

#2307

HARDCASTLE AND McCORMICK

"SOMETHINGS'S GOING ON ON THIS TRAIN"

by

Lawrence Hertzog

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HARDCASTLE AND McCORMICK

"SOMETHING'S GOING ON ON THIS TRAIN"

CAST

MILTON C. HARDCASTLE
MARK McCORMICK

ELLEN STYNER
CARL SHARPLES
ELIZABETH FOSTER
RICHARD "BUD" EASTMAN
JOE MURPHY
WILLIAM
ENGINEER
STATE TROOPER
TICKET AGENT
WAITER
BUZZ

#2307

HARDCASTLE AND McCORMICK

"SOMETHING'S GOING ON ON THIS TRAIN"

SETS

EXTERIORS

TRAIN BYS VARIOUS (STOCK)
TRACKSIDE
TRACKS (LONG SHOT)
CLAREMONT STATION
PUP'S TAVERN
RURAL HIGHWAY
ROADSIDES
ROAD (NEAR TRACKS)
CASPER ARROW
TRAIN STATION

INTERIORS

GULL'S WAY
 /KITCHEN
 /DEN
UNION STATION
CASPER ARROW
 /BAR CAR
 /SLEEPING CAR
 /SLEEPING CAR WALKWAY
 /VARIOUS SLEEPING COMPARTMENTS
 /LAVATORY
 /CORRIDOR
 /DINING CAR
 /KITCHEN CAR
 /BAGGAGE CAR
 /ENGINE CAB
 /TRAIN CAR
PUP'S TAVERN

#2307

HARDCASTLE AND McCORMICK

"Something's Going On On This Train"

ACT ONE

FADE IN:

1 INSERT SEQUENCE - DESK TOP

1

CREDITS OVER as we see a male hand addressing envelopes, then stuffing them with fancy, engraved invitations. If we could read the invitation, we'd notice that it invites the recipient to the fiftieth anniversary running of the famous train, "The Casper Arrow." The hand uses a sharp, quill-type, pen to address the envelopes in adequate calligraphy. As the current envelope is addressed to ELLEN STYNER we can also see a photograph of an attractive brunette, taken from an advertisement for a small play. Ellen's envelope completed, the hand pours some thick, red sealing wax onto the back flap and embosses the wax with the Casper Arrow logo.

Hardcastle's picture (newspaper) is slid into view as the hand proceeds to address another envelope. Some kind of tension grips the bearer of this hand and he has to steady himself before he can proceed. Shakily, but convincingly, Hardcastle's name and address is inked on the paper, but the visible tremor grows and finally, the envelope finished, the hand jams the quill pen angrily and forcefully through Hardcastle's picture where it remains upright, cut deeply into the wood of the desk. As the hand snaps back the red sealing wax container is overturned and a slow, red ooze flows out over Hardcastle's face.

MATCH TO:

2 INT. GULL'S WAY - KITCHEN - DAY

2

as McCormick's hand comes down with a wet towel to wipe some spilled purplish liquid from the table. WIDEN to reveal McCormick, phone cradled between ear and shoulder, wiping up some spilled grape juice.

McCORMICK

Damn.

(into phone)

C'mon Ski -- black hair
and blue eyes?

(CONTINUED)

MCCORMICK

How tall?

(enjoys it)

Is this for real or is this gonna be another 'friend' from the Tiger Tail club? Okay -- here's the deal. Hardcastle's on the train by 3:05. I need an hour to get back from the station. At least another hour for it to sink in that I've got the place to myself and -- Six? Yeah, that's good.

(beat)

Her name's really Tawny? Tell me again what she said about curly hair.

He smiles as he listens but his dream is cut short by:

HARDCASTLE (O.S.)

McCormick!

MCCORMICK

I think someone just turned on the cold water. I'll see you guys at six.

(starts to hang up; then:)

Do her laugh one more time.

(beat; smiles)

I love it. See you later.

He hangs up and crosses out of the room.

Hardcastle checks his collar against the lapels of his natty sportsjacket. His eyes are glued to the mirror as McCormick enters, trying to avoid the packed suitcases by the door.

HARDCASTLE

(into mirror)

What's her name?

(CONTINUED)

MCCORMICK

What's who's name?

HARDCASTLE

The girl you're planning to bring over here as soon as you've dumped me on the train.

MCCORMICK

I don't know what you're talking about, Judge.

Hardcastle turns:

HARDCASTLE

Evidence is my life, kiddo. One: you brought your clothes to the cleaner this week -- I didn't have to stick your head in the hamper. Two: You forked out eight bucks for that "Night Raider" cologne stuff. I never see you spend eight bucks on anything. And three: you've been walking around here for a week, smiling to yourself.

MCCORMICK

I'm a happy guy.

Hardcastle flashes an insincere smile.

HARDCASTLE

That's nice.
(moves to desk)
Just don't spread too much good cheer while I'm gone.

McCormick, standing by a coffee table, fingers the invitation.

It matches the one we saw earlier.

MCCORMICK

Judge, I hate to be the one to bring this up, but don't you think you're a little overdressed? You're taking a train to Chicago.

HARDCASTLE

Not a train, McCormick -- the "Casper Arrow."
(re invitation)

I have been personally selected to join some of the finest lawyers and magistrates in the country to celebrate the fiftieth anniversary of the train.

MCCORMICK

Couldn't turn that down, huh?
(looks at card)
How come everytime your name's mentioned it's a different typestyle? You sure this wasn't addressed to occupant?

HARDCASTLE

Read the list, McCormick -- Blake, Remminger, Londale, McCarthy --

MCCORMICK

-- Stymie, Alfalfa, Buckwheat.
(beat)
Maybe you guys could build a clubhouse or something neat like that.

HARDCASTLE

Whatever you may think of it -- these guys're the cream of the crop in contemporary law.

MCCORMICK

It's okay with me, Judge. You guys wanna speed through the night showing your briefs to each other -- I'm not gonna stand in your way.

CONTINUED

5

CONTINUED:

5

HARDCASTLE

You know what your problem is kiddo?

McCORMICK

I live with Batman?

HARDCASTLE

You've got no romance -- no sense of history. This is a classic train and the guests are even classier.

Play the moment, then:

SMASH TO:

6

INT./EXT. UNION STATION - DAY

6

TOWARD the Casper Arrow as a man, JOE MURPHY, struggles to get on the train with a five foot stuffed bear wearing a letter sweater (the bear, that is).

JOE

C'mon baby -- that's it --
(fiddling)
-- watch your foot, that's good -- Okay, we're in.

He moves into the train.

7

NEW ANGLE - HARDCASTLE AND McCORMICK

7

as McCormick moves his gaze from Joe.

McCORMICK

This must be the place, Judge.
(re Joe)
Great minds think alike.

HARDCASTLE

Get the bags.

As they start out of FRAME, we RACK PAST THEM TO:

8

ELLEN STYNER

8

She's attractive, sexy and early thirties. She stands at the stationed off podium on a plush red carpet, emblazoned with the "CA" logo. A porter stacks her bags as the TICKET AGENT (FEMALE) peruses her invitation. The porter's just putting Ellen's make-up case on top of the stack.

ELLEN

Be careful with that one.
Every cosmetic known to
woman is in there.

(to agent)

Anything happens to that,
it'll look like I've been
running for fifty years.

TICKET AGENT

(to porter)

Car six, compartment C.

The porter starts off as Ellen is handed her ticket.

TICKET AGENT

Second car down, compartment
C. Enjoy your trip, Miss
Styner.

As Ellen moves off, a young man, CARL SHARPLES, moves up to the ticket counter. He watches Ellen with appreciation until the ticket agent draws his attention.

TICKET AGENT

Your invitation.

Carl pulls himself from Ellen, reaches into his pocket and offers his invitation.

CARL

Carl Sharples.

(re Ellen)

You wouldn't have a double
room with a jacuzzi?

A beat, then:

9

LOW ANGLE - TRACKING

9

with the stern CLICK of sensible shoes as they cross
the weathered linoleum on the station floor.

(CONTINUED)

9 CONTINUED:

A suitcase on wheels moves obediently behind these feet, as if on military parade. The feet stop.

10 NEW ANGLE

10

To reveal the staunch bearer of these feet, ELIZABETH FOSTER. Elizabeth's about sixty years old and she carries her independence like a banner. Everyone who meets her can read it, including all the potential husbands who were "obviously intimidated by a woman who knows her own mind." Liz is a spinster. She stands by the train and fumbles for her camera, then snaps a picture.

11 INT. CASPER ARROW - BAR CAR - DAY

11

RICHARD "BUD" EASTMAN, Lt. U.S. Army, Ret. takes a healthy swig from his tumbler of Jack Daniels and reacts to the flash from Elizabeth's camera. He sticks his head out the window, clearly two sheets, or more, to the wind.

BUD

Wait, wait -- doll face --
how 'bout one more for the
girls back home.

He unbuttons his shirt exposing some chest.

12 ELIZABETH

12

has seen his type before.

ELIZABETH

(sotto voce)

Hooligans.

And she marches off toward ticketing.

13 INT. SLEEPING CAR

13

as Hardcastle, with McCormick toting luggage behind, comes toward CAMERA, looking for his compartment. We can hear the sound of a FOOTBALL GAME WITH NARRATION coming from O.S.

(CONTINUED)

13 CONTINUED:

13

HARDCASTLE
This oughta be it.

14 NEW ANGLE

14

as Hardcastle opens the door, revealing Joe Murphy in his compartment with his stuffed bear, listening to the tape and reading a book, "GOAL TO GO." He looks up at Hardcastle.

HARDCASTLE
Sorry.

Joe rises and turns down the volume.

JOE
Sorry, pal, I couldn't hear you.

HARDCASTLE
I'm sorry. I think I got the wrong compartment.
(beat)
Is this the Casper Arrow?

JOE
You got it, pal. What team you huddle for?
(handshake)
Joe Murphy, Downing State coach, 13 and 3.

HARDCASTLE
Milt Hardcastle.

JOE
(re McCormick)
Brought the second string along, huh?

MCCORMICK
Mark McCormick, ex-con, 2 to 5.

Hardcastle throws McCormick a look.

HARDCASTLE
Sorry to bother you.

(CONTINUED)

- 14 CONTINUED: 14
Hardcastle starts off with McCormick behind.
- JOE
Hey, you're not Bum Phillips
are you? Great coach.
- Joe watches a beat, shakes his head, then goes back
to his compartment.
- 15 POV ALONG WALKWAY - TOWARD HARDCASTLE - HANDHELD 15
as CAMERA peeks around porter's compartment and
watches as Hardcastle finds the right room. CAMERA
disappears back into porter's room as a pair of hands
takes a clipboard and a pen, putting an "X" next to
Hardcastle's name. Some names have already been
X'ed off.
- 16 NEW ANGLE 16
We see the Steward, WILLIAM, going over his passenger
list.
- ELLEN (O.S.)
Excuse me.
- William looks up.
- 17 INCLUDE ELLEN 17
ELLEN
Where's the ladies room?
- William speaks with a slightly stiff formality.
- WILLIAM
At the end of the car, Miss
Styner.
- ELLEN
Thanks.
- WILLIAM
If you need any assistance.
- ELLEN
Thanks, but I think I better
do this alone. *

(CONTINUED)

17 CONTINUED:

17

She moves off down the aisle toward Hardcastle and McCormick. There's gonna be a bottleneck.

ELLEN

Excuse me.

Hardcastle manages to duck into his compartment but McCormick, too far from the door, flattens against the wall, allowing her to squeeze by. It's intimate.

18 ELLEN AND McCORMICK

18

sharing awkward smiles.

ELLEN

Sorry.

McCORMICK

Hey, it's okay.

(as she passes)

You, uh, busy next Friday?

She moves along.

McCORMICK

Saturday?

19 WILLIAM

19

moves from his end of the car.

WILLIAM

Five minutes please. The train will leave in five minutes.

He passes Hardcastle.

VOICE (O.S.)

All aboard!

HARDCASTLE

(to William)

Excuse me -- what compartment is Chief Justice Remminger in?

(CONTINUED)

WILLIAM

I'm sorry sir, there's no
one checked in by that name.

There's a beat, then:

HARDCASTLE

Thanks.

(as William
moves off)

Probably very busy -- had
to cancel.

MCCORMICK

Probably had something
more important to do...
Like nap.

*

They take a beat, then:

HARDCASTLE

This looks like it.

MCCORMICK

You okay?

HARDCASTLE

Great. You need anything?

MCCORMICK

A hundred bucks?

HARDCASTLE

There's an envelope in the
top drawer of my desk. It's
got your name on it.

MCCORMICK

(brightening)

Hey Judge -- that's really --

HARDCASTLE

(doesn't want
a display)

Take care of the house.
No parties. I'll see you
next week.

(CONTINUED)

#2307

12.

19 CONTINUED: 2

19

McCORMICK

Yeah.

McCormick starts off, then turns back, opens his mouth, starts to say something, then:

McCORMICK

I'll see you.

He moves off. Hardcastle goes into his compartment.

20 McCORMICK

20

as he nears the end of the car he notices the lavatory. He checks his watch and goes in.

21 INT. ELIZABETH'S COMPARTMENT

21

as she unpacks some of her things. It's surprising how delicate and feminine some of them are. A girl's dreams are lost inside her suitcases as she removes some small bars of lavender soap and a delicate bottle of perfume. She opens the perfume, smells it and dabs some behind her ears, looking in the mirror, wondering if it's not too late.

22 INT. CARL SHARPLES COMPARTMENT

22

as we see him open his attache case. He removes a pack of cigarettes, but not before we can see a formidable .357 handgun lying to one side of the case. He closes the case, slides a cigarette from the pack, lights up, inhales and stares thoughtfully out the window.

23 INT. LAVATORY

23

as McCormick, finished, goes to the door. The handle sticks. He tries again. No go. Once more. Nothing.

24 INT. HARDCASTLE'S COMPARTMENT

24

as he gets some of his bags out of the way, up onto the overhead racks.

(CONTINUED)

24 CONTINUED:

24

He takes his toilet case and goes to the sink area. As soon as he opens the door, CAMERA ZOOMS TIGHT ON MIRROR, where, smeared in red lipstick someone has written: "Judge not lest ye be Judged." TRAIN WHISTLE SCREAMS.

SMASH TO:

25 ENGINE WHEELS

25

blowing out steam as they begin to turn.

26 INT. BAR CAR - DAY

26

Joe is boring the group with football stories. In attendance: Liz, Carl and Ellen. The WAITER moves around taking orders and delivering drinks.

JOE

So get this -- we had thirteen seconds left to play. It was fourth down and inches -- obviously we gotta go for it.

LIZ

Why do I have the uncanny sensation that you came out of this the winner?

JOE

Maybe so lady, but it was a gut play. It took guts and courage.

LIZ

(sotto voce)

Testosterone.

Hardcastle approaches.

HARDCASTLE

Hope I didn't interrupt anything.

(CONTINUED)

CARL

It was fourth and inches --
Joe's team just called time
out. Think of yourself as
a beer commercial.

Elizabeth looks up to Hardcastle, a sparkle of interest
in her eyes.

ELIZABETH

Think of yourself as having
our gratitude.
(extends hand)
Elizabeth Foster.

JOE

You know lady, I don't wanna
be impolite, but if you don't
like football, what are you
doing on the "Gridiron Gala?"

There's a silence as eyes flicker toward each other.

ELIZABETH

I don't know what you're
talking about.

She reaches into her purse and pulls out her invitation.

ELIZABETH

"Smart Singles." Unattached
men and women -- all professional,
all accomplished.

JOE

Well if you'd listen to the
end of the story you'd hear
what we accomplished.

ELLEN

(holding her
invitation)
"New Faces Mixer." Actors,
agents, producers --

CARL

Real estate.
(to HC)
I take it you're not here
for the Gridiron Gala either.

(CONTINUED)

26 CONTINUED: 2

26

HARDCASTLE
Judicial Forum.

BUD (O.S.)
Hey, where's the party?

27 INCLUDE BUD

27

as he swaggers to the group. He eyes Ellen.

BUD
Hi there. Come here
often? My name's Bud.

*

ELIZABETH
I'm going to find the steward.

She starts off, then, to Hardcastle:

ELIZABETH
Perhaps, Judge, if you're
dining alone tonight --

HARDCASTLE
Sure.

She leaves. Bud sits next to Ellen.

BUD
Oh, oh, you better look
out there buddy. I think
old doll face's got it on
for you.

ELLEN
Her name is Elizabeth and
she's not a doll face, she's
a math teacher.

BUD
I better watch it, huh? She
might keep me after train.
(softens)
So what's your name sweetcakes?

Ellen shifts -- then:

(CONTINUED)

27

CONTINUED:

27

ELLEN

Ellen.

JOE

Anyone wanna tell me what's goin
on here? This was supposed to be
All American-All Sports. We got
math teachers, actresses, real
estate guys --

(re Hardcastle)

--and if you're not Bum Phillips,
what the hell's goin' on?

*

They all consider that.

28

EXT. TRAIN-BY (EVENING)

28

The sun is just starting to disappear as the Arrow
moves out into open country.

29

INT. TRAIN CORRIDOR - ELIZABETH

29

makes her way, rocking to the motion of the train.
She gets to the lavatory, twists the doorknob and
opens the door. McCormick is on his knees, using his
belt as if he were trying to pry the lock. Elizabeth's
stunned as McCormick rises.

McCORMICK

Boy, they really knew how
to build 'em back then,
didn't they?

He moves past her leaving her to follow him, totally
confused.

30

INT. BAR CAR

30

The group is talking to William.

HARDCASTLE

What we wanna know is what's
going on? We've all been
brought here under false
pretenses.

(CONTINUED)

WILLIAM

I'm afraid I don't understand.

BUD

False pretenses -- whatsa matter smiley -- look around -- where're the girls?

WILLIAM

You're welcome to see the passenger list. Yours are the only names I was given.

BUD

(to Ellen)

Well I guess you're the action on this junket, sweetheart. Sorry guys. *

ELLEN

Anyone got a valium.

JOE

Let me tell you, pal, someone at the railroad oughta get his signals straight. I got attorneys to handle things like this. *

WILLIAM

There is no railroad. This is a private train.

HARDCASTLE

What're you talking about? The Casper Arrow went on the line fifty years ago.

WILLIAM

And it went off the line nineteen years ago. Someone made special arrangements for this trip.

HARDCASTLE

Who?

WILLIAM

I'm afraid I don't know.

The group exchanges looks.

WILLIAM

Dinner's in an hour and a half.

CONTINUED

William moves off.

ELLEN

He's a cutie, isn't he?

JOE

I don't like it, Judge.
Someone's drawin' us off
sides and no one's throwin'
a flag.

ELLEN

I vote for jumping.

HARDCASTLE

I don't think we oughta pull
the cord too early here.
I'm sure there's an
explanation.

CARL

I'm sure -- but I don't know
that I want to hear it.

HARDCASTLE

It's probably some advertising hype.
Get a color TV, listen to some sales
pitch--- buy real estate. At least
the meals're free.

JOE

Oh yeah, I get that stuff all
the time. I never go. Not a
heck of a lot you can do with
vinyl luggage, if you know what
I mean.

HARDCASTLE

We'll stop at the first station
we come to and make a few calls.
Until then I don't think there's
too much to worry about.

MCCORMICK (O.S.)

Judge?

They turn to see:

31 McCORMICK

31

walking toward the group. He's got a smile plastered on his face, trying to ease the blow.

McCORMICK
(to group)

Hi.

He sits next to Hardcastle as Hardcastle burns silently. McCormick takes a drink and raises his glass.

McCORMICK
Sure beats flying, huh?

Play the moment, then:

32 EXT. TRAIN-BY - NIGHT (STOCK)

32

as the Arrow speeds into the mountains.

McCORMICK (V.O.)
Judge, how many times do I
have to tell you it was
an accident.

33 INT. HARDCASTLE'S COMPARTMENT - NIGHT

33

Hardcastle, dressed for dinner, fixes his tie.

HARDCASTLE
The Titanic was an accident,
McCormick -- the Hindenburg.
You got locked in a toilet.

McCORMICK
Listen to me Judge --
(checks watch)
Right now a tall brunette
with a soft spot for curly
haired guys is driving up
to the gatehouse. She has
blue eyes, great legs and
she thinks 'Journey' is
the last word in modern
music. You get the picture?
But forget about that kind
of opportunity. I mean I'd
rather spend four days on a
train with you just because
it's so neat.

*

CONTINUED

McCormick waits for the next blow but Hardcastle doesn't deliver.

HARDCASTLE

You leave me that little love note on the mirror?

MCCORMICK

Love note? I like you, Judge but --

HARDCASTLE

All right, I didn't think so. You better dig up something to wear to dinner.

MCCORMICK

That's it. I get locked in the bathroom and you're gonna let it drop.

HARDCASTLE

You gonna talk or you wanna eat?

MCCORMICK

What're you trying here? I got it -- you're gonna play Mr. Nice Guy about this so I can fall all over myself apologizing. Forget it. Why don't you just lay a couple more Hardcastleisms on me and we'll call it a draw.

Hardcastle takes a beat.

HARDCASTLE

(serious)

I'm glad you're here, kiddo.

(beat)

Something's going on on this train.

Play the moment, then:

34 INT. RESTAURANT CAR - POV (HANDHELD) - NIGHT 34

as CAMERA explores the food, finally discovering a tray of French pastries. A gloved pair of hands removes a hypodermic, filling it from a small vial, then injects the stuff squarely into one of a few chocolate eclairs.

35 EXT. TRAIN-BY - NIGHT (STOCK) 35

JOE (V.O.)
Vietman, huh?

36 INT. DINING CAR - NIGHT 36

Joe, Carl and Bud are at one table, finishing dinner. The waiter clears the table.

JOE
(to Bud)
I used to catch a lot of that on TV. Sundays, after the game. I still think we coulda won. Used our defensive line all wrong.

Carl, a bit distracted, looks over to:

37 ELLEN 37

at her table with Hardcastle, McCormick, and Elizabeth. Ellen looks terrific, unaware of Carl's attention. None, however, can miss Elizabeth's attention toward Hardcastle.

ELIZABETH
It must be so thrilling -- sitting high above the courtroom, a Solomon, imposing in your black robes, weighing evidence --

MCCORMICK
--Doing crossword puzzles.

HARDCASTLE
Yeah -- well, it can get pretty dull sometimes.

CONTINUED

McCORMICK

Judge -- how can you say that?

(egging it:
to Elizabeth)

He's just modest. You should see him up there -- his hands firmly clutching the gavel, his cool icy gaze cast downward toward the courtroom.

A shiver runs through Elizabeth. A shiver of another nature runs through Hardcastle. In the B.G., the waiter, having just delivered dessert to the other table, comes toward our group.

WAITER

Something for dessert?

ELLEN

My stomach says yes but my thighs would never forgive me.

ELIZABETH

(as they're offered)

No thank you.

McCormick hungrily reaches for two. One of them is a chocolate éclair.

McCORMICK

Wouldn't want you to have to throw 'em out.

(off their looks
pats stomach)

Aerobics.

The tray is offered to Hardcastle and he takes one.

McCORMICK

(devouring first
pastry)

The Judge was telling me that you're an actress.

ELLEN

Aspiring.

CONTINUED

#2307

23.

37 CONTINUED 2

37

McCORMICK
Waitress, huh?

ELLEN
But very believable.

McCormick hoists the eclair.

McCORMICK
(toward Ellen)
Last chance.

ELLEN
(shakes head)
Lethal.

McCormick bites into the thing and we hear a CRASH.

38 NEW ANGLE - BUD EASTMAN

38

having just risen from his table, collapses, scattering the entire table and its contents. Everyone reacts as Hardcastle crosses to the fallen man and checks for his pulse. They all look to him as Hardcastle looks back, trouble in his eyes.

HARDCASTLE
He's dead.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

39 EXT. TRAIN-BY - NIGHT (STOCK) 39

as the Casper Arrow races through the darkness. WHISTLE, then:

JOE (V.O.)

Whoa, hey, watch it there,
Judge. You're carryin that
like a loafa bread.

40 INT. BAGGAGE CAR - NIGHT 40

as Hardcastle and McCormick struggle to carry Bud into the baggage car. William holds the door while Joe directs.

JOE

You're gonna fumble before
you get twenty feet.

HARDCASTLE

The man's dead, Joe. We
don't need you to do color.

JOE

Whatever you say, pal.
I'm just tryin' to help.

Hardcastle and McCormick get to a table and lay Bud out across it. The train sways and Bud slides toward the foot. McCormick slides him back.

HARDCASTLE

(to William)

Is there a radio on this
train?

WILLIAM

Yes sir. In the engine.

HARDCASTLE

All right. Call the engineer --
tell him to radio the police
and have them meet the train
as soon as possible.

(CONTINUED)

WILLIAM

But sir --

HARDCASTLE

Just do it -- please. I'll explain later.

William takes a beat, then moves out of the car. The car sways and Bud's arm nearest McCormick flops off to the side. Without taking particular interest, McCormick replaces it.

JOE

What's this with the cops, Judge. Don't you think this guy'd be better off with a mortician?

MCCORMICK

He's right -- you can't be sure it was cyanide.

JOE

Cyanide?

The train sways again. Bud's arm near Hardcastle slides to the side. Hardcastle, his mind elsewhere, replaces it.

HARDCASTLE

I know Cyanide when I smell it McCormick. That eclair Bud had for dessert smelled like an almond factory.

MCCORMICK

Cyanide's not the only thing that smells like almonds. It coulda been almonds.

Bud slides toward the foot of the table. Joe reaches out, stops the slide and pushes him back.

JOE

You guys wanna tell me what you're talking about? You saying someone popped this guy with a poisoned eclair? I thought his ticker gave out.

(CONTINUED)

MCCORMICK

Forget it, Joe. You're dealing with Calamity Milt, here. We don't mess with headaches, indigestion, sprained ankles -- You travel with Hardcastle you get poisoned pastries.

Bud slides toward the head of the table and the trailing table edge pops off one of his shoes. McCormick bends to pick it up, wonders what to do with it and sticks it in a mail cubby.

JOE

So what you're sayin' is there's a killer on the train.

HARDCASTLE

That's what I'm saying.

JOE

Well, hell, we better do something about this. I was really lookin' forward to those eggs benedict tomorrow morning.

HARDCASTLE

We are doing something. We're gonna radio the cops and they're gonna meet the train.

JOE

I can't believe this. This is a train. I mean flying makes you nervous -- shaking around up there at forty thousand feet trying to pretend it's nothing unusual -- But nervous on a train?

MCCORMICK

That's why you gotta read the brochures.

HARDCASTLE

If you two are done I think we oughta get back to the others and fill them in.

(CONTINUED)

JOE

I thought we were gonna let the cops handle it.

HARDCASTLE

We are. But until they get here, we're all involved in this.

JOE

Involved. Hey guys -- I just got here, you know. This was supposed to be a football junket.

HARDCASTLE

And a Judicial forum, and a singles trip.

JOE

You tellin me this thing's been planned out. That it's not over.

MCCORMICK

I think that's what he's telling you.

JOE

I hate this.

MCCORMICK

Judge -- even if you're right I don't think laying your killer on the loose theory on these people is a real good idea. They're gonna go crazy.

HARDCASTLE

They're not gonna go crazy, McCormick. We'll go back talk it over and handle it like adults.

Play the moment, then:

SMASH TO:

41

ELIZABETH

41

accusation and hysteria in her eyes as she points a shaky finger toward CAMERA.

ELIZABETH

It's him! I know it! He's the murderer!

42

NEW ANGLE - BAR CAR

42

as Elizabeth squares off on McCormick.

ELIZABETH

He's the one person on the train who wasn't invited. We might not of even known he was on board if I hadn't found him skulking in the lavatory.

(beat)

Let's lock him in his compartment.

McCormick turns to Hardcastle.

MCCORMICK

When do we get to the 'adult' part?

HARDCASTLE

Elizabeth -- slow down -- I can vouch for McCormick.

CARL

No offense, Judge, but who's gonna vouch for you?

ELLEN

If you ask me, I'd keep my eye on the steward. Talk about a case of the creeps. Have you watched that guy? Skulking through the train, checking compartments, wearing that creepy hat.

HARDCASTLE

That's his job.

(CONTINUED)

42

CONTINUED:

42

JOE

To be honest with you, I'm
sorta sorry Bud quit so
early. He woulda definitely
been my first guess.

The train sways heavily. We hear a THUD from O.S.
Everyone turns.

ELLEN

What was that?

Hardcastle and McCormick exchange a look.

McCORMICK

I think the other shoe just
dropped.

ELLEN

Look -- whatever's going on,
we have to stop this train
and call the cops.

HARDCASTLE

We've already radioed ahead.

William CLEARS HIS THROAT, O.S. They turn.

43

INCLUDE WILLIAM

43

as he somberly addresses them.

WILLIAM

I've talked with the engineer.
Someone has tampered with
the radio. It's completely
dysfunctional.

ELLEN

(to William)

I just love how you brighten
up a party.

HARDCASTLE

What about the next station?

WILLIAM

There are no stations until
we reach Claremont.

(CONTINUED)

CARL

How far is that?

WILLIAM

We won't pass through until
midday tomorrow.

JOE

Well I don't know about you
folks, but this isn't the
best time I've ever had.
I'll take my chances walking.

MCCORMICK

Where you gonna walk, Joe.
We're in the middle of the
mountains.

Joe considers this.

WILLIAM

I'll be in my compartment
if you need me.

He walks off.

ELLEN

If we can't jump can we at
least push him off the train?

HARDCASTLE

We're gonna be in for a long
night. I think it'd be a
good idea if everyone doubled
up.

MCCORMICK

I'm on.

(to Ellen)

What compartment are you in?

CARL

The thing about doubling up
is it means one of us is
going to be sleeping with
a murderer.

*

(CONTINUED)

43

CONTINUED: 2

43

HARDCASTLE

I'll talk to the engineer. There may be some way to get some help. Until then -- I don't have any better ideas... at least until we get to Claremont.

*

JOE

If we get to Claremont.

*

They all consider their plight as we:

CUT TO

44

EXT. TRAIN-BYS - VARIOUS (STOCK)

44

as the train winds its way from night to early morning.

HARDCASTLE (V.O.)

McCormick -- you wanna signal or something.

45

INT. HARDCASTLE'S COMPARTMENT

45

as McCormick almost steps on Hardcastle as he comes down from the upper berth. Hardcastle's berth is strewn with noted legal paper. It looks like neither guy has slept much.

McCORMICK

(noticing papers)

Sleep well?

HARDCASTLE

No. Where're you going?

McCORMICK

Down the end of the hall. is that all right? What is all this?

HARDCASTLE

I'm trying to come up with a connection. There's gotta be a reason we were invited on this train. There's gotta be a connection between all of us.

*

McCORMICK

You're all suckers for junk mail.

CONTINUED

45

CONTINUED:

45

HARDCASTLE

That's better than what I've
come up with.

Hardcastle starts to get out of bed.

McCORMICK

What're you doing?

HARDCASTLE

I'm coming with you.

McCORMICK

Judge -- please -- I know you
and I have a kinda special
relationship but I'm thirty
one years old. I'm sure I
can manage to get to the bathroom
and back without a chaperone.

Play the moment, then McCormick exits.

46

INT. CORRIDOR - OVER McCORMICK

46

as he moves to the lavatory and goes for the lock.
Suddenly, someone comes down on him from behind and
McCormick hits the floor, lifelessly.

47

ANGLE BETWEEN CARS

47

as someone slides the door open, revealing the countryside,
whizzing by. McCormick is rolled off the train.

48

EXT. TRACKSIDE - DAY

48

as McCormick, coming to, grapples for stability. He
stops rolling and looks to:

49

HIS POV - CASPER ARROW

49

moving rapidly out of sight.

50

RESUME McCORMICK

50

McCORMICK

I'm never gonna live this down.

(CONTINUED)

50

CONTINUED:

50

For a moment he buries his face in the dirt, then he gets to his feet. He's stiff and sore and tries to work out a thousand kinks. Then he surveys his possible routes. There isn't much.

McCORMICK

I shoulda let him come with me.

With a reluctant shrug, McCormick takes to the tracks and starts walking.

DISSOLVE TO:

51

EXT. TRACKS - LONG SHOT - DAY

51

as McCormick, having walked a distance, comes toward a crossing.

McCORMICK

I didn't need this. I had plans. I coulda been waking up right now to a home cooked breakfast. But that's too easy, right Judge? I mean this is what I get for stealing cars. Most guys get prison -- I get Hardcastle. This isn't even that bad -- most of the time I get shot at. It'd be nice, just for a couple of weeks to live like normal people. Watch TV, fall asleep after dinner, hang out at Lumber World on Sundays -- tinker around the house -- have barbecues --

(he considers

all this, then:)

I gotta get back to that train.

He stops at the crossing. Which way? He looks upward.

McCORMICK

How about a sign?

HARDCASTLE (V.O.)

McCormick!

CUT TO:

52

INT. TRAIN - SLEEPING CAR - DAY

52

as Hardcastle moves with purpose and energy through the car. He's desperately looking for McCormick. He's flinging compartment doors open.

HARDCASTLE
(at every door)
McCormick!

Finally he gets to lavatory.

HARDCASTLE
McCormick!

He moves through toward:

53

INT. DINING CAR

53

as Hardcastle comes in, Joe and Carl come from the baggage car and meet him.

HARDCASTLE
You find him?

CARL
Sorry Judge.

HARDCASTLE
(starts back)
Maybe you didn't check
everywhere.

Joe restrains him gently.

JOE
Easy Judge. We looked everywhere
he coulda been. Old Bud's still
back there alone.

HARDCASTLE
He's gotta be here somewhere.

JOE
Look, Judge -- maybe it's
better that we didn't find
him if you know what I'm
saying. Maybe he bailed out.

Hardcastle takes the beat, then:

HARDCASTLE
We gotta stop the train.

Hold then:

54 EXT. ON ENGINE WHEELS 54

as they lock up and scream to a stop.

55 EXT. CLAREMONT STATION - DAY 55

as the train comes in and stops. The place is the pits. It hasn't been used in years. It's falling apart and boarded up. There's a dusty phonebooth on the platform. Hardcastle rushes out of the train and crosses to the phonebooth. The others, including the ENGINEER, follow.

ELLEN

(after surveying)

I have to be honest with you --
my hopes aren't rising.

56 HARDCASTLE IN PHONEBOOTH 56

Dropping coins, pounding on the thing.

HARDCASTLE

(muttering)

Come on... come on...

(pounding)

Work dammit!

A few last hard jiggles of the receiver and he goes to slam the receiver down. The cord drops out from the mouthpiece. FOLLOW as he exits and crosses to the others.

HARDCASTLE

Nothing.

JOE

Hey, what the hell kinda station is this. I gotta set of Lionels look better better than this.

ENGINEER

Mine town.

(as they react)

Back in the thirties they had a gold rush up this way. When the mines shut down, the town shut down.

(CONTINUED)

CARL

Why's the station still on
the main line?

ENGINEER

It isn't. We're about two
hundred miles off the main
line. This is a private
train. We couldn't get
clearance on the main line
'til after Lincoln. That's
about another seven hundred
miles.

HARDCASTLE

Any chance of getting that
radio to work?

ENGINEER

About the same chance there
is to get that Army fellow
up and around.

JOE

I still say we try it on
foot. Somebody's gotta
live around here.

They all take in the silence, then:

ELLEN

Or not.

(to William)

C'mon Bill -- I think I need
a cup of your terrible coffee.

She starts back toward the train, William follows.

ENGINEER

Fastest way to get help's
gonna be to get back on
the train and keep it
wide open 'til we get
to Lincoln.

He looks at the others and moves off.

(CONTINUED)

56

CONTINUED: 2

56

JOE

I knew I shoulda passed on
the train and taken that
free condo weekend in Palm
Springs.

(starts off,
muttering)

I wouldn'ta bought one.

Carl looks at Hardcastle.

CARL

You're worried about McCormick?

HARDCASTLE

It gets to be a habit.

CARL

You heard the man. No use
sitting in the station.
Come on -- He probably got
off the train and went to
get help.

SMASH TO:

57

EXT. "THE BLACK HOLE" - DAY

57

as McCormick surveys the place. It's one of those biker
shacks in the middle of nowhere. Eight to ten Harleys
line the perimeter and signs warn: "KEEP OUT. WE KILL
TRESSPASSERS. GO AWAY. BETTER DEAD THAN HOSPITABLE."
McCormick hesitates, takes a breath, then:

58

INT. THE BLACK HOLE

58

Bikers and their girlfriends listening to "Uncle John's
Band -- Grateful Dead." McCormick enters boldly and
they all stop to look at him.

McCORMICK

Would it make a difference
if I told you I can't read?

A large guy, BUZZ rises and moves toward McCormick.
The others follow. McCormick starts backing.

(CONTINUED)

58

CONTINUED:

58

McCORMICK

Look guys -- I'm real good
friends with a judge.
That might come in kinda handy
sometime.

A dart flies past him and sticks in the doorjamb near
his head.

59

NEW ANGLE

59

To reveal the dart thrower and advancing troops.

60

RESUME

60

McCormick, still retreating, holds up a warning finger.

McCORMICK

You're messing with the wrong
guy here.

61

EXT. CLUB

61

as McCormick exits, followed and surrounded by the group.
Suddenly he YELLS.

McCORMICK

Alright, that's enough!

They stop for a beat as McCormick flashes his wallet --
real quickly.

McCORMICK

McCormick -- State Police.

The guys hesitate for a second.

McCORMICK

Oh yeah -- now you're really
tough, huh? I'm what you guys
have nightmares about -- a
curly haired wimp with a
badge.

(re bikes)

You know what kinda violations
I'm lookin' at here.

(CONTINUED)

McCormick moves to one of the bikes.

McCORMICK

No fenders, no taillights --
back end's dragging two
inches off the ground --
What is this? Macho?

He moves to another bike and checks the fork.

McCORMICK

Hey, now this is sexy --
What's wrong fellas --
can't impress a girl unless
your front fork's six inches
over regulation.

(looks up)

From the look of things,
I'd say you boys have very
little respect for the law.
I may have to keep you after
school and make you wash
the blackboards.

McCormick starts edging to a bike with the key in the
cylinder. One of the bikers moves toward him.
As if reaching for a gun, McCormick goes to his belt.

McCORMICK

Come on -- just give me an
excuse. I take one of you
charmings out, State Cops're
gonna give me a medal. They
don't even investigate when
one of you buys it. They
just put gold stars on my
chart. Six and I get a free
trip to Disneyland.

He moves to the bike with the key in it and straddles
the ornate, red florentine seat.

McCORMICK

This is sweet. Chikie
stick, low seat, no fenders.
Who picked out the velour?
Maybe you guys missed your
calling. You coulda had
a lucrative career as interior
decorators.

Buzz advances.

CONTINUED

61 CONTINUED: 2

61

Buzz moves on McCormick.

BUZZ
I didn't see your badge,
man.

MCCORMICK
So what? You couldn't read
it if I let you hold it.

BUZZ
(advancing)
Yeah, well why don't you
hold it out and you can
watch my lips move.

Buzz takes another McCormick leans over,
picks up dirt and tosses at the guy. Buzz reacts
and McCormick kicks the Harley into life and peels out.

BUZZ
(to others)
Don't watch him.

They move to their bikes and take off in pursuit.

62 THE CHASE - DIRECTOR'S SEQUENCE

62

as they pursue McCormick.

MCCORMICK
I shoulda skipped the decorator
joke.

It's an all out chase, as it burns off the road onto
rough terrain. The gang is trying to eat McCormick
as they dive holes and leap fences. But the gang
is dropping out along the way, sliding, crashing, etc.
McCormick's down to two pursuers as he opens the
throttle. He looks over his shoulder, then back
just in time to see a river crossing. He jams
the throttle and makes the jump. The other bikers
hesitate and hit the air, falling short of the
other side. Free, McCormick skids to a stop and
looks back... then skyward...

MCCORMICK
All right -- I owe you one.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

63 EXT. TRAIN-BY - DAY (STOCK) 63

The Arrow devours track as it moves East.

HARDCASTLE (V.O.)
Murphy, Joseph Patrick.

64 INT. BAR CAR - DAY 64

Carl, Joe, Elizabeth and Ellen are gathered as Hardcastle goes through Joe's wallet, checking I.D.'s.

HARDCASTLE
(handing wallet
back)
Looks okay, Joe.
(refers to
notepad)
You sure you gave me
everything?

JOE
Judge -- I told you what
we ate at my fifth birthday
party. Even I'm bored by
hearing that much about
myself.

HARDCASTLE
Carl?

CARL
You really think there's
a point to this?

HARDCASTLE
I got a good friend who disappeared
off this train. You wanna sit
around and stare at each other,
go ahead. I'm trying to get
a handle on this thing.

Carl removes his wallet, hesitates, then starts to slip
his license out.

65

HARDCASTLE

65

watches this, something flickering across his eyes.

66

RESUME SCENE

66

as Carl hands his license over.

HARDCASTLE

Carl Sharples --

(mutters)

-- North Hollywood, June 25

1951 --

He continues to scan the thing, then looks up. He
grabs his pen and legal pad.

HARDCASTLE

Where'd you grow up?

Carl hesitates, then:

CARL

Born in Alhambra -- grew up

in and around the San

Fernando Valley --

JOE

This is gonna be as exciting
as mine.

HARDCASTLE

All right -- let's get

specific --

67

EXT. TRAIN-BY - DAY

67

ELIZABETH (V.O.)

What now, Milt? It seems

we all are who we say we

are.

68

INT. TRAIN - BAR CAR

68

HARDCASTLE

I think we search our compartments.

(CONTINUED)

CONTINUED:

JOE

Whatta you think I'm hiding
Judge. I got a lotta sweat
socks and athletic supporters.

ELIZABETH

Who's going to do the searching?

HARDCASTLE

(rising)

All of us. We'll swap compartments.

ELLEN

I'm all for this, Judge --
I just don't know that
it's going to do a lot of
good in helping your friend.

Play Hardcastle's concern and:

CUT TO:

EXT. RURAL HIGHWAY - DAY

as McCormick comes blowing down the road on his
Harley. He whips past a State Trooper's car, pulled
off to the side. The TROOPER pulls out in pursuit,
lights and sirens full. McCormick finally hears
the sirens and pulls to the side of the road.

CLOSER

as McCormick stops the bike and moves quickly to
the Trooper's car.

MCCORMICK

Boy, am I happy to see you.
I haven't seen a human being
in sixty miles. Where do
you guys go on a Saturday
night? The corner wheat field?

The trooper's all business as he gets out of the car.

TROOPER

Step back from the car please.

CONTINUED

McCORMICK

The car? Oh yeah, sure --
(backs)

Listen, you gotta get on the
radio. There're a bunch of
people on a train. One of
'em's been murdered. We gotta
get to them.

TROOPER

Can I see some identification?

McCORMICK

Listen to me -- we don't
have time for this. I'm
telling you about a murder.

TROOPER

You have a driver's license?

McCormick, exasperated, moves to his back pocket.

McCORMICK

You're gonna really feel
stupid when you find out
you blew this.
(reacts; no wallet)
Hey look -- I left my wallet
on the train. I know how
this looks, but --

TROOPER

Get up against the car.

McCORMICK

This is really silly.

The trooper grabs him and throws him against the car
and starts to pat him down.

McCORMICK

I want your badge number, buddy.
You're violating my rights here.

TROOPER

(stepping back)
Four-six-five.

CONTINUED

70 CONTINUED 2

MCCORMICK

All right -- but you're still violating my rights.

TROOPER

Chikie stick, low seat, no fenders. You want more?

McCormick flashes a winning smile.

MCCORMICK

Okay -- but I've got a really terrific explanation.

Play the moment, then:

71 INT JOE'S COMPARTMENT

71

as Carl goes through Joe's things. There's a lot of football memorabilia there -- jerseys, photos, a set of shoulder pads. Carl sorts through the pictures and stops at one, looking at it with interest.

72 INT. ELLEN'S COMPARTMENT

72

as Joe searches. He's a little uncomfortable with the daintier things, holding them with his fingertips.

73 INT. ELIZABETH'S COMPARTMENT

73

as Hardcastle searches.

74 INT. HARDCASTLE'S COMPARTMENT

74

as Elizabeth searches. Taking one of his sportcoats, she checks the pockets, then, just for a moment, she closes her eyes and presses it against her.

75 INT. CARL'S COMPARTMENT

75

as Elizabeth searches. Snapping open the attache case, there's no sign of a gun there.

76
thru
80

OMITTED

76 *
thru
80

81 INT. WILLIAM'S (PORTER'S) COMPARTMENT

* 81

as Ellen searches. As she opens one of the closets, she backs into someone and jumps, turning.

82 NEW ANGLE

82

William is behind her. Ellen's uncomfortable.

ELLEN
Just checking for skeletons.
(smiles, then)
I'm joking.

He closes the door behind him as she backs toward the window.

ELLEN
All right so it wasn't
funny.

He stops and stares down at her.

WILLIAM
You don't like me very much,
do you?

ELLEN
Like you? Hey, Bill --
William, come on -- I think
you're -- terrific. Can I
go now?

WILLIAM
I am not unaware of your
comments.

ELLEN
You see -- that's just it --
What kind of person says
'I am not unaware'? I hate
to say it -- but you do
make people a tad uncomfortable.

WILLIAM
(sits)
Have you ever thought that
maybe people make me uncomfortable?
Don't think I haven't tried.

CONTINUED

ELLEN
(relaxing a bit)
Well stop trying. Just
relax. Try smiling.

He flashes her the smile of someone who appears to have
never smiled before. It's mechanical and inappropriate.

ELLEN
Maybe we oughta start with
something simpler.

Suddenly the train goes DARK.

ELLEN
What happened?

WILLIAM
Moorebridge tunnel.

mostly BLACK with VOICES OVER.

JOE
Hey what's going on?

HARDCASTLE
Tunnel. Everyone okay?

All answer 'yes.'

CARL
Good over here, Judge.
How long's the tunnel?

WILLIAM
Just over one mile.

JOE
No sweat.

Joe's FOOTBALL TAPE comes to life.

JOE
Hey what's going on? That's
my personal property.
(beat)
Wait, wait, this is a great
point, listen to this --

#2307

49.

Cop
(read
trooper)

83

CONTINUED

83

And we hear a touchdown.

JOE

Great game. We were 15
and one that year.

We're back in the light and everyone steps out into
the corridor, except Elizabeth.

JOE

I struck out. Anyone
have any luck?

ELLEN

Where's Elizabeth?

They all move to Hardcastle's closed compartment door.
Hardcastle opens it.

84

ANGLE INTO COMPARTMENT

84

Elizabeth is on the floor, dead.

85

TOWARD GROUP

85

as they confront the awful reality. Hold, then

86

EXT. HIGHWAY

86

CLOSE on police radio.

DISPATCH (V.O.)

(filter)

-- Zebra, David, Charles --
seven six three. Over

87

ANGLE ADJUSTS to include McCormick and the trooper.

87

TROOPER

(into mike)

Got it. Thanks -- sixteen
three Baker, over.

He clicks off and turns to McCormick

MCCORMICK

All right, so I'm an ex-con.
Note the accent on the word 'ex.'

CONTINUED

TROOPER

(pulls card)

You have the right to remain silent --

MCCORMICK

You ever have a really bad day?

TROOPER

Anything you say can be used against you in a court of law --

MCCORMICK

Yeah, yeah, I know the drill. I got it. Just take me in, okay.

(as he's put into the car)

Anyone back at headquarters got a personality?

The trooper closes the door and starts to get into the front seat.

MCCORMICK

Oh no. No way. If I'm gonna be accused of stealing that bike I don't want it sitting in the middle of the road. I'm not paying for it if it gets flattened.

The trooper takes a beat, then crosses to move the Harley.

MCCORMICK

(sotto voce)

I'm doing this for you, Judge.

He leaps into the front seat, guns the engine and burns away.

- 89 EXT. ROADSIDE 89
as the trooper reacts, starts for his gun, but McCormick's too far ahead.
- 90 VARIOUS 90
as McCormick in the police car makes his way toward the tracks. At one point he can see the bikers up ahead. He switches on his siren and they scramble as he blows past.
- 91 NEAR TRACKS 91
as McCormick finds a parallel road and keeps the thing floored, trying to catch the train. We hear the TRAIN WHISTLE and McCormick turns to the back window.
- 92 NEW ANGLE 92
The train's behind him.
- 93 McCORMICK 93
McCORMICK
I'm glad I was in a hurry.
- 94 DIRECTOR'S SEQUENCE 94
as McCormick adjusts his speed, coming alongside the train. Having matched the train, he sets the cruise control and with one hand on the wheel, slides toward the passenger door. In a spectacular sequence, McCormick makes the leap from the moving black and white onto the train. The car veers off and crashes into a post, exploding on impact.
- 95 INT. BAR CAR 95
as McCormick enters. Hardcastle, Carl and Joe enter from the baggage car. Hardcastle freezes, A smile crosses his face.

(CONTINUED)

95

CONTINUED

95

HARDCASTLE
McCormick.

He starts toward McCormick, when:

McCORMICK
Judge -- before you tell me
how wonderful it is to see
me -- I may need you to
pull a couple a little
strings.

Play the moment, then:

96

EXT. TRAIN-BY

96

as daylight fades.

97

INT. HARDCASTLE'S COMPARTMENT - NIGHT

97

McCormick sits on the upper berth, dangling over
the side.

McCORMICK
I'm telling you, Judge.
It's just a coincidence.

HARDCASTLE
That's what we're looking for...
a coincidence. Between the summer
of 1969 and the fall of 1971
everyone on this train lived or
worked in Van Nuys.

*

McCORMICK
I guess this trip's a leg
up.

HARDCASTLE
That's it, kiddo. It's the
only thing we've got to go
with.

McCORMICK

97 CONTINUED

97

HARDCASTLE
You got any better ideas?

MCCORMICK
(hops down)
Yeah -- get your slippers.

HARDCASTLE
Why?

MCCORMICK
I want you to walk me down
to the washroom.

Hardcastle looks at him, then:

98 INT. JOE'S COMPARTMENT

98

as Joe fingers a slip of paper.

99 INSERT - PAPER

99

Handwritten: "I know all about Van Nuys and what happened
there." It's signed "MCH."

100 RESUME JOE

100

Thinking about it.

101 INT. CARL'S COMPARTMENT

101

as he studies the same note on the same kind of paper.

102 INT. SLEEPING CAR - NEAR WASHROOM

102

Hardcastle paces outside the door. Finally he taps.

MCCORMICK (O.S.)
I'm still in here Judge --
just give me a minute.

Hardcastle resumes his post.

103 INT. HARDCASTLE'S COMPARTMENT

103

as someone comes in from the adjoining room and moves to Hardcastle's bed. A scorpion is released from a jar where it scampers under the sheets. The intruder leaves the compartment.

104 EXT. TRAIN-BY - MORNING

104

as the Arrow comes into its last day. We hear KNOCKING, OVER, then:

JOE (V.O.)

Hey guys, up and at 'em.

105 INT. TRAIN

105

as Joe knocks on Hardcastle's compartment. McCormick answers.

McCORMICK

What's going on?

JOE

We decided everyone's sitting together until this afternoon when we get to Lincoln.

McCORMICK

Yeah? Who decided this?

JOE

Me and Carl. Why don't you get the Judge up.

McCormick turns to shake Hardcastle.

McCORMICK

Come on Judge, revele.

Hardcastle doesn't move.

McCORMICK

Come on Hardcastle -- let's go.

There's no response. McCormick rolls Hardcastle over onto his back. He's not breathing. McCormick looks up at Joe as we:

END OF ACT THREE

ACT FOUR

FADE IN:

106 EXT. TRAIN-BY - DAY 106

We hear THUDS and CRASHES, OVER, then:

JOE (V.O.)

Hey, McCormick! McCormick!

107 INT. SLEEPING CAR - DAY 107

as Carl and Joe watch McCormick ransacking Hardcastle's compartment.

JOE

(aside; to
Carl)

I think he's cracked.

(to McCormick)

McCormick -- listen to me.
You gotta snap outta this.

McCORMICK

Look Joe -- why don't you
guys just go hide in your
compartments and leave me
alone.

JOE

Cut it out!

That stops McCormick for a moment.

JOE

I know how it feels, okay.
You're not the first guy
to ever lose a friend --
You were a team -- and,
well things happen. Hardcastle
got traded to a better league.
You're gonna have to accept
that.

McCORMICK

(moves toward him)

What're you talking about?
This isn't football. Someone
did this and they're gonna
do it again. What do you
want me to do? Sit around
and wait to get 'traded?'

(CONTINUED)

JOE

Okay -- maybe you're right --
but tearing this room apart's
not gonna help anyone.

McCORMICK

Listen to me -- watch
my lips if you have
to -- Last night Hardcastle
said he had put this
thing together. He wrote
it down somewhere. I'm
trying to find the paper.

CARL

Didn't he tell you what he
came up with?

McCORMICK

No. That wasn't his style.
Hardcastle always had to
work it out first -- fit
the pieces together.
But if I can find that paper --

JOE

He didn't bury it under
the floorboards -- there's
nothing left of this place.
Maybe he threw it out.

McCORMICK

Out? Where's out, Joe?
We're on a train.

JOE

All right, do whatever
you want -- but remember --
nobody leaves their compartment
til we get to Lincoln.

McCormick goes back to turning over the compartment
as Joe shakes his head and moves off with Carl.

108

NEW ANGLE

108

as Joe and Carl move back toward their compartments.

JOE

I think the kid took a
couple of steps over
the line.

CARL

Can you blame him?
(beat)
See you in Lincoln.

They move to their compartments and go inside.

109

EXT. TRAIN-BY - DAY (STOCK)

109

as the Casper Arrow moves toward its destination.

110

INT. SLEEPING CAR - DAY

110

all is still and quiet for a beat, then:

111

POV - HANDHELD

111

from behind a compartment door as the door opens and
CAMERA moves out into the corridor and makes its way,
stealthily, toward the rear of the car. It moves to:

112

INT. BAR CAR - SUBJECTIVE

112

as CAMERA continues it's "walk" through the empty train,
heading toward the baggage car. We move to the rear,
the door is slid open and CAMERA moves to:

113

BAGGAGE CAR - SUBJECTIVE

113

Without benefit of windows, this car's in semi-darkness.
It's all a little eerie, especially the three bodies,
draped with sheets, lying on tables. CAMERA moves to
one of the bodies and the sheet is removed. It's
Hardcastle. A hand comes into frame and starts to
reach into Hardcastle's sportsjacket pocket, searching.
SUDDENLY, Hardcastle's opposite hand whips across and
grabs the intruder.

as Hardcastle sits up to face Carl. Carl reacts in shock.

HARDCASTLE

Sorry Carl -- I found your
eight legged little pet
before I got into bed.
You got close, though.

CARL

Judge -- What's going on --
I thought --

HARDCASTLE

Let's not play anymore, all
right? McCormick told you
I had a piece of paper with
a name on it. You couldn't
take that chance. So you came
back thinking I had it on me.

CARL

What're you saying? You
think I'm doing this --
that I'm killing these people?

HARDCASTLE

What happened in Van Nuys?

CARL

I don't know what you're talking
about. Alright, okay -- I
wanted to find your notes. Why
the hell not? When McCormick
mentioned them I figured
that was the best opportunity
to find the killer before he
found me. You gonna hang me
for that?

HARDCASTLE

Let me see your wallet.

CARL

You're playing games with
me, Judge.

HARDCASTLE

Let me see your wallet, Carl.
You made a real good point
of taking your license out
of it yesterday.

CONTINUED

114 CONTINUED:

114

CARL

Just who the hell put you
in charge of this anyway?!

The lights snap on.

McCORMICK (O.S.)

We did.

115 NEW ANGLE

115

McCormick's just come in with Ellen, Joe and William.

JOE

Show him the wallet, pal.

Carl reaches into his back pocket and offers his
wallet to Hardcastle. Hardcastle searches through
the wallet and comes to something.

HARDCASTLE

Ellen.

Ellen moves over toward Hardcastle who shows her the
wallet.

116 INSERT - WALLET

116

What we see is a high school picture of Ellen. She's
younger, but it's unmistakably her. Inscribed across
the picture: "CHARLIE -- ALL MY LOVE ALWAYS, ELLEN.

CARL (V.O.)

Always didn't last that long,
did it?

117 RESUME SCENE

117

Carl has his magnum drawn.

ELLEN

Charlie?

CARL

I think I hate you the most.
I wanted you to be last.

(MORE)

(CONTINUED)

CARL (CONT'D)

(to HC)

Get over there with the others.

Hardcastle complies.

CARL

So how does it feel to get a look at a man you all tried to destroy?

ELLEN

You're not Charlie.

CARL

Aw -- what's the matter, sweetheart? Can't see the scars you left? You do remember Christmas, don't you -- 1970.

JOE

You guys maybe want we should let you work this out privately.

CARL

No coach -- I know you too. And you, Judge.

ELLEN

(flat)

Charlie Carlson.

JOE

(repeating)

Charlie Carlson, Charlie Carl -- Hey, didn't you --

CARL

I never did, coach, remember? You said I wasn't good enough to make the team. That's what all of you thought -- I wasn't quite good enough for any of you.

(CONTINUED)

HARDCASTLE

Carlson. Five to eight, armed robbery -- '75, '76.

CARL

I drove the goddam car, Judge -- that's all. I drove the car -- I didn't have the gun, I didn't pull the trigger -- I drove! But you couldn't hear that, could you?

ELLEN

You changed your face.

CARL

More than my face, sweetheart. My life. My money --
(indicates)
All of this comes at great expense.

ELLEN

Then let go. This all happened a long time ago.

CARL

That's the thing about trying to change. You try, but sometimes you can't cut deep enough.

(beat)

I can still feel you. All of you.

JOE

Yeah, yeah -- I got it -- Charlie Carlson -- you didn't make first cut. You didn't have the grades. You turned my office upside down -- really made a stink.

CARL

No, coach -- you're just gonna find out now what it's like when I make a stink. But I'm glad you remember. I never got to ask the math teacher or the Army lieutenant if they knew what hit them. Maybe it's better that you know.

CONTINUED

Carl moves over to the sliding door and opens it. The countryside rushes by. He points his gun toward the coach.

CARL

Get over here.

The coach doesn't move. Carl fires a shot over his head. The coach starts to move toward him.

HARDCASTLE

You're not gonna get out of this, Charlie.

CARL

Correction Judge -- you're not going to get out of this. This train's gonna have a little accident. By the time they unpile the wreck, no one's gonna wonder how you died.

ELLEN

Charlie, please...

CARL

Over here, coach -- You don't want to miss this view.

JOE

Those were the rules, Charlie. No grades, no football.

CARL

Yeah, well we got some new rules now coach.

(deadly)

Get over here.

The coach takes a beat, then flies toward Carl with a low tackle. Carl fires and clips the coach, but Joe's momentum sends him off his feet. Hardcastle and McCormick rush him, but Carl swings through the open door, outside the train.

- 118 EXT. TRAIN - DIRECTOR'S SEQUENCE 118
as Carl comes out, grappling his way toward the top of the train. McCormick and Hardcastle come out, in pursuit. As they make their way toward Carl, he fires at them, moving forward all the time.
At one point, Hardcastle loses his footing and slides, falling off. But McCormick grabs him, giving Carl a chance to get to the front of the train.
- 119 ENGINE CAB 119
Carl hits the engineer who slumps over the throttle. McCormick swings in, kicking Carl to the opposite side of the cab. The gun clatters off the train as the two men fight.
- 120 EXT. CASPER ARROW 120
as the train enters the switching yard, racing through red signals, nearing the terminal.
- 121 RESUME FIGHT 121
as McCormick finally overcomes Carl and moves toward the engineer. He fights to move the man from the throttle.
- 122 TRAIN STATION 122
as the Arrow screams toward the terminal bumper.
- 123 RESUME McCORMICK 123
He moves the engineer and pulls hard on the brake.
- 124 TRAIN WHEELS 124
as they lock up and spark, dragging metal across the metal track.
- 125 NEW ANGLE 125
as the train stops safely before the bumper and station personnel crowd the train.

FADE OUT

END OF ACT FOUR

TAG

FADE IN:

126

TRACKS - NEAR CASPER ARROW

126

as a porter takes Hardcastle's bags from the train, loading the last one on the dolly.

HARDCASTLE
Thanks. Just bring 'em
out front.

The coach moves up from the B.G.

JOE
You know the thing that
really gets me about this
is when you think about it --
who really wants to go to
Chicago?

HARDCASTLE
Take it easy, Joe.

JOE
Yeah? Why change now?
I'll see you guys.

He moves off. Ellen comes off the train, helped by William. She stops to check her bags with the porter as William moves off. She calls after him.

ELLEN
Hey, wait a second! You
promised me a cold beer
and the best corned beef
in Lincoln.

McCormick watches her pass.

MCCORMICK
(shaking head)
Real life, huh? That's
what I like about the
movies -- she woulda
ended up with me.

The two start to walk and we TRACK with them. In the B.G. a neighboring train is loading up, waiting to pull out.

(CONTINUED)

126 CONTINUED:

126

HARDCASTLE

We'll probably have to wait until morning to get a train home.

McCORMICK

Uh-uh, no way, Judge -- We're gonna get ourselves two tickets on a 727 and wing our way back to Los Angeles.

HARDCASTLE

Listen, McCormick --

McCORMICK

Forget it, Judge, there's no way I'm getting back on a train.

McCormick stops in his tracks.

127 HIS POV

127

near station exit. Five or six state troopers are lined up.

128 RESUME

128

as McCormick steers Hardcastle.

McCORMICK

Let's go this way. (they do, as:) If you had listened to me to begin with we wouldn't have had to enjoy this piece of history. Trains are like Nehru jackets -- bearable in their time. Uh-uh -- take the plane -- take the car -- no trains.

The train in the b.g. starts to pull out and McCormick, looking ahead freezes.

#2307

66.

129

HIS POV - ANOTHER EXIT

129

About a dozen bikers are there, including Buzz.

BUZZ
(pointing)
That's him.

They start to advance.

130

RESUME HARDCASTLE AND McCORMICK

130

as McCormick starts --

McCORMICK
Judge -- I'll see you in
four days -- have a good
flight.

And McCormick runs for the departing train, as we:

FREEZE

THE END