

1 FADE IN:

CLOSE UP MINIATURE CHESS BOARD INT. BAKER'S OVEN BAR

We see a brass and silver, miniature chessboard on the bar. In the B.G. there are people dancing in formal and semi-formal attire. Out of focus, and further back, a four piece jazz band is playing. A hand comes into frame, moves out a pawn for silver and then plays a brass knight in response. We see the MAIN TITLE:

JAZZ EXIT

The CREDITS roll through with the hand moving pieces between. From the other side, the bartender places a glass of seltzer into the frame. O.S. we hear the BARTENDER.

BARTENDER

Seltzer. Four Dollars

2 TILT TO MEDIUM SHOT CHARLES

CHARLES is fishing out money from his billfold. He is well dressed, but conservatively. He is squeezed in between couples and trios talking amongst themselves. While he's ignored, he doesn't seem to mind, and returns to rehearsing his chess match, occasionally making notations in a small black sketchbook.

3 PAN SHOT JENNIFER, COLIN AND FRIENDS

A woman in her wedding dress, JENNIFER, and her new husband, COLIN, cross from the far end of the bar greeting their guests, toward Charles. They are chattering and laughing.

JENNIFER

Charles! I'm so happy you made it.

Jennifer breaks momentarily from her group and embraces Charles, who is reluctant at her affection. Colin follows shaking Charles hand.

COLIN

Yes, great seeing you.

CHARLES

My pleasure, Jen. Really great reception.
And you. YOU. You look beautiful.

Jennifer blushes at his compliment and gives him an excited kiss on the cheek.

JENNIFER

Thank you, darling.

CHARLES

Don't make your fella jealous now.

Jennifer beams at Colin, and then spies more friends further down the bar. She shrieks and pulls the group O.S. with her.

COLIN

Hey, gotta keep doing the rounds.
Make sure you have some fun tonight.
Check the band, they're crazy. OK?
Have fun!

As Colin and Jennifer move off, the crowd at the bar follows them, leaving Charles alone. He makes another move on his board, and then turns to take Colin's advice to watch the band.

4 LONG SHOT STAGE

Of the four-piece band, the most notable is the bandleader, BRUCE MARCONI. Bruce is short, but monstrously fat. His saxophone looks like a tin toy and his suit and tie strain to contain him.

5 CLOSE UP BRUCE STAGE

The B.G. noise fades and the music intensifies. Bruce is in the midst of a solo. His hands look gigantic. Sweat trickles down his straining brow.

6 TIGHT CLOSE UP CHARLES

The scene the jazz player is making puts off Charles. It seems perverse and out of place for a wedding but he is still caught up in the act.

7 MONTAGE BRUCE STAGE

Bruce's hands flying over the saxophone keys. Close Up of Bruce's lips on the reed. The swell of Bruce's cheeks and his slight sway with the solo. Bruce leads the band into a final pulse of music that ends with applause.

8 MEDIUM SHOT CHARLES AND ANDREW BAR

Charles puts his drink down to join in with the applause. ANDREW walks into frame, also clapping his hands. He is dressed audaciously but within the realm of style. Charles doesn't notice his approach. Andrew situates himself so that both men have their back leaning against the bar. Next Charles, Andrew's body language is larger than life.

ANDREW

The guy sure is a monster, isn't he?

Charles is startled but then disappointed to see its only Andrew.

ANDREW

Like he's the Penguin, or that clown from Spawn. You know I discovered them at this little club on the lower east side. Very swank. I'll email you the address.

Charles follows Andrew's talking listlessly.

CHARLES

Yeah, they don't really seem like your average wedding band.

ANDREW

I know it. They're really gritty. Jen said it was charming so I snapped them up as a wedding gift. If Colin would've let me, I would have just gone with one of the DJs from Spa.

Andrew looks down at the bar and notices Charles' chess set.

9 INSERT CHESS SET BAR

We see the Chess set again, and Andrew puts down his drink near the board.

10 INTERCUTS ANDREW AND CHARLES BAR

Andrew looks perturbed at the way Charles is choosing to spend his time at the party.

ANDREW

Are we having a good time, Charles?

CHARLES

Well yeah. Aren't you?

ANDREW

Of course. I bagged Jen's hippie sister before the ceremony and I'm hoping to take one of her FIT friends home tonight. So, yes, I'M having a good time. But I don't think you are.

CHARLES

(dryly)

I was hoping not to upset anyone tonight, Andrew?

ANDREW

Oh you can be such a freak, Charles.
"I don't want to upset anyone."
Jesus.

Charles grimaces in response

ANDREW

OK, you know I just want you to get out there. We all miss you since you left New York. This is just how I show my love.

CHARLES

I made it to the wedding didn't I?

ANDREW

Right, but it's been what, two months? You know Jen was heartbroken without more men around.

Andrew motions off screen for Charles to follow his gaze.

11 LONG SHOT JENNIFER, COLIN AND BACHLEORS DANCE FLOOR

Jennifer is dancing with two men, neither, of which are her husband. More men bring over shots. Colin is leaning against the wall with his arms folded over his chest.

12 INTERCUTS CHARLES AND ANDREW BAR

Both Charles and Andrew are smirking at the scene.

CHARLES

Do you think they'll last?

ANDREW

Hey, people can change. I just don't think Jen wants to. Honestly? I give them Fifty - Fifty.

CHARLES

Yeah, I feel like I'll be at three more of these for Jen before I'm at my own.

ANDREW

Speaking of you - Julia's supposed to be coming to the reception.

CHARLES

Oh come on. Why are you all so big on Julia? I don't need you or Jen or Colin out there pimping for me.

ANDREW

Whatever. The first nice piece of ass comes your way and you balk. I don't think you know what you want.

CHARLES

Julia is nice. Sure. She's just out of a magazine, you know?

ANDREW

Charles, there are plenty of women in magazines I wouldn't turn my nose up at. You now that right? There are whole industries built around the fact that men want magazine women.

CHARLES

Come on. I just want somebody with some character.

Andrew mockingly cups his chest.

ANDREW

She's got plenty of character. What's the problem?

CHARLES

Look. I didn't stay an architect, cause I didn't want to settle. I don't have a girlfriend because I don't want to settle.

ANDREW

And being a chess bum in Stamford is the most noble path of life of course. Finding those "new moves"? Sure Charles. Just come over and say hello when she shows. That's all, OK? Now if you'll excuse me there's a design grad with my name on it.

Andrew salutes Charles and walks O.S.

13 LONG SHOT JENNIFER, COLIN AND BACHLEORS DANCE FLOOR

Jennifer, trying to fake a tango, falls down laughing. She pulls her partner down on top of her. Colin throws up his hands and walk O.S.

14 MEDIUM SHOT CHARLES BAR

Charles laughs to himself and shakes his head. O.S. we hear Bruce's voice.

BRUCE

Yes Sir. Bride sure is a dish.

Charles looks in the direction of the voice.

15 MEDIUM SHOT BRUCE AND CARTER BAR

Bruce and CARTER smile devilishly at Charles. Carter is a tall, lithe, black man. He is the Stan laurel to Bruce's Hardy. He drinks a martini. Bruce is double fisting whiskey and Brooklyn Lager.

BRUCE

I don't know about that dress though. Makes her look like a, you know, like a chimy-changa or something.

CARTER

Like a burrito.

BRUCE

Right. Wrapped up like a burrito. You know, I could go for some Mexican right now. No offense.

16 INTERCUTS CHARLES, BRUCE AND CARTER BAR

All three men laugh at the joke, though Charles is a bit embarrassed.

BRUCE

Bruce Marconi.

Bruce offers his hand to Charles who shakes it a little reluctantly.

BRUCE

My friends call me Bluto.

CARTER

Like from Pop-Eye.

Bruce directs his thumb behind his girth

BRUCE

This is Carter Fowl. The best bass playing in the tri-states. You listen to jazz? Uh ...

CHARLES

Charles.

BRUCE

Charles. You look like a Charles.
Don't you think he looks like a
Charles?

CARTER

Just like Charlie Brown.

BRUCE

Do you listen to jazz, uh, Charles?

CHARLES

Sometimes. I like Duke Ellington.
And ...

BRUCE

That's great. What you say we
continue this conversation outside?
Bring your chess set.

Bruce and Carter turn abruptly for the door. Charles takes a moment to understand what happened, and then hurriedly packs his chess set and walks after them.

CUT TO:

17 VERY LONG SHOT EXT. BAKER'S OVEN EXIT NIGHT

Bruce and Carter exit the subterranean club in single file, still carrying their drinks. Charles follows a few seconds later, just in time to see Bruce turning the corner to a near by alleyway. Cars roll by and we hear the sound of cabs and trucks in the distance.

BRUCE

Come on. We're just your friendly
neighborhood crazy musician types.
We won't hurt you.

Bruce and Carter disappear down the alley. Charles takes long strides to catch up.

18 POV EXT. ALLEYWAY

We enter the alley from Charles' perspective. We here the echo of footsteps. All is dark except for a faint light roughly one hundred yards ahead. The sound of a lighter clinks and Bruce's face is briefly illuminated as he lights a cigarette.

BRUCE

Damn, it's hot. Where are those tramps? Did the whole, damn first set without them. Nine o'clock I says to them. Nine. They're on bitch-time, those three. That's why dogs age so fast, because the bitches waste so much of their time.

CARTER

You'd think we're running a kennel.

BRUCE

(Calling louder)

You still with us Charles?

CHARLES

Yes sir.

19 LONG SHOT REVERSE EXT. COURTYARD

We see the mouth of the alleyway from the opposite end. Bruce and Carter emerge, followed by Charles shortly thereafter.

BRUCE

Here we are at the real bar. For madmen only.

20 INTERCUTS EXT. COURTYARD

The courtyard is littered with overflowing garbage bins and grease traps. A white van is parked in the interior, its sliding door gaping open. Three folding chairs are set up outside. The drummer, MARCO, is smoking and reading within the van. He is South American, or Mediterranean. YOUNG KIM, a young, Korean trumpet player, is just finishing rolling a joint.

BRUCE

Charles, this Marco Gargazzo and Young Kim. They make for the rest of this starship enterprise. We're a real multi-ethinical bunch, right?

YOUNG KIM

(Speaking in a southern drawl)

Fine to meet you Charles

Young Kim offers Charles the joint. Charles is nervous, doesn't accept but doesn't decline.

MARCO

I don't think he's ever seen a gook from Texas.

BRUCE

Is that true, Charles? You didn't expect officer Sulu to be a cowboy in a previously life?

Bruce walks by Young Kim and intercepts the smoldering joint. Young Kim, Carter and Bruce make there way to folding chairs, leaving Charles standing awkwardly.

BRUCE

That's A-OK. We didn't expect anything but pok-flied-lice from him when we met him either.

Everyone laughs, though Charles is reluctant.

BRUCE

Well Charles, I guess you know we didn't bring you out here to talk about jazz.

The band snickers and Charles feels his nerves freezing

BRUCE

See, I overheard some real choice bits about you. Yes sir. Word is you're a champ. A professor of the game in fact.

CARTER

A regular Bobby Fisher.

BRUCE

We all play too, but we get tired of playing each other. Go to stay sharp.

CARTER

We need to find fresh blood.

BRUCE

Right, fresh blood, I like that. Well Charles, if your ready.

21 CLOSE UP CHARLES

Charles' eyes look over the band members. He smiles.

CHARLES

Well sure. I'd never turn down a game.

BRUCE

We wouldn't settle for anything less.

CUT TO:

22 INTERCUTS INT. VAN

The whole band is packed into the van. Everyone but Charles is smoking and the air has become hazy. Charles is seated at a chessboard across from Marco. Charles and Marco exchange a few positions on the board. Charles acting quickly and confidently while Marco is second-guessing. The rest of the band cheers or nays every move the players make.

MARCO
Goddamn it. Goddamn it!

YOUNG KIM
You had him. But you let him right out.

BRUCE
My boy Charles is one abstract
playing motherfucker. Goddamn chess
Picasso. That's the way to play this
game.

CARTER
Marco, You're forgetting your pawns.

MARCO
Shut up, Goddamn it. All of you, shut up.

Charles and Marco exchange a flurry of moves. Then, Charles raises his eyebrows in surprise at Marco's last position. He moves his queen in from across the board.

CHARLES
That's mate.

Cheers erupt from the spectators as Marco and Charles shake hands.

BRUCE
And to the victor ...

Bruce pours shot of whiskey down Charles throat.

YOUNG KIM
Go the spoils.

YOUNG KIM presses a new joint between Charles' lips. Charles inhales and coughs violently. The band laughs.

CARTER
All right, boy, I hope your ready for me.

23 MONTAGE DISSOLVE INT. VAN

We see Charles playing Carter, then Bruce, and finally Young Kim. Hands move pieces across the board. At each victory Charles continues to drink and smoke. We see him losing his concentration but playing sharper than ever.

24 INTERCUTS INT. VAN

Charles is in the last moves of a game with Young Kim. He's swaying from the drink and smoke.

MARCO

You're in trouble now.

BRUCE

Now? He's been in trouble since he castled. Give the kid a few puffs and he starts playing like the Spirit is all up in him. I tell you he's a revolutionary.

CARTER

He's the new Keith Richards of chess.

Young and Charles make a few more quick moves but its end game, and Charles has a stranglehold lead. There are two staccato knocks on the outside of the sliding door. Bruce and Carter lock eyes. Bruce's heavy face is slack with panic.

BRUCE

(Whispering)

What if it's Jimmy?

CARTER

It's not Jimmy.

Both Bruce and Carter slip their right hands into their jacket pockets.

CARTER

And so what if it is.

25 MEDIUM SHOT INT. VAN WINDSHIELD

BETTY leaps onto the hood and rocks the whole van. She's lifted her shirt and presses her huge pale breasts against the windshield.

BETTY
OHHhh! Brucey! Brucey!

26 GROUP SHOT INT. VAN

The whole band leaps back in terror except for Charles, who is far too high to react normally. After a look of wide-eyed amusement Charles cracks up. O.S. we hear shrieks of laughter.

27 MEDIUM SHOT INT. VAN

Now everyone is laughing. Bruce throws open the sliding door. There are two women visible outside. TERESA, a tall black woman, who was ready for a cover shoot as her slight hips and breasts push out against the liquid silk of her dress. And SUE, who is shorter, and a little thicker around the edges, but gorgeous in her own right. She wears thick eyeliner that gives the impression of Cleopatra or early sixties movie stars.

BRUCE
(Yelling)
Where's my baby? Where is she?

Bruce struggles out of the van as Betty comes into frame. Betty is at least a foot taller than Bruce. The two embrace, and their coupling becomes immediately pornographic.

28 CLOSE SHOT CHARLES INT. VAN

We see Charles' reaction to Betty and Bruce's hello. He gags as Carter steps out of the van in the B.G.

29 GROUP SHOT CARTER, SUE AND TERESA EXT. COURTYARD

Carter snakes his hand around Teresa's waist and addresses Sue sternly.

CARTER
You sure are late.

SUE
Oh, did you miss me that much,
Carter Fowl?

Carter's face sours, but Teresa turns his face away and the two walk O.S.

30 INTERCUTS CHARLES, SUE, YOUNG KIM, MARCO EXT. COURTYARD

Charles steps out of the Van and Sue looks at him intently, waiting for him to begin. Charles looks around thinking she must be looking for someone else. Young Kim and Marco are still in the van playing chess.

CHARLES

Hello

SUE

Well Hello, Dad. I'm Sue Ellen McKay.

CHARLES

Hi, I'm Charles Isherwood.

SUE

Are you the lucky sheik tonight,
Charles? Was it magical?

Charles stares back dumbly, not catching her meaning.

SUE

You been to the hitch-house today?
Is there a new Mrs. Isherwood?

CHARLES

Oh yes. I mean no. I'm not the ... no
I'm just in the wedding party.
Bluto...

SUE

You mean Bruce

CHARLES

Right, Bruce just took me out here
for some, ah, chess actually

SUE

Always with these guys its chess.
You'd think they'd get tired of
moving their little pieces around the
board. Doesn't that ever tire you
out?

CHARLES

I teach chess actually. So, no, I
guess I don't get tired of it

SUE

Well there's the sweet taste of foot.

Charles and Sue laugh together. As it fades Charles continues to
stare into Sue's eyes. Finally she looks away.

SUE

Watch those lamps. You're a
sender, don't be a tourist now,
Charles.

O.S. we hear the sound of garbage cans toppled. The crash echoes.

We see the mouth of the alleyway. There is the sound of footsteps. From the darkness we hear Andrew's voice.

ANDREW
Mr. Marconi. Bruce Marconi.

Andrew steps into the light of the courtyard.

ANDREW
Bruce, are we going to get this second set started or what?

32 MEDIUM SHOT BRUCE AND BETTY EXT. COURTYARD

Bruce and Betty appear from the front side of the van. Bruce has his thick arm around her waist and Betty's lipstick is smeared.

BRUCE
Well shit Andy, you should have come out sooner if things were getting quiet inside.

33 CLOSE SHOT CHARLES AND SUE EXT. COURTYARD

Sue lights a cigarette. O.S. we hear Bruce and Andrew.

ANDREW (O.S.)
Look Bruce

BRUCE (O.S.)
Call me Bluto, Andy. We're all friends here.

Sue takes another cigarette and lights it from the end of hers. She hands it to Charles.

SUE
(Whispering to Charles)
Friend of yours?

Charles shrugs off the question.

ANDREW (O.S.)
Our contract says three sets. Now it's already after midnight, and the way I see it ...

Charles steps forward from Sue and calls out.

CHARLES
Andrew, sorry, its my fault. I found out these guys played so I asked them out here for a game and

things just, well, we lost track of time.

Charles punctuates his speech, blowing some smoke out to his right.

34 CLOSE SHOT ANDREW EXT. COURTYARD

Andrew looks at Charles, trying to reconcile Charles and the situation. Young Kim and Marco can be heard O.S. laughing.

35 CLOSE SHOT BRUCE AND BETTY EXT. COURTYARD CLOSE

BRUCE

Your boy Charles really knows what he's doing at the chessboard, Andy. Why don't you go on back in have a drink. We'll be along in just a toot.

36 CLOSE SHOT CHARLES AND SUE EXT. COURTYARD

SUE

Smooth, Daddy-O.

CUT TO:

37 ZOOM SHOT INT. BAKER'S OVEN DOOR

The front double doors of the Baker's Oven open with Young and Marco pushing each one aside. Charles enters with Sue on one arm and Betty on his right. Carter, Bruce and Teresa fall in behind.

38 ZOOM SHOT INT. BAR

Andrew is explaining something to a tall, blonde, plain Jane, JULIA. Jennifer is drinking amid three male friends. Colin is mid conversation with another couple. All stop and stare at Charles' entrance.

39 PAN SHOT INT. DANCE FLOOR

The band makes their way across the dance floor to a large table near the stage. The crowd has changed over from formal reception guests to, casual customers, very casual hangers-on, and the disheveled drunken guest.

SUE

Are those moose-eyes with you too?

BETTY

Obviously.

SUE

We got to quit playing weddings.

BETTY

Square-john city. Not you though Charles.

SUE

You're a king-bee jazz lover in the rough. We can tell.

40 MEDIUM SHOT INT. STAGE

The band takes the stage and Charles sits among Teresa, Betty and Sue.

BRUCE

(Into the microphone)

Sorry about the delay folks. We were tuning for your listening pleasure.

Marco fires off a rim shot but there is no laughter.

BRUCE

OK. I'd like to take a minute to introduce a very special lady. I'm sure you'll find her special too. Ms. Sallie Georges.

41 MEDIUM SHOT INT. DANCE FLOOR TABLE

Sue rises and takes the stage to a smattering of applause. Betty leans in to Charles.

BETTY

(To Charles)
Stage name.

SUE

(To Charles)
This will pull you dead to the curb.

BETTY

(Calling over the building applause)
It means your going to like it.

42 CLOSE SHOT SUE INT. STAGE

Sue walks to her place on stage and takes down the microphone at a slow seductive pace.

SUE

Good evening everybody. Jazz lovers and Newly-weds especial.

BRUCE
(O.S.)
OK, two, three, four. Hit it!

43 MONTAGE DISSOLVE INT. STAGE, BAR, DANCEFLOOR

Sue starts off with a slow, sultry version of *I'm Beginning To See The Light*. We see Charles mesmerized, Sue singing, couples dancing, and Charles' friends bored at the bar. The music changes into up beat swing. We see Bruce playing violently with Carter plucking away behind him. Charles watches Sue intently. Sue sways and bops onstage.

44 PAN SHOT CHARLES INT. DANCEFLOOR

Charles wipes his eyes and checks his watch. He rises with the music still playing. Guests in B.G. are dancing excitedly or sleeping on the tables.

45 CLOSE UP SUE INT. STAGE

Sue, still dancing, watches Charles go.

46 INTERCUTS INT. BATHROOM

Charles' hand pushes open the men's room door. Inside Andrew is washing his hands. When he sees Charles he looks annoyed.

ANDREW
Having a good time I see.

CHARLES
I am.

ANDREW
You know while you were out there partying with those musicians, things went to shit in here.

CHARLES
It looks like most people are enjoying themselves.

ANDREW
Yeah well, as soon as you left they started letting the public in. Seems like every low life in the area knows your new friends.

Andrew pauses waiting for a reaction from Charles. When it doesn't follow, he continues.

ANDREW

You know Julia came here especially to see you and you didn't even say hello.

CHARLES

I don't want to see Julia.

ANDREW

Well I don't think you have to worry about it now. Jennifer and Colin just beat it. I'm going too. Give me a call when you're finished slumming it.

Andrew pushes past Charles. Charles washes his hands and face.

47 MEDIUM SHOT INT. BAR

We see Charles seated at the bar, periodically looking back at the band. The back of the bartender comes into frame and sets down a scotch.

BARTENDER

Scotch, neat. Ten Dollars.

O.S. we hear a raspy female voice, IRENE.

IRENE

How you doing, Cookie?

Charles looks to his left to see who is addressing him.

48 INTERCUTS IRENE, MELLINA AND CHARLES

Both Irene and MELLINA are haggard in their early forties. They wear wigs. Irene, long, black and matted. Mellina's is a brown bob, arcing in at the chin. Their make-up is thick, and their throats are of a distinctly different overly tan hue than the matte powder of their faces. They are smoking.

MELLINA

You Jazz lover, Sweetheart?

CHARLES

Yeah, I guess. Are you with the bride's family?

IRENE & MELLINA

(In unison)

We're with Jimmy Poppadimitri.

CHARLES
Who's Jimmy Poppadimitri?

49 LONG SHOT INT. DANCEFLOOR AND STAGE

The music stops abruptly with Bruce breaking in on the microphone.

BRUCE
Hey folks. We're going to pause just a minute and welcome one of the best trombone players working today.

50 PAN SHOT JIMMY INT. DANCEFLOOR

We see Bruce's large hand gesture over the glaring lights and dance floor to a solitary, immaculately dressed man, JIMMY, with his hands knotted in his pockets.

BRUCE
Mr. Jimmy Poppadimitri.

51 INTERCUTS INT. DANCEFLOOR AND STAGE

There is light applause for Jimmy who smiles coolly and waves to the band and the audience. Carter and Bruce exchange worried glances.

BRUCE
You want to come on up here and help us out with this last one Jim?

Jimmy lifts a trombone case from the floor and takes the stage. Sue gives up her microphone smiling, but exits the stage grimacing.

JIMMY
OK. Try to keep up. Here we go.

Jimmy and the band launch into a fast tempo of *The A Train*.

52 INTERCUTS INT. BAR

Sue joins Charles at the bar.

SUE
Hello, Irene. Hello, Mellina.

IRENE
Not now.

MELLINA
Jimmy's playing.

SUE
(To Charles)
Fucking Queen Bats. Charles, I
need you to be a friend.

Sue looks back down the bar

Sue
(Loudly)
Jimmy isn't a very nice man...

Mellina and Irene hiss in response.

SUE
(Back to Charles)
a real parlor snake, a nogoodnick
if I ever met one. He has it out
for Bruce and Carter. Rooked them
once. So, I don't know, just be a
doll and keep an eye out.

53 LONG SHOT INT. STAGE

Jimmy brings the music to a crescendo break and takes the
microphone.

JIMMY
OK, ladies and gentlemen, that's
it. Thanks to you. And goodnight.

The band starts packing their things. Bruce and Carter again
exchange glances and Bruce approaches Jimmy slowly. He's
breaking down his trombone a happily. We hear only half of the
conversation as Jimmy stands near the still live microphone.

JIMMY
No. No. Drinks. I'll buy for you.

Bruce has his hands up shaking his head.

JIMMY
One drink. Then we'll get things
settled. Then...

Bruce's heavy hand palms the microphone, cutting off the sound.

54 GROUP SHOT INT. BAR

The whole band crowds the bar. We see the bartender pouring out
shots. Two attractive girls talk up Marco and a third is rapt in
conversation with Young Kim. Teresa and Betty are whispering
with Carter. Bruce and Jimmy stay in the back talking.

JIMMY

OK, just a minute everyone. Lets
toast. To the way things were ...

BRUCE

Cause there ain't no going back.

Everyone toasts. Jimmy puts his arm around Bruce.

JIMMY

OK, now we settle up

Jimmy heads for the door. Bruce's follows putting his hand in his pocket and shaking off a concerned glance from Carter. Sue and Charles watch them go, and then look back to one another. Sue touches Charles cheek. Charles rises and heads for the door.

55 VERY LONG SHOT EXT. BAKER'S OVEN EXIT NIGHT

Charles emerges from the club to an absolutely silent night. Only the sound of Charles' footsteps are heard as he hurries to the alley.

56 POV EXT. ALLEYWAY

We enter the alley from Charles' perspective. We here the echo of footsteps. All is dark except for the courtyard far ahead.

57 LONG SHOT EXT. COURTYARD

We see the mouth of the alleyway from the opposite end. Charles sneaks out of the dark, into the courtyard. We hear Jimmy O.S.

JIMMY

OK, motherfucker, you find it or
only I will be going back inside.

58 LONG SHOT REVERSE EXT. COURTYARD

Bruce is on all fours rooting through the van. Jimmy stands over him, his left arm slack, with a gleaming shiv dangling from his fingertips.

JIMMY

OK, you just waste my time. Get up
you fat piece of shit.

Jimmy pushes Bruce out of the van and onto the pavement. Bruce's noise is pressed grotesquely against the side of his right cheek from a previous injury. Dark bloodstains have streaked and dotted his white shirt.

59 TILT DOWN / INSERT EXT. COURTYARD

The knife snaps to attention in Jimmy's hand. About halfway between Bruce and Charles we see a pistol on the cement ground.

BRUCE

Jimmy, wait, I got a lot to live for.

JIMMY

Oh you crook, you got a lot to live for, huh? Like your two bit act? To be a bum? Or just screwing me, is that what you got to live for? No. This is what you get.

60 INTERCUTS EXT. COURTYARD

Charles breaks for the pistol. His footsteps alert Jimmy and he charges the gun as well.

JIMMY

No you don't, motherfucker!

Charles slides and scrambles to pick up the pistol. Jimmy keeps coming and raises his shiv right over Charles. Two pops explode from the gun, spinning Jimmy around to sprawl face down.

61 CLOSE UP CHARLES

Charles holds the pistol tightly. Footsteps echo from the alleyway behind him.

BETTY

(O.S.)

Oh my God!

We hear the engine roar to life O.S. The van lights turn on, bathing Charles in white light while the band is illuminated pouring out of the alley.

62 CLOSE SHOT BRUCE VAN DRIVER'S SEAT

BRUCE

Come on folks, no time for tourists. Got to beat an exit for the man of the hour.

63 MEDIUM SHOT SUE AND CHARLES EXT. COURTYARD

Sue bends down over Charles. She eases the gun out of his hands, cleans it with the hem of her dress and pushes it gingerly O.S.

SUE

I'm sorry Charles. I didn't mean
for you...

CHARLES

I want to get out of here.

They stand up together.

SUE

OK. Bruce can fix things. So
don't worry about a thing. You'll
forget all about tonight. We'll
have you home in a flash

Charles looks intently at Sue.

CHARLES

No, I won't forget about tonight.

SUE

Then maybe you'll have to find a
new place to hang your hat.

Sue slides her hand over Charles' cheek and leads him to the van.

62 LONG SHOT REVERSE EXT. COURTYARD

We see the van slowly drive down the alleyway, red taillights
burning in the night. The van swings left, O.S. toward the entrance to
the club.

DISSOLVE THROUGH TO CREDITS