

ASTEROID

Written by

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EXT. PIONEER SQUARE - SEATTLE - EVENING

DEXTER, 50s, Black, slightly overcooked around his eyes by life, wears a blue button-up shirt with the words BREAD OF LIFE MISSION sewn above the breast. Trudging. Resolute. He pulls a green wagon full of bananas, bagels, individual bags of granola, carrots, cups of pineapple and bottles of water.

Dexter also has a full-sized backpack over his shoulders. As he walks, he scats a beat and follows along with a tap rhythm in his step, that is quite good.

On the side of his rusty green wagon, the word ASTEROID has been hand-painted.

He pulls through an endless camp of homeless people and their meager belongings; tents, bicycle parts and overflowing shopping carts covered by garbage bags.

He approaches a tattered but somehow grateful man with one eye missing, THOMAS, 50.

THOMAS

Big D, tell me you got a steak in that motherfucker today.

DEXTER

Some fourteen ounce filet mignon and a glass of V.S.O.P. to wash it down, brother.

THOMAS

My man.

Dexter reaches into the wagon and grabs a bags of carrots.

DEXTER

USDA prime.

THOMAS

For my eyesight, right?

Dexter nods.

THOMAS (CONT'D)

Funny motherfucker. Dexter the funny motherfucker.

DEXTER

They got room at the mission right now --

THOMAS

Tell me when they stop letting all those screamers up in there -- crazy people up in my brain at night.

DEXTER

I don't know --

THOMAS

You ever see the episode of 'Six Miliion Dollar Man,' where Steve Austin tries to get it in on Bigfoot?

DEXTER

Of course. Andre the Giant. That was epic!

THOMAS

Sasquatch was just misunderstood -- but you still won't catch me up in those mountains. Get all kinds of lost up there.

DEXTER

And, down here?

THOMAS

All I know -- the streets need more heroes with no capes.

Thomas nods at Dexter to let him know he's talking about him.

Dexter pats Thomas on the shoulder and rolls on until he comes to CHARLOTTE, 50, a former librarian-looking woman, minus a few teeth.

CHARLOTTE

Mr. Asteroid, you got some oxy in that rusty-ass thing? I'll let you have a piece of this.

Charlotte pulls up her coat to reveal she has no clothes on underneath.

DEXTER

Jesus.

Dexter takes off his pack and pulls out a pair of pants for her.

CHARLOTTE

You know my size? That's sweet, but seriously, no oxy?

Dexter hands her the pants along with a cup of pineapple and a bottle of water.

CHARLOTTE (CONT'D)

This is some bullshit. They call you a saint and shit, but how you gonna be a saint with no oxy?

DEXTER

I take it that means you're still clean?

CHARLOTTE

Yes, but damn it's hard out here, being so sexy. All the men want you. A lot of pressure -- a lot of appearances to keep.

Charlotte smiles.

DEXTER

I have some temporary housing coming open next week -- I'd love to see you with a roof for now.

CHARLOTTE

You don't want to know what I'm capable of behind closed doors.

An angry, disheveled man, 30s, BOYD, reaches into the wagon to grab a bottle of water, causing Dexter to snap his head around.

DEXTER

I don't charge a thing, you know.

BOYD

Ten fucking years I spent fighting them forest fires, so these people didn't burn up in their beds in the middle of the night.

Dexter takes the water back from Boyd.

DEXTER

Like I said, Boyd -- you can't take what I'm giving away. And thank you for your service.

Dexter hands the water right back to him.

BOYD

No pension, no nothing. I gotta get mine somehow, because the jobs I get around here certainly don't pay enough to live amongst the tech lords.

Just then, a boy, 12, ENZO, skinny for his age, steps out from behind Boyd.

DEXTER

Jesus. This your son?

Boyd doesn't say anything.

Dexter hands Enzo a banana and some granola.

DEXTER (CONT'D)

You need that potassium to help protect against osteoporosis.

ENZO

Osteo wut?

BOYD

You don't know shit. His mother didn't know shit either.

Boyd takes the food and the two walk away. Enzo looks back over his shoulder at Dexter --

Dexter approaches KIRBY, 30, sullied by the street but wearing stylish braids, tied up around her head, and long black nails. She sits on her skateboard playing the guitar. Her beagle, PEANUT, sits close by.

Dexter listens intently to her finish the song.

DEXTER

I needed that.

KIRBY

Don't let my brother get you down. He's terrified, that's all.

DEXTER

When you say, brother -- you mean like the mayor is your dad, or is he actually your brother?

KIRBY

You know the city is dropping the pianos around town tomorrow?

DEXTER
We'll get the band back together --

KIRBY
My solo career is just taking off.

Dexter hands Kirby a banana.

DEXTER
I'm serving soup down where Buffalo
plays --

KIRBY
I'm not going anywhere near that
broke-ass amplifier of his.

Kirby pulls out a bottle of whisky.

DEXTER
I'll see you there. Oh, I almost
forgot --

Dexter reaches into his pocket and pulls out a large biscuit
and hands it to a gracious Peanut.

BILLY, 40s, bent over in the middle yet proud, approaches
Dexter.

Stuttering --

BILLY
Reporting for duty, sir. There's
some catast -- catast -- apostrophe
up ahead. I figured you need an
escort.

DEXTER
You gotta watch out for the
apostrophes these days. All that
abuse has 'em riled up.

BILLY
Protests. Both sides. Both sides
bul -- bul -- bullying each other.

DEXTER
I appreciate the help.

Billy reaches down and picks up the handle to Asteroid.

Dexter notices how proud Billy is to pull the wagon.

EXT. WATERFRONT - EVENING

Billy and Dexter walk through the middle of opposing protests near an abandoned pier.

On one side -- ANGLE ON "Jail is not housing" "I was a stranger and ye took me in - Matthew 25" "No one ever became poor by giving"

On the other side -- ANGLE ON "No camping on the waterfront!" "No more corporate taxes" "Homelessness is a state of mind"

Once they are clear of the protesters, Dexter spots a woman spinning in circles on the sidewalk, ZELDA, Black, 35, wearing a tattered pink tutu over a pair of jeans. One foot is bare and on the other she wears a pointe shoe. She is dangerously close to traffic.

DEXTER
(to Billy)
I'll meet you at the pier.

Dexter runs toward Zelda and just as she steps out into harm's way he pulls her back onto the sidewalk.

Lacking concentration, she doesn't acknowledge Dexter and just keeps spinning down the sidewalk.

DEXTER (CONT'D)
Zelda, I'm serving soup. I'd love
to see --

Dexter watches her intently as she uses the crosswalk to cross and is obscured by people.

Dexter takes out his cell phone and dials --

TALIA
You know I've donated three times
this year.

DEXTER
And I can't thank you enough, but
it's not that.

INT. TALIA'S HOME - LOS ANGELES - EVENING

TALIA, 50s, Black, barefoot, graceful yet breakable in her flowing white silk pajamas. Her home is saturated with plant life and percussion instruments. Outside her window, a lemon tree brushes against the glass in the breeze.

She takes a beat here.

TALIA

I've tried to see if he were open to visiting you in the past. I don't think --

DEXTER

I saw her in the street today. I don't think she recognizes me at all anymore.

Another conflicted beat.

TALIA

He's a grown man now. I can't tell him -- was she --

DEXTER

She's immortal as far as I can tell, but -- please see what you can do. Maybe I can explain to him.

TALIA

He has a show tonight. I was planning on going anyway.

DEXTER

How is all that merciless L.A. daylight treating you?

TALIA

I'll let you know how it goes.

Talia hangs up the phone. She moves to a desk in the corner of the room which is covered in sheet music and various crystals. She opens the bottom drawer and pulls out a photo of herself and Dexter together twenty years earlier. Dexter is holding a baby boy.

EXT. DOWNTOWN LOS ANGELES - DAY

GORDON, 20, Black, hearty, much older aura than his age, walks out of an office building with his guitar on his back. He passes by a few men in suits and imitates their walk. Then, unconsciously, as if mimicking the sounds of the city around him, he begins to tap his shoes effortlessly along and create a riff of his own.

He notices a homeless man asking for change. The first few pedestrians, pass right by but then a Well dressed BLACK BUSINESS MAN, 40, stops to give the homeless man a dollar.

In Gordon's mind, the pedestrian turns into his father, DEXTER.

He watches intently as Dexter gives the man the cash and sits down next to him for conversation. The two men laugh casually and next, Gordon watches Dexter begin to take off his shoes.

Gordon approaches.

GORDON
Hey! What are you doing?

Dexter looks up at Gordon.

DEXTER
I'm sorry?

GORDON
This man doesn't need your shoes. He needs to get a job and help himself. You have a little boy and a wife who depend on you. Me! I'm depending on you.

DEXTER
I have more shoes than one man should. Is there not enough of me to go around?

GORDON
Apparently not!

Dexter's face changes back to the face of the black business man.

BLACK BUSINESS MAN
Do you know my son?

Gordon realizes he is seeing things and takes a step back.

GORDON
I'm sorry -- Jesus. I thought -- but what the hell is this man going to do with your designer shoes?

Gordon staggers backwards and turns away. His cell phone rings.

GORDON (CONT'D)
Hello.

A BRITISH MAN'S voice comes through the phone.

BRITISH MAN
Gordon.

GORDON
That was fast. I just left --

BRITISH MAN
The thing is, man I didn't want to
leave you hanging out here. The
demo was great. It really was.

GORDON
But --

BRITISH MAN
And I loved you're energy just now,
playing live. But, we're gonna give
the studio scholarship money to
another group.

GORDON
I appreciate you letting me know.

BRITISH MAN
If you guys come up with the ten
grand, I'd love to help engineer
for you, mate.

GORDON
Of course.

BRITISH MAN
I think before you make the
investment I --

GORDON
What is it?

BRITISH MAN
Listen for a revelation as to why
you play and go for a ride. Talent
is not your problem -- you're just
fighting something.

Gordon ends the call and feels the weight of rejection
travelling down his whole body.

He is standing next to a beat up SATURN ION.

He kicks the door forcefully, then reluctantly takes the keys
out of his pocket and opens the door.

EXT. SEATTLE WATERFRONT - EVENING

Dexter, carrying a cup of fancy coffee, moves through crowds
of tourists as the sun peeks through the clouds .

He is passed by a pedi-cab driver wearing a makeshift CAPTAIN AMERICA costume, blasting 90s hip hop. The passengers mindlessly film themselves dancing to the music as they pass multiple people looking for handouts.

One of them holds a sign on the end of a stick in the shape of a fish, which reads: "Fishing for kindness"

There is a balloon artist, a man banging on the buckets, a woman on stilts reciting Bible verses. Dexter passes some men trying to hustle people into buying their compact discs.

He sees Billy in the distance but cuts into a clothing boutique called Bejeweled.

INT. BEJEWELED - EVENING

Surrounded by a bright selection of clothing and jewelry, Dexter sees CHERYL, 40s, tall, quite confident, wearing an ornate piece of turquoise around her neck, is ringing up a customer so he waits patiently.

When the customer leaves he moves toward the counter and sets down the coffee.

DEXTER

Caramel nitro cold brew with a splash of sweet cream and cinnamon.

CHERYL

If it isn't the Pope of Pioneer Square.

Cheryl graciously accepts the drink and gives Dexter a hug.

CHERYL (CONT'D)

Thank you, for being you. At some point you'll have to let somebody do something nice for you.

DEXTER

Business good?

CHERYL

I'd close the doors right now if you'd let me buy you a drink.

Dexter puts his hand on the side of Cheryl's face.

CHERYL (CONT'D)

I'll keep asking until --

DEXTER

God, you're beautiful. I -- how about I buy you some soup when you get off?

CHERYL

I wouldn't miss it for the world.

INT. LOS ANGELES NIGHTCLUB - NIGHT

People dance to a fast-paced, soulful-sounding pop song. Colorful velvet paintings cover the walls, pink flamingo-shaped lights hang from the ceiling of this cramped space. Talia sips from a mai tai in the back of the room.

On stage, a quartet, featuring a female stand-up bass player, 20s, trashy-glam, LEANNE. A keyboardist, 20, quite hip, GALIN. Lead vocalist, 25, sultry, RACHEL. And finally, the guitarist, searing, GORDON.

Rachel finishes her vocals and lets Gordon have a solo which is textured and varies in speed. He is devout in this moment. When he finishes, the crowd applauds loudly as the song comes to an end.

RACHEL

We're going to take a wee break. See our man over there if you fancy some schwag.

Gordon makes his way toward Talia.

GORDON

What do you think?

TALIA

Shit. I -- transcendent, kid. You didn't get that talent from me. I was the short, slow kid that had to be in the gym an hour before anybody else, just to be in the conversation.

GORDON

Don't tell me I got it from Dexter. You gave me everything.

TALIA

He called me today.

Gordon motions for a drink from the bartender and avoids the subject.

TALIA (CONT'D)

He really wants you to go up to
Seattle and spend a little time.

GORDON

Are you an advocate of his now?
Because, I remember you hated that
man for a lot of years.

Rachel approaches.

RACHEL

Jesus, Rory Hoffman is here. He
just told me he wants to talk to
the band after the show. This could
be fucking bonkers.

GORDON

You remember my mother, don't you?

RACHEL

Oh, Christ, I'm so sorry. Of course
I do. So nice to see you. My mother
wouldn't come into this bar to pull
me out of an inferno, let alone
watch me play. I've heard your
music. It's beautiful.

TALIA

I was just telling Gordon that he
didn't get --

GORDON

So, Hoffman wants to see us after?
Holy shit.

Rachel leans in and kisses Gordon.

Talia responds with a playful gesture as if this is news to
her that the two of them might be in a relationship.

Rachel goes a bit bright in the cheeks.

RACHEL

Your boy is special.

Rachel turns to leave.

RACHEL (CONT'D)

So nice to see you again, Talia.

Talia raises her glass in acknowledgement.

TALIA

Nothing like Dexter, eh? That shit could get dramatic, but she seems like a nice girl.

GORDON

I love you, Mom. He can wait.

He kisses her on the cheek and moves back towards the stage.

EXT. PIER 62 - NIGHT

On the empty pier, Dexter stands over a gas burner holding a pot of soup on a small collapsible table.

Thomas receives a bowl from Dexter.

THOMAS

You heard any more about what the fuck they gonna do with this pier?

DEXTER

I keep checking with the mayor's office. Haven't heard a timeline yet.

THOMAS

You know what I'd build on this pier?

DEXTER

What's that?

THOMAS

A giant kissing booth.

Thomas turns to address the others around him, including Charlotte.

THOMAS (CONT'D)

You hear that? I'd build a giant kissing booth and I'd be the only motherfucker in that giant kissing booth. Women lined up all day, paying long money to kiss a motherfucker like me. Ain't that something.

CHARLOTTE

What a shocker. Old fool talkin' crazy? I'd put a dispensary up in here. All the oxy your heart desires.

Dexter turns to BUFFALO, 60s, one leg missing, sunken eyes, wearing a VFW hat, setting up.

DEXTER
How about you?

BUFFALO
Me?

DEXTER
What would you have them put here?

BUFFALO
A pea patch. A giant pea patch for the locals. That way you could go home and rest and I can pick my own damn carrots.

DEXTER
I'd still come bother you. I don't remember how to rest.

EXT. PIER 62 - NIGHT

The neon lights of the Ferris wheel on the next pier over loom over the heads of those that have gathered. The blue flame of Dexter's burner is turned off as he begins to gather up his supplies. The other homeless people finish their soup and help pick up the garbage.

Dexter keeps an eye out for someone who is not in attendance.

BILLY
I think it's time for some mu-- mu--
Buffalo, get your guitar.

Buffalo picks up his guitar and the notes begin to grind their way out of his broken amplifier.

A young hipster has joined the group with his fiddle. An elderly man, dressed like a longshoreman, has brought his accordion. Kirby arrives with her guitar.

KIRBY
How about we make it through one
session without playing
"G.L.O.R.I.A."?

Buffalo stops playing.

BUFFALO
Why the hell would we do that?

KIRBY

Because no matter how many times
you sing it, she is not coming
around here at just about
motherfucking midnight.

The crowd laughs.

BUFFALO

Oh, you weren't around last night
though.

KIRBY

Oh, I must have been at the summer
house last night, you dirty
bastard.

Buffalo counts down a blues rhythm and begins to play. The
others join in. Billy begins to hit on a bongo that a
stranger sets in front of him.

The desolation clears momentarily as the music takes over.

A few tourists stop to listen.

A few bottles of whisky are passed around.

A woman hands out glow-in-the-dark headbands from her cart
for free to the homeless and then charges the tourists.

Cheryl arrives and gives Dexter a hug.

The music continues on --

When the song ends, the musicians all nod at each other and
laugh.

BUFFALO

Not bad, for a bunch of hobos and a
few regular motherfuckers.

The old longshoreman tips his cap and laughs.

KIRBY

Correct me if I'm wrong, but I
believe Dexter here has been
working on a new song --

Dexter nods in acknowledgment. He moves to Asteroid and takes
a few items out so he can access a compartment underneath the
mat. He takes a key from around his neck and unlocks it.

He moves a few pieces of paper out of the way and pulls out
his trusty harmonica.

He locks the compartment and covers it with the rubber mat.

DEXTER
This one is --

He begins to get choked up --

DEXTER (CONT'D)
It's called "Waterfront Motel."
Feel free to join in.

He nods at Buffalo.

Dexter begins the song on the harmonica and is soon joined by Buffalo.

Dexter's prowess is showcased here.

BUFFALO SINGS: An original song called "**Waterfront Motel**"

Camila rides a wobbly unicycle through the moonlight

To give you the last sip of her last shandy

So the paint outside her lines might dry just as bright

As her broken bracelet of sea glass and candy

And she plays on the edge of a wishing well

And she stays at the waterfront motel --

EXT. PIER 62 - NIGHT

The song finishes up. A lumpy POLICE OFFICER arrives.

POLICE OFFICER
That's gonna have to do it for
tonight, everybody!

KIRBY
Tell the mayor this new noise
ordinance is bullshit. It's a city.
Cities make sounds. Big beautiful
sounds.

BILLY
And some pa -- pa-- painful sounds
too.

POLICE OFFICER

Well, Kirby, I have a better idea.
You stop by his office and tell
your father yourself.

Some of the crowd laugh at this.

KIRBY

Hard to hear anybody when you got
lobbyists and tech companies
stuffing cash in your ears, so they
can avoid paying taxes and turn our
waterfront into an amusement park.

POLICE OFFICER

Like I said, no more music tonight.

This elicits a lot of grousing from the crowd, but eventually
they start to gather their things.

A woman approaches Dexter, VIOLETTE, coffee skin, 30s, an air
of conviction, wearing an apron and holding a bag of bread.

VIOLETTE

I tried to get here earlier but we
actually had a decent crowd in
tonight. I brought some bread to
hand out.

DEXTER

That's fantastic. I wonder how your
grandfather would have felt about
giving away food for free.

VIOLETTE

Jesus, none of this made sense to
him. Luigi figured if he could come
to this country and work his face
off to eventually own his own
restaurant -- at least my mother
taught me that things aren't so
simple. Anyway I --

She hands Dexter the bread.

DEXTER

Unfortunately, your father didn't
show up. I haven't seen him in -- I
can start asking around the shelter
tomorrow to see if anybody has
heard where he is.

VIOLETTE

The city is dropping the pianos
tomorrow. I'm hoping that lures him
out of his cave.

Dexter puts his hand on her shoulder.

DEXTER

Thank you again for the bread.

Dexter announces the bread to the crowd and they begin to
approach him.

Violette exits toward the street. She passes Zelda on the
way, who watches from afar.

Dexter senses she is there, but when he turns around she is
gone.

INT. NIGHTCLUB - NIGHT

Gordon and the band talk with RORY HOFFMAN, 50, heavily
styled hair, wearing the slim-fitting suit of a younger,
slimmer man.

RORY

So talk to me about what I heard
tonight.

Gordon starts to speak --

RORY (CONT'D)

What's the signature sound?

Gordon again tries to speak --

RORY (CONT'D)

What makes this funky little pop
group any different from the five
others I'll see tonight?

RACHEL

I'd say they don't have a fly-ass
lead singer like me.

The other three shoot her looks.

RACHEL (CONT'D)

And this band isn't just tight,
we're like "Brand New Heavies"
tight. Like "Maceo" tight.

RORY

I don't come see bands who aren't.
So what else?

GALIN

We're playing for the outsider.

RORY

Fantastic, you watched *Bohemian Rhapsody*.

LEANNE

We already sorted out our shit as a band.

RORY

Sounds fucking boring.

GORDON

We're hooked in to our surroundings. We write songs that our generation tells us to write.

RORY

Ahhh, plagiarism. Well at least you're up front about it.

GORDON

No, that's --

RORY

I could bring this band into my cocoon and six months from now -- butterflies, but with big fucking balls. Like distended, hairy, steel balls.

The band looks confused by this.

RORY (CONT'D)

We ramp up the disco/acid jazz elements. Add a horn or two. Maybe put a fancy fucking hat on somebody and boom!

GORDON

No offense, but didn't you already produce Jamiroquai?

RORY

And how did that turn out?

GORDON

We have a message.

RORY
And what exactly does your message
entail?

Gordon ruminates.

LEANNE
I think he means we'd love to.

GALIN
Fuck yes.

RACHEL
I'll wear like a hat on a hat if
need be.

Gordon realizes what's happening. Looks at his watch.

GORDON
Listen, I told my mother I'd check
in on her.

Gordon gets up to leave, to the surprise of everyone in the
room.

EXT. STREET - NIGHT

Gordon carries his guitar over his shoulder and passes a
group of homeless people.

Rachel follows him out.

RACHEL
Seems a wee bit dramatic, don't you
think?

GORDON
I would say cartoonish is a better
word for him.

Gordon looks to Rachel and realizes she is very serious.

RACHEL
We've all worked hard for this.

GORDON
I can tell you what happens with
him. A few months from now when
he's not able to make a brand for
us, he'll move on to the next shiny
object. He doesn't care enough
about us to see this through.

Gordon gets emotional.

GORDON (CONT'D)
He won't call. He won't explain
himself. He'll just be gone!

Rachel understands this is about more than Rory.

She takes his hand.

RACHEL
The guy is legit, baby.

GORDON
But are we?

RACHEL
The band or us?

GORDON
You're a rock star. You know that.

Gordon kisses her.

RACHEL
I wish you would come back inside.

GORDON
I'm gonna get us the money to
record our own album. I promise.

Gordon continues on.

EXT. TALIA'S HOME - NIGHT

Gordon knocks on the door.

Talia answers and lets him in.

INT. TALIA'S HOUSE - NIGHT

Gordon stares at Talia's collection of photos of her with
various musicians.

GORDON
How did you know what to write
about when other people would be
singing your songs?

TALIA

Now, baby, I was always writing the songs as a performer, but it just didn't work out that way. I have to look at the blessing of other people with louder voices passing my work along.

GORDON

So --

TALIA

Find what's really important to you, and dig a new way in. Let a few folks feel something they might not have had access to otherwise.

GORDON

I like ice cream.

Talia sets down a bowl of ice cream she already had in her hand.

TALIA

Uh huh. But I'm gonna need you to go a little deeper. Sit down.

Gordon sits.

Talia moves to a keyboard. She charms the thing with her hands first and sings a verse from a song about a man in prison apologizing to a girl he accidentally hurt years before.

Gordon is struck deep by her voice.

She finishes the song.

GORDON

When did you write that, and why the man's perspective?

TALIA

Your father wrote that.

GORDON

What does he know about prison? It might have been easier if he'd been locked up all these years. That way I'd understand why he was gone.

TALIA

Lots of prisons on Earth, baby.

GORDON
 Jesus, you're going soft.

Talia watches Gordon eat a spoonful of ice cream.

TALIA
 I remember you used to ask your dad
 to pour a little milk in your ice
 cream so you could mash it up with
 your spoon and make your own
 milkshake.

A quiet beat.

GORDON
 I guess I found my own way into it.

Talia laughs.

TALIA
 Yes, you did.

EXT. WATERFRONT - NIGHT

Dexter checks in a few parking garages and along the alleyways just a block off the water. He rolls his wagon with only a loaf of bread and one plastic cup of soup in it.

He comes to a solitary woman, DAISY, 50s, detached, lying inside a cardboard box with no top, playing with an Etch A Sketch.

DEXTER
 What are you working on tonight,
 Daisy?

She doesn't look up.

DEXTER (CONT'D)
 I understand. The public is not
 ready yet. Listen, I was just
 wondering if you'd seen Zelda
 tonight?

DAISY
 That crazy bitch? Nah, I have to
 hide my belongings when she comes
 'round.

DEXTER
 Well, this was for her, but since
 you're here --

Dexter sets down the bread and soup in front of Daisy.

DAISY

Why you care so much about her
anyway? She's gone.

Dexter nods and moves on.

INT. DEXTER'S APARTMENT - NIGHT

Dexter shuts the door behind him and leaves his wagon and pack at the door.

His apartment is small but comfortable. A sizeable collection of vinyl and books take up an entire wall.

He pours himself a glass of whisky and begins to cry.

Just then, a cat leaps onto the countertop and startles him.

DEXTER

Jesus!

He recognizes the cat and notices he has left the window open to his ground-floor apartment.

DEXTER (CONT'D)

Just passing through the
neighborhood right when I got home?
Little too convenient. But since
you're here --

Dexter open his nearly empty cupboard and pulls down a can of tuna fish.

He feeds the cat and puts on a Dexter Gordon album. He takes a drink of whisky and lays his head down on the pillow without even taking off his shoes. The cat joins him as Dexter fades.

EXT. WATERFRONT - MORNING

Dexter pulls Asteroid along the waterfront and watches a crew of men off-load a brightly painted piano onto the abandoned pier.

This draws notice from a few homeless in the tents nearby; wondering what the noise is about.

Dexter sits down at the piano and plinks out the notes to "Mary Had a Little Lamb," which leads into a plaintive solo.

INT. BREAD OF LIFE MISSION - MORNING

Dexter makes his way through the administration area, greeting all of the staff, who show admiration. Inside the lunch room he greets the cooks and volunteers, then Dexter sits and listens to a young slender Asian man, NOAH.

NOAH

I mean, I got rolled again last week, they just thought maybe I had some drugs for them, but I don't touch that shit. Only alcohol for me, man, and I'm drunk right now. It's the only way I sleep. Otherwise there's too much stress out there. Maybe they just don't like poetry. Have I told you I'm a poet, Dexter?

Then he listens to a man with dreadlocks wearing a pair of broken glasses, LYLE.

LYLE

I think I might get to see my daughter soon. I'm -- trying to keep it together. I think the meds are right this time. I think I might smile if I get to see her. I might be better. I might be better if I know I can see her. Otherwise I'm pretty busted up out here. Not much hope out here.

A woman, 60s, head shaved on one side, PAULA.

PAULA

I mean, I had an office across the street. It was my own office. I had four people working for me. Then that bastard broke his brain and tried strangling me. How funny is that? Now I'm in here eating crappy cafeteria food. I used to look at the people in this place like -- now -- shit.

Dexter puts his hands on hers and smiles.

DEXTER

We'll come up with a plan.

INT. ADMINISTRATION AREA - DAY

Dexter fills up his wagon with supplies. The young woman at the front desk, LAURA, looks on.

LAURA

How long have you been doing this
on your lunch break?

Dexter pats his belly.

DEXTER

Not long enough, obviously.

LAURA

How did you come up with the name?

DEXTER

My son used to say, "An asteroid
carries stories from other
galaxies." This is my story.

EXT. WATERFRONT - DAY

Dexter sees Cheryl putting her elegantly dressed mannequin out in front of the store.

DEXTER

You know you might get a few more
sales if you opened before
lunchtime.

CHERYL

You mean I'd get asked for
directions a few more times? Maybe
even get an up-close look at
somebody peeing in the planter bed?
No thanks.

DEXTER

About that dinner?

CHERYL

I'm listening.

Buffalo's guitar grinds through his amp, overwhelming
Dexter's ability to think straight.

He covers his ears and nods at her.

Cheryl smiles back.

EXT. PIER - DAY

Dexter watches Buffalo finish his song and receive some spare change from a couple that had stopped to listen.

DEXTER

Listen, I don't know about a pea patch but I might have a line on a new amp. That thing is getting out of hand.

BUFFALO

It's a lot like life, brother.

Dexter hands Buffalo a banana and hears a loud SCREAM.

He turns to see Cheryl standing in her doorway.

CHERYL

Stop that man! He stole a purse!

Dexter drops the handle to Asteroid and runs toward the store.

Cheryl is trying to lock her door so she can chase the man herself.

DEXTER

Leave it be. I'll get him.

Dexter takes off after the thief.

Our lumpy Police Officer sees what is happening and follows Dexter.

Dexter catches the man and grabs hold of the purse, however the thief is unwilling to let it go and their feet become entangled. This causes both men to fall forward onto the boardwalk.

When they hit the deck, the thief ends up on his back and for the first time we see it's Boyd.

BOYD

You just couldn't stay the fuck out of -- get off --

Boyd shoves Dexter off of him and gets up without the purse and flees.

Police Officer arrives to find Dexter still lying on his stomach, motionless -- a small pool of blood forms on his back.

POLICE OFFICER

No, no, no --

The officer rolls Dexter over on his back and opens his shirt to reveal a stab wound.

Dexter's eyes are flinty here. He doesn't quite grasp his surroundings.

Police Officer calls in the crime.

POLICE OFFICER (CONT'D)

I have a man down on Pier 59.
Potential stab wound. Suspect is
still on foot and is armed and very
dangerous. I need an ambulance down
here now!

Dexter reaches up to the officer's face -- and just like that -- the spark leaves his eyes and he is gone.

EXT. VENICE BEACH - DAY

Gordon and Rachel watch a man perform a series of magic tricks for a small crowd.

Gordon's phone rings, he sees that it's his mother and answers.

GORDON

Mom. I'm down on the boardwalk
looking for inspiration. Remember
that time Dad left us here to go
help a homeless guy and we didn't
see him till later that night? It's
like out of nowhere he just wanted
to help everybody but us. Anyway, I
was thinking about what you asked
me -- going to Seattle --

Gordon hears his mother sobbing.

GORDON (CONT'D)

Mom, what is it?

Gordon's face goes hollow.

Rachel realizes something is very wrong.

GORDON (CONT'D)

I'll come right over.

INT. TALIA'S HOME - EVENING

Talia noodles somberly around on the keyboard while Gordon and Rachel watch.

GORDON
Maybe in some weird way this
releases you from the way --

TALIA
The way I what?

GORDON
When was the last time you saw him?

TALIA
It's been ten years. Your tenth
birthday.

GORDON
I was going to go --

RACHEL
I bet he knows that now.

GORDON
Easy for you to say. Your father is
still in your life.

TALIA
You should still go.

GORDON
Why would I do that?

TALIA
I found out from a lawyer -- she
has a will and one of us -- it
should be you.

GORDON
Mom, now is not a good time.

RACHEL
I could go with you.

TALIA
I think he should go by himself. No
disrespect, but I think it's time
you understood a few things about
that man.

GORDON
I can't really afford --

TALIA

I'll pay for your plane ticket. The lawyer says you can stay at Dexter's apartment while you're there.

Gordon looks at Rachel.

In his mind, he sees her singing to a large crowd with himself playing guitar next to her.

GORDON

You said there is a will?

TALIA

Baby, don't go getting your hopes up.

GORDON

I'll go.

EXT. WATERFRONT - DAY

Gordon, carrying his guitar and a backpack, walks in front of the historical "Minor's Landing" and the "Great Wheel." He notices the large contingent of homeless scattered around the piers.

He stops at the vacant pier where the colorful piano sits empty. His attention is drawn to Violette, still wearing her apron, staring at the piano. She looks at her watch and moves on.

Gordon asks a few questions out loud to Gordon:

GORDON

This place? I mean, seems like some sort of dystopian carnival out here. You just vanished? You just started handing out food at the circus? You had mom and I.

INT. TALIA'S HOME - DAY(FLASHBACK)

Talia plays the piano and sings an original song while Dexter plays the guitar. A young Gordon (seven or eight) twirls carelessly to the music. He sits next to his mother and joins in on the vocals before climbing on top of the piano and continuing to twirl. Gordon teeters close to the edge before losing his balance and falling off the side of the piano.

Dexter quickly drops the guitar and catches Gordon in his arms. Everyone is startled but after a moment, the three of them explode in joyous laughter together.

EXT. WATERFRONT - DAY

A DISHEVELED MAN approaches Gordon and he becomes defensive.

GORDON
I don't have any money!

DISHEVELED MAN
Ahh, man I was gonna ask if you
wanted to play --

The man nods toward the piano.

GORDON
Okay, shit. Listen I'm heading
somewhere.

DISHEVELED MAN
Aren't we all? Same place as far as
I can tell. I wasn't the
motherfucker that jacked up the
prices of all the things and
thought maybe let's take away the
jobs too!

Gordon continues on, then looks back over his shoulder at the man. He now looks like Dexter,

DEXTER
You look familiar to me.

EXT. AMAZON CAMPUS - DAY

Uptown, Gordon walks near the giant glass spherical atrium in front of the main Amazon high rise building and sees a crowd of young professionals gathered on their lunch break.

Scanning the crowd, Gordon notices employees running their dogs through the manicured obstacle course for pets.

Nearby, he notices Kirby, whose skateboard and Peanut are next to her as she sits down at another street piano.

She begins to play and Gordon moves toward her.

After a few bars, some employees encourage Kirby to let one of their own take her place.

She obliges and one of the "borg" members sits down to applause. He thanks the crowd and begins to play --

Gordon notices everyone stepping over Kirby, who has sat down on her skateboard. She pulls out half of a biscuit from her pocket and gives her dog a piece.

Gordon reaches in his wallet and tries to give her a dollar.

GORDON
They wouldn't know real talent.

KIRBY
Is that the going rate these days?

GORDON
For your dog, then.

KIRBY
That's dark, man. He doesn't belong to me.

GORDON
I could take back the money.

KIRBY
Okay, now who's the crazy one?

She takes the dollar.

GORDON
Have a good day.

KIRBY
No, you. Today is your day, not mine.

GORDON
You played the shit out of that piano.

KIRBY
I take it back -- today is my motherfucking day.

Gordon smiles and walks away.

Kirby eavesdrops on the conversation of two young PROFESSIONALS --

PROFESSIONAL ONE
I heard the boss is behind the protests on the waterfront.
(MORE)

PROFESSIONAL ONE (CONT'D)

I believe he and the mayor want to put every last homeless person on a barge and send it out to sea.

PROFESSIONAL TWO

I'd rather be on that barge than the monstrosity they are proposing to replace Pier 62.

PROFESSIONAL ONE

Yeah, I heard some kind of floating theme park with an outdoor nightclub.

PROFESSIONAL TWO

Jesus, if I wanted to go to Miami -- fuck.

PROFESSIONAL ONE

Ought to be fun in the wintertime.

PROFESSIONAL TWO

No, no, they turn it into an ice rink in the winter.

PROFESSIONAL ONE

What a bunch of assholes.

Professional Two looks at his watch.

PROFESSIONAL TWO

Well, the assholes are paying me stupid amounts of money so I should get back to work.

Kirby takes another look at Gordon as he crosses the street.

KIRBY

Where have I seen you before?

INT. LAWYER'S OFFICE - DAY

Gordon enters, shakes hands with a lawyer named JANICE, hair pulled tightly on the top of her head, ambitious yet just compassionate enough, 50.

JANICE

Please sit. I have to say this is one of the most unique wills I have seen in my life. Your father was an amazing man.

GORDON

Unique?

JANICE

If you're anything like you're father, you'll be the best this world has to offer.

GORDON

I'm not sure about --

JANICE

Well, if you're not interested in his belongings, you can have them donated.

GORDON

I'm not sure if I'm like him. What sort of belongings are we talking about?

JANICE

Well, there is the matter of a 1975 Ford pickup truck that he keeps parked at a man named Chuck's house.

Gordon is doing some quick addition in his head.

GORDON

That's almost fifty years old. Does it run?

Janice realizes that Gordon is conflicted.

JANICE

Like I said you can do with it as you like. There is also four thousand and forty eight dollars in a savings account.

Gordon sits with this information for a beat.

GORDON

You know he left my mother and I when I was ten years old? He ghosted his family. Not some woman he met on a dating site -- the 'love of his life' and his only son.

Gordon stares out the window at the driving rain.

GORDON (CONT'D)

So, do you write me a check or what?

JANICE

He wants that money donated to the Bread of Life Mission in Pioneer Square.

GORDON

Oh? Oh, of course he does.

JANICE

His will does say that everything in his apartment is yours to do with as you please. I'll give you the address and a key. The rent is paid through the end of the year.

GORDON

I really don't have time --

JANICE

There is one other thing he left for you --

Janice leaves the room for a moment and returns with the rusty emerald green wagon with the word "Asteroid" painted on the side.

JANICE (CONT'D)

Your father was like a patron saint to the folks on the waterfront. He took food from the mission as well as food he bought with his own money and made sure the worst off had what they needed to get through the night.

Gordon runs his hand along the side of it.

GORDON

Dexter left me a wagon?

Janice hands him a piece of paper.

JANICE

This is the address to the mission. There is a list of places he goes to hand out food.

GORDON

I'm not sure I understand. I'm leaving town in a few days.

Janice hands Gordon the urn with Dexter's ashes in it.

JANICE

One other thing -- there is a person he would like you to give to.

GORDON

Give what? A wagon wheel?

JANICE

He doesn't say. And he doesn't specify who it is. Seems like he didn't finish that part yet. It just says that if Gordon looks hard enough, he'll know.

GORDON

That's some cryptic shit right there.

Janice gets up and wheels the wagon toward the door.

JANICE

Maybe this is a way to get to know him a little.

Gordon closes his eyes.

EXT. LAWYER'S OFFICE - DAY

Gordon rolls the wagon out of the office. Just then, a handsome middle-aged man walks toward the entrance to the law office. A bicyclist rides by and shouts:

BICYCLIST

Just a friendly reminder you were going to add bike lanes to every street downtown, Mr. Mayor!

MAYOR RICE quickly moves inside.

GORDON

Mr. Mayor?

EXT. DEXTER'S APARTMENT - DAY

Gordon takes in the modest apartment building in the Belltown neighborhood. Over his shoulder, we can see down a few blocks to the waterfront.

INT. DEXTER'S APARTMENT - DAY

Gordon sets down the urn on the counter and rolls the wagon to the corner of the apartment. He sees a record player in the opposite corner of the room surrounded by an extensive vinyl collection.

Gordon thumbs through it, pulls out the same Dexter Gordon album that Dexter had fallen asleep to earlier and puts it on.

Gordon notices a print of St. Francis of Assisi hanging on the wall.

GORDON

Wow, you took this saint thing
pretty far.

The same cat from earlier, crawls in the open window, looking to get fed. Gordon checks the pantry and finds a stack of canned tuna fish. He looks in the drawer for a can opener and serves up lunch.

GORDON (CONT'D)

You might have to find another
human, my friend --

In the living room, he picks up a photo of himself and his father when he was 10 years old. It shows Gordon in a tuxedo with tap shoes and a top hat. Dexter is beaming.

GORDON (CONT'D)

Maybe, we could have been a duet.
Ken Griffey Senior and Junior. You
could have set 'em up and I would
have dropped hammers on all their
houses.

Gordon does a little shuffle ball change step to the music.

Cheryl knocks on the open door.

Gordon stops his dance and turns off the record player.

GORDON (CONT'D)

Please come in. I -- my father
lives here -- lived here. I --

CHERYL

Am a spitting image of the man.

GORDON

Do you live in the building?

CHERYL

No, I was just coming to make sure the cat was still alive. Your father always left his door unlocked. For humans and animals.

GORDON

My name is Gordon.

CHERYL

Cheryl. I'm just a friend. I have a store on the waterfront. Your father --

Cheryl looks at the urn.

GORDON

I'm not sure what to do with that.

CHERYL

Your father was holy, I believe. If you visit some of the people on the waterfront, you'll see.

GORDON

I won't be staying too long. You can take whatever you like.

Cheryl pets the cat. Nods at Gordon and leaves.

EXT. BREAD OF LIFE MISSION - DAY

Gordon, carrying a guitar case over his shoulders, rolls the wagon up to the building, noticing a few people camped outside.

One of them is Billy, who notices the wagon and so do the others. They begin to mutter.

INT. MISSION - CONTINUOUS

Gordon rolls the wagon up to the counter.

LAURA

How can I help you?

GORDON

Just -- I'm returning something that belongs to you.

Laura looks down at the wagon and stops what she is doing. She looks Gordon up and down.

LAURA

Holy shit. You -- you named the wagon. Like he named it after something you -- please wait here. Jesus.

Laura starts to leave her desk and stops.

LAURA (CONT'D)

You're his son, right? Gordon?

Gordon nods slightly. When Laura is out of sight, he drops the handle and leaves.

EXT. WATERFRONT - DAY

Gordon passes through the opposing protesters and throngs of tourists toward the vacant pier with the brightly colored piano.

He sees Cheryl sitting on the piano bench moving her fingers vacantly across the keys without playing and then -- she strikes --

A new original song called: **"The Eyes of the Boy"**

Cheryl sings:

*I'd tell you of the wonderful thing I saw today
If I could talk of things that burn that way
I'm a little bowed in the absolute middle of me
From the thickness of my attention to bees
There is only one place I'd wished I'd ever been
In the eyes of the boy with the green wagon --*

Gordon is transported here.

EXT. VENICE BEACH - DAY (FLASHBACK)

A ten-year-old Gordon walks with Dexter and Talia. They seem momentarily like a happy family.

Gordon carries his tap shoes, licks at a purple Icee and marvels at all of the various street performers.

GORDON

These people are performing for free?

TALIA

These people are channeling the lighting and reminding us of what being a child is like.

GORDON

But for free?

Dexter laughs.

DEXTER

I think you should give it a try.

Gordon's eyes light up.

Dexter takes his hat off and puts it on the ground in front of Gordon. He takes his Icee from him then hands it to Talia and pulls a harp from his pocket.

TALIA

Ladies and gentlemen, the marvelous Mister Dexter Banks and son!

Dexter blows the notes to "Mary Had a Little Lamb" and then stops and lets Gordon do his thing, which starts as a continuation of the song and then becomes its own improvised rhythm.

A few people stop and put money in the hat.

Gordon smiles. Dexter lights up.

Gordon finishes to a small round of applause and a hug from his parents.

GORDON

I'm going to be an innovator.

DEXTER

Of course you are.

Dexter is approached by a YOUNG MAN who seems pretty strung out --

YOUNG MAN

Excuse me, can you help me get to my meeting. I think I just fell off the fucking face of the earth. I think I might be gone forever if I don't get to my meeting.

Talia takes Gordon close to her.

TALIA

You're gonna have to find somebody else.

DEXTER

How far is it?

TALIA

What difference does it make? He's gonna have to find someone else.

YOUNG MAN

I understand. Give my regards to anybody who'll listen.

DEXTER

My car is just right over there. I'll give you a ride.

TALIA

Jesus, Gordon. No, you will not leave your wife and son. I know you want to help her, but this is reckless.

DEXTER

I believe him when he says he might die. I don't have a choice here. I'll be back in fifteen minutes.

TALIA

We are standing right here --

Dexter kisses Gordon on the head and leaves with the man.

GORDON

Mama?

EXT. PIER 62 - DAY (BACK TO PRESENT)

When Gordon comes out of his memory, Cheryl is gone. He gets up and quickly walks away.

EXT. PIONEER SQUARE - DAY

Gordon looks around at every corner and sees the city is broken and saturated with people who are unable, or unwilling, to support themselves.

He sees Zelda spinning and twirling toward the street in her tattered tutu over jeans and one pointe shoe.

Kirby helps Zelda to the sidewalk and re-directs her to a safe place to sit for a while.

Kirby looks at Gordon.

After a few beats -- Billy walks up, pulling the wagon.

BILLY
Somebody's got to keep dr -- dr--
bringing food to people.

Billy drops the handle of the wagon at Gordon's feet and moves on past him.

Gordon bends down to pick up the handle of the wagon.

KIRBY
I thought you looked like him.

Gordon looks the woman over again.

KIRBY (CONT'D)
Yesterday, near the campus. You
gave me one whole dollar.

GORDON
Apparently beggars --

KIRBY
That's original, but I'm just
messing with you.

GORDON
You knew him?

KIRBY
Your father knew right where the
line was. Where giving and living
co-existed.

GORDON
Look, I would have given you more
but --

KIRBY
I don't doubt that. But how much
more?

GORDON
Giving and living?

Kirby motions with her head for Gordon to follow her, then rides her skateboard to a nearby piano in the square with Peanut. She sits and plays.

After a few beats, she motions for Gordon to get his guitar off his shoulders and play with her.

He unzips his case and takes a few moments to get what Kirby is playing, then he joins her --

An original musical number by the name "**Giving and Living**" starts --

Kirby points out various scenes to Gordon around the square while she delivers her spoken word of people giving the bare minimum or nothing at all.

KIRBY SINGS:

*It's insane to think that a person should just
Give away what they worked so hard for
For the sake of a drunk and his or her cardboard
Or is it the highest compliment to a butterfly
Right between giving and living is the part
That people should be giving in to
Right between giving and living is the heart
Beating and beating like we all do
I'm just saying this is what I'm looking into
Because maybe God is getting good at knowing
Who spent they money on expensive brew
And who donated to Zelda they other shoe --*

The music stops.

GORDON (CONT'D)
How the hell did you end up here?

KIRBY
First of all, that's something you ask a stripper. Secondly, my story is boring.
(MORE)

KIRBY (CONT'D)

I'll show you some shit though.
Let's leave the wagon at the
mission -- for now.

EXT. WATERFRONT - DAY

Kirby and Gordon walk near the aquarium where massive construction on the road doesn't seem to bother the people in tents.

KIRBY

Folks liked all these people when they were babies. Then they swallowed a little too much current and liked how it felt in the middle of a curve. Now -- it's like we're a virus. Bad choices and bad breaks equals us being voodoo priests and priestesses down here trying to put a hex on Karen and Ken.

GORDON

Maybe people just expect others to contribute like themselves?

KIRBY

Do you believe in free will?

GORDON

I'm still working on that.

KIRBY

I believe all these people were always going to make the decisions that led them here. Myself included. It's a very complicated formula.

GORDON

Ha. Okay. Try me.

KIRBY

You got the biology plus the chemistry of the brain, plus the people you are nurtured by and the friends you keep, and multiply that by your sex, size, and orientation. Now, factor in the square root of whether you're colorblind or some shit or you stutter and then things just snowball from there --

GORDON
And murderers?

KIRBY
Especially them. I mean, I believe they should be punished, but they were always going to murder.

GORDON
And you? Does this give you an out?

KIRBY
Never out, just further in -- I'm working on things, because at this point I've realized that I'm right on time.

GORDON
Amen. I picked the right person to give a dollar.

KIRBY
But you were always going to give me that money.

GORDON
Let me guess -- God's plan, right?

KIRBY
If all these famous footballers want to say after they win a trophy that God is great and it was all part of his plan, then I'm part of the same plan. All these evil corporations that put their boots on our throats -- part of the plan. Dictators, drug lords, douchebags -- I'm just saying, I'm pretty sure God doesn't make plans for some people and not for others.

GORDON
Wow, you're just going to slide an alliteration into all that?

KIRBY
This is not a game. I'm a professional.

The two share a laugh.

EXT. PIER 62 - DAY

Some tourists pose for photos and eat finger food while the seagulls and homeless look on.

Gordon takes out his phone and calls Rachel.

RACHEL

How is it going up there?

GORDON

He left me a wagon.

RACHEL

Wow -- I'm sure he had good intentions.

GORDON

I'm starting to actually agree with that idea.

RACHEL

Are you okay?

GORDON

Some of these people -- like generational talent just hiding down on the waterfront! They just need an outlet -- none of it feels contrived. We could channel that.

RACHEL

I know this is bad timing -- it's Rory. He booked us some studio time this weekend. He has some ideas.

GORDON

I have some ideas about how he's going to say one thing to our faces and then betray us. I'm still going to find the money for us to record. That way we can really find our voice.

RACHEL

I just think we'll regret it if we say no to him. I want to do this.

GORDON

I'm in awe of you, baby. I can't tell you how much I take pleasure in sharing the stage with you and walking on the beach together and letting you kick me in the middle of the night with your 'restless leg!'. I just need --

RACHEL

What if we came up there? It'd be good to get the band out of L.A. We could tap into what you're going through.

Gordon takes the phone away from his face and stares at it.

GORDON

I don't think it would be a good idea.

RACHEL

Okay. I'm sorry.

GORDON

I'll call you later.

Gordon hangs up the phone and looks at the brightly colored piano.

He looks at a nearby bench and sees Violette sitting by herself, staring at the piano.

Buffalo walks up to her on his crutches.

BUFFALO

I heard your father might be back up in the Jungle.

VIOLETTE

You think he knows the pianos are out?

BUFFALO

Hard to tell what happens to information in that place. People so fucked up they making their own realities.

Violette looks up at Buffalo -- fearful.

BUFFALO (CONT'D)

I didn't mean -- I don't know if he's using. Sometimes it's just familiar up there?

VIOLETTE

Would you go there with me?

BUFFALO

That place terrifies me and I've been on the street for most of fifteen years.

VIOLETTE

I understand. I shouldn't --

Violette stands and gives Buffalo a hug.

VIOLETTE (CONT'D)

You come by the restaurant if you need anything.

Buffalo nods and Violette walks away.

Buffalo sits down at the piano and plays.

Gordon approaches.

Buffalo stops playing immediately when he sees Gordon.

BUFFALO

Jesus Christ! Are you? Is your name Gordon?

GORDON

You didn't have to stop for me.

BUFFALO

The fuck I didn't. This machine is too pristine sounding for me anyway. So --

GORDON

Yes. Dexter was my father.

BUFFALO

Son of a bitch. Wait till I tell the folks down here. You staying? I see that guitar on your neck. We could play together. In honor of your dad.

GORDON

I'd like that. Where can I find you?

Buffalo points to the next pier over.

BUFFALO

It's not hard. Just listen for the broke-ass amplifier. My name is Buffalo.

The two shake hands.

GORDON

The woman that was just here --

BUFFALO

That angel is Violette Vinegar.

GORDON

Vinegar? As in --

BUFFALO

Yes, indeed. Daughter of the great Earl Vinegar himself.

GORDON

Shit. He played with all the giants -- Coltrane, Miles -- he's still alive?

BUFFALO

Not sure I'd call it that. She's waiting for him to come down and play this here piano -- like a fairy tale. But I haven't seen one of those around here in a while.

GORDON

Earl Vinegar --

Gordon is staggering in his mind from this bit of information.

BUFFALO

You know, your father and him played a few times before Earl got the yips. He hasn't played in years.

GORDON

I'll come find you, Mr. Buffalo.

Gordon heads off in the direction that Violette walked.

EXT. PIER 55 - DAY

Gordon catches up with Violette.

GORDON

Excuse me --

VIOLETTE

I don't give directions. They have phones for that these days.

GORDON

Forgive me. I -- I'm a musician.

Violette looks at his guitar.

VIOLETTE

You don't say.

GORDON

I have a band in Los Angeles.

VIOLETTE

What part of me in my apron signals to you that I'm the right person to be telling this?

GORDON

Maybe I should try this again --

VIOLETTE

Let me guess. You heard Earl Vinegar is my dad and you thought -- maybe -- I'm sure he'd love to play with you. All you have to do is get on a boat and travel up river through the shit. I'm sure Colonel Kurtz would welcome you with open arms.

GORDON

Up river?

VIOLETTE

It might as well be Cambodia in 1968 up there.

GORDON

Forgive me. I'm not from around here. Where is your father exactly?

VIOLETTE

I tell you what. Play me a song.

GORDON
I'm sorry?

VIOLETTE
You think I'm gonna let any kid
with a band in Los Angeles meet my
father in hopes of convincing him
to play on his album? I need to
know you can play.

Gordon reluctantly takes his guitar off his shoulder.

VIOLETTE (CONT'D)
Something slow with a melody.

Gordon begins to play.

VIOLETTE (CONT'D)
Are there words?

Gordon shakes his head.

VIOLETTE (CONT'D)
Okay, keep playing.

Violette closes her eyes and feels the music.

Violette begins to sing:

*To avoid capture
You have split apart
To maintain a dash and dart
To build a moat
Around your alley
Troubled treasure valley
And the words died daily
Before you could save me
From now on and yesterday too
Chase a note she's handed you
Because she might be the last
We've got trouble in shades to do
Swallows of broken wine in our glass --*

The two of them finish the song.

VIOLETTE (CONT'D)

Meet me here tomorrow at five.
We're going to the Jungle. And wear
some good shoes.

She walks away.

Kirby approaches.

KIRBY

Should I be jealous? I mean, I
thought we had a thing going?

Gordon smiles.

GORDON

I was thinking -- you mind meeting
me at the mission tomorrow? Maybe
show me the ropes?

KIRBY

Well, normally it's hard to drag
myself out from under my Egyptian
cotton sheets, but I think I could
make an exception this one time.

Gordon nods and walks away.

He dials Rachel's number -- receives her voice message --

GORDON

You're not gonna believe what just
happened --

Police Officer approaches Kirby.

KIRBY

I'm pretty sure it's not curfew
o'clock yet, Mr. Krupke.

POLICE OFFICER

Officer Krupke to you. If you
weren't the "mayor's daughter" I'd
write you up for police harassment.

KIRBY

Well, tell him I've reconsidered
his offer to buy me dinner and I'd
like it to be at the space needle.
I mean, the top. None of this one-
hundred-level shit.

POLICE OFFICER

I'll pass that on. Maybe you can do me a favor in return. We don't have any good security footage of Dexter's murder. It all happened so fast that Cheryl only saw the back of him.

KIRBY

You're hiring junior detectives?

POLICE OFFICER

We think he might be a transient, based on a few eye witnesses that saw him running away.

KIRBY

A fucking mole?

POLICE OFFICER

I wouldn't bother you if it weren't Dexter.

KIRBY

What about DNA?

POLICE OFFICER

The only part of our perp that touched Dexter was his knife. Coroner says it was most likely a hunting blade.

KIRBY

I'll be having the surf and turf when I solve this case.

POLICE OFFICER

I hope so.

EXT. BREAD OF LIFE MISSION - MORNING

Gordon wheels the cart out of the mission and looks around for Kirby. No sign of her, but Billy approaches.

BILLY

I didn't fo -- fo - introduce myself. My name is Billy. I used to be co-pilot for Dexter sometimes.

GORDON

Nice to meet you, Billy. I'm Gordon.

BILLY

Maybe Kirby fe -- fe -- fell off
the wagon. A different wagon.

GORDON

Oh yeah?

The two of them wait a few beats, surrounded by sounds of
construction.

GORDON (CONT'D)

Maybe we'll start without her.

Just then, Kirby comes around the corner on her skateboard,
holding Peanut.

KIRBY

Like I said -- Egyptian cotton.
Come on, let's go.

Gordon grabs the handle to Asteroid.

EXT. PIONEER SQUARE - MORNING

The three of them wheel along and come to the place Thomas
sleeps most nights, a tarp thrown over the top of his
cardboard box. Thomas rustles awake.

BILLY

This here is Thomas. He likes fu --
fu -- fucking steak.

KIRBY

And only the finest brandy.

GORDON

My name is Gordon.

Gordon shakes the man's hand.

THOMAS

Son of a bitch. I heard you looked
like him, but damn. If you are half
the man he was, then we're not so
fucked.

Gordon laughs.

GORDON

That's twice I've heard that.

Thomas turns into Dexter.

DEXTER

Don't worry, I'll take the carrots.

Gordon steps back momentarily before coming to terms with his illusion. He steps forward and hands dexter some carrots while Billy pours a cup of coffee from a thermos for Dexter and gives it to him.

Dexter turns back into Thomas.

THOMAS

Not the same around here. People back to their angry, shitty selves. Crazy how much the little things like the music jam just help a motherfucker through the day.

KIRBY

We'll play again. I promise.

Gordon nods at Thomas and the three move on.

They approach Boyd.

KIRBY (CONT'D)

Let me talk to my brother here. He can be a little salty.

GORDON

Your brother?

KIRBY

Different dads. Same alcoholic mom.
(to Boyd)
This is Dexter's son. He's filling in for a few days. What do you want this morning?

Boyd lights up a half-smoked cigarette.

BOYD

I don't need anything from this motherfucker. Dexter wanted to force everybody on this burnt up street to do what he told them. Saint or not, I don't miss him.

KIRBY

Keep up the facade if you want but you know Dexter was one of the good ones.

Gordon tosses a granola bar at Boyd, who lets it drop on the ground.

Kirby bends down to get it near his tent and notices a bucket full of rusty tools. Upon closer inspection she sees a hunting knife.

The blood leaves her face as she stands up and hands Boyd the granola bar.

KIRBY (CONT'D)
Just eat the damn thing.

BILLY
Yeah, just ea -- ea --

BOYD
Nobody is talking to you, ya freak.

KIRBY
Is Enzo around?

BOYD
He's shopping, like a good boy.

Gordon turns his head to see Zelda spinning across traffic and drops the handle to Asteroid, then moves to help her out of harm's way.

He takes her by the hand without a second thought and she lets him.

When they get across the street, she continues off into the world without any sort of acknowledgment.

He turns around to notice Billy standing next to him with Asteroid. Billy gives the handle to Gordon.

BILLY
That's Zelda.

GORDON
How does she stay alive?

BILLY
I think the costume is like her
su -- su -- makes her have powers.

GORDON
The super ballerina? That's not
bad, Billy. I might steal that one
from you.

BILLY
You can have it for free.

EXT. PIER 55 - DAY

The trio walk in front of Bejeweled when they hear Cheryl asking Enzo to leave her store. She has him by the arm and is pulling him onto the sidewalk.

CHERYL

I'm sorry, but you can't be in here without an adult. I just can't do it anymore. If you need some help we can find somebody.

Enzo pulls his arm free and gives her the finger. He looks at Gordon and gives him the finger too.

GORDON

Let me guess?

KIRBY

My nephew. He doesn't stand a chance out here. I tried to get him into school at least.

Cheryl notices Gordon with the wagon and takes a moment to process what she sees.

CHERYL

It fits you good.

GORDON

I think Billy here is a natural, but I'm learning.

CHERYL

I'm sorry you had to see that. But since your father -- I don't know if I can do this any longer. A woman can only see so many men jerking themselves into the potted plants before questioning her life decisions. I try to help, but we're not all built like Dexter. He literally gave the clothes off his back to these people.

BILLY

Th -- th -- these people?

Cheryl anxiously fusses with her mannequin.

CHERYL

Oh, shit, Billy. I'm sorry.

Billy nods.

Cheryl looks at Gordon.

CHERYL (CONT'D)
I'm not as good as he was.

Kirby sees Police Officer.

KIRBY
I just remembered I have to tell
old lumpy there about something.

Kirby leaves.

Billy takes Asteroid and walks away.

GORDON
It was your store, right?

CHERYL
Yes.

GORDON
A man robbed your store and then
killed my father who was trying to
protect you?

CHERYL
I would have never --

GORDON
Were the two of you --

Kirby comes back, with tears in her eyes.

KIRBY
Look, I have to go. You and Billy
got this today.

GORDON
You alright?

KIRBY
I mean, my life is a disaster --
but I just got to take care of
something.

The sound of police sirens kick on along the waterfront and
two patrol cars speed off.

Gordon waves goodbye to Cheryl who returns the gesture.

EXT. PIER 62 - EVENING

Gordon, now without his wagon and guitar, approaches Violette who sits at the brightly colored piano.

VIOLETTE
No guitar?

GORDON
You said "wear sturdy shoes."

Violette looks at his feet and notices Gordon wearing some flimsy Chuck Taylors.

VIOLETTE
Interesting choice.

GORDON
I could have busted out my tap shoes.

VIOLETTE
Wow -- a hot shoe shuffler? I didn't think they made those any more.

GORDON
Well, I'm a little rusty, but I could show you something.

VIOLETTE
Ha. Okay. Well I feel like I have to show you something before I just drag you into desolation row.

GORDON
Maybe you could at least buy me dinner before all that.

VIOLETTE
That's funny. But yeah, dinner is involved.

EXT. PIONEER SQUARE - DAY

Violette and Gordon stand in front of an old brick building, just across the street from the waterfront -- staring at a restaurant named LUIGI'S.

VIOLETTE
This is my family's restaurant. My grandfather started it.
(MORE)

VIOLETTE (CONT'D)

My mother ran it until she
couldn't. I run the place now --

GORDON

You know I actually make a mean --

Violette is already walking toward the entrance.

INT. RESTAURANT - DAY

She leads him through the kitchen and sees her chef,
TAQUARIUS, 35, giant smile, not Italian, prepping for dinner
service.

VIOLETTE

Taquarius, this is Gordon. He's the
son of Dexter.

Taquarius stops what he is doing. Kisses Gordon on the
forehead.

GORDON

Taquarius, like "the age of --"

Taquarius looks at Gordon blankly for a beat, then smiles.

TAQUARIUS

I like you already. Walking in here
with a *HAIR* reference. Amazing man,
your father.

GORDON

I --

Silence for a beat, then --

TAQUARIUS

Hey, Gordon, you want to know how
to cut a tomato?

GORDON

Sure.

In his best (worst) Italian accent.

TAQUARIUS

Like a Luigi always said -- with a
fuckin' a-knife-a!

This gets a good laugh from Gordon.

VIOLETTE

I'll be back for the rush.

TAQUARIUS

I haven't seen one of those in months. People are scared of the neighborhood. Take the night off, boss. We got this.

Taquarius puts several to-go containers in a large bag and hands it to Violette.

VIOLETTE

Canneloni for ten. Be careful up there.

Gordon nods at Taquarius as he leaves with Violette.

EXT. TROLLEY STOP - DAY

Violette and Gordon dodge a few skateboarders as they make their way to the platform.

VIOLETTE

I didn't know Dexter well. He would pop in from time to time and check on Taquarius. But everyone knew about him.

GORDON

You knew I was his son?

VIOLETTE

The green wagon is a bit of a giveaway. And those eyes.

GORDON

You want to tell me anything?

VIOLETTE

Earl Vinegar tried breaking up a fight once, after a show. Took a bottle over his head and he's never been the same. Didn't want to be around anybody. Hardly spoke. Stopped playing in front of people.

GORDON

Did he know my dad?

VIOLETTE

Impossible not to if you're on the streets around here. You're my secret weapon. The son of the Asteroid man.

(MORE)

VIOLETTE (CONT'D)

My dad would occasionally show up at the jam session to listen but he wouldn't play. Then he started to get worse.

GORDON

Well, we have a disappearing father in common. I have his ashes and I don't even know what to do with them.

The two of them board a street car.

EXT. HILLSIDE UNDERNEATH I-5 - EVENING

The two of them walk through a rough trail and much like entering the outside rim of a tornado, they start to come across debris in the form of broken furniture, old mattresses, etc...

Violette does her impression of a Martin Sheen voice over from *APOCALYPSE NOW*.

VIOLETTE

"Charging a man with murder in this place was like handing out speeding tickets in the Indy 500. I took the mission. What the hell else was I gonna do?"

Gordon looks confused.

VIOLETTE (CONT'D)

Jesus. How old are you?

Two men pass them on the trail and blow smoke in their faces.

MAN 1

I wouldn't go any further on this trail. Crocodile nests up in there, and you don't want to mess with a mama crocodile on methamphetamines.

They pass the men and have a vantage point from which to see the vast village of garbage, tents, and more decrepit furniture. Gordon notices a makeshift memorial with several crosses in the ground.

Smoke from several fires is held down by the freeway above the camp.

GORDON

Holy shit. You weren't lying.

They continue on.

EXT. "THE JUNGLE" - EVENING

Sprawling across several acres, some tents sit alone in the trees on the hill above the freeway and others are clustered together under the ominous sound of cars on the interstate above.

Gordon and Violette make their way slowly through the camp, distributing food along the way. They ask multiple campers about Earl and listen in on the responses from people.

A man sitting on a rocking chair outside his tent with a shotgun next to him, SAM, 60.

SAM

Earl? Can't say he sounds familiar.
 Could be up on the rock cropping.
 Sometimes people who like to be
 alone put their tents up there. Not
 much music up here. Mostly sadness.
 It's not all bad though. There's a
 bond.

Sam clutches his shotgun and laughs.

SAM (CONT'D)

But you gotta sleep with one eye
 open.

The duo continues on -- a rat casually walks in front of them, they notice a tarp strewn across the body of a 1978 Dodge Dart. There are three people, a man and a woman, 50s and a younger woman, SHELLY, 30, sitting near the car along with three dogs. Shelly is the only one who talks as the older couple anxiously pet the animals, not fully conscious of their surroundings.

SHELLY

Earl used to come around here, but
 it's been some time. Too much
 violence and drugs here. He seemed
 like a peaceful person. Liked our
 dogs. But like I said -- can you
 answer me a question? How does a
 person end up here? 'Cause I ended
 up here, and I'm a little confused.
 Doctors say I'm more than that,
 like they want to remove my brain
 and replace it with a robot.

(MORE)

SHELLY (CONT'D)

But like, can you be a robot and a bitch at the same time, 'cause I can be a bitch, but mostly if you try and fuck with my friends here.

Shelly motions to the man and woman.

VIOLETTE

Thank you for your time.

The duo pass a man putting a syringe in his arm and then collapsing in the dirt.

Gordon is struck by the unending sadness of this place. Violette pulls him along.

A woman, 40, CHIKA, approaches on a bicycle.

CHIKA

Can I help you folks? I'm sort of like the camp counselor around here. I try to get people fed when I can. People look up to me. Nobody ever looked at me like that down there.

She motions toward the skyline of the city.

VIOLETTE

Looking for a man, in his sixties. Black, silver Afro. Stays to himself mostly. Might be playing the piano in the air.

CHIKA

Well if I would have seen him I would have him under my spell already and tucked away in my house.

GORDON

House?

CHIKA

Of course. You want to see it? I've got a living room, a bedroom and even a kitchen with a stove.

VIOLETTE

Sounds lovely but --

Violette chats with her for a moment and Gordon walks ahead where he sees a man in his sixties, bald, Black, slight in the face, sitting by himself.

GORDON

Sir, have you seen a man named Earl? Earl Vinegar.

The man does not respond.

GORDON (CONT'D)

I guess he might pretend to play the piano. He was a fucking legend. My father used to play his records all the time to teach me about time. I used to tap, well I used to attempt to tap along. Anyway, I guess he comes around here nowadays.

Still no response.

Gordon turns to walk away when he hears:

VIOLETTE

Daddy?

Gordon turns back to notice Violette down on her knees caressing EARL's face.

VIOLETTE (CONT'D)

Oh, Daddy, you cut off your hair.

EARL

Bugs up here.

VIOLETTE

It's so good to see you. I didn't know -- I thought you might come down to play the pianos. I --

Violette looks at Gordon.

VIOLETTE (CONT'D)

Daddy, this is Gordon. He's Dexter's son. The man with the green wagon.

EARL

He told me he used to try and tap along to my music.

VIOLETTE

Well that's the second time today he's mentioned that he used to dance. I think he is looking to come out of retirement.

EARL

He also said I was a legend.

VIOLETTE

Well why don't we show the young fan that you still got it.

Without any resistance, Earl lets Violette and Gordon pull him to his feet.

Gordon reaches out to shake his hand. Earl obliges. Violette gives him another hug.

INT. LUIGI'S RESTAURANT - NIGHT

In the bar area, Taquarius is going over some inventory sheets after closing when he hears the front door open.

In walks Violette, Gordon and Earl.

VIOLETTE

I brought a special guest.

TAQUARIUS

Yes you did. How good of you to join us, sir! Let me cook you up something.

VIOLETTE

No, I'll do it. Maybe just get him a cup of coffee.

TAQUARIUS

Of course.

EARL

Decaf, please. Caffeine makes me all crazy in the head.

There is an awkward moment of silence --

EARL (CONT'D)

Taquarius can't have all the jokes.

The group laughs.

TAQUARIUS

This mother -- he might not have all the jokes, but he got most of 'em, and I'm about to try out a few on you, old man.

Taquarius gives Earl a hug. Violette moves to the kitchen. She motions to Gordon.

VIOLETTE
I need a sous chef.

GORDON
Of course.

INT. KITCHEN - NIGHT

Violette leads Gordon back to the small but tidy kitchen. She pulls out a cutting board and a knife.

VIOLETTE
I can't thank you enough for today.
That place -- I'm going to do my
best to get him to stay with me for
a while.

Violette goes into the walk-in refrigerator and comes out with a bowl containing a zucchini, a few tomatoes, an onion and fresh mozzarella.

She sets it down next to the cutting board.

VIOLETTE (CONT'D)
Just start cutting.

GORDON
And what is the executive chef
going to be doing?

Violette walks out into the bar and returns with a bottle of wine, two glasses and an opener.

VIOLETTE
Supervising.

Violette opens the wine and pours it --

Gordon begins to crudely cut vegetables.

GORDON
Can't the city do more?

VIOLETTE
Not when half the people don't want
to leave a place like that. If you
cut off the oxygen supply to
people's dreams, then they won't
bother you much.

Gordon drinks.

GORDON

What about you? Daughter of Earl
Vinegar. I heard you sing!

VIOLETTE

I lived in New York for five years
-- sang in a few bands, auditioned
for a shit ton of shows. Nobody
knew quite what to do with a
Black/Italian girl that couldn't
dance --

GORDON

You know I don't believe in fate so
you can stop all of this.

VIOLETTE

Surely I have no idea --

GORDON

A two person show? It's out of the
question. I hung up my tap shoes
the day my dad left town.

VIOLETTE

Okay now that's the third time. I'm
going to see you in a pair of tap
shoes in the near future.

GORDON

I'll tap if your father plays.

VIOLETTE

What size are you?

GORDON

Kind of a personal question --

VIOLETTE

Yes it is. That's how we get to the
center.

GORDON

Twelve.

VIOLETTE

Tomorrow morning at 9 a.m. Pier 62.
Before the tourists show up.

Gordon smiles, hands Violette a bowl of chopped vegetables,
and she puts some oil in a pan and turns the stove up.

VIOLETTE (CONT'D)

Like I said -- thank you. If you decide to stay, I could use some help around here.

GORDON

What makes you think I'm going to stay?

VIOLETTE

Because you're trying to find your voice, and what better place to tap into the source than right here? With all that trying to get to know your dead father in the center of a cultural shit storm -- I can't think of a better place to start.

GORDON

I got this band. I --

VIOLETTE

You know your father wrote music too?

GORDON

Seriously?

VIOLETTE

I wouldn't know where to find it, but I heard some of it. He was good. That might be the best place to start --

EXT. PIER 62 - MORNING

Gordon is alone - tuning his guitar.

He looks around for any sign of Violette -- nothing.

In the distance he notices four people approaching -- Rory and his bandmates -- Rachel, Leanne, Galin.

GORDON

Jesus Christ.

The group skids to a stop.

RORY

We heard you met Earl Vinegar and that you were going to play with him this morning. This is fucking fantastic.

(MORE)

RORY (CONT'D)

Just the sort of thing we need to separate your band from the pack.

GORDON

Rachel?

RACHEL

I'm sorry. I just mentioned it in passing after we spoke last night and -- Rory put us all on the red-eye to get here. He thought we could record something live.

GORDON

I only told him it would be me. He's a little skittish -- I don't think --

Violette and Earl approach.

VIOLETTE

I don't know if this was in the contract?

GORDON

These guys? They're just some tourists that heard me tuning my guitar. I can ask them to leave.

GALIN

I'm not going anywhere.

EARL

It's fine. The kid and I will play.

Violette is surprised by this. She takes her bag from her shoulder and pulls out a box to hand to Gordon.

Gordon opens it and pulls out a pair of pristine size 12 tap shoes.

GORDON

Holy shit. How did you?

VIOLETTE

Don't tell anybody around here, but I ordered them express on fucking Amazon.

Rory starts to move toward Earl --

RORY

Earl Vinegar. This is amazing.

Rachel cuts him off.

RACHEL
Wait till after they play.

Earl sits down at the brightly colored piano and noodles around a bit.

Gordon puts on his shoes and tries them out on the wooden surface of the pier.

GORDON
It's been ten years. I --

EARL
Never lead with low expectations to nobody, kid.

GORDON
Fuck. Okay. Of course.

Gordon puts his guitar around his neck.

GALIN
You are shitting me, right?

EARL
What song you got in mind?

GORDON
I was thinking your song "Nirine."
That way Violette can sing with us.

VIOLETTE
No, listen, I'm just here to --

EARL
Sounds amazing, baby girl.

Violette is once again surprised by Earl's lucidity and easy manner.

VIOLETTE
Okay, Daddy.

EARL
Start us in then --

He nods at Gordon.

The trio play an old standard written by Earl. Gordon combines some exquisite guitar playing with some tap rhythm thrown in and Violette absolutely kills the vocal. A few more locals and tourists stop to listen to the performance.

Earl is transfixed and unaware of the gathering crowd.

Gordon's mates are floored and Rory begins filming the performance.

The song ends.

There is a nice round of applause from the crowd which brings Earl out of his trance. He starts to get a bit fidgety.

Violette hugs Gordon, and Rachel watches with a curious eye.

VIOLETTE
That was beautiful.

GORDON
Unbelievable. I can't thank you --

Gordon goes to shake Earl's hand, but Earl is staring straight down now.

Violette realizes Earl is in a different state of mind now.

VIOLETTE
Daddy, we should go.

Rory cuts her off.

RORY
My name is Rory Hoffman. I'm a producer in L.A., and I think you and I need to talk.

VIOLETTE
Okay, Rory Hoffman. But I've got to get my dad out of here.

RORY
Wait a second. Earl is your father? Oh, fuck me! This is what I'm here for. The three of you. Not these amateur-hour kids over here.

Gordon's band realizes what is happening.

GALIN
Oh, fuck that. We flew all the way here.

LEANNE
This is bullshit. I used to be a burlesque dancer. We can work that into the routine!

RACHEL

Gordon?

RORY

This is perfect right here.
Basically, we just need to do what
you just did. This pier is perfect.
Give me an hour to get a proper
sound guy down here and a cameraman
and we'll make fucking gold.

The commotion has rattled Earl. He reaches into his pocket and pulls out a flask. He pours the contents on the piano and pulls out a lighter -- it only takes a few seconds for the old piano to go up in flames.

Violette grabs Earl and takes him away. The gathered crowd all run in separate directions.

Gordon tries to extinguish the fire but it quickly spreads and sparks fly onto the wooden pier which ignites in a blaze.

He staggers backward as the sound of sirens erupt in the distance.

EXT. WATERFRONT - MORNING

Gordon pulls Asteroid along the piers accompanied by Rachel. He hands out a few rations to the locals as they walk.

RACHEL

So, this is what your father was
doing all of those years --

GORDON

I still haven't figured out why he
came here.

RACHEL

What you did yesterday -- you never
told me you were a dancer.

GORDON

Evidently, Dexter thought I should
have all the musicality in the
world, as my mother tells me. He
wanted me to feel the music with my
body before I got into my head and
started playing. Truth is, I loved
it.

The two come to Pier 62 which has a chain-link fence around it now. Aside from the piano being gone and a few charred pieces of the deck, there is not much damage.

RACHEL

Gordon --

GORDON

I'm terribly sorry. I just think I need to stay here for a while. We can work on stuff remotely. I still want to do it, but I just need some time.

RACHEL

We got together last night and decided that Rory is all wrong for us.

GORDON

Jesus, that dude is wrong for everybody.

RACHEL

And we decided we're going to find a new guitar player.

GORDON

Wow. Okay. And what about us? Did the band sort that out too?

RACHEL

That's up to you.

Buffalo hobbles up on crutches.

GORDON

Hey, Buffalo. I got some chowder in a cup just for you.

BUFFALO

My man.

GORDON

You hear about what happened?

BUFFALO

Ain't that some shit. At least you got Earl out of the Jungle in one piece. And you can tell your friends you played with him!

GORDON

I couldn't believe it, I --

Rachel realizes Gordon is locked into his new life as he continues his conversation recounting the events of the previous day.

She slowly turns away and leaves without Gordon noticing.

EXT. PIONEER SQUARE - DAY

Kirby is helping to cut a woman's hair on a bench.

KIRBY

I should add this to my resume.
Employers are always looking for
that extra something to set you
apart. Community service and shit.
Beauty school dropout, my ass.

The woman laughs. Kirby hands her a mirror to admire her work. Across the street, she notices Enzo walking with a well-heeled couple. He looks despondent as the couple pay him little attention.

Enzo looks across the street and sees Kirby. He give her the middle finger. Kirby begins itching her neck feverishly.

KIRBY (CONT'D)

Do you mind watching Peanut for a
while? I got to take care of a few
things.

The woman cradles the dog and nods at her.

EXT. PIER 62 - DAY

Gordon and Buffalo are still talking.

BUFFALO

Hey, where did your friend go?

Gordon looks around.

GORDON

I don't know but I'm pretty sure
she just fired me from the band I
started.

BUFFALO

I've forgotten more about being
fired than you'll ever know in your
life. And look where I am now!

Buffalo laughs at himself.

GORDON

What about if we did a benefit for the people down here?

BUFFALO

Like a telethon for Jerry's kids?

GORDON

I'm not sure who --

BUFFALO

You know the best thing your father ever did? I mean on top of all the other great things he did?

GORDON

What's that?

BUFFALO

He used to have this informal jam session down on the pier where the locals and whoever else wanted to, would get together on Sunday nights. And for a couple of hours everybody just felt like normal people.

GORDON

Because of me, the pier is fenced off. I don't even know why I'm here.

BUFFALO

Welcome to the Waterfront Motel.

Gordon shakes hands with Buffalo and moves along.

He sees Violette crossing the street in the distance with a case of wine in her arms.

He calls her name, but she does not acknowledge him.

While Gordon's attention is on Violette, a group of men steal everything left in the green wagon. By the time Gordon notices, the men are too far away to chase.

Gordon reacts with frustration and kicks the wagon out into the street. A passing truck clips the corner of it and sends it tumbling back onto the sidewalk.

Gordon sets it upright and is surprised it is still in working order. The rubber mat has been thrown out of the wagon and the secret compartment has been jarred open.

Gordon reaches inside, first finding Dexter's harp, then a few pieces of handwritten music and lyrics, one of which is to the song "Waterfront Motel."

Finally, Gordon pulls out an envelope with a photograph inside.

Upon closer inspection, he sees a young baby boy being held by a ten-year-old girl who is beaming with joy.

A series of images flood Gordon's consciousness --

- His mother in Venice beach when he was ten mentioning to Dexter:

TALIA

Jesus, Gordon. No you will not leave your wife and son. I know you want to help her, but this is reckless.

- Dexter on the telephone when Gordon was ten:

DEXTER

I thought she had this under control. She was in the corps. She was going to rehearsal. She was beating this shit. What did you do to push her over the edge? You're telling me she's on the street? What the fuck are you talking about?

- Gordon's interaction with Zelda as he helped her out of the street. Something about her eyes seemed familiar --

Gordon slumps to one knee with the photograph in his hand.

Billy walks up and puts his hand on Gordon's shoulder.

BILLY

Can I ta -- ta -- take this back to the mission? It will be there tomorrow.

Gordon looks at Billy and nods.

Billy takes the wagon, shuts the compartment and puts the mat back on the bottom of the wagon and rolls on.

Gordon calls Talia.

TALIA

If you want, maybe you can just bring the ashes home and we'll bury him here.

GORDON

Mama, is she my sister?

There is a long silence. Gordon becomes very emotional.

GORDON (CONT'D)

You knew this whole time! I walked around hating dad for years. You knew why he left. You were happy to have someone else to hate him with. She was sick and you couldn't see -- all he wanted to do was save her and you couldn't let him do that.

Talia starts to sob.

TALIA

I wanted him to be there for all of us all the time. I couldn't see that Zelda was the one that needed the help the most and that he had to be with her. I pushed him away after that.

GORDON

Oh, Mama. We could have all come here. We could have stayed together.

More silence.

GORDON (CONT'D)

I'm going to find her again. Maybe she'll remember --

TALIA

Gordon, she -- she's been on the street a long time. I don't think --

GORDON

I'll try for Dad's sake.

TALIA

I'm sorry. It was his former life. I didn't think we should be involved.

GORDON

I'm going now, Mama.

EXT. PIONEER SQUARE - DAY

Gordon is carrying the urn with Dexter's ashes now. He flags down a pedi-cab and jumps in.

GORDON

Take me wherever fifty dollars will get me.

PEDI-CAB DRIVER

Circle or a straight line?

GORDON

Through the center.

They pass the soccer stadium and all of its rabid fans who are clueless to the plight of the waterfront.

They ride past the rail yard and the longshoremen. And then more cracks in society -- the sun begins to set. They pass a mobile vet clinic, helping to care for the pets of homeless.

A young woman plays her guitar -- Gordon asks the driver to stop.

A new original song: "**Devon**"

Throughout the song, Gordon has joyful memories of himself as a young boy with Dexter:

- Dexter pours milk over a six year old Gordon's ice cream and watches as he joyfully makes his own milkshake.

- Dexter throws wiffle balls at a ten year old Gordon as he hits them around their backyard.

- Young Gordon watches Talia and Dexter play music together before joining in with his tap shoes on.

- Young Gordon and Dexter perform on Venice beach together.

- Gordon carries young Dexter on his shoulders into a lake and submerges himself underwater and swims, while Dexter rides above the water.

- Dexter and young Gordon ride the Santa Monica ferris wheel together.

Busker sings:

Bloodshot hound took over my dream

My ears been dipped in a burning stream

Found a guitar in a blue bucket
Sometime after the storm
Because recent times showed me I need a hobby
Besides waiting for her in the hotel lobby
That she walked out of in ninety-seven
The way she does my sweet Devon
Devon

The Busker turns into Dexter.

Been waiting at the park too
Where you showed me the things you knew
I fell down the trail
Gravel stuck in my tail
A song remains a song about grace
Unless the words get smashed inside my face
You showed me what gravity meant
You showed me what gravity meant
Devon

Bada doom da da

Bada doom da da

Devon

Gordon smiles at his Father this time and asks the driver to continue on.

EXT. OCCIDENTAL SQUARE - DUSK

They roll past a small crowd cheering for someone who Gordon can't see.

When one of the onlookers bends down to place some money in a hat by the performer, Gordon catches the sight of a pink tutu worn over a pair of pants.

GORDON

Wait! Stop the bike. Give me a minute.

The driver stops, Gordon sets the urn down and runs toward the performance.

He arrives to find Zelda performing some more than impressive turns and leaps while a cell phone plays a song from *The Nutcracker*.

Gordon looks at the people and back at Zelda. He notices a sense of serenity in her body and watches for a few more beats.

Gordon runs back to the Pedi-cab driver and ask a question that can't be heard. The driver points him in a direction and Gordon runs off.

EXT. OCCIDENTAL SQUARE - MOMENTS LATER

Gordon returns with a box of new pointe shoes.

He takes the photo of Zelda holding Gordon as a baby out of his pocket and puts it in the box. Then he takes off his jacket and wraps up the box before setting it on the ground near her phone.

Gordon smiles at her and Zelda smiles back at him, but not in the way a person who has recognized someone might --

EXT. LUIGI'S - NIGHT

He pays the pedi-cab driver and gets out in front of Luigi's restaurant.

INT. LUIGI'S - CONTINUOUS

Only one table of customers remains. Gordon walks toward the kitchen and sees Taquarius.

TAQUARIUS

My friend that wields the power of an Asteroid! I'm afraid Violette has the night off.

GORDON

Of course --

Taquarius sees the urn.

TAQUARIUS

Can I get you a glass of wine? Or perhaps a bottle?

GORDON

Thank you. Please just tell her I stopped by.

He turns to leave, then stops.

GORDON (CONT'D)

Did my father ever mention that he had a son? Or perhaps a daughter?

Taquarius does not respond.

TAQUARIUS

These souls out here on the street -- caught between two worlds. Every day is a near-death experience and your father was the one shouting at them to come back -- telling them today was not their fucking day to die.

GORDON

For what? So they can drink one more bottle? Stick one more needle in their arm?

TAQUARIUS

Beauty comes for everyone eventually, my friend.

Taquarius rolls up his sleeve to show the tracks of his past.

TAQUARIUS (CONT'D)

Your father was a beautiful man.

Gordon is struck deep by this.

GORDON

Maybe just one glass of wine --

TAQUARIUS

My man.

Taquarius nods to a waiter to get Gordon a glass of wine.

TAQUARIUS (CONT'D)

Enjoy that. I'll be back shortly, I was just about to bring the night's bread out to some old friends of mine -- got to pay that shit forward.

The waiter sets down a glass of wine.

EXT. PIER 62 - NIGHT

Gordon stops to listen to a woman, 50s, TRINA, give a speech with the lights on and the cameras rolling.

TRINA

It is my honor as chairperson of the waterfront beautification bureau to announce that the city has fast-tracked the money for us to finish our project. With the help of our partners at Amazon, the charred pier that we are all standing in front of will become the centerpiece of the Seattle waterfront. We'll bring back all of the tourists that have been driven away by the filth and destitution. I would also like to thank Mayor Rice for coming to his senses and rescinding the senseless corporate welfare tax on the big businesses that keep our workforce thriving.

The crowd of corporate types begins to cheer.

Trina looks at the mayor, who waves meagerly to the crowd.

Kirby grabs Gordon's arm.

KIRBY

You saw it yourself. The last flash of my father's soul, leaving this earth. He is officially dead inside.

GORDON

That all happened so fast.

KIRBY

My guess is the bitch at the podium has something on him. He must be fucking somebody on the side.

(MORE)

KIRBY (CONT'D)

It's why my mother left him. That
and crack.

Gordon turns to Kirby.

EXT. LAWYER'S OFFICE - DAY (FLASHBACK)

Mayor Rice walks into Janice's office, only this time Gordon notices a bouquet of flowers behind his back.

EXT. PIER - NIGHT (BACK TO PRESENT)

TRINA

We wish the best for all of our citizens, but mark my words, the waterfront will no longer be a place to receive handouts. If you want free drugs, then by all means rob a drugstore in Portland for all I care, but the downtown area will no longer be a refuge for sinners.

GORDON

Are you certain he's your dad? I might have an idea, but if he's not, the whole thing falls apart.

KIRBY

Look at him. He's a quitter. I told you, we never really have choices in our life. Speaking of which --

GORDON

I got work to do.

KIRBY

Don't we all --

Gordon walks away.

EXT. PIONEER SQUARE - NIGHT

Kirby sits next to a dumpster in a cobblestone alley.

She takes a syringe and a spoon out of her pocket. She rolls up her sleeve and ties a piece of tubing around her arm to expose the veins. She takes out a bag of powder and pours some into the spoon. She adds a splash of water and holds her lighter up to the bottom of the spoon.

A pair of boots comes into Kirby's sight. Kirby looks up at Taquarius.

KIRBY

You look fucking good, chef.

TAQUARIUS

Weird what happens when you just let blood have its rightful place in your veins.

Taquarius kneels down.

TAQUARIUS (CONT'D)

You have choices, Mama. This thing is not written in stone --

KIRBY

My own brother murdered the Pope. His son is abducted by some rich assholes and he hates me. My father is ruining the city -- tell me what choice I have.

TAQUARIUS

Well, I could smash that shit on the ground right here in this alley for you, but that would be more of people making decisions for you. So let me ask you -- what choice do you have?

KIRBY

We were good together for a while.

TAQUARIUS

If a couple of drugged-up homeless kids can be good for each other -- then yes. You have more talent than I could ever imagine. I would love to help you see what you can do with it once and for all. Besides, nobody is going to adopt that little mangy dog of yours if you kill yourself in this alley.

KIRBY

I'm not trying to die. Just trying to hide.

TAQUARIUS

I don't believe you.

KIRBY

So instead of smashing my drugs,
you hit me with some motivational
words -- is this choice still mine?

Taquarius smiles.

TAQUARIUS

See that's the real reason we spilt
up. You are too smart for me.

A few beats pass -- Kirby hands the drugs and the needle to
Taquarius.

EXT. LAWYER'S OFFICE - DAY

Gordon enters.

INT. LAWYER'S OFFICE - DAY

Janice enters the lobby and sees Gordon standing there.

JANICE

Mr. Gordon. Please tell me you are
not trying to bring that old wagon
back in here.

GORDON

Can I have a minute?

JANICE

If that means sixty seconds then --
fifty nine --

INT. JANICE'S OFFICE - DAY

JANICE

What can I do for you today?

GORDON

How did you end up with my father's
will? I mean, as far as I can tell,
you handle wealthy people's
estates.

JANICE

There are different kinds of
wealthy.

GORDON

You mean, like in the eyes of God?

JANICE

He worked for the Bread of Life mission. I occasionally take on pro bono work if it's for the right cause.

GORDON

They told me his will was found in his desk. The City of Seattle runs the mission. How would it have ended up here?

Janice gets up and takes Gordon by the shoulder.

JANICE

Our time is just about up.

GORDON

My guess is the mayor handed it to you, out of guilt. He doesn't know how to have a relationship with his own daughter, but this is his way of helping behind the scenes.

JANICE

The mayor is an old friend. He asked if I would help out.

GORDON

When was the last time you were down on the waterfront?

JANICE

The last time I had an old crusty aunt in town that I didn't know what to do with. We went down and sat on the Ferris wheel that they charged twenty-five dollars too many for. Nothing but pioneer garbage and two-day-old crab on a stick down in that hellscape.

GORDON

I can see your altruism spilling out of your pores.

JANICE

What do you want?

GORDON

I don't care that you're fucking him. I just want a favor -- one night with me and my friends on the old pier --

JANICE

He doesn't really make policy based on anything I say.

GORDON

I'll go to the papers with the fact that his child lives on the streets of the city he runs and --

JANICE

Jesus Christ, I know his fucking ex-wife's son is in jail for armed robbery and manslaughter. But he's not blood. It won't matter.

GORDON

His ex-wife? Boyd? You mean my father was killed by --

JANICE

Fuck me. You were talking about his daughter, weren't you?

Gordon takes a beat to process this information and then composes himself.

GORDON

I'll need him to be there in person. And I'll need lots of AC power. And you are more than welcome to be there too. Must be hard to watch him bring his wife to public events.

JANICE

He's not staying with her, and he's not losing his place at the table over some drug addicts. I have big plans for him. I'll make sure you get what you want.

INT. LUIGI'S - NIGHT

Violette is counting her receipts from the night with a glass of wine. There are only a few patrons left at the tiny bar when Earl walks in.

VIOLETTE

Dad. I thought I asked you to stay home for a while. I was going to bring home a big family-style meal for us.

EARL
Tonight is my treat.

Earl pulls out his food stamp card.

VIOLETTE
Oh, Papa, you don't have to buy me
food. That's for you. I have
enough.

Earl motions to his mouth and then to Violette's.

VIOLETTE (CONT'D)
Of course. We can go if that's what
you want. Let me just finish up.

TAQUARIUS
I've got it, kid. You two, get out
of here.

Violette puts on her jacket as she leaves the restaurant and
puts her arm around Earl.

INT. GROCERY STORE - NIGHT

Violette places a few items on the check-out counter and the
clerk runs the register.

CLERK
That will be eleven dollars and
forty-two cents.

Earl hands the man his food stamp card.

He tries to run it and hesitates for a moment.

CLERK (CONT'D)
Uhh, it seems like --

The clerk looks at Violette who shakes her head.

Violette takes a twenty-dollar bill from her purse and
quietly slides it to the clerk.

CLERK (CONT'D)
No, we're all good here. You two
have a good night.

The clerk refuses the money from Violette and bags up the
items.

EXT. STREET - NIGHT

Earl and Violette walk together. Violette takes two ice cream sandwiches out of her bag.

VIOLETTE
If you're wondering -- yes, this is
what I would normally buy.

Earl smiles.

Violette hands Earl the ice cream.

EARL
Thank you for finding me. I swear
it won't be so hard next time.

The two of them walk on for a bit more when they come to a group of musicians playing inside a chain-link fence in front of a condemned building.

There is a sitar player and some percussionists playing and they are surrounded by an art installation with multiple projectors spilling neon light across some old stone sculptures.

Gordon is wheeling Asteroid from the other direction and stops to watch.

Violette sees Gordon and then turns to notice Earl has slipped away.

She scans the crowd but instinctively she knows he can not stay with her. Her attention turns to Gordon. She walks toward him.

VIOLETTE
Looking for some new talent to
collaborate with?

GORDON
That hurts. Actually, the band
fired me. I am scouting talent
though -- for the jam session on
the pier.

Gordon hands her an invitation.

Violette reads.

VIOLETTE
Invitation only? Sounds swanky.

GORDON

I might need some food to feed
everybody --

VIOLETTE

Uh huh. On one condition. You do
the tap/guitar thing again. I'm
going to be honest, I've never seen
anything like that.

GORDON

Well, I figured I would let the
others be center stage, but if you
show up then maybe a duet?

VIOLETTE

I lost Earl again.

GORDON

I'm sorry to hear that. It turns
out I have a sister. It's Z --

VIOLETTE

Zelda. Everyone always knew your
father went to great lengths to try
and protect her. She stayed with
him for a bit a few years ago. It's
fucking hard to let people go.

EXT. PIER 62 - NIGHT

Gordon uses a set of keys to unlock the padlock that
separates the pier from the sidewalk. He rolls Asteroid, with
a tarp over it, behind him.

He finds a few heavy-duty extension cords and power strips in
the center of the pier that connect to a generator on the
other end.

Buffalo and his broken amplifier around his shoulder are the
first to arrive.

BUFFALO

You got a keyboard coming?

GORDON

Yes, but first take a look under
that tarp.

Buffalo hobbles over to Asteroid and removes the tarp to
reveal a newer amplifier.

BUFFALO

Is this a joke? I'm not good with jokes. They make people crazy, like with revenge.

GORDON

It's used, but in good condition. I saw it at a pawn shop and figured you could use an upgrade.

BUFFALO

I'll have to get a new nickname. Like butter or cold milk.

GORDON

I have no idea what you are talking about, Buffalo, but thank you.

Cheryl enters with a keyboard and stand.

CHERYL

I'm glad this thing is going to get some use. I just have to close the store up but I'll be back.

GORDON

Cheryl.

He walks with her toward the fence.

GORDON (CONT'D)

I wanted you to know --

CHERYL

I know everything I need. What you're doing here -- Dexter would be proud.

Gordon nods. Cheryl leaves.

Kirby arrives with her guitar and her dog.

KIRBY

Interesting that I had to find out about this from Charlotte of all people.

GORDON

I didn't know how to --

Kirby pulls out her cell phone.

KIRBY

Weird how these things work.

Gordon laughs.

KIRBY (CONT'D)
I need to tell you something about
the day your father died.

GORDON
I know everything I need to.

Kirby moves to help Buffalo set up.

Taquarius arrives in a **1975 Ford pickup truck**. The bed is
full of tables and chairs.

TAQUARIUS
I'll tell you what. If you decide
you don't want this truck, then you
know where to find me! I got some
guys coming to unload.

GORDON
I heard what you did for Kirby.
Information flows fast around here!

TAQUARIUS
Like I said --

GORDON
Beauty comes for everybody
eventually.

The two men shake hands.

A stream of musicians start to arrive -- a young hipster with
a fiddle, an elderly man dressed as a longshoreman with an
accordion, the busker from the market, the members of the
Indian band, a man with his buckets, Captain America, etc...

Billy arrives.

GORDON (CONT'D)
Your job until everybody shows up
is to make sure nobody without an
invitation comes in.

BILLY
I got this.

INT. BEJEWELED - NIGHT

Enzo walks into Cheryl's store and starts to run his hands
through all of the dresses on display.

CHERYL

Enzo, the store is closed. I don't know how many times I can ask you to not come in here.

ENZO

You could have just given my dad the purse. You have too many fucking purses for one person.

CHERYL

If I give you something will you leave?

ENZO

It looks like there's a party on the pier tonight. Will you be there?

CHERYL

I was thinking of going, yes.

Enzo leaves the store.

EXT. BEJEWELLED - CONTINUOUS

Enzo pulls a gun from his pocket.

ENZO

I'll see you there, you bitch.

EXT. PIER 62 - NIGHT

Charlotte and Thomas are decorating the fence with neon necklaces.

THOMAS

You know, if you let somebody be kind to you, you might not think about the drugs all the time.

CHARLOTTE

If you took some drugs, you might not think about being kind to me all the time.

They each smile.

The employees from the mission and the people whose stories we heard arrive and give Billy their tickets.

Violette arrives. Taquarius comes back. Finally, Talia arrives. She approaches Gordon and gives him a hug.

GORDON
You didn't have to --

TALIA
I should have come years ago. I'm
sorry --

GORDON
Since you're here, I hope you know
you're playing tonight.

Talia wipes away a tear and looks around at the community that Dexter was a part of --

EXT. PIER 62 - NIGHT

Gordon walks to the center of the crowd where the instruments have been staged.

The crowd quiets.

GORDON
I just can't thank everybody for
coming tonight. I heard about the
jam session my father used to host
and I thought we'd do one last
blowout before they turn this place
into a floating circus or whatever.

Gordon picks up his guitar.

GORDON (CONT'D)
I thought I would start the night
off with a song my father wrote. It
turns out a lot of you already know
it. I'm still catching up on a lot
of things about Dexter and this
waterfront but --

Gordon starts to strum and sing the first chords to
"Waterfront Motel."

The group joins in and as the song continues, a series of
shots --

- close ups of the different musicians playing throughout the
night, including Talia, and Violette.

- Taquarius and Kirby Dance.

- Charlotte and Thomas dance.
- The mayor arrives with his security guards.
- Kirby sees him enter while she is playing.
- Billy starts to lock the gate when Enzo arrives without an invitation, but Billy lets him in.
- Police Officer arrives and lets Billy go enjoy the entertainment.
- Thomas gives Charlotte a Tic Tac and gives her something to chase it down with as if it were a pill. She obliges after some resistance.
- Thomas kisses Charlotte on the cheek.
- Charlotte slaps him and returns the kiss.
- More musicians playing.
- The mayor approaches Kirby after she is done playing and the two talk. They shake hands awkwardly afterward and the mayor leaves.
- The crowd is impressed that Kirby actually does know the mayor.
- Enzo moves to the center of the crowd, points his gun in the air and fires.

The music stops. People start to run for the gate.

Enzo moves his gun back and forth between Cheryl and Kirby. He settles on Kirby.

Just as he is squeezing the trigger, Gordon steps in front of her and a shot is heard.

Enzo is grazed in the shoulder by a bullet from Police Officer's gun.

Enzo gathers himself and points his gun at Gordon now.

ENZO

Fine. Your dad didn't have to be a
hero, but if you want to join him --

Enzo squeezes the trigger and a shot is fired from his gun.

It ultimately strikes Zelda, who has moved in front of Gordon at the last moment.

She collapses to the ground with blood pooling around the entry wound in her stomach.

Police Officer tackles Enzo and dislodges the gun before handcuffing him. The officer radios for an ambulance.

Gordon rushes to Zelda's side and cradles her head.

Talia comforts her son, realizes that this is Zelda and collapses with grief.

EXT. PIER 62 - LATER

An ambulance takes Zelda away and police have sealed off the area.

Gordon slips through the crime scene perimeter and onto the pier. He makes his way to the back of the pier where he staged Asteroid. He takes his father's ashes out and stands up on the railing.

GORDON

Okay, if this is what you had in mind, then damn. I didn't see it coming.

Police Officer lets a select few through the gate, including Talia, Violette, Cheryl, Buffalo, Kirby, etc...

Just as Gordon is about to spread the ashes into the water, he feels Talia's arms on his shoulder and then he hears the sound of the keyboard. He turns to see Earl noodling a bit and then beginning a song:

The piano lights up with a song along the lines of "**We Shall Walk Through the Streets of the City.**"

After a few moments, the crowd begins to sing the lyrics to this song in unison:

Crowd sings:

We will walk through the streets of the city

Where our loved ones have gone before

We will go through the gates of the city

Enter to go out no more --

Gordon lets his father's ashes fall into the Puget Sound, then turns to acknowledge the crowd.

As the music continues:

- Kirby and the mayor dine at the top of the Space Needle. She enjoys some surf and turf and gets a to-go container for the steak.
- Kirby finds Thomas and gives him the container to his elation.
- Rachel and the band perform on stage with a new guitar player.
- Gordon watches Rachel from the audience before meeting eyes and exchanging smiles before Gordon turns to walk out.
- Cheryl sets up a table for two outside her store and dines by herself.
- Gordon arrives and sits with her. The two raise a toast.
- Kirby visits Enzo in prison.
- Taquarius shows Gordon the ropes of cooking.
- Talia visits Zelda in the hospital.
- Violette and Gordon rehearse together/play a gig at Luigi's.
- Gordon hands Asteroid off to Billy who beams with pride.

The music fades.

EXT. PIER 62 - DAY

The mayor holds a giant pair of scissors as he speaks to a crowd.

MAYOR

I know some of you were expecting something very different, but today I am thrilled to announce the breaking of ground on the construction of a new waterfront venue. This venue will attract some of the best musicians from around the planet. This venue will also be an employer first and foremost for the people of this great city who need help the most and need to feel like they still have value.

(MORE)

MAYOR (CONT'D)

Ladies and gentlemen, I give you
the future sight of the Dexter
Banks Amphitheater on the Sound --

Applause. An angry gesture from Trina. The mayor cuts the ribbon --

Angle on: Dexter, Kirby, Talia, Cheryl, Buffalo, etc...

The camera continues across the street and over the heads of the hundreds of people who struggle living on the street everyday.

"ASTEROID"

EXT. PIER 62 - DAY

Buffalo approaches the work site where the venue is being built, along with Thomas. They greet a construction worker who lets them through the gate.

The two men admire the progress and make their way to the back of the pier and find several wooden planter boxes. After perusing the various types of beans, tomatoes, beets, etc., they sit down on the edge of the last planter box.

Buffalo digs his hand down into the dirt and pulls out a magnificent carrot. He cleans it off and holds it tight in his hand as he looks out at the water.

Then Thomas digs in his pocket and pulls out a small 'Six Million Dollar Man' action figure and secures its feet in the dirt.

FADE OUT.