

STRICTLY BALLROOM

A FEATURE FILM

**WRITTEN BY
BAZ LUHRMANN AND CRAIG PEARCE**

**FROM A SCREENPLAY BY
BAZ LUHRMANN AND ANDREW BOVELL**

BASED ON THE ORIGINAL STAGE PRODUCTION

**DIRECTOR
BAZ LUHRMANN**

**PRODUCER
TRISTRAM MIALl
EXECUTIVE PRODUCER
ANTOINETTE ALBERT**

THE REST OF THE WORLD.

Barry Fife (50)	Blessed - Keats - president of the Dance Federation - the most powerful man in Ballroom Dancing
Charm Leechman (45)	All taut and sinewy - Federation District Co-ordinator
Ya Ya (71)	Fran's Spanish Grandmother.
Rico (48)	Fran's Father.
Ken Railings (39)	A waning star desperate to make a comeback.
Pam Short (19)	Ken's partner.
Tina Sparkle (28)	Current Pan Pacific champion.
Nathan Starkey (28)	Her partner.
Terry Best (49)	Tina's Coach.
J.J.Silvers (57)	Master of ceremonies.

KENDALL'S DANCE STUDIO.

- Scott Hastings (21) Next Pan Pacific Grand Prix Champion - looks - charm - the boy with the world at his feet.
- Shirley Hastings (45) Scott's mother - iron willed matriarch of the Studio.
- Doug Hastings (50) Scott's father - intensely nervous - socially inept.
- Les Kendall (52) Proprietor Kendall's Studio - dignified - toes the Federation line. Scott's coach.
- Liz Holt (19) Scott's partner of fifteen years - Anglo beauty - nasal voice - "as God is my witness I'll win the Pan Pacific Grand Prix".
- Wayne Burns (21) Scott's best mate - and loyal supporter - no great dancer - tries hard.
- Vanessa Cronin (19) Liz's best friend - Wayne's partner - tends to exaggerate.
- Fran (19) Awkward beginner - has danced with a girl for two years.
- Natalie (19) Fran's best friend and partner.
- Kylie Hastings (10) Scott's sister.
- Luke (10) Kylie's partner.
- Clarry Wrench (32) Tall, gangly, beginner dancer.

1
The Overture plays as florid blue sequined credits roll over a shimmering red stage curtain.

M&A Film Corporation

presents

STRICTLY BALLROOM

The credits conclude and the curtain parts to reveal a sparkling starlit night. The tremolo strings of Strauss's Blue Danube waltz are heard.

1. EXT. HASTING'S HOUSE. FRONT. DAY. 1.
SCOTT.

PAN DOWN: To discover a suburban house in a suburban street. An ominous boom from the orchestra and night becomes day. A red brick bungalow against Australian blue sky. In front of the house stands a boy, fresh faced good looks. He is dressed in office clothes. In time with the music the camera tracks in on the boy - FREEZE FRAME - TITLE "SCOTT HASTINGS - 21". The boy runs into the house, we follow.

2. INT. HASTING'S HOUSE. HALL & LOUNGE & KITCHEN. DAY 2.
SCOTT. SHIRLEY. KYLIE. DOUG.

The three/four oompah of the waltz gains momentum as the boy is met by a middle-aged, bleached blonde woman in a leopard skin leotard. She hands him a micro-wave T.V. dinner.

SHIRLEY

Hurry up darling.

FREEZE FRAME - TITLE: "SHIRLEY HASTINGS, SCOTT'S MOTHER"
The waltz maniacally plays. As the mother returns to pricing cosmetics with a pricing gun, we follow the plate to the table. A young girl sits painting a pair of dance sandals silver, while learning multiplication tables. In the background a man can be seen waltzing.

KYLIE

Seven sevens are forty-nine. I ironed your shirt.

FREEZE FRAME - TITLE: "LITTLE SISTER KYLIE".

SHIRLEY enters fastening plastic earrings.

SHIRLEY

Let's go kids.

KYLIE

Seven eights are fifty six, Dad's not changed yet.

SHIRLEY turns to the stringy man waltzing in the background. He wears an Hawaiian twinset and scurfs.

SHIRLEY

Doug, we'll go without you!

CLOSE ON: The man's guilty face. FREEZE FRAME - TITLE: "DOUG HASTINGS, SCOTT'S FATHER"

3. INT. KENDALL'S STUDIO. MAIN SALON. DAY.

3.

SCOTT. SHIRLEY. KYLIE. LUKE. DOUG. LIZ. WAYNE. VANESSA.
FRAN. LES. NATALIE. CLARRY. EXTRAS.

A clash of symbols and we are at the KENDALL'S DANCE STUDIO. The whole family dance a joyous Viennese waltz. SHIRLEY is partnered by a rotund gent, who calls out instructions over the music. SCOTT whirls around the floor with a pert blonde girl. He spins her away from his body. FREEZE FRAME - TITLE: "LIZ, SCOTT'S PARTNER". SCOTT clips the head of a stocky fellow dancer and his voluptuous partner. FREEZE FRAME - TITLE: "BEST FRIENDS, WAYNE AND VANESSA". Pick up on LIZ wire-brushing the soles of her shoes near the main door. As she does so FRAN, a plain awkwardly dressed girl arrives with her friend NATALIE. FRAN shouts an over-enthusiastic . . .

FRAN

Hi Liz!

LIZ rudely looks away and the gawky FRAN collides with DOUG, who has been collecting money from arriving students. Mid-way through the catastrophe, we FREEZE FRAME on the girl's horror-stricken face. TITLE: "FRAN, THE HOPELESS BEGINNER". UNFREEZE: FRAN, DOUG and the money tin come crashing to the floor. LIZ is swept up by SCOTT and they dance back into the crowd. The finale to the waltz is building and the rotund man who has been instructing the group releases SHIRLEY and sweeps SCOTT up into his arms. They dance together down the middle of the floor with unabashed professionalism.

LES

Straight down the line of dance. Where the man goes, the lady must follow.

The TEACHER departners SCOTT and leaps into the air. FREEZE FRAME - TITLE: "COACH LES KENDALL". LES completes the leap and joins the group who joyously swirl. GO TIGHT ON: SCOTT and LIZ.

4. INT. TOWN HALL FESTIVAL. DAY. 4.
SCOTT. LIZ. WAYNE. VANESSA. DANCERS (16). CROWD. JUDGES (6).

PULL BACK: SCOTT and LIZ are now dressed in full ballroom regalia: tailsuits, feathers, diamantes and glassette. They are surrounded by twenty like-dressed couples, all waltzing in competition at the local town hall. The Danube booms to its rumbustious conclusion.

5. INT. HASTING'S HOUSE. LOUNGE ROOM. DOCO STYLE. DAY. 5.
SHIRLEY. KYLIE. DOUG.

SHIRLEY, KYLIE and DOUG sit in front of a wall of trophies, pennants and ballroom memorabilia. SHIRLEY holds a framed photograph of SCOTT HASTINGS.

SHIRLEY
(to camera)

Scott won most of the trophies in this room - you see that's the tragedy - my son was a champion.

DOUG squirts his mouth with Cedel breath freshener.

6. INT. TOWN HALL FESTIVAL. DAY. 6.
J.J. SILVERS. SCOTT. LIZ. WAYNE. VANESSA. LES. SCRUTINEERS (6).
DANCERS (4). JUDGES (6). CROWD.

CLOSE UP: The bouffant-haired, Master of Ceremonies, J.J. SILVERS.

J.J. SILVERS
Couple number 100, Scott Hastings and Elizabeth Holt!

A local ballroom dancing festival. The crowd applaud as SCOTT and LIZ, resplendent in gold sequined costumes, spin onto the floor. They take position next to WAYNE and VANESSA.

7. 8. 9. and 10. Deleted

11. INT. HASTING'S HOUSE. LOUNGE ROOM. DOCO STYLE. DAY. 11.
SHIRLEY. DOUG. KYLIE. As before

SHIRLEY
(to camera)

There had been some silliness in the past - but we thought he was over it. We just... we couldn't imagine he'd do such a thing in front of...

12. INT. TOWN HALL. FESTIVAL. DAY.

12.

J.J. SILVERS. BARRY. CHARM. LES. SCOTT. LIZ. WAYNE. VANESSA.
KEN. PAM. SCRUTINEERS (6). DANCERS (8). JUDGES (6). CROWD.

CLOSE ON: J.J. SILVERS on microphone.

J.J. SILVERS

... Federation President, Barry Fife - c'mon now, a
big warm welcome.

A dark chord: BARRY FIFE, a large fleshy man, whose few remaining
strands of hair have been blow-dried into a blonde pompom, enters from a
curtain behind the onstage scrutineers table. He gives a condescending
wave to the crowd, then - accompanied by District Co-ordinator CHARM
LEECHMAN - moves to shake hands with the half-dozen scrutineers who
stand to greet him. We hear J.J. SILVERS O/S.

J.J. SILVERS O/S

... and just a reminder that the official Federation
video, "Barry Fife's Dance to Win" is on sale here
today. It's a must for every dancing family so don't
miss out...

We move in close as BARRY shakes LES'S hand.

LES

A wonderful surprise, Barry.

BARRY, his face close to LES'S.

BARRY

District co-ordinator Leechman tells me Scott's been
all over the place lately.

LES

(laughing it off)

Oh no Barry, everything's right as rain now.

BARRY

Good, I wouldn't like to see anything get in the way
of such a popular young dancer's career.

13. INT. HASTING'S HOUSE. LOUNGEROOM. DOCO STYLE. DAY. 13.
SHIRLEY.

CLOSE ON: SHIRLEY. She now sits alone.

SHIRLEY

(to camera)

...there was no doubt in anyone's mind that in three weeks, Scott and Liz would be the next Pan Pacific Grand Prix amateur five dance Latin American champions. They'd worked towards it all their lives, but... but...

(the emotion wells up in Shirley's eyes)

... but then came that ...

14. INT. TOWN HALL. FESTIVAL. DAY. 14.

J.J. SILVERS. BARRY. LES. CHARM. LIZ. SCOTT. WAYNE. VANESSA. KEN. PAM. SCRUTINEERS (6). DANCERS (8). JUDGES (6). CROWD.

J.J. SILVERS

... Samba!

The thunder of orchestral brass, a driving Brazilian rhythm. The floor explodes into a frenzy of competing dance couples. Sequined limbs lacerate the air; burnt orange lurex, screaming red organza - the shooting star blur of diamantes in motion.

Synchronised couples whip, split and crack across the floor. Amidst the cacophony of distractions, LIZ and SCOTT shine.

CUT TO: KEN RAILINGS and PAM SHORT - a blonde lycra-clad couple of indeterminate age. Desperately they launch into a whirlwind of evergreen variations - "The El Alamein" "The Peacock Shower" and "The Rio Shuffle" - but still SCOTT and LIZ command the judges' eye.

15. INT. HASTING'S HOUSE. LOUNGE ROOM. DOCO STYLE. DAY. 15.
SHIRLEY.

SHIRLEY alone. She sips sherry.

SHIRLEY

(to camera)

Ken Railings and Pam Short were dancing beautifully of course - Ken's always been a wonderful ambassador to ballroom dancing - but I think everyone there that day really thought it was Scott's turn.

16. INT. TOWN HALL. FESTIVAL. DAY.

16.

SCOTT. LIZ. KEN. PAM. WAYNE. VANESSA. LES. BARRY. CHARM.
 KYLIE. LUKE. DOUG. SHIRLEY. SCRUTINEERS (6). DANCERS (8)
 JUDGES (6). CROWD.

CUT TO: SCOTT and LIZ, another spectacular variation.

CUT TO: LITTLE SISTER, KYLIE, she makes a megaphone with her hands.

KYLIE

C'mon number 100!

CUT TO: COACH LES KENDALL. He suppresses a smile.

CUT TO: SCOTT'S PARENTS, SHIRLEY and DOUG. The proud look on their faces says 'VICTORY', when -

SUDDENLY

KEN RAILINGS spins his partner PAM into open position, trapping SCOTT and LIZ in the corner and usurping the judges' focus.

17. INT. KENDALL'S STUDIO. MAIN SALON. DOCO STYLE. DAY. 17.

LES. DANCERS (2).

COACH LES KENDALL, in studio. A pink lycra-clad couple practise in the background.

LES

(to camera)

Scott and Liz became what we term "boxed in" or "blocked" - absolutely unintentional on Pam and Ken's part. . .

18. INT. TOWN HALL. FESTIVAL. DAY.

18.

SCOTT. LIZ. KEN. PAM. WAYNE. VANESSA. BARRY. LES. CHARM.
 SCRUTINEERS (6). DANCERS (8). JUDGES (6). CROWD.

CUT TO: SCOTT and LIZ still trapped. KEN and PAM release their grandest variations. The judges look on approvingly.

LIZ

(hissing through dance smile)

Piss off!

7

19. INT. KENDALL'S STUDIO. MAIN SALON. DOCO STYLE. DAY. 19.
LES. DANCERS (2).

LES as before.

LES
(to camera)

... it was no excuse for what Scott did.

20. INT. TOWN HALL. FESTIVAL. DAY. 20.
SCOTT. LIZ. PAM. KEN. LES. BARRY. CHARM. WAYNE. VANESSA.
SCRUTINEERS (6). DANCERS (8). JUDGES (6). CROWD.

Like a warrior into battle, SCOTT throws himself into a knee-slide between PAM'S legs. The crowd gasp.

21. INT. KENDALL'S STUDIO. MAIN SALON. DOCO SYTLE. DAY. 21.
LES. DANCERS (2).

LES as before.

LES
(to camera)

He resorted to his own flashy crowd pleasing steps.

22. INT. TOWN HALL. FESTIVAL. DAY. 22.
SCOTT. LIZ. PAM. KEN. WAYNE. VANESSA. BARRY. LES. CHARM.
SCRUTINEERS (6). DANCERS (8). JUDGES (6). CROWD.

SCOTT leaps into a quick-silver spin. The crowd react. SCOTT extends his arm to LIZ, beckoning her to follow.

23. INT. LIZ'S HOUSE. LOUNGE ROOM. DOCO STYLE. DAY. 23.
LIZ.

LIZ in beautician's uniform on a GT striped vinyl couch.

LIZ
(to camera)

He forced me into it - where the man goes the lady must follow - I had no choice.

24. INT. TOWN HALL. FESTIVAL. DAY.

24.

LIZ. SCOTT. KEN. PAM. WAYNE. VANESSA. SHIRLEY. DOUG. KYLIE.
LUKE. LES. BARRY. CHARM. SCRUTNEERS (6). DANCERS (8).
JUDGES (6). CROWD.

LIZ leaps into the air, clean over KEN and PAM. SCOTT catches her in his arms. the crowd go wild.

CUT TO: SHIRLEY her mouth agape in horror.

CUT TO: BARRY FIFE purple with rage.

CUT TO: KYLIE. She turns to her diminutive partner LUKE.

KYLIE

I bet you never saw that before.

CUT TO: DOUG, he raises his clackety super 8 to his eye.

DOUG'S 8mm POV: SCOTT and LIZ continue to dance their own steps to the adulation of the crowd.

25. INT. HASTING'S HOUSE. LOUNGEROOM. DOCO STYLE DAY. 25.
SHIRLEY.

SHIRLEY alone.

SHIRLEY

(to camera)

I keep asking myself why? Was it my fault? Did I
fail him as a mother? . . . in front of Barry Fife!

26. INT. TOWN HALL. FESTIVAL. DAY.

26.

SCOTT. LIZ. PAM. KEN. WAYNE. VANESSA. BARRY. LES. CHARM.
SCRUTNEERS (6). JUDGES (6). DANCERS (8).

CUT TO: SCOTT and LIZ another startling sequence of steps. The crowd clamour for more

CUT TO: BARRY FIFE. He barely manages to retain his public persona as he hisses at LES.

BARRY

What the bloody hell's going on, Kendall?

27. INT. WAYNE & VANESSA'S HOUSE. L/ROOM. DOCO. DAY. 27.
WAYNE. VANESSA.

WAYNE and VANESSA sit in front of a modest collection of trophies.

WAYNE

(to camera)

I didn't know what was going on. . .

VANESSA

(to camera)

... he'd lost his mind!

28. INT. TOWN HALL FESTIVAL. DAY. 28.
SCOTT. LIZ. PAM. KEN. WAYNE. VANESSA. BARRY. LES. CHARM.
SCRUTINEERS (6). JUDGES (6). DANCERS (8).

CUT TO: SCOTT and LIZ. The crowd go beserk as they continue to dance their scintillating steps.

CU: BARRY a Vesuvius about to erupt. CHARM into BARRY'S ear.

CHARM

I'll cut the music.

CHARM rises. BARRY urgently pulls her back into her seat.

BARRY

(under his breath)

Don't be a bloody fool, woman.

CUT TO: BARRY, a vacant smile as he waves to the crowd.

29. INT. KENDALL'S STUDIO. DOCO STYLE. DAY. 29.
LES. DANCERS (2).

LES as before.

LES

(to camera)

To pick what was actually wrong with the steps,
you'd have to be an experienced professional, like
myself, or Federation President, Barry Fife...

30. INT. AUST. DANCE FEDERATION HEADQUARTERS. DOCO. DAY. 30.
BARRY.

BARRY FIFE, in his best nylon suit, is seated at a long laminex table in front of the feature wall at Federation chambers.

BARRY

(to camera)

... Of course, you can dance what you like, but that
doesn't mean you'll...

FAST TRACK: EXTREME CLOSE UP: BARRY'S mouth.

BARRY

... win.

The word echoes and we hear win, win, win as we CROSS FADE to J.J. SILVERS.

31. INT. TOWN HALL. FESTIVAL. DAY. 31.

J.J. SILVERS. KEN. PAM. SCOTT. LIZ. WAYNE. VANESSA. CHARM. LES. BARRY. SCRUTINEERS (6). DANCERS (8). JUDGES (6). CROWD.

J.J. SILVERS

The winners, "Southern Star Inter-regional, New Vogue title holders", "Putting On The Ritz, City and Country, inaugural three dance, round robin champions", "Tulip Time Central Districts and Out-lying Regions, winter five dance two times champions" and former three times "Pan Pacific Gran Prix amateur five dance Latin American champions" - couple No. 69, Ken Railings and Pam Short.

CUT TO: KEN and PAM. A triumphant fanfare plays as they launch into their lavish sequence of bows. We hear J.J. SILVERS O/S

J.J. SILVERS (OS)

Ken is a sales representative for a leading spa-bath manufacturer and Pam, a product consultant for the Herbal-Way Corporation - good on ya kids.

TRACK IN ON: The defiant expression on SCOTT'S face.

CUT TO: LIZ. She rushes from the floor, breaking into a run, face flushed, eyes filled with tears. SCOTT follows.

32. INT. TOLEDO MILKBAR. DOCO STYLE. DAY. 32.
FRAN.

FRAN stands behind the counter of the Toledo Milkbar.

FRAN

(to camera)

I've only been dancing for two years and I haven't got a partner yet, but I think that what they danced was wonderful. I think they should have won.

33. INT. TOWN HALL. FESTIVAL. DAY. 33.

LIZ. FRAN. SCOTT. WAYNE. VANESSA. KYLIE. LUKE. SHIRLEY. DOUG. LES. CROWD.

As LIZ reaches the side of the floor she is met by the well-intentioned FRAN.

FRAN

Hi Liz! I thought you should have . . .

LIZ'S face explodes into tears and she slams past FRAN whose glasses are knocked flying. FRAN bends to pick them up and rises just in time to collect SCOTT as he crashes through.

SCOTT

Liz! Liz!

LIZ turns on SCOTT.

LIZ

Get away from me!

SCOTT

Liz . . .

LIZ

You promised Scott. How could you do this to me?

SCOTT

We danced the best we've ever danced.

LIZ

Are you out of your mind! Why are you doing this?

SCOTT

Because I don't want to end up like Ken Railings.

LIZ

Ken Railings has won the Pan Pacific Gran Prix three times!

SCOTT

He's a cardboard cut-out . . .

LIZ

He's a Tulip Time Central Districts and Out-lying Regions, Winter, five dance, two times champion!

SCOTT

. . . they just put him on a track and wheel him around the floor.

LIZ

Ken Railings is a Ballroom King. . .

SCOTT

... ah!

LIZ

... and I want to be his Queen, so shove that up
your arse!

VANESSA and WAYNE arrive on the scene.

VANESSA

Oh Lizzy, how embarrassing - you poor thing.

LIZ runs for the comfort of VANESSA'S arms.

LIZ

(sobbing weakly into Vanessa's bosom)
He made me do it, it wasn't my fault.

CLT TO: KYLIE and LUKE.

KYLIE

(to Luke)

She always does this, it's an attention seeking
device.

SCOTT

(reaching out to Liz)

Liz...

LIZ

Piss off! I'm not dancing with you alright? I'm not
dancing with you anymore till you dance like
you're supposed to!

34. INT. HASTING'S HOUSE. LOUNGEROOM. DOCO STYLE. DAY. 34.
SHIRLEY.

SHIRLEY alone.

SHIRLEY

(to camera)

That night we thought they'd patched it up, but...

35. deleted.

36. INT. KENDALL'S STUDIO. MAIN SALON. LATE AFTERNOON. 36.
 SCOTT. LES. SHIRLEY. LIZ. DOUG. KYLIE. LUKE. FRAN. NATALIE.
 CLARRY. VANESSA. EXTRAS (12).

WIDE SHOT: KENDALL'S STUDIO: a large slightly decrepit hall with worn but beautiful wooden floorboards. The walls are adorned with photographs and trophies from the studio's long past. At the door DOUG sits collecting money from arriving students, while FRAN spreads wax flakes on the floor. A happy thirties quickstep plays. We pick up on LES, partnered by SHIRLEY as they instruct a class of a dozen beginners.

SHIRLEY

(to Les as they dance)

Happy as Larry they were, on the phone for hours.

LES

Don't worry about Barry...

(to the class)

And spinning the girl out...

LES spins SHIRLEY away from him, she comes face to face with FRAN who is still spreading wax on the floor.

SHIRLEY

(peering at Fran's skin)

Oh dear Fran, are you out of the apricot scrub?

FRAN

Nearly Mrs. Hastings.

SHIRLEY

I'll bring some in with the toner, it's a dollar dazzler special this week.

FRAN

Thanks Mrs. Hastings.

LES

Grand Roulette in - Good Clarry!

LES spins SHIRLEY in.

LES

(to Shirley)

... when Les Kendall talks President Fife listens.

SHIRLEY

I've got my happy face on today, Les, because everything's going to be al...

SHIRLEY is halted mid-sentence. The hideous cry of a wounded animal invades the sound track. All heads snap towards the doorway where LIZ stands wailing like a banshee.

TIGHT ON: SHIRLEY and LES, faces aghast, frozen in dance position.

SHIRLEY/LES

Oh my God!

TRACK WITH: The sobbing LIZ as she stumbles toward them.

LIZ

Sorry, Mrs. Hastings - I've tried, God knows I've tried, but as far as I can see your son's not even interested in winning the Pan Pacifics. As of this moment, he and I are no longer partners.

CUT TO: A shocked SHIRLEY and LES frozen in dance position.

CUT TO: A stunned FRAN who continues to dispense an ever increasing pile of wax.

CUT TO: KYLIE and LUKE who stand watching.

KYLIE

There she goes again.

VANESSA emerges from the changeroom and galvanises into action.

VANESSA

Oh Lizzy, what happened?

LIZ, sobbing, runs for the comfort of VANESSA'S arms. FRAN offers a well-intentioned . . .

FRAN

Hi Liz!

LIZ brushes FRAN aside, but slips on the wax and comes crashing to the floor. FRAN in panic bends to help LIZ but spills the box of wax on her.

LIZ

What are you doing?

FRAN

(desperately)

Sorry Liz!

LIZ

Get your hands off me, Dellasqueegymop!

FRAN, desperate to make amends, hauls the struggling LIZ upright. There is a moment of equilibrium between the two girls, but suddenly FRAN'S legs slip from under her and FRAN in a desperate effort to save herself, grabs hold of LIZ'S dress - ripping it and bringing LIZ crashing back to the floor, this time on top of FRAN.

CUT TO: LIZ'S POV. FRAN'S face squashed against hers.

FRAN

Sorry...

CUT TO: SCOTT standing in the studio doorway. He has witnessed the entire fiasco.

LIZ

(struggling to her feet)

You idiot! Oh my God, this studio's a nightmare.
Vanessa!

LIZ runs to VANESSA'S arms.

CUT TO: LES and SHIRLEY still frozen in horror.

LES

Tango please!

He and SHIRLEY launch into a Tango.

LES

Oh my God, Shirley.

SHIRLEY

Stay calm Les, stay calm.

(catching sight of Scott, she motions towards Doug)

Doug! Doug!

DOUG, taking the cue from SHIRLEY, moves towards SCOTT.

DOUG

Son, can I bend your ear for a tick...?

SCOTT

Not now Dad.

SHIRLEY departs LES and attempts to block SCOTT'S path.

SHIRLEY

Don't you speak to your father like that, he's trying to talk to you - talk to him Doug!

But SCOTT has slammed into the changeroom.

SCOTT bursts into the changeroom. WAYNE is changing for practice.

WAYNE

Are we going to do that Bogo Pogo?

SCOTT

Did you like the way I danced on the weekend?

WAYNE

What?

SCOTT

Did you like the way I danced on the weekend?

WAYNE

I don't know. You didn't win did you?

SCOTT

Yeah, but did you like it?

WAYNE

I don't know. Are you ready?

SCOTT

What?

WAYNE

You were going to help me and Vanessa with the Bogo Pogo.

SCOTT

I'm asking you what you thought about what I danced on the weekend.

WAYNE

I told you, I don't know.

SCOTT

Jesus, Wayne!

SCOTT slams out of the dressing room.

HOLD ON: WAYNE'S bewildered expression.

38. INT. KENDALL'S STUDIO. MAIN SALON. EVENING. 38.
SCOTT. LES. SHIRLEY. LIZ. DOUG. KYLIE. LUKE. FRAN. NATALIE.
CLARRY. VANESSA. WAYNE. EXTRAS (12).

As SCOTT enters the studio LES arrests him mid-stride and pulls him savagely into dance position. They dance through the rest of the class.

LES

We had an agreement, Scott - Arms Clarry!

SCOTT

Maybe I changed my mind. Maybe I'm just sick of dancing someone else's steps all the time.

LES

Don't you get above yourself lad. The people who passed those steps on know a lot more about dancing than you do.

We go wide to see LES and SCOTT dance a silly patta-cake, patta-cake routine.

SCOTT

The audience didn't think so.

LES

(a dismissive laugh)

Oh, the audience, the audience! - Forward on the heel Fran! - What do they know? Flashy, unusual choreography. Crowd pleasing sure; but where was your floorcraft? - Arms Clarry! - No energy directed into the floor. Untidy feet and hands and you could have driven a truck between your left elbow - arms Clarry! - and your right hand. Do you think that's going to win you the Pan Pacific Grand Prix?

We CUT TO: WAYNE and VANESSA as they Tango.

WAYNE

...does he think that's going to win him the Pan Pacific Grand Prix?

VANESSA

He also said that what we dance is crap.

WAYNE

What?

VANESSA

Yeah, and then he ripped her dress!

CUT BACK TO: SCOTT and LES.

LES

...and more importantly, you won't win if you don't have a partner.

CUT TO: SHIRLEY and the beginner CLARRY, as they Tango past.

CLARRY

Looks like Scott and Liz are still fighting Mrs. H.

SHIRLEY

I'm not going to let that worry me, Clarry. I've got my happy face on today.

PICK UP ON: FRAN and NATALIE as they dance past.

FRAN

(holding a bit of Liz's dress)

I'd better go and apologise.

CUT TO: LES, intense and sweating.

LES

Go to that little girl and beg forgiveness. You're nothing without her Scott. Remember, it takes two to tango.

The music changes. LIZ, bursts from the change room at precisely the moment FRAN goes to enter. FRAN is pinned between the swingdoor and the wall, her face pressed against the small glass window at the top of the door. LIZ stands in the doorway oblivious; red-eyed and tearful.
CUT TO: LES and SCOTT.

LES

You've got a light in you boy - Let it shine.

BEAT

HOLD ON: SCOTT.

The message is clear. To a powerful orchestral flourish from Stanley Black, SCOTT spins away from LES and snaps both arms into El Guapo position. His eyes scan the room in a slow arc, settling on Liz. She weeping, rebuffing, refusing. He weaving, piercing, gliding. His movements are hypnotic in their intensity as he closes on the yellow canary. In range now and with the confidence a controlled body gives, he locks into a reverse spin around her. LIZ denies him. He passes again.

She denies, he passes once more. Her resistance softens, her fingers reach for SCOTT. A lock; a whisk; they sweep onto the floor. The studio breathes a sigh of relief, the balance has been redressed - but LIZ cannot resist a gloating giggle.

LIZ

(whispers)

About time you came to your senses.

SUDDENLY

SCOTT in retaliation arrogantly throws in a combination of his own steps. The studio gasps, LIZ incensed, cannot believe her eyes.

LIZ

(an earth shattering scream)

No!

She tears herself from SCOTT. The music is silenced.

LIZ

No! I don't want this, I don't want this!

SCOTT

What do you want?

LIZ

What do I want? What do I want? I'll tell you what I want. I want Ken Railings to walk in here an' say "Pam Short's broken both her legs and I want to dance with you".

39 EXT. CAR INT. HIGHWAY. NIGHT. 39.
PAM.

Horrifying crashing noises. Interior of a car rolling; as if peering into a tumble dryer of colourful tutus, ostrich feathers and Pam Short screaming.

40 INT. KENDALL'S STUDIO. MAIN SALON. NIGHT. 40.
LES. SHIRLEY. LIZ. DOUG. KYLIE. LUKE. FRAN. SCOTT. NATALIE.
CLARRY. VANESSA. WAYNE. KEN. EXTRAS (12).

A shaken KEN holding LIZ in his arms.

KEN

Pam Short's broken both her legs, and I want to dance with you.

CUT TO: LIZ'S elated face.

CUT TO: KYLIE

KYLIE

That was unexpected.

GO WIDE: LIZ, KEN and the rest of the studio sweep into a Blue Danube waltz.

41. EXT. KENDALL'S STUDIO. ROOF. NIGHT. 41a.
SCOTT. WAYNE.

As the dancers whirl, the camera tracks across the studio, out of the window and up into the night. The music finishes and we can hear the sounds of people packing up for the evening. The camera continues to crane up onto the roof of KENDALL'S STUDIO where we find SCOTT staring out into the night. His reverie is broken by WAYNE'S voice.

WAYNE

What's wrong with the way we dance?

SCOTT

What?

WAYNE

What's changed all of a sudden?

SCOTT

Ask Liz, she's the one with the new partner.

WAYNE

Do you blame her?

PAUSE: SCOTT looks out over the distant lights then turns to WAYNE.

SCOTT

Wayne. . . did you like the way I danced on the weekend?

42. INT. KENDALL'S STUDIO. MAIN SALON. NIGHT. 42.
LES. SHIRLEY. LIZ. DOUG. KYLIE. LUKE. FRAN. NATALIE. CLARRY.
VANESSA. WAYNE. KEN. EXTRAS (12).

SHIRLEY bustles around packing up, trying to affect an air of normality.

SHIRLEY

Chairs please Clarry! - Broom Natalie!

Amidst this activity, a group of dancers gather around LIZ, as she proudly displays her new partner.

LIZ

Ken's got his own spa bath, haven't you Ken?

KEN

Yeah, great for the aching muscles. I can get you a fantastic deal on one if you're interested.

CLARRY

Oh maybe. That'd be great Mr. Railings.

LIZ

Ken works at Spa World.

SHIRLEY storms past in the background.

SHIRLEY

Fran, cups luv!

VANESSA

Wayne and I are hoping to do really well this year.

KEN

(uninterested)

Oh yeah, great . . .

WAYNE enters.

LIZ

Wayne, come and meet Ken.

CUT TO: SHIRLEY as she calls down the stairwell.

SHIRLEY

Doug are you coming? Doug!

43. INT. KENDALL'S STUDIO. DOUG'S ROOM. NIGHT.
DOUG.

43.

The camera tracks down the stairwell. We see a door slightly ajar. Through the door we see the 8mm projected image of SCOTT and LIZ dancing their forbidden steps at the Festival. DOUG sits watching. Track in on DOUG'S face lit by the flickering light of the projector. SHIRLEY calls again. DOUG violently snaps the projector off. Hold on DOUG'S face quivering with emotion..

SHIRLEY O/S

Doug . . .

44. INT. KENDALL'S STUDIO. MAIN SALON. NIGHT.

44.

SCOTT. LES. SHIRLEY. LIZ. KEN. KYLIE. LUKE. FRAN. NATALIE.
CLARRY. VANESSA. WAYNE. EXTRAS (6).

SHIRLEY struggles to contain her emotion as she calls DOUG.

SHIRLEY

Doug . . . Doug, Duh, Duhuhuhh.

Her voice cracks, the facade crumbles and SHIRLEY stands sobbing at the top of the stairs. Suddenly the studio is quiet. All eyes turn towards the extraordinary sight of SHIRLEY HASTINGS crying. LES takes her gently by the shoulders.

LES

There there, luv, where's that happy face? There, there.

44a. INT. KENDALL'S STUDIO. DOUG'S ROOM. NIGHT.

44a.

DOUG.

CLOSE ON: An old black and white photograph of a YOUNG SHIRLEY striking a stylish ballroom pose. Her tail-suited partner wears the number 100. We cannot see his face.

PULL BACK: The photograph is attached to the page of a battered album. DOUG slams the album shut and places it in a corner cupboard whose neatly catalogued shelves are jammed full of photographs, film tins and ballroom memorabilia. He locks the cupboard violently with a large padlock.

44b. INT. KENDALL'S STUDIO. MAIN SALON. NIGHT.

44b.

SCOTT. LES. SHIRLEY. DOUG. LIZ. KEN. KYLIE. LUKE. FRAN.
NATALIE. CLARRY. VANESSA. WAYNE. EXTRAS (6).

As SHIRLEY cries, LES rocks her into a gentle old-time "slow rhythm".

LES

Don't worry, we're not going to give up yet, we'll find Scott a new partner. You go home and get some rest.

SHIRLEY

(through tears)

He's my only son Les.

LES

I know, don't worry luv, we'll start tryouts tomorrow.

DOUG appears from out of the stairwell. For a moment he watches from the shadows.

DOUG

Come on Shirley.

LES

Here's Doug, he'll take you home.

As DOUG and KYLIE lead SHIRLEY out of the studio we pull focus to SCOTT who has entered down the backstairs. The door closes, the studio is empty. We hold on SCOTT'S face. LES turns to meet his gaze. PAUSE.

LES

(Gently)

Scotty I...

LES falters. An embarrassed silence.

LES

... You're still our No. 1, Scott. We've got three weeks. We'll start try-outs tomorrow. We'll find you a new partner.

SCOTT

Yeah...

HOLD ON: SCOTT'S face. An echoing stamp as his shoe hits the floor.

45. INT. KENDALL'S STUDIO. MAIN SALON. NIGHT. 45.
SCOTT. FRAN.

PULL BACK: It is later that night and the studio is empty. Only the light from the record player illuminates SCOTT'S face. A primeval yell as SCOTT beats the rhythm we have come to know as the 'Sinful Samba'. He stares through himself into the mirror. His body surrenders to the driving percussive rhythm, savage, hungry. He dances on and on, spinning, spinning, spinning. STOP. In the mirror, a face. A girl. It is FRAN, the awkward beginner. Nervously she emerges from the shadows.

SCOTT

How long have you been here?

FRAN

Two years. I was just looking for someone.

SCOTT

Everyone's gone home.

FRAN

Yeah, I know. I mean . . . I was just wondering who you were going to dance with now?

SCOTT

Can you go, please. The studio's closed.
(he goes to walk away)

FRAN

It's just that I've got this idea. Like, it's a bit stupid and you'll think you've got a hide, I mean I've got a hide; but I was thinking maybe. If you could just . . .

SCOTT

Wait, wait. What are you on about?

FRAN

I wanna dance with you, your way at the Pan Pacific Grand Prix.

SCOTT

You can't dance my way. You don't win.

FRAN

That's just because you haven't had a chance to show people properly. If the judges really saw how good it could be, they'd have to like it.

SCOTT

(deadpan)

You think so?

FRAN

If you really practise, and you had the right partner - yes.

SCOTT

And that's you, is it?

FRAN

When you dance like that, I understand how you feel, 'cause I feel like that sometimes too.

SCOTT

Oh yeah?

FRAN

Yeah and now we both haven't got partners and . . .

SCOTT

But you've never had a partner. You're a beginner. You've danced with a girl for two years, haven't you?

FRAN

Yeah, but...

SCOTT

...and now you come up to me, who's been dancing since I was six years old, and you say you want to dance with me at the Pan Pacific Grand Prix, and we've got three weeks to train?

FRAN

Yeah.

SCOTT

(through laughter)

I don't think so.

FRAN

Who else are you going to dance with?

SCOTT

That's my problem, not yours.

FRAN

Please, give me a try-out.

SCOTT

No.

FRAN

I just need a chance!

SCOTT

Go home. This is very embarrassing. You're going to wake up tomorrow and feel like a real idiot about this.

FRAN

No wonder Liz dropped you!

SCOTT

What?

FRAN

You're so up yourself. You think you can take on the Federation, but you won't take me on for one hour.

SCOTT

(approaching her)

A beginner has no right to approach an open amateur!

FRAN

And an open amateur has no right to tell the Federation what to do!

SCOTT

That's right.

FRAN

Gutless wonder!

(whacking Scott in the chest)

SCOTT is stunned, for a moment he almost returns Fran's blow.

FRAN

Vivir con miedo, es como vivir a medias.

SCOTT

What?

FRAN

You wouldn't understand.

SCOTT

Oh wouldn't I?

FRAN

No, you wouldn't.

SCOTT

(sarcastically)

Well . . .

SCOTT reconsiders FRAN - not sure whether he is angry or amused. He takes her in for the first time.

SCOTT

What's your name again?

FRAN

Fran.

SCOTT

Yeah, Fran what?

FRAN

Just Fran.

SCOTT

Alright then Just Fran.

SCOTT puts on a record. We hear SCOTT and FRAN'S theme. It underscores the following montage sequence. SCOTT returns.

SCOTT

Don't push me.

(He shoves Fran back)

Rumba.

FRAN stumbles.

SCOTT

Oh great, you can't even do a basic.

FRAN

You said an hour.

SCOTT

(cutting her off)

Two, three.

DISSOLVE TO:

46. MONTAGE. INT. KENDALL'S. MAIN SALON LATER. NIGHT. 46.
SCOTT. FRAN.

It is later that night, FRAN has started to improve.

SCOTT

One, two, three.

DISSOLVE TO:

47. Deleted.48. MONTAGE. KENDALL'S. LATER. NIGHT.48.

SCOTT. FRAN.

The hour limit has long passed, FRAN is dancing with more confidence, yet she still looks to the floor.

52. EXT. HASTING'S HOUSE. GARDEN. DAY. 52.
 SHIRLEY. DOUG. LES. WAYNE. VANESSA. KYLIE. LUKE. CLARRY.
 EXTRAS.

The HASTINGS family except for SCOTT are having a barbecue around the pool. A distressed SHIRLEY talks to LES as she deals with the salad.

SHIRLEY

He's never around - it's as if he doesn't care about finding a new partner.

53. SCOTT AND FRAN WIPE. 53.
 SCOTT and FRAN wipe the screen as they dance across.

SCOTT

Good, stronger!

54. SHIRLEY STRIKING CALENDAR. 54.
 The image of SHIRLEY striking days off a calendar.

55. INT. WAYNE'S WORKPLACE. DAY. 55.
 WAYNE. CLARRY. EXTRAS (3).

WAYNE and CLARRY are dressed in overalls. WAYNE works a tyre from its rim as CLARRY practices the Canadian Three Step.

WAYNE

He was supposed to help Vanessa and me with that Boggo Pogo step - he never even showed up.

56. INT. KENDALL'S STUDIO. MAIN SALON. NIGHT. 56.
 SCOTT. FRAN.

SCOTT and FRAN continue to practise, the fine perspiration they are covered in, tells us they are hot. Things are not going well - FRAN stumbles - SCOTT snaps.

SCOTT

No!

They are both panting.

SCOTT

Take a break.

SCOTT stands staring at one of the old photographs on the studio wall. FRAN attempts to break the uncomfortable silence.

FRAN

How are the tryouts going?

SCOTT

(shrugs)

Alright.

FRAN

How am I going?

SCOTT

Alright -
 (Scott smiles)
 For a beginner.

FRAN smiles. She now studies the photograph. It is the same as the one from DOUG'S album. It shows a young SHIRLEY striking a stylish ballroom pose. Her tail-suited partner has his back to us.

FRAN

Your Mum and Les were really great dancers
 weren't they.

SCOTT

Yeah, they were.

FRAN

They don't talk about it much.

SCOTT

That's because of Dad. . .

Suddenly a loud noise from the downstairs room, startles them. SCOTT switches off the light and sneaks over to the stairwell.

57. INT. KENDALL'S STUDIO. DOUG'S ROOM. NIGHT. 57.
 DOUG.

SCOTT'S POV: DOUG can be seen as he carefully takes an old 78 record from his special cupboard in the downstairs room.

58. INT. KENDALL'S STUDIO. MAIN SALON. NIGHT. 58.
 SCOTT. FRAN. DOUG.

SCOTT turns to FRAN and whispers.

SCOTT

The roof . . .

SCOTT and FRAN disappear into the stairwell that leads to the roof.
DOUG enters the studio, places the 78 on the record player and we hear the rich forgotten rhythms of Xavier Cugat.

59. EXT. KENDALL'S STUDIO. ROOFTOP. NIGHT. 59.
SCOTT. FRAN.

SCOTT and FRAN stand on the rooftop. The music swells up from the studio below.

FRAN
(whispers)

What's he doing?

SCOTT
Just playing one of his old records. . .
It's hard for him, he could never be the dancer
mum wanted him to be.

FRAN nods.

FRAN
I know how he feels.

BEAT. SCOTT holds FRAN'S gaze then smiles.

SCOTT
C'mon, we've got work to do.

SCOTT and FRAN practise to the accompaniment of DOUG'S 78. We pull back to see them silhouetted against the glow of the city.

60. EXT/INT. EXTERIOR KENDALL'S STUDIO INTO MAIN SALON. 60.
DOUG.

Now the camera travels down the side of the building and in through the studio window where we discover the bewildering sight of DOUG, arms in dance position, intently quickstepping like a man possessed. We hear his faint voice counting the beat, amidst gasps for air.

61. INT. KENDALL'S STUDIO. MAIN SALON. DAY. 61.
SCOTT. LES. SHIRLEY. DOUG. FRAN. WAYNE. VANESSA. CLARRY.
NATALIE. KYLIE. LUKE. TRY-OUT GIRL TWO. EXTRAS.

SCOTT dances with TRYOUT GIRL 2. A bland Federation candidate barely distinguishable from the first.

CUT TO: The kitchen where the studio members look on.
CLOSE ON: KYLIE.

KYLIE

A bit of musicality please!

62. SCOTT AND FRAN WIPE 62.

SCOTT and FRAN wipe the screen as they dance across.

SCOTT

Listen to the music.

63. SHIRLEY STRIKING CALENDAR. 63.

The image of SHIRLEY striking days off a calendar.

64. EXT. WAYNE AND VANESSA'S HOUSE. GARDEN. DAY. 64.
WAYNE. VANESSA.

WAYNE cooks chops on the barbecue while VANESSA floats in a cheap above ground pool.

WAYNE

As if he'd want to have lunch with us.

65. SCOTT AND FRAN WIPE 65.

SCOTT and FRAN wipe the screen as they dance across.

SCOTT

Eat me up!

66. SHIRLEY STRIKING CALENDAR. 66.

The image of SHIRLEY striking days off a calendar.

67. DOWNSTAIRS ROOM KENDALL'S. STUDIO. DAY. 67.
SHIRLEY. FRAN.

SHIRLEY in full Herbal Way uniform is demonstrating the "new range" to FRAN who is positioned in front of SHIRLEY'S portable make-up mirror.

SHIRLEY

He just can't find anyone who's compatible.

(As she applies eye shadow to Fran)

- we call this "Island Fantasy" - \$11.95.

68. EXT. KENDALL'S STUDIO. ROOFTOP NIGHT.
SCOTT. FRAN.

68.

SCOTT and FRAN practise the Rumba under a starlit night.

SCOTT

Don't look at your feet, look at me - we're telling a story. The Rumba's the dance of love. Look at me like we're in love.

(Fran does so. There is a marked improvement)
That's it! Good. I need you - but you run away -

(Scott spins Fran out)

I chase you -

(Scott advances)

you want me -

(Fran turns towards Scott)

but you resist -

(Fran turns away, the quick about face adds drama to the moment)

that's good! You give in, we embrace - our bodies melt into one.

(Fran performs her part with surprising reality)
Good! Now one, two, and our cheeks touch on the third beat, but softly, lips almost touching - then as we spin apart, it's painful, like we don't want to go.
(as they spin apart, Fran portrays the full tragedy of divided love with devastating accuracy)

... and then we go -

(Scott suddenly stops)

and then we go - um -

(Scott preoccupied works on the next moment of choreography)

the one and the two.

FRAN sways silently from side to side reliving the tender moment of the cheek touch. SCOTT suddenly looks up.

SCOTT

What are you doing?

FRAN

(caught out)

Practising.

69. INT. KENDALL'S STUDIO. MAIN SALON. NIGHT.
SCOTT. TRY-OUT GIRL THREE. EXTRAS.

69.

SCOTT dances with TRYOUT GIRL 3. Another bland candidate, indistinguishable from the rest. She attempts to follow the simple routine SCOTT has set.

SCOTT

No, two comes after one and before three.

The candidate looks on unconvinced.

70. INT. KENDALL'S STUDIO. KITCHEN. DAY.
LES. SHIRLEY. DOUG. FRAN. WAYNE. VANESSA. CLARRY. NATALIE.
KYLIE. LUKE.

70.

CUT TO: The kitchen where the studio looks on.
TIGHT ON: FRAN.

FRAN

She's terrible.

All incredulously look to FRAN - except for Doug, who chimes in

DOUG

Yeah.

All double-take to DOUG. We hold on him as he squirts his mouth with
Cedel breath freshner.

71. SCOTT AND FRAN WIPE.
SCOTT and FRAN wipe the screen as they dance across.

71.

SCOTT

Come on!

72. SHIRLEY STRIKING CALENDAR.
The image of SHIRLEY striking days off a calendar.

72.

73. INT. HAIR DRESSING SALON. DAY.
LIZ. VANESSA. CLIENTS (2).

73.

A small old fashioned hair dressing salon. LIZ and VANESSA in work
clothes apply bleaching solution to clients' hair.

VANESSA

With a guy like Scott, it could be anything.
Sexuality - drugs y'know.

74. SCOTT AND FRAN WIPE

74.

SCOTT and FRAN wipe the screen as they dance across.

SCOTT

Great!

75. SHIRLEY STRIKING CALENDAR.

75.

The image of SHIRLEY striking days off a calendar

76. EXT. KEN RAILING'S HOUSE. BACK GARDEN. DAY.

76.

KEN. LIZ.

KEN and LIZ are in a portable outdoor spa bath. KEN'S torso is naked, but for a fetching star-sign necklace.

KEN

He's obviously lost it sweetie. He's all washed up.

LIZ giggles as she pours wine from a cask.

77. EXT. KENDALL'S STUDIO. ROOFTOP. DAY.

77.

SCOTT. FRAN.

It is raining, the sky is grey. Sheltered in a tiny laundry on the studio rooftop, SCOTT and FRAN, exhausted, practise as the harsh rain pours down on the melancholy city.

78. INT. HASTING'S LOUNGE ROOM. NIGHT.

78.

SHIRLEY. DOUG. KYLIE. LUKE.

KYLIE and LUKE stand on the coffee table dressed in full Latin costume. SHIRLEY is pinning the hem of LUKE'S green cat-suit pants while drinking sherry. DOUG, oblivious of physical reality, shazays and pony-hops around the room, mumbling to himself a half-forgotten dance tune.

SHIRLEY

... the Pan Pacific Grand Prix. It was his year, Luke. It was Scott's year. And now he's thrown it all away. You wouldn't do anything like that would you Luke?

LUKE shakes his head "no".

DOUG

Lessy'll find a partner.

SHIRLEY

There's no time, Doug. She'd have to be a champion. You think someone like Tina Sparkle's

SHIRLEY (cont)

wandering around saying "umm. who'll I dance with?"

LUKE

Why don't you and Mr. Hastings go in the over 35's, Mrs Hastings?

DOUG

(mumbles)

I don't like the competitions.

KYLE

Dad doesn't go in the competitions.

LUKE

But you should have a go Mr ...

SHIRLEY

(exploding)

Oh Doug, stop that! Stop that silly shuffling you stupid man. I can't bear it, I just can't bear it.
(Shirley sinks onto her haunches, wracked by tears)
Always shuffling; always that silly shuffling.

DOUG stops dancing. For a moment he looks at SHIRLEY, then leaves the room.

KYLIE

(climbs down from the table and comforts her mother. Doug dances on, oblivious)
Don't cry Mum. Scott'll find a new partner. Don't worry. He will.

79. INT. KENDALL'S STUDIO. NIGHT.79.

SCOTT. FRAN.

SCOTT and FRAN bound across the room in their wildly frenetic Paso Doble.

SCOTT

That's it! That's it - eat me up, strong - like a tiger -
you're hungry for me! Come on, that's it, stronger!
Good! and now we're together - burning with
passion - united in triumph, the Paso Doble - Ole!

The end beat, a final pose and silence. SCOTT and FRAN, their bodies heavy with breath, for a moment linger together. SCOTT smiles.

SCOTT

You're ready.

FRAN

What for?

SCOTT

I want you and me to tryout for Les tomorrow night.

FRAN

At the State? Really?

SCOTT

Yep.

FRAN yells in triumph and jumps in the air. She is barely able to contain her excitement. SCOTT laughs and playfully draws FRAN to him and they dance again. As they do the camera pulls out through the window.

80. EXT. KENDALL'S STUDIO. NIGHT.80.

SCOTT. FRAN. DOUG.

The little studio nestled under a starlit sky. The silhouette of the two dancers flickers in the lighted window. As we pull further away the rooftop comes into view and we become aware of the solitary figure of DOUG amidst his mysterious manic shuffling.

81. EXT. TOLEDO MILKBAR - FRAN'S HOME. NIGHT.81.

SCOTT. FRAN.

SCOTT and FRAN walk through the industrial area of the city. The glow of the factories illuminates the night sky.

SCOTT

(struggling with the pronunciation)

Vivir con miedo es como vivir . . . a . . . a . . .

FRAN

(correcting him)

Vivir a medias.

SCOTT

(better this time)

Vivir con miedo, es como vivir a medias.

FRAN

Yes. "A life lived in fear is only a half lived life".

SCOTT
(unsure)

Oh yeah, like a proverb?

FRAN
Sort of, my grandmother says it all the time.

SCOTT
Yeah, a life half lived, yeah, that's good.

SCOTT and FRAN have arrived outside the rundown Toledo milkbar.
They stand in silence, unsure. The sounds of night envelope them.

SCOTT
Well. . . I'll see you tomorrow.

FRAN
Okay.
(pause)
Do you think the Rumba's the right one to do?

SCOTT
Yeah, Les'll love it.

FRAN
I do too . . . the Rumba I mean.

PAUSE:

SCOTT
Fran, you know when I said about the Rumba,
being y'know the dance of love.

FRAN
(expectantly)
Yes.

SCOTT
Well . . .

FRAN
Yeah. . .

SCOTT
It's pretend, y'know, you just pretend to be in love,
it's not real.

FRAN
(covering)

Oh, no no, I didn't think . . .

SCOTT

Oh yeah, yeah, I know you didn't. . .

FRAN
(backing away)

Oh, no no, I know you didn't, I mean . . . I didn't -
I've got to go. . .

FRAN collides with a stack of boxes filled with beer cans, they clatter noisily to the ground.

SCOTT

Are you alright?

Suddenly the exterior light clicks on. FRAN looks worriedly towards the milkbar.

FRAN

You'd better go. I'll see you tomorrow.

She hurries away.

82. INT. FRAN'S HOUSE. ROOM BEHIND TOLEDO MILKBAR. NIGHT. 82
YA YA.

An ancient face in the mirror. FRAN'S grandmother YA YA, sews on an old treadle machine by the light of a black and white television. At the sound of the front door, she stops, listens - footsteps down the hall. Trouble.

83. INT. FRAN'S HOUSE. BACK OF TOLEDO. NIGHT. 83.
FRAN. RICO. YA YA. CARD PLAYERS (6).

FRAN moves furtively through the darkened living room. Beyond we can see a lit area which looks like a small clubroom. It opens onto a partially covered exterior verandah. A group of men can be seen playing cards. Suddenly FRAN stops, startled. RICO enters from the kitchen. He's short with a swarthy, unshaven face.
PAUSE: There is a moment of tension

RICO (SPANISH)

Why are you so late?

FRAN (SPANISH)

I've been practising with Natalie.

RICO (SPANISH)

Tomorrow night I need you here for the Fiesta.

FRAN (SPANISH)

I have to go to dancing.

RICO (SPANISH)

You are out too much. Tomorrow you stay here.

FRAN (SPANISH)

But...

RICO (SPANISH)

Enough! Tomorrow you stay here.

FRAN defiantly holds her father's gaze.

RICO shakes his head and muttering, moves out to the verandah. FRAN goes to her bedroom, as we track with her, the camera settles on YA YA's concerned face. She watches her granddaughter from the doorway.

84. EXT. RIDGE. NIGHT. 84.
SCOTT.

SCOTT runs like a madman under a canopy of glittering stars. He leaps into the air and the screen shatters into a thousand diamantes to reveal a sparkling sequined sign -

85.INT.STATE CHAMPIONSHIPS.RSL CLUB. MAINHALL.NIGHT. 85.
EXTRAS.

"The Australian Federation presents: A Night Of A Thousand Stars - State Championships".

85a.INT.STATE CHAMP/SHIP.RSL ON-STAGE. M/HALL.NIGHT. 85a.
TINA SPARKLE.

PAN DOWN TO: Discover a stunningly tall gazelle like girl. She is being introduced on-stage, prior to takeing the floor at the State Festival. She removes her silk cape to reveal a beautiful body, near naked but for the shimmering decoration that is her costume. The music we hear would serve as appropriate accompaniment to 'Venus rising from the waves'. The crowd applaude rapturousiy.

LES V/O

Tina Sparkle?

86.INT.STATE CHAMP/SHIPS. RSL CLUB. RESTAURANT NIGHT. 86.
BARRY. LES. CHARM. TERRY. 4 FEDERATION HEAVIES. WAITRESS.
EXTRAS.

TIGHT ON: BARRY'S face.

BARRY

Yes, Tina Sparkle - I'll have the Chicken Riverina.

PULL BACK: To reveal the dining table around which BARRY, LES, CHARM, TERRY and FOUR OTHER FEDERATION HEAVIES sit. A young female waitress takes the order. The restaurant is on the mezzanine level of the RSL CLUB which hosts the State Championships. Through the glass window which backs the diners we can see the preliminary heats of the championship underway.

CHARM

Does that come with chips?

WAITRESS

Chips or vegies.

CHARM

He'll have the chips.

BARRY

Yeah give us some chips luv.

(Barry winks at the waitress, then returns to Les)
Tina and Scott are both popular young dancers.
And they are both without partners - I think it
would be advantageous for all concerned to see
them together.

MERV, a middle-aged federation official interjects.

MERV

But Barry, Scott's shenanigans have caused a lot of
distracting chat down our way.

BARRY

That's why it's important Scott's seen to be dancing
the right steps with the right partner Merv.

TERRY, TINA'S winsome coach chimes in.

TERRY

Dance sport needs good young couples.

BARRY

Terry's hit the nail on the head. Merv. Let's not go throwing the babies out with the bathtub.

LES

(struggling to contain his excitement)
I'm a hundred percent behind it Barry.

WAITRESS

Will youse be having a wine?

87. INT. TOLEDO MILKBAR. NIGHT.

87.

YA YA. FRAN. NATALIE.

YA YA is cooking a hamburger on the sizzling hotplate. FRAN stands over her, NATALIE waits at the door.

FRAN (SPANISH)

I'll only be a couple of hours, Grandma. Natalie needs me to help her move.

YA YA stops cooking and looks up at FRAN.
She shrugs her shoulders - it is enough for FRAN and she is off.

YA YA (SPANISH)

Francesca.

(Fran stops)

Don't be to late.

FRAN goes. YA YA, a tiny smile to herself.

88. INT. STATE CHAMP/SHIPS. RSL CLUB. RESTAURANT. NIGHT. 88.
BARRY. LES. CHARM. TERRY. 4 FEDERATION HEAVIES. WAITRESS.
EXTRAS.

The meal is almost over. The atmosphere at the table is relaxed as the diners finish their desserts. CHARM attends to the bill.

CLOSE ON: TERRY as he leans close to LES.

TERRY

I thought we'd split it.

LES

What?

TERRY

The teaching. . . 50/50.

LES

Oh!

TERRY

Old time for me and you can do the Latin.

CHARM

Les, did you have the prawn cocktail?

CHARM is dividing up the bill with a pocket calculator.

LES

What? Oh, yes Charm.

CHARM

Yours is \$28.50.

BARRY

Don't be stupid Charm, I'll put it on the plastic.

The Federation members all smile and murmur "thanks Barry" "that's good of you". BARRY hands a credit card to the well endowed young waitress.

BARRY

(with a wink)

Stick it on that luv.

WAITRESS

Thanks Mr. Fife.

Barry a good natured chuckle as the waitress leaves.

BARRY

They know me here.

BARRY rises from the table, as do the rest of the gathering.

BARRY

Well Gentlemen - let's make this a bloody good festival.

(Everyone shakes hands)

Just a tick Les.

BARRY takes LES by the shoulder and guides him away from the group.

LES

This is wonderful Barry, wonderful.

BARRY

He doesn't deserve her Les. I've been fielding phone calls all week about what Scott danced at that Festival.

LES

Scott's learnt his lesson Barry, he's changed.

BARRY

We both know exactly where that young man was heading. Don't we?

(he stops and looks Les in the eye)

The quantity of mercy is not strained Les. Scott's got a second chance, but remember; a Pan Pacific Champion becomes a hero, an icon if you like. He needs to be someone who sets the right example.

The two men now halt at the window which looks out over the dance floor. As BARRY takes in the festival, a single tear streaks his cheek.

BARRY

I love dancing Les, and I'm not going to let some kid ruin what we've worked so hard to protect all these years.

As BARRY speaks -

89.INT. STATE CHAMP/SHIPS.RSL CLUB.MAIN HALL. NIGHT. 89.
WAYNE. VANESSA. KEN. LIZ. SCRUTINEERS (6). DANCERS (10).
JUDGES (6). CROWD.

The camera tracks out into the auditorium to take in the ocean of coloured ostrich feathers, as senior couples glissade and strut through the finals of the "Barclay Blues."

TIGHT ON: WAYNE and VANESSA, trying their hearts out.

TIGHT ON: KEN and LIZ. They are not dancing well. KEN'S eyes are glazed and he sweats profusely. He blows another step.

LIZ

(panicking through dance smile)

What are you doing?

KEN

(through gritted smile)

Push it, push it.

90. INT. STATE CH/SHIPS .RSL CLUB. (KENDALL'S CORNER) NIGHT. 90.
 SHIRLEY. DOUG. KYLIE. LUKE. LES. WAYNE. VANESSA. EXTRAS.

CUT TO: THE KENDALL'S CORNER.

As if shoeing a horse, KYLIE wire-brushes the soles of LUKE'S dance pumps.

SHIRLEY

Do you two know anything about this girl Scott's trying out with?

LUKE shakes his head.

KYLIE

Who is it, Mum?

SHIRLEY

Goodness, I'm the last one to know. Scott says we'll never guess.

The "Barclay Blues" concludes, the crowd applaud. As the couples leave the floor, LES arrives looking flustered.

SHIRLEY

Les, do you know anything about this girl?

LES

Jesus, news travels fast around this place.

KYLIE

Who is it, Uncle Les?

LES

You silly sour pussies! Have a look at this.

LES takes a copy of "Dance News" from under his arm.

91. SEX SHOT.

91.

It spins into a whirling headline shot: **TINA SPARKLE UP FOR GRABS - NATHAN TO RETIRE.**

KYLIE, LUKE, DOUG and WAYNE and VANESSA who have just arrived from the floor, crowd round as SHIRLEY reads:-

SHIRLEY (V/O)

Current Pan Pacific champion, Tina Sparkle, is hunting for a new partner. It was announced today, her partner of ten years, Nathan Starkey, will be retiring because of commitments to his landscape

SHIRLEY (V/O cont)

gardening business. Their farewell exhibition will be at this weekend's State Finals. The question on every dance fans lips is, "who will snaffle Tina?".

LES

Scott Hastings, that's who.

SHIRLEY

Oh my goodness, Tina Sparkle, oh Lessy.

SHIRLEY'S eyes fill spontaneously with tears of joy. We hear the purr of DOUG'S super 8 as he comes in for a close-up.

SHIRLEY

Do you think she will dance with him?

LES

It's all arranged. Straight after she dances her farewell exhibition, she's hopping into the social dance with Scott.

92. EXT. STATE CHAMPIONSHIPS, RSL CLUB. NIGHT. 92.
FRAN. NATALIE. EXTRAS.

FRAN and NATALIE run up the steps of the RSL Club. The foyer hums with the excitement of a big festival. Fran stops and checks herself in the foyer mirror.

NATALIE

You look nice.

FRAN

Thanks.

FRAN peers into the mirror. She blinks her eyes rapidly for a couple of beats.

NATALIE

Are they scratchy?

FRAN

I hope they don't fall out.

NATALIE

They won't - good luck.

FRAN

Thanks, you too.

NATALIE

Thanks.

The girls take a deep breath. As they move off into the hall the camera takes in the Federation foyer display.

TIGHT ON: Video dust jacket showing Barry's smiling face and emblazoned with the title "BARRY FIFE'S DANCE TO WIN."

93. INT. STATE CHAMP/SHIPS. RSL. BOY'S CHANGEROOM. NIGHT. 93.
CLARRY. SCOTT. EXTRAS.

CLARRY looks at himself in the mirror, fastening his wing collar. SCOTT appears behind him.

SCOTT

You haven't seen that beginner girl Fran, have you Clarry?

CLARRY

(while making Clark Gable faces into the mirror)
Maybe she's getting a lift with Natalie. We've got our first comp. tonight.

Before SCOTT is out the door, CLARRY swings around.

CLARRY

(licking his tongue across the front of his teeth)
Hey Scotto, bring on the babes.

94. INT. STATE CHAMP/SHIPS. RSL CLUB. MAIN HALL. NIGHT. 94.
J. J. SILVERS. EXTRAS.

TIGHT ON: J.J. SILVERS.

J. J. SILVERS

... in just a few minutes this evening's feature event, the "Farewell my friends" exhibition by Mr. Nathan Starkey and Miss Tina Sparkle ...

95. INT. STATE CHAMP/SHIPS. RSL. (KENDALL'S CORNER) NIGHT. 95.
SHIRLEY. DOUG. LES. WAYNE. VANESSA. KYLIE. LUKE. FRAN.
SCOTT. CLARRY. NATALIE. EXTRAS.

SHIRLEY

Oh Doug, it's an answer to our prayers.

DOUG

She's a nice little chickie. She photographs well.

DOUG films FRAN who has quietly arrived.

SHIRLEY

Oh Franny, isn't it exciting?

FRAN

(unclear)

Ahh . . .

SHIRLEY

Who would have thought, hey? I thought he'd never find a new partner. Everything's turned out wonderfully.

FRAN

(tentatively)

Do you think so?

SHIRLEY

Yes! Les and I are beside ourselves.

FRAN

Well, I'm very happy too.

SHIRLEY

Of course you are. And you look so lovely tonight.

(Conspiratorially)

You've been using that buff puff I gave you, haven't you. Where is he?

LES

(elbowing Fran)

If he doesn't hurry up I might just jump in there myself.

FRAN punches LES playfully on the arm.

FRAN

Oh, Mr. Kendall . . .

All look to FRAN strangely.

CUT TO: SCOTT arriving, he sees his MOTHER clutching FRAN.

SCOTT

Oh, Mum . . . I was going to tell . . .

SHIRLEY

Yes, you little devil. very funny. Well, we know all about it.

WAYNE

(slapping Scott on the shoulder)
Bloody fantastic, mate.

VANESSA

You should have told us, you know.

CUT TO: FRAN blushing.

LES

Uncle Lessy was onto it first.

SCOTT

You haven't even seen us dance yet.

LES

C'mon son. You two were made for each other.

DOUG

(showing Fran his camera)
You find it difficult to get the films now - it's all video, video, video.

SHIRLEY

I don't think Fran's interested Doug. Look at her, she's beside herself.

(as if talking to a baby)

My goodness! Imagine our Scott dancing with someone like . . . Tina Sparkle.

FRAN goes cold.

FRAN

(weakly)

Tina Sparkle . . .

HOLD ON: FRAN. She fights the tears as we hear O/S J.J. SILVERS.

J.J. SILVERS

Yes! The fairy princess of the dance floor . . . Miss Tina Sparkle and for the last time, current Pan Pacific Grand Prix, amateur five dance Latin American champion, Mr. Nathan Starkey!

The crowd go wild.

96. INT. STATE CHAMP/SHIPS. RSL CLUB. MAIN/HALL. NIGHT. 96.
NATHAN. TINA. CROWD.

CUT TO: THE FLOOR. NATHAN STARKEY and TINA SPARKLE twirl onto the floor in a hail of applause, splendidly dressed in their magnificent Latin costumes made entirely of tiny plastic fruit.

97. INT. STATE CHAMP/SHIPS. RSL. (KENDALL'S CORNER) NIGHT. 97.
SHIRLEY. DOUG. LES. WAYNE. VANESSA. KYLIE. LUKE. FRAN.
SCOTT. CLARRY. NATALIE. EXTRAS.

CLOSE ON: FRAN about to give way to her emotion.
CLOSE ON: SCOTT. He struggles with the words.

SCOTT

Fran, I . . .

SHIRLEY, applauding, leers into FRAN'S face.

SHIRLEY

Doesn't Tina look beautiful!

She forces SCOTT'S attention back to the floor.

J.J. SILVERS

(through deafening applause)

. . . as they dance for you the Fruity Rumba.

CLOSE ON: SCOTT looking back to FRAN, but she has gone.

SHIRLEY

(to Scott)

She's a funny girl!

The music blares, the Fruity Rumba begins.

SCOTT

(to Shirley)

Be back in a minute.

SHIRLEY

Where are you . . . ?

He has gone.

FRAN. LIZ. KEN. SCOTT. EXTRAS.

CUT TO: FRAN. As she pushes her way through the suffocating crowd we pick up on LIZ and KEN arguing beside the dance floor.

LIZ

If you think I'm going to put up with . . .

FRAN in her haste collides with LIZ, who turns sharply and seeing the beginner exclaims.

LIZ

Watch it Frangipanny!

FRAN'S POV: LIZ'S sneering face looms large in screen.

As FRAN flees we hold on KEN and LIZ. As they argue KEN drinks from a metal thermos.

KEN

Listen Sweetie, I'm the one driving the engine around here, alright?

LIZ

Well if you're driving the engine, what's in that thermos?

SCOTT, in pursuit of FRAN, now collides with LIZ. LIZ turns sharply but her manner changes when she sees SCOTT.

LIZ

(smiling sweetly)

Hi Scott!

SCOTT

Have you two seen Fran?

KEN

Fran, Fran who?

99. INT. STATE CHAMP/SHIPS. RSL CLUB. MAIN HALL. NIGHT. 99.
NATHAN. TINA. CROWD.

CUT TO: THE MAIN FLOOR. Nathan with ornate flourish mimes sewing the fields with seeds, as TINA portrays a seedling while swinging through the air.

100. Deleted

101.INT.STATE CHAMP/SHIPS.RSL CLUB. BACKSTAGE. NIGHT. 101.
SCOTT. FRAN.

CUT TO: SCOTT. He runs through the large vomitorium which leads backstage. It is dark, lit only by shafts of light that stray from the main event.

As his eyes adjust, he makes out the dejected form of FRAN in the shadows.

She knows he is there. He looks to the floor and slowly speaks.

SCOTT

Fran, I didn't know anything about that.

FRAN

Are you going to dance with Tina?

SCOTT searches for an answer.

SCOTT

I...she's a champion Fran.

FRAN

I think you should; she's your style; you'd really suit each other.

SCOTT

Fran, I've been working towards winning the Pan Pacific since I was six years old.

FRAN turns, the light catches her face.

102. INT. STATE CHAMP/SHIPS.RSL CLUB. MAIN HALL. NIGHT.
(FRAN'S POV FROM BACKSTAGE). 102.
NATHAN. TINA. CROWD.

FRAN looks towards NATHAN and TINA, the Federation couple float surreally in a shimmering mirage of white light.

103.INT.STATE CHAMP/SHIPS.RSL CLUB. BACKSTAGE.NIGHT. 103.
FRAN. SCOTT.

FRAN

I'm sure you will win Scott.

104.INT.STATE C/SHIPS. RSL.NIGHT.(SCOTT'S POV-B/STAGE). 104.
NATHAN. TINA. CROWD.

SCOTT follows FRAN'S POV. He can see the vision of NATHAN portraying the sunlight, with TINA as the rain shower.

105. INT. STATE CHAMP/SHIPS. RSL CLUB. BACKSTAGE. NIGHT. 105.
SCOTT. FRAN.

CLOSE ON: SCOTT. Like the child seeing the emperor's new clothes, he realises there is nothing there.

FRAN

... I could never do that.

Slowly, he looks back to FRAN. Their eyes connect. There is music, and they are dancers. The distance between them disappears. They become one, dancing out the simple, profound, ancient beauty of the real Cuban Rumba.

106. INT. STATE CHAMP/SHIPS. RSL CLUB. MAIN HALL. NIGHT. 106.
NATHAN. TINA. CROWD.

CUT TO: THE MAIN FLOOR. Sublime decadence as NATHAN mimes plucking fruit from TINA'S dress and eating it.

107. INT. STATE CHAMP/SHIPS. RSL CLUB. BACKSTAGE. NIGHT. 107.
SCOTT. FRAN. EXTRAS.

CUT TO: BACKSTAGE. Couples making their way to and from the dressing rooms stop to watch SCOTT and FRAN. They both now dance the dance of love with arresting sincerity.

108. INT. STATE CHAMP/SHIPS. RSL CLUB. MAIN HALL. NIGHT. 108.
LES. SHIRLEY. DOUG. KYLIE. LUKE. EXTRAS.

CUT TO: THE AUDITORIUM. LES, SHIRLEY, DOUG, KYLIE and LUKE are seen moving off in the backstage direction.

109. INT. STATE CHAMP/SHIPS. RSL CLUB. BACKSTAGE. NIGHT. 109.
SCOTT. FRAN. EXTRAS.

CUT TO: BACKSTAGE. More people have been seduced away from the floorshow, drawn by the physical intensity between SCOTT and FRAN.

LES, SHIRLEY, DOUG, KYLIE, LUKE'S POV: A small crowd of people, their backs turned to the main event, is gathering around the shadowy figures of two lone dancers.

110. INT. STATE CHAMP/SHIPS. RSL CLUB. MAIN HALL. NIGHT. 110.
SCRUTINEERS (6). BARRY. CHARM. EXTRAS.

CUT TO: THE ONSTAGE SCRUTINEERS TABLE. CHARM notices the disturbance. Discreetly she alerts BARRY FIFE.

111. INT. STATE CHAMP/SHIPS. RSL CLUB. BACKSTAGE. NIGHT. 111.
 LES. SHIRLEY. DOUG. LUKE. LYLIE. SCOTT. FRAN. BARRY. VANESSA.
 WAYNE. LIZ. EXTRAS.

LES. SHIRLEY, DOUG, LUKE and KYLIE as they move into the backstage.
 CUT TO: The shocked faces of LES, SHIRLEY and DOUG as they discover
 the focus of the onlookers. CUT TO: KYLIE and LUKE, they weave their
 way through the spectators' legs to the front of the crowd.

KYLIE

It's the inconceivable sight of Scott dancing with
 the beginner girl, Fran.

CUT TO: BARRY, he makes his way to the side of the stage. From his
 elevated perspective he has full view of SCOTT and FRAN'S disturbing
 display.

CLOSE ON: SHIRLEY stunned, unsure what to do.

CUT TO: VANESSA and WAYNE as they join the onlookers.

CLOSE ON: BARRY FIFE'S face, swelling with rage.

CUT TO: LIZ pushing her way through the crowd.

112. INT. STATE CHAMP/SHIPS. RSL CLUB. MAIN HALL. NIGHT. 112.
 TINA. NATHAN. CROWD.

CUT TO: THE FLOOR. The Fruity Rumba finale, with TINA being held
 high, to symbolise a tree.

113. INT. STATE CHAMP/SHIPS. RSL CLUB. BACKSTAGE. NIGHT. 113.
 LIZ. SCOTT. FRAN. SHIRLEY. DOUG. LES. VANESSA. WAYNE.
 NATHAN. TINA. KEN. EXTRAS.

CUT TO: LIZ. As SCOTT and FRAN come into view - an involuntary
 exclamation of disgust.

LIZ

Oh, you're kidding!

CUT TO: FRAN'S POV: LIZ'S face contorted by outrage and disdain.
 Suddenly FRAN becomes conscious of the crowd, her confidence wanes.
 She is seized by fear, her old awkwardness returns and she comes crashing
 to the floor. A kick of shock resounds through the onlookers. There is a
 strange taut silence.

HOLD ON: FRAN'S mortified expression, her face flushed with shame.
 The distant applause for TINA and NATHAN breaks the moment.
 SHIRLEY galvanises into action as SCOTT bends to help FRAN.

FRAN
(whispers to Scott)

I'm sorry.

SCOTT

Don't . . .

The pair are pulled apart by SHIRLEY and LES.

SHIRLEY
(with urgency)
Come on dear, let's help you up.

LES
Scott, Tina's coming.

SCOTT
Mum, I'm not . . .

SHIRLEY
No. no - no, no, we're helping Fran, I don't want to hear. Come on now Fran, let's have a look at this knee - Liz, give me a hand here please.

SHIRLEY and LIZ help FRAN up - NATHAN and TINA burst backstage.

LES
(covering)
Tina, wonderful, wonderful . . . the fruit . . . everything!

CHARM arrives on the scene.

CHARM
Les, President Fife would like a word with you and Scott - in the Servery, now.

She turns on her heel and is off.

TINA
(looking at Fran)
What's going on?

SHIRLEY
There's been a silly accident; this poor girl fell.
(Shirley offers her hand)
Shirley Hastings. Tina, this is my son, Scott.

SCOTT

Look Mum . . .

LES

(forcing Scott's attention back to Tina)
Scott, Tina's been dying to meet you.

SCOTT

Hello Tina - look mum.

SHIRLEY

We are going to take care of Fran, Scott. You need to
have a chat with Barry Fife.

LES

(dragging him away)
Let's not keep him waiting. Tina, we'll be back for
the social. Take your time getting changed.

KEN

(approaching Tina)

Top routine Tina.

TINA looks blankly.

CUT TO: KYLIE. She turns to LUKE.

KYLIE

I thought that was good.

114.INT. STATE CHAMP/SHIPS .RSL. GIRL'S CHANGER/M. NIGHT.114.
FRAN. SHIRLEY. LIZ. VANESSA. EXTRAS.

CUT TO: FRAN being ushered into the changeroom by SHIRLEY. LIZ
and VANESSA follow.

FRAN

Mrs. Hastings, Scott and I . . .

SHIRLEY

(cutting her off)

Scott is a silly headed young man. Now I don't
know what you two think you were up to - there's
obviously been a whole lot of things going on - but
we're going to fix that nasty bruise and then, Fran, I
think it would be best for everyone concerned if
you went home.

FRAN

But, Mrs. Hastings I...

LIZ

You're a beginner Fran. What the hell did you think you were doing?

VANESSA

And you're really clumsy, that's why you fell over.

SHIRLEY

Yes. Now you don't want to go embarrassing yourself in front of everyone again, do you Franny?

FRAN hesitates.

SHIRLEY

It's not very fair on Scott, is it?

FRAN

But Scott wanted to...

SHIRLEY

Of course Scott would say that darling, he's always been too kind hearted. But he's a champion, he's got his future to think about. You don't want to ruin his chances do you?

FRAN hesitates.

SHIRLEY

Do you?

FRAN

No...

LIZ

God, poor Scott - how embarrassing.

SHIRLEY

Yes... Now you can see it'd be best for Scott if you just went home and forgot all about this, can't you Franny.

Fran cannot answer.

SHIRLEY

Can't you?

FRAN
(close to tears)

Yes, Mrs. Hastings.

SHIRLEY

Yes - because Scott's going to dance with Tina, and everything's going to be alright.

115.INT.STATE CHAMP/SHIPS. RSL CLUB. KITCHEN. NIGHT. 115.
BARRY. SCOTT. LES.

Stark fluorescent lit industrial kitchen. Billows of steam emanate from the giant dishwashing machine.

Enormous two-shot of BARRY'S face inches from SCOTT'S.

BARRY

I understand Les has lined you up with Tina
Sparkle - don't blow it son 'cause if you don't start
listening to your teachers and superiors there won't
be a mark on the scorecard low enough for you at
the Pan Pacific Grand Prix. Comprendre?

LES

(chiming in)

Barry's only thinking of your well-being.

BARRY

Where do you think we'd be if everyone went
around making up their own steps?

SCOTT

Out of a job.

SCOTT turns on his heel and strides from the kitchen.

CUT TO: LES'S horrified expression.

LES

Oh, oh Barry, don't take any notice of Scott - he's
just excited to be dancing with Tina - he doesn't
know what he's saying.

116.INT.STATE CHAMP/SHIPS. RSL CLUB. BACKSTAGE. NIGHT. 116.
SHIRLEY. TINA. LIZ. VANESSA. WAYNE. SCOTT. LES. KEN. KYLIE.
LUKE. EXTRAS.

SHIRLEY approaches TERRY, who waits with TINA, who has donned yet another remarkable costume.

TERRY

We can't expect Tina to wait around here all night Shirley.

SHIRLEY

Yes, sorry about that Terry. Goodness Tina, you look terrific.

WAYNE

(to Shirley)

What the hell was that all about?

SHIRLEY

What? What?

WAYNE

You know with Fran?

SHIRLEY

(covering with laughter)

Fran . . . Fran . . .

TINA

Fran? Wasn't she the girl . . .

SHIRLEY

(laughing)

Oh yes, the girl that fell. You know Scott, always trying to help people out, it's nothing.

SHIRLEY

(Pointedly)

You might have a chat with him later about it Wayne.

TINA

I have a good vibe about the try-out Mrs. Hastings.

SCOTT strides towards the group with Les desperately trailing.

SHIRLEY

Here we all are.

SCOTT

Where is she, Mum?

SHIRLEY

Who?

SCOTT

Fran.

SHIRLEY

Fran, Fran. Fran who?

TINA

You know, the girl that fell.

SHIRLEY

(laughing)

Oh, yes Fran. Don't worry about her, she went home, darling.

SCOTT

What?

VANESSA

She went shopping Scott.

LIZ

(giggling)

Yeah. She had to make a phone call.

SCOTT

You're pathetic.

WAYNE

What's wrong with you?

SCOTT

That's what I've been trying to find out for the last three weeks. What is wrong with me! What is so wrong with the way I dance?

J.J. SILVERS (O/S)

Ladies and gentlemen, everyone up for the social dance - the cheeky Cha Cha Cha.

LES

C'mon now Scott, Tina's waiting.

SCOTT

You're all so scared you wouldn't know what you thought.

TERRY

Is he dancing with Tina or not?

SCOTT

Sorry Tina, I'm not available.

CUT TO: TERRY'S flabbergasted expression.

TERRY

Well . . .

SCOTT turns and begins to run towards the exit.

SHIRLEY

No, Scott, wait . . . Wayne.

WAYNE moves to block SCOTT'S exit.

WAYNE

Scott . . .

WAYNE is brushed aside by a determined SCOTT but we track with him as he pursues him from the hall.

116a. EXT.STATE CHAMP/SHIPS. RSL CLUB. NIGHT. 116a.
WAYNE. SCOTT. EXTRAS.

HOLD ON: WAYNE - he skids to a stop outside the entrance of the gawdy RSL club -he watches his friend disappear into the night.

116b.INT.STATE CHAMP/SHIPS. R.SL.CLUB. BACKSTAGE.NIGHT.116b.
SHIRLEY. TINA. LIZ. VANESSA. LES. KEN. KYLIE. LUKE. EXTRAS.

CUT BACK TO: TINA, absolutely lost.

TINA

Look, what's going on?

KEN, not one to miss an opportunity, offers his arm with a capped tooth smile.

KEN

Care for a dance, Teens?

117. EXT. STREET. NIGHT. 117.
SCOTT.

SCOTT runs through the darkened streets.

118. INT. STATE CHAMP/SHIPS. RSL CLUB. BACKSTAGE. NIGHT 118.
WAYNE. BARRY. EXTRAS.

As WAYNE makes his way through the corridors of the Festival, BARRY snaffles him with a pointed finger.

BARRY

Jeez, you danced impressively today - I noted that.

WAYNE

(taken aback)

You think so, Mr. Fife?

BARRY

Gawd yeah. You should try a Bogo Pogo in your Samba though. It's a terrific step, especially coming out of a Lock-Whisk.

WAYNE

Well, actually Mr. Fife . . .

BARRY

It's in me video, you got a copy?

WAYNE

Ah . . .

BARRY

(producing a video from his pocket)

Here take this one.

WAYNE

Gee thanks Mr. Fife.

BARRY

Look help me out here - Wayne isn't it? Where's Hasting's getting these ideas from?

WAYNE

I don't know Mr. Fife. I reckon it's the girl.

BARRY

Ah yeah. You sure there's no one else?

WAYNE

No, I reckon it would be her.

BARRY

(nodding sagely)

Y'know I've seen bad influence like this before Wayne. One bad egg can rot the whole barrel. Scott's not the only one with a future to think about. Know what I mean?

ENORMOUS C.U.: Of BARRY'S eye as he winks at WAYNE.

119. EXT. TOLEDO MILKBAR. NIGHT.

119.

SCOTT.

Panting SCOTT halts outside the rundown milkbar. It is closed. He raps on the glass door. There is no response.

120. EXT. TOLEDO MILKBAR. SIDE ALLEY. NIGHT.

120.

SCOTT. EXTRAS.

Warily SCOTT makes his way down the side alley. Through a crack in the gate he can make out a backyard where a small party is in progress. The revellers are silhouetted against the flicker of an open fire and the sound of music and laughter drifts through the night.

121. EXT. TOLEDO MILKBAR. BACKYARD SIDE PASSAGE. NIGHT. 121.

SCOTT. FRAN. RICO. YA YA. EXTRAS.

SCOTT cautiously opens the gate and makes his way down the side passage. He can see FRAN moving around the edges of the party. Scott creeps down beside the house to where the shadows end and the firelight begins. As FRAN passes, SCOTT grabs her arm and pulls her into the shadows.

FRAN

(startled whisper)

What are you doing here?

SCOTT

I want to dance with you.

FRAN

Go away. If my father sees you I'll get into trouble.

SCOTT

What happened to a life lived in fear and all that stuff?

FRAN

It's no use. You were right, I'm a beginner. I'll never be like them.

SCOTT

I don't want you to be like them - you're better than all of them.

(Pause)

Fran, I want to dance with you, our way, at the Pan Pacific.

FRAN

We won't win.

SCOTT

I don't care about winning. I just want to dance our steps.

There is a moment of stillness between SCOTT and FRAN.

SCOTT

I'd understand if you said 'No' after the way I treated you in the beginning and everything. . .

FRAN

(smiling)

It's alright, I was used to it.

They laugh. The laughter dies into a gentle silence. SCOTT and FRAN are very close now, almost touching. Suddenly, RICO appears from inside.

RICO

Francesca . . .

(he breaks off when he sees Scott)

Who is this?

FRAN looks from RICO to SCOTT and back to RICO.

FRAN

This is . . . This is my dancing partner.

RICO

(to Scott)

I don't think you should see Francesca anymore. You go now.

SCOTT

But . . .

RICO

(suddenly angry)

Go!

SCOTT

We dance together, that's all.

There is a pause. Conversations taper off as people turn their eyes in the direction of SCOTT and RICO.

RICO

What sort of dance do you dance so late at night?

The party has stopped, all eyes are now upon SCOTT. He looks to the crowd and then back to RICO.

CUT TO: SCOTT'S POV. A faded bull fighting poster on the verandah wall.

SCOTT

The Paso Doble.

Suddenly the diminutive YA YA appears and rushes towards SCOTT.

YA YA

(broken English as she jabs at Scott)

You? You danca, Paso Doble? You? You?

SCOTT

What?

YA YA

You danca the Paso Doble?

SCOTT

Yeah... not too badly.

YA YA

(she claps her hands)

Show! Show!

122. EXT. TOLEDO MILKBAR. REAR VERANDAH. NIGHT. 122.

YA YA. SCOTT. FRAN. RICO. EXTRAS.

YA YA prods SCOTT and FRAN towards the verandah and into the ring of spectators.

YA YA

(she prods again)

Show!

RICO looks to YA YA confused, then a smile passes his lips.

RICO

(a public announcement)

Yes, you show us your Paso Doble. Come on we want to see.

A murmur goes through the crowd: "The Paso Doble, the Paso Doble."

RICO

We want to see this Paso Doble!

SCOTT'S POV: A ring of hostile faces.

Someone produces a guitar. RICO's challenge is punctuated by a flourish of strings.

TIGHT ON: SCOTT, an inward smile of confidence as he accepts the challenge.

FRAN is reluctant, but SCOTT spins her onto the floorboards of the verandah. The night is still with expectation.

SCOTT

(An encouraging whisper)

Remember the Tiger.

He stamps the floor, striking a dramatic pose. He winks at FRAN and they both dash across the floor in their Paso. SCOTT clicking his fingers and stamping his feet. There is a moment of stunned silence and then the spectators begin to chuckle.

CLOSE ON: YA YA's bewildered face.

SCOTT fighting the reaction, drives the dance stronger and stronger, but the laughter increases to a raucous howling.

SCOTT breaks off into a temper.

SCOTT

What . . . what's so funny?

The laughter dies to a still tension.

CLOSE ON: RICO. He looks to YA YA, slowly rises and walks to SCOTT.

RICO

(into SCOTT'S face)

The Paso Doble?

(he looks to YA YA who joins him)

The Paso Doble!

RICO's slouching body snaps into the taut frame of a matador. His black eyes fix on the bull. To the rhythmic clapping of the onlookers, he and YA YA begin to dance. He the matador, she the cape. YA YA's comic shuffle has disappeared. They dance with dignity and strength. The guitarist accompanies them.

A final stamp to "Ole's", everyone claps and cheers.

SLOW TRACK. On SCOTT'S face. He is awestruck.
RICO gestures toward SCOTT.

RICO (SPANISH)
(to FRAN)

This is what you waste your time on?

YA YA (SPANISH)
(instructing, as she moves towards the couple)
Hot stuff, might be able to shake his tail feather, but
he knows chicken shit about rhythm.

FRAN
(to SCOTT)
Grandma would like to teach us.

CLOSE ON: RICO

RICO
He needs it.

SCOTT still dazed, nods.

YA YA begins to unbutton SCOTT'S shirt, exposing his bare chest and stomach.

YA YA (SPANISH)
Nice body.

FRAN
Where do you feel the rhythm?

SCOTT beats with his feet.

YA YA
Noh Noh!

She plants her hands on SCOTT'S stomach and heart.

YA YA (SPANISH)
No, here, here.

She nods to RICO. He metres a beat on his guitar body. YA YA begins to beat a counter rhythm on SCOTT'S heart and chest.
It makes a good sound.

YA YA
Listen to the music, don't be scared. A
companarme.

FRAN

You follow.

SCOTT does so, strengthening the sound with his own hands. RICO moves onto the floor, and beckoning FRAN to follow, leads her through the dance.

The spectators join in the rhythm. It is infectious. FRAN partners SCOTT and they begin to move through the space, SCOTT delivering a strong side kick on the floor. The room is shaking with rhythm and SCOTT and FRAN are the central drum.

123.EXT. TOLEDO MILKBAR. REAR VERANDAH. LATER NIGHT. 123.
SCOTT. FRAN. RICO. YA YA. EXTRAS.

It is exploding. All involved. All singing. All dancing. Strong, stirring and free. An irrepressible rhythm, a party, a lesson, a religious experience. The Paso Doble. SCOTT and FRAN throw their heads back with the final beat of the music. The revellers clap and cheer the united SCOTT and FRAN.

124.INT.HASTING'S HOUSE.KITCHEN/LOUNGEROOM.NIGHT. 124.
SHIRLEY. SCOTT. DOUG. KYLIE.

SHIRLEY sits at the kitchen table, sewing. SCOTT enters.

SHIRLEY

(rising)

Have you eaten? If you haven't, there's some chops in the fridge.

SCOTT

No, I'm fine.

SHIRLEY

(exploding)

How could you? How could you do that to Tina, and her a Pan Pacific champion as well.

SCOTT

Mum . . .

SHIRLEY

First thing tomorrow morning, you'll get on that telephone and apologize.

SCOTT

I won't be dancing with Tina.

SHIRLEY

What!

SCOTT

I'm dancing with Fran.

SHIRLEY

Fran!

DOUG appears in his pyjamas and KYLIE, pokes her head around the corner.

SHIRLEY

Doug, he says he's not going to dance with Tina.

DOUG

I heard, dear.

SHIRLEY

Well do something, you silly man!

SCOTT

Why do you pick on Dad all the time?

SHIRLEY

How dare you talk to me like that! The sacrifices we've made; the money, the time and effort . . .

SCOTT

Shut up about that. . .!

SHIRLEY

And what about Les? He's taught you everything he knows, and you're just throwing it back in his face.

SCOTT

I'm bored with it!

SHIRLEY

I don't believe I'm hearing this . . .
I've been with your father for 25 years. Do you think I get bored with it? Of course I do. But you stick with your goals and eventually they bring their own rewards.

SCOTT

What rewards?

SHIRLEY

Winning the Pan Pacific Grand Prix!

SCOTT

I don't care about winning the Pan Pacific Grand
Prix!

SHIRLEY slaps SCOTT'S face.

125. INT. KENDALL'S STUDIO. MAIN SALON. DAY. 125.
LES. SHIRLEY. DOUG. KYLIE. LUKE. WAYNE. VANESSA. LIZ. CLARRY.
NATALIE. EXTRAS.

TIGHT ON: LES, his face distraught.

LES

He doesn't care about winning the Pan Pacific
Grand Prix?

SHIRLEY

That's what he said. He just wants to dance his
steps with Fran.

WAYNE

Well that's great for the studio isn't it?

SHIRLEY

There's no need to let your imagination run away
with itself, Wayne.

WAYNE

It's true, Shirley. It's like President Fife said - "One
bad egg can rot the whole barrel".

DOUG pumps 'Cedel' breath freshener into his mouth.

SHIRLEY

You're all overreacting. Nothing bad is going to . . .

Suddenly the blood chilling howl of a wounded animal invades the sound
track. All eyes snap to the doorway where LIZ stands howling like a
banshee.

LIZ

(Near hysteria)

Ken dropped me!

TIGHT ON: SHIRLEY'S face. She looks to LES. They both look to DOUG
as he stands desperately pumping breath freshener into his mouth.

126. SPEX -

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SPINNING HEADLINE SHOT. "New steps rumoured"

126.

127. INT/EXT. TOLEDO MILKBAR. BACK VERANDAH. MORNING. 127.
SCOTT. FRAN. YA YA.

CLOSE ON: Feverish stamping of two sets of feet as they slam
percussively into the floor.

PAN UP: SCOTT and FRAN, silhouetted against the morning sun.
practise their routine at ferocious speed. YA YA follows, beating the
rhythm with a mop.

YA YA (SPANISH)

The rhythm, the rhythm is the heart-beat, listen to
the heart-beat.

128. WEEKEND FESTIVAL FOYER. DAY.
BOY ONE.

128.

CLOSE ON: BOY in Latin costume.

BOY

(to camera)

New steps...

128a. WEEKEND FESTIVAL FOYER. DAY.
GIRL TWO.

128a.

CLOSE ON: A GIRL in ballroom costume.

GIRL

(to camera)

New steps...

128b. WEEKEND FESTIVAL FOYER. DAY.

128b.

FATHER. MOTHER. TEENAGE SON. YOUNG DAUGHTER. LITTLE
DAUGHTER.

An entire family dressed in ballroom costume.

FAMILY

(in unison to camera)

New steps, new steps, new steps...

129. EXT. WEEKEND FESTIVAL. BACK BALCONY. DAY.
KYLIE. LUKE. BIG BOY. KIDS.

129.

"New steps, new steps," echos through the sound track. We are at a small
weekend festival. KYLIE and LUKE walk out onto the back balcony where

all the young kids hang. As they approach, the biggest and toughest boy jumps down off the railing and confronts LUKE.

BIG BOY

What's this about these new steps Luke?

KYLIE

(chiming in)

We're not at liberty to discuss that.

BIG BOY

What, your girlfriend does all your talking for you does she?

He grabs LUKE by his collar - all the kids laugh.

KYLIE

Leave him alone.

BIG BOY

Ah, there aren't any new steps!

KYLIE

Yeah, well what's this?

She grabs LUKE and they dance the electrifying first few steps of SCOTT'S routine. The kids react with oohs and aahs as if they have just seen a mythical monster.

130. INT. WEEKEND FESTIVAL. MAIN HALL. DAY. 130.
BARRY. MERV. TERRY. EXTRAS.

TERRY and MERV confront Federation President Barry Fife in front of the emergency fire doors.

TERRY

Do these new steps exist or not, Barry?

MERV

It's your responsibility to protect dance sport members.

BARRY

I've told youse two before, there are no bloody new steps.

131. EXT. WEEKEND FESTIVAL. BACK BALCONY. DAY. 131.
KYLIE. LUKE. BIG BOY. KIDS.

KYLIE and LUKE are now frenziedly cutting through a mimic of SCOTT'S new routine. More and more excited kids gather around.

132. INT. WEEKEND FESTIVAL. MAIN HALL. DAY. 132.
BARRY. MERV. TERRY.

As BARRY continues to preach he casually leans on the fire doors.

BARRY

Get 'em onto the Bogo Pogo. It's a good step, it's in the video and let's stop all this crap about new steps.

Suddenly BARRY'S weight releases the safety bars and the doors swing open onto the balcony.

133. EXT. WEEKEND FESTIVAL. BACK BALCONY. DAY. 133.
KYLIE. LUKE. BARRY. BIG BOY. KIDS.

The balcony is electric with dancing munchkins. Everyone has joined KYLIE and LUKE. The camera quickly tracks through the group to an enormous close up of BARRY FIFE'S shocked face. He cannot believe what he is witnessing. Everything freezes - there is a moment of stunned silence. Then the ear-piercing screech of the kids as they scatter like frightened mice.

134. INT. AUST. DANCE FEDERATION H/QUARTERS. NIGHT. 134.
BARRY. MERV. TERRY. CHARM. LES. MR. KRATZ. SCRUTINEER ONE.
FEDERATION EXTRAS (8).

A Federation meeting out of control. The camera tracks slowly down the long laminex table towards BARRY FIFE. Panicky Federation officials shout and argue amongst themselves. As the camera tracks we hear, "new steps", "Pan Pacifics", "my students", "new steps", "new steps". BARRY'S face - dark as a storm cloud - now fills the screen. BARRY rises to speak. EXTREME CLOSE UP: BARRY'S MOUTH, the lips part. A WHIRLING HEADLINE SHOT FILLS THE SCREEN.

135. SPFX. 135.
"FEDERATION PRESIDENT DENIES RUMOUR OF NEW STEPS".

136. INT. BARRY'S BEDROOM. LATE NIGHT.
BARRY. CHARM.

74
136.

MATCHING SHOT ECU: BARRY FIFE'S MOUTH.

BARRY

... I unequivocally state there have been no new
steps ratified for the Pan Pacific Grand Prix
Comprende?

PULL BACK: BARRY and CHARM are in bed, naked except for a
strategically draped sheet. BARRY is smoking. The ashtray perched on his
stomach. He is screaming into the telephone.

BARRY

(slaming down the receiver)

This is getting out of hand.

CHARM strokes his neck soothingly.

BARRY

Don't do that Charm, I'm trying to think -
something's got to be done about this.

137. INT/EXT. TOLEDO MILKBAR BACK VERANDAH. DAY. 137.
FRAN. YA YA. SCOTT. RICO.

CLOSE ON: FRAN'S feet as she practises on the back verandah.
PULL BACK: YA YA is showing an old photo album to SCOTT.

YA YA

This is when Fran's mother and father were young
and they danced for the Spanish Royal family.

SCOTT

Wow, which ones are they?

YA YA

Well, they're up the back, they're hard to see - this
is when we came to Australia, we had a dancing
show we took to the schools.

FRAN has wandered over to look at the photographs

SCOTT

(to Fran)

How come you never learnt?

FRAN shrugs.

YA YA

She went a bit strange after her mother died. . .

FRAN

. . . grandma. . .

YA YA

. . . No, you did. You hated everything Spanish.

RICO walks through with two enormous bags of potatoes.

YA YA

(conspiratorially to Scott)

He's just as bad - he hates everything Australian.

He's so Spanish he's got castanets for balls - what a son in-law!

FRAN rolls her eyes.

YA YA

Now Scott tell me, this competition, is big?

SCOTT

Over 12,000 people.

YA YA

Ay! Fran, what are you going to wear?

FRAN

(suddenly concerned)

Um . . . ?

SCOTT

Hey, you don't have any dresses. You'll have to get one made.

YA YA

It costs a lot of money?

SCOTT

It takes a long time too. Mum always made Liz's.

RICO enters.

RICO (SPANISH)

Francesca, I need some help in the shop.

FRAN

In a minute.

RICO (SPANISH)

Now Francesca.

RICO walks away. YA YA calls to him.

YA YA

Hey Hombre! Why don't you take a bit of interest in your daughter for a change, we're trying to find her a dress.

138. INT. KENDALL'S STUDIO. DOWNSTAIRS ROOM. DAY. 138.
BARRY. CHARM. LES. SHIRLEY. DOUG.

The are seated around a cheap laminex table.

CLOSE ON: BARRY

BARRY

... New steps you, me , none of us can dance. And if you can't dance a step then you can't teach it and if you can't teach it - well we might as well all pack our bags and go home. With young Liz available again we've got a real chance of putting everything right - your status quo, so to speak.

SHIRLEY

But Barry, we've tried everything to convince him.

BARRY

Except the truth.

There is an uncomfortable silence broken only by the sound of DOUG squirting Cedal breath freshener into his mouth.

SHIRLEY

(tentatively)

What do you mean, Barry?

BARRY

Look we all go back too far to beat around the bush - I know that we agreed that the past would be left in the past, but it's about time that lad learnt a few home truths about where this kind of thing can lead.

DOUG noisily pushes his chair back and rises to his feet.

CLOSE ON: DOUG'S face as he struggles to speak.

DOUG

I'd betta fill the drink machine.

WAYNE. SCOTT. FRAN. YA YA.

WAYNE stands in the empty milkbar. He casts his eye disparagingly over the rundown premises. Laughter can be heard coming from the living area at the back of the shop. Suddenly FRAN enters, she stops.

WAYNE

Hi Fran, can I have a burger and chips?

FRAN nods and moves behind the counter. SCOTT enters from the back of the shop. He is startled to see WAYNE.

SCOTT

What are you doing here?

WAYNE

G'day mate. You got a minute?

SCOTT

Ah...

(he glances to Fran and back to Wayne)

Okay.

WAYNE leads him to a booth. They sit.

WAYNE

...how's things?

SCOTT

Alright - how about you?

WAYNE

Ken dropped Liz.

SCOTT

What?

WAYNE

Liz is free. She wants to dance with you.

SCOTT glances quickly to FRAN who is behind the counter busily pretending not to listen.

SCOTT

I've got a partner.

WAYNE

How can you do this to the studio?

SCOTT

What's it got to do with the studio?

WAYNE

Don't you think the studio had something to do with you and Liz winning every weekend for the last ten years? Don't you think we all made sacrifices for you - and now just when you've got a chance to do what we've all worked towards you doing all of our lives, you turn around and say 'I don't want to do that anymore - that's not good enough for me. Sorry everyone, you're not good enough for me, Tina Sparkle's not good enough for me, Liz's not good enough for me, no one is good enough for me, except for some greasy little beginner ...

SCOTT

Wayne.

WAYNE

... she's the only one that can see my real talent - really tell me how really great I really am."

SCOTT

Shut up Wayne!

WAYNE calls to FRAN.

WAYNE

Hey Fran! Don't get too good, golden boy doesn't like that.

SCOTT

That's bullshit Wayne.

WAYNE

Yeah, well what about the Bogo Pogo?

SCOTT

What?

(remembering)

Oh yeah, I'm sorry ...

At that moment YA YA enters wearing full traditional Flamenco costume, complete with train, Gaucho hat, and matador's jacket slung across her shoulders.

YA YA

Hey kids, I found you a dress!

A moment of tense silence, all look towards YA YA. WAYNE laughs derisively.

WAYNE

(eyeing Ya Ya)

Don't worry Scott, I can see you've got more important things on your mind.

SCOTT

No Wayne, I'll come tomorrow, I promise.

WAYNE

Yeah, we'll see.

140. DELETED

141 INT/EXT. TOLEDO MILKBAR. BACK VERANDAH. DAY. 141.
YA YA. FRAN. SCOTT. RICO.

CLOSE ON: Blacked heeled boots as they hammer the floor with savage intensity.

PAN UP: RICO, transformed by the magnificent matador's jacket, demonstrates for SCOTT. We track past the couple to FRAN. She stands on the coffee table dressed in the silk underskirts of YA YA'S Flamenco dress. YA YA pins the hem as FRAN squirms uncomfortably.

YA YA

Stand still, we'll fix it.

FRAN

People will laugh at me.

YA YA (SPANISH)

A life lived in fear . . .

FRAN completes the sentence.

FRAN

. . . is half a life lived. I know Grandma.

YA YA

Your mother could wear a potato sack and still light
up the stage.

FRAN

(mumbles)

She was beautiful. . .

YA YA

You can be just as beautiful believe me.

FRAN

No . . .

YA YA

Yes - you just got to not be scared. Look

(YAYA snips the hem)

We'll make this dress nice o.k, then after that it's
up to you. Alright?

FRAN nods.

YA YA looks into her granddaughter's eyes.

YA YA

You remind me of your mother, y'know. I'm very
proud of you. If she were here, she would be proud
too.

HOLD ON: FRAN'S sad smile as we CROSS FADE TO.

142. INT. KENDALL'S STUDIO. DOWNSTAIRS ROOM. DAY. 142.

LIZ. SHIRLEY. DOUG.

LIZ stands on the laminex table as SHIRLEY sculpts a bold new yellow ball-
gown to her body. DOUG shuffles around sorting out precious
memorabilia in his special cupboard.

LIZ

But Wayne said he wasn't interested at all.

SHIRLEY

Don't you worry, darling, President Fife has taken a
personal interest in seeing to it that you and Scott
get back together again.

Very loud rattling noises come from DOUG'S cupboard.

SHIRLEY

(sharply)

Doug, will you stop that!

LIZ

I can't see how he'll do it.

SHIRLEY

The President has a lot of experience with this kind of thing.

A thundering crash as DOUG slams the cupboard doors.

SHIRLEY

This is going to look beautiful.

DOUG stomps up the stairs.

143. INT/EXT. TOLEDO MILKBAR. BACK VERANDAH. DAY. 143.
 RICO. SCOTT. YA YA. FRAN.

RICO practises with SCOTT, while FRAN continues to be fitted.

RICO

(demonstrating)

It's too jazzy. Don't throw your energy away.

Absentmindedly RICO pulls FRAN down from the coffee table.

RICO

(partnering FRAN)

See, keep the focus between you. The face is strong.

FRAN follows RICO in a complicated piece of footwork. RICO looks up, surprised. A moment between Father and Daughter.

RICO

Good Fran, good - very good.

(they continue to dance)

Yes, yes!

RICO serves FRAN out to SCOTT who now joins them. The three dance together as YA YA, crying ole, leaps onto the floor holding a bowl of fruit on her head - Carmen Miranda style. She is swept up by RICO and the four explode into an impromptu and joyous routine.

A flurry of rhythm and all four simultaneously finish with a final pose.

CUT TO: SCOTT and FRAN, their final position has found their bodies intertwined, lips inches apart.

CUT TO: RICO suddenly aware of his daughter in SCOTT'S embrace.

Silently he gestures to YA YA.

CUT TO: SCOTT and FRAN lost in each others gaze. Suddenly YA YA's head pops into frame.

YA YA

Well kids, you're ready.

The moment is broken with laughter.

HOLD ON: RICO'S face full of pride.

RICO

Yes, they're ready.

144. INT. KENDALL'S STUDIO. MAIN SALON. DAY. 144.
DOUG.

The Studio is empty. The music of a sentimental waltz plays. DOUG, who is alone dances out an impressive modern waltz. Though he moves with the same manic intensity, the standard of his dancing is unsettling. As the camera gets closer and closer, we see his soft large eyes streaming with tears.

145. EXT. THE RIDGE. LATE AFTERNOON. 145.
SCOTT. FRAN.

The sky is violent red as the sun begins to sink. SCOTT and FRAN are silent. They rock slowly together in a gentle Rumba.

SCOTT

Are you nervous about tomorrow?

FRAN

Yeah, are you?

SCOTT

I never thought we'd make it.

FRAN
(smiles)

Me neither.

PAUSE: A warm wind blows. They have stopped dancing but remain clasped.

SCOTT

Fran. . . ?

FRAN

Yeah. . . ?

SCOTT

You know what I said about the Rumba, and it just
being pretend?

FRAN

Yeah.

SCOTT moves his face towards FRAN'S.

SCOTT

Well . . .

FRAN

What . . . ?

SCOTT

Well . . . I think I made a mistake . . .

SCOTT leans forward. He begins to kiss FRAN lightly on the lips, but
suddenly pulls back.

SCOTT

Oh shit . . .

FRAN

What?

SCOTT

I promised Wayne I'd go over that step with him.

FRAN looks into SCOTT'S eyes.

FRAN

Oh . . . , better not keep him waiting. . .

SCOTT

(smiles)

No . . .

FRAN leans forward and the couple passionately kiss.
DISSOLVE TO:

146. INT. KENDALL'S STUDIO, MAIN SALON, LATE AFTERNOON, 146.
BARRY. SCOTT.

The old black and white photograph showing SHIRLEY and her white-
racketed partner.

PULL BACK TO REVEAL. The empty studio flooded with afternoon light.

SCOTT enters and calls.

SCOTT

Wayne!

A large middle-aged man emerges from the kitchen. The bulky outline is familiar. As the face turns toward the camera we slam into an ECU of BARRY FIFE'S benevolently smiling features. Return ECU on SCOTT'S startled face. He glances left and right sensing a trap.

BARRY

(amiably)

Wayne isn't here. I hope you don't mind.

SCOTT

We know we can't win, but we're going to dance;
so let's not waste each other's time.

SCOTT turns to go.

BARRY

He was the most beautiful dancer I'd ever seen.

SCOTT

(stops)

What?

BARRY'S eyes are moist.

BARRY

He could have been the greatest champion of them
all; but he was just like you. He threw it all away.

SCOTT

Who?

BARRY looks to the old black and white photograph on the wall.

BARRY

The man in that photograph.

SCOTT

Les?

BARRY

(shaking his head)

You've got no idea have you?

SCOTT

What?

BARRY

He made us promise. Shirley, Les, me, all the old gang. Promise to bury it in the past; but I'm gonna break that promise because I'm not prepared to see that man hurt again.

SCOTT

What are you talking about?

BARRY

I'm talking about the man who was potentially the greatest ballroom dancer this country's ever seen. I'm talking about your father, Doug Hastings.

SCOTT

(laughing in spite of himself)

Oh come on. Dad doesn't even dance.

BARRY cracks, his eyes fill with tears and we see a rare moment of true emotion from the man.

BARRY

You think it's funny? You think it's funny do you? I worshipped that man, we all did. Doug Hastings was an inspiration to us all.

SCOTT

(referring to the photo)

But that's Les. Les was Mum's partner.

BARRY

No Scott, that's Doug in that photograph. I know to look at him today it's hard to believe, but once, once...

147. SPFX.147.

CLOSE ON: The photograph of SHIRLEY and her partner. It animates to life.

148.FLASHBACK.KENDALL'S.DOUG & SHIRLEY'S QUICKSTEP.DAY.148
 YOUNG SHIRLEY. YOUNG DOUG. BARRY (V/O)

We track with the couple as they skip through a saucy Quick Step. The dancers turn and we catch sight of the man's face. It is a young Doug Hastings.

BARRY (V/O)

He had it all. good looks. confidence. charm.

DOUG winks to the camera.

All the girls loved him. . .

149. FLASHBACK. KENDALL'S DOUG ROARS AT GIRLS. DAY. 149.
 YOUNG DOUG. GIRLS. (BARRY V/O)

DOUG roars at a gaggle of giggling, beehive coiffed girls

BARRY V/O (cont)

And dance?

150.F/BACK.KENDALL'S.DOUG.BARRY.LES'S.JIVE ROUTINE. DAY. 150.
 YOUNG DOUG. YOUNG BARRY. YOUNG LES. (BARRY V/O)

DOUG a sassy jive routine.

BARRY (V/O cont)

I was your Dad's best mate.

DOUG is joined in the routine by BARRY.

In those days Les, Doug and I all danced together.

BARRY and DOUG are joined by LES. They all dance.

151.FLASHBACK.KENDALL'S.B&W PHOTO OF LES.DOUG.BARRY. 151.

BARRY V/O (cont)

The old gang.

Black and white snapshot, three smiling young men.

152.FLASHBACK.KENDALL'S.DOUG & SHIRLEY'S WALTZ.NIGHT. 152.
 YOUNG DOUG. YOUNG SHIRLEY. (BARRY V/O)

BARRY (V/O cont)

We both tried hard; but with your Mum as his partner, Doug was invincible.

DOUG and SHIRLEY, a devastatingly beautiful waltz.

153. F/BACK. K/DALL'S DOUG, SHIRLEY'S PRESENTATION. NIGHT. 153.
YOUNG DOUG. YOUNG SHIRLEY. PRESENTER. (BARRY V/O)

BARRY (V/O cont)

It seemed that they would never stop winning.
They were a dead set cert for the Pan Pacific Grand
Prix.

DOUG and SHIRLEY being presented with bouquets, trophies and ribbons.

154. FLASHBACK. DOUG IMPROVISING. DAY 154.
YOUNG DOUG. (BARRY V/O)

BARRY (V/O cont)

The only trouble was your Dad loved to do his own
thing. He'd throw in a bit here and a bit there,
improvise, make up his own stuff. Like yourself
Scott, not always strictly ballroom.

DOUG improvising.

155. F/BACK. SHIRLEY AND DOUG LOOKING DEJECTED. NIGHT. 155.
YOUNG SHIRLEY. YOUNG DOUG. (BARRY V/O).

BARRY (V/O cont)

If only Doug had won the Pan Pacific first and
become recognised, we could have all been dancing
Doug's steps today.

A dejected DOUG and SHIRLEY.

156. FLASHBACK. DOUG ARGUES WITH FRIENDS. DAY. 156.
YOUNG DOUG. YOUNG BARRY. YOUNG SHIRLEY. YOUNG LES.
EXTRAS. BARRY (V/O)

BARRY (V/O cont)

I tried to warn him. I begged him not to throw
away his future; but Doug had one fault, his
stubborn pride. He wouldn't listen to any of us.

DOUG arguing with friends.

157.F/BACK. SHIRLEY DOUG LOSE THE PAN PACIFICS. NIGHT 157.
YOUNG SHIRLEY. YOUNG DOUG. (BARRY V/O)

BARRY (V/O cont)

He'd lost touch with reality. He was convinced that he and your Mum could win the Pan Pacific Grand Prix dancing his way. Of course they lost.

A bewildered DOUG and a distraught SHIRLEY.

158. F/BACK. BARRY'S TROPHY PRESENTATION. NIGHT. 158.
YOUNG BARRY. PRESENTER. (BARRY V/O)

BARRY (V/O cont)

I was lucky enough to win the title that year.

BARRY being presented with large trophy.

159. FLASHBACK. BARRY CONSOLING DOUG. NIGHT 159.
YOUNG BARRY. YOUNG DOUG. (BARRY V/O)

BARRY (V/O cont)

But if I could've, I would've given it to your father.

BARRY consoling DOUG.

160.FLASHBACK.DOUG HURLING TROPHY INTO MIRROR.NIGHT.160.
YOUNG DOUG. (BARRY V/O).

BARRY (V/O cont)

It was horrible. The shock sent Doug crazy. He vowed never to dance again.

A screaming DOUG hurls a trophy into the studio mirror.

161.FLASHBACK. DOUG RECUPERATING. DAY. 161.
YOUNG DOUG. (BARRY V/O)

BARRY (V/O cont)

For a while we didn't think he'd pull through.

DOUG sits forlornly with a rug over his knees staring into space.

162. FLASHBACK. DOUG HOLDING BABY. DAY 162.
YOUNG DOUG. BABY. (BARRY V/O)

BARRY (V/O cont)

When you were born he found something to live for, but he made us all promise that you would

BARRY (V/O cont)

never know the truth. The shame was more than he could bear.

DOUG crying as he holds a small baby.

163.INT. KENDALL'S STUDIO. MAIN SALON. LATE AFTERNOON. 163.
SCOTT. BARRY.

We return to the present.

TIGHT ON: SCOTT'S shocked face.

SCOTT

But...

BARRY

That's why I've been so hard on you, Scott. The one thing Doug's lived for is to see you win that title. For you to be so close and go the same way as him would be more than he could bear. I think it really would kill him.

SCOTT

But I would've known... Les was Mum's partner.

BARRY

No, only afterwards when they started to teach. Have you ever seen a photo of them competing?

SCOTT

Up there!

He points to the photo on the studio wall.

BARRY

That's your father. Doug got rid of everything else.

BARRY takes a pennant from his pocket.

I managed to save this as a souvenir.

He hands the pennant to Scott.

BARRY

Don't tell anyone I've got it.

TIGHT ON: The pennant. It reads: "Doug and Shirley Hastings, State Champions, 1967".

TIGHT ON: SCOTT, shocked, barely able to speak.

SCOTT

Why didn't anyone tell me?

BARRY

Doug destroyed your mother's career. They could have been world champions. We had to keep it from you.

SCOTT

Dad and Mum.

BARRY

Listen Scott, when you've got a title, we'll be in a position to look at what you and that Fran girl are doing. But please . . .

BARRY pauses. He fights back the tears as he struggles to contain his emotions.

BARRY

Your father's proud Scott. He wouldn't want me to do this, but I'm begging you - dance with Liz and win the Pan Pacific once, just once for Doug. He's suffered enough, Scott. Don't you think he deserves a little bit of happiness?

BARRY pauses and wipes the tears from his eyes.

Ultimately it's up to you of course. You do what you think's best .

BARRY pats SCOTT on the shoulder and walks to the door, he turns.

BARRY

I know you'll make the right decision.

BARRY leaves. SCOTT stands alone, shocked, unable to comprehend what he has just heard. He stares at the photograph on the wall, his mind in turmoil. Suddenly he turns and runs to the stairwell which leads to the downstairs room.

164.INT. WHITE SIGMA. OUTSIDE KENDALL'S. EARLY EVENING. 164.
CHARM is in the driver's seat. She turns to BARRY as he climbs in the passenger side.

CHARM

Did he swallow it?

BARRY

Hook, line and sinker.

PULL BACK: To reveal KEN and TINA in the back seat. KEN sips nervously from his thermos.

KEN

Then he won't be dancing his own steps tomorrow?

BARRY

He'll be dancing Federation, and when Railings and Sparkle beat him, his credibility'll be zilch. Anything he says after that'll be just sour grapes.

TIGHT ON: BARRY'S hideous grin.

165. INT. KENDALL'S STUDIO, DOWNSTAIRS ROOM, EVENING. 165.
SCOTT.

SCOTT smashes open the downstairs cupboard and unleashes an avalanche of DOUG'S memorabilia. Black and white photographs and spools of 8mm film spill onto the floor. SCOTT picks up a photo. It shows SHIRLEY with her tail-suited partner. We see his face - it is DOUG. As SCOTT unleashes a cry of anger and despair, the camera circles him faster and faster.

166. INT. PAN PACIFIC GRAND PRIX, MAIN ARENA, NIGHT. 166.
LIZ. SCOTT. SHIRLEY. LES. DOUG. WAYNE. VANESSA. KYLIE. LUKE.
CLARRY. KEN. TINA. NATALIE. FRAN. J.J. SILVERS.
DANCERS. JUDGES (8). CROWD.

The lighting changes. An orchestra booms; and SCOTT is now suited in his tailcoat, spinning, spinning. LIZ joins him in favourite yellow, and they dance out a magnificent Viennese waltz.

PULL BACK: To reveal SCOTT and LIZ surrounded by hundreds of competitive dance couples. A kaleidoscope of colour in a huge indoor sports arena. This year's venue for the Pan Pacific Grand Prix.

J.J. SILVERS

What a magnificent, old-time Viennese. Thank you couples, you may leave the floor.

SCOTT and LIZ arm-in-arm, walk from the floor. TINA leaves the floor in a huff followed by KEN who is slightly unsteady on his feet. SCOTT and LIZ are set upon by congratulatory members of the KENDALL'S STUDIO.

SHIRLEY

(handing Scott cordial in a plastic cup)
Very good darling, very good indeed.

LES

Straight down the line, couldn't fault it.

LIZ glances across the floor to where KEN, again with his thermos, gestures expansively to well-wishers in the crowd.

LIZ

Poor Tina. It's like dancing in a brewery.

As SCOTT wipes the perspiration from his brow, he looks towards his father but DOUG stares away refusing to acknowledge him.

J.J. SILVERS (OS)

Couples for the All Girls Beginners Final, please take the floor.

KYLIE

Look Scott, it's Fran.

SCOTT turns to see FRAN and NATALIE take the floor for the Beginner's Final. FRAN holds her head high, proud and defiant.

VANESSA

I didn't think she'd turn up.

LIZ

(under her breath)

Back in beginners where she belongs.

CLARRY

And she stole my partner.

WAYNE is aware that SCOTT is staring at FRAN.

WAYNE

You made the right decision, mate.

SCOTT ignores him and continues to stare at FRAN.
LES takes SCOTT by the shoulders and eases his attention away from the floor. Drawing the other studio members into listen, he addresses SCOTT.

LES

I just wanted to say that I know at times it's been confusing for you, but I know I'm speaking for the whole studio. When I say that by putting your trust in the Federation you've done the right thing, not only by yourself but by all of us here at Kendall's and I think you'll find this reflected in the results of the big one yet to come, the open Latin final. We're right behind you Scotty.

LES'S speech is supported by a 'here, here'. But SCOTT'S attention is drawn to the unnerving sight of DOUG filming FRAN with his Super 8. One by one, the KENDALLS turn to observe DOUG'S activity. When he has captured their attention, he turns to SCOTT.

DOUG

Scotty, can I bend your ear for a tick . . . ?

SHIRLEY in an agitated state, shoves a suitcase at SCOTT.

SHIRLEY

Doug, don't be so silly, he's got to get ready for the Latin.

LES

I'd better get back to the Scrutineer's table.

As SHIRLEY gives SCOTT a shove, LES helps him along the way with a pat on the back.

LES

Go for it son.

We follow SCOTT. He makes his way through the crowd, his eyes fixed on FRAN who is completing her routine with NATALIE.

166a.INT.PAN PAC. GRAND PRIX. SEATS. MAIN ARENA.NIGHT.166a.
YA YA. RICO. EXTRAS.

CLOSE ON: YA YA and RICO. They watch as FRAN completes her routine.

YA YA (SPANISH)

She looks beautiful.

RICO (SPANISH)

If I find that little bastard, I'll kill him.

16Z INT. PAN PAC. GRAND PRIX. TRANSIT TUNNEL. NIGHT. 167.
WAYNE. VANESSA. BARRY. EXTRAS.

WAYNE and VANESSA as they intensely practise the Bogo Pogo step in the transit tunnel.

VANESSA

It isn't, Wayne. It's quick three and two and two three.

WAYNE, not convinced, takes VANESSA through the step again.

WAYNE

You go back to the ballpoint from there.

CUT TO: BARRY FIFE, as he passes the desperately practising couple.

WAYNE

Excuse me Mr. Fife.

BARRY is disturbed to be accosted by a mere peasant.

BARRY

Ah. . . what is it son?

WAYNE

It's the Bogo Pogo, Mr. Fife, you know that step you suggested.

BARRY

Did I? . . .

WAYNE

Yes, you said you'd show us if I arranged that other thing for you, remember?

BARRY

Look I'm pretty busy . . .

WAYNE

You know my partner, Vanessa Cronin.

BARRY takes in VANESSA'S voluptuousness.

BARRY

How are you sweetie? Having a bit of trouble with the old Bogo Pogo?

Seizing the opportunity to impress, BARRY takes VANESSA in dance position and presses his body against her.

BARRY

The trick with that one is to go down on one heel ball, bringing you weight up in the chest, then puff it out proud like a peacock!

BARRY demonstrates, writhing with VANESSA in the syncopated step.

BARRY

Syncopating a quick two and three and three and four. Comprene?

BARRY departners VANESSA.

WAYNE

Gee, thanks Mr. Fife.

BARRY

Yeah, well. . . Got to run kids, good luck for today.

168. INT. PAN PACIFIC GRAND PRIX. TRANSIT TUNNEL. NIGHT. 168.
SCOTT. DOUG. EXTRAS.

SCOTT, suddenly surrendering to the desire to speak to FRAN, darts into the transit tunnel and doubles back around the circumference of the arena. As he runs, he passes his father.

DOUG

Scotto, can I . . .

SCOTT

Not now, Dad.

169. INT. PAN PACIFICS GRAND PRIX TRANSIT TUNNEL. NIGHT. 169.
WAYNE. VANESSA. EXTRAS.

WAYNE and VANESSA are once again at the Bogo Pogo.

WAYNE

It's two and three and three and two.

VANESSA

But you ball changed on the one.

WAYNE

(exasperated)

Look, I'll go and ask him again.

170. INT. PAN PACIFIC GRAND PRIX. BACK STAGE. NIGHT. 170.
FRAN. SCOTT. DOUG. EXTRAS.

SCOTT has arrived at the place FRAN was, but she is gone. Successful in her attempt to avoid him. He turns to go.

CLOSE UP: FRAN'S startled face as they accidentally collide. A moment of stillness between the two.

FRAN

What happened to a life lived in fear and all that stuff?

SCOTT

Fran. . . I

FRAN

You really are a gutless wonder.

FRAN turns defiantly and walks away, refusing to hear SCOTT.

SCOTT

(pursuing her)

There's a reason Fran.

FRAN

I don't want to hear.

SCOTT

Listen to me, Fran.

FRAN

No Scott.

SCOTT

It's hard for me too, Fran.

FRAN

Hard?

(She spits the word at him)

Hard? How hard do you think it's been for me? To get you to dance with me in the first place - Frangipannidelasqueegymop. Wash the coffee cups Fran. How's you skin Fran? Hard?!

SCOTT

You don't understand.

FRAN

I understand, you've got your Pan Pacifics to win
and I'm back in beginners where I belong.

FRAN turns and pushes her way through the crowd.

SCOTT

Fran!

DOUG pops up like a jack-in-the-box.

DOUG

Son can I bend your ear for a tick?

SCOTT

Not now Dad!

J.J. SILVERS O/S

And now Ladies and Gentlemen, the main event of
the evening, the one we've all been waiting for; the
Pan Pacific Gran Prix amateur five-dance-Latin
final!

SCOTT'S POV: FRAN disappears into the crowd.

DOUG

(uncharacteristically strong)

Yes, now Scott.

171. INT. PAN PACIFIC GRAND PRIX. TRANSIT TUNNEL. NIGHT. 171.
WAYNE. VANESSA. BARRY. EXTRAS

WAYNE and VANESSA pursue BARRY FIFE through the crowd. He
disappears around a corner.

WAYNE

Mr. Fife, Mr. Fife.

172. INT. PAN PACIFIC GRAND PRIX. BACK STAGE. NIGHT. 172.
SCOTT. DOUG. EXTRAS

SCOTT

... it's okay Dad, I'm dancing with Liz.

DOUG

But there's something you must know, something
about the past.

SCOTT

Don't worry Dad, I know. . .

173. INT. PAN PACIFIC GRAND PRIX. BACKSTAGE. NIGHT. 173.
 WAYNE. VANESSA. KEN. BARRY. TINA.

VANESSA and WAYNE pursue BARRY. As they round the corner, they are arrested by the sight of KEN RAILINGS, BARRY FIFE and TINA SPARKLE at the bottom of a concrete stairwell. KEN'S eyes are bloodshot, his make-up is streaked with sweat, his speech is slurred and he is obviously loosing it. BARRY shakes him by the shoulders as TINA looks on disturbed.

KEN

I can't do it! The magic's gone, I can't go out there!
 There's nothing left!

BARRY

(a hoarse whisper)

Pull yourself together Railings!

174. INT. PAN PACIFIC GRAND PRIX. BACK STAGE. NIGHT. 174.
 SCOTT. DOUG. EXTRAS.

DOUG

But you don't understand, I've always regretted . . .

SCOTT

(exasperated)

. . . dancing your own steps at the Pan Pacific Grand
 Prix I know, don't worry Dad, I'm not going to
 make that same mistake.

DOUG

But I didn't dance at the Pan Pacific Grand Prix.

SCOTT

Barry told me you lost the Pan Pacific Grand Prix
 dancing your own steps.

DOUG

Barry! . . .

175. INT. PAN PACIFIC GRAND PRIX. BACKSTAGE AREA. NIGHT 175.
 WAYNE. KEN. BARRY. TINA. VANESSA. EXTRAS.

WAYNE and VANESSA'S concealed POV. KEN sweating and shaking as
 BARRY desperately tries to communicate.

BARRY
C'mon Kenny. This is your year. remember?

KEN
(near hysteria)
I can't do it, I can't do it, I can't do it!

Whack! Barry delivers a resounding open handed blow to Ken's face. Ken stops, shocked.

BARRY
It's your year Ken!

KEN
Yeah.

Whack! Another blow.

BARRY
It's your year Ken.

KEN
Yeah Barry, yeah. It's my year.

Another blow.

BARRY
It's your year.

KEN
It's my year Barry! Yeah, yeah, thanks Barry, thanks.

KEN'S panic subsides.

BARRY
(a chilling intensity)
All you have to do is get on that floor, go through the motions and you've got it in the bag - and when you're announced as winners don't thank me personally. Alright?

TINA
Thanks Mr Fife.

BARRY
(a friendly pat on Tina's behind)
I'll go polish the trophy.

CUT TO: WAYNE, his face heavy with realisation.

176. INT. PAN PACIFIC GRAND PRIX. MAIN ARENA. NIGHT. 176.
SCOTT. DOUG. SHIRLEY. J. J. SILVERS. LIZ. EXTRAS.

SCOTT and DOUG have now drawn level with the backstage curtain. On the opposite side of the stage the dancers for the amateur Latin final are queued ready to take the floor.

DOUG

Barry was the one who convinced her . . .

SCOTT

Convinced who?

J.J. SILVERS (O/S)

And from New South Wales, couple No. 100, Scott Hasting and Elizabeth Holt.

DOUG

Your mother.

SHIRLEY arrives on the scene, charging like a bull. She grabs SCOTT, dragging him towards the panicking LIZ, who waits to take the floor.

SHIRLEY

Doug, he's being called you silly man!

177. INT. PAN. PACIFIC GRAND PRIX. BACKSTAGE NIGHT 177.
VANESSA. WAYNE. EXTRAS.

VANESSA drags WAYNE towards the marshalling area.

J.J SILVERS (O/S)

Couple No. 154. Wayne Burns and Vanessa Cronin

VANESSA

There's nothing we can do about it Wayne. We're being called. It's none of our business.

WAYNE shakes himself free of VANESSA and heads towards the Scrutineer's table.

178. INT. PAN PACIFIC GRAND PRIX. MAIN ARENA. NIGHT. 178.
SHIRLEY. DOUG. SCOTT. LIZ. EXTRAS.

On the opposite side of the stage, TINA and KEN hurry past the now frantic LIZ, to take the floor.

J.J. SILVERS (O/S)
Couple No. 69. Ken Railings and Tina Sparkle!

SCOTT
What are you talking about Dad?

DOUG
I never danced at the Pan Pacific Grand Prix.

SHIRLEY
Shut up Doug. . .!

DOUG
Barry convinced your mother to dance with Les
instead of me at the Pan Pacifics.

SHIRLEY
Stop it Doug.

SCOTT
What?

J.J. SILVERS (O/S)
This is the final call for Couple No. 154. Wayne
Burns and Vanessa Cronin.

SHIRLEY
Don't listen to him Scott, it's got nothing to do with
this.

SCOTT
Why didn't you dance with Dad?

SHIRLEY
He wanted to dance his silly steps. We would have
lost.

DOUG
You lost anyway, Shirley. You should have stuck
by me for better or for worse.

SHIRLEY
I did it for you Doug .

DOUG
It cost us our dream, Shirley.

SHIRLEY starting to cry.

SHIRLEY

Barry convinced me . . . There was too much at stake. We would never have been able to teach. Our dancing career was on the line. I couldn't throw that all away on a dream. We had to survive.

J.J. SILVERS (OS)

This is the final call for Scott Hastings and Elizabeth Holt.

LIZ

(screaming)

Scott!

SHIRLEY

Get on that floor Scott, don't listen to him. Your father's a loser. Do you want to be a loser all your life? You can win Scott, win.

DOUG

It was the dancing that mattered. We should have put it above everything else. We had the chance, but we were scared. We walked away.

(turning to Scott)

We've lived our lives in fear.

TIGHT ON: SCOTT, he stops in his tracks.

DOUG

We threw away our chance.

The words resonate in SCOTT'S head. The orchestra heralds the Paso Doble. In slow motion SCOTT looks to LIZ, he sees her hand outstretched, her lips silently imploring him to dance. His mother, her face anguished. Then:

SUDDENLY

To the urgent rhythm of the Paso, he turns on his heels and is off.

LIZ'S face explodes into tears.

TIGHT ON: SHIRLEY.

SHIRLEY

No Scott, no!

179. INT PAN PAC GR. PRIX. SCRUTINEERS TABLE NIGHT 179.
BARRY. SCRUTINEERS (2). EXTRAS

TIGHT ON: BARRY at the scrutineer's table.

180. INT. PAN PACIFIC GRAND PRIX. MAIN ARENA. NIGHT. 180.
KEN. TINA. DANCERS (14). JUDGES (8). CROWD.

WIDE SHOT: DANCE FLOOR. Couples burst into their opening routines, striving to be noticed.

181. INT. PAN PAC. GR. PRIX. SCRUTINEERS TABLE. NIGHT. 181.
LES. WAYNE. VANESSA. BARRY. CHARM. SCRUTINEERS (8).
EXTRAS.

CUT TO: THE SCRUTINEER'S TABLE. WAYNE taps LES on the shoulder. They move backstage.

182. INT. PAN PACIFIC GRAND PRIX. MAIN ARENA. NIGHT. 182.
SCOTT. EXTRAS.

CUT TO: SCOTT'S POV. Searching desperately through the crowd.

183. INT. PAN PACIFIC GRAND PRIX. MAIN ARENA. NIGHT. 183.
KEN. TINA. DANCERS (14). JUDGES (8). CROWD.

CUT TO: THE DANCE FLOOR. KEN and TINA shine.

184. INT. PAN PACIFIC GRAND PRIX. MAIN ARENA. NIGHT. 184.
SCOTT. NATALIE. EXTRAS.

CUT BACK TO: SCOTT. He finds NATALIE.

SCOTT

Where is she, Natalie?

NATALIE

She's in there.

SCOTT darts through the door.

185. INT. PAN PACIFIC GRAND PRIX. BACKSTAGE. NIGHT. 185.
VANESSA. WAYNE. LES. EXTRAS

CLOSE ON: LES'S disbelieving face.

LES

Are you sure?

WAYNE and VANESSA nod.

WAYNE

We heard them.

186. INT. PAN PAC. GR. PRIX. SCRUTINEERS TABLE. NIGHT. 186.
BARRY. CHARM. KEN. TINA. SCRUTINEERS (8). JUDGES (8) CROWD.

CUT TO: BARRY at the scrutineer's table, his eyes glued to KEN as he leans discreetly towards CHARM.

BARRY

(under his breath)

Break out the Bollinger, sweet chops.

The crowd roars. The camera cranes, to reveal LES approaching from behind the stage curtain.

187. INT. PAN PACIFIC GRAND PRIX. GIRL'S CH. ROOM. NIGHT. 187.
SCOTT. FRAN. YA YA. RICO. EXTRAS.

CUT TO: GIRL'S squealing and ducking for cover as SCOTT enters. A startled FRAN looks up from the bench half-dressed. YA YA covers her with a towel.

YA YA (SPANISH)

It's about time.

FRAN

(confused)

Why aren't you . . . ?

SCOTT

There's no time . . .

A moment of stillness between them.

SCOTT

Do you still want to dance with me?

FRAN thinks, then nods her head.

YA YA shoves the dress in their faces.

YA YA

I brought this, just in case.

Suddenly RICO bursts in and seizes SCOTT by the shirt-front.

RICO (SPANISH)

What are you doing here? You come to shame my daughter more?

FRAN

Dad! Leave him alone.

YA YA

Get your boots off, idiot. This boy's going to dance!

188. INT. PAN PAC. GR. PRIX. SCRUTINEERS' TABLE. NIGHT. 188.
 LES. BARRY. CHARM. SCRUTINEERS (8). EXTRAS.

The competition rages as LES taps BARRY vigorously on the shoulder.

LES

I want a word with you.

BARRY

Pull yourself together. It's not my fault the boy
 chickened out.

LES

It wouldn't have made any difference anyway.

BARRY

What are you saying?

189. INT. PAN PACIFIC GR. PRIX. GIRL'S CHANGE-ROOM. NIGHT. 189.
 YA YA. FRAN.

CLOSE ON: A zipper as it closes up the red dress.

190. INT. PAN PAC. GR. PRIX. SCRUTINEERS' TABLE. NIGHT. 190.
 LES. BARRY. CHARM. SCRUTINEERS (8). EXTRAS.

TIGHT ON: LES

LES

It wouldn't have mattered what Scott danced out
 there today.

191. INT. PAN PAC. GR. PRIX. GIRL'S CHANGE-ROOMS. NIGHT. 191.
 YA YA. FRAN. SCOTT.

TIGHT ON: Ruby red shoes as they're buckled.

192. INT. PAN PAC. GR. PRIX. SCRUTINEERS' TABLE. NIGHT. 192.
 BARRY. LES. CHARM. SCRUTINEERS (8). EXTRAS.

BARRY

Don't point the finger at me, twenty-five years ago
 you betrayed his father, what do you expect?

LES

But Doug wanted me to dance with Shirley - you told me that.

BARRY

Yeah, but it's easy to believe what you want to hear, isn't it Les?

193. INT. PAN PAC. GR. PRIX. GIRL'S CHANGE-ROOM. NIGHT. 193.
SCOTT. FRAN. YA YA. RICO. EXTRAS.

SCOTT and FRAN burst through the change-room door. YA YA stops them in clear English.

YA YA

Forgetting something?

She holds up RICO'S magnificent matador's jacket.

194. INT. PAN PAC. GR. PRIX. SCRUTINEERS' TABLE. NIGHT. 194.
LES. BARRY. CHARM. SCRUTINEERS (8). EXTRAS.

TIGHT ON: LES, his face white with rage.

LES

You won't get away with this.

BARRY pokes LES in the chest with one finger.

195. INT. PAN PAC. GR. PRIX. MAIN ARENA. NIGHT. 195.
KEN. TINA. DANCERS (14). JUDGES (8). CROWD.

Barry points to KEN and TINA.

196. INT. PAN PAC. GR. PRIX. SCRUTINEERS' TABLE. NIGHT. 196.
BARRY. LES. CHARM. SCRUTINEERS (8). EXTRAS.

BARRY

Listen, you pathetic fag, you see that? That is the future of dance sport and no-one, but no-one is going to change that.

With this the music heralds the cavalry.

SUDDENLY

197. INT. PAN. PAC. GR. PRIX. MAIN ARENA. NIGHT. 197.
 SCOTT. FRAN. KEN. TINA. DANCERS (14). JUDGES (8). CROWD.

Like a shooting star, SCOTT slides on his knees nearly the whole length of the floor. He stops at a pair of ruby red shoes framed by layers of Spanish tulle.

TILT UP. It is FRAN - resplendent in opening position. Her half-time percussive beginning creates a charismatic focus.

198. INT. PAN. PAC. GR. PRIX. SCRUTINEERS' TABLE. NIGHT. 198.
 BARRY. EXTRAS.

CLOSE ON: BARRY'S FACE.

J.J. SILVERS O/S

What the . . . ?

199. INT. PAN. PAC. GR. PRIX. MAIN ARENA. NIGHT. 199.
 SCOTT. FRAN. KEN. TINA. DANCERS (14). JUDGES (8). CROWD.

SCOTT and FRAN begin to tell their story.

What we see is truly great dance.

Time stands still as each kick and snap resounds throughout the audience - the crowd reacting as if at a bullfight.

200. INT. PAN. PAC. GR. PRIX. SCRUTINEERS' TABLE. NIGHT. 200.
 LES. SCRUTINEERS (8). EXTRAS.

CLOSE ON: LES. The shock has shot his eyes with tears.

201. INT. PAN. PAC. GR. PRIX. STAGE. NIGHT. 201.
 BARRY. J.J. SILVERS. WAYNE. EXTRAS.

BARRY after recoiling, moves onto the stage and pulls the microphone from J.J. SILVERS.

BARRY

Give me that bloody thing!

He lifts it to his lips.

Suddenly WAYNE appears running hard. Launching himself through space he dives the full length of the stage and wrenches the microphone cord from the socket.

202. INT. PAN PAC. GR. PRIX. MAIN ARENA. NIGHT. 202.
 SCOTT. FRAN. KEN. TINA. DANCERS (14). JUDGES (8). CROWD.

CUT TO: SCOTT and FRAN'S stupendous beauty of dance.

203. INT. PAN PAC. GR. PRIX. STAGE. NIGHT. 203.
 BARRY. LES. KYLIE. LUKE. MR. RECORD PLAYER. J.J. SILVERS.
 EXTRAS.

CUT TO: BARRY on stage. He must stop the dance.

CUT TO: KYLIE and LUKE, their faces pop up over the edge of the stage.

KYLIE

This is our bit, Luke.

They scamper across the stage towards the record booth.

CUT TO: BARRY. He moves towards the record booth.

CUT TO: KYLIE. Tapping on MR. RECORD PLAYER'S window, she beckons him out.

CUT TO: BARRY closing in on the record booth.

LES

Barry?

W H A C K - A beautiful right hook. BARRY goes down.

CUT TO: LUKE. He slips into the booth and locks the door.

203a. INT. PAN PAC. GR. PRIX. SCRUTINEERS' TABLE. NIGHT. 203a.
 CHARM, SCRUTINEERS (8), EXTRAS.

CHARM slips from behind the scrutineers table and disappears backstage.

204. INT. PAN PAC. GR. PRIX. MAIN ARENA. NIGHT. 204.
 SCOTT. FRAN. KEN. PAM. DANCERS (14). JUDGES (8). CROWD.

SCOTT and FRAN are extraordinary. Their passionate and daring Paso Doble has electrified the auditorium.

205. INT. PAN PAC. GR. PRIX. MAIN ARENA. NIGHT. 205.
 SHIRLEY. DOUG. LIZ. CLARRY. WAYNE. VANESSA. EXTRAS.

CUT TO: SHIRLEY and DOUG'S faces - LIZ and CLARRY, WAYNE and VANESSA.

206 INT. PAN PAC. GR. PRIX. STAGE. NIGHT.
LES. EXTRAS.

206.

LES, kneeling on the stage profoundly weeping.

207. INT. PAN PAC. GR. PRIX. MAIN ARENA. NIGHT.
YA YA. RICO. CROWD.

207.

We find YA YA'S face in the crowd. She beams with pride.

YA YA (SPANISH)

That's my baby!

RICO (SPANISH)

No, that's my baby.

208. INT. PAN PAC. GR. PRIX. RECORD BOOTH. NIGHT.
KYLIE. LUKE. EXTRAS.

208.

In the booth KYLIE and LUKE cheer.

209 DELETED

210. INT. PAN PAC. GR. PRIX. BASE OF SOUND BOOTH. NIGHT.
CHARM, EXTRAS.

210.

We pan down from KYLIE and LUKE to discover CHARM LEACHMAN crouched at the base of the record booth. She glances furtively left and right before yanking the booth's power cord from it's socket.

210a. INT. PAN PAC. GR. PRIX. MAIN ARENA. NIGHT
SCOTT. FRAN. KEN. PAM. DANCERS (14). JUDGES (8). CROWD.

210a.

Suddenly - catastrophe, the music is silenced. The dancers stop in their tracks - halted mid-routine. Pandemonium fills the auditorium as heads turn searching for the source of the interruption.

211. INT. PAN PAC. GR. PRIX. STAGE. NIGHT.
BARRY. EXTRAS.

211.

TIGHT ON: BARRY'S face, like a boil ready to burst. Seizing the moment, he stands and replugs the microphone.

211a INT. PAN PAC. GR. PRIX. RECORD BOOTH. NIGHT.
KYLIE. LUKE. EXTRAS.

211a.

LUKE desperately pushes buttons and twiddles dials on the sound console.

KYLIE

It must be foul play.

211b. INT. PAN PAC. GR. PRIX. STAGE. NIGHT.
BARRY. EXTRAS.

211b.

BARRY almost shouts into the microphone.

BARRY

We have a DISQUALIFICATION - this is Barry Fife speaking. Scott Hastings and partner are suspended until further notice.

During this alarming announcement the crowd fall silent.

BARRY

The Federation must make it unequivocally clear that couples dancing unrated steps will be immediately suspended. Will Scott Hastings and partner please leave the floor.

212. INT. PAN PAC. GR. PRIX. MAIN ARENA. NIGHT.

212.

SCOTT. FRAN. KEN. TINA. DANCERS (14). JUDGES (8). CROWD.

CLOSE ON: SCOTT and FRAN. They hold position.

BARRY (O/S)

Please leave the floor!

They still refuse to move.

213. INT. PAN PAC. GR. PRIX. STAGE. NIGHT.

213.

BARRY. EXTRAS.

BARRY

This is a final warning for Scott Hastings and partner to leave the floor.

214. INT. PAN PAC. GR. PRIX. MAIN ARENA. NIGHT.

214.

SCOTT. FRAN. KEN. PAM. DANCERS (14). JUDGES (8). CROWD.

From the crowd there is no support, just a taut unfriendly silence. Slowly SCOTT looks to FRAN - they turn to leave the floor.

SUDDENLY

A single loud, hard, clap shatters the stillness. Then another, and another, slow, even and strong. The crowd desperately search, unclear where it comes from.

215. INT. PAN PAC. GR. PRIX. STAGE. NIGHT.
BARRY. EXTRAS.

215.

TIGHT ON: BARRY. His eyes unsettled. The clapping becomes louder and louder.

216. INT. PAN PAC. GR. PRIX. MAIN ARENA. NIGHT.

216.

SCOTT. FRAN. TINA. KEN. DANCERS (14). JUDGES (8). CROWD.

The camera tracks past SCOTT and FRAN, through the parting crowd to find the source of the disturbance, it is -

DOUG

At the back of the arena, he clashes his hands together in strong defiant beats. As he claps, he walks towards the floor, his gaze fixed on the target of BARRY FIFE. His mousy steps build to strides, his drooping chin is held high. He seems to grow in height with every step but still there is no support from the audience, until. . .

217. INT. PAN PAC. GR. PRIX. MAIN ARENA. NIGHT.

217.

YA YA. RICO. CROWD.

YA YA begins to beat a counter-rhythm. RICO joins.

218. INT. PAN PAC. GR. PRIX. STAGE. NIGHT.

218.

LES. EXTRAS.

LES rises from the floor and joins DOUG'S beating.

219. INT. PAN PAC. GR. PRIX. MAIN ARENA. NIGHT.

219.

NATALIE. WAYNE. VANESSA. CLARRY. CROWD.

NATALIE joins the rhythm. WAYNE and VANESSA follow. Now CLARRY and even LIZ join the clapping.

220. INT. PAN PAC. GR. PRIX. MAIN ARENA. NIGHT.

220.

CROWD.

Others follow, now more and more people, building to the world's largest percussive orchestra.

221. INT. PAN PAC. GR. PRIX. MAIN ARENA. NIGHT.

221.

SCOTT. FRAN. KEN. TINA. DANCERS (14). JUDGES (8).

SCOTT looks to FRAN. They know that rhythm - without music, and to the pure power of human rhythm, SCOTT and FRAN begin to dance. Urged on by the crowd, they carve through the space.

221a. INT. PAN PAC. GR. PRIX. STAGE. NIGHT.
BARRY. EXTRAS.

221a.

BARRY screams into the microphone.

BARRY

Leave the floor!

But his commands are drowned out by the thunderous percussion of the crowd.

221b. INT. PAN PAC. GR. PRIX. BASE OF SOUND BOOTH. NIGHT. 221b.
CHARM. KYLIE. LIZ. EXTRAS.

At the base of the sound booth, KYLIE confronts CHARM, who sheepishly guards the disconnected power cord.

KYLIE

Mrs. Leachman, I'm ashamed of you.

KYLIE reaches for the cord, but CHARM pulls her away.

CHARM

Just a minute little miss.

GO TIGHT: The power-cord as it is pushed firmly back into it's socket.
PAN UP: To discover LIZ staring defiantly at CHARM.

221c. INT. PAN PAC. GR. PRIX. RECORD BOOTH. NIGHT.
LUKE.

221c.

L.E.D. displays flicker to life. LUKE'S finger hits the skip button and we jump to the end of the track.

221d. INT. PAN PAC. GR. PRIX. MAIN ARENA. NIGHT.
SCOTT. FRAN. TINA. KEN. DANCERS (14). JUDGES (8). CROWD.

221d.

Music swells back into the auditorium and the finale of SCOTT and FRAN'S Paso Doble is accompanied by both the crowd and the majestic closing bars of "Cane Espana". A powerful final chord then mayhem. The response is unearthly.

222. INT. PAN PAC. GR. PRIX. MAIN ARENA. NIGHT.
BARRY. EXTRA'S.

222.

TIGHT ON: BARRY'S horrified face. He moves back from the thunderous defiant applause only to connect with the trophy table, bringing it down upon himself.

223. INT. PAN PAC. GR. PRIX. RECORD BOOTH. NIGHT. 223.
LUKE. EXTRAS.

CUT TO: LUKE in the Booth. He has found that disc. His finger hits the trigger and our hit tune swells through the auditorium.

224. deleted.
225. INT. PAN PAC. GR. PRIX. MAIN ARENA. NIGHT. 225.
DOUG. SHIRLEY. WAYNE. VANESSA. LIZ. CLARRY. NATALIE. SCOTT.
FRAN. KEN. TENA. RICO. DANCERS (14). JUDGES (8). CROWD.

DOUG slowly walks through the crowd. He stops in front of SHIRLEY, looks her in the eye and asks the question she has waited 25 years to hear.

DOUG

Shall we dance?

SHIRLEY hesitates, tears stream from her eyes. She meets DOUG'S gaze and they take the floor to the cheers of the crowd.

Now WAYNE and VANESSA - CLARRY and NATALIE. Now THREE more couples. FIVE more. TEN. The floor is flooded.

226. INT. PAN PAC. GR. PRIX. MAIN ARENA. NIGHT. 226.
KYLIE. LUKE. EXTRAS.

KYLIE, LUKE and a stream of Sambaing munchkins take the floor.

227. INT. PAN PAC. GR. PRIX. MAIN ARENA. NIGHT. 227.
YA YA. LES. CROWD.

CUT TO: AMONG THE CROWD - YA YA turns to LES.

YA YA
(Spanish)

- Can you go the distance?

228. INT. PAN PAC. GR. PRIX. MAIN ARENA. NIGHT. 228.
SCOTT. FRAN. BARRY. CHARM. SHIRLEY. DOUG. LES. YA YA.
WAYNE. VANESSA. LIZ. CLARRY. NATALIE. KYLIE. LUKE. KEN.
TINA. J. J. SILVERS. DANCERS (14). SCRUTINEERS (8). JUDGES (8).
CROWD (7000).

WIDE SHOT. The floor flooded in a sea of celebration.

229. INT. KENDALL'S STUDIO. MAIN SALON. DAY.

229.

SCOTT. FRAN. SHIRLEY. DOUG. LES. WAYNE. VANESSA. LIZ.

NATALIE. CLARRY. KYLIE. LUKE. BARRY. (YA YA. RICO?). (CHARM?)

EPILOGUE -

KENDALL'S STUDIO - ALL IS RIGHT WITH THE WORLD, THE BALANCE HAS BEEN RESTORED - SCOTT AND FRAN TAKE PRIDE OF PLACE AMONGST THE STUDIO MEMBERS AS ALL WHIRL JOYOUSLY TO THE CLOSING BARS OF THE "BLUE DANUBE WALTZ"- DOUG DANCES WITH SHIRLEY - LES INSTRUCTS WITH DIGNITY AND PRIDE.

AS THE CAMERA TRACKS ACROSS THE STUDIO THE MYSTERIOUS MAN SPINNING THE RECORDS LOOKS UP - IT IS NONE OTHER THAN A HUMBLER BARRY FIFE - MUCH THE WISER FOR HIS SINS - TO THE MAJESTIC FINAL BARS OF THE "BLUE DANUBE", THE RED VELVET CURTAIN WHICH WE SAW IN THE OPENING CREDITS RINGS DOWN, FILLING THE SCREEN - A SINGLE ROUND SPOT ILLUMINATES THE CENTRE OF THE CURTAIN - KYLIE POKES HER HEAD THROUGH THE CURTAIN, INTO THE CIRCLE OF LIGHT AND WITH A MISCHIEVOUS WINK THE MUSIC FINISHES -

THE END