

#2222

HARDCASTLE AND McCORMICK

"YOU DON'T HEAR THE ONE THAT GETS YOU"

by

Lawrence Hertzog

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HARDCASTLE AND McCORMICK

"YOU DON'T HEAR THE ONE THAT GETS YOU"

CAST

MILTON C. HARDCASTLE
MARK McCORMICK

MELISSA CANTWELL
ARVIN LEE
BILLY BLACKSTONE
DAN JOHNSON
AMY PORTER
DOCTOR
MARY
GUARD
ANNOUNCER
HARRY FRIENDLY
CAPTAIN FERGUSSON
NEWSCASTER
FRIEND
PATRON

#2222

HARDCASTLE AND McCORMICK

"YOU DON'T HEAR THE ONE THAT GETS YOU"

SETS

INTERIORS

BANK #1
COYOTE
HOSPITAL EXAMINATION ROOM
SHERIFF'S OFFICE
AMY PORTERS LIVING ROOM
BLUE MOON BUNGALOWS
SILVER CITY LIBRARY
CORA'S COFFEE SHOP
GAS STATION MEN'S ROOM
FARMHOUSE
SILVER CITY HOTEL ROOM
BORDER TOWN COFFEE SHOP
TRANS AM
BARN
STATE POLICE STATION
LOS AMIGOS MOTEL BUNGALOW

EXTERIORS

NEW MEXICO HIGHWAY (AERIALS)
BANK #1
SILVER CITY RACE TRACK
/PIT(s)
/PARKING LOT
/TRACK
/HOSPITAL
/MAIN STREET
/SHERIFFS OFFICE
/HOTEL

ROADBLOCK
TRANS AM
USED CAR LOT
BARN
PICKUP TRUCK
BORDER TOWN STREET
LOS AMIGOS MOTEL

COYOTE
DESERT HIGHWAY
BLUE MOON BUNGALOWS
CORA'S COFFEE SHOP
ABANDONED GAS STATION
BANK #2
FARMHOUSE

#2222

HARDCASTLE AND McCORMICK

"You Don't Hear The One That Gets You"

ACT ONE

FADE IN:

1 EXT. NEW MEXICO STATE HIGHWAY - AERIAL SHOT - DAY 1

as we see a 1978 Chevelle travelling along the dirt dry desert to the lonely sounds of a Bruce Springsteen type ballad, "NEBRASKA." We will run CREDITS OVER and intercut with:

2 INT. CHEVELLE - TRAVELLING - DAY 2

and with each cutaway, the MUSIC STOPS and we hear RADIO SOURCE... Mal Thompkins' Cathedral of Light, preaching the truth about God and clear thinking (dialogue to follow).

Sitting behind the wheel of the Chevelle is ARVIN LEE, a nice looking young man with deep, dark, empty and open spaces behind his eyes. The ranting of Mal Thompkins seems to fill Arvin Lee with hypnotic peace and joy. Beside him is MELISSA CANTWELL, a pretty blonde by small town standards. In reality, she'll be old before she's thirty. Her hair's more flat than bouncy and most of the lustre about her burns in her eyes, which are far more calculating and full of motive than those of her partner. Melissa wears simple cotton shifts that reveal her figure and bare legs. She's got a basic, if not overcranked sexuality that ties Arvin to her like a leash.

Melissa reaches over to the radio and switches the station off.

MELISSA

You're gonna make me crazy
listenin' to that stuff,
Arvin Lee.

ARVIN LEE

I'm goin' somewhere sweetheart.
I gotta make sure I know the
way.

He takes the beat, then switches the radio on.

(CONTINUED)

CONTINUED:

After a CUTAWAY to a driveby, we come back to the car. There's a soulful religious hymn playing on the radio now. Melissa's got a map unfolded and scans it while she drinks orange juice from a plastic container.

MELISSA

(re map)

La Pena. It looks kinda small.

ARVIN LEE

Heaven don't have to be big,
Melissa. Long as they got
room for two more.

She takes this, then sits back, dreaming -- rerunning it.

MELISSA

Tell me again about the house
we're gonna have.

ARVIN LEE

(turns off
radio)

You never tire of that.

MELISSA

I'm gonna have my own sewin'
room? With a big four pane
window looking out to the beach.

ARVIN LEE

And there's gonna be wood
panellin' in the den --
with one of them big color
TV consoles with the stereo
built right in.

MELISSA

How come everyone don't know
about Mexico.

ARVIN LEE

(almost challenged)

I don't know. Why're you
always askin' stuff?

(MORE)

(CONTINUED)

CONTINUED: 2

2

ARVIN LEE (CONT'D)

(beat)

I told you -- in Mexico, fifty thousand dollars'll last a lifetime. The beaches shine like black pearls, there ain't no dust and we can do our lovin' where God and your Daddy don't know nothin.'

MELISSA

You sure got it all worked out.

ARVIN LEE

Good thing too. Imagine if we waited for you.

He reaches over and switches the radio on. Mal Thompkins rants.

3

EXT. AERIAL SHOTS

3

as we END CREDITS and bring the Chevelle into a town and up to a small bank.

4

CLOSER ON CHEVELLE - TOWARD ARVIN LEE

4

as he swings the door open and pulls out a pair of small round, dark glasses. They're the kind a blind preacher man might wear. He starts out of the car, then turns back.

ARVIN LEE

Gimme my pills.

She hands him a couple of pills (unidentified as of yet) and he downs them with her orange juice.

ARVIN LEE

(returning juice)

And don't start readin' magazines. You gotta be ready.

MELISSA

Arvin Lee -- I'm always ready.

He reacts to her, then takes a white can from the back seat and moves as a blind man toward the bank.

5 INT. BANK

5

as Arvin Lee, the blind man, walks in and his cane hits the shoes of an ELDERLY BANK GUARD.

ARVIN LEE
'Mornin'.

GUARD
'Mornin'.

ARVIN LEE
You cash a traveller's check?

The bank guard takes his arm and leads him to a window.

GUARD
If you got I.D.

They get to the window and the guard leans in.

GUARD
Mary -- fella's got a traveller's check.

MARY
You got I.D.?

Arvin, in one move, pushes the guard to the floor and draws a gun. Mary screams, the guard moves for his gun and Arvin fires at him, dead on. Mary's still screaming.

ARVIN LEE
Shut up! Shut up and put the money in here.

He throws a bag to her. She takes out a few hundred dollars from her drawer and stuffs it into the bag. She passes the bag back. Arvin Lee flutters his eyebrows and laughs, indicating the gun.

ARVIN LEE
I.D.

Laughing, he moves out of the bank as the ALARM SOUNDS.

6 EXT. BANK

6

with the ALARM going, Arvin Lee hops into the passenger seat. Melissa lowers her magazine.

(CONTINUED)

6 CONTINUED:

6

MELISSA

You get it?

ARVIN LEE

Drive.

She looks at him, without his urgency.

ARVIN LEE

I said, 'Drive,' Melissa!

and as she reacts, we:

SMASH TO:

7 INSERT - GEAR SHIFT

7

as it's jammed into a downshift and ENGINES ROAR.

8 EXT. SILVER CITY RACE TRACK - DAY

8

as we see an outlaw race in progress. Banners indicate:
NEW MEXICO MODIFIEDS -- GRAND PRIZE \$20,000. Also
indicated other races.

ANNOUNCER (V.O.)

It looks like Eddie Hancock's
gonna grab his third in a
row in the outlaw formula
series. Don't forget, the
big race for the modified
championship is coming up
next.

9 NEW ANGLE - PIT

9

Hardcastle and McCormick, as McCormick goes over the
last few details on his Trans Am. In the b.g., we
establish PIT BOSS and some crew people. Hardcastle's
trying to be helpful.

HARDCASTLE

You check the carbs?

(CONTINUED)

CONTINUED:

9

McCORMICK

It's fuel injected, but thanks for the thought.

(pats car)

Tommy's kept the car up well. We should have a shot at the race.

HARDCASTLE

Just remember, you can't let off coming out of "4." Hold your line into "8" and "9" and you'll be okay.

McCORMICK

Judge, where're you getting all this stuff? 'Hold the line.' 'Coming out of 4?'

HARDCASTLE

What -- you think I don't know anything about racing?

McCORMICK

Not unless what you're racing has four legs and eats oats.

(beat)

Judge -- cars aren't all black anymore, they don't have magnetos and rumble seats... they do 125 on straightaways... and did I tell you how much I appreciate you coming all the way out here to watch me race?

ANNOUNCER (V.O.)

We're getting ready now for the main race -- and the championship in the New Mexico Modified Stock Car Race. The grand prize is twenty thousand dollars.

As cars start to roll out, including McCormick.

ANNOUNCER (V.O.)

Keep your eyes on Mark McCormick in car 17. Mark's driving Tommy Badman's Trans Am and had the fastest qualifying time in the history of the track.

(CONTINUED)

CONTINUED: 2

9

As the announcer continues making introductions, McCormick belts up and starts to roll.

MCCORMICK
Anything last words of wisdom?

HARDCASTLE
You win the twenty grand, you buy dinner.

MCCORMICK
(thumbs up)
Deal.

His engine HUMS as he moves from the pits.

10 EXT. RACETRACK - PARKING LOT

10

as the Chevelle pulls into a spot. We can hear another SPIRITUAL HYMN coming from the radio. Arvin Lee kills the engine and downs a few more pills. Melissa's reading a magazine.

MELISSA
(C-teasing)
It says here single girls oughta make a man work for their attentions.
(beat)
What do you think, Arvin Lee?

He pulls back from her, not to be tainted.

ARVIN LEE
Yeah, well, I ain't got up an honest sweat.

He pulls out of the car, away from her. This seems to amuse her. She moves out of her side and playfully moves to him. She tries to kiss his neck but he moves out of reach. He gives her a look.

MELISSA
I know. It ain't time.
(as he looks to track)
I didn't know you liked car racing.

THEIR POV

11

racetrack with banner, including prize money.

RESUME SCENE

12

as they start to move toward track.

ARVIN LEE

For \$20,000 I sure could
learn.

As they move near the entrance, they spot a State Cop,
standing by the door. Arvin Lee holds Melissa back
until the cop gets distracted by something, then they
move in behind him.

EXT. ON TRACK - DAY

13

as the cars, including McCormick are lined up.

ANNOUNCER

This is it ladies and gentlemen.
The Modified race -- and this
one's for all the money.

As he continues, we will see:

MCCORMICK

14

waiting on the line, hands tight on his wheel, eyes intense.

HARDCASTLE

15

standing near the pit boss, watching.

HARDCASTLE

He's gotta really drive it
comin' outta "4."

The pit boss looks at him, makes nothing of it.

ARVIN LEE AND MELISSA

16

as they take some seats. She's got her junk with her --
magazines and orange juice.

(CONTINUED)

CONTINUED:

ANNOUNCER

And we're just about to start
the fifth annual New Mexico
Modifieds --

ARVIN LEE

Sweetheart, we may be able to
retire.

She looks anxiously toward the track as the Announcer
continues to start the race. Arvin Lee reaches into
her purse and takes out:

17 INSERT - PURSE 17

as he goes for a jar of pills. We can clearly see
the bottle is labelled: ASCORBIC ACID, VITAMIN C, 1000mg.

18 RACE BEGINS 18

with a burst of ENGINE ROAR. The cars burn out. During
the race we continue to INTERCUT: McCormick driving --
Hardcastle watching -- Melissa and Arvin Lee watching.
We burn rubber, squeal tires, playing it for action, until:

ANNOUNCER

And Mark McCormick in car
17 pulls way out front. If
McCormick can hold this lead
for the next twenty five laps,
we're gonna have a new track
Champion.

And the lyrical strains of our opening MUSIC return.
And against this ballad the race goes into SLOW MOTION,
and we connect our INTERCUTS with DISSOLVES. As the
race ends we play:

19 MCCORMICK 19

concentrating, bearing down for the finish.

20 HIS POV - FINISH LINE 20

as victory looms.

21

21 HARDCASTLE

trying to contain his excitement, hands waving.

22

22 MELISSA AND ARVIN LEE

She's mesmerized as he reads a "FAMILY HEALTH" magazine.

23

23 MCCORMICK'S CAR

as it crosses the finish line ahead of the others.
We will break the SLOW MOTION with MUSIC ENDING
and ENGINES CUTTING IN.

24

24 EXT. PITS - DAY

as McCormick's car rolls into the pits and McCormick
climbs out. Everyone in the pit crew grabs him, slapping
backs, offering hugs. As they clear, Hardcastle moves
up to him -- will they embrace? -- Hardcastle offers
a hand, but the look is clear.

HARDCASTLE

Good job, kiddo.

They exchange their feelings without words, and we:

CUT TO:

25

25 EXT. PARKING LOT - DAY

as the Coyote pulls out of a parking space and
drives out, LEADING US TO Arvin Lee and Melissa
as they watch it go.

MELISSA

Would you look at that.
Would you look at that car.

ARVIN LEE

I see it.

MELISSA

What kind of boy drives a
car like that Arvin Lee?

(CONTINUED)

25

CONTINUED:

25

She's playing on his weakness. He looks at her.

MELISSA

A boy that wins the races --
Got all that money -- the
looks --

(tossing it away)

-- probably knows how to
make a girl feel real nice.

ARVIN LEE

(after a beat)

C'mon, we gotta get us another
car.

He starts off, she takes one look after the Coyote, then
follows.

26

INT. COYOTE - MOVING - DAY

26

MCCORMICK

I had it, Judge. Right off
the line I could taste it.

HARDCASTLE

I don't know. It looked touch
and go for the first half of
the race.

MCCORMICK

No -- not from my seat. I'm
tellin' you, you can feel it --
you can feel dropping right
into the slot and keeping it
there.

(beat)

I don't know -- but I could
tell, soon as we left the
line.

HARDCASTLE

Victory dinner's on me.

MCCORMICK

No, Judge -- I was gonna --

(CONTINUED)

CONTINUED:

HARDCASTLE

Hold onto it, kiddo. You can use the money. Dinner's on me.

McCORMICK

Twenty thousand bucks --
(dreaming)

You know what that means?
I can get a place -- I can
get out once in a while --
What am I talking about --
I can do anything I want.

He's on a roll. But he fails to notice that Hardcastle's reacting to his bid for freedom. All things said, Hardcastle's feeling a little potentially lonely.

McCORMICK

I mean, once I get set up
I can work on the Coyote --
get it back for what it was
meant for -- enter a few races
on the main circuit -- beats
comin' all the way out to
New Mexico.

He looks over to Hardcastle. It's just dawning on McCormick.

HARDCASTLE

(with difficulty)

Yeah, well -- twenty grand's
a lotta money. You oughta
make sure you think about it.

McCORMICK

(trying to
comeback)

Yeah -- and what about the
pool -- we keep talkin' about
a new filter. And your pick-
up? How long have we been
talking about re-doing the
suspension. There's a lotta
stuff we're gonna be able
to do with this money, Judge.

EXT. HIGHWAY - DAY

Arvin Lee and Melissa have appropriated a pick-up. It's pulled off the road and Arvin Lee's just jacking up the rear end. There's nothing and no one around for miles. Arvin Lee looks at her like she's supposed to be doing something.

ARVIN LEE

You havin' fun?

MELISSA

How do you know they didn't come by already?

ARVIN LEE

'Cause I know these roads and they don't. And quit just standing there -- get some of those clothes from inside the car.

She pulls some clothes out of the pick-up and begins to work them into a small ball.

MELISSA

(looking at wad)

A little Arvin Lee --

(ryhming)

Inside of me.

Laughing, she stuffs it, looking pregnant, into her dress.

28

EXT. COYOTE - DRIVE-BY - DAY

28

HARDCASTLE (V.O.)

I think we oughta spend the night and head home first thing in the morning.

29

INT. COYOTE - MOVING - DAY

29

MCCORMICK

So fast? I thought this was your part of the country, Judge. 'Billy Bob told Bobby Jo to meet Susie Jean and Debbie Ann over at the swap meet.'

(MORE)

(CONTINUED)

CONTINUED:

29

MCCORMICK

(beat)

I thought maybe you'd wanna stay and take a tour of the '76 Station.

HARDCASTLE

You think now that you've got money, that's license to mouth off. Well, money or no money -- you're the sidekick.

MCCORMICK

Yeah but after today I'll be better dressed.

McCormick notices something.

30

HIS POV - PICK-UP

30

with Arvin Lee tending to an 'in labor' Melissa.

31

NEW ANGLE

31

as the Coyote pulls up and stops.

ARVIN LEE

You think you can give me a hand? They're comin' pretty close together.

MCCORMICK

(to HC)

You ever deliver a baby before?

HARDCASTLE

I know you're supposed to boil water.

as they exit the car:

MCCORMICK

Good luck.

They move to Melissa and Arvin Lee.

(CONTINUED)

31

CONTINUED:

31

ARVIN LEE

I got some more blankets in
the truck.

He moves off to the truck as Hardcastle and McCormick
converge on Melissa. Hardcastle takes her hand.

HARDCASTLE

Try and relax. Everything's
gonna be okay. Take regular
deep breaths.

MCCORMICK

Is that for real, or is that
like 'take it easy comin'
outta "4?"

MELISSA

(labored)

It hurts so much.

She winces in pain.

MCCORMICK

You're doin' great, keemosabe,
what next?

Melissa relaxes, the spasm having passed.

HARDCASTLE

You feel better?
(on her nod)
What do we do next?

There's a beat, then we hear a CLICK. They turn to see:

32

ARVIN LEE

32

holding a pump action shotgun on them.

ARVIN LEE

Next you give us that money
and you say your prayers.

On their reactions, we:

CUT TO BLACK

END OF ACT ONE

ACT TWO

FADE IN:

33

EXT. DESERT HIGHWAY - NIGHT

33

as the headlights of the Coyote blaze into CAMERA and stop. The pick-up pulls up behind it and stops. Hardcastle and McCormick exit the front of the pick-up, ushered at gunpoint by Arvin Lee. They move toward Melissa in the Coyote.

ARVIN LEE

You gonna sit there or you
gonna help me?

MELISSA

These're real leather seats.

She rubs her hand across the passenger seat, languorously.

MELISSA

They get real cool and smooth
at night.

ARVIN LEE

Get out of the car.

As she starts out:

McCORMICK

Look -- you've got the money,
why don't you just take off --
let us go.

As a flicker of consideration crosses Arvin Lee's eyes, Melissa moves up to McCormick.

MELISSA

You're real cute, y'know that?
How'd you learn to handle
a car so good?

If there was any hope that cinched it. Arvin Lee butts McCormick with the shotgun, urging him off the road, into the desert.

ARVIN LEE

Get moving.

(CONTINUED)

As McCormick turns:

ARVIN LEE
(to Hardcastle)
You too.

Hardcastle takes a long look at Arvin Lee, decides against saying anything, then moves with the group into the dark night. Melissa's tagging up with McCormick. WE FOLLOW.

MELISSA
You got a girlfriend?

ARVIN LEE
Stop talkin' to him.

MELISSA
I'm just talkin'! I ain't
touched him.
(to McCormick)
He don't like when I show
attention to other boys.

MCCORMICK
Yeah, well if you've looked
recently, your boyfriend's
got a few parts missing from
his engine.

Melissa laughs at that. For a moment McCormick feels he may have made contact, but the laughter fades quickly and Melissa turns back to Arvin Lee.

MELISSA
This boy thinks your elevator
don't go all the way to the
top.

McCormick stops. The group stops and faces Arvin Lee with his gun.

HARDCASTLE
What do you want? You got
the money. You want the
car?

ARVIN LEE
(to Melissa)
The keys.

(CONTINUED)

She tosses him the keys.

ARVIN LEE
(dangling keys)
I got the car, mister. It
looks you got nothing left
to bargain with.
(indicates with
gun)
Get over there, next to him.

Hardcastle moves next to McCormick.

ARVIN LEE
(to Melissa)
Get back to the car.

MELISSA
(to McCormick)
It's too bad we hadda meet
under these circumstances.

She moves off, almost flirtatiously, "look what you missed."

MCCORMICK
(to HC, to be
overheard)
He's gonna feel like a jerk
when he can't find the fuel
switch.

Arvin Lee reacts.

ARVIN LEE
What're you talkin' about?

MCCORMICK
Nothing.

Arvin Lee jabs McCormick in the gut with the gun butt.

ARVIN LEE
What fuel switch?

HARDCASTLE
Keep your mouth shut, McCormick.

(CONTINUED)

ARVIN LEE

(points gun)

A couple more seconds to live
is still a couple a seconds.

McCormick looks to Hardcastle, then to Arvin Lee.

MCCORMICK

There's a fuel cut-off switch
recessed in the board, up behind
the tack. You won't get another
twenty miles.

MELISSA

(calling)

Hurry up. I'm gettin' cold.

ARVIN LEE

Show me.

McCormick starts toward the Coyote, and as Arvin Lee starts, McCormick feints and grabs the shotgun. There's a blast from the barrel (both chambers) as Hardcastle moves in and Arvin Lee goes down.

ARVIN LEE

Get the gun from the car
Melissa.

HARDCASTLE

(re shotgun)

It's empty.

A gunshot fires from Melissa's vantage point.

HARDCASTLE

C'mon.

As Melissa moves toward them, firing, Hardcastle and McCormick move off into the night. Melissa comes to Arvin Lee.

ARVIN LEE

Get in the truck.

They move back to the truck, get inside and take off.

34 THE CHASE - DIRECTOR'S SEQUENCE 34

as the pick-up bounces off the road, its headlights in search of Hardcastle and McCormick. It's a mad chase as Hardcastle and McCormick move like mad, diving over rocks, flattening themselves into desert holes as the pick-up careens across the terrain. We play this until:

35 THE PICK-UP 35

flies over a ridge and crashes down on all fours, conking out.

MELISSA

You shoulda shot 'em.

ARVIN LEE

Shut up. I know what we're doing here.

(has to decide)

Hell -- they ain't gonna hurt us anyway.

They move from the truck and head back toward the road.

36 HARDCASTLE AND McCORMICK 36

are belly down. Hardcastle raises his head slightly to see:

37 HIS POV - ARVIN LEE AND MELISSA

as they get into the Coyote and take off.

38 RESUME SCENE 38

as Hardcastle starts to get up.

HARDCASTLE

They're gone.

(getting up)

You okay?

McCormick doesn't move.

(CONTINUED)

38 CONTINUED: 38

Hardcastle moves to him.

HARDCASTLE
McCormick?

He turns an inert McCormick over, onto his back. Play the moment, then:

CUT TO:

39 EXT. SILVER CITY HOSPITAL - ESTABLISHING - DAY 39

MAN'S VOICE (V.O.)
You lost a lot of blood.
You're gonna have to watch
that for a while and take
it real easy.

40 INT. EXAMINATION ROOM - DAY 40

McCormick's sitting with his shirt off, sporting a hefty guaze and tape bandage on his shoulder. Hardcastle's there with the DOCTOR.

MCCORMICK
Don't drive my car -- things
like that.

The doctor misses the reference and moves to his table to write a prescription.

DOCTOR
It coulda been much worse.
Lucky you only caught a little
shot.
(tears off pad)
One of these is for the pain --
the other's for infection.

HARDCASTLE
Thanks.

DOCTOR
I've got another patient.
See the cashier on the way
out -- and get some rest.

The doctor leaves. Hardcastle helps McCormick with his shirt.

(CONTINUED)

McCORMICK

Judge ---

HARDCASTLE

McCormick, before you go into your, 'give me a break, Judge we're not leaving until we get those guys' routine, let me tell you something... We're gonna find the bus terminal and you're gettin' on the bus and goin' home.

McCORMICK

No dinner, no TV -- right to bed, is that it?

HARDCASTLE

Look McCormick -- you --

McCORMICK

I don't wanna look, Judge. Those two excuses for human beings have twenty grand that belongs to me. They've got my car. You wanna go to the terminal and suck in bus fumes, be my guest. I'm goin' to the cops.

McCormick starts toward the door.

HARDCASTLE

And what's gonna happen when you keel over after you've walked two blocks?

McCORMICK

(turning back)

You're gonna pick me up. That's what friends are for, right?

Hardcastle takes the beat and moves to the door.

HARDCASTLE

Let's get outta here.

41 EXT. SILVER CITY MAIN STREET - NEAR SHERIFF'S OFFICE

41

as Hardcastle and McCormick move down the street and stop outside the office. There's a board over a broken window. It's a pretty dinky affair.

HARDCASTLE

This is it.

MCCORMICK

This is the Sheriff's office. Don't they have a police station?

HARDCASTLE

This is the police station, kiddo. The sheriff's the law out here.

MCCORMICK

Terrific.

(heading in)

If we knew where the Dalton Gang was hiding out the Sheriff could round up a posse.

They enter.

42 INT. SHERIFF'S OFFICE - DAY

42

It's dinkier inside. Two desks, a couple of phones and a doorway that probably leads to holding cells. On one of the walls there's some grafitti. It shows a man, wearing a star, with a headress, pointing a bow and arrow. Scribbled beside it, "Get out Blackstone." McCormick looks discouraged.

MCCORMICK

I guess we'll just give 'em an I.D. and they'll run it through their computer.

He taps the "total" key on an ancient adding machine. DAN JOHNSON, the deputy, comes in from behind the door leading to the holding cells.

JOHNSON

Howdy. Didn't hear you come in.

(CONTINUED)

HARDCASTLE

Hi. Milt Hardcastle. This is my friend, Mark McCormick.

Handshakes all around.

JOHNSON

Dan Johnson. I'm deputy Sheriff. Something I can help you with?

MCCORMICK

Yeah -- a couple of people tried to blow our heads off last night. They took my car and they got twenty thousand dollars that belongs to me.

Johnson holds up a hand.

JOHNSON

Whoa. Slow down. Where'd this happen?

HARDCASTLE

About sixty miles outta town.

JOHNSON

And you had twenty thousand dollars on you.

HARDCASTLE

McCormick won the Modifieds -- stock car race.

JOHNSON

Congratulations.

McCormick shrugs that one off.

MCCORMICK

They followed us from the track, pulled us off the road -- took the money and the car.

HARDCASTLE

Kid was carryin' a pump action twelve guage. He was with a girl.

(CONTINUED)

Johnson crosses to his desk and picks up a paper, glances at it.

JOHNSON

Sandy haired kid -- about twenty four, just under six feet, a little on the spindly side?

MCCORMICK

You know him?

JOHNSON

I know of him. He and the girl have taken out three banks in the last two months. You're lucky you walked away from that pair.

MCCORMICK

We didn't walk.

JOHNSON

We don't know much about 'em. Girl drives for him -- that's about the best we got. Sheriff Blackstone's in Santa Fe now, tryin' to run some kinda make on 'em.

HARDCASTLE

(re picture)

That Sheriff Blackstone?

JOHNSON

Yeah. Billy doesn't have too many fans around here. 'Specially since the bank jobs. Actually, that's just the excuse. Billy's half Indian. That means he's half not what most people want him to be. The fact that he hasn't made a dent in these bank jobs just gives some people a place to hang their hate.

(re window)

That love note came yesterday. Election's coming up next month. Some people prefer if Billy ain't even here to run.

(CONTINUED)

42 CONTINUED: 3

42

McCORMICK

Well he's got my vote if he comes back with a lead on our friends out there.

JOHNSON

Billy'd be happier than you if he could do that. There's not been much to go on. Kid always wears dark glasses, carries a cane -- you distribute that information, lotta good it does. The girl's always in the car. Before anyone knows what's goin' on -- they're long gone.

HARDCASTLE

Look -- if you need a description -- that's no problem. We got a good long look at them.

Johnson brightens and moves to his desk.

JOHNSON

Really? Well, hell, that's a break. That's more'n we got in the last two months.

He picks up his phone.

McCORMICK

(wearily)

I guess it's your lucky day.

CUT TO:

43 CLOSE ON ARTIST'S SKETCH PAD

43

as a female hand works a fairly convincing sketch of Melissa Cantwell.

McCORMICK (V.O.)

No. Her eyes were a little closer together and the nose wasn't so sharp.

(CONTINUED)

43 CONTINUED:

43

She flips her pencil and begins to erase. ANGLE ADJUSTS to see that we are:

44 INT. AMY PORTER'S LIVING ROOM - DAY

44

It's a sweet, pleasant room. Lace curtains, pretty feminine touches -- and all that makes sense when we see AMY PORTER. Amy's about fifty-five, but she's still pretty in an almost girlish way. She sketches on her tablet while McCormick looks on. Hardcastle is in the room, with Dan Johnson.

AMY

I'm not very used to this sort of thing. Teaching grade school art is a long way from doing criminal sketches.

McCORMICK

(indicating)

Good. She had less of a lower lip. It was tighter, thinner.

Hardcastle comes around to look.

JOHNSON

Believe it or not, it's usually much quieter around here. We never had much call for this kind of thing. The way times're goin' we oughta get one of those identikit jobbies.

HARDCASTLE

(re sketch)

You got it wrong, McCormick. The nose is wrong and the lips're too thin.

McCORMICK

Judge, I saw this girl, remember? She was practically breathing down my neck.

(CONTINUED)

44 CONTINUED:

44

HARDCASTLE

Well you sure as hell didn't
get a fix on her lips, 'cause
those're way off.

(finger on paper)

A little fleshier, right there.

45 INSERT - SKETCH

45

much closer to the truth.

46 RESUME SCENE

46

McCORMICK

All right -- I'll give you
the lips, but I get to keep
my nose.

AMY

Dan -- you think these are
the same people who've been
robbing the banks?

JOHNSON

I hope, Amy. If we could get
a fix on those two, Billy'd
be happy enough to dance
on the rooftops.

Amy regards her sketch.

AMY

I wouldn't be too quick about
that.

She holds up the sketch. Dan whistles low and long,
moving toward it.

McCORMICK

What?

AMY

You see what I'm saying.

HARDCASTLE

You two gonna tell us what
this is all about?

(CONTINUED)

46 CONTINUED:

46

JOHNSON
What it's about is this
picture's a picture of
Melissa Cantwell.

MCCORMICK
You know who she is?

JOHNSON
Yeah I know who she is. She's
Billy Blackstone's daughter.

Play the moment, then:

CUT TO:

47 EXT. BLUE MOON BUNGALOWS - DAY

47

The Coyote is parked out front. OUR ANGLE is TOWARD
Melissa, bent over, rummaging through the back of
the Coyote, through her belongings. Arvin Lee stands
in the doorway, looking toward her. From inside the
room, on a portable radio we can hear Juice Newton's
"You Don't Hear the One That Gets You."

MELISSA
I can't find my magazine.

ARVIN LEE
That's truly a shame. You
might have to learn something
for a change.

He turns and goes inside.

48 INT. BUNGALOW

48

Twenty bucks a night -- neat, but that's about as good
as it gets. Arvin Lee moves to the counter and switches
the radio to his religious station as Melissa comes in
with a magazine.

MELISSA
Got it.

A quiet HYMN comes from the Cathedral of Light as Melissa
plops down on the bed and Arvin Lee does some Vitamin
C's.

(CONTINUED)

MELISSA

You're gonna rot the inside
of your stomach if you keep
takin' those things.

Arvin Lee crosses to the bed, admires her, but is
careful to sit on the edge, not too close, not to
be tempted and corrupted.

ARVIN LEE

Yeah, and maybe if you read
things other than how to fix
your hair -- you'd know something.
I told you --

MELISSA

I know. Linus Pawling. You
read it in a magazine while
you were waitin' for the barber.
I'll tell you what -- you let
someone named Linus tell you
what to do.

ARVIN LEE

Sass off. But you didn't watch
my momma die. You didn't watch
the disease eat away at her.
(beat)
Doctor Pawling says this stuff
helps -- he's not gonna get a
fight from me.

With her legs still folded under her, Melissa drops back
to the pillow, arms behind her head.

MELISSA

You still think I'm pretty?

He rises off the bed, back to her moving to the dresser.

ARVIN LEE

I told you. We gotta wait
til we get to Mexico.

(CONTINUED)

48 CONTINUED: 2

48

MELISSA

(sits up)

Why's that Arvin Lee?
Don't people in this country
make love?

(he turns to her)

Didn't your momma make love?

He reaches a hand to the dresser, starting to turn away
again.

MELISSA

I know she did once. Somebody's
gotta lay claim to you.

ARVIN LEE

It's just not time, that's all.

He thumbs through some postcards on the dresser.

49 INSERT - DRESSER AND POSTCARDS

49

These are Mexican beach pictures. They're old and tattered
but they clearly tell us to: VISIT LA PENA -- MEXICO'S
JEWEL.

50 RESUME SCENE

50

as Arvin Lee turns to face Melissa.

ARVIN LEE

We got enough money. We could
go tomorrow.

Melissa crosses from the bed, toward him. He moves away.
She stays put, knowing just how far to push him.

MELISSA

How much we got?

ARVIN LEE

The money from the banks
plus that guy's twenty
thousand -- about thirty
two thousand dollars.

(CONTINUED)

MELISSA

I thought we were gonna wait
til we had fifty.

ARVIN LEE

Thirty two, fifty -- what
difference does it make?

MELISSA

(moves to bed)

I want my sewing room. I
want pictures hanging in
the den.

(sits, legs bare)

You want me to be happy,
don't you Arvin Lee?

He thinks about it for a moment.

ARVIN LEE

Momma was right -- 'Watch
out for girls, Arvin Lee.
They'll make you think things
you never thought, they'll
make you do things you never
thought of doin'.

MELISSA

Your momma's dead and you
can either go off and start
your prayin' again --

(lies back)

Or you can take me to Mexico
and make me happy.

He considers.

ARVIN LEE

All right. One more bank.

She sits up, delighted.

MELISSA

One more bank -- if Daddy
could see me now.

Hold, then:

CUT TO:

51 EXT. SILVER CITY SHERIFF'S OFFICE - DAY

51

CLOSE and LOW as the Sheriff's car burns up the street and brakes hard, stopping in front of the office. The door swings open and BILLY BLACKSTONE exits, crossing to the building. Billy's dark-haired, well-built, good looking. He enters the office.

52 INT. OFFICE - DAY

52

as Billy blows in. Johnson's there.

JOHNSON

Billy.

BLACKSTONE

Where are they?

JOHNSON

Billy, listen --

BLACKSTONE

I don't wanna listen. You said on the radio they were talkin' about Melissa.

Johnson holds up two sketches. It's close to Melissa and Arvin Lee.

JOHNSON

Amy Porter drew these up from their descriptions.

BLACKSTONE

I wanna know where they are.

JOHNSON

At the library. They're goin' through the high school yearbook, trying to come up with a positive.

Blackstone turns on his heels and storms out.

53 INT. SILVER CITY LIBRARY - DAY

53

CLOSE ON YEARBOOK and a pretty cheerleader picture of Melissa Cantwell. ANGLE ADJUSTS to see Hardcastle and McCormick.

(CONTINUED)

53 CONTINUED:

53

McCORMICK
Most likely to marry a pyscho.

HARDCASTLE
Yeah -- and we gotta deliver
the bad news to Sheriff Blackstone.

54 NEW ANGLE

54

as Blackstone comes up to them.

BLACKSTONE
I wanna know what the hell you
two think you're doing?

They turn.

McCORMICK
Sheriff Blackstone, I presume.

HARDCASTLE
Look Sheriff, last night --

BLACKSTONE
I know the details, Mister
Hardcastle. What's this
about Melissa?

McCORMICK
What it is, Sheriff, is
Melissa's tied in with this
pyscho, Arvin Lee and they're
playing some pretty dangerous
games.

BLACKSTONE
That's not true. Melissa's
out by Scottsdale, stayin'
with her girlfriend.

HARDCASTLE
Sheriff -- I know you don't
like what you're hearing, but
I worked a long time as a cop --
I know how to make I.D.'s.
It was your daughter.

Play the moment, then:

CUT TO:

55 EXT. CORA'S COFFEE SHOP - ESTABLISHING - DAY

55

BLACKSTONE (V.O.)
Arvin Lee was always a bad kid.
When his momma died, he near
and went completely off the
deep end.

INT. CORA'S - DAY

as the three men sit drinking coffee.

BLACKSTONE
If he picked up and started
draggin' Melissa with him --

MCCORMICK
Look, Billy -- Melissa didn't
seem like she was being dragged.
If anything, she was playing
that kid like a two string banjo.

Billy turns away, looks out the window.

HARDCASTLE
This is the first firm I.D.
you've had?

BLACKSTONE
(turning back)
Up until now we had nothing
to be sure about. There was
a girl, there wasn't a girl.
The kid had blue eyes, he wore
black glasses. How do you put
that stuff together?

HARDCASTLE
What about the State Cops?

BLACKSTONE
Oh yeah, I had my fill of them.
Feds, too. Marched down here
full of ideas and better ways
of doin' things. I got enough
problems without needin' to be
shown how by some slick white
boys from Santa Fe.

(CONTINUED)

CONTINUED:

55

McCORMICK

Well, you've got two white boys right here who're on your side. We're more than willing to help you look.

Billy's thinking about the past.

BLACKSTONE

I married Melissa's mom when Melissa was four years old. You can just see me -- Billy Blackstone, half-breed, walkin' with my blonde-haired, blue-eyed daughter in tow. We made a hell of a pair. Made a lotta friends, too.

HARDCASTLE

How long you been Sheriff?

BLACKSTONE

(re passers by)
Ask them, they'd tell you too long.

(beat)

About eighteen months. Sheriff Masters died about six months into his term. I was his deputy. I guess I'll see the term through, and then it'll be the Sheriff gettin' outta town by sunrise.

(beat)

All right, Melissa or no Melissa, I gotta do something.

McCORMICK

They talked about heading for Mexico.

HARDCASTLE

You could get the State boys to shut down the roads.

Billy rises, they follow.

BLACKSTONE

I'll get on the radio.

(CONTINUED)

55 CONTINUED: 2

55

Billy throws a couple of bucks on the table and they start out.

BLACKSTONE

I'm gonna need a description
of your car.

SMASH TO:

56 EXT. BANK - DAY

56

with the Coyote CLOSE IN F.G. CAMERA BOOMS around the car as we hear GUNSHOTS, O.S. Melissa's behind the wheel, drinking orange juice and reading a magazine as Arvin Lee, dark glasses and cane, moves out of the bank, shooting back toward the door. He jumps into the Coyote.

ARVIN LEE

Move.

She jams the gears and burns out, just as a local cop car speeds down the road, after them.

57 CHASE

57

as Melissa takes turns and burns out of the town at high speed. REACTION SHOTS indicate that the Coyote's giving her more of a thrill than she'll ever expect from Arvin Lee. At one point, the pursuing cop car, hopelessly outmatched by the Coyote, flips and rolls. Melissa and Arvin Lee burn their way to freedom.

58 EXT. ABANDONED GAS STATION - DAY

58

as the Coyote burns in and stops. They exit, high and breathless.

ARVIN LEE

We got it baby! We got the money!

MELISSA

Oh is this a car Arvin Lee --
is this a machine?

(CONTINUED)

58 CONTINUED:

ARVIN LEE
(laughing)
Did you see that dumb ole'
boy tryin' to catch up
to us.

MELISSA
He just about wondered what
flew past him.

ARVIN LEE
Sweetheart, we're goin' to
Mexico!

And without thought, carried by the momentum of the chase and adrenalin, Arvin Lee kisses her mouth. Realizing, he quickly pushes her away, his fingers moving to his mouth.

MELISSA
Arvin Lee?

He breaks and starts to the side of the gas station.

MELISSA
Arvin Lee?!

59 NEW ANGLE 59

as Arvin kicks in the men's room door and enters.

60 INT. MEN'S ROOM 60

as Arvin Lee pounds the handle on the soap dispenser, filling his hands with liquid soap. Turning on the water, he begins to wash his mouth, wash away her taste. As his eyes look momentarily into the mirror, we:

CUT TO BLACK

END OF ACT TWO

ACT THREE

FADE IN:

61 EXT. NEW MEXICO STATE HIGHWAY - DAY

61

as a State Police car blows down the road. Reprise:
Title music: "NEBRASKA."

RADIO (OVER)
This is State Baker 12.
We're heading South on
133 to Sonora Pass.

And we will see VARIOUS CUTS as State Police cars
move along the roads or set up road blocks.

RADIO (OVER)
This is State Adam Two.
We're gonna camp by Grand
Junction.

And we:

CUT TO:

62 INT. SHERIFF'S OFFICE - DAY

62

CLOSE ON STATE MAP as Billy Blackstone's hand pounds
against it. ADJUST TO INCLUDE Hardcastle and McCormick.

BLACKSTONE
You know what I'm doing?
I got half the state lined
up out there waiting to
put a bullet into those two.

McCormick's been looking at the map.

MCCORMICK
What's this road, here?

BLACKSTONE
Cortez Pass. Two lanes right
through the mountains. There's
no way we're gonna plug up all
the holes. We gotta take our
best shot.

(CONTINUED)

62

CONTINUED:

62

When he thinks about what he's doing, Billy shakes his head and moves to sit at his desk. Hardcastle moves to the map. Billy opens his drawer and takes something out of his desk.

HARDCASTLE

(re map)

Yeah, well maybe our best shot is these small roads. If you were them, would you take a state road across the border?

63

NEW ANGLE

63

OVER BILLY to see that he's looking at a picture of Melissa. It's a happier Melissa, still oozing sexuality, younger -- but with the same cold look in her eyes.

BILLY

(angry)

Well I'm not them. You got that? I'm not out there runnin' across the desert, blowin' holes in people.

(beat)

I don't know what they're thinking.

McCormick turns toward Billy, taking a few steps in his direction.

McCORMICK

Look Sheriff -- I know this isn't easy for you -- but --

McCormick starts to lose his equilibrium. His hand shoots out to grab a chair and steady himself. Hardcastle instinctively moves toward him. He sits himself down.

HARDCASTLE

(to McCormick)

You hadda have your way about this.

McCORMICK

I'm all right.

Billy shoves the photo back in his desk and rises.

(CONTINUED)

63

CONTINUED:

63

BILLY

I'm not doin' any good, sitting
around here. You two oughta
get a place for the night.
(to McCormick)
You need to stay put.

He moves toward the gun rack and starts pulling shotguns.

BILLY

(knows what
he's saying)
I'll go out and try'n get
your car back for you.

And he breaks open the shotgun.

MONTAGE:

to Judy Collins' AMAZING GRACE (or similar version --
acapella, choral b.g., haunting.) as we see:

64

EXT. FARMHOUSE - DAY

64

as the Coyote pulls up to this two building structure (barn
and house). It appears abandoned as Melissa and Arvin
Lee exit the car and cross to the main house.

65

INT. FARMHOUSE - DAY

65

as they open the door. The place looks homey enough.

66

EXT. SILVER CITY STREET

66

as Hardcastle with McCormick's arm around him, moves
across the street toward the Silver City Hotel.
They enter.

67

INT. HOTEL ROOM

67

as the manager opens the door for Hardcastle and
McCormick who enter. Hardcastle lets McCormick
take the bed.

- 68 INT. SHERIFF'S OFFICE 68
as Billy takes shotgun cartridges from his desk and loads two shotguns. He pockets an extra box of shells, slams the desk closed, rises, takes a beat, grabs his gun and leaves the building.
- 69 INT. FARMHOUSE 69
Melissa's made herself at home, reading a magazine, while Arvin Lee, looking at his picture postcards, takes some Vitamin C's.
- 70 INT. HOTEL ROOM - ON HARDCASTLE 70
asleep in a comfortable chair. CAMERA MOVES around to reveal the bed. It's empty.
- 71 STATE TROOPERS AT ROADBLOCK 71
bored, smoking cigarettes.
- 72 EXT. FARMHOUSE - NIGHT 72
and our Amazing Grace music becomes SOURCE, O.S. from the farmhouse.
- MELISSA (V.O.)
I can't take any more of
that music, Arvin Lee.
- 73 INT. FARMHOUSE 73
as Arvin Lee puts down a pad and pencil, crosses to the radio and turns it off. Then he crosses and gets his pad and carries it to the bed. He sits next to her staring at her. Ever since the kiss, he's more intent on her sexuality -- finding it harder to shake. She finally looks up at him, distracted by his gazing.
- MELISSA
What're you lookin' at?
- ARVIN LEE
(after a beat)
What'll kill me.

(CONTINUED)

73 CONTINUED: 73

His fingers go lightly to his lips.

ARVIN LEE
Your mouth's still on me.

He starts to reach toward her. She sits up.

MELISSA
(shifting)
What're you drawing?

He shows her his pad.

74 INSERT - PAD 74

It's a sketch of a pretty room with a sewing machine, etc.
It's sweet and pretty, the brightest thing we've seen
come out of this man.

ARVIN LEE (V.O.)
Your sewin' room. You like
it?

75 RESUME SCENE 75

MELISSA
What's this?

ARVIN LEE
That's your dress dummy.

MELISSA
(laughing)
Oh really? Then where's the
dress -- dummy?

ARVIN LEE
(lightening)
You haven't made it yet,
dummy. That's what the
sewin' room's for.

The laughter, a little forced, subsides. He gazes at
her, shakes the thought, crosses to the dresser.

(CONTINUED)

75 CONTINUED:

75

ARVIN LEE

I got our route mapped out.

(takes map)

They're gonna have cops all
over the State Roads. We're
gonna have to go through the
mountains.

MELISSA

Well you know I'd just about
follow you anywhere, Arvin Lee.

He gazes at her.

ARVIN LEE

Things'll be better when we
get to Mexico.

MELISSA

Beaches like black pearls.

ARVIN LEE

We're gonna need another car.

Hold, then:

SMASH TO:

76 EXT. SILVER CITY HOTEL - DAY (NEXT DAY)

76

as the black Trans Am that McCormick raced in, pulls
up outside the hotel and stops. McCormick exits and
crosses into the building.

HARDCASTLE (V.O.)

Where've you been all night?
You're the one that needs
the sleep.

77 INT. HOTEL ROOM - DAY

77

McCORMICK

And you're the one doing the
sleeping. It's okay, Judge,
we both needed it.

(CONTINUED)

HARDCASTLE

You gonna tell me where you were all night?

McCORMICK

I left you a note. I went to borrow a car.

HARDCASTLE

Not with a coat hanger, I hope.

McCORMICK

Now Judge, would I do something like that?

(off HC's look)

I borrowed the Trans Am back from Tommy.

HARDCASTLE

Look, Mark, we're way off our beat here. We got people we don't understand and people who don't understand us real well. I'm all for staying around but I think we oughta let Sheriff Blackstone and the State Cops handle this.

McCORMICK

Let me ask you something, Judge. If you were Sheriff Blackstone -- if your daughter was number one on the most wanted hit parade -- how hard would you be trying to track her down?

HARDCASTLE

I'd try to find her. At least I'd get to her before the State cops do. Maybe get her in without any gunfire.

McCORMICK

Yeah -- or maybe get her out before anyone knows what's going on.

(CONTINUED)

77 CONTINUED: 2

77 .

HARDCASTLE

He's a lawman, McCormick.

McCORMICK

He's a human being, Judge.
 Maybe you knew how to juggle
 that game -- You could keep
 your own nose from interfering
 with the law. Billy Blackstone's
 not you.

HARDCASTLE

You're right -- he's not me.
 He's a man up to his neck in
 problems. Half the town wants
 him out of office, the other
 half wants him dead. He's
 got two killers working his
 territory -- one of whom happens
 to be his daughter. That's not
 a man I'd like to challenge right
 now.

McCORMICK

We're not gonna challenge him.
 He can't cover every road
 leading to Mexico. We'll
 find out which one he took --
 We'll take another.

Play the moment, then:

CUT TO:

78 EXT. BORDER TOWN STREET - DAY

78

as the Coyote comes into FRAME. Arvin Lee's behind the
 wheel. Melissa's beside him.

79 INT. COYOTE

79

Melissa looks to him -- He's wandering.

MELISSA

What's wrong?

(CONTINUED)

79

CONTINUED:

79

ARVIN LEE
I can't stop my feelin's
anymore.
(finger to his
lips)
I have to touch you.

He moves toward her.

MELISSA
No!
(off his reaction)
Not like this -- It should
be special.

She looks out to:

80

HER POV - STREET

80

including small dress store: MOLLY'S.

81

RESUME SCENE

81

MELISSA
At least let me get something
pretty to wear.

ARVIN LEE
All right. I'll get us a
car. We're gonna need
some supplies.

He whips out some cash and hands it to her.

ARVIN LEE
Get somethin' with lace.
I like lace. Somethin'
shiny.

She smiles, happy to be leaving the car.

MELISSA
I'm gonna knock your eyes
out.

And she stands there, watching, as he goes. Then
she turns and crosses into a coffee shop.

82 INT. COFFEE SHOP - DAY 82

as Melissa goes to a phonebooth, puts in some coins and dials.

MELISSA

Hi -- Yeah. Look, he's goin' to ditch the car. -- No -- but he's startin' to crack. -- I'm gonna need some help.

She looks out the of the coffee shop window:

83 HER POV - COYOTE 83

far across the street as Arvin Lee crosses into a general hardware store.

84 RESUME MELISSA 84

as she hangs up.

CUT TO:

85 EXT. BORDER TOWN STREET - DAY - LATER 85

as the Trans Am cruises into town.

86 INT. TRANS AM - MOVING - DAY 86

MCCORMICK

What do people do in these towns? I mean all there is is a street full of stores, a gas station and a motel.

HARDCASTLE

Someone's gotta run the gas station and motel.

MCCORMICK

Yeah, I know. And as long as they're here, they need stores to shop at -- people who run the stores need a place to live --

(beat)

New Jersey's been looking better every day.

He jams on the brakes.

87 EXT. ON TRANS AM 87
 stopped dead in the street.

88 INT. TRANS AM 88
 HARDCASTLE
 What?
 McCormick indicates:

89 POV - USED CAR LOT 89
 and the Coyote standing prominently out front.

90 RESUME 90
 as Hardcastle and McCormick exchange looks.

SMASH TO:

91 USED CAR LOT - DAY 91
 as a hand slaps the Coyote fender. ADJUST to reveal
 Hardcastle and McCormick talking with HARRY FRIENDLY.

FRIENDLY
 She's a pip, isn't she?

McCORMICK
 She sure is. She's also hot.

Harry reacts.

FRIENDLY
 She's what?

McCORMICK
 Hot. This is my car.

FRIENDLY
 Come on now -- Harry Friendly's
 been selling cars for twenty
 years and no one's ever accused
 him of sellin' stolen goods.

(CONTINUED)

HARDCASTLE

And Harry Friendly's working so far off main street that I'll just bet he's been run out of a few burghs in his time. You have the registration?

FRIENDLY

(dancing)

Well -- owner's gotta send it to me. Had it in a drawer - back at the house.

McCormick flips to his registration and throws it on the car, in front of Harry.

MCCORMICK

I had these in my wallet -- back of my pants.

Harry looks at McCormick, then Hardcastle, he's caught. Hold then:

CUT TO:

as McCormick, behind the wheel REVS the ENGINE. Harry leans over the driver's seat.

FRIENDLY

I'm tellin' you, from all the talk I overheard, this boy's headin' north.

HARDCASTLE

In a jeep?

FRIENDLY

Jeeps go north, too. Talked a lot about Oregon.

HARDCASTLE

Thanks Harry.

FRIENDLY

Always aim to please.
(shifts)
You guys understand. Sometimes you run into a little clerical snag now and then.

(CONTINUED)

92 CONTINUED:

92

McCORMICK

Yeah, we understand, Harry.
Just make sure you hold onto
the Trans Am. I don't wanna
find out you made a friendly
deal on it.

FRIENDLY

You got my word.

McCormick's not gonna mail that to the bank as he guns
the engine and pulls out.

93 EXT. HIGHWAY - DRIVE-BY - DAY

93

McCORMICK (V.O.)

What do you make of this
Oregon story?

94 INT COYOTE - MOVING - DAY

94

HARDCASTLE

Smoke. They're a hundred miles
from the Mexican border, they've
got mountains to cross and they
picked out Harry's best jeep.

(beat)

They're goin' south.

McCORMICK

I wonder if Billy's havin'
any luck.

SMASH TO:

95 EXT. FARMHOUSE - NIGHT

95

and we hear the soulful MUSIC of "BABYLON." as Billy
Blackstone's squad car pulls up and stops. A jeep
is parked out front. Billy exits the car, shotgun
in tow and stands, listening for the source of the
music.

96 INT. BARN - NIGHT

96

CLOSE ON ARVIN LEE, with a radio by his side, sleeping
on some blankets. Billy's boots come INTO FRAME as
he nudges Arvin Lee with his toe.

(CONTINUED)

- 96 CONTINUED: 96
Arvin Lee stirs, then mutters.
- ARVIN LEE
I gotta pray first, sweetheart.
Get myself ---
(his eyes open
and he turns)
-- clean.
- 97 HIS POV - BILLY BLACKSTONE 97
towering over him, shotgun by his side.
- 98 NEW ANGLE 98
as Arvin Lee reacts.
- ARVIN LEE
Billy.
Arvin looks to:
- 99 HIS HANDGUN 99
a few inches away.
- 100 RESUME 100
as Arvin Lee's hand starts to move under the blanket.
- 101 BILLY'S FACE 101
BLACKSTONE
Party's over, Arvin Lee.
and on the GUNSHOT:
- 102 EXT. BARN 102
as the screen door slams and Billy walks into the night.
The music continues. Melissa exits from the farm house
and looks toward the figure in the dark.

(CONTINUED)

MELISSA

Daddy? Daddy, is that you?

Billy turns and moves toward her. As she realizes it's him, she holds for a beat (is he gonna shoot her?) then, runs into his arms, jumps up, hanging around his neck.

MELISSA

Oh Daddy, what took you so long?

And on that:

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

103 EXT. COYOTE - DRIVE-BY - DAY 103
as it blows down a stretch of highway.

HARDCASTLE (V.O.)
Turn off at highway 67.

104 INT. COYOTE - MOVING - DAY 104
Hardcastle's looking at a road map.

HARDCASTLE
This far south, there're only
two ways across the border.

McCORMICK
Why 67?

HARDCASTLE
Why not?

as McCormick offers him a look:

105 EXT. COYOTE - DRIVE-BY - DAY 105
continuing along the road.

106 EXT. FARMHOUSE - DAY 106

This is where Arvin Lee had his last dreams of Melissa.
We can hear a radio off in the distance. Mal Thompkins
goes on about white light and pure spirit from his
Cathedral of Light. In the F.G., the last flames
are just dying on the charred carcass of Billy Blackstone's
patrol car. It's pretty much burned beyond recognition.
We RACK FOCUS to the road in the B.G., as we see the
Coyote come by the farmhouse.

107 INT. COYOTE 107
as Hardcastle notices the dying flames.

HARDCASTLE
Over there.

- 108 NEW ANGLE 108
- as the Coyote moves off the main road, headed to the farmhouse. It pulls up, stops and Hardcastle and McCormick exit. They listen to the air, the sound of burning metal and Mal Thompkins coming from the barn.
- HARDCASTLE
I'll check the house.
- McCormick moves cautiously toward the barn as Hardcastle makes his way to the house.
- 109 HARDCASTLE 109
- approaches the door, hesitates, then pushes it open. He enters.
- 110 INT. HOUSE 110
- It's pretty much as we left it -- Melissa's left most of her stuff. Hardcastle moves to the dresser and looks at:
- 111 INSERT - DRESSER TOP 111
- as Hardcastle pushes the postcards apart for a better look. They promise a better world in La Pena.
- 112 EXT. BARN 112
- as McCormick exits, crossing back toward the house. Hardcastle exits and they meet by the wreck.
- HARDCASTLE
(shows postcards)
I think we got the right place.
- MCCORMICK
Arvin Lee's in there. Someone took a shotgun to him.
- They look at the wreck.

113 NEW ANGLE 113

as McCormick kicks what's left of a door. We can vaguely make out the Sheriff's star and emblem on the charred metal.

114 HARDCASTLE AND McCORMICK 114

exchange a look.

CUT TO:

115 INT. STATE POLICE OFFICE - DAY 115

There's a minor flurry of activity in this border station. Hardcastle and McCormick sit waiting for CAPTAIN EMIL FERGUSSON to get off the phone. He hangs up.

FERGUSSON

Okay. All the major border points're shut down. If they haven't already crossed the line, we still have a chance.

McCORMICK

I don't think they got much of a jump on us. From the looks of things back there -- they spent the night.

FERGUSSON

(shakes his head)
Just left him there in the barn and got a good night's sleep.

(beat)

Explains why Billy was anxious to turn away 'outside help.'

HARDCASTLE

They probably only have a couple of hours on us.

Fergusson rises.

FERGUSSON

Billy's not dumb. If he's still on this side, he's not gonna barrel across the border. He'll make us come to him.

He crosses, grabs his shotgun and they move out.

116 EXT. LOS AMIGOS MOTOR COURT - ESTABLISHING - DAY 116

117 INT. MOTOR COURT - DAY 117

Billy's on the bed, counting cash. There's a lot of it.
Melissa sits next to him.

BLACKSTONE
For a stupid boy, Arvin Lee
sure was motivated.

MELISSA
(arms outstretched;
"look at me")
Could you blame him?

Billy looks at a crinkled postcard.

BLACKSTONE
La Pena?

MELISSA
Mexico's jewel by the sea.
We were gonna build a love
nest.

Billy crumples the postcard and tosses it across the room.
It misses the waste basket. Melissa sidles closer to him.

MELISSA
Where we gonna go?

BLACKSTONE
We'll cross the border. But
we gotta wait. Border's gotta
be crawling with State Cops.
(sits back)
After that sweetheart, daddy'll
take you anywhere you wanna go.
Even to Mexico's jewel by the
sea.

MELISSA
No thank you.

FERGUSON (O.S. filter)
Billy -- Come on out.

(CONTINUED)

- 117 CONTINUED: 117
Billy reacts and moves low to the window. Melissa sinks to the floor by the bed.
- MELISSA
What?
- 118 BILLY'S POV - EXT. MOTEL 118
There's a dozen State cars and a virtual army of cops, all with guns pointed over their cars, toward the motel. Fergusson has a bull horn. Hardcastle and McCormick are with him.
- FERGUSSON
Don't be any dumber than you've already been, Billy. You can see there's not much we gotta talk about.
- 119 INT. MOTEL ROOM 119
as Billy, keeping low moves to get his shotgun and back to the window.
- MELISSA
Daddy --
- BLACKSTONE
Shut up. Keep low and put the money in the bag.
- He points his gun through the window and fires.
- 120 EXT. MOTEL 120
as Billy's shot hits near Fergusson. He hits the dirt as the patrol returns fire.
- 121 INT. MOTEL 121
as the room flies apart as the bullets rip through. Billy takes his handgun and tosses it to Melissa.

(CONTINUED)

121 CONTINUED:

121

BLACKSTONE
You're gonna have to use
this.

MELISSA
Daddy -- we're never gonna
get out of here.

BLACKSTONE
Shut up! All we gotta do is
get to the jeep.

He fires once more -- bullets rip back at him.

BLACKSTONE
C'mon.

He moves over to the door and stands next to it. Melissa's
pinned by the wall.

BLACKSTONE
Get over here!

She follows.

122 EXT. MOTEL

122

as Fergusson nods to one of his men. They fire a
tear gas grenade.

123 INT. MOTEL

123

as the Grenade lands emitting gas. Billy and Melissa
begin to choke.

BLACKSTONE
Now!

And he burst out of the door -- but Melissa, covering
her face, sinks to the floor.

124 EXT. MOTEL

124

as Billy, firing at the patrol, makes a run for his
jeep.

(CONTINUED)

CONTINUED:

The state cops let out a barrage toward Billy. Billy lunges for the Jeep as he's hit. He goes down hard. There's silence for a beat as all the State cops, Fergusson, Hardcastle and McCormick exchange looks. They know there's someone else inside. After the silence, Melissa, frail and vulnerable, hands up moves from the hotel.

MELISSA

Don't shoot.

As she comes into the clear Fergusson starts toward her. Hardcastle and McCormick follow. Cops start to converge lightly.

MELISSA

He was crazy. They were both crazy.

(to McCormick)

You know -- you were there. Tell them -- they made me do it.

A cop, at Fergusson's look, begins to handcuff Melissa.

MELISSA

They had guns. I was tryin' to get away.

They start to lead her away.

MELISSA

You'll tell them, won't you. You were there. I mean, I'm just a girl --

ANGLE FROM ABOVE

as Melissa's led away. The lights and radios on the State cars are active. Fergusson, Hardcastle and McCormick move to Billy's body and as the scene begins to move into slow activity, we:

FADE OUT

END OF ACT FOUR

TAG

FADE IN:

126 EXT. SILVER SPUR CANTEEN - DAY 126
The Coyote's parked out front.

NEWSCAST (OVER)
-- put an end to a two
week crime and killing
spree.

127 INT. CANTEEN 127
One of thousands. There are a few scattered patrons.
Hardcastle and McCormick are at the bar. On the
color television we can see a video tape of the
Los Amigos hotel incident, Melissa's being led
away.

NEWSCAST
Sheriff Billy Blackstone of
Silver City was shot by
State Police who have his
twenty two year old step-
daughter, Melissa Cantwell,
in custody.

The news drones on.

MCCORMICK
Can we get out of here?

HARDCASTLE
I just wanted to wash up,
grab a coke.

NEWSCAST
Cantwell will be charged as
an accessory and tried in
Santa Fe.

We see a close-up of Melissa being ushered into the
police car.

(CONTINUED)

#2222

-62-

127 CONTINUED:

127

PATRON
(to friend)
Pretty girl.

FRIEND
Skinny.

128 HARDCASTLE AND McCORMICK

128

McCORMICK
Let's go.

They leave as we hear: "You Don't Hear The One That Gets
You." MUSIC CONTINUES OVER:

129 EXT. CANTEEN

129

as they enter the Coyote and pull away.

130 VARIOUS SHOTS

130

as the Coyote moves along the highways, eventually passing
a sign:

SANTA FE 110 mi
PHOENIX 459 mi
LOS ANGELES 870 mi

and the Coyote blows past, heading home.

FADE OUT

THE END