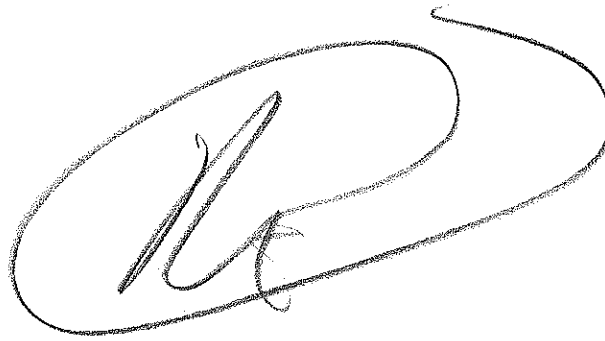


A large, stylized handwritten signature, likely of Roddy Doyle, enclosed in a large oval loop.

THE COMMITMENTS

By:

Roddy Doyle

Screenplay By:

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&
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THE COMMITMENTS

FADE IN:

EXT. HOWTH - DAY

Howth is a small harbour town, sheltered from the Irish sea by two piers. Its cliffside-terraced houses and old pubs make it look like a postcard from another era.

The St. Lawrence is a typical seaside hotel, built after the First World War, mock Tudor with bay windows facing onto the port. It's Saturday so there's a wedding. The car park is full and from the upstairs reception room a trio is playing a synthesized version of Billy Joel's "Don't Go Changing."

EXT. HOWTH STATION - DAY

Howth is the end of the line for the D.A.R.T. -- Dublin Area Rapid Transport. One of its green commuter trains pulls into the station. The electric doors hiss open. Only four passengers get out -- an old man, a woman in a head scarf with two kids and JIMMY RABBITE.

Jimmy is 21. He is energetic, intelligent, confident, sharp, always thinking and scheming. He wears a suit -- he always wears a suit. It's a single-breasted, three-buttoned tight-waisted, dark worsted. This look is modelled on the early Elvis Costello whose career Jimmy has admired since he was eleven.

EXT. HOWTH - PROMENADE - DAY

Jimmy walks past a row of old cottages, two of which have been converted into a wine bar. The MUSIC from the wedding reaches his ears. He doesn't like what he hears.

INT. HOTEL FUNCTION ROOM - DAY

The Band is now playing "I Just Called to Say I Love You." RAY is on Cassio and monitors the electric drum machine; OUTSPAN on lead guitar, DEREK on a borrowed bass.

Outspan gets his name from his shock of red hair. There's a romantic gentle soul hidden inside him, but it's well hidden. Derek lives in the shadow of Outspan -- he lives in the shadow of most people. He's cursed with a piece of hair which stands up no matter how much water or gel he drowns it with. They're both Jimmy's age, while Ray is a few years older.

(CONTINUED)

CONTINUED:

The dance floor's fairly crowded and the drinking's starting to get serious.

The bride is Yvonne, sister to IMELDA QUIRKE destined to become a Commitmentette; she is dancing with her new father-in-law. Imelda is 19 and gorgeous, dancing with her current boyfriend GREG, tall and good-looking. The local mothers hope their sons will turn out like Greg.

Mr. and Mrs. Quirke are still eating cake; talking to their new son-in-law in Army sergeant's uniform; a grandmother looks glazed with drink; an uncle is asleep and his fifteen-year-old son is trying to get money from his pockets. Jimmy enters. There's a GUEST near the door with a pint of lager in his hand.

GUEST

You're late, pal. You missed the grub. Friend of the bride or groom?

JIMMY

I'm a friend of the band.

On the dais Outspan has clocked Jimmy. He nods his head pointing him out to Derek.

Jimmy passes a table and helps himself to a discarded sausage roll. He sees Imelda dancing with Greg. It's hard to take his eyes off her. She catches him staring.

JIMMY

Your sister looks radiant, 'Melda.
I suppose it'll be you two next.

IMELDA

What're you doing here, Jimmy
Rabbite?

Before he can reply Greg twirls her away. Jimmy approaches the Band. Outspan and Derek grin sheepishly, inhibited by his presence. Derek plays a bum note.

EXT. HOWTH - HARBOUR - DAY

Jimmy, Outspan and Derek stand at the edge of the harbour. Behind them is a boat in dry dock; the hotel is across the street. The boys have cans of lager and pork pies.

JIMMY

Why d'you want me to manage you?

(CONTINUED)

CONTINUED:

OUTSPAN

'Cause you know everythin' about music, Jimmy. You had the 'Frankie Goes to Hollywood' album before anyone had ever heard of them. And you were the first to realize they were shite.

JIMMY

What's shite is what you were playin' in there.

OUTSPAN

We have to play that Easy Listenin' stuff for a weddin'. Later on when they're legless we can do our own thing.

JIMMY

What d'you call yourselves?

OUTSPAN

'And And And.'

DEREK

Ray's thinkin' of puttin' an exclamation mark after the second 'And.' He says it'll look deadly on the posters.

Outspan catches Jimmy's expression.

OUTSPAN

You don't like it? D'you think it should go at the end?

JIMMY

I think it should go up his arse.

Outspan and Derek exchange looks.

OUTSPAN

We're not married to it.

INT. HOTEL - FUNCTION ROOM - DAY

The room seems fuller and hotter, though the bride and groom have left. The remaining guests are now looking creased, jackets off, ties loosened. The dancing's wilder, to pre-recorded tapes while the band take their break.

(CONTINUED)

CONTINUED:

One guest has got on stage and is singing along with the track -- The Proclaimers "Letter from America." This is DECO CUFFE. He's a good-looking vain lad of about 22. He's very drunk but he has a strong powerful voice.

The boys re-enter at the back of the room. Outspan raises his voice above the din.

OUTSPAN

Look at that eejit!

JIMMY

That eejit's singin' something approximating music.

DEREK

What are you sayin', Jimmy? I mean, we need direction.

JIMMY

Well if I'm managing yiz -- Ray's no longer in the band.

This shocks them.

OUTSPAN

Why not?

JIMMY

I don't like him. Never have. I hate him to be honest with you.

DEREK

But he owns the synth!

JIMMY

No one uses a synth anymore. It's back to basics.

OUTSPAN

Just as well as we've fuck all else.

The track ends and Deco's climactic flourish is to fall off the stage into the arms of cheering mates.

A drinker is jostled and beer is spilt on Imelda's dress.

IMELDA

Jaysis!

She grabs the handkerchief protruding from Greg's top pocket... it isn't one. It's three white points pasted on a strip of cardboard. Jimmy steps forward, offering his own handkerchief.

(CONTINUED)

CONTINUED:

She spits on it and rubs the stain over her left breast. Outspan and Derek watch -- there's something sexually charged about this.

IMELDA

I'll have this washed for you.

JIMMY

Aw, that's okay.

He takes it back from her as Greg steers her away.

OUTSPAN

Wash it, I'd fuckin' frame it!

INT. DART - TRAVELING - NIGHT

Jimmy, Outspan and Derek are travelling south. Outside the darkness of the countryside is giving way to the lights of housing estates. The train's virtually empty -- everyone who's gone into Dublin's already there. Outspan and Derek are carrying their guitars -- Derek's guitar case is covered with faded stickers.

JIMMY

We're not gonna do any mushy shite love songs about people walkin' in fields or sittin' by the telephone. It's dishonest -- it's bourgeois.

OUTSPAN

It's what?

JIMMY

Middle class. I mean where are yiz from?

The lads look at each other blankly.

OUTSPAN

Dublin.

JIMMY

The north side. You're working class.

OUTSPAN

We would be if there was any work.

JIMMY

(persisting)

You're working class. And are you proud of it?

(CONTINUED)

CONTINUED:

DEREK

Sure enough.

JIMMY

So your music should be about
where you're from an' the sort of
people you come from.

EXT. BARRYTOWN STATION- NIGHT

The lads get off at the concrete shell that is Barrytown
station and the DART pulls away.

OUTSPAN/DEREK

Soul?

JIMMY

Soul. We're gonna play Dublin
soul.

They laugh. Dublin soul sounds great.

JIMMY

And another thing. We aren't
'And And And' anymore.

OUTSPAN

What are we, Jimmy?

JIMMY

'The Commitments.'

DEREK

That's a rapid name.

OUTSPAN

Dublin soul...

DEREK

Fuckin' deadly.

Their laughter ECHOES in the empty station.

FADE TO BLACK.

FADE IN:

EXT. BARRYTOWN - DAY

It's the following Friday. The kids heading home from
school tell us it's late afternoon. Barrytown is a new
suburb.

(CONTINUED)

CONTINUED:

A few years ago this was countryside, now it's been replaced by grey concrete tower blocks and rows of small, terraced corporation homes.

We FOLLOW a KID on a bicycle. He's about seventeen but he's not in school uniform. He passes a "shopping center" geared to the lowest income bracket -- a supermarket (Krazy Prices), a laundrette, a video store, a hairdressing salon and an Indian take-away (weekend special: chips, rice and curry sauce ninety-nine pence).

The Kid TAKES us to Chestnut Street in the housing estate. The poorest families have the most overgrown gardens and the original corporation doors; the better off have replaced their doors and planted flowers.

The Kid stops outside number 118, home of the Rabbite household. He RINGS the DOORBELL and takes a newspaper from his pocket.

The door is opened by Jimmy's DA, a man in his mid-forties. He has an aging rocker's haircut, unchanged for twenty-five years. The sides are brushed back into a D.A. at the nape of the neck. He's a good-humored man who rarely smiles -- he either growls or laughs.

KID

Are you Mr. Rabbite?

DA

Yes.

KID

I came about the ad.

DA

What ad?

KID

The one in the paper.

He hands him the folded paper.

INSERT - PAPER

There's a ringed ad in the classified section.

BACK TO SCENE

DA

(reading)

'Have you got soul?...'

(CONTINUED)

CONTINUED:

The Kid takes a harmonica from his pocket -- and gives a few bars of a Stevie Wonder-lick from "Living For the City."

The Da listens stoically until he's heard enough.

DA

You've got the wrong Rabbite.

He closes the door. The Kid stands there for a moment looking lost. Then he bends down and opens the letterbox.

KID

Could I have me paper back?

INT. VIDEO STORE - DAY

Jimmy works as a clerk in a video store. Two teenage GIRLS hold out a copy of Mississippi Burning.

GIRL

Have you seen this? What d'you think?

JIMMY

Pretty good fillum, but it takes a few liberties with the facts...

The girls continue their search. Jimmy's boss Dolan appears. He holds three cassettes in his hands.

DOLAN

Did you order these? 'Twenty-five Years of Motown'? 'Legends of Soul'?

JIMMY

There's been a few people askin' after 'em.

Dolan's look says "I'll bet."

INT. RABBITE HOUSE - KITCHEN - DAY

Jimmy's family is having dinner of burgers and boiled potatoes in the small kitchen. The Da has the sports page propped up on a bottle of ketchup; his wife runs the show.

Marriage and children have left VERONICA looking older than her husband. She isn't bitter, just tired.

(CONTINUED)

CONTINUED:

The twins, Linda and Tracey are eleven. Darren is thirteen and is still very much a boy. He is wearing his cycling gear, including the helmet and a "Barrytown Wheelie's" jersey. LES is sixteen, sullen and unwashed looking.

Jimmy enters. No hellos.

DA
What's this then?

JIMMY
What's what then?

The Da waves the paper at him.

DA
'Have you got soul? If so, the World's Hardest Working Band is looking for you. Contact J. Rabbite, etc., etc.... Rednecks and Southsiders need not apply.'

JIMMY
Has there been some response?

DA
One snotty-nosed kid with a mouth-organ.

VERONICA
Won't this interfere with your job, Jimmy?

JIMMY
I don't have a job -- I make a living.

LINDA
It's a great job. We get free videos.

DA
D'you need a singer?

The Da starts to sing Elvis's "I Can't Help Falling In Love With You." Jimmy squirms. The Da gets up, using the bread knife as a hand-mike. The twins join in.

JIMMY
Elvis is not soul.

(CONTINUED)

CONTINUED:

DA
Elvis is God.

JIMMY
I never pictured God overweight
in a corset singing 'My Way' at
Caesar's Palace.

VERONICA
Don't upset your father.

MONTAGE

A SERIES OF SHOTS illustrate the progress of the
weekend's auditions.

A) INT./EXT. RABBITE HOUSE - CLOSEUP ON JIMMY - DAY
framed in the front doorway.

JIMMY
Who're your influences?

A succession of KIDS give us four quick responses.

KID #1
U2.

KID #2
Simple Minds.

KID #3
Led Zeppelin.

KID #4
Jethro Tull and Bachman Turner
Overdrive.

B) SHOTS OF DOORS
behind firmly closed. These guys never made it into
the hall.

C) EXT. RABBITE HOUSE - FRONT GARDEN - DAY

In the front garden we see the twins with some of
their young friends, sitting on the wall enjoying
the show. Darren is changing the wheel on his
bike. From within is the sound of an ELECTRIC
GUITAR.

(CONTINUED)

CONTINUED:

D) INT. RABBITE HOUSE - FRONT ROOM - DAY

The front room has a television and a video, old and well-used furniture; on the stained wallpaper pictures of the Pope and Elvis.

Jimmy listens to the guitarist. It's too Heavy Metal for him. He pulls the plug from his amp.

He listens to a young hippy playing eight bars of Cat Steven's "Father and Son."

He listens to a Smith's fan destroying "Heaven Knows I'm Miserable Now."

JIMMY

I know the feeling.

E) INT. RABBITE HOUSE - UPSTAIRS LANDING - DAY

The Da is heading for the bathroom with his newspaper. He finds a three-man jam session -- an acoustic guitarist on the toilet; a traditional goat-skin drum player and a man squeezing a rubber deck. They're playing "Come On Everybody." The Da's face says "out" -- They scurry past him.

F) INT. RABBITE HOUSE - STAIRS - DAY

On the stairs a Joan Jet look-a-like is cranking out "I Hate Myself For Loving You."

G) EXT. RABBITE HOUSE - BACK GARDEN - DAY

The SOUND CONTINUES in the back garden where Veronica is pinning up washing. She catches a neighbor's eye. Her look says "Don't ask."

H) INT. RABBITE HOUSE - FRONT ROOM - DAY

DEAN FAY is a shy gentle youth who in eighteen years hasn't yet found an identity for himself. He will become one of The Commitments.

DEAN

I'd say my influences are Clarence Clemons and the guy from Madness.

JIMMY

That's okay.

DEAN

But I haven't had the sax long. My uncle gave it to me when his lung collapsed.

(CONTINUED)

CONTINUED:

I) INT./EXT. RABBITE HOUSE - FRONT DOOR - DAY

An unkempt YOUTH in a leatherette bomber jacket.

JIMMY

What d'you play?

YOUTH

(puzzled)

I used to play football at school.

JIMMY

I mean what instrument?

YOUTH

I don't.

JIMMY

So what are you doing here?

YOUTH

I saw everyone else linin' up so
I thought you were selling drugs.

J) INT./EXT. RABBITE HOUSE - JIMMY'S BEDROOM - NIGHT

Jimmy shares the room with his two brothers. His section is an altar to the music biz. He has rock posters, a sound system and his cassettes and albums are arranged alphabetically. A notice warns 'Touch These and Die.'

Jimmy sits on the bed, going through a checklist of possibilities.

VERONICA (O.S.)

Jimmy, another one!

Jimmy goes to the window. Below is a Def Leppard FAN on a skateboard. His look does not inspire Jimmy's confidence.

FAN

I saw the ad.

JIMMY

Did yeh?

FAN

Yeah. I'm a singer.

JIMMY

Is that right? Let's hear you then.

(CONTINUED)

CONTINUED:

Here? FAN

Yeah. JIMMY

Can I not come inside? FAN

No. JIMMY

In the hall even? FAN

Nope. JIMMY

I can't. Not out here. FAN

Fair enough. See yeh. JIMMY

See yeh -- thanks. FAN

He skateboards away with no hard feelings.

MONTAGE ENDS.

INT. GAZA STRIP - NIGHT

The Gaza strip is a vast suburban lounge and bar, gone to seed. It is a real local, always busy; the centre of Barrytown. The bar is ruled by LEO, a calm efficient man in a sea of noise and argument.

We FIND Jimmy buying drinks for himself and Dean, the sax player.

Beyond them a man stands alone at the bar shouting answers at the quiz game on television. To the locals he is known as the MAN WITH NO FRIENDS.

MAN WITH NO FRIENDS
1927!... The emu!!.... Cliff
Richard!...

(CONTINUED)

CONTINUED:

Jimmy pays for the drinks and they carry them to a corner table where we see Outspan and Derek dressed for Saturday night. The place is full, including groups of obviously under-age kids, particularly girls. A game of dominoes in the far corner is good-humored and violent. It includes Jimmy's Da.

JIMMY

Outspan, Derek, this is Dean. He plays the sax. He hasn't made it talk yet but he's into soul.

They nod and exchange "howyehs."

OUTSPAN

Who else d'you find?

JIMMY

There was a Billy Mooney from Raheny. Drummer.

DEREK

Any good?

JIMMY

He couldn't play for me. His kit's in a pawn shop up Gardner Street. But he said his main influence was Animal from the Muppets so he might be worth a shot.

OUTSPAN

We broke the news to Ray.

JIMMY

How did he take it?

OUTSPAN

Not too bad. Said he was going solo.

JIMMY

He doesn't have much fuckin' choice.

The Da passes on his way to the bar.

DA

This is the group, is it?

JIMMY

It's the nucleus.

(CONTINUED)

CONTINUED:

15.

DA

I bet U2 are shitting themselves.

OUTSPAN

Are you wearing your blue suede shoes tonight, Mr. Rabbite?

DA

(evenly)

Fuck off, carrot-head.

He moves off.

TIME CUT TO:

ON TV

is an awful Saturday night variety show. The Man With No Friends is watching a magician. Whatever the trick is he knows how it's done.

MAN WITH NO FRIENDS

It's up his sleeve!... He palmed it when he was showin' her the goldfish.

The air is thick with tobacco smoke; the bar more crowded. There's a sudden flare of violence at the domino table. Nearby patrons protect their drinks as chairs crash over.

The lovely Imelda is with Greg who is pinning a sheet up on the notice board. All our lads are eyeing her.

OUTSPAN

What's Imelda Quirke doin' slummin' in the Gaza Strip on a Saturday night?

JIMMY

Greg's pinnin' up tomorrow's football team.

OUTSPAN

Oh aye. Then he'll be driving her down to one of those Southside cocktail bars for drinks with umbrellas in them.

DEAN

She's gorgeous.

Derek sighs in agreement.

(CONTINUED)

CONTINUED:

DEREK

I could bear it if only she had
some imperfection.

Jimmy is as smitten as the others but refuses to show it.

JIMMY

You mean like bow legs or a hump?
Listen lads, when this band's
happenin' you'll be fightin' women
off. They'll be throwin' their
knickers on the stage.

The thought cheers the lads.

OUTSPAN

Rock 'n' Roll!

EXT. STREET - NIGHT

Jimmy has stopped on the way home at a mobile fish and chip van. BERNIE McLOUGHLIN is at the counter putting chips into a brown paper bag. Bernie is to become one of the The Commitmentettes. She is eighteen. She struggles to keep up with her friends, Imelda and Natalie Murphy because they're better-looking (she thinks) and better off (she knows). She hands the chips to Jimmy.

JIMMY

Thanks, Bernie. D'you want to be
in a group? A band, like?

BERNIE

Get lost, Jimmy Rabbite, will yeh?

JIMMY

Serious, Bernie. On the Bible.

BERNIE

What would I be doin'?

JIMMY

You sing in the church choir,
don't you? Are you on?

BERNIE

I'll think about it.

JIMMY

Ask Natalie as well. And that
other pal of yours...

(MORE)

(CONTINUED)

CONTINUED:

JIMMY (CONT'D)
 (makes a pretense of
 not remembering)
 ... What's her name; the Quirke
 one?

Imelda? BERNIE

JIMMY
 That's right. Imelda. Ask her
 as well, why don't you?

EXT. DUBLIN - DAY

The early morning commuters are pouring into the city.
 We see a DART train crossing the Liffey between the
 Customs House and Liberty Hall.

EXT. STREET MARKET - DAY

Traders are setting up stalls at the start of the day's
 business -- mainly fruit, vegetables and flowers. Jimmy
 looks conspicuous in his dark-buttoned suit as he weaves
 his way through them. He spots the guy he's looking for.
 It's Deco, who's unloading crates of produce from the
 rear of a battered truck. His employer, MRS. QUINN,
 head-scarfed and gloved, is having her first cigarette
 with a cup of tea as she watches him set up.

JIMMY
 Declan Cuffe?

DECO
 Who's askin'?

JIMMY
 Me name's Jimmy Rabbite. I'm
 puttin' together a band. We need
 a singer.

DECO
 Me?

JIMMY
 I heard you. You've a rare pair
 of lungs.

DECO
 When did you hear me singin'?

JIMMY
 At the Quirke weddin'.

(CONTINUED)

CONTINUED:

This is news to Deco.

DECO
I got up and sang?

JIMMY
Aye.

DECO
No one told me...

EXT. PAWNSHOP - DAY

A double-fronted pawnshop in a Northside inner-city area. One window is filled with miscellaneous junk; the other is crammed with musical instruments. There's a set of bagpipes, a mandolin, assorted guitars and a well-worn drum kit.

A figure steps into the window and settles behind the drums. He adjusts a cymbal and picks up the sticks. This is BILLY MOONEY. Billy is blunt and basic. He looks -- and if allowed sounds -- like a heavy metal fan, wearing leathers and a thick, studded belt. He presses the start button on a CASSETTE PLAYER at his feet. An AC/DC TRACK BLARES out, and Billy starts to play in synch with them.

INT. PAWNSHOP - DAY

Inside the store the noise is deafening. We FIND Jimmy and Outspan listening critically. Jimmy is holding a strange object which we may have glimpsed in his front room. It's a Victorian heirloom -- a woodland tableau of stuffed birds beneath a glass dome.

The PAWNBROKER comes from behind the counter, shouting to be heard above the noise.

PAWNBROKER
Where the hell d'yiz think yer
at!!!

JIMMY
No point me payin' for these skins
till I know he can play them!

EXT. PAWNSHOP - DAY

Jimmy and Outspan help Billy load the drum kit onto the back of a flat-bed truck. The lettering informs: "J.W. Leary - Exhaust Fitter."

(CONTINUED)

CONTINUED:

BILLY
I'm workin' for this guy now. So
I can pay you back the end of the
month an' you can get your birds
back.

JIMMY
They're my ma's. I told her I was
havin' 'em cleaned.

BILLY
So you must believe in this band?

JIMMY
I do, Billy. The time is ripe.

Beyond them we see the Pawnbroker filling in the space
left by the drum kit in the window with a cheap synth.,
an accordion and a baritone sax. Billy watches him
reflectively.

BILLY
That's what those poor bastards
thought. That window is the
graveyard of musicians' hopes.

OUTSPAN
Those poor bastards didn't have
Jimmy Rabbite.

EXT. VIDEO STORE - NIGHT

The "Closed" sign is displayed on the door. From the
darkened shop within is the glow of television screens
and the sound of JAMES BROWN singing "Sex Machine."

INT. VIDEO STORE - NIGHT

The image on the TV screens is of an early black-and-
white American TV show -- a collector's item. The light
spills on the watching faces of our lads -- Jimmy,
Outspan, Derek, Deco, Dean and Billy. They are enthralled
-- and a little intimidated -- by the pulsing beat and
James' arrogant kick-ass strut. Billy's playing imaginary
drums and Deco is trying to copy some of Brown's
movements. There are exclamations of "Jaysis!" and
"Brilliant."

DEREK
My ma would crease me if she
caught me singin' 'I'm a Sex
Machine.'

(CONTINUED)

CONTINUED:

20.

DECO

You won't be singin' it, son, I will. And I don't give a toss what my ma thinks.

Outspan and Derek exchange looks. Already they don't like him.

BILLY

(to Derek)

Listen to that bass line. It's the busiest thing in here.

DEREK

That's what's botherin' me.

On the screen James shouts to one of the band: "Shall I take them to the bridge?" "Go ahead -- take them to the bridge!"

The lads all join in:

LADS

Yeah -- take 'em to the bridge!

OUTSPAN

... Whatever that means...

Then the guitar changes course. James shouts and "huh-huh's!" a bit longer, then the TRACK FADES OUT.

Jimmy switches OFF the video.

JIMMY

That's what we've got to measure up to, lads.

There is silence in the room as they consider the awesome implications.

DEREK

It's askin' a bit much.

JIMMY

Look, I didn't pick the name 'The Commitments' out of a fuckin' Christmas Cracker. It's a statement of attitude. I have an unshakeable belief that this thing's going to happen. If anyone doesn't share it they can walk out that door now.

(CONTINUED)

CONTINUED:

DEREK

No, no, we're right behind you,
Jimmy, aren't we, lads?

Murmurs of assent and support -- except from Dean.

DEAN

You don't think...

JIMMY

Wha'?

DEAN

Well like, maybe we're a little
white for all that.

It's possible that the others agree, but they look to
Jimmy.

JIMMY

Don't you get it, lads? The Irish
are the niggers of Europe. An'
Dubliners are the niggers of
Ireland. An' the northside
Dubliners are the niggers of
Dublin.

This is so true it's beautiful. They're impressed.

JIMMY

So say it once, say it loud --
'I'm black and I'm proud!'

EXT. BARRYTOWN ESTATE - DAY

A helmetted figure on a scooter drives down a street
flanked with corporation houses. It is Sunday morning.
CHURCH BELLS are RINGING.

The scooter slows by some small kids. One of them points
directions.

INT. RABBITE HOUSE - FRONT ROOM - DAY

Jimmy is in his underpants and shirt pressing his
trousers on the ironing board.

Jimmy's Da enters. He is unshaven, wearing braces over
a vest, and carries the Sunday paper.

DA

Wait till you see the state of the
little bollix looking for you
outside -- My Jaysis!

EXT. THE RABBITE HOUSE - DAY

Jimmy comes from the house, tucking his shirt-tail into his trousers. He sees a helmeted figure sitting on the scooter.

JOEY "THE LIPS" FAGAN is around fifty. He is small, fat and bald. He is an unlikely but convincing mixture of settled, middle-aged Dublin man and street-smart American Negro. His speech is quiet and assured, with no trace of a mid-Atlantic accent.

Some kids are kicking a ball in the street and there is the sound of RADIOS and CRYING INFANTS.

JIMMY

Yeah?

JOEY

God bless you, Brother Rabbite.
Does your band need a trumpet?

JIMMY

You're the same age as me da!

JOEY

You may speak the truth, but I'm
sixteen years younger than B.B.
King.

JIMMY

You've heard of B.B. King?

JOEY

I jammed with the man.

JIMMY

Piss off!

JOEY

Leicester Mecca, 1972. I couldn't
give it my best though because I
had a bit of a head cold.

JIMMY

What's your name, pal?

JOEY

(removing his
helmet)

Joseph Fagan -- Joey 'The Lips'
Fagan.

JIMMY

And I'm Jimmy 'The Bollix'
Rabbite.

(CONTINUED)

JOEY
I earned my name for my horn
playing, brother. How did you
earn yours?

JIMMY
Don't get snotty with me, son.

JOEY
I get snotty with no man.

JIMMY
Are you trying to tell me that
you played with B.B. King?

JOEY
Among others, brother.

JIMMY
Like?

JOEY
Have we all day? -- Screaming
Jay Hawkins, Martha Reeves, Sam
Cooke -- poor Sam -- Otis Redding,
Lord rest his sweet soul, Joe Tex,
the Four Tops, Stevie Wonder --
he was only eleven. A pup...
Wilson Pickett, Jackie Wilson --

Jimmy is a bit overwhelmed.

JIMMY
What do you want to join us for?

JOEY
I'm tired of the road. And my
mammy isn't very well. So I've
come home.

Jimmy is lost for something else to say. The rest of
the Rabbite family, dressed in their best, are returning
from church. They eye Joey curiously as they go through
the front gate.

JOEY
Good morning!
(to Jimmy)
That's a fine family you have --

JIMMY
Never mind that -- who're your
influences?

(CONTINUED)

CONTINUED:

JOEY

I admit to no influences but God
my Lord. The Lord blows my
trumpet.

OVER we hear the sound of "MOON RIVER" played on the
trumpet.

EXT. JOEY'S HOUSE - DAY

A WIDE SHOT gives us a sense of the neighborhood. It's
a big house on the Howth Road near Killester. It's a
more upscale area than where the boys live. It has
cars with recent number-plates and the trees have not
all had the bark gouged out of them.

Joey's Ma, a very old lady, sits in a wheelchair wrapped
in a shawl enjoying the Sunday afternoon spring sunshine.
The sound of the TRUMPET fills the air.

INT. JOEY'S GARAGE - DAY

CAMERA REVEALS The Commitments -- not Jimmy -- standing
or sitting on old chairs and boxes. They're awkward and
self-conscious as this is the first time they've been
together. And Joey is a puzzle to them -- a short,
bald, tubby figure in carpet slippers and a Jesse
Jackson campaign T-shirt. But there's no question --
Joey can play.

Outspan looks troubled; Deco affects boredom, snipping
the air with a pair of rusty garden shears.

Next to a lawnmower and a stack of cobwebby deckchairs
is a new face -- a shy young man in wire frame
spectacles. This is STEVEN CLIFFORD.

INT. JOEY'S HOUSE - KITCHEN - DAY

Jimmy is making tea in a huge tea-pot beside a metal
tray with assorted mugs and cups of different sizes.

Outspan enters to voice his doubts.

OUTSPAN

'Moon River'?!

JIMMY

He can play though.

(CONTINUED)

CONTINUED:

OUTSPAN

But he's old an' he's bald an he's wearin' slippers.

JIMMY

He's played with all the greats. Even the Beatles.

OUTSPAN

The Beatles?

JIMMY

'All you need is love' -- Duh-duh-duh-da duh! That was Joey.

OUTSPAN

An' what's Steven Clifford doin' here? He's not like us. He's a medical student.

JIMMY

The places we'll be playin' it could be useful to have someone who can bandage heads.

OUTSPAN

I'm just worried about the direction we're takin'.

Jimmy's getting tired of this.

JIMMY

Outspan, you can go back to bein' a tosser or you can stick with Joey an' me and touch greatness. If you choose the latter take that tea in the garage and I'll bring the Jaffa Cakes.

INT./EXT. JOEY'S GARAGE - DAY

A little later.

The lads are sipping their mugs of tea and finishing off the Jaffa Cakes as they listen to Joey.

JOEY

The Lord told me the Irish needed some soul. Well, Ed Winchell, a Baptist reverend on Lennox Avenue in Harlem told me. But the Lord told him to tell me.

(MORE)

(CONTINUED)

CONTINUED:

26.

JOEY (CONT'D)

He said the Irish brothers
wouldn't be shootin' the arses off
each other if they had soul.

JIMMY

Joey thinks you should get
friendly with your instruments
before we have group rehearsals.

DECO

My instrument's ready now. Both
of them.

OUTSPAN

Shut up, Declan.

DECO

Deco! If I'm goin' to front a band
I like the sound of Deco. Rapid
name, that.

JIMMY

You're not frontin' a band, you're
part of it.

BILLY

If we're changing names I fancy
Billy 'The Animal' Mooney.

JIMMY

(impatiently)

For Chrissake, what do you want
to do next, design the album
cover? Shall we concentrate on
learnin' a few songs first?

EXT. JOEY'S HOUSE - DAY

A silver '79 Ford Escort in mint condition pulls up
outside. It's driven by Greg.

Imelda sits beside him and in the rear are Bernie and her
friend NATALIE, the most sexually assertive of the three
girls.

IMELDA

This can't be the place --
there's an old lady sittin' in a
wheelchair.

BERNIE

It's thirty-eight Chestnut
Avenue.

(CONTINUED)

CONTINUED:

NATALIE
C'mon, we've come this far, let's
check it out.

GREG
How long will you be, Imelda?

IMELDA
I shouldn't think long. It's
probably a load of bollix.

INT./EXT. JOEY'S HOUSE - GARAGE - DAY

Jimmy is standing at the open door of the garage -- he
has seen what the other's haven't... The band is
studying Jimmy's list of song titles.

OUTSPAN
'Dancin' In the Streets'? That's
Martha and the Vandellas. We'd
need Vandellas.

JIMMY
That might be arranged...

He stands aside so that they can see the girls walking
down the drive. They're in their Sunday clothes looking
sexy in tight skirts and lots of makeup.

OUTSPAN
That's Imelda Quirke!

DEREK
Jaysis!

The expressions on the boy's faces vary from lust (Deco)
to attempted indifference (Billy) to shyness and near
panic (Derek and Steven).

JIMMY
May I present -- The Commitmentettes!

They are all knocked out.

JOEY
Brilliant management, Brother Rabbite!

EXT. KILLESTER STATION - DAY

The band is on the northbound platform of the DART
awaiting the approaching train except for Joey, who
stayed at home, Billy, who took his van and Imelda, who's
off with Greg.

(CONTINUED)

CONTINUED:

Steven carries a cassette player.

JIMMY

(to Deco)

Listen, from now on I don't want you listenin' to Guns and Roses and Motley Crue. I want you on a strict diet of soul. James Brown for the growls, Otis Redding for the moans, Smokey Robinson for the whines and Marvin Gaye for the whole lot put together.

OUTSPAN

Tell the girls what you were tellin' us, Jimmy.

BERNIE/NATALIE

Wha'?

OUTSPAN

He said soul is sex.

NATALIE

Dirty sod.

JIMMY

I didn't say that. I said the rhythm of soul is the rhythm of ridin'.

BERNIE

You mean you want us to sing as if we're ridin' with someone?

Outspan sniggers at the thought. Derek blushes.

DECO

You an' me could make sweet music, honey?

BERNIE

I'll bite yer bollix off if you come near me, you spotty fuck.

DECO

I might enjoy that.

BERNIE

I'll make earrings out of them.

Jimmy drags them back to the lesson.

(CONTINUED)

CONTINUED:

29.

JIMMY

Look, the first side of soul is sex, right? And the second is revolution.

Cheers and clenched fists. The train arrives. Its doors open. The first passenger to get out is a fifteen-year-old leading a horse by an improvised rope bridle. They laugh at the kid's audacity.

INT. DART - TRAVELING - DAY

There aren't many passengers.

The Commitments have commandeered the non-smoking section though four of them have lit up as a matter of principal. They're listening to Jimmy expand on his theory.

JIMMY

Soul is the rhythm of sex. An' it's the rhythm of the factory too. The workin' man's rhythm. Sex and the factory.

NATALIE

Not the factory I'm in. There isn't much rhythm in guttin' fish.

She's pleased with the laughter this gets.

During this Steven has switched on his CASSETTE PLAYER and the track it plays is James Brown's "Night Train". They shut up, entranced as they listen.

After a moment, Natalie starts to hum along; Outspan slaps the worn vinyl seat with the palms of his hand; Deco starts to sing, then Dean, then Bernie. Jimmy nods approvingly to Steven and smiles.

EXT. DART - TRAVELING - DAY

The sun is setting as the train heads into the grey landscape of tower blocks and corporation housing. As the SONG goes through the roll-call of American cities we see the Dublin Northside station signs: Killester, Harmonston, Raheny, Kilbarrack then Barrytown...

MONTAGE

The MUSIC CONTINUES OVER a SERIES OF SCENES as the band gets friendly with their instruments...

(CONTINUED)

CONTINUED:

30.

A) INT. OUTSPAN'S BEDROOM - NIGHT

A quick look at the bedroom tells us that there isn't much surplus cash left in the Foster household at the end of the week. It is small, and shared by four brothers. There is a patch of damp on one of the walls, partly hidden by an Ireland soccer team poster.

Outspan strums along with the track furiously, his guitar held high against his chest. Jimmy sits watching him, tapping the beat with a hurling stick against the bed frame.

OUTSPAN

When can I stop?

JIMMY

When your hand falls off.

OUTSPAN

It fell off five bleedin' minutes ago.

B) INT. LEARY'S GARAGE

Billy is also listening to a cassette and using his sticks on two upside-down oil drums. The garage is spacious, full of exhaust pipes, workbenches, cars in different states of repair and broken grease-stained windows.

His boss Leary enters. He shakes his head at the music.

C) INT. BUTCHER'S SHOP - COLD STORE - DAY

Derek, in a white butcher's coat, is playing his old bass guitar among the frozen carcasses suspended on hooks. The strings are unamplified -- Derek is supplying the bass-like sounds but quietly so that no one in the shop will hear him. He blows on his fingers and continues...

D) EXT. STREET - DAY

We see Leary's truck moving through traffic with Billy at the wheel. Lashed onto the back of it is an old upright piano. Steven stands guarding it. At a stoplight he plays a few chords...

E) EXT. WASTEGROUND (BARRYTOWN) - DAY

Dean is rehearsing as far from civilization as possible.

(CONTINUED)

CONTINUED:

It's on wasteground beside the railway tracks. There are rusted shopping trolleys, a burnt-out car and a horse tethered to an abandoned fridge.

Two Young'uns, their noses running from the cold air, watch impassively as Dean labors with a passage of R and B. He stops and looks at them and says without conviction:

DEAN

I'm black and I'm proud...

END OF MONTAGE.

INT. IMEDLA'S HOUSE - FRONT ROOM - NIGHT

The front room is the "good" room. There is a glass-fronted cabinet in a corner, a ghetto blaster on the couch.

Imelda and Natalie watch themselves in the glass of the cabinet as they dance to the Supremes' "Stop In The Name Of Love." Jimmy is behind them sitting on the arm of the couch.

The girls are trying to move together. They also sing (and screech on the high notes) when they aren't laughing. They're embarrassed by Jimmy and playing up to him at the same time.

Natalie gives Imelda a shove and sends her flying onto an armchair. These antics don't amuse Jimmy.

JIMMY

Would it help if I wasn't here?

IMELDA

Why?

JIMMY

'Cause you're actin' like a pair of schoolgirls.

Natalie turns OFF the BLASTER. She looks stern; then giggles, and looks stern again.

JIMMY

Have you worked out any of these moves with Bernie?

IMELDA

She's workin' when we're not and the other way 'round.

(CONTINUED)

CONTINUED:

32.

NATALIE

You'd be better off worryin' about teachin' the others to play. We know how to wiggle our arses, we've been doin' it for years.

IMELDA

(sexily)

Are you saying you haven't noticed?

There's truth in this which Jimmy hides by being managerial.

JIMMY

I want to know you can wiggle your arses in unison.

Imelda's mother, MRS. QUIRKE, enters in time to hear this remark. She gives Jimmy an odd look. It sets the girls' giggles off again. Greg appears in the doorway, put out to find Jimmy there.

MRS. QUIRKE

Imelda. It's Greg for you.

Imelda looks pleased to see Greg, but also interested in seeing how he reacts. Jimmy explains his presence.

JIMMY

Rehearsals, y'know. Putting the girls through their paces.

GREG

(sourly)

Lucky you.

JIMMY

Still workin' at the gas showroom?

GREG

Aye. Assistant to the assistant sales manager now.

JIMMY

Is that right?

Greg stares at Jimmy, looking for any trace of sarcasm. There is a short, uneasy silence.

JIMMY

Right, girls, I'm away. Remember, how yiz move is more important than how yiz sing. Soul is sex!

He leaves. Greg frowns.

(CONTINUED)

CONTINUED:

GREG

What did he mean by that?

EXT. HOUSING ESTATE - DAY

Bernie lives in Ballymun, the grimest of the housing estates -- several gray concrete fortresses separated by overgrown grass and stunted trees. Some of the buildings are already derelict, all are scarred by grafitti.

The streets, at some whim of the city planners, are named after flowers. Two policemen are dragging a listless youth toward a patrol car as Jimmy approaches. He addresses two very young girls pushing their infant sister in an old pram.

JIMMY

Is this Bluebell Way?

GIRL

No, this is Marigold. Bluebell's one further down.

INT. BERNIE'S APARTMENT - DAY

The McLoughlin family live on the top floor. The lifts don't work so Jimmy is out of breath when Bernie's mother opens the door to admit him. She is in her late thirties but she looks older. Her hair is flat and dank; some of her teeth are missing. She is carrying a baby, and she's pregnant again. She looks exhausted but friendly.

JIMMY

Is Bernie in?

MRS. McLOUGHLIN

Sure.

Jimmy follows her into the living room. What furniture there is looks second-hand. A four year old is playing on the floor and Bernie is feeding a two year old in a highchair. There's a clothes-horse in front of the gas fire and more washing piled high in plastic containers.

MRS. McLOUGHLIN

If your friend wants tea you'll have to make it, Bernadette, I'm bunched.

JIMMY

I'm not bothered, thanks.

(CONTINUED)

CONTINUED:

34.

BERNIE

Move that washin', Jimmy, if you want to sit down.

Jimmy prefers to perch on the arm of the threadbare sofa. Mrs. McLoughlin leaves the room.

JIMMY

The girls said they haven't seen much of you.

BERNIE

You can see why, for Jaysis's sake. My mom can't work at the hospital now she's about to drop another one. My da's banged up so I'm the only one bringin' any money in.

JIMMY

It's tough I know, but --

BERNIE

But what?

JIMMY

It's hard to have three back-up singers when only two show up.

BERNIE

You're not dumpin' me, Jimmy! I was the first you asked an' I brought in the other two.

The four year old brings the ironing board crashing down. Bernie moves to soothe the kid and pick it up.

BERNIE

I'll catch up. I need this band more than any of us. I need something to look forward to...

INT. LEARY'S GARAGE - DAY

The first rehearsal. It may be the birth of Dublin soul but the atmosphere in the garage is subdued and edgy. There's a lot of busying around with amps, mike stands and instruments as they mask their individual and collective insecurities.

Joey is offering encouragement all around; Steven is more concerned with tuning the piano than his own ability. Billy is adjusting his high hat; Dean is polishing his sax with his sleeve.

(CONTINUED)

CONTINUED:

Derek is the most insecure. He has his face to the wall, trying to pluck his guitar strings with fingers that have gone rigid.

Steven picks out the introductory chords of "Broken-Hearted."

OUTSPAN

Where d'you get the piano?

STEVEN

It's me granny's.

OUTSPAN

Nice of her.

STEVEN

She doesn't know I took it. But she doesn't use the front room very often.

Jimmy addresses the lads, trying to get things started.

JIMMY

Listen, lads, it's a godsend Billy's boss loanin' us this place. So let's try and leave it in the same shit-state we found it...

EXT. LEARY'S GARAGE - DAY

Outside the girls have their own defense mechanisms. It's a cool drizzly day and they're wearing coats over jeans and sweaters.

NATALIE

I'm tellin' yiz -- if anyone laughs when we sing -- we're out of there. Agreed?

IMELDA

That's right. We're not bein' no objects of ridicule.

NATALIE

Sex objects neither.

BERNIE

I'm keepin' me coat on anyway, it's freezin'.

INT. LEARY'S GARAGE - DAY

The girls enter in a protective huddle. Seeing them Deco launches into:

DECO
'I GOT -- SOO-OU-OUL!
AN' I'M SUPERBAD!!!'

He aims his knees at the floor and follows them there. Then he gasps in pain at the impact of the concrete. The girls laugh. Outspan and Billy brighten.

DECO
What're yiz laughin' at? I think
I've knee-capped myself!

JOEY
I've seen James Brown himself come
off stage after that one with his
trousers soaked in blood.

IMELDA
(to Steven)
Doctor Clifford -- emergency!

TIME CUT TO:

INT. GARAGE - DAY

The band is roughly in place, except for Joey who is out front. Jimmy sits astride on an old car seat.

JOEY
Remember, brothers and sisters,
Rome wasn't built in a day.

BILLY
Dublin was.

OUTSPAN
In an hour.

JIMMY
C'mon, lads, we can't put this
thing off forever. Let's get
busy.

JOEY
Alright, sisters, let's have the
'Ooh ooh oohs' at the beginning --

IMELDA
I'm scarlet --

(CONTINUED)

CONTINUED:

JOEY

Brother Steven, would you play the girls in, please.

Steven obeys. The girls take their cue. Their voices shake, but they don't look at anybody and keep going.

Joey nods to Deco who has the words on a sheet of paper. His other hand holds the mike and he sings. And sings well.

DECO

'AS I WALK THIS LAND OF BROKEN
DREE-EE-EAMS -- '

The drumming's ragged; Outspan's uncertain; Derek is hiding behind the piano so we can't tell if he's playing or not. Deco lifts his voice. He slaps his thigh and taps the heel of his right foot.

DECO

'I HAVE VISIONS OF MANY
THI-HI-INGS.'

JOEY

(stopping them)

Sisters!

NATALIE

Wha'?

JOEY

You come in there, okay? 'Of many things.' Right, Brother Deco, 'I have visions.'

DECO

(picking up again)

'I HAVE VISIONS OF MANY THI-INGS.'

GIRLS

'OF MANY THINGS.'

JOEY

Good good...

TIME CUT TO:

INT. GARAGE - DAY

A break while Outspan and Billy adjust the amps. Steven is studying a medical textbook.

(CONTINUED)

CONTINUED:

Dean is trying out a phrase from "Broken Hearted" on his sax. He's not very accomplished and he knows it. Joey listens then stops him.

JOEY

Are you doin' what I told you?
Are you thinkin' of that reed as
a woman's nipple?

DEAN

I am, yes.

JOEY

D'you mind me askin' who she is?

DEAN

She lives across the street from
me. But I feel a little
embarrassed 'cause she's still at
school.

JOEY

P'raps you should set your sights
a little higher. My trumpet was
always Gina Lollobrigida.

DEAN

I've never heard of her.

JOEY

A fine woman.

DEAN

I could try Kim Basinger.

JOEY

Good. Pick a nipple and try it
again...

EXT. CITY - NIGHT

The church BELLS are TOLLING for evening mass.

INT. LEARY'S GARAGE - NIGHT

The band has been at it for several hours. They're
tired and still ragged but they've lost their initial
embarrassment. They come to the end of "Broken Hearted."

JIMMY

Okay, everyone -- we're gettin'
there, no question. Let's call
it a night.

(CONTINUED)

CONTINUED:

The band smiles. They're tired, but their spirits are high, feeling they've achieved something.

Joey moves to join Jimmy as the others start to stack their gear and clear the remains of take-away food and beer cans. Alone with Joey Jimmy is less optimistic.

JIMMY

That was a parcel of shite.

JOEY

It was woeful but it was a start.
I believe in starts. Once you
have the start the rest is
inevitable.

FADE TO BLACK.

FADE IN:

EXT. MAIN ROAD (NORTH DUBLIN) - DAY

A line of caravans and old cars are parked on a stretch of road with an empty unfinished look on both sides. They're owned by the Travellers (or Tinkers), who run an illegal market selling everything from electrical goods to carpets of mysterious origin.

We FIND Derek and Outspan at the back of a Hiace with a TRAVELLER with a weather-beaten face. Beyond them other buyers and sellers are haggling.

There are CD players, ghetto-blasters, kettle-jugs and rolls of carpet in the back of the van. Outspan has just bought a battered-looking speaker which he is picking up as the Traveller counts out his money -- a small wad and some 50p pieces.

OUTSPAN

That's my whole week's dole, that is. There's not even enough over to fuel the Ferrari.

TRAVELLER

You've got a good buy here, son. This was Mick Jagger's. He gev it me.

OUTSPAN

Mick Jagger!

TRAVELLER

(very earnest)

That's right, boss. Him, himself.

(MORE)

(CONTINUED)

CONTINUED:

40.

TRAVELLER (CONT'D)
Is it a band you've got, lads,
is it?

DEREK
That's right, yeah.

The Traveller starts to sing "I Was Born Under A
Wandering Star"; with amateur musical society hand
gestures.

Derek and Outspan walk away from the van, laughing help-
lessly. Outspan looks back. Behind them, further and
further away, the Traveller continues to sing.

OUTSPAN
(laughing)
Brilliant -- Brilliant.

INT. RABBITE HOUSE - JIMMY'S BEDROOM - DAY

Jimmy has taken down some posters and replaced them with
a gallery of photographs. Some of them are glossy, some
reprints from newspapers or music magazines. He is
pointing them out to his skeptical Da. DARREN is on
Jimmy's bed doing homework.

JIMMY
That is Gladys Knight in the
headphones and that there is the
back of Joey's head!... There is
Otis Redding on stage and that
trumpet is Joey!

DA
It could be Louis Armstrong for
all you can see.

JIMMY
An' this one? Detroit 1971.
That's Joey with Marvin Gaye.

The picture shows two figures in skull caps and kaftans
in front of a pile of rubble.

DA
There's no way of knowin' that's
him. There's no way of knowing
that's Marvin Gaye for that
matter.

Exasperated, Jimmy searches among his albums.

(CONTINUED)

CONTINUED:

DARREN

What's the main importance of the
Rhine to Germany?

DA

(without thought)

Tourism.

Jimmy holds up an old worn Marvin Gaye album cover.

JIMMY

See this. Look at the sleeve
notes... 'Trumpet: J. Fagan.'

DA

It's a common enough name.

JIMMY

Not in Detroit!

INT. LEARY'S GARAGE - NIGHT

The Commitments are rehearsing "Knock On Wood." Jimmy
is listening critically. After a few bars Joey stops
them.

JOEY

Brother Billy, you're still
drumming too fast.

BERNIE

He's been messin'!

Jimmy seizes on this instantly.

JIMMY

Is this true?

BILLY

Wha'?

JIMMY

Have been doin' drugs?

BILLY

I just took a couple of uppers.

JIMMY

There'll be no drugs! They screw
up your head. You're barely able
to play your instruments if you
have your heads on.

(CONTINUED)

CONTINUED:

42.

OUTSPAN

Are we includin' hash an' weed
an' stuff?

JIMMY

They're out, too. They're the tip
of the iceberg. Dublin's fucked
up with drugs. Look what happened
to Derek's brother.

DEREK

Leave my brother out of this.

JIMMY

Okay, but you know what I mean.

DECO

What happened to your brother?

DEREK

Forget it.

BILLY

You'll be telling us we can't
drink next.

JIMMY

Drinking's different. The working
class have always had their few
scoops.

JOEY

The man's right. We lost a lot of
the brothers to drugs.

OUTSPAN

Look at Marvin Gaye.

DECO

His da shot him, you sap! It was
a bullet overdose.

JOEY

His da shot him because he was
messin'.

JIMMY

Anyhow, when we're on the road
we don't want people lookin'
up our arse-holes every time we
go through Customs.

They all laugh. Greg appears in the garage door. He
half waves, half smiles.

(CONTINUED)

CONTINUED:

43.

GREG
It's ten past, 'Melda.

Imelda is a little self-conscious. She picks up her jacket.

IMELDA
See yiz.

OTHERS
See yeh, 'Melda. See yeh, Greg.

DEREK
Are we finished?

DECO
Don't ask me, ask the manager.

Jimmy is annoyed, feeling that he should have handled the situation better.

EXT. BARRYTOWN CHURCH - DAY

The church is modern, in the shape of a pyramid, very post-Vatican II. Jimmy approaches it with the guilty look of one who's not been for some time. He pushes through the glass doors.

INT. BARRYTOWN CHURCH - DAY

The interior is spacious and light. As Jimmy enters we hear Bach being played softly on the organ. He walks up the center aisle between the lines of wooden pews.

We discover that the organist is Steven. He registers Jimmy and stops playing.

STEVEN
How yeh, Jimmy. Father Molloy should be along soon.

Jimmy is surprised to find Steven at the organ.

JIMMY
Do you do this?

STEVEN
Only when the regular fella's sick. Great sound, wha'?

He starts to play the organ intro to Percy Sledge's "When A Man Loves A Woman." Jimmy grins as he recognizes it.

(CONTINUED)

CONTINUED:

JIMMY
'When A Man Loves A Woman,'
Percy Sledge.

STEVEN
I wish my granny had one of these
we could borrow.

Jimmy looks entranced as the great chords echo through the church. Steven starts to sing, straining after Percy's top notes.

STEVEN
'WHEN A MAN LOVES A WOMAN -- '

JIMMY
Rapid!

STEVEN
'CAN'T KEEP HIS MIND ON NOTHIN'
ELSE...'
What's next?

JIMMY
'He'll change the world on a good
thing he's found.'

STEVEN
'HE'LL CHANGE THE WORLD ON A GOOD
THING HE'S FOUND.'

Jimmy joins in for the next two lines.

JIMMY/STEVEN
'SHE'LL TREAT HIM BAD, HE CAN'T
SEE IT
SHE CAN DO NO WRONG...'

Unnoticed, FATHER MOLLOY has entered. He's Barrytown's youngish, trendy curate.

FATHER MOLLOY
What was it you wanted to see me
about, lads?

Steven stops playing in mid-phrase; both of them react like choirboys caught with a copy of Penthouse.

INT. LEARY'S GARAGE - NIGHT

The Commitmentettes have been given center stage. They're very embarrassed and very bad as they sing "Walking In The Rain." Joey is beside them leading them in the steps. Deco stands watching.

(CONTINUED)

CONTINUED:

45.

He has nothing to do and he's not happy about it. Jimmy leans on the piano.

JIMMY
It's not disco, girls, you're sex machines!

GIRLS
'I WANT HIM. AND I NEED HIM...'

STEVEN
Doesn't have a very feminist lyric, does it?

GIRLS
'AN' SOME DAY, SOME WAY
WOO-OH-WOO-O-O-OH --
I'LL SEE HIM...'

Imelda starts laughing and the band comes to a ragged stop. Billy farts and Steven goes back to his text book.

JIMMY
Try not to use your ordinary accents, girls. It's 'Walking In The Rain' not 'Walkin' In De Rayen.'

The band stretch their limbs and light up.

DEREK
Whose turn to go for the burgers?

JOEY
Mine, my man.

NATALIE
I'll give you a hand.

They leave. Derek and Billy start to play darts. Deco collars his manager.

DECO
What's the point of this -- they're supposed to be backin' vocalists.

BILLY
Cuffe's jealous, that's what it is.

DECO
Bollix!

(CONTINUED)

CONTINUED:

46.

BILLY
Grow a pair of tits, pal -- then
you can sing with them.

EXT. LEARY'S GARAGE - NIGHT

Dean comes into the yard for a breath of air. His Nikes make no sound as he crosses toward the gates. He hears a NOISE, turns his head and is astonished to see a helmeted Joey sitting astride his scooter and Natalie beside him, her arms around his neck and her tongue down his throat.

Joey sees Dean. Natalie notices that something is wrong, and turns, seeing him too.

NATALIE
Oh Jaysis!

Natalie dashes back inside. Joey recovers quickly.

JOEY
Do I look different?

DEAN
No, Joey.

JOEY
Good good. Because you fairly
ruffled my savoir faire there,
Dean, my man.

Joey discreetly adjusts his crotch.

DEAN
I -- I thought you were going for
the burgers.

JOEY
I am gone, Dean.

He STARTS the SCOOTER. Dean still looks stunned.

INT. LEARY'S GARAGE - NIGHT

Dean has obviously conveyed the news.

OUTSPAN
(shocked)
I don't believe it!

DEAN
Honest to God.

(CONTINUED)

CONTINUED:

Outspan turns to shout to Natalie, who is in a protective huddle with her girlfriends.

OUTSPAN
Is this true, Natalie? Were you havin' it off with Joey in the yard?

NATALIE
Knob off!

OUTSPAN
Were you?

BERNIE
What's it to you if she was?

DEREK
You're taller than him!

NATALIE
Is that against nature or somethin'?

BILLY
Tongues, was it?

Dean feels bad now, as if he's grassed.

DEAN
Ask her.

DECO
It's because he's been handin' you all that dialogue. You're a fuckin' groupie!

Jimmy steps in to diffuse the situation.

JIMMY
All right, lads, it's a free country.

DECO
(disgust)
She's young. She's younger than us. An' he's bald an' fifty!

IMELDA
Don't tell me you wouldn't get off with an older woman. You'd get off with Joan Collins quick enough. Or that woman who reads the news.

(CONTINUED)

CONTINUED:

BERNIE

You'd do it with Tina Turner and she's a granny.

BILLY

He'd do it with his own granny.

DEREK

Is Tina Turner a granny?

Deco again challenges Jimmy's authority.

DECO

You'd better have a word with Joey. 'Cause this mustn't happen again!

JIMMY,

Joey's not married so fair-fucks to him!

IMELDA

(to Deco)

Natalie got off with him, you stupid sap!

This stuns the lads.

DECO

(to Natalie)

Then you're a slut!

Natalie responds quickly and slugs Deco in the mouth.

The punch has a unifying uplifting effect on the band. Outspan looks delighted, Derek bites his lip.

Billy laughs, Dean tries not to.

NATALIE

I'll rip your ears off next time.

STEVEN

As someone who wears specs, I'd advise you to watch your step. You might need 'em yourself one day and a workin' set of ears will come in handy.

The laughter diffuses their shock and embarrassment.

IMELDA

That's a doctor gave you that advice, remember.

INT. SNOOKER HALL - DAY

Six full-size tables in the square concrete block that makes up part of the community center; three of them are occupied. It's day but there's no way to tell. There's a counter where you pay in advance and can buy cans of soft drinks.

Jimmy is playing Outspan; Derek's waiting to play the winner, leaning against the next table and reading the "New Musical Express."

Jimmy slots a red and lines up on a color.

Father Molloy enters, blinking through the gloom after the daylight outside.

FATHER MOLLOY
Jimmy!

JIMMY
Oh -- howyeh, Father.

Derek and Outspan react in surprise.

FATHER MOLLOY
I've spoken to the committee and they've agreed. There'll be a few conditions, but basically it's on.

JIMMY
(pleased)
That's great.

FATHER MOLLOY
It'll have to be the 28th because our bingo caller, Danny Cassidy, is going into hospital that weekend to have a tap put in his kidneys.

JIMMY
The 28th will be grand.

FATHER MOLLOY
Good, good. I'm sure you'll blow their minds, Jimmy.

He's not certain this is the right phrase but Jimmy smiles reassuringly. He leaves.

OUTSPAN
What's all that about?

JIMMY
We've just got our first gig.

(CONTINUED)

CONTINUED:

OUTSPAN

The community centre? That's a desperate place. It's full of old age pensioners learnin' ballroom dancin'.

JIMMY

It's a room with a stage is what it is.

DEREK

How much is it going to cost?

JIMMY

Nothin'. I told him it was part of his anti-heroin campaign. I'm gettin' me little brother, Darren to do a poster in school. An art project, like.

DEREK

The twenty-eighth is no time away.

JIMMY

We've got one track almost down. All we need is another ten.

He calmly pockets the black.

EXT. DRESS HIRE SHOP - DAY

The window is filled with dummies in formal outfits -- topper and tails, tuxedos with frilly shirts.

We FIND Jimmy, Outspan, Derek, Deco and Dean on the pavement in front of the store. It's a busy street, the Northside of the city center. All but Jimmy look very dubious.

JIMMY

All the Motown guys wore suits. Neat. Dignified.

DEAN

Can't see Billy Mooney in one of those. It'd cover up his tattoos.

JIMMY

The fella's givin' us a discount 'cause there's a bunch of us.

DEREK

It's still gonna cost though.

(CONTINUED)

CONTINUED:

51.

JIMMY

I'm footin' it. I borrowed the money off my ma. All I have to do is pay the rental on the VCR for the next two and a half years.

OUTSPAN

She drives a hard bargain your ma.

DECO

I quite fancy it. I'll get the trousers really tight an' maybe they'll split like Tom Jones.

Behind his back Outspan gestures "what a wanker." But they start to troop into the shop.

DEREK

I haven't worn a penguin suit since we were ushers at your brother's weddin'.

OUTSPAN

I puked on mine, remember?

DEREK

I remember. Some of it got on me.

INT. JOEY'S HOUSE - LIVING ROOM - DAY

Joey's mother sits in an armchair surrounded by old and solid furniture. She is shakily spooning soup into her mouth. A TV is showing Saturday afternoon sport.

INT. JOEY'S HOUSE - BEDROOM - DAY

The curtains are drawn. We can make out Joey wearing only boxer shorts. We hear, more than see him, lowering a needle onto a record. There is CRACKLING, then, VERY LOW, Isaac Hayes's "THEME FROM SHAFT." Joey shuffles across the room and gets into bed. He leans on his elbow and sings, Barry White style, to an unseen companion.

JOEY

Come on, baby. Don't get hung up on anythang. Our signs have brought us here together, woman. You know, I want to be your everythang. Oh baby, come get what I've got for you. I'm your loverman --

(CONTINUED)

CONTINUED:

Bernie lifts herself up and pulls Joey down.

BERNIE

Ah, stop talking shite, Joey,
will yeh?

EXT. COMMUNITY CENTRE - DAY

It's a bunker-like shell between the billiard hall and the triangular church. Outspan is kicking his heels at the door, his guitar case leaning against the wall. It's Saturday afternoon and the estate is full of kids, some on their way to soccer, some on bicycles, a couple with shaggy ponies. On the nearby grass by the notice which reads "No golf allowed" another bunch are playing illegal golf.

Leary's flat bed truck arrives with Billy at the wheel and Jimmy beside him. The drums, mikes and amps are roped down behind them.

INT. COMMUNITY CENTRE - DAY

A rectangular dusty hall with rows of folding chairs stacked neatly against one wall. There's a raised stage at one end with worn crimson curtains pulled to one side revealing a tattered backdrop of an amateur production of South Pacific.

To the left is a bingo caller's machine, to the right an upright piano. Near the entrance is a serving hatch and beyond a kitchen.

Jimmy, Billy and Outspan enter the hall and look around. There's very little soul about the dismal atmosphere in the dreary room. They look discouraged. Outspan paints an ironic headline in the air.

OUTSPAN

'The Commitments -- The Early
Years.'

TIME CUT TO:

INT. COMMUNITY CENTRE - DAY

There's a clash of cymbals as Billy thumps his bass drum and high-hat onto the stage. The rest of his kit is in place and Jimmy and Outspan are setting up amps and mike stands.

(CONTINUED)

CONTINUED:

The CARETAKER enters from the street, a stooped man in his sixties.

CARETAKER
What are yiz doin' here? That's not the bingo stuff.

JIMMY
There's no bingo tonight, pal.

CARETAKER
It's Saturday. And Saturday's the bingo. So you can take your bongos and the rest of your tackle and get out.

JIMMY
I arranged it with Father Molloy.

CARETAKER
Father Trendy said nothin' to me and I'm the caretaker. So you bring in nothin' else till I'm officially informed.

OUTSPAN
It's our church collection goes to pay your wages, y'know.

CARETAKER
I wouldn't get very far on the money you put in.

OUTSPAN
Well you'll be gettin' ten pence less from now on.

BILLY
Make that twenty.

CARETAKER
That's no problem. I put in fifty meself. I'll only put in thirty from now on.

JIMMY
If I get Father Molloy will that satisfy you?

CARETAKER
Oh sure -- Can I have a go on the drums till you get back?

INT. GAZA STRIP - DAY

MICKAH WALLACE enters the pub. He's short, wiry and hard, always thrusting his head forward and always mobile even when he's standing still. He wears a cheap tracksuit and one gold earring. He looks 'round the bar, getting respectful looks from some of the younger guys.

He walks to the room where the young'uns hang out. Among them is Jimmy's brother LES.

MICKAH

Are you Jimmy Rabbite's brother?

LES

Yes.

MICKAH

Go tell him Mickah Wallace is here and he's expectin' to be bought a drink!

INT. COMMUNITIIY CENTRE - DAY

Steven and Derek have arrived. Steven is trying out the piano, not altogether happy with the tone. Among the equipment we see the lads' dress hire boxes. While Billy adjusts the cabling, the Caretaker is having a go on the drums.

There are step ladders on either side of the stage. Outspan's up one ladder and Jimmy's brother Darren the other. They are hanging the banner which Darren has made. It shows a syringe with drops of blood and the warning "HEROINE KILLS." Jimmy and Father Molloy stand watching.

JIMMY

There's only one 'E' in 'heroin,' you ignorant half-wit.

DARREN

No there isn't.

JIMMY

Yes there is.

FATHER MOLLOY

The syringe is good, though.

OUTSPAN

And no one 'round here can spell.

Les enters.

(CONTINUED)

CONTINUED:

LES

(to Jimmy)

Mickah Wallace wants to see you.

This news silences everybody.

DEREK

Mickah! Have you upset him or somethin'?

JIMMY

I've hired him to do the door. Security.

OUTSPAN

You're mad, Jimmy, he's a savage!

JIMMY

I know but he's our savage.

FATHER MOLLOY

He won't be causing any trouble, will he?

JIMMY

He's here to prevent it, Father.

LES

He's expectin' a drink.

The Caretaker stands up from behind the drums.

CARETAKER

We could all use one.

They start toward the door, happy to take a break. Outspan descends the ladder, lifting his hair to show a scar.

OUTSPAN

See this scar? Mickah did that. He threw a rock at me during a match. He was the goalie an' I only had him to beat an' he threw a rock at me head!

JIMMY

Hard man.

OUTSPAN

I still scored though.

DEREK

No you didn't. I did.

(CONTINUED)

CONTINUED:

OUTSPAN

It was my shot. Just hit your shin on the way in.

DEREK

It was a very cunning deflection.

It's a fond memory and Derek replays it.

EXT. COMMUNITY CENTRE - DAY

As Jimmy leads the lads outside Joey arrives on his scooter. Bernie is on the pillion wearing a matching crash helmet.

They get off -- holding hands. This is not lost on anyone.

BILLY

D'you see this? Is he stickin' it to her now?

OUTSPAN

He's the sex machine in the band, I'm tellin' you.

Jimmy looks worried. This could become a problem.

TIME CUT TO:

EXT. COMMUNITY CENTRE - DUSK

It is later and the sun is almost set and the street lights are on. A few people are standing curiously outside the doors where a handwritten poster is displayed with a slash across it reading "TO-NITE!"

INT. COMMUNITY CENTRE - NIGHT

The hall is empty except for Jimmy and Mickah. Jimmy is now in his monkey suit. He's playing with the banks of light switches, trying to find the most moody effect.

Mickah is on stage. He takes the hand mike off its stand, blows into it twice, then bashes it against his forehead.

MICKAH

That's a good strong mike, that. Quality's very rare these days.

(CONTINUED)

CONTINUED:

JIMMY

Now it's two pounds to come in,
Mickah. Half price to the
unwaged.

MICKAH

Got it.

JIMMY

Draw the curtains. I'm going to
check on the band.

He heads for a door at the side of the stage.

MICKAH

I haven't a bad voice meself,
y'know.

He starts to sing:

MICKAH

'RED RED WIY-YUN
STAY CLOSE TO ME-EE-YEAH...'

INT. COMMUNITY CENTRE - CORRIDOR - NIGHT

There are two rooms off the corridor. From one we can
hear MALE LAUGHTER and JOKING. Jimmy knocks on the
other one.

NATALIE (O.S.)

Get out!

JIMMY

It's me -- Jimmy. Just wanted
to see what you look like.

IMELDA (O.S.)

You'll see soon enough!

INT. COMMUNITY CENTRE - BOYS' DRESSING ROOM - NIGHT

The lads are putting the finishing touches to their
appearance as Jimmy enters. It's cramped, smoky and
their conversation overlaps.

OUTSPAN

I can't get my hanky to go like
yours, Joey.

JOEY

I've had years of practice, dude.

(CONTINUED)

CONTINUED:

DEAN

I can't lift my sax in this jacket.

JIMMY

Here swap with mine.

He takes his own off to exchange with Dean.

DECO

Great group this. Even the skivvies have monkey suits.

JIMMY

I'm no skivvy, pal. I'm your manager and don't you forget it.

DEREK

I can't get this hair to stay down. I've tried everything but Superglue.

BERNIE (O.S.)

Are yiz decent?

Jimmy opens the door and the boys see the girls for the first time. They are transformed. Very tight black skirts to just above the knee, black sleeveless tops, hair held up as near to the Ronettes as they can manage, black high heels, loads of black eye shadow and crimson lipstick.

For a moment the lads are speechless. There are gasps of admiration. "Brilliant," "Rapid," "Deadly."

JIMMY

Fair play to yiz, girls. They'll be eatin' chips out your knickers.

INT. COMMUNITY CENTRE - NIGHT

The Caretaker has put a table near the door to collect the money.

Mickah is screening the "crowd" as they enter. They are mostly relatives and friends of The Commitments. We recognize the Rabbites (but not the Da), Father Molloy, Greg with Imelda's parents, some of the faces from the wedding and several kids who failed the audition.

Mickah glares at a bunch of young'uns.

MICKAH

Any trouble, an' I'll kill yer, right?

(CONTINUED)

CONTINUED:

The Caretaker is stopping a BOY at the door.

CARETAKER
It's two pound.

BOY
I've only a pound.

MICKAH
Let him in. I'll throw him out
half way through the set.

Another KID follows.

KID
I'm unwaged.

MICKAH
You weren't this morning when
you were deliverin' the milk.

KID
He sacked me after you saw me.

MICKAH
Aw, go on. We need the bodies.

Jimmy appears at the corner of the stage. He has the
mike in one hand and the curtain cord in the other. He
looks down on the crowd. He'd have liked more but this
is it.

JIMMY
Ladeez'n gentlemen...

A cheer -- a big one -- from behind the curtain.

JIMMY
... Will you please put your working
class hands together for the
saviours of soul. The hardest
working band in the world. Yes,
yes, yes, yes -- The Commitments!

He pulls the rope. Nothing.

CARETAKER
Wrong rope, son.

DECO (O.S.)
Yer fuckin' sap!

Jimmy finds the right rope and pulls it. The crowd cheers
as The Commitments are revealed.

(CONTINUED)

CONTINUED:

Jimmy jumps down and runs to the mixing desk, clipping a kid's ear.

JIMMY
Get off that, youse!

Mickah turns off the lights. The cheers die. No music.

VOICE (O.S.)
Hurry up!

MICKAH
Who said that?!

Onstage Joey turns to Billy, frozen behind his drum kit. He has a cyclist's water bottle clipped to his headband.

JOEY
Billy.

BILLY
Yeah?

JOEY
If you wouldn't mind...

BILLY
Oh shit, yes...

He thumps the intro to their opening number "Thank you." Derek gets the bass going, Steven comes in with the piano and Deco kicks in with:

DECO
'YEH DIDN'T HAVE TO LOVE
ME LIKE YEH DID BUT YEH
DID BUT YEH DID!'

The horns fill in and the Commitmentettes wiggle and squeeze themselves.

We hear a lot of FEEDBACK SCREECH as the band tries to get it together. Jimmy makes frantic adjustments on the faders.

Joey and Steven are as controlled as ever but Outspan's having problems and Derek's face is a mask of agonized concentration. The girls are stiff, staring over the heads of the audience. Bernie has trouble with a bra strap. Deco is loving himself, strutting his stuff across the front of the stage.

Mickah is urging the crowd to move up front.

(CONTINUED)

CONTINUED:

MICKAH

Move closer or I'll crease yiz!

There's a lot of grinning, cheering. Veronica waves at Jimmy. A hand grabs Bernie's shoe and she stamps on it. Natalie's hair is beginning to come down. Deco's movements force Joey and Dean further and further back. But despite the odd bum note, howl round and missed beat -- they don't sound half bad.

During the bridge Deco urges the crowd.

DECO

I want everyone to get out of their seats!

VOICE

What bleedin' seats?!

DECO

Put your hands together and give me some of that ooold soul clapping!

They oblige, urged on by Mickah.

The song stutters badly to an end but the crowd give a friendly hometown cheer, having fun.

DECO

Hello, Barrytown!

VOICE

Hello, Deco.

DECO

I hope yiz like me group.

We see Billy spitting the water bottle tube out of his mouth. Outspan, Derek and Steven stare at Deco's back. Joey makes "stay cool" gestures. We see Jimmy watching them.

DECO

Reach Out!

Billy starts "Reach Out -- I'll Be There." Some of the crowd start dancing. Mickah tries to stop them, then changes his mind and starts forcing everyone to dance. He finds a pair of heavy metallers leaning against a wall, looking contemptuous.

MICKAH

Get dancing, youse.

(CONTINUED)

CONTINUED:

They start head-banging.

MICKAH

Not like that. Like them over there.

The metallers do what they're told.

Jimmy at the mixing desk looks at the crowd, then at the band, then back to the crowd; beginning to look pleased.

Deco, getting carried away, swings the mike stand in the air hitting Bernie in the back of her head. She stumbles and nearly falls off the stage, losing a heel from her shoe. The other girls stop singing. The rhythm section keep things going. Joey hisses to Deco.

JOEY

Afterward you'll apologize to Bernadette or you'll get my trumpet up your ass!

OUTSPAN

An' we're not your bleedin' group, right?

DECO

Okay, okay...

Jimmy yells from the foot of the stage.

JIMMY

Come on -- get it back, get it back!

Outspan and Dean start things rolling again and Deco picks up the vocals.

TIME CUT TO:

THE COMMITMENTETTES

are doing The Chiffons' "Sweet Talking Guy." They shake their heads and point wagging fingers when they warn the audience to "Stay away from him!"

The band's ragged, but the crowd loves the girls. Most of them are dancing now, shaking, turning in time together, heads nodding. Only Greg is uncomfortable to see the sexual focus on Imelda.

Onstage a pair of boy's Y-fronts land on her shoulder. The girls falter slightly but keep singing, fighting against the laughter.

(CONTINUED)

CONTINUED:

Greg is incensed. He moves across to the group where the underpants came from -- lads between 14 and 16.

GREG

Who did that?!

Mickah puts a restraining hand on his shoulder.

MICKAH

Relax, pal. I'd throw mine if I was wearin' any!

INT. GAZA STRIP - NIGHT

It's after nine o'clock on Saturday night and the pub is heaving. Jimmy's Da is with the usual group of domino players. The television is broken but the Man With No Friends stares at it anyway, willing it to come on again.

Mickah enters, sweating and flushed from the gig.

MICKAH

Leo, a pint here and fast, pal!

He looks around and spots the Da.

MICKAH

Your son's going to make a bleedin' fortune.

DA

Which one?

MICKAH

Your Jimmy, with the band.

DA

You're pullin' me plonker.

MICKAH

I'm serious. If I don't get back they'll be a riot.

EXT. COMMUNITY CENTRE - NIGHT

Light and SOUND is spilling from the community centre as Mickah strides back toward it. He is followed by the Da, several of the Domino players and the Man With No Friends. The sound within is "Night Train."

INT. COMMUNITY CENTRE - NIGHT

When Mickah and the others enter Deco is taking us North through the Eastern seaboard.

DECO
OH YEAH... MIAMI, FLORIDA...
ATLANTA, GEORGIA...
RALEIGH, NORTH CAROLINA...
WASHINGTON, D.C...
(falters)
SOMEWHERE THE FUCK IN WEST
VIRGINIA...
BALTIMORE, MARYLAND...
PHILADELPH-EYE-AYE...
HEADIN' HOME
THE NIGHT TRAIN

The crowd is with the song, chanting "Night Train" along with him. The Da is surprised and impressed that the band has got this far. He starts tapping his foot, then stops when he sees Jimmy watching him.

Deco gets carried away, becoming dangerously physical. Oblivious to warning looks from the band he pumps the air with the mike stand, his gestures much more metal than soul.

Disaster! The base of the mike stand brushes the strings of Derek's guitar. There is a shower of SPARKS and Derek is hurled back into the drum kit. There's a smoking flash from the mains box at the side of the stage. All the lights and power are blown.

We can dimly see the confusion in the hall from the streetlights outside. There's a moment shocked silence, then a chorus of screams and yells, cheers and jeers -- rather like a cinema audience when the projector burns out...

INT. HOSPITAL - OUT-PATIENTS - NIGHT

It's an old Victorian building. The Out Patients is a section of uncomfortable wooden chairs and benches, littered with newspapers and old magazines. Two hard lads in hooded sweatshirts sit with their mate whose bloodied head is wrapped in a T-shirt. It's Saturday -- there'll be more before the night is over.

On a bench near a coffee vending machine we FIND Jimmy with Outspan and Billy.

BILLY
We've got to get rid of Deco,
haven't we? Prancin' around like
Jon Bon fuckin' Jovi.

(CONTINUED)

CONTINUED:

65.

JIMMY
(grimly)
I'll handle Deco.

BILLY
He coulda killed Derek.

OUTSPAN
Isn't that how the guy from
AC/DC died?

BILLY
Sure. You've got to keep the
juice from the amps and the mikes
separate. Derek was the earth
there for a moment.

OUTSPAN
An' the fuckin' earth moved,
didn't it? He broke my new amp.

Steven appears through swing doors with Derek, who looks
very pale. The lads move attentively toward him.

JIMMY
Is he okay?

STEVEN
They were pleased to see him. They
don't get many electrocutions on
Saturday night. It's mostly
stabblings and bruised testicles.

DEREK
They said it was mild shock! Didn't
feel mild. Made my hair stand on
end.

OUTSPAN
It always does.

DEREK
Not all of it. And my guitar
strings look like fuse wire.

The lads laugh. It's funny now that it's not fatal.

EXT. BARRYTOWN - SHOPPING CENTER - NIGHT

Billy's boss's truck pulls up outside the darkened
outline of the shopping center. The Barrytown lads,
Jimmy, Outspan and Derek get out.

(CONTINUED)

CONTINUED:

JIMMY
Rehearsal tomorrow, all right?

BILLY
Okay -- see yiz.

The truck drives off and the three original Commitments are left alone under the sodium lights of the deserted street.

OUTSPAN
We need a year's rehearsal.

JIMMY
(bristling)
What?

OUTSPAN
Let's face it, Jimmy, we were all over the place.

JIMMY
It was raw, sure. But there were moments there when you were cookin'. I was watching the faces.

DEREK
They were young'uns and relatives.
Jimmy is visibly upset by their attitude.

JIMMY
I don't believe you two -- what are you sayin', one gig and we jack it in?

They shuffle uncomfortably.

JIMMY
Why did yiz want to be in a band in the first place?

They don't know how to answer this.

JIMMY
Is it for the money?

DEREK
What money?

JIMMY
So is it the chicks?

DEREK

No!

CONTINUED:

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OUTSPAN
The odd ride would be alright,
mind.

JIMMY
(relentlessly)
Why then?

DEREK
Hard to say.

JIMMY
(passionately)
You wanna be different, isn't
that it? You wanna stand out from
the rest of the tossers. You wanna
get up and shout 'I'm Outspan
fuckin' Foster and I'm Derek
fuckin' Scully and I'm not a
tosser' -- isn't that right?

OUTSPAN/DEREK
That's it, Jimmy!

JIMMY
Then don't forget it -- see you
tomorrow.

He heads home, leaving them to chew on his words.

EXT. BARRYTOWN - CHURCH - DAY

Father Molloy is saying goodbye to families as they
leave mid-day mass. We FIND the Commitmentettes in
their Sunday best, looking demure compared to their
stage outfits of the night before.

The Kid who claimed he'd been sacked from the milk
round approaches with a ballpoint and a page he's ripped
out of the hymn book.

KID
Can I have yiz autographs?

IMELDA
(amused)
Get outa here, Tommy Boyle.

KID
I liked the light show at the end.
Did you steal that from Pink Floyd?

The girls move on, pleased by the attention.

(CONTINUED)

CONTINUED:

68.

NATALIE
I feel like Madonna. All the
kids on the estate'll be thinkin'
of us when they play with
themselves.

They giggle.

BERNIE
(to Imelda)
Your Greg wasn't too happy.

IMELDA
He's drivin' me mad.

BERNIE
Are you gonna finish with him?

IMELDA
No... yes!... I don't know. My
mom would kill me.

Another KID from last night's audience calls out as
he passes on a bicycle.

KID #2
When are yiz playin' next?

NATALIE
That's up to our manager.

EXT. REGENCY PUB - DAY

An old pub near the docks, in line for demolition. A
horse-drawn dray is delivering a consignment of beer.

INT. REGENCY PUB - DAY

The walls are stained and bare. The floors are stained
and bare. The stools and chairs show their guts. The
stage is a foot-high plywood platform.

Jimmy is negotiating with the head BARMAN. In the back-
ground an old lady is scrubbing the floor.

BARMAN
I'm not payin', mind. But they
can have three free pints each.

JIMMY
You won't regret it. You'll love
'em, I'm tellin' you.

(CONTINUED)

CONTINUED:

69.

BARMAN
(one who has suffered)
I won't, son. I never do.

INT. LEARY'S GARAGE - NIGHT

RAIN is HAMMERING on the tin roof. The band is assembling for another rehearsal. Steven is studying a medical textbook propped against the piano. Billy and Natalie are brewing tea. Derek and Outspan are playing darts. Deco is posturing in front of the chipped, stained mirror. Bernie has had to bring the baby and is burping it -- an old battered pram stands behind her. Dean looks up from reading a music paper.

DEAN
D'you know Wilson Pickett, Joey?

JOEY
I've met the man. Many moons ago.

DEAN
He's comin' to Dublin.
(reading)
'Pickett adds Ireland to European
Slate.'

BILLY
We'll be all right for backstage
passes there, then.

BERNIE
Who's Wilson Pickett?

A chorus of groans. Deco sings a musical clue.

DECO
'I'M GONNA WAIT TILL THE MIDNIGHT
HOUR!'

BERNIE
You'll have to wait longer than
that to get near me.

Jimmy enters. He's wet and ill-tempered, pushing his brother's borrowed bike. Imelda has been waiting for him and takes him aside out of earshot of the others.

IMELDA
Can I have a word, Jimmy?

JIMMY
(ironically)
Step into the office.

(CONTINUED)

CONTINUED:

He leans against a workbench and leans down to remove his bicycle clips.

IMELDA
This gig on the fifteenth. I
won't be here for it.

JIMMY
How's that?

IMELDA
I'm off for a couple of weeks
with Greg and my parents. We've
got this caravan in North Wales.

JIMMY
A caravan!

IMELDA
I know -- it's not very soul,
is it?

JIMMY
It bleedin' isn't.

IMELDA
It was arranged months ago.

JIMMY
Months ago we didn't have this
band! You'll have to look hard
at your priorities, 'Melda. I
mean, I gave up my job for youse
lot.

IMELDA
Aw, shite, Jimmy, you're making
me feel worse than I already do!

She walks away. This and her raised voice attracts the
curious attention of the others.

JIMMY
Shall we get on with something?
It's not as if you don't need
the practice!

Outspan hits a power chord. The BABY starts to CRY.
Jimmy reacts -- how will he ever keep this together?

INT. RABBITE HOUSE - LIVING ROOM - NIGHT

Joey has been invited round for supper.

(CONTINUED)

CONTINUED:

Veronica is sewing sequins onto a shiny ballroom dress, her mouth full of pins. Jimmy and his Da are listening to Joey's tales. Jimmy is pleased that the Da is now hanging onto every word.

JOEY

... Now Vernon wasn't drinkin' lemonade, if you know what I'm sayin'...

VERONICA

Who's Vernon?

DA

(pained)

Elvis's Da. Vernon Presley.

JOEY

He picked up Gina -- Gina's my trumpet -- and he puked right into her.

DA

He never did!

JOEY

Right into her. So I went back upstairs and I said to him; 'Yo, Elvis, my man. Look what your daddy's after doing to my trumpet and who's going to pay to get her cleaned?' So --

At that moment the twins enter practicing their ballroom dancing steps ("Slow -- slow -- quick quick -- slow -- step -- step -- cha cha cha" etc.).

DA

(politely)

Hang on a second, Joey -- Get out!

The Da leans and stretches, and shuts the door on them without having to get up.

DA

What did Elvis say, Joey?

JIMMY

Yeah. Listen to this. This bit's brilliant.

JOEY

The man said nothing. At first.

(MORE)

(CONTINUED)

CONTINUED:

JOEY (CONT'D)

He took Gina. Very gently. And he brought her into the kitchen and he ran her under the tap and he took out his hankie and he gave her a good wipe and he... he handed her back to me and he said: 'Joey The Lips. Please forgive my daddy.'

Jimmy looks to make sure that the Da is suitably impressed. He is. There is silence. The Da's mouth is open. He blinks.

DA

Tell us, Joey. In all the time that you were in Graceland did you ever...

He hesitates, almost afraid to ask the rest.

DA

... see Elvis messing around with drugs?

JOEY

No, brother.

The Da is triumphant, vindicated.

DA

I knew it! I always said --
(to Jimmy accusingly)
You, yer malignant little bastard!
I knew it!

Veronica shakes her head with resigned contempt.

VERONICA

My God almighty...

EXT. DUN LAOGHAIRE - DOCK - DAY

A line of cars, mostly filled with families, are boarding the ferry, with luggage or camping equipment strapped to luggage racks. There's a thin gray drizzle.

EXT. CAR FERRY - DECK - DAY

MR. QUIRKE has positioned Imelda, his wife and Greg for a photograph. Imelda's thoughts are elsewhere.

(CONTINUED)

CONTINUED:

MR. QUIRKE
Imelda, give us a smile.

IMELDA
We're still in Ireland!

He takes the picture anyway.

MRS. QUIRKE
Let's get out the wet.

They turn to go to the companionway. Imelda comes to a decision.

IMELDA
I'm not goin'.

MR. QUIRKE
Wha'?

IMELDA
I can't.

MRS. QUIRKE
What're you talkin' about, Imelda?

GREG
(tight-lipped)
She's talkin' about that bloody group. You're goin' with them, aren't you?

IMELDA
I have to.

GREG
What you have to do is come on holiday with your folks an' me! As arranged!

IMELDA
I'll follow you tomorrow. Or Sunday.

MRS. QUIRKE
You'll never find us!

IMELDA
Aw, Mam, you'll be in the same field as last year!

She runs off before they can talk her out of it.

INT. REGENCY PUB - DAY

Jimmy, Outspan and Derek are setting up the mikes and amps. Mickah is helping Billy carry in the drums. The BARMAN is complaining:

BARMAN

You didn't tell me it was a bloody orchestra I was bookin'. You'll take up half the shaggin' pub. We usually fit about twenty in that corner.

MICKAH

Leprechauns maybe.

The Barman takes Jimmy aside, foreseeing another problem.

BARMAN

I can't afford three pints each with this number. I'll let you have three, but make it look as if you're payin' for them, okay?

Jimmy is not paying attention. His eyes are fixed on the doorway where Imelda stands, her hair hanging in wet strands across her cheek. The lads stop work, surprised to see her.

JIMMY

'Melda!

IMELDA

I couldn't go.

She catches a glimpse of herself in the pub mirror.

IMELDA

Jaysis, my hair's a state! And there's not time to go home and get my dress.

Jimmy is too pleased and relieved to care.

JIMMY

I'll buy you a bloody dress!

TIME CUT TO:

INT. REGENCY PUB - NIGHT

Outspan's eyes are watering because even though he doesn't smoke, he has stuck a cigarette in the neck of his guitar, a la Ronnie Wood. He is playing the intro to "Soul Man." He's practiced for weeks and it's pretty good.

(CONTINUED)

CONTINUED:

Joey and Dean come in with the brass, then Deco sings:

DECO
'COMIN' TO YA ON A DELTA ROAD
GOOD LOVIN' I'VE GOT A TRUCK
LOAD...'

Jimmy is squeezed in by the lavatory door with his mixer. The band are in a groove, the Commitmentettes are reunited-and-it-feels-so-good, the room is throbbing and the walls are running.

DECO
'I'M A SOO-WUL MAN'!

He's joined in the chorus by Steven to provide the authentic Sam and Dave harmony...

DISSOLVE TO:

INT. REGENCY PUB - NIGHT

It is later. Some of the band have shed their jackets as the temperature's in the nineties. They are coming to the end of "Knock On Wood."

It's marred only by Billy's final flourish when he knocks over a snare drum. The crowd cheer anyway, but Deco rounds on Billy and their argument takes place during the applause.

DECO
Fuckin' eejit!

Joey helps reassemble the kit.

BILLY
Sorry, Joey. It's part of me style.

Then he points a warning finger at Deco.

BILLY
An' you, George Michael. If yeh ever call me a fuckin' eejit again, you'll go home with a drumstick up your hole! The one yeh don't sing out of!

DECO
That'll be the day.

(CONTINUED)

CONTINUED:

BILLY
It's comin', I'm tellin' you. So
bring your Vaseline.

JOEY
Stay cool, brothers.

Deco turns to the audience as if nothing had happened and
says into the hand mike.

DECO
Thank you, ladeezngennlemen, we
are the saviours of soul, The
Commitments. This next number's
called 'When a Man... Loves a
Woman...'

INT. BURGER JOINT - NIGHT

The band -- minus Billy, Mickah and Steven -- are spread
around plastic-seated booths in the brightly-lit
interior. The girls have distanced themselves from the
boys a little to discuss the break-up.

Deco moves from the counter with his tray of food. As
he passes them he sings the old Cars' hit:

DECO
'WHO'S GONNA DRIVE YOU HOME,
TONIGH-HI-HITE?'

IMELDA
Not you, piss brain.

DECO
Now you've broomed blue-eyed Greg
out your life the coast is clear,
is it? I mean Derek's panting to
make his move.

DEREK
(scarlet)
I am not!

JIMMY
Siddown, Deco!

He pulls Deco into a booth.

OUTSPAN
She's gonna be more of a problem
now that's she single. Face it,
we're all pantin' for her.

(CONTINUED)

CONTINUED:

77.

JIMMY

Look, 'Melda's a bit messed up at the moment. So keep yer distance, right? Let's keep relations on a professional basis.

OUTSPAN

How are we professional if we've never been paid?

JIMMY

(irritably)

I'm workin' on it!

Joey taps him on the shoulder from the adjoining booth. He lowers his voice so the others won't hear.

JOEY

While on the subject of emotional entanglements -- rescue me!

JIMMY

From what?

JOEY

Bernadette. She's driving me crazy. I can't get her off my back. Or off my pillion.

JIMMY

Jaysis! Then you shouldn't have got off with her in the first place!

He stands, picking up his cup and saucer to go and get a refill. As he passes the girls' table Imelda says:

IMELDA

I don't fancy the Dart tonight, Jimmy -- you want to share a taxi home?

The guys all react to this, waiting for Jimmy's response.

JIMMY

Oh... er... I can't, 'Melda. I have to have a drink at Dugan's with this guy. It's about a gig.

She shrugs "suit yourself" but looks a little disappointed. Jimmy walks to the counter. He's set a managerial example -- and it's killing him.

EXT. NORTHSIDE STREET - DAY

The street was once an elegant Northside terrace. Now most of the houses are empty shells or squats. There's also a boarded up pub, long closed.

The Commitments have assembled for a photograph. They are all dressed as if for a gig and have brought their instruments -- except for Steven who's brought a tambourine. There's no sign of Billy. Everyone's shivering in the cold wind, except for Mickah who wears a sleeveless T-shirt. The girls are fixing each others' hair and makeup.

Jimmy is in a huddle with the photographer, a thin lad with a runny nose called ALEX.

ALEX

D'you not think it would be better to have them on the bridge with the Customs House in the background?

JIMMY

We're not after a bleedin' postcard. The background's gotta make a statement about the urban decay of the Northside.

NATALIE

Where's Billy got to, then? We're freezin' our tits off here, Jimmy.

DECO

Are yer nipples all hard?

NATALIE

You make me wanna vomit.

Three GREASERS walk by in oiled denim and leather jackets.

GREASER

What's this -- a bingo caller convention?

Mickay turns, aiming his forehead in their direction and flexing his tattooed biceps.

MICKAH

You got somethin' to say?

They back off.

Jimmy reacts in relief as he sees Leary's truck pull up a short distance away. But Billy doesn't get out -- he HONKS the HORN. Jimmy reacts impatiently and runs toward it.

CLOSE ON BILLY

behind the wheel of the truck. He's in his work clothes and looks tense and troubled. Jimmy approaches.

JIMMY

You're not even changed, Billy!

BILLY

There's no point gettin' me picture took. I'm leaving the band.

JIMMY

Wha'?!

BILLY

It's Deco. I hate him. He's such a prick. You can have the loan of me kit till you find someone else.

JIMMY

Look, he's not worth hating.

BILLY

(simply)

He is. It's no use, Jimmy. It'll end in violence. I'm gonna have to hit him. An' I'm on probation, y'see.

JIMMY

You are? What for?

BILLY

For hittin' a prick just like him!

Jimmy's frustrations boil over into anger.

JIMMY

Anyone can play the drums, Billy, so fuck off!

BILLY

Aw, Jimmy...

JIMMY

We don't need your poxy wheels, neither. We'll get our own tour bus with 'The Commitments' painted on the side. And 'Billy Mooney is a bollix' on the back!

He turns on his heel and walks over to the others.

TIME CUT TO:

THE COMMITMENTS

minus Billy -- but including a brooding Jimmy, are posing self-consciously for the picture. We hear the CLICK of a SHUTTER and -- FREEZE FRAME.

EXT. STREETS - DAY

Jimmy's brother, Darren, and the rest of the Barrytown wheelies are cycling all over.

They slap "fliers" of the picture we've just seen taken -- together with the caption "The Commitments, Saviours of Soul" -- in shop doorways, hoardings and bus shelters. The last one is posted in the center of a giant "Aer Lingus" poster...

EXT. COMMUNITY CENTER - DAY

It is early evening. Steven is enjoying the last rays of the sun as he sits on a chair studying a medical text book. There are sounds of DRUMMING from within as Jimmy arrives on foot.

JIMMY

How's it goin', Steven?

STEVEN

I did pretty well in cardiology but I'm a bit behind with anatomy.

JIMMY

I don't mean your bleedin' exams, I mean in there!

STEVEN

Oh... well he's gettin' better. He's on the beat most of the time...

INT. COMMUNITY CENTER - DAY

CLARENCE CARTER is singing "Slip Away" on a CASSETTE PLAYER. The others are in little huddles around the room.

On stage, Mickah is beating the shit out of the drums. His tattooed arms glisten with sweat and there's an expression of manic glee on his usually severe features.

Jimmy and Steven enter, watching him for a moment.

(CONTINUED)

CONTINUED:

81.

STEVEN

What he lacks in tonal subtleties
he more than makes up for in energy.

The track comes to an end to a smattering of whistles and
applause. Mickah looks almost touched.

OUTSPAN

Is he in, Jimmy?

JIMMY

Who's gonna tell him he isn't?

EXT. BACK STREET - DAY

It's an industrial area -- a street of warehouses and lock-
up garages. It's Sunday afternoon so everything is closed.
Jimmy, Outspan and Mickah are playing a listless game of
soccer with a tin can, obviously waiting for something to
happen.

They react as Joey's SCOOTER RATTLES toward them over the
rutted street. Bernie is on the pillion. She has a worried
expression on her face as she dismounts.

BERNIE

Aw, Jaysis, Jimmy do we have to do
this?

JIMMY

We've no choice, Bernie.

BERNIE

Why did you get a gig so far away?

JIMMY

It's the biggest room we'll have
played in. A real showcase for us.

BERNIE

But I could go to jail. Or even
worse, lose my job.

JOEY

We are bringing soul to the people.
No jury in the land would convict us.

MICKAH

(impatiently)

Which one is it?

He produces a jemmy from his coat pocket. Bernie points
to one of the garages.

INT. LOCK-UP GARAGE - DAY

A splintering of wood as the lock is forced. The door is opened and light floods in as the group peer into the darkness.

EXT. DUBLIN STREET - DAY

It is early evening, an area where the city edges into the suburbs. We find Bernie's chip van tooling along. It's followed by Joey on his scooter with Steven on the pillion. Behind them a minicab.

TRACKING WITH the procession we see that Mickah is at the wheel of the chipper, Bernie and Deco up front beside him.

OVER we hear the Stones' track "Black Limousine."

INT. MINICAB - TRAVELING - DAY

The driver is from Bangladesh. In the rear, Dean is squeezed between Imelda and Natalie, his saxophone case balanced on his knee. The girls' stage outfits are hanging over the windows. For some reason Dean is wearing dark glasses...

INT. CHIPPER - TRAVELING - DAY

Jimmy, Outspan and Derek, together with drums, amps and guitars, are squeezed in the narrow space between the cooking range and the storage cupboards. Derek sits on an upside down potato pail, the other two sway like subway strap-hangers.

Outspan calls out to Bernie up front:

OUTSPAN

How'd you open this hatch, Bernie?

BERNIE

Don't even think of it!

OUTSPAN

We're bein' asphixiated back here
by centuries of chip-fat!

EXT. DUBLIN STREETS - TRAFFIC LIGHT - DAY

The chipper pulls up at a red light and Jimmy and Outspan open up the hatch, breathing the fresh air with relief. An OLD COUPLE on the curb think they're opening up for business.

(CONTINUED)

CONTINUED:

OLD MAN

Would you have any rock salmon?

JIMMY

Sorry, mister... we only have soul.

The boys crack up.

INT. "MIAMI VICE" PUB - MAIN ROOM - NIGHT

This pub is their largest venue -- a grand Victorian room that's been modernized. There's a good crowd in, eager and receptive.

The band are playing The Impressions' "It's All Right." Everyone gets to sing back-ups on this one, joining in the "It's All Rights." Mickah is keeping it very basic, very simple.

Deco has acquired his own personal fan club at the apron of the stage -- two teenage scrubbers who have written "Deco" on their foreheads in lipstick.

There's a nice vibe between band and audience. In the crowd we FOCUS ON a young man of about 28. He wears an ankle-length raincoat and a brushed up Morrissey haircut. This is RODDY.

Behind the mixer something brings a frown to Jimmy's face. Dean's solo is a little flowery, a little jazz accented.

On stage Joey and Steven notice too.

INT. "MIAMI VICE" LAVATORY - NIGHT

It's the break between sets. Dean is at the urinal defending himself against Joey and Steven. There's a line of punters behind them waiting to relieve themselves.

DEAN

Look, I went through hell learnin' to play the sax. Now I can play it, I want to get better. I want to express myself.

JOEY

That's commendable, Brother Dean. But what you were playin' was not soul. Soul solos are part of the song. They have corners. You were spiralling. That's jazz.

(CONTINUED)

CONTINUED:

84.

DEAN
I'm just tryin' to stretch meself.

JOEY
Go to the gym.

STEVEN
Jimmy says jazz is like a virus.
It's musical wanking.

JOEY
So none of that in the second set!
A YOUNG MAN grows impatient behind them.

YOUNG MAN
Hey, lads, I like yer music but I'm
desperate to point Percy at the
porcelin!

INT. "MIAMI VICE" PUB - SNUG BAR - NIGHT
This is smaller and less crowded than the main room.
Outspan brings two pints of lager to Jimmy who is
wedged in a corner with Roddy.

JIMMY
Thanks, Outspan -- This is Roddy
Craig. He's with the Herald.

Outspan is impressed -- Jimmy's talking to the press.

RODDY
How did the band come about?

OUTSPAN
Well Jimmy put an ad in --

JIMMY
Destiny. We are a band with a
mission.

RODDY
What kind of mission?

JOEY
We are bringing soul to Dublin.
Bringing the music back to the
proletariat.

Roddy scribbles in his notebook.

(CONTINUED)

CONTINUED:

85.

OUTSPAN

We're against racial and sexual
discrimination, apartheid and
heroin.

RODDY

When's your next gig?

An awkward pause, then Jimmy fills it.

JIMMY

We are the guerillas of soul. We
do not announce our gigs. We hit
-- and then we sink back into the
night.

Outspan shoots Jimmy an admiring look.

INT. "MIAMI VICE" PUB - MAIN ROOM - NIGHT

The Commitments are back and the room is fuller than ever.
The air is blue with smoke and the floor is heaving under
the tapping feet.

The band are in the middle of "Stop In The Name Of Love."
The girls have room here to make their moves and look very
glossy in new tights with little black butterflies behind
the ankles. They raise their right hands when they sing
"Stop," then spin quickly before "In the Name of Love."

EXT. "MIAMI VICE" PUB - NIGHT

A silver Ford "Escort" pulls up in the car park outside.
Greg and three other guys climb out. They are big lads
and look well tanked up.

INT. "MIAMI VICE" PUB - MAIN ROOM - NIGHT

RESUME the band. The girls have the room in their pocket.
Then Imelda falters.

She has seen Greg and his mates enter at the rear of the
room. They start to heckle belligerently:

MATE #1

Rubbish!

MATE #2

Give us some rock 'n' roll!

(CONTINUED)

CONTINUED:

86.

They get an angry reaction from a lot of the crowd -- "Shut up," "Bollix off!" "Who's gonna make me?" Jimmy looks for the source of the trouble.

Sensing violence Mickah loses focus and the beat gets ragged. This has a domino effect -- it throws the other musicians and fuels the critics who heckle louder.

There's some jostling and a GLASS gets SMASHED. Someone gets shoved and crashes into Jimmy's mixing board.

Suddenly, there's no drumming. Mickah leaves the stage and heads into the crowd like an Exocet.

He's grabbed by two of the Mates but he carries them with him as he makes straight for Greg.

MICKAH

You're the bleedin' cause of this!

Bosh! The famous forehead finds its mark. Blood and snot fall out of Greg's nose at a fierce speed.

Jimmy urges the band to keep playing:

JIMMY

Keep it up, keep it up, don't lose it!

The girls resume, ironically singing and gesturing to the brawl below them:

GIRLS

STOP! IN THE NAME OF LOVE
BEFORE YOU BREAK MY HEART.

Outspan feels he has to join the fight. Deco, who's not singing anyway, peels off his jacket, gives it to his adoring scrubbers and wades in as well.

Outspan headlocks one of Mickah's assailants and wrenches him off. This allows Mickah to leap on the guy's back and stick his fingers up his nose.

Deco holds his hands up to protect his face and kicks the third mate in the groin.

GIRLS

THINK IT O-OH-VER!

Two barmen arrive to break up the fight. One of the mates swings a bottle at Outspan but Mickah's hand shoots up taking the blow. He grabs the guy's wrist and pulls his head down to meet his knee.

(CONTINUED)

CONTINUED:

As the intruders are bundled into the street Jimmy gets on stage and grabs Deco's mike.

JIMMY

I'd like to introduce the hardest workin' band in the world. On bass, Derek 'Meatman' Scully... piano, Steven 'Soul Surgeon' Clifford... Dean Fay, sax... Joey 'The Lips' Fagan, trumpet... our gorgeous chanteuses are Bernie, Natalie and Imelda...

They get the biggest cheer yet. The lads are scrambling back in place, their frilly shirts dirty and ripped open.

JIMMY

... Deco Cuffe on vocals...

Squeals from the scrubbers and generous cheers from the female half of the audience.

JIMMY

On lead guitar Outspan 'Fender-bender' Foster...

Mickah is the last to take his place, a deep gash in his arm dripping blood on the snare drum.

JIMMY

Finally, on drums. Mickah 'don't-fuck-with-me' Wallace. The Commitments, ladeezngentlemen!

The crowd find the combination of sex and violence irresistible. They give the band the warmest and most enthusiastic applause they've ever had...

EXT. JURY'S HOTEL - DAY

Jury's is an old hotel which has been extended and refurbished to accommodate commercial trade and sales conferences. There are taxis arriving and leaving in the forecourt and a minibus is dropping off an Air France flight crew.

Joey and Jimmy tool up on the scooter. The uniformed doorman indicates that they should park it as far away as possible.

INT. JURY'S HOTEL - DAY

The glass-fronted lobby is spacious and fairly crowded. There is a gift shop and at the rear a circular bar. Jimmy and Joey walk from the reception desk and pad across the carpet. Joey looks ill-at-ease and it's more than just the unfamiliar territory. But Jimmy is excited. He spots three big black dudes buying Aran sweaters in the gift shop.

JIMMY

Look -- brothers. You reckon they're part of Mr. Pickett's entourage?

JOEY

It's a fair guess.

Jimmy heads for the elevators but Joey restrains him.

JOEY

Listen, er... maybe I'd better handle this thing upstairs alone.

JIMMY

(confused)

Why? I want to meet the man.

JOEY

It's personal.

JIMMY

Never mind personal. You told me he and you were tight and he'd do us this favour.

JOEY

Oh, no problem, son. It's just that last time I saw Wilson things were a little sticky. It was over a woman.

He gives Jimmy a wink and walks towards the elevators, carrying his crash helmet. Jimmy shakes his head. Joey never ceases to surprise him.

As he disappears another group come from the same direction. One of them is Roddy, the Herald reporter.

RODDY

Hey, Jimmy!

JIMMY

Oh -- howyeh.

(CONTINUED)

RODDY

We've just had a press call with the man himself. Are you going to his gig tomorrow?

JIMMY

No, we're playin' ourselves.

RODDY

Your band's really happenin' now.

Jimmy steers Roddy away from the rest of the press.

JIMMY

Look, I owe you one for that article. So come 'round to Bad Bob's after the Pickett show. And make sure you bring a photographer.

RODDY

Why?

JIMMY

Pickett himself is comin' to see us. Now not a word. I haven't even told the lads.

RODDY

(impressed)

Jaysis... Those pictures could end up everywhere. Rolling Stone what?

JIMMY

Exactly. Could put us into orbit.

RODDY

You'll have major labels chasin' you. Good on you, Jimmy.

JIMMY

Good on you, Roddy. World Exclusive!

EXT. ROYAL DUBLIN SOCIETY - DAY

The RDS in Ballsbridge is one of the principal venues for visiting artists. Above the supporting act is tonight's headliner -- "WILSON PICKETT, LEGEND OF SOUL."

EXT. BAD BOB'S - DAY

Bad Bob's is at the other end of the musical circuit. But it's a popular and important venue for the Dublin music scene and a step up for our boys. They are advertised in the Friday spot -- "THE COMMITMENTS -- SAVIOURS OF SOUL."

EXT. BUILDING SITE - DAY

Jimmy skips off a bus and crosses the road to where open drainage ditches separate the road from a building site. Among the workers is his Da, shoveling gravel into a spinning concrete mixer.

JIMMY

Da!!

His father looks up.

DA

What are you doin' here? Lookin' for proper work?

JIMMY

Come and see the band at Bad Bob's tonight. It's gonna be a major gig.

DA

Why are they payin' you for this one?

JIMMY

It'll turn things 'round I promise you. For all of us.

The Da calls out to a hod carrier.

DA

D'you hear, this, Martin? We're gonna be tax exiles!

JIMMY

I can't see you on a tropical beach in your wellies, Da.

DA

(affably)

Fuck you, son.

He picks up his spade as if it were a guitar and starts to sing Elvis's "Blue Hawaii."

EXT. DART STATION - DAY (EVENING)

The train pulls into Barrytown station. Outspan and Derek stand waiting, carrying their guitar cases. OVER the SHOT we hear MUSIC -- one of the tracks we've heard earlier in the film, either the original version or The Commitments' cover.

INT. DART - TRAVELING - DAY (EVENING)

The MUSIC CONTINUES with the train in motion. It's quite crowded. Outspan and Derek are strap-hanging.

TIME CUT TO:

DOORS

HISS open at Harmonstown and Dean gets on. He has a new short haircut and even though it's almost dark, he's still wearing shades. Derek and Outspan nod to him.

OUTSPAN

Where's yer guide dog?

EXT. DUBLIN - DAY (EVENING)

MUSIC CONCLUDES as we see the train heading into the lights of the city...

EXT. BAD BOB'S - NIGHT

Mickah is crossing the road toward Bad Bob's carrying the bass drum. Behind him are two small boys struggling with the rest of his kit. Pedestrians cross in front of Mickah's path.

MICKAH

Beep beep!

One woman isn't quick enough. Mickah barges her out of the way.

MICKAH

I said 'beep beep,' you deaf brasser!

INT. BAD BOB'S - MAIN ROOM - NIGHT

This is the biggest room our lads have played. A local rock band is onstage and the place is pretty crowded. We FIND Jimmy pushing his way through the throng of people.

INT. BAD BOB'S - DRESSING ROOM - NIGHT

This is the big time. The room actually has coat hooks and a mirror on one wall. It also has rat traps on the floor. Both bands share it.

(CONTINUED)

CONTINUED:

There's a lot of clothing, half-eaten sandwiches and bottles of beer littering the place. There's a curtainless window which overlooks the yard at the back of the pub.

In the room are Deco, Steven, Outspan, Derek, Dean and Mickah. His two twelve-year-old Roadies are eating bags of crisps.

Natalie and Bernie are changing behind an improvised black curtain strung across a corner of the room.

Jimmy enters as Outspan protests:

OUTSPAN

There's no way I'm goin' on 'Screen Test.'

DEREK

What's this?

NATALIE

It's that poxy talent show on the television.

DECO

Yer didn't hear me right. I'm the one goin' on 'Screen Test.' On me own, like. I got me ma to write in for me.

This stuns them.

DEAN

That's really uncool, man.

OUTSPAN

It's diabolical. D'you hear this, Jimmy?

JIMMY

Have you no fuckin' loyalty? We're supposed to be a group.

DECO

The group won't last forever. I've me career to think about.

Mickah starts across the room toward Deco.

MICKAH

I have to do it, Jimmy.

JIMMY

Wha'??

(CONTINUED)

CONTINUED:

93.

MICKAH
Break his face.

Jimmy gets his body between Mickah and Deco who backs into the curtain bringing it down to reveal the half-dressed girls.

JIMMY
No no... No way, Mickah. Well not yet anyway.

NATALIE
He bleedin' deserves it. An' stop lookin' at me knickers, you!

JIMMY
Shut up, the lot of yiz!...

He registers Dean's haircut.

JIMMY
And what's that?!

DEAN
It's only a haircut.

JIMMY
No it's not, it's a statement.
That's a jazz haircut. You keep it straight tonight. And all of yiz -- keep it tight and together.
There's someone comin' in could make a mammoth difference to us.

Derek turns to Steven.

DEREK
Who's this?

STEVEN
Either Gorbachev or the Pope.

Deco reacts to something out the window.

DECO
Have you seen this?

Jimmy reacts -- now what? They crowd 'round the window.

INT./EXT. BAD BOB'S BACK YARD - NIGHT

Joey is helping Imelda off the back of his scooter.

(CONTINUED)

CONTINUED:

DECO
Is he porkin' her now?!

Bernie turns and punches Deco in the arm. Jimmy shakes his head.

INT. BAD BOB'S - MAIN ROOM - NIGHT

On stage Joey counts the band into "Superbad" to kick off their set.

JOEY
One-two-three-four!

In spite of their backstage differences the band get into a nice groove, crisp and tight.

At the side of the stage Jimmy is overseeing his brother Les at the mixer. He yells a last instruction in his ear then moves away to "work the room."

We FOLLOW him as he edges into the jostling crowd. The place is packed. At a corner table crowded with beer glasses sit his Da and Veronica with another two couples. Deco's scrubbers are up front in the combat zone.

He pushes his way to the bar, signalling for a pint. He needs a drink. A hand clasps him on the shoulder. It is Billy, with a girl. There's a trace of regret as he nods toward the stage.

BILLY
They sound great.

DISSOLVE TO:

INT. SAME (LATER)

We can tell it's later from the smoke and the sweat. On stage the Commitmentettes are singing "My Guy."

We FIND Jimmy in another part of the room. He checks his watch. A young guy, DOUGIE, introduces himself.

DOUGIE
Jimmy, I'm Dougie Best of Music Weekly. We spoke on the phone.

JIMMY
Aw, right, thanks for showin' up.

DOUGIE
Is he still comin'?

(CONTINUED)

CONTINUED:

95.

JIMMY
Absolutely. No question.

DOUGIE
An' I'm the only press, right?
'Cause I thought I saw a fella
from The Times.

JIMMY
(mock-disgust)
No! Sure there's no secrets in
this town...

DISSOLVE TO:

INT. SAME - LATER

Later still and the band are doing "Let's Stay Together."
And this band should the way they're playing. It's the
best we've heard them. The rhythm section is solid.
Outspan's guitar has real muscle. It's easy to believe
that Joey played with the greats and Dean's phrasing is
pure no-frills soul. And Deco wouldn't have to apologize
to Al Green.

EXT. BAD BOB'S - NIGHT

Jimmy stands on the pavement outside the pub, getting very
edgy and hoping that the traffic will deliver his saviour.
Behind him a long-haired BOUNCER leans against the door
having a smoke.

A taxi pulls up and Roddy gets out, accompanied by a
photographer.

RODDY
How yeh, Jimmy -- is he here yet?

JIMMY
(worried)
No. What time did the show finish?

RODDY
More than an hour ago. I've been
back to the paper to file my crit.

JIMMY
He'll be havin' to cope with all
that backstage bullshit, won't he?

INT. BAD BOB'S MAIN ROOM - NIGHT

The Commitments are coming to the end of their set and as usual they're closing with "Night Train." The crowd are singing along with them, stomping and clapping.

INT. BAD BOB'S - BACKSTAGE CORRIDOR - NIGHT

As the sound of the SONG CONTINUES we FIND Jimmy on a pay phone. Whatever he is hearing doesn't please him. He slams the phone down and swears in frustration.

There's a ROAR from the CROWD as the BAND climaxes the song. Moments later a door opens and they start to troop off-stage, flushed, perspiring and elated. The CROWD are STOMPING and YELLING for more.

As they enter the dressing room, talking excitedly and popping cans of beer Jimmy grabs Joey by the arm.

JIMMY

So where is he?

JOEY

Probably on his way.

JIMMY

His show finished an hour ago.
And he's not in the hotel.

For the first time we see Joey's cool snap.

JOEY

Look, when we left Jury's what did I tell you? That I'd done my best.

JIMMY

No you didn't. You said it was no problem, you said it was all fixed. Listen, I've always bought everythin' you've told us, Joey, an' I'm probably the only one who has. If I find you've been bullshittin' me I'll ram that trumpet up your arse, I swear it!

Joey removes Jimmy's grip from his arm and says calmly:

JOEY

I'm sorry you doubt me, Brother
Rabbite.

He goes into the toilet.

INT. BAD BOB'S DRESSING ROOM - NIGHT

As Jimmy enters the room Dean corners him.

DEAN

Were you bollixing him about the Imelda situation? 'Cos if you don't I will -- it's sick. Man of his age.

JIMMY

You're jealous, aren't you? God not you as well.

DEREK

We'd better get back, Jimmy. They're bayin' for more!

JIMMY

The more they wait, the more they'll want yiz.

DECO

We gotta get roadies. When I come off I need a towel and a bottle of mineral water.

OUTSPAN

Thinks he's fuckin' Prince now!

NATALIE

Have I time for a pee, I'm desperate?

STEVEN

No, let's get out there, I've got an exam in the mornin'.

JIMMY

Aw, get out there, all of yiz!

INT. BAD BOB'S - MAIN ROOM - NIGHT

The chants turn to cheers as The Commitments reappear. Deco blows kisses to his frenzied scrubbers. Jimmy follows them, dispirited. Across the room his Da raises a pint glass in congratulation. Jimmy nods "Yeah thanks."

The MANAGER of the pub shouts across in Jimmy's direction:

MANAGER

One more number tops! After that this pub will self-destruct!

(CONTINUED)

CONTINUED:

On stage Deco grabs the mike.

DECO
Hello, Dublin!

A lot of hellos back and song requests.

DECO
The name's Deco and I'm a Soul Man!
He flicks his fingers to the band.

DECO
Hit it!

The band exchange looks, angered by Deco's arrogance.
Mickah looks at him with loathing.

MICKAH
That's a promise, pal!

Joey takes charge.

JOEY
A-one, two, one two three...

They start to play. In spite of the tension the band quickly get into the groove.

At the bar Jimmy signals for a short. Roddy squeezes up to him.

RODDY
It's not gonna happen, is it?

JIMMY
Doesn't look like it.

He takes the double Jamiesons from the Barman and tosses it back. Something catches his eye at the door. Across the sea of bobbing heads the Bouncer is talking to a black man!

EXT. BAD BOB'S - MAIN ENTRANCE - NIGHT

The guy is about 6'7" with the look of an ex-basketball player, which he is. His name is LEVAR and he wears a long black leather trench coat. He looks down at the Bouncer who is barring his entrance.

BOUNCER
There's jus' no room, pal.
Especially if there's a carload of yiz.

(CONTINUED)

CONTINUED:

99.

LEVAR
Is this a black thing?

BOUNCER
Jaysis, no. We've got Protestants
and Southsiders in here.

Jimmy squeezes past the Bouncer and addresses Levar.

JIMMY
Did you bring a message from Mr.
Pickett?

LEVAR
Uh-uh. I brought Mr. Pickett.

Jimmy now sees a black Volvo limousine at the curb.
There are three dudes leaning against it listening to
the MUSIC from inside. One of them is MR. PICKETT
himself...

Jimmy offers his hand.

JIMMY
Mr. Pickett, this is a great
honour. I'm Jimmy Rabbite.

MR. PICKETT
The 1'il fella tole me about ya.
Said you'd brought soul to Ireland.

JIMMY
That's because the Irish are the
n --

Jimmy checks himself, looking at the three black faces
in front of him.

JIMMY
... the er... the Afro-Americans of
Europe.

BOUNCER
Shall I kick a few out to make room
for them?

JIMMY
It's okay -- I'll take the gentlemen
backstage.

INT. BAD BOB'S MAIN ROOM - NIGHT

Deco's antics are becoming more extreme.

(CONTINUED)

CONTINUED:

He throws his jacket into the crowd and the scrubbers fight over it. Outspan points his guitar downwards and machine guns Deco's ass. Mickah is pounding the snare as if it were Deco. But the music doesn't suffer as they drive to the end of "Soul Man."

Dean extemporizes over the closing chord with a jazzy flourish. Joey cuts it off in mid-phrase by stamping the heel of his shoe onto Dean's foot.

Applause. Cheers.

DECO

Thang yew! Yer a wunnerful audience! I love you!

Jimmy jumps onstage and grabs the mike from Deco's hand.

JIMMY

Ladeezngennlemen please! Could I have a little quiet?

The noise dips and the Manager yells from the back:

MANAGER

Yer'll have it soon enough, son, 'cos I'm pullin' the plug!

Boos. Catcalls. Jimmy holds up his hands till he gets something close to silence.

JIMMY

We have a very special guest tonight...

The band -- except for Joey -- exchange looks. Who's this?

JIMMY

... He's been a fan of The Commitments since the first time he heard them. Would you give a warm Dublin welcome please, to a legend of soul -- Mr. Wilson Pickett!

The announcement is met with looks of disbelief -- especially from the band.

NATALIE

Has Jimmy been messin'?

(CONTINUED)

CONTINUED:

But then Mr. Pickett himself comes onstage. There's a moment's stunned silence -- then pandemonium. The boys still don't believe this is happening. Deco believes it -- but he doesn't like being upstaged. Mr. Pickett shakes Joey by the hand.

Roddy's Photographer pops his flash, recording the moment. Mr. Pickett takes the mike.

MR. PICKETT
I'd like to thank Father Fagan for
askin' me here...

Jimmy and the band react. Father Fagan?

MR. PICKETT
First priest I ever knew who plays
the horn.

(turns to Joey)
Do we know 'The Midnight Hour'?

JOEY
A personal favorite, brother.

Mr. Pickett taps out his own tempo with his foot and then orbits into:

MR. PICKETT
'I'M GONNA WAIT TILL THE MIDNIGHT
HOUR
WHEN MY LOVE COMES TUMBLIN' DOWN
I'M GONNA WAIT TILL THE MIDNIGHT
HOUR
WHEN THERE'S NO ONE ELSE AROUND...

Joey kicks in and brings the rhythm section with him. It takes a few bars for them to overcome their awe. The girls start to sway their hips and click their fingers.

Jimmy watches, transfixed. We can feel the shivers racing up his spine from his bum to his skull.

The audience is enthralled. Roddy and Dougie Best are writing by-lines in their heads. The Manager is wondering where to put Mr. Pickett's picture.

A guy in a baggy wide-shouldered jacket with slogan buttons in the lapel, edges up to Jimmy. He hands him a business card. This is DAVE.

DAVE
Dave Machin, Eejit Records. Could
we have a drink after?

Jimmy nods -- sure!

(CONTINUED)

CONTINUED:

Onstage Mr. Pickett gestures for Deco to join him. Together they sing the second verse. The music washes over the crowd. They'll be drinking out on the evening for many years to come...

EXT. BAD BOB'S - NIGHT

Jimmy and Dave stand across the street from the pub, pint glasses in their hands. The last customers are staggering off into the darkness.

DAVE

There'd be no money up front. But we'd pay for an engineer and studio time for a day.

JIMMY

Sounds a fair deal.

DAVE

Or we could record you live at your next gig.

JIMMY

Live? We're a bit raw for that.

DAVE

I want those rough edges. I hate those state of the art textures and poxy overdubs...

INT. BAD BOB'S - DRESSING ROOM - NIGHT

Outspan, Derek and Dean are still numb and drained by the euphoria of the gig. They shuffle around, changing clothes, putting away instruments. A TOILET FLUSHES down the corridor and DECO'S VOICE comes through the wall singing "Midnight Hour."

Joey is dressed, ready to go. He holds his crash helmet in one hand and hands the spare one to Imelda. He is embarrassed, aware that the helmet has become a symbol of his changing attachments.

JOEY

I'll wait outside for you.

He leaves. The girls giggle.

IMELDA

Aw for Jaysis' sake, Bernie, you go with him.

(CONTINUED)

CONTINUED:

She hands her the helmet.

BERNIE

Why would I go? Let Natalie, she was with him first.

She hands the helmet to Natalie.

NATALIE

Imelda's with him last, that's the point.

She tosses the helmet back to Imelda.

OUTSPAN

I'd piss in his helmet if I was you.

Imelda shrugs, picks up her things and leaves.

DEAN

She's nothin' but a prickteaser.

DEREK

What?

DEAN

Well, it's true.

DEREK

(angrily)

Just 'cause she won't give you the time of day, don't you go slaggin' her off!

EXT. BAD BOB'S - NIGHT

Jimmy is shaking hands with Dave as Steven cycles past.

STEVEN

G'night, Jimmy, and thanks.
Brilliant!

JIMMY

Best of luck with yer exam, doc!

At the rear of the pub Imelda gets on the pillion of Joey's scooter and they drive off. Mickah and his pre-teen Roadies are bringing out the drums and equipment from inside.

Deco comes into the yard, very hyper, very wired and addresses his waiting scrubbers.

(CONTINUED)

DECO

What about that, then? Deco Cuffe and Wilson Pickett. 'Together at last!' Jaysis! An' I tell you one thing -- I was not overshadowed in there.

MICKAH

Did Billy Mooney ever tell you why he quit the band?

DECO

Wha'? I dunno -- was it because his ma doesn't like him stayin' out late?

This is meant for the girls and they giggle dutifully.

MICKAH

It was because he couldn't stand bein' round your mouth. An' should I tell you somethin'. Neither can I!

RESUME JIMMY AND DAVE - ACROSS STREET

DAVE

You'll need T.V. exposure. There's a couple of guys I can introduce you to --

Jimmy reacts to the sound of CRASHING DUSTBINS and the shrieks of the scrubbers. He leaves Dave and sprints toward the pub yard.

Deco has been flattened. A dustbin has spilled some of its contents over him. Mickah is on top of him, his hands around Deco's neck.

Jimmy arrives and grabs Mickah, hauling him off.

JIMMY

Christ, Mickah, you're half killin' him!

MICKAH

I had to do it.

Jimmy helps Deco to his feet but Deco rejects him angrily.

DECO

Go and shite! And your band with you!

(CONTINUED)

CONTINUED:

Natalie's face appears at the upstairs window.

NATALIE

Get up here, Jimmy! Dean an'
Derek are murderin' each other!

INT. BAD BOB'S - DRESSING ROOM - NIGHT

Dean and Derek are not hard men like Mickah so their fighting is more clumsy than lethal. They stumble around the room in headlocks while Bernie whacks them with an umbrella trying to break them up.

Jimmy comes running into the room, followed a moment later by Outspan zipping up his fly. Both of them help Bernie wrench the two apart.

JIMMY

What are you pair of eejits doin'?

NATALIE

Dean called Imelda a prickteaser
so Sir Galahad punched his head.

DEAN

I'm quittin' this bleedin' band!

DEREK

Just as well since you think
you're Charlie shaggin' Parker.

JIMMY

(to Outspan)

I turn my back for thirty seconds
-- couldn't you have stopped them?!

OUTSPAN

I was in the jacks!

Jimmy shakes his head despairingly, realizing it's over.

JIMMY

(quietly)

Fuck yiz... fuck the lot of yiz...

EXT. RABBITE HOUSE - DAY

Joey tools up on his scooter. It's an overcast day and there's a thin Irish drizzle. He pulls up outside Jimmy's house.

INT. RABBITE HOUSE - JIMMY'S BEDROOM - DAY

The Da opens the bedroom door. Joey stands behind him, helmet and gloves in his hand. Jimmy is asleep on the bed, fully clothed as we last saw him, except for his shoes. The Da speaks in a deathbed whisper.

DA

I'll put the kettle on.

Joey enters the room, puts down the helmet and looks around him. He registers photos of "The Commitments" on the wall, the professional ones taken by Alex and snapshots taken at rehearsals. Next to them are the pictures he'd given Jimmy of himself. He shakes his head sadly then wakes Jimmy with a gentle tug of his ankle.

Jimmy opens his eyes and props himself up as Joey sits on the end of the bed.

JOEY

I blame myself. I should've been there.

JIMMY

(bitterly)

Yeah I could'a used a priest.

JOEY

I blush.

JIMMY

What was that crap?

JOEY

Wilson didn't recognize me. So I said I was Father Fagan and we were doin' the show for the homeless and the drug abused. I had to make sure he showed up, didn't I?

Is this more bullshit? Jimmy will never know.

JOEY

Look, I know you're hurtin' now, Jimmy. But in time you'll realize what you achieved.

JIMMY

I achieved nothin'! I could've done.

JOEY

You're missin' the point.

(MORE)

(CONTINUED)

CONTINUED:

JOEY (CONT'D)

The success of the band was irrelevant. It was a device. You raised their expectations of life, Jimmy. You lifted their horizons. Sure we could have been famous and made albums but that would've been predictable. This way it's poetry.

JIMMY

It's a pisser is what it is, Joey!

JOEY

'O sing unto the Lord a new song, for he has done marvelous things.' Psalm 98, Brother Jimmy.

JIMMY

If you're tellin' me to start a new band, forget it.

INT. VIDEO STORE - DAY

Jimmy is back at his old job trying to talk an old lady out of renting Angel Heart...

He is surprised when Imelda enters.

IMELDA

How yeh, Jimmy?

JIMMY

I'm okay.

IMELDA

I was just passin' and...

Jimmy calls out to his boss, Nolan, as he makes for the door.

JIMMY

I'm takin' an early lunch, okay?

NOLAN

It's ten past ten!

EXT. DUBLIN STREET - DAY

CAMERA TRACKS WITH Jimmy and Imelda.

(CONTINUED)

IMELDA
I've been about a job. Chemists
in Gilmore Street. Pay's useless
but what can you do?

JIMMY
I see Bernie's still on the chipper.

IMELDA
She's got no choice, poor kid.

JIMMY
Outspan dropped by last week. He
was selling stolen frozen chickens.

IMELDA
It's tragic we broke up. I blame
myself, y'know.

JIMMY
No way, it was Deco!

IMELDA
No. It was 'cos all the boys were
hittin' on me. Except yourself
of course.

JIMMY
Well... I had to distance myself
from things like that. Being
managerial.

IMELDA
Oh. I thought it was because you
didn't fancy me.

JIMMY
No. It wouldn't be true to say
that.

IMELDA
(pleased)
Really! Are you thinkin' of askin'
me out then?

JIMMY
Could be.

IMELDA
We could go and see the Waterboys
Friday night.

(CONTINUED)

CONTINUED:

Jimmy's heart is racing but he's not going to show it.

JIMMY

If you like...

There's a question he feels he needs to ask.

JIMMY

Listen... was there anythin'
serious between you and Joey?

IMELDA

Jaysis, no. That was just a game
between us girls. Got a little
out of hand.

JIMMY

He's left y'know.

IMELDA

I know. Told me Joe Tex called
him. North American tour, twelve
cities.

JIMMY

He told me that as well.

IMELDA

That's great for him, what?

JIMMY

Sure... only thing is, Joe Tex
died in 1982.

OVER the SHOT we hear the jangly guitar sound of THE
BYRDS. The MUSIC CONTINUES OVER:

INT. DART (TRAVELLING) - DAY

FROM the train we see SHOTS of the Dublin landscape,
changing from the city centre to the tower blocks of the
northern estates.

EXT. BARRYTOWN COMMUNITY CENTRE - DAY

The MUSIC SWELLS in volume as we MOVE IN ON the Community
Centre...

INT. COMMUNITY CENTRE - CLOSEUP - DAY

A bass drum with the name "The Brassers."

(CONTINUED)

CONTINUED:

110.

The SHOT WIDENS... We don't recognize the drummer -- a gaunt 20-year-old with a ponytail. But as the SHOT DEVELOPS we see Outspan and Derek on guitars. Outspan is wearing Roger McGuinn spectacles. Next to them is a lean bearded man in his fifties playing the mandolin.

The Brasserettes are Imelda, Natalie and Bernie wearing straw Stetsons and fringed Dolly Parton skirts. The lead singer is Mickah who launches into a countrified version of "Night Train."

MICKAH
'MOVING ON OUT TO ATHENRY
BALLINASLOE -- ATHLONE --
AND DON'T FORGET MULLINGAR --
THE HOME OF THE BLUES --

We FIND Jimmy in his proprietorial position at the side of the stage. He checks the audience.

It's a good mixed crowd, having a good time. We see Veronica and the twins and then the Da. He's enjoying the music. Then he catches Jimmy looking at him and remembers to scowl.

MICKAH
ACROSS THE BOGS AND PRAIRIES
MAYNOOTH, WHERE THE NUNS GO TO
SCHOOL --
AND ON INTO DUBLIN WHERE THEY
EAT THEIR YOUNG --
NIGHT TRAIN'!

FADE TO BLACK.

THE END