

Scene 7: The Great Plains of Bomont

(An empty night sky, except for a crescent moon.)

(As the train whistle gets louder, ARIEL wails, long and loudly, joining her voice with the whistle as it races by and fades.)

ARIEL. Aah-h-h-h-h-h-h-h-h-...!

REN. What are you doing?

ARIEL. I'm answering the train! I'm saying, "I can't wait for the day when I get onboard and leave Bomont!" Try it.

REN. No, thanks. I just ate. You are really something.

ARIEL. Whaddya mean?

REN. I mean the whole package. Minister's kid, Chuck Cranston's girlfriend.

ARIEL. Guilty.

REN. Just a church goin' gal with some ^{WICKED} ~~red~~ red cowboy boots.

ARIEL. My daddy hates me wearing these boots.

(REN sits on the ground; ARIEL sits nearby.)

REN. And you love that, don't you? Getting up in his face?

ARIEL. That way he'll notice when I'm gone.

REN. Where're you gonna go?

ARIEL. College, for starters. I've applied to some places my daddy doesn't even know about. I wanna speak five languages and see the world. He wants me to teach English Lit in Baylor County.

(beat)

They don't even speak English in Baylor County.

52 FOOTLOOSE: 90-MINUTE VERSION

REN. I can't picture you as a teacher.

ARIEL. Thank you! Neither can I. I'll leave that to my daddy.

REN. He's a preacher, not a teacher.

ARIEL. When you're good at it, it's the same thing. And he used to be real good.

REN. What changed?

ARIEL. His mind. He closed it.

REN. I noticed.

ARIEL. He used to be so open, so inspiring. I've seen him give people hope when hope was gone. I've watched him change lives.

REN. If you love him so much, why do you wanna tick him off?

ARIEL. I didn't say I love him.

REN. Boy, do I know what you mean! My dad...

(He shakes his head.)

ARIEL. Yeah, what happened there?

REN. He walked out. One day he just walked out the door. No 'good-bye.' Nothing.

ARIEL. Whew. I bet you've got lots to say to him.

REN. Lots.

ARIEL. Like what?

REN. *(suddenly self-conscious)* No, I couldn't...

ARIEL. Tell it to the train. I do.

(REN weighs her suggestion.)

(Then, in imitation of ARIEL's wail, he throws his head back, jumps up, chases after an imaginary train and screams.)

REN. Aah-h-h-h-h-h-h...! How can you be so stupid to leave Mom and me? I... hate... you!

(Spent, he drops to the ground near her. Neither speaks.)

[MUSIC NO. 7: "PLAINS OF BOMONT"]

ARIEL. Feel better?

REN. I'm not sure.

(Beat; their faces are close.)

ARIEL. Do you wanna kiss me?

REN. *(startled, amused)* Someday.

ARIEL. "Someday?" What do you mean, "someday?"

REN. I've got a feeling you've been kissed a lot. I'm afraid I'd suffer by comparison.

ARIEL. You don't think much of me, do you?

REN. Oh. I think of you more than I expected.

(beat)

C'mon. I'll walk you home.

**[MUSIC NO. 7A: SCENE CHANGE
"SOMEBODY'S EYES"]**

(As they walk CHUCK enters and spies on them.)

(RUSTY, WENDY JO and URLEEN enter elsewhere.)

RUSTY, WENDY JO & URLEEN.

SOMEBODY'S EYES ARE WATCHING
SOMEBODY'S EYES ARE FOLLOWING EV'RY MOVE
SOMEBODY'S WAITING TO SHOW THEY DON'T APPROVE

(CHUCK and the GIRLS exit.)