

#2317

HARDCASTLE AND McCORMICK

"YOU'RE 16, YOU'RE BEAUTIFUL AND YOU'RE HIS"

by

Lawrence Hertzog

A STEPHEN J. CANNELL PRODUCTION

October 2, 1985 F.R.  
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#2317

HARDCASTLE AND McCORMICK

Rev. 10/9/85

"You're 16, You're Beautiful And You're His"

CAST

JUDGE MILTON C. HARDCASTLE  
MARK McCORMICK

ED WHITMAN  
MELISSA ANNE WHITMAN  
MARGE WHITMAN  
VICTOR HERNANDEZ  
HECTOR  
ANTONIO MORALES  
LUISA MANTEGA  
ERIN WHITMAN

RICK  
DAVE  
BETTY JOHNSON  
BRENT BOSTON  
RAY HANSEN  
BOBBIE  
SARA JANE ROSE

GUARD  
MAN  
DJ  
JOHN THOMAS

\*  
\*  
\*  
\*

#2317

HARDCASTLE AND McCORMICK

"You're 16, You're Beautiful, And You're His"

SETS

INT.

HAWTHORNE HIGH AUDITORIUM  
    /BACKSTAGE  
    /WINGS  
VICTOR'S CAR  
WHITMAN'S DINING ROOM  
    /KITCHEN  
    /FOYER  
    /DEN  
    /LIVING ROOM  
ED'S OFFICE  
COYOTE  
LAW OFFICE  
CAR WASH  
POLICE STATION  
TRAILER  
GUARD HOUSE/SHACK

EXT.

GUARD HOUSE  
NEAR WIRE CYCLONE FENCE  
DESERT ROADS  
HAWTHORNE SCHOOL PARKING LOT  
HAWTHORNE HIGH SCHOOL  
WHITMAN'S WAGONS  
CAR WASH  
BURGER/TACO STAND  
SMALL HOUSE  
TOWN PARK  
STREET BY PARK  
BANK  
BORDER STATION  
HIGH MOUNTAIN ROAD  
SANTA ROSA TOWN SQUARE  
GAS STATION

"You're 16, You're Beautiful and You're His"ACT ONE

FADE IN:

1 EXT. ON GUARD HOUSE - NIGHT 1

Just a small spot of light in a black night. We cannot tell where we are, though we can make out the figure of a man sitting in the guardhouse. We can also hear the TINNY SOUND of a small TRANSISTOR RADIO.

DJ

...time now is six twenty-three on the southland's favorite KIXT. It looks like we're in for a long burn as temperatures...

\*

2 TIGHTER INSIDE GUARD HOUSE 2

But never revealing enough to quite see the guard completely. We'll PAN the desk to reveal the radio, a few magazines and we'll catch side on glimpses of the guard, his gun, his hand on his cup of coffee, but we'll never reveal the markings on his uniform.

DJ (CONT'D)

... reached well into the 90's. Good ole' Doc Marvel says we can expect more of the same all through the weekend. So open your windows, put your feet up and cool off with KIXT.

\*

\*

3 EXT. NEAR WIRE CYCLONE FENCE 3

and the night is still for a beat, broken only by the sound of the radio as we HEAR, "I Fall To Pieces".

\*

\*

CONTINUED

3

CONTINUED

3

And suddenly a small knapsack comes thudding into the dirt from over the fence. A flashlight beam cuts the darkness.

Now there's the sound of SCUFFLING FEET, moving through the night. Most of them are in beat up sneakers and work shoes as they moves toward the fence and start to scale it.

4

INT. GUARD SHACK

4

as before, still undisturbed by the goings on.

5

EXT. NEAR FENCE

5

as about eight figures scale the fence, jumping to the other side. One of the climbers gets hung up on the fence. There's some indistinguishable MUMBLING as one of the climbers, already over, goes back to help his buddy.

6

INT. GUARD SHACK

6

still unaffected.

6 CONTINUED: 6  
\*  
The guard reaches for his coffee when we hear an O.S. NOISE. The guard moves for his gun and moves out.

7 EXT. NIGHT 7  
as the buddy, having fallen from the fence, gets to his feet. The men scurry into the night.

8 ANOTHER ANGLE 8  
as the guard's flashlight beam pierces CAMERA, and he moves toward the sounds.

9 NEW ANGLE INTO NIGHT 9  
Someone flashes a flashlight on and off, signalling. This man is standing near a trailer, hitched to a pick-up.

10 NEW ANGLE 10  
as the guard makes out the figures running toward the trailer.

GUARD  
Hey!

He fires his gun in the air.

11 NEAR TRAILER 11  
and the scurrying men are piled inside, the driver goes back into the pick-up and the guard makes a run toward his booth.

12 GUARD SHACK 12  
as he picks up the phone.

GUARD  
This is Molloy. We got a jump out here.

- 13 ANGLE TRAILER 13
- as the engine's jammed into gear and the rig burns out into the desert darkness. As it leaves its spot, it reveals a sign: "WELCOME/BIENVENIDO -- TO THE UNITED STATES OF AMERICA, San Carmen, California." Hold that for a moment, as the guard stands alone in the night, the thin MUSIC droning on.
- SMASH TO:
- 14 INT. HAWTHORNE HIGH SCHOOL AUDITORIUM - TOWARD STAGE 14
- as a sixteen year old girl, BETTY JOHNSON, dressed as Uncle Sam, struts up and down the stage singing "YANKEE DOODLE DANDY". A pleasant, middle-aged woman accompanies on piano, faltering as Betty stumbles on a lyric. A banner across the back of the stage reads: MISS SIXTEEN BEAUTY PAGEANT. We will run CREDITS OVER. \*
- 15 REV. ANGLE - TOWARD AUDIENCE 15
- It's still prelims so there's no formal audience, just a smattering. But the judges are there. First and foremost among them is ED WHITMAN, his satin ribbon indicating his premiere status as Chairman and Grand Marshall. CAMERA TRAVELS as Ed leans over to SUSAN BAKER, whispering a smiling comment. CAMERA CONTINUES along two or three more judges until we reveal Hardcastle, catching him in mid-yawn. \*
- 16 ON BETTY 16
- as she hits a stinger note, delivering right to Hardcastle.
- 17 HARDCASTLE 17
- as he's caught and tries to stifle the yawn, turning it into a smile.
- 18 ANGLE IN AUDIENCE 18
- McCormick, bored, checking his watch has his feet up on the chairbacks.

19

NEW ANGLE

19

as Betty finishes her song. END CREDITS. There's scattered applause from the judges and the audience as Brent BOSTON comes out onstage with a microphone. Plastic hair, plastic smile, Brent's the local DJ/Personality. White. Stagehands begin a re-dress in the B.G.

BRENT

Betty Johnson with a little tribute to our Grand Old Flag.

(as Betty leaves)

Love the hat, huh?

(re card)

If you give us a couple of seconds here to set up we'll bring out Melissa Anne Whitman to do her original monologue, "Growing Up."

(re stagehands)

Looks like it should be interesting.

(beat)

And you better wake up folks, 'cause Melissa's dad is not only the best darn RV salesman in California, but he's also this year's Grand Marshall.

20

ED WHITMAN

20

exchanges a smiling wink.

21

RESUME

21

BRENT

How ya doin' Ed? Give us a couple a minutes.

22

NEW ANGLE

22

as Ed moves over to Hardcastle. Hardcastle rises for a stretch.

ED

Are these kids great?  
I mean, it's not exactly Broadway but do these kids have heart?

CONTINUED



22

CONTINUED:

22

HARDCASTLE

They're real cute, Ed.

ED

Look, don't forget, Marge expects you and your friend over for dinner as soon as we wrap up here.

HARDCASTLE

Wouldn't miss it for the world.

ED

You're gonna love Marge, Milt. Great gal. Looks, personality -- a whiz in the kitchen.

(as HC smiles)

I'm blessed, Milt. Y'know that? I'm blessed. Why the good Lord picked me out and said, 'Bless this man,' I don't know. Great wife, great kids, business is great --

HARDCASTLE

That's great, Ed.

23

NEW ANGLE

23

as a man in his fifties, dressed in denims, enters the auditorium. Ed notices.

ED

Oh oh. Ralph Berwer -- school custodian. Hangs around here every year during the pageant. I don't think he comes for the talent if you get my drift -- Polish fella. I'll talk to you later.

\*

Ed moves off and Hardcastle drifts toward McCormick.

24

HARDCASTLE AND MCCORMICK

24

HARDCASTLE

How you holdin' up kiddo?

CONTINUED

McCORMICK

I'm starving, that's how I'm holding up. You know if there's a burger place around here?

HARDCASTLE

You know as much as I do. Besides, we're gonna eat with The Whitman's when this thing's over. Save your appetite.

McCORMICK

Do we really have three more days of this?

HARDCASTLE

C'mon, it's not that terrible.

McCORMICK

Packing a suitcase was interesting. Famous Cheers Through the Ages I could get through. Bad singing -- I've heard you in the shower -- I can handle that, but tap dancing to Romeo and Juliet -- Judge, you coulda said, 'No.'

HARDCASTLE

How could I say, 'no.' Judge Fisher's judged this contest for ten years. Guy has a triple by-pass, can't make it, I owe him about sixteen favors, he asks one -- How'm I gonna say no?

The lights come down.

as MELISSA ANNE WHITMAN comes out. There's a table behind her full of props, but right now the stage lights fade and she stands, bathed by one spot. Suddenly her arms outstretch and "blossom."

MELISSA

Birth. The first day.

(MORE)

CONTINUED

25 CONTINUED

25

MELISSA (CONT'D)

(acting)

Where am I? Who am I?  
Who are all these people  
looking at me?

(as if she's  
been slapped  
on the butt)

Ouch! That hurt.

26 HARDCASTLE AND McCORMICK

26

McCORMICK

I think the triple by-pass  
was the easy way out.

HARDCASTLE

(rising)

Hang in there. You never  
know maybe it gets better.

Hardcastle moves to the stage, as:

MELISSA

My first birthday. Cake and  
candles cookies and ice cream.

(takes baby toy  
present from table)

This is for me?

26A EXT. HIGHWAY - NIGHT

26A

as the trailer pulls off the main road and into a barn.

26B INT. BARN - NIGHT

26B

RICK comes around to open the trailer. His buddy,  
DAVE, comes out the other side. There's enough  
light now to reveal the "escapees." They're all  
Hispanic.

RICK

Okay guys, let's go.  
Andale, pronto, pronto.

As the men file out, HECTOR stands by Rick.

26B

CONTINUED:

\*26B

HECTOR

Where are we? Why are we  
stopping here?

RICK

We're stopping her because I  
said so. Comprende Senior?

HECTOR

We paid to be taken to Santa  
Rosa.

RICK

(to Dave)

Guy asks a lot of questions.

HECTOR

We were supposed to be taken  
to Santa Rosa and given jobs.

DAVE

Has a lot of answers, too.

RICK

Look poppa -- this is how we  
do it. You wait here, someone  
else is gonna pick you up.  
They'll take you into Santa  
Rosa.

(slams trailer  
door)

Okay? Kapish?

Rick starts toward the truck and Hector grabs his arm.

HECTOR

No!

(as Rick turns)

I paid three thousand dollars  
to go to Santa Rosa and get my  
green card and a job. How do  
I know you won't just leave us  
here.

RICK

You're just gonna have to  
trust me.

Rick starts off again and Hector moves to grab him.  
Rick pulls out a gun and Hector backs off.

CONTINUED

26B

CONTINUED - 2

26B

RICK  
Another question?

HECTOR  
I want my money.

RICK  
C'mon poppa, be a good boy --  
just wait here and don't  
make trouble.

Rick starts off, Hector moves, Rick hits him hard with the pistol. As Hector goes down, one of the other men reacts and moves toward Rick. Rick fires and kills the man.

DAVE  
What the hell are you doing?

RICK  
Get in the truck.  
(as no one moves)  
Get in the truck!

Dave does so as the other men go to help their friends. The pick up and trailer roar away into the night.

27 OMITTED

27

28 TIGHT ON MELISSA ANNE

28

on stage. She's holding two pom poms.

MELISSA  
A cheerleader...me? I made  
it?! I really did?!  
(jumps)  
Wow!  
(settles)  
And I'm only 16. What's out  
there? College? A husband?  
Children? Well -- that's the  
adventure of life. And whatever  
may come, if the next sixteen  
are as good as the first --  
(big leap)  
Goooo Life!

And she lands in a split. Scattered applause.

29 AUDIENCE 29  
The steadiest applause, of course, comes from Ed, who settles when he realizes he's a little too big.

30 NEW ANGLE 30  
as Brent comes out on stage. \*

BRENT \*

Wow, life -- what a trip, huh? Some pretty profound little thoughts from Melissa Anne Whitman.  
(beat)  
Well folks, that winds up day one of preliminaries. We've got two more days, then the big pageant. So go home, have a good night and God Bless.

31 TIGHT ON ED 31  
with his big grin. We will ADJUST ANGLE during:

HARDCASTLE \*

Ed, Mark McCormick.

ED  
(handshake)  
Great to meet you Mark. What do you think of these little troopers, huh? Great kids, huh?

MCCORMICK  
A lotta heart, Ed.

Melissa comes up.

MELISSA  
Daddy?

Ed scoops her up in his arms.

ED  
How's my princess? How's my terrific actress?  
(puts her down)  
Was she great? Wrote that whole thing herself.

CONTINUED

MELISSA

Dad -- couple of the girls  
are going out for pizza?  
They want me to come.

ED

Honey -- your mom's making  
a special dinner. We have  
company.

MELISSA

C'mon Dad -- all the girls  
are gonna be there.

ED

And all the girls don't have  
moms that worked all day making  
a special meal.

(off her look)

All right, sweetheart, Go.  
I'll eat your portion.

She kisses him.

MELISSA

Thanks, dad -- you're great.

She moves off.

ED

Can't say no to that kid.  
Spoil her something rotten.

(beat)

Anyway -- you two hungry?

MCCORMICK

Starving.

ED

Well then, let's hightail it  
back to ole Casa Whitman and  
chow down.

(to crew)

See you tomorrow guys.

And they move off.

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13. & 14.  
(X)

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32 OMITTED

32

33 INT. BACKSTAGE

33

The girls including Melissa, Betty and LUISA MANTEGA  
are gathered there. A HORN HONKS, O.S.

                  LUISA  
                  That's my mom. Let's go.

CONTINUED



33

CONTINUED:

33

The girls start off, except Melissa.

LUISA

Melissa, aren't you coming?

MELISSA

No. You guys go ahead. I think I'll go home and have dinner.

BETTY

Don't eat too much. Swimsuits day after tomorrow.

\*

MELISSA

How could I forget.

They ad lib "goodnights" as the other girls leave. Melissa takes a beat then moves to the stage.

34

STAGE

34

as Melissa comes out into the dark room. We hear someone CLAPPING.

35

NEW ANGLE

35

as VICTOR HERNANDEZ comes down the aisle toward her. Victor is a young Hispanic man.

MELISSA

Did you see it?

VICTOR

(coming up  
stairs)

I watched it from the light booth. You were great.

He goes to grab her but she moves away.

MELISSA

Victor. Not here.  
(looks around)  
You liked it?

CONTINUED

35

CONTINUED:

35

VICTOR

I liked it. I like you.

He moves to her again.

MELISSA

Victor, stop it. What if  
someone sees us?

VICTOR

Right.

(a little edge)

'A good impression.'

He moves toward the wings as she follows.

MELISSA

Did you meet your Uncle tonight?

36

INT. WINGS

36

as they come backstage.

VICTOR

(serious)

No. I waited for over an  
hour. There was nothing.  
Nobody. I was going to wait  
longer but I wanted to see  
you.

MELISSA

Maybe he stopped off somewhere.

VICTOR

The man is coming across the  
border. Between home and  
here is nowhere. Something's  
wrong.

\*

She moves toward him and touches his arm.

MELISSA

We don't have to go to the  
drive-in. Maybe we should  
go back and wait for him.  
At least you'll have company.

CONTINUED

36

CONTINUED

36

Victor takes a beat, looking at her.

VICTOR  
Ti amo, Melissa.

He kisses her.

36A

NEW ANGLE

36A

as Victor and Melissa move to the door. Victor's got a bag leaned against the door.

VICTOR  
I'm scared. I'm scared something happened to him.

MELISSA  
We could go to the police.

VICTOR  
The police.  
(beat)  
He's 'mojado' Melissa. He's illegal. What do I tell the police?

She takes a beat.

MELISSA  
Then we'll wait.

Melissa opens the bag.

MELISSA  
What's all this?

VICTOR  
Provisions. Burritos, Chile Rellenos, enchiladas and rice.

And on that mouth watering note, we:

SMASH TO:

37  
and  
38

OMITTED

37  
and  
38

INT. WHITMAN DINING ROOM - NIGHT

TIGHT ON McCORMICK as a pair of female hands lowers a steaming plate of food in front of him.

MARGE

Macaroni and Cheese.

ANGLE ADJUSTS to see the Whitmans, Hardcastle and McCormick at dinner. Beside Ed, MARGE and ERIN WHITMAN. This is America, folks -- white bread on the table, a pitcher of milk and a bottle of ketchup.

MARGE

Ed just loves Macaroni and Cheese. Sometimes I think he's made of the stuff.

ED

So sue me. I can't help what I like, right? Marge is always trying to 'broaden' our tastes.' You guys should come on Saturdays. That's exotic night. What was that stuff we had last week?

MARGE

Chicken Cordon 'Blue,' Ed.

ED

Cordon Blue, Cordon Yellow -- You can have all that foreign food. What can I tell you -- I guess the old taste buds are Yankee born and bred.

McCormick's been politely inspecting his food with his fork.

McCORMICK

What's in this?

ERIN

Frankfurters. Mommy always puts frankfurters in the macaroni and cheese.

And Erin doesn't seem thrilled, either. She's picking out the frankfurter chunks and putting them to one side.

CONTINUED

ED

What'd I tell you, Milt?  
Great cook, huh? Always  
comes up with the special  
touch.

MARGE

Ed -- you're embarrassing  
me.

ED

She's modest.  
(to Marge)  
What do I always tell you,  
kiddo? If you don't blow  
your own horn ---

ED/MARGE

(finish)  
--- nobody will.

ED

Don't play with your food,  
dear.

The DOORBELL RINGS. Marge rises.

MARGE

I'll get it.

She exits.

ED

(to Erin)  
What do you think, Erin?  
It's not every night we  
have dinner with a real  
famous Judge.

ERIN

(to HC)  
You're famous?

HARDCASTLE

No, not really famous --

McCORMICK

He just doesn't like blowing  
his own horn.

Hardcastle throws a look.

CONTINUED

39

CONTINUED - 2

39

ERIN

What'd you do that's famous?

HARDCASTLE

Honestly sweetheart, I'm not famous. You oughta talk to McCormick -- he can tell you about drawing calendars on cement walls.

\*  
\*  
\*

She brightens. Hardcastle settles after a successful parry. Marge comes back before McCormick can answer.

\*

MARGE

Ed -- a couple of the fellas from the shop want to talk to you. They're in the den.

Ed rises.

ED

Excuse me.  
(to Erin)  
If you clean your plate, maybe Mark will give you a ride in his sports car.

Erin takes the beat, then moves to the frankfurters.

40

FOLLOW ED

40

as he moves through the foyer toward the den.

41

INT. DEN - TOWARD DOOR

41

as Ed enters the panelled room. The interior is "kitsched" to the nines with Americana knick-knacks.

ED

Hey c'mon guys, what's goin' on? I'm in the middle of dinner.

\*

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21.

42

REV. ANGLE

42

Rick and Dave are there.

RICK

We had a little trouble tonight.

43

ED

43

as he reacts.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

44 EXT. WHITMAN'S WAGONS - DAY 44

VARIOUS QUICK CUTS as flashbulbs pop and the adorable adorables strike poses in, on and around RV's and trailers. We'll have ad libs from the photogs, "That's great." "Smile." "A little sexier." Then:

45 NEW ANGLE 45

To establish our geography. This is Whitman Wagons; Ed Whitman's pride and joy and one of the larger RV dealerships in Central California. Scattered around the lot are the girls and the photographers, Hardcastle, Ed, and RAY HANSEN. McCormick's moving toward the Coyote which has it share of cute contestant admirers. \*

46 THE GIRLS 46

BOBBIE

Wow, god, do you know what I'd do for a car like this?

SARA JANE \*

Probably.

(beat)

My dad would like have a major stroke.

BOBBIE

Would Richie Heller die if he saw me in this thing?

McCormick closes...

McCORMICK

How you doin' girls?

They look up as if maybe they shouldn't be there.

SARA JANE \*

We were just looking at it.

McCORMICK

Be my guest. Look away.

CONTINUED



46

CONTINUED:

46

BOBBIE  
Is this like your car?

MCCORMICK  
(so modest)  
Yeah -- I kinda like to take  
it out on weekends. Give it  
some road.

SARA JANE \*  
C'mon, this isn't your car.

MCCORMICK  
I'll take you for a ride  
sometime.

SARA JANE \*  
(evaluates him) \*  
I thought you were Lori's  
dad. \*

McCormick falls. We all grow up faster than we'd like.

MCCORMICK  
Yeah.

And he turns and moves away.

47

NEW ANGLE

47

as a flashbulb pops off in Luisa's face as she tries to  
keep her smile while sidling up to a Winnebago.

PHOTOGRAPHER  
Have you always wanted to be  
an orthodontist, Luisa?

Smile/flash/pose/flash.

LUISA  
Since I was little. I've  
always thought a smile is  
our best friend. So what  
would be better than being  
able to help everyone have  
a wonderful smile.

Smile/Flash.

48

ED AND RAY HANSEN

48

as Ed beams with pride, surveying the goings-on.

ED

Aren't these kids, great?  
I just love to see them  
have the chance to get out  
here, meet the folks, talk  
to the press. Real character  
building stuff.

49

ANGLE - SEXY ENTRANT

49

as she sits on a car hood, crossing her legs, exposing  
some terrific thigh. Flash. Flash. Flash.

50

ED AND RAY

50

RAY

Doesn't hurt business, either,  
does it Ed?

Ed smiles, not embarrassed.

ED

What's good for the goose,  
right, Ray?

Ed gives Ray a gentle pat on the back and moves off to  
talk with someone else.

51

McCORMICK

51

as Hardcastle crosses to him.

HARDCASTLE

Havin' fun?

McCORMICK

No.

HARDCASTLE

You gotta get into the spirit  
of things, kiddo.

CONTINUED

McCORMICK

I feel like I'm lost somewhere  
between Rick Springfield and  
Lawrence Welk.

HARDCASTLE

Rick who?

McCORMICK

Judge, look -- you don't need  
me here. Why don't I just take  
off. There're a lot of hedges  
back home growin' outta control.  
Maybe I'll get to the garage.

HARDCASTLE

You've been getting to the garage  
for three months. It's not that  
far from the house. Besides,  
you're drivin' the float in  
the parade. They're counting  
on you.

McCORMICK

I think I like it better when  
we're getting shot at.

Melissa moves up to them.

MELISSA

Judge Hardcastle?

HARDCASTLE

Hi.

MELISSA

Could I talk to you for a  
minute?

HARDCASTLE

Sure. Go ahead.

She looks uncomfortably at McCormick.

McCORMICK

(picking up)

I think I'll go check out  
that thirty foot beauty  
over there -- got a built  
in Microwave.

CONTINUED

51 CONTINUED: 2

51

McCormick starts off.

MCCORMICK  
(muttering Welk)  
'Wunneful, wunneful ladies  
and gennelmen.'

MELISSA  
You really are a Judge aren't  
you?

HARDCASTLE  
Last time I looked.

MELISSA  
I need some help. I didn't  
know who to ask.

HARDCASTLE  
Why don't you tell me what it  
is.

MELISSA  
You've got to promise you won't  
tell anybody. Not my father...  
not anybody.  
(beat)  
You know the word 'Mojado?'

Hold then:

52 INT. ED'S OFFICE - DAY

\* 52

as Ed comes in, closing the door behind him.

ED  
Y'know guys I got a lot of  
pageant business here. I  
don't have time for this.

ANGLE ADJUSTS to see Rick and Dave.

RICK  
Well you're gonna have to  
make time, Ed. We got one  
dead guy already. I wanna  
make sure we don't have any  
more problems.

CONTINUED

Ed moves behind his desk.

ED

What'm I gonna do? I get a contract for eight people and the buyer pulls out on me at the last minute. No work, no jobs. You think I like dumping those people in the desert?

RICK

Well maybe we oughta lay off for a while. Take a breather and let things cool down. Business's been good.

ED

Business has been great. And you know why it's great? Because we're working at it -- working hard.

(beat)

Rick, we're not creating this situation. These people're coming across anyway. Why shouldn't we help them? They get what they want and we make a few bucks to keep us in mittens. That's the system. You wanna fight it?

Rick rises.

RICK

You're a real boy scout, Ed. I'll make tomorrow's pick-up but after that, I'm out.

Hold, then:

HARDCASTLE

(gently)

What they're doing is still illegal.

CONTINUED

MELISSA

I know. But I know what they're coming from. I know what Victor came from. If you had to live like that, no work, no money, sometimes not even a place to live, what would you do?

HARDCASTLE

I'd try to play by the rules -- make 'em work for me.

MELISSA

You sound like my father.

(beat)

Victor did play by the rules. He's trying to become a citizen. He did make it work. But his whole family's back home. He hasn't seen his mom for three years. There's not a lot of room in the rules for them.

HARDCASTLE

When was his Uncle supposed to get here?

MELISSA

Last night. We waited til almost twelve thirty. Victor's real worried.

HARDCASTLE

Why'd you come to me?

MELISSA

I don't know.

HARDCASTLE

What about your dad?

MELISSA

Dad. Dad's all for everyone being nice to each other as long as they're people he'd be nice to.

(beat)

He doesn't know about Victor.

CONTINUED

HARDCASTLE

Maybe you oughta give him a chance. Maybe you could explain it to him.

MELISSA

No Judge... don't you understand. If you have to explain it...

(beat)

Will you help us?

HARDCASTLE

(beat)

If I do -- If everything's okay -- and we find Victor's uncle -- we're gonna have to play by the rules.

She hesitates, then nods.

MELISSA

Okay.

HARDCASTLE

All right. I gotta finish up here first -- Where can I find Victor?

as a late model American car slides out and Victor takes the helm, moving it to a place where it can be dried off. As he begins to dry it, another man with a basket of clean rags comes over toward him.

VICTOR

Tell Randy that I'm going to lunch as soon as I finish the car.

MAN

Maybe we should have lunch together.

as the man turns out to be Hector, Victor's uncle.

CONTINUED

55

CONTINUED:

55

Victor takes the beat, then throws his arms around the man, embracing him heartily.

VICTOR  
(holding tight)  
I was so worried about you.

Hold the moment, then:

56

EXT. WHITMAN'S WAGONS - DAY

56

TIGHT on Ed's toothy smile.

ED  
Take a look at 'em folks...

ANGLE ADJUSTS to see all the girls lined up for the final round of the morning while Ed stands on the hood of a car.

ED  
... 'Cause by Sunday, one of 'em's gonna be the new 'Miss Sixteen.' How about that?

There's applause from everyone and the the affair starts to break up.

57

HARDCASTLE AND McCORMICK

57

as they drift together, the crowd breaking up behind them.

HARDCASTLE  
One more day. You'll survive.

They both start toward the Coyote and we FOLLOW.

McCORMICK  
Y'know, I keep getting this sinking feeling that you really like this.

HARDCASTLE  
Why not? It's like getting back to the land. Good people, good clean fun. It gives you hope.

CONTINUED



57

CONTINUED:

57

McCORMICK

'Ode to My High School,' gives  
you hope?

HARDCASTLE

Just 'cause you graduated in  
the eighth grade, don't knock  
it.

McCORMICK

I wish my attorney knew this  
about you before I went to  
trial. I probably coulda  
gotten off on 'community  
spirit.'

They get to the Coyote.

McCORMICK

Not much left to do around  
here. We did the museum --  
two arrowheads and six rocks  
indiginous to the area...  
I don't think they have a  
planeterium.

58

INT. COYOTE

58

as they both get in.

HARDCASTLE

We're gonna get the car  
washed.

McCormick reacts as we:

CUT TO:

59

EXT. CAR WASH

59

CLOSE, as Victor slaps the Coyote fender with a drying  
rag. ANGLE ADJUSTS to see Hardcastle, McCormick and  
Victor by the Coyote, which has just been washed.  
Victor's pissed.

VICTOR

She should have never brought  
you into this.

CONTINUED

59

CONTINUED:

59

McCORMICK

She was trying to help you.

VICTOR

Nobody helps me. With her help, my uncle will be sent home.

\*

HARDCASTLE

Then you've seen him.

\*

Victor hesitates.

HARDCASTLE

If you have, Victor, you should tell Melissa. She sat up all night worrying with you. If he's safe, it might be nice to let her know.

VICTOR

So she won't worry and you can send him home?

Hardcastle throws up his hands.

HARDCASTLE

Okay. Handle it your way.

Hardcastle starts off. McCormick stays.

McCORMICK

I know how you feel, Victor. I know about being alone -- It's hard to trust anyone.

(re HC)

But I know that guy pretty well. Maybe you're right to be careful, to keep your mouth shut -- but you also have to know who your friends are.

Play the moment, then: -

60

EXT. BURGER/TACO STAND - DAY

60

Hardcastle and Victor talk, while McCormick eats avidly.

CONTINUED

60

CONTINUED:

60

VICTOR

I know they killed a man and  
just left the others to wait.

(shakes his head)

To wait long enough to know  
that they were stupid. That  
they had spent all their money  
for nothing.

HARDCASTLE

Where's your Uncle now?

Victor hesitates.

HARDCASTLE

We need specifics, Victor.  
You do want to get these  
men?

VICTOR

I'm taking a chance trusting  
you Judge Hardcastle. I do  
want to get these men. But  
if my Uncle wants to trust  
you, that has to be his  
decision, not mine.

(beat)

You should feed your friend  
more often.

McCORMICK

Easy for you to say, you've  
never had dinner with the  
Whitmans.

VICTOR

Thursday night, huh? Macaroni  
and cheese surprise. \*

McCORMICK

You've been there.

VICTOR

No. But sometimes I think  
that may be a blessing in  
disguise.

CONTINUED

HARDCASTLE

When the families want to leave --  
how is the money exchanged?

VICTOR

Through one of the men here.  
It if wasn't for him, half  
of us would never have had  
the chance to come.

MCCORMICK

What's he do with the money?

VICTOR

I don't know. We pay, we're  
told when they will pick us  
up... I don't know how it  
works.

HARDCASTLE

The man who takes the money --  
what's his name?

Victor holds back.

HARDCASTLE

Victor -- a man is dead. They  
shot him in cold blood and left  
him to die. If you won't tell  
me anything, you're just protecting  
these people.

Victor gives it some more thought then:

VICTOR

Antonio. Antonio Morales.

The Coyote and Victor's car are parked out front. We PUSH  
IN to a shingle that dangles on a lawnpost. It reads:  
ANTONIO MORALES, ATTORNEY AT LAW.

TIGHT on ANTONIO MORALES.

CONTINUED

ANTONIO

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

ANGLE ADJUSTS to include Hardcastle, McCormick and Victor.

VICTOR

Something happened, Antonio. They killed a man. And they just left the others.

ANTONIO

I'm sorry Victor, but what can I do?

VICTOR

(to HC and Mc)

Is this how I sound? Is this how I talked with you?

(to Antonio)

Have you listened to yourself? We're all so frightened. Nobody knows anything. Nobody does anything.

(bad English)

'No comprende, senor. I know speak good English. Sorry.'

(beat)

You've been here almost twelve years. You've got a business, respect -- You should hear yourself. At least back home we spoke our minds.

There's a long beat.

ANTONIO

I didn't hear about what happened.

(beat)

It's happened before. Once I know about. Most of the time there are contracts -- a farm owner needs twelve men -- a factory increases production. Sometimes, at the last minute, the employer changes their mind. Business is bad, they have second thoughts.

(MORE)

CONTINUED

ANTONIO (CONT'D)

(beat)

I didn't hear about the shooting.

HARDCASTLE

After you get the money, what do you do with it?

ANTONIO

It's different each time. I get a phone call. They arrange for a location. I leave the money and drive away.

(beat)

I try to help my friends, that's all.

HARDCASTLE

What about dates and times?

ANTONIO

Another phone call.

(beat)

I'm sorry Victor, I didn't know.

Play the moment, then:

as Hardcastle, McCormick and Victor move toward their cars.

MCCORMICK

We're gonna need more, Victor. A license plate, a description, something. Your Uncle was the only one there.

VICTOR

Let me talk to him. Where can I find you?

MCCORMICK

In the land of fine dining -- the Judge couldn't refuse.

Victor smiles and they get into their cars and pull away.

64 INT. WHITMAN LIVING ROOM - DAY \*64

For a moment the screen is black, then: CLICK and a poorly shot color slide comes onto screen.

65 REV. ANGLE 65

Toward all the Whitmans, Hardcastle and McCormick forced into Ed's slide show.

ED

That's Marge in front of Mt. Rushmore. I told those guys they oughta put her face up there with the big boy's. Y'know, pretty up the mountain.

MARGE

Ed.

CLICK.

ED

This is me and the girls at the gas station. You travel with girls, you make a lotta stops if you know what I mean.

ERIN

Mom took that.

MELISSA

Yeah, all the heads are cut off.

ED

Bought her an instamatic -- All those buttons and shutter stops got a little confusing.

MARGE

It's just what I needed. Point and shoot. They probably invented it with me in mind.

CLICK.

ED

You ever been married, Mark?

CONTINUED

CONTINUED:

MCCORMICK

No, but I used to think it was something to look forward to.

CLICK.

ED

Can't beat it. Best thing that ever happened to me. A good woman, a couple a friskie fillies -- makes you feel whole.

The DOORBELL RINGS.

MARGE

I'll get it.

ED

Hurry up, honey, we're coming to Yellowstone.

Hardcastle and McCormick react -- it's not over yet.

INT. FOYER

as Marge comes to the door and opens it. Victor's out there.

VICTOR

Is Judge Hardcastle here?

MARGE

Yes, he is.

(beat)

Come in.

She closes the door behind him.

INT. LIVING ROOM - TOWARD SCREEN

as the slide changes to one of a ferocious grizzly bear.



ED

I was lucky just to get this shot. Look at the teeth on that son of a gun.

ERIN

Daddy, you bought that picture. He always says that.

ED

That's what happens when you teach 'em to be honest, huh?

The door opens and light comes in as Marge stands with Victor.

MARGE

There's a boy here to see you, Judge.

Ed switches the lights on. Melissa reacts.

looks to Melissa but can't acknowledge.

As Hardcastle and McCormick react.

VICTOR

I have some news.

HARDCASTLE

Ed, we hate to run out of your show, but --

ED

Hey, forget it, use my office if you want to.

HARDCASTLE

Thanks.

As they start out:

CONTINUED

70

CONTINUED:

70

ED

We'll just put a marker in the slide tray where we left off. You don't wanna miss the good stuff.

They exit.

71

INT. ED'S DEN - DAY

\*71

amidst the chatchkees.

VICTOR

Hector wants to talk to you.

McCORMICK

When?

VICTOR

Now. At the carwash.

HARDCASTLE

He understands what's involved?

VICTOR

He understands he might get sent home. He also understands that the people who did this have to be caught.

CAMERA CLOSES on the intercom on the wall.

\*

72

INT. WHITMAN KITCHEN

72

ON WALL INTERCOM. PULL BACK to see Ed taking a beer from the fridge and popping the top.

VICTOR (FILTER)

He's willing to take the chance.

HARDCASTLE (FILTER)

Then let's get out of here before we get to the Grand Canyon vacation.

- 73 EXT. CAR WASH - DAY \*73  
From above, establishing the quiet. BOOM DOWN as the Coyote arrives, followed closely by Victor. They exit their vehicles.
- 74 NEW ANGLE 74  
It's a little too still, too quiet.  
HARDCASTLE  
Maybe we're early.  
VICTOR  
No. He borrowed my neighbor's car. He left when I came to see you.  
McCormick goes to peek in the car wash.
- 75 HIS POV - CAR WASH 75  
and the dark silhouette of a car in the middle.
- 76 RESUME SCENE 76  
McCORMICK  
There's a car in there.  
Victor crosses and sees. Then he goes to the wall panel and hits a switch.
- 77 ANGLE INTO CAR WASH 77  
as the machinery GRINDS into action and the car moves through. As it approaches, there's enough backlight to see a dark form sitting behind the driver's wheel. The whole thing moves eerily toward CAMERA.
- 78 NEW ANGLE 78  
as the car emerges and the three men move toward it. Hardcastle opens the door. Hector, dead, falls into his arms. Play that, then:

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

79

EXT. CAR WASH - DAY

\* 79

The coroner's attendants are putting Hector into the wagon. There are two Sheriff's cars there, though the streets are still quiet due to the hour. Hardcastle, McCormick and Victor are talking with the Sheriff, JOHN THOMAS. John's a nice looking Hispanic man in his late thirties. He snaps his pad closed.

JOHN

It's not much.

HARDCASTLE

That's why we came here. We were hoping Hector could fill in the spaces.

John talks to Victor and speaks in Spanish.

JOHN

(in Spanish)

Did you talk with Antonio?

VICTOR

(re HC and Mc)

They're my friends.

(beat)

We've already been to Antonio. He doesn't know anything.

McCORMICK

How do you know about Antonio?

JOHN

Everyone knows about Antonio. There are many ways to get what you need. Antonio is one of them.

HARDCASTLE

Look, maybe you could talk to him, retrace his steps. Maybe you can get a lead on these guys.

CONTINUED

JOHN

What makes you think he'll tell me more than he'd tell you?

HARDCASTLE

Well, you both... I thought that because...

JOHN

Because we are both [Latino] that Antonio would open up to me, tell me things he might not tell you.

HARDCASTLE

Something like that.

JOHN

I've been here for over twenty years, Judge. I graduated high school about a mile from here -- went to college and now I wear a badge. These people are frightened. To them there is very little difference between you and me. I don't know that I blame them.

McCORMICK

What're you saying? There's nothing you can do?

JOHN

No. I'll do everything I can. With what I can. But one mojado more or less is not exactly front page news around here. We may have our work cut out for us.

HARDCASTLE

We?

JOHN

Sure. We have an edge. We care.

(beat)

I've gotta fill out a report.

He moves to his car as our guys move toward theirs.

as our guys get to their cars.

VICTOR

(re John)

He's a good man. He'll try.

MCCORMICK

Victor, how much do people pay? How much do they give Antonio?

VICTOR

It changes. Now, about three thousand dollars. Each. There's no family plan. It's very expensive.

HARDCASTLE

(to Mc)

If you're thinking what I think you're thinking, it's a long shot.

MCCORMICK

C'mon, that's your specialty Judge. Milt Hardcastle, long shots since 1932.

(beat)

They usually pay off.

VICTOR

You must be good friends. You talk and understand each other while no one else has any idea what's going on.

HARDCASTLE

McCormick thinks we should connect with Antonio, pay him and make arrangements to be picked up at the border.

VICTOR

But you're already on this side.

MCCORMICK

It's dark. No one'll see where we're coming from. When the others come across, we'll blend in.

CONTINUED

VICTOR

Blend in? Curly hair, blue eyes, fair skin. I hope you're a magician.

MCCORMICK

I hope you're right.

(beat)

You're gonna have to talk to Antonio for us.

VICTOR

Where will you get the money?

HARDCASTLE

I'll get it.

VICTOR

I was angry when I found that Melissa had talked to you.

(beat)

She was right.

Victor gets into his car and drives away. Hardcastle and McCormick move to the Coyote and get in, during:

HARDCASTLE

What're you smiling about?

MCCORMICK

You. You're a sucker for a good cause.

HARDCASTLE

I'm a sucker. This was your idea.

MCCORMICK

Right. Sorry I had to twist your arm.

HARDCASTLE

You'd probably've done anything to get out of another day of the pageant.

CONTINUED

80

CONTINUED: 2

80

MCCORMICK

That's not fair. You think I'm happy to trade 'Why I want to be a candy-striper' for risking my life in the middle of the desert?

There's a beat.

HARDCASTLE

We lucked out, kiddo.

On that, we:

CUT TO:

81

EXT. PARK - DAY

81

There's a crowd gathered and a stage set up for the SWIMSUIT COMPETITION. (For you, Peter). The girls are there, looking terrific in their one-piece swimsuits, all taking their turn down the aisle as Brad announces.

BRENT

Shannon Leonard... Shannon, a natural blonde, hopes to attend Santa Rosa junior college where she hopes to meet, 'Mr. Right.' Shannons an A student, cooking club, sewing club and planned parenthood are among her interests.

\*  
\*  
\*

82

ANGLE - HARDCASTLE AND MCCORMICK

82

Hardcastle is in the judges area and McCormick is nearby, enjoying this part, immensely.

83

NEW ANGLE

83

as another dazzler comes down the aisle.

BRENT

Here comes Lori Josephs. Lori's five seven, one hundred and twelve. 'A good breakfast and a good attitude' is Lori's motto (MORE)

\*  
\*  
\*

CONTINUED



83

CONTINUED:

83

BRENT (CONT'D)

(beat)

And how many sixteen year olds  
even have a motto?

\*

As Lori moves by McCormick she offers a smile and a  
wink. McCormick smiles and winks back. Then Lori  
mouths, "I love you." McCormick reacts, but then turns  
to look behind him.

\*

84

NEW ANGLE

84

Behind McCormick is a sleazed out sixteen year old boy  
wearing a walkman headset. The kid repsonds to  
with a thumbs up. McCormick turns back and offers a  
benign, if not slightly embarrassed smile.

\*

85

EXT. STREET - BY PARKED CAR

85

Ed stands talking with Rick and Dave. Ed's attention  
is much more on the pageant, but he does take care  
of business.

ED

How much more do I have to  
hear about this? This is  
getting way out of hand.

RICK

What do you want, Ed? The  
kid's dragged the Judge into  
this now --

ED

Heck, we were supposed to make  
a few bucks here -- A little  
American free enterprise.  
What happened?

RICK

You call the shots, Ed.

CONTINUED

85

CONTINUED:

85

ED

Yeah, well, I don't like it. Y'know I'm chairman this year. I'm supposed to be over there doing my job, not shirking my responsibilities spending half my time with this. That's a heck of an example to set for those kids.

RICK

I don't think prison'll knock their socks off, either. We gotta deal with the kid and the Judge.

ED

You do that. You work it out. I've got work to do.

Ed moves toward the pageant as Rick and Dave get into the car and drive away.

TIME CUT TO:

86

BRAD

86

BRENT

This is it. The last talent preliminary before the final round. Can you stand it, huh?

(re card)

Let's give a good round of welcome to a little girl from South of the Border -- Luisa Mantega.

\*

87

NEW ANGLE

87

Everyone applauds as Luisa comes onstage. She stands, almost frightened, until the applause stops. Then she starts to sing, unaccompanied. "I Think It's Going To Rain Today." It starts a tad shaky. But her voice is clear, beautiful and innocent. McCormick rises and leaves as, we Montage:

\*

\*

88 INT. ANTONIO'S 88  
as he closes up his desk, gets his things, turns out  
the lights and leaves.

89 EXT. BANK 89  
as McCormick, counting cash, comes out and crosses to  
the Coyote.

90 LUISA AND PAGEANT 90  
as she continues to sing.

91 EXT. CAR WASH 91  
Victor, working, checks his watch.

91A EXT. TACO STAND \*

with a number of latino men.

92 OMITTED \* 92

93 EXT. NEAR PARK 93  
as Antonio walks up, remains at the periphery and surveys  
the crowd. McCormick pulls up in the Coyote, comes up  
behind him and exchanges the money.

94 LUISA 94  
as she finishes the song to much applause. END MONTAGE.

95 EXT. PAGEANT 95  
as the people clap and Luisa smiles.

SMASH TO:

96 INT. POLICE STATION - DAY 96  
CLOSE as John slams down a file folder. ANGLE ADJUSTS  
to see that he's talking with Hardcastle and McCormick.

CONTINUED

JOHN

The border patrol found the body yesterday. Shot with a .38 caliber slug. The body was sent back to his family.

(beat)

Three grand and he ends up back home where he started.

HARDCASTLE

What else?

JOHN

Just tight lips and lots of shrugged shoulders.

HARDCASTLE

We're getting picked up in the morning. Six A.M. San Carmen border crossing.

JOHN

There's nothing I can do to help you. You're way off my turf.

MCCORMICK

And if we were on your turf you wouldn't be able to let us do this.

JOHN

(smiles)

I wish I could come.

HARDCASTLE

We're gonna need you to hold down the fort. As soon as we get a line on these guys, we'll call you.

On ED.

ED

Is this gonna put an end to all of this?

98

REV. ON DAVE AND RICK

98

RICK

As soon as the Judge and his  
friend are out of the way,  
I'll take care of Victor.

ED

Good. We're crowning the  
new Miss Sixteen tomorrow.  
(beat)  
When's all this happen?

99

NEW ANGLE

99

To reveal Antonio.

ANTONIO

In the morning.

\*

Hold that, then:

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

100 EXT. BORDER STATION - DAY

\*100

It's as it was at the beginning. The guard shack is the only light in the night. The radio drones out, "All I Have To Do Is Dream." CAMERA MOVES toward the guard shack, continuing past, into the night. We come to a clump of bushes, continue around and find Hardcastle and McCormick, dressed in dark clothes, their faces smudged. The radio drones thinly in the B.G.

McCORMICK

What time is it?

HARDCASTLE

Nine fifty.

McCORMICK

You sure know how to plan a date. How 'bout dinner and a movie next time.

HARDCASTLE

This was your idea, remember? We coulda been having dinner with the Whitmans.

McCORMICK

This is good.

There's a SOUND. Hardcastle rises, enough to check over the bushes.

McCORMICK

Anything?

HARDCASTLE

No.

McCORMICK

Y'know it must be like prison.

HARDCASTLE

What?

CONTINUED

MCCORMICK

The way some people have to live. Worse maybe. I mean guys used to talk about breaking out of the joint all the time. Instead of girls, you talked about how you planned to jump the walls, get outside.

HARDCASTLE

Most of 'em don't.

MCCORMICK

That's the point. As bad as it is in there, most of it's talk. It's not worth the risk. These people do it. They take the risk. I guess it gets pretty bad sometimes.

HARDCASTLE

I guess.

MCCORMICK

Thanks, Judge.

HARDCASTLE

For what? I didn't do anything.

MCCORMICK

Sure.

(as HC checks  
his watch)

Is it ten yet? My legs're startin' to fall asleep.

There's a CLICK. They look to:

Dave and Rick are there with long barrelled guns pointing down at them.

MCCORMICK

(to HC)

I think they just woke up.

CONTINUED

101

CONTINUED:

101

RICK

Get up.

Hardcastle and McCormick do so. Rick urges them forward, prodding McCormick with the gun barrel.

RICK

Go.

McCORMICK

I expected a little more for three grand.

102

NEW ANGLE

102

as the four figures move toward the trailer.

103

AT TRAILER

103

Hardcastle and McCormick hesitate.

HARDCASTLE

You gonna risk pullin' the trigger with that guard right over there?

RICK

You wanna test me and find out.

He clicks the hammer. Hardcastle takes the beat, then he and McCormick move inside. Rick slams the door behind them, throwing a crossbar lock over the outside of the door. He and Dave move to the truck.

104

INT. TRAILER

104

McCORMICK

Antonio?

HARDCASTLE

I guess he knew a lot more than he said he did.

The ENGINE STARTS and the trailer jerks as they get under way.



105 EXT. DESERT HIGHWAY - NIGHT 105

as the towed trailer moves through the night.

106 INT. TRAILER 106

Hardcastle's got a lever of sorts and is trying to force the door. McCormick's peeking through the curtain on the front window. He turns to Hardcastle.

MCCORMICK

It's hard to tell where we are. I don't think it's the main tourist drag.

HARDCASTLE

Give me a hand.

McCormick crosses to them and they both try to work the door. No go.

MCCORMICK

Forget it, Judge.

They give it up. McCormick notices something on one of the counters. It's a business card.

MCCORMICK

Ed Whitman, Whitman's Wagons.  
(hands it to HC)  
Explains the Santa Rosa connection.

Suddenly they're jolted to a stop. McCormick regains his balance and moves to the window.

HARDCASTLE

(getting righted)  
What's goin' on?

MCCORMICK

I don't know. They're getting out.

107 EXT. HIGH MOUNTAIN ROAD 107

The pick-up's high atop a long, winding mountain road. We can see Rick and Dave outside.

CONTINUED

- 107 CONTINUED: 107
- Rick moves to reach into the truck and release the brake. He backs away as the thing starts to free roll down the roadway.
- 108 INT. TRAILER 108
- as the movement begins.
- McCORMICK  
The good news is they decided to walk.
- Hardcastle gets the point and moves to the window.
- 109 DIRECTOR'S SEQUENCE 109
- as the trailer starts to careen down the hill, swiping the inside mountain part and dangerously swerving toward the drop on the outside. There are occasional pieces of guardrail that catch the truck and bounce it back against the mountain.
- 110 INT. TRAILER 110
- as McCormick smashes the front window with a chair.
- 111 CONTINUE SEQUENCE 111
- as McCormick has to climb from the front of the trailer, connect with the back of the pick-up and move toward the cab as the thing careens down the mountain, out of control. The wheels of the truck are just edging along the drop as McCormick fights to get control of the truck. He finally does and brings the thing to a stop; the rear legs of the trailer, dangling over the edge.
- 112 EXT. TRAILER 112
- as McCormick crosses to the trailer and frees the door from the outside. Hardcastle moves out, steadying himself as he lands on the ground.
- McCORMICK  
It looks like Ed may have to make one of his friendly refunds.

- 113 EXT. SANTA ROSA TOWN SQUARE - DAY 113  
All banners indicate: MISS SIXTEEN FINALS. We are in  
pre-ceremony pandemonium. \*
- 114 OMITTED \*114
- 115 NEW ANGLE 115  
as mainstreet starts to sizzle. Snare drums snap and tune,  
trumpets and clarinets warm up. Ed, happy and proud,  
moves through it all.
- 116 EXT. GAS STATION 116  
as McCormick watches the pick-up, dirty from its trip, get  
tanked up. CAMERA MOVES TOWARD Hardcastle in a payphone,  
during:

CONTINUED

116

CONTINUED

116

HARDCASTLE

We're still about fifteen miles out of town. We're gonna need about half an hour.

INTERCUT:

117

INT. POLICE STATION

117

John is on the phone.

JOHN

I think I know the guys you're talking about. Rick Fuller and Dave Winston -- They do a lot of driving for Ed.

HARDCASTLE

Try to drum up a warrant. It oughta be interesting to get a look at Ed's books.

JOHN

Will do.

\*

118

GAS STATION

118

\*

Hardcastle hangs up and moves to the pick up.

119

EXT. TOWN SQUARE

119

as things are poised to start.

120

OMITTED

\*120

121 OMITTED 121

122 NEW ANGLE 122

as the pick-up blows into town and stops on a side street.  
Hardcastle and McCormick exit.

HARDCASTLE

Keep an eye on him. I'm gonna  
get with John.

They split.

123 OMITTED 123

124 ED 124

something catches his eye.

125 ED'S POV - WHITMAN WAGONS 125  
and we can see the banners that tell us: WHITMANS WELCOMES  
MISS SIXTEEN. We can also see a slew of official cars,  
including two balck and whites with their lights turning  
parked in front of the place.

126 ED 126  
reacts and keeps looking.

127 POV 127  
as Hardcastle, John and some others come out of the office.  
They have Rick and Dave in handcuffs.

127A NEW ANGLE \*127A  
Ed looks to his daughters and wife.

128 & 128  
OMITTED \*  
129 129

130 EXT. TOWARD WHITMAN WAGONS 130  
as Hardcastle points, indicating Ed.

131 ANGLE ON ED \*131  
as Ed jumps from his place and starts to run. \*

132 CLOSER - McCORMICK 132  
as he moves toward Ed. \*

133 McCORMICK'S POV - ED 133  
is a good distance ahead, pushing through the crowds.

134 OMITTED

\*134

135 DIRECTOR'S SEQUENCE

\*135

as Ed pushes past band members and cheerleaders, rushing into the crowd of spectators as McCormick pursues. It's thick going until Ed clears to a side street. Then he breaks free. But so does McCormick. McCormick moves up toward him. A car skids just between them. McCormick leaps the car and brings Ed to the ground as police cars approach.

136 NEW ANGLE

136

as John and Hardcastle exit one of the cars and McCormick pulls Ed to his feet.

ED

This is the big day, guys. The  
finals. Don't let the kids know  
what happened, okay?

He's turned over to a uniform who moves him toward a car. He stops and turns back to them.

ED

Don't ruin this for the kids.

They push him inside as we crane up and over toward the parade.

FADE OUT

END OF ACT FOUR

TAG

FADE IN:

137

EXT. TOWN PARK - DAY

137

TIGHT ON BRENT as he tears an envelope open.

This is what it's all been  
about folks. This is what  
we've been waiting for.

138

NEW ANGLE

138

The stage and the girls as they take hands, in suspense.  
Brent turns to them:

BRENT

I suppose you'd like me to  
tell you all a little story  
before I read this.

Cheers from the audience.

BRENT

No? You want me to read  
this now?

Cheers.

BRENT

Ladies and gentlemen, the new  
Miss Sixteen, the girl who  
will go onto Sacramento and  
represent us in the State  
Pageant --- Sara Jane Rose.

There's chaos and pandemonium as the band plays and  
Sara Jane is crowned. She begins her walk as Brent  
sings.

BRENT

Look at her/she's so beautiful  
Watch her walk/she's so grand  
her heart is filled with the dreams  
of a brand new day/our spirits  
soar as we watch her come our way



139 ANGLE ONSTAGE 139

as the other girls clear tears of happiness and relief from their eyes.

\*

140 OMITTED 140

&  
141

\*&  
141

142 HARDCASTLE AND McCORMICK 142

as Hardcastle leads McCormick out through the crowd.

McCORMICK

How could you vote for her?

HARDCASTLE

I thought you didn't care about this stuff.

McCORMICK

That's not the point. Didn't you think Jo Anne Porter was much more talented?

\*

HARDCASTLE

'Tribute to My Boyfriend?'

McCORMICK

I liked it. Beat the heck out of ballet and baton.

\*

HARDCASTLE

This really got to you.

McCORMICK

That's not the point, Judge -- and what about Kathy Baylor -- I really liked that thing she did with the pie crusts.

\*

and we CRANE UP watching them move through the celebration as:

143

MISS SIXTEEN

143

tears in her eyes, moving toward her audience, as Brent finishes:

\*

\*

BRENT

You're miss sixteen/ you're  
our new queen/ you are so  
beautiful/ An American Dream.

FREEZE

THE END