

#2301

HARDCASTLE AND McCORMICK

McCORMICK'S BAR AND GRILL

by

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\*\*\*\*PLEASE NOTE\*\*\*\*

Blue pages distributed on 12/19/85  
did not go out on full run. Disregard  
all previous scripts, except for  
YELLOW pages.

#2301

HARDCASTLE AND McCORMICK

Rev. 12/19/85

McCORMICK'S BAR AND GRILL

SETS

INTERIORS:

GARDENA CARD PARLOR  
/BAR  
/SECOND FLOOR  
GATEHOUSE  
DOYLE MADISON'S OFFICE  
GULL'S WAY  
/KITCHEN  
/HARDCASTLE'S DEN  
McCORMICK'S BAR AND GRILL  
VARIOUS N.D. SEDANS  
HARDWARE STORE  
FRANK HARPER'S OFFICE  
TEDDY VESTRO'S OFFICE  
BASEMENT

EXTERIORS:

GARDENA CARD PARLOR  
/PARKING LOT  
GULL'S WAY  
/PATIO AREA  
McCORMICK'S BAR AND GRILL  
POLICE STATION (stock)  
PHONE BOOTH

McCORMICK'S BAR AND GRILLACT ONE  
(X)

FADE IN:

- 1 EXT. GARDENA CARD PARLOR - NIGHT 1  
to establish. It's a neon-lighted warehouse. The high rollers and low lifes crowd in and out of the doors continuously, day and night here.
- 2 INT. CARD PARLOR - NIGHT 2  
We are following several excited patrons as they move through the smoke-filled, noisy room to join an excited crowd around a table in the middle of the floor. This is the table where all the action is. The crowd is hushed, oohing and aahing and letting out sporadic sounds, but mainly anxious, nervous, focused totally on the game. These are hard-core players, one and all, watching as other hard-core players rise and fall on the whim of the cards. We cannot see anything of the players. There are side bets being made, whispers floating back and forth between on-lookers. These people are turned on.
- 2A CLOSE - TABLE 2A  
On one side of the table is a huge pile of chips. On the other side is a pile of perhaps three chips. Only two pair of hands are left in the game. The camera PANS to the pair of hands on the side on which there are few chips. The hands are shaking a little.
- 2B INSERT - THE CARDS 2B  
This player has what looks like a winning hand -- three of a kind.
- 2C ANGLE - TABLE 2C  
The hands throw down the three of a kind, spreading the cards out triumphantly. There are sharp intakes of breath among the crowd. Suddenly, right beside them, a beautiful full house is spread out even more triumphantly. The crowd cheers, laughs, applauds, etc. The noise is deafening, as the camera TILTS upward from the full house and hands raking up the last of the chips and the front of a beautiful, expensive suit to the radiant face of SONNY DAYE, the winner.

CONTINUED

2C CONTINUED

2C

SONNY

Come and kiss me, ladies...  
Sonny Daye can't lose tonight!

3 RESUME SCENE

3

TWO BEAUTIFUL WOMEN, hanging on each of Sonny's shoulders, are quick to give him a big kiss. Sonny hands each a hundred dollar chip. Sonny is Mr. Cool right now, but we know that he is flushed with excitement and victory. He looks across the table, playing to the crowd.

SONNY

Sorry, Teddy...let's call it a night...whattaya say?

3A CLOSE - TEDDY

3A

TEDDY VESTRO, the losing poker player, is miserable, sweating heavily, humiliated and angry.

TEDDY

I say get a new deck.

Teddy is about forty, pale, soft and a little overweight. He stares intently at Sonny. Teddy is a compulsive. We know that right away.

SONNY

C'mon, Teddy...we started this yesterday afternoon.

Teddy looks around. Humiliation does not appeal to him.

TEDDY

I said get me a new deck!

Sonny looks around, playing the big man.

SONNY

Go home. Your luck'll change tomorrow. You've lost enough. Anyhow, what're you gonna play with? You're tapped out. I'm not a savings and loan here

Teddy whips a piece of paper out of his pocket. He tosses it like a gauntlet in front of Sonny. Sonny looks at it. There are murmurs now among the crowd.

CONTINUED

3A

CONTINUED

3A

SONNY

What is it?

He picks it up, looks at it.

TEDDY

Deed to a club I own in the Valley.

The murmurs grow louder.

TEDDY

How 'bout it, Sonny? One cut...  
your pile against my place. It's  
worth a lot more than what you got  
there...

Sonny looks at the deed again.

SONNY

Looks okay, but what do I want with  
a club? Sonny travels light, babe.

TEDDY

Oh, sure, classy guy. Doesn't even  
give one a chance to get some back...There are murmurs of agreement around the table. Sonny, the  
great ham, doesn't want to show a lack of class.

SONNY

Are you sure you wanna do this?

TEDDY

What's the matter, Sonny? Scared?

This challenge, in front of a crowd, is more than a ham like  
Sonny can resist. He looks around, leans back comfortably,  
stretches, smiles and shrugs. He is elaborately unconcerned.  
An employee of the club hurries up to hand them a new deck.  
Sonny picks it up and shuffles. Teddy straightens his tie.

4

INSERT - TEDDY'S LEFT HAND

4

We see Teddy's left cuff, where a device is hidden up his  
sleeve. When sprung, the device delivers a sliding Ace of  
Spaces into Teddy's palm.

5

## RESUME SCENE

5

Sonny finishes shuffling and slams the deck on the table. There is deadly silence in the room. Everyone is tense, except Sonny, who is giving the impression of not caring one way or the other. The women at his side and, indeed, the whole crowd, are impressed. Teddy looks calmer now. A sly look has crept into his face. He can't lose.

TEDDY

Go ahead.

Sonny looks around, casually reaches over and cuts. He tosses the ace of spades on the table. His luck has held. Everyone breaks into a rumble of talk and laughter. Teddy, not believing this, his jaw slack and the sweat streaming, has no choice but to cut fairly. He does, tossing an eight of diamonds on the table. Teddy, angry, desperate and

CONTINUED

5

CONTINUED

5

humiliated, gets up and starts to leave hurriedly. Sonny pockets the deed and rises, stopping Teddy about five feet from the table. Sonny discreetly hands Teddy a hundred dollar chip, putting his arm around Teddy's shoulder.

SONNY

Seed money...your luck'll turn.  
Cheer up.

Teddy glares, takes the chip and stalks off. Sonny watches, then turns toward the cash window amid congratulations and acclamation. He basks in the thrill of victory, until he runs straight into MACK, a man about the size of a DC-10.

Mack stands, not moving. He is a wall. Sonny looks up, straight into Mack's gigantic, ugly mug. Sonny smiles his most charming smile.

SONNY

Mack! I've been looking for you!  
Wanted to pay off what I owe you!

Mack takes about half of Sonny's chips.

MACK

Yeah, Sonny...little guy like me's  
hard to find in a crowd...

Sonny laughs and walks on continuing toward the cash window. Sonny passes a CIGARETTE GIRL. He gives her a dazzler of a smile. The girl gives it back and holds out her hand.

SONNY

How are you, Babe? I owe you a  
little money, right?

Sonny coughs up a chip. The girl keeps her hand out. Sonny coughs up another chip and chucks her under the chin. He walks on, stops, looking ahead.

6

SONNY'S P.O.V.

6

DELL is standing in his path. Dell is a weasel-like man in his forties. He grins at Sonny.

6A

INSERT - SONNY'S POCKET

6A

Sonny surreptitiously slips one of his hundred dollar chips into his pocket.

7

## RESUME SCENE

Sonny tries to bypass Dell, but Dell swoops down on him. He puts his arm around Sonny and scrunches Sonny's face. He is laughing.

DELL

I love ya, Sonny...Pretendin'  
you didn't see me...you kill  
me... very funny stuff.

Sonny smiles weakly.

SONNY

That's me...cursed with a sense  
of humor...

Sonny holds out his handful of chips. Dell digs in, pats Sonny's cheek and moves on.

DELL

Pleasure to do business with an  
honest guy, Sonny...

SONNY

Yeah...see ya...

Sonny finally gets to the cash window. The MAN behind the window rakes in the few chips Sonny has left. Sonny looks a little weebegone.

SONNY

I couldn't get an extension on my  
markers? Pay 'em off by the month?

The man is weary. He cocks his head.

MAN AT CASH WINDOW

We're not a savings and loan.

SONNY

I've heard that, yeah.

The man puts the rest of Sonny's chips into his pocket. Sonny sighs and heads outside.



8&amp;9

OMITTED

8&amp;9

10

EXT. PARKING LOT - NIGHT

10

As Sonny comes out, his car meets him. It is a Cadillac convertible, white, flashy, with a red interior. The VALET jumps out, grinning, predatory.

VALET

Heard about your big night, Mr. Daye...

The valet keeps grinning, between Sonny and his car. Sonny looks in his other pockets, desperately trying to find a dollar. All he has is his hundred dollar chip. He pulls it out.

SONNY

Listen, pal, all I've got's a hundred dollar chip...

The valet snatches the chip.

VALET

Car's been here for two weeks...  
That's \$75.00...\$25.00 tip...  
not bad! Thanks, Mr. Daye.

Sonny gives him a bitter sweet, slightly regretful look and climbs into his car, rolling out of the lot.

CUT TO:

10A

EXT. DESERT - NIGHT - SERIES OF SHOTS

\*10A

Daye in car - thinking - listening to a talk show about losers - Dale Carnegie, change your life, etc. As he drives we build a *MONTAGE* of him thinking things over... Let's shoot this so we can see a man in change. Music, talk shows, etc. Then:

DISSOLVE TO:

11 EXT. GULLS WAY - NIGHT 11

to establish.

12 INT. GATEHOUSE - BEDROOM - SAME TIME 12

MCCORMICK is sound asleep. All is very peaceful. We HEAR a noise at the door. The door is opened downstairs. McCormick stirs, his eyes open. He lies very still, listening, for a few moments, then soundlessly, slowly, gets out of bed, tiptoeing in the dark to the dresser and grabbing a driving trophy. He takes it in both hands, testing its weight, and heads silently downstairs.

We FOLLOW as McCormick makes his way down. When he reaches the bottom, we see a silhouette figure of a man against the light from the windows. We cannot identify the figure. McCormick's figure raises the trophy and starts to bring it down on the head of the silhouette, when the silhouette moves and the trophy hits a table. There is a huge CRASH and the silhouette SCREAMS. So does McCormick and a struggle ensues.

During the struggle, the trophy finds its way to the window and the window breaks into smithereens. The sound is very loud. The two struggle closely for a few moments, until HARDCASTLE comes tearing into the front door, gun in hand. He switches on the lights. McCormick and Sonny are on the floor, locked in hand-to-hand combat. They separate and look at each other in surprised silence for a few moments. McCormick is so surprised he can't speak. Sonny gets up, brushes off his dapper suit and smiles his charming smile.

SONNY

Good thing I wasn't a burglar,  
kid. I could sue you.

Hardcastle, almost as surprised as McCormick, makes a disgusted sound.

MCCORMICK

Dad...?

HARDCASTLE

Sonny...?

Sonny helps McCormick up, then stands back, smiling, his arms out as if to say, "Here I am!"

DAYE

You're both right. Answer the  
next two 'n you win a trip to  
Buffalo.

CONTINUED

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6A.  
(X)

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13

CLOSE - McCORMICK

13

He just stares at Sonny.

SMASH CUT TO:

14

CLOSE - TEDDY

14

being thrown against a wall.

WIDEN TO:

15

INT. DOYLE MADISON'S OFFICE - DAY

15

DOYLE MADISON, a large man, impeccably dressed, grabs the front  
Teddy's collar and keeps him against the wall. Teddy is  
terrified, Doyle beside himself with rage.

DOYLE

What'd I say? What'd I say about  
that club?

TEDDY

Hold onto it...you said hold onto  
it...

Doyle slams Teddy against the wall again.

DOYLE

That's right! Hold onto it! What  
do you do? You lose it in a poker  
game!

TEDDY

Mr. Madison, I...I mean, it's not  
like it was making money...I  
thought...

DOYLE

Don't think, don't do that. You  
lost my club thinking!

TEDDY

I'll make it up...

DOYLE

How? You gonna lose my home for  
me, too? I got an ex-wife, how  
much can you get for her?

\*  
\*

TEDDY

Look, there was no way he was  
supposed to win.

\*  
\*

Doyle lets Teddy go, seems more in control. He walks over  
to his desk, sits. Teddy stays where he is.

CONTINUED

15

CONTINUED

15

DOYLE

I do a favor...your father says to me, "Maddy, my son's a mess-up, but he's all I got. Take care of him." I do it for a friend. What do I get?

TEDDY

I'm sorry, Mr. Madison...

DOYLE

Shut up! And sit down. You make me nervous in a corner sweating like that...your dad doesn't sweat.

TEDDY

He didn't have himself for a father.

DOYLE

Sit!

Teddy sits down.

TEDDY

Maybe if you told me what the problem is...

DOYLE

That's none of your damn business, I'll tell you what's your business...Get that joint back.. Second-rate lounge lizard like that... Offer him whatever it takes...You get that deed or I'll send you home two feet shorter than you were when you got here.

16

CLOSE - TEDDY

16

sweating.

CUT TO:

17

INT. GULLS WAY/KITCHEN - DAY

17

Stony silence, as Hardcastle, McCormick and Sonny eye each other. Hardcastle is making breakfast. McCormick is drinking coffee. Sonny watches McCormick for a few seconds. Hardcastle stays pretty much out of it at first.

SONNY

Okay...so...I'll pay for the window, kid.

CONTINUED

McCORMICK

It's not the window.

SONNY

The lamp...?

and on this McCormick just shoots him a glare.

SONNY

Okay, hey, I know what it is...  
Yeah, I know...Don't think I  
remember things, kid? I do...  
Got a mind like a slot machine.

(to Hardcastle)

It was Christmas, what? Sixty,  
Sixty-One? Dean Martin had a big  
hit that year...Anyway, Markie  
here really wanted a puppy, but  
with me on the road and his old  
lady, well--

McCORMICK

The man's a lunatic, Judge, I can't  
talk to him.

SONNY

What, you're not still mad about  
the puppy?

(beat)

I'm at a loss here, kid. Help me  
out.

McCORMICK

Okay...How long you been in town?

SONNY

L.A....?

(checks watch)

Coupla' hours.

McCORMICK

Southern California...?

SONNY

One week, fourteen days, something  
like that.

McCORMICK

Yeah, well, it's not like we're  
related or anything.

There is a beat as Sonny gets serious for a minute.

CONTINUED

SONNY

Hey, look...I didn't want to call you until I could put on a little better show than I did the last time we hooked up...That thing in Jersey really made me think, kid... Before I saw you this time I, well, I, ah, I wanted to be someone whose name you could see on the marquee without feeling embarrassed.

McCORMICK

You don't embarrass me, dad.

HARDCASTLE

He just doesn't understand you, Sonny.

McCORMICK

(to Hardcastle)

You don't have to tell him how I feel, Judge.

HARDCASTLE

Hey, excuse me...I was just--

SONNY

No...I deserve this...We're talking to a kid here that has a whole wealth of experience in the big world of life.

(looks around)

You're really roughin' it...Eatin' beans, sleeping in the streets.

McCORMICK

So, I get by...It's not like you had anything to do with it.

SONNY

You're right, I didn't...

(beat)

But I did the best I could.

HARDCASTLE

Look why don't I just, y'know, let you guys have your little talk here and go--

McCORMICK AND SONNY

Stay...

Stay....

CONTINUED

SONNY

So, maybe we're more like just a biological coincidence than father and son...Maybe the Judge here is more like your father than me.

McCORMICK

What he's more like is a friend...

Sonny is genuinely hurt by this. He gets up slowly and starts for the back door.

SONNY

You're right about almost everything you said, kid...except one thing... I do think about you. Not all the time, I admit that. I don't make a career out of it, but sometimes I can't help it. Sometimes for days at a time.

McCORMICK

Like when you walked out on me?

SONNY

Yeah, believe it or not, I do.

McCORMICK

I don't.

Hardcastle has kept his mouth shut, but now he goes over to McCormick. He gives him a nudge. Hardcastle is elaborately cheerful.

HARDCASTLE

Why don't we sit down and have some breakfast, huh?

Sonny looks from Hardcastle to McCormick. McCormick looks at his dad.

CONTINUED



CONTINUED - 4

17

17

SONNY

That's not such a good idea, Milt.  
I make the kid sick.

HARDCASTLE

(smiles)  
"Markie"...?

MCCORMICK

Am I supposed to fall down and  
kiss his feet because he comes  
around once a year? Excuse me  
for being rude to a dad who never  
even bothered to find out if I  
was alive.

SONNY

What do you want me to say, kid?  
I'm proud of what I did? I'm  
not. Thing is, a guy gets thinking  
about things when he starts to  
get older, that's all...he wants to  
make up for mistakes.

McCormick gives the Judge a look.

HARDCASTLE

Listen to him, kiddo. He's  
apologizing. Give him a chance.

SONNY

Maybe you hate me...maybe you have  
a right...but I want you to have  
a little present.

MCCORMICK

Another cheap tie?

CONTINUED

SONNY

Would you look at it? Please?

Sonny takes the deed out of his pocket and puts it on the table. McCormick reluctantly looks at the deed. He frowns, trying to understand it. He hands it to the Judge.

MCCORMICK

What is it?

SONNY

Little club out in the Valley. I thought it might give you a start in life...no strings...

\*

Hardcastle looks at it, shocked. Sonny gives Hardcastle a hurt look.

SONNY

It's on the square, Judge.

\*

MCCORMICK

And you wanna give it to me? Why?

\*

SONNY

I want you to be able to hold your head up when you talk about your old man, that's all.

\*

McCormick stares at Sonny, almost believing him, then frowns.

MCCORMICK

What do you think, Judge?

HARDCASTLE

I think we better check it out.

\*

Sonny laughs.

SONNY

Always suspicious, huh, Milt?

CONTINUED

CONTINUED - 6

MCCORMICK

He's got enough reasons.

McCormick, in spite of himself, is deeply touched.

SONNY

A partnership, you know? We  
do it together.

HARDCASTLE

What're you using for money?

McCormick looks at Hardcastle and Sonny looks away...

HARDCASTLE

Also, neither one of you is a great  
candidate for a liquor license.

McCormick and Sonny look at each other.

SONNY

He's right.

MCCORMICK

So, at least it was a nice idea...  
thanks...

There is a beat... And we can see Hardcastle is thinking  
as both Sonny and McCormick watch him... He shuffles, then:

CONTINUED

17

CONTINUED - 7

17

HARDCASTLE

Oh, okay, but I'm not going overboard. Maybe, I'll spring for a few renovations...for fifty percent.

McCORMICK

Fifty? No way. Thirty-three and a third each!

HARDCASTLE

Hey, I'm the banker...That's the deal.

SMASH TO:

18

EXT. OOH LA LA CLUB - DAY

18

We are in a run-down part of the Valley, on a run-down street, looking at a disaster. The Ooh La La Club has not seen business in perhaps ten years. The doors are almost falling off, the windows are broken and boarded up, the paint is peeling off and the neon sign, which says THE OOH LA LA CLUB, is broken and hanging askew. Nothing could be more dismal.

McCORMICK (V.O.)

This is the worst dump I ever saw...

19

ANGLE - SONNY, HARDCASTLE AND McCORMICK

19

Standing forlornly outside of Sonny's car. They are staring hopelessly at the remains of the Ooh La La Club.

SONNY

It looked better in the brochure... trust me.

They stand for a moment more in silence. Hardcastle looks at McCormick's face, which is so disappointed that the Judge is moved by pity.

HARDCASTLE

Maybe we oughta go in...maybe we'll get surprised.

McCORMICK

Maybe we'll get mugged.

CONTINUED

19

CONTINUED

19

They head inside.

CUT TO:

20

INT. OOH LA LA CLUB - SAME TIME

20

A layer of dust covers every surface, the place is a wreck. The door splinters suddenly and McCormick falls in, followed by Sonny and Hardcastle. They stand looking around.

SONNY

I gotta say I feel like a real prize sucker...Teddy said this was worth something.

McCORMICK

Teddy? What, I got an uncle, too?

McCormick gives Sonny a withering look. Sonny's head drops and he looks around. We PAN around the room to hanging plaster, litter from transients, dirt about a decade old. Everything is gray and full of spider webs. Back to the threesome.

SONNY

Okay, I did it again.

HARDCASTLE

C'mon, it's just run down. A little elbow grease'd whip it into shape in a week.

McCORMICK

A week...?

HARDCASTLE

Okay, it's a dump, you're right. But your dad meant to give you something. He didn't know. What he tried to do was nice.

CONTINUED

SONNY

It's the thought that counts.

MCCORMICK

(to Sonny)

You subscribe to like, "Cliches Weekly" right? When the going gets tough, the tough get going... war is hell...only the strong survive...?

HARDCASTLE

Easy, kid...he meant it.

SONNY

I did...

There is a beat...

MCCORMICK

I'm sorry...

HARDCASTLE

"Dad..."

MCCORMICK

I'm sorry, Sonny...

HARDCASTLE

Dad...

MCCORMICK

(then)

"Dad."

CONTINUED

They all stand in the middle of the floor, for a beat, staring around.

SONNY

Call me crazy, but I think the place has possibilities...

Sonny walks around, looking and poking.

HARDCASTLE

(under his breath)

The most obvious being fire.

McCORMICK

Wait a minute...it's not ours, yet. We haven't filed the deed.

Hardcastle looks at McCormick.

HARCASTLE

I did...this morning...

Hardcastle is a little bummed.

McCORMICK

See what happens when you do things by the book?

HARDCASTLE

Maybe I can stop it.

As Hardcastle goes out, McCormick moves over to Sonny.

They are looking behind the old, dusty, beat-up bar, stumbling over rubble.

SONNY

Maybe it's silly, but I pictured me and my son working side by side...me singing, handling the P.R., you managing, learning the business.

McCormick stares at Sonny, hardly recognizing him.

SONNY

Something we could build up together... a place to hang our hats...

20A

CONTINUED

20A

McCORMICK

You really feel that way?

SONNY

Yeah. Guy who's been a gypsy all his life...home starts to sound good...

McCORMICK

I want you to know I appreciate it.

SONNY

Thanks...

(a beat)

Hey, you think we can get Hardcastle off the fifty-fifty split thing, three ways is much more fair... Anyway, that gives us sixty-six and two-thirds percent...controlling interest.

McCormick can hardly believe this guy at times.

McCORMICK

He's my friend, dad.

SONNY

And a hell of a friend he is...

(beat)

Was just testin' you, kid. See if you're turnin' out right.

McCormick shakes his head.

21 EXT. STREET - DAY

21

Teddy Vestro's car pulls up at the curb in front of the Ooh La La Club. Teddy climbs out, looking at Sonny's Caddy.

22 INT. OOH LA LA CLUB - SAME TIME

22

Hardcastle comes back in. He stands looking at Sonny and McCormick.

HARDCASTLE

The first time I ever remember City Hall doing anything fast. I called them...they recognized my name and pushed it through...

CONTINUED



McCormick looks at Sonny, moving toward the Judge.

McCORMICK

Well, I guess I'd hate to walk  
away knowing we never gave it  
a shot.

Sonny looks up, surprised and delighted. Hardcastle looks  
at the two of them. Perhaps he feels a little on the outside.  
This moment is broken, as Teddy comes in. They look at him.  
Teddy grins.

CONTINUED

TEDDY

How do you like it, Sonny?

SONNY

You stiffed me, Teddy.

TEDDY

I know and I feel terrible about it. Whattaya say I buy it back? No hard feelings. I got a gambling problem, what can I tell you?

SONNY

How much? You're broke. \*

Sonny looks over at McCormick.

SONNY

(catching himself)

Not that I wanna sell...

TEDDY

Fifty thousand cash?

Hardcastle and McCormick look at each other, stunned by the offer.

SONNY

You wanna give me fifty thousand for this place?

TEDDY

I got plans for this place. It's sentimental with me...

Sonny looks again at Hardcastle and McCormick. He wants the money so bad he can taste it. He realizes that he is trapped. He can't sell. He musters all his courage to get the words out!

SONNY \*

Nope, sorry...it's a present to my kid.

TEDDY \*

Okay, sixty thousand.

SONNY \*

My kid, Teddy.

Hardcastle and McCormick are very impressed with Sonny's reaction. Teddy is sweating again.

CONTINUED

22

CONTINUED - 2

22

TEDDY

Seventy-five. That's a sweet offer,  
Sonny.

SONNY

Cash?

Sonny takes Teddy's arm and walks him out. Hardcastle and McCormick look at each other.

McCORMICK

You know, Judge, for a minute I  
thought he changed.

23

EXT. STREET - SAME TIME

23

Sonny is watching the money in Teddy's hand as he walks to  
the car.

TEDDY

Hundred thousand. I need the place,  
Sonny...

SONNY

(eyes bulging,  
mouth watering)  
Uh, uh...I can't.

Sonny actually considers taking the money for a few moments.  
He looks back at the bar. A different look comes on his  
face.

SONNY

Put your money away...

Sonny backs away, still fighting with himself and heads  
back in at a trot before he can weaken again. Teddy looks  
after him for a moment, climbs into his car.

24

INT. FRONT SEAT OF TEDDY'S CAR - SAME TIME

24

TEDDY

He won't sell.

Teddy is on the phone. INTERCUT WITH:

25 INT. DOYLE MADISON'S OFFICE - DAY 25

DOYLE  
What'd you offer him?

26 CAR 26

TEDDY  
Hundred thousand cash.

27 OFFICE 27

DOYLE  
You can't persuade a two-bit singer  
to take a hundred grand? You're a  
moron, Teddy. Now on, we do it my  
way.

Doyle throws down the receiver.

28 CAR 28

Teddy puts down the receiver at his end, runs his hand over  
his face, frightened. He starts the car and pulls out.

29 INT. OOH LA LA CLUB - SAME TIME 29

Sonny comes back in, looks at Hardcastle and McCormick.

SONNY  
Some people think they can buy  
anything...

Play this and:

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

30 EXT. GULL'S WAY - DAY 30  
to establish.

31 EXT. GULL'S WAY - PATIO AREA - DAY - ON HARDCASTLE AND SONNY 31  
Sitting around a table having breakfast. Hardcastle pours himself a cup of coffee. Then:

HARDCASTLE  
(after a beat)  
Okay, Sonny...  
(sips coffee)  
What's goin' on?

SONNY  
What?

HARDCASTLE  
What's going on...?

SONNY  
With what? Me and Markey? Hey,  
I think we're working it out  
real good now... Y'know, you've  
been good for him. Better'n  
good... Terrific.

Hardcastle shoots Sonny a look.

HARDCASTLE  
Not with you and "Markey".

SONNY  
You and him? Hey Judge, I hope  
you don't think that I'm tryin' to  
elbow my way in between what, I  
for one at least, can surely see  
is a friendship that is built  
on both honesty and trust.

(beat)  
Although, me being his blood  
father and all I can see how you  
might feel a little jealous...  
That's normal... I mean, when  
Dean and Frank got all that success,  
(MORE)

CONTINUED

SONNY (cont'd)

hell I felt a little green myself.

HARDCASTLE

I'm not jealous... I just want to know what the hell is goin' on here?

SONNY

With what?

HARDCASTLE

That's where this conversation started, Sonny...only I don't want to go through the first part again.

(beat)

What's the deal... You've only seen the kid once in the last twenty years and then you drop in and give him a bar and grill... Why?

SONNY

He's my boy, my kid, my flesh and blood... My son.

HARDCASTLE

He's been your son since he was born... You didn't see fit to give him anything then... That deal you pulled in Atlantic City last year wasn't exactly a kiss on the cheek either.

(beat)

What's with the bar?

SONNY

Look, all I've ever wanted to do was give my son something of his own.

Hardcastle shoots him a look.

SONNY

Okay, not "ever"... But, very recently.

HARDCASTLE

How recent?

31

CONTINUED - 2

31

SONNY

Two nights ago... Okay, so I never really thought I'd have anything to give him...but, through some very shrewd business maneuvers, I ended up with a bar and I figured, what the hell... "Sonny", I said, "Leave a legacy"...

HARDCASTLE

Well, I just don't want you to leave him a "Legacy" that'll point him in the wrong direction again... He almost ended up takin' a fall for you the last time.

SONNY

I know... He's my son, he loves me.

HARDCASTLE

Yeah, he does... And I, well, I ah, let's just say I care about him a lot...

(beat)

Can I trust you on this bar and grill deal?

There is a beat.

SONNY

Does my word mean anything?

HARDCASTLE

Not yet...

SONNY

Trust me anyway, Milt... He's my kid.

We HEAR McCormick coming and they look up.

31A

SONNY AND HARDCASTLE'S POV

31A

McCormick is coming down the path to the pool area. He comes over to the table, puts down his plate, sits down, grinning, and digs in.

CONTINUED

31A

CONTINUED

31A

McCORMICK

I was thinking about it. The sooner we make something of the place, the better.

HARDCASTLE

Sonny and I were just talking about the bar.

McCORMICK

(interrupting)

We're three pretty smart guys, right? I mean, other people start from scratch, they do alright.

Sonny smiles to Hardcastle.

McCORMICK

Yeah... 'course there're things to decide.

SONNY

Listen, kid... I want you to feel free to use my name... I've been around, made a few friends. You wanna call it Sonny's Place? Go ahead.

HARDCASTLE

How about Hardcastle's... that's pretty good... shamrocks and dartboards... good ol' Irish stew... I make a pretty good Irish stew... not to mention the money I put up.

SONNY

Milt, Milt... you're a backer. People want glamour... a little glitz...

McCORMICK

In that neighborhood?

SONNY

I'm talkin' phone jacks on every table... spangled curtains... drinks with umbrellas in them... plants... think big!

CONTINUED



31A

CONTINUED - 2

31A

McCORMICK

I thought maybe a singles place...  
where people like me could be  
comfortable...potato skins...  
muted pastels... Maybe meet a  
nice girl.

HARDCASTLE

Ah, boring... Green...a bit of  
old Ireland...How's that, huh?

SONNY

Ol' Blue Eyes, Al Martino...big  
acts.. Velvet on the walls.

HARDCASTLE

Ol' Blue Eyes? Who're you kidding?  
Irish folk songs, a little jazz  
once in a while.

SONNY

Forget it... Sonny's Place...I  
love it.

HARDCASTLE

Hardcastle's Irish House.

McCormick bangs his hand on the table.

McCORMICK

McCormick's Bar and Grill!

Sonny and Hardcastle stop their arguing for a moment and look  
at McCormick.

HARDCASTLE

Well...it's not the worst thing  
I ever heard...

SONNY

C'mon, it could put an insomniac  
to sleep...no offense, kid.

McCormick smiles, trying it on.

McCORMICK

McCormick's Bar and Grill...  
McCormick's Bar and Grill...

CONTINUED

31A

CONTINUED - 3

31A

Hardcastle gets up and claps his hands together.

HARDCASTLE

Okay, so we haven't settled on a name yet.

\*

SONNY/McCORMICK

I have... I have...

\*

HARDCASTLE

(grinning)

But... it's my money.

\*

Off Sonny and McCormick's looks, we

SMASH CUT TO

32  
thru  
36

OMIT

32  
thru  
36

37

EXT. BAR - DAY

37

Hardcastle's pickup parked in front. Over this we hear...

SONNY'S VOICE

I'm more the kinda guy that chooses the wallpaper and picks out the matchbook covers.

38

INT. BAR - DAY - ON SONNY

As he stands among opened paint cans, assorted bottles of cleaning fluid, tools, etc. He looks at Hardcastle.

SONNY

I mean, I'm still looking for the instruction book on how to use a hammer.

CONTINUED

38

CONTINUED

38

## HARDCASTLE

You don't have to be a genius to  
work a paintbrush, Sonny.  
Pretend it is a microphone.

Hardcastle hands Sonny an old sweatshirt and slaps a paintbrush  
full of paint in his hand.

CUT TO

39

MONTAGE SEQUENCE

39

As the appropriate music starts to swell up we...

- 1) Show Hardcastle painting a wall with bright green paint.
- 2) Show McCormick scrubbing down the floor with a mop and bucket.
- 3) Show Sonny polish the glasses behind the bar.
- 4) Show McCormick nailing wood paneling above the bar.
- 5) Show Hardcastle hanging up a dart board.
- 6) Show Sonny hanging up framed photos of himself, maybe some showing him with various celebrities.
- 7) Show Hardcastle, McCormick, and Sonny as they manhandle a wonderful antique jukebox against a wall. McCormick plugs it in and it lights up. The three of them stare at the jukebox and as they share the moment we end montage and...

40

INT. BAR - DAY - ON McCORMICK AND SONNY

40

As they put up a new shelf behind the bar. Hardcastle uses a small hand drill to drill in the screw on the brackets underneath.

41

ANGLE - DELIVERY MAN ("LES")

41 \*

in overalls pushing in a hand truck with half a dozen cartons of liquor stacked on it. Stencilled across the back of his overalls is: 'Hill Park Liquor'. The guy's name, LES, is sewn over his front pocket.

LES

(glancing around)

Hard to believe this is the same  
dump I used to deliver to...

42

ANGLE - SONNY

42

helping Hardcastle and McCormick with the shelf.

SONNY

S'cuse me a sec, fellas.

He walks over to Les.

SONNY

This joint is gonna be history.

(motions around)

You're looking at the next Stork Club. Maybe the Copa. Sonny Daye. Maybe you caught my act in Vegas.

Les takes in Sonny's paint-stained sweatshirt.

LES

Can't say that I have. You the new owner?

SONNY

One 'a them.

(looks at liquor cartons)

Next time don't forget to bring a case of the best you got.

Les holds out a clipboard and pen.

LES

You wanna sign for this load?

SONNY

(laughs)

The only thing I sign, pal, is autographs.

(calls)

Hey, Milt.

43

ANGLE - ON HARDCASTLE

43

as he walks over. Sonny hands him the clipboard and pen.

SONNY

Take care of the man, will ya?

HARDCASTLE

Whatta need?

LES

Seven hundred and fifteen dollars.

\*

CONTINUED

Hardcastle points to the cases of liquor.

HARDCASTLE

For that?

(beat)

What is it, champagne?

LES

No... that's only two hundred  
and sixty dollars worth... but,  
this joint has been C.O.D. since  
it closed back in seventy-one.

I heard the owner got hit, but  
they never found his body... too  
bad, maybe you could get what he  
owed from his family.

(smiles)

New owner has to pay the balance.  
Or you can try and stock up for  
retail at the Stop and Shop around  
the corner.

Hardcastle shoots Sonny a look and:

SONNY

Pay the man, Milt... after all,  
you're the majority stockholder.

Off this:

CUT TO:

44  
thru  
45B

OMITTED

44  
thru  
45B

45C

INT. DOYLE'S OFFICE - DAY - ON BLAKE

45C

As he walks in. Doyle glances at him.

DOYLE  
(on phone)  
I'll get back to you.

He hangs up and looks at Blake.

DOYLE  
You set it up like I told you?

BLAKE  
It's all arranged, Mister Madison.  
Marty'll take care of it but it's  
gonna be expensive.

DOYLE  
How much?

BLAKE  
Twenty big ones.

DOYLE  
(nods)  
As long as I get what I pay for.  
Tell Marty I want it done during  
the day when the three of them  
are there. Tell him to use  
something that burns fast and hot.  
I don't want anything but ashes  
when the fire department gets  
there.

BLAKE  
I'll tell him.

He walks out. And as Doyle leans back in his chair, off his  
look we...

CUT TO

46 CLOSE ON - THE NAME 'McCORMICK'S'

46

We WIDEN to reveal we're...

47 EXT. BAR - DAY - ON SIGN

47

A bright green with shamrocks reading 'McCormick's Bar and  
Grill'. McCormick, Hardcastle and Sonny stand there watching  
a couple of workmen pull the sign off a truck. Hardcastle  
stares at the sign.

CONTINUED

47

CONTINUED

47

HARDCASTLE

(shoots workmen a  
smile)

There musta been a mistake. You brought the wrong sign. It's supposed to say 'Hardcastle's Pub'. You can take this one back.

McCORMICK

(to workmen)

Wait a minute.

(to Hardcastle)

Judge, would you listen to me a second? We call this place 'Hardcastle's Pub', too many people are gonna free associate it with bad food and bars on the windows. You gotta admit your name doesn't exactly imply friendly service and a relaxed atmosphere.

Before Hardcastle can reply, Sonny jumps in.

SONNY

He's right, Judge. Save the Hardcastle name for when you open a gym. You know, lots of sweat, a coupla boxers. The name does have kind of a punitive ring to it.

(pictures sign

over doorway)

Now 'Sonny Daye' hanging up there, it sounds warm, it sounds charming, it sounds hip, it sounds now, it...

HARDCASTLE

It sounds like a weather forecast.

McCORMICK

Hey, it's my place, it's my bar ... it was my "gift" so, it's my name above the door.

CONTINUED

47

CONTINUED

47

HARDCASTLE  
(looks at both  
of them)  
Maybe we should call it  
'The Ego Palace.'

And off his look we...

CUT TO

48

OMITTED

48

48A

EXT. ALLEY - DAY

48A

Running behind the bar. A guy in jeans and dark windbreaker carrying a canvas gym bag, Marty, walks into the alley and stops behind the bar. He looks around the side of the building and can see Hardcastle, McCormick and Sonny out front. Marty kneels down and unzips his gym bag and takes out an inflammatory electrical device hooked up to a bottle

CONTINUED



48A CONTINUED

48A

of clear fluid. He starts to set the timer on it when he hears the radio mike coming from a police car. He looks out the alley to see...

48B ANGLE - POLICE CAR

48B

as it pulls up in front of the bar with two uniformed officers in it. The cop riding shotgun, looks out the window at the bar. He smiles at Hardcastle.

COP

Hey, Judge, I heard you're opening up a bar here. Why don't you call it 'Hardcase's Lockup' or something?

(re: sign)

'McCormick's Bar and Grill' sounds like one of those Irish pubs with the waiters singin' those stupid Irish songs and servin' you that stew you gotta eat.

\*

Hardcastle looks at him.

HARDCASTLE

It's not always the name. It's the service. Now don't you got something better to do?

The cop looks past Hardcastle.

COP

(calling)

Hey!

48C ANGLE - MARTY

48C

as he drops the explosive device in a nearby garbage can and gets the hell out of there -- he wasn't paid to mess with cops.

\*

48D ANGLE - HARDCASTLE

48D

as he catches a glimpse of Marty disappearing from view.

CONTINUED

48D

CONTINUED

48D  
\*

HARDCASTLE

Forget it. Guys like that are  
always hangin' around this place.  
(beat)

Stop in when we open...

49

INT. BAR - NIGHT

49

Looking about ready to open for business. Every detail has been attended to, from the gleaming bottles and glasses standing behind the bar, to the soft lighting from the ornate lightbulb fixtures hanging over each booth. The place has a warm comfortable feel to it.

50

ANGLE - McCORMICK

50

as he blows on the bar and wipes at a smudge of dirt with a rag. Hardcastle stands across from him busily setting out ashtrays and matchbook covers at each of the booths. There's the sound of a cash register being worked.

\*

51

ON SONNY

51

Behind the bar as he rings up "No Sale". He smiles at McCormick.

SONNY

Get used to that sound, kid.  
You're gonna be hearing a lot of  
it around here.

Hardcastle walks over and sits down at the bar. Sonny glances around the place, then looks at Hardcastle and McCormick.

SONNY

It took a lotta sweat and hard  
work but we did it.

HARDCASTLE/McCORMICK

We?

SONNY

Every team needs a coach, fellas.

There's a beat. McCormick looks around the room.

McCORMICK

I always wanna remember it this  
way. Quiet, peaceful. Sort of  
like a home. I know it sounds  
crazy, but I don't care if we  
make money or not when we open.  
It really doesn't matter. We  
all had a dream and we made it  
happen. That's what counts.

(looks at Hardcastle  
and Sonny)

Thanks.

Hardcastle nods, McCormick's words really getting to him. He and McCormick look at each other and share a moment. Sonny smiles.

SONNY

I say this qualifies as a special  
occasion.

CONTINUED

He pops the cork on a bottle of champagne and sets three glasses on the bar and fills them.

SONNY

(picking up his  
glass)

I wanna propose a toast. To  
McCormick's Bar and Grill.

Hardcastle and McCormick pick up theirs and all three touch glasses.

CONTINUED

51

CONTINUED

51

HARDCASTLE

I'll drink to that.

He takes a sip of champagne then puts down his glass on the bar and stands up.

HARDCASTLE

Well, it's gettin' late. We got a long day tomorrow.

McCORMICK

Yeah, I'm wiped.

SONNY

I think I'll hang around and clean up. You go on ahead. I'll catch a cab.

McCORMICK

You're sure?

SONNY

(glances around)

A place like this brings back a lotta memories. I'd kinda like to be alone for a while.

McCORMICK

Sure.

He and Hardcastle exit. Sonny picks up the champagne glasses lying on the bar and puts them away. He grabs a rag and wipes off the bar.

52

ANGLE - SONNY

52

As he walks around from behind the bar. He stands there and takes in the atmosphere of the place seeing a lot of years, a lot of memories. He walks over to the small stage set up in a corner and steps up on it.

52A

EXT. BAR - NIGHT

52A

McCormick and Hardcastle walk over to the pickup parked out in front. McCormick stops.

McCORMICK

(thinks)

Give me a couple'a minutes, okay?

\*

52B

INT. BAR

52B

Sonny turns and faces the imaginary audience sitting at the booths and at the bar.

SONNY

(pointing)

Hey, can you hear me in back?

(points to a booth)

You folks from Buffalo? Great little town if you like to gargle with ice cubes.

(laughs)

Just kidding. I played some terrific clubs there.

(reflective)

In fact, now that I think about it, I spent most of my life in clubs like this. Hey, you remember what Charlie Apollo used to say? The advantage of small clubs is that there ain't never too many empty seats.

(points to booth)

You, hey, am I putting you to sleep? Pay attention. There's gonna be a quiz at the end of the act.

(to audience)

One in every audience. You wanna know something? I don't have too many regrets. Nah, not too many. Never played the MGM Grand though. Been at the craps tables and ate at the buffet a few times. What the hell? Who said you could win 'em all?

(beat)

Hey, you're getting sentimental.

He pulls an imaginary microphone off its stand and blows in it.

SONNY

I wanna dedicate this one to my kid.

He starts to sing the openingbeats of a song to be determined, soft, low...feeling every lyric. Maybe it's about a man and his son, maybe about what could have been.

53

ANGLE - McCORMICK

53

standing in the doorway. We don't know how long he's been there.

as he catches sight of McCormick and breaks off the song. He shoots McCormick an embarrassed laugh.

SONNY

I played some empty rooms in my time, but this is ridiculous, huh?

He walks off the stage and over to McCormick.

McCORMICK

(a little embarrassed himself)

Left my jacket...

SONNY

Yeah, sure. Hey, can I get you something? A beer maybe?

McCORMICK

No, I'm fine.

They look at each other. There's a long beat.

SONNY

Yeah, I know. I never planned on leaving, kid. Walking out on you and your mother. It just kinda happened. I caught a plane for a club date and I never looked back. I don't regret that though. I wouldn't be good for you.

McCORMICK

She used to have this picture of you she kept in her wallet. I used to stare at it thinking, this guy's your dad. That's what he looks like. He's got a nice smile...

SONNY

Hey, kid, I'm sorry. But, I do have a nice smile.

McCORMICK

(remembering)

I used to sit on the fire escape after school, on weekends, waiting

(MORE)

CONTINUED

54

CONTINUED

54

MCCORMICK (cont'd)  
 for you to come home. I wanted to  
 be the first to see you get outta  
 your car so I could run inside and  
 tell mom.

SONNY  
 (small smile)  
 I never owned a car they didn't  
 repossess.

They look at each other. Play the moment.

SONNY  
 (nods)  
 But if this is home, kid. It's good  
 to be here...at least for now.

And off his look, we...

CUT TO

55

OMITTED

55

55A

EXT. BAR - NIGHT

55A

As he exits the bar with his jacket. Hardcastle, standing beside the pickup, looks at him.

HARDCASTLE  
 You okay?

MCCORMICK  
 I don't know. I think so, but  
 keep checking with me, will ya?

They exchange a look and off it we:

DISSOLVE INTO



INT. BAR - NIGHT - ON SONNY

As he slips on his jacket. Doyle, Blake and Jake walk in. Doyle glances around, taking in the place. He smiles at Sonny.

DOYLE

'Sonny Daye.' I like that. It kinda sends a message.

SONNY

Who the hell are you? We're closed.

Doyle pulls out a chair and sits down.

DOYLE

You know I think I caught your act in Vegas a couple years ago. I gotta tell you. It was pretty bad. A third-rate singer in a cheap tuxedo singing twenty year-old songs. You know, I always wondered what makes guys like you tick.

Sonny eyes Blake and Jake. He knows hired muscle when he sees it. He looks at Doyle and forces a smile.

SONNY

Everyone's a critic, don't you love it? But, hey...you're not a fan, that's okay. No hard feelings. That's why they make chocolate and vanilla. Now you wanna get outta here.

DOYLE

(smiles)

You wanna know something, Sonny?

SONNY

Not really. I don't even wanna know you. Now get out.

DOYLE

This is a sunny day for you. That's right. I'm gonna take a big problem off your hands.

SONNY

I didn't know I had a problem.

CONTINUED

DOYLE

We all have problems. They tell me you don't wanna sell this place, so I just thought I'd come down here to give you a little encouragement. Kinda help you make up your mind.

He motions to Blake and Jake.

DOYLE

I'm gonna have my two assistants here work out the terms with you. Answer any questions you might have.

SONNY

(smiles)

Hey, why didn't you say you wanted to buy this place? Gimme your final offer and we'll talk.

DOYLE

I don't have a final offer.

Blake and Jake grab Sonny and as Blake's fist explodes into CAMERA we...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

57  
thru  
62

OMIT

57  
thru  
62

63

EXT. GULLS WAY - THE NEXT DAY - ESTABLISHING

63

HARDCASTLE (V.O.)

Don't go jumpin' to any conclusions  
before you have all the facts, okay?

64

INT. HARDCASTLE'S DEN - DAY

64

as Hardcastle and McCormick enter.

MCCORMICK

You want facts. Sonny's bed hasn't  
been slept in. He hasn't been  
home all night. He hasn't called.

(beat)

He did it to me again, I'm telling  
you. Ran out on me. Just like in  
Atlantic City.

HARDCASTLE

Maybe he crashed at the bar last  
night. Did you call the bar?

MCCORMICK

Once every ten minutes since four  
a.m. No one's there.

HARDCASTLE

Maybe he had an accident? Maybe  
something happened to him.

MCCORMICK

Something happened all right. He  
stopped off at some all-night  
donut shop. Hit on the waitress...  
you know the type...some ditzy,  
teased-out blond like that dancer  
friend of his in Atlantic City.  
Fed her some line about Sonny Daye  
is a star and can make you a star.  
By now they're probably half-way  
to Reno.

CONTINUED

HARDCASTLE

Why don't you give the guy the benefit of the doubt, just this once.

MCCORMICK

You're right. Sonny's shackled up in her apartment. And by tonight, they'll be halfway to Reno.

HARDCASTLE

I may have had my problems with Sonny in the past and I may still have a few lingering doubts about the guy, but I gotta tell you, I think he's changed. I think he really cares about the bar. About making a go of it with you.

MCCORMICK

The bar is a joke.

HARDCASTLE

You don't mean that.

MCCORMICK

Don't you see, Judge, the bar is nothing more than a prop. Sonny's way of proving to Sonny that he's not such a bad guy after all. Maybe he ran out on me years ago. Maybe he never tried to look me up. But, hey, he bought me my own business. A real-life tinker toy. Isn't that what being a father's all about? Buying your kid's affection? The bigger the price tag, the bigger the love.

HARDCASTLE

Just to be on the safe side, maybe we oughta call the local hospitals, emergency rooms. \*

MCCORMICK

Give me a break, Judge. You know as well as I do that Sonny's not in any Emergency Room. When it comes to Sonny Daye there's only one casualty...me.

Hardcastle and McCormick react as they hear the front door open and close. They exchange a look.

CONTINUED

64

CONTINUED - 2

HARDCASTLE (V.O.)

64

Sonny?

SONNY (V.O.)

Yeah. Be right in.

65

ANGLE - SONNY

65

as he steps into the room. Beaten and battered.

MCCORMICK

What'd you do, forget your  
suitcase?

(then reacts to  
Sonny's condition)

What happened?

SONNY

It's a long story. I think I'll  
save it for the opening monologue  
next time I headline Vegas.

McCormick crosses over to Sonny. Hardcastle and Sonny exchange  
a look--Hardcastle senses Sonny's reluctance to talk in front  
of McCormick.

CONTINUED

HARDCASTLE

(to McCormick)

There's a first aid kit and some bandages in my bathroom. Why don't you go up and get them.

MCCORMICK

Not until I find out what happened last night.

SONNY

I could really use a little first aid, kid. So could my act, but that's not your problem either.

MCCORMICK

Make jokes if you want, but nobody goes around beating up my father. Now I want to know who did this to you?

HARDCASTLE

(to McCormick)

Willya' just go upstairs and get the first aid kit like I asked you?

MCCORMICK

Judge-

SONNY

Do what Hardcastle says. Do it for me.

McCormick considers, then starts to leave.

MCCORMICK

I suddenly feel like I'm six years old and I'm being sent to my room.

(off their looks)

Alright. Alright. I'm going. But I'll be back and then I want some answers.

McCormick exits. Hardcastle waits a beat, then:

HARDCASTLE

Okay, he's gone. Somebody make you an offer on the bar last night, Sonny? Is that what happened?

SONNY

Yeah, something like that.

HARDCASTLE

And you said no.

SONNY

(nods)

You think I did the right thing,  
holding on to the bar, I mean?

HARDCASTLE

I wasn't the one who was beat up...  
but yeah. The bar's important to  
you...and Mark.

SONNY

Are you sayin' that because you  
don't want to see the kid  
disappointed...again?

HARDCASTLE

Maybe. And maybe I don't like  
anyone pushing one a' my business  
partners around. And...

SONNY

What?

HARDCASTLE

And I always wanted to own my own  
bar. The Mrs. and me, before she  
passed away, had these plans to  
open a neighborhood saloon. Irish  
whiskey. Irish music. Irish stew.  
The works.

SONNY

We all have our dreams.

HARDCASTLE

Yeah, and I'm gonna do what I can  
to protect this one. Give me their  
names. I'll call the police.

SONNY

No names. No police.

HARDCASTLE

You gotta understand my position  
here. I'm a retired Judge. An  
officer of the court. I see a crime  
that's been committed, like assault  
and battery, and I gotta report it.  
That's the way I operate.

CONTINUED

65

CONTINUED - 3

65

SONNY

Understand my position. I don't  
want Mark involved. I don't want  
him hurt.

A beat as Hardcastle considers this.

HARDCASTLE

I gotta do what I think is best.  
Now I'm gonna go downtown and see  
a friend of mine, Frank Harper.  
Ask him a few questions. But you  
have my word, whatever happened  
to you last night is between us...  
I won't burn you.

CUT TO

66

EXT. POLICE STATION - DAY - ESTABLISHING

66

The pickup is parked in front. McCormick is waiting in the  
front seat.

HARPER (V.O.)

Let me get this straight, Milt.  
We're talkin' about Sonny Daye.  
The same Sonny Daye you haven't  
stopped talkin' about since you  
and Mark got back from Atlantic  
City.

CUT TO



67

INT. HARPER'S OFFICE - DAY

67

Harper is sitting on the edge of his desk, amused. Hardcastle is standing nearby. He shifts uncomfortably.

HARDCASTLE

Yeah.

HARPER

And you let Mark go into business with this guy? Fifty-fifty on some club in the valley?

HARDCASTLE

(hesitating)

Actually, I own a little piece of the club myself... five...ten percent, not much. You know how those things happen. A good deal comes along. Everybody jumps on the bandwagon.

HARPER

And Sonny Daye is leading the parade.

HARDCASTLE

Can we get back to business?

HARPER

I never took you for such an astute businessman, Milt. Bet you put up all the money and had to put the liquor license in your name.

HARDCASTLE

(annoyed)

Teddy Vestro? Now do you have anything on him or not?

Harper picks up a file.

HARPER

Yeah. You got yourself another live one. Teddy Vestro's father is one of the top crime bosses the East coast. Operates outta New York. Drugs, prostitution, rackets. You name it. He's got a piece of the action.

HARDCASTLE

Does his kid Teddy have-a record?

CONTINUED

HARPER

Minor league stuff until last year. Feds came down hard on him. When it didn't look like Daddy could buy Teddy outta this one, he shipped him out here care of Doyle Madison. Ring any bells?

HARDCASTLE

Yeah. Doyle Alan Madison. The 'Ice Man'--otherwise known as 'The Exterminator'. There's a guy I'd love to nail.

HARPER

You and nearly every government agency in the country. Doyle's been makin' hits for the upper echelon of the crime syndicate for twenty-five years. Never left a clue. He makes the hit. The party disappears. No body. It's as if the person never existed.

HARDCASTLE

Are Vestro and Doyle Madison connected?

HARPER

Vestro is apparently working for Madison. Desk job. Now you want to tell me what's going on, Milt?

Hardcastle starts for the door.

HARDCASTLE

Won't know what's going on 'til I find out. But you'll be the first to know when I do.

As Hardcastle exits, we:

CUT TO

McCormick's leaning against a wall as Hardcastle exits. They head for the pickup, under--

CONTINUED

McCORMICK

Did you find out anything?

HARDCASTLE

I found out we either got a bar or a piece of something that's a lot more confusing.

McCORMICK

I'm certainly confused.

HARDCASTLE

Let me run it down for you. Sonny got the bar from Teddy Vestro. Vestro's workin' for another guy, Doyle Madison.

McCORMICK

Never heard of him.

HARDCASTLE

Of course you never heard of him. But if you wanted to dust a guy, and money was no object, you'd go to Doyle Madison.

McCORMICK

A "designer" hit man--there's something to put on a resume...Do you think he's connected to Sonny and the bar?

HARDCASTLE

Don't know. But I think we oughta find out.

McCORMICK

And how do we do that? He doesn't sound like the kind of guy you can just walk up to and ask.

HARDCASTLE

If you can't go to the top honcho, you go to the smallest cog in his wheel...Teddy Vestro.

McCORMICK

Makes sense. Where are we gonna find him?

HARDCASTLE

I don't know that either. But I know somebody who may.

67A

CONTINUED - 2

67

They exchange a look

McCORMICK  
Sonny.

HARDCASTLE  
Sonny.

SMASH CUT TO

67B

INT. McCORMICK'S BAR AND GRILL - DAY

67B

OPEN on Sonny who's standing at the bar. On the telephone.

SONNY

It's like I told your pals last  
night. I'm not selling.

67C

INTERCUT TEDDY

67C

who is standing at a phone booth or in a lobby. Somewhere  
public.

TEDDY

I don't know what went down last  
night, Sonny, but I'm in trouble.

SONNY

How much trouble?

TEDDY

I don't know, but from what I  
heard, the guy I work for tried to  
blow your joint up, but it didn't  
work. Word on the street is, now  
there's a price on my head. I  
can't even go back to my apartment.  
There are guys there waiting for  
me. I'm on the run. I need your  
help. I'm around the corner...I'll  
be there in two minutes.

67D

RESUME SCENE - McCORMICK'S BAR AND GRILL

67D

as the line disconnects. Sonny hangs up. Hardcastle and  
McCormick enter.

SONNY

You guys look like you could use a  
drink...It's on me...My thirty-three  
and a third percent.

Hardcastle and McCormick exchange a look.

CONTINUED

67D

CONTINUED

67D

HARDCASTLE

What we could use is some information. Where can we find Teddy Vestro?

SONNY

Judge, I was just thinking the same thing. So I called him and told him to come over here.

(turns to McCormick)

Mark, I asked Hardcastle to keep you out of this.

MCCORMICK

I'm not staying out of it whether you like it or not. We're partners, remember? Not to mention related.

Sonny looks at Hardcastle and McCormick, then:

SONNY

It's a long story kid.

MCCORMICK

So, there is something about this bar that stinks.

SONNY

I guess there is. But Teddy Vestro's in trouble and needs our help.

67E

ANGLE - TEDDY

67E

as he moves into the doorway.

TEDDY

I need to talk to you, Sonny. Alone.

Sonny looks at Hardcastle and McCormick.

HARDCASTLE

It's okay. We met the other day. We're Sonny's partners.

TEDDY

Yeah, I remember.

HARDCASTLE

Sonny says you're in trouble.

CUT TO

67E

EXT. STREET - ON N.D. SEDAN

as it cruises by the bar. We glimpse an Uzi as it juts out from one of the windows.

#2301

52 and 53.

Rev. 12/20/85

67F

INT. BAR - ON TEDDY

67F

as Teddy takes a step forward.

TEDDY

You don't know what trouble is.

At that instant, the bar is sprayed with gunfire. Hardcastle, McCormick and Sonny dive for cover. Teddy gets hit repeatedly. \* goes down. As the gunfire subsides--

67G

ANGLE - HARDCASTLE AND MCCORMICK

67G

They jump up. Cross over to Teddy. McCormick feels for a pulse. \*

MCCORMICK

(looks up at  
Hardcastle)

He's dead.

Hardcastle starts for the door. McCormick follows. And as Sonny slowly crawls out from behind a table.

CUT TO

67H

EXT. STREET

67H

as Hardcastle and McCormick emerge from the bar. They look up and down the street. Too late. And we:

68

thru

88

OMIT

68

thru

88

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

89

OMIT

89

89A

EXT. McCORMICK'S BAR AND GRILL - LATER - ESTABLISHING

89A

as a Coronor's Van pulls away. Then several cop cars.

SONNY (V.O.)

Look, Lieutenant Harper, I hardly knew the guy. I played cards with him. One night. For a coupla hours. That's how I got the bar.

\*

HARDCASTLE (V.O.)

You won it in a card game?

\*

CUT TO

90

INT. McCORMICK'S BAR AND GRILL - DAY

90

Harper is questioning Sonny. Hardcastle and McCormick inspect the place for damage -- bullet holes.

HARPER

Then Teddy never said anything to you about why Doyle Madison gave him this club. Why he put the deed in Teddy's name?

\*

SONNY

Teddy said he owned the club. That's all he said.

HARPER

(to Hardcastle)

What do you think?

HARDCASTLE

I think that, whatever the reason, Doyle didn't want to keep this place in his own name. He gave it to Teddy to hold onto, then got ticked off when Teddy lost it to Sonny in a shrewd business maneuver.

\*

MCCORMICK

Ticked off enough to blow the guy away?

HARDCASTLE

It looks that way.

CONTINUED

MCCORMICK

Judge, look around you. What do you see? Not enough to get killed over.

SONNY

Trust me, kid. I got an eye for this sort of thing. The place has hidden potential. We're sittin' on top of a gold mine.

MCCORMICK

We may be sitting on top of something, but gold mine is not the first thing that comes to mind.

HARDCASTLE

Maybe Sonny's got a point.

MCCORMICK

What he's got, is nerve.

SONNY

Chutzpah, kid.

HARDCASTLE

Whatever, maybe there's more to this place than meets the eye.

SMASH CUT TO

ANGLE - HARDCASTLE AND MCCORMICK

as they struggle to move an industrial size refrigerator to check the space behind.

MCCORMICK

Maybe, Judge, but I don't think we're going to find anything besides cockroaches behind this refrigerator.

HARDCASTLE

Just keep pushin', McCormick.

McCormick gives one last hernia-inducing shove and the refrigerator moves just enough for Hardcastle to get a look behind it. A cockroach scurries by.

MCCORMICK

(a look to Hardcastle)

Told ya'.

And as Hardcastle fixes McCormick with a look, we:



#2301

55A.  
(X)

12/20/85

91 VARIOUS SHOTS - DIRECTOR'S SEQUENCE 91

As they go through the bar. Sonny's holding a ladder with Harper on top. He has a flashlight. He lifts up one of the roof panels and peers into the darkness finding nothing. McCormick checks the floorboards. Hardcastle turns the kitchen upside down.

92 OMIT 92

93 CLOSE ON A STICK 93

as it taps down a wall looking for a hollow space. PULL BACK to see Harper with the stick and Sonny with his ear to the wall as they go down one side and up the other. Still, nothing.

TIME CUT TO

94 ANGLE - McCORMICK 94

as he slumps in a chair next to the others. They look exhausted. McCormick pops open a beer. Hardcastle looks over at him. McCormick shrugs.

McCORMICK

You want it, you can have it.

McCormick hands Hardcastle the beer, then reaches down, picks up another can, pops it, and drinks.

CONTINUED

SONNY

That may have been the most  
pointless two hours I ever spent.  
Except once in Hartford. I waited  
two hours for the bus to Buffalo,  
then found out the roads were  
closed on account of a snow storm.  
Have you ever spent the night in  
Hartford?

Hardcastle shoots Sonny a look, then:

HARDCASTLE

(to Harper)

Did you check the entire ceiling?  
Kitchen too?

HARPER

A dozen dust bunnies and a  
coupla' old donuts...

(to McCormick)

You got a ginger ale?

McCormick reaches down beside his chair. His hand searches  
for a ginger ale. Comes up with a cola.

MCCORMICK

Got a cola.

HARPER

No.

HARDCASTLE

I know we got a case of ginger ale  
behind the bar.

McCormick starts to get up, Hardcastle puts a restraining  
hand on him --

HARDCASTLE

(rising)

I'll get the ginger ale. Wouldn't  
want you to die from exhaustion.  
You know, McCormick, for a man  
twice your age, you're in terrible  
shape.

SONNY

It's hereditary, it's not  
his fault.

Hardcastle laughs, heads over to the bar. He ducks down  
behind the bar, searches for the case of soda.

95

ANGLE - WALL PANELING

95

as Hardcastle finds the case. Tries to lift it up. Loses his balance and falls against the paneling. The paneling moves just enough to make Hardcastle take note.

96

RESUME SCENE

96

as the others jump to their feet at the noise.

McCORMICK  
Judge, you okay?

HARDCASTLE  
McCormick, get over here!

97

ANGLE - WALL PANELING

97

as McCormick hurries over.

McCORMICK  
Did you break anything?

HARDCASTLE  
I didn't break anything except  
this wall.

SONNY  
(calling over to  
Hardcastle)  
Afraid that'll have to come out of  
your share of the profits, Milt.

Hardcastle shoots Sonny a look. Then to McCormick:

HARDCASTLE  
Give me a hand here.

The crack in the door widens as Hardcastle and McCormick push against it. Harper joins in. Finally, the panel gives way.

98

WIDEN TO REVEAL

98

a passageway behind the door. They move forward.

HARDCASTLE  
Looks like we just hit pay dirt.

99

THEIR POV

99

A crude stairway leads into a black abyss - most likely the basement.

100

RESUME SCENE

100

HARDCASTLE

Hand me the flashlight that's on the bar.

On cue, McCormick grabs the flashlight off the bar, hands it to Hardcastle. They start down the stairs.

McCORMICK

Whattya see?

HARDCASTLE (O.S.)

An empty basement!

They follow Hardcastle down.

101

INT. BASEMENT - SAME TIME

101

as they arrive at the bottom of the stairs, looking around. It's a cramped, dark hole. The light from above is very dim, bathing everything in shadows. Hardcastle pulls a switch, illuminating the space with an eerie glow. Three concrete walls, one in plywood. Hardcastle goes up to it, methodically inspects it.

HARDCASTLE

Find something to get that off, kiddo.

McCormick grabs a loosepiece of board, attaches the plywood, pries some off. He jumps back as the wall crashes to the ground, revealing a gaping black hole.

McCORMICK

Flash the light in here...I think I see something--

Hardcastle trains the light on the hole and we can just barely make out a stack of coffins that fill the space from floor to ceiling. The four men look at each other--shaken by what they see. And we:

CUT TO

INT. MCCORMICK'S BAR AND GRILL - DAY

as an attendant slides the last of the coffins into the rear of the County Morgue wagon. Slams the door. The wagon pulls away leaving Hardcastle, McCormick and Sonny on the sidewalk.

SONNY

Kinda' like finding King Tut's Tomb...

McCORMICK

Except there was only one of him. We lucked out and found twelve King Tut's.

HARDCASTLE

If these guys were kings of anything, it was crime.

SONNY

Still, it's not a bad angle for publicity. 'McCormick's - Where the Bodies are Buried.'

Hardcastle and McCormick give Sonny a look.

SONNY

So you don't like it. I know there's an angle there.

Just now, Harper trots up.

HARPER

I just got off the phone. Got a positive I.D. on the first body. Dental records match. Terry Nelson...heavyweight outta Cicero... worked for Doyle Madison. Disappeared about a year ago.

HARDCASTLE

Looks like we stumbled on to Doyle's graveyard, Frank. Explains a lot of things.

McCORMICK

Like why nobody ever found any of his hits.

HARDCASTLE

And nobody would've found 'em if Teddy hadn't gotten stupid and staked the bar to Sonny.

CONTINUED

102

CONTINUED

102

HARPER

Problem is, the bar's in Teddy's name. It's gonna be tough to pin these jobs on Doyle.

A beat as Hardcastle considers this. Then:

HARDCASTLE

Maybe not.

HARPER

You got something?

HARDCASTLE

Yeah, and it just might work if Sonny's willing to cooperate.

Hardcastle drapes his arm around Sonny. Sonny regards him warily.

SONNY

You know me, Hardcastle. Cooperation isn't exactly my middle name.

HARDCASTLE

One phone call, Sonny, that's all I'm asking.

CUT TO

103  
thru  
105

OMIT

103  
thru  
105

106

INT. DOYLE MADISON'S OFFICE - DAY

as the PHONE RINGS. Doyle is sitting at his desk flanked by Jake and Blake. Doyle picks up the phone.

DOYLE

I'm surprised you're still alive, Sonny.

\*

106A

INTERCUT - INT. McCORMICK'S BAR AND GRILL - ON SONNY

106

He's on the phone. Nervous, trying not to let his voice betray him. SLOWLY PULL BACK TO INCLUDE Hardcastle and Harper coaching him.

CONTINUED

106A CONTINUED

106A

SONNY

Sorry to disappoint you, Madison.  
I found your garden.

(a look to Hardcastle)

I figure my silence is worth in  
the neighborhood of, say, 500 grand.

106B ANGLE DOYLE

106B

as he reacts.

DOYLE

Okay, you got guts. I like that.

SONNY

We have a deal?

DOYLE

Maybe...

(a look to Jake  
and Blake)

It'll take some time to get the  
cash together...unless you'll  
take a check?

SONNY

I closed my account, Sorry.

DOYLE

Two hours? At my office.

SONNY

Two hours. At my bar. Come alone.

DOYLE

I'm not gonna make this deal in  
public.

CONTINUED

106B

CONTINUED

106B

SONNY

(a look to  
Hardcastle, then:)

If you're gonna make the deal,  
you're gonna do it on my turf...  
And listen, it's opening night --  
dress appropriately. No shoes,  
no shirts, no service...

Sonny hangs up. Starts to breathe again. McCormick hands him  
a drink.

SONNY

Toughest performance of my life,  
kid. The guy's got no sense of  
humor.

HARPER

Knowin' Doyle, he's gonna have  
plenty of back-up.

MCCORMICK

This should be quite an opening  
night.

SONNY

Maybe I should open my show with  
somethin' festive...maybe, "The  
She's Too Fat For Me" polka.

Off Sonny's look we:

DISSOLVE TO

107

OMIT

107

108

EXT. MCCORMICK'S BAR AND GRILL - NIGHT

108

It's opening night and the camera is close on the neon sign  
that flickers brilliantly. Over this we HEAR Sonny Daye's

CONTINUED



108

CONTINUED

108

version of "New York, New York". Through the song, the camera PANS DOWN from the neon sign to a banner reading GRAND OPENING. Then past another sign saying, DIRECT FROM JERSEY - ONE NIGHT ONLY - THE FABULOUS SONNY DAYE. The camera MOVES IN on the door as we

CUT TO

109

INT. McCORMICK'S - CLOSE ON SONNY DAYE

109

as he builds to the dramatic climax of the song. He's really nervous as he works the house, sweat pouring from his face. He clutches a microphone in one hand and a handkerchief in the other.

SONNY

(singing)

"It's up to you, New York..."

Neewww Yooooorrrkkk!"

He moves to the side of the stage, raising his arms in triumph.

110

HIS POV

110

The place is filled with plainclothes cops applauding enthusiastically. Sonny has found his audience.

111

OMIT

111

111A

RESUME SONNY

SONNY

Thank you! Thank you! Whoa!  
Haven't played a gig like this  
since I did the Christmas show at  
San Quentin...talk about a captive  
audience...

The cops laugh. The first heavy (Jake) enters. He crosses over to a table and sits down. Sonny reacts to him.

SONNY

Where's the time go, anyway? Seems  
like I just started and it's time for  
a break! But don't go away. Sit  
back, drink up, and I'll be right back  
with more of the Sonny Daye show!

He mops his brow and sets the mike on the stand. This will play under --

CUT TO

11B

ANGLE - HARDCASTLE AND HARPER

111B

Hardcastle is behind the bar with Harper leaning on the other side eating pretzels from a bowl on the counter. His coat is open revealing his gun in a shoulder holster. Hardcastle nods to Jake as another heavy (Blake) comes in. Hardcastle pretends nothing's wrong.

HARPER

He's a funny guy, Milt. Let me know the next time he plays Vegas or Reno. Maybe the wife and I could get away for the weekend. Catch his act.

Hardcastle gives Harper a look. Sonny walks over.

HARDCASTLE

(to Harper)

Catch a cold, it's more fun.

(quietly, re:  
heavies)

So far I count two.

SONNY

So, itain't "Danny Boy"...big deal.

Just then, McCormick, wearing an apron, comes out of the kitchen carrying a tray of glasses. He sets the glasses down.

MCCORMICK

Those guys sure know how to drink a lot of soda. I gotta go out back for the third time tonight and pick up another case.

As McCormick exits out the kitchen door --

112  
thru  
117

OMIT

112  
thru  
117

118

ANGLE - DOYLE

118

as he comes through the doorway. He's alone and carrying a briefcase. He looks around for Sonny. Spots him.

CONTINUED

118

CONTINUED

118

Sonny sees him coming, looks over at Hardcastle and Harper. Hardcastle nods. Slowly starts to reach for the rifle under the bar. Harper and the other cops coolly reach for their weapons. Sonny nods Doyle over to a corner.

118A

ANGLE - DOYLE AND SONNY

118A

as Sonny looks at the briefcase.

SONNY

You got the money?

DOYLE

What do you think?

Doyle starts to slowly open the briefcase, then suddenly whips a gun out of it, and pokes it in Sonny's ribs.

DOYLE

The deal's off, Sonny. You're still a loser.

118B

NEW ANGLE

118B

as the heavies, then the cops, jump to their feet, draw their weapons and take aim.

HARPER

L.A.P.D.--Freeze!

A gun battle erupts. The first heavy (Jake) takes a hit in the arm. More gunfire. The second heavy (Blake) is hit, falls back, knocking over a table. The bar gets the worst of it, as bullets fly all over the place, chipping the floor, smashing glasses, etc.

119

OMIT

119

120

ANGLE - THE JUKEBOX

120

That wonderful old thing takes a blast from Hardcastle's rifle and shatters all over the place.

120A

ANGLE - DOYLE AND SONNY

120

as Doyle simultaneously grabs Sonny in a choke-hold, gun pointed to his head and steers him toward the front door.

CONTINUED

120A CONTINUED

120A

DOYLE

Move, and Bing Crosby here is  
dead.

121  
thru  
122

OMIT

121  
thru  
122

123 EXT. McCORMICK'S BAR AND GRILL

123

Doyle and Sonny are half-way through the parking lot as McCormick, carrying a case of sodas, spots them. He reacts immediately, dropping the case of sodas. He picks up one of the bottles, hurtles it like a forward-pass straight at Doyle under--

McCORMICK

Sonny!

Doyle ducks to the right to avoid the can, which gives Sonny the opportunity to scramble to the left, in the opposite direction. McCormick takes off after Doyle. Doyle fires at him. McCormick serpentine between cars, dives for cover, continues as--

124 POLICE CARS

124

come screaming into the parking lot, trapping Doyle. McCormick jumps him, decks him with a solid punch. Doyle's down and out. The cops get out and cuff Doyle, then look at Sonny and McCormick.

124A A NEW ANGLE

124A

as Sonny helps McCormick to his feet.

SONNY

Are you alright kid?

McCORMICK

Yeah. You?

SONNY

Yeah.

A beat, as McCormick and Sonny stand there staring at each other, then break into grins and Sonny throws his arms around McCormick in a big bear hug.

CONTINUED

#2301

66.

Rev. 12/20/81

124A

CONTINUED

124A

MCCORMICK

(re: cops)

C'mon, dad...you're embarrassing  
me.

FREEZE FRAME

END OF ACT FOUR

TAG

125

OMITTED

125

125A

EXT. GULL'S WAY - PATIO AREA - DAY

125A

Hardcastle, McCormick and Sonny. We see a suitcase off to one side.

## HARDCASTLE

Willie "The Weasel" Viducci...  
Albert "The Axe Man" Clemente...  
Wallie V. -- Not bad for an opening  
night, kiddo.

## McCORMICK

Just the kind of customers I  
always dreamed of...real stiffs.  
My luck they'll find out Jimmy  
Hoffa was down in the cellar...  
and the police are gonna impound  
the bar as evidence...that could  
take years.

## HARDCASTLE

We got the goods on Doyle Madison,  
you can be happy about that. He's  
goin' away for a very long time.

## McCORMICK

Maybe, but you have to admit, Judge,  
the fact that the bar's sitting on  
top of a cemetery for murdered  
mobsters doesn't do a lot to  
enhance its image.

## SONNY

I don't know, kid...that movie  
theater in Chicago where Dilinger  
got it is a landmark.

There is a beat as Sonny picks up his suitcase.

CONTINUED

125A CONTINUED

125A

SONNY

I guess this is it.

MCCORMICK

Goodbye?

SONNY

Hey, kid. Your father's in  
show business.

Hardcastle and McCormick follow Sonny around to the driveway.  
Sonny turns to Hardcastle..

SONNY

Milt, I want to thank you for all  
you've done for Mark. If you ever  
need a "comp" in Atlantic City,  
feel free to use my name.

Hardcastle smiles. Sonny turns to McCormick.

SONNY

See ya, kid.

MCCORMICK

I hope so. A postcard once in a  
while would be nice.

SONNY

(smiles)

Sorry Mark, but I can't those  
kinda promises...

CONTINUED

125A CONTINUED - 2

125A

Sonny gets in the Cadillac.

SONNY

Hey, I almost forgot. I got you  
two something...to remember me  
by.

HARDCASTLE

The bar's plenty.

SONNY

Nonsense...

Sonny reaches into the backseat and pulls out two packages.

SONNY

Got a deal on 'em. Two for the  
price of one. You're gonna love  
'em...

He tosses the packages at Hardcastle and McCormick and takes  
off as a song starts to play over the picture.

126 OMITTED

126

127 ANGLE - HARDCASTLE AND MCCORMICK

127

as they open the packages. They hold up two matching  
T-shirts. There's a picture of Sonny smiling and the logo  
underneath reads: HAVE A SONNY DAYE.

HARDCASTLE

Don't look at me, kid...he's  
your father.

FREEZE FRAME

THE END