

#2207

HARDCASTLE AND McCORMICK

"IT COULDA BEEN WORSE ...  
SHE COULDA BEEN A WELDER"

by

Lawrence Hertzog

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HARDCASTLE AND McCORMICK

"IT COULDA BEEN WORSE . . . .  
SHE COULDA BEEN A WELDER"

CAST

JUDGE MILTON C. HARDCASTLE  
MARK McCORMICK

CHAIRMAN  
CALVIN MORELAND  
BROADMORE  
ALLISON  
MIKE DELANEY  
ELLEN  
SHELLEY  
BILLY  
STEVE  
WARREN WYNGATE  
WILLIE LERNER  
JOSHUA  
ALBERT SCHINDLER  
AMY SCHINDLER  
NORMAN  
COP  
REPORTER 1  
REPORTER 2

#2207

HARDCASTLE AND McCORMICK

"IT COULDA BEEN WORSE...  
SHE COULDA BEEN A WELDER"

SETS

EXTERIORS

UNIVERSITY  
/ADMINISTRATION BUILDING  
/CAMPUS  
COURTHOUSE  
BRASS RAIL BAR AND GRILL  
LERNER'S HOUSE  
GULL'S WAY  
/PATIO  
LAW CLINIC  
WARREN'S APARTMENT  
POLICE STATION  
PACIFIC COAST HIGHWAY  
NORMAN REDKIN'S HOUSE  
APARTMENT BUILDING

INTERIORS

ADMINISTRATION BUILDING  
/OUTER OFFICE  
/BOARD ROOM  
/CORRIDOR  
BRASS RAIL BAR AND GRILL  
DRESSING ROOM  
CLUB  
COURTHOUSE  
/JUDGE'S CHAMBERS  
LERNER'S LIVING ROOM  
WARREN'S APARTMENT  
LAW CLINIC  
/DEPOSITION ROOM  
DELANEY'S OFFICE  
GULL'S WAY  
/DEN  
NORMAN REDKIN'S HOUSE  
/DEN  
COYOTE  
PICK-UP  
SEDAN  
PONTIAC

HARDCASTLE AND McCORMICK

"It Coulda Been Worse... She Coulda Been A Welder"

ACT ONE

FADE IN:

1 EXT. UNIVERSITY - VARIOUS - DAY (STOCK) 1

as the strains of a "classical-type" ALMA MATER THEME establish this landmark of education, co-eds, and controlled substances. We will RUN CREDITS OVER. At the appropriate point, before we end credits, we will hear:

CHAIRMAN (V.O.)

The University, gentlemen. Sanctuary. A place to seek knowledge, growth. In the ninety-three years of our existence, young minds have sought nourishment from inside these walls. They have come from fifty states, eager, open willing and fresh; clamoring for ideals and wisdom.

2 EXT. ADMINISTRATION BUILDING - DAY 2

as CAMERA BOOMS UP toward a particular window.

CHAIRMAN (V.O.)

We have tried, the best we know how, to provide fodder for what they seek.

DISSOLVE TO:

3 INT. OUTER OFFICE - DAY 3

as the CAMERA MOVE CONTINUES, revealing a secretary behind a desk and McCormick, sitting, reading a publication: "HALLS OF IVY."

CHAIRMAN (V.O.)

But now, it seems, we have to brace ourselves against the tides of change.

(CONTINUED)

3

CONTINUED:

CAMERA CONTINUES past McCormick, toward a door with a brass plate on it. The plate reads: "BOARD ROOM."  
We:

DISSOLVE TO:

4

INT. BOARD ROOM - DAY

Stuffy, dark woods, long table -- you've been there. We PICK UP CHAIRMAN (Dean Whitmore) as he continues. CAMERA CONTINUES its move along the stern faces at the table. Among the faces is CALVIN MORELAND, a grey-haired, distinguished, jurist. Others include BROADMORE and ALLISON. The Chairman lifts a file from the table.

CHAIRMAN

For the first time in the history of this establishment, a student is taking legal action against the University. An injunction has been granted, prohibiting the building of the Calvin Moreland Law Library on the present site of the Brass Rail Bar and Grill. This legal action has been instituted against this board, Calvin Moreland, and the University.

CAMERA eventually comes to STOP on Hardcastle, looking a little uncomfortable, fiddling with a pencil as he listens.

CHAIRMAN

The ringleader of this whole affair is a young man named Warren Wyngate. And I wanna get the little creep.

Hardcastle looks up and clears his throat.

HARDCASTLE

Excuse me John, but Warren Wyngate's not a 'he.'

(CONTINUED)

4

CONTINUED:

4

CHAIRMAN  
What's that, Milt?

HARDCASTLE  
Warren's a girl.

BROADMORE  
Warren? You sure, Milt?

HARDCASTLE  
Yeah, I'm sure. Named after  
Earl Warren -- Supreme Court.

ALLSION  
I wonder who's brilliant  
idea that was.

HARDCASTLE  
Well -- it was kinda my idea.

There's a flurry of surprise as they turn to Hardcastle.

HARDCASTLE  
Warren's my niece.

As they react:

5

INT. OUTER OFFICE - DAY

5

An attractive co-ed, ELLEN, is struggling with the secretary, SHELLY, over a minor problem. "Halls of Ivy" magazine loses to Ellen's looks as far as McCormick's concerned.

ELLEN  
But I've got to change my  
major. I mean this whole  
thing was like my father's  
idea. I wanted to major  
in Phys. Ed. What do I know  
about Small Businesses?  
But, God, you haven't met  
my father -- I mean, you  
know what he made my brother  
major in? Animal Husbandry.  
I mean the guy's allergic  
to cats, you know what I  
mean?

(CONTINUED)

CONTINUED:

SHELLY

I can appreciate the stress  
this is causing you, but  
Dean Whitmore's in a meeting.  
You'll have to come back  
later.

The PHONE BUZZES and the secretary answers.

SHELLY

Dean Whitmore's office.

Ellen's defeated.

MCCORMICK

Tryin' to drop your major,  
huh?

Ellen turns to him.

ELLEN

Yeah, or flunk out. My  
dad's gonna kill me.

MCCORMICK

Your dad. You ain't seen  
nothing until you've met my  
dad. I spent my last semester  
cramming for my Western Civ  
finals. Old man Fergusson  
had a personal campaign  
against me. Flunked me.

ELLEN

Tell me about it.

MCCORMICK

Pulled a few strings -- rattled  
a few doors -- got my major  
changed. Poly Sci.

He offers a winning smile.

ELLEN

I wish I knew how you  
pulled that one off.

MCCORMICK

Why don't you give me your  
phone number.

(CONTINUED)

5

CONTINUED - 2

Ellen looks at him.

ELLEN

Hey -- like do you teach here, or what?

McCORMICK

What do you mean?

ELLEN

Like I got into a lot of trouble in Junior High -- I don't date teachers -- but thanks, anyway.

She leaves. McCormick looks over to Shelly, who's enjoying this.

McCORMICK

How old do I look to you?

Play the moment, then:

CUT TO:

6

INT. BOARDROOM

in mid crisis.

CHAIRMAN

Your niece questioned Cal for more than two hours, Milt. She's gonna take depositions on all of us.

HARDCASTLE

I'll talk to her.

CHAIRMAN

You're going to have to do more than talk to her. You're going to have to get her to back off.

(beat)

It doesn't look good.

HARDCASTLE

All right. It shouldn't be too much of a problem. Warren kinda looks up to me. I'll work it out.

(CONTINUED)

5

6



6

CONTINUED:

6

CHAIRMAN

Good. Until then, I don't want word of this getting out. I expect we'll be able to put an end to this affair, before any of it becomes public.

Play the moment, then:

7

INT. CORRIDOR - DAY

7

as the door to Dean Whitmore's office swings open and a few of the board members file out. Hardcastle's with McCormick.

MCCORMICK

So ol' Warren's suing the University, huh?

HARDCASTLE

That's priveleged information, kiddo.

MCCORMICK

Well it's "priveleging" all over the school. Word is Warren's winning.

8

EXT. CAMPUS - DAY

8

as Hardcastle and McCormick exit the administration building.

HARDCASTLE

This isn't a football game, it's a legal action.

MCCORMICK

Yeah, end-around fake. Six points and no Calvin Moreland Law Library. I'm on her side.

(CONTINUED)

8

CONTINUED:

8

HARDCASTLE

What do you know about it?  
You ever even been in a  
library?

They approach Hardcastle's pick-up. \*

MCCORMICK

Yeah, the "Snub-nose Tony  
Memorial Prison Library."  
Lotta Magazines.

MORELAND (O.S.)

Milt.

9

NEW ANGLE - TO INCLUDE CALVIN MORELAND

9

as he approaches Hardcastle. He's got a newspaper  
under his arm.

HARDCASTLE

Sorry about all the trouble,  
Cal. I'm going over to find  
her now.

MORELAND

I wish you luck. She's  
quite -- energetic.

HARDCASTLE

How you been?

MORELAND

Fine --  
(indicates newspaper)  
-- considering Rick Benti  
goes on trial today. Murder  
One.

MCCORMICK

Rick Benti -- yeah. Shot a  
cop, didn't he?

MORELAND

Yep. Tied into organized crime.  
And the press is all over this  
one. I'll be honest with you.  
I'd just as soon be sitting in  
Palm Springs, ready to play  
eighteen holes and let you  
handle the case.

(CONTINUED)

9

CONTINUED:

9

HARDCASTLE

One of the benefits of retirement.

(beat)

Look -- just don't worry about my niece. I'll handle it. She's a good kid. She'll come around. Never had a day of trouble in her life.

Play the moment, then:

SMASH CUT TO:

10

EXT. ALLEY - DAY

10

CLOSE on the license plate of a '73 Dodge Dart. The plate reads: "WARREN." We PULL BACK in time to see a crowbar smash the daylights out of the side and rear windows. Two thugs, BILLY and STEVE are working the car. Steve pries open the trunk while Billy rifles the back seat.

BILLY

Nothin. A lot of sweat clothes and candy bar wrappers.

Steve pulls a stack of books from the trunk and comes around.

STEVE

What d'you think?

Billy looks through them.

BILLY

Crap.

(reading)

Criminal Procedure. Real Estate. American Ballet?

(tosses it)

We're lookin' for a yearbook. University of Illinois, 1942.

Steve goes to the other side of the car.

(CONTINUED)

10

CONTINUED

10

STEVE

What the hell's in a  
yearbook that's so important?

BILLY

Just keep lookin', all right.  
Someone's payin' you a lot  
a money to find it -- not to  
ask a lotta questions.

They continue working the car.

11

INT. PICKUP - MOVING - DAY

11

MCCORMICK

She's twenty-two years old.  
What're you gonna do? Put  
her over your knee?

HARDCASTLE

She's not twenty-two the  
way you were twenty-two.

MCCORMICK

What's that supposed to mean?

HARDCASTLE

It means I don't want you  
thinking about my niece.

MCCORMICK

Oh great -- are you still  
on that?

HARDCASTLE

She's family, McCormick.  
Outta bounds, hands off.

MCCORMICK

That was six months ago and  
I keep tellin' you -- nothing  
happened.

HARDCASTLE

When nothing happens you  
usually get in before  
seven in the morning.

CONTINUED

MCCORMICK

We were talking.

HARDCASTLE

Or at least using your lips  
a lot. I told you -- I  
don't want you dating my  
niece.

MCCORMICK

Is that what you call dinner,  
a movie and stopping off  
for a drink? A date?

(on Hardcastle's look)

Well -- you hadda be there.  
It was just friendly.

HARDCASTLE

Well -- don't be so 'friendly.'  
Instead'a lighting up when  
she's in the room, try acting  
the way you do around me.  
Kinda slouch a lot and complain.

MCCORMICK

(more to himself)

It wasn't even a good movie.

HARDCASTLE

Look kiddo, this girl's  
workin' real hard at becoming  
a lawyer. She's got her nose  
to the grindstone. She's a  
chip off the old Hardcastle  
block. -- You don't pass the  
bar exam without a lot of hard  
work and a lotta sweat:

SMASH TO:

We are TOWARD STAGE, looking at WARREN WYNGATE. She's  
doing a hot, high-tech dance number with, perhaps, some-  
thing other than her nose to the grindstone.

13

NEW ANGLE

13

As Hardcastle and McCormick move into the club. It's dimly lit, but Hardcastle's looking into the booths. McCormick's noticed the stage.

14

HARDCASTLE'S POV - BOOTHS

14

Some of the students have books out and are reading in the dim light.

15

RESUME SCENE

15

HARDCASTLE

It's kinda hard to see in here.

McCormick's enjoying himself.

MCCORMICK

Depends what you're looking at.

Hardcastle's intent on finding Warren.

HARDCASTLE

Her roommate said she was down here. Probably studying her courtroom procedure.

MCCORMICK

I guess court's changed since the last time I was there.

McCormick nudges Hardcastle.

HARDCASTLE

What?!

McCormick indicates the stage. Hardcastle looks, awareness follows.

MCCORMICK

Yep -- nose to the grindstone.

16

ANGLE - STAGE

16

as Warren finishes her number.

CONTINUED

16

CONTINUED

16

HARDCASTLE

Remember kiddo...no lightin'  
up. Slouch and complain.

CUT TO

17

INT. DRESSING ROOM - DAY

17

CLOSE ON McCORMICK -- big, bright, and shining.

McCORMICK

You really look great out  
there.

17A

NEW ANGLE

17A

To reveal Warren, big and bright, full of energy and life.  
Hardcastle's not missing this. She moves to Hardcastle  
and kisses him on the cheek.

WARREN

Hi, Uncle Milt.

HARDCASTLE

How long have they had a  
dance stage in here?

WARREN

Since you graduated, they  
thought it'd be safe. Kinda  
nice, huh?

She moves to kiss McCormick.

WARREN

You look great, Mark.

Hardcastle puts a hand out blocking her lips from  
McCormick's face. Warren backs off.

WARREN

(to McCormick)

He's not still --

McCormick nods.

HARDCASTLE

Your mother doesn't know  
you're doing this, does she?

CONTINUED

17A

CONTINUED

17.

WARREN

Okay -- you obviously didn't  
come down here to watch me  
dance or --

(Re: McCormick)

-- introduce me to this  
nice friend of yours. And  
it's not my birthday --  
We missed Christmas --  
everyone in the family's  
healthy --

(Beat)

What'd I do now?

HARDCASTLE

Warren -- you can't go around  
suing the University.

She takes the beat, simmers it, then pops.

WARREN

Oh, is that what this is all  
about? The Law Library?

HARDCASTLE

You've got a lot a people  
real upset.

WARREN

I do, huh. Well maybe I  
oughta take Mark to another  
all-nite drive-in. Then you  
could go back to worrying  
about something else.

MCCORMICK

(backing off)

We just watched the movie.

WARREN

Let me tell you something --  
This club's been here for  
seventy years. We have a  
law library. They're just  
looking for another place to  
hang someone's name on the  
concrete.

(Beat)

Well we wanna keep the club.

CONTINUED



HARDCASTLE

You're questioning the whole board of the Law School -- takin' depositions.

WARREN

Come on, Uncle Milt, give me a break. Who do you think those guys are? A bunch a white haired, whiskered old fuddy-duddies, who can barely remember what relaxing and kicking back even feels like.

HARDCASTLE

I'm on the board, Warren.

WARREN

(on his look)

Oh great -- I got it now. The Hardcastle chill. No way Uncle Milt, forget it. It took me twenty years to get past it when mom did it. What do you guys -- rehearse?

HARDCASTLE

Besides -- what're you doin'? Legal action -- takin' your clothes off in public.

WARREN

It's called dancing.

HARDCASTLE

Gene Kelly's dancing. This is --

MCCORMICK

(finishing it)

The twentieth century.

HARDCASTLE

You're supposed to look ineffective.

CONTINUED

17A

CONTINUED - 3

17.

WARREN

I'll tell you something.  
I already questioned Calvin  
Moreland. I was gonna go  
over every detail of his  
college life. The guy couldn't  
even remember where he hung out  
and relaxed. So what does he  
care about this place.

HARDCASTLE

That was a long time ago.

WARREN

Get off it -- you don't  
forget stuff like that.  
Tell me you don't remember  
Ruth.

Play the moment, then:

18

INT. CLUB - TIGHT ON TABLE

18

where we can see that there's a heart, carved with  
the names and message: "MILTON LOVES RUTH -- 1952."  
PULL BACK to see our three looking at the inscription.

MCCORMICK

Milton Hardcastle. The heart  
throb of Sigma Ki.

CONTINUED

WARREN

The senior law students figured out it was you when they looked in the yearbook. Milton Hardcastle and Ruth Lowenkowski -- "cutest couple."

McCormick starts to say something.

HARDCASTLE

Remember who pays your food bills, kiddo.

WARREN

Yeah, well, Judge Moreland didn't exactly collect a lot of fond memories when he was in college. He doesn't know what this place means to us.

MCCORMICK

But being one half of '52's cutest couple -- you understand, don't you, Judge?

HARDCASTLE

Stay outta this, McCormick. Whatta you know about fond memories?

MCCORMICK

I know this is gonna shock you -- but I did have a youth. I can relate to this. Hell, I'd be ~~heartbroken~~ if I found out they were gonna tear down the Starlite Bowling Alley.

HARDCASTLE

Students come here to exchange ideas and study. They don't rent shoes.

WARREN

That's my point. This place is as much a part of our education as any classroom or some Law Library that we don't even need.

(CONTINUED)

18 CONTINUED - 2

18

HARDCASTLE

Is this something personal  
you have against Calvin or  
are you just taking on the  
world in general?

WARREN

Calvin? Calvin? Give me  
a break, Uncle Milt. Now  
you're gonna tell me, like  
he saved your life in the  
war, right?

(Beat)

I mean, come on -- it's like  
you guys're all on the same  
team. "The Lawyers." What  
do you have -- little satin  
jackets? Well, we're gonna  
keep the club.

(Beat)

And besides -- who do you  
think taught me to take the  
world on once in a while?  
You.

HARDCASTLE

Okay, sure -- if it's practical.

WARREN

Oh practical, huh. I bet you  
didn't talk that way when you  
were taking Ruth up to see the  
submarine races.

McCormick's enjoying himself.

HARDCASTLE

(to McCormick)

You could help get me outta this.

MCCORMICK

Okay.

(to Warren)

What're you doin' tonight?  
There's a Clint Eastwood  
Festival at the Wherly  
Drive-In.

CONTINUED

WARREN

Uncle Milt...now that I know  
you're on the board of directors.

She reaches into her notebook. She hands him a piece  
of paper.

WARREN

Let's get together and talk  
about it.

HARDCASTLE

What's this?

WARREN

I've been over it with the  
lawyers -- I'm deposing you --  
tomorrow, three thirty. Be  
there.

She picks her book bag off the bench booth.

HARDCASTLE

Warren --

WARREN

And don't let the big brown  
eyes fool you. I'm a killer.

She moves off.

MCCORMICK

Chip off the old block.

Hardcastle grumbles and we:

CUT TO

as Warren comes through the rear door of the club and  
discovers her beaten up car. She stops. Hardcastle  
comes out with McCormick following.

HARDCASTLE

Warren --

He and McCormick approach the car and survey the damage.

CONTINUED

HARDCASTLE

What happened?

WARREN

I don't know. I only had an AM radio in here.

MCCORMICK

Too much damage to get a radio. Looks more like vandalism.

WARREN

I hate this. What am I gonna do? I've got a show tonight, I've gotta get home and tell Val she can have her boyfriend over -- (bummed)

I mean where're the cops in this town? How many donuts can you eat?

HARDCASTLE

Warren... Someone maybe have an axe to grind with you. You gettin' in any trouble?

WARREN

Why would anyone be angry at me. I'm only taking one university to court.

MCCORMICK

Maybe the board of directors started playing hardball.

WARREN

No -- those guys'd paperwork you to death.

(Beat)

I hate this.

HARDCASTLE

Come on -- we'll take you home.

WARREN

I can't wait til it's over. I've got my moot court case coming up, then three more months, then the bar exam. Home free.

21

INT. PICK-UP - MOVING - DAY

21

HARDCASTLE  
(re her outfit)  
You gonna dress like that  
in court?

She stops him with a look.

HARDCASTLE  
So -- you picked a case yet?

WARREN  
For moot court? Yeah.  
State of California vs.  
Mark McCormick, Judge  
Hardcastle presiding.  
I found a lotta holes,  
Uncle Milt.

HARDCASTLE  
You're not serious?

WARREN  
I'm not.

HARDCASTLE  
Warren --

MCCORMICK  
Wait, Judge, I wanna hear  
this.

WARREN  
There's a chance that you may  
have overlooked some precedents  
in Mark's defense.

MCCORMICK  
Judge -- there's no chance that  
you would have done that. I  
mean overlook some precedents in  
my defense. If this whole thing's  
been a mistake --

HARDCASTLE  
I don't make mistakes.

(CONTINUED)

21 CONTINUED:

21

WARREN

It all comes down to ownership. You claimed Mark stole a car because he changed the registration to another name. But, in fact, he was the owner all along -- he was just dodging an insurance hike. In Clancey vs. California --

HARDCASTLE

Clancey vs. California? What's that got to do with anything? That wasn't a car -- it was cattle.

WARREN

Don't worry about it, Mark. I think I'm gonna get you off. Cattle, cars -- I just gotta fill in the blanks.  
(indicates)  
Over there.

22 EXT. APARTMENT BUILDING - DAY

21

as the pick-up comes to the side of the road.

23 PICK-UP

2

as Warren starts out.

MCCORMICK

You gonna need a lift anywhere?

WARREN

That's okay, I'll borrow Val's car. She's making Chicken Mexicano tonight. That means she's not gonna need the car.

She looks over to the door.

WARREN

Hey!



24 NEW ANGLE

24

Steve and Billy are coming out of her door. Billy's got a book in his hand. Warren, fearless, moves after them.

WARREN

What're you doing in there?

They move past her, pushing her to the ground.

25 PICK-UP

25

Hardcastle and McCormick are out and on their way. McCormick goes to Warren who seems fine. Hardcastle moves to:

26 THE APARTMENT

26

as he looks in. The place has been torn apart. Hardcastle moves back.

HARDCASTLE

(to Warren)

You okay?

(on her nod)

Stay put here -- don't go out.

TIRES SQUEAL in B.G. Hardcastle and McCormick move back to the pick-up and take:

27 CHASE - DIRECTOR'S SEQUENCE

27

as the pick-up chases the sedan in a killer, all-out chase. Play it for as long as it holds, ending with a spectacular leap or flip, with one of the heavies, Billy, getting away just as the pick-up comes up.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

28 EXT. WARREN'S APARTMENT - DAY 28

as Steve is ushered into the back of a waiting black and white. There's another police car there, too, both with their lights turning.

29 INT. WARREN'S APARTMENT - DAY 29

It's a college student's apartment all the way. Comfortable, but cinderblock and woodshelves, orange crates for records, etc. At the moment, however, it's a mess. A COP, having just finished taking notes, flips his notebook closed and moves to Hardcastle.

COP

We're gonna need her to come down and make a statement.

HARDCASTLE

Give us a couple of hours.

(as the cop starts out)

And tell Mike that I need something on this guys as soon as he can get it.

COP

Will do.

The cop exits, leaving Hardcastle, McCormick and Warren. She's sitting on the couch, slightly dumbfounded, not knowing where to start.

HARDCASTLE

You sure you're okay?

She rises surveying the damage.

WARREN

I'm okay.

(CONTINUED)

HARDCASTLE

When you haven't talked for ten minutes, it makes me a little nervous.

She picks up a small stuffed animal from beneath a pile of stuff.

MCCORMICK

They take anything?

WARREN

(kicking thru  
some papers)

How could you tell?

HARDCASTLE

Look -- maybe you oughta come back to the house with us 'until we figure out what's goin' on here.

WARREN

Thanks, Uncle Milt I gotta lot to do. I gotta get this place together.

HARDCASTLE

Warren -- someone broke into your car, they broke into your house. I don't like leavin' you alone here.

WARREN

I'm fine -- really. See, I'm talking and everything.  
(talks)

Testing one two three.

(beat)

I'm all right.

MCCORMICK

(to HC)

Look, why don't you go over and get a lead on that guy we busted. I'll stick around and help with the clean-up.

Hardcastle's not sure about this, either.

(CONTINUED)

McCORMICK  
What's the problem?

HARDCASTLE  
(through his teeth)  
That's my only niece, McCormick.

McCormick moves toward the door and opens it.

McCORMICK  
We'll see you later.

Hardcastle takes the beat and leaves. McCormick closes the door.

WARREN  
I can't believe him. He's  
incredible.

McCORMICK  
I know. He's kinda like a  
commuter train. He gets on  
one track and keeps goin' no  
matter what he runs into.

WARREN  
(starts cleaning)  
I mean it was one date. What  
was supposed to happen? We  
were gonna take one look at  
each other and fall in love?

McCORMICK  
Well -- it's not that farfetched.

WARREN  
(not really picking  
up on him)  
I mean -- you're what? You're  
almost thirty, right?

McCORMICK  
About three months ago. But  
then again -- Clark Gable was  
a few years older than Carole  
Lombard.

CONTINUED

WARREN

Carole who?

(she picks up finally  
and crosses)

Look, Mark -- you're terrific.  
All I'm saying is Uncle Milt's  
silly to be worrying about  
something happening between  
us. I mean I'm his niece  
and you're the guy who works  
around his house.

McCormick nods, supposedly accepts and they get back  
to picking up.

MCCORMICK

I don't just 'work around  
the house.' I mean I'm up  
there -- right in the first  
wave -- driving the car,  
dodging bullets. Someone's  
gotta look out for him.

WARREN

That's true, isn't it.  
You really put your life  
on the line sometimes?

MCCORMICK

(casual, cool)

What can I say? Goes with  
the territory. You gotta  
go with the flow from time  
to time.

She looks up at him, as if with renewed interest. Moves  
to him.

WARREN

And it doesn't scare you?

She puts her hand on his arm.

MCCORMICK

Can't afford it. Slows  
the reflexes.

CONTINUED

29 CONTINUED - 4

29

WARREN

(moving in)

So if I were to, like, get  
real close, look in your eyes  
for a real long time, breathe  
a little deeper -- and then  
move into kiss you -- You  
wouldn't be scared of me?

MCCORMICK

(scared)

Nope.

WARREN

Then why are you shaking?  
What're you scared of?

MCCORMICK

(pulling away)

Uncle Milt.

30 EXT. POLICE STATION - ESTABLISHING - DAY

30

HARDCASTLE

You dig up anything on the guy  
that tossed Warren's apartment?

\*

31 INT. DELANEY'S OFFICE - DAY

31

Mike and Milt.

DELANEY

Didn't have to. His name's  
Steve Rush.

\*

(hands over photo)

Works for Willie Lerner.

31A INSERT - PHOTO

\* 31

The man is Willie Lerner.

31B RESUME SCENE

\* 31

Hardcastle's thinking it over.

CONTINUED

DELANEY

I love it, Milt. This is my favorite part. You're gonna tell me something I don't know.

HARDCASTLE

Afraid I'm just working on a doog guess, Mike.

DELANEY

I'll give you three.

(Beat)

What reason's Willie Lerner got to be turning over your niece's car and her apartment.

HARDCASTLE

That's the tough guess.

DELANEY

I'm game. Gimme an easy one.

HARDCASTLE

Allright Willie Lerner runs most of the action in this town -- drugs, gambling, prostitution --

DELANEY

I've read the book. I know his story.

HARDCASTLE

Right now his second in command -- Rick Benti -- is facing a murder rap.

DELANEY

How does your niece fit into this?

HARDCASTLE

The Judge sitting on Benti's case is Cal Moreland. Warren's taken legal action against the University and more specifically, Cal Moreland.

31B CONTINUED

31

DELANEY

You're serious?

(on his nod)

I love it. The whole school,  
huh? Hardcastle blood all  
the way -- Chip off the old  
block.

(beat)

Well maybe when she ran a  
background check on Moreland  
she turned something over.

(beat)

But what?

HARDCASTLE

That's what I wanna find out.

(starts out)

I'll check back with you.



32

EXT. BRASS RAIL - ESTABLISHING - NIGHT

32

MUSIC OVER, then:

HARDCASTLE (V.O.)

Look at me when I'm talkin'  
to you , McCormick.

33

INT. CLUB - NIGHT

33

Warren's on stage, looking great -- dancing hot.  
Hardcastle's sitting with his back, conspicuously  
to the stage. McCormick sits opposite, looking  
past him.

MCCORMICK

I can hear you.

HARDCASTLE

I want eye contact. Haven't  
you seen anybody dance before?

MCCORMICK

Judge -- we're not talkin'  
Ginger Rogers here.

HARDCASTLE

(pointed)

I know.

McCormick takes the point and forces himself to look  
at Hardcastle.

MCCORMICK

Y'know -- it's hard to believe  
you two are related. I mean,  
you have trouble keeping your  
footing when the floor's been  
washed.

HARDCASTLE

You find anything when you  
went through the apartment?

MCCORMICK

Not much. A lot of pictures  
of you and Warren's mom sitting  
on antique cars, wearing knee  
socks. No one took them, either.

The dance number ends in B.G. APPLAUSE.

(CONTINUED)

HARDCASTLE

I can't figure it out. What's Warren got that Lerner wants.

MCCORMICK

Well, she grilled Calvin Moreland for half a day. Maybe she dug up some dirt.

HARDCASTLE

Maybe. It'd give Lerner a way to bend Calvin and get the trial to go his way.

(beat)

But what kind of dirt? I've known Cal Moreland for years.

Warren comes up to the table. She's slightly out of breath and energized.

WARREN

So, what'd you think?

HARDCASTLE

When do you have time to study?

She sits.

WARREN

Loved it, huh?

She looks at their plates of food.

WARREN

God, I'm starving.

A waitress walks by.

WARREN

Hey Kath -- how 'bout a double cheeseburger, some fries and a chocolate shake?

(beat)

You guys want anything else?

(they don't;  
to waitress)

Thanks.

(CONTINUED)

HARDCASTLE

What do you know about Willie Lerner?

WARREN

(re McCormick's plate)

You gonna eat any more of that?

MCCORMICK

Nope.

She takes his plate and works on the french fries.

HARDCASTLE

Warren -- Willie Lerner?

WARREN

What Willie Lerner? The criminal Willie Lerner?

HARDCASTLE

That's the guy.

WARREN

Oh hey, sure, Me n Willie -- Just like this.

She holds up two crossed fingers.

HARDCASTLE

The guys who went through your apartment work for Lerner.

She reacts.

WARREN

What're you saying? I mean, what do I have to do with Willie Lerner? He kills people. I dance.

(to HC)

You done with your drink?

He hands it to her.

(CONTINUED)

33

CONTINUED: - 3

31

WARREN

Look -- I know that you're  
not crazy about my lifestyle --  
but dancing here hasn't exactly  
led me into the underworld.  
Give it another week.

The waitress comes by with a plate stacked high.

WARREN

(taking it)  
Thanks, Kath.  
(big bite;  
mouth full)  
What do you think Willie  
Lerner wanted in my apartment?

Hardcastle plays the frustration then:

CUT TO:

34

INT. WILLIE LERNER'S LAVISH LIVING ROOM - DAY

34

CLOSE ON a Univeristy of Illinois Yearbook, 1942.  
PULL BACK as Willie Lerner slams the book closed.  
He's talking with Billy.

BILLY

Look, Will, eventually they're  
gonna realize we took that  
from her apartment. We're  
drawin' a lot of heat as  
it is. Can't we let this  
hold til after the trial?

LERNER

After the trial's too late.  
We don't know if she went  
through the book.

BILLY

If she went through the book  
she woulda blown the whistle  
already. She probably doesn't  
know anything.

LERNER

She knows enough to drag  
Hardcastle into this.

He picks up a paper and looks at the headline.

35

INSERT - NEWAPAPER

31

The headline reads: "RICK BENTI TRIAL CONTINUES."

36

RESUME SCENE

31

as Lerner puts the thing down.

LERNER

The girl's causing a lot of trouble. If she unravels this thing -- we're in a mess. Rick could go away for a long time.

BILLY

If, Will. If. She's a kid. We'll get Rick off.

Lerner sits behind his desk.

LERNER

I wanna make sure. Call Harriman. Tell him where he can find the girl. And Hardcastle. Tell him to handle it.

\*

Play the beat, then:

HARDCASTLE (V.O.)

I'm tellin' you McCormick, I don't have a lotta fans around here.

37

EXT. "THE LAW CLINIC" - ESTABLISHING - DAY

37

MCCORMICK (V.O.)

C'mon -- these are your people Judge. A building full of lawyers.

38

INT. "THE LAW CLINIC" - DAY

38

The place is storefront, save-the-oppressed-hip. The young lawyers are "radical-cash." Signs on the walls suggest: "JUSTICE ISN'T BLIND TO DOLLARS." "LET'S MAKE THE SYSTEM WORK -- FOR EVERYBODY." Hardcastle, waiting to be deposed, sits stiffly on a chair next to McCormick.

HARDCASTLE

Defense attorneys, McCormick. They're different. Guys like this're always tryin' to turn the system upside down.

MCCORMICK

That oughta be right up your alley. You had a couple a problems with it yourself.

A young lawyer, JOSHUA, comes up to Hardcastle.

JOSHUA

Judge Hardcastle?

Hardcastle flashes a winning, nervous smile.

HARDCASTLE

I was just tellin' my friend here what a great job you guys're doin'.

JOSHUA

Thanks.

(indicates door)

We're ready for your deposition.

Hardcastle rises.

MCCORMICK

Don't worry about it, Judge. She's twenty-two. It'll be like taking candy from a baby.

Play Hardcastle's reaction, then:

CUT TO:

Hardcastle's on the hot seat. Warren's pacing in front of him in mid-grilling.

CONTINUED

WARREN

(as if responding)

You're not sure?

(beat)

Really, Judge Hardcastle.

She crosses to her desk and gets a yearbook. She takes a thoughtful beat (she's remembering something), then she comes back to now and crosses to Hardcastle.

WARREN

Maybe I can prod your memory  
a little.

Hardcastle fidgets. He's not having fun. She thumbs through the yearbook.

HARDCASTLE

Warren --

WARREN

(looking up)

This is a formal deposition  
Judge Hardcastle. I'm sure I  
don't have to explain to you  
what that means. I would  
appreciate if you'd refer to  
counsel properly.

He'd kill her if there weren't witnesses.

HARDCASTLE

Miss Wyngate -- I don't see  
what relevance your questions  
have to this proceeding.

WARREN

You don't?

(he shakes  
his head)

Thankfully, then, this isn't  
your court and we didn't ask  
you for a ruling.

She looks into the yearbook.

WARREN

I have a picture here captioned,  
"Sudsing Away Those Old Legal  
Blues."

She offers him the book, pointing to a part of a page.

WARREN

Can you identify this man?

HARDCASTLE

Yeah -- it's me.

WARREN

And the people with you?

HARDCASTLE

Some a the guys from the Law Review.

WARREN

Just some a the guys, huh?

(reading)

What ever happened to Terry Badham?

HARDCASTLE

Terry. I think he's a Federal District Court Judge.

WARREN

Malcolm Everett?

HARDCASTLE

Mal's on the President's advisory board.

WARREN

I see here -- James Newcomb.  
That wouldn't be State Supreme Court Justice James Newcomb?

HARDCASTLE

That's Jimmy.

WARREN

Judge Hardcastle -- Where was this picture taken?

HARDCASTLE

The Brass Rail but I don't see what difference --

CONTINUED



WARREN

(stepping on it)

The Brass Rail. It seems that hanging out at the Brass Rail didn't exactly interfere with the education of "some a the guys" from the Law Review.

HARDCASTLE

It didn't interfere -- but if you're sayin' we needed ---

WARREN

I'm not saying anything. I'm just asking questions.

(reads)

"Legal Blues."

(looks up)

What's that all about?

HARDCASTLE

Come on, Warren -- Miss Wyngate. Every first year law student's heard the term. You try to pack a nation's legal history into four years -- sometimes you need --

He cuts himself off.

WARREN

Could you speak up?

HARDCASTLE

Sometimes you need a place where you can cool down, blow off some steam.

WARREN

Put things into perspective?

HARDCASTLE

Sure, but --

CONTINUED

39

CONTINUED

4

39

WARREN

Please wait until I've asked a question.

(beat)

There's been a long tradition at this University. One that has produced some of the finest lawyers in the country. Presidential Advisors. Supreme Court Justices. And the Brass Rail was part of that tradition. Part of the education itself.

(turns to him)

Thank you. That's all.

Hardcastle, a little deflated, starts off the stand. He crosses past Warren.

40

CLOSE - WARREN AND HARDCASTLE

40

WARREN

(aside)

I still don't have my car, Uncle Milt. You think you can give me a ride home?

SMASH CUT

41

EXT. PICK-UP - DRIVE-BY - DAY

41

HARDCASTLE (V.O.)

You set me up, Warren.

42

INT. PICK-UP - MOVING - DAY

42

WARREN

I learned from the best.

McCORMICK

Now you know how it feels. Everytime I tried to say something in court, someone cut me off.

(to Warren)

You're gonna bring that up in your moot court case, right?

(CONTINUED)

42

CONTINUED:

43

WARREN

Well, to tell you the truth,  
Mark, we're not doin' so hot.

MCCORMICK

Why? What about Clancey vs. --

WARREN

Well it's kinda technical.  
But what it boils down to  
is the laws apply a little  
differently to people than  
to heads of cattle.

MCCORMICK

Great.

WARREN

Sorry.

(beat)

Uncle Milt -- I remembered  
what was missing from my  
apartment.

(as HC looks)

I didn't even think about  
it until I went to open  
your yearbook for the deposition.  
I also had Judge Moreland's  
yearbook. It wasn't there  
when I put the apartment back  
together.

MCCORMICK

What're you doin' with all these  
yearbooks?

WARREN

Research. I'm just trying  
to be thorough. I'm going  
over the backgrounds of  
everyone I'm questioning.  
Looking for holes.

HARDCASTLE

You find any on Moreland?

(CONTINUED)

42

CONTINUED: 2

40

WARREN

I didn't even go through his yearbook. He had enough difficulty answering my questions. He couldn't remember anything about his college days. Fun guy, huh? It seemed like overkill to use the book.

\*

McCORMICK

I got it. It all fits together. Willie Lerner's given up digging holes for people and gone into grand theft yearbook. Maybe he just got bored with trying to kill people.

The pick-up's hit from behind.

NEW ANGLE - THE CHASE - DIRECTOR'S SEQUENCE

43

as an N.D. sedan chases the truck, trying to push it off the road. It's getting hot and heavy. Hardcastle tries to get his shotgun.

HARDCASTLE

Hold it steady, McCormick.

He's trying.

WARREN

I really hate this.

The push continues, but finally the sedan gets the better of the truck and the pick-up careens off the road, flying into a ravine. The sedan pulls a hard U-turn and starts back toward the truck.

Hardcastle gets his shotgun out and points it toward the sedan. He fires. The front window blows out of the sedan.

INT. SEDAN

44

The hit man, Harriman is there with Billy.

BILLY

Let's get out of here.

The sedan turns around and pulls away.

WARREN

I don't believe this. I mean first they're coming after a yearbook --

HARDCASTLE

I don't wanna hear this.

He starts away as she goes on.

WARREN

I mean give me a break. I mean it's not like I'm taking on the whole world, here -- it's just a University. Y'know someday they're gonna find out who's --

McCormick looks at her and moves with Hardcastle

WARREN

-- really pulling the strings and everyone's --

(notices)

Oh sure -- walk away.

(moves toward them)

I'm not that easy to get rid of.

On their reaction:

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

46 EXT. PCH - DRIVE-BY - DAY 46

as a 1978 Pontiac whips down the PCH.

ALBERT (V.O.)

You sure you guys don't want  
a candy bar?

47 INT. PONTIAC - MOVING - DAY 47

Hardcastle, McCormick and Warren are stuffed into  
the back seat of ALBERT and AMY'S car. The car  
is crammed with snacks, drinks, tourist stickers  
and stuff indicating a cross country trip.

WARREN

Sure, why not?

Amy hands a chocolate bar over the seat. Hardcastle  
can't believe she's eating.

WARREN

I know. Ignore it.

ALBERT

You guys really oughta have  
one. I was readin' in  
a magazine where car accidents  
really send your blood sugar  
right into the old basement.

(bites candy)

Don't leave home without  
'em anymore. One a these  
babies might whip you  
right back into shape.

48 EXT. ON CAR 48

as it makes its way along.

ALBERT

It's like I tell Amy -- why learn the hard way? Join the Auto Club before you need to. If you guys'd had a card, one little toll free call and they woulda had you outta that ditch in no time. It's really a heck of a deal.

AMY

Albert, I'm sure these people have more on their minds right now than joining the Auto Club.

ALBERT

That's my point, shnookums. That's what I'm sayin'. You gotta take the time to think about these things.

(holds up map)

Planned our whole trip in advance. Got maps that even show single lane unpaved access. Heck of a deal.

HARDCASTLE

It's a right turn up ahead.

ALBERT

Y'know you guys're just lucky Amy had to use the little girl's room. We'd a been an hour behind. We were gonna check out that San Simeone place -- terrible restrooms -- nature calls, whatta ya gonna do, right?

HARDCASTLE'

It's over here.

as the Pontiac turns off the road.

51 EXT. GULL'S WAY - ESTABLISHING - DAY

51

HARDCASTLE (V.O.)

Let's go over this thing, okay?

52 EXT. PATIO - DAY (STAGE)

52

The three of them.

HARDCASTLE

Willie Lerner ripped off a  
1942 University of Illinois  
yearbook.

WARREN

Right, Judge Moreland's  
Alma Mater.

MCCORMICK

We have no idea what's in the  
yearbook besides a lotta stiff  
pictures of people with crew cuts.

WARREN

And Judge Moreland's trying  
one of Lerner's top men --  
Rick Benti.

MCCORMICK

There's gotta be something in  
that yearbook, guys. I'll bet  
Lerner's hoping he can dig up  
some dirt on the Judge -- maybe  
turn the screws a little -- get  
the Judge to go light on Benti.

WARREN

I don't think Lerner would go  
through all the trouble hoping  
that something's in the yearbook.  
He probably knows what's in it.

HARDCASTLE

But what could possibly be in a 1942  
yearbook that could hurt anybody?

MCCORMICK

Maybe someone signed it thanks  
for all your help and support...  
your friend Adolf Hitler.

CONTINUED



52 CONTINUED

52

HARDCASTLE

Very funny kiddo.

(beat)

Warren where'd you get the yearbook.

WARREN

The University gave me the name of a guy out here. He's kind of a collector. I guess we could call him.

MCCORMICK

Wait a second -- if you're right, you're saying that Lerner's already got something on Moreland?

WARREN

It's starting to look that way.

(beat)

Sorry, Uncle Milt.

Play the moment, then:

MORELAND (V.O.)

Sorry Milt, this one's a backbreaker.

CUT TO

53 OMITTED

53

54 INT. JUDGE'S CHAMBERS - DAY

54

as Cal enters, taking off his robe and crossing to his desk. Warren's in the room with Hardcastle.

MORELAND

Miss Wyngate. How goes the war?

WARREN

Look Judge, if you don't mind ---

HARDCASTLE

I'll do this Warren.

CONTINUED

54

CONTINUED:

54

MORELAND  
Something up, Milt?

WARREN  
Why don't you tell us what's  
in the yearbook?

Hardcastle throws her a look.

MORELAND  
Excuse me?

WARREN  
Oh come on --

HARDCASTLE  
Warren.

WARREN  
Well ask him why ---

HARDCASTLE  
I said I'll take care of it.

She sits back, stifling her fire.

HARDCASTLE  
(facing Moreland)  
I think we've got a little  
problem Cal.

55

EXT. LERNER'S HOME - ESTABLISHING - DAY

55

LERNER (V.O.)  
We've got big problems,  
Billy.

56

INT. LERNER'S HOME - DAY

56

BILLY  
We didn't know the guy was  
carryin' a cannon in the  
truck.

LERNER  
Doesn't matter. This thing's  
coming apart on us.

(CONTINUED)

CONTINUED

BILLY

We could take another run at  
Hardcastle and the girl.

LERNER

No. We're gonna move on this.

BILLY

If you can't keep Judge Moreland  
in your pocket, Rick might go  
away for a long time.

LERNER

Rick's dead. I can't throw  
everything I've got going  
down the tubes for one guy.

BILLY

I still think nobody knows  
anything. If that kid found  
out what was in the yearbook,  
they woulda busted the trial  
wide open by now. From where  
everyone's sittin' I'm sure  
Moreland looks bright-eyed,  
honest and full of integrity.

Lerner leans back in his chair.

WARREN (V.O.)

I'm tellin' you -- the guy's  
a liar.

INT. GULL'S WAY - DEN - DAY

Warren's on the pace. Hardcastle and McCormick are  
with her.

HARDCASTLE

We don't know that for sure.

WARREN

Oh come on, Uncle Milt.  
That guy danced around  
better than I do.

(Beat)

Almost.

CONTINUED

HARDCASTLE

(to McCormick)

You get in touch with that yearbook guy?

MCCORMICK

I kept gettin' an answering machine. I left a message.

WARREN

We're not gonna sit on this, are we. I mean, my case is coming up soon -- I think we oughta call the cops and give them the facts.

HARDCASTLE

What facts? We've got a missing yearbook and a lotta guesses.

WARREN

Pretty good guesses if you ask me.

HARDCASTLE

What're they teaching you in law school, Warren? What're all the signs and posters in the Law Clinic -- or do they only apply to the oppressed as you see it.

(beat)

Let me tell you something -- Cal Moreland's just as innocent until proven guilty as a guy without any money.

WARREN

I'm sorry.

HARDCASTLE

And if you think this is some kind of cover-up, you shoulda sat in my seat while I gave Cal Moreland the third degree.

(MORE)

(CONTINUED)

HARDCASTLE (CONT'D)

I wanna know the truth too, even if it hurts getting there. But I'm not gonna close the hole on a guy until I know what's going on.

(starts out)

I gotta make a phone call.

He leaves. There's silence for a beat.

MCCORMICK

Maybe you oughta lighten up a little on Uncle Milt.

WARREN

I oughta lighten up on him. Look who's talking. I've had dinner with you guys, remember?

McCormick starts backing toward the door.

WARREN

Isn't that right, keemosabe? C'mon -- you're not that much different from me. How do you deal with him? You know he's right most of the time. He's just about the best damn Judge that ever sat on the bench. Maybe we're just trying to bring him down to size.

(advances)

So don't lecture me about lightening up, okay?

MCCORMICK

Let me tell you something -- I had a pretty good time the night we went out. I really did. I mean right there in the middle of 'Creatures from the Black Hole' I almost had the feeling that something might work out between us. I musta had one too many orange drinks. But

(MORE)

McCORMICK (CON'T)  
for a few seconds I almost  
forgot you were a Hardcastle.  
What is it -- everytime I  
open my mouth around you two,  
one of you jumps right down  
my throat. Well, no thanks.

There's a beat. He starts out then comes back.

McCORMICK  
I still had a pretty good  
time.

WARREN  
(points a finger)  
Now you're cookin'.

McCormick shudders at the familiar phrase.

McCORMICK  
This is a good time to check  
on that yearbook guy.

He slips out of the --

58 EXT. NORMAN REDKIN'S HOUSE - ESTABLISHING - DAY 58

NORMAN (V.O.)  
1942 was a difficult year.  
I hope you haven't lost the  
copy I gave you last week.

59 INT. NORMAN'S DEN - DAY 59

The place is a veritable shrine to the University of Illinois. Banners, shields, photos, etc. cover almost every free inch of wall space. At the moment, NORMAN is going through some bookshelves while Hardcastle McCormick and Warren look on.

WARREN  
I didn't exactly lose it.  
It's just becoming kinda  
popular.

NORMAN  
I should have another copy  
around. 1942. Good team  
that year.

He crosses to a card file and sorts through it.

WARREN  
I've had nightmares like this.  
Tripping out on school spirit.

NORMAN  
"Those who can -- do."

WARREN  
Excuse me?

He finds a card.

NORMAN  
Aha.  
(moves to shelves)  
Whatta you do when you're not  
big enough to join the team,  
you're not going to graduate  
cum laude, and if you're not  
careful you're gonna fade  
into the woodwork.

Hardcastle doesn't need this right now.

(CONTINUED)

HARDCASTLE

Maybe we can help you with this.

NORMAN

I'll find it.

WARREN

That's why you collected all this stuff -- because you didn't fit in?

Hardcastle and McCormick exchange a look.

NORMAN

What do you do? You become a fan, a supporter. You tell the people who matter just how much they matter. It's got its points, you know. At least they like having you around.

(finds book)

You'd think after forty two years I'd give it up.

(brings over book)

I guess it makes me feel like I've got some good memories.

Hardcastle takes the book and thumbs through it.

WARREN

What? He's not in there, right? He's afraid we're gonna find out he never even went to school there.

HARDCASTLE

(locking)

Nope. Cal Moreland's here. Fourth year Law student. Honors all around.

MCCORMICK

So this whole yearbook thing's a dead end.

(CONTINUED)



59 CONTINUED: 2

59

HARDCASTLE  
I don't think so.  
(shows them  
the book)  
Cal Moreland's in the book ...

60 INSERT - YEARBOOK

60

On the page of last names beginning with "M" we can clearly see a young Calvin W. Moreland. Only this is not a photo of the Calvin Moreland we've seen. (NOTE: PHOTO MUST BE DISTINCTIVELY DIFFERENT).

HARDCASTLE (V.O.)  
But I don't know who's sitting  
on the bench in that courtroom.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

61 EXT. LERNER'S HOUSE-~~ESTABLISHING~~ - DAY 61

MORELAND (V.O.)

I need some help with this.

62 INT. LERNER'S HOUSE - DAY 62

Lerner's at his desk, while Moreland paces the room.

LERNER

It seems to me I've been giving  
you nothing but help, Cal.  
For a long time.

MORELAND

I'm not the only one who loses,  
Will. If this thing comes down  
on me, Rick's gonna do time.

LERNER

Is that a threat?

MORELAND

No -- it's a fact. Look, why  
don't you just take Hardcastle  
out of the picture? That  
shouldn't be too much for you.

LERNER

I'm glad to see you value your-  
self, Cal. To save you, you  
want me to take out Hardcastle,  
his niece and McCormick. Think  
you're worth that much?

(rises)

I didn't get you into this  
Cal. This is your problem.

(MORE)

CONTINUED

CONTINUED

LERNER (CONT'D)

You're the guy who faked his credentials. I don't even know if you passed the bar.

MORELAND

This is old news. It doesn't solve the problem.

LERNER

But you keep asking me to bail you out. How far do I take it, Cal? I mean we got the yearbook, we took a run at Hardcastle.

(beat)

Like I said, it's not my problem.

MORELAND

You know they're gonna make the connection between us. If they get me, they get you.

Lerner looks at his watch.

LERNER

Let me worry about me, okay? Don't you have a trial to get to?

Moreland takes the beat, then picks up phone. \*

LERNER

We're gonna cut our losses. Get Harriman again. There's gotta be about a hundred reporters at that courthouse. He can lose himself in the crowd. Tell him Cal Morgan's outlived his usefulness.

Play the moment, then:

CUT TO:

63 EXT. COURTHOUSE - ESTABLISHING - DAY 63

MORELAND (V.O.)  
We'll take a two hour recess  
for lunch. Court will re-adjourn  
at two-thirty.

The gavel POUNDS and we:

CUT TO:

64 INT. JUDGE'S CHAMBERS - TOWARD COURTROOM DOOR 64

as Cal enters, looking weary. He stops and looks up  
when he sees:

65 REV. ANGLE 65

Hardcastle, McCormick and Warren are in the room.  
Hardcastle's got the yearbook.

MORELAND  
Milt?  
(shifts)  
I'm really a little pressed  
today. You think we can do this  
another time?

Hardcastle crosses to him and puts the book on the desk.

HARDCASTLE  
We gotta talk, Cal.

Play the moment, then:

CUT TO:

66 EXT. COURTHOUSE - DAY 66

as a Sedan pulls up. Billy's driving. Harriman and  
Lerner exit the car and cross into the building.

67 CLOSER - HARRIMAN AND LERNER 67

as Harriman removes a gun from his jacket, fills the  
chamber and replaces the gun. The two men continue  
into the building.

68

INT. CHAMBERS - DAY

69

Cal plays it to the house.

MORELAND

Cal died in a boating accident right after he graduated. I was still struggling through Junior College -- it seemed like an opportunity.

HARDCASTLE

So you picked up where he left of.

MORELAND

He was an honor student -- He had the credits and the credentials. All I had to do was get hold of his transcript.

MCCORMICK

You never even went to the University of Illinois.

MORELAND

No: Cal's transcript got me to the bar exam.

(Beat on their looks)

Look -- I may have started with Cal's record -- but that's all. I passed the bar. I did the trial work. I made it to the bench.

HARDCASTLE

And Lerner found out, put the screws to you and asked you for a favor.

MORELAND

About ten years ago.

(Beat)

He comes up with the information. You've spent a lifetime building a career. The first favor was easy. Plea bargain for one of his men. At the time it seemed like a worthwhile trade. What do you do?

CONTINUED

CONTINUED

68

HARDCASTLE

You call the police, Cal.

MORELAND

You know I'm dead, Milt.  
Lerner can't let this  
hang.

HARDCASTLE

Unless you take him down  
before he gets the chance.

(Beat)

Lot of reporters out there.

Play the moment, then:

CUT TO

69

EXT. CORRIDOR - DAY

69

The place is JAMMED with reporters. (This is a big  
trial and big news -- let's get it really busy.)  
OUR ANGLE reveals, Harriman and Lerner, working their  
way toward the front of the crowd.

70

NEW ANGLE

70

Hardcastle opens the door and steps out into the  
corridor with Moreland, Warren and McCormick.  
Immediately the flashbulbs start to pop. Questions  
come from the reporters.

CONTINUED

70 CONTINUED:

REPORTER 1

Judge Moreland -- is there any truth to the rumors that Benti's going to turn state's evidence?

Moreland seems confused by the din and confusion as the group presses toward him.

71 NEW ANGLE

Harriman is working his way closer, his hand moving to his jacket.

72 RESUME MORELAND

as Hardcastle tries to control the group.

REPORTER 2

Judge -- ?

HARDCASTLE

Back off for a minute, will you?!

There's a momentary silence. Hardcastle looks to Moreland. Moreland steps forward.

MORELAND

I've got a statement to make. After that I'll answer your questions.

73 HARRIMAN

presses forward, getting very near to Moreland, now.

74 MORELAND

MORELAND

As soon as court re-convenes, I'm going to declare a mistrial.

75 NEW ANGLE

The crowd breaks out, reacting. Questions are fired from the group.

76 McCORMICK 70

looks over to see:

77 LERNER 71

Who makes eye contact and starts to slip back out around a corner.

78 NEW ANGLE 78

McCormick turns to Hardcastle.

McCORMICK  
Judge ---  
(indicating)  
-- Lerner.

Their eyes move quickly to the crowd, close by.

79 INSERT 79

Harriman's hand withdraws a gun and begins to extend it.

80 RESUME 80

as McCormick catches a glimpse of the thing and jumps on the gun hand. A Bullet fires harmlessly into the wall, but the crowd can't see and reacts with panic.

81 NEW ANGLE 8

McCormick slams Harriman's arm against the wall. The gun flies out. Harriman tries to fight, but McCormick has the advantage and ko's him.

82 WARREN 8

scrambles for the gun and gets it. She comes to Harriman as McCormick has finished him.

HARDCASTLE  
Get the cops here.  
(to McCormick)  
Come on.



CONTINUED:

as Hardcastle and McCormick move out the reporters begin their crush toward Warren and Moreland. She turns to them, inadvertently pointing the gun.

WARREN

Back off, will you?!

They respond so intensely, she notices the gun in her hand and points it back to Harriman.

WARREN

Sorry.

83 EXT. COURTHOUSE - DAY

as Lerner moves down the stairs and jumps into the waiting car. Billy drives and peels out. Hardcastle and McCormick are behind, jumping into the Coyote and spinning wheels in pursuit.

4 THE CHASE - DIRECTOR'S SEQUENCE - DAY

as the Coyote pursues the heavies ruthlessly through the streets. They make turns down into an industrial area of town.

BILLY

You're gonna have to back 'em off.

Lerner takes a gun and fires, trying to slow the advance of the Coyote.

85 OMITTED

86

## THE CHASE

8

as the two cars continue into a lumber yard. The Coyote's really pushing the heavy car. A lumber lift is lowering, but there's still some height to pass under. Billy, looks over his shoulder at the Coyote. He's heading for the lift. He looks back too, late. The car tries to make it under the lowering lift and the lift rips the entire hood off the heavy car. The Coyote spins up and stops. A couple of black and whites spin in sirens and lights going.

87

## NEW ANGLE

8

Hardcastle and McCormick cross to the heavy car and pull out Billy and Lerner who, miraculously, still have their heads on. The cops come up and start to cuff the bad guys. Lerner glares at Hardcastle as he's led away. Hardcastle starts back to the Coyote.

HARDCASTLE

Hurry up McCormick.

McCormick starts to hurry but:

McCORMICK

What's the rush, it's over.

HARDCASTLE

Not yet. Warren's got the gun.

McCormick hurries, and we:

FADE OUT

END OF ACT FOUR

TAG

FADE IN

88 EXT. BRASS RAIL BAR AND GRILL - DAY 8  
MUSIC OVER.

89 INT. BRASS RAIL - TOWARD STAGE 8  
as Warren moves through a fairly hot number.

90 ANGLE - HARDCASTLE AND McCORMICK 9  
Hardcastle's watching.

McCORMICK  
I noticed you don't have your  
back to the stage.

HARDCASTLE  
Dancing's dancing, McCormick --  
kid's gotta pay her way through  
school.

91 ANGLE - STAGE 9  
as Warren finishes the dance number to great applause.

92 ANGLE - TABLE 9  
as a double  and fries is pushed aside.

HARDCASTLE (V.O.)  
It's a peace offering.

93 NEW ANGLE 9  
Warren's refusing the food. She kisses Hardcastle on  
the cheek.

WARREN  
Offer accepted but I'm still  
not hungry.

CONTINUED

McCORMICK

You had your moot court today.  
How'd my case go?

WARREN

You lost. In fact, it looks  
like Uncle Milt let you off  
easy.

She exchanges a smile with Hardcastle.

WARREN

Sorry, Mark -- maybe if you had  
four legs and horns --

Hardcastle hands her a slip of paper.

WARREN

What's this?

HARDCASTLE

It's a statement from the  
University.

She reads the thing, then starts to read out loud.

WARREN

Da da da da -- so on and so  
forth -- in light of recent  
developments, blah, blah --  
"we have decided to suspend  
our plans to erect a library  
on the present site of the  
Brass Rail Bar and Grill".

(folds paper)

All right! Whipped 'em.

She reaches over and pulls the burger back and  
starts munching french fries.

HARDCASTLE

They're not saying this is  
a permanent decision.

WARREN

No promises, huh? Then we'll  
whip 'em again.

(munches)

Look -- I've got a little peace  
offering myself. I think I've  
been a little hard on you.

CONTINUED: 2

Warren stands and moves to an adjoining booth.

WARREN

I thought since I turned your  
past against you -- I oughta  
do something nice to make it up.

Warren takes a woman by the hand and leads her to  
the booth. The woman is kind of frumpy and sweet-  
looking. Warren stands as the woman looks at  
Hardcastle. Warren smiles.

HARDCASTLE

(unsure)

Hi, how are ya?

WARREN

Does the name Lowenkowski  
ring a bell?

HARDCASTLE

(can't believe it)

Ruth?

She shoves into the booth next to Hardcastle.

RUTH

It's been a long time  
Milton.

Hardcastle smiles awkwardly and we:

FREEZE

FADE OUT

THE END