

ASTEROID

Written by

Alec Whittle

INT. DEXTER'S APARTMENT - SEATTLE - MORNING

DEXTER, 50s, wakes up in a blue button-up shirt on a Murphy bed with the words BREAD OF LIFE MISSION sewn above the breast. He throws his feet onto the floor and props himself up. He straightens himself, one vertebra at a time, until finally, his head comes to its rightful place.

Then he rattles his face back and forth, and pushes himself upward, across the one-room apartment, towards his wall of vinyl records. He looks at a photo of himself as a YOUNGER MAN standing next to a BOY, 10.

He chooses the JAMES BROWN album, THE PAYBACK, then sets it down on his record player, sliding the needle into its groove.

He folds up his bed, forces himself to the kitchen, opens a bottle of Bulleit bourbon, and pours himself a healthy glass. He slugs it down and pours another.

Dexter walks to the corner of his apartment and grabs the handle of a green wooden wagon with the word "ASTEROID," hand-painted on the side. He pulls it in front of his refrigerator and opens the door.

Dexter picks through a selection of fresh fruit and carefully bags some up. Next, he pulls out some tomatoes, lettuce, cheese, bread, and some sliced turkey. He assembles multiple sandwiches, having a little piece occasionally for himself.

Lastly, he grabs some bottled water and granola bars and packs everything in his wagon before filling a flask with bourbon.

EXT. WATERFRONT - MORNING

Dexter hands out food from his wagon to a few HOMELESS PEOPLE and then to a MAN holding out a sign shaped like a fish that reads 'fishing for kindness.' The man graciously accepts the gift.

EXT. PIONEER SQUARE - MORNING

Trudging. Resolute. Dexter pulls Asteroid through an endless camp of HOMELESS PEOPLE and their meager belongings; tents, bicycle parts, and overflowing shopping carts covered by garbage bags.

The stormy sky stretches out from the nearby water of Puget Sound.

He approaches EARL, a black man, 60's, slight in the face, long silver afro, sitting on his sleeping bag, grasping his legs and rocking back and forth.

Earl makes hand motions, which are his own sign language, but not ASL. Dexter nods understandingly at him.

DEXTER

For the one and only, Mr. Earl  
Vinegar? Of course, I have some  
steak. Fourteen-ounce filet mignon  
and a glass of V.S.O.P. to wash it  
down.

Dexter hands Earl a sandwich and a bottle of water.

DEXTER (CONT'D)

They got room at the Mission right  
now.

Earl doesn't respond to this. He just starts to eat his sandwich.

DEXTER (CONT'D)

When you're ready, then.

Dexter nods and rolls on. After a few steps, he stops in pain and feels at his belly. He takes out the flask and takes a shot.

Dexter greets several people who are just waking up and gives out some more snacks.

Dexter approaches KIRBY, 30, sullied by the street but shining brightly. She sits on her skateboard writing in a notebook, speaking a few lines out loud:

KIRBY

It's insane to ask a person to give  
away what they worked so hard for --  
give away 'they' life to a drunk in  
his or her cardboard -- or is it  
the highest compliment of a  
butterfly, the way they flutter  
down and brighten the ash grey sky -  
-

Her beagle, PEANUT, sits close by. Next to her is a man named BUFFALO, 20s, Irish, ragged in his own right, but lucid, noodling on his acoustic guitar, rehearsing an accompaniment to Kirby's poem.

DEXTER

New piece?

KIRBY

Yes, but you'll have to buy my new book like everyone else. No handouts here.

Dexter understands the irony and smiles. Dexter hands Kirby a banana, then he hands a dog biscuit to Peanut, which he graciously accepts.

Dexter looks at Buffalo and playfully holds out another dog biscuit.

BUFFALO

Brilliant, Dexter, but I'm trying to cut back on the biscuits.

DEXTER

See you guys at the jam session tonight.

KIRBY

Wouldn't miss it for the world.

EXT. BREAD OF LIFE MISSION - DAY

Dexter rolls his wagon toward the entrance to the Mission. He stops and looks at a 'Proposed Land Action' sign being constructed outside of the Mission.

INT. BREAD OF LIFE MISSION - DAY

Dexter exchanges greetings with some EMPLOYEES and REGULARS in the lobby. He sits at a small cluttered desk and opens his laptop. He composes an email to a 'VANCE VECTOR.'

It reads: "You've struck us down. Now we become more powerful than you can imagine." He hits send.

LAURA, 50, the office manager, approaches Dexter.

LAURA

Good morning, Dex. Nancy in the clinic asked me to send you her way for some test results.

Dexter's apprehensive here. Laura reaches out to take the wagon from him but he keeps it.

LAURA (CONT'D)

I think I can keep it safe for a few minutes.

Dexter walks toward a sign pointing to the clinic. He stops when he's out of sight of Laura.

EXT. MISSION - DAY

Dexter sits on a bench and sneaks another drink from his flask. He pulls out his phone and scrolls down to the name, GORDON. His thumb hovers over the call button, but he hears the sound of a CAR HORN followed by SCREECHING brakes, which stops him.

Dexter looks up to see a woman spinning in circles in the street, ZELDA, 30's, wearing a tattered pink tutu over a pair of jeans. One foot is bare and she wears a pointe shoe on the other.

Dexter runs toward Zelda and pulls her onto the sidewalk. Lacking concentration, she doesn't acknowledge Dexter and just keeps spinning down through the cobblestone square.

Dexter stares up at the sky as the rain begins to fall. He looks around the square and sees a Jewelry store, called, BEJEWELED.

EXT. BEJEWELED - DAY

Dexter enters a small boutique in the square, carrying a cup of coffee.

INT. BEJEWELED - DAY

Surrounded by a bright selection of clothing and jewelry, Dexter sees CHERYL, 40's, charmingly ringing up a CUSTOMER. 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 hugs Dexter.

CHERYL (CONT'D)  
Thank you, for being you.

DEXTER  
Business good?

CHERYL  
I'll close the doors right now and  
buy you some of those little  
Kumamoto oysters I've heard you  
talk about.

DEXTER  
How about I make you some of my  
famous chili tonight?

CHERYL  
Me and fifty other people? I  
wouldn't miss it for the world.

Dexter smiles and waves goodbye.

EXT. BELLTOWN - EVENING

Dexter rolls Asteroid up a long hill. His breath becomes heavy. He bends over at the waist to regain his strength, then he continues on.

After a few steps, he collapses to his knees. He's unable to hold on to Asteroid any longer and releases it.

The wagon rolls down the street and runs into a parked car, causing a wheel to come off the wagon. Dexter slumps to the ground and succumbs to his illness.

INT. NIGHTCLUB - NIGHT

Close on fingers playing guitar for a soundcheck. GORDON, 24, unaware of his surroundings until he looks up at the SOUND TECH and gives him the thumbs up. The DRUMMER approaches him.

DRUMMER

Tough night to have Dan Saxon show up.

Gordon looks out at the sparse crowd and immediately clocks Dan.

GORDON

Well, he'll get to hear my shit -- our shit, without having to filter out the crowd noise.

Drummer hands Gordon a beer.

DRUMMER

Don't worry. We all know it's your shit, man.

Gordon feels his phone vibrate in his pocket and pulls it out. The name says "Mom."

Gordon steps off stage and walks toward the exit. As he passes the bar, GUNTHER, 40, stressed by the low turnout, nods toward Gordon.

GUNTHER

Just a reminder if you don't get fifty people in here, you're paying the difference out of your pocket.

Gordon nods back with a bit of a sneer.

GORDON

You know how to make somebody feel welcomed, Gunther.

EXT. PARKING LOT - NIGHT

A neon light pulses.

GORDON

Yeah, mom. We're about to go on.

After a moment, Gordon's eyes go blank and he takes the phone away from his ear.

TALIA (O.S.)  
Gordon? Are you there?

Gordon brings the phone back to his ear.

GORDON  
So -- was he sick? Who called you?

Gordon listens to Talia's response.

GORDON (CONT'D)  
Jesus. I'm sorry, mom. I gotta go.  
We'll talk about this after the  
show.

INT. NIGHTCLUB - NIGHT

Amid a guitar solo -- Gordon SEARS -- under the influence of something unseen.

The solo ends, and the band serviceably finishes up the song. There's a smattering of APPLAUSE and a few audible yips.

INT. BAR AREA - NIGHT

Gordon looks for Dan Saxon but doesn't see him. He sits down at the bar. Gunther slides Gordon a beer and an envelope of cash.

GUNTHER  
That's one-fifty for last week. Bad  
news -- you owe me fifty for  
tonight so I went ahead and took  
it.

Gordon puts the envelope in his pocket and drinks from his beer. Drummer approaches.

DRUMMER  
You went places tonight, man.

Gordon motions for the BARTENDER to get a beer for the drummer.

DRUMMER (CONT'D)  
You talk to Dan?

Gordon shakes his head no.



DRUMMER (CONT'D)  
Don't suppose we made any money  
tonight?

Gordon guzzles down his beer and looks up at the band as they  
pack up their gear.

GORDON  
I'm sorry, man. You guys sounded  
good.

Gordon grips his empty pint glass intensely.

EXT. PARKING LOT - NIGHT

Gordon walks toward his car.

INT. CAR - NIGHT

Gordon shuts the door on his worn-down ride and begins trying  
to punch a hole in the dashboard.

EXT. DOWNTOWN LOS ANGELES - NIGHT

Gordon strides through a desolate crack in the city, carrying  
his guitar over his shoulder. Clusters of HOMELESS PEOPLE are  
gathered around tents as the wail of a SIREN scats in the  
distance.

A HOMELESS WOMAN approaches Gordon, who stops.

HOMELESS WOMAN  
What's up, Rockstar? You need any  
sugar?

She makes a suggestive motion with her tongue.

GORDON  
All good at the moment. You need a  
smoke?

HOMELESS WOMAN  
Since when does Rockstar smoke?

Gordon smiles and takes a full pack from his jacket pocket.  
He hands it to her.

GORDON  
Since y'all started turning your  
nose up at the food I was offering.

She takes the pack and smiles.

HOMELESS WOMAN  
'Stay Golden, Pony Boy.'

Gordon enters TALIA's apartment building.

INT. TALIA'S HOME - NIGHT

Gordon enters the front door of his mother's home and gathers himself.

INT. TALIA'S HOME - LIVING ROOM - NIGHT

He sees his mother, TALIA, 50s, sitting on the couch, tears in her eyes, arms wrapped around a pillow.

GORDON  
Mama.

Talia stands up and hugs her boy.

TALIA  
I wanted to come see you -- and I  
didn't know if I should let you  
know during -- I'm so sorry.

Talia takes a step back.

GORDON  
What do we do?

TALIA  
There's a lawyer. They mentioned  
your name if you think you should  
go.

GORDON  
Go? I don't -- how long has it  
been?

INT. TALIA'S HOME - KITCHEN - NIGHT

Gordon takes an opened bottle of red wine from the counter and pours some into a glass. He notices a photo on the counter of himself as YOUNG GORDON with Talia and YOUNG DEXTER. They were happy.

TALIA (O.C.)  
He was a quitter. He quit on us.

INT. TALIA'S HOME - LIVING ROOM - NIGHT

Gordon walks over and hands Talia the wine.

GORDON  
What if I don't go? Who takes care  
of --

Talia gulps at the glass.

TALIA  
Any producers there tonight?

Gordon tilts his head at her changing of the subject.

GORDON  
One. I didn't talk --

TALIA  
Fuck it. Just keep you're head  
down. No sense in getting dragged  
into the past by a ghost.

Gordon kisses her on the forehead.

INT. TALIA'S HOME - GORDON'S BEDROOM - NIGHT

Gordon settles onto his bed, surrounded by remnants of his teenage years, as his room remains a nostalgic blend of past and present. Amid the partially decorated walls, a poster of Gary Clark Jr. takes center stage.

Gordon's phone lights up with a Facetime request from CICELY.

He answers, Cicely's face beams into the room.

GORDON  
Hey.

CICELY (O.S.)  
Hey.

GORDON  
How was your day?

CICELY (CONT'D)  
How was your day?

GORDON (CONT'D)  
Listen, there's something I  
need to tell you.

CICELY (CONT'D)  
Listen, there something --

GORDON (CONT'D)  
Oh -- you go first.

CICELY (O.S.)  
Are you sure?

GORDON  
I think so.

CICELY (O.S.)  
Oh, okay. I was thinking -- I never  
want to be somebody that tells  
anybody else not to pursue their  
dreams and whatever -- I just think  
maybe you are not great at doing  
two things at once.

Gordon pulls a shoebox out from under his bed and removes a  
stack of envelopes that are addressed to him from Dexter  
Banks in Seattle.

CICELY (O.S.) (CONT'D)  
Gordon?

GORDON  
Okay.

CICELY (O.S.)  
Okay? Well, what is that you had to  
say?

Gordon glances at the phone.

GORDON  
You're right. I can't do two things  
at once. Good luck to you.

Gordon swipes away the conversation.

INT. RESTAURANT - NIGHT

Gordon carries a bottle of wine through a busy upscale  
restaurant. He stops at his table and presents the bottle to  
one of the GUESTS, who nods in approval.

Gordon opens the bottle and pours a taste. The guest swirls  
and sips.

GUEST  
Fantastic.

GORDON  
Doesn't that have some nice savory  
depths? I think that'll do with the  
salmon you ordered.

Gordon begins to pour for one of the other guests when he's  
bumped from behind by one of his CO-WORKERS, causing him to  
knock the glass over.

Gordon snaps at his co-worker.

GORDON (CONT'D)  
Jesus Christ! Watch where you're  
going!

Gordon realizes that his table is uncomfortable with his  
reaction.

GORDON (CONT'D)  
I'll get somebody over here to  
clean this up.

INT. RESTAURANT SERVICE PREP AREA - NIGHT

Gordon stares out at the GUESTS and becomes lost in his head.

EXT. TALIA'S HOME - DAY

BEGIN FLASHBACK.

A YOUNG GORDON, 12, stands in the driveway of Talia's home.  
Dexter kneels and hugs Gordon.

DEXTER  
I'll be back soon. I promise.

GORDON  
Can I come?

DEXTER  
You need to stay here and take care  
of your mom.

GORDON  
She said you can't just take a  
break from the people you love.

Dexter gets in his car and pulls away.

END FLASHBACK.

INT. RESTAURANT - NIGHT

The MANAGER, 30, more interested in himself than his employees, approaches Gordon.

MANAGER

You have food waiting to be run to table twelve. Table eight is saying they didn't get what they ordered, and now I have guests asking me to take you off their table altogether. I can't have you yelling at people on the floor.

Gordon unties his apron and hands it to his Manager.

GORDON

Good luck.

Gordon walks away.

MANAGER

Seriously? In the middle of a dinner rush? You're going to end up a fucking bag lady.

GORDON

That's why everybody loves working for you, your inspirational words.

EXT. SUNSET BLVD. - NIGHT

Gordon walks along and is swept out by the chaos of the city.

INT. REHEARSAL STUDIO - DAY

Gordon's with a young male GUITAR STUDENT. He shows a kind, generous side here while teaching the student "Can You Feel the Love Tonight," from "The Lion King."

GORDON

Okay, now let's hear you try.

The guitar student plays the last few measures as they both SING the ending lyrics together, before laughing.

EXT. REHEARSAL STUDIO - DAY

Gordon walks the student outside and greets his Father, ROYCE, 35.

ROYCE  
How did it go?

GUITAR STUDENT  
We played "The Lion King!"

ROYCE  
The whole "Lion King?" Wow! I can't wait to hear it for the next week.

Royce gives Gordon a smile and a handshake.

ROYCE (CONT'D)  
I can't thank you enough. He loves this.

Royce puts his arm around his boy and walks him to the car.

Gordon watches this moment intently.

INT. TALIA'S HOME - LIVING ROOM - NIGHT

Gordon sits cross-legged next to the coffee table, surrounded by several burning candles. Talia sits with him, eyes closed. An ETHEREAL SONG fills the room.

GORDON  
I keep thinking I should know what I'm meant to be doing by now. I just don't know if music is my passion.

Talia laughs.

TALIA  
You locked yourself in that room for the last decade. I'd say it's your passion. Most people never find it, ignore it, or get mad when inspiration doesn't just jump up and smack them in the face.

Gordon notices Talia still has her eyes closed.

GORDON  
What about you?

TALIA  
Well, if somebody will help me off  
this floor, I baked some of my  
passion for you.

Gordon helps Talia up with a smile.

INT. TALIA'S HOME - KITCHEN - NIGHT

The two of them sit at the kitchen table eating carrot cake.

GORDON  
Okay, I almost forgot. This is like  
sorcery.

TALIA  
Sugar, eggs, and butter will get  
you a long way down the road toward  
sorcery, baby.

After a moment.

GORDON  
Did he have other family still  
alive? Anybody that would go to a  
service?

TALIA  
His aunt passed a few years ago.  
Maybe a cousin in Iowa? You don't  
owe that man anything.

Gordon takes another bite of cake and then takes his mother's  
hand.

INT. TALIA'S HOME - GORDON'S BEDROOM - MORNING

Gordon throws some clothes into a backpack and grabs his  
electric guitar case.

EXT. TALIA'S HOME - DRIVEWAY - MORNING

Gordon finishes packing up his car and hugs Talia.

TALIA  
He doesn't deserve you. He never  
did.



EXT. VARIOUS - DAY

BEGIN MONTAGE:

- Gordon passes by the picturesque town of Big Sur.
- The towering redwoods of Humboldt State Park.
- The Giant Paul Bunyan and Babe statues near Crescent City.
- The iconic Haystack rock of Cannon Beach.
- Mt. Rainer.
- Gordon passes the tech-campus mecca of South Lake Union in Seattle, with its newly finished contemporary buildings and outdoor fitness classes. He sees a theme park-looking playground for dogs, a dedicated rail system for the neighborhood, and a bunch of young healthy people who are content to exist in their bubble.
- Gordon drives by the iconic Space Needle and the performative Mopop building.
- Gordon drives by the historic waterfront neighborhood, passing the Seattle Aquarium and the Great Ferris Wheel.

END MONTAGE.

INT. CAR - MORNING

Gordon looks at his map application to find his final destination. He parks his car.

EXT. PIONEER SQUARE NEIGHBORHOOD - MORNING

Gordon gets out of his car and feeds a parking meter. He looks around at the brick buildings that surround the open square. He notices the prolific rows of tents and makeshift housing surrounding him.

INT. HISTORIC OFFICE BUILDING - MORNING

Gordon looks at a business directory and finds the location for "SALUSKY and ASSOCIATES FAMILY LAW."

INT. SHEP'S OFFICE - MORNING

Gordon enters and shakes hands with a lawyer named SHEP, 50.

SHEP

Please sit. It seems your father  
was revered in this neighborhood.

GORDON

I wouldn't know what you're  
referring to.

SHEP

Well, he lived a life of service. A  
saint of sorts. Not only did he  
work for the Mission, but he would  
also bring food to the people of  
Pioneer Square in his free time.

GORDON

The Mission?

SHEP

A homeless shelter, that helps poor  
people and those struggling with  
addiction.

Gordon stares out the window at the now-driving RAIN.

GORDON

So, what now?

SHEP

Of course, there's the amount of  
six thousand dollars in a savings  
account that we can have  
transferred to you. It also looks  
like he has an apartment that the  
rent is paid on through the end of  
the year.

GORDON

What about, uh... his body?

SHEP

Your father was specific about his  
body being naturally composted. In  
fact, the process is already  
underway.

(MORE)

SHEP (CONT'D)

In a few months, his remains will have produced about a cubic yard of soil that can be used however you wish.

GORDON

Jesus. Did he know he was dying?

SHEP

Unfortunately, I don't have that information. There's one other thing he left for you -- but it seems you'll have to go to the Mission to retrieve it.

Shep hands him a piece of paper.

SHEP (CONT'D)

This is the address to the Mission. It's just around the corner. Ask for Laura.

EXT. DEXTER'S APARTMENT - DAY

Gordon gets out of the car with his guitar and backpack and stands in front of a modest brick apartment building, surrounded by modern condos on all sides.

INT. DEXTER'S APARTMENT BUILDING - HALLWAY - DAY

Gordon stands in front of Dexter's apartment. He sets down his backpack and pulls a key out of a manilla envelope, before opening the door.

INT. DEXTER'S APARTMENT - DAY

Gordon enters, leaving the door slightly open, sets down his belongings, and begins to explore the one-room apartment. The once-cluttered space now exudes a newfound sense of cleanliness and order.

As Gordon walks around, he discovers a drawer containing an assortment of tools.

His attention then shifts towards the collection of albums, neatly arranged and organized. Leafing through them, Gordon is captivated by the eclectic taste of his father.

Gordon picks up the photo of himself as a young boy standing next to Dexter.

Gordon walks to the kitchen and finds the bottle of Bulleit on the counter. He opens it and recoils at the smell.

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

GORDON  
Wow, you took this saint thing  
pretty far.

Cheryl KNOCKS on the open door.

Her Cat, TUP, precedes her and jumps up on the counter.

GORDON (CONT'D)  
Um -- Hi -- I -- my father lives  
here -- lived here. I am --

CHERYL  
-- A spitting image of the man.

GORDON  
You knew him?

CHERYL  
I live down the hall. I'm sorry,  
Dexter used to give Tup, here any  
food he had left over from the day.

Gordon finds a piece of a smile for Tup.

GORDON  
My name's Gordon.

He reaches out to shake her hand.

Cheryl clumsily reaches out with a laptop instead of her hand and then switches hands to accept the shake.

CHERYL  
I'm sorry. This belonged to your  
father. I didn't want it getting  
stolen. You might be able to find  
some answers on it.

Gordon accepts the laptop.

CHERYL (CONT'D)

Cheryl. Welcome to Belltown. I have a store in Pioneer Square. Near the Mission.

GORDON

What did he do there exactly?

Cheryl's lips curl into a half-smile, but it's a fragile and incomplete expression.

CHERYL

I think you'd be better served to go there yourself. My store's called Bejeweled if you make it down that way. Please let me know if you need anything.

Cheryl scoops up Tup and steps out.

Gordon takes his guitar from the case, sits down, and plays along with a record he has picked out.

Then he sets Dexter's laptop on a small desk in the corner of the room. He powers it on, stares at the password box for a moment and types: "Dexter."

This does not work so he types: "Talía," then he types "Gordon," and the security screen disappears.

He sees a response email from Vance to Dexter.

It reads: "Progress is always Imminent."

GORDON

Wow.

Gordon sees the email that Dexter sent to Vance the day he died.

GORDON (CONT'D)

Holy shit.

Gordon types Vance's name into the sent window search. A list of emails pull up. Gordon scrolls through a few innocuous exchanges and then spots an email titled: "Burien land for sale."

Gordon clicks the email and reads the following letter from Dexter to Vance:

"I paid to have the environmental assessment done on the Harrison street lot. It came back clean. We could do a lot with twenty-five acres."

GORDON (CONT'D)  
What the hell -- ?

Gordon reads the response to Dexter from Vance: "I know I humored you on the purchase but I do not consider this a serious proposal. Please don't take this personally but I'm in the business of striking oil in the middle of cities!"

GORDON (CONT'D)  
What were you up to?

Gordon begins entering a series of search words into Google: "How to fix the unhoused." What should we do about the people living on the street," "Alternatives to homeless encampments."

This leads him to a previously highlighted website for "MOBILE LOAVES AND FISHES," a community outside Austin, Texas that provides "affordable, permanent housing and a supportive community-forged family-for men and women coming out of homelessness."

Gordon takes notice of the amenities such as a garden, park, and church all contained in the neighborhood. It shows a separate tiny home for each resident and shows them interacting with the people from surrounding neighborhoods.

Gordon looks at the Saint Francis painting.

GORDON (CONT'D)  
Oh, you had big plans didn't you,  
old man?

EXT. PIONEER SQUARE - MORNING

Gordon passes a stand-alone piano in the middle of the square. He notices Earl sitting at the piano, looking at the keys as he rocks back and forth. Gordon takes a long look at the man as if he recognizes him somehow.

EXT. BREAD OF LIFE MISSION - MORNING

Gordon approaches the front door to the Mission, a weathered brick building with a large neon sign hanging from the side of the top story. He notices some of the LOCALS congregating near the door. They point at him and whisper to each other.

INT. MISSION - RECEPTION AREA - MORNING

Gordon approaches the front desk and is greeted by a RECEPTIONIST.

RECEPTIONIST  
How can I help you?

GORDON  
I'm looking for Laura.

RECEPTIONIST  
Can I ask in regards to what, sir?

GORDON  
My father used to work here. I  
believe she has something for me.

Kirby is being handed a prescription of pills from a NURSE in the clinic when she overhears this.

INT. MISSION - RECEPTION AREA - DAY

The Receptionist points toward a row of chairs.

RECEPTIONIST  
Go ahead and take a seat in the  
corner.

Gordon takes a seat and eavesdrops on a person talking with a COUNSELOR nearby. His name is NOAH, 35, slender, Asian, broken glasses, in the middle of a cyclone of thoughts --

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. Maybe they just  
don't like that I'm not a  
reactionary. 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. I mean, I had  
an office across the street--

Laura approaches.

LAURA  
Are you Gordon? Shep told me you  
might be coming by.

Gordon stands and shakes her hand.

GORDON  
Shep told me --

Gordon notices a few employees looking his direction.

Laura notices too.

LAURA  
Dexter was pretty popular around  
here. Come on into my office.

INT. MISSION - LAURA'S OFFICE - MORNING

Gordon takes a seat across from Laura's desk.

LAURA  
Dexter left you something very  
important to this neighborhood.

Laura opens her closet and wheels Asteroid out.

Gordon notices the word "ASTEROID" painted on the side.

EXT. VENICE BEACH BOARDWALK - DAY

BEGIN FLASHBACK.

A young Gordon, wearing a top hat, is being pulled along the boardwalk by Dexter in a red wagon similar to Asteroid.

END FLASHBACK.

INT. MISSION - LAURA'S OFFICE - CONTINUOUS

Gordon runs his hand along the side of Asteroid.

LAURA  
It needs a little love, but I'm  
sure she could be brought back to  
glory with the right touch.



GORDON  
Dexter left me a wagon?

LAURA  
This is what he would use to bring food to the locals around the square in his free time.

GORDON  
Isn't that what you do here already?

LAURA  
We have rules. He thought everybody deserved a chance to be a person. He'd just sit and listen to people as long as they wanted to talk.

GORDON  
Well, I guess he didn't have to get home to his family.

LAURA  
If you'd like to talk with one of our counselors, I'm sure I can set that up. It's the least I can do.

Gordon stands up.

GORDON  
I'm sure you can find someone else to take this wagon. Thank you for your time.

Gordon nods at Laura and moves out the door.

INT. MISSION - RECEPTION AREA - MORNING

Gordon walks toward the front door. Kirby follows behind him.

EXT. PIONEER SQUARE - CONTINUOUS

Gordon's gaze sweeps across every corner of the neighborhood, and a somber realization settles within him. The scene before him is one of brokenness, a community grappling with deep-rooted challenges.

The streets are saturated with individuals who find themselves in a state of struggle, unable or perhaps unwilling to support themselves.

Kirby skates up to Gordon.

KIRBY

I thought you looked like him.

GORDON

I'm sorry. I don't have anything to give you.

KIRBY

Then, how about you just listen for a few minutes?

Kirby motions with her head for Gordon to follow her then rides her skateboard to the piano in the square with Peanut in her arms. Gordon follows.

She sits and plinks a few simple chords, then delivers a spoken word performance describing the scene around them.

Gordon begins to see the people in the square in a different light. He's affected by Kirby's words. Her performance ends.

Gordon turns toward the piano.

GORDON

Wait. Are they tearing the Mission down?

Kirby has vanished.

EXT. PIONEER SQUARE - EVENING

Gordon notices a commotion across the square and heads that direction.

He stands in the back of a group of CAMERA PEOPLE and REPORTERS gathered for the press conference.

Some PROTESTERS have gathered. On one side -- "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 -- "No camping in the square!" "No more corporate taxes for vagrants!" "Homelessness is a state of mind."

An ASSISTANT announces the speaker:

ASSISTANT  
Ladies and Gentlemen; please  
welcome to the microphone, the  
builder of dreams -- Vance Vector.

GORDON  
(to himself)  
Vector? Jesus. This is the guy.

A few people snap photos of Vance as he makes his way to the podium.

VANCE  
Credibility stands as a vital  
cornerstone of success. It's  
meticulously constructed through a  
multi-faceted approach that entails  
not only an unwavering commitment  
to the project's overarching vision  
but also a profound respect for the  
perspectives and insights of local  
residents...

There's a bit of commotion behind Vance, and a LOCAL RESIDENT without his shirt on makes it into the camera frame. He begins shouting obscenities.

LOCAL RESIDENT  
You want transparency? Look at my  
bones through my skin! Where will  
we go? This is the last place we  
have.

A flustered Vance continues.

VANCE  
We all know that tourists have left  
this area. We plan on bringing the  
best Seattleites back to the square  
first and then the tourists will  
follow.

A tomato is thrown from behind the cameras by a DRUNKEN WOMAN and lands square in the chest of Vance.

DRUNKEN WOMAN  
Eat a bag of dicks! We can all see  
it on your face that you want a bag  
of dicks!

GORDON

(shouts)

Have you taken the time to meet any  
of these people you will be  
displacing?

The energy in the crowd builds.

This causes a skirmish, Vance is whisked away by his staff as  
reporters shout questions at him.

Gordon slides along the back of the crowd and makes his way  
toward the group. He ducks under SECURITY GUARD #1 and gets  
within arms length of Vance.

GORDON (CONT'D)

You can't deny these people a  
chance to live a good life.

Gordon is sucker punched by Security Guard #1.

Gordon goes down in a heap. He feels his cheek and the blood  
coming from the wound.

He scrambles back up and gets within earshot of Vance again.

GORDON (CONT'D)

My father was Dexter Banks. He  
talked to you about a solution to  
all this. I want to continue the  
conversation!

Vance looks over at Gordon and then nods to one of his  
ASSISTANTS, who takes Gordon by the arm.

ASSISTANT

Stick close. He'll meet with you at  
the office.

INT. HIGHRISE - CORNER OFFICE - EVENING

Gordon marvels at the view of Puget Sound from high above.  
Vance enters, shakes Gordon's hand.

VANCE

My name is Vance. Take a seat. I'm  
sorry about the eye.

Gordon touches his face then sits. He's clearly out of his element here. He fumbles around in his head before starting in with anxious words --

GORDON

Uh. Thank you for the time I hope I'm not interrupting anything important. My name is Gordon Banks. You see, the Mission plays a crucial role in the lives of a lot of people. If you tear it down, real people with real stories might die. I'm wondering if you could delay the demolition and explore alternative options.

There's a long silence, followed by Vance moving to a pull up bar hanging from his wall. He gets some reps in.

VANCE

Gordon, I want you to know that I genuinely understand your concerns. However, you must recognize the potential of this development to transform the neighborhood's essence. And, while I may have suggested diversification and possess certain financial influence, I must admit that I lack the authority to unilaterally halt the project, even if I were inclined to do so.

GORDON

Of course. Of course. You're just a foot soldier. I can see that now.

Gordon laughs, and stands up. He begins to formulate a new plan of attack in his head, then his eyes are drawn to a picture displayed on one of Vance's shelves.

He realizes it's a photograph featuring Vance alongside the members of Pearl Jam, standing proudly in front of the legendary rock venue, The Crocodile.

GORDON (CONT'D)

Pearl Jam? You're a fan?

VANCE

Of course? You can't grow up here and not be. How about you? They reach your generation?

GORDON

C'mon, you're not that old, but, yeah, these guys are legends. Mike McCready's brilliance as a guitarist is truly exceptional. What sets him apart is his ability to play by feel and tap into something more profound.

Gordon's becoming more himself, here.

Vance nods towards the photo.

VANCE

I helped pull some strings to get The Crocodile off the chopping block.

GORDON

So -- you can stop a project.

Vance laughs.

VANCE

Trust me. There are a few more heavyweights involved in this one.

GORDON

Do you know Earl Vinegar?

VANCE

I know Earl sleeps in the neighborhood. But in the end, you can't make a person get help. All you can do is make the resources available.

GORDON

And which resources are you making available to people by building this tower?

VANCE

Luxury. Shouldn't people be able to spend their money how they see fit, and have a hand in restoration?

GORDON

Those people will pull their Jaguars into a parking garage and take an elevator to the penthouse. They will never have to step foot in the square. You could build this place anywhere.

VANCE

The shareholders would like a word with you, Gordon. And so would the union workers that stand to have steady work for the next few years. Look, I'm sorry to hear about your father, and what you're doing here is honorable, but this train doesn't stop. The Mission where it stands is finished.

GORDON

(nodding)

"Progress is always imminent," right? So, what about the Harrison street property? Why did you change your mind?

Vance stops his workout.

VANCE

Dexter came to the wrong person at the wrong time. I looked at the numbers. There was nothing in it for me.

GORDON

Nothing in it for you? Why do you think Mother Theresa helped all those people? It wasn't just about doing the right thing, it made her feel good.

VANCE

You have a plan?

GORDON

What if I raised some money?

VANCE

You have a way to raise fifty thousand for the down payment?

GORDON  
What if I do? Will you help?

VANCE  
You don't. You just got here. Like  
I said -- wrong person.

GORDON  
How did you know --

Vance shakes Gordon's hand.

VANCE  
My Assistant will show you out.

EXT. PIONEER SQUARE - EVENING

Gordon's attention lands on an Italian restaurant called  
"Luigi's."

EXT. LUIGI'S RESTAURANT - CONTINUOUS

Gordon walks toward the small restaurant, that is flanked by  
a few other Italian businesses.

INT. LUIGI'S RESTAURANT - CONTINUOUS

Gordon walks into the restaurant. As he takes a seat at the  
bar, he scans his surroundings, taking note of the unusual  
quietness and absence of both customers and staff.

However, his attention is quickly drawn to a small stage  
nestled in the back of the establishment.

A captivating SINGING voice wafts from the kitchen area.  
After a moment, VIOLETTE, 28, wrapped in the moment, walks  
behind the bar with a tray of glasses. She notices Gordon and  
stops singing.

VIOLETTE  
I didn't realize we had an  
interloper.

GORDON  
I can certainly take my business  
elsewhere.



VIOLETTE

I'm kidding. Technically we're not open for thirty minutes but we could probably use the business.

GORDON

Technically, I haven't decided to spend my money here, but I could probably use more of the physiological response I got from hearing you sing.

Violette gives a half smile.

VIOLETTE

Huh. I'm going to take that as a compliment. Did I see you out there with Kirby a little while ago?

Violette nods out the window that has a clear view of the piano in the square.

GORDON

She was giving me a tour of the place.

VIOLETTE

Visiting or just moved from California for a tech job?

GORDON

Do I look like the type that would partake in a group fitness class in the rain?

VIOLETTE

So, you are from California.

Gordon nods and smiles. He looks out at the piano again.

VIOLETTE (CONT'D)

What can I get you to drink?

GORDON

When in 'Little Italy,' drink wine!

VIOLETTE

Okay, then. Are you eating with that wine?

Violette gets a little flush when she realizes that Gordon doesn't have a menu, and quickly gives him one, then she puts some ice in a towel and hands it to Gordon.

VIOLETTE (CONT'D)  
Welcome to Pioneer Square.

Gordon carefully puts the towel to his face and recoils.

GORDON  
You guys make a pasta fagioli? It feels like a hearty soup kind of day.

Violette walks over toward the open window between the bar and the kitchen and catches the eye of the chef, TAQUARIUS, 35, tasting a new sauce he has just prepared.

INT. LUIGI'S KITCHEN AREA - CONTINUOUS

Taquarius holds up his hand while he enjoys the flavor.

VIOLETTE  
You make any fagioli today?

TAQUARIUS  
Okay, you know I make the best fagioli in the city every day.

VIOLETTE  
Yeah, I know. I just felt like I didn't have the upper hand for a second.

TAQUARIUS  
Uh-huh. Now I know you're human! Dude looks familiar for some reason.

VIOLETTE  
We'll see if he can pay his bill.

Violette grabs a glass and a bottle of wine. She sets the glass in front of Gordon.

INT. LUIGI'S - BAR - CONTINUOUS

Violette holds up a finger.

VIOLETTE

Traditional wisdom would tell me to stay in the crisp and acidic realm for the bean soup, but I'm going to take a flyer and recommend this soft Pinot Nero from the north.

Violette pours a taste and Gordon does a swirl and a sniff.

GORDON

Forest floor -- vanilla -- meticulously cared for. Beautiful.

Violette's impressed. She looks at Taquarius who's loving this. She pours Gordon a full glass. Gordon points out at the piano.

GORDON (CONT'D)

I could have sworn I saw a man sitting at that piano earlier who looked like Earl Vinegar. Do you know who he is? He wouldn't be wandering around Pioneer Square with the rest of these crazy people?

Violette's cheerful disposition goes away.

Taquarius notices this.

VIOLETTE

I can't say I know anything about that.

GORDON

Man is a legend. My father used to play his music for me when I was a kid.

VIOLETTE

Does your father live here?

GORDON

Yes. He did, anyway. He used to work over there at the Mission.

Violette looks at Taquarius with a surprised glance.

VIOLETTE  
You say he played Earl Vinegar's  
music for you? Lucky little man you  
were.

Gordon takes another drink of wine.

VIOLETTE (CONT'D)  
So if you don't work for Git Hub,  
what brings you?

GORDON  
I came to settle my Father's  
affairs.

VIOLETTE  
Did your father happen to pull a  
little green wagon around in his  
spare time.

Gordon nods.

VIOLETTE (CONT'D)  
Jesus. I'm so sorry.

Violette walks around the bar and grabs Gordon's hand. She  
leads him outside.

EXT. LUIGI'S RESTAURANT - DAY

Violette pulls Gordon to the side of the building facing the  
square and points to a mural on the wall.

Gordon looks up and notices a man in the mural pulling a  
green wagon full of food through a group of thankful people.

VIOLETTE  
Somebody painted this on the wall a  
couple of years ago in the middle  
of the night. Your dad was loved  
here.

Gordon stares at the image.

VIOLETTE (CONT'D)  
Something else I have to tell you --

Violette points to the piano.

VIOLETTE (CONT'D)  
That was Earl Vinegar. He's my  
father.

(MORE)

VIOLETTE (CONT'D)

He comes and sits at that piano from time to time, but never plays a note. But -- your father used to play with him in that very place. I think he was the last person my dad played with.

Gordon's struck by this.

Gordon looks up at the neon sign for The Mission.

GORDON

Listen, I'll be back in a minute.

INT. BREAD OF LIFE MISSION - EVENING

Gordon walks in and sees Laura locking up her office.

GORDON

Excuse me. I think I left something here earlier.

Laura looks at Gordon and then unlocks the door to her office.

She motions for him to follow her.

INT. MISSION - LAURA'S OFFICE - EVENING

Laura turns on the light to reveal Asteroid sitting in the corner.

LAURA

I can't tell you what a hole your father's passing has left around here.

GORDON

Is the Mission in trouble?

LAURA

Some people in the city council want to focus on building a quick fix for these people. Stuff them in an apartment building that feels more like a jail cell, just to get them off the street.

(MORE)

LAURA (CONT'D)

We still feel like focusing on all aspects of someone's life is the best approach.

GORDON

So, it's in trouble.

LAURA

You shouldn't worry about it.

GORDON

Did my father know?

Laura nods towards Asteroid.

LAURA

The funding has been dwindling for years. Now I have to go home and get some rest. And if you're serious about helping, you should too.

Gordon wheels Asteroid out of the office and Laura shuts the lights off.

INT. DEXTER'S APARTMENT - NIGHT

Gordon wheels Asteroid inside, pours a glass of whiskey, and puts on a blues album. He finds a guitar in a previously unexplored closet.

He sits down and plays along with the music. As the music continues on, Gordon takes the tools from the drawer and begins to make repairs to Asteroid.

EXT. BREAD OF LIFE MISSION - MORNING

Gordon wheels the wagon out of the Mission, newly restored and full of food. He looks around for a moment, then Kirby comes around the corner on her skateboard, holding Peanut.

KIRBY

Sorry. The Egyptian cotton sheets make it hard to get out of bed.

GORDON

I just so happen to have coffee.

Gordon pours some coffee from a large thermos into a paper cup.

KIRBY

Well, you're off on the right foot,  
my young Padawan.

EXT. PIONEER SQUARE - MORNING

Kirby and Gordon wheel along and come to the place Earl sleeps most nights; a tarp thrown over the top of his cardboard box. Earl rustles awake.

KIRBY

Now, Dexter's jam was to make sure  
the people who wouldn't step foot  
in the Mission, got a little  
sustenance. Our first stop on the  
star tour takes us to the home of  
the world-famous jazz pianist, Earl  
Vinegar.

Earl steps out of his bed. Gordon shakes Earl's slightly  
trembling hand.

GORDON

An honor to meet you, sir. I  
believe you knew my father.

Earl reaches his hand up to Gordon's face and smiles.

Gordon looks down at Asteroid and fumbles through the food.

KIRBY

It's not the Four Seasons, kid.  
Just a coffee and some kindness  
goes a long way.

Kirby pours some coffee and Earl pulls a banana from the  
wagon.

KIRBY (CONT'D)

We'll leave you to it, Earl.

Kirby pulls Gordon along as he looks over his shoulder at  
Earl.

GORDON

How long has he been living on the  
street?

KIRBY

Hard to say. It's a lot like time dilation in space. For you, only an hour might pass. For somebody on the street, that hour feels like an era!

Gordon looks back at Earl one more time.

KIRBY (CONT'D)

Okay, you're giving off stalker vibes, now. Come on we got a lot of stops to hit.

EXT. WATERFRONT - DAY

Gordon and Kirby tour the waterfront. Gordon pulls Asteroid through CROWDS of TOURISTS and STREET VENDORS. A pedicab driver wearing a makeshift "CAPTAIN AMERICA," costume, blasting 90's hip hop, passes them.

The PASSENGERS mindlessly film themselves dancing to the music as they pass multiple PEOPLE looking for handouts.

BEGIN MONTAGE:

- Kirby directs Gordon toward a MAN holding up a sign that is shaped like a fish that reads: "fishing for kindness." Gordon gives the man a bottle of water and some granola.
- Kirby brings Gordon to a MAN wearing only his underwear. Gordon gives him a blanket and a cup of coffee.
- Kirby and Gordon pass a NATIVE WOMAN who is making traditional bracelets with yarn. He gives her a muffin and a bottle of water.
- They pass a MAN who gives free haircuts to the homeless.
- They pass Buffalo on the street, playing his guitar. Gordon tries to give him a handout but Kirby stops him and laughs.
- They see a mobile van giving checkups to the PETS of the people living on the street.
- A SEAGULL flies near Gordon, and he gives him a piece of bread from his hand.
- Gordon and Kirby watch a BALLOON ARTIST create an extravagant animal.



END MONTAGE.

EXT. PIONEER SQUARE - DAY

Gordon notices the store called BEJEWELED.

GORDON

Hey, I think a friend of my father owns that store. You mind if I go say hello?

KIRBY

Knock yourself out, kid. I'd say we had a good first day. I have a lot of important meetings to get to anyway.

Gordon turns to say goodbye, but Kirby has vanished.

INT. BEJEWELED - DAY

Gordon wheels his cart up to the doorway of Cheryl's store. He watches her joyously help a CUSTOMER try on a moonstone necklace.

CHERYL

Of course, I think it's beautiful or else I wouldn't carry it in my store, but this is a local artist that works with moonstone often. It's a symbol of light and hope, inner clarity, and a connection to the feminine.

CUSTOMER

It's amazing. Let me go check in with my husband and I'll be back.

The customer quickly rushes out of the store and passes Gordon.

GORDON

Did I scare her off?

CHERYL

No, she was just acting interested long enough to put a little amber ring in her pocket. She needs to be less obvious about it.

GORDON  
Do you want me to get her?

CHERYL  
That ring belongs to her now until  
it doesn't.

GORDON  
Tough business plan.

CHERYL  
Looks like you're getting the hang  
of things.

Cheryl nods at Asteroid then to the cut on Gordon's face.

CHERYL (CONT'D)  
I wouldn't leave it out there if I  
were you.

GORDON  
No?

Just then, the man who was wearing only his underwear,  
approaches the window to Cheryl's store. He takes down his  
drawers and then presses his junk against the glass.

GORDON (CONT'D)  
Jesus!

Gordon walks outside.

EXT. BEJEWELED - CONTINUOUS

The man emphasizes his gesture to Gordon.

GORDON  
I'm happy you're proud but you've  
got to get out of here, man.

This encourages the man to simulate that he is masturbating  
in front of Gordon, before grabbing some food from Asteroid.

Cheryl calmly walks outside and grabs Asteroid and Gordon,  
then brings them into the store.

CHERYL

(To the man)

I don't want to have you trespassed  
but you know you can't be flying  
your bits and pieces around out  
here. Now go on.

INT. BEJEWELLED - CONTINUOUS

Cheryl shuts the door and locks it behind her.

CHERYL

A person could get exhausted down  
here. I don't know how your father  
kept it up.

GORDON

Can I ask how close you were?

CHERYL

Dexter didn't let many people close  
to him.

GORDON

I found out he used to play out  
here with Earl Vinegar.

CHERYL

I was lucky enough to hear it.

GORDON

My father left my mother and I when  
I was ten. He's been all but  
canonized out here on this street.

CHERYL

You mentioned that piano out there.  
Well, once a month, he would make a  
giant pot of chili at the Mission  
and bring it out to the square. All  
the locals would show up. A few of  
them aren't bad players. He invited  
some other musicians he knew, and  
they would just spill their guts on  
the bricks out there. You would  
have never known that half the  
people didn't have a place to sleep  
that night. That was his thing. He  
just looked everyone in the eye,  
the same as the next.

GORDON  
A jam session?

CHERYL  
World class.

GORDON  
We could do it again. Raise money  
for the mission.

Just then a couple of POTENTIAL CUSTOMERS try to enter the  
store.

CHERYL  
I should let them in.

Cheryl walks to the door and opens it.

GORDON  
I'll bother you again, soon.

CHERYL  
Please do.

CHERYL (CONT'D)  
(to Customers)  
Hello. Welcome to Bejeweled --

EXT. PIONEER SQUARE - DAY

Gordon takes Asteroid and wheels it out into the square.

Gordon's attention swiftly shifts to Zelda, who has captured  
the focus of a group of TOURISTS nearby. She twirls and  
dances around them, lost in her own world.

However, it becomes apparent that her efforts are bordering  
on overwhelming the group, resulting in a growing sense of  
agitation among them.

Gordon approaches the group.

GORDON  
It's okay. She doesn't bite.

MOTHER  
What the hell is wrong with this  
city?

As the group of tourists moves on, Zelda remains undeterred, continuing her captivating dance. Gordon's gaze lingers on her, and he begins to appreciate the level of talent she possesses, especially considering her circumstances.

Gordon's ears pick up the faint sound of Zelda humming a melody from 'The Nutcracker.' A sense of awe washes over him as he recognizes the tune.

Zelda does not acknowledge his presence.

INT. DEXTER'S APARTMENT - EVENING

Gordon makes himself a plate of food and goes to select an album to play. As he pulls a record off the shelf, a tape cassette falls to the floor.

Gordon bends down to pick it up. The label reads: "Pioneer Motel."

EXT. BELLTOWN - EVENING

Gordon walks past some shops near Pike Place Market. He finds a used music store and goes in.

INT. MUSIC STORE - CONTINUOUS

Buffalo's behind the counter. He sees Gordon walk in and picks up his phone.

Gordon browses the store for a bit, noodles on a few guitars, and starts to leave.

BUFFALO

I recognize you from this  
afternoon. You tried to give me  
food. I know I look like a hobo and  
honestly, I don't really have a  
place to call home. My name is  
Buffalo.

GORDON

Gordon. Is there a code on the  
street? If you have a job then you  
can't take food?

BUFFALO

Aye, a code? That's bleedin' fantastic. Only code I know of is; don't get stabbed while you're sleeping.

GORDON

Fair enough. You have any used cassette players?

BUFFALO

I think we have one or two in the wee room at the back.

Gordon nods in acknowledgment and heads in that direction.

INT. MUSIC STORE - BACK ROOM - EVENING

Gordon looks through some vintage equipment and finds a portable cassette player.

Buffalo enters with a bloke, holding an accordion, who looks like a LONGSHOREMAN, and a female, carrying a violin, who could pass for a CHIMNEY SWEEP.

BUFFALO

We're here to play some music. Kirby showed me a video she found online of you. That's good shit, man. Just thought you might like to have a little fun. Get your mind off everything.

GORDON

Oh. Wow. Okay, I didn't bring my guitar.

Buffalo smiles and looks at one on the wall.

BUFFALO

That'll do won't it.

Gordon laughs.

He shakes hands with the two people.

GORDON

What should we play?

BUFFALO

I thought we'd try playing a new thing I been working on...

Buffalo start to describe the song a bit before the four of them make a little magic.

INT. MUSIC STORE - NIGHT

Buffalo pours a little whiskey for everyone and begins to play a few notes. After a few beats, Gordon joins in quite skillfully, and then the other two players begin to play.

EXT. MUSIC STORE - NIGHT

Gordon leaves the store with a smile on his face and a cassette player.

EXT. PIONEER SQUARE - NIGHT

Gordon sits down at the piano in the square. He feels something beyond himself --

EXT. PIONEER SQUARE - NIGHT

BEGIN FLASHBACK.

Dexter is handing out bowls of chili and laughing with the locals as they gather around the piano. Earl sits off to the side.

END FLASHBACK.

EXT. PIONEER SQUARE - NIGHT

Violette approaches Gordon and taps him on the shoulder.

VIOLETTE  
It's not too safe out here this  
time of night.

GORDON  
And what about you?

VIOLETTE  
Pays to be related to a legend.

GORDON  
You know I haven't seen any other  
part of town. You wouldn't be  
interested in being my tour guide  
for a night, would you?

Violette smiles.

VIOLETTE  
Come by the restaurant tomorrow  
night.

Violette floats away.

INT. DEXTER'S APARTMENT - NIGHT

Gordon lays down on the bed and puts the cassette into the player. He puts headphones on and presses play. Only he can hear the audio. A tear runs down his cheek.

EXT. LUIGI'S - NIGHT

Gordon stops at the door and watches Violette. He takes a deep breath.

INT. LUIGI'S - NIGHT

Gordon enters to see a sparsely filled dining room.

Violette sees Gordon.

VIOLETTE  
Hey, California.

Taquarius stops what he's doing, moves toward Gordon, and kisses him on the forehead.

VIOLETTE (CONT'D)  
Okay, this is Chef Taquarius.  
Dexter used to check in on him from  
time to time.

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 --



TAQUARIUS

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

GORDON

(In his best (worst)  
Italian accent)

Sure.

TAQUARIUS

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

This gets a good laugh from Gordon.

VIOLETTE

(To Taquarius)

Are you sure you're okay without  
me?

TAQUARIUS

We got this. By the way, Gordon --  
I play a little drums in my spare  
time if you want to chop it up  
sometime.

GORDON

I can see that happening. I cook a  
little in my spare time -- if you  
want to, uh, chop it up sometime.

VIOLETTE

Okay. This is getting weird. I'll  
get my coat.

EXT. TROLLEY STOP - NIGHT

Violette and Gordon dodge a few SKATEBOARDERS as they make  
their way to the platform. Both of them are slightly jittery.

VIOLETTE

I'll be honest, this is the first  
time I've ever taken this trolley.  
Not to be confused with the South  
Lake Train, the light rail, or the  
Monorail. I mean, I know where it  
goes, I just don't know how it gets  
there.

Gordon smiles.

GORDON

Well, if I had to guess, I'd say there is an onboard energy storage so it can run off-wire at times. There has to be some sort of regenerative braking system and --

Gordon notices a smile on Violette's face.

VIOLETTE

Wow. Don't let me stop you. What do you have on the difference between trolleys and cable cars?

The trolley approaches and the two of them board.

INT. TROLLEY - NIGHT

The train winds out of Pioneer Square.

GORDON

Please tell me Dick's Burgers is on the list of places we're going to see tonight.

VIOLETTE

Okay, Mr. "do you have any pasta fagioli." We might make it there. You see that in the brochure of places you have to try in Seattle?

GORDON

I was a "Sir-Mix-a-lot," fan when I was younger. I think I studied every musician from Seattle there ever was in case I visited my father someday. Everybody from Hendrix to Brandi Carlile.

VIOLETTE

Wow. Okay. We'll play a little game then, called 'Seattle or not.'

GORDON

I have to warn you, this will not end well for you.

VIOLETTE  
We'll see. Okay let's start easy --  
Kathleen Hanna.

Gordon lets out a hearty laugh.

GORDON  
That's easy? I may have  
underestimated my opponent.

Gordon thinks for a beat.

GORDON (CONT'D)  
Kathleen Hanna. Frontwoman for  
"Bikini Kill," "Le Tigre" and  
"Julie Ruin." Most definitely from  
Seattle, and most definitely a punk  
icon.

VIOLETTE  
"Queensryche."

GORDON  
Metal? You're amazing, and yes.  
From Bellevue though, I believe.

VIOLETTE  
"Ernestine Anderson."

GORDON  
Eclectic taste. Yes, and I happen  
to know your father played with her  
multiple times here in town.

This changes Violette's aura.

VIOLETTE  
Can I ask why you never came to  
visit Dexter?

GORDON  
Truth is, my mom said she didn't  
want me to travel all that way.  
Then I got older and just put up a  
united front with her I suppose.

VIOLETTE  
Breaks my heart a little.

GORDON  
Speaking of broken hearts --

VIOLETTE

Yeah. Earl Vinegar tried breaking up a fight once, after a show. Took a bottle over his head and he's never been the same. Went non-verbal. Hasn't played a note in years. But he was already living on the streets a lot by then. He just didn't feel comfortable in one spot.

Violette re-directs the conversation.

VIOLETTE (CONT'D)

You're not getting off that easy. Speed round.

GORDON

Here we go!

VIOLETTE

Ray Charles.

GORDON

Not from here but did work here for a couple of years early on.

VIOLETTE

Dave Mathews.

GORDON

No. Lives here now, but no.

VIOLETTE

The Sonics.

GORDON

Yes. Basketball team and the band.

VIOLETTE

Quincy Jones.

GORDON

A Garfield high Bulldog if I'm not mistaken.

VIOLETTE

Gary Clark Jr.

GORDON

No! But in my top five favorites of all time.

VIOLETTE

I have to confess. I looked you up. Somebody in one of the comments sections said you sounded like a younger, smoother version of Gary Clark Jr.

GORDON

Smoother? Oh, I don't think I like that at all. Besides I barely sing. Not like you.

Just then the trolley comes to the Broadway stop.

VIOLETTE

AH! Here we are.

EXT. BROADWAY - NIGHT

Gordon and Violette walk along the bright lights of Broadway. The energy is very different from Pioneer Square. They immediately pass a GROUP OF MEN DRESSED IN DRAG, as the MUSIC from a nearby club spills into the street.

GORDON

You said my father would check in on Taquarius -- did he help him at one point?

VIOLETTE

He got him the job at the restaurant -- before I was there. He used to live in the square like everybody else, but Taquarius was looking for help. A lot of them aren't.

GORDON

What do they want?

VIOLETTE

Different things, but if I had to put my finger -- I mean you have all these religious people that claim they know what Jesus was all about and claim they want to help those less fortunate. Then you realize that as soon as the less fortunate don't look like them, talk like them, or want to have sex with the same people as them, the kindness ends.

GORDON

So you don't know what they want either? I mean that was deep but...

Violette playfully slugs Gordon in the arm.

VIOLETTE

Okay, so you have the answer to all the world's problems?

GORDON

I have an idea where to start.

Gordon makes a few dance moves to the MUSIC coming from another club.

GORDON (CONT'D)

You bring me here to dance? Because I will dance!

VIOLETTE

Trust me, you don't want me to dance.

GORDON

I don't believe that. I could tell you're a performer.

VIOLETTE

I lived in New York for a few years, did a few shows off-off Broadway, but every time I would audition for a role that had music, they would call me back for the dance portion and I would absolutely fall apart. We are talking Titanic, crashes into the Hindenburg, live on stage. I came back to Seattle to watch over Earl.

(MORE)

VIOLETTE (CONT'D)

He even lived with me for a little while. I ended up waiting tables, and the owner liked me enough. Now I manage the place while I'm finishing school.

GORDON

Wow. That's really impressive.

Violette nods toward a busy cantina.

VIOLETTE

This is it.

INT. CANTINA - NIGHT

The two of them sit at a crowded bar and drink a margarita.

A BURLESQUE show is being performed on stage.

VIOLETTE

I figured this was a good way to get our minds off our fathers.

GORDON

One last thing. Did you know the Mission is done?

Violette nods. Wipes a tear away.

Gordon raises his glass and toasts Violette. The two of them revel in the show for a moment.

GORDON (CONT'D)

What if we brought the jam session back?

VIOLETTE

It was a moment in history. I don't think you could recreate --

GORDON

We put our own spin on it. Turn it into a fundraiser for a new place. One with a vision.

VIOLETTE

Okay, how long have you been here?

GORDON

You could be the producer. I could talk to somebody about squeezing you in for a duet with somebody as well.

VIOLETTE

Oh yeah, who are you talking to?

GORDON

Okay, hear me out -- Earl Vinegar.

Violette turns her attention away from Gordon.

GORDON (CONT'D)

What if I could get him to agree, on his terms to play again?

VIOLETTE

You really weren't listening to the part about not talking about our fathers, were you? He's his own person but I would strongly recommend that you don't try that. A lot of people failed before you, including his own daughter.

GORDON

You're right. I'm sorry. I'll stop talking about this if you go dancing with me right now.

She points to her legs.

Gordon grabs her hand and they leave.

INT. DANCE CLUB - NIGHT

Gordon feels the MUSIC and has good rhythm, but he decides to make a series of clumsy/awkward dance moves to make Violette feel easy.

She wholeheartedly hams it up and begins to free her own natural moves. They laugh, then...

Gordon kisses Violette on the dance floor.



EXT. DICK'S - NIGHT

Gordon and Violette stand in line at the iconic "Dick's," burgers. Gordon rubs his hands together in anticipation.

EXT. BROADWAY - NIGHT

The two of them walk by a Jimi Hendrix statue and sit to eat their food.

INT. TROLLEY - NIGHT

Violette has fallen asleep on Gordon's shoulders.

The music fades.

Pre-Lap.

GORDON (V.O.)  
You should have seen it, Mom. It  
was ridiculous. I haven't felt that  
freed up in --

INT. DEXTER'S APARTMENT - NIGHT

Gordon sets a glass of whisky on the counter and thumbs through Dexter's album collection. He pulls out a wide variety of music.

GORDON  
-- months. I got the fuck out of my  
head for even just a minute.

INTERCUT WITH:

INT. TALIA'S HOME - LIVING ROOM - NIGHT

GORDON  
And I -- he was doing good things  
here. I can't tell you why he left -  
- but there's a mural of him on the  
wall of a restaurant.

Talia pulls the phone away from her face when she hears this.

GORDON (CONT'D)  
He left me a wagon. I've been  
staying in his apartment.

Talia puts the phone back to her face.

TALIA

Did he have --

GORDON

Pictures? Yes. There's a picture of the three of us on the boardwalk in Venice Beach together.

Gordon looks at the shelf that shows only the photo of him and Dexter together.

Talia lets the tip of a smile crack.

TALIA

(into phone)

I'm glad you're enjoying yourself, but it's only been a few days. Please, just be careful, Gordon.

GORDON

I will. This place is kind of dark and dreary but I know what I have to do.

Tup jumps up on the counter and knocks Gordon's glass of whiskey over.

GORDON (CONT'D)

Oh, shit. I've got a visitor. I'll call you soon, Mom.

Gordon hangs up and then pets the cat.

GORDON (CONT'D)

Just come by anytime you please, eh? I guess you gotta lock the doors in this neighborhood.

EXT. PIONEER SQUARE - DAY

Gordon pulls Asteroid. He gives an umbrella to a man with no coat.

He notices Kirby writing in a notebook on a stoop and approaches.

GORDON

Can I ask you where you sleep at night? I have --

KIRBY

Well, there's no time to sleep, you know between pedicures and wine and cheese nights with the ladies from the rotary.

GORDON

Ohhh, the rotary? I understand. You could get work around here, I'm sure. You're fucking smart.

KIRBY

If I get a job who's going to keep you in line?

GORDON

I thought you said I was doing fine.

KIRBY

If you were like -- a fourth grader.

Kirby hands Gordon a joint and a lighter.

Gordon takes the joint and lights it. The two begin to walk together.

GORDON

I need a little philosophy.

KIRBY

Philosophy isn't free.

GORDON

I believe the Epicureans would disagree.

KIRBY

I'm much more of a Stoic at heart.

Gordon pulls out a deluxe chocolate bar from Asteroid.

KIRBY (CONT'D)

Holy shit. Who taught you to barter?

(MORE)

KIRBY (CONT'D)  
You don't go straight to the  
fucking nuclear chocolate goodness.  
You could have had me for like a  
bag of almonds.

The last statement hangs in the air for a moment and then  
Kirby takes the chocolate.

KIRBY (CONT'D)  
Okay, here it goes -- Enough is  
never enough for the person Enough  
is too little.

Gordon signals that his mind is blown.

GORDON  
Here I thought you were going to  
tell me about whether or not free  
will is real, but you're out here  
talking about holes in souls and  
whatnot.

KIRBY  
The free will stuff will cost you a  
lot more, and maybe leave the  
rhyming to me.

GORDON  
I wish I had a whole box of the  
finest Swiss chocolate.

Gordon starts to laugh uncontrollably. Kirby takes back her  
joint and smiles.

GORDON (CONT'D)  
Hey, by the way. I'm putting  
together a benefit for the Mission.  
I'm gonna need you to perform.

Kirby hugs Gordon.

KIRBY  
I'll have my agent call you.

The two of them stop in front of a restaurant with outdoor  
tables.

GORDON

I know you won't take me up on the offer to stay at Dexter's apartment, but you have to at least let me buy you a proper lunch.

KIRBY

Done.

GORDON

That was easy. Should we go to Luigi's?

Kirby shakes her head emphatically.

KIRBY

I'm available right now.

GORDON

Here?

KIRBY

French food is my favorite with all the frites and such.

GORDON

French food it is.

Gordon approaches the HOST.

Kirby notices the host sizing her up and making hand gestures to Gordon.

She decides to disappear while Gordon's arguing with the man.

Gordon returns to find Asteroid sitting by itself. He looks over and sees Violette and Earl sitting at the piano together.

INT. BEJEWELED - DAY

Gordon walks into the store and sees Cheryl merchandising some pearls.

CHERYL

What do I owe the honor?

GORDON

I wanted to let you know, I'm organizing a benefit for the Mission to find a new home. We're going to hold it right out here.

Gordon points toward the piano.

GORDON (CONT'D)  
In honor of the jam session. In  
honor of Dexter.

CHERYL  
How can I help?

GORDON  
Well, I thought I would ask some of  
the businesses around here for some  
donations that we could put into a  
silent auction. No pressure, but it  
would give me some street cred if I  
could say that Bejeweled donated.

CHERYL  
Of course. I'll put together  
something for you. I have some  
friends on the square committee.  
You might need some help with a  
permit and such if you plan on  
drawing a crowd.

GORDON  
That would be amazing. There's one  
other thing?

CHERYL  
Yes, I have something that would  
work as a gift for someone that you  
just met.

GORDON  
Wow. News does travel fast around  
here.

CHERYL  
Not as fast as those sparks in your  
eyes. What are you thinking?

GORDON  
I don't know exactly. There's a  
whole spectrum of things she  
exudes.

CHERYL

Okay, then. Well, a Garnet can come  
in a whole spectrum of colors --  
they are good for the heart and  
balance the root chakra.

GORDON

Sounds great.

CHERYL

I have the perfect piece for you.

EXT. WATERFRONT - DAY

As Gordon pulls Asteroid along the piers, his attention's  
captured by a GROUP OF MEN starting an impromptu percussion  
ensemble using buckets. Their beats wash over him.

BEGIN MONTAGE.

EXT/INT. VARIOUS

- Gordon plays his guitar on stage in front of a SMALL CROWD  
at the restaurant.
- Gordon and Violette draw up plans for the arrangement of  
the stage etc...
- Taquarius puts together a sample of food for Gordon and  
Violette to try.
- Gordon and Violette ride the big wheel on PIER 57 together.
- Gordon rehearses with Kirby in front of the Seattle  
Library.
- Taquarius plays with Buffalo and Gordon in the square.
- Cheryl introduces Gordon to a few people holding clipboards  
in the square.
- Gordon and Violette paddle a canoe through the arboretum.
- Gordon cooks dinner for Violette at Dexter's apartment.
- Gordon and Violette dance slowly together at Luigi's.
- Gordon gives Violette the gift he bought for her and the  
two of them kiss.

END MONTAGE.

EXT. PIONEER SQUARE - EVENING

Gordon sits on a chair near the piano, playing his guitar.  
Buffalo approaches.

BUFFALO  
How's the planning coming?

GORDON  
Considering I've only been here a  
few weeks, I'd say pretty damn  
well.

Buffalo gets his guitar out.

BUFFALO  
You sounded excited in your  
message.

GORDON  
Violette called me. I'm hoping we  
have a special guest join us  
tonight.

BUFFALO  
That's brilliant, man.

GORDON  
Well, I don't know what the chances  
are really, so in the meantime, I  
wanted to try and play this song my  
father wrote.

Gordon hands Buffalo the sheet music and he looks it over.

BUFFALO  
"Pioneer Motel?"

Buffalo rubs the back of his neck anxiously.

GORDON  
What?

BUFFALO  
This is the song --

GORDON  
I'll play the piano for now.



Buffalo begins to play.

Gordon joins him, but shortly after, Buffalo stops playing.

Gordon abruptly stops.

GORDON (CONT'D)  
I know I'm a little rusty but I  
wasn't that bad.

Buffalo looks over Gordon's shoulder, astonished.

Gordon turns around to see Earl standing over his shoulder.

Violette is holding his hand. Earl motions with his head for Gordon to move away from the piano.

Gordon happily obliges and moves to pick up his guitar.

Violette and Earl sit down at the piano. Earl studies the sheet music in front of him.

Earl looks at Violette and shakes his head.

Violette turns to Gordon.

VIOLETTE  
This song must hold a particular  
attachment to something.

GORDON  
He knows it? Jesus.

BUFFALO  
Gordon, that was the last song we  
played the night your father  
passed.

Gordon deflects this information.

GORDON  
How about one of his own?

Violette looks at Earl.

VIOLETTE  
You got something you want to play?

Earl looks at Violette and then touches her neck.

VIOLETTE (CONT'D)  
You want me to sing? Oh, this  
should be interesting.

Earl holds his shaking hands over the keys. He pulls them  
away and then back over the keys.

He begins to play. It's a little rough at first, but then it  
begins to flow quite smoothly.

BUFFALO  
(to Gordon)  
You know this one?

Gordon listens a little more.

GORDON  
Holy shit. He's playing Maritime.  
This was off his very first album.

INT. TALIA'S HOME - DAY

BEGIN FLASHBACK.

Dexter and YOUNG GORDON, 7, sit on the floor. Dexter sifts  
through some albums while Gordon draws. Dexter pulls out an  
Earl Vinegar album.

DEXTER  
Here it is. Transcendent stuff,  
right here. Musicians are  
storytellers. But instead of a  
picture or a poem, their tales  
travel on the notes they play.

Gordon laughs.

DEXTER (CONT'D)  
That's funny, eh?

Dexter rubs Gordon's head in a playful manner.

DEXTER (CONT'D)  
How would your stories travel?

Gordon shows Dexter the picture he's drawing. It's an  
asteroid.

DEXTER (CONT'D)  
Brilliant, boy! Of course, it  
would.

Dexter puts on the album and Gordon sits up at attention.

END FLASHBACK.

EXT. PIONEER SQUARE - CONTINUOUS

Buffalo nudges Gordon. Gordon realizes that Violette is telling him with her eyes that this is his chance.

GORDON  
Of course. Holy shit.

Gordon talks Buffalo through the chord progression and the two of them begin to join in.

After a few more measures, Violette begins to SING.

A few TOURISTS hear the music and stop to listen.

Everything goes well for a couple of minutes, but more people begin to surround them. One of the tourists recognizes Earl and takes out his phone to record.

Earl looks up from the piano to realize that they're surrounded by a crowd. Violette becomes concerned and holds Earl's arm.

Finally, Earl stops playing and begins to punch down on the keys with a fist repeatedly until his hand begins to BLEED.

He gets up from the piano and runs off. Violette follows after him. Gordon gives his guitar to Buffalo and also runs after Earl.

EXT. MISSION - CONTINUOUS

Gordon's able to catch up to Earl but makes matters worse when he tries to put his arms around Earl to calm him down. Earl starts to thrash about. Violette arrives.

VIOLETTE  
Let him be. He doesn't let other  
people touch him! Jesus.

Violette puts her arm around Earl.

GORDON  
They have a clinic in the Mission.  
We could take him there.

VIOLETTE

He's never been inside. I'll take him home. It doesn't seem that serious.

GORDON

I'm sorry.

VIOLETTE

I knew this was a bad idea. I let you talk me into this.

Violette leads Earl away.

GORDON

I can come by later to check on you.

VIOLETTE

Gordon, do not come to my apartment. I can't -- please respect that.

INT. LUIGI'S - KITCHEN - NIGHT

Gordon cuts vegetables with Taquarius after closing.

GORDON

Jesus, I fucked this up.

TAQUARIUS

This doesn't sound like your fault.

GORDON

I pushed her about this fundraiser. This is my thing. I pushed her about Earl.

Gordon notices the tracks on Taquarius' arm.

Taquarius notices Gordon's glance.

TAQUARIUS

She could have cleaned house when she got here, but she kept me on after your father talked to her. These souls out here on the street -- caught between two worlds.

(MORE)

TAQUARIUS (CONT'D)

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.

GORDON

Kirby hesitated earlier when I invited her here.

TAQUARIUS

My old self knew her. We made a fantastic mess all over this city together.

Gordon stops cutting.

GORDON

I shouldn't go to her apartment, should I?

TAQUARIUS

Not if you like your face with only one cut on it.

EXT. PIONEER SQUARE - EVENING

Gordon calls Violette. It goes to her voicemail.

INT. DEXTER'S APARTMENT - NIGHT

Gordon pours a glass of whiskey and stares at Asteroid before kicking the wagon. He laughs at its resilience.

Gordon moves to the record player, takes the current album off, and puts it away. He runs his hands down the long collection and comes to a Dexter Gordon album that sticks slightly out from the rest. He puts the record on and slugs his drink. He pours another. He lets out a visceral howl.

Gordon's going through it now. He drinks from his glass.

BEGIN MONTAGE.

- Gordon drinks at a local bar. He starts an altercation with a man and is asked to leave.

- Gordon stops at the liquor store and buys several bottles of cheap wine.

- He pulls Asteroid through Belltown handing out cheap wine and drinking with the homeless people.

- Gordon is ATTACKED by a STREET PERSON, who takes all of his wine.

END MONTAGE.

INT. DEXTER'S APARTMENT - NIGHT

Gordon stumbles along the record shelf and throws the picture of himself and Dexter to the ground, smashing the glass. He staggers around briefly and then -- down goes Gordon.

He dials Talia's number.

TALIA

Gordon?

GORDON

I'm gona come home, mama.

Gordon holds the phone close to his forehead and clinches his face to try and hold back the pain from falling out of his face.

He slumps down on the floor and passes out.

TALIA

Gordon? Are you okay?

INT. DEXTER'S APARTMENT - MORNING

Gordon opens his eyes and grimaces at the pain coursing through his body.

He grabs a broom, and cleans up the glass near the picture frame. He picks up the frame and looks in the back of the photo of himself and Dexter.

Upon closer inspection, he sees another photo tucked in the back of the frame. It's an image of Dexter standing next to Zelda, in front of The Pacific Northwest Ballet building at the Seattle Center.

She's glowing with joy, dressed in a warm-up, her hair pulled tightly up in a bun. Gordon takes a photo of the image on his phone.

INT. TALIA'S HOME - KITCHEN - MORNING

Talia drinks a cup of coffee and tending to her plants when she hears a NOTIFICATION on her phone.

She opens the text from Gordon to see the photo. Her breath sinks.

INT. DEXTER'S APARTMENT - MORNING

Gordon grasps his head with both hands.

EXT. TALIA'S HOUSE - LIVING ROOM - DAY

BEGIN FLASHBACK.

A young Gordon is behind a plant, eavesdropping on Dexter talking on the phone.

DEXTER

She had this under control. She was in the corps. She was going to rehearsal. You told me 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?

EXT. PIONEER SQUARE - DAY

During Gordon's interaction with Zelda in the square, something about her eyes seems familiar to him --

END FLASHBACK.

INT. DEXTER'S APARTMENT - MORNING

Gordon takes out his phone and calls Talia.

INTERCUT WITH:

INT. TALIA'S HOME - MORNING

Talia answers.

TALIA

I was thinking -- I should come up there. I should have just gone and asked him to his face why he left. It was too -- I had to shut him out.

GORDON

Mama, is she my sister?

TALIA

I don't know. I wouldn't keep it from you if I did.

GORDON

He came here to help her and he couldn't. By then it was too late. So he helped everyone else.

Talia starts to sob.

GORDON (CONT'D)

Oh, Mama. We could have all come here. We could have stayed together. I'm going now. I'll call you soon.

TALIA

I don't think you should leave yet.

GORDON

I love you.

EXT. BELLTOWN - MORNING

Gordon flags down a pedicab and jumps in.

GORDON

I'm gonna need you to drive me around for a while.



PEDI-CAB DRIVER  
I can do that.

EXT. PIONEER SQUARE/VARIOUS - MORNING

BEGIN MONTAGE.

- Gordon gets out of the pedicab in front of a music store.
- Gordon exits and shakes his head.
- Gordon gets out of the pedicab in front of a second music store.
- Gordon exits and shakes his head.
- The third store, Gordon exits, holding a cassette tape above his head and smiling.
- They pass the soccer stadium and all of its rabid fans.
- (FLASHBACK)Dexter pours milk over a six-year-old Gordon's ice cream and watches as he joyfully makes his own milkshake.
- (FLASHBACK)Dexter throws wiffle balls at a ten-year-old Gordon as he hits them around their backyard.
- (FLASBACK)Dexter carries young Gordon on his shoulders into a lake and submerges himself underwater and swims, while Gordon rides above the water.

END MONTAGE.

EXT. OCCIDENTAL SQUARE - DUSK

Gordon and his driver roll past a small crowd gathered around something that he can't see.

He motions for his driver to stop and hands him some money.

Gordon approaches the group. Some of the people are giggling and pointing.

He pushes through the crowd to see Zelda dancing and humming.

Gordon takes his cassette from the music store out and puts it in his tape player, then pushes his way through the crowd until he is standing next to Zelda.

Zelda stops dancing and actually looks at Gordon this time.

The crowd begins to disburse.

Gordon looks at the people and back at Zelda.

GORDON  
This might help.

Gordon presses play on the tape player. The same song that Zelda was humming earlier, begins to play.

Zelda takes a moment to gather herself and then begins to perform quite well. Some of the crowd circle back to watch her. Gordon is overcome by emotion.

When Zelda finishes, the audience applauds for her. Some of them put money in the hat she has put on the ground.

Zelda gathers up the money and then looks at Gordon again. Gordon shows Zelda the picture of her with Dexter.

Zelda looks at it momentarily and then begins to spin away.

GORDON (CONT'D)  
Wait.

Gordon takes off his jacket and hands it to her. Then Zelda vanishes.

EXT. LUIGI'S - NIGHT

Gordon walks by Luigi's. The lights are out.

Gordon calls Violette and leaves a voice message.

GORDON  
Please let me know how I can help.  
I caused this -- I -- you have to  
let me make this right.

CHERYL (O.C.)  
Gordon.

Gordon turns around.

GORDON  
Hello.

CHERYL  
Are you okay? I heard a crash last  
night.

GORDON

I know why he came here.

Cheryl holds Gordon's hand.

CHERYL

He was constantly looking for her.  
I even heard that she stayed with  
him for a time. I can't imagine  
what you feel.

GORDON

I'm not sure what to do. Violette  
won't talk to me.

CHERYL

I would talk to her, but the truth  
is I don't think I'd be the right  
person to try and convince another  
woman to keep holding out hope for  
a man.

Gordon's overcome by the weight of this. He sits on a bench.

INT. DEXTER'S APARTMENT - NIGHT

Gordon calls Talia.

TALIA (O.S.)

Hello, Gordon.

GORDON

Yes. Please come to Seattle. I'll  
fill you in when you get here.

TALIA (O.S.)

Give me 2 days.

GORDON

I love you.

EXT. PIONEER SQUARE - MORNING

Gordon checks a few usual spots to look for Kirby. She's  
nowhere to be found.

EXT. WATERFRONT - MORNING

Gordon pulls Asteroid along, only this time, half the wagon is full of flyers. He hands them to locals and tourists alike.

Kirby sidles up next to him.

KIRBY

"Waste no more time arguing what a good man should be. Be one."

GORDON

Seneca?

KIRBY

Marcus Aurelius.

GORDON

This is going to happen. The people that rely on the Mission will get a new home.

KIRBY

Amen!

GORDON

Listen, the food at that French place wasn't that good anyway.

KIRBY

You still ate there!?

Gordon smiles and the two of them have a laugh.

KIRBY (CONT'D)

Give me some of those flyers. I heard Earl bugged out. Who's your new headliner?

GORDON

The neighborhood.

KIRBY

Oh, I've heard they're good!

Kirby takes a stack of flyers and vanishes.

Gordon watches another BUSKER. This time with the eyes of a talent scout.

INT. MISSION - DAY

Gordon walks in and knocks on Laura's office door, which is partially open.

LAURA  
Hello Gordon. I'm glad to see  
you're still here.

GORDON  
I wanted to give you one of these.

Gordon approaches Laura and gives her a flyer for the show.

Laura looks it over.

GORDON (CONT'D)  
Can you get any press to show up?

LAURA  
There's no stopping it now, Gordon.  
This building is coming down and  
the people who rely on it will have  
to find a new support system.

GORDON  
The money we raise will all go to a  
new location.

LAURA  
We've exhausted all the options.

GORDON  
Those were the old options.

Laura smiles at Gordon's bravado.

LAURA  
I'll make a few calls to some  
reporters.

INT/EXT. VARIOUS

BEGIN MONTAGE.

- Gordon hands a flyer to the receptionist at Vector.
- Gordon watches more STREET PERFORMERS.
- Gordon and Cheryl design some signage at a print shop.

- Violette stares out the window of Luigi's and watches Gordon help a MAN get back into his wheelchair.
- Gordon puts up flyers in the windows of the stores on the square.

END MONTAGE.

INT. CHOCOLATE SHOP - DAY

Gordon walks in and approaches OWNER, behind the desk.

GORDON

Hello, my name is Gordon Banks and I'm organizing a benefit concert Friday night. I was just curious if you'd be interested in donating something for an auction.

OWNER

Oh, listen we never really have any luck with that sort of thing. I'd have to decline.

GORDON

It's for the Bread of Life Mission. They're about to close their doors and get swallowed up by a high-rise condo building.

OWNER

It's unfortunate, but it might work out better for us.

GORDON

I'm not sure I'm communicating properly --

TALIA (O.C.)

We'll let you hang a banner and say a few words before the show.

Gordon turns to see his mother. She gives the man a charming glance.

GORDON

Yeah. What she said.

TALIA

It's going to be a historic night.  
Big-name acts. Having your brand  
tied to something like that would  
be well worth the hundred-dollar  
chocolate basket you offered up.

Owner straightens himself up.

OWNER

Did we say one hundred? How about  
two hundred dollars worth? You  
should be able to get twice that.

TALIA

We can't thank you enough.

EXT. CHOCOLATE SHOP - DAY

Gordon and Talia hug.

TALIA

What can I do that will help the  
most?

GORDON

More of that magic you just pulled.

TALIA

I'm nothing if not a hustler, baby.

EXT. LUIGI'S RESTAURANT - EVENING

Violette approaches the front door and sees Gordon standing  
at the entrance.

GORDON

Hey.

VIOLETTE

Hey, Gordon.

GORDON

I just need a few minutes. I can't  
apologize deeply enough for what  
happened with Earl. I was being  
selfish, and I should have never  
crossed that line.

VIOLETTE

We crossed that line. You didn't force Earl into anything. But I can't be tempted to put my father's health on the line again, which is why this won't work.

GORDON

(playfully)

What if I hang up my guitar? I could get a job as a longshoreman.

VIOLETTE

I don't think you could handle all that work on the dock with those baby-soft hands of yours.

GORDON

Baby hands?

VIOLETTE

And you haven't even seen the winter around here. The sun doesn't come out for months.

GORDON

You gotta at least let me hear you finish singing that song sometime.

VIOLETTE

Gordon, what you're doing is remarkable, but most likely, my father won't play music again and the only place I'll be singing is in the walk-in cooler at Luigi's on Saturday nights.

Gordon looks at the Garnet necklace around Violette's neck.

GORDON

I'm glad you're still wearing it.

VIOLETTE

Well, I'm not an idiot. This necklace is gorgeous.

Violette notices some PEOPLE walking towards the entrance to Luigi's.



VIOLETTE (CONT'D)  
I should be going. Taquarius is still helping you with the food and you can use the restaurant as a home base for the show if you need.

GORDON  
Thank you. Violette --

VIOLETTE  
It's going to be a huge success, Gordon.

Violette smiles and walks inside. Talia approaches.

TALIA  
I see why you're all out of your mind up here.

Gordon puts his arm around Talia.

EXT. OCCIDENTAL SQUARE - NIGHT

Gordon and Talia walk through an empty Occidental square.

GORDON  
You should have seen her, Mama. She had Dad's eyes and his charm. Even under a giant psychic storm, you could see her grace.

Gordon begins to re-create the motion of his sister.

TALIA  
His charm -- so you've come full circle?

GORDON  
Maybe we could track down her mother and try to find out if we can help. At least get her to the right doctor.

TALIA  
Zelda might not want that. Sometime there's no getting people off their path, no matter how hard you try.

Gordon stops his re-creation.

GORDON

I was so hyped up to know that Mr. Vinegar played with Dad. Violette saw that and took a chance, and I blew it.

Talia hugs Gordon.

TALIA

Are you going to show me this magic wagon I've heard so much about?

EXT. WATERFRONT - NIGHT

Gordon and Talia roll Asteroid along the waterfront, handing out food and fliers.

BEGIN MONTAGE.

- Gordon shows Talia the piano in the square.
- They walk past the Mission.
- Gordon shows Talia Dexter's apartment.
- Tup comes around.
- Gordon and Talia watch a promotional video for the Mobile Loaves and Fishes site in Austin.

END MONTAGE.

EXT. PIONEER SQUARE - SUNRISE

Gordon rolls Asteroid (full of tools, supplies, etc...) to the piano in the square. It's eerily quiet except for the coo of a few pigeons. Gordon sits at the piano and closes his eyes.

EXT. PIONEER SQUARE - EVENING

BEGIN FLASHBACK.

Dexter gathers a group of locals around the piano, including Buffalo, Earl, etc...

DEXTER

I want to thank everybody for coming this evening.

(MORE)

DEXTER (CONT'D)

Now if you're done eating me out of  
my house -- I think it's time for  
some music!

Everybody CHEERS.

END FLASHBACK.

EXT. PIONEER SQUARE - SUNRISE

Gordon begins setting up for the show.

MONTAGE BEGINS:

- Buffalo arrives with a van full of amplifiers and gear.
- Gordon begins to put up a backdrop behind the piano.
- Cheryl hangs some decorations around the stage area.
- Laura sets up a table full of auction items.
- Talia and Taquarius have some fun with dessert in Luigi's kitchen.
- Kirby helps to hang some lights near the stage area.
- Laura and some VOLUNTEERS set up a booth from The Mission.
- Peanut plays with some young CHILDREN passing by as people ask about the event being set up.
- Gordon hands out more fliers.
- Laura puts a large easel up with a board that has the QR code on it to direct people where to donate.
- Some of the locals become curious about what is happening.
- Violette helps Taquarius put a pot of chili and supplies on a cart. Then she watches the event take shape.
- Vance watches the effort from the back seat of his Jaguar.
- Peanut is pulled along in Asteroid by Gordon as he makes some last-minute adjustments to the perimeter.
- Some other VENDORS and STREET ARTISTS set up around the outside of the stage.

- The Chimney sweep and the Longshoreman arrive with some more musical gear.
- A FACE PAINTER makes her art on smiling CHILDREN.
- A local CAMERA CREW shows up to film the event.

EXT. PIONEER SQUARE - EVENING

A CROWD has gathered. Gordon walks toward the front of the stage and grabs the microphone.

Talia starts a small round of APPLAUSE and cheering.

GORDON

I just can't thank everybody enough for coming out this evening. We have some very talented local artists performing for you today. Some of them spend their night in this square. We're here to raise money for the Mission, which has been helping people get on their feet around here for ninety years.

Gordon points toward Laura and her team.

GORDON (CONT'D)

You'll find the QR code near the entrance that will direct you to donate. Any help you can provide is life-changing. I want to thank everybody who has helped put this together, including the people from Luigi's.

Gordon nods toward Buffalo.

GORDON (CONT'D)

Let's go ahead and get this started. I'm going to bring up a sublime poet and artist to perform one of her latest pieces. We can all learn from her. Let's give a warm welcome to Kirby Flowers.

Kirby bounces onto the stage. Buffalo begins to accompany her on the guitar. Kirby knocks in on a provocative spoken word piece.

Gordon leaves the stage.

SERIES OF SHOTS:

- The BUCKET BRIGADE plays.
- Some of the other BUSKERS play.
- Gordon helps Talia serve food.
- Taquarius dances with Kirby.
- Violette watches from across the square by herself.
- The camera crew films the festivities.

EXT. STAGE - NIGHT

Gordon approaches the stage with Asteroid and takes the microphone.

GORDON (CONT'D)

Some of you who live near here may have known a man named Dexter Banks. Outside of his day job working at the Mission, he would pull this wagon through the encampments near the square to get food to the people. He would sit with them and look them in the eye while they talked about their life, or in some cases said nothing at all. He was also my father. I didn't know him too well in the last years of his life but the people of this neighborhood have helped me get back that time through their stories.

The crowd cheers. Close on Talia, Cheryl, etc...

GORDON (CONT'D)

I've heard about the jam session that used to happen right about where we are tonight so I thought we'd try to recreate a little bit of that.

Gordon is joined by Buffalo, Kirby, Chimney Sweep, Longshoreman, and Taquarius on drums.

GORDON (CONT'D)  
This is something I wrote this  
week.

Gordon goes in on an enthusiastic guitar solo to open and then is joined by the others.

SERIES OF SHOTS:

- Several stop to listen.
- Vance watches from the crowd now.
- Earl sits down next to Violette in front of Luigi's and takes her hand.
- Talia beams with pride.
- The MUSICIANS on stage shine.

The song ends with a wonderful applause. Gordon stands motionless as he's transported back again.

EXT. PIONEER SQUARE - NIGHT

BEGIN FLASHBACK.

Dexter addresses the group gathered for the jam session.

DEXTER  
I thought I would try and play  
something I wrote recently about  
life here in the neighborhood if  
you'd indulge me.

KIRBY  
It better be burning!

The crowd laughs.

END FLASHBACK.

EXT. PIONEER SQUARE - NIGHT

GORDON  
I recently found a song that Dexter  
had written and performed right  
here.

(MORE)

GORDON (CONT'D)

He was even joined on piano by our local legend, Earl Vinegar, who unfortunately is not able to be with us tonight. The song is called-

-

EXT. PIONEER SQUARE - NIGHT (TEN YEARS EARLIER)

BEGIN FLASHBACK.

Dexter introduces his song.

DEXTER

Pioneer Motel.

END FLASHBACK.

EXT. PIONEER SQUARE - NIGHT

Gordon looks down at the piano and nods to the piano player. Just then, there is a bit of commotion. Gordon looks in the crowd and notices Violette working her way toward the stage.

She gets to the stage and whispers into Gordon's ear. Gordon smiles and nods his head.

He takes a step back and talks to the musicians on stage. They all move to the piano and turn it around so it faces away from the audience.

Violette and Taquarius escort a person through the crowd with a jacket over their head.

They arrive at the piano and take the jacket off of Earl's head. The PIANO PLAYER bows and gives up his bench proudly.

Earl sits at the piano and holds his hands above the keys shaking somewhat.

Violette puts her hands on his shoulders.

People start to clap and take pictures.

GORDON

Ladies and gentlemen, we have an extraordinary guest joining us on stage...

The crowd goes quiet.

Earl goes in on the song. Violette joins Gordon on vocals after the first verse.

INTERCUT:

EXT. SQUARE - NIGHT

BEGIN FLASHBACK.

Dexter performs throughout this sequence.

Zelda dances across the square during the song. Talia notices her and becomes emotional.

The song ends and the people of the square show their appreciation.

There's a great celebration as Gordon nods at Earl before Violette and Taquarius help him get through the crowd again.

END FLASHBACK.

EXT. BEJEWELED - NIGHT

The crowd's mostly gone and nearly everything is packed and taken away. Gordon approaches Laura who has her computer set up on a table in front of Cheryl's shop.

GORDON

How did we do?

LAURA

Gordon, the donations have been amazing. We're at twenty-nine thousand dollars!

Gordon conjures a smile that fades quickly. He turns to look at the square.

GORDON

It's not enough.

Talia approaches and puts her hand on Gordon's shoulder.

Gordon sees Vance approaching.

Vance and Laura exchange glances.



VANCE  
(to Gordon)  
You have a moment?

EXT. PIONEER SQUARE - NIGHT

Gordon and Vance walk in front of the Mission.

GORDON  
Came to rub it in? Tell me how  
little I know about the world?

VANCE  
You were never going to make enough  
money with a bunch of rag tag hobos  
out there.

GORDON  
Okay. I don't really --

VANCE  
But you did it anyway, which is why  
I want to know if your offer still  
stands?

Gordon stops walking.

VANCE (CONT'D)  
You understand purchasing the land  
would only be the first step of a  
thousand?

Gordon nods.

VANCE (CONT'D)  
You'll have to convince the people  
at the Mission to get on board  
first.

GORDON  
And you'll give them a little more  
time to get organized?

Vance hands Gordon a check for twenty thousand dollars.

VANCE  
I'll push the demo back. Now go  
celebrate. The hard work starts  
tomorrow.

GORDON  
What do you get out of this?

VANCE  
Everybody needs a tax write off.

GORDON  
Ha.

Vance smiles.

GORDON (CONT'D)  
I told you. It feels good, doesn't  
it?

Vance gets into the back of his Jaguar and the driver pulls  
away.

EXT. BEJEWELLED - NIGHT

Gordon approaches with a huge smile on his face.

LAURA  
What is it?

Gordon hands the check to Laura.

LAURA (CONT'D)  
It's from Vance Vector's personal  
bank account.

Gordon gives an emphatic howl.

Cheryl comes outside and gives him a hug. Talia approaches  
and joins in on the celebration.

FADE OUT:

OVER BLACK

Super: THREE MONTHS LATER.

INT. DEXTER'S APARTMENT - MORNING

Gordon gets ready to leave the apartment. Instead of filling  
Asteroid with food, he places a large box in the wagon.

## EXT. PIONEER SQUARE - DAY

Gordon arrives and is greeted by Talia and Violette as well as Cheryl, Kirby, and others.

There has been a new planter box built with a plaque to commemorate Dexter Banks just behind where the piano lives.

Gordon takes a moment at the sight of this and then opens the box. Inside is the soil that was once the body of Dexter.

Talia lifts the box and pours the soil on top of the existing dirt in the planter. She smooths it out and then places some flowers in the dirt. The group all join hands together.

PRE-LAP: guitar music comes up.

## BEGIN MONTAGE.

- Gordon plays on stage to a full restaurant.
- Violette joins him.
- Kirby performs at Elliot Bay bookstore to a filled room.
- Earl plays piano in the square by himself.
- Gordon and Violette hold hands and walk along the waterfront with Asteroid.
- Gordon and Laura give a presentation to the BOARD MEMBERS of the Mission, showcasing the potential for a communal experience.
- Talia and Gordon watch Zelda perform. She is wearing a second pointe shoe these days, and a new costume.

## END MONTAGE.

## EXT. LUIGI'S RESTAURANT - NIGHT

A person wearing a hooded sweatshirt, carrying a backpack and the fish-shaped sign over his shoulder, approaches the mural on the side of Luigi's. He sets down his pack and pulls out a few tubes of paint and an easel.

Next to Dexter in the painting, the artist begins to make another man, holding a guitar.

EXT. BELLTOWN - EVENING

BEGIN FLASHBACK.

Dexter rolls Asteroid up a long hill. His breath becomes heavy. He bends over at the waist to regain his strength, then he continues on. He looks back down the hill and sees the shadow of Zelda spinning and twirling.

EXT. BEACH - SUNRISE(FLASHBACK)

A young Dexter holds a smiling Zelda's hand above her head as she twirls in the sand... eventually he lets her go and she continues on without him.

EXT. BELLTOWN - EVENING(FLASHBACK)

After the ambulance has arrived, Zelda walks up to an abandoned Asteroid. She looks up at the scene of her deceased father. A tear streams down her cheek.

Then she reaches down and collects the broken wheel and puts it in the wagon before taking the handle and pulling it away.

END FLASHBACK>

EXT. HARRISON STREET JOBSITE - DAY

Gordon and Violette walk through a jobsite that is coming along nicely. Their are already some house in place.

**ASTEROID**

