

Inzerillo

#2112

HARDCASTLE AND MCCORMICK

"THIRD DOWN AND TWENTY YEARS TO LIFE"

by

Evan Lawrence

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#2112

Rev. 10/18/83

HARDCASTLE AND McCORMICK

"THIRD DOWN AND TWENTY YEARS TO LIFE"

CAST

JUDGE MILTON C. HARDCASTLE
MARK McCORMICK

GINA LONGREN
SURFER
STUDENT

MRS. PRUFROCK
GARY
PROFESSOR
BUD HINKLEY
FLETCHER
C.C. MOORE
GIRL
SUSAN JEAN
COP
KENNY LONGREN
CLASSMATE
PLAYER
FRAT MEMBER

HARDCASTLE AND McCORMICK

"THIRD DOWN AND TWENTY YEARS TO LIFE"

SETS

EXTERIORS

GULL'S WAY
/GARDEN NEAR GUEST HOUSE
COLLEGE CAMPUS
/FRATERNITY ROW
/FOOTBALL FIELD (STADIUM)
/MOORE HALL
/FRAT HOUSE
RATHSKELLAR/COLLEGE BAR
N. HOLLYWOOD STREET
HOUSE -- SUSAN'S
VARIOUS STREETS
VARIOUS CAR CHASES
C.C. MOORE'S OFFICE
PAYPHONE

INTERIORS

GULL'S WAY
/HARDCASTLE'S STUDY

YE OLDE RATHSKELLAR
/COLLEGE BAR
HARDCASTLE'S TRUCK
FRAT HOUSE
/FRAT BEDROOM
/Mc CORMICK'S ROOM
C. C. MOORE'S ESTATE
C. C. MOORE'S OFFICE
CLASS ROOM (LECTURE HALL)
COYOTE
HOUSE -- SUSAN'S
/KITCHEN
GINA LONGREN'S ROOM

HARDCASTLE AND MCCORMICK

THIRD DOWN AND TWENTY YEARS TO LIFE

ACT ONE

FADE IN:

A1. EXT. STATE COLLEGE - ESTABLISHING - DAY A1.

B1. INT. GINA LONGREN'S ROOM - DAY B1.

About twenty years old, terrific looking -- at the moment eyebrow deep in books, studying, taking notes. Her PHONE RINGS. Without looking up from her books, she reaches for it.

GINA

I've got it -- Vance versus Weston -- California, 1962 --

C1.. EXT. PAYPHONE - DAY C1.

A man, FLETCHER, is on the phone. His neck's as big as his thighs and he's got 42 inch thighs.

FLETCHER

Shut up and listen to me --

INTERCUT:

D1. GINA D1.

GINA

Who is this?

FLETCHER

Dewey's dead and your brother's doing time for it. That's the way it went down. It's over. So stop nosin' around and stop askin' questions.

GINA

Forget it.

FLETCHER

Let me tell you something -- Some of your brother's roommates can get pretty ugly. A brother

(MORE)

CONTINUED

#2112

B1.
(X)

Rev. 10/14/83

D1. CONTINUED

D1.

FLETHCER (CONT'D)
in prison beats the hell out of
one in the cemetery.

The man clicks off. Gina, disturbed, puts the phone on the
hook. She's thinking when a CLASSMATE interrupts.

CLASSMATE
Found it. Vance versus Weston --
California Civil.

The classmate cuts off as she sees that Gina's elsewhere.

CLASSMATE
Gina? You okay?

GINA
(not okay)
Yeah, I'm fine. I already found
it. Thanks.

The classmate moves off, leaving Gina alone, worried.

CUT TO:

*

1

1 EXT. GULL'S WAY - ESTABLISHING - DAY

McCORMICK (V.O.)

Uh-uh. Too dumb.

2

2 INT. GULL'S WAY - HARDCASTLE'S STUDY -- DAY

JUDGE HARDCASTLE is standing in front of a mirror, dressed more sportily than he, or we, are used to. He gives one last half-hearted look to his attempted bow tie before agreeing with McCormick and removing the thing. McCORMICK'S stretched out in a chair, watching -- he's entertained.

HARDCASTLE

Yeah, you're right.

Hardcastle holds up a simple necktie and presses it to his collar.

McCORMICK

Nope. Too intelligent. It'll clash with your high tops.

HARDCASTLE

You're gettin' a big kick outta this, aren't ya?

McCORMICK

(grinning)

I'm just trying to help.

(as Hardcastle
turns to mirror)

You know, your nostrils flare when you're nervous. It's kinda cute.

HARDCASTLE

(nervous)

I'm not nervous! What are you doin' here anyway -- aren't you supposed to be out hoeing or tilling -- relating to dirt.

(MORE)

(CONTINUED)

CONTINUED:

HARDCASTLE (CONT'D)

(turning to him;
open collar)

What about no tie? The casual
look.

McCORMICK

The casual look? That's great.
I think the casual look went out
with the 'wethead.'

(a beat)

It's a college lecture, Hardcastle.
If you wore Bermuda shorts you'd
outclass your students. Half of
'em won't be able to hear you
through their headphones.

Hardcastle gives up on the outfit and crosses to his
desk to assemble some papers.

HARDCASTLE

Wrong group, kiddo. That's your
bunch. These kids are future
doctors, scientists --

McCORMICK

-- inflexible, pain in the ankle
magistrates. *

HARDCASTLE

Go ahead -- I guess the closest
you got to college was delivering number
two pencils to the loading dock.

(a beat)

Let me tell you something -- These
kids have dreams. They know there's
a big brass ring out there and
they're waitin' in line for a shot
at it.

McCormick rises.

McCORMICK

Forget about the casual look,
Judge -- Wear your powdered
wig.

Play the moment, then:

CUT TO:

3

INT. CLASSROOM - DAY

3

TIGHT ON HARDCASTLE. He's wearing his zip up sweatshirt and his baseball cap. He's also pointing an evidence tagged .44 right into CAMERA. WIDEN, as:

HARDCASTLE

Opportunity, motive, and method.

(sets gun aside)

Circumstantial evidence. It's a little like garbage. A little dirt here -- some old socks over there -- yesterday's meatloaf and mashed potatoes mixed in -- and all of a sudden, you're dealin' with a trash heap. It's something you can build on.

4

NEW ANGLE - CLASSROOM

4

The class is a fusion of Hardcastle and McCormick's predictions. Some kids are wearing headphones, others are intent on taking notes. McCormick is in the room, watching, mostly out the window. One of the more intense students is a terrific looking twenty year old woman -- GINA LONGREN.

GINA

But what are you building, your honor -- a case or a stonewall?

Hardcastle stiffens. McCormick's interest picks up. He looks to Gina, then to the Judge. Maybe college is fun.

HARDCASTLE

I take it you have a question, Miss --

He looks down at the seating chart.

5

INSERT - SEATING CHART

5

A nightmare for anyone without tenure.

6

RESUME SCENE

6

Hardcastle looks up from the chart.

HARDCASTLE

-- Miss Forrester.

(CONTINUED)

A SURFER type looks up from the cloudy dream that fogs his eyes.

SURFER

Hey! Over here.
(waves hand)
I'm Forrester!

HARDCASTLE

Whatever.

GINA

Isn't it just possible that someone can have method, motive, and opportunity and still not be guilty?

HARDCASTLE

That was the point I was making earlier. Circumstantial evidence is real tricky business -- the pieces have to fit carefully. You gotta weigh 'em and evaluate 'em -- if they hold enough water -- You let 'em drop to the bottom.

GINA

What if they don't hold water?

HARDCASTLE

The law's not a jackhammer -- Actually, it's there to protect the good guys -- but you do that by putting the bad guys away.

Hardcastle relaxes, proud of a point, well made.

GINA

Bad guys?! Is that why you Judges sit behind a bench? So we can't see the white horse you're sitting on?

McCormick snickers.

HARDCASTLE

Something amusing, Mr. McCormick? Maybe you'd like to share it with the rest of the class.

MCCORMICK

Sorry sir -- it was something about brass rings -- struck me kinda funny.

GINA

Try this out, sir. Two men leave a room -- they've just had a terrible fight. The next morning one of the men is dead and the other has possession of the weapon. Is that enough to put someone away?

HARDCASTLE

We're talking hypothetically?

GINA

Well, hypothetically no one's going to get hurt.

HARDCASTLE

Then, No -- if that's all that came into the court, I wouldn't drop the pellets on him.

GINA

You're sure of that? You wouldn't send the trash heap upriver to the dump?

HARDCASTLE

You got it.

GINA

Not even give him twenty years to life.

HARDCASTLE

No.

GINA

Then why did you?

Before Hardcastle can answer, the BELL RINGS. The class, in character, leaps from their seats toward the door.

HARDCASTLE

Hang on a second! What is this -- the first at Santa Anita?

(to Gina)

Miss, I want to talk to you.

GINA

Yeah, you wanna talk. But guys like you never want to listen.

*

*

7
&
8

OMITTED

7
&
8

8A

HARDCASTLE

8A

A bit disturbed by the encounter, puts his papers together, then looks up into the room.

8B

HIS POV - CLASSROOM

8B

Empty except for McCormick. McCormick follows Hardcastle's eyes and throws a look over his shoulder. He can see the room's empty. He turns back.

8C

NEW ANGLE

8C

McCORMICK

You can always fail her.

*

Hardcastle reacts and they move from the lecture.

*

9

EXT. COLLEGE CAMPUS - DAY

9

Norman Rockwell could've painted this scene. Lush green quad -- boys and girls ambling, booked down, toward their classes. Hardcastle and McCormick moving through all this. Hardcastle still steamed. McCormick is craning his neck, watching a nubile co-ed walk by. He comes forward. TRACK WITH THEM.

McCORMICK

Maybe you're right, Hardcastle.
Beautiful women, inspirational
atmosphere, students taking their
professors to the mat.

(a beat)

Maybe I'll register.

HARDCASTLE

Talk about being hung before the
Judge gets to town... If we'd a
talked to our professors like that girl did

(MORE)

CONTINUED

HARDCASTLE (CONT'D)

we woulda landed behind the library,
suckin' the chalk out of erasers.

MCCORMICK

Learn by fear -- great! Scared
you right into the genius category.

HARDCASTLE

It wouldn't a hurt you any. Might
have knocked out some of your
baby teeth --

*

CONTINUED

9 CONTINUED - 2

9

McCORMICK

I had it too easy, right? While great men were being forged from boys, I landed a lunatic judge who threw me into a nice, cushy prison.

They arrive at a heavy wooden door, leading into a stone building. The sign above: YE OLDE RATHSKELLAR.

HARDCASTLE

There are some things that never change. C'mon. I'll show you where we used to hang out when I was carryin' the books.

9A EXT. COLLEGE BAR - DAY

9A

The Coyote pulls up.

10 INT. COLLEGE BAR - RATHSKELLAR - DAY

10

All that the name and the carved oak signs imply. Dark wood, pitchers of beer, cute co-eds and oversized jocks. Hardcastle and McCormick get their beers from the counter and move to a table.

HARDCASTLE

You can smell the beer in the floorboards, can't ya? Had some real memorable conversations in this place.

McCORMICK

Like whether it's cheaper by the glass or by the pitcher?

HARDCASTLE

Y'know I'm startin' t'think that you're sounding a little defensive. Now I realize you barely squeaked through metal shop, but you don't have to put people down just because they're tryin' to improve their minds.

STUDENT (O.S.)

(bellowing)

FOOD FIGHT!!!

They duck as a burger flys by.

12 HARDCASTLE AND McCORMICK

12

They react to the hamburger that flew by and McCormick smiles.

McCORMICK

Yup, the old Rathskellar.
What a treat.

HARDCASTLE

(looks around)

The other reason I brought you over here was that maybe that future prosecuting attorney would show up.

(remembering)

Everybody still hangs out here.

McCORMICK

Maybe I'll see Andy Hardy.

Hardcastle ignores this and looks around.

HARDCASTLE

What'd I tell you.

13
thru
19

OMITTED

13
thru
19

19A

HIS POV - GINA

19A

She's just come in and sits with some friends.

19B

OMITTED

19B

19B-1 RESUME - HARDCASTLE AND McCORMICK

19B-1

McCORMICK

Are you gonna send her to the principal's office?

HARDCASTLE

Not yet. But you're gonna be looking at some detention, wise guy.

19C NEW ANGLE

19C

Gina gets up and begins to cross out. Hardcastle rises and closes on her.

19D CLOSER

19D

HARDCASTLE

Hit and run -- is that your usual M.O., Miss?

GINA

Hear'em and hang'em -- is that your usual M.O. -- Judge Hardcastle?

They face off, HOLDING:

CUT TO

19E EXT. - COLLEGE BAR (RATHSKELLAR) - DAY

19E

Fletcher's at a payphone, near his car.

FLETCHER

(into phone)

-- I'm sittin' on her. No she's not goin' anywhere. I'll wait

(MORE)

CONTINUED

19E CONTINUED

19E

FLETCHER (CONT'D)

til she comes out.

(a beat)

Look -- don't worry about it.
It's done.

He hangs up and drifts from the phone booth, watching the building.

19F INT. RATHSKELLAR - DAY

19F

Hardcastle goes head to head with Gina.

GINA

There was no solid evidence against my brother. You just took a good look at him, made up your mind, and sent him to prison.

HARDCASTLE

Look -- You may not like me -- get in line -- but don't tell me how to run a courtroom!

GINA

I'm just reading the transcript, your honor. These are the facts. Kenny and Dewey had an argument. That's all you got. No one even saw them together after they fought.

MCCOMRICK

Sounds like the time you sent that guy up for stealing his own car.

Hardcastle shoots him a look.

GINA

The one witness who could've helped Kenny was never even sworn in. Kenny never had a chance.

CONTINUED

HARDCASTLE

(snaps)

Your brother and Dewey Montrose were the first and second string quarterbacks for State. They got into one hell of a fight. Dewey takes off -- your brother peels out after him. Next morning, Dewey's dead and the gun with your brother's prints is found right in his car.

McCORMICK

I'm with you on method and opportunity.. What about motive?

McCormick smiles.

HARDCASTLE

Dewey was killed three weeks before the Orange Bowl. He was gonna start the game. Both those kids were itchin' for a pro deal.

McCORMICK

That's your motive?! Kenny killed Dewey to start in a football game?!

HARDCASTLE

That's why you're always on the other side of the gavel, McCormick. No Dewey -- and Longren gets a shot at the shaving commercials. What'd y'think -- ten years pro quarterback, a few endorsements here and there, maybe end up doing color on Monday night games -- What's it worth? A couple of millions. Hell -- not much motive there.

Gina and McCormick are quiet.

GINA

(breaking silence)

All right -- I know how it looked. But I know my brother. Kenny wouldn't do it.

CONTINUED

19F

CONTINUED

19F

HARDCASTLE

He had a chance to give his side.

GINA

He couldn't even afford an attorney.

HARDCASTLE

We appointed one.

GINA

The P.D. you appointed to Kenny
was two years out of law school and
has his head up his attache case!

(a beat)

It's all circumstantial!

HARDCASTLE

But it fits --

GINA

But what doesn't fit, is how
someone who is sworn to uphold
justice can be so arrogant,
narrow minded and wrong.

She storms out of the room.

HARDCASTLE

Boy, she's a real sweetheart
isn't she.

McCORMICK

Judge, far be it for me to point
out a possible stain on your
illustrious career, but you
could be wrong.

HARDCASTLE

Keep out of this, McCormick.

Hardcastle and McCormick get up and leave.

19G

EXT. RATHSKELLAR - DAY

19G

as Gina comes out and moves to the street. Fletcher moves
up to her, says something (MOS) then grabs her. She
struggles as he tries to move her to his car.

19H NEW ANGLE 19H
Hardcastle, followed by McCormick come out of the building.
Hardcastle hears Gina and looks.

19I NEW ANGLE 19I
Gina's struggling.

GINA
Let me go! (etc.)

Fletcher is too big and stuffs her into the car, peeling
away.

19J HARDCASTLE 19J
He's unaware McCormick's right behind him as he yells and
turns.

HARDCASTLE
McCormick!
(realizing)
Come on.

They move quickly to the Coyote and burn out after Fletcher.

19K COYOTE CHASE - DIRECTOR'S SEQUENCE 19K
The two cars tear up the peace of this "college town" as
they scream through the streets. The Coyote's gaining
on the sedan.

19L INT. COYOTE 19L

McCORMICK
Does the fact that we're trying
to get her back, mean that she's
right?

HARDCASTLE
Shut up, McCormick. *

McCORMICK
'Cause if she's right -- you're
wrong.

19M

RESUME CHASE

19M

McCormick can see a large truck turning into the street ahead which will block both cars. The only turn off is into a parking lot. There are two lanes into the lot. There are two lanes into the lot. One of them is labelled: DO NOT ENTER, SEVERE TIRE DAMAGE. McCormick comes alongside the sedan, forcing him into the wrong lane. The sedan's tires blow out with force as they hit the spikes. Fletcher takes off a run, knocking over a pedestrian. Hardcastle and McCormick exit the Coyote and come around to the sedan.

19N

NEW ANGLE

19N

Gina gets out of the car.

HARDCASTLE

Are you all right?

GINA

(on a roll)

That's a great question coming from you! You know -- maybe if you even once considered the evidence -- payed some attention to the facts--

During this:

190

HARDCASTLE AND McCORMICK

190

McCormick smiles.

GINA

(burning on)

How'd you ever get to be a judge, anyway?

Hardcastle shakes his head, "You can't win."

FADE OUT

END OF ACT ONE

FADE IN:

20&21 OMITTED

20&21

21A EXT. GULL'S WAY - ESTABLISHING - NIGHT

21A

21B INT. HARDCASTLE'S STUDY - NIGHT

21B

Hardcastle is in his robe and sneakers, feet up, reading a file. He's studying intensely as McCormick enters.

MCCORMICK

It's two o'clock in the morning.
What're you doing?

HARDCASTLE

What does it look like I'm doin'?
I'm reading!

MCCORMICK

I'll save you the time -- The
Green Hornet rescues Cato, they
speed back to Gull's Way in the
Batmobile -- leaving the world
once again safe for democracy.
Now go to bed.

HARDCASTLE

Get out of here.

McCormick looks at the name on the file.

MCCORMICK

Longren, huh? Girl really got
to you, didn't she?

Hardcastle doesn't respond. Instead, he concentrates, with concern on the files. McCormick sits down, interested.

MCCORMICK

Did you find something?

HARDCASTLE

Nothing to make me change my
decision.

He puts the file down, disgustedly.

CONTINUED

21B CONTINUED

21B

HARDCASTLE

The thing's like a can of fish.
It's airtight -- but it stinks.

McCORMICK

You're not saying you made a
mistake?!

HARDCASTLE

You'd like that wouldn't you?

(a beat)

No -- I'm just looking over the
P.D.'s record. The kid was under-
brained and overworked. There're
five people here who were never
called to testify. Plus someone
is trying to drop a house on
Longren's sister. *

McCORMICK

And he's still in prison. *

HARDCASTLE

(re: file)

Look... P.D. or not, I've got
the facts, McCormick. Kenny
Longren never got up to argue
against 'em. He had the chance. *

(a beat)

I went through about a dozen
precedents:

(reading)

Gurner vs. Etra, Brock vs. Kandell,
Rosen vs. Stuart --

(puts file down)

I wasn't up on that bench tryin'
to pick Miss Congeniality. *

McCORMICK

You didn't think he was guilty?

HARDCASTLE

Guilty's not a personal opinion.
It's the law. You start making
personal opinions on one side
of the law -- someone else starts
makin' 'em on the other. It was
a good decision --

McCORMICK

-- And maybe a lousy one at the
same time.

(MORE)

CONTINUED

21B CONTINUED - 2

21B

McCORMICK (cont'd)
(long beat)
What about the witness Gina
mentioned?

HARDCASTLE
Mrs. Prufrock -- that's another
from the list the P.D. never
called. The kid was a zombie --
I'll give you that -- but not to
call an eyewitness -- I don't
understand it.

McCORMICK
Gina knows how to reach her.

*

Hold, then:

CUT TO:

22 EXT. HARDCASTLE'S TRUCK - MOVING - DAY
It drives down a rural piece of road.

22

23 INT. TRUCK - MOVING - DAY 23

Hardcastle at the wheel, Gina center, navigating, and McCormick shotgun.

GINA

Take the next right.

Hardcastle does so, stonily.

GINA

Look -- if you're still angry about how I insulted you, I'm sorry. I wanted to get your attention. *

Hardcastle doesn't respond.

MCCORMICK .

Ignore 'im. He can't hear you when he gets like this. He's meditating. Transcendental Jurisprudence.

GINA

This is near where they found Kenny drunk and passed out in his car.

(to Hardcastle)

Over there, by that car.

24 EXT. TRUCK 24

as Hardcastle pulls up to a small encampment. There's a VW Beetle parked off the road. It's stuffed with all the possessions of one MRS. PRUFROCK. She's a bag lady, living in a home made of cardboard boxes..

25 CLOSER - TRIO 25

as they exit the truck and cross toward Mrs. Prufrock.

26 MRS. PRUFROCK 26

Alerted by strangers, she hides her bottle of jug wine. Hardcastle and McCormick don't miss the beat, however.

CONTINUED

CONTINUED:

McCORMICK

Don't jump to conclusions.

Mrs. Prufrock looks up at Gina.

GINA

Hi Mrs. Prufrock -- do you
remember me?

MRS. P.

Oh yes -- you're that sweet thing
from the health service. My
blackouts have just about cleared
up.

McCormick watches his "shot" going into the toilet.

GINA

No -- I'm Gina Longren --
remember -- we talked about
what you saw the night of the
murder.

MRS. P.

(to H and M)

It's so exciting isn't it?

(to Gina)

Are these men detectives? *

GINA

This is Judge Hardcastle.

Mrs. Prufrock "cleans herself off", straightens her clothing
the best she can.

MRS. P.

Hello, Judge. *

GINA

Could you tell him what you saw
that night?Mrs. P, at ease, takes her wine and starts to pour some
into dirty cups, during:

MRS. P.

It was a ways back, if I remember --
but this young lady sorta refreshed
my memory. I get these blackouts
from time to time.

(re: wine)

You want some tea?

CONTINUED

They refuse the "tea." Mrs. P helps herself.

MRS. P.

I remember it cause these cars
were sorta tearin' around after
each other.

GINA

But there were three cars, right?

HARDCASTLE

You want to stop leading the witness?
(to Mrs. P.)
Go on Mrs. Prufrock.

She smiles at Hardcastle.

MRS. P.

Thanks Judge. Well the big red
car woke me up. It was makin'
all get out of a racket.

GINA

That was Kenny's car. He had a
hole in his muffler.

Hardcastle shoots her a look to shut her up.

MRS. P.

Then the little car -- like mine.

GINA

Dewey's.

MRS. P.

But what I really remember was
the car with the eyes.

HARDCASTLE

Eyes?

MRS. P.

Yeah -- big eyes -- cat's eyes.
Lookin' at me like it coulda
swallowed me whole. Comin'
outa the night, grinnin at
me.

HARDCASTLE

Did you see anything else.

MRS. P.

Oh sure -- me'n Aloicious see
lotsa things up here at night.

(CONTINUED)

HARDCASTLE

Thanks very much, Mrs. Prufrock.
Sorry to bother you.

MRS. P.

No bother. Don't get many Judges
up this way.

HARDCASTLE

(to McCormick and Gina)
Clarence? Mrs. Darrow.

He extends a hand and lets them lead the way to the truck.
He follows.

MRS. P.

Hey, Judge!
(as he turns)
You married?

He smiles at her.

HARDCASTLE

I'll take the fifth Mrs. Prufrock.
(to McCormick)
So will she.

GINA

All right, so maybe she's not
the most reliable witness in
the world -- but she did see
another car besides Kenny's
and Dewey's.

HARDCASTLE

A car with eyes. That was
probably an hour after tea time.

GINA

But it's something! It's reasonable
doubt!

CONTINUED

26 CONTINUED - 4

26

HARDCASTLE

Get in the truck.

(beat)

This is gonna take some thought.

*

McCormick and Gina circle to the passenger seat as Hardcastle gets into the driver's seat. They take off. CAMERA PANS back to Mrs. P. who's sipping her tea and watching them pull away.

*

DISSOLVE TO

*

27
thru OMITTED
29

27
thru
29

29A EXT. GULL'S WAY - GARDEN NEAR GUEST HOUSE - DAY

29A

CLOSE on dying flower bed and a pair of tennis shoes. TILT UP to Hardcastle who's mourning the garden.

*

HARDCASTLE

(up to window)

McCormick!

(no response)

McCormick!

There's no answer. Then the Coyote HUMS into the driveway. McCormick exits and crosses to the Judge.

*

CONTINUED

29A CONTINUED

29A

HARDCASTLE

(a beat)

You better get packed, kiddo.
You got a ten o'clock.

McCORMICK

A ten o'clock what?

HARDCASTLE

Class in Western Civ.

(on his look)

I pulled a few strings and --
you're goin' to college.

McCORMICK

College?

HARDCASTLE

That's right, kiddo. I figure
we better start working this
Longren thing from the inside.
It's only been a couple of years
and some of the guys he was a
freshman with are still on campus.

McCORMICK

College, c'mon, Judge. Gimme a
break, I'm a metal shop guy,
remember?

HARDCASTLE

Relax, they mark on a curve now.

CUT TO

30

EXT. FRATERNITY ROW - DAY

30

TRACK with Hardcastle and McCormick as they walk past the
Greek Houses.

McCORMICK

This isn't going to work.

CONTINUED

30

CONTINUED

30

HARDCASTLE

Of course it'll work. I've got it all set up with the Dean. You're a transfer student from Rutgers.

McCORMICK

(sotto voice)

It's not gonna work.

They stop outside a frat house.

HARDCASTLE

This is it, kiddo. My old stomping grounds, best house on campus -- Sigma Epsilon Delta.

They start to door.

HARDCASTLE

You should be honored that I was able to get you in.

McCORMICK

So I can join a bunch of keg hauling, beer drinking jocks? I'm moved.

Hardcastle rings the doorbell.

HARDCASTLE

Let me tell you something -- some of the toughest and meanest guys this side of a bowl'a linguini came out of this house. And the best athletes in the State.

The door is opened by GARY, slightly acned kid with long hair and a plastic pen holder in his shirt pocket. Nerd.

GARY

Hi. What can I do for you?

Hardcastle drops back to read the Frat letter over the door.

CONTINUED

30 CONTINUED - 2

30

HARDCASTLE

Sorry, wrong house. We're looking for S-E-D.

GARY

This is the place. You must be Judge Hardcastle. They told me you were coming. Come in.

He opens the door. Hardcastle hesitates.

McCORMICK

You better go in first -- to protect me.

Hardcastle leads, McCormick follows.

31 INT. FRAT HOUSE - DAY

31

Gary's not alone. There's a group of men and women working in the living room. They've got a blackboard, filled edge to edge with mathematical equations. They're working with slide rules and textbooks.

HARDCASTLE

(shocked)

Hey! Where's the dartboard!

Someone "SHHS" them from the group.

GARY

(whispers)

We've been up all night trying to reduce "pi". We shouldn't break their concentration.

Gary moves ahead, leading.

McCORMICK

(aside, to Hardcastle)

I don't think you want to get these guys angry at you.

Hardcastle gives him a look.

32 INT. FRAT BEDROOM - DAY

32

It's decked out with College Pennants (GO TIGERS, of course). One wall has a large "girlie" poster on it. Taped across her breasts is a long piece of paper with an equation on it. The door opens and Gary shows Hardcastle and McCormick into the room.

CONTINUED

32

CONTINUED

32

GARY

This is Bennet's room. He's away at a Binary Convention in La Jolla. I'm sure he won't mind.

McCormick's fiddles with the paper attached to the poster.

GARY

I -- I wouldn't fool with that. Bennet's spent the last semester realigning the energy mass coefficient. That's his latest theory.

Gary leaves.

McCORMICK

I see why you loved this place, Hardcastle. Saturday nights realigning the old energy mass coefficient.

Hardcastle's really disturbed by "going home".

HARDCASTLE

I know how this got started. We needed to bring up the house average. We took in one a these guys. Hymie Schindler.

(a beat)

But it was one guy?!

McCORMICK

Look, Hardcastle, you don't have to make excuses... if these're the guys you hung out with...

Hardcastle takes a piece of paper from his pocket.

HARDCASTLE

You got a Western Civ lecture in twenty minutes at Moore Hall.

CONTINUED

MCCORMICK

Listen to me -- I'm tellin' you --
this isn't gonna work. I'm too
old.

HARDCASTLE

From up here -- you're all kids.
Don't worry. No one's even gonna
notice.

On McCormick, a SCHOOLBELL RINGS, OVER, then:

CUT TO

33

INT. CLASSROOM - DAY

33

It's a lecture hall full of students. All heads are turned staring at McCormick, who sits, self consciously, wearing the letter sweater. (Casting note: all students should be young).

PROFESSOR (V.O.)

Most European scholars would agree that the decline of Hapsburg's family power in western Europe began in the eighteenth century... would anyone care to comment?

(Beat)

Anyone...? Hello...?

33A

ANGLE TO INCLUDE - PROFESSOR

33A

McCormick smiles weakly.

PROFESSOR

Well, well, Mister McCormick, you seem to be attracting a lot of attention.

McCORMICK

New kid -- you know how it is. I mean let's face it, I'm not exactly fresh out of high school.

PROFESSOR

What have you been doing these last few years?

McCORMICK:

(smiles)

Time.

Play the moment, then:

CUT TO

34

EXT. FOOTBALL FIELD

34

The team, The Tigers, is practicing while Hardcastle talks with his old friend, BUD HINKLEY.

HARDCASTLE

They look terrific, Bud.

HINKLEY

Not like our day, Milt. They use t'come out just for the blood and bones of it. Now it's all business. They deal their way into school and they're out on a million dollar contract.

A PLAYER runs to the sidelines. *

PLAYER

You want us to run some patterns coach?

CONTINUED

34

CONTINUED:

34

HINKLEY
(shouting orders)

Set the "I" and work on the draw.

PLAYER

Got it.

He moves back out to the field.

HINKLEY
This McCormick kid you want me
to try out -- is he any good?

HARDCASTLE
Probably not. Just let him hang
out with the team, ask some questions.

HINKLEY
Can you let me in?

HARDCASTLE
If you keep it to yourself.
(a beat)
I'm tryin' to dig up some stuff
on the Montrose murder.

HINKLEY
I thought that was dead and buried.
Kenny Longren's doin' time for
that.

HARDCASTLE
Yeah, I know. Look -- just let
my boy sit in for a few days --
okay? I don't think we'll find
anything.

HINKLEY
Tell him to come 'round first thing
in the morning.

HARDCASTLE
Thanks Bud. Lookin' good.

Hardcastle moves off. Hinkley crosses to a field phone
and dials.

INTERCUT:

35

INT. C.C. MOORE'S ESTATE

35

The PHONE RINGS. C.C. MOORE, elderly, in a wheelchair
moves to answer the phone.

(CONTINUED)

38

CONTINUED

38

MCCORMICK

I can't. I'm already 'in'.
(a beat)
S-E-D.

GIRL

Oh God, you're in S-E-D?!
But those guys're all hacker's.

Hardcastle HONKS.

GIRL

Is that your car?
(as he nods)
Come on... you can't be a "SED
HEAD". You're not in S-E-D.

MCCORMICK

Hey... us hackers never lie.
(another HONK)
Look -- I gotta go -- my dad's
waitin'.
(a beat)
But listen -- we're having a little
blast over at the frat house tonight.
A bunch a'the guys are gonna get a
keg of beer and then we're gonna sit
around and explain heat to each other.
Can you make it?

GIRL

I'm not sure. I think I'm gonna
do my hair tonight.

Hardcastle HONKS again and McCormick moves off.

39

OMITTED

39

39A

INT. COYOTE

39A

as McCormick gets in.

HARDCASTLE

You turn up anything besides her
libido.

MCCORMICK

I didn't get anything. Except
about six hours of homework.

CONTINUED

39A CONTINUED

39A

HARDCASTLE

Well, we'll get something -- it's
too soon.

McCORMICK

You know what a hacker is?

Hardcastle doesn't. Suddenly, they're bumped from behind.

40 EXT. STREET - DAY

40*

Fletcher pulls around the Coyote in a sedan and opens fire with a sawed off shotgun. McCormick and Hardcastle pile out of the Coyote and Hardcastle returns fire with his handgun. The Coyote's front tires get flattened in the fire fight and Fletcher roars off.

41 INT. COYOTE

41

as Hardcastle looks at McCormick. They're okay.

HARDCASTLE

I think we got something.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

42 EXT. FOOTBALL FIELD - DAY 42
43 TOWARD HARDCASTLE - cheering on the sidelines. 43

HARDCASTLE

Way to go -- kiddo! Reach out
for it!

44 TOWARD FIELD 44

McCormick moves out to receive the pass. He goes
up high and a pair of players stomp him into the
ground. *

45 SIDELINES 45

Hardcastle winces. Hinkley moves to him.

HINKLEY

How long do you want me to let
this go on?

46 ACROSS HARDCASTLE 46

as McCormick staggers to his feet.

HARDCASTLE

He's okay. Kid's tougher than he
looks. Just needs to get his
timing down.

Hinkley looks at the Judge, then moves out to the
field, crossing with McCormick who comes to the
sideline and collapses on the bench.

McCORMICK

Y'ever try to whistle without
lips?

HARDCASTLE

Come on. You look terrific out
there. But in the future --
don't go up for 'em -- ya gotta
grab 'em right in the bread
basket.

(CONTINUED)

46

CONTINUED:

46

MCCORMICK

I think you're being optimistic when you talk about the future.

HARDCASTLE

Look, just mix around with a couple of the guys -- snap a little elastic with 'em -- Some a these guys were on the team with Longren. Try to come up with something.

*

MCCORMICK

You mean besides my breakfast.

*

HARDCASTLE

You'll be fine.....you look great.

*

Hinkley blows his WHISTLE.

HINKLEY

McCormick!

McCormick rises wearily and starts out.

HARDCASTLE

Go get 'em tiger!

47

NEW ANGLE

47

McCormick sets in the formation, breaks, runs his pattern and catches the ball. He's almost surprised before he's flattened. Hardcastle looks away, pained.

CUT TO:

48

INT. FRAT HOUSE - MCCORMICK'S ROOM - DAY

48

TIGHT on black and white picture of an adorable blonde in a cheerleading outfit. (Graduation picture will do if necessary.)

MCCORMICK (V.O.)

Her name's Susie Jean Leonard.

PULL BACK to see McCormick with a yearbook, Gina at the small desk, and Hardcastle cramped into the room, pressed against the girlie poster.

GINA

Kenny's girlfriend.

(CONTINUED)

48

CONTINUED

48

McCORMICK

Kenny's lawyer put out a subpoena on her, but no one could find her.

HARDCASTLE

What's she got to add to this?

GINA

Really, Mark, I don't think Susie could add more than "first and ten do it again".

McCORMICK

Look, Susie, as you can tell from the cute socks, was head Cheerleader. Half the team was tripping over her pompoms to get her. But Kenny seemed to be the lucky guy?

HARDCASTLE

Are you getting to the point?

McCORMICK

Well, from what I could pick up between the towel snapping, it sounds like Dewey might have been trying to cut in on Kenny's action with Susan.

GINA

If that's true, Mark, that gives Kenny two reasons for killing Dewey.

HARDCASTLE

I see what you're getting at. The fight the night of the murder. Everyone assumed they'd fought about who would start in the game.

McCORMICK

The day after the murder Susie blue shoes takes off.

GINA

But they still found the gun in Kenny's car -- no matter what they fought about.

CONTINUED

HARDCASTLE

It's like I told you in class --
Circumstantial evidence is something
that's built -- one piece of logic
on top of another -- if you pull
out one piece --

GINA

The whole thing caves in.

HARDCASTLE

Maybe. (a beat)

Go ahead McCormick, drop
it.

MCCORMICK

What?

HARDCASTLE

The other shoe. You only smirk
like that when you think you're
a basket up on me.

MCCORMICK

One of the guys on the team just
heard from Susie. She's moved
back to town.

(smiles)

Two.

On that, we:

CUT TO:

EXT. MOORE HALL - PICK UP LIMO

as it moves toward the front of the building. We
can read the plate as it stops: C. MOORE The
driver comes around to help Moore out with his
wheelchair and move into the building. CAMERA
stays with them, holding on the building portal:
MOORE HALL.

INT. LECTURE ROOM - DAY

Hinkley and Fletcher are the only ones in the room.
Hinkley paces in front of the room as the door opens
and Moore is wheeled in.

(CONTINUED)

CONTINUED:

MOORE

(to driver)

I'll call you when I need you.

The driver leaves.

HINKLEY

We got problems, C.C.

MOORE

I take it they didn't scare.

HINKLEY

It's Milt Hardcastle. The man's
one part leather, and five parts
nutburger. He's on some kinda
mission.

*

MOORE

What can he do to us. You set
Longren up pretty well. What
can they find?

HINKLEY

The girl. Fletcher was downwind
while one of the guys told
Hardcastle's buddy -- She's
back in town.

MOORE

She's been paid and talked to,
right? You think she'll hold?

HINKLEY

If she doesn't, it's gonna start
raining mud around you and me.

MOORE

Well maybe you'd better go
remind her of our deal.

(re Fletcher)

And Hinkley... use your umbrella.

CUT TO:

EXT. NORTH HOLLYWOOD STREET - DAY

It's full of small, woodframe houses. Strictly
low white collar stuff. The Coyote comes down
the block.

52

INT. COYOTE

52

McCormick driving.

HARDCASTLE

(re paper)

About three houses up on the
right.

53

EXT. HOUSE

53

as the car pulls up and stops. The two men exit and
cross to the front door.

54

NEW ANGLE

54

McCORMICK

I think maybe I oughta take it
from here. I've had experience
with your basically beautiful
cheerleader types.

McCormick rings the bell.

HARDCASTLE

Rah, rah!

The door is answered by SUSIE JEAN -- but it's not
the girl in the yearbook picture -- or at least,
not anymore. She's got curler's in her hair,
a crying baby slung in her arms, and another
one due momentarily. The DOG starts BARKING
at the intrusion.

SUSAN

Casey! Shhh! Go inside.

(to baby)

It's okay sweetie, mommy just
has visitors.

(to them)

I'm sorry -- it's kinda crazy
around here. What can I do
for you?

McCORMICK

We're looking for Susan Leonard.

SUSAN

I'm Susan -- only it's Borland
now.

*

She brushes a fallen bang out of her eyes. The
BARKING starts again.

(CONTINUED)

54

CONTINUED:

54

SUSIE

Oh, God -- I'm sorry.
(to Dog)
Casey -- cut it out!

The baby CRIES.

SUSIE

I gotta get him to bed. Come
in. Watch your step.

55

INT. HOUSE

55

Susan's warning was for all the unpacked moving cartons scattered throughout the place. She moves toward the crib. Above the fireplace is a team and cheerleader picture. *

SUSIE

We're still moving in. Gerry's at a sales meeting -- so I got the honors.

She puts the baby in the crib.

MCCORMICK

Susan -- my name's Mark McCormick -- this is Judge Hardcastle.

SUSIE

Is something wrong? Did Gerry get into some kinda trouble?

MCCORMICK

No, nothing like that. We wanted to talk to you about Kenny Longren.

She stiffens slightly. The baby starts crying.

SUSAN

Look -- this is a bad time.

HARDCASTLE

Maybe I can handle it.

He moves over to the baby's crib and takes the kid out.

56

HARDCASTLE AND BABY

56

He makes some noises and faces at the kid and the kid starts smiling and gurgling. Hardcastle walks to the picture and studies it. *

56A

INSERT PICTURE

56A*

Included is the team van...painted like a cat's face...

57

NEW ANGLE

57

McCormick reacts, then goes back to Susan.

MCCORMICK

Susan -- there's a chance that we may be able to get Kenny out of prison. We're trying to help him.

SUSAN

I don't think anyone can help him.

MCCORMICK

One of the guys on the team told me that Dewey was hitting on you. How did Kenny handle that?

SUSAN

Look -- why're you digging this up? If there was anything to say I would've said it four years ago.

HARDCASTLE

Why didn't you?

She tenses again. Her answer's a bit defensive.

SUSAN

Hey, Kenny's a nice guy, okay? But whatever was goin' on between him and Dewey was their business. I tried to put it all behind me.

The dog starts again, tearing through the room.

SUSAN

Casey!

That sets off the baby.

SUSAN

Look, uh -- I got things to do. Gerry'll be home in a few minutes, probably with a major migraine, my kid's cranky -- It's not a good time --

Hardcastle exchanges a look with McCormick. He moves to return the kid to her.

HARDCASTLE

(aside to McCormick)

Check out the picture.

McCormick does.

CONTINUED

57

CONTINUED:

57

HARDCASTLE

Kid's got a good grip. Make a great tight end someday.

She takes the kid from him and he and McCormick move to the door. She follows.

58

EXT. HOUSE - TOWARD DOOR

58

as Hardcastle and McCormick exit. Susan comes to the door.

SUSAN

I'm real sorry about Kenny.

They react, then continue toward the Coyote.

59

INT. CAR

59

as they enter.

MCCORMICK

I can't believe it. She's just gonna leave him hanging out to dry. I'm going back in there.

HARDCASTLE

All you'll do is get barked at and spit up on.

(a beat)

Let's get out of here.

60

EXT. COYOTE

60

as it pulls away from the house.

61

INT. COYOTE

61

HARDCASTLE

You get a good look at the picture.

MCCORMICK

A car with eyes?

HARDCASTLE

I think we owe Mrs. Prufrock a little tea and sympathy.

MCCORMICK

Someone grabbed that van the night of the murder.

CONTINUED

61 CONTONINUED

61

HARDCASTLE

And it wasn't Kenny or Dewey --
They had their own cars.

McCORMICK

You don't think the whole football
team was involved?

On that:

62 EXT. STREET

62

as the Coyote passes a van. Not the Tiger Van, but a
van stenciled with State University, TIGER FOOTBALL.

63 INT. COYOTE - THRU WINDSHIELD

63

McCORMICK

The whole team seems to know
Susan's back in town.

HARDCASTLE

Turn around.

64 EXT. COYOTE

64

as McCormick spins a U-turn and takes off down the street,
after the van.

65 EXT. STREET - NEAR SUSAN'S HOUSE

65

The Coyote comes into FRAME, just as Fletcher and the
speaking football player try to wrestle Susan into the van.
She's struggling. The Coyote skids into view and McCormick
and Hardcastle exit.

McCORMICK

Hey! Let her go!

66 NEW ANGLE

66

Fletcher lets Susan go to turn his attention to McCormick.
Hardcastle moves to the player. McCormick runs into
Fletcher but it's like hitting a brick wall. Fletcher stands,
McCormick doesn't.

Hardcastle distracts the other guy long enough for Susan to
break back toward the house. Hardcastle gets tripped up.

CONTINUED

CONTINUED:

FLETCHER

Come on! Leave her!

The two men rush into the van and take off. Hardcastle and McCormick move quickly to the Coyote. Before McCormick enters, he looks to Susan.

McCORMICK

Stick around Susan! Don't leave town!

They get into the car and burn out after the heavies.

CAR CHASE - DIRECTOR'S SEQUENCE

The Coyote after the tiger van. Inside the Coyote a RADAR detector BEEPS.

HARDCASTLE

What the hell's that?

(looking)

A radar detector!

McCORMICK

Doesn't hurt to stay on the right side of the law.

HARDCASTLE

Not this time.

(on McCormick's look)

Put it to the floor.

McCormick floors the Coyote in pursuit of the van. They pass the cop with the radar trap, easily breaking sixty. The cop radios and takes off after them. The chase picks up a small caravan of Black and whites. Fletch looks up into his rearview, taking his eyes off the road long enough to miss an oncoming car. He swerves severely. The van can't handle the maneuver and flips several times. The Coyote speeds up to the scene and stops, along with the black and whites.

NEW ANGLE

The cops draw their guns on the whole lot as Fletcher and the other heavy crawl out through the window. A COP recognizes Hardcastle.

(CONTINUED)

COP

Judge, you musta been doing
over seventy five.

HARDCASTLE

I wasn't driving.
(as the guns
are centered
on heavies)
Make sure you read these guys
their rights.

The cops handcuff Fletcher and friend and move them
off past Hardcastle and McCormick. Fletcher glares
at McCormick.

HARDCASTLE

(to Cop)

Offensive interference -- It should
be worth about fifteen years.

Hardcastle and McCormick exchange a look, as we:

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

69 EXT. SUSAN'S HOUSE - ESTABLISHING - DAY 69

70 INT. SUSAN'S HOUSE - KITCHEN - DAY 70

Hardcastle, McCormick, and Susan are having coffee in an atmosphere less hectic than last time we were in the house. Hardcastle scruffs the dog behind the ears, keeping him content.

SUSAN

Dewey'd been shaving points for Mr. Moore all season. But when the team made the Bowl, Mr. Moore asked Dewey to lose it. Dewey said he wouldn't do it.

McCORMICK

Who is this Moore guy?

HARDCASTLE

C. C. Moore -- Moore Hall, Moore Field, the Moore Institute of Learning --

SUSAN

Kenny didn't know about Dewey -- but he'd never have thrown the game. I guess Mr. Moore came out okay -- he got rid of both of them and we lost that year.

HARDCASTLE

And you took off for the hills -- Why?

SUSAN

Because they said they'd kill Kenny. They gave me some money and told me to stay out of the way.

McCORMICK

That about blows the evidence against Kenny.

HARDCASTLE

No, it doesn't. Kenny didn't know about the fix -- he still wanted his shot at the pros -- he still had a motive.

(CONTINUED)

70

CONTINUED

70

SUSAN

Kenny didn't kill Dewey so he
could start the game.

(a beat)

Kenny couldn't tell anyone --
or he woulda been kicked out
of school. He already signed
a professional contract.

71

HARDCASTLE AND McCORMICK

71

Susan's statement blows the "motive" out of the water.

72

EXT. COLLEGE CAMPUS - C.C. MOORE OFFICE - DAY

72

As the Coyote pulls to the side, and Hardcastle and
McCormick exit. We can see C. C. Moore's Limo in the
driveway.

McCORMICK

A dean with a limo?

HARDCASTLE

Family money.

McCORMICK

And maybe a little dabbling in
collegiate sports now and then.

They move to the door.

73

CLOSER - NEAR DOOR

73

It's not fully closed.

McCORMICK

Open door policy?

Hardcastle knocks and they wait without receiving an
answer.

CONTINUED

73

CONTINUED:

73

Finally, they enter the Office

*

74

INT. C. C. MOORE'S OFFICE

74*

The wheelchair is lying on its side, the wheel still spinning. C. C. Moore is lying, dead, on the floor. Hardcastle stops the wheel. Hardcastle and McCormick exchange a look.

*

75

EXT. FRAT HOUSE - ESTABLISHING - DAY

75

76

INT. FRAT HOUSE - MAIN ROOM - DAY

76

Hardcastle and McCormick have erased the wall to wall equation on the blackboard. They've replaced it with names and lines: KENNY, DEWEY, SUSAN, CC MOORE, PRUFROCK, etc. Gina sits and watches them work things out. As each makes a point they will "cross lines" with the ones previously drawn.

HARDCASTLE

Dewey and Kenny have a shouting match -- obviously it wasn't about who was gonna start the game.

*

McCORMICK

(drawing)
Probably about who was gonna take Susan to the Homecoming.

HARDCASTLE

(drawing)
Dewey was tied into old C.C. --
And C.C. was turning up the fire.

McCORMICK

Dewey takes off, Kenny follows.
(draws)
Mrs. Prufrock is having tea with her dog.

HARDCASTLE

She sees three cars. -- One of them is Fletcher.

He adds Fletcher's name.

(CONTINUED)

CONTINUED:

GINA

Don't forget Susan.

McCormick draws a line from C.C. to Susan to Kenny.

MCCORMICK

Kenny's tied up with Susan, but Dewey'd told Susan about the pay-offs.

HARDCASTLE

So Moore's tied into everyone but Kenny.

GINA

Who didn't know anything about anyone.

GARY (O.S.)

Oh my God!

NEW ANGLE

Gary and a couple of Frat members walk into the room and stare at the blackboard in shock.

GARY

(approaching)

Do you know how long we were working on that equation? Do you know how many sets of batteries I went through in my calculator. *

MCCORMICK

Gary, it's okay..

GARY

That's easy for you to say -- We wanted to have this ready for the Numerics Festival this weekend! *

MCCORMICK

Hang on Gary -- cool down. I copied it down for you.

McCormick digs into his pocket and comes up with little scraps of crumpled, shredded paper. He opens each one, then finally, on the saddest of the lot --

(CONTINUED)

MCCORMICK

Here you go.

(pointing)

I had to go over to the other
side, here, then around the edge.
It was kinda long.

Gary looks at the thing without hope.

GINA

Something doesn't work about
this diagram.

McCormick and Hardcastle turn.

GINA

Kenny's in jail, Dewey's dead --
Susan's in Van Nuys, Fletcher's
in prison and Mrs. Prufrock is
accounted for --

MCCORMICK

Nice and tight, isn't it?

HARDCASTLE

Except for one thing.
Who killed C. C. Moore?

Hold a beat, then, the PHONE RINGS. As the trio turn
to the board, one of the FRAT MEMBERS answers it.

FRAT MEMBER

S-E-D.

(a beat)

Wait, I'll check.

(a beat)

Is there a Judge Hardcastle here?

Hardcastle moves across.

HARDCASTLE

(taking phone)

Thanks.

(into phone)

Hardcastle.

INTERCUT:

EXT. FOOTBALL FIELD - DAY

Hinkley's on the field phone.

(CONTINUED)

CONTINUED:

HINKLEY

Milt -- Hinkley.

HARDCASTLE

Sorry, Bud -- don't worry about McCormick -- you can cut him.

HINKLEY

Look, I heard about C. C. Moore. You guys're shaking up a lot of old dust.

(a beat)

I may have something for you.

HARDCASTLE

Shoot.

HINKLEY

Not on the phone. Can you meet me at the field?

HARDCASTLE

When?

HINKLEY

Let's wrap practice -- How about four?

HARDCASTLE

See you there.

He hangs up thinking :

CUT TO:

EXT. STADIUM - DAY

The Coyote pulls up with Gina following in her car. They all exit and converge.

NEW ANGLE

Hardcastle turns to Gina.

HARDCASTLE

You know you really shouldn't be here. We'll let you know as soon as we know something.

(CONTINUED)

80

CONTINUED:

80

GINA

My brother, my privelege.

They all move toward the entrance.

81

EXT. FIELD - DAY

81*

Hardcastle, McCormick and Gina move across the dark field.

HARDCASTLE

Hinkley!

His voice echoes but there's no response.

MCCORMICK

What time is it?

HARDCASTLE

Eight, straight up.

They cross and move to the bench.

MCCORMICK

Maybe he stopped for some beer and peanuts.

In the quiet, we hear the CLICK of a gun hammer.

82

NEW ANGLE

82

Hinkley's moved out of the darkness, behind them. He has a gun.

HINKLEY

Sorry Milt.

HARDCASTLE

(to Gina)

Now you can finish the blackboard.

(to Hinkley)

You had a championship ball club, Bud. What'd it get you?

HINKLEY

Couple of hundred grand, Milt. A lot of money.

HARDCASTLE

Yeah -- less expenses. You killed Dewey and C.C.

CONTINUED

82

CONTINUED:

82

HINKLEY

It's easier the second time.
I don't think I'll even feel
the third fourth and fifth.

Without another word, SIRENS can be heard. Hinkley
looks around. *

83

POV - STADIUM

83

There are cops up every aisle, rifles trained on Hinkley.

84

RESUME SCENE

84

HARDCASTLE

Nobody knew Moore was dead. I
asked the Coroner's office to sit
on it for a few hours. But you
seemed to have first hand knowledge.

Hinkley looks around again, then without warning, grabs
Gina and presses the gun to her head.

HINKLEY

Tell 'em to back off, Milt.

There's a standoff.

HINKLEY

I got nothing to lose.

Another beat.

HARDCASTLE

(to cops)
Put 'em down.

85

NEW ANGLE

85

as the cops obey and put their rifles down.

86

HINKLEY

86

HINKLEY

Now you just sit tight and let me
put some space between us.

He moves Gina toward the exit.

- 87 ANGLE FROM ROOF OF STADIUM 87
- A police sharpshooter pivots toward the outside of the stadium as Hinkley moves toward his car. He's trying to put Gina in through the driver's seat when the sharpshooter lets go. The bullet flies. Hinkley spins and reacts, shooting toward the gunfire.
- 88 NEW ANGLE 88
- Hardcastle and McCormick come out. McCormick grabs Gina. Hinkley takes a shot at them and dives into his car, burning out.
- 89 NEW ANGLE 89
- GINA
I'm all right.
- Hardcastle moves to the Coyote.
- HARDCASTLE
Come on, McCormick! I want that
slimebag!
- McCormick breaks from Gina and gets into the car. They smash out.
- 90 EXT. CAR CHASE - DAY - DIRECTOR'S SEQUENCE 90*
- The Coyote's making desperate turns, but not catching up. *
- 91 INT. COYOTE 91
- HARDCASTLE
The streets are all one - way.
We can cut him off.
- 92 EXT. CHASE 92
- McCormick takes a few wrong way turns down one way streets. Finally the Coyote's coming straight toward Hinkley's car.

CONTINUED

92

CONTINUED:

92

Hinkley burns an incredible U-turn and starts back the other way. The Coyote's on his tail. They come back toward the stadium. Hinkley sees an approaching black and white, lights turning. Hinkley throws a turn and ends up crashing through the stadium truck entrance.

93

FOOTBALL FIELD

93

As Hinkley's car followed by the Coyote come smashing onto the field. Hinkley's like a trapped rat as his car plows into some of the football exercise equipment, finally crashing into the side benches.

Hinkley jumps out and tries to make a run for it. He's on foot while Hardcastle aims the Coyote at him and moves to make the interception. As he nears, Hardcastle jumps out and grabs Hinkley. McCormick jumps out and comes up just as Hardcastle's about to feed some fist to Hinkley.

McCORMICK

I -- don't think that's a great idea, Hardcastle.

McCormick turns, indicating a stadium, still full of cops.

McCORMICK

Too many witnesses.

Hardcastle, still holding onto Hinkley, turns to cops.

HARDCASTLE

A field lesson in criminology fellas.

(holds up fist)

You're looking at method.

(a beat)

You're gonna have to take my word on motive --

(a beat)

And you'll all be witness to opportunity.

Hardcastle turns and slugs Hinkley. Then he turns to McCormick and the cops, palms up, "Enough said?"

FADE OUT

END OF ACT FOUR

TAG

FADE IN:

94 EXT. GULL'S WAY - LAWN - DAY

94

KENNY LONGREN is throwing some passes to Hardcastle and McCormick. Gina's watching. Kenny wears his jersey and we can read the K. LONGREN on it. The other pair wears beat up jersey and/or sweatshirts. Hardcastle goes out, McCormick defends. Kenny throws a long pass. McCormick deflects it before Hardcastle can receive. They come back to Kenny, huffing and puffing.

HARDCASTLE

I hope the pros know what they're getting. You're too good for me.

KENNY

You missed your pattern, Judge.

McCORMICK

Don't go easy on him, Kenny. He's too well covered and he knows it.

HARDCASTLE

You know you've been awfully cocky ever since you got an eighty nine on that Western Civ exam.

McCORMICK

You're damn right! All your chatter about college being sweat and study.

(snaps fingers)

Maybe I'm just two points up on you in the higher learning department.

A small station wagon pulls up into the driveway.

95 NEW ANGLE

95

Susan exits the wagon. A man, driving, stays behind the wheel. Susan moves up and stops a bit away from Kenny.

SUSAN

Kenny?

He recognizes her now and moves toward her. He hugs her.

(CONTINUED)

CONTINUED:

KENNY

Susan, how are you?

He sets her down and they exchange look overs. Hardcastle and McCormick drift toward Gina and start bantering o.s.

SUSAN

I'm sorry. I didn't ...

KENNY

-- It's okay.

SUSAN

How come you never said anything?
You coulda told them.

KENNY

Why do you think? They said they
knew where you were -- and told
me to shut up or they'd hurt you.

She breaks and throws her arms around him.

SUSAN

God, I missed you!

KENNY

Me too --

(holds her away
and looks at her)

You're pregnant.

SUSAN

(trying for lightness)

Yeah, number two -- Hard to
believe, huh?

They look at each other, then the man in the station wagon HONKS.

SUSAN

Gerry's getting nervous. We
gotta catch a plane. He's got
one of his sales seminars in
Fresno.

(long beat)

You're okay?

(he nods)

Take care of yourself.

He watches her get into the station wagon and pull away.
Then he drifts to Hardcastle, McCormick and Gina.
There's an argument in progress.

MCCORMICK

Why don't you just give me my points, Hardcase! Maybe college isn't that tough for me!

GINA

(to Kenny)

This is what I had to go through to get you out.

HARDCASTLE

You're just lucky you don't have to do it again.

MCCORMICK

Lucky?!!! If we hadn'ta sprung Kenny I'd be taking the American History exam this afternoon! I almost wish I could take it just to show you up.

(snaps fingers)

Piece of cake.

HARDCASTLE

Come on, Kenny -- I'll go deep. Let's show this hot dog what he's not made of.

Hardcastle and McCormick take off long. Kenny fades and throws. Hardcastle and McCormick pump hard, collide and fall. They both miss the ball.

HARDCASTLE AND MCCORMICK

On the ground, huffing and puffing.

HARDCASTLE

Twenty?

He starts to take his pulse. McCormick rises.

MCCORMICK

Forget it.

Hardcastle rises.

HARDCASTLE

You all right?

(CONTINUED)

97

CONTINUED:

97

MCCORMICK

I'm fine!

HARDCASTLE

No you're not. This is twenty bucks you're passin' up kiddo.

MCCORMICK

I lost my watch.

HARDCASTLE

I'll do it for you.

He grabs McCormick's wrist, starts to take his pulse then notices:

98

INSERT - MCCORMICK'S ARM

98

He's got crib notes scribbled on his wrist.

99

BACK TO SCENE

99

Hardcastle reads.

HARDCASTLE

Lexington & Concord... the shot heard around the world.

(looks at him;
smiles)

Two.

*

McCormick shrugs.

FADE OUT

THE END