much cool stuff to do.

WILLARD

Like what?

REN

Like, okay -- me and my friends? All summer long, we'd spend our days scoping joints for warehouse parties --

WILLARD

What's that?

REN

Just, like, a club that pops up in a warehouse or something for one night, and then it's gone --

WILLARD

Why?

REN

Why what?

WILLARD

Why's it only there for one night?

REN

Because. That's what makes it cool.

WILLARD

How?

REN

What?

WILLARD

If it's so cool, why not keep it around?

REN

Because. It's not a real club. It's an abandoned warehouse, or an empty dock, or a storage place that someone scammed a key to -- it's nothing. But then night comes, and you haul in some music, and figure out some lighting deal. And all of a sudden, people start coming out of nowhere -- girls, guys -- and you're in the middle of this killer scene that's gonna exist for that night and that night only, so you better make the most of it, cause nothing will ever be exactly like this again.

Willard looks at him, trying to picture it.

WILLARD

Sounds like a whole lot of work for not much --

As he talks, Ren opens his phone and calls up a picture of Dia dancing, in thigh-high boots, her tiny little hootchie shorts and a cropped vest. Willard stops talking and stares.

WILLARD (CONT'D)

On second thought ... New York might be just the place for me.

Ren smiles puts away his phone.

REN

What do people do around here for fun?

Willard thinks. Shrugs.

WILLARD

Buck out.

REN

What?

WILLARD

You know -- get on the back of a farm animal, see how long you can stay up before they throw you off.

Wow.

REN

Anything ... else?

WILLARD

They got dances up at the New Covenant, but I don't go.

REN

Why not?

WILLARD

Not my thing. There's one this Friday. You could check it out. Everyone goes.

Ren glances over at the girls' table. Sees Sara in an animated conversation.

REN

Everyone?

Then, as he watches her, his lunch tray EXPLODES as the football CRASHES into it. Ren jumps up, sees his lunch hurled all over the place. Tyler runs over to retrieve the ball. As he grabs it:

TYLER

Dumb place to sit.

He runs back to his buddies.

Ren drives his car up a hill. His radio is playing "NEW SONG TBD". As he crests a hill, he sees A FEW COWS standing in the middle of the road, blocking his path. He stops his car, stares at them. They ain't budging.

He gets out, goes over, waves his arms, trying to shoo.

REN

Shoo! Git!

The cows slowly turn to look at him, barely interested. Ren stares back. Then, resigned:

REN (CONT'D)

Or don't. I don't care. It's not like I have anywhere to go.

Ren sits on his hood, music blaring, and watches the cows while the sun sets.

40

INT. MIKE AND JEANNIE'S HOUSE - NIGHT

40

Ren enters. Mike, Jeannie, Emma, Todd and Susan are watching the TV.

MIKE

You're late. Dinner's at 6 here.

REN

I grabbed something on my own.

MIKE

We eat as a family, Ren. You're part of that family now, so -- dinner's at 6. Every night.

Ren glances at Susan. Susan gives him a look -- go with it, please. From the TV:

MORPHEUS (ON TV)

The Matrix is everywhere.

REN

Oh, cool. I love this movie.

MORPHEUS (ON TV)

It is the world that has been pulled over your eyes to blind you from the truth.

NEO (ON TV)

What truth?

MORPHEUS (ON TV)

*That you are a slave, Neo.
Like everyone else, you were
born into bondage, born
inside a prison that you
cannot smell, taste or touch.
A prison for your mind.*

REN

*That you are a slave, Neo.
Like everyone else, you were
born into bondage, born
inside a prison that you
cannot smell, taste or touch.
A prison for your mind.*

Emma and Todd laugh at Ren's over-the-top Morpheus imitation.

MORPHEUS (ON TV)

*This is your last chance. After
this, there is no turning back.*

REN

(playing to Emma and Todd)

Red!!! Take the red pill!!!

Emma and Todd crack up. Morpheus unfolds his hand and --

THE DVD SKIPS TO THE NEXT SCENE.

REN (CONT'D)

What -- what happened? Where'd the
rest of that scene go?

JEANNIE

It's a DVD Delete Player. It checks
a movie's database and skips over
parts that are inappropriate for
certain audiences.

REN

(disbelief)

What was inappropriate about that?

JEANNIE

(obviously ...)

D-R-U-G-S.

REN

Are you kidding me?

SUSAN

Ren, honey --

REN

No, come on -- that's nuts.

MIKE

Ren, this is our house. We set the
rules here.

(MORE)

MIKE (CONT'D)

If you don't like them, I'd appreciate you keeping your opinions to yourself.

TODD

D-R-U-G-S spells "dogs".

Ren stares at Todd. Then back at Jeannie and Mike. He points at his own face.

REN

See this? This is me, keeping an opinion to myself.

He goes off to his bedroom. Susan smiles at Jeannie thinly.

41 INT. REN'S UNCLE'S HOUSE - BATHROOM SHOWER - AFTERNOON 41

Ren rinses off, fired up for a night out. Singing to himself. He steps out of the shower, wraps a towel around himself, then puts on his iPod earphones and taps it on. We HEAR the music: "NEW SONG TBD". He starts dancing as he gets ready, puts on deodorant, combs back his hair -- all the while grooving to the music WHICH WE HEAR.

OUTSIDE THE BATHROOM:

THE MUSIC DROPS OUT. Todd and Emma are in the hallway, peeking through the ajar bathroom door.

THEIR POV: Ren dancing IN SILENCE, half-singing to himself, grooving to a beat only he hears. He jumps around, shakes his ass --

Emma and Todd CRACK UP. Todd hears. Yanks open the door. The kids fall over each other, an enormous laughing fit.

MUSIC BACK UP as Ren pulls them into the bathroom and cuts loose with them, making them dance with him. The kids laugh their heads off, shaking, bouncing, wiggling. Ren kicks into a ridiculous booty dance, wagging his ass around the room -- an absurd exaggeration -- and the kids fall in with him, mimicking his butt-swinging, slapping, thrusting ... more fun than they've had in ages.

42 EXT. NEW COVENANT CHURCH - PARKING LOT - NIGHT 42

Ren's car pulls into the crowded parking lot. He gets out and heads for the church. He ends up merging with a group of girls heading the same way. Recognizes Sara among them.

REN

Oh. Hey.

Sara turns to see him, eyes his city attire.

SARA

Couldn't find a single thing that
said "red state?"

Ren looks around. Sees that she and everyone else heading
for the church is wearing country attire.

REN

I'll see if I can make it down to
Wal Mart this weekend.

SARA

My aunt works there. So does half
the town. So keep talking.

She's messing with him. He smiles. As they near the church:

SARA (CONT'D)

Hey, if you need any help with the
dancing --

REN

Believe me, if there's one thing I
don't need help with, it's dancing.
(joking)
I got mad skills.

Sara smiles to herself.

SARA

Okay, big man.

She pulls the doors open. They enter. Ren stops and stares.

The floor is packed with kids moving in square arrangements.
The band on the stage is the band from Sunday services.
JEREMIAH, Constance's son from the car wash, is at the mic:

JEREMIAH

Boys run, wheel and deal, pass the
ocean, flutter wheel, and allemande
left ...

It's a SQUARE DANCE. 15 squares, 120 kids, all in lockstep.
Ren's eyes go wide.

SARA

See ya.

Sara works herself into a square and disappears into the whirling, spinning, crossing formations that careen past Ren.

Ren stands there watching, in disbelief. He's about to leave when Sara's square swings by in front of him. She cocks her head -- pointing to an empty space beside her. An invitation. He thinks ... then -- what the hell -- dives in.

For a moment, it looks like he knows what he's doing -- managing to keep step with everyone else. Then he falls out of step, and he's like a quarter in a clothes dryer: whipped, kicked, elbowed, stomped. The room starts to spin, and he's SPAT OUT, tripping over his feet and FALLING to the ground.

Sara comes over to him.

SARA (CONT'D)

Are those the "mad skills" you were talking about?

He picks himself up, brushes himself off, and stares into the squares with determination. Not going to let this one get the best of him.

As a square swings by him, he steps into it, joining them. But instead of doing the caller's moves, Ren makes them his own, freestyling to the beat, keeping in time and rhythm with everyone else, dancing completely his own way: athletic, hip, urban and energetic.

The Bomont kids have never seen anything like it. They stop in their tracks and watch Ren. Jeremiah tries to keep calling, but gives up when Ren picks up the pace; the band follows his lead, picking up the tempo, adding an urgency to the music.

When the song ends, the room erupts in applause. Ren looks around at everyone clapping and staring at him in awe. He nods, thanks -- then heads for the door.

43

EXT. NEW COVENANT CHURCH - NIGHT

43

Ren heads for his car. Sara comes out behind him.

SARA

Hey! Leaving so soon? You just got started --

REN

Yeah, I think that'll hold me till there's a real dance.

SARA
That's gonna be a long wait. This
is the only kind of dancing we have
around here.

Ren stops.

REN
What? Says who?

SARA
The Powers That Be.

REN
Your dad?

SARA
Otherwise known as.

REN
Why's it up to him?

SARA
The church is the center of
everything. If it doesn't happen
here, it doesn't happen.

REN
Wow. That's intense.

SARA
Yeah. I think he thinks ... if he
can control every aspect of our
lives -- he'll keep us safe.

REN
From what?

SARA
Everything. Alcohol. Drugs.
Violence.
(beat)
Impure thoughts.

They meet each other's eyes. After enough time for a few
impure thoughts to take root:

REN
Right.

She half-smiles. He reaches an arm out to her -

REN (CONT'D)
Hey, I want to show you something.

SARA
Oh, no, I don't think --

REN
No, not like that. It's just about music.

Sara cocks her head at him, not sure if she believes him. He puts his hand on his heart.

REN (CONT'D)
On my honor. Just music.

44 INT. REN'S CAR - NIGHT

44

He lets her into his car, then gets in on the driver's side. He starts it up, then puts it in gear. Starts backing out.

SARA
Wait, where are we going?

REN
Trust me, the church parking lot is not the place to hear this.

45 EXT. HILLTOP - NIGHT

45

A hilltop with a view of Bomont. Ren's car pulls up, stops. He gets out. So does she. He looks at her across the hood.

REN
You ready?

SARA
Born that way.

REN
Okay --

He sticks his head in the car, plugs his iPod into the stereo, and turns it on. He cranks the volume, and the car fills with a kick-ass, contemporary beat. He crawls out of the car and watches Sara across the hood. She nods along, digging it. Then HER OWN VOCALS kick in. Her nodding and smiling STOP. She stares at the car.

SARA
Wait. That's me.

Ren nods along with the music -- a great combination of her clear, clean voice and his urban flavor.

SARA (CONT'D)
What --? How --?

REN
I... acquired a copy of your CD.
I'm partial to tracks 2 and 6.

Sara stares at him, eyes blazing.

REN (CONT'D)
Shit. You're mad.

SARA
Are you kidding? No. This is
amazing! That beat kills --

REN
I know.

He moves toward her and starts easily half-dancing -- lightly moving to their music. She smiles, moves along with him:

REN (CONT'D)
We should post this. Get it out on
the web --

SARA
Oh, no. No way. My dad would go
all Leviticus if he heard this.

REN
Too impure?

SARA
Way too impure.

The music shifts, kicking the energy up a notch. Ren spins around on his heels -- a moment of flash. She mimics his heel-spin, adding a little special sauce to it. Ren nods, impressed.

REN
You didn't learn that in hoe-down
class.

They continue to dance, impressing each other with their moves. Digging each other. Relaxed and at the mercy of the pulsing groove. Sara's father's worst nightmare.

Then the song ends, and there's silence. They stop moving and stand there. Breathing a little harder from the dancing. Something in the air between them. After a beat:

REN (CONT'D)

We should remix the rest of your songs. We could do it together --

And suddenly Sara feels awkward. Like she's crossed a line.

SARA

Oh. Um. I don't know about that.

Ren sees her withdrawing. Gets it. Nods.

REN

Right. The asshole boyfriend.

SARA

He's not an asshole.

REN

(yes he is)

Okay.

SARA

Don't get me wrong -- this song's awesome, and you seem like a great guy, but -

REN

No, I get it.

He moves to the car, opens the door for her. She gets in. He closes the door for her. As he heads around to his side:

REN (CONT'D)

First good time I've had since I got here, but -- I get it.

46 INT. SARA'S HOUSE - NIGHT

46

Sara lets herself in and climbs the stairs. Her father is standing on the landing in front of her.

SARA

Dad! You scared me.

REVEREND MOORE

Where were you?

SARA

Out.

REVEREND MOORE

With who?

SARA

Friends, jeez --

REVEREND MOORE

Were you drinking?

SARA

No.

(off his skeptical look)

You want to smell my breath? Or maybe you could get one of those blood-alcohol kits and we could do it together every night. Kind of a father-daughter bonding thing.

REVEREND MOORE

Don't be sarcastic. The church locked up an hour ago. It's perfectly reasonable for me to wonder why you weren't home.

SARA

Well, now I am. So you can stop wondering.

She heads upstairs, past him, and goes to her room.

47 INT. REN'S ROOM - NIGHT

47

Ren, lying in bed, staring at the ceiling, unable to sleep. He reaches for his iPod, turns it on, and listens.

48 INT. BOMONT HIGH SCHOOL - GYM - MORNING

48

ON A VIDEO SCREEN: A video of Anthony, Dia and their crew gathered around a JALOPY. Anthony blows the car's horn, then "NEW SONG TBD" kicks in.

REN (O.C.)

It's called Ghost Riding.

ON THE VIDEO: No one's in the moving car. The kids dance around it, above it, through it, as it glides SLOWLY down the street. Very cool.

REN (O.C.) (CONT'D)
It's a challenge video. We gotta
send one back or we're punks.

WIDEN TO SEE Ren showing the video to Willard on his iPod
Touch as they walk, in gym clothes, over to the wrestling
area.

REN (CONT'D)
Come on, you gotta admit, this is
cool.

ON THE VIDEO: the dancing continues. Then the car picks up
speed. Anthony races to get in the driver's seat and control
it -- but the car ends up CRASHING into a pole.

Ren winces at the sight. Willard cracks up.

WILLARD
Now that was cool.

They are interrupted by Constance Nettles, in gym clothes,
who snatches the iPod touch from Ren's hand.

REN
Hey!

CONSTANCE
Gym class is an hour set aside to
strengthen our bodies, not sully
our minds with --
(looks at the screen)
-- whatever this is you're watching
here.

REN
Right. Thing is, gym class hasn't
even started yet, so --

CONSTANCE
Would you like me to confiscate it?
Is that what you want? Because I
will. Happily.

REN
No. I'll put it away.

Willard watches Ren stuff the iPod into his locker. He's
pissed.

REN

Man, I don't know how can you stand people telling you what to do all the time? What to watch, when to eat, how to dance --

WILLARD

You'll get used to it.

REN

Like hell I will. I don't want to. It's nuts.

50

INT. BOMONT HIGH SCHOOL - GYM - DAY

50

Ren and Willard come out of the locker room, rejoin the gym class. The guys are on the wrestling mats. The girls are in the gymnastics area. Christina is on the trampoline.

REN

Do they really think that by keeping us from having any fun, we won't think about ...

He sees Willard's eyes locked on Christina's breasts as she bounces up and down on the trampoline.

REN (CONT'D)

... exactly what you're thinking about right now?

WILLARD

(busted)

I'm not thinking about anything.

Ren calls across the gym:

REN

Hey, Coach! Willard and I are gonna hit the gymnastics today.

Tyler happens to be walking past them. Under his breath:

TYLER

Shoulda known.

REN

Shoulda known what?

Tyler pauses, looks back with a smirk.

TYLER

Nothing. You go jump on the trampoline with the other girls..

REN

Wow, really? You still do the insult-the-guy-by-implying-he's-gay thing around here? I thought that went out with VHS tapes and mullets.

The Coach sees something brewing, goes over.

COACH

What's going on?

REN

I was just saying that a segregated gym class feels a little pre-title-nine, you know? I mean, what if Willard here wanted to bounce on the trampoline with, oh, I don't know, Christina?

WILLARD

Dude --

REN

He should be able to. Right?

From the guys' side of the gym:

LINEBACKER

Willard can bounce all he wants, but I ain't doing no gymnastics.

From the girls' side:

ELLEN

You know what? I hate gymnastics. If the guys don't have to do it, neither should I.
(to the girls)
Who wants to wrestle?

KERRY

Ooh! I will!

They head to the mats. The guys' jaws drop. Girls wrestling? Right on.

LINEBACKER

Every guy on the trampoline! Now!
Like you were born to it!

Ren smiles as the guys crowd onto the trampoline. From the trampoline area, Constance watches, alarmed.

51 INT. NEW COVENANT CHURCH - HALLWAY - DAY 51

ON CONSTANCE NETTLES'S FEET marching down the hall at a fast, determined clip.

52 INT. NEW COVENANT CHURCH - REVEREND MOORE'S OFFICE - DAY 52

Reverend Moore is working. There's an insistent knock on his door. Constance is his office before he can speak.

CONSTANCE

We have a problem.

53 INT. REVEREND MOORE'S OFFICE - MOMENTS LATER 53

Constance is perched on a chair across from Reverend Moore.

REVEREND MOORE

Constance, he just got here, it's a big adjustment. Let's give the kid some time to settle in before we go sounding the alarms.

CONSTANCE

With all due respect, Reverend, all it takes is one crack to bring down a foundation.

REVEREND MOORE

I appreciate your concern, but --

CONSTANCE

We've been here before. New kid, not fitting in, leading our kids down a dangerous path.

(measured, respectful)

I don't need to tell you the price we paid.

Reverend Moore looks at Constance evenly. She's brought up a very delicate issue. When she knows she has his attention:

CONSTANCE (CONT'D)
 Last weekend? At the Church
 social? He left with Sara.

On Reverend Moore, digesting that. That changes everything.

54 INT. UNCLE MIKE'S HOUSE - DAY

54

Ren drags into the kitchen, hair mussed, reaches for coffee.

SUSAN
 Morning, honey. Or --
 (checking the time)
 -- good afternoon.

He looks up. Sees Susan sitting at the breakfast table with
 Reverend Moore. He smiles at Ren, friendly.

REVEREND MOORE
 How you doing, Ren?

REN
 Okay.

SUSAN
 Shaw came by to chat with you.

REN
 With me?

REVEREND MOORE
 Your Mom mentioned you were both
 looking for work. As it turns out,
 I could use some help over at New
 Covenant.

REN
 Oh ... um ...

SUSAN
 Have a seat, hon -- hear him out.

REN
 (vamping)
 Wow, I would love to, but -- the
 thing is, I already got a job.

SUSAN
 You did? Where?

Right. Where?

REN

At ... Willard's farm.

SUSAN

No kidding. That's great.

REN

Yeah, in fact --

(checks the clock)

Is that the time? I gotta get over there. Don't wanna be late for my first day!

He grabs his coffee and disappears.

55

EXT. FOLEY FARMS - DAY

55

Willard is inside the cow pen. Ren is outside.

WILLARD

Have you ever worked a farm?

REN

Not ... exactly.

WILLARD

Have you ever been to a farm?

REN

(hopeful)

I've been to a farmer's market.

Willard looks at him dubiously.

REN (CONT'D)

Come on, man, please. I can't end up dusting bibles at New Covenant. You gotta help me out here.

As Willard's face caves, "NEW SONG TBD" kicks in and we see:

- WILLARD and REN, in the barn. Willard grabs a pitchfork, starts pitching hay into a stall. Ren grabs one too, sticks it into the bale of hay, but when he goes to pull it out, it get stuck, and whips him backwards. Willard gives him a look.

- REN, dumping disgusting slops into the pig trough. Almost gagging. He sees Willard and Willard's father (WILLARD SR.) watching him. Gives them a big smile and a thumbs-up.

- REN, trying to corral the sheep into their pen, but they're scattering like marbles ...

- END OF THE DAY, SUNSET. REN, sitting on the rail of the cow pen, watching highly skeptically as Willard grabs a reluctant cow by the horn and gives Ren a look: watch me now. Willard jumps onto the cow's back and holds on for dear life as the cow starts bucking and rearing, trying to throw him off.

- WILLARD pushes Ren toward the cow. Ren resists. Willard persists, selling him on the fun of it. Seeing no way out, Ren grabs the cow's horn, but the cow tosses him to the ground like a bug before he can even get a leg over him.

- WILLARD, riding another cow. Getting a good ride in.

- REN, getting a leg onto that cow ... but getting thrown immediately.

- WILLARD CRACKING UP.

- REN, getting thrown immediately again.

- REN, getting a few nanoseconds of a ride ... then getting thrown again.

- WILLARD, riding a cow, staying on, holding his hat over his head like a bronco buster.

- REN, seen from the waist up -- riding! Staying up! Holding on! Feeling victorious! He throws one arm over his head, like they do in the rodeo. WIDEN to see he's riding one of the pigs.

And Willard is laughing his ass off.

56

EXT. BOMONT MAIN STRIP - AFTERNOON

56

Willard and Ren walk down the street. Ren's a little dirty and achy from his first day.

REN

Do I smell like farm animals?

WILLARD

Dude, if you do, it's not like anyone around here's gonna notice.

Then he notices Ren has stopped and is staring at something.

IN THE PARKING LOT OUTSIDE POLLY'S DINER: A bunch of kids are hanging around their cars. Sara is sitting on the hood of Christina's convertible, hanging with Ellen and Christina. TAME CHRISTIAN ROCK is coming out of the car's speakers.

Willard sees him looking at her.

WILLARD (CONT'D)

Oh, now that's trouble. Bad enough you pinned the guy, you go after his girl, he's gonna rip you a new one.

Ren smiles -- and heads over. Willard rolls his eyes ...

WILLARD (CONT'D)

Oh, but a cow, you're scared of.

... and follows him.

57

IN THE PARKING LOT,

57

The song ends. An ad for a farm-equipment supply store comes on the radio. Sara climbs over the windshield, into the car, to change the channel.

Ren opens the passenger door and slides in next to her.

REN

Spin that dial all you want, you won't find anything worth listening to.

SARA

Still better than nothing.

REN

But not as good as this.

He takes his iPod out of his jacket pocket, with the radio attachment. Looks at Christina, watching from the hood.

REN (CONT'D)

Can I?

CHRISTINA

Hey, baby, mi car-a es su car-a.

He sticks the iPod in, scrolls around ... mulling.

REN

Let's see ... matching the music
for the moment is an art, you know.

SARA

Not for amateurs ...

REN

Definitely not.

As he scrolls, Willard wanders near Christina. Not to her,
just near. Kind of hovering. Christina notices.

CHRISTINA

You want something, Willard?

WILLARD

What? No. I don't want anything.

CHRISTINA

Okay.

WILLARD

I mean -- I might. I mean --
maybe.

CHRISTINA

Maybe what?

WILLARD

Maybe I might want to know if --
you know -- maybe you'd go on a
date with me. Maybe.

CHRISTINA

Where?

WILLARD

I don't know. Maybe Polly's?

CHRISTINA

We're at Polly's.

WILLARD

Right. I know. I don't mean now.

CHRISTINA

When then?

WILLARD

Later?

CHRISTINA

Like -- we'd leave Polly's, and
then come back?

WILLARD

(feeling it collapsing)
Maybe?

CHRISTINA

(in other words: no)
Yeah. Maybe.

IN THE CAR, Ren finds what he's looking for:

REN

Got it.

SARA

You sure? Pick the wrong song, the
whole world could fall apart.

REN

A chance I'm willing to take.

He turns on his iPod, CRANKS THE VOLUME. The air fills with
the thumping beat of a "NEW SONG TBD."

AS THE MUSIC TAKES OVER:

- The kids do what they were doing, eating fries, chatting --
but their movements start to have a pulsing groove to them.

- Christina starts to move, sitting on the hood, half-dancing
on her butt. Ellen hops up beside her and shimmies alongside
her.

- Ren looks at Sara, eyebrows raised -- an invitation. He
backs out of the car, moving with the music. He holds out
his hand to her. She stands on the car seat and jumps over
the driver's side door, onto the ground.

- Ren and Sara dance across the parking lot together -- him
backing up, her following. She backs him into a corner. He
spins around. Sara does a spin too, and finds herself face-
to face with:

HER FATHER. Reverend Moore is standing there in jogging
clothes, breathless and sweaty from his run.

The kids spot him at the same time and FREEZE. Reverend
Moore reaches into Christina's car and turns off the engine.
Silence. He looks at the kids, letting his eyes take in the
whole scene. Then he looks at Sara.

She meets his eyes, then glances down.

Reverend Moore gives them all one more deeply disappointed look, then turns and walks away.

58

INT. SARA'S HOUSE - DOWNSTAIRS - NIGHT

58

Sara moves to an ajar door. Sees her father sitting at his desk, working. She knocks lightly. He looks up.

SARA

Can I ask you something?

(beat:)

What's so bad about what we were doing?

He sets down his pen, takes off his reading glasses.

REVEREND MOORE

It's not the dancing per se. It's what it leads to.

SARA

(frustrated)

Daddy, not every kid who dances ends up --

He SLAMS his hand on his desk, furious.

REVEREND MOORE

One kid is too many! Whoever's child it is.

(holding his temper)

I've made promises to this community, Sara. I've vowed to keep them safe. And I will not break those vows. I won't.

(beat)

I don't want you spending time with him.

SARA

Who?

REVEREND MOORE

You know who. You have a perfectly nice boyfriend, a great group of friends, there's no reason to go messing up your life --

SARA

You don't get to tell me who I can be friends with!

REVEREND MOORE

As long as you're under my roof, I will make whatever decision I think is best for you.

Sara stares at him, stunned.

REVEREND MOORE (CONT'D)

I have a sermon to write.

He puts his glasses back on and looks back down at his work. Sara stands there a moment longer. Then when she realizes he's not looking back up, she leaves.

As she walks away, she passes her mother, who was standing just outside Shaw's office, listening.

59

EXT. FOLEY FAMILY FARM - COWPEN - DAY

59

REN, up close and personal a with a COW'S UDDER. He tentatively reaches out and gently tugs on a teat. The COW MOANS. He backs away --

REN

Whoa! What'd I do wrong?

Willard is mucking out manure with WILLARD, SR. Parked nearby is a HUGE RED TRACTOR with HYDRAULIC IRRIGATION ARMS.

WILLARD SR.

She's just sore. Rub some of this on her.

He tosses Ren a tub of cream. Ren looks: "Udder Bliss."

REN

On her what?

WILLARD, SR.

On her eye. On her teat, dumb ass.

He glares at Willard, shaking his head: bad hire -- then walks away, leaving Willard and Ren alone.

Ren takes a tiny fingerful of the cream, making a face. Willard sees him being squeamish --

WILLARD

Dude, relax --

Willard scoops a glob and puts it in his mouth. Ren stares.

WILLARD (CONT'D)

It's totally organic. There's nothing on this farm you can't ingest.

Willard bends down and grabs a teat from a different cow.

WILLARD (CONT'D)

No pesticides, no antibiotics, just one hundred percent --

(squirts it straight into his mouth)

-- liquid gold.

Ren takes a scoop of the udder bliss and tentatively starts rubbing it onto the cow's teats.

REN

This just feels wrong. Like I'm violating her.

WILLARD

Nah, man, she might not sound like she likes it, but she does.

REN

See, that goes against everything I've been taught.

Ren tries pulling on the teat again. The cow LOWS and COLLAPSES. Ren jumps up and back.

REN (CONT'D)

Oh, shit, I killed her! See? No means no, man. Every time.

Willard steps over to the cow. Looks her over.

WILLARD

Huh. She's early.

REN

Early for what?

60

INT. FOLEY FAMILY FARM - COWPEN - LATER

60

Willard is now down on the ground with the lowing cow. He shoves his hand up her uterus. Ren's eyes widen.

WILLARD

You think you're in love with Sara?

REN

(this question now?)

What?

WILLARD

I know you haven't known her that long, but there's definitely a vibe when you're around each other --

REN

I don't -- um ...

WILLARD

I think she's into you, I really do.

REN

Okay, but -- shouldn't you should be concentrating on --

WILLARD

Tyler'd for sure kick your ass, but she's really cool. Probably be worth it. Where the hell is the head?

Willard shoves his arm all the way in now, up to the shoulder. Ren's eyes bug out.

WILLARD (CONT'D)

Grab me those chains, willya?

REN

Chains?

61

INT. FOLEY FAMILY FARM - COWPEN - LATER

61

Willard lies on his back, bracing his feet against a hay bail, chains in hand. Ren stares.

REN

I feel like I'm living inside the Discovery Channel.

With a final PULL, the calf gushes out of the birth canal.

REN (CONT'D)

Holy shit!

Ren watches, amazed, as it gets up and totters around, goopy and new. Ren stares at it. Willard sees his expression.

WILLARD

You okay?

REN

Hell, yeah. In New York, the only things that look remotely like this are crime scenes. This is amazing!

Willard and Ren stand there, side by side, watching the calf take its first steps. Willard puts an arm around Ren, patting him.

REN (PRELAP) (CONT'D)

All right everybody, listen up!

MUSIC UP: "NEW SONG TBD" CONTINUES OVER:

62

EXT. IRRIGATION DITCH - DAY

62

Foley Farms' HUGE RED TRACTOR is parked, like sleeping giant, on a dirt road that runs along the irrigation ditch. Its HYDRAULIC EXTENSIONS are tucked in against the body of the machine. Ren is in the seat, calling to a bunch of Bomont kids -- Sara, Ellen, Kelly, Christina, Stewart, plus a few others -- who have gathered around it.

REN

Soon as I turn it on, start moving. Whatever comes to you. And remember: New Yorkers got a way of thinking they're the only people who can do anything, so let's rock their world a little.

(calls out)

Willard, you good?

Willard, across the irrigation ditch, camcorder in his hand, boombox at his feet, gives him the thumbs-up.

REN (CONT'D)

All right, let's get this party started.

He looks at the tractor controls. Calls to Willard.

REN (CONT'D)

Key, then what?

WILLARD

Key, red button, black lever, blue button, key again, then green button.

Ren nods, then turns the key in the tractor's ignition and sticks it in gear. It starts crawling slowly down the road.

Willard CRANKS THE MUSIC, to eleven. The kids start moving around the tractor to the music.

Ren presses the buttons and levers, in order, then hops onto the hood of the tractor and dances on it as it continues.

The tractor's HYDRAULICS KICK IN and the machine starts transforming into a gigantic METALLIC MONSTER: the IRRIGATION ARMS, telescope out; the COMBINE RIGS reach out like space-age octopus arms. The tractor morphs, like a TRANSFORMER, doubling in size and quadrupling in ferocity. Ren sees a hydraulic arm arcing in front of him and leaps for it -- flying out over the tractor -- and grabs it. Dangles from it as it swings up against the sky.

Sara sees him using the machinery as a high bar and does the same, jumping for an arm as it leaves the ground, then, when it hits the apex, she does a flip off of it. The other kids get into it, too: hanging from the moving parts, diving through them as they descend, flipping off them when they're up high. They crawl over the gigantic tractor like insects.

Willard walks alongside the ditch with them, filming it. His face is lit up -- he's never seen anything like this.

ON THE VIDEO SCREEN: The MUSIC BLARES. Kids acrobatically dance and swing and are carried across the monstrous transformed tractor like droids on a Mother Ship. Ghost Riding on Steroids.

Then Willard widens the lens to get a long-shot and sees:

A HUGE BLUE TRACTOR, heading right for the red one. With Tyler at the wheel.

WILLARD (CONT'D)

Uh-oh.

ON THE RED TRACTOR, Ren sees him coming. Stops dancing. Sara looks, sees what he sees.

REN
What's he doing?

SARA
I don't know, but back off.

REN
We were here first.

SARA
Ren, don't be stupid.

REN
No, screw that, this guy's been in
my face since I got here. If
anyone's backing off, it's him.

Sara sees Ren isn't going to back down. She jumps off the tractor and runs over to Tyler.

As the other kids watch, Sara tries to talk Tyler into backing away. His face is set in determination. No way is he backing off either. He flips a few switches. The arms on his tractor unfurl and unfold, too -- reaching out toward Ren's tractors, threatening.

The tractors bear down on each other -- massive monsters shaking the ground. The dancing kids all see what's happening and jump off the Red Tractor, leaving Ren alone on it. And like that, the Ghost Riding has become a game of chicken.

Ren sees everyone bailing on him; sees the Blue Tractor bearing down on him; sees the Blue Tractor's extensions swinging out toward him; sees the cold, hard look on Tyler's face. Forget it -- he caves.

REN (CONT'D)
(quietly)
Okay, maybe if anyone's backing
off, it's me.

He jumps into the tractor seat and tries to turn the key to kill the engine -- but it won't turn! He jimmies it -- it won't budge. Ren looks up at the hulking tractor coming right at him. Shit. He turns to Willard:

REN (CONT'D)
HOW DO I TURN IT OFF?

But between the blaring music and the two tractor engines, Willard can't hear a thing.

And he likes nothing better than a high-testosterone duel -- so he's pumping his fist and cheering Ren on.

REN (CONT'D)
HEY! I CAN'T TURN IT OFF!!!

More nods and fist-pumps from Willard. He's catching the whole thing on film, too. Ren looks at the tractor controls.

REN (CONT'D)
Shit!

He starts pressing buttons, trying the key again, flipping levers, trying the key again -- nothing works. The hydraulics all change directions, accelerate ...

ON THE GROUND, Most of the kids are cheering the chicken-game on. But Sara is screaming at him, furious:

SARA
Turn it off! Back off!
(then to Tyler)
Tyler, stop!

Ren looks up and sees the Blue Tractor closing the gap between them. This is not gonna end well. He glances to the ground, looking for a place to jump.

ON THE BLUE TRACTOR, Tyler smiles a little to himself.

TYLER
(quiet)
That's right. Jump.

He flips a few switches. His hydraulic arms open up and reach out in front, toward Ren's tractor.

ON THE RED TRACTOR, Ren sees a good place to land. He steps to the side, to jump, but HIS FOOT WON'T BUDGE. He looks down. HIS SHOELACE IS CAUGHT ON A CONTROL. He can't get his leg free. He looks up at the blue tractor again -- it's right on him -- he yanks -- yanks --

ON THE BLUE TRACTOR, Tyler can't believe he hasn't bailed.

TYLER (CONT'D)
Jump, you moron. What's wrong with you? Jump --

ON THE SHOELACE, as Ren's foot pulls and pulls. He reaches down to untangle it, but cuts his hand on a JAGGED PIECE OF METAL that's sticking out.

ON THE BLUE TRACTOR, Tyler is incredulous.

TYLER (CONT'D)

What the hell are you doing? Jump!

ON THE OTHER SIDE OF THE IRRIGATION DITCH, Willard is shaking his head in disbelief as the tractors head straight for each other. Still filming. Still blaring the music.

ON REN, with Tyler's tractor RIGHT ON HIM. The hydraulic arms are fully extended way out in front of Tyler's tractor, so they reach him first. Ren has to limbo back not to get crushed by one.

ON TYLER, realizing Ren isn't going to back down. His face flips from furious to terrified. When the tractors are about to collide ...

Tyler yanks his steering wheel to the side, and the tractor plummets into the irrigation ditch with a massive CRASH. Tyler jumps off and lands in the water.

ON THE RED TRACTOR, Ren looks behind him, stunned. Then he sees everyone running up to him, cheering. And Willard running across a plank laid on the ditch to get to him.

Willard jumps up onto the tractor, gives Ren a high-five, then turns the tractor off. The other kids crowd around. Then Ren sees Sara, a few yards away, glaring at him. Their eyes connect long enough for her to shoot daggers at him. Then she turns and leaves.

Ren stops celebrating and watches her leave, suddenly feeling like an idiot.

63

EXT. MIKE AND JEANNIE'S HOUSE - NIGHT

63

Ren walks slowly Mike and Jeannie's house, looking at the scrape on his hand. Pissed at himself. Susan drives up in their car and gets out.

SUSAN

Well. The good news is, I got a job.

REN

The bad news?

She reaches in her bag and pulls out a bright blue Wal-Mart vest. Ren smiles sympathetically.

REN (CONT'D)

Blue's a good color on you.

She warms to his compassion, stuffs the vest back in her bag as they walk toward the house. She looks at him -- thinks she sees something in his eyes.

SUSAN

You okay?

REN

Never better.

His denial confirms her suspicions, but she doesn't press him. They open the door to the house.

64

INT. MIKE AND JEANNIE'S HOUSE - NIGHT

64

Mike, Jeannie, Emma and Todd around the dinner table. Not eating, just waiting.

MIKE

I hope you're pleased with yourselves. Jeannie worked all afternoon, and now it's cold.

SUSAN

You didn't have to wait.

MIKE

I told you, we eat together in this house. It's how we teach our kids family values -- coming together at the end of the day.

Susan and Ren join the table. Susan shows them the vest.

SUSAN

Well, I was finding work, which is a value in and of itself, so ...

MIKE

Fine. So one of you has an excuse. The other just has disrespect.

SUSAN

Mike, come on --

REN

Why do you automatically assume that? Isn't it possible that I have a good reason for being late too?

MIKE

The way you loaf around, earphones on, answering to no one but yourself? No.

SUSAN

Hey -- go easy.

MIKE

No, you know -- I think going easy is what's wrong here. I think Ren's had it way too easy his whole life -- no obligations, no responsibilities ...

REN

Mike, you don't know anything about my life, so --

MIKE

(still to Susan)

If you want to raise your son without a work ethic, well that's your right --

REN

What do you mean? I have a job, I get good grades --

SUSAN

That's completely unfair --

MIKE (CONT'D)

-- but when it's happening around my kids -- when this is their example of how to be a teenager -- dressing like a p-i-m-p -- playing all kinds of destructive music --

REN

And, what, this is a good example? Judging me because of how I dress? Assuming that because I'm not exactly like you, I must be bad?

(to Emma and Todd)

You getting this, guys? This is family values at work right here.

JEANNIE

Ren, don't you do that. Don't talk to my kids that way.

REN

I'm sorry, but it gets a little frustrating --

MIKE

That's called life, Ren. It's frustrating and difficult, and you don't always get your way. The responsible person knows that and doesn't huff like a spoiled child when it gets hard.

A life lesson from Mike is the last thing Ren wants right now. He looks at his plate. Takes a breath.

REN

I'm not hungry.

He gets up, clears his plate, then grabs his coat and heads out. After the door closes:

MIKE

I didn't hear him ask to be excused.

SUSAN

Oh, shut up, Mike.

65 EXT. BOMONT MAIN STREET - NIGHT

65

Ren, driving through town. Polly's looks pretty empty. Nothing going on down here.

66 INT. REN'S CAR - NIGHT

66

Ren drives alone, listening to "NEW SONG TBD". He crests a hill and ends up with a view of New Covenant Church. Quite a few cars in the parking lot. He thinks, then drives toward it.

67 EXT. NEW COVENANT CHURCH - NIGHT

67

Ren parks his car, gets out. He sees a room in the church with LIGHTS ON. Goes over to the windows. Looks in.

REN'S POV: Shaw and Michelle Moore are leading a Bible Study group with high school juniors and seniors. It's relaxed -- Reverend Moore is in his running clothes, Michelle's in jeans. The kids are all engaged, talking freely, laughing.

Ren scans the room. He sees Tyler, Stewart, Christina, Willard, Ellen ... but no Sara.

68 INT. REN'S CAR - NIGHT

68

Ren pulls up in front of Sara's house. Looks out at her house. Sees lights on.

69 EXT. SARA'S HOUSE - NIGHT

69

Ren approaches the front door. As he gets closer, he hears PIANO MUSIC coming from an open window. He heads toward it, looks in.

REN'S POV: Sara is at the piano, playing. Working out a song she's writing. Playing with the melody a couple of different ways. She settles on one. Plays it again, this time singing ("Almost Paradise")

SARA

*I feared my heart would beat in
secrecy, I faced the nights alone,
how could I have known?*

(repeating that last line)

... how could I have known?

*(figuring this line out as
she goes)*

That all my life I only needed you

...

She pauses. From outside:

REN

Sounds good.

She JUMPS. Turns, grabbing her heart --

SARA

Don't do that, God!

REN

Sorry.

SARA

What are you doing here?

REN

I wanted to talk to you. Can I
come in?

SARA

I guess.

She stands and starts toward the hall to let him in the door.

REN

It's okay, I got it.

He jumps up and climbs through the window. When he's in:

REN (CONT'D)

You wrote that?

SARA

Yeah.

REN

I like it.

SARA

Is that what you wanted to talk about?

REN

No.

(beat)

I want to apologize. You were right. That was really stupid today. I just ...

(going out on a limb)

I like you. And -- you may have figured this one out already, but -- guys can do some pretty dumb things when they like a girl.

SARA

Trojan War.

REN

Exactly.

(beat)

Course sometimes they do incredibly smart things, too. Romeo coming to Juliet's balcony, for instance.

SARA

Tony coming to Maria's balcony.

REN

Yeah, you really can't go wrong with a balcony. That's where I messed up. I picked a tractor.

SARA

Big mistake.

(then)

Of course, in both those balcony stories, everyone ends up dead ...

REN

Right. Risky venture no matter how
you play it, I guess.

(smile)

Anyway. I'm sorry.

SARA

Thanks.

Brief nods. He wanders around her piano, taking in the room.

REN

Why aren't you at church with
everyone else?

SARA

I said I was sick.

REN

Wow, lying to get out Bible study.
That's a whole mixed-bag of sin,
isn't it?

SARA

I figure even God understands the
need for a little peace and quiet
now and then.

REN

So I'm interrupting?

SARA

Yes.

(beat)

But I don't mine.

(beat)

Yet.

They smile at each other. A beat.

REN

Play the song again.

SARA

It's not finished.

REN

Play me what you've got.

She considers, then decides, what the hell. She settles back
in at the piano. Starts playing again.

SARA

*I feared my heart would beat in
secrecy. I faced the nights alone.
How could I have known? That all
my life I only needed you ...*

She glances at him. He nods: good. So she continues.

SARA (CONT'D)

*Almost paradise. We're knocking on
heaven's door. Almost paradise ...
(only has the melody:)
Something something something
something ...*

REN

*(suggesting:)
How could we ask for more.*

Sara lights up - likes it.

SARA

*Not bad.
(repeats it)
Almost paradise, we're knocking on
heaven's door. Almost paradise,
how could we ask for more ...*

REN

*(an idea)
Hey, you know what would be hot?*

SARA

What?

REN

Where's your computer?

70 INT. SARA'S HOUSE - LIVING ROOM - LATER

70

REN'S HANDS dance over a MacBook keyboard, bringing Garage Band to life. He arranges a fast, rough uptempo beat.

He's sitting on the piano bench next to Sara. When he's got the beat going:

REN

Okay, play it again.

SARA

That won't work, it's too fast.

REN
Just try it.

SARA
It won't work, I know --

Ren jumps in himself. Fits the lyric in perfectly.

REN
*I feared my heart would beat in
secrecy. I faced the night alone --*

He looks at her -- can't remember the next line.

SARA
(jumping in)
Oh how could I have known?

He gives her a look: see? She starts playing along on the piano, her fingers racing to keep up.

SARA (CONT'D)
That all my life I only needed you.

They smile as they both realize it completely works.

REN	SARA
<i>Almost Paradise, we're na-na-</i>	<i>Almost Paradise, we're</i>
<i>na heaven's door. Almost</i>	<i>knocking on heaven's door.</i>
<i>Paradise, how could we ask</i>	<i>Almost Paradise, how could we</i>
<i>for more?</i>	<i>ask for more?</i>

Then Sara, alone:

SARA (CONT'D)
*I swear that I could see forever in
your eyes ... Paradise.*

He hears it, nods, slows down the track. She slows her piano in time. Then he repeats the final lyric:

REN
*I swear that I could see forever in
your eyes ... Paradise.*

He taps a few keys, ends the song on the computer. She runs her fingers up the piano, puts a finish on that part, too. They look at each other. Something clearly clicking here.

Her hands are still on the piano keys. He reaches a finger out, plinks one of the keys next to her fingers. Their hands in proximity. She takes her hands off the keys.

SARA
You should go.

REN
Do you want me to go?

SARA
I think you should. My parents are
going to be home soon.

REN
That's not what I asked.

SARA
I just --

REN
What?
(beat)
You just what?

She doesn't answer.

REN (CONT'D)
What do you want me to do?

She hears the question. Digests it. Then she closes her eyes, leans in and kisses him. It catches him a little by surprise. But he responds -- kissing her back. His hands move to her hair, he takes the kiss up a notch. When he does, she withdraws. Pulls away. Flustered.

SARA
Oh, shoot. I'm sorry.

REN
What? No. Don't be sorry.

Headlights sweep across the room.

SARA
Oh, God, my parents. You really
have to go --

REN
But --

SARA
Can we just pretend that never
happened?

REN
I don't think so.

They hear CAR DOORS opening and closing.

SARA
Please leave. Please.

REN
Okay, okay --

He climbs out the window. But when he's halfway through:

REN (CONT'D)
But --

SARA
Go!

Oh, hell. He jumps out the window and heads for his car.

71 EXT. FOLEY FAMILY FARM - DAY

71

Willard hauls a huge hay bale off of a flatbed and carts it over to a barn.

WILLARD
She said please?

REN
Yeah.

Ren comes out of the barn, goes to get another bale off the truck. As they cart the hay from the truck to the barn:

WILLARD
So, like, begging you to leave her.

REN
Kind of.

WILLARD
Dude, that's not good.

REN
I know.

WILLARD
Maybe you kiss bad.

REN
Shut up. I do not.

WILLARD
How would you know?

REN

I just do. Let's drop it.

WILLARD

You can fix that. I saw a thing on it in a woman's magazine - how to fix the bad kisser in your life, or some such thing.

REN

Can we talk about something else please?

WILLARD

Most common error: too much tongue.

REN

Wow, I so do not want to be having this conversation with you.

They are blessedly interrupted by a CAR HORN BEEPING IN A RHYTHM. They turn to see ANTHONY'S JALOPY, now plastered in promo ads for a new album by THE RADICAL PARTY called "INHALATION VACATION". Marijuana references all over it.

REN (CONT'D)

No way.

The car stops at the barn. Anthony and Dia hop out. Ren drops a hay bale and goes to greet them. Willard hangs back, staring at Dia in her teeny tiny shorts and half-shirt.

DIA

Oh my God, look at you! You're a God damn farmer!

She jumps into his arms and hugs him with her arms and legs. As they spin around:

REN

What the hell are you guys doing here?

ANTHONY

Album promo. I'm getting two grand to drive my car to L.A. and back.

They shake/hug.

REN

Can it make it that far?

ANTHONY

Yeah, record company paid for the
tune-up, can you believe it?

Ren takes a closer look. Covering the hood is picture of the
stoner band in a large haze of smoke.

REN

This will go over big in Bomont.

(then)

Guys, this is Willard. Willard,
Anthony and Dia.

It takes everything Willard has to tear his eyes away from
Dia to say hi to Anthony.

REN (CONT'D)

This is Willard's farm.

DIA

(looking around)

Nice. Organic?

REN

And he's off ...

72 EXT. POLLY'S DINER - DAY

72

The stoner jalopy is parked out front. Passersby stare at
it. A HORRIFIED MOM shields her kids eyes as they pass it.

WILLARD (O.S.)

...course, for the milk to be 100%
certified organic, you gotta be
sure the grass the cows are eating
is 100% certified organic...

73 INT. POLLY'S DINER - DAY

73

Ren, Anthony, Dia and Willard are in a booth. Willard is
still telling Dia about organic farming. She's fascinated.

WILLARD

... plus you gotta be sure the
other cattle they're grazing with
are 100% certified organic too,
cause you can't have an organic cow
take a shine to an inorganic bull.

DIA

No, that'd be all wrong.

Beside them, Anthony and Ren are catching up.

ANTHONY

And that's it? That's the whole scene?

REN

Yup. The school, the church, this joint. Period. Nothing else going on.

ANTHONY

What about that club?

REN

There's no clubs around here.

ANTHONY

Sure there is. There's -- what is it, Dia?

Dia looks up from her engrossing organic-farm conversation.

DIA

What's what?

ANTHONY

That club we have to hit tonight.

(explaining, to Ren)

I gotta drop the CD by all these clubs, coast-to-coast.

(to Dia)

What's this one called?

Dia pulls a piece of paper out of her pocket. Scans it.

DIA

The ... Saddle Club in Pratt.

REN

Pratt? Wait -- that's not that far away!

WILLARD

Hour and a half, maybe.

REN

There's a club in Pratt???

WILLARD

Yeah.

Ren looks at him with laser-eyes. Incredible.

WILLARD (CONT'D)
What? You never asked.

74 EXT. BOMONT ROAD - NIGHT

74

The Jalopy lumbers down the road. "NEW SONG TBD" blasting from its windows. They approach a bridge. A sign says "NARROW BRIDGE - USE CAUTION."

75 INT. ANTHONY'S JALOPY - NIGHT

75

Anthony and Dia are in front. Willard and Ren are in back.

REN
Hey, Anthony, pop this in, it's something I put together, you gotta check it out --

He hands him a CD. Anthony takes it. But before he puts it in the player, he notices headlights in his rear-view mirror.

ANTHONY
I feel like I'm being followed.

They all glance back. There's a PAIR OF HEADLIGHTS on their tail. Ren notices:

REN
That's Christina's car.

He looks at Willard, who looks sheepish.

WILLARD
Yeah, I might have texted her we were going.

76 EXT. BOMONT-PRATT BRIDGE - NIGHT

76

Anthony's Jalopy leads a Christina's convertible over the bridge.

77 EXT. SADDLE CLUB PARKING LOT - NIGHT

77

A PULSING BEAT comes from inside the club. The two cars pull into the parking lot. Everyone parks. Ren, Willard, Dia and Anthony get out of the jalopy. Christina and Sara get out of the convertible. Anthony looks around.

ANTHONY

All right. It's on.

Christina and Sara see what Dia's wearing and marvel, amazed: you can do that?

78

INT. SADDLE CLUB - NIGHT

78

Rickety but cozy. The club's hopping -- mostly young adults. Lots of tame dancing to a rock-edged country song. The doors open. Ren, Anthony, Dia and Willard, Sara and Christina enter.

Without missing a beat, Dia, Anthony and Ren hit the floor, kicking into a groove that feels like the dancing in the opening sequence -- athletic, funky, fresh.

The heat in the club goes up. The folks who were already on the floor feed off of the new energy. Sara and Christina start dancing, too. Willard lingers on the sidelines awkwardly.

ON THE DANCE FLOOR, Ren, digs into some grindy move with Dia. Dia grind right back. Sara watches, feeling unexpectedly jealous ... uncomfortable.

OVER AT THE DJ STATION,

Anthony is chatting up the DJ, selling him hard on the CD. The DJ nods -- sure, he'll play it. Anthony fist-bumps the guy, then hits the dance floor, too.

Anthony rolls up next to Christina, dances with her. On the sidelines, Willard watches them uncomfortably. Tries tapping his feet, cautiously. Off the beat.

In the middle of everyone, Ren sees Sara across the floor and dances over to her. They fall in easily with each other. A natural chemistry.

When the song ends, the DJ switches over to the CD Anthony gave him. But instead of Anthony's music coming out, it's an uptempo "NEW SONG TBD".

Ren and Sara share a look -- surprised, both recognizing the melody. She leans into Ren, has to yell to be heard.

SARA

Is this mine?

REN
(confused)
Yeah, it's one I remixed.

SARA
How --?

REN
I don't --
(then, realizing)
In the car!

While the song builds and heats up the room, Anthony pats down his jacket -- finds his CD in his pocket. He gave the DJ the one Ren gave him in the car. He goes back to the DJ.

When Ren sees everyone digging the song, he jumps up on the stage, gets the room's attention, and points to Sara. This is her song! He holds his hand out to her, luring her onto the stage. She shakes her head, no -- but he insists, and Christina pushes her toward him. Finally, she lets herself be dragged up.

Ren finds a mic -- asks the DJ if it's live. The DJ nods. Ren hands it to Sara. Again, she demurs, but the crowd insists. So she starts singing along.

And man, the girl can SING. Once she gets going, any shyness disappears, and she kills the song. The crowd loves it. When the chorus comes around, Ren joins in, getting his body right up close to hers as they share the mic.

Once Anthony has the CD mix-up cleared up, he notices what's going down on stage. He whips out his phone, starts videotaping Sara and Ren rocking the joint.

As the song builds to a climax, Ren and Sara fully commit -- pouring it on. Belting. Dancing. Completely grooving on the music and each other.

And then -- it's over. And the room goes nuts. Ren throws his arms around Sara and hugs her, happy for her. She beams.

The DJ puts on Anthony's CD and the room kicks into gear again. Ren back-flips off the stage. Dia dances up to him, shaking everything she's got in his direction. He dances back at her.

Sara watches them a moment. Then she weaves her way through the crowd, heading for the door. Ren glances up from the dance floor just in time to see her leaving.

79

EXT. SADDLE CLUB PARKING LOT - NIGHT

79

Sara heads for her car. Ren follows her out.

REN

Hey, where you going?

SARA

Home.

REN

Already? Oh come on --

SARA

You'll be fine. You've got a dance partner. With charmingly few clothes on --

She starts to open her door. Ren hears a tingle of jealousy in her voice. Smiles. Steps between her and her open door.

REN

I might be wrong here, but -- I don't think you get to be jealous.

SARA

I'm not. You two obviously have a ... special relationship --

REN

(amused)

Me and Dia?

SARA

-- which is fine, I don't care, it's none of my business --

REN

Sara, Dia's gay.

SARA

What?

REN

100% certified lesbian.

SARA

Oh.

(then, relieved)

Oh.

REN

So come back in --

SARA

No, you know -- I'm still gonna go.

REN

You came all the way here to dance
one song? That doesn't make sense.

SARA

I didn't come to dance.

(looks at the club)

I just wanted to see this place.

Ren looks at the club too -- not much to look at.

REN

This place?

SARA

Yeah. It's the last spot my
brother went to.

REN

You have a brother?

SARA

I did. Bobby. He died.

REN

Oh, man. God, I'm sorry.

SARA

Six years ago. He came here with
some friends -- this one guy in
particular who was just one of
those kids -- always in trouble,
always causing problems. Anyway,
that guy, Matt, had drugs on him.
They all got wasted. On the way
home, Bobby drove his car off the
bridge. He and the other two kids
in the car died.

REN

Sara, I had no idea.

SARA

Yeah. It's turned into one of
those things no one talks about. I
don't know how that happens.

(MORE)

SARA (CONT'D)

Anyway -- my parents came here once afterwards, but they didn't bring me. I always wanted to come. I wanted to see what his last night was like.

Ren stands there with her as she lets that image linger.

80

INT. SADDLE CLUB - LATER

80

The party's going strong. Dia is leading a line of girls and women in a funky combination across the floor.

On the edge of the floor, Willard finally musters his nerve to step onto the dance floor. The minute he starts to move, though, he whips an arm into a passing waitress, spilling her tray of drinks all over the floor with a giant CRASH.

81

EXT. SADDLE CLUB PARKING LOT - LATER

81

Sara and Ren, still leaning against her car, talking, when the doors to the club bust open and Anthony, Dia, Christina and Willard come out.

REN

Closing time?

ANTHONY

Nah, but we gotta bounce, so --

REN

Wait, you're leaving, leaving?
Already?

ANTHONY

Got seven days to get to L.A.

REN

Oh, come on. At least stay the night.

DIA

Something tells me that uncle don't wanna wake up to us.

ANTHONY

Anyway, we got a better idea.
You're coming with us.

REN

To L.A.?

DIA
 Stopping at every club between here
 and there. Dance all night, sleep
 all day ...

REN
 I can't leave now. I don't have
 anything on me.

Dia pulls a bag out of Anthony's car. Holds it up.

DIA
 I jacked a bag of your clothes from
 your place. You're good to go.

ANTHONY
 Come on, dog -- once-in-a-lifetime
 adventure.

Ren is tempted. He glances at Sara.

SARA
 Sounds like a good time.

He thinks. Then he makes up his mind, smiles, and goes over
 to Dia and the car.

CUT TO:

82 ANTHONY'S JALOPY 82

Peeling out of the parking lot, kicking up a cloud of dust.

WIDEN to see Ren standing there, holding the bag of clothes,
 with Willard, Sara and Christina.

83 INT. BOMONT HIGH SCHOOL - CAFETERIA LINE - DAY 83

Ren, walking through the cafeteria line, picking his lunch.
 Down the line, Willard nods at him discreetly.

As he pays for his food, Christina ambles by, quietly singing
 THE SONG FROM THE CLUB into his ear. Very hush-hush.

84 INT. BOMONT HIGH SCHOOL - CAFETERIA - DAY 84

Ren is sitting at a table with Willard and Christina.

REN

Look -- I get that there were reasons for the ban. But -- it still seems crazy that we should have to drive an hour and a half and be all hush-hush about something that's not even wrong.

WILLARD

Maybe. But there's nothing you can do about it.

REN

Are you sure about that?

ACROSS THE CAFETERIA, Sara is sitting with Tyler. He's huffy. There's a chill between them. Not connecting.

TYLER

I called you last night.

SARA

Yeah?

TYLER

Your mom said you were at Christina's.

SARA

Yeah, I was.

TYLER

Then I called Christina's.

SARA

Right, well ... we went out.

TYLER

Who's we?

SARA

Me, Christina. Willard.

TYLER

That it?

SARA

Um. That new guy might have been there. Ren.

TYLER

Might have?

SARA

Was. He was there.

Tyler glances over at the table that Ren is at. Sees an animated conversation going on. Everybody focused on Ren, talking to Ren, listening to Ren.

TYLER

Kind of weird, if there's only four people there, that you wouldn't remember one of them.

She looks at him, feels the inevitable coming -- the chasm between them. And sighs.

TYLER (CONT'D)

I'm just saying.

AT REN'S TABLE,

REN

All I'm saying is, it was a decision made by a few people, at a really tough time. Maybe -- I don't know -- things are better now. Maybe it can be unmade.

CHRISTINA

Yeah, but realistically? The odds of them ever changing their minds --

REN

Okay, so it's a long shot. But that doesn't mean we shouldn't try. The only place in town big enough for a dance is New Covenant, right?

CHRISTINA

Yeah.

REN

So what do you do when you want to hold something at the church?

CHRISTINA

You petition the Session.

He sees, across the dining hall, Sara get up from the table with Tyler and walk away from him. Then he turns his attention back to the group.

REN

So let's do that.

85 INT. NEW COVENANT CHURCH - OFFICE - DAY

85

A quiet administrative office with lots of cubbies and forms. Christina shows Ren where the forms are that he needs. A CHURCH LADY wanders by.

CHURCH LADY

Paperwork for another car wash, kids?

CHRISTINA

Yes, ma'am!

86 INT. FOLEY FAMILY FARM - BARN - DAY

86

Ren filling out the form, using the backside of a cow as the firm surface to write on. The cow starts walking. Ren walks right along with it, continuing to fill out the form.

87 INT. NEW COVENANT CHURCH - CONFERENCE ROOM - DAY

87

REN'S PETITION, on a table.

REVEREND MOORE (O.S.)

Well. He's followed the rules.

Reverend Moore is at the conference table with Constance and a few other CHURCH OFFICIALS. The Petition is on the table in front of them.

CONSTANCE

That has to be a first.

REVEREND MOORE

So we will do the same and consider the request in Session this week.

CONSTANCE

I've considered it plenty, and I say no.

REVEREND MOORE

Bit premature, Constance, but -- noted.

OTHER CHURCH OFFICIAL

You know, I'd have to check the by-laws to be sure, but Reverend, I believe it's within your power to make an executive decision on this right here and now -- without opening it up for a whole lot of divisive discussion.

REVEREND MOORE

Paul, I'm a preacher, not a dictator. We'll bring it up in Session.

Reverend files the petition among other Session business.
The Church Officials trade glances, not liking this one bit.

88 EXT. DOWNTOWN BOMONT - AFTERNOON

88

Ren walks down the sidewalk with Willard.

WILLARD

I been thinking -- if you do get this thing passed, I might ask Christina to go with me.

REN

Right on.

WILLARD

But -- I'd need to be ... prepared.
Know what I mean?

REN

(getting it)

Ah.

(pulls him into a store)
Come with me, my friend.

89 INT. BOMONT FIVE AND DIME - DAY

89

Ren walks down the pharmacy-section aisles with purpose, searching for something. Willard tags along behind.

WILLARD

What are we doing?

REN

(can't find it)
Do they not --

WILLARD

Not what?

Ren sees Kerry working the register. Goes over.

REN

Hey, Kerry, I know it's a long shot, but do you guys carry --

Then he sees, behind her, a CASE OF CONDOMS.

REN (CONT'D)

(re. their location)

Of course.

(pointing)

Can you hand me a pack of --

(eyes Willard, then:)

I can't make this call, dude. XL? XXL? And don't exaggerate for my sake, that shit's gotta fit or there's no --

WILLARD

What are you talking about?

Kerry moves to the microphone, turns the switch to "on".

KERRY (OVER THE P.A.)

BARBARA, I NEED A KEY FOR THE "PROTECT AND SERVE" CASE.

WILLARD

(realizing)

What? Oh, no. No no, that's not --

REN

Don't be embarrassed. What's uncool is doing it without --

BARBARA -- 60's, heavy, humorless -- waddles toward them, jangling keys.

BARBARA

I had one square left my Sudoku, who in the heck --

(seeing him)

Willard Foley! Your mother will faint dead away --

WILLARD

No! I don't want condoms! I don't.

REN
 (quietly)
 You're not gonna get anywhere
 without them. Christina won't go
 for that --

KERRY
 Christina Lopez?

WILLARD
No!

Barbara is standing right next to the "on" P.A. microphone,
 so when she speaks, her voice booms through the store:

BARBARA
 Willard Foley, are you planning on
 having sexual relations with
 Christina Lopez?

All the OTHER SHOPPERS are watching now, curious.

WILLARD
 NO!! I'm not!
 (seeing the other
 shoppers)
 I DO NOT WANT TO HAVE SEX WITH
 CHRISTINA LOPEZ!

A beat. Willard hears the ingenuousness of that statement.

WILLARD (CONT'D)
 Yet.
 (beat)
 I'm just a good country boy looking
 to ask a girl to a dance. Nothing
 more.
 (beat)
 Again: yet.

From behind him:

CHRISTINA
 Kerry, what aisle would I find
 "good country boy" in? Household
 durables?

Willard turns to see her there, having heard the whole
 conversation. He dies inside. But she's smiling.

CHRISTINA (CONT'D)
 Throw in an organic corsage, and
 I'm yours.

90 EXT. BOMONT FIVE AND DIME - DAY

90

Willard and Ren, leaving.

REN

Way to go, man -- you're in!
(catching himself)
I mean, not "in" in, but --

WILLARD

Yeah, but now I'm really screwed.
(catching himself)
I mean, not "screwed" screwed, but --
(clarifying:)
When I said I wasn't prepared --
what I meant was, I can't dance.

REN

Course you can.

WILLARD

No. I really can't.

REN

Show me.

91 INT. FOLEY FAMILY FARM - BARN - DAY

91

Ren hooks his iPod up to the truck -- turns it on. "LET'S HEAR IT FOR THE BOY" comes blaring out of the truck.

Ren encourages Willard to start moving. He does. And he's right. He really can't dance. Ren makes him stop, quickly.

AS THE MUSIC CONTINUES WE SEE:

- WILLARD AND REN, sitting on a fence at the farm. Ren is trying to get Willard to mark the beat by tapping his foot on the rung of the fence -- Willard is all off.

- WILLARD AND REN, moving the cows into the barn for the night. Ren is trying to get Willard to tap out the beat on the cow's butts -- Willard is still off.

- WILLARD AND REN, in the Cafeteria, both hooked up to Ren's iPod hidden in his jacket. They're moving in sync with the beat as they reach for foods and put them on their trays. Ren's impressed -- until Willard loses the beat again.

- WILLARD AND REN, mucking manure in time with the music. Willard is right on the beat. Success!

- CONSTANCE, driving through town, spots Willard and Ren in Polly's parking lot, facing each other, connected by the iPod, nodding in time. She stops, curious. Ren starts showing Willard a rudimentary one-two step. Willard watches, nodding along -- then tries -- but falls off the beat. Constance scowls, not liking the looks of this one bit.

- AT THE SUNDAY CAR WASH, Ren and Willard are side-by-side, washing a car. Ren is showing Willard how to move side-to-side in time. They side-step back and forth along the car, scrubbing it as they go. Willard is lunky, but on the beat.

- WILLARD, at his desk in class, listening attentively. MOVE DOWN to his feet, which are practicing the side-step under his desk.

- WILLARD SR. leads a calf past the barn door. Pauses when he sees REN AND WILLARD, inside the barn, moving easily, facing each other. Willard Sr. raises an eyebrow. Then Ren shows Willard a spin. Willard tries it, careens into the hay bales. Willard Sr. shakes his head, moves on.

- WILLARD, alone in the locker room, towel around his waist. He looks around to make sure no one's there, then looks in the mirror -- and does a spin. And doesn't fall! Feeling pretty pleased, he does another. And another. And another. Spinning like a top. Until he hears someone CLEAR HIS THROAT. He turns and sees Coach there, watching. Willard smiles thinly and heads for his locker.

- WILLARD AND REN dance/walking away from school, in time. Ren throws a move at Willard. Willard repeats it. Willard throws one at Ren. Ren repeats it. Back and forth and back and forth and back and forth ...

The sidewalk they're walking on forks -- Willard dances off in one direction; Ren dances off into another.

Ren, walking home. As he passes Polly's he sees, in the parking lot:

TYLER'S TRUCK. On the far side of it: SARA AND TYLER, talking. It's hard to tell through the truck windows, but it looks heated.

93

EXT. POLLY'S PARKING LOT - AFTERNOON

93

Tyler is furious. He's pacing like a caged tiger. Sara's looking at him warily.

SARA

Calm down, okay?

TYLER

Oh, I'm calm. I'm not the one to worry about -- I'm not the one throwing away three good years -- for what? For some -- asshole. You think he's gonna treat you good? You think he's gonna treat you half as good as I did?

SARA

This isn't about him, Tyler --

That sets him off. He grabs her arm.

TYLER

Don't lie to me! Don't you lie to me!

SARA

Let go.

She tries to pull her arm away, but he grips it tighter.

TYLER

You think I'm stupid?

SARA

No.

TYLER

Is that what you tell him?

SARA

Tyler, that hurts, let go --

TYLER

I'll let go when I want to let go.

REN (O.C.)

Come on, man, you heard her. Let go.

Tyler turns, sees Ren standing there.

TYLER

Hey -- how 'bout that? You got yourself a knight in shining armor here, riding up to save the day --

SARA

I've got this, Ren --

TYLER

No, let him defend you. I'd like to see that.

He grips Sara's arm harder. She winces. Tyler turns to Ren.

TYLER (CONT'D)

What are you gonna do?

Ren steps forward, calm. Sara tries to back him off.

SARA

Don't. It's okay.

TYLER

(to Ren)

It's not okay, I'm hurting her.
You just gonna stand there and let it happen? That's not very manly.
I guess chivalry is dead after --

Ren puts his hand on Tyler's arm -- giving Tyler the excuse he needs to cold cock him in the face. Ren flies backwards, landing on his back, the skin above his eye split.

SARA

TYLER!

Tyler rubs his hand. Watches Sara go to Ren. Wishing the punch had made him feel better than it did. He looks down at them. Then gets in his car and drives off.

When the ringing in Ren's ears finally subsides, he touches his brow, checks the blood on his hand:

REN

That went well.

Ren and Sara, walking toward her house.

SARA

It's not easy for him. He's used to being the guy, you know? Always getting what he wants --

REN

Sara, don't defend a guy who grabbed you like that.

SARA

I'm not. I'm defending me. I want you to know it wasn't always like that with me and him. I don't want you to think I'm the kind of girl who'd take that.

(beat)

I care what you think of me.

He looks at her. Nods.

REN

Okay.

They get to her house. He walks her up to the front door.

REN (CONT'D)

So listen, if I do get this thing passed -- any chance you'd go with me?

SARA

That's a big "if". They've got a phone tree going against you.

REN

That's the big guns?

SARA

Oh yeah, you can't win against the phone tree. It's the small-town equivalent of napalm.

They stop at the door. She turns to look at him. Touches the spot above his eye -- it's starting to swell.

SARA (CONT'D)

Does that hurt?

REN

Nah.

(beat)

Total lie.

(MORE)

REN (CONT'D)
It throbs like a sonofabitch. I'll
put some ice on it when I get home.

She leans in to him, kisses the spot lightly.

REN (CONT'D)
Or maybe I'll just ... do that.

He looks down at the front porch.

REN (CONT'D)
Is this a balcony?

SARA
No.

REN
Then close your eyes and imagine
you're twenty feet off the ground.

She does. He kisses her tenderly. She kisses him back. The
kind of kiss that's damn near impossible to tear yourself
away from. When they do, he watches her, waiting for a
reaction,

SARA
What?

REN
You're not apologizing and begging
me to leave.

SARA
No.

He does a subtle, almost imperceptible "yes!" She smiles.

SARA (CONT'D)
Good night.

REN
Very good night.

95 INT. SARA'S HOUSE - PARENTS BEDROOM - NIGHT

95

Michelle and Shaw are in bed. They hear the front door open
and close. Shaw starts to get up. Michelle holds his arm.

MICHELLE
Don't.

SHAW

You don't care where she was or
what she was doing?

MICHELLE

Of course I do. But you won't find
out anything by getting on her like
a prison warden.

SHAW

We're losing her.

MICHELLE

No. You're driving her away.

He glares at her, then pulls his arm away and gets up anyway.

96 INT. SARA'S HOUSE - HALLWAY - NIGHT

96

Reverend Moore comes out into the hallway just as Sara's door
closes. He stands there, looking at her closed door.

97 EXT. BOMONT HIGH SCHOOL - DAY

97

Kids leaving school for the day. Ellen and Christina are
standing in the doorway, barking at all of them as they pass.

ELLEN

Session meeting at 8 o'clock
tonight. Everybody show up
to support the dancing
petition. I want to see you
there, Robby. Anna, you
coming? Session meeting, 8
o'clock, be there.

CHRISTINA

I want to see every single
one of your be-hinds up at
New Covenant tonight, yes
Peter, your be-hind too.
They're hearing the dancing
petition and we gotta
represent!

98 EXT. BOMONT HIGH SCHOOL - PARKING LOT - DAY

98

Ren sits in his car. Thinking. There's a KNOCK on the
passenger side window. Sara. She opens the car, gets in.

SARA

Sounds like you'll have a capacity
crowd tonight.

REN

How do these things work? Do I get
to say something?

SARA
Yeah. If you want to.

REN
Good.
(then)
Or -- not good. What the hell am I
gonna say?

SARA
I'm sure you'll think of a few
compelling arguments. But. Just
in case you don't ...

She hands him a book.

REN
What's this?

She smiles. Kisses him. Looks him in the eye.

SARA
Word is, He helps those who help
themselves.

She gets out of the car. He watches her go. Then looks at
the book in his hand: HOLY BIBLE. With some bookmarks.

99

INT. MIKE AND JEANNIE'S HOUSE - AFTERNOON

99

Ren is in the living room, reading the bookmarked passages in
Sara's Bible with a look of surprise on his face. Emma and
Todd are bouncing around him, watching Veggie Tales on TV.

Jeannie is in the kitchen. Mike comes in the back door, in a
black mood. Dumps a shopping bag down and goes to Ren,
reining in his obvious anger.

MIKE
So. I go to the hardware store,
and the minute I walk in the door,
everyone quits talking.
(to Ren)
Now what do you figure they were
discussing?

REN
Me?

MIKE

Nope. They were talking about Jeannie and me. And how it is that we can't keep you in line.

REN

I didn't realize that was in your job description.

MIKE

This is my hometown, Ren. When I can't go into a store comfortably -- when I got people talking about me behind my back, I got a problem. And when I've got a problem, I deal with it, head-on.

REN

Which means what?

MIKE

People aren't crazy, you know. They aren't making it up about you. It's a real issue, and I want it to stop.

REN

What? What should I stop? I'm not doing anything wrong! I'm not breaking any rules -- I'm following them, to the letter!

MIKE

You are exposing our kids to things they don't need to know, making them want things they would never have wanted otherwise --

REN

I'm sorry, but that's just not true
--

But before he can object more strongly, a commercial comes on the TV with funky music. Todd and Emma launch into the butt-slapping booty dance Ren got them doing earlier.

EMMA

Ren, look, I'm doing your dance.

Emma does look a little like a clueless pre-pubescent stripper. Mike reels.

MIKE

This is what you taught my kids?
(to the kitchen)
Jeannie, you come here and see what
he's taught your daughter to do.

Jeannie looks out from the kitchen. Horrified.

JEANNIE

Emma Jeanne! You stop that right
now!

Then CRASH of GLASS SHATTERING. Something thrown through the
front window. Emma and Todd burst into tears, terrified.

MIKE

What the hell --

Mike runs to the window, looks out. A car is roaring away.
Then he looks on the floor to see what was thrown: A BRICK,
with "BURN IN HELL" written on it. Todd runs over to him.

MIKE (CONT'D)

Get away from the glass -- Jeannie
get these kids out of here with
their bare feet -

JEANNIE

Come here, babies --

As she scoops them up and carries them out of the room, Susan
comes in the front door, in the middle of the mayhem.

SUSAN

What happened? What's going on?

MIKE

It's your son.

REN

What?? I didn't do anything --

MIKE

(holding the brick up)
No? Then who's this for?

REN

Some psycho vandalizes his house,
and it's my fault?

MIKE

Now listen to me. Whatever you're doing that's getting people riled up, it's gonna stop. Right now. I've got no room in this house for troublemakers.

SUSAN

So -- if he doesn't drop his petition, you're kicking us out? Is that what you're saying?

MIKE

I have my own family to consider, Susan.

(to Ren)

Clean this up.

100

INT. MIKE AND JEANNIE'S HOUSE - KITCHEN - NIGHT

100

Ren dumps the broken glass into the trash. He puts away the broom, then sits at the kitchen table. Defeated.

SUSAN

Don't you dare.

He looks up. Sees Susan watching him from the doorway.

REN

What?

SUSAN

Give up.

REN

Mom. Bad enough we live in this town, I'd just as soon not be homeless too.

SUSAN

Ren, I would rather live a seedy motel with my pride intact than in a mansion, having betrayed everything I believe in.

(sits with him)

I ran away from this town because I didn't have the guts to do what you're doing. You're going to see this thing through to the end.

REN

It's not gonna make your life any easier.

SUSAN

Honey, I gave up that fairy tale a long ago.

Ren leans back in his chair. Ponders.

REN

You know what this whole thing feels like? Remember back when Dad was leaving and coming back and leaving again?

SUSAN

The fun years.

REN

Exactly. Every time he'd go, it felt like he was saying to me, "you're worthless, you don't matter." And I hated feeling that way. So what I'd do was -- I'd end up busting my ass till I did something that proved him wrong.

(then)

This is like that. It's not so much about dancing or not dancing. It's about -- what we think, what we want -- it should matter. We should matter.

Susan looks at him proudly. Kisses him on the head.

SUSAN

I love you, honey.

She leaves him. He sits there a moment. Then pulls Sara's Bible out again and opens it.

101

EXT. NEW COVENANT CHURCH - PARKING LOT - NIGHT

101

Lots of cars in the lot. A few more arriving.

CONSTANCE (O.S.)

Motion carries. As of this Sunday, student car wash may raise the price from 5 dollars a car to 7.

102 INT. NEW COVENANT CHURCH - SESSION MEETING ROOM - NIGHT 102

Nine CHURCH OFFICIALS sit on one long end of a conference table. The room facing them is packed with community members. Full to the rafters.

CONSTANCE

That's it for old business.

She looks at the agenda in front of her. All the HIGH SCHOOL STUDENTS packed in the back of the room react -- excitement, anticipation. Constance looks out at them.

CONSTANCE (CONT'D)

Before we get into this, I'd like to remind everyone this is a Session meeting, not a rodeo. Order will be maintained.

She picks up Ren's proposal. Ren looks across the room, sees Sara standing in the back. She winks at him.

CONSTANCE (CONT'D)

So then. On the proposal submitted by Ren McCormack, to allow virtually any kind of so-called entertainment to take place in the halls of our sanctuary, all those in favor say "aye" --

Ren stands.

REN

Wait, don't I get to say something?

Constance glares at him. Doesn't answer. From the side of the room, Michelle speaks up.

MICHELLE

Those are the rules, Connie.

Constance looks at Michelle, shocked that she's undermining her. She turns to Reverend Moore, but he just waits. Doesn't intervene.

CONSTANCE

Thank you, Michelle. That's right. Go ahead.

Ren looks around, a little nervous. As he unfolds his written statement, to read:

REN

Well, first of all -- if you read the petition, it's not a request for any old kind of entertainment. We're not asking to be showing porn movies or anything.

The mere mention of "porn movies" gets people's backs up. Willard and Stewart share a wincing look. Ren realizes - mistake. But he perseveres:

REN (CONT'D)

All we want is to have a dance --

CHURCH OFFICIAL

There are already monthly dances at the church -

REN

-- where we can dance the way we want to. Not the way some guy in a cowboy hat tells us to.

(then, seeing a lot of
cowboy hats in the room)
Not that there's anything wrong
with cowboy hats.

A MOTHER in the group calls out:

MOTHER

We know exactly what kind of dancing you want to do here, and there is no place for it in our community.

REN

With all due respect, ma'am, you've never seen me dance. You've never seen any of your kids dance, which is too bad, cause some of them are really good --

Another parent, a FATHER, cuts him off --

FATHER

Son, don't be telling us about our children like you know them. You don't know them, you don't know us, you know none of the history here --

REN

I know -- I'm new here, but --

Others throw their voices into the mix, shutting him down.

ANOTHER PARENT

We've heard the music you play.
Blasting out of your car as you
drive around --

REN

Lots of your kids happen to love
that music.

YET ANOTHER PARENT

Lots of kids like drugs, too. And
alcohol. And all kinds of things
that will ruin their lives --

REN

You can't really believe that
dance music is the same as
drugs --

CONSTANCE

If you could show us one free-
form dance with rock music --
just one -- where kids didn't
lose all sense of their
Christian values --

The objections start to rain down on him from all directions.
No order whatsoever.

PARENT

If this church allows this to
happen, I am taking my
daughter out of it. I am
leaving and not looking back -
-

PARENT (CONT'D)

If you don't like how we do
things around here, you
should just leave. Move on
back to wherever the hell you
came from --

ON REVEREND MOORE, seeing the room spin out of control.

PARENT

I want to know where the hell
your parents are in all this?
Clearly you have not been
raised with any values or any
morals --

PARENT (CONT'D)

This is just an excuse to be
able to touch our daughters'
bodies, which I will not
allow, not here, not anywhere
--

Reverend Moore grabs Constance's gavel. BANGS IT. People
fall silent. A beat. He looks at the room authoritatively.

REVEREND MOORE

That's better.

Reverend Moore points to the paper in his hand.

REVEREND MOORE (CONT'D)

Is that a statement you wanted to
read, Ren?

REN

Yes, sir.

Reverend Moore sits back, ready to listen. Ren clears his throat. Looks at his paper. Reads a little awkwardly.

REN (CONT'D)

Thank you for hearing my petition.
I appreciate the opportunity to
address your concerns and present
my point of view to this community.

(beat)

I understand this community
suffered a loss --

Then he feels like he should address people more personally.
He looks up from his paper.

REN (CONT'D)

-- suffered a loss a few years ago.
I can't begin to imagine the pain
you went through. But I can see
how big a part this church has
played in your recovery.

(now he's speaking from
the heart, not reading)

I think you're really lucky to have
something solid like this.
Something you know will always be
there for you. Not everyone has
that. So, you know -- I got
nothing against this church. In
fact -- I've learned a lot by
coming here. Like last Sunday,
Reverend, you said faith the size
of a mustard seed can move a
mountain. I guess that's what
we're trying to do here. Move a
mountain. A couple Sundays before
that, you said God helps those who
help themselves. Same thing. See,
I have been listening. And I've
been reading, too. Passages like
this one:

He opens the Bible Sara gave him to a bookmark. Reads.

REN (CONT'D)

2 Samuel: "Then David came dancing
before the Lord with abandon."
With abandon.

The adults aren't too pleased with this. But Reverend Moore is listening. Ren flips to another spot.

REN (CONT'D)
And this one. Psalm 150. "give
praise with tambourines and dance."
(flips to another)
Jeremiah: "You shall go forth
dancing."

The adults shift uncomfortably. Ren flips to another.

REN (CONT'D)
In Ecclesiastes, it says: "There is
a time to weep. And a time to
laugh. A time to mourn. And a
time to dance."

This next one he can cite without finding it in the Bible.
He looks at Reverend Moore.

REN (CONT'D)
Psalm 30. "You changed my mourning
into dancing."

Reverend Moore's face softens. Like he's seeing this kid for
the first time.

REN (CONT'D)
I guess all I'm doing is suggesting
that -- maybe -- now might be an
okay time to do that. Sir.

He sits down. The room is silent. Ren glances over at Sara.
She widens her eyes -- good job!

The silence is broken by Constance, who SLOWLY CLAPS HER
HANDS, but has an "I'm not buying it" expression on her face.

CONSTANCE
(sarcastic)
My Goodness, very impressive.
Maybe we should bring you in to
teach Sunday school.

REVEREND MOORE
Constance --

CONSTANCE

I'm sorry, I'm just having trouble meshing Mr. McCormack's devout presentation with the hedonistic event we know he wants to hold in our sanctuary.

REN

Ma'am, you have no idea what I want

--

CONSTANCE

Oh, yes I do. And so do about 25 million other people -- really, anyone who goes onto YouTube.

Ren looks confused. What? As Constance pulls her laptop out of her Wal Mart bag:

CONSTANCE (CONT'D)

I'm sorry, Reverend, I was going to wait until we were in private to show this to you, but since you seem to be in this young man's thrall, I think now is the time.

She opens her laptop and pulls up a download.

CONSTANCE (CONT'D)

Maybe someone should dim the lights, so everybody can get a good look.

Someone does. She clicks on a downloaded video. Everyone leans forward to see.

ON THE COMPUTER SCREEN: a YouTube video of Ren and Sara, dancing and singing at the Saddle Club. It's near the end of their performance -- they're loose, sweating up a storm, dancing closely with each other -- grinding, bumping -- a whole heaping lot of sensuality flying between them.

MURMURS OF OUTRAGE fill the room.

CONSTANCE (CONT'D)

This is the nice, wholesome Christian dancing Mr. McCormack wants to bring to our community.

The murmurs grow to OUTBURSTS.

Ren stares at the screen, aghast. He looks at Sara. She stares at him, feeling betrayed. Then she turns and leaves.

103 INT. NEW COVENANT CHURCH - HALLWAY - NIGHT

103

Ren finds her in the hall. She's upset.

REN

I don't know how that happened --

SARA

I do. Obviously. Your friends thought it would be a kick to humiliate me --

REN

No. They didn't know --

SARA

-- to upset my parents. Do you have any idea how much that must have hurt them? Seeing me there? Like that?

REN

Sara, I'm sorry.

SARA

So? What does that do? Nothing.

He tries to reach out for her, but she backs away. Then she turns and walks away from him. When she's gone, he kicks the wall. Walks away in the other direction.

MUSIC UP: SARA SINGING "HOLDING OUT FOR A HERO". It continues over:

104 INT. MIKE AND JEANNIE'S HOUSE - REN'S BEDROOM - NIGHT

104

Ren, lying in bed, awake.

105 INT. SARA'S BEDROOM - NIGHT

105

Sara, lying in bed, awake. She rolls over, looks out the window.

106 INT. NEW COVENANT CHURCH - MORNING

106

The community, gathered for church. Sara is at the altar, singing "HOLDING OUT FOR A HERO". But it sounds different that when she sang it before. More personal. She closes her eyes as she sings.

107 EXT. FOLEY FAMILY FARM - DAY

107

Willard and Ren moving the cows from the pen into the barn.
Down in the dumps.

WILLARD

Well. It was fun while it lasted.

REN

It didn't last, and, no it wasn't
fun.

WILLARD

All right, Little Mary Sunshine.
Just trying to lighten the mood.

REN

This would ever happen in New York.
If we were there -- well first of
all, no way would nine repressed
geriatrics get to decide if we're
allowed to have a good time -- but
aside from that -- if we were
there, by sundown, we'd have
tracked down at least two or three
big old empty buildings we could
get into for the night.

WILLARD

Yeah, well. We don't have anything
like that here.

From a raised platform at the far end of the huge barn,
Willard Sr. looks down at them in stunned disbelief.

WILLARD, SR.

If you two aren't a prize pair of
dumb-asses, I don't know what.

108 INT. SARA'S HOUSE - KITCHEN - NIGHT

108

Reverend Moore comes in from a run. He goes to the sink,
pours himself a glass of water. From behind him:

SARA

I went to the Saddle Club to
remember him.

He turns. Sees Sara watching him.

SARA (CONT'D)
Sometimes I can't, quite. Does
that happen to you? When you can't
quite hold his face in your mind?

He doesn't answer.

SARA (CONT'D)
I do remember that he loved
dancing. Remember how, after
dinner, he'd put on some music and
get me to dance all around the
house with him? You and Mom would
crack up. You loved that.

Reverend Moore takes that in. Really hearing her.

SARA (CONT'D)
Anyway. I just wanted you to know
why I went. It wasn't to get
drunk. Or have sex. Or anything
like that. It was just ... to
remember my brother. To feel close
to him again.

They stand there looking at each other. The DOORBELL RINGS.

109 INT. SARA'S HOUSE - FRONT HALL - NIGHT 109

Sara opens the door. Ren is there.

REN
Is your father here?

110 INT. SARA'S HOUSE - LIVING ROOM - NIGHT 110

Sara is skulking outside her father's closed office door,
trying to hear what's going on inside. Michelle comes in the
room. Sara jumps away from the door, trying to hide the fact
that she was eavesdropping.

MICHELLE
(whispering)
Can you hear anything?

Sara smiles, then shakes her head, no.

111 INT. SARA'S HOUSE - REVEREND MOORE'S STUDY - NIGHT 111

Reverend Moore is at his desk, in his sweats. Ren is sitting across from him. There's a comfort between them. Respectful and relaxed.

REN

You probably think I don't respect what you're doing -- but I do. A father who will stand up for his kid like that -- who'll go to the wall for her -- that's ...

(doesn't have the word)

I may not agree with you most of the time, but that's a whole different issue.

REVEREND MOORE

(nodding)

Yes it is, isn't it?

Ren stands.

REN

Anyway. I should let you get back to ... whatever preachers do at night.

Reverend Moore chuckles. Stands too and shakes Ren's hand.

REVEREND MOORE

I appreciate your coming by, Ren.

112 INT. SARA - LIVING ROOM - NIGHT 112

The door to the study opens. Sara and Michelle jump away from it, in a vain effort to pretend they weren't pressed against it, trying to listen.

Ren and Reverend Moore smile at that. Ren meets Sara's eye.

REN

I'll call you tomorrow, okay?

Sara nods. Reverend Moore walks Ren to the door, lets him out. Then he closes the door and looks back at Sara.

REVEREND MOORE

He came by to see if I would have any objections to his asking you to ... a dance.

Sara and Michelle react. Surprised. Reverend Moore sighs, heavy. Getting close to resigned.

REVEREND MOORE (CONT'D)

I guess they've found a spot for it that has nothing to do with the church.

113 EXT. NEW COVENANT CHURCH - DAY

113

A Sunday. The parking lot is jam-packed. There's silence.

114 INT. NEW COVENANT CHURCH - DAY

114

Reverend Moore is at the pulpit. The congregation is still, waiting silently for him to speak.

REVEREND MOORE

A congregation has a right to expect certain things from its preacher. Confidence, calm in a storm, a willing ear for their questions and concerns. But today, I'm the one with the questions. I'm the one with concerns weighing on my heart and mind.

(beat)

Contrary to our wishes, our children have organized a dance.

IN THE CONGREGATION, Ren is listening. He looks up in the choir, meets eyes with Sara. She gives him a small smile.

REVEREND MOORE (CONT'D)

They've found a location apart from the church and planned it without any help from us. So. It will happen. And that, my friends, is all I know for sure. Is this a good thing? I don't know. Will it lead them closer to God, or lure them away from His word? I don't know. Will we look back on this moment and wish we had held them tighter -- or given them more room? I don't know. I don't know. I don't know. So I'm going to do what I encourage others to do in times of uncertainty. I'm going to hand it over to God.

(MORE)

REVEREND MOORE (CONT'D)

I ask you to pray with me that we
have taught our children well.
That, as they move boldly into
their lives, they will let their
souls be their guides. And that
those souls will bring them home
safely when day is done.

ON MICHELLE, smiling at him. Emotion welling in her eyes.
He glances over at her. She nods. Well done.

115 EXT. FOLEY FAMILY FARM - DAY 115

As "NEW SONG TBD" plays under: Ren, Willard, Stewart and
Jeremiah drive the cows out of the barn.

Ellen, Sara, Kelly and Christina hand hay bales person-to-
person up to the loft where Willard, Sr. Stacks them.

Ren and Willard criss-cross the screen, sweeping the floor
with huge brooms.

Kids hang from rafters, attaching lights ... crawl along the
floor, laying electrical wire ... unload chairs from a pick-
up and set them up ... roll up a generator ... attach
extension cords to extension cords ...

116 EXT. SARA'S HOUSE - AFTERNOON 116

Ren's car pulls up. Stops.

117 INT. REN'S CAR - AFTERNOON 117

Ren is dressed nicely. He looks in the mirror, fusses his
hair a little. Takes a breath. Oddly nervous. Then he
gets out.

118 EXT. SARA'S HOUSE - AFTERNOON 118

Ren smooths out his clothes as he walks to the door. He
rings the bell. Reverend Moore opens it.

REN

Sir.

REVEREND MOORE

Ren.

A beat.

REN
Is she ready?

REVEREND MOORE
I believe so. Yes.

He opens the door and Sara steps out. She looks absolutely stunning. Not overly done-up or anything -- just radiantly beautiful. Glowing. Ren reels.

REN
Whoa. Holy --

Then, remembering the Reverend is right there --

REN (CONT'D)
I mean --

How to play this? To the Dad or to the girl? He looks at Sara. But addresses Reverend Moore.

REN (CONT'D)
(looking in Sara's eyes)
You have a beautiful daughter, sir.

REVEREND MOORE
Don't I?

Reverend Moore gives Sara a kiss on the forehead. Then nods ... and goes inside, closing the door behind him.

Ren takes Sara's hand and walks her to the car. Beaming.

119 EXT. FOLEY FAMILY FARM - BARN - NIGHT 119

Cars are already there. Ren's car pulls up, parks. He gets out, runs around, opens Sara's door for her. As they approach the barn, they notice:

SARA
Do you hear music? I don't hear music.

They enter the barn:

120 INT. FOLEY FAMILY FARM - BARN - NIGHT 120

Everyone's standing around the dark, in silence. Ren goes over to Willard.

REN
What's going on?

WILLARD
I don't know, I can't get the music
to work. The lights won't go on...

Ren goes over to the sound system. Presses buttons. On-off.
Gets nothing. He checks the cord. Follows it outside.

121 EXT. FOLEY FAMILY FARM - BARN - NIGHT

121

Ren follows the cord out toward the generator. But the cord
stops at a certain point and can't reach the generator.
There's a big gap. That's weird.

Then Tyler steps out from behind the generator, holding the
electrical cord. Swinging it around in circles.

TYLER
Looking for this?

Ren looks at him. Shit.

REN
Come on, Tyler. We're done.

TYLER
Yeah? Do I look "done" to you?
Cause it's funny, I don't feel
done.

He takes a step toward Ren, still swinging the cord.

TYLER (CONT'D)
What I feel like -- is kicking your
ass.

He whips the electrical cord at Ren. Ren dodges it, but just
barely.

TYLER (CONT'D)
Ooh, look at that, you really can
dance, can't you?

He whips the cords at Ren again. Ren dodges them. Another
whip. Another dodge.

TYLER (CONT'D)
Boy, this is fun, I could do this
all night.

REN

Yeah? Well I got a date, so --

Ren lunges at Tyler, grabs at the cords, yanking them toward him and kicking Tyler square in the solar plexus. Tyler reels -- pissed off. He grabs Ren in the wrestler's hold, but before he can lock him in, Ren back-flips out of it and kicks Tyler in the torso again.⁷

Tyler takes it hard and gets a steely rage in his eyes. He grabs the electrical cord and lunges for Ren, yanking the cord around Ren's neck. He starts to pull. Ren gags. Tyler yanks the cords tighter ... tighter ... squeezing off all Ren's air ...

Ren digs his heels into the ground and pushes both of backwards, slamming Tyler into the tractor wheel bed. Tyler buckles, slackening the cord from around Ren's neck just enough for Ren to grab it and yank it off.

He spins around and jumps, kicking Tyler square in the jaw, clocking him hard. Tyler pivots like a top and collapses in the mud.

WILLARD (O.C.)

What in the heck's taking you so long, we got a party that's dying on --

Willard, coming up on them, freezes. Sees Ren standing above Tyler, who's trying to get up.

REN

Sorry. Little distraction.

WILLARD

May I?

Willard takes the electrical cord from Ren, kneels by Tyler and, in a blur, hog-ties his legs and arms, like a calf. Willard shoots his arm up when he's done, like in a rodeo.

REN

Nice. But we need that.

WILLARD

Nah. Came to tell you I found a spare.

Willard takes a spare cord out of his back pocket. Ren takes it and connects the generator to the extension cord ...

AND THE BARN COMES ALIVE WITH LIGHT AND MUSIC.

IN THE COWPEN: The cows look at each other: what the hell?

122 INT. FOLEY FAMILY FARM - BARN - NIGHT

122

With "NEW SONG TBD" blasting, the kids of Bomont look at the dance floor reluctantly ... not quite sure what to do on it.

Then Sara and Ren move toward each other from other sides of the floor, dancing. Moving freely, in perfect synch, chemistry popping off in all good directions.

Willard takes Christina's hand and pulls her onto the floor. He cocks his head at her, all attitude -- then starts to move. He's taken everything Ren taught him and made it fully his own. Dancing like no one else on Earth could dance. Christina digs it, very impressed, and hits the floor with him.

When the rest of the kids see the time Ren, Sara, Christina and Willard are having, they can't resist. The dance floor crowds up with kids. Eventually, it's swarming with bodies, dancing their asses off.

Someone comes up behind Ren and covers his eyes. He takes her hands off, turns to see:

Dia and Anthony.

REN

What are you doing here?

ANTHONY

We had to split L.A. fast. Long story ...

They dance off into the crowd. The song climaxes with the barn floor packed with dancing, free, liberated kids.

Then another song kicks in -- one you recognize immediately -- that infectious opening beat that everyone remembers, and no one can resist -- fully remixed, so it's both totally familiar and completely new.

As the kids dance, Ren jumps onto the elevated hay platform and grabs a mic. Turns to the crowd and starts to sing:

REN"

Now I gotta cut loose, footloose
... kick off your Sunday shoes ...
Please, Louise, pull me off of my
knees ... Jack, step back, come on
before we crack ...

... and you know the rest.

Ren kills the song, -- rattling the stalls, shaking the rafters. The kids on the dance floor explode -- turning the barn into a version of the party that opened the movie -- insane energy, dazzling urban choreography, building ... building ... until that Ren sings that final note ... when they all erupt -- cheering, applauding ...

Ren sees Sara across the barn, clapping, jumping, smiling her gorgeous smile. He jumps off the platform and goes to her. As the next song kicks in and everyone around them starts moving, they meet in the middle of the dance floor. He pulls her close and kisses her.

They stand there, kissing, while all around them swirls a world of music ... joy ... dancing ... freedom. Carefree. Alive. Footloose.

THE END

