

FRIDAY OCTOBER 10, 2008  
SHOOTING DRAFT  
BLUE REVISIONS 10/21/08

# GLEE

Raven Potter

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AND  
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Revised Pages: 39, 39A

RYAN MURPHY TELEVISION  
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*[Handwritten signatures and scribbles in black and purple ink are scattered across the page, including names like 'Ryan Murphy', 'Brad Falchuk', and 'Ian Brennan'. Some signatures are large and stylized, while others are smaller and more scribbled. There are also some illegible scribbles in purple ink.]*

AI

BLACKNESS. In the void, a sound...CLAPPING. In SYNCOPATIONAL with FOOT STOMPING...a crazed crowd demanding a show.

Suddenly, a slit APPEARS in the blackness...which we now realize is a black velvet curtain. A SWEET NERVOUS TEENAGE BOY peers out. His POV: it's terrifying...a HUGE SOLD OUT AUDITORIUM, everyone vibrating with anticipatory frenzy.

TITLES UP: EPCOT CENTER, GLEE CLUB NATIONALS, 1993.

1

INT. BACKSTAGE EPCOT THEATRE -- DAY -- CONTINUOUS

1

The NERVOUS TEEN, in a JUX, joins twenty other or so TEENS as they stretch, practice scales, etc. One GIRL is even looking in a mirror, practicing a HUGE SMILING SHOW FACE. Suddenly, their teacher LILLIAN ADLER, 50s, appears from the wings, claps her hands for their attention.

MRS. ADLER

Show circle, everybody.

The teens grasp hands in a circle around Mrs. Adler, which is difficult to do because she's obese.

MRS. ADLER (CONT'D)

Welcome to nationals.

The kids whoop and scream with delight.

MRS. ADLER (CONT'D)

Fantastic. Use that excitement on the stage today. But I want you guys to remember something.

PUSH IN ON THE YOUNG NERVOUS TEENAGE BOY as she continues.

MRS. ADLER (CONT'D)

Glee club isn't about competition. It's about something deeper -- realizing your potential. Utilizing your gifts. Even by its very definition in Mr. Webster's book, glee...is about opening yourself up to joy.

(then, off their awe)

Eyebrows up, everybody.

ANNOUNCER'S VOICE

Ladies and gentlemen...please welcome to the stage, from Lima, Ohio...The William McKinley High Singations!

2

INT. EPCOT THEATRE -- DAY

2

A MIRRORED BALL DESCENDS. Horns BLARE. Hips SHIMMY. Clumps of students whip around in succession, beaming with optimism and enthusiasm, painting rainbows of joy with their arms as they roar through a DISCO MEDLEY. "Last Dance," "That's The Way I Like It," "Disco Inferno" -- all the classics are covered. Their dancing is youthful, the kids are overwhelmed with joy.

The choir hits its final position as they bleat "You Should Be Dancing." CLOSE on our NERVOUS YOUNG MAN near the back, eyes open wide, partner in a dip: the world has just opened up to him. SMASH TO BLACK. TITLE UP...

## "GLEE"

3

INT. SCHUESTER APARTMENT -- DINNERTIME -- 2008

3

TIGHT on a HALF-EMPTY BOTTLE OF KRAFT LITE RANCH DRESSING. WILL SCHUESTER -- thirty, naturally optimistic -- pours a DOLLOP on his iceberg salad, then smiles at his wife TERRI across the card table they use as a dining room.

WILL

How was work today?

TERRI

Quarterly reports came in this morning -- our sales are up two point three percent -- that's in the top twenty of all of the Sheets N' Things in the state.

WILL

Wow.

TERRI

I'm pretty sure moving the Primaloft comforters out front made the difference -- and we all know whose decision that was.

They share a smile. Terri flips through a POTTERY BARN CATALOGUE, carefully marking items she's interested in with COLOR CODED POST-IT FLAGS.

WILL

You're not going to buy any of that stuff are you?

TERRI

Dreams are free.

WILL

I wish you could have seen Glee Club rehearsal yesterday, Terr. The new number is going to take us to nationals. I'm feeling it.

(then, sexy)

You know, the District pays for the trip to Orlando. Maybe I could convince them to let you tag along as my "assistant."

TERRI

Wow. Epcot. You don't think they'd put us up in the Grand Floridian do you? The Polynesian's nice too.

WILL

I think they usually get us rooms at the Motel Six. Maybe I could get them to book us at the Floridian if I offered to pay the difference?

TERRI

Sure, maybe we could trade in some of your stock options. All I'm going to say is they're hiring at HW Menken...

WILL

I'm not going back to accounting, Terri. Remember what happened? The fluorescent lights gave me rickets.

TERRI

All I remember is your paychecks were twice as big. You were an economics major in college, Will.

WILL

And when I tried it I was miserable. I need something more...creative.

(noticing the Post-Its)

Why does the lamp get a red one?

TERRI

Red is for accessories, yellow is luxuries, green is for necessities.

Terri pours what's left of the DRESSING on her salad. Then, pissed --

TERRI (CONT'D)

You need to get more when the bottle is half-empty.

WILL

Or half-full.

TERRI

Doctor Musky said I have to start relaxing if we want to conceive. You know what she told us about the shape of my uterus. I'm in charge of two part-time employees. I don't need the added stress of making sure we have enough condiments at home. Sometimes I think you care more about those kids than you do about me.

WILL

Baby, no. You're right. I'll stock up on everything tomorrow.

TERRI

Don't go too crazy -- we need to dip into the emergency fund, the muffler fell off the car again.

She exits with her catalogue, leaving him alone at the table.

4

EXT. MCKINLEY HIGH -- THE NEXT MORNING

4

TIGHT on the busted muffler, DRAGGING along the blacktop as it pulls into a parking space. QUICK CUT: Will exits the car, brown bag lunch in one hand, briefcase in the other, passes a PACK OF JOCKS and a STUDENT -- KURT HUMMEL.

WILL

Making some new friends, Kurt?

PUCK, a MANCHILD answers for him.

PUCK

Totally, Mr. Shue.

Will points at FINN HUDSON, a handsome jock who looks too kind to be hanging out with the rest of the motley crew.

WILL

You still owe me that report on "*Que Hace in su verano pasado*", Finn.

(MORE)

WILL (CONT'D)  
(off Finn's confusion)  
What you did last summer.

FINN  
Almost half way done with almost  
all of it, Mr. Shue.

He smiles at them and enters the school, feeling good about his connection with the student body. As soon as he's gone, Puck SCOOPS up Kurt and carries him towards a DUMPSTER.

KURT  
Please -- this is from the Marc  
Jacobs Grunge collection.

FINN  
Wait.

He pulls Kurt down, then gently pulls off the scared freshman's stylish jacket, folds it under his arm.

FINN (CONT'D)  
Ok.

Puck picks up a jacketless Kurt, TOSSES him in the dumpster.

5 INT. MCKINLEY HIGH -- MORNING 5

Will walks the halls. Typical Midwest student body. A few KIDS greet Will with an "hola." He passes the school's TROPHY CASE and stops. We PUSH IN on A FRAMED PICTURE OF MRS. ADLER: "LILLIAN ADLER, 1937-1997." And then a quote: "By its very definition, Glee is about opening yourself up to Joy."

Next to the photo tribute: a LARGE TROPHY. PUSH IN on the award, the engraving reads 1993 SHOW CHOIR CHAMPIONSHIPS, ORLANDO FLORIDA -- WILLIAM MCKINLEY HIGH FIRST PLACE. The trophy and all it represents HAUNTS Will.

6 INT. GIRLS BATHROOM -- CONTINUOUS 6

FIND RACHEL BERRY, at the mirror, making herself up. Her makeup is way too THEATRICAL. TWO CHEERLEADERS, SANTANA LOPEZ and QUINN FABRAY, check her out, laugh cruelly.

QUINN FABRAY  
Getting ready for the tranny prom,  
Rachel?

SANTANA  
Get a stylist.

Rachel takes out her can of AQUA NET and unapologetically sprays her hair -- HEAVILY, gassing the girls away.

As soon as they're gone, Rachel takes herself in -- she's so lonely. She pushes the feelings way down inside, regains her determination and continues SPRAYING.

7 INT. WILL'S CLASSROOM -- DAY 7

The room is decorated with MAPS of MEXICO. Will is running a full classroom of STUDENTS through the conjugation of the verb "to be." He spies the clock on the wall. RACK FOCUS to the clock -- 2:45. The BELL RINGS and everyone rushes out.

WILL  
Hasta manana.

Will excitedly loosens his tie, grabs a pile of SHEET MUSIC from his drawer and is out the door before the last student.

8 INT. CHOIR ROOM -- DAY 8

Mckinley High's Glee Club sings "Sit Down You're Rocking The Boat." It's not much of a choir. Just five kids, all OUTCASTS. One, ARTY ABRAMS, is paralyzed from the waist down. Arty belts out his solo. The song ENDS, everyone turns to Will for guidance. Until --

RACHEL  
We suck.

WILL  
It will get there -- we just need to keep rehearsing.

RACHEL  
Mr. Schuester -- do you have any idea how ridiculous it is to give the lead solo in "Sit Down You're Rocking the Boat" to a kid in a wheelchair?

ARTY  
I think Mr. Shue was using *irony* to enhance the performance.

RACHEL  
There's nothing ironic about show choir!

She storms out. Slow PUSH IN on Will's sad face as --

WILL (V.O.)  
Rachel was right...we do suck. We might have been the worst glee club in the state.  
(MORE)

WILL (V.O.) (CONT'D)

I mean, really -- it's an unbelievable story how we ended up the way we did. I guess it all started with Mrs. Adler's replacement...Sandy Ryerson.

9 INT. AUDITORIUM -- DAY -- FLASHBACK

9

SANDY RYERSON, 35, with highlights and a pastel sweater thrown over his shoulders, coaches the kids. It's a mess. For some reason, every member of the choir is holding a STOOL.

WILL (V.O.)

Sandy loved props. In the span of one year, McKinley became the bottom feeders of the glee world -- we were a "stool choir."

As the rehearsal continues, girls begin DISAPPEARING. They're dropping out, so are some of the better boy dancers.

WILL (V.O.) (CONT'D)

Years passed. Glee was no longer a place where you went with dreams of being a star, it was a haven for outcasts.

Finally, everyone has disappeared except for Rachel, Kurt, Arty, MERCEDES, TINA, who TWITCHES and HANK -- the last of the "in crowd" still in Glee Club.

WILL (V.O.) (CONT'D)

Slowly but surely, anybody who could do a jumping jack defected to McKinley High's nationally ranked cheerleading squad, Cheerios!

10 EXT. FOOTBALL FIELD -- DAY -- FLASHBACK

10

Highschool Bitch Goddess Quinn Fabray forms the top of the Cheerios! pyramid. Beads of sweat drop down their faces. An over-tanned, ponytailed WOMAN stares at a stopwatch.

WILL (V.O.)

Led by Sue Sylvester, Cheerios! had placed third at internationals in Pyongyang and had twice appeared on Fox Sports Net. There was a rumor that Sue had posed for Penthouse magazine and took horse estrogen, but that was only a rumor.

The stopwatch reads 23 minutes. The pyramid trembles.



SUE  
(staring them down)  
Don't disappoint me. Don't  
disappoint me.

11 INT. CHOIR ROOM -- DAY -- FLASHBACK

11

Hank leans on the baby grand holding his stool, nervous, as Sandy, now 45 and still sporting highlights despite a bad bald spot, enters, spraying breath spray in his mouth.

WILL (V.O.)  
Glee Club languished, but still,  
the school didn't care -- as long  
as Sandy came in under budget. He  
would probably still be teaching  
today if he had been able to  
control himself.

SANDY  
This is a song about wanting  
someone, Hank.

HANK  
I don't know, Mr. Ryerson. I mean,  
this is kind of not cool anymore.

SANDY  
Is that why you're here? To be  
cool? Guess what, bud, stars aren't  
cool, they burn -- hot. Now sing.

Sandy starts playing the PIANO and Hank breaks into a rendition of "Where Is Love?" from "Oliver!" When Hank gets to the chorus, Sandy softly sings along with him, then takes a hand off the keys and places it firmly on Hank's. ZOOM to the closed glass doorway, revealing RACHEL, staring daggers.

12 INT. PRINCIPAL FIGGINS' OFFICE -- DAY -- FLASHBACK

12

A CRYING Sandy, a SECURITY GUARD behind him, sits across from a stern looking PRINCIPAL FIGGINS, 40s.

FIGGINS  
My hands are tied, Sandy. We cannot  
afford another lawsuit.

SANDY  
But I'm not even gay!

As Sandy weeps gay tears --

WILL (V.O.)

There was a vacancy, and fate called on me to fill it.

13

INT. TEACHER'S LOUNGE -- DAY -- FLASHBACK

13

Will goes to get coffee, but there's no pot. He turns to his buddy, KEN TANAKA, the history teacher/football coach.

WILL

Where's the coffee machine?

KEN TANAKA

Figgins got rid of it. Budget cuts. I know for a fact they're still getting hot java over at Carver. We should strike.

Sue Sylvester enters with LATTES.

SUE

Hello boys. Who needs a pick me up?

KEN TANAKA

Wow, lattes!

EMMA PILLSBURY, the school guidance counselor, enters and sits. Emma's pretty, but she doesn't think she is.

KEN TANAKA (CONT'D)

(flirty)

Hey Emma.

EMMA

(not flirty)

Hey, Ken.

(then, trying to be cool)

Hey, Will. What's with the lattes?

SUE

I felt just awful about Principal Figgins cutting the coffee budget to pay for a nutritionist for the Cheerios.

EMMA

I heard you guys were six hundred dollars over budget on that.

SUE

Well, my performers didn't get on Fox Sport Net last year because they ate at The Sizzler.

EMMA

Since when are cheerleaders performers?

Ken and Will share a look, this could get ugly. A long beat.

SUE

Your resentment is delicious.

She smiles seductively at Emma, exits. Ken, wearing a latte mustache, checks out Sue's ass as she goes.

Emma pulls a HANDY WIPE out of her purse, starts CLEANING the table in front of her. Will watches as she meticulously scrubs her place setting, then takes her own plastic silverware, plate and cup out of her bag. She notices the stares, smiles nervously hoping they won't talk about her OCD, then puts her LUNCH on her plate and starts eating.

KEN TANAKA

I didn't see you at the singles mixer last weekend, Emma.

EMMA

Oh, yeah, I didn't go. A pipe exploded in my building. It was wild. Fire trucks, police. I think it was on the local news. Did you see it Will?

WILL

Sure, maybe.

EMMA

I hate those mixers, anyway. Just a big meat market. I gave one of the firemen my phone number, but he hasn't called yet.

Eye contact. Tanaka notices chemistry there. Then --

EMMA (CONT'D)

Hey, did you hear they fired Sandy Ryerson?

WILL

Really? Who's going to take over Glee Club?

WILL

I'd like to take over Glee Club.

FIGGINS

You want to captain the Titanic,  
too?

WILL

I think I can make it great again.  
There's no joy in these kids. They  
feel invisible. That's why every  
one of them has a Myspace page.

FIGGINS

Sixty bucks a month. That's what I  
need to keep the program up.

WILL

And you expect *me* to pay it?

FIGGINS

I'm certainly not going to. We're  
not talking about The Cheerios  
here, Will. They were on Fox Sports  
Net last year. When Glee Club  
starts bringing that kind of  
prestige to the school again, you  
can have all the money you want.  
Until then, sixty a month -- and  
you've got to use the costumes and  
props we already have. Oh, but we  
need the stools for wood shop.

15 INT. SCHUESTER BEDROOM -- THE MIDDLE OF THAT NIGHT 15

Will stares up at the ceiling. Terri is next to him, taking  
up the whole bed, he's just got a sliver of space.

WILL (V.O.)

Hiding the sixty dollars a month  
from Terri was going to be hard.  
But I had a bigger problem. How was  
I going to get these kids  
motivated? One thing I knew for  
sure, we needed a new name. Sandy's  
"Rhythm Explosion" didn't cut it.

Will pops up in bed, eyes wide with excitement -- he has it.

16 INT. MCKINLEY HIGH -- HALLWAY -- DAY -- FLASHBACK 16

Will pins up a SIGN UP SHEET to reveal the NAME printed in  
bold letters -- "SIGN UP HERE FOR "NEW DIRECTIONS!" QUICK  
CUTS: Shyly, Arty, Kurt, Mercedes and Tina sign in, then  
exit, hoping no one picks on them. Finally Rachel proudly  
bounces to the sheet, and begins to sign in as we hear --

RACHEL'S VOICE

Hi. My name's Rachel Berry, and I'll be singing "On My Own" from the seminal Broadway classic "Les Miz."

17 INT. AUDITORIUM -- DAY -- FLASHBACK 17

Will smiles from his audition perch.

WILL

Fantastic. Let's hear it.

She begins to sing in the spotlight. The song continues over:

18 INT. AUDITORIUM -- DAY -- FLASHBACK 18

Rachel finishes writing her name. After it, she draws a big, cartoon STAR.

RACHEL (V.O.)

You might laugh because every time I sign my name I put a gold star after it. But it's a metaphor, and metaphors are important. My gold stars are a metaphor for me being a star.

She turns around, very self-satisfied. Puck throws a Big Gulp at her head, drenching her.

19 INT. SCHOOL HALLWAY -- DAY -- FLASHBACK 19

Rachel speed walks down the hall, on a mission.

RACHEL (V.O.)

And just so we're clear, I want to clear up that hateful rumor that I was the one who turned Sandy Ryerson in because he gave Hank Saunders the solo I deserved. That's horsepucky.

20 INT. PRINCIPAL FIGGINS' OFFICE -- DAY -- FLASHBACK 20

Rachel sits across from Figgins, crying melodramatically.

RACHEL

...and he was touching Hank, caressing him...it was so wrong!

Principal Figgins, upset growing, hands her a Kleenex.

RACHEL (V.O.) (CONT'D)  
I am NOT homophobic. In fact, I  
have two gay dads.

21 INT. MCKINLEY HIGH -- DAY -- FLASHBACK 21

Rachel is at her locker.

RACHEL (V.O.)  
See, I was born out of love.

The locker door slams back revealing a FAMILY PORTRAIT of  
RACHEL between her TWO DADS, one black and one Jewish.

RACHEL (V.O.) (CONT'D)  
My two dads screened potential  
surrogates based on beauty and IQ.  
Then they mixed their sperm  
together and used a turkey baster.  
To this day, we don't know which  
one is my real dad, which I think  
is pretty amazing.

The locker door slams shut taking us to --

22 INT. DANCE CLASS -- DAY -- FLASHBACK 22

PANNING A ROW OF LITTLE GIRLS, trying to tap. They are sweet  
and untalented.

RACHEL (V.O.)  
My dads spoiled me in the arts, I  
was given dance lessons, vocal  
lessons...anything to give me a  
competitive edge.

REVEAL Little Rachel at the end, grinning manically and tap  
dancing like a fiend.

23 INT. RACHEL'S ROOM -- DAY -- FLASHBACK 23

Rachel is at her computer.

RACHEL (V.O.)  
You might think that all the boys  
at school would totally want to tap  
this, but my MySpace schedule keeps  
me way too busy to date.

She types vigorously.

RACHEL (V.O.) (CONT'D)  
I try to post a MySpace video every  
day, just to keep my talent alive  
and growing.

WHIP PAN to reveal Rachel, still singing "On My Own."

RACHEL (V.O.) (CONT'D)  
Nowadays, being anonymous is worse  
than being poor. Fame is the most  
important thing in our culture now.

24 INT. SCHOOL GYM -- DAY 24

Quinn, Santana and the cheerleaders are huddled over a laptop with wireless, dying laughing at Rachel's MySpace entry.

RACHEL (V.O.)  
And if there's one thing I've  
learned, it's that no one is gonna  
just hand it to you.

25 INT. RACHEL'S ROOM -- DAY -- FLASHBACK 25

Back to the computer. Rachel, biting her lip, scrolls through her feedback, all nasty notes from The Cheerios.

*"Why don't you die already?" "Your videos make me want to kill my entire family." "Please get sterilized."* Rachel is hurt. We stay on her as the last mournful notes of "On My Own" reverberate.

26 INT. AUDITORIUM -- DAY -- FLASHBACK 26

Rachel has just finished.

RACHEL  
Thanks so much, I enjoyed  
performing for you.

WILL  
(moved by her talent)  
Very nice Rachel.

RACHEL  
When do we start rehearsals?

27 INT. AUDITORIUM -- THE NEXT DAY 27

TIGHT, at ground level, on a pair of Hush Puppy covered FEET. PAN UP to reveal Will, singing "Sit Down" as he patiently demonstrates some choreography to the glee club.

SHIMMY, SHUFFLE STEP, HOP -- he's good. The kids are another matter. They're in costume.

WILL

Pretty simple stuff -- any questions?

MERCEDES

I'm not wearing this.

WILL

Those costumes are good luck. The '93 team took nationals wearing them.

MERCEDES

I know -- I can still smell them. Whoever wore this dress before me clearly had the stink ass. I want a new costume.

WILL

I'll take it to the dry cleaners for you.

MERCEDES

You can take it to the moon, baby -- everyone knows you can't get stink ass out of polyester.

Rachel shakes her head, unable to hide her frustration.

MERCEDES (CONT'D)

You want to be startin' somethin', Britney?

Staredown, until Rachel breaks and storms out.

28

EXT. FOOTBALL FIELD -- DAY

28

The Cheerios are running through a routine. They could open the Olympics. They finish, breathing hard, hoping for praise.

SUE

That's sloppy! You're sloppy babies!

They wilt. PAN UP, to find Rachel, sitting high up in the stands. She stares down longingly at The Cheerios...the popular ones. REVEAL Will climbing up. He sits next to her.



WILL

You're the best kid in there, Rachel -- but that comes with a price. The other kids are looking to you for guidance. You've got to be more optimistic.

RACHEL

You sound like my dads -- "power of positive thinking" and all of that. I know I'm just a sophomore but I can feel the clock ticking away. I don't want to leave high school with nothing to show for it.

WILL

You get great grades, you're a fantastic singer...

RACHEL

Everybody hates me.

WILL

And you think Glee Club is going to change that?

RACHEL

Being great at something is going to change it. Being part of something special...makes you special. Right?

WILL

What if I give you all the solos?

RACHEL

Glee club isn't about solos -- it's about duets, it's a team sport. I need a male lead who can keep up with me vocally.

WILL

Maybe if I tutor Arty a little...

RACHEL

Look, Mr. Shue. I really appreciate what you're trying to do, but if you can't get me what I need, I'm sorry...I'm not going to make a fool of myself. I can't keep wasting my time with Glee -- it hurts too much.

Will ponders his next move when A WHISTLE BLASTS.

KEN TANAKA

Schuester! Figgins wants you.

29

INT. PRINCIPAL FIGGINS' OFFICE -- DAY

29

WILL

But we just started rehearsals.

FIGGINS

My hands are tied, Shue, I need the auditorium. Alcoholics Anonymous wants to rent it out for their afternoon meetings. Lots of drunks in this town, and they're paying me ten bucks a head.

WILL

Give me two months. If we show at Regionals, Glee stays, if not the bar's open in the auditorium.

FIGGINS

What is it with you and this club, Will? I like to see passion in my teachers, but this is bordering on obsession. It's time to let it go. You've only got five kids -- one of them's a cripple.

WILL

Then I guess you've got nothing to worry about.

FIGGINS

Fine, two months -- but you're running detention for free to make it up to me.

WILL

Deal.

Off Will, having no idea how he's going to pull this off --

END ACT ONE

ACT TWO

30 INT. SHEETS N' THINGS -- DAY

30

Terri is showing HOWARD how to fold a FITTED SHEET.

TERRI

You've got to stick your hands in the corners like this, see?

HOWARD

I can't do it. I'm dyslexic. Maybe I should just stick to towels and washcloths.

TERRI

If you can't fold a fitted sheet you can't work at Sheets N' Things, Howard.

INTERCOM VOICE

*Associate to returns.*

TERRI

Make sure they have a receipt.

Howard slinks off as Will arrives. Terri smiles.

TERRI (CONT'D)

To what do I owe this pleasure?

He goes to kiss her, she pulls away, makes sure no one saw.

TERRI (CONT'D)

Not at work.

Will hides his hurt and holds up a deli bag.

WILL

We've been fighting so much I just thought I'd bring you a peace offering. Roast beef on pumpernickel -- your favorite.

TERRI

Is this mayo? If my diabetes comes back I can't get pregnant. What do you want, Will? I know you -- something's up.

WILL

I just wanted to tell you that I have to start working late for the next couple of months.

(MORE)

WILL (CONT'D)

I'm monitoring after-school detention. I made a deal with Figgins so he wouldn't kill Glee Club.

TERRI

I'm on my feet six hours a day here, then you want me to come home and cook dinner for myself?

WILL

Things are a little hard at school right now. I guess I just wanted to come by to talk to you about it.

Before Terri can respond, Howard returns.

HOWARD

This lady wants to return these sheets, but something tells me we've got another bedwetter.

He holds up the sheet -- there's a HUGE STAIN in the middle.

TERRI

We'll talk about it over dinner, okay?

Will smiles, nods as they exit. Suddenly, as he goes to leave, he hears a FAMILIAR VOICE coming from the aisle.

MALE VOICE (O.S.)

And two-hundred is the highest thread count you have?

Will peeks through a display to see Sandy Ryerson talking to a STOCK BOY. Will tries to sneak out, but --

SANDY

William?

WILL

(faking it)  
Sandy. Hey!

SANDY

Well hello. How are things? I hear you took over Glee Club.

WILL

Yeah, I hope you're not too upset.

SANDY

Are you kidding? Getting out of that swirling eddy of despair was the best thing that ever happened to me. Don't get me wrong, it wasn't easy at first. I mean, being dismissed for what I was accused of? My long distance girlfriend in Cleveland nearly broke up with me. It's taken me *weeks* to get over my nervous breakdown.

WILL

Did they put you on medication?

SANDY

Better -- medical marijuana. It's genius. And as long as I tell my Doctor Feelgood that I can't sleep, I can get as much as I want. I've found the system to be quite lucrative.

WILL

You're a drug dealer?

SANDY

I make five times more than I did teaching. I keep some for myself and take money baths with the rest.

WILL

But who do you sell it to?

31 EXT. MCKINLEY HIGH -- UNDER BLEACHERS -- DAY -- FLASHBACK 31

Sandy hands a BAGGY of weed to KEN TANAKA, who gladly pays him while looking over his shoulder.

32 INT. SHEETS N' THINGS -- PRESENT DAY 32

SANDY

You want in?

WILL

No -- I mean I tried it once in college, but you know, Terri and I are trying to get pregnant.

Sandy tries to STUFF a bag of weed in Will's blazer jacket.

WILL (CONT'D)

Sandy, no!

SANDY

Take it -- I do the packaging myself, and the first sample's free. You're coaching those tone deaf spazcases, you're going to need it.

(flirty)

Call me.

Will, head down, sneaks out of the store.

33 INT. SUE SYLVESTER'S OFFICE -- DAY

33

TIGHT on a bottle of PLEDGE SPRAYED on an already glistening TROPHY. Sue's polishing one of her many prizes. There's a knock, Will enters.

WILL

Hey, Sue. Can I have a sec?

Sue's face contorts. Will is the enemy. As soon as she spins around, though, a huge smile splays across her face.

SUE

Sure, buddy. Come on in.

34 EXT. BREEZEWAY -- DAY

34

Emma moves quickly down the breezeway, steps straight into a WAD OF GOOEY CHEWING GUM. She starts to panic, sits down on a bench, looks at the gum, can't touch it. Will shows up.

WILL

Hey, Emma, can I have a sec?

(then)

What is that, gum?

35 EXT. TRACK -- DAY

35

Ken jogs around the track. Will jogs up next to him.

KEN

Hey, dude. You got cholesterol problems too? My doctor said start running or give up Hometown Buffet.

WILL

I actually needed your help with something.

36 INT. SUE SYLVESTER'S OFFICE -- DAY

36

They're sitting now. Sue fights to suppress evil laughter.

SUE

You want to talk to my Cheerios  
about joining Glee Club?

WILL

I need more kids, performers -- and  
all of the best ones are in the  
Cheerios. I figured that some of  
them might want to double up.

SUE

Ok, so what you're doing right now  
is called "blurring the lines."  
High school is a caste system. Kids  
fall into certain slots -- the  
jocks and the popular kids up in  
the penthouse, the invisibles and  
the ones who play World of Warcraft  
on the bottom floor.

WILL

Where do the glee kids lie?

SUE

Sub-basement.

37

EXT. BREEZEWAY -- DAY

37

Emma's on a bench, her foot up in Will's face as he SCRAPES  
the gum off the bottom of her shoe with a CREDIT CARD.

EMMA

Sue's not wrong -- but I don't  
think anything is set in stone.  
Kids do what they think is cool,  
which is not always who they are.  
You just need to find a way to get  
them out of their boxes.

WILL

How do I do that?

EMMA

They follow the leader. Get a  
couple of the popular kids to sign  
up and the rest will fall in line.

38

EXT. TRACK -- DAY

38

WILL

Just let me talk to them.

KEN

I don't know, dude. I can't imagine any of my guys wanting to join Glee Club. Last month they held down one of their teammates and shaved off his eyebrows because they found out he watched Grey's Anatomy.

WILL

All I'm asking for is an introduction.

KEN

Fine -- but you've got to put in a good word for me with Emma.

39 EXT. BREEZEWAY -- DAY

39

Will finishes cleaning Emma's shoe.

WILL

There you go, Cinderella.

EMMA

Thanks, Will. I have trouble with stuff like that. Messy things.

They share a smile. He knows. A beat, then --

EMMA (CONT'D)

It's nice, how much you care about Glee, about those kids.

40 INT. SUE SYLVESTER'S OFFICE -- DAY

40

SUE

If you really care about them, you'll leave well enough alone. Children like to know where they stand. Let your glee kids have their little club, but don't pretend that any of them are something they're not.

Off Will, realizing Sue's an obstacle he will always have to go around, we CUT TO:

41 INT. LOCKER ROOM -- THE NEXT DAY

41

The FOOTBALL TEAM is changing. Ken BLOWS HIS WHISTLE.



KEN TANAKA

Circle up. Mr. Schuester is going to talk to you. You don't listen, you do laps, you mouth off, you do laps.

Will takes center stage. He's endearingly nervous.

WILL

Hey, guys. I think I know most of you from Spanish class, but I wanted to talk to you about something else -- music. Who are some of your favorite musicians?

PUCK

Lil' Wayne.

JOCK #1

Usher.

WILL

Great. All of those guys started somewhere, right? I'm here to offer you guys a chance to be like your heroes, get up on stage.

ANGLE ON Finn...silently riveted...inspired even. But he is too afraid of peer pressure to show it.

WILL (CONT'D)

Glee Club needs guys.

The guys look at each other -- is this dude serious? Then --

PUCK

I can sing.

WILL

Really? That's fantastic.

PUCK

Wanna hear?

He gets up and stands next to Will. He closes his eyes as if about to sing, then FARTS. The crowd goes wild. Puck FLEXES his biceps. Ken glares at him and MOUTHS "Laps."

WILL

I'm going to hang a sign-up sheet by the door to the locker room for anybody that's interested.

The guys grumble. Ken BLOWS HIS WHISTLE again.

KEN TANAKA

Dismissed.

They disperse. Will looks into Ken's eyes.

WILL

You been sleeping okay? Your eyes  
look bloodshot.

Ken shrugs. As soon as Will's gone though, a PARANOID Ken  
pulls out a tiny bottle of VISINE and drops some in his eyes.

42 INT. LOCKER ROOM -- TWO DAYS LATER

42

Will, filled with hope, walks up to the *New Directions!* sign-  
up sheet. People have signed up! The sheet reads: "Gaylord  
Weiner." "Butt Lunch." "Dick Taco." A few lines down, just  
"Penis." Will deflates. PUSH IN on his despair as --

WILL (V.O.)

I honestly thought that was the end  
of the very brief fever-dream that  
was *New Directions!*

He hears something...an echoing voice from the locker room  
singing REO Speedwagon's "Can't Fight this Feeling." Will  
follows it.

43 INT. LOCKER ROOM -- CONTINUOUS

43

Someone is alone in the showers. Will stands listening,  
hidden in the shadows.

VOICE (O.S.)

*"And even as I wander/I'm keeping  
you in sight..."*

It's FINN HUDSON. Will is wildly impressed.

WILL (V.O.)

I suddenly realized why I had  
wanted to do this thing in the  
first place...it was seeing a gift  
in a kid that they didn't even know  
they had. It was pure talent.

Will's eyes widen. Something occurs to him.

WILL (V.O.) (CONT'D)

What I did then was the blackest  
moment of my life.

(MORE)

WILL (V.O.) (CONT'D)

It was worse than when I ran over  
Terri's yippy dog on prom night.  
And like then, what happened next  
was messy and no accident.

44

INT. WILL'S EMPTY SPANISH CLASS -- DAY

44

Will coolly slides Sandy's bag of marijuana across the desk.

WILL

Wanna tell me how long you've had a  
drug problem?

REVEAL Finn, across from him. Really about to lose it.

WILL (CONT'D)

Look, if it were up to me, we  
wouldn't have mandatory bi-weekly  
afternoon locker checks...

FINN

But I've never seen that before,  
Mr. Shue! I swear! It isn't *MINE!*  
I'll pee in a cup!

A beat. Will is momentarily stymied by this, then --

WILL

It wouldn't make any difference,  
possession is eight-tenths of the  
law. I'm pretty sure this much pot  
is a felony. You'll get kicked out  
of school, lose your football  
scholarship...

FINN

Wait, I was gonna get a  
scholarship? To where?

No idea. A beat. Struggling, getting back on track --

WILL

You could land in prison, son.

FINN

Oh my God. What is my *mom* gonna  
say?!? Please don't tell my mom...

WILL

I see a lot of myself in you. I know what it's like to struggle to make good life choices, and I don't want to see you throw away everything you have to offer the world. I just expected more out of you, Finn.

FINN looks up, destroyed.

FINN (V.O.)

That really got to me, when Mr. Schuester said that. Because every day of my life, I expect more out of myself. See, I might look confident and everything? But I really struggle with the same thing others kids do...peer pressure, bacna...

45 EXT. FINN'S HOUSE -- AFTERNOON -- FLASHBACK 45

A rundown split-level with a brown, patchy lawn. Ten-year-old Finn and his MOM, CAROLE, bring in groceries from a Honda.

FINN (V.O.)

I never knew my dad. He died in Iraq when we were fighting Osama bin Laden the first time.

46 INT. FINN'S HOUSE -- AFTERNOON -- FLASHBACK 46

QUICK CUTS: young Finn puts away the groceries, upset as his mother battles a bill collector on their rotary wall-phone.

FINN (V.O.)

My mom and me, we're real close. But being a single parent can be hard. The only good time for Mom was when we splurged a little bit and ordered Emerald Dreams.

HEAR the doorbell ring as --

47 INT. FINN'S HOUSE -- DAY -- FLASHBACK 47

-- the door opens on a GUY with a mullet and gas-station flowers.

FINN (V.O.)

Darren was good to her, and he was cool about letting me hang out.

48

EXT. FINN'S HOUSE -- DAY -- FLASHBACK

48

Carole's in a lawnchair, watching as Darren teaches young Finn how to apply Emerald Dreams. As the green paint sprays across the lawn, Darren sings along to Journey's "Lovin' Touchin' Squeezin" which blares from a boombox.

FINN (V.O.)

That was the first time I really heard music.

Young Finn sings along.

DARREN

You gotta voice, buddy. Seriously. If I had your voice, my band would still be together. Stick with it.

49

EXT. FINN'S HOUSE -- DAY -- FLASHBACK

49

Young Finn plays football with himself on the now beautiful, green front lawn, throwing the ball across the yard and running to try to catch it, as Carole sits despondent on the stoop, staring into the distance.

FINN (V.O.)

My mom took it real hard when Darren left her for that girl he met at Sam's Club.

The EMERALD DREAMS truck passes, blasting Journey, a cute BLONDE GIRL inside. Carole grabs the ball away, runs after the truck and whips the football at it. It thumps against the back of the truck, which keeps driving. She remains standing in the road, crying, destroyed. PUSH into Young Finn's reaction.

FINN (V.O.) (CONT'D)

It was at that moment I decided to do whatever it took to make my mom proud of me...make her feel all her sacrifice was worth it.

50

INT. WILL'S CLASSROOM -- DAY

50

We're back at the weed accusation. ANGLE: tears roll down Finn's cheeks. Will feels awful.

WILL

Look. We have two options. I'm running detention now, so you can do six weeks after school...but that'll be on your permanent record.

FINN

What's the other option, Mr. Shue?

51

INT. AUDITORIUM -- DAY

51

MOVE down a line of SNAPPING FINGERS. The Club is lined up on stage, snapping, tapping their feet and singing the "ba-dum, ba-da-da-dums" from the top of "Summer Lovin'." Rachel stands nearby, confident, head bobbing to the beat.

FINN

*Summer lovin', happened so fast.*

RACHEL

*Summer lovin', had me a blast.*

FINN

*Met a girl, crazy for me.*

Rachel tosses down her sheet music and SASHAYS towards Finn.

RACHEL

*Met a boy, cute as can be.*

They're looking at each other, she's in love, he's taken aback by her enthusiasm. The CHORUS kicks in and the whole gang performs a couple of verses. PUSH IN on Will...riveted. This is working. After a lyric or two, the group stops, looks to Will for direction. Before he can speak --

MERCEDES

Hold up, I'm not down with this background singing nonsense. I'm Beyonce, I ain't no Kelly Rowland.

WILL

It's just one song, Mercedes.

KURT

And it was the first time we have ever been good.

The rest of the crew agrees. Even Mercedes has to agree.

MERCEDES

Ok, you're good white boy, I'll give you that.

Rachel smiles up at him, totally smitten. Finn doesn't know what to make of any of this, he is completely bewildered. Will doesn't care about any of the drama. He just sees, for the first time, a glimmer of hope.

52 INT. TERRI'S CRAFT ROOM -- NIGHT

52

Half-finished craft projects EVERYWHERE: raggedy straw wreaths, a wan-looking gingerbread house, the Pilgrims first Thanksgiving in macaroni. Will and Terri silently put together an AMERICAN GOTHIC JIGSAW PUZZLE.

WILL

You usually don't let me in your craft room.

TERRI

Isn't this fun? And challenging! Every Wednesday we'll have puzzle night. I know how important it is for you to have a creative outlet.

Terri smiles sweetly, making the effort. A long beat.

WILL

The kids have been working so hard. I was thinking about taking them on a field trip next Saturday. Carmel High's performing a showcase down in Akron. Carmel's going to be the team to beat at Regionals. I thought you might want to come chaperone it with me.

TERRI

Saturday? I *can't*, Will. We're living paycheck to paycheck. I had to pick up an extra shift at work.

WILL

How much of that paycheck goes to your Pottery Barn credit card?

TERRI

(after a beat)  
I don't know what you're talking about.

He gets up, walks towards the closet.

TERRI (CONT'D)

*Don't go in the Christmas closet.*

WILL

I was looking for my jacket  
yesterday...

He opens it up, it is filled to the brim with Pottery Barn.

WILL (CONT'D)

We can't afford this stuff, Terri.

TERRI

But we could, Will. I'm a shoo-in  
to be promoted during the Christmas  
rush at Sheets 'N Things, I reek of  
management potential. And they're  
still hiring at H.W. Menken, it's  
not too late...

WILL

My passion is teaching, Terri, for  
the last time I don't want to be an  
accountant.

TERRI

Dr. Phil says people can change.  
(welling up)  
I'm not wrong for wanting a real  
life, Will. It's hard not having  
the things you need.

WILL

We need three mahogany toilet brush  
holders?

TERRI

They're *Balinese!* It's not a *bad*  
*thing* to want more for yourself.  
You said you needed an outlet. Well  
this is mine. Pottery Barn is my  
Glee Club.

Strangely, he feels for her. She leaves, then turns at the  
door.

TERRI (CONT'D)

I understand your interest in those  
kids, sweetie, I really do. It's  
about you, trying to recapture your  
glory days. But I'm not the hot  
cheerleader anymore and you're not  
the golden boy.

(MORE)



TERRI (CONT'D)

High school is over, okay? For both  
of us. It's time to move on.

She exits. Off Will, we CUT TO:

53

INT. TEACHER'S LOUNGE -- BULLETIN BOARD -- DAY

53

Will PINS up a CHAPERONE SIGN UP SHEET. Emma secretly watches  
him from a table occupied by TWO OTHER TEACHERS. As soon as  
he's gone, she heads for the sheets, checks it out.

Then, making sure no one is looking, she uses her napkin to  
CLEAN the PEN hanging from the sign and volunteers her  
services. She looks at her name on the sheet and smiles,  
excited for the opportunity to spend time with Will as we...

END ACT TWO

ACT THREE

54 EXT. PRACTICE FIELD -- DAY

54

Puck SLAMS into a practice dummy, hard. He looks across the field where he sees Coach Tanaka gesturing wildly at Finn. Finn slumps back onto the field as Puck catches up to him.

PUCK  
What's going on?

FINN  
Oh. Um, I just have to miss  
practice Saturday.  
(bad lying)  
It's my mom. I gotta, like, help  
her cook. Do...things.

PUCK  
Why?

FINN  
Um, she just, like, had surgery.

PUCK  
What kind of surgery?

FINN  
She, um, had to have her prostate  
out.

Puck nods empathetically.

55 INT. TEACHER'S LOUNGE -- DAY

55

Will is flipping through "Jazzhands!", the Glee Club supply catalog. It's suddenly SMACKED out of his hands.

KEN TANAKA  
You stole my quarterback!

WILL  
Finn's got a great voice, Ken. He  
wants to express himself. He won't  
have to miss games or anything...

KEN TANAKA  
You're SCREWING UP MY LIFE!!!

WILL  
Ken, you hate football. What's this  
really about?

56

EXT. SCHOOL PARKING LOT -- AFTERNOON -- FLASHBACK

56

Emma is cleaning her door handle with Purell sanitizer before she touches it. Ken suddenly sidles up.

KEN TANAKA

Hey, Eminem. Soooo...I got me some tickets to Monster Trucks this weekend.

(sexy)

Loge tickets.

EMMA

No thanks, not my thing.

KEN TANAKA

Truckzilla vs. Truckasaurus. And get this...the trucks *breathe fire*.

Emma pauses, wanting to be kind. Then with a deep breath --

EMMA

Ken, you know how every time you ask me out I tell you I'm on my period?

KEN TANAKA

Which doesn't bother me.

EMMA

Or I say I'm suffering from cluster headaches? Or how I'm allergic to nighttime? None of those things are true. I'm just not interested in dating you.

KEN TANAKA

What do I have to do...to get your fine behind in my Scion?

EMMA

Fine Ken, make me say it -- I like somebody else, okay? There's nothing I can do about it, he's not even available, it's just something I have to deal with.

Ken suddenly realizes who they're talking about. Hurt, he turns to go, then comes back, LICKS HIS HAND and SMEARS IT on her CAR DOOR HANDLE. Off Emma's horror --

57

INT. TEACHER'S LOUNGE -- DAY

57

KEN TANAKA

You're right, I'm over-reacting.  
The herd will take care of it.

WILL

The herd?

KEN TANAKA

The student body. The second  
someone tries to rise above, be  
different, the herd pulls him back  
down. And hey, thanks for putting  
in a good word for me with Emma,  
dude. Guess you just want her for  
yourself.

He exits. Off Will, confused -- does he?

A58

EXT. PARKING LOT -- MORNING

A58

Arty is LIFTED into the bus with a HYDRAULIC ELEVATOR as the  
kids inside watch, disinterested.

58

INT. CARMEL HIGH LOBBY -- DAY

58

Packed to the rafters and bubbling with excitement. SNAKE to  
a long line at the concessions stand. REVEAL Rachel and Finn,  
standing together, uncomfortable. Finally, Rachel speaks up.

RACHEL

You're very talented.

FINN

Thanks.

RACHEL

I would know -- I'm very talented,  
too. I think the rest of the team  
expects us to become an item -- you  
the hot male lead, me the stunning  
ingenue who everyone roots for.

FINN

Oh, well, I have a girlfriend.

RACHEL

(clenching her jaw)  
Really? Who?

FINN

Quinn Fabray.

RACHEL  
Cheerleader Quinn Fabray? The  
president of the "Celibacy Club?"

59 INT. QUINN'S LIVING ROOM -- NIGHT -- FLASHBACK 59

Finn is MAKING OUT with Quinn on the couch. He tries to get up her shirt, but she stops him, pulls away, then gets down on her knees. He's excited for a beat, but then --

QUINN  
Let's pray, Finn.

60 INT. LOBBY -- DAY -- PRESENT 60

FINN  
Yeah, for like three months. She's cool.

RACHEL  
Like an icecube.

PULL BACK revealing Emma and Will in line. Will sees someone walk away with a frankfurter.

WILL  
Those hotdogs look like they've been there a while.

EMMA  
You want to go halvies on a PBJ?

WILL  
That sounds perfect.

She reaches into her purse, puts on a PAIR OF RUBBER GLOVES then pulls a sandwich out of a CAREFULLY WRAPPED sheet of TIN FOIL before handing half to Will. As they walk away, he grins then takes a bite.

WILL (CONT'D)  
I haven't had one of these in a long time -- my wife is allergic to nuts.

EMMA  
That's sweet of you -- not eating something because she can't. How long have you guys been married?

WILL

Five years last March -- but we've been together since highschool. She was my first girlfriend, actually.

EMMA

Wow. Love at first sight.

WILL

For me it was. You know when I really knew she was the one? I failed my trig final senior year and she literally covered my car with those little smiley face stickers. There must have been ten thousand of them.

(then, wistful)

I drove that Geo until every one of them fell off.

Emma smiles, somewhat disappointed -- how could she possibly compete with this superwoman.

WILL (CONT'D)

She used to be filled with so much joy. Like this ray of sunshine.

EMMA

And now?

WILL

You don't want to hear about my marital problems.

EMMA

(too eager)

No, I do. I mean, people tend to like to talk to me...I'm a guidance counselor.

WILL

Okay, here's the thing. Terri rides me -- hard -- and I've always appreciated it. I figure she just wants me to be better. Lately though I keep asking myself, better at what? Making money? Being upwardly mobile? I love her, but we've...grown apart. We've just got to get back on the same page...

The house lights flash on and off. Showtime.

61

INT. CARMEL HIGH AUDITORIUM -- AKRON -- DAY

61

State of the art and PACKED. PAN DOWN to reveal all the McKinley High Glee Clubbers, reading programs, a little nervous. Will picks up on this, leans in to address the row.

WILL

Okay, now I've heard these guys are pretty good, but I honestly don't think they've got the talent we've got. But let's be a good audience, guys, give 'em some of that ol' McKinley High respect.

Emma smiles shyly, Will is a great teacher. Suddenly, the lights go down and the audience erupts with anticipation. Lights start whizzing around as an announcer bellows:

ANNOUNCER

Ladies and gentlemen...welcome to the Carmel High Fall Invitational Showcase. We'd like to remind you that video-recording and flash photography is prohibited.

The curtain rises and the Carmel High Glee Club is revealed with their backs to the audience, they are wearing stunningly beautiful couture dresses and black tuxes. The McKinley High Glee Clubbers share a worried look -- by costume comparison, they look like homeless people.

ANNOUNCER (CONT'D)

AND NOW...let's give a warm Buckeye State welcome to last year's regional champions...Vocal Adrenaline!

And the show begins. Vocal Adrenaline begins to roar through "Rehab," the quick-paced Amy Winehouse number.

VOCAL ADRENALINE

*"They tried to make me go to Rehab,  
I said 'No, No, No...'"*

They look like they've been doing this for years. All these kids could be on Broadway. Rachel's eyes are saucers. This is the most amazing thing she's ever seen.

The group splits in two, and the guys come down to the center. THREE MIRRORED PANELS turn around from the back of the stage, revealing THREE HORN PLAYERS, who blast the trumpet part as the rest of the band pulls away.

The crowd is now losing it. Some kids in the audience are standing, *Vocal Adrenaline has groupies*, they are trying to scream above the tidal wave of pitch-perfect sound.

Now the whole choir is moving, formation after stunning formation, the kids are having the time of their life, possessed by the disease known as "show face."

Finn cannot believe what he's looking at. Kurt is near tears. Mercedes shakes her head back and forth in horror.

The big finish now. Suddenly, two male Adrenaline members start executing Olympic-worthy BACKFLIPS ACROSS THE STAGE.

Vocal Adrenaline hits their final position. Sweaty, panting, looks of complete ecstasy on their faces, they know they are special. A moment of silence, then the audience leaps to its feet in a deafening ovation.

Only the New Directions remain in their seats. Will looks ashen, Emma looks sick to her stomach. PUSH IN ON Tina, who through her stutter finally says something.

TINA

We're d-d-d-d-d-doomed.

HEAR a STEEL DRUM VERSION OF "Don't Worry Be Happy."

\*

A61 EXT. SCHOOL -- DAY (LATER)

A61

\*

The song continues as a dejected Finn heads across campus toward his car. Suddenly, we realize the source of the music as Finn passes THE STEEL DRUM CLUB, practicing the song in the courtyard.

\*  
\*  
\*  
\*

Finn walks on, turns a corner and STOPS. There is Puck with his football posse, aiming PAINTBALL GUNS at him. Finn turns around, but there are jocks behind him now too with guns. He's encircled.

\*  
\*  
\*  
\*

PUCK

Chicks don't have prostates. I looked it up.

\*  
\*  
\*

All the boys COCK their guns.

\*

PUCK (CONT'D)

You broke the rules, Finn. I don't know what they are exactly, but by hanging out with those Glee rejects, you broke a big one. And for that, you must be punished.

\*  
\*  
\*  
\*  
\*



Suddenly, Finn is belted by paintballs, on his chest on his back. HIGH ANGLE, down: it's like Sonny Corleone in "The Godfather." \*  
\*  
\*

62

INT. SCHUESTER APARTMENT -- LATE AFTERNOON -- LATER 62

A wary Will enters to find a CONGRATULATIONS BANNER draped in the ENTRY WAY. Terri skips out of the kitchen, two PLASTIC FLUTES of what appear to be CHAMPAGNE in her hands.

TERRI

There's my baby!

WILL

Wow, honey, this is amazing.  
But...what's the congratulations for? The kids haven't won anything yet.

TERRI

(with quiet emotion)

I'm pregnant, Will.

Will needs a moment -- really? He's OVERWHELMED.

WILL

Oh my God, Ter, this is it -- we're going to become...a family.

Terri nods sweetly, tears of joy in her eyes. He reaches for her with emotion, she falls into his arms.

CU on her face...hoping this is enough to get them over the hump of their rocky marriage, hoping they can make it.

CU on his face...his joy has given way to reality. It's time to grow up. There's someone coming that's more important than his dreams now.

63 INT. CHOIR REHEARSAL ROOM -- DAY

63

The kids are absolutely SHOCKED. Then --

ARTY

You're leaving us? When?

Reveal Will, addressing them.

WILL

I've given my two weeks notice. I promise I'll find a replacement before I go.

MERCEDES

Is this 'cause those Carmel kids were so good? Because we can work harder.

RACHEL

This isn't fair, Mr. Schuester -- we can't do this without you.

FINN

Does this mean I don't have to be in this club anymore?

Will is so moved, this is harder than he thought it would be.

WILL

This isn't about you guys. Being an adult is about having to make difficult choices. It's not like high school, sometimes you have to give up the things that you love. One day you guys are going to grow up and understand that.

(then, with emotion)

I have loved being your teacher.

This doesn't matter to them -- all they understand is that they're losing the one person at this school who believed in them -- and Will knows it. He exits as we --

**END ACT THREE**

ACT FOUR

64 INT. AUDITORIUM -- AFTERNOON

64

Dark and deserted. Will is on stage, packing up some sheet music from a lectern into his battered briefcase.

He goes to leave, stops in the middle of the stage, looks out at the empty seats. This is the last time he'll be here. 360 REVOLVE AROUND HIM. He smiles softly, remembering his youth, his dreams. He starts to exit. Suddenly, as he does --

*THOOMP.* A single hot SPOTLIGHT turns on, aimed at the place he was just standing. It's eerie, strange.

Will stares at the spotlight, a place that once gave him such strength. Slowly, he moves toward it with purpose. He picks up his guitar and begins to play Peter, Paul and Mary's "Leaving on a Jet Plane". Standing in the spotlight he starts to sing. He looks out at the house, magnetic, moved.

WILL

*"All my bags are packed, I'm ready to go, I'm standing here outside your door. I hate to wake you up to say goodbye. But the dawn is breakin', it's early morn. The taxi's waiting, he's blowing his horn. Already I'm so lonesome I could cry.."*

INTERCUT WITH:

65 EXT. SCHOOL COMMONS -- DAY

65

PUSH IN on a wide view of Emma, back to us, sitting at a table. We come around, reveal she's looking at last year's McKinley High yearbook. A picture of Will, smiling dreamily at her. She takes a Sharpie, draws a heart around it.

66 INT. AUDITORIUM -- DAY

66

The song continues. Will belts it out, confidence growing.

WILL

*"So kiss me and smile for me. Tell me that you'll wait for me. Hold me like you'll never let me go. I'm leavin on a jet plane. I don't know when I'll be back again. Oh, babe, I hate to go."*

67 INT. DETENTION -- DAY 67

SLOW SOAR OVER the tables, filled with the odd student doing time. FIND Will at his station, filling out an application. REVEAL it's for a position at H.W. Menken. As he sadly writes down his information --

68 INT. TEACHER'S LOUNGE -- DAY 68

A group of TEACHERS gossip. The camera glides by them --

BARB, A HOME-EC TEACHER  
I heard he's having a baby, that's  
why he gave Figgins his notice.

-- to find Emma, overhearing this. Shattered in many ways.

69 INT. AUDITORIUM -- DAY 69

Will continues to sing, pounding his boots in beat with the rhythm as --

70 INT. HALLWAY -- DAY 70

-- Emma races down the empty corridor on a mission as --

71 INT. AUDITORIUM -- DAY 71

Will finishes the number. It was the performance of his life...that no one heard. The curtain behind him is closed, the music was all in his mind. As THE MONTAGE ends...

72 INT. AUDITORIUM -- DAY 72

Click. Will closes his Bic pen. His application is finished.

FEMALE VOICE  
Need help grading those papers?

He looks up to reveal Emma standing there, a bit breathless.

WILL  
It's an application to H.W. Menken.  
They're hiring.  
(self conscious)  
C'mon...accounting is sexy.

A moment, then with direct eye contact --

WILL (CONT'D)  
I'll miss you.

EMMA

Before you leave, can you do me a favor? I made an appointment for you tomorrow. In the career center. You need some guidance.

WILL

I'm having a kid, Emma. I need better benefits, more money for things I never had.

EMMA

Just come, Will. For me?

He hesitates, nods. She exits. As he watches her go --

73

INT. HALLWAY -- DAY -- LATER

73

Finn retrieves a textbook from his locker. He slams it shut, and Rachel is right there, startling him.

RACHEL

Didn't see you at Glee Club today.

FINN

Is that still happening?

RACHEL

I've taken over. I'm interim director, but I expect the position will become permanent.

Quinn walks by with Santana. Brightly --

QUINN

Hi, Finn. Hi RuPaul. What are you doing talking to *her*?

RACHEL

Science project. We're lab partners.

Finn is so relieved to be helped out. Quinn is suspicious.

QUINN

Christ Crusaders, tonight at five. My house.

She exits. A beat, then --

FINN

I should go. I can't do Glee anymore, it conflicts with --

RACHEL

Your reputation? You've really got something, Finn, and you're throwing it away. It took years of discipline and hard work to get people to look at me. And all you have to do is roll out of bed and people can't take their eyes off you. I'd kill for that.

FINN

I'm gonna be late...

RACHEL

You can't worry about what people think of you, Finn. You're better than all of them.

She gently squeezes his hand, then walks away. Off Finn --

74

EXT. FOOTBALL FIELD -- DAY -- LATER

74

Finn and Puck, in PRACTICE PADS, walk off the field. Tanaka's prediction proved to be correct -- Finn has rejoined the herd.

PUCK

What do you want me to do, apologize? That's not me, dude. Look, if I joined the Flag Team, you'd beat the crap out of me. I just don't understand why you did it.

FINN

Schuester told me he'd give me enough extra credit to pass Spanish if I joined the club -- I had no choice. If I failed another class I'd be off the team. But I quit, okay? It's over.

PUCK

Cool. And as a welcome back to the world of the normal, I got you a present.

They arrive at a LARGE, BLUE PORT-A-POTTY surrounded by the JOCK GANG who threw Kurt into the dumpster.

FINN

What's that noise?

75 INT. PORT-A-POTTY -- CONTINUOUS 75

Arty SLAMS his wheelchair into the door, trying to escape.

76 EXT. PORT-A-POTTY -- CONTINUOUS 76

PUCK

We got that wheelchair kid inside,  
we're gonna flip it.

FINN

Isn't that kind of dangerous?

PUCK

He's already in a wheelchair. Come  
on, we saved you the first roll.

Everyone looks at Finn, waiting, laughing, expecting him to follow through. Finn HESITATES as Arty continues his BANGING. Is he going to do it? Then, after a few long beats, Finn goes to the port-a-potty and OPENS THE DOOR. Arty wheels out.

ARTY

Thank you, thank you so much. Oh my  
God, the smell...

PUCK

What the hell. I can't believe  
you're helping out this loser.

FINN

Don't you get it? We're all losers.  
Everyone in this school, hell  
everyone in this town. No one has  
any money, most of our parents are  
divorced or hate each other. Only  
half the kids who graduate ever go  
to college and maybe two leave the  
state to do it. Our football team  
is one and seven and the only win  
we have is against that school for  
the deaf.

Finn's passion just roars out of him.

FINN (CONT'D)

I'm not afraid of being called a  
loser because I can accept that  
that's what I am. I *am* afraid of  
turning my back on something that  
actually made me happy for the  
first time in my sorry life.

A beat, then a confident Finn starts to wheel Arty away.

PUCK

What...so you're quitting to join  
Homo Explosion?

FINN

No. I'm doing both. You can't win  
without me. And neither can they.

As they go, Arty licks his finger, touches his ass and makes a SIZZLING SOUND. Finn isn't smiling, though: he hears something. He looks to the other end of the field and sees his mom's ex DARREN standing beside his EMERALD DREAMS TRUCK, hosing down the field. There's a new HOTTIE in the cab and Journey's "Don't Stop Believin'" is BLASTING from a BOOM BOX.

Finn takes the sounds in, remembers how much the music of that time touches his SOUL. Then, as if struck by a lightning bolt of INSPIRATION, he wheels Arty away.

77

INT. AUDITORIUM -- CONTINUOUS

77

The club is rehearsing a dance move. There's an argument.

RACHEL

I know what I'm talking about. I  
won my first dance competition when  
I was *three months old*.

Finn slams Arty through the doors, which fly open.

KURT

This is a closed rehearsal.

FINN

Look, I owe you guys an apology. I  
shouldn't have quit.

MERCEDES

Whatever. I'm about to quit. Take  
myself to Ponderosa.

FINN

For too many years, I've been a  
total douchebag. I don't want to be  
the guy who just drives around  
throwing eggs at people.

RACHEL

That was you?



KURT

You and your friends threw pee balloons at me.

FINN

I know.

KURT

You nailed all my lawn furniture to my roof.

FINN

I wasn't there for that, but I'm really sorry. Look, that isn't who I am and I'm tired of it. *This* is what I want to be doing. With you guys. I used to think that this was like the lamest thing on earth. And maybe it *is*, but...there's a reason why we're all here. It's because we all want to be *good* at something.

They're taken aback. Then:

FINN (CONT'D)

Arty, you play guitar, right? Think you could recruit the jazz band?

ARTY

Sure.

FINN

Mercedes. We need new costumes. And they have to be cool. Can you do that?

MERCEDES

DAMN, don't you see what I got on?

FINN

Great. Rachel, you're gonna choreograph.

She smiles despite herself, thrilled to use her talents.

FINN (CONT'D)

Tina, what are you good at?

TINA

W-w-w-w-w-w-...

FINN

We'll figure out something for you.

MERCEDES

What are you bringin' to the table,  
Justin Timberlake?

FINN

I've got the music.

Off the kids, their interest piqued, we hear:

EMMA'S VOICE

I want to show you something.

78

INT. EMMA'S GUIDANCE OFFICE -- THE NEXT DAY

78

Will sits waiting as Emma grabs a VIDEOCASSETTE from her desk, puts it in the VCR.

EMMA

I did a little research. This is a  
tape they had in the library of the  
'93 team at Nationals in Epcot.

The GRAINY IMAGE begins to play on the screen. After a few seconds she PAUSES the tape, just as the camera catches a CLOSE UP of a JOYFUL young BOY, his mouth open in mid-song (we should remember this featured face from the opening).

EMMA (CONT'D)

Do you know who that is?

Will just stares with quiet emotion -- this is hard for him.

EMMA (CONT'D)

It's you, Will -- happier than I've  
ever seen you.

WILL

(softly)

That was the greatest moment of my  
life.

EMMA

Why?

WILL

I loved what I was doing. I knew  
before we were half-way through  
with that number that we were going  
to win. Being a part of that, in  
that moment...I knew who I was in  
the world. The only time I've felt  
that way since then was when Terri  
told me I was going to be a father.

(MORE)

WILL (CONT'D)

(then)

I need to provide for my family.

EMMA

Provide what? The understanding that nothing is more important than money? Or the idea that the only life worth living is one that you're passionate about?

That hits Will right where he lives. PUSH IN on his face as the first notes of a Glee Club VERSION of "Don't Stop Believin'" begins to play...

79

INT. HALLWAY -- DAY

79

Will walks down the hallway, passing the auditorium. He hears singing. He pauses, then sneaks in the door. New Directions is on stage in new costumes, cute cut-up tops over torn jeans and Chuck Taylors. Finn and Rachel sing a capella in front of the choir, who hums a simple harmony.

FINN

"JUST A SMALL TOWN GIRL/ LIVING IN  
A LONELY WORLD.../ SHE TOOK THE  
MIDNIGHT TRAIN GOING ANYWHERE..."

RACHEL

"JUST A CITY BOY/ BORN AND RAISED  
IN SOUTH DETROIT.../ HE TOOK THE  
MIDNIGHT TRAIN GOING ANYWHERE..."

It's JOURNEY. And it's incredibly emotional...because the kids are really FEELING it. Arty wails a sick guitar lick, and the JAZZ BAND surges in. The choir starts to dance behind them. They look and sound really different...what they lack in expertise they make up for in sweet youthful enthusiasm. Everyone starts to sing:

EVERYONE

"WORKING HARD TO GET MY FILL/  
EVERYBODY WANTS A THRILL.../  
PLAYING ANYTHING TO ROLL THE DICE  
JUST ONE MORE TIME..."

PUSH IN on Will, unseen in the back of the theatre, overwhelmed by what he's seeing. For a moment he can't move. He slowly moves to the kids as --

The New Directions have found their groove as they continue practicing "Don't Stop Believin'." The jazz band sinks their teeth into the chorus, and the choir sings in a piercing seven-part harmony. Even Tina has found a place here -- she's a HUMAN BEAT BOX.

As they move through their positions, they share looks across the stage, laughs and smiles between them, breathless, sweating...they're on fire.

EVERYONE (CONT'D)  
"DON'T STOP BELIEVING...HOLD ON TO  
THAT FE-E-E-ELING...STRE-E-ET  
LIFE...PE-E-OPLA..."

Finn and Rachel share a look that hints of something to come.

EVERYONE (CONT'D)  
"DON'T STOP BELIEVING... HOLD ON TO  
THAT FE-E-ELING! DON'T STOP!!!"

They hit their final position, hold it, panting through ecstatic smiles. Suddenly, the sound of someone CLAPPING.

The kids see Will, standing there, smiling at them. A moment. Then after a beat of careful deliberation --

WILL  
Good, guys. It's a 9, we need a 10.  
Finn, I think if we worked on it,  
you could hit a high E. Rachel,  
easy on the jazzhands and let's try  
to get those bangs out of your  
face. Mercedes, sometimes when you  
sing, it looks like you're in pain.

MERCEDES  
'Cuz it HURTS to be this good.

REVEAL Sue standing in the back of the auditorium; she's in one doorway, Puck is in another. Their expressions hint future powerplays to come. They exit.

FINN  
(to Will)  
So...does this mean you're staying?

WILL  
(with emotion)  
It would kill me to watch you win  
Nationals without me.

Huge smiles. Then, overwhelmed with pride and potential:

WILL (CONT'D)  
From the top.

END PILOT