

#2219

HARDCASTLE AND McCORMICK

"THE LONG-AGO GIRL"

by

Stephen J. Cannell

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#2219

HARDCASTLE AND McCORMICK

2nd Rev. 11/14/84

"THE LONG-AGO GIRL"

CAST

JUDGE MILTON C. HARDCASTLE  
MARK McCORMICK  
LT. BILL GILES

CHIP MEADOWS  
JANE BIGALOW  
ANDRA  
OFFICER  
PARAMEDIC  
WALTER WINCHELL'S VOICE

RADIO ANNOUNCER  
P.A. VOICE  
OPERATOR'S VOICE  
OWNER  
MAN #1  
MAN #2

\*

\*

\*

\*

#2219

HARDCASTLE AND McCORMICK

Rev. 11/15/84

"THE LONG-AGO GIRL"

SETS

EXTERIORS

MT. WHITNEY  
CAMP  
GULL'S WAY  
    /POOL AREA  
MEADOWS' HOUSE  
STREET  
BOB GLEASON'S HOUSE  
POLICE STATION  
LOS ANGELES SENTINEL  
    /ROOF  
COURTHOUSE  
PUBLIC PARK NEAR JAIL  
LAKE ARROWHEAD  
LARGE LAKE FRONT HOUSE  
    /GARAGE  
DOCK  
BRIDGE  
UNION STATION

INTERIORS

PICKUP  
GULL'S WAY  
    /DEN  
    /GATEHOUSE  
MEADOWS' HOUSE  
    /UPSTAIRS HALLWAY  
    /CORRIDOR  
    /LIVING ROOM  
BOB GLEASON'S HOUSE  
POLICE STATION  
    /HOLDING CELL  
SANTA MONICA SENTINEL  
    /NEWSPAPER OFFICE  
    /CORRIDORS  
    /CITY ROOM  
COYOTE  
BLACK SEDAN  
COURTHOUSE  
    /HOLDING CELL  
LARGE LAKE FRONT HOUSE  
    /GARAGE  
TRAIN STATION

HARDCASTLE AND MC CORMICK"The Long-Ago Girl"ACT ONE

FADE IN:

1 EXT. MT. WHITNEY - DAY 1

We are near the summit. Two men in mountain-climbing gear move slowly toward the top, pounding in the pitons with hammers. We MOVE IN on CHAPIN "CHIP" MEADOWS, III. He is fifty-five or sixty and in remarkable shape. He has crisp blue eyes and a rugged outdoors look. He turns and looks down at the man below him whose name is DON BATES. He's about the same age as Chip.

CHIP

Okay, Don, I got it in. Come on up and I'll tie you off.

Don nods, starts up the face of the cliff. Play this for as long as possible, then:

2 CLOSE SHOT - THE ROPE 2

It goes through a small ring in a piton and the piton comes out. We HEAR a man SCREAM. \*

3 ANGLE - CHIP AND DON 3

Chip lets out a SCREAM as Don drops like a stone, falling thousands of feet. Chip slips backwards down the sheer face, flailing and SCREAMING as he goes.

CUT TO

4 CLOSE SHOT - MCCORMICK 4

Letting out a SCREAM, but it's more of a whoop.

MCCORMICK

Come to, Marcus, you little red-eyed monster. I thought this was supposed to be tough, Judge.

We WIDEN to see that he is stream fishing. HARDCASTLE is up the river from him.

CONTINUED

4

CONTINUED

HARDCASTLE

Beginner's luck. I let you fish  
up river from me...you're getting  
first shot.

McCormick pulls in the fish and puts it in his creel.

MCCORMICK

What a casting motion I got here.  
Right-handed...left-handed...

He flicks the pole back over his shoulder, the lure plunks  
into the stream.

MCCORMICK

The Annie Oakley mirror shot.

And another trout hits the line and the reel spins.

HARDCASTLE

What're you using? What've you  
got on there? You got a red snap  
lure or a blue steel head?

He moves to McCormick who is reeling it in.

MCCORMICK

I've got the lube rack metric  
motor lure...hair pins taped to  
a lug bolt.

He reels it in and drops it in his creel.

HARDCASTLE

That's enough for breakfast.  
Let's go.

They move out of the water.

CUT TO

5

EXT. CAMP - CLOSE ON THE FIRE

WIDEN to Hardcastle frying the fish.

HARDCASTLE

I love 'em this way. Boy, whatta  
breakfast treat, huh? This is  
great...right?

CONTINUED

5

CONTINUED

5

McCORMICK

What're you gonna have, Judge?

HARDCASTLE

I'm gonna have this trout, kid.  
Whatta you think?

McCORMICK

I don't think I saw you catch  
any trout.

HARDCASTLE

I didn't.

McCORMICK

So, you were thinking about  
eating one a'mine?

Hardcastle looks at him for a beat.

HARDCASTLE

That's kind'v a fishing tradition  
...sharing the catch...fishing  
stories around an open fire...  
telling about the one that got  
away...

McCORMICK

Only you don't have any fishing  
stories. All of yours got away.  
(a beat)  
If it weren't for me, we'd have  
a severe hunger problem here.

Hardcastle snaps on the portable radio.

HARDCASTLE

How 'bout a little swing? The  
Benny Goodman hour is about t'come  
on radio here.

McCORMICK

Oh, great. A clarinet. I don't  
think I could've made it past  
noon without hearing some clarinet  
music.

Benny Goodman's clarinet comes through the RADIO.

CONTINUED

5

CONTINUED - 2

5

## HARDCASTLE

Listen t'that McCormick. Listen  
t'that riff...

He bites into the trout.

## ANNOUNCER

That was Benny Goodman and Mood  
Indigo recorded in 1942.

## McCORMICK

Do we have t'listen t'this grey  
hair music, Judge? It's bad  
enough you're eatin' my Annie  
Oakley shot there, but watching  
you slobber over my fish in  
four-four time is about t'put  
me under here.

Hardcastle smiles.

## ANNOUNCER

This just in...mountain climber-  
industrialist Chapin 'Chip' Meadows  
died in a fall from Mt. Whitney  
late yesterday. Sheriff's deputies  
are trying to reclaim the bodies  
which have plummeted two thousand  
feet into an ice crevice. Chip  
Meadows was known as the man who  
turned the Regency Hotel chain  
around, making it one of the  
healthiest in America. Chip Meadows  
is survived by his wife, Jane  
Bigalow, film star of the '40's.  
Services will be held tomorrow at  
Hillside Chapel in Beverly Hills.

\*  
\*  
\*

We MOVE IN ON Hardcastle as the smile fades.

## McCORMICK

(not catching it)

And now for some more hopelessly  
sterile music from the forties.

He notices Hardcastle's expression.

CONTINUED

5

CONTINUED - 3

McCORMICK

What's wrong?

Hardcastle looks at him for beat, then he gets up and moves toward the stream. McCormick looks after him.

McCORMICK

What's going on?

He moves after Hardcastle.

6

ANGLE - HARDCASTLE

He is sitting on a rock, throwing a pebble into the stream, then another. McCormick approaches.

McCORMICK

Judge...I was just kidding about the fish...

HARDCASTLE

(looks at him)

I know that.

He looks back at the water.

McCORMICK

Did you know that guy? That hotel guy?

HARDCASTLE

(shakes his head)

Nope. Never met 'im.

McCORMICK

(a sigh)

Oh, that's great. For a minute there I thought we were gonna be off to hotel land...y'know, lookin' for why he fell off that mountain...

(a beat)

Boy, my heart really stopped there for a minute, 'cause I could just see me all dressed up as a bell hop, carrying luggage, tryin' t'get clues or something...

(a beat)

CONTINUED



6

CONTINUED

6

McCORMICK

Tell you what, you can have as many of my fish as you want. Okay?

HARDCASTLE

Let's start packing up. I wanna get outta here.

McCormick looks at him for a beat.

McCORMICK

You're going to his funeral, right, Judge? I'm gonna get to wear that funny little pill box after all...

(mimicking)

Paging Mr. Kranwinkle...

HARDCASTLE

Come on.

He moves past McCormick, back to the camp site.

7

EXT. TRUCK RUNBY - DAY

7

as the Judge's pickup roars PAST CAMERA, Hardcastle behind the wheel.

8

INT. PICKUP - DAY - HARDCASTLE AND McCORMICK

8

Hardcastle's behind the wheel.

McCORMICK

Okay, listen to this...this will cheer you up. Okay, this guy is in Grand Central Station, y'know, and he's carrying these two heavy suitcases...and this other guy says to him, "Hey buddy, you know what time it is?" So the guy sets down his suitcases and looks at his watch and he says, "It's ten past ten". This other guy sees the watch and says, "Hey, that's a great lookin' watch".

(a beat)

You listening t'this, Judge?

Hardcastle nods absentmindedly.

CONTINUED

8

CONTINUED

8

McCORMICK

Okay, so the guy with the watch says, "Yeah, it's a neat watch. It's got a TV here on the dial, and it's got an EKG here, and everything..." And the guy says, "Boy, that's a neat watch. I'll pay you five grand cash for it, right now."

OVER this, we'll begin MOVING IN ON Hardcastle and:

DISSOLVE THRU TO:

9

L.A. TRAIN STATION (1942) - HARDCASTLE

9

is younger and he's in military uniform. (NOTE: shoot this in sepia, with filter). In the b.g., Military men milling about. OVER THIS:

McCORMICK'S VOICE

...and the guy with the watch says, "You kidding? I made it myself, in my garage." So the other guy says ten grand, then fifteen...and the guy says, "Okay, for fifteen grand, I'll sell it," and he takes off the watch and gets the money. And the guy is walking off with the watch when the first guy picks up the two fifty pound suitcases and says, "Hey, don't you want the batteries?"

SMASH CUT

10

TO THE PRESENT - CLOSE ON McCORMICK

10

McCORMICK

(laughing)

Get it? The guy says, "Hey, don't you want the batteries? See...the watch needed like a hundred pounds of batteries to run it and this guy already paid fifteen grand for the watch. Y'see?"

\*

He looks at Hardcastle who nods absentmindedly.

CONTINUED

10

CONTINUED

10

HARDCASTLE

(deadpan)

Yeah, I heard ya. It's pretty funny.

McCORMICK

I could tell you thought so. I mean you were over there brayin' like a donkey.

HARDCASTLE

Look, I got something on my mind. Okay?

He looks at McCormick and we:

CUT TO

11

EXT. TRUCK RUNBY

11

DISSOLVE TO

12

EXT. GULLS WAY - DAY

12

McCormick is carrying the fishing gear into the house from the truck.

McCORMICK

(muttering)

Yeah, fishing can sure be fun. Get t'go all the way to the mountains, set up two hundred pounds worth of gear, catch two fish, strike camp...come home. Elapsed time: four hours and fifteen minutes...a new record, door to door.

\*

He moves into the house and we:

CUT TO

13

INT. HARDCASTLE'S DEN - DAY

13

Hardcastle is seated at his desk, staring at the wall. McCormick enters, pitches the creel on the desk.

McCORMICK

Here's your fishing basket.

Hardcastle looks at him.

CONTINUED

## HARDCASTLE

The watch had two hundred pounds a' batteries, huh? That's how come it had a TV and an EKG. It took two suitcases full of batteries to run it. See, I heard every word.

## McCORMICK

I wasn't gonna give ya a pop quiz on the joke, Judge...but we were supposed t'spend the weekend in the mountains, fishing. It's a lotta work to load the truck... especially when you're fishing buddy doesn't do anything but give orders.

(mimicking)

Hey, kiddo, get that tackle box... load the tent...don't forget the camp stool. Then we get up there an' turn right around and come back.

There is a beat.

## HARDCASTLE

You want an explanation?

McCormick holds Hardcastle's eyes for a beat.

## McCORMICK

Yeah, I do.

## HARDCASTLE

(iron-jawed)

Tough, 'cause you ain't gettin' one.

Hardcastle glares at him.

## McCORMICK

Maybe I can help.

## HARDCASTLE

How can you help? I knew her forty years ago. We came close, but it was a clean miss...and it still is.

## McCORMICK

Knew who? Who're you talking about?

13

CONTINUED - 2

13

P.A. VOICE

Union Pacific to San Francisco  
is departing on track six. All  
passengers on board.

\*

DISSOLVE TO

14

FLASHBACK: TRAIN STATION - DAY - SEPIA TONE

14

The younger Hardcastle in his captain's uniform picks up his suitcase and walks slowly up the ramp. There are posters all over declaring "Uncle Sam Wants You". There are soldiers in the b.g., moving about, kissing their girls, etc. Hardcastle takes one last look around the terminal, then moves to the train.

CUT TO

15

PRESENT: INT. HARDCASTLE'S BATHROOM - HARDCASTLE

15

is dressed in a black suit and tie. He looks in the mirror and puts his hand under his chin.

McCORMICK'S VOICE

You going to this Chip guy's  
funeral, huh?

Hardcastle spins around to see McCormick standing in the doorway, holding a newspaper with a headline announcing Chip Meadows' death.

HARDCASTLE

Don't you have chores t'do?

McCORMICK

Lemme get this straight...okay,  
you fell in love with Jane Bigalow,  
the old movie star in 1943 and  
she married Captain Meadows...and  
now Meadows is dead, the old boy-  
friend, you, decides to return on  
the day of his funeral.

\*

(a beat)

I don't know, Judge, it's got a  
kinda slimey feel to it.

Hardcastle looks at him for a beat then strips the tie off and sits down hard on the counter.

CONTINUED

15

CONTINUED

15

HARDCASTLE

Yeah, you're right.

(a beat)

Boy, what was I thinking? It's just, somehow I feel like I should...

He lets it trail off. There is a long beat.

HARDCASTLE

It's an unfinished part of my life. Somehow it seems I should do something.

McCORMICK

I think it's just all that Glen Miller music.

HARDCASTLE

You're right. I'm being a sap. She left me standing in a train station, she married another guy... I've been happy all these years without her...

McCORMICK

But you think about her, right? 'Specially since Nancy died?

Hardcastle gets up.

HARDCASTLE

Look, McCormick, it's not a Warner Brothers musical.

(a beat)

She stood me up...left me in a train station with a diamond ring in a felt box. What'm I doing here, right?

(smiles)

This is crazy...right?

McCORMICK

Right.

SMASH CUT TO

16

EXT. GULL'S WAY

16

as the truck heads out of the driveway and passes McCormick who is trimming a hedge.

CONTINUED

16

CONTINUED

16

McCORMICK

There he goes.

He turns his attention back to the hedge, then gets a second thought and turns and splits to the Coyote.

17

EXT. STREET - TRUCK RUNBY - DAY

17

as Hardcastle is driving, CAMERA MOVES IN on him.

DISSOLVE TO:

18

FLASHBACK: SAN FRANCISCO TRAIN STATION

18

Young Hardcastle is on the phone.

HARDCASTLE

(into phone)

Operator, try again, will you, please...

OPERATOR'S VOICE

I'm sorry, sir, there's no answer.

Another OFFICER moves in and taps him on the sleeve.

OFFICER

You know what time it is?

HARDCASTLE

Uh...Ten past ten...

OFFICER

That's a neat watch.

19

INT. TRUCK - HARDCASTLE

19

HARDCASTLE

(softly)

I'm getting goofy here. Slow down, Milt.

His foot goes onto the brake and we:

20

EXT. TRUCK - PAN IT BY

20

After several beats the Coyote goes PAST CAMERA and we:

CUT TO

21

EXT. MEADOWS' HOUSE - DAY

21

Hardcastle pulls up and parks in front of the huge mansion. He gets out and moves to the door, starts to ring the bell when he hears a CRASH upstairs.

HARDCASTLE

Somebody up there?

He turns back to the door and notices that the wood has been shattered nearby. He moves back to the truck, opens the glove compartment and takes out his .45, sticking it under his coat.

22

EXT. STREET

22

McCormick, in the Coyote, pulls up and parks, not sure what to do.

23

INT. HOUSE - DAY

23

Hardcastle has pushed the door open and looks inside. There are flowers everywhere, memorial wreaths.

24

HIS POV - STAIRCASE

24

He sees somebody moving on the staircase above.

HARDCASTLE

Who's up there?

A SHOT rings out and Hardcastle goes down.

25

INT. UPSTAIRS HALLWAY

25

A man with a ski mask moves quickly across the corridor and out onto the balcony.

26

EXT. HOUSE - McCORMICK

26

Runs up the driveway at the SOUND of the gunshot. He spots the guy in the ski mask on the balcony.

McCORMICK

What the hell's going on here?

CONTINUED



26 CONTINUED

26

The guy on the balcony FIRES a shot at McCormick, misses, then jumps to the ground one story down, takes off running around the back of the house. McCormick runs into the house.

27 INT. HOUSE - CORRIDOR

27

McCORMICK

Judge...Judge...you okay?

Hardcastle is on his feet, holding his left arm.

HARDCASTLE

There's a burglar upstairs.

McCORMICK

Gimme the gun. He's going around the back. You okay?

HARDCASTLE

Of course I'm not okay. I'm bleeding all over the place. Git. Go catch 'im.

We HEAR a car start and McCormick runs out the front door.

28 EXT. HOUSE

28

A black and gold Camaro roars down the driveway. McCormick kneels and FIRES three times, hitting the rear fender as the car careens around the corner and is gone. (NOTE: There is a strange looking parking sticker on the rear bumper and no license plate). McCormick moves back inside.

29 INT. HOUSE

29

McCORMICK

What're you doin' here, Judge?  
I thought you were going to the funeral.

HARDCASTLE

Naw...you were right. I figured I'd come over here an' see her after she got back an' I ran into this second story man.

CONTINUED

MCCORMICK

Lemme see that arm.

HARDCASTLE

I'm okay, McCormick. Get on the phone an' call the cops.

MCCORMICK

Okay.

FOLLOW as McCormick moves off, looking around the house. He spots a picture over the mantle. MOVE IN on it as we get our first look at Jane Bigalow. She is beautiful with a haunting smile.

MCCORMICK

Is that the girl, Judge?

Hardcastle looks at it.

HARDCASTLE

Yeah.

MCCORMICK

She's beautiful.

Off his look, we:

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

30

EXT. MEADOWS' HOUSE - DAY

30

Police cars are parked outside.

31

INT. MEADOWS' LIVING ROOM - DAY

31

LT. GILES is there along with a PARAMEDIC who is standing to Hardcastle's wound. McCormick is nearby.

\*

GILES

Lemme get this straight, Milt. You haven't seen Jane Bigalow since 1943, and then you heard her husband died and you came over here on the day of the funeral...

\*

HARDCASTLE

That's right.

GILES

Why?

MCCORMICK

He doesn't know. He couldn't help himself. It was an unfinished part of his life.

Hardcastle shoots McCormick a look.

HARDCASTLE

I can do my own talking, McCormick.

GILES

So...why did you come?

HARDCASTLE

Well...I just sorta went out driving...and, well, I ended up here. And then I saw the door had been forced...

(impatient)

I don't know why I came. It's nuts.

PARAMEDIC

I've got an ambulance coming. I'm gonna need to take you to (MORE)

\*

31

CONTINUED

31

\*

PARAMEDIC (cont'd)  
the hospital. You've lost some  
blood and I'm gonna need to keep  
you overnight for observation.

HARDCASTLE  
I don't wanna be observed.

McCORMICK  
Don't you love this guy?

HARDCASTLE  
On second thought...I'll go. I  
don't wanna be here when she gets  
back from the funeral.

(a beat)  
I already feel like a fool.

He gets up, grabs the chair for support.

HARDCASTLE  
Little dizzy...

McCormick moves to him to help him out of the house.

GILES  
I'll get your statement in the  
morning, but my guess is the  
burglars read the obituary in the  
newspaper, hit the house of the  
deceased in the belief that  
everybody would be at the funeral.

McCORMICK  
They didn't figure on an old boy-  
friend from 1943 showing up in a  
love sick stupor an' stumbling  
into the robbery.

Hardcastle pulls his arm away from McCormick.

HARDCASTLE  
Look, McCormick, I've had it  
with this Shecky Green routine.

They help Hardcastle onto a stretcher and roll him out  
of the house.

32

EXT. HOUSE - DAY

32

Hardcastle, on the stretcher, is being rolled into the ambulance. McCormick is alongside.

MCCORMICK

I'm sorry...I don't know how to deal with this. It's not the old Milt Hardcastle I've come to know. It's goofy comin' over here like this. What was goin' through your mind?

MOVE IN on Milt.

DISSOLVE TO

33

FLASHBACK - EXT. BOB HOPE U.S.O. SHOW

33

As a pretty girl dances on stage, PULL BACK to see that this is an island in the Pacific.

34

ANGLE - HARDCASTLE

34

He's way in the back, watching. OVER THIS we HEAR the voice of Walter Winchell.

WINCHELL'S VOICE

Good morning Mr. and Mrs. America and all the ships at sea. One of Hollywood's brightest stars, Jane Bigalow and hotel owner, Chapin Meadows plan to wed in August. After her U.S.O. tour to the South Pacific, the happy bride-to-be tells this reporter that she is leaving the silver screen to devote full time to being a housewife. We'll miss you, Jane. Good luck.

\*

\*

From Hardcastle we MOVE IN on one of the dancers on the stage. It's JANE.

\*

CONTINUED

JANE

Hi and Merry Christmas from all  
the girls back home.

A CHEER from the troops.

JANE

We want you to know how much we  
love you all and how we are going  
to make you feel when you all get  
home.

She puckers her lips and they all let out a huge  
SCREAM. MOVE IN ON Hardcastle and...

CUT TO

35 BLACK - INT. HARDCASTLE'S HOSPITAL ROOM - NIGHT 35

The door opens, casting a light on Hardcastle who is asleep. A woman's silhouette is in the doorway. MOVE IN on her face. It is JANE BIGALOW. She is still very, very beautiful. After a moment she enters the room and moves to Hardcastle's bed, looks down at him.

36 JANE'S POV - HARDCASTLE 36

He is sound asleep, SNORING with his mouth open. Not a very romantic sight. He stirs slightly and opens his eyes.

37 HARDCASTLE'S POV - JANE BIGALOW 37

He looks at her for a long beat, then he starts to sit up. She puts a hand on his shoulder and sits on the bed.

38 JANE AND HARDCASTLE 38

They look at each other for a long moment, not saying anything, then:

JANE

Hi.

Another beat.

HARDCASTLE

Hi.

JANE

You always were real good at getting people to notice you, Milt, but walking into my house after forty years and getting shot seems a little over the line.

HARDCASTLE

You always knew how to make great entrances. I just can't seem t'get the hang of it. Like you always used t'tell me, I'm cursed with bad staging.

She smiles at him.

JANE

Are you all right?

CONTINUED

38

CONTINUED

38

HARDCASTLE  
(nods)

You?

After a beat:

JANE

In shock, mostly. It's not anything like it was in all those movies... I could read the lines, little tears in my eyes... Everything I've been saying today sounds too loud.

A beat.

HARDCASTLE

He was your husband. It's your loss. Don't worry about anybody but yourself for a while. People understand...especially friends.

JANE

Is that why you came to my house, Milt? To be my friend from long ago?

There is a long beat.

MILT

There've been a few times in my life when I did things I didn't understand. I just did 'em. My guess is when that happens, it's best t'let some time pass before trying t'figure it out.

JANE

You wanna hear something strange?  
(a beat)

When your wife died, I went over to your house and parked across the street and sat there for an hour.

(beat)

I couldn't go to her funeral. I didn't know her...and Chip wouldn't've understood. I couldn't call you up, but I knew I belonged there...just for a while. She was your wife, but I was your long-ago girl.

CONTINUED



38

CONTINUED - 2

38

HARDCASTLE

So, maybe it makes sense after all.

A beat.

JANE

Why did you leave me there, Milt? Why didn't you come? I was standing in that train depot for five hours... the Red Cap thought I'd grown roots right through the tile floor.

HARDCASTLE

I was there, Jane. I had a ring in my pocket...I waited until my train left...

They look at one another incredulously.

JANE

I was at the Southern Pacific Station for five hours.

HARDCASTLE

The Southern Pacific?? My train left from the Union Pacific.

(beat)

Cursed with bad staging!

She smiles at him, he smiles back.

JANE

Maybe they were trying to tell us something.

HARDCASTLE

(a beat)

It worked out for the best. We both found somebody else.

JANE

Y'know, when I was six years old, I knew what I wanted. I was very, very sure I wanted to live in a shining castle with pink walls and a gold roof. I wanted lots of jewels and I wanted to marry a prince with blond hair and a noble spirit.

CONTINUED

JANE

When I was sixteen, my mother took me to Hollywood and, believe me, buddy, princes were in real short supply, and the castles were all made of white stucco. But I knew what I wanted and I kept looking. And then, one day, when I was twenty-two, and working at the USO, I saw the prince. He was wearing a captain's uniform and he was punching a Lt. Colonel over the end of the bar.

HARDCASTLE

I was always real long on noble spirit.

JANE

I don't know how I knew, but I did. And during the six weeks that followed, he became my best friend, my closest confidant and my true love. And then he was gone...

She takes his hand.

JANE

And now I find out I was the victim of a mistake.

A beat.

JANE

I'm much older now, Milt, and I've got the castle, I've got the jewels, but I never again found the yellow-haired prince.

HARDCASTLE

And Chip? What about him?

JANE

He was a friend, and a wonderful husband...and I loved him very much. But we could never ride across the river together. We could never speak without using words.

As they look into each other's eyes we:

CUT TO

39 EXT. GULL'S WAY - NIGHT 39

A taxi pulls up to the gate. Milt, with his arm in a sling, gets out, pays the driver and moves to the gate house.

40 INT. GATE HOUSE - NIGHT 40

McCormick is on the couch with his arm around a very pretty girl named ANDRA. They're watching a video tape.

McCORMICK

Oh, I love this part here...Max comes through the door and finds all the chickens in the living room. \*

She starts laughing and he nuzzles her.

McCORMICK

You smell great.

Over her shoulder, McCormick sees Hardcastle standing in the doorway.

McCORMICK

Cheese't, the cops.

The girl turns to see Hardcastle enter the room.

HARDCASTLE

What's going on here, as if I need to ask.

McCORMICK

Judge Hardcastle, this is Andra Mason. She's in my night school class. She came over with the homework assignment.

HARDCASTLE

Homework?

Andra and McCormick get to their feet.

ANDRA

Yeah. Well, I gotta scoot, Mark.

Andra heads for the door.

CONTINUED

40

CONTINUED

40

ANDRA

See you later. Nice to meet you, Judge.

And she's gone.

HARDCASTLE

Night school?

McCORMICK

Yeah. I just signed up.

HARDCASTLE

You takin' advanced carburator, or something equally as rewarding?

McCORMICK

I'm taking 18th Century Art, in case you're interested.

HARDCASTLE

As I remember, a lot a'pretty girls used t'major in art.

McCORMICK

(grins)

Exactly.

A beat.

McCORMICK

What're you doing out of the hospital? I thought you weren't supposed t'be released until tomorrow.

HARDCASTLE

I'm not. I went out the window.

McCormick looks at him and smiles.

McCORMICK

Y'know, that's the kinda stuff that saves you for me, Judge.

Hardcastle moves around the room.

HARDCASTLE

I talked to Lt. Giles an hour ago. Y'know what that burglar stole from Jane's house?

\*  
\*

CONTINUED

McCORMICK

Let's see...what was missing  
from Jane Bigalow's house...?  
(snaps fingers)

Your sense of humor was defi-  
nitely missing.

HARDCASTLE

Their income tax records from  
last year was all the thief took.

McCORMICK

So?

HARDCASTLE

So, why would this guy break in  
there an' steal Chip Meadows' old  
tax records?

McCORMICK

I don't know.

HARDCASTLE

Me neither.

McCORMICK

And so, with that burning question  
on your mind, you went out the  
hospital window, into the night.  
Are you sure you're all right,  
Judge?

HARDCASTLE

In your police report you said  
the car you fired at was black  
with gold trim. Right? \*

McCORMICK

Yup.

HARDCASTLE

And you said it had a soldier  
with muskets or something on  
the bumper. \*

McCORMICK

Yeah...like a parking sticker.

Hardcastle pulls a newspaper out of his back pocket and  
hands it to McCormick.

40

CONTINUED - 3

40

HARDCASTLE

This paper was in my hospital room. See anything on the masthead that looks familiar?

41

INSERT: NEWSPAPER

41

The masthead identifies it as the Los Angeles Sentinel. Between 'Los Angeles' and 'Sentinel' is a triangle with three circles inside.

\*  
\*

42

HARDCASTLE AND McCORMICK

42

McCORMICK

Yeah. It was this symbol.

HARDCASTLE

This guy in Jane's house worked for the Sentinel.

McCORMICK

Judge...what're we doin'? Can't we let the police solve this case?

HARDCASTLE

No, we can't.

McCORMICK

You're gonna go out an' single-handedly catch this guy for Jane Bigalow, right? Chin yourself for her so she'll think that you haven't turned from a young, handsome, army captain into an grizzly, old judge.

\*

Hardcastle looks at him for a beat.

HARDCASTLE

You wanna hear something funny?

McCORMICK

I'm game.

HARDCASTLE

I was standing at the Union Pacific Station with a ring in my pocket and she was at the Southern Pacific ready to tell me 'yes'.

\*  
\*  
\*

CONTINUED

42

CONTINUED

42

McCORMICK

Everybody's life turns on one or two critical moments. I know mine has.

HARDCASTLE

All these years I thought she had stood me up...and all these years she thought I had. And what it was was we were at two separate train stations...

(a beat)

All it needs is a drum roll and a rim shot.

McCORMICK

Look, Judge, I don't think you have t'get on the old white horse here. I mean, the police are very good at this stuff. Take it from a guy who used to get busted a lot.

HARDCASTLE

But I'm better.

He picks up the phone and dials a number which he reads off the front page of the paper.

HARDCASTLE

(into phone)

Los Angeles Sentinel? May I speak to your garage parking attendant, please?

\*

There is a beat as he looks at one of the stories in the paper, picking a byline.

HARDCASTLE

(into phone)

Yeah, this is Dave Fredricks in editorial. This is the third time this week somebody took my parking place.

(a beat)

Yeah, it's black with gold trim. I mean, what's the point of assigned parking if anybody just parks anyplace they want? Who's car is it, anyway?

\*

There is a beat.

CONTINUED

HARDCASTLE

(into phone)

No. No, that's okay. I'll tell him.

He hangs up.

HARDCASTLE

Bob Gleason, reporter.

Hardcastle picks up the phone book and looks up the name in the directory.

HARDCASTLE

Bob Gleason. 1628 Ocean Drive.

He moves to the door.

MCCORMICK

We're goin' out there, an' do what?

HARDCASTLE

We're gonna look at this guy's fender an' see if you put any holes in it with my gun.

MCCORMICK

Right, right, of course. That makes sense. An' then we're gonna call the cops. You should be in bed. You lost a lot of blood.

HARDCASTLE

I'm cookin' here.

He moves out the door.

MCCORMICK

(sotto)

Boy, this guy recovers way too fast.

He exits and we:

CUT TO



43 EXT. 1628 OCEAN DRIVE - NIGHT 43

Hardcastle and McCormick pull up in the Coyote. They get out and move up the driveway. There's the black Camaro with gold trim parked alongside a Mercedes 450SL. Hardcastle and McCormick move to the Camaro and look at it.

44 CLOSEUP - CAMARO REAR FENDER 44

Three bullet holes are in the fender...one near the tail light, one by the bumper, one by the hubcap.

45 HARDCASTLE AND McCORMICK 45

HARDCASTLE  
(matter of fact)  
Lousy pattern, McCormick.

McCORMICK  
At least I didn't stand in front of him with a dopey grin and let him shoot me.

They move away from the car to the house. A light is on upstairs.

McCORMICK  
I think it's time t'bring in the boys in blue, right, Judge?

Hardcastle looks at the front door.

HARDCASTLE  
Look't this.

McCORMICK  
I don't want to.

Hardcastle opens the door and enters the house. McCormick shakes his head and follows.

46 INT. HOUSE - NIGHT 46

They walk into the living room to find a man lying on the floor who has been shot through the heart. Hardcastle moves to the body and feels for the pulse.

CONTINUED

46

CONTINUED

46

HARDCASTLE

He's dead. Body's still warm.

He reaches into the man's pockets and takes out his wallet, carefully opening it.

HARDCASTLE

Bob Gleason.

McCORMICK

We really should call the police,  
Judge.

HARDCASTLE

Yeah.

(holds up his hand)

Wait a minute.

They HEAR a car starting outside.

McCORMICK

Great.

\*

They turn and run for the front door.

47

EXT. HOUSE - NIGHT

47

The Mercedes screams down the driveway, trailing sparks from its back bumper as it rounds the corner, scraping metal.

48

ANGLE - HARDCASTLE AND McCORMICK

48

They run for the Coyote, jump in. McCormick fires it up, makes a turn and takes off.

49

SERIES OF SHOTS - THE CHASE - NIGHT

49

as the Mercedes breaks through intersections, going like blazes, followed by the Coyote.

50

SERIES OF SHOTS - DIRECTOR'S SEQUENCE

50

Play this for as long as possible as McCormick gets the Coyote out in front of the Mercedes and turns it. The Mercedes goes sideways into the curb and stalls. Hardcastle and McCormick jump out and run to the car. Hardcastle

CONTINUED

50

CONTINUED

50

has his gun out as he yanks the door open and finds himself looking at Jane Bigalow. She is in tears.

\*

JANE

\*

I didn't do it, Milt! I swear,  
I didn't kill him!

On Hardcastle's look, we:

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

51 EXT. POLICE STATION - DAY - ESTABLISHING 51

52 INT. HOLDING CELL - HARDCASTLE AND McCORMICK 52

The door on the far side of the room opens and Jane Bigalow is led out of the jail area into the attorneys' room. Hardcastle stands. Jane sits down and looks at him.

JANE .

This is more than just bad  
staging, right, Milt?

She smiles at him across the wooden barrier.

HARDCASTLE

I've been giving this a lot of  
thought, Jane, and the more I  
think about it, the less sense  
it all makes.

JANE

You wonder what I was doing in  
Bob Gleason's house.

HARDCASTLE

To begin with, you don't have  
t'tell me anything. As a matter  
of fact, if you get indicted and  
go t'trial, I'll probably be  
called as a witness for the prose-  
cution. I can put you at the  
scene of the crime.

She looks at Hardcastle and smiles.

CONTINUED

JANE

What're friends for, right?

There is a beat.

HARDCASTLE

I don't think you did it, Jane... unless you've changed a lot since I knew you. But Gleason was in your house yesterday. He shot me, and he stole your tax returns. How you knew it was him is a big question for me. You went to his house and claim he was already dead...

JANE

Bob Gleason is a reporter from the Sentinel. I found out from a friend on the paper that he was going to write a very damning article on Chip, even after he was dead, claiming that he embezzled money from the hotel chain. When the house was broken into and all that was taken were tax returns, I knew it was probably Bob Gleason trying to find evidence supporting his article.

HARDCASTLE

This guy Gleason broke into your house and shoots me in the name of investigative reporting??

JANE

I met him once before when he came to talk to Chip. He was unstable, angry. He threatened Chip. I didn't think he was quite right in the head.

A beat.

HARDCASTLE

So you went over to try and talk him out of writing the articles.

JANE

Chip is dead. What good would it do to write an article now? I was going to plead with him not to. But he was dead when I got there.

HARDCASTLE

Was Chip an embezzler, Jane?

JANE

(after a beat)

He was my husband, Milt. He was somebody I believed in. His memory is very important to me.

HARDCASTLE

That's not an answer.

JANE

I thought you were going to be a friend.

Hardcastle looks at her for a beat.

HARDCASTLE

I am, Jane. But right now you're sitting with a Class A motive for killing this reporter to protect your husband's reputation.

(a beat)

Do you think he was embezzling money?

She looks at Hardcastle, then down at her hands.

JANE

I don't think so.

HARDCASTLE

If you didn't kill Gleason, then who did?

JANE

I didn't even know Bob Gleason, and Chip is dead. I don't think there is much more we can do to him. I wouldn't kill anybody to protect a memory.

52

CONTINUED - 3

52

HARDCASTLE

I've arranged for you to meet with Dave Matson. He's a good criminal attorney. Tell him everything you've told me.

JANE

You believe me, don't you, Milt?

\*

HARDCASTLE

It doesn't make much sense, the way you tell it, Jane...but I'm sure trying.

\*

There is a beat and we:

CUT TO

53

EXT. GULL'S WAY - DAY - ESTABLISHING

53

54

INT. HARDCASTLE'S DEN - DAY - HARDCASTLE AND McCORMICK

54

Hardcastle is standing at the window, looking out.

HARDCASTLE

I don't know where t'go next. There's a huge piece missing.

McCormick slumps down in a chair, puts his feet up and looks at Hardcastle over the tops of his tennis shoes.

HARDCASTLE

She's right, y'know. We could talk without using words. Sometimes the same joke would hit us at the same moment and we'd start laughing, both knowing what it was.

McCORMICK

This is neat, Judge...you're romancing your head off over there an' I'm stuck over here all by myself, tryin' to do the violin music.

Hardcastle smiles at him.

CONTINUED

HARDCASTLE

I wasn't romancing my head off, McCormick, I was just thinking out loud.

(a beat)

Y'see, I think I can still read her pretty good, and I think she thinks her husband may have been guilty of embezzling from his business. That means that if she didn't kill the reporter to keep the story quiet, then maybe poor, dead Chip had a partner in the crime and he did it t'keep the roof from falling in.

MCCORMICK

We need to get our hands on Bob Gleason's notes.

HARDCASTLE

That's gonna be kinda tough. I mean, the press isn't gonna turn over a reporter's notes. That's a First Amendment stronghold.

Hardcastle looks at McCormick who is smiling slightly.

HARDCASTLE

Wait a minute, I know that smile.

MCCORMICK

What smile?

HARDCASTLE

Look, I don't want you sneakin' in there, committing a burglary on that newspaper office.

MCCORMICK

Judge, I wouldn't do that. Why would I even think of doing that?

HARDCASTLE

Because you love the risk.

MCCORMICK

You think I'd break in there an' risk a ten-year sentence just t'bail you out of a forty-year-old emotional crisis?



54

CONTINUED - 2

54

HARDCASTLE

Lemme put it to ya this way,  
kiddo...if you try, I'm gonna  
personally take you in an' book  
ya.

McCORMICK

(grins)

I know that, Judge. And that's  
exactly why I'm not gonna do it.  
(a beat)

'Sides, I never even saw any of  
her movies.

HARDCASTLE

Y'haven't? I got 'em all on  
cassette here.

He leaps to the cassette rack and gets one, slips it in  
the machine and settles down in a chair.

HARDCASTLE

"Possessed", 1943. This was  
one of her best.

He clicks it on.

55

ANGLE - TV SCREEN

55

as a shot of Jane Bigalow hits the screen.

\*

56

ANGLE - HARDCASTLE

56

HARDCASTLE

She was great in this one...  
really great.

MOVE IN on him and:

DISSOLVE TO

57

FLASHBACK: INT. MOVIE THEATRE IN LONDON - YOUNG HARDCASTLE 57

The same movie is on the screen when we HEAR AIR RAID  
SIRENS sound, then plaster starts falling. People are  
piling out of the theatre, running up the aisles as the  
SIRENS wail and the BOMBS start falling. But the Captain  
with the golden hair stays where he is, watching the screen.

CUT TO

- 58 THE PRESENT: MUCH LATER - INT. HARDCASTLE'S DEN - 58  
ON HARDCASTLE
- sound asleep on the sofa. The TV screen has turned to snow. We PAN to where McCormick was sitting and the chair is empty.
- CUT TO
- 59 EXT. LOS ANGELES SENTINEL - NIGHT 59\*
- The Coyote (with the headlights off) pulls up. McCormick gets out, grabs an umbrella and moves toward the building. Another car pulls up a long way back with headlights off. (NOTE: We will not know who is in this car, but it will look like it has followed McCormick).
- 60 ANGLE - SIDE OF BUILDING - NIGHT - McCORMICK 60
- climbs up a gutter pipe. A clock on the building says three a.m.
- 61 EXT. ROOF OF BUILDING - McCORMICK 61
- moves across the roof to a skylight. He opens a small black bag and cuts a hole in the skylight, puts the umbrella down through the hole and opens it. He then breaks the glass, catching it in the upside-down umbrella.
- 62 INT. NEWSPAPER OFFICE - NIGHT 62
- McCormick's rope comes down and lands on the floor. After a beat, McCormick comes down on a harness.
- 63 INT. CORRIDORS - NIGHT 63
- McCormick stops at a secretary's desk and looks for the employee phone index. He finds it, then looks up Bob Gleason.
- 64 INSERT: INDEX 64
- Gleason's number is listed as 2334.

- 65 McCORMICK 65  
dials 2334. He sets the phone down on the desk and listens for the RINGING phone. He hears it coming faintly from another part of the floor and moves toward the sound.
- 66 INT. CITY ROOM - CLOSE ON RINGING PHONE - NIGHT 66  
McCormick's hand comes INTO SHOT and picks it up. WIDEN to include the city room with its many unoccupied desks. He puts the receiver back in its cradle, sits at the desk, opens the drawer and finds that, sure as hell, it's Bob Gleason's desk. He tries the bottom file drawer and finds that it's locked. He gets out a pick and quickly opens the drawer. He looks through the tabs and finds one that says:
- 67 INSERT: CHIP MEADOWS 67
- 68 McCORMICK 68  
pulls the file out, opens it and looks at it briefly. Then he puts it under his arm, snaps off the light and exits.
- CUT TO
- 69 EXT. LOS ANGELES SENTINEL - NIGHT - McCORMICK 69\*  
shinneys down the gutter pipe and lands on the ground. He moves across the street, gets into the Coyote, starts it and pulls off up the street.
- 70 EXT. STREET - RUNBY - COYOTE 70  
as it pulls past the black sedan that is parked in the shadows. We can't make out who it is, but there is a man in the car who watches as the Coyote pulls past. He puts the car in gear and pulls out after the Coyote.
- 71 INT. COYOTE - NIGHT 71  
McCormick is moving along when, all of a sudden, the car behind him pulls up beside and a GUNSHOT rings out, shattering the windshield of the Coyote. McCormick punches it and gets out in front.



ACT FOUR

FADE IN:

77 EXT. GULLS WAY - DAY 77

We MOVE IN on the pool area.

78 EXT. POOL AREA - DAY - HARDCASTLE AND McCORMICK 78

McCormick is drinking a glass of orange juice as Hardcastle enters and sits down. The sling is off his arm. McCormick looks at the heavy bandage on Hardcastle's bicep.

McCORMICK

Armbands in adhesive tape. It could be a new trend...hospital punk.

Mc Cormick picks up the sports page.

HARDCASTLE

I got a few ideas on what we oughta do today. I talked t'the D.A. The bail's set at two hundred thousand. I'm gonna put it up.

McCormick looks at him over the sports page.

HARDCASTLE

What's that look mean?

McCORMICK

It doesn't mean anything, Judge. It's your money. I think you oughta be able t'do anything you want with it.

There's a long beat.

HARDCASTLE

Good. I'm glad y'see it my way.

Hardcastle picks up the newspaper, thumbs through it and finds something inside. He pulls out a manila envelope.

HARDCASTLE .

What's this?

CONTINUED

78

CONTINUED

78

McCORMICK

Beats me.

McCormick goes back to reading the sports page as Hardcastle opens the envelope.

HARDCASTLE

Where the hell did this come from?

McCORMICK

What?

HARDCASTLE

You know damn well what. These're Bob Gleason's notes.

McCormick looks up.

McCORMICK

(a good act)

Nooo. That can't be.

HARDCASTLE

So you went'n did it, huh? After I told you not to.

McCORMICK

Did what, Judge?

HARDCASTLE

You broke into that newspaper office an'...

Hardcastle riffles through the front sections of the paper.

HARDCASTLE

Here it is...

(reading)

The publishing offices of the Los Angeles Sentinel were broken into at two a.m. this morning. Nothing appears to have been taken. Police surmise the burglar may have been looking for money...

McCORMICK

There y'go, nothing was taken. If it'd been me, they would've lost plenty. I rest my case.

CONTINUED

HARDCASTLE

Except for this file was taken,  
and they didn't know it was there.

McCORMICK

Gonna be real hard t'prove, Judge.

There is a long beat as they lock gazes.

McCORMICK

No witnesses. No fingerprints.  
I got a pretty good alibi named  
Andra Mason.

HARDCASTLE

Damn it, McCormick!

McCORMICK

Instead of jumping on me, why  
don't you take a look at it?

Hardcastle looks through the contents of the envelope.

McCORMICK

What's it say?

HARDCASTLE

As if you didn't know...

After a beat he looks up at McCormick.

HARDCASTLE

Let's take this with us. Come on.

They get up. Hardcastle looks at McCormick for a long beat.

HARDCASTLE

You took a big chance for me.

McCORMICK

I didn't do anything, Judge.  
I'm clean on this one.

He looks Hardcastle in the eye for a long beat and then  
they move off.

They get to the Coyote and Hardcastle notices the broken  
window and the bullet holes.

CONTINUED

79

CONTINUED

79

HARDCASTLE

What's all this?

McCORMICK

I don't know. Maybe the guy who took the file stole my car.

HARDCASTLE

That's your guess, huh?

McCORMICK

I'm pickin' up a strong vibe off the car, Judge. Somebody didn't want the guy who took the file to take the file.

HARDCASTLE

What'd that somebody look like?

McCORMICK

I don't know. I wasn't there.

HARDCASTLE

(getting pissed)

But if you were there, what would he have looked liked?

McCORMICK

I'm getting a vision here, Judge...

He touches the car.

McCORMICK

Oh yeah...I'm getting real strong vibes off the car. I think the attacker was in a black four-door.

HARDCASTLE

This is real cute, McCormick. You wouldn't happen to vibe a license plate?

McCORMICK

(smiles at him)

A partial plate 673 --

He looks at McCormick for a beat then gets in the pickup truck.



80 INT. PICKUP TRUCK - HARDCASTLE AND McCORMICK

80

HARDCASTLE

Why? Why'd you do it? You  
don't even know her.

McCORMICK

I'm not admitting anything here,  
Judge...but...well, if I had  
pulled this B and E, it probably  
would've been because I hate  
hearin' you reminisce and the  
sooner I can get you over this  
case a'heartburn, the better.

HARDCASTLE

So you commit a crime...violate  
the first amendment...

McCORMICK

Does the first amendment pertain  
to dead guys, Judge?

Hardcastle glowers at him.

McCORMICK

Just a question.

He puts it in gear and they pull out.

CUT TO

81 EXT. COURTHOUSE - DAY - ESTABLISHING

81

82 INT. HOLDING CELL AREA - DAY

82\*

Hardcastle is just finishing signing off on several docu-  
ments when the doors are BUZZED open and Jane Bigalow exits  
the holding cell. She looks tired but glad to be out. Then  
they BUZZ her into the area where Hardcastle is waiting.  
She moves to Hardcastle, looks at him for a beat, then they  
embrace.

\*

\*

83 OMITTED

83\*

84

EXT. PUBLIC PARK NEAR JAIL - DAY

84

Hardcastle, McCormick and Jane. Hardcastle has the file in hand. The pickup is parked nearby.

\*

HARDCASTLE

Jane...I don't know how t'tell you this...

\*

She stops and looks at him.

JANE

This is bad news, isn't it?

\*

Hardcastle nods.

HARDCASTLE

For both of us.

He hands her the file. She thumbs through it.

JANE

These are Bob Gleason's notes. Where did you get them?

\*

HARDCASTLE

I have an elf that breaks into newspapers an' gets me things.

85

ANGLE - JANE

85\*

She scans the pages.

JANE

This can't be true...

\*

Hardcastle looks at her for a beat, takes the file.

HARDCASTLE

Your husband had his passport with him when he went to Mt. Whitney. He also had a seven month supply of Ritalin, a medicine, which he used for depression.

(beat)

Bob Gleason wasn't in your house to steal tax records. He was there to prove that your husband is still alive.

(MORE)

CONTINUED

85

CONTINUED

85

HARDCASTLE (cont'd)

(a beat)

And I think there's a pretty good chance that he is.

There is a beat, then she sits down on a nearby bench. Hardcastle looks at her.

HARDCASTLE

He embezzled money. He knew that Bob Gleason was going to prove it, so he took his passport and a long distance supply of medication and went to Mt. Whitney where he arranged for his own death, killing a man named Don Bates in the process.

JANE

No. No, I don't believe it.

HARDCASTLE

Don's the comptroller in the company. He must have been Chip's partner in the embezzlement. Chip would've left except he found out that Gleason may have figured that he was still alive, so he had to fix Bob Gleason... and he did.

There's a long beat.

HARDCASTLE

He also took a shot a McCormick when he got into the newspaper office and got these files.

McCORMICK

McCormick's alleged presence in that newspaper office is a fact that has never been established.

Jane looks at Hardcastle for a long beat.

JANE

Why, Milt? Why?

CONTINUED

85

CONTINUED - 2

85

HARDCASTLE

It depends on what question you're asking. Why did he do it? I don't know. You can probably answer that one better than I.

(a beat)

Why did I keep digging? I didn't.

(indicating McCormick)

He did. Another case of bad staging.

There is a long beat as she puts her head in her hands.

HARDCASTLE

You were in on this, weren't you, Jane? \*

She looks up, stands, then slaps him hard across the face.

JANE \*

How can you say that? How can you even think it?

HARDCASTLE

I said it to see what showed in your eyes. Time has taught me some very painful lessons.

(a beat)

But I've also learned to be a good judge...of law and character.

(a beat)

I believe you.

After a beat, she breaks into tears. McCormick looks at Hardcastle.

McCORMICK

You're supposed t'put your arms around her, Judge.

Hardcastle looks at him, then does as he's instructed.

McCORMICK

Now you're cookin'.

After a beat, we:

CUT TO

86

EXT. PICKUP TRUCK - DAY

86

Hardcastle, McCormick and Jane are standing by the truck.  
Jane has gotten control of her self.

HARDCASTLE

You okay?

JANE

(nods)

I guess...if it's true, he's  
as good as dead, isn't he Milt?

HARDCASTLE

He's gonna go away for a long  
time.

JANE

Y'know, for the last five years  
he's been different. He's had  
heavy depressions, and he's been  
drinking.

(beat)

But, through it all, I still  
loved him...or maybe I loved the  
memory of him. I don't know.

HARDCASTLE

Where is he, Jane?

JANE

How could I possibly know that?

HARDCASTLE

Well, you know him. You know  
where he might go.

MCCORMICK

Do you own a black car with a tan  
top? The first three numbers  
on the plate are 673.

JANE

That's our car...the one we keep  
at our house in Arrowhead.

HARDCASTLE

Let's go take a look.

CONTINUED

86

CONTINUED

JANE

I'm coming with you.

86

\*

HARDCASTLE

I know. You haven't changed  
that much.

\*

They get into the truck. He puts it in gear and they pull  
out.

CUT TO

87

EXT. LAKE ARROWHEAD - ESTABLISHING SHOTS - DAY

87

PAN down, picking up the truck moving through the tree-  
lined roads.

88

ANGLE - MAIN DRAG - LAKE ARROWHEAD - DAY

88

The truck pulls onto the lake road.

89

INT. TRUCK - HARDCASTLE, McCORMICK, JANE

89\*

JANE

It's about a half mile down  
this road.

\*

CUT TO

90

EXT. LARGE LAKE FRONT HOUSE - DAY

90

They pull up a short distance from the house and park.

91

INT. TRUCK - HARDCASTLE, McCORMICK, JANE

91\*

They look at the house which appears to be empty.

HARDCASTLE

Okay, Jane, stay in the truck.

\*

He reaches into the glove compartment and gets out the  
.45.

JANE

Please don't shoot him, Milt.  
Please.

\*

CONTINUED

91

CONTINUED

91

Hardcastle looks at her for a beat.

HARDCASTLE

I'll try.

(to McCormick)

Come on, Mark.

Hardcastle gets out of the truck. As Mark starts to exit:

JANE

(to McCormick)

Milt hasn't changed at all.

McCormick looks at her and nods.

MCCORMICK

I kinda figured.

He steps out of the truck after Hardcastle who motions him to the right side of the house.

92

EXT. HOUSE

92

Hardcastle and McCormick move up on the garage. McCormick looks through the window.

93

INT. GARAGE - MCCORMICK'S POV - THROUGH WINDOW

93

Sitting in the garage is the black Ford with the tan top.

94

RESUME HARDCASTLE &amp; MCCORMICK

94

HARDCASTLE

That the one?

MCCORMICK

Yep.

They move around to the front of the house.

95

EXT. FRONT OF HOUSE

95

The house overlooks the lake where a boat is tied to the dock. Hardcastle and McCormick carefully move into the house.

- 96 INT. HOUSE - DAY - HARDCASTLE AND McCORMICK 96
- enter the house and quietly move to the SOUND of a radio playing upstairs. Hardcastle motions for McCormick to take the back of the house while he carefully climbs the steps with gun drawn. MOVE WITH HIM as he climbs, one step at a time.
- QUICK CUT
- 97 TOP OF STAIRS - DAY - CHIP MEADOWS 97
- appears abruptly at the top of the stairs.
- CHIP  
Who the hell are you??
- HARDCASTLE  
Back from the grave, huh, Chip?
- Chip pulls a gun and FIRES it at Hardcastle who FIRES back. Both bullets go wild.
- 98 ANGLE - McCORMICK 98
- He HEARS the shots and runs for the stairs.
- 99 ANGLE - CHIP 99
- FOLLOW as he runs for the back staircase, taking them two-at-a-time.
- 100 ANGLE - HARDCASTLE & McCORMICK 100
- HARDCASTLE  
Look for the garage door!
- They head for the back of the house, but the car is already started.
- 101 EXT. GARAGE 101
- as Chip drives the car through the garage door and starts away up the street. \*



- 102 INT. TRUCK - ON JANE 102\*
- When she sees the Ford, she starts the truck and drives it toward the Ford.
- JANE  
No, Chip. No!
- She T-bones the Ford.
- 103 EXT. FORD 103
- Chip jumps out of the Ford and runs around the side of the house. Hardcastle and McCormick exit the garage and take off after him.
- 104 ANGLE - THE DOCK 104
- Chip runs for the speedboat, gets it going and jumps in, heading across the lake. Hardcastle runs to the truck while McCormick looks around for a boat to steal. He spots one two docks over and goes for it.
- 105 ANGLE - TRUCK 105
- Hardcastle gets to the truck. Jane is standing there in shock. He jumps in the truck, Jane follows. \*
- 106 INT. TRUCK 106
- Hardcastle gets it going.
- HARDCASTLE  
Which way will he go?
- JANE  
Uh...I don't know. South end of the lake has a rent-a-car agency. \*
- They take off.
- 107 EXT. DOCK - DAY 107
- McCormick gets the speedboat going as the OWNER runs out of the house and down the dock.

CONTINUED

107 CONTINUED

107

McCORMICK

I'll bring it right back. Police business.

OWNER

You a cop??

McCORMICK

Of course not, but why don't you call one?

And he gets the boat away.

108 SERIES OF SHOTS - DIRECTOR'S SEQUENCE

108

As Meadows' boat is hauling ass toward the south end of the lake...McCormick after him in the other boat...and Hardcastle is driving along the lake edge, trying to catch up.

109 EXT. BRIDGE

109

that goes over the far end of the lake. Hardcastle drives out onto the bridge as the Meadows' boat approaches. He gets out of the truck, kneels down and starts FIRING. Jane runs to him, hits his arm, sending the gun into the water.

JANE

Don't kill him! Don't kill him!

As the boat is about to go under the bridge, Hardcastle jumps over the rail and into the boat.

110 SERIES OF SHOTS - CHIP AND HARDCASTLE

110

in the boat as they engage in a fist fight. Finally, Hardcastle, wounded arm and all, knocks Chip down and out. Hardcastle shuts off the power as McCormick pulls up alongside and grabs the side of the boat.

McCORMICK

You okay, Judge?

Hardcastle doesn't answer.

McCORMICK

You okay?

CONTINUED

110

CONTINUED

110

HARDCASTLE

Yeah. Yeah. It's just...

(a long beat)

It should a'been different...

It seems to say it all. Off his look, we:

FADE OUT

END OF ACT FOUR

TAG

FADE IN:

111

EXT. UNION STATION - DAY

111

The truck with Hardcastle, McCormick and Jane pulls into the parking lot with some luggage in the back. They get out of the truck. McCormick goes to the back to unload the baggage while Jane and Hardcastle move into the station. A MAN and his wife approach Jane.

MAN

Excuse me...didn't you used to be Jane Bigalow?

. She smiles.

JANE

Yes...I used to be.

MAN

I thought so.

(to his wife)

I won, Doris. It's her. You owe me five dollars.

He smiles at Jane and he and his wife walk away.

JANE

My principal value to my public these days is winning bets for them.

She smiles, hooks her arm into Hardcastle's and they enter the station.

112

ANGLE - McCORMICK

112

stumbles after them, loaded down with luggage.

113

INT. TRAIN STATION - DAY

113

JANE

(looking around)

It hasn't changed in forty years.

(a beat)

It's strange being here... I wanted to take the train. I haven't been on one for thirty years.

CONTINUED

113

CONTINUED

113

HARDCASTLE

Are you going to stay in San Francisco?

JANE

I don't know, Milt. At least until after Chip's trial.

(a beat)

I'm very popular. I've been subpoenaed by both the defense and the prosecution.

There is a long beat.

JANE

My sister is living in the city. She's got two kids. I'm going to be a baby sitter for a while.

McCormick is struggling with the luggage.

McCORMICK

Why don't I get a red cap to take the bags?

They don't answer him. They're looking at one another.

McCORMICK

That's a great idea, Mark. We'll wait for you here.

McCormick lopes off with the luggage.

HARDCASTLE

(to June)

I'm sorry for the way things turned out. I'm sorry for both of us.

JANE

Sort of a no-win ending, wasn't it?

She puts her arm through his again and they start walking.

JANE

Where were you standing, Milt?

He points to a spot near the tunnel.

CONTINUED

113

CONTINUED

JANE

It would've all be so different  
It would've been a whole other  
story...

(a beat)

(MORE)

113

\*

CONTINUED

113

CONTINUED - 2

113

JANE (cont'd)

\*

I wish we could go back and live  
it.

There is a long beat.

HARDCASTLE

When this trial is all over...  
and when you've had a chance to  
sort things out...give me a call...

She holds his gaze for a beat.

JANE

\*

Maybe it's better left as a  
memory.

HARDCASTLE

Didn't you used to be Jane  
Bigalow?

\*

She smiles, reaches up and kisses him. It's a long kiss.  
Finally, they part.

JANE

\*

So, I finally found the yellow-  
haired prince.

HARDCASTLE

All the yellow hair came out on  
my comb twenty years ago.

She smiles.

JANE

\*

To be a yellow-haired prince, all  
you need is a noble spirit, Milt.  
And they'll never take that from  
you, because you were born with  
it...and you'll die with it.

(a beat)

I'll call you, darling. We'll  
ride across the river...and we'll  
talk with silence, and we'll see  
if it can be more than a memory...

She turns and walks away from him, leaving him standing  
there, looking after her for a long beat. A MAN moves  
up to Hardcastle and taps him on the shoulder.

CONTINUED

113

CONTINUED - 3

113

MAN

You got the time?

Hardcastle looks at his watch.

HARDCASTLE

It's five after three.

MAN

Hey, that's a neat watch.

HARDCASTLE

(to the man)

It's not for sale...and you  
wouldn't want it anyway.

\*  
\*

MAN

Huh?

HARDCASTLE

You couldn't lift the batteries.

\*

The man looks at him, puzzled, and we:

FADE OUT

THE END