

#2116

HARDCASTLE AND MCCORMICK

"THE HOMECOMING"

PART ONE

by

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#2116

Rev. 1/4/84

HARDCASTLE AND McCORMICK

"THE HOMECOMING"

PART ONE

CAST

JUDGE MILTON C. HARDCASTLE
MARK McCORMICK

BILL PAXTON
MAYOR TOM BROADMORE
BUCK MILLER
SHERIFF JOHN CARTER
JUDGE DAN STUBER
WOMAN
SHIRLEY TAYLOR

CHRISTY MILLER
BURT
DEPUTY BELLOWS

HARDCASTLE AND McCORMICK

"THE HOMECOMING"

PART ONE

SETS

EXTERIORS

TOWN OF CLARENCE, KANSAS
/TOWN HALL
/MAINSTREET
/TOWN PARK
/POLICE STATION
/HIGH SCHOOL
/BASKETBALL COURT
BUCK MILLER'S FARM
/BARN
COUNTRY ROAD
COUNTRY HIGHWAY
ROADSIDE
BUS DEPOT
CHURCH
FARM HOUSE
HARDWARE STORE
COUNTY RECORDER'S OFFICE
JUDGE STUBER'S HOUSE/OFFICE
CLARENCE LODGE
MOTEL ROOM
SHERIFF'S OFFICE
RESERVOIR
SEVERAL CAR CHASES
HIGHWAY

INTERIORS

HARDCASTLE'S DEN (At GULL'S WAY)
FARMHOUSE
COYOTE
POLICE STATION
MILLER'S PICKUP TRUCK
FOUR WHEEL DRIVE
HOUSE
/BATHROOM
MAYOR TOM BROADMORE'S OFFICE
HERTZEL'S DRUGSTORE
COUNTY RECORDER'S OFFICE
MOTEL ROOM
SQUAD CAR
HARDCASTLE'S ROOM (at Clarence)
ROOM WITH BARS ON THE WINDOWS

"THE HOMECOMING"ACT ONE

FADE IN

1 EXT. CLARENCE, KANSAS - MID-DAY 1

This is one of those small towns in the mid-west with a Gazebo in the park at the end of Main Street. A Civil War cannon sits proudly on the front lawn of the Public Library and more than likely the town hardware store has wooden floors and steel nail buckets. We can see a line of clean and simple store fronts, a gas station and a drug store that advertises a lunch counter. This is the America of the nineteen forties and fifties...it is also Judge Hardcastle's hometown.

2 ANGLE - TOWN HALL 2

A tribute to F.D.R.'s Works Program Authority of the thirties, this two story building has a marble facade, wide cement stairs and brass doors. The feeling is humble. A beat, then MAYOR TOM BROADMORE (Special Casting) exits the Town Hall. Broadmore is a strong sixty with thick arms and he wears a kind of permanent sunburn one gets from spending thirty years behind the wheel of a farm tractor. As he steps down the stairs another man gets out of a sedan parked at the curb and walks towards him. This man's name is BILL PAXTON (Special Casting) and like Broadmore he is a meat and potatoes kind of guy; mid-fifties and slightly going to seed in an outdated suit.

PAXTON

How'd it go in there this morning, Tom? Any change?

Broadmore shakes his head and pulls out a cigar. Paxton lights it.

BROADMORE

Nope... Judge Stuber wouldn't overturn and he denied the town council's right to appeal.

PAXTON

What does that mean?

CONTINUED

BROADMORE

It means that the State's gonna put its Freeway through a hundred and fifty miles north'a here and leave us off the map. No Freeway, no new industry and no new people moving into town... and it means Buck Miller gets to keep his farm.

ANGLE - BUCK MILLER (Special Casting)

As he exits the Town Hall and starts down the stairs. BUCK MILLER is maybe sixty three and a fifth generation farmer with friendly features and a loose gait. Although about ten to fifteen people follow Miller out of the Town Hall, no one speaks to him and the feeling is more than a little hostile. He walks over to Broadmore and Paxton.

MILLER

I guess I should probably say I'm sorry, Tom. And I am. But, I hope you understand.

BROADMORE

It's kind'a hard to understand someone who's costing our town its future. A lotta money is gonna pass us by. Jobs, new blood.

MILLER

It's my town, too. And I kind'a like it the way it is.

(extends his hand)

Try not to hate me for this.

There is a beat and then Broadmore shakes Miller's hand.

BROADMORE

Nobody hates you, Buck.

(Beat)

We gonna see you at the reunion, are we?

MILLER

If I'm still invited.

CUT TO

4 CLOSE ON - INVITATION 4

It reads: CLARENCE HIGH SCHOOL REUNION CLASS OF '39.

5 PULL BACK TO INCLUDE - INT. HARDCASTLE'S DEN - DAY 5

Hardcastle is reading over the invitation and a letter:
smiling. McCormick enters the den.

HARDCASTLE

Clarence High is having a
reunion for my graduating
class. Isn't that something...

Hardcastle hands McCormick the invitation.

MCCORMICK

(reads).

Yeah, that is. It's nice.
I didn't go to mine...

(shoots lock)

I was in prison.

Hardcastle takes back the invitation.

HARDCASTLE

Well, you can go to the next
one. They throw'em about
every ten or twenty years.

(thinks back)

Bucky Miller, Punky Paxton...
an' I heard that Stinky
Broadmore is even the Mayor
of Clarence now.

MCCORMICK

The mayor of your hometown
is called Stinky?

CONTINUED

HARDCASTLE

No. Tom. We just used to call'em Stinky when he played center for the Five Horsemen. That was our basketball team... We all had really neat nicknames.

MCCORMICK

What was your "really neat" nickname? Magic Milt? *

HARDCASTLE

Funny... But it just so happens we made all state one year.

McCormick almost spits out his milk.

MCCORMICK

Ar Kansas was a state then...? *

Hardcastle grabs McCormick's sandwich and hook-shots it into the wastepaper basket.

HARDCASTLE

It might be thirty five years, kiddo. But, I can still hit from outside the key.

McCormick takes back the invitation and counts off on his fingers.

MCCORMICK

Forty-five years, Judge. You graduated in thirty nine... It's eighty four...

Hardcastle reacts to the years gone past.

MCCORMICK

Are you going?

HARDCASTLE

I have to, kid. It said in the letter that I'm thee significant Alumnus of Clarence High of Clarence, Ar Kansas.

CONTINUED

5 CONTINUED - 2

5

McCORMICK

Must be a small town.

(Beat)

Can I come?

HARDCASTLE

Do you good. Meet honest people,
eat honest food. See the kind
of a town that makes this country
great.

(Beat)

Probably even gonna give me a
key to the city and they wanna
know if I'd judge the Miss Amber
Waves Beauty Contest. Gonna be
a real blast.

Off Hardcastle's smile, we:

CUT TO:

6 CLOSE ON - TWO MEN - NIGHT

6

As they sprint across a field somewhere and string a wire off
of a wooden spool. Both are dressed in black sweaters and
ski masks. After a beat these two guys settle behind a clump
of bushes and one of them checks his watch as the other man
connects a hand detonator/plunger to the wire.

7 EXT. MILLER'S FARM - NIGHT

7

A single light is on in the front window.

8 INT. FARMHOUSE - NIGHT

8

Bucky Miller sits alone at a table and eats his dinner. We can
see that he is a quiet man and his house is clean and simple.
The telephone rings and Miller picks it up.

MILLER

Hello.

VOICE (OVER - TELEPHONE)

Sell the farm while you still
have something to sell, Bucky...

CONTINUED

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6.

8 CONTINUED

8

MILLER
(Flares)
Who is this?

VOICE (OVER - TELEPHONE)
Just a friendly neighbor...

We can hear the voice click off on the other end of the line and Bucky gets up from the table and checks the load in his shotgun that leans up against the wall: ready for action.

9 EXT. MILLER'S BARN - NIGHT

9

It sits a couple of hundred feet from the house.

10 INTERCUT - TWO MEN

10

As one of them checks his watch and then nods. The detonator is pressed and:

11 RESUME - MILLER'S BARN - NIGHT

11

As it blows sky high and we:

CUT TO:

12 EXT. HIGHWAY - DAY

12

The Coyote streaks by and out toward the midwestern plains.

MCCORMICK'S VOICE (OVER)
Hey, Judge. What's this Miss
Purple Mountain Majesty Beauty
contest all about?

13 INT. COYOTE - DAY

13

McCormick drives and Hardcastle rides shotgun.

HARDCASTLE
That's, "Miss Amber Waves",
McCormick. An' it just happens
to be one'a the biggest deals in
Clarence, Kansas. Every season
just after seed they pick the
prettiest girl in the county to
wear the Town crown at the State
Fair. Judgin' it's a real honor.

CONTINUED

MCCORMICK

I'll bet. Not to mention the pig calling contest and the tractor pull. Suuueeee!

HARDCASTLE

Why is it you always have a smart remark when it comes to stuff like this. Sure, it's corny. Real corny, maybe. And the girls don't wear mini skirts and black eye shadow. But they're pretty and as sweet as fresh peaches.

(Beat)

Anyway, one of my old heartthrobs won Miss Amber Waves back in '37. Her name was Molly Landers.

There is a beat and McCormick pulls back his attitude a bit.

MCCORMICK

I know, Judge. It's just that you're makin' it sound like you grew up inside a Norman Rockwell painting... I mean even the names of your old friends sound like something outta Huck Finn. Stinky Broadmore, Punky Paxton, Molly Flanders.

HARDCASTLE

That's Landers.

(he remembers)

Molly Landers. Never really got over that girl... I wouldn't wear a tux to the prom and she ended up going with Bucky Miller.

MCCORMICK

She wouldn't go for the sweatpants and sneakers either, huh?

HARDCASTLE --

(shoots look)

She happened to be crazy about me, ... But I stepped aside for my best friend Bucky Miller... I had plenty'a ladies back then, McCormick... 'n old Buck had it pretty bad for Molly, anyway.

CONTINUED

MCCORMICK

In other words she dropped you.

HARDCASTLE

(Beat)

Yeah... Bucky got to her with a couple of one arm push ups and a box of candy... Married her, too. And they had a little girl. I bet she's a cuty.

MCCORMICK

I bet she's about thirty years old. It was a long time ago, Judge.

HARDCASTLE

Yeah, it was. I wonder if anyone'll remember me.

CUT TO:

A four piece band sits in the Gazebo and a large sign stretches across Main Street. It reads: "Welcome Home Hooker Hardcastle". The whole town has turned out for this event and Mayor Tom Broadmore stands in front of the Gazebo. Next to him is Bill Paxton. In the b.g. a SQUAD CAR wheels into town with its lights flashing (sans siren). *

BROADMORE

(to crowd)

All right, now Hooker must be getting close... *

(to Paxton)

You got the award, Billy?

Paxton nods toward a plaque he holds in his hand. The squad car pulls up and SHERIFF JOHN CARTER climbs out. Carter is mid fifties and he wears the uniform of a country cop.

CARTER

We just picked Hooker up crossing the county line. Should be here no more'n ten minutes. *

CUT TO:

15 EXT. CLARENCE, KANSAS - DAY 15

The Coyote motors through an intersection and past a line of store fronts.

16 INT. COYOTE - VARIOUS P.O.V.'s, ETC. - TOWN OF CLARENCE - DAY 16

As Hardcastle takes in the scenery.

HARDCASTLE

See that place. That place over there? Best damn hardware store in the country. Bet you can still buy ten penny nails for two cents a piece. 'n over there is Doc Swenson's old place... And on the right, that's Hertzels' Drug. It's gotta soda fountain that makes the best Brown Cow you ever tasted.

MCCORMICK

Brown Cow?

HARDCASTLE

Root Beer and Vanilla ice cream. Old man Hertzels used to make'em the best. Boy, this is great. You're gonna get a taste of the heartland, kid. Real law abiding people. A town with integrity...

On that the Coyote rounds a corner and the guys in the Gazebo start playing their instruments. As the music swells in a rendition of "When Johnny Comes Marching Home":

MCCORMICK

A town with a band.

Hardcastle is clearly moved.

17 HIS POV 17

As he takes in the SIGN that stretches overhead. The people, the Gazebo and etc..

SHORT DISSOLVE TO:

18

EXT. TOWN PARK - DAY

18

Hardcastle stands next to Mayor Broadmore. Broadmore holds the plaque.

BROADMORE

Now, you know the people of
Clarence, Kansas only give their
Man Of The Year Award about
every six or seven years.

McCormick reacts in the crowd of town people as Hardcastle shuffles: he's not very good at this kind of thing.

HARDCASTLE

(quietly to Broadmore)

Yeah, okay. But could you just
give me the thing, Tom.

Broadmore waves Hardcastle off. Hardcastle smiles awkwardly to the crowd.

BROADMORE

Anyway, this year we're givin'
it to a man who left home more
than thirty years ago to carry
our town colors to the highest
court in the land.

HARDCASTLE

(aside to Broadmore)

It was just a county court, Tom.
L.A. County. That's all, really.

BROADMORE

(laughs to the crowd)

Still as humble as ever, huh.
Well, we know better...Hooker
Hardcastle,

(hands over the plaque)

Clarence, Kansas: Man Of The Year.

19

FAVOR - McCORMICK

19

As he lip syncs "Hooker Hardcastle" and shakes his head.
People call for a speech.

HARDCASTLE

'n I thought all I was coming back for was the reunion and some'a Missy Sullivan's fruit punch.

(Re: Award)

I don't really deserve this. You people do. The people of Clarence who showed me about right and wrong and what's good and what isn't. Thanks.

Hardcastle steps down, the band strikes up, and we:

SOFT CUT TO:

EXT. TOWN PARK - DAY

As McCormick and Hardcastle make their way toward the Coyote.

McCORMICK

"Hooker" Hardcastle? What'd you do, drive a tow truck?

HARDCASTLE

I was a hook-shot specialist in school, wise guy. Stinky, Bucky and Punky gave me that name in the playoffs.

McCORMICK

Oh, I know what happened. Walt Disney must'a come through here one day and named the whole town, right? You can call me Goofy, okay, Hooker?

HARDCASTLE

Okay, so it's a little silly. Big deal.

McCORMICK

A little?

McCormick takes the award plaque from Hardcastle and looks at it.

CONTINUED

21 CONTINUED

21

McCORMICK

This is real nice, Judge. It is.
There's a lot of love for you here.

HARDCASTLE

Does that surprise you?

McCORMICK

(smiles)

Not a bit.

22 ANGLE - BROADMORE AND CARTER

22

As they walk up to Hardcastle and McCormick. Carter eyes the Coyote.

CARTER

That's a heck of a buggy, Hooker.

HARDCASTLE

(Re: McCormick)

It's Goofy's.

McCormick extends his hand.

McCORMICK

Hi. Mark McCormick.

CARTER

Nice to meet you, Goofy.
Stretch Carter.

McCormick reacts to the nickname.

McCORMICK

Please, call me Skid, Stretch.

CARTER

Huh?

McCORMICK

Skid. Y'know, Skid-Mark.

(Re: Coyote)

It's car talk. Forget it.

Carter and Broadmore don't get it.

HARDCASTLE

Say, I didn't see Bucky Miller
out there today. How is he?

CONTINUED

22

CONTINUED

22

Broadmore just shrugs. Carter looks away.

HARDCASTLE

Buck's okay, isn't he? Still workin' the farm out at the West End?

BROADMORE

Buck Miller's changed a lot since Molly died. He's gotten, well, ah, a little greedy you might say. He don't think'a the town no more. Just himself.

HARDCASTLE

That doesn't sound like Bucky.

BROADMORE

None'a your concern, Hooker. It's a town problem. Between us and Buck.

(walks off)

See you tonight?

Hardcastle nods.

MCCORMICK

(nods to them)

Stretch, Stinky? Nice to meet you.

Broadmore pulls Hardcastle aside.

BROADMORE

Now that I'm the mayor, Hooker, folks don't call me Stinky much.

HARDCASTLE

(quietly)

I kind'a like to go by Milt myself now, Tom.

Off their nods we:

CUT TO:

23

EXT. CLARENCE, KANSAS POLICE STATION - DAY

23

A red brick one story structure with an American Flag out in front and bars on the windows. Billy Paxton drives up in his sedan and enters.

Broadmore sits at Carter's desk and smokes a cigar. Paxton enters and Sheriff Carter leans against the wall.

PAXTON

Buck Miller still isn't gonna change his mind?

BROADMORE

(shakes his head)

Even offered to swap him two hundred acres of bottom land and a free lease on the water rights. He won't move.

PAXTON

Not even after what happened to his barn the other night? How can he afford to work it? I heard he lost most'a his equipment.

BROADMORE

Anymore news on that, Stretch?

Carter shakes his head.

CARTER

But I can't say that I blame whoever did it... Without that new freeway this town loses the bid on the steel plant. Federal funding for the new school. And forget re-openin' the mill.

PAXTON

Maybe Hardcastle can talk to him. They were best friends.

CARTER

Hardcastle's an outsider now, Billy. Anyway, we're almost outta time. I got my life savings stuck into that land for the new shopping mall. Tom's got fifty grand sunk into his plans for that housing development. And what about that car dealership you've been scraping up for?

CONTINUED

BROADMORE

What are you saying, Stretch?

CARTER

I'm saying we turn up the pressure. We make Bucky Miller fold up his tent.

There is a heavy beat.

PAXTON

Look, I want this town to grow as much as anyone... But, I don't want anybody to get hurt.

CARTER

Bucky's not gonna get hurt. But he's gonna get some sense scared into him right quick.

MCCORMICK'S VOICE (OVER)

Y'know, Judge. I think you're right about these people. They're good, honest, simple folks.

CUT TO:

Banners have been strung across the front of this two story vine covered building. A flag pole is centered in the middle of a grass circle that is surrounded by cement steps. As McCormick and Hardcastle enter the front court, we can see that Hardcastle is remembering.

HARDCASTLE

Beats the hay outta the big city, doesn't it.

(Re: flag pole)

Meet ya at the flag pole.

MCCORMICK

What?

HARDCASTLE

Meet'ya at the flag pole.

MCCORMICK

Why?

CONTINUED

25

CONTINUED

25

HARDCASTLE

That's kind'a a call to arms. When you had a beef with a kid in school you'd tell him to meet ya at the flag pole after class. Y'know, put up your dukes and settle it like men.

(Re: thinks)

More like kids now that I think about it.

As they walk toward the front doors of the school.

MCCORMICK

You must'a spent a lotta time at the old flag pole, didn't ya, Hooker?

HARDCASTLE

Nah, ... 'cept once when I caught Dan Stuber stealing my lunch outta my locker. Hah, my first collar. I wonder what the little thief is doing now.

CUT TO

26

CLOSE ON NAME TAG

26

It reads: DANNIEL STUBER, ESQ. Class of '39.

27

PULL BACK TO REVEAL - DAN STUBER

27

And old DAN STUBER has not aged well. He's about fifty pounds overweight, thick joweled and balding.

STUBER

Yeah, yeah, I'm a judge, Hooker. Can you believe it.

*

28

WIDEN TO INCLUDE - INT. CLARENCE HIGH SCHOOL GYM - DAY

28

Hardcastle and McCormick talk to Stuber and we can see that this whole place is colored up in crepe paper and party balloons. Folding tables are filled with punch bowls and homemade pies and brownies fresh from the oven.

CONTINUED

HARDCASTLE

Well, no. Not really.

STUBER

You remember me, right?

(points to name tag)

Danny Stuber...

(to McCormick)

Me and the judge here were like this

(crosses fingers)

back in the old days and now, ain't it funny that we're both sitting on the same Bench.

HARDCASTLE

Hysterical...

MCCORMICK

(extends hand)

Mark McCormick... Matter a fact me and the Hooker met in a courtroom ourselves.

STUBER

Say, have you seen Shirley Taylor around here? I bet she'd love to see you.

HARDCASTLE

Shirley's here. Gees,
(to McCormick)

me an' Shirley lit this town up for the last summer I lived in Clarence. Went steady right up until I left for the west coast and then she dropped me for another fella.

STUBER

Yeah, me...

HARDCASTLE

You married Shirley Taylor?

STUBER

(winks)

It's Stuber now, Hooker.

(MORE)

STUBER (cont'd)
and once I got this lug outta the
way it was easy.

HARDCASTLE
Tell her I said, hi.

STUBER
(looks about)
She's around here somewhere.
Tell her yourself.

HARDCASTLE
Maybe I'll bump into her. See
ya Stubee.

Hardcastle and McCormick walk off.

MCCORMICK
You could always meet him at
the flag pole.

HARDCASTLE
(Beat)
Gees, Shirley Taylor.

MCCORMICK
Stuber.

HARDCASTLE
Must'a bounced into him on the
rebound after I broke her heart.

MCCORMICK
A man called "Hooker". He plays
basketball, he busts bad guys, he
breaks hearts and he's coming to
a theater near you... Rated "R".
No one admitted without a nickname.

HARDCASTLE
You're getting a kick outta this,
aren't you, McCormick?

McCormick smiles.

MCCORMICK
Call me Goofy, Hardcase.

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19. 20. & 21.
(X)

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29
thru
31

OMITTED

29
thru
31

32
and

ANGLE - TOM BROADMORE

33

On a make shift podium and whistling into a mike.

32
and
33

BROADMORE

Test, test, can you hear me?

(Beat)

Good, 'cause not only is our
man of the year, Hooker
Hardcastle present tonight,
and not only is he gonna judge
the Miss Amber Waves beauty
contest tomorrow, but, for the
first time in thirty-five years
the Five Horsemen of Clarence
High are back on the old battle
field....

34

ANGLE - BUCK MILLER

34

As he steps into the Gym and scans the crowd for Hardcastle. He spots him and walks over.

BROADMORE

(chuckles)

Although I'm not too sure that any of us could still dribble a basketball to the retirement home anymore.

Miller taps Hardcastle on the shoulder.

MILLER

I'm not too sure about that, Hooker. How about you?

HARDCASTLE

Buckee!!

And McCormick watches these two old friends go through some kind of a ritual handshake:

HARDCASTLE & MILLER

The Horsemen have the Hooker, with Bucky on the right, you give the ball to Stinky, and we always win the fight.

Hardcastle and Miller turn to McCormick and he reacts:

HARDCASTLE

That was the team cheer, kiddo.

McCORMICK

Probably worked better with the pom poms I'll bet.

(to Miller)

Mark McCormick.

HARDCASTLE

Bucky Miller, kid. Best darn dribbler in the county...

McCORMICK

Is that so?

SMASH CUT TO:

35

CLOSE ON - BASKETBALL - NIGHT

35

As some mean street dribbling is going on. We play this then:

WIDEN TO INCLUDE SCENE - BASKETBALL COURT - NIGHT

This is the one behind the high school and we can see Hardcastle, McCormick and Miller in a tough game of cut throat. We play this action for as long as it holds and then McCormick goes up and makes a lay-up.

McCORMICK

My game. Wanna go again?

As Miller and Hardcastle towel off, clearly exhausted.

MILLER

Is this guy trying to kill us, Hooker?

HARDCASTLE

No. Just me. You? You looked great. Haven't changed a bit.

MILLER

(a beat)

Yeah, and I'm about the only thing in this town that hasn't.

(beat)

What about you guys, you think I'm doing the right thing?

McCORMICK

Hey, if you don't want to sell your farm so they can put some new freeway through, don't. It's your choice.

MILLER

It isn't even selling the farm anymore. It's this town. It's startin' to change.

HARDCASTLE

Everything changes, Buck. You, me, even Danny Stuber I guess....

Bucky takes a heavy beat.

MILLER

And I'm scared, Milt... Look, I didn't want to lay this on you.

(Beat)

But, a couple of nights ago someone torched my barn. Darn near lost everything.

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(X)

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36

CONTINUED

36

HARDCASTLE

Are you sure?

MILLER

(nods)

Stretch said it was probably
just vandals... But if it
isn't, I'm afraid they'll try
something else.

Hardcastle puts his arm around Miller.

HARDCASTLE

It's a good town, Buck. Stretch
is probably right. I wouldn't
worry too much about it.

(they shake hands)

We'll see you tomorrow, get
some sleep, okay.

MILLER

Thanks, Hooker.

Miller nods and walks off to his pickup truck. McCormick and Hardcastle watch him go.

MCCORMICK

You know, I think the friends you make when you're in high school, even if you don't see 'em or talk to them much, are the friends you keep for the rest of your life.

Hardcastle smiles and picks up the basketball.

HARDCASTLE

(smiles)

Yeah, but there are exceptions, kiddo.

McCormick responds to the warmth: thinking what Hardcastle said is a compliment.

HARDCASTLE

I mean, Steve Henderson back home is a good friend of mine and I didn't know him 'til I was in my forties.

McCormick shakes his head at Hardcastle for taking a shot.

HARDCASTLE

Just kidding, kiddo.
(Re: basketball)
Wanna go a little one on one.
Y'know, old friends?

McCormick takes the basketball and as he makes a lay up, we:

CUT TO

As Buck Miller's pickup truck speeds past camera.

38 INT. PICKUP TRUCK - NIGHT

38

Miller drives and then after a beat, he responds to some headlights in his rear view mirror.

39 RESUME - EXT. COUNTRY ROAD - NIGHT

39

And the vehicle following Miller's truck is one of those huge four wheel drive pickup trucks with a front winch, giant tires and etc.

40 INT. FOUR WHEEL DRIVE - NIGHT

40

Carter is at the wheel and next to him sits a nervous Bill Paxton. Carter steps on the gas and closes in on Miller's pickup truck.

PAXTON

We're just gonna scare him,
right?

Carter tosses Paxton a ski mask and pulls one down over his face.

CARTER

We're gonna do whatever it takes,
Punky.

PAXTON

Stretch, hey... Tom said--

CARTER

You just shut up and nobody'll
get hurt.

41 EXT. CAR CHASE - NIGHT

41

The four wheeler bashes into the rear of the pickup and the chase is on. We play this race through the back country roads of Clarence County as Buck Miller fights for his life. He turns the pickup truck onto a dirt road and high speeds his way through the off road underbrush: exploding through trees and bushes. The four wheeler continues to close in and smash into the rear of Miller's truck. They both are just about flat out now and seem to be leaping over the grounds as they fly off ruts and boulders. Then, the four wheeler slews sideways and forces Buck Miller's pickup over the side of a cliff.

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26.

42

ANGLE - PICKUP

42

In a spectacular dive off the cliff and careening down into a deep ravine: flipping end over end and then coming to rest in a pile of flames and twisted metal at the bottom of the ravine. Play this and:

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

43 EXT. COUNTRY HIGHWAY - DAWN 43

The Coyote streaks over the rolling hills of the Kansas farmland.

MCCORMICK VOICE (OVER)
It's kind'a early isn't, judge?

44 INT. COYOTE - DAWN 44

McCormick yawns at the wheel and Hardcastle takes in the fresh morning air. It is clear that these guys don't know what happened to Hardcastle's good friend, Buck Miller.

HARDCASTLE
'a course it's early. We're in farm country. Heck, by this time I'd already have had a dozen bales'a hay cut'n dryer'n a popcorn burp.

MCCORMICK
Y'know, I like the way you're slippin' in that country twang, judge. Ever since we crossed into Kansas, you've sounded like Mister Green Jeans.

HARDCASTLE
Now, I'm not speaking any differently than I do back in L.A., kiddo.
(Beat: He looks off)
Well, possum on a gum bush, would you look at that.

McCormick reacts to the countryism and:

45 THEIR - POV 45

And as the Coyote motors over a rise in the road we can see what is left of about forty acres of farmland. There is an old barn and a GIANT FREEWAY CLOVERLEAF that leads to nowhere: clearly a highway project that was halted. Off ramps and on ramps leading to nowhere and etc.

46

EXT. ROADSIDE - DAY

46

Hardcastle and McCormick stand next to the Coyote and they take in the scene. We can see that Hardcastle is a little confused.

HARDCASTLE

I drove you out here so you could see the farm I grew up on.

McCormick looks out at the clover leaf.

McCORMICK

That's it?

Hardcastle nods: a little stunned.

McCORMICK

What'd you raise, Buicks?

HARDCASTLE

Wheat.

(Beat)

Gees, I know things have to change, but when my dad sold this place I didn't think they were gonna turn it into an intersection.

Hardcastle and McCormick start to walk off and then Hardcastle turns around for one last look.

HARDCASTLE

Sure wish you could've seen it when the creek was running and the wind was blowing just before a rain. It was beautiful.

McCORMICK

C'mon, Judge. Let's go. That beauty contest ought'a cheer you up. Pretty girls in bikinis, great dancing.

SMASH CUT TO

47
&
48

OMITTED

47 *
&
48

49

CLOSE ON - A PRETTY GIRL

49

She wears a bikini and performs a pretty pathetic tap dance routine, swinging a baton like a club and clumping around a wooden stage.

50

PULL BACK TO REVEAL - EXT. TOWN PARK - DAY

50

Hardcastle sits between McCormick and Broadmore. The Miss Amber Waves contest is in full swing and these three guys have their eyes locked on the "Tap Dance". Hardcastle and McCormick exchange looks: re: the pretty girl.

HARDCASTLE

Take it easy, McCormick. Maybe she's a singer.

McCORMICK

Well, at least she's pretty, Judge.

HARDCASTLE

(to Broadmore)

Whatta'ya think, Miss Amber Waves there with the green eyes, Tom?

CONTINUED

50

CONTINUED

50

BROADMORE

Maybe, but it depends on how
she does in the bake-off.

MCCORMICK

What's her name?

Hardcastle checks his list.

HARDCASTLE

Bunny Carter.

MCCORMICK

(shrugs)

I guess that was a dumb question.

Hardcastle shoots McCormick a hard look.

51

ANGLE - SQUAD CAR - DAY

51

As it wheels up toward the town park with its lights flashing.
Sheriff Carter gets out and walks toward Hardcastle, Broadmore
and McCormick.

CONTINUED

51 CONTINUED

51

CARTER
 (serious)
 Tom, Hooker? Can I see you
 for a minute?

*

CUT TO

52 CLOSE ON - HARDCASTLE

52

And at once we can see that he is filled with both shock and sadness.

HARDCASTLE
 When did it happen?

53 WIDEN TO INCLUDE - SCENE

53

Hardcastle, McCormick, Carter and Broadmore are gathered around the squad car. The festivities continue in the b.g.

CARTER
 Must'a been sometime last night
 after the reunion. Todd Bradley
 was up huntin' fox and he come
 across Bucky's wreck up in the
 ravine.

BROADMORE
 Any idea how, Stretch? I mean,
 Buck wasn't much of a boozier,
 but after the party'n all last
 night.

MCCORMICK
 He wasn't drunk.

Both Broadmore and Carter look to McCormick.

MCCORMICK
 He was scared.

*

BROADMORE
 What's that suppose to mean?

*

MCCORMICK
 (shrugs)
 Nothing...I guess Buck was just
 a little shook about his barn
 going up in smoke.

*

CARTER
 That kind'a vandalism can happen any-
 where...makes ya sick, don't it?

*

54

EXT. BUS DEPOT - DAY

54

And this depot consists of a bench outside the Post Office. A Greyhound wheels in and the destination plate reads: Porter, Franklinville, Clarence, Lockport and Lewiston. The doors push open and:

CARTER'S VOICE

I put a call into Buck's daughter up in New York. She's flying out and taking the bus down from Franklinville.

55

CLOSE ON - CHRISTY MILLER (Special Casting)

55

As she steps off the bus. Christy is maybe thirty years old and a classic beauty. Well dressed in an east coast kind of fashion, we know that this lady is hardly a maiden in distress. As Christy picks up her bags:

56

ANGLE - HARDCASTLE AND MCCORMICK

56

Hardcastle watches Christy from a distance and we can see that he is touched. Next to him, McCormick is smiling warmly.

MCCORMICK

I can see why her mom won Miss Amber Waves, Judge. She's beautiful.

HARDCASTLE

Yeah.

(thinks back)

She sure is.

Hardcastle and McCormick walk toward Christy. This isn't going to be easy.

HARDCASTLE

Molly? Molly Miller?

Christy turns and looks to Hardcastle and McCormick.

CHRISTY

It's Christy Miller.

HARDCASTLE

Sorry. It's just that you look
(MORE)

CONTINUED

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56

CONTINUED

56

HARDCASTLE (cont'd)
so much like your mom. I, ah,
I'm real sorry about your dad.

CHRISTY
So am I...from the newspaper
clippings my mom used to show
me, you must be Judge Hardcastle?

CONTINUED

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34.

56 CONTINUED - 2

56

Hardcastle nods and picks up Christy's bags. She looks to McCormick.

CHRISTY
(extends hand)
Christy Miller.

MCCORMICK
(shakes hand)
Mark McCormick.

Hardcastle leads them off, carrying the bags.

HARDCASTLE
Mark and I will run you over to
the Clarence Lodge. I got you a
room there for the week.

CHRISTY
Thank you. But, would you mind
taking me out to the farm? I'd
rather stay out there.

HARDCASTLE
(understanding)
Sure.

As they walk off:

CUT TO

57 EXT. CLARENCE POLICE STATION - DAY

57

The squad car is parked out in front.

58 INT. POLICE STATION - DAY

58

Carter, Broadmore and Paxton are there. Broadmore holds
a cup of coffee and we can see that Paxton is a little
shaken up.

BROADMORE
Settle down, Punky...it was
an accident.

Paxton shoots a look to Carter.

CONTINUED

PAXTON

No, it wasn't, Tom.

CARTER

Then you're the only one
who knows that, Paxton.

BROADMORE

What happened out there last
night, Stretch?

CARTER

This town had a problem and
I had the guts to solve it.
So it got outta hand a
little. Buck Miller should'a
known better in the first place.

PAXTON

An' what happens if Christy
Miller doesn't sell the farm?
Is she gonna have an accident,
too?

CARTER

She'll sell the farm, Billy.
Relax. Buck Miller didn't
raise no dumb children.

Paxton doesn't like the tone of that.

CHRISTY'S VOICE (OVER)

I'm never gonna sell the
farm.

CUT TO:

59

OMITTED

59*

60

EXT. THE MILLER FARM - DAY

60*

Hardcastle, McCormick and Christy take in this beautiful piece of bottom land that holds a freshly painted farm cottage, a burned barn and about a hundred acres of amber waves of grain.

McCORMICK

A one man farm's a lotta work, Christy. Y'know, with your career in New York and all, it could be tough.

CHRISTY

I had always planned on moving back here someday...anyway, Dad loved this place almost as much as he loved me. I could never sell it.

(beat)

He always said Kansas had plenty of freeways anyway.

CONTINUED

60

CONTINUED

60

Hardcastle smiles.

CHRISTY

Could I be alone now. I'll
see you tomorrow.

Hardcastle embraces Christy as she starts to cry and we:

DISSOLVE TO

61

EXT. CHURCH - DAY

61*

The service is over and we can see Hardcastle and McCormick leading Christy toward a line of cars. Tom Broadmore and Carter pay their respects and walk off. A beat, then Billy Paxton walks up to Christy.

PAXTON

Could I get a minute with
Christy here, Hooker.

HARDCASTLE

Sure.

Hardcastle kisses Christy on the cheek and as he walks off:

HARDCASTLE

If you need anything, Christy,
just call.

PAXTON

I know this isn't the best time
for this Miss Miller.

CHRISTY

No, it isn't.

PAXTON

Your father was a fine man
and this whole town loved him.

CHRISTY

I'm starting to get the impres-
sion that this whole town just
wanted his farm. Dad sent me
letters, Mister Paxton. These
past couple of months weren't
easy on him. They burned down
his barn. He was threatened.

CONTINUED

61 CONTINUED

61

PAXTON

Look. People can get a little ugly when their future's at stake. But there's no sense letting that piece'a land go to seed when it can help Clarence grow into a real city.

(beat)

The county is willing to make you a very generous offer --

CHRISTY

My father's farm is not for sale, and I have no intention of letting it go to seed.

Christy walks off.

62 ANGLE - COYOTE

62

As it drives away from the church.

McCORMICK'S VOICE (OVER)

Judge, I'm gonna say something to you. And don't let it make you crazy. I just want you to think about it.

63 INT. COYOTE - DAY

63

Hardcastle is a little washed out from burying his high school chum: not listening.

HARDCASTLE

Buck was a hell of guy, McCormick.

McCORMICK

I'll bet he was, Judge. And I could see you guys really cared about each other.

(warm beat)

Even if he did marry the girl who broke your heart.

Hardcastle finds a smile.

CONTINUED

HARDCASTLE

God, Christy and her mom could'a been twins.

MCCORMICK

Judge...will you hear me out?

Hardcastle nods.

MCCORMICK

Has it occurred to you that Buck Miller's accident might not have been an accident?

Hardcastle turns to McCormick; angry and stunned.

MCCORMICK

Now, just wait a second, okay? I know you love this town and everybody here loves you... But, I can't help thinkin' that the only guy who could keep that freeway from coming through got killed in something that might not be just some kind of tragic coincidence.

This has occurred to Hardcastle and that's why he's so angry.

HARDCASTLE

Look, McCormick. The people of Clarence aren't the kind'a people you're used to hanging around with. They settle their deals with handshakes, not with hitmen...

MCCORMICK

How about arsonists?

HARDCASTLE

That kind'a stuff happens everywhere, McCormick...and stop trying to make where I come from look no different from where you come from, 'cause it is. It's a lot different. And if this town had a beef with Buck Miller, they still help him fix his roof after a wind.

CONTINUED

McCORMICK

And what if now this town has
a beef with Buck Miller's
daughter?

Hardcastle looks long and hard at McCormick.

HARDCASTLE

The big city has turned you
into a cynic, kiddo. Nobody
laid a hand on Buck Miller and
nobody's gonna lay a hand on
his kid.

CUT TO

63A EXT. MILLER'S FARM - NIGHT

63A

As we see two men in dark sweaters and ski masks slip along
the side of the house and one of them turns off the outside
water supply. (Note: as he does this we can see his sleeves
roll up and reveal a tattoo in the form of a Dragon and a
Heart.

64 INT. HOUSE - BATHROOM - NIGHT

64

Christy has on her bathrobe and she turns on the bathtub
faucets but nothing comes out. Then a telephone rings and
she goes and picks it up.

CHRISTY

Hello.

No response from the other end and she hangs up...Then, the
telephone rings again.

CHRISTY

(angry)

You better stop calling me or
I'm gonna get the Sheriff out
here.

A long beat, then:

VOICE OVER (TELEPHONE)

This is your daddy, Christy...
Sell the farm like a good little
girl...

CONTINUED

64 CONTINUED

64

Christy is clearly shaken and she slams down the telephone.

65 EXT. FARM HOUSE - NIGHT

65

And we see one of the guys cut the electric line to the house and the lights go out. And on that:

66 INT. HOUSE

66

As Christy screams in the darkness.

CHRISTY

Who is it? Is someone there?

No response and Christy finds a candle and lights it. She goes to a cabinet and takes out Bucky's shotgun. As she loads it, there's a knock on the door.

CHRISTY

Who is it? I've got a gun!

MAN'S VOICE (OVER)

Power failure, mam. Just chasing down a terminal leak... I gotta check your meter.

CHRISTY

Get out of here! Get off my farm...or I'll call the police.

MAN'S VOICE (OVER)

Suit yourself, lady.

Christy goes to the telephone and picks it up. She dials and finds out it's dead. She hears a truck pull out her front yard and she braces her shotgun and goes to the front door. She swings it open and:

67 CLOSE ON - A DUMMY

67

That hangs from a rafter on the front porch. On it we can read a sign that hangs around its neck. It says:

"DADDY'S LITTLE GIRL BETTER GO HOME"

Hold for a beat, and then:

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

68 EXT. TOWN HALL - DAY 68

The Coyote is parked out in front next to a couple of N.D. sedans.

HARDCASTLE'S VOICE (OVER)

Look, Tom. I don't have to tell you how much I love this town.

69 INT. BROADMORE'S OFFICE - DAY 69

Broadmore sits behind a modest desk and we can see a model tractor/harvester that serves as a paper weight. On the wall hang the plans for the freeway and various spec developments. Hardcastle and McCormick are sitting on either side of Christy Miller.

HARDCASTLE

But what happened out at Christy's place last night wasn't just a prank. Especially in light of what happened to her dad's barn... And then her dad.

BROADMORE

(to Christy)

You're all right, aren't you Christy?

We can see that she is but looks like she's had a hell of a night.

CHRISTY

I guess I'm okay. Just scared.

BROADMORE

Look, Christy... Some folks in town were really countin' on that freeway comin' through... Maybe they thought they could scare you into selling now that your daddy was killed.

McCORMICK

Or maybe murdered.

CONTINUED

Broadmore looks hard at McCormick.

BROADMORE

I think you'd better leave the
police work to Sheriff Carter, son.

HARDCASTLE

He has a point, Tom.

BROADMORE

You've been away from home too
long, Milt. The people of Clarence
don't turn to murderin' one'a their
own because of some roadway.

MCCORMICK

(hard)

Buck Miller driving
into a ravine in the middle of
the night? O'kay, maybe an accident.
But last night?

(Nods to Christy)

C'mon, man. Open your eyes.

BROADMORE

(To Hardcastle. Re:
McCormick)

You better take him back to the
big city, Judge. This town's
havin' enough of its own trouble
without some outsider stepping in
it... I wouldn't want him to get
hurt. People here a kinda touchy.

MCCORMICK

Is that a threat?

HARDCASTLE

He didn't mean nothing by it,
Mark.

As Hardcastle turns and leaves he shoots Broadmore a look.

HARDCASTLE

But, you wouldn't mind if I
nosed around a little would you?
It used to be my town, too.

CONTINUED

BROADMORE

Waste your time if you want, Milt.

HARDCASTLE

Time doesn't cost anything to waste, Tom. Thanks.

Hardcastle, McCormick and Christy exit.

70 EXT. TOWN OF CLARENCE - MAINSTREET - DAY

70.

Hardcastle, McCormick and Christy walk down Mainstreet.

MCCORMICK

You get the feeling we're being stonewalled here by the fine folks of Clarence, Judge?

HARDCASTLE

Let's not jump into the river 'til we know how deep the water is, okay.

McCormick reacts to Hardcastle's countryism.

MCCORMICK

Great... I'm working on a case with Lil' Abner.

HARDCASTLE

Nobody's on a case yet, either.

CHRISTY

(serious)

Milt, do you think Tom Broadmore knows more about this than he is letting on?

CONTINUED

70 CONTINUED

70

HARDCASTLE

He might... Or maybe he's working his own investigation with Sheriff Carter and he doesn't want us messing it up.

McCORMICK

Or maybe he had something to do with Buck Miller's death.

Hardcastle stops and turns to McCormick.

HARDCASTLE

I know what you're thinkin', McCormick. But Stinky Broadmore'n I go back to the Five Horsemen and farther. He's no killer... He's just trying to run his town.

CHRISTY

It was my dad's town, too.

This is hard on Hardcastle.

HARDCASTLE

I know that, Christy... That's why I'm gonna ask around.

CUT TO

71 CLOSE ON - THREE BROWN COWS

71

Vanilla and Rootbeer icecream floats as they are put down on a lunch counter.

72 PULL BACK TO REVEAL- INT. HERTZEL'S DRUGSTORE - DAY

72

Hardcastle, McCormick and Christy sit at the counter. A man in his forties named BURT is the soda jerk. Hardcastle takes a long taste and smiles.

HARDCASTLE

You make'm as good as your dad used to, Burt... Best darn Brown Cow in the country.

CONTINUED

Burt takes Hardcastle's money and rings up the floats.

HARDCASTLE

Say, Burt,... Too bad about that freeway not going through, huh? Bet you had plans to turn this place into a department store.

BURT

(shrugs)

Not really, Hooker. Most folks around here like Clarence the way it is... It hasn't changed in a hundred years and if it don't change for the next hundred it'll be fine with me.

MCCORMICK

I thought the whole town was behind the freeway idea. That's why Buck Miller was getting so much heat. He wouldn't sell.

BURT

Nah,... Some folks were making noise at the town meetings. The rest of us could'a gone either way.

CHRISTY

But, if Clarence turns into a boom town you could all make a lot of money.

BURT

Maybe, but who can afford that kind of speculation when the price'a eggs is almost a dollar a dozen.

HARDCASTLE

A lot of speculation's been going on has it, Burt?

CONTINUED

72 CONTINUED - 2

72

BURT

Some has... I heard a lot of land's been changin' hands on the west end of town. But the bids have been sealed so I don't know who's in on it. Out of towners, probably.

Hardcastle, Christy and McCormick exit and Burt looks after them for a beat. Then, he slips off his apron and goes over to the telephone: rolling up his sleeves. As he dials:

73 CLOSE ON - TATTOO

73

The same one from the other night outside Miller's farm: on his right forearm we can see the tattoo in the form of a dragon and a heart.

74 RESUME - SCENE

74

BURT

(Into telephone)

Yeah, this is Burt.
Look, Hardcastle was in here askin' some questions.

75 INTERCUT - PAXTON

75

In his COUNTY RECORDER'S OFFICE and sweating it a little bit.

PAXTON

What'd you tell 'em?

BURT

Nothing. But if he's still the same kind'a boy scout he was when we was growing up, we could have trouble.

PAXTON

Just take it easy, Burt. We'll handle him.

CONTINUED

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75 CONTINUED

75

Paxton hangs up: shook.

CUT TO:

76 EXT. HARDWARE STORE - DAY

76

Christy and McCormick stand out in front and after a beat Hardcastle exits the store.

HARDCASTLE

Doc Harris feels the same way as the rest of the people we talked to. That new freeway didn't mean spit to him either.

CHRISTY

Well, it means a lot to someone, Judge. Enough to maybe even kill my dad.

Hardcastle thinks for a beat.

MCCORMICK

This startin' to come into a little clearer focus for you, Judge?

HARDCASTLE

A little.

MCCORMICK

(to Christy)

He hates it when I'm right.

HARDCASTLE

Nobody's right yet, McCormick. #
But, maybe I ought'a go over to the county recorder's office and have a chat with Punky Paxton.

CUT TO:

77 EXT. COUNTY RECORDER'S OFFICE - DAY

77

A couple of cars drive down the Main street of Clarence and the feeling is lazy.

CONTINUED

77 CONTINUED

77

PAXTON'S VOICE (OVER)

Milt, you're a judge. You ought'a know I can't do that.

78 INT. COUNTY RECORDER'S OFFICE - DAY

78

Paxton sits at his desk. Hardcastle stands in front of him. We can see that Paxton is sweating it a bit.

HARDCASTLE

I just want to look over some deeds and maybe some of the properties in escrow, Punky. I'm thinkin' a maybe putting a little of my own money back in town here. Some retirement investments with that freeway coming through.

PAXTON

But, the freeway isn't coming through.

HARDCASTLE

Maybe, maybe not. Depends on the advice I give to Christy Miller, I guess.

(Smiles)

Her dad and I were real close.

PAXTON

I'd like nothing better than that. But these bids are sealed and if you want'a buy one of 'em out, you're gonna have to take it up at a town meeting.

HARDCASTLE

-- (Hard)

Or get a warrant from Judge Stuber and make a call to the boys in Kansas City. Bring'em in here and have'em read over your records.

PAXTON

This is none of your concern, Hardcastle.

CONTINUED

78 CONTINUED

78

HARDCASTLE

Yeah, it is, Punky. Like I said,
me and Buck Miller were real close.

Hardcastle exits and Paxton picks up the telephone: Dialing.

PAXTON

(into telephone)
You guys better do something fast,
Tom, 'cause Hardcastle's on his way
over to judge Stuber's for a warrant
to look at my records.

79 EXT. TOWN OF CLARENCE - DAY

79

Hardcastle, McCormick and Christy walk down the street.

HARDCASTLE

Mark, I'm going over to pick up
a warrant from Judge Stuber,...
Put Christy up at our hotel.

CHRISTY

You guys don't have to protect me.

HARDCASTLE

We might.

Hardcastle walks off and we:

CUT TO:

80 EXT. JUDGE STUBER'S HOUSE/OFFICE - DAY

80

It's a Victorian job on the edge of town with a sign in the
window that advertises JUDGE DANIEL STUBER as a C.P.A.,
NOTARY PUBLIC, LAWYER and JUDGE.

Hardcastle rings the bell again and still there is no
answer. We can hear the sound of a t.v. set coming
from inside the house and Hardcastle calls out.

CONTINUED

80 CONTINUED

80

HARDCASTLE

C'mon, Danny. Answer the door,
will 'ya?

Stuber doesn't and Hardcastle walks around the side
of the house.

81 NEW ANGLE - HARDCASTLE

81

As something catches his eye in one of the windows.

82 HARDCASTLE'S POV

82

And we can see Judge Daniel Stuber slumped over his desk
(This is the man we met at the reunion).

TIME CUT TO:

83 ANGLE - FRONT OF STUBER'S HOUSE - DAY

83

Sheriff Carter is there and standing next to Hardcastle as
a couple of paramedics wheel out Stuber's body and put
it into the rear of an ambulance.

HARDCASTLE

What was it, Stretch?

CARTER

A heart attack probably, Hooker.
Danny hasn't been feelin' too well
lately.

HARDCASTLE

He looked great at the reunion the
other night.

CARTER

I know you guys were friends, Hooker.
But these things happen. People die.

HARDCASTLE

But in Clarence they seem to die at
just the right time. Y'know, Stretch,
it's like hunting ducks. You see one,
no big deal. You see two and you know
there's probably a flock near by.

CONTINUED

CARTER

What's that suppose to mean?

HARDCASTLE

It means that we could either have two tragedies here or two murders.

CARTER

You're not saying that Buck Miller was murdered, are you?

HARDCASTLE

All I'm saying is that it's worth a look,...

There is a beat as these two old friends look each other up and down.

CARTER

I know you're supposed to be some kind of hot shot judge, Hooker. But, I'm still the law around here.

HARDCASTLE

Never said you weren't, Stretch.

CARTER

Good. Then let's keep it friendly and stay out of my jurisdiction.

HARDCASTLE

I'm a private citizen now. But that dosen't mean I can't poke around.

CARTER

That's up to you,... But, You get in my way and I could arrest you for obstruction of justice.

HARDCASTLE

No. You could try,...
(Shoots a look)
Don't try'n hit me over the head with who can do what when it comes to the law, Stretch... You'll lose.
(BEAT)

(MORE)

CONTINUED

83 CONTINUED - 2

83

HARDCASTLE

You have one day to find a way to go with this,... And if I don't like it, I'm gonna call in the Kansas City heat.

We play a look and Hardcastle walks off:

CUT TO:

84 EXT. CLARENCE LODGE - NIGHT

84

The Coyote is parked in front.

85 INT. MOTEL ROOM - NIGHT

85

Hardcastle, McCormick and Christy are there.

McCORMICK

C'mon, Judge. Whoever is responsible for these "alleged" murders have got to be the same people with their names on those land bids in Punky what's his face's office--

HARDCASTLE

Paxton. Punky Paxton. Used to be second string guard on the Horsemen.

McCORMICK

Didn't mean to step on your rah rah, Hooker... But, I'd bet on it.

CHRISTY

God. What happened to this place. Ten years ago the biggest deal in town was the high school basketball championships. Now, people are killing each other over freeway frontage.

CONTINUED

MCCORMICK

Progress. It tends to make people greedy.

(Beat)

I say we go to the state police with what we have so far.

HARDCASTLE

No. When you're hunting deer out of season, you use a salt lick to scare up the buck.

MCCORMICK

Oh, great. Here comes Mister Greenjeans again.

HARDCASTLE

Look, you don't pull the trigger 'til you see the buck... That way the herd doesn't know which way to run.

(smiles)

Anyway, Clarence is still Sheriff Carter's jurisdiction and I figure forty years of friendship gives him at least a day to do his job.

MCCORMICK

Or enough time to destroy any evidence that's sitting in Paxton's safe.

They exchange looks.

HARDCASTLE

Don't even think about it, McCormick.

CONTINUED

#2116

55.

85 CONTINUED - 2

85

MCCORMICK

What?

HARDCASTLE

Don't.

MCCORMICK

I wouldn't.

HARDCASTLE

Yeah, you would.

MCCORMICK

O'kay, but I won't.

CHRISTY

What are you guys talking about?

DISSOLVE TO:

86 EXT. MOTEL ROOM - NIGHT

86

As McCormick slides silently out the window and we can see Hardcastle sound asleep in the b.g. He sprints off into the darkness and we:

CUT TO:

87 INT. COUNTY RECORDER'S OFFICE - NIGHT

87

As a window opens and like an expert cat burglar McCormick quietly slips into the room. He goes to a nearby safe and pulls out a car jack from a satchel that he carried in. In a few quick CUTS here we see McCormick attach the jack (via a couple of chains) to the safe and he proceeds to "Jack" the safe out of the wall. As he does, ALARMS start sounding and he rifles the safe's contents and bolts out the window.

88 EXT. COUNTY RECORDER'S OFFICE - NIGHT

88

We can hear the siren and see the flashing lights of Sheriff Carter's Squad Car as it roars down Main Street toward the break-in at Billy Paxton's office.

(MORE)

CONTINUED

88 CONTINUED

88

McCormick scrambles around the corner of the building and sees the Squad Car. He quickly stashes the files that he ripped off from the safe into a line of bushes along the side of the County Recorder's office and then bolts to the Coyote that is parked in the lot next door. He leaps in and wheels out just as Carter's Squad Car slides into the parking lot and they nearly collide.

89 EXT. CAR CHASE - NIGHT

89

And we play some outstanding action as the Squad Car chases the Coyote through the streets of Clarence.

90 INT. SQUAD CAR - NIGHT

90

Carter is on the radio.

CARTER

I'm in pursuit of suspect going east on Danton Drive, Rick... Give me some help here.

91 ANGLE - ANOTHER SQUAD CAR - NIGHT

91

And a Deputy named RICK BELLOWS is at the wheel and as he screams out to join the chase we:

92 RESUME - COYOTE - NIGHT

92

With two squad cars on him now. These three cars fly over lawns and through bushes and etc. We launch the Coyote in a couple of spectacular jumps and maybe Rick Bellow's Squad Car end over ends into a store front. Play the action for as long as it holds and then the Coyote is boxed in at the far end of an alley with no outlet. Carter squeals in and leaps out of his Squad Car with his gun drawn.

CARTER

C'mon, outta the car real easy like or I'll put one right between the shoulders.

CONTINUED

#2116

57.

92 CONTINUED

92

McCormick climbs out of the Coyote with his hands raised.

CARTER
You're under arrest, McCormick.

ON that we:

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

93 EXT. CLARENCE LODGE - DAY 93

It is real early in the morning and we hear a telephone ring.

94 INT. HARDCASTLE'S ROOM - DAY 94

He has just gotten up and he stands with shaving cream on his face: on the telephone.

HARDCASTLE

Where the hell are you, McCormick?

McCORMICK'S VOICE (telephone)

Deer hunting, Judge.

HARDCASTLE

Where?!

95 INTERCUT - McCORMICK 95

On a telephone in a room with bars on the windows. Through a glass partition we can see Sheriff and DEPUTY BELLOWS filling out arrest forms.

McCORMICK

First clue, the food stinks, they take away your belt and shoe laces and you only get one phone call...So, don't hang up, 'cause this is it.

HARDCASTLE

Oh, what did you go and do now, McCormick?

McCORMICK

I think you guys call it a four fifteen.

Hardcastle reacts.

McCORMICK

I wasn't willing to wait for the town murderers to get a hold of Paxton's files, so I boosted 'em.

CONTINUED

HARDCASTLE

You've got the files?

MCCORMICK

No. I stashed them in some bushes on the west side of the building... So, why don't you be a good Samaritan and go find them...

HARDCASTLE

McCormick, what are you, a lunatic? Haven't I been trying to straighten your frame the last eight months and you go and break into a--

MCCORMICK

Judge, don't give me a lecture, get me a lawyer...

(Beat)

And anyway, if I'm right, you and the mayor are gonna give me a medal for cracking this case.

BELLOW'S VOICE (OVER)

Time!!

McCormick turns to see Bellows coming into the holding room.

HARDCASTLE

I gotta go. They're gonna give me my lice check now.

He hangs up and Bellows leads him out of the room:

CUT TO

As McCormick is pushed into a seat. Carter waves Bellows off and he exits the room. Now it is just Carter and McCormick: one on one.

CONTINUED

96 CONTINUED

96

CARTER

(re: file)

You have quite a sheet on you, boy.
And this breaking and entering
deal is going to put you up for a
long time.

McCormick puts his feet up on the desk and Carter punches
them off.

McCORMICK

Be nice, pal. Police brutality is
the kind of thing that gives these
towns a bad name.

CARTER

Where'd you put the files you
stole?

McCORMICK

I guess you could say I gave 'em
to my attorney, Hooker Hardcastle.

CUT TO

97 EXT. COUNTY RECORDER'S OFFICE - DAY

97

As Hardcastle rifles through the bushes and comes up with
the stack of Billy Paxton's files that McCormick ripped
off the night before. He thumbs through them and then
heads off for a park bench.

CUT TO

98 CLOSE ON - FILES

98

And we can see names and land deeds, bids, etc. Some of
which are Stretch Carter's, Punky Paxton, Burt Hertzell
and Mayor Tom Broadmore.

99 PULL BACK TO REVEAL - PARK BENCH

99

Hardcastle is pouring over the files. Then, after a beat
he reaches under his jacket and checks the load of his
hand gun.

100

RESUME - POLICE STATION - DAY

100

As McCormick is hoisted up by his collar and Carter spins him into a wall. Bellows comes back into the room.

CARTER

Lock 'im up and keep a real close eye on him. He's very good.

Bellows pulls out his gun and motions McCormick toward the jail cell.

CARTER

Call Paxton and tell him to meet me at the Mayor's office. I'm going over to pick up Hardcastle.

Carter leaves and McCormick turns to Bellows.

McCORMICK

He's right, y'know. I am pretty good. So you'd better watch me real close.

- (looks around)

Check my sheet, pal. I used to break in and out of dumps like this for lunch...Ever had anyone break out of here?

Bellows pushes McCormick into a cell.

BELLOWS

Never happen, Ace.

McCORMICK

Now, ya see, over-confidence. Big mistake. That's how Houdini used to do it...Yeah, he'd set up a mark by using the old over-confidence factor.

BELLOWS

Where'd you ever break out of?

McCORMICK

Quentin.

CONTINUED

100 CONTINUED

100

BELLOWS

Then how come it wasn't on your
sheet?

McCORMICK

Because they still don't know yet.

Bellows slams the door.

BELLOWS

You make a move and I'll kill you.

McCORMICK

You'll never even hear me.

Bellows walks off and McCormick watches him out of sight. Then, in a flash he strips off his jacket and wraps it around the pillow of the jail bunk. Then, he makes up what could look like someone sleeping under the blankets and he crawls under the bunk, out of sight. And we

CUT TO

101 EXT. TOWN HALL - DAY

101

A couple of cars are parked out in front.

HARDCASTLE (v.o.)

I think it's time I stopped looking
the other way and face what's going
on here, Tom.

102 INT. BROADMORE'S OFFICE - DAY

102

Hardcastle has the contents of Paxton's file out on Broadmore's desk.

HARDCASTLE

(re: document)

A sealed bid for the piece 'a land
where the freeway was supposed to
(MORE)

CONTINUED

102 CONTINUED

102

HARDCASTLE (Cont'd)
exit into town: Sheriff Carter.
In L.A. we call that motive. Not
to mention that he already had
Paxton push through a re-zoning
ordinance and approval on building
permits and plans for a shopping
mall.

Hardcastle reaches for another file and pulls out his gun. *

HARDCASTLE
Your name's on here, too, Tom. And
Punky Paxton's, Burt Swensen's,
Deputy Bellows....Got about half
the town sitting on land that'll
sky rocket in value once that
freeway goes through. We call that
motive, too.

BROADMORE
It's not what it looks like, Judge.

HARDCASTLE
I'm afraid it is, Stinky....That's
what makes it so sad. You killed
Bucky and Danny Stuber to change
all the things I love about this
town.

(motions with
the gun)
Now, let's go get my friend outta
jail.

Just as Hardcastle turns to exit with Broadmore, Carter
and Paxton explode into the office. There is a brief
scuffle as these three guys overpower Hardcastle and
Carter draws his gun. *

CUT TO

103 EXT. POLICE STATION - DAY

103

Christy Miller walks up and enters.

104 INT. POLICE STATION - DAY

104

Rick Bellows sits at his desk.

CHRISTY

You arrested Mark McCormick
for breaking and entering last
night... I'd like to see him.

*

BELLOWS

I'm afraid I can't do that, Christy.

CHRISTY

He had a good reason, Rick.
I think people have been
murdered.

*7

BELLOWS

They have.

Bellows pulls out his side arm and aims it at Christy.

105 ANGLE - JAIL CELL

105

As Bellows leads Christy toward it. Then, he stops cold as
he looks into the cell.

106 HIS POV

106

And we can see the make-shift dummy under the cover.

BELLOWS

McCormick!! Hey, McCormick!!

107 RESUME SCENE

107

As Bellows unlocks the cell and bolts into it. He strips
off the covers and sees that it's nothing but a dummy.
Then, McCormick explodes out from under the bed and tackles
Bellows on the fly. We play a spectacular fist fight here
and McCormick wins.

108 EXT. - TOWN HALL - DAY

108

Hardcastle is led down the steps and put into the front of
Carter's squad car.

CONTINUED

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65.

108 CONTINUED

108

CARTER

Why don't you drive, Hardcastle?

Hardcastle looks to Carter's gun that is pointed at his gut and gets into the squad car. Behind him Broadmore and Paxton climb into the four-wheel drive County pickup truck. As they drive off:

109 RESUME - INT. SHERIFF'S OFFICE - DAY

109

McCormick has cuffed and gagged Bellows.

CHRISTY

They're going to kill Judge Hardcastle, aren't they? Just like they killed my dad.

MCCORMICK

They're gonna try.

McCormick takes a riot gun off a rack on the wall and leads Christy out the door.

110 EXT. SHERIFF'S OFFICE - DAY

110

Just as McCormick comes out with Christy we can see Hardcastle and the county four wheeler round the corner. McCormick sees this and drops out of sight with Christy behind a sedan.

111 THEIR POV

111

As Hardcastle drives the squad car out of town, followed by the county fourwheel drive pickup truck.

112 RESUME - SCENE

112

McCormick grabs Christy by the hand.

MCCORMICK

C'mon...

They run off and:

113 ANGLE - THE COYOTE

113

parked behind the police station. McCormick and Christy get in and it drives off, tires squealing in the dirt.

CUT TO

114 EXT. COUNTRY HIGHWAY - DAY

114

The squad car wheels past camera with the four-wheeler right behind it. Then, it runs off the highway and onto a dirt road, past a sign that reads: COUNTY RESERVOIR. A beat, then the Coyote wheels up out of sight and pulls onto the dirt road. It stops.

115 INT. COYOTE - DAY

115

McCormick turns to Christy.

MCCORMICK

Is there another way to the reservoir?

CHRISTY

(nods and points)

I think up that way. We used to swim out here when we were kids.

The Coyote wheels off through the underbrush and:

CUT TO

116 EXT. RESERVOIR - DAY

116

As the squad car motors up to the edge of the water and the county four-wheel drive pulls up right behind. We can see that there is about a fifty-foot fall to the water as Carter climbs out of the squad car and walks over to Hardcastle's door. Broadmore gets out of the pickup truck and Paxton stays behind the wheel. Carter holds his gun.

BROADMORE

I'm real sorry you got stuck in the middle of this, Hooker. It was none of your concern.

HARDCASTLE

Is that supposed to make you sleep better?

CONTINUED

116 CONTINUED

116

BROADMORE

No.

HARDCASTLE

What's gonna happen to Christy Miller?

BROADMORE

(ignores Hardcastle)

Keep it simple, Sheriff. Hardcastle stole your squad car after you went to question him on suspicion of murder. After all, Hooker, you were the last person to see Buck Miller alive. You got chased out here trying to make an escape, and you crashed into the drink. Simple.

Carter hauls back and cracks Hardcastle on the back of the head. Hardcastle slumps and Paxton puts the four-wheeler in gear, pushing it to the edge.

117 ANGLE - McCORMICK

117

Standing on a rise above the reservoir and holding the riot gun. He fires off a round and:

McCORMICK

Move it another inch and you're dead!!

118 ANGLES TO INCLUDE - SCENE - McCORMICK

118

Paxton hits the gas and Hardcastle and the squad car dump into the reservoir. Carter turns and fires a chamber of bullets at McCormick and then scrambles into the four-wheeler. Broadmore pulls a gun and returns McCormick's fire. He jumps into the four wheel drive as well and it races off.

BROADMORE

Get him....Get after him!!

McCormick grabs Christy and bolts off into the brush and back into the Coyote. And as the four wheel closes in for a wild off-road chase:

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68.

119 ANGLE - RESERVOIR

119.

And we see a handful of bubbles burst on the surface and then the water goes still.

SUPER OVER:

TO BE CONTINUED

FADE OUT

END OF PART ONE

#2118

HARDCASTLE AND McCORMICK

"THE HOMECOMING"

PART TWO

By

Patrick Hasburgh

A STEPHEN J. CANNELL PRODUCTION

January 11, 1984 (E)

#2118

HARDCASTLE AND McCORMICK

"THE HOMECOMING"

PART TWO

CAST

JUDGE MILTON C. HARDCASTLE
MARK McCORMICK

CHRISTY MILLER
SHERIFF JOHN CARTER
MAYOR TOM BROADMORE
BILL PAXTON
DEPUTY BELLOWS
ALBIE MEADOWS
CONNIE MEADOWS
MISTER POWERS
BURT HERTZEL
MAN
STATE COP
WALLY
JERRY MATHERS

#2118

HARDCASTLE AND McCORMICK

"THE HOMECOMING"

PART TWO

SETS

EXTERIORS

BACK COUNTRY ROAD
DIRT ROAD
HIGHWAY
VARIOUS STREETS
RESERVOIR
POLICE STATION
COUNTRY SIDE
CABIN
OUTSKIRTS OF TOWN
FARM HOUSE
MEADOWS' FARM
FOREST
TOWN OF CLARENCE
TOWN PARK
HOUSE
 /FRONT DOOR
ANOTHER HOUSE
HIGH SCHOOL
VARIOUS CAR CHASES
GAS STATION

INTERIORS

FOUR WHEEL DRIVE
POLICE STATION
CABIN
 FARM HOUSE
PICKUP TRUCK
SQUAD CAR
SHERIFF'S OFFICE
AUDITORIUM
PAXTON'S OFFICE

"THE HOMECOMING"PART TWOACT ONE

FADE IN:

1 EXT. DIRT ROAD - DAY 1

As the Coyote ramps over CAMERA and hurls itself down this road: sliding sideways and crashing through the underbrush. There is a beat and then the FOUR WHEELER comes rumbling over a thicket of saplings and explodes into FRAME. CARTER and BROADMORE hang out the windows and fire a couple of police RIOT GUNS at the Coyote. We play the chase here for all the action it's worth and then:

2 EXT. HIGHWAY - DAY 2

The Coyote crashes onto the pavement, tires screaming as they grab traction and it races off down the highway with the Four Wheeler in hot pursuit.

3 INT. FOUR WHEELER - DAY 3

Carter holds the police radio mike close to his mouth: shouting orders.

CARTER

Yeah, Bellows, this is Sheriff Carter, X-Ray sixteen, pursuit of McCormick going east on Five... I want an all points road block on the corners... Murder suspect, shots fired, armed and dangerous.

4 EXT. HIGHWAY - RESUME CHASE - DAY 4

The Coyote takes a hard right and skids off the road and into a wheat field. The Four Wheeler follows and the Coyote ramps up over a draining ditch and carries about a hundred feet of air...the Four Wheeler doesn't make it and augers into a mud/swamp and we:

CUT TO:

5 EXT. RESERVOIR - DAY

5

The water is calm above what could only be Hardcastle's watery grave. Then, after a long beat, McCormick explodes onto the surface and sucks in a huge breath of air. We can see that he is shirtless and exhausted...and as he frantically dives below the water's surface once again:

6 ANGLE - CHRISTY MILLER

6

Standing look-out on the shore and holding the riot gun. McCormick surfaces again in the b.g. and Christy waves to him but he ignores her and dives once more. Then:

SOFT CUT TO:

7 ANGLE - McCORMICK

as Christy wades waist deep into the water and helps him to shore. He is almost passing out from the effort he has made to find Hardcastle and as he gags for breath Christy tries to steady him.

McCORMICK

I've got to go back out there.

He starts to go back into the water but Christy grabs his arm.

CHRISTY

Mark, don't... Nobody could still be alive after this much time.

McCORMICK

Don't say that... Not yet. There's a chance.

Christy puts her hands to McCormick's face.

CHRISTY

No there isn't. He's gone.

We MOVE IN CLOSE ON McCormick as he looks out across the reservoir and his eyes fill with tears.

McCORMICK

They won't get away with this, Hardcase... I promise.

CONTINUED

7 CONTINUED

7

Christy helps McCormick to his feet and dries him off with his shirt. As they walk off toward the Coyote.

8 ANGLE TO INCLUDE - SHORE

8

And as Christy and McCormick WIPE FRAME and CAMERA moves in on what may or may not be the muddy tracks left by someone who has clawed his way ashore. Over this:

BROADMORE'S VOICE (OVER)
Hardcastle's dead.

9 EXT. POLICE STATION - DAY

9

The mud-covered Four Wheeler sits out in front and BURT HERTZEL hurries toward the front door.

10 INT. POLICE STATION - DAY

10

Broadmore is on the telephone and Carter and PAXTON are present along with DEPUTY BELLOWS. Burt Hertzelt enters.

BROADMORE
(into the telephone)
That's right, dead. I know it's a real shocker, but it looks like Hooker had something to do with Buck Miller getting killed. Yeah, we'll send you a copy of the report.

Broadmore hangs up.

BROADMORE
Ted's gonna run the story in the next edition of the Courier...

PAXTON
What are we gonna do about McCormick? He's a witness.

CARTER
What he is, Punky, is an ex-con wanted in connection with a couple of murders... And Christy Miller's a hostage.

(Beat)

(MORE)

CONTINUED

10 CONTINUED

10

CARTER (cont'd)
Rick, you and Burt work the north
end of the county. We'll need
some volunteers.

On that, we

CUT TO:

11 EXT. OFF ROAD - COUNTRY SIDE - DAY

11

The Coyote drives into FRAME through a thicket of trees.
McCormick and Christy get out and start to cover it up
with branches and loose brush.

CUT TO:

12 EXT. CABIN - DAY

12

Sitting almost out of sight at the base of a hill near a
small stream. We can see that this place is real remote
and they have been hiking for quite a while.

MCCORMICK'S VOICE (OVER)

Are you sure no one knows
about this place?

McCormick and Christy appear from out of the trees and
walk towards the cabin. Christy shakes her head.

CHRISTY

Just me and my dad. We used
to come up here and fish...

A slight smile comes to Christy's lips as she remembers.

CHRISTY

And maybe an old boyfriend or
two.

(Beat)

The cabin's been here about a
hundred years. I don't think
anyone'll find us.

CONTINUED

12

CONTINUED

12

McCORMICK

(looks around)

You can bet they're gonna try.

CUT TO:

13

EXT. OUTSKIRTS OF TOWN - DAY

13

About a half of a dozen pickup trucks and various four wheelers are parked in a line across the road and we can see a couple of men with bloodhounds and hunting rifles gathering up for the search. Carter drives up in his squad car and Bellows walks towards him.

BELLOWS

Hey, Stretch. We're about ready.

CARTER

(re: searchers)

Good work, Rick. How's it going with Punky on the south end?

BELLOWS

He's got about six guys over there and I'm gonna send him over some dogs.

CARTER

Good.

(calls out)

Okay, listen up. Everybody grab a partner. We're gonna work you in twos. You see anything funny, don't move in on your own. Use your radio to get'a hold'a me or Bellows... I don't want anybody to get hurt... So, no heroes. Got it?

(aside to Bellows)

Nobody talks to this McCormick or Christy Miller alive.

Bellows nods.

BELLOWS

You think they're still around here?

CONTINUED

13

CONTINUED

13

Carter looks off.

CARTER

I think we better hope so.
Okay, men. Move out!

As the men pair up and walk out, the bloodhounds growl and sniff and we

CUT TO:

14

EXT. CABIN - NIGHT

14

The flickering light from a fire dances in the windows.

15

INT. CABIN - NIGHT

15

This place is one small room fashioned out of rustic logs and in the corner a stone fireplace burns brightly. McCormick sits and stares into the fireplace and Christy sits down next to him and opens her purse: taking out a candy bar and breaking it into half. She offers a half to McCormick but he just shakes his head.

CHRISTY

I don't just share these with
anybody y'know...

(Beat)

I think you should eat something.

McCormick hesitates for a beat and then takes a half of the candy bar. There is a beat; then:

MCCORMICK

When I was about ten I guess,
I found this old stray dog living
in a junkyard... My mom told me
I couldn't keep 'em in the apart-
ment so I fixed up this place
for him under the back steps...

(Beat)

I named him "Duncan Come Running"
after a movie I saw about an
Indian that gets whacked by
General Custer.

There is a beat and Christy puts her arm around McCormick.

CONTINUED

CHRISTY

I had a real thing for horses...
My dad gave me one when I
was seven.

They exchange looks and McCormick tosses a stone into the fire.

MCCORMICK

I didn't have a dad... And I
guess maybe that's why I had to
find my friends in junkyards.

CHRISTY

What happened to him?

MCCORMICK

He got run over one day when
I was in school.
(smiles)
He liked to chase cars.

CHRISTY

No. I mean your dad.

McCormick shrugs and hands back his half of the candy bar.

MCCORMICK

I wasn't old enough to ask.
(Beat)
My mom worked and I had a dog.
So, it was okay I guess. Y'know,
I hung out with some guys on the
street'en stuff... A real hardguy.

CHRISTY

Did you cry?

McCormick shoots her a look.

CHRISTY

When your dog died, did you cry?

MCCORMICK

Where I'm from in New Jersey,
Christy, nobody cries.

(Beat)

But I'd sure like to now.

CONTINUED

15 CONTINUED - 2

15

They turn to each other and there is a beat. Then, Christy leans toward McCormick and they kiss. It is warm and tender and more out of sadness than sexuality. We play this moment.

CHRISTY

What are we going to do?

McCORMICK

I'm gonna get the guys who killed Hardcastle even if it puts me back in prison for the rest of my life.

(Beat)

You? You're going back to New York once I can figure out a way to get you outta here...

CHRISTY

I'm not leaving, Mark... They killed my dad, too.

McCORMICK

Hardcastle wasn't my dad... He was my friend.

CUT TO:

16 EXT. FARM HOUSE - NIGHT

16

A quaint little cottage in need of paint and repair. Next to the house is an old pickup truck and an almost ancient tractor. We can hear a hound dog barking endlessly. The front door opens and we can see the shadow of a man stick his head out the door.

MAN'S VOICE

Shut up, Brooklyn. There's nobody out here.

17 ANGLE - BUSHES

17

And we can see someone move through the darkness; slowly, as though he were in pain.

18 INT. FARM HOUSE - NIGHT

18

A BLACK MAN of about fifty or fifty-five shuts the front door

CONTINUED

and takes a seat at a dining table. His name is ALBIE MEADOWS. His wife enters the room from the kitchen, carrying dinner. Her name is CONNIE MEADOWS.

CONNIE

(Re: barking dog)

What's with Brooklyn out there tonight? Like to bark us to death.

MEADOWS

Probably got a fox cornered in the chicken coop.

Connie puts down the food and sits as Albie reaches for his first helping of dinner.

CONNIE

(bows head)

Bless this food and this house and thank you Lord for our health and --

Connie shoots a look to her husband.

CONNIE

Albie...!?

Meadows drops a dinner roll and quickly bows his head.

CONNIE

(continuing)

For our health and our happiness.

MEADOWS

Do you think maybe you could ask Him for a new tractor clutch?

The dog continues to bark outside.

CONNIE

You know I don't like that kind of talk, Albie.

MEADOWS

Anyone who'd make'a mule's gotta have a sense'a humor. He won't mind.

(MORE)

CONTINUED

18 CONTINUED - 2

18

MEADOWS (cont'd)
(calls out to dog)
Would you shut up out there
Brooklyn. It ain't probably
nothin' but a fox.

CUT TO:

19 CLOSE ON - RATTY SNEAKERS

19

They are soaking wet and covered with mudd.

20 PULL BACK TO INCLUDE - A MAN

20

with his back toward us and slowly walking toward the front
door of the farmhouse. The dog barks like crazy.

21 RESUME - INT. FARMHOUSE - DAY

21

The Meadows eat dinner and then after a beat there is a knock
on the door. Meadows gets up and walks to the door.

MEADOWS

Who is it?

No answer and then there's another knock. Meadows motions his
wife away from the door and picks up a brass fireplace poker.
There is another knock just as Meadows opens the door and as
it swings open:

22 CLOSE ON - HARDCASTLE

22

as he collapses into the farmhouse and onto the floor. Meadows
breaks Hardcastle's fall and he looks to his wife and then back
to Hardcastle who is almost unconscious, soaking wet and his
face is covered with cuts and scraps: bleeding.

MEADOWS

Oh, my God.

(Beat)

Call'an ambulance.

Hardcastle reaches up and grabs Meadows' sleeve.

CONTINUED

22

CONTINUED

22

HARDCASTLE

Don't call anybody, Albie.
Please... Don't call 'em, they're
trying to kill me.

And on that, we:

CUT TO:

23

EXT. COUNTRYSIDE - NIGHT

23

And we see flashlights and bloodhounds making their way through
the darkness.

24

CLOSER ANGLE - BELLOWS

24

As he turns to his men.

BELLOWS

Okay, let's rap this up and
call it a night...

Bellows pulls out a two way radio and extends the antenna.

BELLOWS

(into radio)

Yeah, Stretch, this is Bellows.

25

INTERCUT - CARTER

25

Leaning on the open door of his four wheel drive and
responding on the car radio.

CARTER

(into radio)

Whatta'ya got?

BELLOWS

Nothing yet. I'm shutting
down until the morning.
Anything on your end?

CARTER

Nothing... But we have every
road closed down in the county.
So, unless McCormick dumped his
car, he's still around here
someplace.

CONTINUED

#2118

12.

25 CONTINUED

25

Off that:

CUT TO:

26 EXT. CABIN - NIGHT

26

The feeling is warm and remote.

McCORMICK'S VOICE (OVER)
Would you look at this?

27 INT. CABIN - NIGHT

27

McCormick is standing near the fire place and looking at something that was carved into the logs. Christy joins him.

McCORMICK
(Re: carved log)
He must'a did this forty years ago.

28 ANGLE - CARVED LOG

28

And we can see a HEART and an ARROW that reads:
"HOOKER H. + MOLLY L.".

29 RESUME - SCENE

29

McCormick can't help but smile.

McCORMICK
Looks like you're not the only one who used to bring your boyfriends up here.

Christy smiles and then, after a warm beat:

CHRISTY
My mom used to tell me about him a lot. I mean, it's not like she didn't love my dad. She did... But, there's something about that first
(MORE)

CONTINUED

CHRISTY (cont'd)

love I guess. And she was so proud when he became a judge, y'know hometown boy makes good and all that. Mom never forgot him.

MCCORMICK

I don't think anyone could forget about Hardcastle... Gees, I'd give anything just to see him for five minutes... I'd like to tell him something.

CHRISTY

What?

MCCORMICK

Oh, nothing that'd you'd understand and probably something that'd make him real uncomfortable... He didn't go in for sweet talk much.

On that,

CUT TO:

HARDCASTLE

Now stop babying me, Connie. I'm all right.

PULL BACK TO:

Hardcastle is on the couch and his head has been bandaged. Connie serves him some breakfast and Hardcastle tries to stand: stretching his legs.

CONNIE

You better take it easy, Hooker. That's a pretty fair lump you're wearing on your head there.

CONTINUED

31

CONTINUED

31

HARDCASTLE

I'm okay... Just a little dizzy. Look, I want to thank you for what you've done for me. I know it's a lot to ask.

CONNIE

Not if you tell us what's going on, it's not. Your family was good to us, Hooker.

HARDCASTLE

Thanks. Where's Albie?

CUT TO:

32

EXT. MEADOWS FARM - DAWN

32

Albie Meadows is walking down the dirt road of his farm and he goes to the mail box and pulls out the morning paper. As he flips it open:

33

INSERT - NEWSPAPER

33

The headline reads:

HOOKER HARDCASTLE KILLED IN ESCAPE ATTEMPT
Questioned About Buck Miller's Death.

34

RESUME - MEADOWS

34

Play the beat and:

35

INSERT - NEWSPAPER

35

And again we can read the headlines. We play this for a beat and then:

36

RESUME - INT. FARM HOUSE - DAY

36

Meadows stands over Hardcastle and he nods Connie out of the room. Hardcastle stares at the newspaper for a beat and then looks up to Meadows. Meadows holds a rifle.

CONTINUED

HARDCASTLE

I guess it's kind'a hard to ask someone you haven't seen for thirty-five years to believe you... But, that's what I'm asking you to do, Albie.

Meadows takes back the newspaper and looks long and hard at Hardcastle. We can see that this guy doesn't know what to believe.

MEADOWS

Y'know, Hooker. I'd like you have a nickel for everytime we went buck skinny into Baker's pond...and I know that your daddy co-signed so my father could by this place.

(Re: newspaper)

But, it looks like they got you pretty good.

HARDCASTLE

And you believe that?

MEADOWS

I believe that a long time ago you and Buck Miller were in love with the same lady. God knows I believe that people can hold a grudge longer'n a bad cough.

HARDCASTLE

I didn't kill Buck Miller...

Meadows looks back to the newspaper.

MEADOWS

Only you know that for sure... And what about this kid you're traveling with? Says he's an ex-con, that he escaped from the town jail, that he's holding Christy Miller hostage somewhere in the area... That true?

CONTINUED

HARDCASTLE

Most of it is, probably, yeah.
But, Christy Miller's not a
hostage. More than likely she's
hiding out for her life.

MEADOWS

I don't know. You come in here
last night bleeding on my rug.
Telling me I can't call the cops.

(Beat)

You've been gone a long time...
Some people change when they
leave home. Maybe leavin' home
changed you.

Hardcastle and Meadows exchange looks. Then Hardcastle takes
a breath and holds a hand to his ribs: in pain.

HARDCASTLE

You remember when your momma got
sick that year your daddy's crop
failed, everybody's crop failed?
We were about seven, maybe eight
years old.

Meadows nods.

HARDCASTLE

Well, you were gonna lose the
farm and your dad was Dust
Bowl broke.

MEADOWS

What's that got to do with whether
or not you've gone bad on us?

HARDCASTLE

Nothing. Except that my father
sold his tractor so your dad
could make his mortgage. It was
just an old Diamond Reo, but it
was worth enough to bail him out.
We weren't told about it 'cause
we were little.

CONTINUED

MEADOWS

Okay, I remember some of that.
It might be true.

HARDCASTLE

And I know we were taught to
never call in a favor, but I'm
doing it anyway... I'm asking
you to believe me.

We play the beat and:

EXT. MEADOWS FARM - DAY

Rick Bellows and about four guys walk up the drive: pulling back
on the bloodhounds and etc.

BELLOWS

Hey, Albie! You gotta a minute?

RESUME - INT. FARM HOUSE - DAY

Meadows looks out the window from behind the blinds. He looks
back to Hardcastle.

BELLOWS' VOICE (OVER)

It's Deputy Bellows.

There is a beat.

HARDCASTLE

(quietly)

It was nothing but a run down
old Diamond Reo tractor, Albie.
But, it was all we had.

Meadows just looks at Hardcastle. This isn't easy on either
of them. Then:

BELLOWS' VOICE (OVER)

Albie? You and Connie, okay
in there?

Bellows walks up wearily to the front steps and bends down: rubbing up some blood and mudd that led to the front door. He smells it and then motions his men to surround the front of the house. The bloodhounds pull on their leashes and the hunting rifles are leveled. Bellows pulls out his two way radio and extends the antenna.

BELLOWS

(into radio)

Yeah, Stretch, this is Bellows.
We might have something funny
out here at the Meadows' place.

Play the beat and then:

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN

40 EXT. MEADOWS FARM - DAY

40

Bellows and his man stand ready for action. Then, after a beat, Meadows exits the front of his house.

MEADOWS

Hey, deputy.
(nods to men)
What's all this about?

BELLOWS

We're on a manhunt. Every-
thing all right with you and
Connie out here?

41 INTERCUT - HARDCASTLE

41

As he stands by the window and listens.

MEADOWS' VOICE (OVER)

Just fine...

Hardcastle smiles.

MEADOWS' VOICE (OVER)

Who you looking for?

42 RESUME - SCENE

42

Meadows walks down the stairs and toward Bellows.

BELLOWS

A guy named McCormick. Late
twenties, curly hair. We want
to talk to him about a couple
of murders...

MEADOWS

Yeah, I read about that in the
papers...too bad about Hooker
Hardcastle, can't believe he'd
be in on something like this.

Bellows shrugs and starts to turn away: walking back toward the road with his men.

CONTINUED

BELLOWS

I'd keep those doors locked
and a gun loaded. You see
anything, call us.

MEADOWS

I will...

Meadows watches Bellows and his men leave and then after
a beat:

MEADOWS

Anyone else in on this?

Bellows turns and shakes his head and:

HARDCASTLE'S VOICE (OVER)

Yeah, maybe about half the town.

INT. FARM HOUSE - DAY

Hardcastle is up and around and Meadows helps him load up
a knapsack of supplies.

HARDCASTLE

After Buck died McCormick and
I started sniffing around...we
got'a hold of some of the paper-
work on that turnpike that's
suppose to come through...

MEADOWS

And Carter and Broadmore and
their boys were gonna make a
killing on the property appre-
ciation.

HARDCASTLE

Bingo...Buck wouldn't sell so
they killed him. I found out
about that and they think they've
killed me, too. I got a feeling
they're gonna hang it on McCormick.

(beat)

That means I have to find him first.

CONTINUED

MEADOWS

You're pretty banged up, Hooker.
I don't think you should be hik-
ing around much.

HARDCASTLE

Maybe...but, trouble is I'm
the only guy around who's
gonna do it.

There is a beat.

MEADOWS

Maybe not the only guy.

He extends his hand.

MEADOWS

Like you said, Hooker. It
was nothing but an old
tractor, but it was enough.

As they shake hands, we:

CUT TO

44 EXT. BACK COUNTRY ROAD - DAY

44

Meadows' beat up, old pickup truck coughs its way down the
road: kicking up plumes of dust and dirt.

HARDCASTLE'S VOICE (OVER)

It's a long shot. But, if
Christy's with him...

45 INT. PICKUP TRUCK - DAY

45

Hardcastle rides in the passenger seat and cradles Meadows'
rifle. Meadows drives.

HARDCASTLE

I got an idea about where they
might be hiding out.

MEADOWS

(shoots a look)
It's a big county, Hooker.

CONTINUED

HARDCASTLE

Not when you're on the run, it isn't.

(beat)

Albie, you remember that old huntin' cabin we used to hang around?

MEADOWS

Kanter's cabin, that old shack?

HARDCASTLE

Yeah, somewhere over by Cotton Creek, I think. Remember?

MEADOWS

(smiles)

Sure do...me and Connie fell in love up in that old pile of logs.

HARDCASTLE

I think just about everybody in town fell in love up there at least once.

CUT TO

McCormick is checking the load on the police riot gun he grabbed when he escaped from the town jail. Christy is brushing the shine back into her blonde hair.

MCCORMICK

Y'know, they say if a woman doesn't look pretty in the morning, she's faking it.

CHRISTY

Well?

MCCORMICK

Very.

(beat)

You don't happen to have another one of those candy bars on you, do ya? I'm starving.

Christy shakes her head.

CONTINUED

CHRISTY

I think we should try and make it to a phone and call the State Police.

McCormick shakes his head.

MCCORMICK

Bad idea...

CHRISTY

If they won't believe you, they'll believe me.

MCCORMICK

What they'll believe is that I've got a gun to your head and I'm forcing you to give'em my alibi. I committed a burglary, I escaped from jail, I assaulted a cop...stuff like that tends to deteriorate an ex-con's credibility.

CHRISTY

Why do you think people are always going to believe the worst about you?

MCCORMICK

Experience.

(beat)

We wait until nightfall and then I'm gonna have to figure out a way to get some hard evidence... then, we take it to the state cops.

CHRISTY

And what if they find us first?

McCormick looks to his riot gun and then back to Christy.

MCCORMICK

I don't know.

On that:

CUT TO

47 ANGLE - BLOODHOUNDS 47

As they bark and sniff: pulling on their leashes like a team of Huskies.

48 WIDEN TO INCLUDE - SCENE 18

We are in the country and we can see Sheriff Carter and his men uncovering the Coyote from the pile of brush and branches.

CARTER

All right...see if those hounds can pick up a scent.

A team of bloodhounds is allowed to sniff around the Coyote and they "point" out toward the forest. Carter pulls out his radio.

CARTER

This is Sheriff Carter. We found that McCormick's sports car about four miles off'a Cambell. Send'a hook out here and tow it back to town.

49 ANGLE - BLOODHOUNDS 49

Straining toward the woods.

CARTER'S VOICE (OVER)

'N it looks like we're picking up a scent going North.

The dogs start to make their way through the brush and we:

CUT TO

50 ANGLE - HARDCASTLE'S SNEAKERS 5

As they step through some branches.

51 PULL BACK TO - SCENE 5

Hardcastle and Meadows are standing in the clearing just across the cabin. We can see smoke coming from the chimney.

CONTINUED

51 CONTINUED

51

MEADOWS

You think that's them in there?

HARDCASTLE

I hope so...

Hardcastle motions to Meadows to be quiet and braces the rifle. As they sneak off toward the cabin:

CUT TO

52 INT. CABIN - DAY

52

McCormick sits with Christy and we can see that although both of them still feel the tragedies of the past week, the feeling is relatively light.

CHRISTY

He really did that?

McCORMICK

(nods)

Yeah...running around out in the middle of the night in his underwear. Pulling the trigger on a shotgun like a lunatic... he blew up half'a the gatehouse.

CHRISTY

He does sound like he was a bit of an eccentric.

McCORMICK

Eccentric...try maniac. He dressed like a bum...carried a miranda card in his jockey shorts...played basketball in the middle of the night. Guy is crazy.

53 INTERCUT - HARDCASTLE

53

As he listens to McCormick's eulogy from outside the door of the cabin: not happy. Meadows is behind him.

McCORMICK'S VOICE (OVER)

I'm surprised the neighbors didn't run him off'a the block years ago.

(MORE)

CONTINUED

McCORMICK (cont'd)

(beat)

I loved him.

Hardcastle smiles a bit on that and nods. Then:

McCORMICK'S VOICE (OVER)

But the man was a stone cold, hay
burning jackass most of the time.

HARDCASTLE

(sotto voice)

"Jackass..."

McCormick continues remembering his dear friend, Judge
Hardcastle.

McCORMICK

And wait'll I tell you about
the time he inherited his
midget race horse...

(laughs)

It was about three feet tall
and --

And on that the door to the cabin bursts open and Hardcastle
steps in.

HARDCASTLE

Don't tell'er about the race
horse, kiddo...it wasn't that
funny.

We can see that McCormick is stunned, shocked, confused and
happy.

McCORMICK

Judge!

Meadows and Hardcastle enter the cabin.

HARDCASTLE

Oh, so now it's judge...ten
seconds ago I was crazy, a
lunatic, a jackass...

McCormick bolts out of his seat and embraces Hardcastle.

MCCORMICK

Oh, my God...how did you? I
can't believe it...gees, this
is great. I, I...

HARDCASTLE

Don't slobber on me, son.
(re: Meadows)
Christy, Mark...this is a
friend'a mine, Albie Meadows.
He's gonna help us out.

They exchange nods.

CHRISTY

Can you still be alive?
We thought you had drowned.

HARDCASTLE

I woke up when I hit the water...
and I got one heck of a pair
of lungs on me.

(to McCormick)

Thanks to all that cardio-
vascular excercise I do that
you think's a waste of time.
Must'a held my breath for
five minutes.

McCormick embraces Hardcastle again.

MCCORMICK

God. It's good to see you.

HARDCASTLE

Yeah, I could tell by that
real sensitive eulogy you
were giving me...next time
I die, kiddo, I'm cutting
you outta my will.

MCCORMICK

And they say that death'll
change a person...don't you
love this guy?

CONTINUED

HARDCASTLE

I got all that, McCormick.

(beat)

You gotta a new plan yet?

MCCORMICK

Wait'll nightfall and then try and get that evidence back. Then, take it to the state cops.

HARDCASTLE

Sounds like the old plan.

(beat)

Do you think anybody followed you out here?

MCCORMICK

Hey, Kimosabe, this is Tonto you're talking to...good scout leave no trail for Long Knives.

HARDCASTLE

It's good to see that my going to the great perhaps didn't put a crimp in that wise guy mouth of yours.

Hardcastle tosses McCormick the knapsack.

MCCORMICK

Relax, Judge. Nobody knows we're out here.

On that:

CUT TO

As the bloodhounds lead Carter and his men toward the cabin. We can see that these guys have tagged up with Bellows, Paxton, and Broadmore. Maybe about twenty guys with shot-guns and hunting caps, down vests and cans of snuff.

CUT TO

56

EXT. CABIN - DAY

56

Now sitting in the afternoon shadows.

HARDCASTLE'S VOICE (OVER)

There's a couple of ways we can go with this.

57

INT. CABIN - DAY

57

As they eat the food from out of Hardcastle's knapsack.

HARDCASTLE

McCormick can turn himself in and we can make it to the state cops and tell our tale...

MCCORMICK

And in the meantime I might make an appearance at the local lynch mob meeting.

CHRISTY

I don't think that'll happen, Mark.

MCCORMICK

I don't know, Toto...this doesn't look like Kansas anymore.

HARDCASTLE

Arkansas.

Hardcastle gets out of his chair and paces.

HARDCASTLE

He's right. We don't know how deep this thing runs. Any idea, Albie?

MEADOWS

Well, I think just about everybody in town wanted that turnpike to come through...but, I can't believe that all the people of Clarence could be behind murder.

CHRISTY

Albie's right...I say we go to the people in town and state our case. Tell them what we know.

CONTINUED

57 CONTINUED

57

HARDCASTLE

But, what's been in the papers and probably what Broadmore and his boys have been feeding everyone, it won't be easy for them to swallow.

McCORMICK

Even if it's Eagle Scout Hooker, Man of the Year, get your nickname here, Hardcase? No.

HARDCASTLE

That's right, McCormick. People tend to believe whoever wears the badge around here... too bad they're not tellin' the truth this time.

CUT TO

58 CLOSE ON - BADGE

and then PULL BACK TO:

59 ANGLE - CARTER

As he waves his men around the front of the cabin, along the side, etc. Broadmore stands next to him. He holds a mega-phone.

BROADMORE

(into mega-phone)

We've got the place surrounded, McCormick! Come out with your hands up...I repeat. Come out with your hands up.

60 INT. CABIN - DAY

Hardcastle and McCormick scabble for their rifles.

HARDCASTLE

Good work, Tonto...

CONTINUED

60 CONTINUED

60

MCCORMICK

What do I know about leaving
a trail? I'm from Jersey.
Sneakers and concrete.

61 RESUME - BROADMORE

61

As his men take cover from behind trees, etc.

BROADMORE

You have one minute...then
we come in after you.

Carter moves to Broadmore.

CARTER

What about Christy Miller?

BROADMORE

She gets caught in the crossfire.
(calls out)
The clock's ticking, McCormick.

62 RESUME - INT. CABIN - DAY

62

McCormick ducks under one of the windows and looks out.
Then, he turns to Meadows.

MCCORMICK

How far away is your truck parked
from here?

MEADOWS

A couple of hundred yards. Just
down the bank.

MCCORMICK

Four wheel drive?

Meadows nods.

HARDCASTLE

What are you gonna do?

MCCORMICK

Maybe get us out of here alive.

CONTINUED

62 CONTINUED

62

McCormick slips across the floor and taps on the rear wall of the cabin: pulling out some of the old and dried-out mortar from between the logs.

MCCORMICK

And keep you dead, Hardcastle.
I think the shock value will
work in our favor when we have
to bring you back to life.

63 RESUME - EXT. CABIN

63

Broadmore raises the mega-phone.

BROADMORE

Time, McCormick.

He nods to Carter and Carter fires both barrels of a shotgun into the cabin: shattering the front windows.

64 INT. CABIN - DAY

64

as glass flies and McCormick skids toward the front door. Hardcastle, Meadows and Christy hit the deck.

MCCORMICK

When you hear the horn, get up
against the stone fireplace...
(calls out)
Okay, I'm coming out!!

65 RESUME - EXT. CABIN - DAY

65

Carter reloads.

BROADMORE

Get him coming out of the door.

And on that, McCormick hurls himself out of the front window and rolls across the ground. He climbs to his feet and fires a couple of rounds from his shotgun and then breaks for the woods. Carter fires and starts after him. His men follow.

CARTER

Release the dogs...!!
(MORE)

CONTINUED

65 CONTINUED

65

CARTER (cont'd)
(to Broadmore)

Tom, you keep half the men here!

The bloodhounds are cut loose and chase after McCormick, as he sprints just ahead of the gunfire and toward the forest of trees.

66 EXT. FOREST - DAY

66

And we play the foot chase...the dogs gaining ground and McCormick tumbling through the brush, sliding down hills and bouncing off trees, etc.

67 HIS POV - THE TRUCK - DAY

67

sitting next to a couple of trees by a creek.

68 RESUME - SCENE

68

McCormick turns and fires and then rolls down the embankment. The dogs are nipping at his heels now and Carter and his men pursuing the hunt: gunfire and shouting, etc.

69 ANGLE - McCORMICK

69

As he leaps inside the pickup truck and grabs first gear in four wheel drive.

70 ANGLE - PICKUP TRUCK

70

As it blows up the embankment, scattering dogs and saplings. Carter and his men dive out of McCormick's way and fire after the pickup truck. As they chase after him up the embankment.

CUT TO

71 INT. CABIN - DAY

71

Hardcastle and Meadows huddle with Christy and after a beat we hear the sound of a horn.

72 ANGLE - BACK WALL OF CABIN - SLOW MOTION 72

As the pickup comes crashing through and skids to a stop: wood and river rocks flying everywhere.

MCCORMICK
Get in!! Get in!!

Hardcastle and Meadows dive into the rear of the pickup and Christy jumps inside next to McCormick. He hits the gas and:

73 RESUME - EXT. CABIN - DAY 73

As Broadmore and Bellows motion their posse to charge the cabin...there is a beat, then the pickup explodes out through the front wall of the cabin and hurls its way into the woods. Gunfire is everywhere and the feeling is Tuesday night at eight o'clock: Channel 4.

74 ANGLE - TRUCK 74

As it catches maybe a hundred feet of air and flies off an embankment and scrambles over the shallow water and rocks of the creek. We play the gunfire here and the posse scrambles on foot after the truck, and we:

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

75 EXT. THE TOWN OF CLARENCE - DAY

75

The streets are empty and dark. Then, after a beat we can see Sheriff Carter's squad car make its way through the night. Vacant streets and barking dogs.

POLICE RADIO (OVER)
(Female voice)
Arkansas Central base sixteen
to one radar seven...

76 INT. SQUAD CAR - NIGHT

76

Broadmore rides shotgun and Carter drives. Broadmore snatches up the radio mike.

BROADMORE
One radar seven... Go ahead.

POLICE RADIO (OVER)
(Female voice)
We have a make on the vehicle.
Registered to Meadows, Albert
Thomas... Route five.
Clarence County.

BROADMORE
Thanks Central.

Broadmore hangs up.

BROADMORE
I thought Bellows checked out
Meadows' place.

CARTER
He did... Must'a been a
little early.

BROADMORE
Or maybe Meadows isn't playin'
fair.

Carter nods and turns onto a road that leads out of town.

CONTINUED

76 CONTINUED

76

BROADMORE

Get'a hold of some'a the
boys and have'm meet us
out there.

77 INTERCUT - BELLOWS

77

as he and his men stand around Meadows' four wheel drive
pickup truck that has been driven off the road and parked
behind a line of trees.

CARTER'S VOICE (OVER)

One radar seven to Bellows.

Bellows pulls out his two way radio and extends the antenna.

BELLOWS

Yeah, Stretch.

CARTER'S VOICE (OVER)

Meet us over at Albie Meadows'
farm...we might have something.

BELLOWS

So do I. We just found Mea-
dows' truck 'parked off'a Lower
East Hill Road.

78 INTERCUT - CARTER AND BROADMORE

78

Play the reaction.

CARTER

Okay. Have someone tow it
in and dust it for prints...

Carter hangs up the radio mike and exchanges looks with
Broadmore.

CARTER

Albie and Hooker were pretty
good friends when we were
kids, Tom.

BROADMORE

Hardcastle's dead, Stretch.

CUT TO:

79

EXT. MEADOWS' FARM - NIGHT

79

Quiet and calm.

MEADOWS' VOICE (OVER)

Just do it, Hooker! There's
no time to debate this.

80

INT. FARMHOUSE - NIGHT

80

Connie Meadows is being tied up and gagged by Christy and McCormick. Meadows stands in front of Hardcastle with his hands tied behind his back.

MCCORMICK

If Hardcastle goes more than
half'a day without a debate,
he gets headaches... Do it,
Judge.

HARDCASTLE

I can't...

MCCORMICK

(to Meadows)

Call him a donkey.

Hardcastle shrugs and throws a look to McCormick.

HARDCASTLE

Then you do it, McCormick.

MCCORMICK

He's your friend.

There is a beat and then Hardcastle raps a towel around his hand and hits Meadows in the jaw with his right hand.

MEADOWS

I hit flies harder than that,
Hooker. C'mon, this has to
look real.

MCCORMICK

I told you, try donkey.
(to Hardcastle)

Look, Hooker-baby, you either
hit Albie here and make it
look like someone stole his
truck, or he takes a ride for
aiding and abetting a wanted
felon.

CONTINUED

80

CONTINUED

80

HARDCASTLE

But, I'm not a wanted felon,
I'm dead.

McCORMICK

Old judges never die, they just
lose their appeal...

(Beat)

Go ahead.

Hardcastle hesitates for a beat and then as he connects to
Meadows' jaw with a hard left hand, we:

CUT TO:

81

EXT. MEADOWS' FARM - NIGHT

81

The squad car pulls up out in front with about four pickup
trucks following behind. As they get out and move towards
the farmhouse.

82

INT. FARMHOUSE - NIGHT

82

Meadows and his wife are bound and gagged and sitting in a
corner. There is a hard knock on the door.

CARTER

C'mon, Albie... Anyone in
there!

They moan through their gags and the front door is kicked
open. Carter and Broadmore, Bellows and Paxton pour through
the front door and:

CUT TO:

83

EXT. COUNTRY SIDE - NIGHT

83

Hardcastle, Christy and McCormick make their way through the
back woods.

84

RESUME - INT. FARMHOUSE - NIGHT

84

Albie and Connie Meadows have been untied and their gags have
been removed.

CONTINUED

BROADMORE

How long ago?

MEADOWS

Right after Bellows here was out checking on us... Just that McCormick and Buck Miller's girl, I think.

CARTER

What'd he tell you, anything?

Meadows motions to his jaw.

MEADOWS

He told me he wanted my truck. I tried to stop him and he gave me this... I would'a kept at him but I was afraid he'd hurt my Connie here...

BROADMORE

You did the right thing, Albie...

(to Carter)

Post a man out here until this thing gets handled.

Tips his hat.

BROADMORE

Connie.

And we

CUT TO:

Broadmore and Carter walk towards the squad car.

CARTER

You think that Meadows is telling all he knows?

BROADMORE

That's hard to say... But, we can't run an innocent man in if we wanna keep this town on our side... so far people are believing the headlines. I want to keep it that way.

CONTINUED

CARTER

And what if McCormick and Christy Miller get out of the county?

BROADMORE

We've got McCormick's car, Meadows' truck turned up and we've got bloodhounds sniffing through this country. McCormick isn't going anywhere.

MCCORMICK'S VOICE (OVER)

Forget it, Judge. I'm not going.

CUT TO:

EXT. TOWN PARK - NIGHT

McCormick, Hardcastle and Christy slip through the shadows.

MCCORMICK

I'm not gonna go knocking on some door in the middle of the night and say, "Hi, I'm your local murder suspect and I thought that maybe you guys would like to help me out". No way, Santa Fay...

HARDCASTLE

I'm gonna be with you...

MCCORMICK

They'd love that, "And oh, yeah, you remember Hardcastle, don't you? The ghost of jurisprudence present." C'mon, Judge, these people are trying to catch us.

HARDCASTLE

Okay, so there's a couple of bad apple in Clarence's barrel. But, I'm betting that there are some people who will help us out.

CONTINUED

86 CONTINUED

86

CHRISTY

I don't know, Judge. These are the same people that burned down my dad's barn, threatened him...

HARDCASTLE

Trust me...

SMASH CUT TO:

87 EXT. HOUSE - DOORWAY - NIGHT

87

Hardcastle, McCormick and Christy stand at the front door just as it is opened by a man named BILL FELLOWS. He is maybe forty and clearly shocked at Hardcastle's presence.

HARDCASTLE

Hi, Bill. Look, I know this must be a real surprise... but --

88 EXT. HOUSE - FRONT DOOR - NIGHT

88

McCormick, Hardcastle and Christy stand in the open doorway. A WOMAN in curlers named MAGGIE POWERS listens to Hardcastle.

HARDCASTLE

And anyway, Maggie, I think that Broadmore and Sheriff Carter have been in on this thing from the beginning.

MAN'S VOICE (OVER)

Who is it, honey.

MAGGIE POWERS

(calls back)

Judge Hardcastle, Buck Miller's kid and that friend of their's we read about in the papers.

HARDCASTLE

Look, I really appreciate this and once we get to the state cops --

CONTINUED

88

CONTINUED

88

and on that MISTER POWERS comes around the corner and levels a shotgun at Hardcastle.

MISTER POWERS

You get on outta here now,
Hooker, or I start shooting.

He fires a round in the air and slams the door.

89

NEW ANGLE

89

As Christy, McCormick and Hardcastle make their way from hedge to hedge: hiding in the shadows:

HARDCASTLE

You must be scaring them,
kiddo. Maybe it's that
"armed and dangerous" look
about you.

McCORMICK

(to Christy)

Don't you love this guy?

CHRISTY

I'm kind'a falling for both
of you.

McCormick and Christy exchange a warm look and Hardcastle reacts to it. Then:

HARDCASTLE

I'm gonna give it one more
try. You guys stay out
here in the park and keep
your heads down.

CHRISTY

Careful, Judge.

HARDCASTLE

Don't have to be careful,
Christy. These are my people
in this town. 'N once I get
'em to listen to me we're gon-
na be okay.

CUT TO:

EXT. ANOTHER HOUSE - NIGHT

Hardcastle knocks at the door and after a beat, Burt Hertzell opens the door. He is wearing a short sleeve shirt and we can see his tattoo that we saw in the first part.

HARDCASTLE

Hi, Burt.

There is a heavy beat of shock from Burt's end, then:

HARDCASTLE

It's kind'a a long story,
but if you'd just give me
a couple of minutes, I'd --

And on that, Burt takes a swing at Hardcastle and we play a fist fight.

HARDCASTLE

Now just hold on here a
second.

We play this fist fight and then Burt goes for a gun he has in the hall closet. He turns and fires and Hardcastle sprints off into the night.

CUT TO

EXT. TOWN PARK - NIGHT

McCormick and Christy are in an embrace...then, after a beat, Hardcastle enters the scene. He stands awkwardly for a beat and then coughs. McCormick and Christy part.

HARDCASTLE

Oh, this is real nice. I'm
out there sticking my head
into the fire and you two
are back here playing smash
face.

Both Christy and McCormick don't know how to take this.

CHRISTY

Judge, c'mon...we were just,
I mean, Mark and I...

CONTINUED

HARDCASTLE

You're a big girl, Christy,
you don't have to explain it
to me...

MCCORMICK

Good. 'Cause for a second
there I thought you were gon-
na tell us to be home before
they turn on the street lights.

HARDCASTLE

I want to talk to you wise-
guy.

(to Christy)

Give us a minute, okay.

Hardcastle leads McCormick off about ten yards or so.

HARDCASTLE

What the hell do you think
you're doing?

MCCORMICK

I was just about to ask you
the same think, Judge.

HARDCASTLE

You're real good at it, kiddo.
But don't play stupid with me.

(re: Christy)

That's not the kind'a girl
you go pawing after, okay?
Besides that she's real vul-
nerable now 'cause of what
happened to her dad, so, if
you don't mind, I'd like you
to keep the Romeo routine to
a minimum.

McCormick looks long and hard at Hardcastle.

MCCORMICK

What is your problem?

(beat)

We happen to like each other.
And we might end up liking
each other a lot.

CONTINUED

91 CONTINUED - 2

91

HARDCASTLE

Don't count on it, kiddo.
When Christy gets past all
this, she isn't gonna fall
for a guy like you.

McCORMICK

Why? 'Cause I don't have a
straw hanging from my mouth
and a "yeah, sure, howdy do"
smile?

They exchange looks.

McCORMICK

You're jealous.

HARDCASTLE

Of you, hah? Anyway, I'm
old enough to be her dad.

McCORMICK

And old enough to still be
in love with her mother. Who,
just happens to have looked
just like Christy.

HARDCASTLE

Don't bring that up, McCormick.
It's got nothin' to do with it.

CHRISTY'S VOICE (OVER)

Do I have anything to say about
this?

92 ANGLE TO INCLUDE - CHRISTY

9

CHRISTY

Or are you two going to
stand there and make fools
of yourselves.

There is an uncomfortable beat.

CHRISTY

Number one. The "what and if"
I do with my life is up to me.

(MORE)

CONTINUED

92 CONTINUED

92

CHRISTY (cont'd)

Two, I think we have more important things to do than fight about who feels what about who...

(to Hardcastle)

Is Burt Hertzelt gonna help us?

As Hardcastle shakes his head, we:

CUT TO

93 EXT. POLICE STATION - NIGHT

Carter's squad car sits out in front.

CARTER'S VOICE (OVER)

Yeah, Burt. Hold on.

94 INT. SHERIFF'S OFFICE - NIGHT

Broadmore takes the telephone from Sheriff Carter. Paxton and Bellows are there.

BROADMORE

Yeah, what is it?

95 INTERCUT - BURT HERTZEL

On the telephone in his house.

BURT

I saw him. Hooker Hardcastle. He's still alive...

BROADMORE

What are you talking about?

BURT

He was at my house about five minutes ago...I don't know what you guys did. But, he ain't dead.

Broadmore hangs up.

CONTINUED

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47.

95

95 CONTINUED

BROADMORE
We gotta a problem.

PAXTON
What is it?

BROADMORE
Hardcastle's still alive.

We play the beat and:

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

96

EXT. POLICE STATION - DAWN

96

Squad cars are parked out in front and etc.

BROADMORE'S VOICE (OVER)
Okay, get on the telephones.

97

INT. POLICE STATION - DAWN

97

Hertzell, Paxton, Carter and Broadmore are there.

BROADMORE
I'm calling an emergency town meeting. We're gonna get everyone in Clarence beating the bushes for these guys... High school auditorium in an hour.

CUT TO:

98

EXT. COUNTRYSIDE - DAY

98

Hardcastle, McCormick and Christy are hiding out and watching cars as they drive into town.

HARDCASTLE
(Re: cars)
That's a lotta traffic for this early in the morning... Something must be cooking.

MCCORMICK
Probably a man hunt... One'a your friendly neighbors from last night must'a blew us into the cops...

Hardcastle takes a deep breath.

HARDCASTLE
Probably...
(Beat)
(MORE)

CONTINUED

HARDCASTLE (cont'd)
 Okay, look. What we gotta do
 is get those records back from
 Punky Paxton... Then get out
 of town and deliver'em to the
 state cops.

MCCORMICK
 That ought'a be easy.

HARDCASTLE
 I never said it was gonna be
 easy. I said it's what we have
 to do... Unless you have a
 better idea.

MCCORMICK
 So, now it's up to me, right?

CHRISTY
 Will you two cut it out?
 You've been ragging on each
 other since last night.

There is a beat.

HARDCASTLE
 Yeah, I guess we have.

Christy turns and after a beat.

CHRISTY
 I don't know if you're up
 for it, Hooker. But, I think
 I may have an idea.

CUT TO:

The people from the town of Clarence are driving up and
 entering the school auditorium.

BROADMORE'S VOICE (OVER)
 I know this is gonna be hard
 for some of you to believe...

100 INT. AUDITORIUM - DAY

100

Broadmore stands on stage; Sheriff Carter is next to him and we can see about a hundred people in the audience.

BROADMORE

But after Hooker Hardcastle escaped when we tried to question him about Buck Miller's death, he didn't die in the crash... And he's somewhere in town. Last night he attacked Burt Hertzell and tried to strongarm his way into the Powers' house... He's holding Christy Miller hostage and that McCormick fellow with him beat up Albie Meadows and his wife pretty bad...

101 ANGLE - MAN

10

In the audience.

MAN

That doesn't sound like something Hooker'd be doing, Tom.

102 RESUME - SCENE

10

BROADMORE

It is if that freeway coming through was gonna pay off real big for him. Hardcastle's been sticking a lotta money into the land development these past two years... And when Buck Miller didn't sell, he killed him...and now he's holding Buck's daughter hostage.

(Beat)

I'm gonna let Sheriff Carter take over for me now.

Carter steps to the podium.

CARTER

We need help on this folks...
I'm deputizing any volunteer
(MORE)

CONTINUED

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102 CONTINUED

10

CARTER (cont'd)
who wants to join up...and I'm
putting a shoot-on-sight order
out for Hardcastle and McCormick.

SMASH CUT TO:

103 ANGLE - CLOTHES LINE - DAY

10

As a red dress is pulled off the line. Then,

104 ANGLE - ANOTHER CLOTHES LINE - DAY

10

As a red scarf is pulled off the line in someones back yard.
Then,

105 ANGLE - ANOTHER CLOTHES LINE - DAY

10

As a pair of knee socks are grabbed.

CUT TO:

106 EXT. TOWN PARK - DAY

1

McCormick peers out from behind the gazebo and looks towards
the high school. We can see the folks of Clarence pouring out.

107 ANGLE TO INCLUDE - HARDCASTLE

1

He holds the clothes he's ripped off the clothes line.

HARDCASTLE
This isn't gonna work.

McCORMICK
(smiles)
Sure it is... Milton Burl made
a career out of it. We're
gonna be right behind you, Judge.

HARDCASTLE
Just don't pinch me, sweetheart.

CUT TO:

108 EXT. STREETS - DIRECTOR'S SEQUENCE - DAY 10

The town folks are loading up their guns and getting into their cars, etc.

109 ANGLE - PUNKY PAXTON 10

As he enters his office. Then,

110 ANGLE - OLD WOMAN 11

With a scarf over her head and wearing a red dress. Making her way across the street. Nodding to the passersby and etc.

111 CLOSER ANGLE - OLD WOMAN 11

And we can see that it is HARDCASTLE in drag. He enters Paxton's office.

CUT-TO:

112 ANGLE - McCORMICK 11

And in a flash he scales the fence behind the police action and leaps into the sheriff's four wheel drive: hotwiring it and:

CUT TO:

113 INT. PAXTON'S OFFICE 1

As the OLD WOMAN (HARDCASTLE) enters. Paxton looks up from his desk.

PAXTON

Can I help you?

Hardcastle pulls out the shotgun from under his dress and pulls off his scarf.

HARDCASTLE

Yeah, Punky, you can. Give me the land deeds you have in that safe over there...

Paxton looks long and hard at the gun, then:

CONTINUED

113 CONTINUED

113

PAXTON

I don't have them... Broadmore does.

HARDCASTLE

Then that's too bad... 'cause we gonna have to take you with us then.

Hardcastle grabs Paxton by the collar and hauls him up.

CUT TO:

114 EXT. POLICE STATION - DAY

114

As McCormick races around the corner in the squad car. He lays on the horn and Carter dives from his path: turning and firing.

CARTER

That's McCormick! Get him!

McCormick roars off down the street and then cuts into the town park. He picks up Christy Miller on the run and then pulls a one eighty; dodging bullets and pursuing cars.

115 ANGLE - HARDCASTLE AND PAXTON

115

As Hardcastle drags him out of the office. The four wheeler roars up and Hardcastle and Paxton get in and amidst the gunfire and etc. Carter leaps into a sedan along with Bellows. Broadmore and Hertzels dive into another and we,

CUT TO:

116 EXT. CAR CHASE - DAY

116

As the four wheeler is being chased down by the two sedans. We play a major action chase here and leap these vehicles over fences, etc.

117 INT. FOUR WHEELER - DAY

117

Hardcastle grabs up the mike and snaps on a police channel.

CONTINUED

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117 CONTINUED

117

HARDCASTLE
State police? Calling the
state police. Do you read.

CUT TO:

118 INTERCUT - STATE POLICE CAR - DAY

118

as a state cop snaps up his car radio.

STATE COP
State police... go ahead.

119 INTERCUT - HARDCASTLE

119

HARDCASTLE
This is Judge Hardcastle...
I've a present for you guys
coming onto one five... But,
you're gonna need back up.

The state cop hits his lights and sirens and roars off.

STATE COP
We're rolling.

CUT TO:

120 CAR CHASE - DAY

120

McCormick takes the four wheeler off road and the sedans
follow. Play the chase with all the off road dirt and
dust and then,

CUT TO:

121 EXT. HIGHWAY - ONE FIVE - DAY

121

About four state cop cars are lined up across the road. We
play a beat, and then,

122 ANGLE - FOUR WHEELER

122

As it blows over a hill and flies into view. Another beat,
then Carter's sedan follows. He sees the state cop cars and
slams on his brakes. Skidding into a state cop car and a
couple of state cops pull down on him and,

123 ANGLE - BROADMORE'S SEDAN - DAY

123

As it flies over the rise and tries to steer its way through the road block...It hits the rear end of a state cop car and spectacularly end over ends onto the highway: skidding along on its roof.

124 WIDEN TO INCLUDE SCENE

124

As McCormick slides the four wheeler to a stop and Hardcastle leaps out (in dress). He yanks Broadmore out of the car as McCormick goes after Burt Hertzell and catches him in a flying tackle. Two state cops run up with their guns drawn.

STATE COP

Which one of you is Judge
Hardcastle?

HARDCASTLE

I am...

The cops look at the dress.

HARDCASTLE

Book these guys on murder one,
attempted murder, assault, and,
and...

McCormick tugs at Hardcastle's sleeve.

MCCORMICK

He'll give you the rest of the
report at headquarters...

(Re: dress, to Hardcastle)

You got a date for the prom,
honey.

Off Hardcastle's look, we,

FADE OUT

END OF ACT FOUR

TAG

FADE IN:

125 EXT. GAS STATION - DAY

125

Albie Meadows and Christy stand next to Meadows' pickup truck and Hardcastle and McCormick walk toward it. In the b.g. we can see the Coyote parked by some gas pumps.

MEADOWS

It's gonna take a lot of thank
yous to pay back what you've done
for our town, Hooker.

HARDCASTLE

Anyone can get suckered in,
Albie. The people here'll
get over it.

(he looks to Christy)

I'm sorry about all this,
Christy. Your dad, what
happened to you... It makes
me sad.

Christy kisses Hardcastle.

CHRISTY

Well, when I get back from
New York I'll see what I can
do about turning Clarence back
into the kind of town my dad
ending up dying for...

Christy goes over to McCormick.

MCCORMICK

If I come back here and pay you
a visit,

(nods to Hardcastle)

you won't tell that other man
in your life, will you?

Hardcastle catches McCormick's nod.

HARDCASTLE

Just give her a handshake,
kiddo. Christy's got a plane
to catch.

CONTINUED

McCormick extends his hand and Christy gives him a big, romantic kiss.

CHRISTY
I'll be waitin' with a light
on in the window.

There is a warm beat.

CHRISTY
Thanks.

MCCORMICK
Thank you...

Christy and Meadows get into the truck and drive off. Hardcastle and McCormick walk back toward the Coyote. A gas station attendant is filling it up.

MCCORMICK
Y'know, Judge, I might just make
a heck of a farmer.
(as he watches Christy drive off)
Yeah, moving back here to
Clarence and growing hogs...

HARDCASTLE
You raise hogs, kiddo. You
grow wheat.
(to gas station attendant)
You filling her up for us,
Wally?

Wally nods.

MCCORMICK
Yeah, I'm really starting to like
this town... I mean, sure it has
its problems but the people here
are real.

They get back to the gas pumps and a man named WALLY is filling up the Coyote. Wally wears a blue overall and his name is written over the breast pocket.

MCCORMICK
And I feel like I know everybody.

HARDCASTLE

You don't know anybody,
McCormick.

WALLY

Want me to check the oil under
the hood, Mark?

McCormick smiles.

MCCORMICK

Sure.

WALLY

Ten forty, right?

MCCORMICK

See what I mean? It's like
I've known this guy for years...
These people in town here are
even starting to look familiar
to me... Like I've known them
all my life.

HARDCASTLE

They do, huh?

MCCORMICK

(looks off)

Yeah... Like, take that guy
over there.

126 ANGLE - JERRY MATHERS (THE BEAVER)

12

As himself as he walks toward the gas station.

127 RESUME - SCENE

12

MCCORMICK

Now, I know I've seen him
somewhere before.

JERRY MATHERS walks past Wally and waves.

JERRY MATHERS

Hi Wally.

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CONTINUED

127

WALLY

Hi Beaver.

And as McCormick and Hardcastle exchange "No it couldn't be" looks, we

FREEZE FRAME

FADE OUT

THE END