

#2204

HARDCASTLE AND McCORMICK

"PENNIES FROM A DEAD MAN'S EYES"

by

Marianne Clarkson

A STEPHEN J. CANNELL PRODUCTION

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HARDCASTLE AND MCCORMICK

PENNIES FROM A DEAD MAN'S EYES

ACT ONE

FADE IN:

1 EXT. JADESTONE RECORDS - ESTABLISHING - DAY 1

It's a small complex, comprised of a two-story office building, two small warehouses and a large parking lot in front of the buildings. A large sign and logo indicate: JADESTONE RECORDS, INC.

2 NEW ANGLE - PARKING LOT 2

An old pink Mustang (or T-Bird, Stingray) pulls into the Jadestone parking lot and parks. A young woman, TERESA LYNN SPRAYBERRY, gets out of the car, wobbling on painfully high heels and heads into the building.

3 INT. JADESTONE RECORDS BUILDING - DAY 3

Teresa walks down the hallway, paying close attention to what is written on each door. COUNTRY MUSIC drifts easily from somewhere, O.S. Finally she finds a door marked, BRUNO SCHILLER, PRESIDENT. She takes a deep breath, musters her courage and goes in.

4 INT. OUTER OFFICE 4

Teresa Lynn comes through the door and stands smiling at a secretary who looks up and smiles back. There's an awkward beat, as the secretary, DONNA, finally breaks the moment.

DONNA  
May I help you?

TERESA LYNN  
I wanna see the president, please.

Teresa's accent is definitely southern.

DONNA  
Mr. Schiller doesn't see  
anyone without an appointment.

(CONTINUED)

4

CONTINUED:

4

TERESA LYNN

Okay, I'd like to make an appointment, please.

DONNA

I'm sorry -- all appointments have to be made through an agent.

TERESA LYNN

Lemme get this straight -- I could go in there if I had an appointment, but I can't make an appointment.

Donna's sympathetic -- but that's showbiz.

DONNA

Sorry.

Teresa lets it sink in.

TERESA LYNN

Maybe if I had an uncle in the business, huh?

Donna's COM LINE BUZZES. She answers.

DONNA

Hi.

(listens)

Sure.

She hangs up and takes a letter off the desk, rises.

DONNA

(to Teresa)

He's really tied up and I've got to get this copied. Why don't you try calling next week.

Donna moves out. Teresa Lynn waits for her to move away before she moves quickly into Schiller's office.

5

INT. BRUNO SCHILLER'S OFFICE - DAY

5

BRUNO SCHILLER, a tall, lean well-dressed man in his mid fifties is staring at the intruder. Teresa leans against the door, smiling shyly -- a little awkward.

CONTINUED

5

CONTINUED:

5

Bruno raises both hands, stick-up style.

BRUNO

We don't keep much cash  
around here and I've only  
got about twenty dollars in  
my wallet.

Teresa smiles -- relaxing a bit. She steps forward.

TERESA LYNN

I don't want your money, Mr.  
Schiller, I want your ear.

BRUNO

Oh -- a singer, huh?  
(beat)  
You'll get farther with my  
twenty.

TERESA LYNN

(warming, easing)  
No -- I'm not a singer. I'm  
a manicurist.

Teresa shoots her hand out for a business like handshake.

TERESA LYNN

Teresa Lynn Sprayberry.

He takes the handshake, amused -- if not charmed.  
Teresa sits down and slips off her heels.

TERESA LYNN

My feet're falling off... I  
musta been a hundred places  
today. You're the only one  
I got past the door.

She takes a cassette from her bag.

BRUNO

Miss Sprayberry -- there really  
is a better way --

(CONTINUED)

5

CONTINUED: 2

5

TERESA LYNN

Please Mr. Schiller -- just give me and my feet two minutes of time.

Bruno takes the beat then offers his cassette recorder. Teresa brightens and pops in the tape.

TERESA LYNN

(big smile)

Thanks.

She pops in the tape.

TERESA LYNN

It's my boyfriend -- Sam Jones.

Bruno leans back, ready for amateur hour when Sam's VOICE sings on the poorly recorded tape. It's an original song, "Pennies From A Dead Man's Eyes." Terry watches Bruno as he goes from amused, to interested.

TERESA LYNN

You see there? He's good, isn't he?

Bruno holds up a hand to silence her. She gets quiet, watching his expressions. More relaxed, she massages one foot. They let the song play one more beat then Bruno switches off the machine.

TERESA LYNN

It's not real good. I kinda had to sneak up on him in the kitchen.

BRUNO

What'd you say his name was?

TERESA LYNN

Sam Jones. He's playin' amateur nights over at Big John's. I think he's too good for that.

(offers paper)

Why don't you come -- listen for yourself.

(CONTINUED)

5 CONTINUED: 3 5

BRUNO  
I might just do that.

There's a beat between them and Teresa smiles.

6 INT. OUTER OFFICE 6

as Teresa comes out past Donna, who's surprised to see her.

TERESA LYNN  
My agent worked it out.

Teresa moves happily out of the office.

7 INT. BRUNO'S OFFICE 7

He's on the phone.

BRUNO  
Deacon -- it's me. We've  
got trouble.  
(beat)  
I think Jesse Wingo's alive.

Play the beat then:

CUT TO:

8 EXT. BIG JOHN'S CLUB - ESTABLISHING -NIGHT 8

It's Gillys or a fascimile thereof. Neon bronco,  
and beer signs, et al. Oddly, though, the music  
we hear is a dixieland version of, "WHEN THE SAINTS  
GO MARCHING IN." We will play CREDITS OVER, through:

9 INT. BIG JOHN'S - NIGHT 9

It's country all the way, with the exception of  
Hardcastle's jazz band, on stage at the moment.  
The crowd, to say the least, isn't thrilled.  
McCormick's by the bar, nursing a beer. CREDITS  
END, as does the number. McCormick applauds  
enthusiastically. A couple of people clap  
weakly.

10

NEW ANGLE - STAGE

10

as Hardcastle comes over to the mike.

HARDCASTLE

Thank you. We'd like to do  
one more number --

Before he can finish, BIG JOHN, an enormously fat,  
pleasant man, approaches the mike, puts a beefy  
arm around Hardcastle, and "outweighs" him to one  
side.

BIG JOHN

Weren't they something?

He smiles at Hardcastle who gets the hint and moves  
off with his band.

BIG JOHN

Remember now, the winner of  
tonight's contest comes back  
Saturday and gets real cash  
for his troubles. Anyway --  
next up is --

(re file card)

-- Hacksaw Herbie Farmer from  
La Crescenta. Let's give him  
a big John's welcome.

The place hoots it up with enthusiasm as a small  
man with glasses comes onstage with a fiddle bow  
a chair, and a saw and proceeds to perform a  
whining concerto.

11

NEW ANGLE

11

Hardcastle joins McCormick at the bar, indicates a  
beer to the bartender.

McCORMICK

Don't worry about it.  
Pavorotti'd bomb here too,  
and he's good.

HARDCASTLE

(sips beer)  
Thanks for the vote of  
confidence.

(CONTINUED)

11

CONTINUED:

11

McCORMICK

Come on Judge -- give me  
a break. Look at the competition.  
You got a lady that played  
"Malaguena" on the comb and  
curl papers, two guys with a  
washtub and a cymbal, and  
check out old Herbie there --  
you don't have a chance.

They both look over to Herbie and his whining saw  
concerto.

HARDCASTLE

The man's gonna lose his finger's  
in the crescendo.

McCormick turns to peruse a gorgeous country blonde,  
stuffed tightly and wonderfully into a pair of  
jeans.

HARDCASTLE

(still on Herbie)

Maybe you're right. This isn't  
our crowd.

McCORMICK

I'll suffer.

The blonde smiles at McCormick who smiles back.  
Hardcastle turns to see what's going on. A large  
cowboy, with forty-two inch biceps, comes over  
and joins the blonde at the bar. He stares McCormick  
down. McCormick smiles weakly and indicates Hardcastle.

McCORMICK

I'm with the band.

McCormick takes Hardcastle and leads him to a table.

12

NEW ANGLE - DOOR

12

Bruno enters the club, joined by DEACON MOSBEY, a jowly  
man in his forties, dressed in an expensive white  
suit, string tie and a western hat. They look  
around the club, holding their position by the door.  
Herbie finishes his saw routine. APPLAUSE.



13 ANGLE STAGE 13

BIG JOHN

Ain't that something?  
 Man's got a sharp act there.  
 Our last contestant tonight  
 is Sam Jones. Sam don't play  
 no garden tools, but he sure  
 sings good. Come on out here  
 Sam.

As SAM JONES, handsome and weathered, comes onstage,  
 the place goes wild. WE INTERCUT:

14 AUDIENCE 14

including Teresa Lynn, who applauds the most enthusiastically.  
 She swings her eyes toward the door and notices:

15 BRUNO AND DEACON 15

standing, watching.

16 VARIOUS 16

as Sam begins, "Pennies." There's something sad and  
 deep in Sam's face. As he sings, the bar goes quiet.  
 He's wonderful.

17 HARDCASTLE AND McCORMICK 17

Hardcastle is fidgety. McCormick's hooked by the  
 song.

HARDCASTLE

(softly)

C'mon. Let's get out of  
 here.

McCormick never looks at him, just shhhs him off.  
 Hardcastle fails to be mesmerized by Sam -- sour  
 grapes.

18 STAGE 18

Sam sings his chorus with emotion, but without dramatics. There is real honesty in his performance. This song is personal. Finally, he finishes and for a moment, the place is completely silent, then a thunderous applause breaks the quiet. Sam grins and bows.

19 VARIOUS 19

McCormick claps enthusiastically. So does Teresa Lynn. Hardcastle sneers inwardly. Bruno and Deacon slip quietly out of the bar.

20 HARDCASTLE AND McCORMICK 20

McCORMICK  
Maybe you'll at least make  
Miss Congeniality.

21 STAGE 21

as Big John comes out.

BIG JOHN  
Well folks, it's time to  
vote. Whoever gets the most  
applause, is who you're gonna  
see up here Saturday night.  
Okay -- first up, Wanda Pitlik  
an' her crazy comb.

Hoots, claps, and laughter.

BIG JOHN  
Great. Okay -- we got  
Steve Dirkson and Al  
Nadohl with the tub and  
fife.

More hoots, etc.

BIG JOHN  
Moving right along. A kinda  
off-beat thing from the  
Courthouse Racketeers.

(CONTINUED)

21 CONTINUED: 21  
No one claps.

22 HARDCASTLE AND McCORMICK 22

HARDCASTLE  
What'sa matter? You don't  
vote?

McCORMICK  
Sorry, Hardcastle. I have to  
vote my conscience.

23 NEW ANGLE 23

BIG JOHN  
Herbie Farmer and his singing  
saw.

Hoots, etc.

BIG JOHN  
An' last but not least --  
Sammy Jones.

The applause is tremendous.

24 NEW ANGLE 24

Sam's with Teresa who hugs and kisses him enthusiastically.  
Big John looks over to them.

BIG JOHN  
(to Sam)  
It looks like you're already  
*collecting your prize, Sam.*  
Saturday night -- Sam'll be  
back and we'll put a fresh  
head up on the brew.

Prerecorded country music starts as the place settles  
into routine.

TERESA LYNN  
I told you, Sam. They love  
you.

(CONTINUED)

CONTINUED:

SAM

Oh yeah -- you ready to  
share me around so easily?

TERESA LYNN

Not you. Just your music.

They hug.

EXT. STREET - LIMO DRIVE-BY - NIGHT

INT. LIMO - MOVING - NIGHT

DEACON

It doesn't make any sense.  
Jesse was killed in that  
car accident.

BRUNO

It doesn't have to make sense.  
(beat)  
You're sure that's him?

DEACON

I managed him for ten years.  
It's him.

BRUNO

It's bad timing, Deacon.  
Jesse's memorial album  
was Jadestone's last chance.

DEACON

Put it on ice. If Jesse  
finds out -- there's gonna  
be trouble.

BRUNO

The tapes're mine. It's all  
legal. Jesse's dead -- we  
sell a couple a million albums --  
we're back in business.

DEACON

Only Jesse ain't dead.

BRUNO

Yet.

Play the moment, then:

27 INT. BIG JOHN'S - NIGHT

27

CLOSE on Sam's hands as he takes two beer mugs from McCormick's hands. PULL BACK to see Hardcastle and McCormick with Sam and Teresa.

McCORMICK  
Congratulations.

Hardcastle grumbles "Congratulations" as they toast.

McCORMICK  
(re Hardcastle)  
Ignore him. He's allergic  
to not winning.

SAM  
If it's worth anything --  
I thought you guys were  
pretty good.

HARDCASTLE  
Wrong crowd.  
(re McCormick)  
Friend of mine told me this  
was a good place to "go  
public."

They move to a table, during:

McCORMICK  
You write that song, Sam?

SAM  
Yeah.

McCORMICK  
You ever think of having it  
recorded? Going professional?

Something flickers across Sam's eyes.

SAM  
Thought about it. Stopped  
thinking about it.

McCORMICK  
Keep you in a lot of beer  
and peanuts.

(CONTINUED)

SAM

Then I won't get fat.  
(re Teresa)  
I got everything I need.  
Besides, singin's singin' and  
and business is business.  
I got a gas station.

TERESA LYNN

If I keep this in anymore,  
I'm gonna bust.  
(all eyes on her)  
I didn't do Mrs. Kolodny's  
manicure today, Sam. I took  
your tape over to a record  
company.

SAM

What tape?

TERESA LYNN

A tape 'a you singing.  
President of the company  
came all the way out here  
tonight to watch you.  
(beat)  
I think they're gonna buy  
your song, Sam.

She's tense with excitement. Sam slams down his  
beer, making her wince. He rises.

SAM

Who the hell do you think  
you are?

TERESA LYNN

But Sam --

SAM

I ain't good enough for you  
the way I am?

TERESA LYNN

Sam --

Sam blows out, heading for the door. Teresa calls  
after him.

(COTNINUED)

TERESA LYNN

Sam!

She starts after him. Hardcastle restrains her gently.

HARDCASTLE

Let him go.

She settles. Hardcastle looks to McCormick.

MCCORMICK

I'll see if he's alright.

McCormick leaves.

TERESA LYNN

I didn't do it for me.

HARDCASTLE

He'll be okay. Performer's nerves.

They sit.

TERESA LYNN

I don't know. I got the feelin' I did something real bad.

HARDCASTLE

Give him a couple of hours. He'll be back.

TERESA LYNN

You think so?

HARDCASTLE

Sure.

TERESA LYNN

You're kind of a sweetie pie, aren't you?

HARDCASTLE

Yeah, but don't spread it around.

Play the moment, then:

CUT TO:

28 EXT. BIG JOHN'S PARKING LOT - NIGHT 28

A pick-up is just starting, lights on, pulling out of its space. McCormick runs up to the passenger door.

29 CLOSER 29

as McCormick looks over to Sam, takes a beat and opens the door, enters.

30 INT. TRUCK 30

There's a beat as the two men look at each other.

McCORMICK

I just thought, sometimes it's easier for an ex-con to talk to another ex-con.

Sam's surprised.

McCORMICK

I did two years, myself --  
I heard your song.

Play the moment, then:

CUT TO:

31 EXT. BEACH - NIGHT 31

McCormick and Sam have apparently gone through a number of beers, if the empty cans are any evidence. The black waves break white on the shore. McCormick's wearing Sam's hat.

SAM

(throws a beer  
can)  
--- 'Cause I was drunk and  
dumb -- me and half the other  
guys in the joint.

McCORMICK

What happened?

(CONTINUED)



SAM

Oh -- I come home and there was my wife with another guy. Friend of mine from the service -- I took a swing at him an' he died. I done seven years. Don't take long to tell, does it?

MCCORMICK

What about your wife?

SAM

Locked herself in the bedroom and took a bottle of pills. They buried her same day they buried him.

McCormick pops another beer.

MCCORMICK

You want another beer?

SAM

Sure.. this soul searchin's thirsty work, ain't it.

MCCORMICK

You should tell Teresa Lynn.

SAM

And mess up the best thing that ever happened to me.  
(drinks)

I'd lose her, I might as well lay down and let the buzzards have me.

MCCORMICK

She loves you. She'll understand.

SAM

Guarantee me that?

MCCORMICK

You were pretty hard on her.

(CONTINUED)

SAM

Yeah --- she'll be mad as a wet hen about that. You know how there's nothin' private in jail? How nothin' belongs to you?

McCORMICK

I'm not lining up to get back in.

SAM

Well -- that music's mine... it's for my friends. If it gets shared... I share it.

(beat)

I'm gonna tell you a secret...

McCORMICK

(looking around)

Go ahead. Fish don't have ears.

McCormick, buzzed, laughs a little, puts his arm around Sam.

SAM

I'm gonna buy me a ranch right smack in the middle of the San Blame Joaquin Valley...

McCORMICK

Oh yeah?

SAM

And then I'm gonna marry Teresa Lynn Sprayberry.

McCORMICK

Sounds like a plan to me?  
(beat)

But you gotta talk to her Sam. It was an accident.

SAM

Don't make much difference, does it? Folks is just as dead as they would be if I used a gun.

Play the moment, then:

CUT TO:

32 EXT. GAS STATION - EARLY MORNING 32

McCormick and Sam, still buzzed, are walking down the road, just coming up to the station.

McCORMICK  
You've been thinking about  
all this a long time,  
haven't you?

SAM  
All the time I was inside.

McCormick trips over an oil can, that clatters.  
They wince like two school boys who're gonna get  
caught sneaking home late.

SAM  
You know what I thought about  
the most?

McCORMICK  
Yeah ---  
(arms skyward,  
yells)  
Gettin' out!

Sam yelps out loud -- McCormick joins in.

33 ANGLE - GAS STATION 33

Teresa comes to the screen door and looks out.

34 HER POV - McCORMICK AND SAM 34

SAM  
We're free buddy!

McCORMICK  
No bars!

SAM  
No guards!

McCORMICK  
No mystery meat!

The two men embrace and fall over, laughing on the ground.

35 REV. TOWARD TERESA AT DOOR 35

She smiles, shakes her head, and slips back into the house.

36 EXT. JADESTONE RECORDS - ESTABLISHING - DAY 36

BRUNO (V.O.)  
Sweet Country Memory.

37 INT. BRUNO'S OFFICE - DAY 37

Bruno's behind his desk. Deacon sits opposite as Bruno slams a record album onto the desk. The record has a young picture of Sam on it and bears the title: "JESSE WINGO -- A SWEET COUNTRY MEMORY."

BRUNO  
This album's got to come out, Deacon -- or Jadestone you, and me all go under. No more of those big white circus tents you call suits.. no more little blondes...

DEACON  
It's too chancy.

BRUNO  
You've lived off Jesse half your life. I doubt you could make a living any other way.

DEACON  
Listen to me -- Jesse's no dummy. We send a couple a boys over -- convince him to stay dead -- he'll listen.

BRUNO  
All right -- we'll take one shot at it. But Jesse doesn't play dead -- and we're gonna make a damn good actor out of him.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

38 EXT. GULL'S WAY - DRIVEWAY - DAY 38

Hardcastle, wearing his cap and bathrobe and looking a little rough after his late night is marching toward the gatehouse. We hear FIDDLES and BANJOES coming from the gatehouse.

39 INT. GATEHOUSE - DAY 39

McCormick's sitting, listening to country music and wearing Sam's hat. He has albums strewn all over -- same theme. Hardcastle enters.

McCORMICK

Howdy.

Hardcastle smiles, crosses directly to the stereo and picks the needle up with a scratch.

HARDCASTLE

No.

McCORMICK

Judge --

HARDCASTLE

Objection overruled --I hate that stuff. I'm not crazy about the hat, either.

McCORMICK

A good ol' boy from Arkansas ---  
I thought you were weaned on  
this stuff.

HARDCASTLE

Look around, kiddo -- this  
is California --

(re album)

This is one of the better  
reasons for leaving Arkansas.  
They didn't open a new  
outhouse back home without  
a bunch of fiddles.

(CONTINUED)

39

CONTINUED:

MCCORMICK

You have to get into the feeling.

HARDCASTLE

I feel it -- it makes me feel nauseous.

Hardcastle picks up a pair of headphones and offers them to McCormick.

HARDCASTLE

You wanna feel it -- feel it in private.

McCormick stares at Hardcastle's hand.

MCCORMICK

What'd you do?

HARDCASTLE

What?

McCormick goes for his hand.

MCCORMICK

Your fingernails. What'd you do here?

Hardcastle tries to pull away.

HARDCASTLE

Nothing. Let me go.

MCCORMICK

(on closer inspection)  
It's a manicure. You got a manicure.

Hardcastle yanks his hand back.

HARDCASTLE

I was just trying to make Teresa Lynn feel better. Trimming cuticles relaxes her.

(CONTINUED)

McCormick's definitely enjoying his edge.

MCCORMICK

Well -- ain't that as pretty  
as a speckled pup under a red  
wagon.

Hardcastle starts out.

HARDCASTLE

Speaking of pups -- you've  
got Oliver duty today.

MCCORMICK

I thought Didi came home  
last night.

HARDCASTLE

Her body's home. She said  
she's practicing projecting  
her essence -- so she's not  
really here.

Hardcastle gets to the door, shakes his head to himself.

MCCORMICK

Hardcastle --  
(as he turns)  
-- You ever miss being back  
home?

HARDCASTLE

Except for the music.

MCCORMICK

(crossing)

I'm serious. I mean, look  
at Sam and Teresa Lynn --  
no astral projecting, nothing  
complicated -- just a simple  
straightforward, kinda easy  
life.

Play the beat, then:

CUT TO:

40

EXT. GAS STATION - DAY

40

Sam's just finishing pumping gas to a car as another car arrives. Two large men (MAN) get out of the car and Sam approaches them.

SAM

'Mornin. Help you fellas?

MAN

Check under the hood?

SAM

Sure thing.

Sam crosses to the car, reaching for the hood latch. The man moves closer to him. We, but not Sam, start to suspect something.

MAN

Think I'm down a quart.

As Sam pulls the hood up, the man comes right up to him, revealing (but tightly and closely) a gun.

MAN

Lotta people thought you were dead, Jesse.

Sam stops working for a moment, but tries not to react.

SAM

I don't know what you're talkin' about. You got me mixed up with someone else. My name's Sam Jones.

The other man grabs Sam's arm and twists it up behind him.

SAM

Whattya want? I told you you got the wrong guy.

They yank Sam up from the car. He breaks and tries to fight them -- but he's outnumbered and overwhelmed. The second man holds Sam while the talking man delivers three hard punches. When Sam's let go of, he sinks to the ground. The man gives Sam one last kick.

(CONTINUED)



40 CONTINUED: 40

MAN  
Stay dead, Jesse -- you'll  
live longer.

41 NEW ANGLE 41

Teresa Lynn comes to the screen door and sees what's  
happening.

TERESA LYNN  
Sam!

42 NEW ANGLE 42

She breaks toward Sam as the two men move to the car and  
pull out from the station, burning rubber. McCormick  
and Hardcastle are just driving in, in the Coyote.  
They have to swerve to avoid a collision.

43 INT. COYOTE 43

McCORMICK  
Gas prices musta gone up  
again.

44 NEW ANGLE 44

As McCormick and Hardcastle exit the Coyote and run to  
Sam and Teresa Lynn. Sam's getting up but he's doubled  
with pain.

HARDCASTLE  
What was that all about?

Sam straightens, breathes and grins.

SAM  
Southern California, y'know.  
Folks're emotional about  
their cars.

Hardcastle and McCormick exchange a look -- they're  
not buying.

(CONTINUED)

TERESA LYNN

Maybe you better come inside  
and lay down.

Sam shakes her off. She reacts.

SAM

I'm fine -- all of a sudden  
everyone's takin' care of  
me.

There's an awkward beat. Sam realizes he's not  
winning any friendship contests.

SAM

You two didn't come all  
the way over here for  
gas.

McCormick takes off Sam's hat and hands it over.

MCCORMICK

You forgot this.

Sam takes it and fits it on his head. He's warming.

SAM

Look -- I'm sorry.  
(arm around  
Teresa)

A couple a guys roughed me  
up, tryin' to get a little  
cash. Happens.

HARDCASTLE

You okay?

SAM

(re ribs)  
I'll just hold my breath  
for a few days.  
(to Hardcastle)  
How're your nails?

Hardcastle's uncomfortable but always polite.

HARDCASTLE

Great.

(CONTINUED)

44

CONTINUED: 2

44

SAM  
You wanna come in for a  
cup of coffee?

McCORMICK  
Sure.

HARDCASTLE  
Thanks, but we can't.

Hardcastle and McCormick exchange a look.

HARDCASTLE  
We got some errands to run.

SAM  
You're comin' to the club  
Saturday?

McCORMICK  
(to Hardcastle)  
You seem to know our calendar.

HARDCASTLE  
Wouldn't miss it.

Hardcastle and McCormick ad lib goodbyes as they move  
into the Coyote and pull away.

45

INT. COYOTE - MOVING - DAY

45

McCORMICK  
What errands?

HARDCASTLE  
I'll think of some. Didn't  
seem like a good time for  
company.

McCORMICK  
You didn't buy his story  
either?

HARDCASTLE  
One of the nice thing about  
people like Sam -- they don't  
lie as good as city folk.

Play the moment, then

CUT TO:

46 EXT. GAS STATION - BACK YARD - DAY 46

Sam and Teresa are out back. She's sitting, still feeling an explanation's owed, trying to stay angry. He's chucking a few stones or sticks. A car HONKS, O.S.

47 ANGLE FRONT OF STATION 47

A station wagon, loaded with parents and kids is honking.

SAM AND TERESA

SAM  
(calling out,  
though too far  
to be heard)  
We're closed.

The HONKING STOPS.

SAM  
(to Teresa)  
You gonna say anything or  
you just gonna look at me  
like that?

TERESA LYNN  
I ought not talk to you at  
all -- you really hurt my  
feelings, Sam.

He moves toward her and sits next to her.

SAM  
I'm sorry, honey. I just  
don't wanna make records.

TERESA LYNN  
Well, that's all you had  
to say. You didn't have to  
bite my head off. I don't  
care what you do... I wouldn't  
change you.

(CONTINUED)

47

CONTINUED:

47

SAM  
I made a jackass outta  
myself, didn't I?

Sam grins and Teresa Lynn laughs.

TERESA LYNN  
A cute one.

She kisses him, then rises.

TERESA LYNN  
I was plannin' on stayin' mad  
at you at least to the end  
of the day.

SAM  
Hard to do -- I'm too good  
looking.

She rises and takes his hand.

TERESA LYNN  
Wouldn't a been fair -- you  
need me too much.

They start to walk off.

TIME CUT TO:

48

NEW ANGLE - TERESA AND SAM

48

walking the road, the field, whatever.

SAM  
There's somethin' I got to  
tell you.  
(on her look)  
I tried a bunch of times --  
Truth is, I was scared you'd  
walk out.

She looks over to him, giving him time to get it out.

SAM  
I done seven years in a  
state prison.

(CONTINUED)

TERESA LYNN  
I thought so...

SAM  
What?

TERESA LYNN  
First thing you do every mornin'  
is walk outside, look up to  
the sky, kick the dirt --  
(seriously, to him)  
Most people just brush their  
teeth.

SAM  
I killed a man... but it was  
an accident... I swear it...

TERESA LYNN  
If I thought you'd hurt anybody  
on purpose, I wouldn't be here.

Sam throws his head back and laughs.

SAM  
I been worried about this for  
a year an' a half. Why didn't  
you say something?

TERESA LYNN  
I figured you tell me when you  
wanted me to know.

They look at each other.

TERESA LYNN  
Darn I'm a good woman! I  
don't know that you deserve  
me.

They stop, look at each other and kiss. Play the  
moment, then:

CUT TO:

Bruno and Deacon are watching the unloading of a truck.

(CONTINUED)

49

CONTINUED:

49

The goods on the truck are Jesse Wingo albums, being unboxes and readied for shipment. With Bruno and Deacon are the two men who assaulted Sam.

BRUNO

Apparently he wasn't as easy to convince as you thought.

DEACON

I'll talk to him.

BRUNO

We're running out of time for talking.

Deacon moves off with Bruno.

DEACON

You're not seriously saying you're gonna kill Jesse?

BRUNO

I'm not -- we are.

Deacon dabs at his face with a handkerchief.

DEACON

Burno... it's not the same for you. You don't know him like I do. I managed Jesses when he was only a kid... we go a long way back.

BRUNO

And as soon as he went to jail, you robbed him blind. Then, for good measure, you skimmed the royalties his mom was due.

(beat)

I don't feel like listening to a lecture on morality from you.

(CONTINUED)

49 CONTINUED: 2

49

DEACON

I never claimed to be above  
a little book jugglin', but  
stealin' money from a dead  
man is a far cry from killin'  
a live one. I'm out.

Bruno wheels on the man.

BRUNO

I'll tell you when you're  
out. You're in way over  
your head, Deacon -- I'd  
hate to see you drown.

Play the moment, then:

CUT TO:

50 EXT. GULL'S WAY - ESTABLISHING - NIGHT

50

McCORMICK (V.O.)

Just turn down the sound.

51 INT. HARDCASTLE'S DEN - NIGHT

51

Hardcastle's watching an old movie. McCormick's beside  
him, clutching a piece of paper. Hardcastle wearily  
consents, and turns off the sound.

HARDCASTLE

This better be important.  
(Cary Grant's about to fall  
off Abraham Lincoln's eyebrows)

McCORMICK

He doesn't okay? Martin Landau  
goes over the edge and Cary  
and Eva live happily ever  
after.

Hardcastle glares at him.

McCORMICK

I want to read you something.

(CONTINUED)



HARDCASTLE

You gonna tell me the end  
of tomorrow's movie?

MCCORMICK

It's something I wrote in prison.  
(on Hardcastle's look)  
I've got my sensitive side, too.  
I thought maybe Sam could use it  
for a song.

HARDCASTLE

Is it real long?

MCCORMICK

You wanna hear it or not?

HARDCASTLE

Okay... shoot.

McCormick, a little uneasy, goes for it.

MCCORMICK

Don't laugh.

(then)

"I live within these four gray  
walls/and wonder what went  
wrong/Footsteps up and down  
the halls/but never happy  
song/

At night I lie awake and cry  
For home and trees and grass  
I want to see the sun and sky  
A pretty little lass

I wish I was a child again  
And had it to do over  
I'd like to frolic in the  
rain/ a happy, carefree rover

Hardcastle nods gravely when he realizes that the poem's  
over.

MCCORMICK

(finally)

Well --

(CONTINUED)

51 CONTINUED 2

51

HARDCASTLE  
A pretty little lass?

McCORMICK  
Yeah, you come up with a  
rhyme for grass.

HARDCASTLE  
(easily)  
Silver mountain bass.

McCormick's impressed.

HARDCASTLE  
Turn on the sound.

McCormick rises, crosses to the television and turns  
on the sound.

52 ANGLE TO INCLUDE TELEVISION

52

a commercial just coming on. It's got young pictures  
of Jesse Wingo, advertising, "SWEET COUNTRY MEMORY".  
At the moment, we're hearing a Jesse song.

HARDCASTLE  
Just in time for the commercial

But McCormick's hooked on the set, holds up a restraining  
hand.

ANNOUNCER  
The legendary voice of Jesse  
Wingo -- in a memorial album  
of never before released hits.

Pictures and songs continue. Now Hardcastle's hooked.

McCORMICK  
Maybe country folk are gettin'  
better at lyin.  
(beat)  
Judge --- that's...

SMASH CUT TO:

53 INT. BIG JOHN'S - STAGE - NIGHT

53

Sam's on stage, applause is thunderous as Big John  
is at the mike.

CONTINUED:

#2204

33A.

53

CONTINUED

53

BIG JOHN

Sam Jones. Let's hear it.

54

NEW ANGLE

54

Hardcastle and McCormick are joining the applause as Sam takes his bows, then finally leaves the stage and crosses to his friends.

55

NEW ANGLE

55

as Sam sits beside Hardcastle and McCormick.

SAM

Glad y'all could make it...  
want a beer?

MCCORMICK

Teresa Lynn around?

SAM

Couldn't make it... went to  
a baby shower.

(beat of discomfort)

Women... I think she's  
droppin' hints.

MCCORMICK

What're you droppin'... Jesse?

Sam takes a long beat.

SAM

Not here.

CUT TO:

56

INT. SAM'S TRUCK - MOVING - NIGHT

56

Sam's at the wheel -- Hardcastle and McCormick beside  
him.

SAM

I was on top of the Country  
charts -- that was a long  
time ago. I think I lost my  
wife long before she died...  
I was on the road eight months  
outta the year. It got so  
sleep was more important  
than she was.

57

EXT. HIGHWAY

57

A car pulls out and starts following the truck.

SAM

Had me a manager, too...  
Deacon Mosbey... a liar and  
a cheat, but he could talk  
birds outta cats' mouths...  
Stole everything I ever made  
when I went to prison.

McCORMICK

What about the car accident?  
Jesse Wingo's supposed to be  
dead.

SAM

I got out a prison -- I just  
wanted to bury Jesse Wingo.  
I wandered around a little an'  
I kept thinkin' how none of it  
was worth two people dyin' or  
Mama bein' alone at the end.

(beat)

Hitched a ride one night...  
guy was drunker'n I was...  
Wrapped the car around a  
telephone pole.

(laughs sadly)

I wanted to bury Jesse and  
I got thrown free.

HARDCASTLE

The other guy?

SAM

Dead before I could get to  
him. I figured what the  
hell -- thing's on fire anyway.  
So I threw in my wallet.  
Jesse Wingo died in that  
fire and Sam Jones just walked  
on down the road.

Without warning, the truck is hit from behind.

The car following is ramming the truck as Sam tries to  
pull ahead. They begin a high speed chase on this winding  
road.

60 INT. TRUCK

60

HARDCASTLE  
Who are they, Jesse?

SAM  
I don't know, but this ol'  
heap ain't gonna take much  
of this.

61 DIRECTOR'S SEQUENCE

61

Play the tag and chase for all it's worth, including low angles, as the truck's tires, skim the edge of the road. Sam jams on the brakes. The pursuing car has to swerve to avoid him and goes past. Sam begins to turn the truck around, but the car does the same. The car's faster and just as Sam positions the truck for the final turn, the car comes at him, full speed, rear ending them and sending them toward the precipice.

62 NEW ANGLE

62

The truck goes over the edge just as all three men jump clear. The car screeches out of sight as the truck bounces down the hill, flying apart as it does, exploding into a fireball as it reaches the bottom.

63 ANGLE

63

Hardcastle, McCormick and Sam watch the fire ignite the darkness, concern and fear etched in their faces.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

64 EXT. HIGHWAY - EARLY MORNING 64

A pick-up drives by.

65 NEW ANGLE - PICK-UP 65

Hardcastle, McCormick and Sam are riding in the back. Hardcastle's pulling a few shards of hay out of his sock, brushing off the bed of the truck.

SAM

It's the truth -- I don't know who they are. All I know's that somebody wants Jesse Wingo to stay dead. If they gave me half a chance I'd tell 'em I want the same thing.

HARDCASTLE

Looks like they want him just a little more dead. You really should bring the police in on this.

SAM

Not yet! I need some time to think. I got to talk to Teresa Lynn.

66 NEW ANGLE 66

The truck's nearing Sam's gas station.

67 ON TRUCK 67

SAM

Please... give me a day. I can't think anymore.

(CONTINUED)

67 CONTINUED:

67

MCCORMICK  
You might not be so lucky  
three times in a row.

68 ANGLE

68

The truck pulls into the gas station. Sam hops out  
and looks at them.

SAM  
We're talking about my whole  
life here, Judge -- gimme  
one day.

69 HARDCASTLE

69

nods affirmative.

70 NEW ANGLE

70

JESSE  
Thanks.

The truck pulls out. Sam watches it as Teresa Lynn  
comes out from the house.

TERESA LYNN  
Sammy!

She runs to him and they embrace.

71 ANGLE ON BACK OF TRUCK

71

MCCORMICK  
I can't believe it. Hardcase  
Hardcastle falls for the  
soft touch.

HARDCASTLE  
I didn't fall for the soft  
touch. It's none of our  
business.

CONTINUED:



71

CONTINUED:

71

McCORMICK

Attempted murder's a capital  
crime -- I thought it was the  
State's business.

(beat)

You're getting soft, Hardcastle.

Hardcastle sneezes.

HARDCASTLE

I'm gettin' hayfever that's  
what I'm getting.

He turns and knocks on the driver's window. The  
driver slides the cab window open. Hardcastle  
shouts back.

HARDCASTLE

Can you drop us off at the  
police station?

DRIVER

You want State police, county  
police, city, or Sheriff's?

McCORMICK

Soft pack or flip top box.

HARDCASTLE

Whatever's closest.

DRIVER

Cost you an extra five.

HARDCASTLE

Just go.

The driver closes the window.

McCORMICK

Whatever happened to the  
country farmer who'd pick  
you up hitchin' and take  
you to his farm for lunch?

HARDCASTLE

He hired business managers.

(beat)

Nora, Ida, Ocean.

(CONTINUED)

71

CONTINUED: 2

71

MCCORMICK

Is this a car game?

HARDCASTLE

It's the license number of  
the guy that tried to  
take us out.

MCCORMICK

None of our business, huh?

Play the moment, then:

CUT TO:

72

INT. GAS STATION HOUSE - KITCHEN - DAY

72

Teresa Lynn's pouring coffee for Sam.

TERESA LYNN

This all started 'cause I took  
them tapes, didn't it.

SAM

It's got nothin' to do with  
you.

TERESA LYNN

If it's got to do with you,  
it's got to do with me.

Sam's thinking something over.

SAM

You love me, enough to go  
away with me... right now...  
today, no questions.

Seeing that he's serious, Teresa Lynn's more frightened  
than ever.

TERESA LYNN

Tell me what's happenin' Sam.

SAM

I asked you a question.

She takes a beat.

(CONTINUED)

72 CONTINUED:

72

TERESA LYNN  
You got room for all my shoes?

That's a "yes." Sam rises and embraces her, kissing her passionately.

SMASH CUT TO:

73 INT. POLICE STATION

73

CLOSE ON COMPUTER SCREEN as it prints out  
CALIFORNIA REGISTERED -- NIO672

It continues with make, model, year, etc. including  
the registered owners name: DEACON MOSBEY.

74 NEW ANGLE

74

To see Hardcastle and McCormick talking with LT. DELANEY.

DELANEY  
Deacon Mosbey. You know him?

Hardcastle shoots McCormick a look.

DELANEY  
I can read between the looks,  
Milt. What can you tell me?

HARDCASTLE  
Nothing. Not until tomorrow.

DELANEY  
Withholding evidence --

HARDCASTLE  
Don't read me the law, Mike --  
I wrote a lot of it.

DELANEY  
And what am I supposed to  
do 'til tomorrow?

HARDCASTLE  
Jog. You need to shake a  
few pounds.

(CONTINUED)

74

CONTINUED:

74

Hardcastle and McCormick start toward the door.

DELANEY

Retirement changes the rules,  
huh Milt?

HARDCASTLE

Makes me easier to live with.

Hardcastle turns and starts out.

MCCORMICK

You musta been a gas two  
years ago.

They exit.

75

INT. GAS STATION KITCHEN - DAY

75

Teresa's hauling a satchel out the door when, THE  
PHONE RINGS. Sam crosses to answer.

SAM

Hello?

INTERCUT:

76

INT. BRUNO SCHILLER'S OFFICE - DAY

76

But for the moment, all we see is Deacon Mosbey on  
the line.

DEACON

Jesse? It's Deacon.

SAM

Just like a bad penny, Deacon.  
You got my money, I ain't  
got no more for you to steal.

DEACON

You're in trouble, Jes.  
I want to help you.

(CONTINUED)

SAM

You gonna tell me there's  
a Santa Claus?

(beat)

Why don't it suprise me to  
find you tied up in all this?

DEACON

Come to my house...9327  
Richter. The phone's no  
good.

SAM

Goodbye Deacon.

DEACON

Your girlfriend!

(that keeps  
Jesse on)

You want her safe, don't  
you?

Sam considers.

SAM

Gimme half an hour.

WIDEN to see Bruno Schiller standing by Deacon.

BRUNO

He go for it?

Play Deacon's fear.

Sam puts the phone down as Teresa comes in.

TERESA LYNN

All done.

SAM

I got some business. I'll  
be back soon.

TERESA LYNN

Sam?!

He takes her arm

CONTINUED:

#2204

43A.

77

CONTINUED

77

TERESA LYNN  
We're goin' aren't we?  
Let's just go then? Right  
now.

CONTINUED:

77 CONTINUED: 2

77

SAM  
Can't. Gotta take care of  
something. I won't be long.

He leaves her standing there as he moves through  
the screen door. Let's hold the shot as we HEAR  
the car start and pull away. Teresa takes one more  
beat then moves to the phone.

78 NEW ANGLE

78

as she picks it up and dials.

TERESA LYNN  
Mr. Schiller please.

Hold, then:

CUT TO:

79 EXT. ROAD - COYOTE - DRIVE-BY - DAY (STOCK)

79

MCCORMICK  
9327 Richter.

80 EXT. DEACON'S HOUSE - DAY

80

CLOSE ON 9327. PULL BACK to see Sam's car pull up.  
(We'll have to have a couple of junkers for him  
to be able to drive considering he has no truck  
now.) Sam exits and crosses to the house.

CLOSER - DOOR

as Sam approaches and knocks. The door swings open.

SAM  
Deacon?

There's no response so Sam continues into the house.

81 INT. HOUSE - DAY

81

The place is oddly quiet as Sam moves through.

(CONTINUED)

81 CONTINUED: 81

SAM  
Deacon?

82 NEW ANGLE 82

as Sam crosses into the bedroom and stops in his tracks. Deacon's lying dead across the bed.

83 NEW ANGLE 83

A gunman steps around behind him and Sam whirls and ducks just as the gun is fired.

84 EXT. HOUSE 84

as the Coyote pulls up. ANOTHER GUNSHOT is heard.

HARDCASTLE  
C'mon.

He and McCormick run toward the house. Hardcastle's calling out!

HARDCASTLE  
Deacon!

85 INT. HOUSE 85

The gunman quickly moves out through a side window.

86 NEW ANGLE 86

Hardcastle, gun drawn, comes into the house, toward the bedroom.

87 NEW ANGLE 87

Deacon's still on the bed. We can hear the heavy's CAR PEEL OUT in the B.G. Sam's on the floor, just rising, looking lost and confused.

(CONTINUED)



#2204

-46-

87

CONTINUED:

87

HARDCASTLE  
Settling old debts, Jesse?

Play the moment, then:

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

88 EXT. JADESTONE RECORDS - DAY 88

Teresa's Mustang screeches into the parking lot and she hops out of the car, crossing into the building.

89 INT. JADESTONE - OUTER OFFICE - DAY 89

as Teresa Lynn blows in past Donna.

TERESA LYNN  
I know -- gotta have an  
appointment, gotta have an  
agent.

Donna rises but not in time to stop Teresa Lynn from crossing directly into Bruno's office.

90 INT. BRUNO'S OFFICE - DAY 90

as Teresa Lynn comes in, closing the door behind her.

TERESA LYNN  
I wanna know what's happenin'  
to Sam.

BRUNO  
(rising)  
I don't understand.

TERESA LYNN  
(crossing)  
Everything was alright 'til  
I brought that tape to you.

Bruno reaches for his intercom and buzzes.

DONNA (O.S.)  
I'm sorry sir, she came  
right in.

BRUNO  
That's all right, Donna.  
Why don't you go to lunch.

(CONTINUED)

90 CONTINUED:

90

DONNA (O.S.)  
Sir ...

He clicks off.

TERESA LYNN  
I'm not going anywhere until  
you tell me what's going on.

Bruno reaches into his desk drawer and pulls out a gun.

BRUNO  
You may be sorry you asked.

Play the beat, then:

CUT TO:

91 EXT. DEACON'S HOUSE - DAY

91

Black and whites, coroner's wagon, et al.

SAM (V.O.)  
You're tellin' me all this  
is about a record album.

92 INT. DEACON'S HOUSE - DAY

92

as Deacon's body's being moved outside on a stretcher.  
Hardcastle, McCormick and Sam are with Delaney.

HARDCASTLE  
We saw the ad on TV last  
night.  
(re album)  
Hard to sell a sweet country  
memory -- if the singer's  
still breathing.

DELANEY  
You got anything that'll  
stick, Milt?

(CONTINUED)

HARDCASTLE

Just a lot of good ideas and  
a dead man.

DELANEY

So you're gonna ask me to  
give you --

HARDCASTLE

Yeah, a little more time.

DELANEY

You should run for office --  
all these manhours and it  
doesn't cost the taxpayer  
a cent.

MCCORMICK

Sort of a once-a-year crime  
fighting sale.

HARDCASTLE

(to Delaney)

I'll get back to you.

They start out.

as Hardcastle, McCormick and Sam move out toward the  
Coyote and Sam's car. Sam's shaking his head.

SAM

(to McCormick)

You just got a good look  
at the business, Mark.  
Y'start out singing on  
your porch -- and then  
the sharks come in.

They arrive at the street.

HARDCASTLE

You know anything about this  
record company?

(CONTINUED)

93 CONTINUED:

93

SAM

Only that Deacon sold 'em  
the rights to my music  
after I went to prison.

HARDCASTLE

Let's check it out.

They enter their cars and pull away.

94 INT. JADESTONE WAREHOUSE - DAY

94

as a couple of strongarms are loading albums onto handcarts  
and moving them out to a waiting truck. Bruno's there.

BRUNO

Let's hurry this up. I  
want this place clean and  
empty.

Bruno watches them for a beat, then moves off.

95 EXT. JADESTONE PARKING LOT - DAY

95

as the Coyote, followed by Sam's car, pulls into the  
lot. They can see the strongarms wheeling records out  
to the truck. Sam crosses to the Coyote as Hardcastle  
and McCormick exit.

SAM

Seems like I've caught on.

96 NEW ANGLE

96

Bruno leading Teresa Lynn at gunpoint, comes around.  
Sam reacts before Hardcastle or McCormick can stop  
him.

SAM

Teresa!

Sam breaks toward her. Bruno, gripping her, fires  
toward Sam. Hardcastle and McCormick, following  
Sam, hit the dirt.

(CONTINUED)

96 CONTINUED:

96

McCORMICK  
On the charts with a bullet.

97 NEW ANGLE

97

Teresa pulls a nail file from her purse and jabs Bruno. She pulls free as Hardcastle withdraws his gun, and Sam rushes Bruno. Bruno moves toward the warehouse.

98 NEW ANGLE

98

The two strongarms react and move toward the warehouse.

99 NEW ANGLE

99

Sam goes over to Teresa as Hardcastle and McCormick move into the warehouse.

TERESA LYNN  
Sam --

SAM  
(taking her in  
his arms)  
It's not your fault.

100 INT. WAREHOUSE

100

Bruno moves through to the office while Hardcastle and McCormick confront one of the strongarms.

HARDCASTLE  
(with gun)  
Hold it!

From above one of the stacks, the other strongarm drops on Hardcastle, sending him across to a stack of Jesse albums. The stack flies, sending black vinyl crashing to the floor. The first strongarm rushes McCormick.

- 101 FIGHT 101  
The four men fight, plowing into stacks of records, sending them crashing and shattering.
- 102 INT. BRUNO'S OFFICE 102  
as Bruno works at emptying things from his desk. Sam rushes in.  
SAM  
Hold it!  
Bruno fires, clipping Sam in the shoulder. He flies back against the wall, as Bruno moves out.
- 103 INT. WAREHOUSE 103  
as Hardcastle and McCormick finish the thugs and move quickly into the office.
- 104 INT. BRUNO'S OFFICE 104  
as Hardcastle and McCormick find Sam, wounded.  
HARDCASTLE  
You okay?  
SAM  
I been worse. I've felt nothing.
- 105 TIRES SCREECH, O.S. Hardcastle and McCormick react, moving out. 105
- 106 EXT. PARKING LOT 106  
Bruno's whipping his car around, heading out of the lot.
- 107 NEW ANGLE 107  
Teresa Lynn guns the motor on her Mustang and tries to block him. Bruno rushes at her, smashing her rear, shoving her out of his way, tearing into the street.

- 108 NEW ANGLE 108  
Hardcastle and McCormick jump into the Coyote and burn off after Bruno. Sam, one arm useless, comes running out toward Teresa's Mustang. He moves to the driver's seat.
- 109 CLOSER 109  
SAM  
Shove over.  
She does and he guns the engine and takes off.
- 110 CHASE - DIRECTOR'S SEQUENCE 110  
At first the Coyote is tailing Bruno, high speed, high energy all the way. They tear through the streets, Bruno taking out trash cans, swerving perilously close to pedestrian and street traffic. Bruno's running lights, causing oncoming and cross cars to skid and collide into each other.
- 111 MUSTANG 111  
Sam's hot on the tail, catching up to the Coyote. At one point he turns a hard right and starts making his way around.
- 112 CHASE 112  
Bruno's driving for his life, the Coyote gaining on him, when Sam pulls around a corner up ahead and makes his way head on toward Bruno. It's an eighty mile an hour game of chicken. Bruno loses nerve at the last second and swerves, hitting a ramp and jumping skyward, flipping and rolling, skidding to a halt on its roof.
- 113 NEW ANGLE 113  
Sam, Teresa, Hardcastle and McCormick all cross to Bruno's car. They take him out, stunned and dazed. He slumps to the ground against the car.

(CONTINUED)



113

CONTINUED:

113

Hardcastle covertly sees something on his hand and shoves it into his pocket. McCormick notices the hand in the pocket.

McCORMICK  
You hurt your hand?

HARDCASTLE  
I'm fine.

McCORMICK  
Whatta you doing, then?

HARDCASTLE  
Leave me alone.

McCormick grabs his hand and pulls it from his pocket. Teresa Lynn looks at it, as do the others.

TERESA LYNN  
You broke a nail.  
(a beat)  
Don't worry about it. I'll  
fix it, on the house.

Hardcastle smiles -- "great."

FADE OUT

END OF ACT FOUR

TAG

FADE IN:

114 EXT. BIG JOHN'S - NIGHT 114  
and we can hear the sounds of music from within.

115 INT. BIG JOHN'S - NIGHT 115  
Sam, Teresa Lynn, Hardcastle and McCormick are all sitting together.

TERESA LYNN  
I still can't figure out  
whether to call you Sam  
or Jesse.

SAM  
Jesse Wingo was a mighty  
sad man... you wouldn'ta  
given him the time of day.  
Now ol' Sam Jones on the  
other hand...

MCCORMICK  
...Is gonna buy a chicken  
ranch in the San Joaquin Valley  
and give up music.

SAM  
Give up the music business.  
Chicken's got a good ear  
for country music.

The music finishes in the b.g., and Big John takes the stage.

116 NEW ANGLE - STAGE 116

BIG JOHN  
We got someone back here  
by special request, tonight.  
And you better pay attention,  
'cause the way this boy sings --  
won't be long before he's  
on tour, promoting his hit  
albums.

(MORE)

(CONTINUED)

116 CONTINUED: 116

BIG JOHN (CONTD)  
Let's have a big welcome  
for Sam Jones.

The place breaks into applause as Sam hits the stage.

117 NEW ANGLE - STAGE 117

as the place quiets and Sam steps to the microphone.

SAM  
Gonna do a new one tonight.  
Somethin' kinda special to  
me...  
(beat)  
I think the song says the  
rest.

The place is quiet as the lights go down, just one  
spot on Sam.

SAM  
(sings)  
"I live within these four gray walls  
and wonder what went wrong  
Footsteps up and down the halls  
but never happy song"

118 NEW ANGLE 118

It's apparent that he's set McCormick's words  
to music. And the way Sam sings it, it works --  
like a charm.

119 HARDCASTLE, MCCORMICK, TERESA 119

MCCORMICK  
That's my song!

120 ANGLES 120

As Sam sings. In the song, the phrase "silver  
mountain bass" appears, we continue til the end.  
There's strong applause.

