

DIRTY DANCING: TIME OF MY LIFE

Written by

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Based on characters created by Eleanor Bergstein

**EXT. NEW YORK CITY - EVENING**

CITY LIGHTS shine. The TWIN TOWERS stand tall. TRAFFIC jams the streets. The night's hot. Steam rises. Sweat drips as PEOPLE jostle for space on crowded sidewalks.

Cabbies shout at pedestrians. MUSIC mingles with CAR HORNS...

*SUPER: SUMMER, 1995*

**INT. SUBWAY STATION - SAME TIME**

...as BUSKERS lay down a boiling beat. The cadence echoes off the brick walls as a TRAIN pulls in, lending its squeaky clickety-clack sound to the underground tunes.

Some TEENS dance to the pulse of the music, heated young bodies riding the rhythm.

A few HOT GIRLS breeze through the platform. One drops a few bills into the busker's basket. They head toward the train...

...and walk right past a YOUNG COUPLE leaning against a post. The guy whispers into his girlfriend's ear. She grins, pulls his face to hers. As they make out...

**INT. SUBWAY TRAIN**

...the TRAIN DOORS open. The Hot Girls hop on. Just before the doors close, the Make-Out-Couple dart inside. The Guy grabs an overhead strap, pulls his Girl close.

Next to them:

JAKE (19) grips a hand-strap. He's broody. Scowly. Sexy as hell. He glances down at a SEALED LETTER in his other hand.

**EXT. LONG ISLAND - MIDNIGHT - FLASHBACK**

*An expansive ELEGANT HOME is being remodeled. The yard is half-landscaped. A BACKHOE sits near a dirt mound.*

*The area's littered with BEER CANS, BOTTLES, and Jake's FRIENDS. One climbs into the backhoe, says:*

*DRUNK FRIEND*

*Dude. The keys are in here.*

*The Backhoe's engine RUMBLE to life. The BUCKET judders up and down. Jake laughs. Climbs onto the rig.*

JAKE

*Get out of there, idiot.*

*The Drunk Friend hops out. Jake slides into the seat. He yanks at the levers. His feet work the clutch and gas.*

*A puff of DUST rises as the backhoe starts to move. His friends let out a raucous cheer.*

*The backhoe bucket-teeth punch through the dirt. Jake shifts the lever and the bucket rises, dirt falling like snow.*

JAKE (CONT'D)

*Where to?*

*A SEXY TEEN steps up to the backhoe. She smiles at Jake.*

SEXY TEEN

*The pool.*

*A pristine, crystal-blue swimming pool glitters in the moonlight. More cheers. Jake grins.*

JAKE

*The pool. You got it.*

**INT. SUBWAY TRAIN - END FLASHBACK**

*The train STOPS. Make-Out-Girl stumbles, bumps into Jake. Whoops! Her Guy pulls her back to him. The doors OPEN.*

*The Hot Girls eye him. Yummy. Jake grins. Not half bad.*

*The train stops. The Hot Girls get off. One looks back at him. Smiles. Maybe he'll go talk to her. But... the letter.*

*The doors close. Oh, well. The train LURCHES forward.*

**EXT. LONG ISLAND ELEGANT HOME - FLASHBACK**

*BLUE LIGHTS strobe on top of a POLICE CRUISER. A few of the friends, the ones who didn't run, loiter near the backhoe...*

*...which has been driven through the wall of the house.*

*The cops approach, flashlights shining over the damage.*

*Then the flashlights find Jake, sitting on a mound of dirt. Drinking a beer. Not a care in the world.*

JAKE

*Yo. Whaddup?*

**EXT. UPPER WEST SIDE, MANHATTAN - END FLASHBACK**

Jake walks past THE LINCOLN CENTER. A group of DANCERS come out, still in rehearsal gear. They hurry down the stairs.

He slows as the dancers dart around him, his eyes on a brightly-lit HIGHRISE up ahead. Imposing. Posh.

**INT. POSH HIGHRISE - CORRIDOR**

Jake checks the gilded door numbers. He looks at the envelope. Finally, he gets to: APT 1911.

LAUGHTER inside. MUSIC. Jake straightens. KNOCKS. Waits. He's about to knock again-- the door opens: a WOMAN (50s).

Jake doesn't know her. But we do. It's LISA HOUSEMAN.

JAKE

I, uh, I've got this letter for...

He shows her the letter. She stares at it. Then at him.

LISA

What's your name?

**INT. BABY'S APARTMENT, LIVING ROOM**

Lisa drags Jake into the room.

It's a SMALL PARTY, in full swing. Well-heeled guests laugh and mingle. Lisa hurries in, pulling Jake behind her.

LISA

You are not going to believe this.

A woman turns. It's BABY (50s). Time has been good to her. She's refined. Sleek. She eyes Jake. He looks familiar.

LISA (CONT'D)

This is Jake Castle. Johnny's son.

Baby's face lights up. She hurries toward him.

BABY

I don't believe it. Johnny's son?

LISA

Spitting image, right? Jake, this is my sister, Frances Houseman.

Ah, okay. Jake holds up the letter.

JAKE

I have this for you. From my dad.

Baby takes the letter. Grins even wider. The guests are intrigued by this new bit of excitement. They all watch.

LOLA (13), Baby's daughter, joins her mom.

LOLA

Who's Johnny Castle?

She starts to open the envelope.

BABY

Is he here? In the city?

She lifts the flap of the envelope and Jake realizes...

JAKE

You don't know, do you?

Baby stops opening, looks up. *Know what?* Jake hesitates for a brief moment. Then:

JAKE (CONT'D)

My dad died. Six years ago. It was cancer. I just found that letter and wanted to know who you were, and how you knew my dad.

BABY

I don't-- wait, he... what? No. No.

DANIEL (50s), Lola's dad, puts a hand on Baby's back.

DANIEL

Francie--

Baby steps sharply away from him. Daniel looks to Lisa. *Help?*

LISA

Okay, everyone. Johnny... Castle.

Lisa takes center stage, keeping the attention off Baby.

LISA (CONT'D)

Johnny was the love of Baby's teenage life. It was the summer we spent at Kellerman's, that place up in the Catskills...

Baby gives her a pleading look. *Please don't.* So Lisa pivots.

LISA (CONT'D)

Um, well, you all know me. I was nineteen and determined to find a husband.

GUEST

Just the one, Lisa?

Everyone laughs. Everyone except Jake and Baby. He hasn't taken his eyes off Baby. She looks pretty broken up.

LISA

So I chased this waiter around all summer. Robbie. But he turned out to be a real asshole--

JAKE

What about my dad?

LOLA

Yeah. Tell us about Johnny.

*Uhhh...* Lisa looks to Baby. Baby forces a smile. Jake watches her closely. So does Daniel.

BABY

Johnny was...

She doesn't cry, but she can't speak, either.

LISA

Johnny was a dance instructor.

JAKE

A what? No. My dad was a house painter.

LISA

When we knew him, he was a dance instructor.

This is news to Jake. *The fuck?*

LOLA

(whispers to Baby)

You got it on with the dance instructor? Mom, that's kinda hot.

Baby shakes her head. Trying to process... everything.

Lisa still holds court -- but now she's carried away. The guests hang on her every word:

LISA

He was so good. So was Baby. They were like magnets. You couldn't keep them apart. Our parents found out and lost their minds. Johnny got fired. But he showed up to the summer showcase anyway. He grabbed Baby and they did this dance number that blew everyone away. Even Dad. *Nobody puts Baby in a corner--*

BABY

Yep. And that was the big finish.

She stands abruptly, a trembling smile pasted to her face. Daniel steps closer to her.

DANIEL

How did I not know any of this?

BABY

Because it was before you. Okay?

Okay. Daniel backs off. Baby goes to Jake.

BABY (CONT'D)

I'm-- I didn't know. I'm so sorry.

The tears threaten again. Jake looks around at the guests. The mood has gone from jovial to awkward.

JAKE

No, look, I shouldn't have busted in on you like this.

**INT. BABY'S APARTMENT - FRONT DOOR**

Baby walks him to the door. She's still spinning, but she's got a better handle on it now. Just a little.

BABY

I'm... can I get your phone number?  
I'd like to talk more, but...

She glances back at the guests.

JAKE

Yeah, sure. I guess.

She watches as he walks toward the elevator. DING.

**INT. BABY'S APARTMENT - MOMENTS LATER**

Baby offers goodnights to the guests as they file out. Lisa hugs her tightly.

LISA  
(whispers)  
Call me if you need me, okay? I  
don't care what time it is.

Baby nods. Lisa starts to leave. Turns back. Gives Baby a long look, then kisses her cheek.

LISA (CONT'D)  
I love you.

She leaves. Closes the door behind her. Baby stares at the closed door. Turns. Daniel's still there. She sighs.

DANIEL  
You want to talk about it? I can  
stay, if you need some company.

BABY  
No, Dan. I know we promised to stay  
friends--

DANIEL  
We can still be more than that.

Lola joins them. Gives her dad a hip-bump.

LOLA  
You wanna stay and hang out?

DANIEL  
(off Baby's look)  
I don't think so, hon. You know I  
how I feel about clean-up duty.

Lola laughs. Baby pushes him toward the door.

BABY  
'Night, Daniel.

She closes the door. Lola's dying to know:

LOLA  
So what happened with you and  
Johnny? After the big showstopper?

BABY  
Come on. We've got to be up early.



Lola grumbles and trods away, disappears into the hallway.  
 Baby leans against the door. *Shit.*

**EXT. DARK HIGHWAY - LATER**

A BUS speeds down the road, the city lights far behind.

**INT. BUS**

Jake sits in the back. Alone.

**INT. POLICE STATION - MIDDLE OF THE NIGHT - FLASHBACK**

*Jake sits on a BENCH inside the police station.*

*A couple his friends share looks of "what-the-fuck-ever" with him as they're dragged out by their parents.*

*A cop, PETE (50s), talks with MR. WINSTEAD (60s). Polished. Wealthy.*

*Jake's mom, ANNE (40s), hurries into the station. Tired. Overworked. She glares at Jake.*

PETE

*Anne, this is Mr. Winstead, he's--*

MR. WINSTEAD

*--the owner of the property.*

ANNE

*Mr. Winstead. I'm so sorry about my son. Jake's had a rough few years.*

*Pete puts a hand on Anne's arm. Too familiar. Jake bristles.*

PETE

*(quietly to Anne)*

*You gotta get a handle on him.*

JAKE

*"He's" right here.*

*Jake stands. Starts to walk past them but--*

PETE

*Son, wait--*

JAKE

*Don't call me son.*

*Pete backs off. Winstead gives Jake a long, sympathetic look.*

*MR. WINSTEAD  
I've had rough times, too, kid.*

*Jake's face reddens. He seethes, humiliated.*

*MR. WINSTEAD (CONT'D)  
If you kids pay for the damages,  
we'll forget this ever happened.*

*ANNE  
They will. Thank you.*

*But Jake's already at the door. She hurries to catch up.*

*ANNE (CONT'D)  
What would your dad think of you?*

*JAKE  
What would he think of you?*

#### **INT. BABY'S APARTMENT, LIVING ROOM**

Baby looks through a PHOTO ALBUM, the unopened letter beside her. She flips through the album.

Stops. Removes a photo.

She stares at it. We don't see the photo - just her face.

#### **INT. BABY'S BEDROOM**

Baby walks past a mirror and sees YOUNG BABY staring back. Then she's gone. Baby looks down at the envelope. Opens it.

#### **INT. JAKE'S HOUSE, LIVING ROOM**

Jake comes in. A POLICE UNIFORM SHIRT is draped over an ironing board. Another shirt hangs nearby.

#### **INT. JAKE'S BEDROOM**

Jake opens a nightstand drawer. Takes out a HOSPITAL WRISTBAND. He runs his thumb over the name: JOHN CASTLE.

**EXT. BABY'S APARTMENT, BEDROOM BALCONY**

Baby stares blindly out at the city, the open letter clenched in her hand. Whatever that letter said, it broke her.

**EXT. CHELSEA PIERS INDOOR SPORTS COMPLEX - EARLY NEXT MORNING**

A sprawling 28-acre indoor sports and entertainment complex on the Hudson River.

**INT. SPORTS FIELD**

A LACROSSE game. Lola's on the field in her GREEN uniform and gear. She scoops the ball from the air.

**INT. BLEACHERS**

Baby sits with several other LACROSSE MOMS. They each wear an article of clothing in the same green as the girls' uniforms.

Baby's in a green top. Fitting right in. But distracted.

DIANE (50s) nudges her.

DIANE

Val tapped you for the charcuterie.

BABY

Oh. I can't do brunch this weekend.  
I'm sorry. Something's come up.

DIANE

Okay. Next Sunday, then.

LISA (O.S.)

Give 'em hell, honey!

Baby looks up as Lisa plops down beside her.

BABY

Hey. Thanks for taking her.

LISA

Oh, please. You know Lola's  
practically my best friend. We'll  
make it a girls' weekend. Hair,  
nails, shows.

(off Baby's smirk)

Don't act like I'm speaking a  
foreign language. What do you think  
these ladies do all weekend?

She jerks her head toward the Lacrosse Moms. Baby eyes them.

BABY  
I don't want to be like them.

LISA  
You're not like them.

Baby looks ruefully down at her green shirt. *Yes, she is.*

BABY  
It felt like we were going to live  
forever, didn't it?

LISA  
(gently)  
You read the letter, huh?

BABY  
He wanted to see me one last time,  
before he-- and I didn't--

LISA  
Oh, God. Baby.

Baby shakes her head. Force-swallows. *She can't cry here.*  
Lisa grabs her hand. Grips tightly.

Baby pulls a photo from her purse. It's the photo Baby took  
from the album: Johnny and Baby doing THE LIFT, 1963.

BABY  
If I had seen him again... what  
would I have said? About myself?  
What I'm doing now?

Baby stares at her young, idealistic self in the photo.

BABY (CONT'D)  
That girl would not be sitting  
here, letting herself be drafted to  
bring a meat tray to Sunday brunch.  
I thought I was going to change the  
world. Instead, I ended up just  
like Johnny said I would. A society  
housewife...

LISA  
Soon-to-be-ex-housewife.

BABY  
...and I can't even blame it on  
Dan. It was my choice. I gave up my  
career for him. For my family.  
(MORE)

BABY (CONT'D)

(beat)

I love Lola more than anything,  
but... I'm not me anymore. And I'm  
not going to live forever.

Lisa grabs the photo from Baby. Holds it up to Baby's face.

LISA

See this girl? You are still  
everything you always were.

Lisa scoots closer. Puts an arm around her.

LISA (CONT'D)

I'm so glad you're doing this.  
Now you'd better get on the road.

Baby stands, finds Lola on the field. Gives her a wave and  
blows her a kiss. Lola waves back. Baby kisses Lisa. Leaves.

Lisa turns to smile at Diane.

LISA (CONT'D)

Meat trays, huh? Are they kosher?

#### **INT. JAKE'S BEDROOM - MID MORNING**

Jake zips a DUFFLE BAG. He grabs his WALLET and KEYS.

#### **INT. LIVING ROOM**

Anne's waiting when Jake comes in, bag over his shoulder.

ANNE

Where were you last night?

JAKE

I see Officer Pete slept over.  
Thanks for keeping it down.

ANNE

(beat)

It's been six years, Jake. This  
thing with Pete, it doesn't mean I  
don't still love your father--

He opens the front door.

ANNE (CONT'D)

Where are you going now?

JAKE  
None of your business.

ANNE  
It very much is my business.

That stops him. He turns.

JAKE  
Who is Frances Houseman? I found  
the letter Dad wrote to her. The  
one you never sent.

Anne falters. *Last thing she expected him to say.*

JAKE (CONT'D)  
You want to know where I was last  
night? I was with Frances. I gave  
her the letter.

ANNE  
No. You didn't.

He stares her down. *Yes. He did.*

ANNE (CONT'D)  
How dare you go behind my back--

JAKE  
It was *hers!*

ANNE  
Everything was hers! His hopes, his  
dreams. But she let him go and I...  
(fights sudden tears)  
No, I didn't mail the letter. I  
couldn't let her have his pain,  
too. That, at least, was mine.

Pete walks in. Looks like he just woke up.

PETE  
Hey. Everything okay?

JAKE  
Just headed out for a few days.  
Make yourself at home, *Officer.*

Through the open door, Anne sees a SILVER MERCERDES pull up.

ANNE  
Who is that?

**EXT. JAKE'S HOUSE - CONTINUOUS**

Jake walks out, Anne right behind him. She freezes as the car door opens and Baby steps out. Anne stares. Baby stares back.

JAKE  
I'm going to Kellerman's with  
Frances. Turns out, Dad used to be  
a dancer. Who knew?

ANNE  
Jake, wait--

**EXT. HIGHWAY - LATER**

Baby's car speeds along.

**INT. BABY'S CAR**

BABY  
Your mom seemed upset. I hope she's  
okay with this trip.

JAKE  
She's just doing her usual  
pissed-at-me thing.

BABY  
What is she, uh, pissed about? If  
you don't mind my asking.

For a moment, she thinks he's not going to answer. Then:

JAKE  
(shrugs)  
I was hanging out at a building  
site with some friends and I  
accidentally drove a backhoe  
through a wall. Now she wants me to  
come up with three thousand dollars  
to pay for "my part" of the  
damages.

BABY  
I'm guessing you weren't supposed  
to be there.

JAKE  
(laughs now)  
Hey, it's not my fault. The gate  
was open. Keys were in the backhoe.

Baby glances at him. Jake gives zero fucks about what he did.

JAKE (CONT'D)  
So you and my dad, huh? Just a  
summer fling?

Jake gives her a long once over. She's high-class. Luxury car, the CAR PHONE mounted on the console. Rich.

BABY  
No. We tried. We were-- it was hard  
to stay connected.

JAKE  
Mom said you let him go.

BABY  
We just had different... lives.

JAKE  
Yeah. You have a phone in your car.

BABY  
(beat)  
That wasn't the only difference.

They go quiet. It's kind of awkward.

BABY (CONT'D)  
So. What about you? College?

JAKE  
Some Army base, I guess. It's the  
best option for someone like me.

BABY  
Someone like you?

JAKE  
You know.

BABY  
There's nothing you want? No  
dreams? No goals?

JAKE  
I don't do goals. I do easy.

She doesn't like the sound of that. But she lets it go.



**EXT. SAUGERTIES, NY - LATE AFTERNOON**

Baby's car drives through a small, idyllic town. They pass a ROAD SIGN: *SAUGERTIES, NY*.

JAKE  
Where the hell are we?

**EXT. WINDING ROAD - MOMENTS LATER**

Baby's car winds up the road to Kellerman's. In the distance, the resort sprawls over the serene countryside.

**INT. BABY'S CAR**

Baby's eyes catch the sign: KELLERMAN'S... and faintly, WE HEAR the opening beats of *BE MY BABY*. Like a memory. Like a heartbeat. Then it's gone. Baby pulls the car over. Gets out.

**EXT. ROAD ABOVE KELLERMAN'S**

From this vantage, Baby can see all of Kellerman's: HOTEL, GROUNDS, GAZEBO, DOCKS, LAKE. Jake steps up beside her.

JAKE  
Damn. That's Kellerman's?

Baby stares down at the resort. At her past.

**INT. KELLERMAN'S RESORT - MAIN LOBBY - MINUTES LATER**

BRIDESMAIDS rush through the lobby toward an open BALLROOM. They line up beside a handful of GROOMSMEN.

Jake looks around. Okay, he's impressed. Baby comes over.

JAKE  
Did it always look like this?

BABY  
Pretty much. Minus the bridesmaids.

She hands Jake a ROOM KEY. Glances around. It's exactly the same. Everything. Almost as if she walked back in time.

**EXT. KELLERMAN'S - MOMENTS LATER**

A CONSTRUCTION CREW works on several new outdoor areas. A huge new gazebo has begun to take shape on the lake.

Jake stands on the veranda, watches the action. He spots:

CAMILA (19). An exotic beauty. Walking right toward him. She trots up the stairs. He puts on his sexiest bad-boy grin:

JAKE

Hey. Hi--

She looks at him. He's hot. But she immediately shuts it down. Smiles politely, but not warmly.

CAMILA

Group lessons will be at the pavilion at five. Excuse me.

She joins CARLOS (17) at the front lobby doors. Carlos grins at Jake. Camila takes his hand.

Baby steps up beside Jake. Her eyes roam the grounds.

BABY

Beautiful, isn't it?

He's still looking at Camila. She and Carlos go inside.

JAKE

Sure is. See you later.

He heads inside. Baby watches him go. *Um, okay.* She turns to look at the lake. *She's really back.*

#### **EXT. NATURE PATH - MOMENTS LATER**

Baby walks. Deep in thought. Finds herself at:

#### **INT. OLD GAZEBO - CONTINUOUS**

Baby stands on the exact spot where she confronted her father so many years ago. *You let me down, too.*

She reverently touches the railing.

#### **INT. MAIN RESORT, BALLROOM - MOMENTS LATER**

Music drifts out. Camila and Carlos are dancing together. Jake doesn't recognize the dance, but they're really good. Camila stops. Gives Carlos a correction. They dance again.

Jake leans against the doorframe, watching them. *Wow.* He stares at Camila. Not hiding his interest. Carlos whispers:

CARLOS  
Ooooh, my. You have an admirer.

Camila glances at Jake. He smiles at her. She ignores him.

CARLOS (CONT'D)  
He's awfully cute.  
(no response from Camila)  
More than cute. He's hot.  
(still no response)  
Maybe he's looking at me?  
(that gets a chuckle)  
Hey, it could happen.

He spins Camila out to face Jake. *He is insanely hot.* She stops dancing. Goes to the door.

CAMILA  
Sorry. This is a closed rehearsal.

She closes the door in his face.

CARLOS  
So hot you had to kick him out?

CAMILA  
Shut up.

#### **EXT. LITTLE BRIDGE**

JOHNNY (V.O.)  
*You're not scared of anything...*

Baby steps onto the bridge, looks out at the water. At Kellerman's, on the hill. Her eyes go distant, remembering:

YOUNG BABY (V.O.)  
*Me?! I'm scared of everything...*

She crosses the little bridge until she gets to:

#### **EXT. STONE STEPS**

They're exactly as she left them. She touches a handrail.

YOUNG BABY (V.O.)  
*What I saw. What I did. Who I am...*

She takes a moment, lets the memories wash over her...

**EXT. OLD STAFF CABINS**

...as she stops in front of the STAFF CABINS. She looks across to JOHNNY'S CABIN. Old. Weathered. But still standing.

She stares as the door opens and a *YOUNG BABY* walks down the steps, followed by a *shirtless Johnny*.

YOUNG BABY (V.O.)  
*And most of all...*

Baby walks toward the memory...

**EXT. JOHNNY'S OLD CABIN**

Baby opens the door... and walks inside.

**INT. JOHNNY'S OLD CABIN**

The cabin's been vacant awhile. Basic furniture: Bed. Chair. Steamer trunk. Standing mirror.

Baby takes it all in. She touches the chair. Hesitantly sits.

YOUNG BABY (V.O.)  
*...I'm scared of walking out of  
 this room and never feeling again,  
 in my whole life, the way I feel  
 when I'm with you.*

She stares into the mirror. Looking for Young Baby. But only Frances stares back.

**EXT. MAIN RESORT - LATER**

Camila and Carlos step out as a 1955 PORSCHE 550 SPYDER roars up the driveway. Carlos gawks.

CARLOS  
*Dios mio. Do you see that?*

The car stops right in front of them. MR. STANTON (50s) gets out. He has that old-money arrogance about him. Sees Carlos:

STANTON  
 Appreciate it.

He tosses Carlos his CAR KEYS. Carlos grins. *Sweet!*

CAMILA  
 He's not the valet.

CARLOS  
Oh, it's no trouble. I can park it.

CAMILA  
No. I'm sorry about the confusion.

She gives Mr. Stanton his keys. The VALET, a young Latino man, hurries up to the car.

VALET  
Good evening, sir.

Mr. Stanton gives him the keys without a second glance.

**EXT. LAKESIDE PAVILION - EARLY EVENING**

Guests gather for the group dance class. Some have already paired off and are dancing to the upbeat music.

**EXT. LAKESIDE PAVILION, AT RAILING**

Baby and Jake stand at the railing. Jake checks his watch. Not quite 5:00. No Camila yet.

BABY  
I used to be pretty good at this.  
Come on, dance with me.

Jake hesitates. Baby pulls him onto the dance area.

**EXT. LAKESIDE PAVILION, DANCE AREA**

Baby pulls Jake's arms up. Nudges his elbows.

BABY  
Look at that. Spaghetti arms.

She makes a circle with his arms and steps into them. They dance. Jake's not bad.

BABY (CONT'D)  
See? You're a natural.

Baby's having a great time. Jake smiles, too.

NOAH (27), handsome and charming, taps Jake's shoulder.

NOAH  
Mind if I cut in?

Jake looks to Baby.

BABY

Um, sure.

Jake hands her over to Noah. Heads off the dance floor. Noah pulls Baby into his arms.

NOAH

I could tell as soon as you stepped onto the floor, you knew what you were doing. Your form. It's lovely.

BABY

Well, it's been a really long time.

NOAH

It'll come back to you. Lemme help.

He pulls her closer. He's an experienced dancer. Skilled. Baby moves with him. *Okay, she's got this.*

**EXT. LAKESIDE PAVILION, AT RAILING**

Jake watches Baby dance with Noah. A handful of BEAUTIFUL GIRLS sidle up beside him.

BEAUTIFUL GIRL

Do you have a partner yet?

Jake gives the girls a rakish grin.

JAKE

Yeah. I'm waiting for her.

They all pout. Then Camila and Carlos arrive.

**EXT. LAKESIDE PAVILION, ON DANCEFLOOR**

Baby's dance with Noah has taken on some heat. Noah pulls her even closer. Baby misses a step. Laughs at herself.

BABY

I was better when I was younger.

NOAH

You're perfect *now*.

Baby falters. Suddenly awkward. Unsure. *Is he flirting?*

BABY

You know what? I think I'm going to, um, get a drink. I'll see ya.

Noah lets her go, a bit reluctantly.

**EXT. LAKESIDE PAVILION, AT RAILING**

Jake can't take his eyes off Camila. Carlos walks up to him:

CARLOS  
*Hola, cabron.* Keep your eyes where  
they belong, eh?

JAKE  
She your girlfriend or something?

Carlos stares Jake down. Or he tries to. Jake stares back.

CARLOS  
(caves with a chuckle)  
She's my sister. Camila. I'm  
Carlos.

CAMILA (O.S.)  
Okay! Everyone find a partner.

Jake grins. Pushes off the railing. Heads toward Camila.

CARLOS  
Oh, man. She is gonna hate you.

**EXT. LAKESIDE PAVILION, ON DANCEFLOOR - CONTINUOUS**

Jake stops in front of Camila. Holds out his hand. Music starts. A long beat, then she coolly steps into his arms.

JAKE  
Right on time. I'm Jake.

CAMILA  
Welcome to Kellerman's, Jake.

JAKE  
Thank you, Camila.

She fits perfectly in his arms. She feels it. *Too much.* She pulls away, keeping space between their bodies.

CAMILA  
You sure you don't want to dance  
with one of your friends?

The Beautiful Girls sneer at her from the railing.

JAKE  
They're not my friends.

She doesn't believe him. She leads him into a turn.

JAKE (CONT'D)  
I'd like for you to be my friend.

CAMILA  
I don't fraternize with the guests.

JAKE  
Well, I'm not really a--

BABY (O.S.)  
Jake!

Baby makes her way through the crowded pavilion.

She has two drinks. Camila smiles at Jake. Walks away. Jake stares after her. Then he looks to Carlos, who's laughing.

**INT. MAIN RESORT, DINING ROOM - THAT EVENING**

The layout and decor haven't changed since 1963. Jake watches a WAITER deliver a pasta dish to a table nearby.

JAKE  
I should have ordered *that*.

Baby follows his gaze. Looks past the table to the BAR AREA. Noah watches her. He smiles. Raises his drink.

Baby pulls her eyes away. She looks at Jake. *So familiar.*

BABY  
You're so much like him, you know.

JAKE  
I've heard.

BABY  
What was your relationship like?  
With Johnny? Were you close?

JAKE  
I thought we were. But I guess not.  
He never told me he spent his  
summers in a lush place like this,  
*dancing*. Must've been nice.



BABY  
It wasn't paradise for him, trust  
me. He just wanted to dance, but--

JAKE  
Whatever.

BABY  
(beat)  
Why did you come with me? If not to  
hear about Johnny?

JAKE  
To get away from my mom.

BABY  
I don't believe you.

She studies him. Looking so deeply that he has to look away.

BABY (CONT'D)  
You brought a six year old letter  
to the middle of Manhattan, to find  
out who I was to your dad. But you  
don't care. Right.  
(off his brooding scowl)  
I've known guys like you. I knew  
one guy who was *just* like you.

Jake looks up. *Does she mean...?* She nods.

BABY (CONT'D)  
I'm going to show you around  
tomorrow. So, no disappearing act.

Jake shrugs. Her eyes hold his until...

The waiter arrives at their table with a DRINK for Baby.

WAITER  
From the gentleman at the bar.

Baby's eyes shoot to Noah.

JAKE  
Yeah, I'm out.

He stands. Starts to walk away.

BABY  
Jake.

JAKE  
(long beat)  
You win, Frances. Tomorrow.

He leaves. Baby sees Noah stand. He smiles and heads her way.  
But Baby gets up. Walks out.

**EXT. KELLERMAN'S GROUNDS - LATER THAT NIGHT**

Jake follows the sound of MUSIC to a LARGE CLEARING on the far side of the lake. The area is lit by STRING LIGHTS and LANTERNS, crowded with people laughing and dancing.

In the distance, a LIGHTHOUSE BEACON shines over the water.

**EXT. LAKESIDE CLEARING - CONTINUOUS**

Jake makes his way through the crowd. All young people who work there: WAITSTAFF. CATERING. HOUSEKEEPING.

Everyone's dancing. It's hot. Humid. Sticky bodies entwined.

Camila and Carlos are dancing the Mambo as if they created it. A perfect unit. Carlos sees Jake. So does Camila.

CARLOS  
Lookie lookie.

CAMILA  
He's a hotel guest. He's not supposed to be down here.

CARLOS  
Why don't you just talk to him?

CAMILA  
No distractions. Not now.

CARLOS  
But he's just standing there.  
Looking so... *him*.

CAMILA  
You want me to talk to him? Fine.

She STOPS dancing. Carlos sighs.

A few other couples stop dancing to see what's up. Camila makes sure they're watching before she walks up to Jake:

CAMILA (CONT'D)  
What do you want?

Wow. She's even more beautiful tonight. Her scowl. Her flashing eyes. He smiles, and steps close to her. Very close.

JAKE

Pretty sure I already got it.

CAMILA

Yeah? What's that?

JAKE

Your attention.

Somebody WHOOPS. A catcall. Camila's face FLAMES.

**EXT. NATURE PATH - MOMENTS LATER**

Camila hurries home. Furious. Carlos follows her, laughing.

CARLOS

Slow down. I can't keep up.

CAMILA

Die out here, then.

CARLOS

Come on. That was amazing.

CAMILA

What? My humiliation?

CARLOS

He didn't humiliate you. You tried to humiliate him and he wouldn't let you. Now you're mad about it.  
(starts to laugh again)  
And that's really funny.

**INT. NEW GAZEBO - SAME TIME**

Moonlight shines through the naked roof beams. Baby stands at the railing. Music drifts to her. Laughter.

She leans out. Sees the string-lights and dancing at the lakeside clearing. Kids having fun.

She looks over the water. A soft breeze picks up. She closes her eyes, as if waiting for...

Nothing happens. She opens her eyes. Turns to leave.

**INT. JAKE'S HOTEL ROOM - LATER THAT NIGHT**

Jake lies in bed. Johnny's hospital wristband in his hand. He stares at it.

**INT. BABY'S HOTEL ROOM - SAME TIME**

It's a SMALL SUITE, with a tiny living area, separate bedroom and separate bath.

**INT. BABY'S HOTEL ROOM, LIVING ROOM AREA**

Baby's in a chair by the window. Johnny's letter in her hand.

**EXT. KELLERMAN'S GROUNDS, VARIOUS LOCATIONS - LATE NIGHT**

Quiet. Peaceful. The front lawn shines in the moonlight. String-lights twinkle over empty pavilions.

The LIGHTHOUSE BEACON makes a sweeping journey over the rippling water, the silent staff-party area, then it's gone.

**EXT. KELLERMAN'S GROUNDS - EARLY NEXT MORNING**

Summer sun shines on the resort. Guests breakfast on an outdoor patio, paddle canoes on the water, play lawn games.

The construction crew unload LUMBER from a truck, prepping for their workday. A few 2 x 12s clatter to the ground.

**INT. BABY'S HOTEL ROOM - SAME TIME**

The envelope lies on the floor, Johnny's handwriting lit by the morning sun shining in the window. A half-empty glass of wine sits on a side table, the open bottle next to it.

And still in the chair, letter in her hand: Baby. Asleep. She wakes to the loud BANG of the dropped lumber. She sits up.

**INT. MAIN RESORT LOBBY - SAME TIME**

Jake walks toward the front doors--

CONCIERGE (O.S.)  
Excuse me. Mr. Castle?

Jake turns. The Concierge holds up a stack of message slips.

**EXT. NEW GAZEBO - MOMENTS LATER**

A CREW is building a HUGE GAZEBO. Jake steps over a half-laid BRICK PATH, flips through the messages. All from Anne:

*CALL ME.*

*WINSTEAD IS CALLING.*

*URGENT! CALL ME NOW.*

PAUL, the Foreman, walks to greet Jake:

PAUL

Morning. Were we too loud?

Jake shakes his head, then nods to the framed-out gazebo.

JAKE

What's it for?

PAUL

Big society wedding. We're sprucing the whole place up, top to toe. Killing ourselves to get it all done in time, if we even can.

Jake sees Camila and Carlos run toward the Main Resort. Carlos waves. Camila snatches his hand from the air.

Jake laughs, looks down at the messages. A sudden thought:

JAKE

Sounds like you could use an extra pair of hands. My dad was a house painter, so I practically grew up on construction sites. You hiring?

**INT. MAIN RESORT, LOBBY**

Neil gives Camila a thick MANILA PACKET.

NEIL

The Silvermans. You know the name.

Camila opens the packet. Pulls out PHOTOS: ISABEL and ARIEL.

NEIL (CONT'D)

Isabel and her lovely daughter Ariel. These are our big fish. Make them happy, you have jobs for life.

He leaves.

CAMILA  
Jobs for life. Shoot me now.

CARLOS  
Speak for yourself. Not all of us  
have dreams of fancy dance schools.

She reads the Silverman's PREFERENCE SHEET. Sighs.

CAMILA  
Why do they always want the Mambo?  
They can't ever do it right.

**EXT. MAIN RESORT, VERANDA**

Baby drinks a cup of coffee. Jake trots up the steps.

JAKE  
How was your big night?  
(off Baby's *huh?* look)  
With Mr. Dancy-pants, buy-a-girl-a-  
drink? I think he likes you.

BABY  
Good morning to you.

Jake's quiet for a moment. Then:

JAKE  
Look, I do want to be here, okay?

That's the closest to an apology she's going to get.

JAKE (CONT'D)  
And I got a job.

BABY  
What? Here?

JAKE  
On the construction crew. I gotta  
pay that money back.

BABY  
And it has nothing to do with a  
certain dance instructor? Can't  
blame you. I know how that can be--

NEIL (O.S.)  
Somebody pinch me, I must be  
dreaming. Is that Baby Houseman?

She pastes on a friendly smile. Turns.

BABY  
Neil Kellerman. Look at you.

NEIL  
Baby. How have you been?

BABY  
I'm not really "Baby" anymore.

NEIL  
Oh. Of course. Frances. What's got you up here? Old times' sake?

BABY  
Neil, this is Jake Castle. Johnny's son. You remember Johnny?

NEIL  
Everyone remembers Johnny.

It's clear Neil's memories are NOT fond. He looks Jake over.

NEIL (CONT'D)  
I guess Baby, er, Frances told you your dad was one of the most "sought after" instructors here? Never had any trouble finding *partners*, that's for sure.

That sounds a lot like a put-down. Jake looks to Baby.

BABY  
Johnny's been dead six years, Neil.

NEIL  
Oh. I didn't-- I-- damn. Sorry, kid. I was just-- damn, I--

**EXT. LITTLE BRIDGE - MOMENTS LATER**

Jake follows Baby across the bridge, toward the stone steps.

JAKE  
What did he mean? About my dad?  
She trots up the stone steps. Jake follows.

**EXT. JOHNNY'S OLD CABIN - MOMENTS LATER**

Jake glances at it. Catches up with her.

JAKE

You said something, too. About it  
not being good for him here.

Baby looks up at the cabin, then sits on a step.

BABY

This was his cabin. Every summer he  
was here, this is where he stayed.

That stops Jake. A quick, intense reverence washes over him.

BABY (CONT'D)

Come here.

He sits beside her. A tiny crack in his tough guy act.

BABY (CONT'D)

Your dad was beautiful. And the  
women here, they were older,  
wealthy. They could buy anything  
they wanted. And they did.

JAKE

Wait-- you said he was a dance  
instructor.

BABY

He was. But those women, one  
complaint could cost him his job.  
So Johnny made sure they didn't  
have a reason to complain.

That's heavy news for Jake. He eyes Baby.

JAKE

Did you... buy him, too?

BABY

No. What we had was real. So real.

A few bars of *CRY TO ME* drift around her. She gives the  
memory the barest moment, then shakes it off.

BABY (CONT'D)

You want to go inside?

Jake looks at the cabin, the new information about his dad  
spinning through his mind. He shakes his head. No.

JAKE

Maybe that's why he never told me  
about dancing. And Kellerman's.



BABY

Maybe.

(she stands)

Come on. I want to show you the rehearsal cabin. That's where we spent most of our time.

Jake gives her a look. She laughs.

BABY (CONT'D)

Dancing. Most of our time *dancing*.

### INT. UPSTAIRS REHEARSAL CABIN

It's now used for storage: WIGS. COSTUME RACKS. PROPS. RECORD PLAYERS. AN OLD VIDEO PROJECTOR. Stacks and stacks of BOXES.

BABY

(frustrated)

Who put all this shit in here?

JAKE

You okay?

BABY

You don't understand. This is where your dad danced. Where he taught people to come alive. It's where I--  
Now it's just a room full of junk.

She shoves a stack of boxes. One falls. 8MM VIDEO REELS roll onto the floor. Jake picks one up one of the reels.

She sees an open box. VINYL ALBUMS. On the top: "*Love Is Strange*" and *Other Bests* by Mickey & Sylvia.

A long beat. Then Baby reverently picks it up.

BABY (CONT'D)

He loved dancing. I wish you could have seen him, the way he moved.

Jake doesn't say it, but so does he.

She puts the album back in the box. Closes the lid. Jake watches her. *She really loved him.*

### EXT. OUTSIDE EATING AREA - AFTERNOON

Baby and Jake finish their lunch.

JAKE

Can I ask you something? It's kind of a favor. I'm gonna be spending the rest of the summer here, so I was wondering if you'd ask Neil if I could bunk in one of the, um, *older* cabins.

BABY

One of the old-- you mean...  
*Johnny's* cabin?

Jake shrugs, tries not to look too hopeful.

BABY (CONT'D)

I think that's a great idea, Jake.  
I'll talk to Neil.

JAKE

Sweet. I'll go pack.

He gets up, leaves. Baby watches him go. *So much like Johnny.*

NOAH (O.S.)

Was it the dance? Or the drink?

She looks up at him. He sits down across from her, pulls out a small notepad and a pen. Ready to take notes.

NOAH (CONT'D)

Really, I want to know. I gotta get these things right. Can't go around offending beautiful women.

He waits. And waits. Finally, she smiles:

BABY

First...  
(off his expectant nod)  
...introduce yourself.

NOAH

See? I knew there was something.

She laughs. Looks him over. *Adorable.*

**EXT. JOHNNY'S CABIN - EARLY EVENING**

Jake hurries up the steps, his duffel bag over his shoulder. He puts his hand on the screen door handle. Pulls...

**INT. JOHNNY'S / JAKE'S CABIN - CONTINUOUS**

...and takes a reverent step inside. He stands still, as if trying to feel his dad's presence. He doesn't.

He laughs at himself. *Stupid*. He drops his bag on the bed. Looks up at a quiet KNOCK on the screen door. It's Carlos.

CARLOS

Heard you're on the crew now. Oof, this cabin, though... what'd you do to piss off old man Kellerman?

JAKE

It was my dad's cabin. He used to work here. As the dance instructor.

CARLOS

No shit. When?

JAKE

Million years ago.

**EXT. NEW GAZEBO, ROOF - SUNDOWN**

Jake and Carlos sit in the half-built rafters, legs dangling.

JAKE

Now she's screwing this cop. Pete. He was Dad's friend. And I'm like, does it have to be someone he *knew*?

CARLOS

Yeah. Screw a stranger, lady.

JAKE

Exactly!

(beat)

So. How can I get your sister to talk to me?

CARLOS

Dude. That was the worst segue.

JAKE

It was. My bad.

CARLOS

You can't. She's focused on this scholarship audition she's got for Tisch, the dance school at NYU. All she does is work and rehearse.

JAKE  
Doesn't leave much room for fun.

CARLOS  
You're telling me. I'm her partner.

Jake stands up, inches his way toward the edge of a beam.

CARLOS (CONT'D)  
Whoa. What are you doing?

JAKE  
Getting down.

CARLOS  
Jake. Wait a minute--

But Jake's already pulling off his shirt. He launches himself off and back-flips into the water. He comes up, shakes the hair from his face. Carlos stares down at him.

JAKE  
Come on!

CARLOS  
I can't get hurt. Camila needs me--

JAKE  
It's water, Carlos. Jump.

Carlos gingerly gets to his feet. Takes off his shirt. Then... he JUMPS. Splashes into the water beside Jake.

#### **EXT. KELLERMAN'S GROUNDS**

Jake and Carlos walk across the lawn. The Spyder roars up, idles in front of the Main Resort. Carlos's eyes go dreamy.

CARLOS  
James Dean had a Porsche Spyder. I saw him in *Rebel Without a Cause* and that's when I knew.

JAKE  
That you wanted a Porsche?

CARLOS  
That I wanted--  
(catches himself)  
A Porsche. Like James Dean... had.

Carlos pales. Jake lets him play it off. Mr. Stanton gets out of the car. Sees Carlos... and tosses him the keys.

STANTON

Take it easy with her.

Carlos stares down at the keys. Mr. Stanton is already walking inside. Carlos starts to say something, but:

JAKE

Come on. Quick spin.

Jake gets in the passenger side. Waits for Carlos.

CARLOS

No way. You're nuts.

JAKE

What would James Dean do?

Jake grins. Carlos looks around. *Fuck it.* He hops in.

#### **INT. BABY'S HOTEL ROOM**

She stands in front of the mirror. She looks amazing. Outfit. Hair. Makeup. All perfection. She grabs her room key.

#### **INT. MAIN RESORT, DINING ROOM BAR - MOMENTS LATER**

Noah looks up as she comes in. *Beautiful.* He's about to tell her so when she says:

BABY

This is not a date. Just dinner.

NOAH

And maybe a dance?

As they're walking to their table:

BABY

That was a great pivot today.

NOAH

Don't know what you mean.

BABY

Yes, you do. I was an attorney for years. I admire a good change of tactic. Could have been a bit smoother, though.

NOAH

Let me get out my notepad.

**EXT. WINDING ROAD**

The Spyder speeds along the curves. Top down. Music blaring.

CARLOS  
Whooooooooo hooooo!

Carlos takes a curve. Grips the wheel. Excited and nervous.

CARLOS (CONT'D)  
We're gonna be in so much trouble.

JAKE  
Nah. My friend's a valet. We do  
this all the time.

**INT. MAIN RESORT, DINING ROOM**

Baby and Noah linger over dessert. They're laughing.

NOAH  
Just like that? Problem solved?

BABY  
Uh, no. We were weeks in court. But  
yeah, eventually, problem solved.

Noah goes to pour more wine. Baby covers her glass.

NOAH  
Sounds like you were an amazing  
attorney. And now? What do you do?

BABY  
I'm not sure anymore.  
(beat)  
God. I need to stop talking.

NOAH  
Okay. Dancing then.

BABY  
I think we already know how that's  
going to go.

He stands. Offers his hand.

NOAH  
Life's all about second chances.

**INT. MAIN RESORT, DINING ROOM, DANCE FLOOR**

It's a bluesy slow song. Baby steps into his arms. Already feeling the nerves.

NOAH  
Trust yourself.

Baby scoffs self-consciously.

NOAH (CONT'D)  
Trust me, then.

BABY  
(long beat)  
Listen, please don't get the wrong  
idea, Noah. I'm not...

NOAH  
I just want one good dance.

He pulls her close. Starts to move.

**EXT. WINDING ROAD**

The Porsche is half on the road, half in a shallow ditch. The boys are behind the car, hands on the bumper. Jake laughs.

CARLOS  
(terrified)  
We're screwed.

JAKE  
It's fine. We didn't hurt it. We'll  
get it on the road and back to  
Kellerman's. Ready? One, two--

Carlos pushes too early. Too hard. His foot slips. He yelps.

JAKE (CONT'D)  
You're supposed to wait for three.

Carlos grabs his ankle.

CARLOS  
I twisted it. Ow, shit.

He tries to stand up. Ow. Ow ow ow.

CARLOS (CONT'D)  
Cami's gonna kill me.

JAKE  
Come on, you're okay--

A CAR stops on the road. A POLICE CRUISER. The doors open.

JAKE (CONT'D)  
Hey. Heads up.

Jake hefts Carlos to his feet. Carlos stares at the cops.

JAKE (CONT'D)  
Just be cool. We're fine.

The cops study Carlos... the car... Carlos. Jake flashes an easy, carefree grin. This is familiar territory for him.

JAKE (CONT'D)  
Hey, guys, thanks for stopping, but  
we're all good here. Tires got a  
little slick, that's all.

COP  
(to Carlos)  
License and registration.

Carlos looks to Jake.

COP (CONT'D)  
Don't look at him. Look at me.  
License and registration. Now.

CARLOS  
Sir-- I don't have--

COP  
You got a green card? Anything?

CARLOS  
I... was born here. Sir.

COP  
This your car?

CARLOS  
No-- no, sir, but--

JAKE  
This is a simple misunderstanding,  
Officers. The car belongs to a  
friend of mine and we were just  
returning it. We don't need to take  
up any more of your night.

The cops ignore Jake. They're focused solely on Carlos.



COP  
(to Carlos)  
Is. This. Your. Car?

**INT. MAIN RESORT CORRIDOR - LATER**

Baby lets herself into her room.

**INT. BABY'S HOTEL ROOM - CONTINUOUS**

Closes the door. Goes to the mirror. As she brushes her hair, she smiles at her reflection. *It wasn't a terrible night.*

**INT. BABY'S HOTEL ROOM - A LITTLE LATER**

Baby opens and closes drawers. All empty. She zips her suitcase-- RING RING. The telephone.

The bedside CLOCK reads: One o'clock. She grabs the phone.

BABY  
Hello?

**EXT. SAUGERTIES POLICE STATION - MIDDLE OF THE NIGHT**

Baby's silver Mercedes is parked in the lot, beside an old PICK UP TRUCK. The station door opens.

Baby comes out, followed by Carlos's parents: ESME and JULIO, both 40s. Behind them, Jake and Carlos.

Carlos limps. Leaning on Jake.

JAKE  
(whispers)  
Dude, are you gonna be okay? They don't look too happy.

CARLOS  
I'm more worried about Cami when she finds out I can't dance.

**INT. BABY'S CAR - ON THE WAY BACK TO KELLERMAN'S**

JAKE  
Calm down, it's not a big deal. We'll get, like, a warning maybe.

BABY  
I'm starting to understand your  
mother's usual pissed-at-you thing.

JAKE  
It's not like we stole it.

BABY  
Was it your car?

JAKE  
No, but--

BABY  
Then you stole it.  
(doesn't want to admit it)  
But you're right. They'll probably  
just let you off with a warning.

**EXT. MAIN RESORT - MOMENTS LATER**

Baby's car pulls up to the front. Jake gets out. Slams the door. Walks toward the Nature Trail. Baby gets out.

BABY  
Jake. I'm leaving in the morning.

He stops and turns, sullen. He knows he should say goodbye, he should thank her, and he *wants* to. But:

JAKE  
Okay.

Baby watches him go. *That's all?* She sighs, looks for the Valet. Another young Latino staffer walks by. *That's not him.*

VALET (O.S.)  
Right here. Sorry, ma'am.

He hurries toward her from the lawn. She gives him her keys.

**INT. BABY'S HOTEL ROOM - EARLY NEXT MORNING**

Baby's overnight case is open on the bed. Packed and ready to go. She puts Johnny's letter inside. Closes the case.

**EXT. NEW GAZEBO - SAME TIME**

A CREW works on the new brick path. Jake, in a RED CREW WORK SHIRT, pushes a wheelbarrow loaded with bricks.

**EXT. MAIN RESORT**

Baby walks out, carrying her overnight case. Her car is there, waiting. She puts the case in the trunk. Overhears:

CARLOS (O.S.)  
I'm just trying to apologize--

She turns. Nearby: Carlos and Mr. Stanton. Carlos is on crutches, a MEDICAL BOOT on his foot.

STANTON  
I suggest you get an attorney.

Baby walks over.

BABY  
You're pressing charges? For what?  
I understand you're upset, but he  
didn't mean anything by it. Your  
car is okay. Not even a scratch.

STANTON  
Kids like him are all the same.  
Better to get them off the streets  
when they're young.

BABY  
Kids like *him*? What does that mean?

STANTON  
What is this about? Do I know you?

Baby looks to Carlos. He looks like he might cry any second.

BABY  
I'm his attorney.

**INT. BABY'S HOTEL ROOM - MOMENTS LATER**

She's unpacking. On the phone.

BABY  
...a few more weeks, at least.  
There'll be an arraignment-- yes, I  
can do this, Daniel.

**EXT. NEW GAZEBO, BRICK PATH - AFTERNOON**

The sun beats down on Jake, who's laying brick. He looks up as Camila walks toward the Main Resort. Jake jumps up.

JAKE  
Hey! Camila!

She doesn't stop. He starts to run after her, but sees Paul.  
*Shit.* He goes back to work.

**EXT. MAIN RESORT - VERANDA**

Baby makes notes on a legal pad. Focused.

NOAH (O.S.)  
Look who's still at Kellerman's.  
And here I was thinking I would  
have to eat dinner alone.

Baby keeps writing. Smiles.

**EXT. NEW GAZEBO - EARLY EVENING**

The Crew pack up their tools. Jake stands. *Fuck, he's tired.*

**EXT. NATURE TRAIL - MOMENTS LATER**

Jake heads toward his cabin. Sees: Baby. In the Old Gazebo.

**INT. OLD GAZEBO**

Baby sits in a chair, legal pad in her lap, full of notes.  
She watches the late-day sun on the water. Jake trots up.

JAKE  
Hey. Thought you were leaving.

**EXT. FLORES HOUSE - A LITTLE LATER**

A LARGE CABIN, situated far off the path, away from all the  
other staff cabins. Jake KNOCKS on the door. Camila answers.

CAMILA  
Haven't you done enough? Go away.

Carlos hobbles out the door.

JAKE  
Dude. They usually just let us go.

CAMILA  
Of course, they let you go, you  
ignorant ass. They have different  
rules for you.

She goes back inside. Slams the door.

JAKE  
Wait, what?

CARLOS  
Nothing. She's just mad.

JAKE  
If that dumb cop hadn't driven by--

CARLOS  
Your friend's going to help me.  
Frances. She said not to worry  
about it. But... Cami's going to  
lose her shot at the scholarship.  
(re: his booted foot)  
It's not twisted. It's fractured.

JAKE  
Can't she just dance by herself?

CARLOS  
No. It's a partner dance.

JAKE  
Then find her another partner.

CARLOS  
I'd love to. I just want to fix  
this for her. I knew better than--

*Wait.* He scans Jake's body. They're about the same size.

CARLOS (CONT'D)  
You do it. You be her partner.

JAKE  
Right. She won't even speak to me.

CARLOS  
She'll have to if you're her  
partner.

*Fair point, and tempting.* Jake thinks on it.

JAKE  
She'll never go for it.

CARLOS  
Leave that to me. You just be at  
the staff party tonight.

JAKE  
And what about, I'm not a dancer?

CARLOS  
Sure you are. It's in your blood.

**INT. DINING ROOM / RESTAURANT**

Baby and Noah have dinner. Baby's laughing.

BABY  
A wedding planner? You?

NOAH  
Whaddya think, I just hang out at  
event venues all summer? I'm  
arranging the Silverman wedding.

BABY  
*The Silverman wedding? That's big  
time. You must be pretty good.*

NOAH  
I am really good. Because I happen  
to believe in love.

BABY  
You're still young. You'll grow out  
of it.

**INT. CAMILA'S BEDROOM**

On the walls: Photographs of old-school starlets: Rita  
Moreno. Cyd Charisse. Ginger Rogers and Fred Astaire.

There's only one modern photo: JENNIFER LOPEZ as a FLY GIRL.

CAMILA  
I'd rather chew glass.

CARLOS  
Come on, Cami. His dad was a  
dancer. He'll be a natural. And  
he's exactly my size. He'll fit  
into my outfit. He's perfect.

CAMILA  
He is far from perfect.

CARLOS

(beat)

Taking that car was dumb. It might ruin my life. I'll never forgive myself if it ruins yours, too.

Camila sits on the bed. Stares at the starlets. Her dreams.

**INT. REHEARSAL CABIN - SAME TIME**

Jake's found some old memorabilia. PHOTOS. Young people from the 1950s. Poodle skirts and pompadours. Then from the 1960s. Peddle-pushers and Keds. Until he comes to...

A PHOTO of a man in the center of a group of DANCERS. Tight white T-shirt. Smoldering eyes. Johnny Castle, circa 1963.

Jake stares at the photo. He goes to the wall-length mirror, mimics Johnny's pose. *Is it in his blood?*

**EXT. LAKESIDE CLEARING - THAT NIGHT**

The Lighthouse BEACON sweeps over the water. String-lights twinkle. Music plays. Staffers loiter and dance in the open area. Jake mingles among the staffers.

He sees Carlos crutching his way toward him. But no Camila.

CARLOS

She said no. Well, she said more than that, but the answer is no.

Jake's disappointed, but kinda relieved. Then...

CAMILA (O.S.)

Okay, let's see what you've got.

CARLOS

You're here! I knew you would...

Camila walks up to them. Looks Jake up and down. She nods. The crowd parts as she walks to the dancefloor.

JAKE

Shouldn't we practice or something?

CAMILA

It's now or never, Jake.

Someone changes the music. Jake straightens. *He's got this.*

He moves to join her. Camila pulls him close. For a moment, they move together. They look good.

Then she proceeds to out-dance him so spectacularly that he's left standing still as she dances around him. Twirls, spins, deft footwork. And everyone has stopped dancing to watch.

The music stops. Camila slinks back to him. Sexy. Dominant.

CAMILA (CONT'D)

Is that enough attention for you?

She laughs. Jake doesn't. Her eyes meet Carlos's. He's disappointed in her. He limps away. *Shit.* To Jake:

CAMILA (CONT'D)

I wish you'd never come here.

JAKE

Yeah. Same.

He walks away.

#### **INT. DINING ROOM / RESTAURANT**

Baby and Noah are on the small dancefloor. It's a simple Salsa. Baby's surefooted. Graceful. Then Noah changes it up. He moves differently. Pulls her closer. Baby stiffens.

NOAH

Forget the steps. Just follow me.

He moves in rhythm with the music. Baby tries to relax.

NOAH (CONT'D)

That's it. Let me lead you.

He pulls her even closer. For a second, she melts. Then she steps back, gives herself a little space.

BABY

Noah? I'm technically still married, you know.

NOAH

Attorneys and your technicalities.

But he takes a proper stance. And they Salsa.

#### **EXT. NATURE TRAIL**

Jake catches up with Carlos.



JAKE  
Whew, that was--

CARLOS  
I'm sorry. I'm sorry, Jake. I feel like I set you up for that.

JAKE  
Nah, it wasn't that bad. Barely a flesh wound.

CARLOS  
It was a stupid idea. She can't get an audition tape ready with a new partner. Not in ten days.

JAKE  
What's in ten days?

CARLOS  
The Silverman wedding. Mrs. Silverman is on the board of Tisch. Cami wanted to give her the tape in person. But thanks anyway. For trying.

Jake stops. He's looking at... the Rehearsal Cabin.

**INT. HOTEL CORRIDOR - MINUTES LATER**

Jake stands outside Baby's room. He hesitates. Then knocks.

**INT. BABY'S HOTEL ROOM - MOMENTS LATER**

Baby and Jake sit by the window. Jake's quiet. Finally:

JAKE  
So... when my dad taught you to dance, how long did that take?

BABY  
Well, I--

JAKE  
I mean, like a week? Ten days?

BABY  
What's this about, Jake?

JAKE  
(long beat)  
I need you to teach me to dance.

**INT. REHEARSAL CABIN - NEXT MORNING**

The RECORD PLAYER is set up. Baby puts an album on. *Frankie Valli & The Four Seasons: Big Girls Don't Cry.*

Her hair falls in casual, loose curls. She wears denim shorts and a button-up shirt. She ties the bottom of her shirt, unconsciously mimicking her look from *that* summer.

She looks around the cluttered room. Time to work. She starts clearing the center of the room.

**EXT. KELLERMAN'S GROUNDS - AFTERNOON**

Jake carries a BAG OF CEMENT on his shoulder. Baby walks by. Gives him a thumbs-up. He smiles. *It's on!*

**EXT. VERANDA**

Baby starts up the front steps. Noah's at a table, poring over a SEATING CHART. Baby detours. Heads his way.

BABY

Look at you, hard at work.

He looks up. She looks vibrant. Carefree. Beautiful.

NOAH

Wow. You look--

BABY

Sorry. I've been moving boxes.

NOAH

Don't apologize. You look...wow.

BABY

(flattered)

So, I've still got some things to take care of today, but later...

NOAH

Dinner?

BABY

And maybe a dance. Or two.

**INT. BABY'S HOTEL ROOM - MOMENTS LATER**

Baby's on the phone. She kicks off her shoes while she waits:

BABY

Frances Houseman. Yes. I'm  
representing Carlos Flores.

(listens)

This is my second message. I need  
to know what the official charges  
are going to be. Has he filed--

(listens)

Yes. Okay. You have my number.

**INT. BABY'S HOTEL ROOM, BATHROOM - MOMENTS LATER**

She turns on the shower. Catches sight of herself in the  
mirror. YOUNG BABY looks back. No... she looks down at  
herself, the hair, the shirt, the shorts. She looks back at  
the mirror. It's not YOUNG BABY. It's *her*.

**INT. FLORES HOUSE, KITCHEN - A LITTLE LATER**

Baby, showered and changed, sits at the table with Julio,  
Esme, Carlos, and Camila.

BABY

They're probably going to charge  
you with something called  
Joyriding. You'll likely get a  
fine, and maybe a short probation,  
since it's your first offense.

Esme slaps Carlos upside the head.

ESME

*¿Ves lo que has hecho?*

CARLOS

Ow, *Mamá*.

Camila slaps him, too. He glares at her.

CARLOS (CONT'D)

At least I'm not a quitter.

Camila fumes, stands up. Leaves the room. Carlos sighs,  
miserable. Baby reaches across. Touches his hand.

BABY

It's going to be okay. All of it.

**EXT. KELLERMAN'S GROUNDS - EARLY EVENING**

Julio, in a beige Kellerman's work shirt, trims topiaries.

**INT. HOTEL CORRIDOR - SAME TIME**

Esme, in a beige Kellerman's maid's uniform, pushes a cart.

**EXT. LAKE - SAME TIME**

Guests paddleboard on the lake, ride in pedal boats, drift in canoes. Music plays loudly from nearby...

**EXT. LAKESIDE PAVILION - SAME TIME**

The 5:00 group dance class is winding down.

Camila says goodbye to the guests. Carlos sulks against the railing. He perks up when he sees...

...Jake. Headed straight for them. Full of Castle swagger. Now Camila sees him, too. *Ugh*. He walks right up to her.

JAKE

You have ten days, right? All I'm asking for is a week. One week to learn the dance.

CAMILA

You couldn't learn the dance in one year. It's too hard.

CARLOS

(jumps in)

But we could modify it. Yeah! You do all the flashy stuff.

(pleading)

Cami, this is your dream. It's my dream for you. I know I screwed it up, but please, won't you at least try? For me?

A long beat. Camila eyes them both. *Shit*.

**EXT. KELLERMAN'S GARDEN - EVENING**

A perfectly manicured English Garden, complete with benches, topiaries, lighted cobblestone paths, and lots of roses.

BABY

...and the prosecutor's on a fishing trip, so who knows when.

NOAH

Well, if you're still here in two weeks, I could use a date for the wedding...?

Baby glances at him. She stops to smell a perfect rose.

BABY

This garden wasn't here before. I wonder when they put it in?

NOAH

Last week.

BABY

I mean, the whole thing.

NOAH

Last week.

BABY

Noah. These are mature trees. The rose bushes--

NOAH

--were flown in from England. All of this was done last week. Ariel Silverman wanted it. So she got it.  
(grins)  
Told you I'm good at my job.

He picks the rose. Hands it to her.

NOAH (CONT'D)

May I escort the lady to dinner?

**EXT. MAIN RESORT - CONTINUOUS**

Baby and Noah walk toward the Main Resort. Baby carries the rose. She stops when she sees a CAR in front of the building.

She stares as Daniel hands his keys to the Valet.

BABY

You've got to be kidding me.

NOAH

Who is that?

BABY

My husband.

Baby hurries away from Noah, toward the car.

**EXT. MAIN RESORT - CONTINUOUS**

Baby reaches the car just as Lola and Lisa get out.

BABY  
Hey! The gang's all here!  
(whispers fiercely)  
What are you doing here, Dan?

DANIEL  
Sounded like you might need help.

BABY  
I told you I could handle it.

Lola runs up to her mom. Wraps arms around her.

LOLA  
Did you miss me?

BABY  
Like crazy, my love.

Lisa lugs a suitcase from the trunk. The Valet takes it. Baby glares at her. *She's part of this?*

LISA  
It's Kellerman's. I had to.  
(looks around)  
Does it look smaller to you?  
(sees Noah)  
Oh. Well, hello handsome.

Noah walks past them. Gives Baby a long look. Glances at the rose, still in her hand. Baby looks down at the rose. *Shit.*

Noah pulls his eyes from her and walks inside.

DANIEL  
Helping out a kid, huh? Is he  
legal, at least?

**INT. BABY'S BEDROOM - MOMENTS LATER**

A pair of linen pants lay across the bed. Baby takes off her denim shorts. Looks up to see Daniel.

BABY  
Really?

DANIEL  
Oh, please, we're married.

BABY  
We're separated.  
(mutters)  
I wonder why?

DANIEL  
Who was that guy downstairs?

She throws her denim shorts at him. He catches them.

DANIEL (CONT'D)  
He's half your age, Fran--

BABY  
Jesus, Dan. I'm not screwing him,  
okay? He's just a wedding planner,  
here for an event. Leave it alone.

Daniel considers that. He leaves the room.

**INT. BABY'S HOTEL ROOM, LIVING ROOM AREA**

Baby comes in dressed for dinner. She's reverted to sleek, refined Baby. Not the soft, casual Baby we just saw.

Daniel has her legal pad out, reading over her notes. She snatches it away from him just as--

KNOCK KNOCK. She goes to the door. Lisa and Lola come in.

LISA  
Room keys!

She gives a key to Daniel.

LISA (CONT'D)  
Now, dinner. I'm starving.

BABY  
I thought maybe we'd go to town. We  
don't need to have dinner *here*--

LISA  
No way. I'm celebrating my first  
night back at Kellerman's, crappy  
food and all. Bring it on.

**INT. MAIN RESORT BUILDING, DINING ROOM / RESTAURANT**

Baby and her family are seated at a center table. Neil's stopped by the table to chat up Lisa.

NEIL  
 (to Lola)  
 Your Aunt Lisa was the belle of the  
 ball that summer. She really was.

His eyes gleam as they rove over Lisa. She flirts right back.

LISA  
 You hush right now, Neil Kellerman.  
 Baby's fidgety. Uncomfortable. Watching the door.

DANIEL  
 Where's that kid? Jake?

BABY  
 In his cabin, I imagine.

DANIEL  
 He's still here, too?

Lisa shoots a look to Baby. *Jake's here, too?*

NEIL  
 Another Castle at Kellerman's.  
 How's that for a hoot? Least he's  
 not a dancer, so he won't be  
 getting handsy with the guests--

BABY  
 Excuse me. I need to go to the, um--

She stands. But just then... Noah walks in. His eyes meet  
 Baby's. *Shit*. She hesitates between standing and sitting.

Lisa sees Noah. *Oh!*

LISA  
 I'll come with you.

# **INT. LADIES BATHROOM - CONTINUOUS**

Baby comes in, Lisa hot on her tail.

LISA  
 Who? What? When? Where? And how  
 many times?

BABY  
 For god sake's Lisa.



LISA  
This place is really good to you.  
First Johnny Castle, now that hunk  
of prime.

Nope. Baby turns around and walks right back out.

**INT. MAIN RESORT BUILDING, DINING ROOM / RESTAURANT - LATER**

Middle of dinner. Neil has pulled up a chair and made himself at home. Baby picks at her food. Neil chats up Daniel.

NEIL  
And so the first thing I did was  
build a cigar room.

DANIEL  
(perks up)  
You have a cigar room?

LOLA  
Gross, Dad.

NEIL  
And the best Cognac you can get  
your hands on.

His voice fades as Baby sneaks glances at Noah, alone at a nearby table. Picking at his own dinner.

**INT. MAIN RESORT LOBBY - LATER**

Daniel and Neil walk out of the Dining room.

NEIL  
Wait'll you taste the Louis XIII.

Baby, Lisa, and Lola come out behind them. They peel off from Neil and Daniel and head toward the elevators.

**INT. ELEVATOR - CONTINUOUS**

Baby looks at her watch. *She's going to be late.*

LISA  
Let's go see the lake. Oh! The  
cottages. What happened to the  
cottages? Are they still here?

BABY  
I can't. You guys go ahead.

LISA  
 Why can't you? You have plans or  
 something?

Baby sighs. *Dear. God.*

**INT. REHEARSAL CABIN - LATER THAT NIGHT**

The room's cleared, boxes shoved into all corners. Baby has changed into athletic wear. She and Jake stand face to face.

BABY  
 Um, they insisted. Is that okay?

Lisa and Lola wait, hopeful.

JAKE  
 As long as you teach me to dance, I  
 don't care who's watching.

BABY  
 You two run the music, then.

Lola trots to the record player. Lisa pulls out albums.

BABY (CONT'D)  
 Something fast.

Lisa chooses an ALBUM. Baby pulls Jake to stand in front of her. Sizes him up.

BABY (CONT'D)  
 First thing... frame.  
 (pulls his arms up)  
 This is your dance space.  
 (lifts her own arms)  
 This is my dance space.

Jake stands taller. Locks his 'frame'. Lola puts the needle down. Music PLAYS.

Baby's talking low, we can't quite hear her. She puts her hand over his heart, her fingers tapping softly...

Lola watches, enraptured. Lisa leans down, whispers:

LISA  
 You know what full-circle means?

**EXT. NATURE TRAIL**

The little group say their goodnights. Jake walks toward his cabin. Baby and Lisa turn to go. Lola watches Jake walk away.

LOLA  
Mom. He's so... omigod.

LISA  
Honey, you should've seen his dad.

Baby smiles sweetly. *So true.*

**INT. JAKE'S CABIN - LATER**

Jake comes in. Stops in front of the mirror. He grabs the photo of Johnny (with the dance group) from his nightstand.

He puts his hand over his heart. Two fingers tapping...

JAKE  
Ga-gung. Ga-gung.

BABY (V.O.)  
*Don't try so hard. Ga-gung...*

Jake closes his eyes... and practices the steps.

**INT. MAIN RESORT BUILDING, LOBBY**

Baby, Lisa, and Lola come in.

BABY  
Why don't you guys go on up? I need  
to see if the prosecutor called.

Lisa and Lola leave. Baby goes to the...

**INT. FRONT DESK**

BABY  
Do I have any messages from the  
courthouse?

CONCIERGE  
No, ma'am. But someone did leave  
this for you.

The Concierge gives her a small card and a ROSE, the same kind of rose Noah gave her earlier. She pulls out the card.

The front of the card says: *For you*. She smiles. Turns the card over and it reads: *Love, Dan*.

Her smile drops.

**INT. DANIEL'S HOTEL ROOM - MOMENTS LATER**

He opens the door. Baby, rose in hand, walks inside.

BABY

'Love, Dan'? Are you kidding me?

DANIEL

What? I do love you.

BABY

Jealousy doesn't look good on you.

DANIEL

So you're saying I should be jealous.

BABY

No, Counselor. I'm saying, go home. You have no reason to be here.

DANIEL

Actually, Neil and I are golfing tomorrow. I like him.

BABY

You would.

She turns. Leaves.

**EXT. LUNCH PAVILION - AFTERNOON**

Jake eats lunch with the crew. Carlos comes by. Plops down. Grabs the bag of Jake's chips. Jake tries to grab them back.

CARLOS

No chips for you, you're in training.

**EXT. MAIN RESORT, FRONT**

The Valet holds Baby's car door open for her. She's about to get in when a HAND touches her shoulder. Noah.

BABY

Hey. Listen. About last night...

NOAH  
It's your family. I get it.

BABY  
We're getting divorced, Noah.

NOAH  
You don't have to explain yourself  
to me. You don't owe me anything.

Baby looks up at him. *God, he's sweet.*

BABY  
You want to ride to town with me?

Noah's surprised. *Really?* Baby misreads his hesitation.

BABY (CONT'D)  
It was just an impulse. I know  
you're busy. Anyway... okay.

She gets in the car.

#### **INT. BABY'S CAR - CONTINUOUS**

She puts on her seatbelt. Sighs. And the passenger door opens. Noah climbs in.

NOAH  
Always follow an impulse.

#### **EXT. MAIN RESORT, LOBBY**

Lisa and Lola step off the elevator. Neil walks past them, gives them a WINK. He's wearing GOLF TOGS.

NEIL  
Ladies.

Lisa smiles. Lola rolls her eyes. *Ew.*

#### **EXT. HARDWARE STORE - SAUGERTIES, NY**

Jake comes out with PAINT CANS. Loads them into a truck.

#### **INT. WORK TRUCK - MOMENTS LATER**

Jake drives slowly down a provincial street. He sees Camila walk into the SMALL PUBLIC LIBRARY. He stops the truck.

**INT. SAUGERTIES LIBRARY - MOMENTS LATER**

Jake looks around. *Where is she?*

**INT. TV/VIDEO ROOM**

Jake walks into the DARKENED room. One TV is on. A B&W MOVIE plays. Watching the movie: Camila. With headphones on.

He sits on the edge of the table. She pulls off the headphones. *Ugh.*

CAMILA

What are you doing here?

JAKE

Why are you watching these old people? This isn't how you dance.

CAMILA

I love all dance. That's why I wanted to go to Tisch.

JAKE

Wanted? That's the point, isn't it? Of me learning to dance?

CAMILA

The scholarship is dead. I know that. But I need for Carlos to forgive himself. So we'll fake it for ten days, pretend to get along. We'll make a shitty tape that I'll never turn in, and then we're done.

She turns off the TV. Walks toward the door.

CAMILA (CONT'D)

Rehearsal's at eight. And stop following me.

**EXT. LAKE**

Lisa and Lola are in a PEDAL BOAT. Lola pedals easily. Lisa's panting, exhausted, pedaling by rote as she tells her story:

LISA

...and it turned out, it *wasn't* Johnny. He and Penny were just friends. It was Robbie!

LOLA  
Asshole Robbie?

LISA  
Asshole Robbie! Do you know how  
humiliated I was? I could've died.

*Damn, she's tired.* She stops pedaling, panting. Sweaty.

LISA (CONT'D)  
Why does anybody do this? God.  
(looks around)  
Where the hell are we?

She turns around. The shore is waaaaay back there.

LISA (CONT'D)  
Ah, shit.

# **EXT. MAIN STREET - SAUGERTIES, NY**

Baby and Noah get out of her car.

NOAH  
Back here in thirty?

BABY  
Yep. See you soon.

# **INT. SAUGERTIES COURTHOUSE**

Baby talks to a CLERK. He hands her a MANILA ENVELOPE. She opens it. Pulls out a legal-looking form. We see *CARLOS FLORES, DEFENDENT* printed at the top.

Baby's eyes skim casually, unconcerned-- *Wait WHAT??*

# **INT. PROSECUTOR'S OFFICE - MOMENTS LATER**

Baby argues with the PROSECUTOR'S CLERK.

CLERK  
I'm sorry, but he's--

BABY  
Camping? Hiking? Fishing? Screwing  
a duck under his desk? What's the  
reason I can't talk to him today?

CLERK  
Excuse me, ma'am, but--

BABY  
Tell him Frances Houseman is here.  
I'm the attorney for Carlos Flores  
and I want to speak with him. Now.

A door opens. LESTER SIMS (60s) comes out. Cold. Stern.

LESTER  
Right this way...

He goes back into his office. Baby follows.

**INT. LESTER'S OFFICE - CONTINUOUS**

LESTER  
How can I help you today?

BABY  
Your prosecutor is charging my  
client with Grand Theft Auto.

LESTER  
I'm charging your client...

BABY  
You're prosecuting this. Yourself?

LESTER  
It *is* my job.

BABY  
Fine. At best, the charge should be  
Joyriding. He's a kid, with no  
priors. He didn't steal the car  
with the intent to--

LESTER  
I don't know what his intent was,  
Ms. Houseman, and neither do you.  
What I do know is that he stole a  
two hundred thousand dollar car.

Baby's about to argue when he adds:

LESTER (CONT'D)  
And had he not run it into a ditch,  
your young Mr. Flores could be in  
Mexico with it by now.

BABY  
(long beat)  
*Mexico.* I see.



LESTER

I'm glad you do. Please have your  
client here for his arraignment.  
(gives her a long look)  
Your best bet... is a guilty plea.

**EXT. SAUGERTIES COURTHOUSE**

Baby comes out. Furious. Noah's waiting outside. He has a couple of boutique shopping bags in his hand.

NOAH

I got done early so I thought I'd,  
uh-oh. What happened?

BABY

I need to get back. I can't do  
lunch. I'm sorry.

NOAH

No worries.

Baby nods her thanks. He takes her hand.

NOAH (CONT'D)

Hold on. What's going on?

BABY

I just need to get back. Okay?

**INT. BABY'S HOTEL ROOM, LIVING ROOM AREA**

Baby fumes. Daniel, still in his golf togs, sits pensively.

BABY

That racist, arrogant--

DANIEL

He's right, though.

BABY

What? He is so wrong!

DANIEL

Within the confines of the law,  
Frances, he's right. They're going  
to make the argument that Carlos  
would never have returned the car--

BABY

Yes, he was going to return it!

DANIEL

But can you *prove* that?

BABY

He had thirty-three dollars in his pocket, no bank account, and no credit cards to his name. He would have run out of gas before he reached the city.

DANIEL

Or... he only had thirty-three dollars in his pocket, no money to open a bank account, and a two hundred thousand dollar stolen car--

She stops. Glares at him.

BABY

I hate it when you're logical.

DANIEL

No, you don't.

Their eyes meet. A spark. Heat. He stands up. Goes to her.

DANIEL (CONT'D)

I love you like this.

BABY

Nope.

DANIEL

I do.

She considers it. Then pushes him away.

BABY

Focus.

DANIEL

Alright, then. What about the other boy? Jake.

BABY

Nothing. They're acting like he wasn't even there.

DANIEL

Didn't he instigate it?

BABY

I'm not throwing Jake under the bus. I'll find another way.

Daniel nods. His eyes linger on her lips. Baby wavers.

BABY (CONT'D)  
You should go.

She pushes him toward the door... and out. She closes the door. *Whew. That was close.* But now... she's all keyed up.

# **INT. JAKE'S CABIN**

He comes in after a shower. Wet hair. Low-slung lounge pants. Shirtless. Towel around his neck.

CAMILA (O.S.)  
Jake. Is there any chance...

Jake turns. Camila's standing in the open door. Her eyes involuntarily lock on his naked skin. He pulls the towel from his neck, stands straight, lets her look at him.

CAMILA (CONT'D)  
Um... any chance we can start at seven thirty instead of eight?

He smiles that sexy smile.

JAKE  
I'll be there.

# **EXT. LISA'S HOTEL ROOM**

Lisa and Lola are crashed out on the bed, in hotel robes. Face down. Baby walks in.

BABY  
You guys ready-- what's going on?

Lisa's muffled voice comes from the bed:

LISA  
No dinner. Must rest.

BABY  
What the hell happened?

They both stir. Sit up. Sunburned faces. Lola looks tired, but Lisa looks beat to hell.

LISA  
Pedal boats are the devil.

LOLA

We got stuck in the middle of the lake 'cause Aunt Lisa didn't want to pedal anymore.

LISA

Do you know how big that lake is?

LOLA

They had to come get us in a canoe.

They both plop back down. Baby smothers a laugh.

**EXT. HOTEL CORRIDOR**

Baby comes out of the room. Thinks.

**EXT. ANOTHER HOTEL CORRIDOR**

Baby knocks on a door. Noah answers. Surprised to see her.

BABY

Wanna go dancing? Somewhere else.  
Away from here.

**INT. BALLROOM**

Jake walks in. Camila and Carlos are already there.

CAMILA

We've reworked the dance so you're doing a few basic moves, but mostly just standing there. Let's start with your frame.

Jake walks up to her. Stands like Baby taught him.

CARLOS

Look who came to play.

**INT. SMALL DANCE CLUB - SAUGERTIES, NY - THAT NIGHT**

A small venue filled with the town's young people. Drinking, smoking, dancing. In the middle of the kids: Baby and Noah.

Baby still holds herself apart from him. But she's trying. A little looser. A little more free.

**INT. BALLROOM**

Jake and Camila are sweaty. Tired. Frustrated.

CARLOS

Guys, look. This was just the first time. It's going to be rough. But we can do this. I know we can.

Camila and Jake share a look. *Fake it.*

CAMILA

(with false cheer)  
You've got this, Jake.

Jake shakes out his arms and legs. Carlos starts the music. They try again. He can't get the steps. *Shit.*

CAMILA (CONT'D)

Watch me. One-two-turn-three...

She patiently shows him the sequence: one-two-turn-three...

**MONTAGE - DAYS PASS**

- REHEARSAL CABIN: Jake watches Baby's feet. They become...
- BALLROOM: ...Camila's feet -- a BLUR of precise motion.
- FLORES HOME: Baby's at the table with the whole family, a file and her legal pad in front of her.
- JAKE'S CABIN: Jake practices in the mirror, his dad's photo propped up, as if it's watching him.
- DANCE CLUB: Baby and Noah dance. She's looser. More free.
- GROUNDS: Paul hands out paychecks. Jake opens his. Smiles.
- REHEARSAL CABIN: Jake's feet move faster. *He's got it!* Lisa and Lola applaud. He takes Baby's hand. TWIRLS her out. She SPINS away...
- BALLROOM: ...and Camila slinks sexily back to him. He swirls her around then PULLS her hard against his chest. He's confident. Sexy as hell...

**END MONTAGE - BALLROOM - CONTINUOUS**

...as he looks down at Camila, pressed against his chest. She pulls away. Flustered.

CAMILA  
That's, um, you're a fast learner.

He goes to grab his water. Camila's eyes lock on his every move. She's feeling it. *God, he's so...* she turns away.

CARLOS  
(fans himself)  
*Dios mio.*

**EXT. NATURE TRAIL - EARLY EVENING**

Camila, Carlos, and Jake walk home. All tired. Jake peels off at his cabin.

JAKE  
Same time tomorrow?

CAMILA  
Yep.

She and Carlos keep walking.

CARLOS  
You know, he's getting really good.

She can't argue that. She turns to watch Jake go into his cabin. Carlos catches her looking.

CARLOS (CONT'D)  
I know, right?

CAMILA  
Zip it.

**EXT. KELLERMAN'S GROUNDS - DAY**

The new gazebo is complete. The new brick walkway is complete. All the new structures are nearing completion.

**INT. MAIN RESORT, LOBBY - EARLY EVENING**

Jake's at the concierge desk. He slips his PAYCHECK into an envelope. Seals it up.

A couple of guests come out of the Ballroom, followed by Camila. Jake sees her. Smiles. She walks over to him.

CAMILA  
Fake Jake. What are you doing?

JAKE  
Sending money to my mom.

CAMILA  
Wow. You're a good son.

JAKE  
No. I'm really not.

The words surprise him. Camila watches the emotions cross his face. Makes a decision:

CAMILA  
You wanna take a fake walk down by  
the fake lake?

**EXT. LAKEFRONT DOCK - SUNDOWN**

Jake and Camila stand on the dock. The Lighthouse Beacon makes its journey. The beam washes over them, then moves on.

CAMILA  
You know, we may be faking those  
rehearsals--

JAKE  
I'm not faking it. I never was.

CAMILA  
I know. That's why I may still have  
a shot at that scholarship.  
(beat)  
Why do you think you're a bad son?

A long beat.

JAKE  
Before my dad died, he made me and  
my mom promise we'd be there for  
each other. That we'd stick  
together. I didn't keep my promise.  
(beat)  
Neither did she. It was just too  
hard. I let him down.

The Lighthouse Beacon makes another sweep.

Camila reaches for Jake's hand, but she pulls back just  
before she touches him.

CAMILA  
Johnny Castle's kind of a legend  
around here. To the staff, I mean.  
(MORE)

CAMILA (CONT'D)

You must have inherited his talent.  
You're learning crazy fast.

He likes being compared to his dad. He smiles. Then admits:

JAKE

Well, okay. If I'm honest, I've had  
a lot of help. Frances has been  
teaching me, too.

CAMILA

Frances, my brother's attorney?

JAKE

Yeah. My dad taught her one summer,  
in the '60s. Apparently, it was--

CAMILA

Wait. No. Is Frances... *Baby*? As  
in, Baby and Johnny?

**INT. SMALL DANCE CLUB - SAME TIME**

Baby dances. She's free. Having a great time. Noah dances up  
behind her. She turns and together they're fluid, intense,  
hot. Noah is *dying*.

Baby's into it, too. She runs her hand through his hair.

NOAH

(whispers)

Are we finally on a date?

Baby chuckles, pulls his face down to hers.

BABY

Don't get ahead of yourself.

Then she kisses him. And it is HOT. Then she pulls away.

NOAH

Wait. Come back.

BABY

Dancing. That's why we're here.

She dances away from him. Sexy. He pulls her back to him.

**INT. REHEARSAL CABIN - LATER**

Camila looks around. Excited to be there.



CAMILA

I've never been in here. I thought  
it was just storage.

She goes to the record player. Chooses an album. Something old. Otis Redding on vinyl. She puts the needle down.

Music fills the room.

JAKE

Frances said this is where my dad  
taught her. Now she's teaching me.

That touches Camila. Deeply. She turns away. He misunderstands.

JAKE (CONT'D)

I'm sorry. I know Frances isn't the  
only one teaching me. You are, too.

He reaches for her hand. *God. She can't take him being sweet.*

CAMILA

Don't.

JAKE

I just... what I was trying to say  
is, having her teach me, in here,  
is the closest thing to having my  
dad teach me. I wish he could have.  
(long beat)

I never saw him dance. Not once.

He moves back. Bumps a box and jostles the 8MM VIDEO REELS. They clatter to the floor. One rolls to his feet, spins for a moment, then falls on its side. He picks it up.

### **MOMENTS LATER**

Jake sets up the VIDEO PROJECTOR. He turns the lights out. The only light now is the moon through the windows.

CU: RECORD PLAYER. Scratchy silence as the needle moves to the next song. Another old, slow one: THESE ARMS OF MINE.

At the projector, Jake hits PLAY and on the wall: his dad comes to life. It's a reel of Johnny dancing. Jake stares.

CAMILA

Now that guy can dance.

JAKE

That's him. That's my dad.

Camila looks at Jake. His eyes are glued to Johnny. Healthy. Smiling. Dancing. Jake fights the emotion welling up in him.

And Camila weakens. She pulls him into her arms. They slow dance under Johnny's smiling eyes. Feeling *everything*.

The song ends. They stand like that, not moving. Then Camila steps away. And leaves.

Jake watches her go. Turns to his dad. And Johnny dances.

**EXT. MAIN RESORT, VERANDA - LATER THAT NIGHT**

Daniel and Neil smoke cigars on the veranda. Chummy.

Baby's car drives up to the Valet. Baby gets out. She's laughing. Flushed.

DANIEL

There you are. I've been looking f--

The passenger door opens. Noah gets out. The men's eyes meet. Daniel calmly puts out his cigar. Goes inside.

Noah comes around the car. Tries to take Baby's hand. She subtly pulls away. *Okay*. He goes inside.

Finally, the Valet runs up. Takes Baby's keys. Neil leans over the veranda railing, puffs as Baby heads inside.

NEIL

(smirks)

Frances.

BABY

(not having it)

Neil.

**INT. REHEARSAL CABIN - SAME TIME**

Jake switches out the reel. More Johnny. More dancing. Learning the part of his dad he never knew.

**INT. DANIEL'S HOTEL ROOM - MOMENTS LATER**

Daniel answers the KNOCK on his door. Baby comes in.

BABY

Where's Lola?

DANIEL  
Where she always is.

A SUITCASE is open on the bed. He's packing.

BABY  
What are you doing?

DANIEL  
You said you wanted space and I  
didn't listen. But I hear you now.  
I'll have Tom expedite the divorce  
papers. You'll have your space.

Baby watches him pack for a long moment. Then:

BABY  
Thanks. I appreciate that.

Daniel stares at her. *Not at all what he expected her to say.*

DANIEL  
Jesus Christ, Frances. What are you  
doing here? Do you even know?

BABY  
I'm helping Carlos Flores.

DANIEL  
No, you're not. You're going to  
plead him out because that's all  
you can do. You're here to relive  
some teenage summer-love fantasy.

He slams his suitcase shut. Heads to the door.

DANIEL (CONT'D)  
That boy, Noah? He's playing with  
you, and you're falling for it.  
There was a time when I would have  
been surprised by that. Tell Lola  
I'll see her when she gets home.

**INT. BABY'S HOTEL ROOM, LIVING ROOM AREA - MOMENTS LATER**

Baby comes in. Hears laughter from the bedroom.

**INT. BABY'S HOTEL ROOM, BEDROOM - CONTINUOUS**

Lisa and Lola are on the bed, watching a movie. Beauty masks  
on their faces. Bottles of nail polish strewn on the bed.  
They carefully eat popcorn with freshly polished fingers.

LOLA  
Movies and masks, Mom. Want one?

BABY  
I'll skip the mask, but thanks.

She climbs onto the bed between them. Wraps her arms around Lola. Lisa can tell something's wrong. She wraps her arms around both of them. Baby closes her eyes, accepts the love.

**INT. BABY'S HOTEL ROOM, BEDROOM - MIDDLE OF THE NIGHT**

Baby opens her eyes. The TV flickers in the dark. She sits up. Lisa and Lola are sound asleep on either side of her.

**EXT. MAIN RESORT - MOMENTS LATER**

Baby walks out on the big front porch. She looks out at the Kellerman's grounds, whispers:

BABY  
What *am* I doing here?

Then she sees someone. Down by the lake, standing in the NEW GAZEBO. It's all shadows and darkness, but... is that? Tall. Broad shouldered. Tight white T-shirt. It looks exactly like:

*Johnny.*

She knows it can't be him, but she walks...

**EXT. FRONT LAWN**

...across the lawn... down the slope... getting closer. It's not a figment. He's there. He's right there.

**INT. NEW GAZEBO - CONTINUOUS**

She walks quietly into the structure. Hesitant. In disbelief.

He's at the railing, his back to her. She can't be seeing this. It's not possible. *Is it?*

BABY  
H... hey.

He turns. It's Jake, tears on his face. He wipes them away as she joins him at the railing. She puts her hand over his.

BABY (CONT'D)  
I miss him, too.

Jake takes a tiny step closer to her. With their shoulders touching, they watch the water.

**EXT. KELLERMAN'S GROUNDS - NEXT MORNING**

Jake walks to Paul, tired and bleary-eyed, but ready to work.

PAUL  
You getting any sleep? You're on  
the roof today. Get going.

Jake gives him a thumbs-up. Heads to work.

PAUL (CONT'D)  
(calls)  
Hey. You're doing good work, kid.

Jake can't fight a smile.

**INT. SAUGERTIES COURTHOUSE - AFTERNOON**

Baby waits outside the JUDGE'S CHAMBERS.

**INT. JUDGE'S CHAMBERS - A LITTLE LATER**

The JUDGE sits behind her desk, a file open in front of her. Carlos's MUG SHOT stares out.

JUDGE  
You can't argue discrimination when  
the kid actually took the car.  
Plead no contest and I'll try to  
work with you on the sentencing.

BABY  
My client is going to start his  
adult life with a felony, just  
because some racist prick wants to  
make an example of him?

JUDGE  
Because he stole a car. And as much  
I agree with you that they're  
overcharging the case, Mr. Stanton  
is within his rights here. And the  
D.A.'s backing him up.  
(beat)  
The arraignment's in a week.  
(MORE)

JUDGE (CONT'D)

I suggest you break the news to your client. He's going to have a record.

**EXT. JAKE'S CABIN - SAME TIME**

Jake still in his work shirt, sits on his stoop. Beside him, an envelope and his paycheck.

He has a NOTEPAD on his lap. He stares at the paper. Thinks.

Then he starts to write. CU on notepad: *Dear Mom. Let me start by saying I'm sorry. I made Dad a promise...*

**EXT. OUTSIDE EATING AREA**

Lisa and Baby have salads. Baby stabs at hers.

BABY

...so they're going forward.

LISA

With Grand Theft? That's a felony.

BABY

Yep. The judge wants to help, but her hands are tied.

Lola walks up. Plops into a chair.

LOLA

Just got off the phone with Dad. Sounds like he's going to stop trying to win you back.

BABY

(long beat)

Are you okay with that? You know we will always love you and be there for you. Both of us. But--

LOLA

Mom, I'll be honest.

Lola glances at Lisa.

LISA

It's okay. Tell her.

Baby looks between them. *What's going on?*

LOLA  
I love you, okay?

She puts her hand over Baby's. Very teenage-adult.

LOLA (CONT'D)  
At home, you were wearing green  
shirts and throwing parties and  
being all perfect-y. That's Aunt  
Lisa, that's not you. Here, you're  
different. You're kind of... wild.  
Dad may not love that. But I do.

Baby squeezes Lola's hand. She grabs Lisa's. Lola takes  
Lisa's hand. The Houseman girls. Baby smiles.

THWUMP THWUMP THWUMP. They all look up as a HELICOPTER flies  
overhead... and LANDS on the front lawn. Lola gawks.

Neil hurries by them, flustered. Nervous. He speed-walks  
toward the chopper. Baby laughs at his frantic pace.

NOAH (O.S.)  
Theeeey're heeere.

Baby looks up to see Noah, standing by their table.

NOAH (CONT'D)  
Hello, ladies. Would you like to  
meet the Silvermans?

The chopper powers down as two WOMEN emerge. ISABEL SILVERMAN  
(50s) and her daughter ARIEL (20s). Regal as queens.

LISA  
Now that's an entrance.

LOLA  
Mom, let's go meet them.

BABY  
Uh, no. I left my tiara at home.

Lisa jumps up. Takes Lola's hand.

LISA  
I'll go.

NOAH  
That's the spirit.  
(to Baby)  
See you later?

Baby watches a line of expensive cars wind up the driveway.

BABY

The Silvermans are here. Every last one of them.

**EXT. KELLERMAN'S GROUNDS - LATER THAT DAY**

People are BUSY. Neil is out front, like a conductor.

NEIL

Let's go, people. We have three days to get this done.

**INT. MAIN RESORT, LOBBY - NEXT DAY**

Jake's on a ladder. He holds a long GARLAND made of FRESH WHITE ROSES against the wall. The DECORATOR eyes it.

**INT. BALLROOM - SAME TIME**

A MINI-ORCHESTRA is set up in the back corner. Strings, woodwinds, brass, percussion -- they have it all.

Camila and Carlos walk in as a dozen or so EXQUISITE BALLERINAS walk out. Like swans. Long and sleek.

CARLOS

Holy shit.

CAMILA

I know. It's gonna be beautiful.

She watches the women leaves, her eyes full of admiration. They're living the life she wants. Professional dancers.

She shakes it off as Ariel and her groom TEDDY (20s) enter. Camila turns all sweet, polite business. Very professional.

CAMILA (CONT'D)

I'm Camila. I'll be teaching you your dance. You've chosen the Mambo. One of my favorites.

**EXT. NEW GAZEBO - EARLY EVENING**

Jake attaches a last sheath of WHITE ROSES to the gazebo. He steps back to look at it. It's beautiful.



**INT. BALLROOM - AFTERNOON**

Camila dances with Ariel. She leads Ariel into a turn. Looks to Teddy. Carlos stops the music.

CAMILA  
Like that, Teddy. She'll follow you  
if you lead her. Wanna try again?

Teddy takes Ariel into his arms. Carlos starts the music.

**EXT. KELLERMAN'S GROUNDS - EVENING**

Noah is in his element. Directing workers and decorators. Baby watches from the veranda. He glances up at her. Smiles.

**EXT. REHEARSAL CABIN - NIGHT**

Jake hurries into the cabin, dressed to dance.

**INT. BALLROOM - NEXT MORNING**

NOTE: WE ARE NOW THREE DAYS BEFORE THE WEDDING. TWO DAYS BEFORE THE ARRAIGNMENT.

Baby hurries in. A TRIPOD and VIDEO CAMERA are set up.

BABY  
I know I'm late. It's a madhouse  
out there-- oh, hey. What's this?

Everyone's there: Jake, Camila, Carlos, Lisa, Lola.

Jake and Camila are in sexy DANCE COSTUMES.

Camila and Carlos stare at Baby. Barely contained glee on their faces.

BABY (CONT'D)  
What's going on?

LISA  
The cat's out of the bag.

BABY  
Oh! You found out I was helping.  
Well, I wanted to--

CAMILA  
We didn't know you were Baby.

Baby blinks. She's confused until:

LISA

The cat's out of the bag... Baby.

Camila and Carlos are both grinning at Baby. Baby finally realizes... *oh*. She blushes, waves them away.

BABY

Okay, alright.

(to Jake and Camila)

You guys look... Is today the day?

JAKE

Yep. And since we-- I-- couldn't have done this without you...

CAMILA

We wanted to know if you'd be the one to tape us. Lend us some luck.

Baby's touched. She grabs both their hands.

BABY

I'd be honored. Let's do it.

Camila grabs Jake's hand. Lola starts the music. The dance begins. But we don't see the dance.

We stay on Baby - behind the video camera. She watches Carlos. His happy, *innocent* face.

She turns her attention to the camera. Filming.

#### **INT. BABY'S HOTEL ROOM, LIVING ROOM AREA - THAT NIGHT**

Baby and Lisa sit on the sofa, drinking wine. Lola's at the window, staring out at the Lakeside Clearing in the distance. The lights. The dancing. The fun.

LOLA

Can't we go down there? Please?

BABY

They don't want guests down there.

LOLA

But we're not guests, we're us.

BABY

I'm sorry, honey. Not tonight.

Lola huffs. Goes in to the bedroom. We hear the TV come on.

BABY (CONT'D)  
The arraignment's in two days.  
Carlos is expecting a Joyriding  
charge, because I--

LISA  
You haven't told him yet?

Baby shakes her head. Lisa winces. *Yikes.*

LISA (CONT'D)  
Baby, you have to tell him.

BABY  
I just thought I could figure a way  
around it, because it's so  
goddamned unfair. But I can't.

**EXT. LAKESIDE CLEARING - SAME TIME**

The Lighthouse Beacon washes over Jake and Camila as they dance. And now, they're the couple everyone watches. Jake's good. Really good. He and Camila move together like water.

They are a unit. Heat radiates from them.

Carlos hangs by the railing, a huge grin on his face.

**INT. BABY'S HOTEL ROOM, BEDROOM - LATE THAT NIGHT**

Baby's sitting up in bed, one hand on Lola, who has curled into her, asleep. But Baby can't sleep. She's too worried.

**EXT. LAKESIDE DOCK - SAME TIME**

Jake and Camila walk along the dock. She stops to lean against the railing. The Lighthouse Beacon washes over her face, then moves on. Jake's mesmerized. She catches his look.

CAMILA  
Stop it.

JAKE  
You're beautiful.

CAMILA  
I mean it. Stop.

JAKE  
Fine. I'll stop saying it. But I  
won't stop seeing it.

CAMILA

Jake, I'm... I've been focused my whole life. On dancing, on this scholarship, on my future. I don't do anything lightly. I don't... do casual. Ever.

The Lighthouse Beacon sweeps slowly over them again.

JAKE

I've been a fuck up pretty much since my dad died. I didn't take anything seriously. But Camila, there's nothing casual about the way I feel when I'm with you.

She turns to him. So close. His eyes close as her fingers trace his cheek, his lips. She pulls his head down.

The Beacon washes them in soft light as their lips meet.

It's THE KISS. Passionate, perfect. He picks her up. Her legs wrap around his waist. They lose themselves in each other.

**EXT. KELLERMAN'S GROUNDS - MIDDLE OF THE NIGHT**

Baby roams. Restless.

**EXT. NATURE TRAIL - MOMENTS LATER**

Baby walks. Deep in thought.

**INT. OLD GAZEBO - CONTINUOUS**

Baby walks past the old gazebo. Doesn't even see it.

**EXT. LITTLE BRIDGE**

She walks across the bridge and...

**EXT. STONE STEPS**

...where she doesn't even look up until she gets to...

**EXT. JOHNNY'S OLD CABIN**

Jake's cabin now. Baby stops. *How did she end up here?*

A dim lamp shines inside. She hears talking. Laughter. Jake and Camila. *Good for them.* She turns, ready to head back...

...and sees a LIGHT is on in the Rehearsal Cabin. *Huh.*

**INT. REHEARSAL CABIN - MOMENTS LATER**

Baby comes up the stairs. No one's there, *of course.* She reaches for the light switch. Turns it OFF.

A BEAM OF MOONLIGHT shines through the window, right onto:

The VIDEO PROJECTOR. It still has a reel on it. Curious, Baby walks over, presses PLAY. The wall lights up and Baby gasps.

On the wall: Johnny dances. Baby sinks to sit on the floor.

Her eyes linger on him, remembering everything. She watches him dance. Young. Beautiful. Happy.

BABY

What would you think of me now?

Johnny SPINS SPINS SPINS...

BABY (CONT'D)

You believed I could change the world. But I didn't do it, Johnny.

She fights tears...

BABY (CONT'D)

And I'm trying. I'm trying to get back to the me you loved. The me I loved. But I don't even know if I can. I don't know what it feels like to... win anymore.

She lets out a harsh laugh through the tears.

BABY (CONT'D)

Wouldn't you know it? All this walking and worrying tonight and somehow I made my way to you. You were always there when I needed you. I'm sorry I wasn't--

...and then she finally lets herself cry.

BABY (CONT'D)

I would have been there. You know that, right? Please know that.

STRONG ARMS come around her from behind. Johnny's arms.

She knows they're not real, but she FEELS them. And we SEE them. She puts her arms around his, clutches them tightly.

A long beat. Then she opens her eyes. His arms are no longer there. She's hugging herself. She stands. Walks to the image of Johnny. She kisses her fingers. Touches them to his face.

She walks out of the room, leaves Johnny dancing behind her.

**INT. JAKE'S CABIN**

Jake lies with Camila in his arms. He's never been so happy.

**EXT. MAIN RESORT, FRONT**

A few cars are lined up in the front drive. Several MEN (20s) stagger toward the lobby doors, corralled by Noah.

He sees Baby walking toward him.

BABY  
You're out late.

NOAH  
A wedding planner's job is never  
done. Meet the groom. Teddy Pope.

Teddy holds out a gallant, but unsteady hand to Baby.

TEDDY  
(mumbles drunkly)  
Pleasure to meet you, miss.

Noah gives Teddy's car keys to the Valet. The other men shuffle toward the doors. They go inside.

NOAH  
I'd say let's get a drink, but--

BABY  
You have your hands full.

Noah gives her a quick kiss on the cheek. Then, boldly, a soft, sweet kiss on her lips. He smiles. Leads Teddy inside.

Baby touches her mouth. *What the hell is she doing?*

**INT. FLORES HOUSE, KITCHEN - NEXT MORNING**

Esme leads Baby to the table. Camila, Jake, Carlos, and Julio are having breakfast. They're happy, laughing.

ESME

Look who's here. Frances, will you join us?

She shakes her head. Jake, Camila, and Carlos share a look.

CARLOS

Something's wrong. What is it?

**INT. CAMILA'S BEDROOM - MOMENTS LATER**

Camila SLAMS into her room. Grabs her DANCE BAG from the floor. DUMPS it. Shit scatters: dance shoes, binders, the Silverman photos, and... the VIDEO TAPE. She grabs it.

**EXT. FLORES HOUSE - CONTINUOUS**

Camila flies out the front door. She runs down the...

**EXT. NATURE TRAIL**

...toward the lake. Jake runs after her.

JAKE

Camila! Cami, wait!

She just runs faster. In a desperate fury.

**EXT. LAKEFRONT DOCK**

She gets to the railing and--

JAKE

Camila, don't!

--she SLINGS the tape into the lake. It hits with a PLUNK. It floats for a second, then... sinks.

JAKE (CONT'D)

What are you doing?

CAMILA

It's over. Those were stupid dreams. This is reality.

(MORE)

CAMILA (CONT'D)

How the hell am I supposed to go  
off to dance school while he's in  
jail for something he didn't do?

She starts to cry. Jake reaches out for her. She jerks away.

JAKE

I'm sorry, Cami.

Then she grabs him. Clutches him. He pulls her close.

JAKE (CONT'D)

I know how to fix this.

**INT. FLORES HOUSE, KITCHEN**

Camila comes in. She's been crying.

CARLOS

Cami. Listen, I'll be okay--

CAMILA

Jake's going to the police station.  
He's going to tell them it was his  
fault. That he was driving.

**INT. JAKE'S CABIN - MOMENTS LATER**

Jake tucks his wallet into his back pocket. Baby comes in.

BABY

What do you think you're doing?

JAKE

The right thing.

BABY

You going to jail instead of Carlos  
doesn't fix anything.

JAKE

I won't go to jail. We all know why  
they're doing this to Carlos. They  
won't do it to me. They never do.  
And even if they did, so what? I'm  
nothing. I got nothing. I'm going  
nowhere. It doesn't matter.

Baby stares at Jake. It's like a gut punch to her.



BABY	JOHNNY (V.O.)
People treat me like I'm	People treat me like I'm
nothing because I'm nothing.	nothing because I'm nothing.

JAKE  
What?

BABY  
Johnny said that to me. He was standing where you're standing right now. And he was scared. Scared that he was never going to be anything, or do anything important with his life. But Jake... he did.

Jake sits on the bed. *What is she talking about?*

BABY (CONT'D)  
Johnny gave up dancing for you. Willingly. Happily. He wanted to give you a good life, a stable life, the kind of life he never had. You were *everything* to him. You are not nothing, Jake Castle. You are your father's son.

Jake looks at the photo of Johnny. His dad's face. And starts to cry. Baby wraps him in her arms.

**EXT. FLORES CABIN - LATER**

Jake and Baby walk back to Camila's. Camila comes onto the porch. She looks to Baby, who nods. *It's okay.*

Camila runs down the steps, into Jake's arms.

**EXT. KELLERMAN'S GROUNDS - EARLY NEXT EVENING**

Paul's handing out paychecks. Jake takes his with a grin.

**EXT. OLD GAZEBO - SUNDOWN**

Camila and Carlos sit on the rail. Jake stands behind them. They all watch the sunset. Quiet. Until...

CARLOS  
I'm sorry, Cami. Your scholarship--

CAMILA  
Forget it. I couldn't dance now if  
I wanted to. Not when you're...

She reaches for his hand. Carlos trembles.

CARLOS  
I'm scared.

CAMILA  
I know. Me, too.

Jake puts his arms around them both. As the sun sinks behind the watery horizon... the Lighthouse Beacon comes on.

**INT. JAKE'S CABIN - NEXT MORNING**

Jake's in the best clothes he has there. Pressed shirt and jeans. He combs his hair. He looks nice.

**INT. FLORES HOUSE, CAMILA'S BEDROOM**

Camila smooths her dress. Pulls her hair into a sleek pony.

**INT. FLORES HOUSE, KITCHEN**

Esme straightens a TIE on Carlos's neck. Julio holds Carlos's jacket. They fight tears.

CARLOS  
*Mamá--*

And she breaks. Julio hugs his family.

**EXT. MAIN RESORT, FRONT**

Baby, Lisa, and Lola come out. They're dressed for court. Nice, but not too nice. She's nervous.

Noah hurries out.

NOAH  
Frances!  
(she turns)  
Good luck today, Counselor.

BABY  
There's nothing good about today--

A pair of KEYS whizzes past her head. She ducks just in time. The Valet catches them, trots toward an idling SPORTS CAR.

GROOMSMAN  
Take it easy with her.

He heads inside. As he passes Baby:

GROOMSMAN (CONT'D)  
Sorry about that.

BABY  
No, it's... fine.

Suddenly, she smiles. Confident. Sure. She kisses Noah hard on the mouth. He grins.

NOAH  
What was that for?

BABY  
(to Lisa and Lola)  
Everybody in the car. Let's go.

#### **INT. SAUGERTIES COURTHOUSE - COURTROOM**

Lisa and Lola have found seats with Jake, Camila, Esme, and Julio. Baby's at the front with Carlos.

JUDGE  
Carlos Flores is charged with one count of Grand Theft Auto. How does he plead?

Carlos starts to stand. Terrified. Baby stands with him, puts a hand on his shoulder:

BABY  
Your Honor, I would like to move to dismiss all charges.

She turns to smile at Lester Sims, the D.A. and his dickhead client, Mr. Stanton.

BABY (CONT'D)  
Mr. Flores did not steal Mr. Stanton's car. It's stated in the police report that Mr. Stanton tossed his keys to Mr. Flores and told him to "Take it easy with her," which suggests he wanted Carlos to take the car for a drive.

Lester stands. *Oh, hell no.* But Baby continues.

BABY (CONT'D)

Mr. Stanton may argue that he thought Carlos was the valet. However, that argument has no merit, considering he'd met my client earlier that day and was informed that Carlos was not the valet. Therefore, one can only surmise that Mr. Stanton intended for Mr. Flores to take his car for a drive. A *joyride*, if you will.

The Judge smirks. She's loving this.

BABY (CONT'D)

The only thing Carlos Flores is guilty of is perhaps not taking it "easy" enough.

LESTER

Your Honor, this is ridiculous--

JUDGE

I'll decide what's ridiculous, Counselor. Charges dismissed.

She brings the GAVEL down.

JUDGE (CONT'D)

And I suggest you park your own car from now on, Mr. Stanton.

Baby grins. She WON!

#### **EXT. KELLERMAN'S GROUNDS - THAT EVENING**

He trots down the hill, toward the Lakeside Clearing.

The sun goes down and THWEEP. All the LANDSCAPE LIGHTING comes ON for the night. Jake stops to take it in. *Wow.*

He turns toward the lake to see: THE NEW GAZEBO.

Well-built. Fully decorated. All lit up. Beautiful.

And Jake realizes... *he helped do that.*

**EXT. LAKESIDE CLEARING - THAT NIGHT**

Staff hang-out. Jake has fully taken Carlos's place. He and Camila burn up the dance area.

Carlos dances as well as he can, in his boot.

Baby, Noah, Lisa, and Lola make their way into the area. Noah watches Jake and Camila. They are amazing.

NOAH

*That's what you've been doing every night? And you never invited me?*

She laughs. The song ends. Jake sees them.

JAKE

Hey, look who's here!

Baby takes it all in. It's the same, but different. Lola is in heaven. *Finally, they're at the party!*

BABY

We're crashing. I hope that's okay.

CAMILA

Are you kidding? Dancing with Baby?  
Hell yeah!

Lisa runs to the guy playing the music. Makes a request.

Suddenly: PUSH IT by Salt-N-Peppa plays. She yells to Baby:

LISA

It's your jam! *Oo, Baby Baby...*

She pulls Baby onto the dance area. Lisa can't dance at all, but she has a great time.

But Baby is killing it. Noah moves to dance with her.

Lola stares. Jake hands her a SODA.

JAKE

Your mom's pretty special.

LOLA

You know, this should be a thousand times embarrassing, but... that's my MOM!

Baby dances up to Lola, who goes to dance with her mom.

Camila whispers to a staffer, who whispers to another staffer, and on and on. Pretty soon, they're all watching Baby dance.

Lola hugs Baby. Baby melts. Jake, Camila, and Carlos join them on the floor. All dancing. All laughing. All happy.

**INT. JAKE'S CABIN - THAT NIGHT**

Camila pushes Jake down on the bed. Pulls his shirt off.

**INT. NOAH'S HOTEL ROOM - SAME TIME**

Baby shoves Noah against the wall. She is HUNGRY, and she's making a meal of Noah. He's totally fine with that.

She unbuttons his shirt. Runs her hands over his muscled chest. *Oh my GOD*. His body, his skin. So firm. Suddenly:

BABY

Do you know how much older I am  
than you?

Noah pulls back enough to see her face. He stares down at her. Intense. Sincere.

NOAH

Old enough to teach me everything I  
need to know.

He picks her up, hands on her ass, and carries her to the bed. She pulls him down on top of her.

**INT. LISA'S HOTEL ROOM**

Lisa and Lola have raided the mini-bar.

Their loot sits between them on the bed: chips, candy bars, cookies, nuts. Lola bites into a candy bar. She smirks.

LOLA

What do you think they're doing?

Lola smirks. Lisa throws a potato chip at her.

LISA

Don't you ever let your mother know  
*everything* we talk about. She'll  
kill me. And you.

**INT. JAKE'S CABIN - EARLY NEXT MORNING**

Camila wakes up. Stretches. Snuggles closer to Jake.

CAMILA  
That was some night.

Jake pulls her close.

JAKE  
Yeah, it was.

CAMILA  
I'm so happy for Carlos. Frances  
really is incredible.

JAKE  
Yeah, she is.

CAMILA  
Is that all you got this morning?

JAKE  
Yeah, it is.

CAMILA  
(laughs)  
Too bad we have to work today. Come  
on, I'm hungry.

She sits up. Tugs at his shoulders. *Get up.*

**EXT. NATURE TRAIL - MOMENTS LATER**

Jake and Camila walk toward her house. Her eyes keep glancing toward the lake... and the dock... where she threw the tape.

JAKE  
We can make another tape.

CAMILA  
There's no time. We're working all  
weekend.

JAKE  
Then we'll dance at the wedding.  
They have to have entertainment,  
right? A live audition's better  
than a tape, anyway.

CAMILA

(laughs)

They brought in the American Ballet Company and The Three Tenors. They don't want to see me do the Samba.

She shrugs. Tears her eyes away from the lake, keeps walking. Jake follows behind her. Thinking.

**INT. NOAH'S HOTEL ROOM - NEXT MORNING**

Noah's in front of the mirror, towel around his waist. Baby watches from the bed, the covers wrapped around her.

BABY

You are something to look at.

Her eyes trail down his body. He turns.

NOAH

Stop looking at me like that. I've got a wedding to run. Today's the big day. I can't be late.

She smiles at him. Plucks at the sheet around her chest.

NOAH (CONT'D)

Well, maybe I can be a little late.

**EXT. MAIN RESORT, FRONT LAWN - A LITTLE LATER**

Jake stands in the middle of a flurry of last minute activity. He's looking for... *there he is.*

Noah directs a couple of guys draping flowers.

JAKE

Noah. You have a couple of seconds?

NOAH

Kinda busy, but what's up?

**INT. BALLROOM - SAME TIME**

All the STAFF are assembled. Camila, Carlos, Esme, and Julio stand together.

NEIL

It's all hands on deck, people. Everyone does everyone's job today, I don't care what it is.

(MORE)



NEIL (CONT'D)  
If you see something that needs  
doing, do it. Be swift. Be  
courteous. Be *quiet*.

**EXT. KELLERMAN'S GROUNDS - MID MORNING**

The resort has been transformed into a fairytale of flowers and lights. Walls and arches of ROSES lead to the...

**EXT. NEW GAZEBO**

...where chairs are set for the ceremony. It's magical.

**EXT. OUTDOOR DANCEFLOOR**

A MINI-ORCHESTRA is set up under a tent. The tent is draped in FRESH FLOWERS and VINES.

A dancefloor is under its own tent -- with hanging roses and elaborate chandeliers. Arranged nearby:

**EXT. RECEPTION AREA**

Long tables are set under gauzy tents. Delicate lights dangle above. The tables are adorned in romantic loveliness.

HELICOPTERS hover outside the boundaries of the property. Paparazzi eager for shots of the million dollar affair.

**INT. JAKE'S CABIN - EARLY AFTERNOON**

Jake pulls NEW CLOTHES from several SHOPPING BAGS. He's been to town. Slacks. Button up shirt. Jacket. Tie. Shiny shoes.

**INT. CAMILA'S BEDROOM**

Camila gets ready. Puts on a DANCE DRESS. Carlos walks in. Dressed in snazzy clothes -- with his boot.

**INT. BABY'S HOTEL ROOM**

Baby, Lisa, and Lola have also been shopping.

LISA  
I haven't crashed a wedding in a  
while.

BABY  
We're not crashing. We're Noah's  
guests.

LOLA  
I can't wait to see it!

**EXT. CEREMONY AREA**

A STRINGED QUARTET plays elegantly.

Baby, Lisa, and Lola sit in the back row. Lisa looks around, trying to see who's there. She slaps Baby's arm.

LISA  
Omigod, that's the Governor.

BABY  
Lisa.

Suddenly, the WEDDING MARCH starts. Everyone stands. TWELVE FLOWER GIRLS walk down the newly-laid brick path. Followed by Ariel. A fairytale vision of bridal beauty. And wealth.

LISA AND LOLA  
Whoa.

**EXT. MINI-ORCHESTRA AREA**

Camila talks to the musicians. Getting ready for the reception. Going over the music list.

**EXT. SCULLERY TENT**

Situated at the edge of the Reception Area for FOOD, DRINKS, etc. Esme and Julio stand behind the table. Ready to serve.

**EXT. NEW GAZEBO - MOMENTS LATER**

A CHEER goes up as Teddy kisses Ariel. They happily RUN down the brick aisle. Everyone stands.

**EXT. HEAD TABLE - RECEPTION**

Ariel, Teddy, Isabel and guests drink champagne.

**EXT. TABLE IN THE BACK - LATER**

Baby, Lola, and Lisa are at a table with Neil and other guests. Neil proudly surveys the happy guests.

NEIL

We're in the big leagues now.

**INT. RECEPTION AREA**

Guests listen politely as the Three Tenors perform. Isabel Silverman sits near the stage. High-class perfection.

**INT. BEHIND THE STAGE AREA**

Jake paces. Carlos chuckles.

CARLOS

It's gonna be great. I can feel it.

Camila walks up. Quietly:

CAMILA

What are you guys doing back here?

JAKE

Nothing. Listening.

The Tenors finish their set. The guests clap politely.

Camila sees the ballerinas make their way to the stage.

CAMILA

Oh, here they come. Look at them.

Jake and Carlos share a look.

**INT. RECEPTION AREA - A LITTLE LATER**

The ballerinas finish their performance.

The guests clap politely as they bow. Isabel Silverman gives a nod of approval. *Well done.*

The EMCEE walks to the stage. Takes the mic.

EMCEE

Thank you, everyone. It's been a...

Noah hurries onto the stage. A NOTECARD in his hand.

EMCEE (CONT'D)  
Hold on.

**INT. BEHIND THE STAGE AREA**

Jake tenses. Carlos grabs his arm.

CARLOS  
Oh, shit man. He's doing it!

**INT. RECEPTION STAGE**

The Emcee looks down at the notecard.

EMCEE  
We have one more performance. This  
one is specially... for the mother  
of the bride. Isabel Silverman.

Isabel perks up. *Really?* Noah hurries up to her. Sits down.

NOAH  
You're going to love this, Isabel.

EMCEE  
Please welcome Kellerman's own  
Camila Flores and Jake Castle.  
Performing... the Samba.

**EXT. NEIL'S TABLE**

Baby, Lola, and Lisa share sharp looks.

BABY  
What?

LOLA  
Omigod what?

Neil glares at the stage.

NEIL  
What?! No. The Governor is here.

He stands up, like he's going to stop it. Lisa takes his  
hand. She's as surprised as they are, but:

LISA  
Cool your jets, Neil. He's a  
Castle. It'll be great.

**INT. BEHIND THE STAGE AREA**

Jake hurries to take Camila's hand. She's in shock.

CAMILA  
What's-- what is this?

JAKE  
Your audition. Come on.

She pulls back. No way.

CAMILA  
I'm not performing after the  
American Ballet!

JAKE  
I knew you'd say that. It's why we  
didn't tell you.

CAMILA  
Who's we?

Carlos walks by with a BOOM BOX, makes his way to the stage.

CARLOS  
Excuse me. Pardon me. Excuse me.

**INT. RECEPTION STAGE - CONTINUOUS**

Carlos limps onto the stage and smiles to the orchestra.

He puts the Boom Box on a stool near the microphone stand.  
Smiles again. And looks for Jake and Camila.

**WITH JAKE AND CAMILA**

Jake takes Camila's hand. Kisses her knuckles.

JAKE  
It's now or never, Cami. Let's see  
what you've got.

He leaves her standing there and walks...

**INT. RECEPTION STAGE**

...onto the stage. He nods at Carlos to start the music.  
Carlos presses PLAY on the Boom Box. Fast Latin music flows.

Jake stands tall. Perfect frame. Hold his arms out, in position. He sees Camila glance at Isabel.

Camila shakes her head: *No*. Jake nods. *YES*.

Everyone waits. It's getting a little awkward when finally...

Camila SPINS onto the stage and into Jake's arms.

Jake takes her hand, TWIRLS her. She SPINS under his arm as they go into the Samba. It's fast. Their feet like lightning.

Camila is electric. And Jake is her partner.

#### **WITH BABY**

Baby, Lisa, and Lola stand for a better view.

BABY  
Look at him go.

LISA  
We did a good job, didn't we?

Baby laughs. *Yes, "they" did.*

#### **INT. RECEPTION STAGE**

Near the stage, Isabel is rapt. Jake pulls Camila close.

JAKE  
She's loving it. You know I can't  
keep up with you, so show her what  
you can really do.

He TWIRLS her out... and leaves her on the dancefloor. Camila watches him go. *Did he just...?*

JAKE (CONT'D)  
Dance.

And Camila DANCES. Guests stare. Amazed. Enraptured.

#### **WITH ISABEL**

Isabel can't make herself look away. Noah grins.

#### **EXT. SCULLERY TENT**

Carlos stands with Esme and Julio. Carlos whispers:

CARLOS  
Go, Cami. Go.

**WITH JAKE**

Jake looks on. So in love. As Camila dances, she catches his eye, holds out her hand...

**INT. RECEPTION STAGE - CONTINUOUS**

...and Jake jumps back into the dance for the big finish. SPIN, SPIN, SPIN, SPIN... and DIP.

The music stops. Camila's cradled in Jake's arms.

JAKE  
Now that is how you steal the show.

He gives her a gentle, sweet kiss.

The guests STAND. The applause is overwhelming. Camila looks at Isabel. Noah leans to whisper something in Isabel's ear.

Isabel looks again at Camila, with new eyes. Then... she smiles. She nods and stands to applaud with the other guests.

With a regal tilt of her head, Isabel calls them to her.

**WITH ISABEL**

Camila nervously approaches Isabel, Jake right behind her.

ISABEL  
Noah tells me that you're  
interested in going to Tisch,  
Camila.

CAMILA  
It's... it's always been my dream.

ISABEL  
I'm pretty sure we can make that  
happen.

Camila tries not to scream. Isabel smiles. Looks to Jake.

ISABEL (CONT'D)  
You know, young man, there aren't  
enough male dancers in the world.  
We're always looking...

She gives him a smile and walks away.

CAMILA  
Jake. Do you think that means...

Jake swings Camila around. Kisses her. Then grabs the mic.

JAKE  
Everybody dance!

**EXT. OUTSIDE DANCEFLOOR - LATER**

The reception has moved onto the dancefloor, under the moon and stars and lights of Kellerman's.

POP MUSIC plays.

Everybody gets down. Ariel and Teddy. Esme and Julio. Lisa and Lola. Carlos and Isabel. Baby and Noah.

Over the water, the sun sinks lower...

**EXT. KELLERMAN'S GROUNDS - LATER**

...and the party rages on. And we see... THE LIGHTHOUSE BEACON. It shines... moves on... shines...

**EXT. LAKESIDE DOCK**

...on Jake and Camila as the music from the party drifts down and they slow dance together on the dock.

CAMILA  
Are you going to think about it?  
Tisch? Dancing? Maybe?

He holds her close as the Beacon washes over them.

JAKE  
I don't know. Just a few weeks ago  
I thought I was had nothing. Now, I  
feel like I can do anything.

CAMILA  
You *can* do anything.

JAKE  
I know what I *do* want...

The light moves off them. She raises on tiptoes to KISS him. The Beacon shines on them again as he picks her up.



**EXT. OUTSIDE DANCEFLOOR**

Baby and Noah dance. He nuzzles her hair. He sees Ariel beckoning to him. Sighs.

NOAH

I've got to get back to work now,  
But this thing we've got going, can  
I see you? When I'm in the city? Or  
was this just a summer fling?

BABY

I don't know yet.

He grins. *He'll take it.* He kisses her. Walks away.

Lisa and Lola run up to Baby.

LOLA

Omigod, Mom, this is the best  
summer I've ever had.

Tears fill Baby's eyes as she looks at Lisa, who's also teary. All their memories of Kellerman's, come full-circle.

LISA

It's this damned place, isn't it?

BABY

No. It's us.

She takes their hands. The Houseman Girls.

And then... the opening beats of PUSH IT by Salt-N-Peppa booms over the loudspeaker.

BABY (CONT'D)

It's our jam!

Suddenly, Jake and Camila rush onto the dancefloor, Carlos close behind. Everyone. Together.

They gather in the middle of the dancefloor, all singing along to:

EVERYONE

*Oo, Baby Baby...*

The music swells and we:

FADE OUT.