

#2310

HARDCASTLE AND McCORMICK

"HARDCASTLE FOR MAYOR"

by

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A STEPHEN J. CANNELL PRODUCTION

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HARDCASTLE AND McCORMICK

"HARDCASTLE FOR MAYOR"

CAST

JUDGE MILTON C. HARDCASTLE  
MARK McCORMICK

NORCROSS  
MARSH  
SYKES  
DUTTON  
REPORTER  
HERB AUSTIN  
JACK MANN  
COUNCIL PRESIDENT  
REPORTER #1  
REPORTER #2  
REPORTER #3  
FRANCES BIGELOW  
MAYOR GILMORE  
LIEUTENANT LOU DONAVAN  
STEPHANIE BAXTER  
CARETAKER (BIRDY FLETCHER)

\*

\*

HARDCASTLE AND McCORMICK

"HARDCASTLE FOR MAYOR"

SETS

INTERIOR

BOARDROOM  
 GULL'S WAY /HARDCASTLE'S DEN \*

MARINA RESTAURANT  
 HARDCASTLE CAMPAIGN HEADQUARTERS  
 /INNER OFFICE

CITY HALL  
 /AUSTIN'S OUTER OFFICE  
 /COUNCIL ROOM  
 /HALLWAY  
 /COMMITTEE ROOM \*

COYOTE  
 CABIN  
 PICKUP TRUCK  
 POLICE STATION  
 /DONOVAN'S OFFICE \*

HOSPITAL  
 /ROOM  
 /HALLWAY \*

TV STUDIO  
 /DRESSING ROOM  
 MANN'S OFFICE \*

EXTERIOR

MARINA DEL REY  
 GULL'S WAY  
 CEMETARY  
 CITY HALL  
 BUILDING  
 CABIN  
 POLICE STATION  
 ROAD  
 TV STUDIO  
 PINWOOD GATE  
 PINWOOD PARK

HARDCASTLE AND McCORMICK

"HARDCASTLE FOR MAYOR"

ACT ONE

FADE IN

(X)

1

CLOSE ON - CONFERENCE TABLE

1

as the CAMERA starts a slow PAN ACROSS picking up crumpled sheets of yellow legal-sized paper...an ashtray overflowing with cigar butts, another burning down.

MARSH'S VOICE

I'm sick of all this bleeding  
heart reform nonsense.

A hand reaches INTO FRAME and picks up the cigar as the CAMERA CONTINUES TO PAN past a third-filled bottle of bourbon, half-eaten sandwiches, empty styrofoam coffee cups.

PIERPONT'S VOICE

We're all sick of it. And the  
sooner we accept the fact that the  
present administration is an enemy  
of big business, the sooner we can  
put an end to it.

CAMERA PANS past an opened attache case, past an empty chair with a suit jacket hanging over it.

MARSH'S VOICE

What can we do? Gilmore is the  
incumbent.

PIERPONT'S VOICE

He's not invincible.

CAMERA PANS past a stack of newspapers -- the headlines read "MAYOR GILMORE TO TRY FOR TWO"; etc.

MARSH'S VOICE

But he has the machine behind him.  
In a two-way race there's no way  
Jack Mann can beat him.

CAMERA PANS over to a hand tapping the table with a pencil.

CONTINUED

CONTINUED

NORCROSS' VOICE

Then I don't see that we have a choice.

CAMERA PANS up TO REVEAL we're --

2

INT. BOARD ROOM - ON JASON NORCROSS

2

A tough-looking, self-made millionaire. On the wall behind him hangs the Norcross Industry logo -- a white "N" over a larger white "I" on a blue b.g.

NORCROSS' VOICE

We need to break the race wide open. We need a new face.

He looks around the table at the middle-aged power brokers in expensive suits.

MARSH

What we need is another Barry Goldwater. That doesn't mean we'll be able to find him.

PIERPONT

The best and the brightest are shying away from public office these days. And I don't blame them.

Norcross leans back in his chair.

NORCROSS

Gentlemen. Gentlemen. We have ample resources at our disposal. Let's use them. Let's find ourselves a candidate. A man who's not afraid to serve the public. A friend of big business. A champion of law and order. A man who looks like a winner.

SMASH CUT TO

3

INT. HARDCASTLE'S DEN - DAY - ON HARDCASTLE

3

as he steps into the room looking quite elegant in slacks, sports jacket, an ascot tied around his neck, a silk handkerchief protruding from his lapel pocket. He smiles at McCormick.

CONTINUED

CONTINUED

HARDCASTLE

Well, how do I look?

McCormick looks up from the Mexican take-out lunch he's enjoying.

MCCORMICK

Stick a flag in your lapel and you could be president.

HARDCASTLE

C'mon, be serious.

(indicating  
lapel)

Is the handkerchief okay? I can take it out.

MCCORMICK

It makes the outfit, Judge. Makes you look just like the guy that tried to sell me solar heating last week, only he had a green handkerchief with little yellow suns and his pants were too tight.

Hardcastle shoots McCormick a frozen smile and tugs at his cuff --

HARDCASTLE

Are you finished?

MCCORMICK

Yes, but I'm surprised you are. You've only been primping for the last three hours.

HARDCASTLE

I wasn't primping.

MCCORMICK

What do you call trying on every jacket in your closet with every shirt and tie you own?

HARDCASTLE

I call it none of your business.

MCCORMICK

Don't take it out on me just because you've let a luncheon invitation from J.J. Norcross, the most powerful man in the city, fourth richest man in the state, go to your head.

CONTINUED

3  
CONTINUED - 2

HARDCASTLE

If you think I'm looking forward to this lunch, you're wrong.

MCCORMICK

No, you'd much rather dine with us simple folk at Taco Tilly's. A burrito. A beef enchilada. Some rice. Beans.

HARDCASTLE

Listen, a man doesn't lose his values just because he has lunch at the Marina Yacht Club.

MCCORMICK

Some men do. But you're right, Judge, not you...What do you think this J.J. Norcross wants from you anyway?

Hardcastle picks a taco chip off McCormick's plate.

HARDCASTLE

I don't know, but it must be important.

MCCORMICK

Maybe he wants to put you on his board of directors.

HARDCASTLE

Nah, what do I know about big business?

MCCORMICK

You know about as much as you do about anything else...Maybe he wants you to fix a speeding ticket for him?

HARDCASTLE

He knows my reputation, McCormick. He knows I don't do that sort of thing.

MCCORMICK

Maybe he wants a couple tickets to the Judicial Ball.

HARDCASTLE

He would've mentioned it on the phone.

CONTINUED

3

CONTINUED - 3

3

McCORMICK

Who knows, Judge. Maybe you'll  
get down to the Marina Yacht Club  
and find out that it was all a big  
mistake.

Off Hardcastle's look we:

SMASH CUT TO

4

EXT. MARINA DEL REY - DAY

4

Sleek boats bob up and down in the harbor. Endless masts  
poke the blue sky.

HARDCASTLE (V.O.)

There must be some mistake.

5

INT. MARINA RESTAURANT - DAY

5

An intimate dining room with picture windows overlooking the  
marina.

NORCROSS

No mistake, Milt. We want you.  
And the people want you.

Hardcastle stares at Norcross as if he's just been told  
they've balanced the national debit.

HARDCASTLE

You want me to run for mayor.  
Harvey Olin put you up to this,  
didn't he. He told me the two of  
you played golf together every  
Saturday.

NORCROSS

Nobody put me up to this, Milt.  
And nobody's holding a gun to your  
head. But the business community  
feels that it's time for a change.  
Time for new leadership at the top.  
We want Gilmore out. And we want  
you in.

Hardcastle realizes that Norcross is dead serious.

CONTINUED



## HARDCASTLE

Look, J.J., I'm flattered. I mean, who wouldn't be. That you'd even think of me is an honor. But, what do I know about politics? I vote for the President every four years. Just like your average Joe.

A WAITER approaches, Norcross signals to him that they're finished. The waiter removes the dishes and exits.

## NORCROSS

That's the whole point, Milt. You're a newcomer to politics. A fresh face. You're like the average Joe on the street, but you've also dedicated your life to serving the public, first as a police officer and then as an outstanding member of the judiciary.

## HARDCASTLE

Yeah, but being on the force, on the bench, it's a whole different ballgame than being mayor.

## NORCROSS

You were a great police officer and a great jurist. And you can be a great mayor. Hell, you've seen more of this great city than most of us ever will.

Hardcastle doesn't know what to say. He plays with his glass.

## HARDCASTLE

Well, yeah...I mean I've lived here a long time. Met a lot of people. I've seen this city at its best and its worst.

## NORCROSS

And you love it.

## HARDCASTLE

Hell, yes. I love it because I know its potential. I see how it should work, how it can work. That's why it gets my dander up when those big shots up at City Hall sit around doing nothing like they did during the last garbage strike.

Norcross smiles.

NORCROSS

A perfect example of why we need a mayor who's not afraid to speak out, to roll up his shirt sleeves and tackle the issues.

HARDCASTLE

I couldn't agree more with you. But what you need is a man with experience. A man who's been around the block politically speaking that is.

NORCROSS

Milt, we need a man with integrity, ethics, morality. Those are the qualifications we're looking for in a candidate.

HARDCASTLE

Let's face it. Even if you'd be willing to go with a political newcomer, what makes you think the people will. They want a man with experience.

NORCROSS

They want a man who can do the job. A man who's not afraid of a challenge. Now Gilmore has his own ax to grind. He doesn't represent the people. And Jack Mann, he's running on a Pepsodent smile and an outstanding college football career. Not much of a choice...I can promise you all the support financial and otherwise that you'll need to mount a campaign.

HARDCASTLE

I'm not your man.

NORCROSS

Don't give me your answer now. Think about it. Think about all the good you can do this city. Think about the difference you can make.

And off Hardcastle's look, we:

CUT TO

6

EXT. GULL'S WAY - GARAGE - DAY

McCormick is busily washing the Coyote. He looks up as Hardcastle's pickup pulls into the driveway and stops beside the car. Hardcastle gets out.

McCORMICK

Well, how was lunch with ol' J.J.?  
Don't tell me.

(pointing to the  
imaginary spots on  
Hardcastle's jacket)

Tomato juice. Filet mignon with  
bernaise sauce and a chocolate  
sundae for dessert.

Hardcastle is preoccupied and lets the remark pass.

McCORMICK

I was only kidding.

(concerned)

It was a mistake, wasn't it? He  
called the wrong Hardcastle.

Hardcastle looks over at McCormick.

HARDCASTLE

Norcross wants me to run for Mayor.

McCORMICK

Of what?

HARDCASTLE

Of this city. He thinks I can  
make a difference.

McCormick takes a beat to digest this. Then, figuring  
Hardcastle is pulling his leg --

McCORMICK

Okay, I deserved that. What did  
he really want?

HARDCASTLE

I told you. He wants me to take  
a run at the mayor's office. Gave  
me a lot of good reasons why I  
should.

McCORMICK

C'mon, I know you're flattered and  
all, but you're not seriously  
considering taking him up on the  
offer?

CONTINUED

CONTINUED

HARDCASTLE

I said I'd think about it and that's what I'm doing.

McCormick puts down the sponge or cloth he's using to clean the car.

MCCORMICK

Look, Judge, you know I'd vote for you no matter what you were running for. The bus even.

(off Hardcastle's look)

But politics isn't your style. It's a dirty game. Nobody says what they mean. Nobody keeps their promises. Nobody stays honest. Politics and the Hardcastle brand of truth, Justice and the American way are opposite sides of the coin.

HARDCASTLE

It doesn't have to be that way, you know that.

MCCORMICK

Judge, all I know is politics spells compromise. And I gotta be honest with you, compromise is not one of your strong suits. Believe me, I know.

HARDCASTLE

Who says a candidate has to compromise?

MCCORMICK

Experience. History.  
(a look to Hardcastle)  
You're really serious about this.

HARDCASTLE

Nah. J.J. made me promise I'd think it over, but I don't think I'm going to run.

And off Hardcastle's look, we --

SMASH CUT TO

7

CLOSE ON - A SIGN

7

that reads: HARDCASTLE FOR MAYOR. We PULL BACK to reveal we're --

8

INT. HARDCASTLE CAMPAIGN HEADQUARTERS - DAY

8

Bursting at the seams with activity. Volunteers man phones, work a wall map, run off flyers on the xerox machine, etc. Hardcastle smiles down at us from campaign posters tacked to the walls. The cacophony subsides for a moment as Hardcastle wearing his standard baseball cap and sweats and flanked by McCormick enters. There's a brief round of APPLAUSE. McCormick picks up a poster of Hardcastle.

McCORMICK

You don't think you're going to run.

HARDCASTLE

Just because I haven't said no, doesn't mean I'm going to run.

Two men approach. SYKES, a rolled-up shirtsleeve political type chewing on the ratty butt of a cigar, and DUTTON, a smooth polished Brooks Brothers type. They're ready with a smile and a handshake.

SYKES

Judge Hardcastle...Charlie Sykes. I'm your campaign manager.

HARDCASTLE

Hello.

Dutton grabs Hardcastle's hand and starts pumping.

DUTTON

Vic Dutton, I'll be advising you on media coverage. Television, radio, print. That's my department.

Sykes signals to an aide who starts to sidle McCormick away.

HARDCASTLE

It's good to know I'm in capable hands...I'd like you both to meet --

(re: McCormick  
and aide)

What do you think you're doing? He's with me.

CONTINUED

8

CONTINUED

8

SYKES

Judge, we'll take care of Mr.  
McCormick. Meanwhile, why don't  
I show you your office.

Sykes starts to lead Hardcastle off as Dutton shoots McCormick  
a smile, takes him by the elbow and steers him in the opposite  
direction.

9

ANGLE - HARDCASTLE

9

as he tries to look past Sykes and the others and catch sight  
of McCormick.

9A

ANGLE - McCORMICK AND DUTTON

9A

as Dutton pulls him into a quiet corner.

DUTTON

Look, Mr. McCormick. I'll give it  
to you straight. A candidate for  
mayor cannot afford to associate  
with a known felon. You're a  
political liability.

CUT TO

10

INT. INNER OFFICE

There are a couple of desks and a couch. A "Hardcastle for  
Mayor" poster on one wall. A city map. A bulletin board  
inch-deep in 3X5 cards. A large calendar with the days to  
the election X'd off. Hardcastle looks out the door as Dutton  
cruises in.

HARDCASTLE

Where's McCormick?

DUTTON

(closing the door)

He said he'd wait for you outside.

HARDCASTLE

You know the kid's real sharp. He  
can size up a situation like that -  
(snaps fingers)  
He could be a real asset to my  
campaign.

CONTINUED

SYKES

I'm sure we'll find something for him to do.

HARDCASTLE

That's great. Now, I'll tell you what I think we oughta do first -

Sykes and Dutton trade a look.

SYKES

(overlapping)

Why don't you just save the thought, Judge.

(whips out computer sheets)

We've run off a schedule for you for the campaign using a very sophisticated data base software that takes into consideration the fundamental exigencies of demographics, electronic polling, voter patterns and the like.

HARDCASTLE

That's all well and good, but you see, I'd like to make my own schedule.

DUTTON

This computer schedule is far more cost effective and result intensive than any schedule you could possibly come up with.

HARDCASTLE

Is that a fact?

SYKES

Yes, now what we've done is map out your days in half-hour segments providing the necessary time, of course, for wardrobe, makeup, rehearsals. Everything you say or do will be choreographed down to the smallest detail. Remember, actors make the best politicians.

Hardcastle pumps up a smile, takes the computer sheets out of Sykes' hands and lays them on the desk.

CONTINUED

10

CONTINUED

10

HARDCASTLE

Now you try and remember this, I want to run a simple campaign. Go out and meet the people. Look 'em in the eye. Hear what they have to say. Shake some hands.

SYKES

You don't win an election these days by shaking hands.

HARDCASTLE

We're not selling some toothpaste here. So, what we're gonna do is go out and press the flesh like they did in the old days, you got that?

Dutton and Sykes exchange a look.

DUTTON

Okay. You want to go one-on-one with the man on the street, fine. We'll arrange it.

SYKES

Sure, a couple of shopping centers. Bowling alleys. PTA meetings. NO problem. But just remember, to win we've got to sell you to the masses. And that means television.

DUTTON

Speaking of television...You've got a press conference set for three p.m. at City Hall.

Dutton hands Hardcastle a script.

DUTTON

Now we've written down all the answers for you. All you have to do is follow the script.

CUT TO

10A

INT. CITY HALL - COMMITTEE ROOM (DAY)

10A

OPEN CLOSE ON the script -- rolled up and jutting out of one of Hardcastle's pockets. PULL BACK TO INCLUDE Hardcastle centerstage. Half a dozen microphones are pointed at him.



11 ANGLE - REPORTERS AND MINICAM

11

crammed together, TV lights blazing.

REPORTER #1

Judge Hardcastle, what are some of the other issues you'll be addressing in the campaign?

HARDCASTLE

I could use a lot of fancy words and prepared statements to tell you what's important to me, but I won't. Plain and simple, I believe in the basics.

12 ANGLE ON McCORMICK, SYKES AND DUTTON

12

on the sidelines. McCormick is smiling. Dutton and Sykes are brimming with apprehension.

HARDCASTLE

Every man and woman is entitled to a job if they want one. Criminals, on the other hand, aren't entitled to anything except what the Constitution and the laws provide to guarantee their civil rights. That means they're not entitled to make the city streets unsafe for you and me to walk on. And our young people, well, they're entitled to a decent education in a public school...Now, until those basic things are set right, no mayor of this city should take his annual two-week vacation.

REPORTER #2

Then I take it, Judge, if elected, you won't plan on taking any vacation?

HARDCASTLE

Now 'yer cookin'.

Hardcastle flashes one of his famous grins for the camera.

CONTINUED

12

CONTINUED

12

REPORTER #3

Just one more question. Judge Hardcastle, isn't it unusual for such a strong law and order candidate as yourself, with your fine judicial record, to have an ex-convict living in your home?

12A

ANGLE - MCCORMICK

121

as he reacts.

12B

ANGLE - DUTTON

121

as he springs forward. Blocks the cameras.

DUTTON

I'm afraid that's all the time we have for questions today -

13

OMIT

13

14

ON HARDCASTLE

14

who motions Dutton off.

HARDCASTLE

(overlapping Dutton)

Just hold onto your hat, willya? That's a fair question and I'm going to answer. Yes, it's a little unorthodox, but that never stopped me from doing anything in this life...Mark McCormick made a mistake, but he also paid his debt to society. As far as I'm concerned his slate is clean. And if I've had anything to do with helping him get to this point, well, I'm proud of it. And I'm proud to call him my friend.

14A

ANGLE - MCCORMICK

141

as he shoots Hardcastle a grateful smile.

15 ANOTHER ANGLE

15

as the reporters react favorably to Hardcastle. Flashbulbs pop. Sykes and Dutton shake their heads -- Hardcastle's a hit.

16 ANGLE - HARDCASTLE

16

He waves triumphantly to the press. Makes his way through the reporters, shaking hands, and exits.

DUTTON

We'll probably be the lead-in on the six o'clock news. It's worth at least three points in the polls.

Hardcastle ignores them, quickens his pace. McCormick hurries along beside.

MCCORMICK

Where are we going?

HARDCASTLE

Civics 101. I'm gonna show you the political process at its best.

CUT TO

17 OMIT  
thru  
18

17  
th.  
18

19

INT. CITY COUNCIL CHAMBERS - ON HERB AUSTIN

19

in mid-explosion as Hardcastle and McCormick enter. Austin's the kind of public servant Ralph Nadar would be proud of -- a career politician who's never lost of the fact that he represents the people.

AUSTIN

...I've never seen such jackass stupidity in my whole thirty-five years of public service. Where does Councilman Mann expect our children to play? Tell me that. On top of garbage dumps?

20

ANGLE - THE GALLERY

20

as supporters of Austin break into applause. We PICK UP Hardcastle and McCormick who are standing next to a stone-faced guy by the name of KEMP. McCormick leans over and whispers to Hardcastle --

McCORMICK

If this is the political process at its best, I can't wait to see it at its worst.

As Hardcastle throws McCormick a look --

21

WIDER ANGLE - COUNCIL CHAMBERS

21

The COUNCIL PRESIDENT slams his gavel on the desk in an attempt to bring the meeting to order. The seven men and seven women comprising the city council sit, identified by nameplates, beside him.

standing at the lectern in front of them. He's strikingly handsome, perfect teeth, well-coiffed hair. Doesn't sweat. Doesn't wrinkle. Doesn't rot or mildew. He makes you want to puke. Then, as quiet is restored --

MANN

If anybody knows about garbage, it's you Herb. Lord knows you've been slinging enough of it since they gerrymandered your ward and you got on this kick about public parks. Well, the public has other needs. Like public transportation. Public housing. More teachers for our public schools.

AUSTIN

What is this, Jack? Your canned speech for mayor...? Funny how you never seem to think the city has other needs until you're running for some political office. Then, suddenly it's time we had more buses, more teachers, more low-income housing for the poor.

The spectators again break into applause. The Council President slams his gavel loudly trying to maintain some semblance of order.

PRESIDENT

Order! May I have order...?  
Gentlemen, if we could dispense with the insults and innuendos and stick to the issue at hand...  
Now, as we're running late, if there are no objections, I move that we put off the vote on this Parks Bill until our next meeting...  
(looks around)  
No objections...Council is adjourned.

23 ANGLE - THE GALLERY 23

as Kemp heels around and exits.

24 ANGLE - THE CITY COUNCIL 24

as the members rise. Start packing up their belongings.

25 OMIT 25

25A ANGLE - HARDCASTLE AND McCORMICK 25A

Hardcastle leads McCormick over to Austin.

HARDCASTLE

There's someone special I want you  
to meet.

26 ANGLE - AUSTIN 26

gathering up his papers. He spots Hardcastle. Smiles and  
waves.

27 ANGLE - HARDCASTLE AND McCORMICK 27

as they reach Austin and the two old friends shake hands.

HARDCASTLE

Still blowin' smoke and lightin'  
fires, huh?

AUSTIN

(laughs)

You know me, Milt, don't like to  
change. Besides, maybe one of  
these days I'll actually get my  
point across.

HARDCASTLE

McCormick, this is the meanest,  
toughest son of a gun you're ever  
gonna want to meet. The only  
reason they stuck him in here was  
to keep everybody else from falling  
asleep...Herb Austin, Mark McCormick.

McCormick and Austin shake hands.

CONTINUED

AUSTIN

Heard a lot about you from Milt. Now you keep an eye on the old geezer for me...Anyone who wants to be mayor of this city has to be crazy.

McCORMICK

That's what I tried to tell him, but I think he has even bigger aspirations. First mayor, then governor, then who knows... President.

Austin good-naturedly punches Hardcastle on the arm.

AUSTIN

Well, you got my vote, Milt.

HARDCASTLE

Thanks. That means a lot to me, Herb.

Austin looks over Hardcastle's shoulder and sees the press streaming towards them.

AUSTIN

Looks like you got a pack of those reporters at twelve o'clock.

(picks up his  
briefcase)

When you get through here, why don't you two meet me in my office.

(looks at McCormick)

Nice meeting you, Mark.

McCORMICK

You, too.

(to Hardcastle as  
Austin departs)

Great guy. And you know what, Judge, he reminds me of you.

At that instant reporters and minicam crews swarm around Hardcastle. Dutton and Sykes hover in the b.g.

28

ANGLE - JACK MANN

28

as he walks past with his people, envious of Hardcastle's media attention. And as the minicams roll, a veritable bombardment assaults Hardcastle --

REPORTER #1/REPORTER #2/REPORTER#3  
Judge Hardcastle, is it true that you consider yourself, in your own words - "just your average Joe"?/  
Judge Hardcastle, do you think you'll bring to the campaign an understanding of what the man in the street wants?/Judge Hardcastle, where do you stand on gun control?

Play Hardcastle's reaction, then

CUT TO

28A

INT. HALLWAY OUTSIDE AUSTIN'S OFFICE - DAY

28A

as Austin disappears into the office. Perhaps the Reporters' voices continue OVER PICTURE.

29

INT. AUSTIN'S OUTER OFFICE - DAY

29

as Austin enters. It's overflowing with papers, books, reports. The walls are covered with commendations, awards, photos of Austin with other political heavyweights. Amid the litter we PICK UP FRANCES BIGELOW, peeking out over half-glasses on a chain. She's Austin's very own Della Street. Also, strung across the room we SEE a HAPPY BIRTHDAY, HERB banner. There are a pile of gift-wrapped presents on the desk. Austin hovers over Frances.

FRANCES

How was the meeting?

AUSTIN

The usual three-ring circus.

FRANCES

(re: messages)

Bob Lacy called from the Concerned Citizens Resource Group. He'd like a copy of the environmental impact statement on the Parks Bill.

CONTINUED



AUSTIN

Here we go again. Next, I'll be accused of relocating endangered rocks.

(sighs)

Tell him he'll have it by the end of the week.

FRANCES

(going over  
messages)

Your grandchildren called to wish you a happy birthday. And --

She unravels a ten foot long roll of butcher paper, jammed with signatures.

FRANCES

-- two thousand Boy Scouts want you to keep up the good work.

Austin looks at the roll of signatures and smiles.

CONTINUED

AUSTIN

Now, that's a birthday present.

FRANCES

The rest of the presents are here.

(getting up)

And, since I'm in charge of your surprise party, I've got to pick up the cake.

AUSTIN

No chocolate. You know how I hate chocolate. And come to think of it, birthdays, too.

FRANCES

You're not getting older, you're getting better. Anyway, birthdays are --

AUSTIN

(smiles)

I know...God's way of telling us we're not immortal.

FRANCES

That's right and don't you forget, it the way you've been working.

She finds her purse and marches to the door. Austin regards her with affection as she opens the door and marches out. He goes over to the desk and starts looking at the cards on the presents.

INT. HALLWAY OUTSIDE AUSTIN'S OFFICE - ON KEMP

now dressed as a delivery man, he carries a large, ribboned birthday gift in a colorful box. He heads down the hall toward the office.

INT. AUSTIN'S OUTER OFFICE - ON AUSTIN

who is seated at the desk, talking on the phone. There's a KNOCK at the door. Austin looks up.

CONTINUED

31

CONTINUED

31

AUSTIN  
(into phone)  
Hold on.  
(calling out)  
Come on in, it's open.

32

ANGLE - KEMP

32

as he enters.

AUSTIN  
(re: box)  
Just put it here with the rest of  
them.

Kemp sets the gift box down on the desk.

AUSTIN  
(into phone)  
Another gift. If this keeps up,  
honey, I don't know where Frances  
is going to put them all.

Kemp heels around and heads for the door.

AUSTIN  
(to Kemp)  
Wait a second.

He reaches for his wallet to tip Kemp. Kemp ignores his  
instructions, continues to the door and exits. Austin  
shrugs, puts away his wallet, studies the box hoping to  
find a card.

AUSTIN  
(into phone)  
...There doesn't seem to be a  
card. Maybe it's on the inside...  
Hold on.

As Austin starts to untie the ribbon that stretches around  
the box, we:

CUT TO

33

INT. CITY COUNCIL CHAMBER - ON HARDCASTLE AND McCORMICK

33

as he breaks away from the reporters and they head for the  
door.

CONTINUED

33

CONTINUED

33

HARDCASTLE

That'll be all, thank you. Don't want to give away all my answers on the first day of my campaign. Have a nice day.

Sykes and Dutton dog Hardcastle and McCormick. Hardcastle stops, turns around toward them and --

HARDCASTLE

Listen, fellas, McCormick and I got a stop to make before we head back to the office. What do you say we meet you there?

Without waiting for a response, Hardcastle and McCormick exit.

33A

INT. AUSTIN'S OUTER OFFICE

33A

Austin has removed the ribbon from around the box. He starts to unwrap the paper -- carefully, so that he can rewrap it when he finds the card.

34

INT. HALLWAY

34

We PICK UP Hardcastle and McCormick as they head down the hall toward Austin's office. They pass by Kemp who is headed in the opposite direction. Hardcastle takes a deep breath.

HARDCASTLE

This is where democracy breathes, McCormick. The marbled hallways and council chambers of city government. And it's guys like Herb Austin that give it life. You won't see his picture on the front page of the newspaper, but he's doin' his job. He's doin' the best he knows how and he's doin' it for the people. Not for the special interest groups, for the people.

35

ON AUSTIN'S DOOR

35

The CAMERA starts to move in. Suddenly! An explosion rockets through the hall as the door flies into camera and we:

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

36 EXT. CEMETERY - DAY - ON A CASKET

36

as camera PANS across to a group of reporters. They surround MAYOR GILMORE and Jack Mann who are making simultaneous, obligatory but tasteless graveside campaign statements.

GILMORE

Throughout my term as mayor, the problems this city faces, as a result of the rising crime rate have been my number one priority. And I promise each and every one of you that I will not rest until Herb Austin's murderer has been brought to justice.

MANN

It's the criminal justice system and judges like Milton C. Hardcastle who have allowed criminals to go free, to walk the streets of our city, to prey on innocent victims. I promise if elected mayor to do what Judge Hardcastle could not do, put an end to the rising tide of lawlessness in our midst.

37 ANGLE - HARDCASTLE

who is -- simultaneously with the above -- offering his condolences to Mrs. Austin, her children and grandchildren. Flanked by McCormick, Dutton and Sykes, he reacts to Gilmore and Mann's remarks.

38 thru  
42 OMIT

38 thru  
42

42A ANGLE - REPORTERS

42A

who quickly migrate to Hardcastle. STEPHANIE BAXTER shoves a microphone in Hardcastle's face.

BAXTER

Judge Hardcastle, Herb Austin was an old friend of yours. Can you tell us what you're feeling right now?

42B ANGLE - McCORMICK

42B

as he's pushed back and out of the way by the reporters.

42C

ANGLE - HARDCASTLE

42C

as he looks over at Gilmore and Mann.

HARDCASTLE

How do you think I feel? I just buried a good friend. Now, if you want some more horse manure about the criminal justice system and criminals, well, you're wasting your time talking to me.

Dutton pushes his way in front of Hardcastle and grabs the microphone from Baxter. In the b.g. Mann smiles, nods to an aide who hurries to open his limo door. He gets in, under --

DUTTON

What the Judge means is that the death of Councilman Austin has shocked us all.

Hardcastle grabs the microphone from Dutton.

HARDCASTLE

That's not what I mean. What I mean is we're not talking about some street crime here. We're talking about a crime committed in City Hall, in a City Councilman's office. Now, something is going on. And if Mayor Gilmore and Jack Mann gave a damn about Herb Austin, they'd be out there trying to find out what happened to him instead of turning his death into a public relations campaign.

CUT TO

43

ANGLE - HARDCASTLE AND McCORMICK

43

as they accompany Frances to her car.

FRANCES

Why would anybody want to kill him, Milt?

HARDCASTLE

I don't know Frances. Was Herb working on anything unusual or out of the ordinary?

CONTINUED

FRANCES

What could he be working on...  
There were a couple of municipal  
bond ammendments. The Fiscal  
Budget. The Parks Bill. They  
were all popular issues.

McCORMICK

Well, if the Parks Bill is a  
popular issue, I'd like to see what  
happens in the City Council the  
day somebody really doesn't like  
a bill.

FRANCES

Herb did mention that a lot of the  
special interest groups were  
opposed to the bill.

HARDCASTLE

Big business?

FRANCES

Uh-huh. It seems that several  
large corporations were also  
interested in the tracts that Herb  
had selected for development if  
the bill passed.

The wheels of Hardcastle's brain begin to churn. McCormick  
notes this.

McCORMICK

C'mon, Judge. Nobody's going to  
kill someone over park land.

HARDCASTLE

Frances, do you think you could  
get me a copy of Herb's file on  
the Parks Bill? Maybe something  
in there'll give us a lead.

FRANCES

(her emotions  
beginning to show)

Milt, the office has been sealed,  
cordoned off. I don't know when  
I'll be able to get back in.  
I'm not looking forward to it.

Frances gets into her car. McCormick closes the door for her.  
Then:

CONTINUED

43

CONTINUED - 2

43

FRANCES

(out the window)

Besides, I don't believe anyone  
would kill Herb over a parks bill.

Hardcastle and McCormick watch as Frances starts up the  
engine and pulls away. They start to walk off toward the  
pickup.

HARDCASTLE

I'd really like to get a look at  
that file. I owe that much to  
Herb.

McCORMICK

We could take a run over to City  
Hall. Give it a shot.

Before Hardcastle can respond --

44

ANGLE - SYKES AND DUTTON

44

as they race up. Grab onto Hardcastle and start to shuffle  
him off toward the gravesite and the lingering reporters.

SYKES

Judge, we need to get some closeups  
of you with the widow. Maybe  
you could pick up one of the  
grandchildren.

HARDCASTLE

I'm not kissing any babies for the  
camera and that's final.

(to McCormick)

This public relations stuff has  
become so important, I don't have  
time to get to any of the really  
important stuff...like that file.

And off McCormick's look, we:

TIME CUT TO

45  
thru  
46

OMIT

45  
thr  
46



- 47 EXT. CITY HALL - NIGHT - STOCK 47  
to establish.
- CUT TO
- 48 OMIT 48
- 49 INT. CITY HALL, HALLWAY - NIGHT - ON JANITOR 49  
in dark coveralls. His back is to camera as he sprays a potted plant with a plastic mister. A SECURITY GUARD passes by on his rounds. As he moves off, the janitor turns around -- it's McCormick!
- 50 ANGLE - McCORMICK 50  
as he attaches the mister to one of the loops on his coveralls and pads down the hall toward what's left of Austin's office.
- 51 ANGLE - THE SECURITY GUARD 51  
as he continues on his rounds. He stops at a maintenance closet, opens it, shines his flashlight in. Then, satisfied, he continues down the hall.
- 52 OMITTED 52
- 53 ANGLE - McCORMICK 53  
as he approaches what was once Austin's outer office. He dips under a police cordon and a sign that reads: DANGER, DO NOT ENTER. What remains of the door has been boarded up. McCormick pries back the plywood just enough to squeeze through.

- 54 INT. AUSTIN'S OUTER OFFICE - NIGHT 54  
Blackened rubble. The force of the blast has gutted the room. McCormick whips out a penlight, snaps it on. He runs the beam the length of the room. Spots something glittering on the floor. Bends down and picks it up.
- 55 INSERT - A PHOTO 55  
showing Herb Austin and his family. The frame has been charred. The glass is shattered.
- 56 RESUME MCCORMICK 56  
as he uses his sleeve to wipe off the glass. He carefully positions the frame upright on a shelf.
- 57 A NEW ANGLE 57  
as McCormick crosses over to a battered filing cabinet which is propped on its side in a corner of the office. McCormick tries a drawer -- locked. He fishes out a small pick and works the lock until it snaps. He pulls open the drawer marked: P - Q and quickly shuffles through the files. Bingo! He finds what he's looking for. He removes the file, opens it.
- 57A INSERT - THE FILE 57A  
as McCormick shuffles through the reams of paper and finds the map. He pulls it out. We catch a fleeting glimpse of eight red circles then all of a sudden McCormick freezes as he hears the Security Guard in the hall.
- 58 INT. HALL - ON SECURITY GUARD 58  
as he reacts to McCormick, only he doesn't know it's McCormick. He shines his beam toward Austin's office and moves slowly down the hall toward the door.
- 59 ANGLE - SECURITY GUARD 59  
as he pulls the plywood away from the door and steps inside.

CONTINUED

60 INT. AUSTIN'S OUTER OFFICE - NIGHT - ON SECURITY GUARD 60

He arcs his flashlight around the room. No sign of McCormick. The drawer to the file cabinet has been shut. The guard walks back over to the door, gives the room a final once-over, then walks out.

61 EXT. CITY HALL - NIGHT - ON McCORMICK 61

hanging by his thumbs from the window ledge about two stories off the ground. Off McCormick's none-too-happy expression, we:

CUT TO

62 INT. HARDCASTLE'S DEN - DAY 62

OPEN on the map we saw earlier. It's spread out on top of Hardcastle's desk. Eight areas are circled in red. There's a question mark next to one of them.

PULL BACK TO INCLUDE McCormick standing over the desk, studying the map. Hardcastle sits on the sofa, consciously averting his gaze from McCormick.

McCORMICK

It looks to me like Austin selected eight possible sites for development.

63

INSERT - THE MAP

63

We get a better look at it this time. The eight areas circled in red. The question mark next to Pinewood Park,

64

RESUME SCENE

64

as McCormick looks over at Hardcastle.

McCORMICK

You know, one of them has a question mark next to it. What do you think it means?

HARDCASTLE

It means you got stolen property sitting on my desk. It means you committed a crime last night when you broke into Austin's office.

McCormick starts to fold the map.

McCORMICK

(ignoring Hardcastle)

I think we're onto something here, Judge. I think our next move is to take a ride up to Pinewood Park and see what's what.

McCormick starts for the door, under --

McCORMICK

Are you coming?

Hardcastle throws a look at McCormick. Slowly rises.

HARDCASTLE

I want you to understand, the only reason I'm going along for the ride is to keep you out of trouble.

McCormick smiles.

HARDCASTLE

(re: map)

And next time, don't do me any favors, okay?

McCORMICK

Just think of me as your very own special interest group, Judge. You rub my back, I rub yours.

CONTINUED

As Hardcastle fixes McCormick with a look, the DOORBELL RINGS. Hardcastle reacts -- remembering an appointment.

## HARDCASTLE

That must be Dutton and Sykes. To get 'em off my back I told them they could take some home movies of me.

## McCORMICK

Ah, yes, the candidate at home. I know your constituents are going to get a big kick out of the "Blue Room", Judge. Not to mention the bathroom.

## HARDCASTLE

I'm not going to take them on a walking tour of the house. I'm going to show them how a "Man of the People" spends his leisure time.

CUT TO

66

EXT. GULL'S WAY - DAY

66

The cameras are trained on Hardcastle and they're rolling. McCormick, Dutton and Sykes look on from a distance.

HARDCASTLE

-- And what I want you all to know is...I'm a "Man of the People." Your "Average Joe." Your guy in the street. Your problems are my problems.

Dutton signals the cameraman to cut.

DUTTON

That was terrific, Judge.

HARDCASTLE

Good.

(to McCormick)

Get the car, McCormick.

As McCormick starts away, then stops as --

DUTTON

The car? Wait a minute, Judge. We're not finished here yet.

SYKES

Just a couple more questions. Five more minutes.

HARDCASTLE

Okay, okay. But hurry it up.

Dutton signals the cameraman. Points toward the fountain.

DUTTON

Let's get the Judge walking past the fountain toward the house.

(to Hardcastle)

Ready, Judge?

HARDCASTLE

I've been ready for the last hour and a half.

DUTTON

Roll 'em.

The cameras start to roll again. Hardcastle starts off toward the fountain.

CONTINUED

HARDCASTLE

Where was I...oh yes...A Man of  
the People --

SYKES

Cut! Cut!

HARDCASTLE

What's the problem now?

SYKES

(indicates fountain)

Look around you, Judge. What do  
you see?

HARDCASTLE

What I see is a lot of people I  
hardly know making me angry.

SYKES

You have a fountain in your front  
yard.

HARDCASTLE

So?

SYKES

The voters to whom you appeal don't  
have fountains in their front yards.  
It won't work. It doesn't fit your  
image as the quintessential "common  
man".

HARDCASTLE

I got an idea. Why don't you show  
me rakin' leaves out by the pool.

SYKES

Sorry, Judge, but Joe Average  
doesn't own a swimming pool.

HARDCASTLE

Tell you what. Why don't McCormick  
and I go a little one-on-one.  
Shoot a few baskets for the cameras.

DUTTON

Great idea. We'll go downtown.  
Find a basketball court. Get you  
out among the people.

CONTINUED

66

CONTINUED - 2

66

HARDCASTLE

I thought we could use my court,  
out back.

Dutton and Sykes shake their heads. And off Hardcastle's  
look, we:

CUT TO

67  
thru  
68

OMIT

67  
thru  
68



69

EXT. ROAD - DAY

69

as the pickup does a runby.

HARDCASTLE (V.O.)

Just keep driving, McCormick.

70

INT. THE PICKUP

70

McCormick is behind the wheel. He has a big grin on his face. Hardcastle has the now famous map open on the seat next to him.

McCORMICK

Ah, yes, the American dream. Only in America could "John Q. Public", "Joe Average", Milton C. Hardcastle have both a swimming pool and a basketball court in their backyard.

HARDCASTLE

You're gettin' a real charge outta this?

McCORMICK

Nah. But confidentially, Judge, What are you going to do? Get a new image or a new house?

HARDCASTLE

Keep your eyes on the road, McCormick.

70A

INSERT - THE MAP

70a

as Hardcastle looks down at it. Traces his finger along the route to Pinewood Park.

HARDCASTLE (V.O.)

Pinewood should be right up ahead... at the end of the road.

70B

RESUME SCENE

70B

as McCormick and Hardcastle trade looks.

McCORMICK

Isn't this relaxing. We're away from the crowds. The snarling

(MORE)

CONTINUED

70B

CONTINUED

McCORMICK (Cont'd.)  
reporters. The Duttons and the Sykes'.  
Just the two of us spending a nice  
leisurely day in the park.

CUT TO

71

TIGHT ON A GERMAN SHEPHERD - DAY

71

snarling viciously against the backdrop of a cyclone fence  
--strands of barbed wiring on top.

72

ANGLE - THE PICKUP

72

as it pulls off the dirt road near the fence and stops.  
Hardcastle and McCormick get out. The land behind the  
fence is in its natural, overgrown, uncared-for state. A  
ramshackled cabin sits a hundred feet back from the fence.  
Hardcastle and McCormick eye the snarling German Shepherd  
and the NO TRESPASSING sign that hangs on the fence.

McCORMICK

A cyclone fence and a guard dog.  
This doesn't look like a park to  
me, Judge. Maybe that's why  
Austin put a question mark next  
to it on the map.

HARDCASTLE

Why don't we see whether anybody's  
home before we go jumping to  
conclusions.

(calls out)

Hello? Anybody home?

73

ANGLE - THE CABIN DOOR

73

as it's thrown open and BIRDY FLETCHER limps out. He's got  
a chaw in one cheek. Spits a wad into the dirt.

FLETCHER

Howdy.

HARDCASTLE

Howdy.

FLETCHER

What brings you fellas up this way?

CONTINUED

73

CONTINUED

73

McCORMICK

You know how it goes. We decided to take a day off. Take a drive in the country.

Fletcher walks over to the German Shepherd, puts a leash on it. The dog calms down.

HARDCASTLE

We spotted your property and were wondering whether it was for sale.

FLETCHER

No.

HARDCASTLE

Can you tell us who owns it?

FLETCHER

Who's asking?

HARDCASTLE

Milt Hardcastle and this is Mark McCormick.

FLETCHER

City owns it.

Hardcastle and McCormick look down at the road that leads through the gate onto the property.

73A INSERT - TIRE TRACKS

73A

There are fresh tire tracks in the road. The kind usually left by heavy equipment.

73B RESUME SCENE

73E

Hardcastle and McCormick exchange a look.

HARDCASTLE

Mind if we take a look around?

FLETCHER

Not my job to let you in. Pay me to keep you out.

Fletcher removes the dog's leash. He begins to BARK and SNARL at Hardcastle and McCormick. Fletcher turns and starts away, under --

CONTINUED

73B

CONTINUED

73B

FLETCHER

Got a job to do. Nice meetin'  
you.

Fletcher exits. Hardcastle and McCormick turn and head back  
to the pickup.

HARDCASTLE

You see those tire tracks? Some  
heavy machinery's been through  
here lately.

McCORMICK

Tire tracks. Cyclone fencing.  
Caretaker's house. A none-too-  
friendly guard dog. What kind of  
park is this, anyway?

HARDCASTLE

I don't know, but we're sure as  
hell gonna find out.

Hardcastle and McCormick get into the pickup. Hardcastle  
throws it in gear. Pulls away.

74

ANGLE - FLETCHER

74

he stands by the gate and watches as the pickup disappears  
down the road.

75

INT. CABIN - DAY

75

There's a pot-bellied stove, bunk bed, threadbare couch,  
several guns and a small, table-sized portable T.V. with  
aluminum foiled rabbit ears. Fletcher crosses to the phone  
and dials.

CONTINUED

75

CONTINUED

75

FLETCHER

It's me, Fletcher.

76

INTERCUT - INT. OFFICE - DAY

76

CLOSE ON the back of a leather wing-back chair. We SEE the top of a man's head.

MALE VOICE

I told you never to call me here.

77

INSIDE CABIN - CLOSE ON FLETCHER

77

FLETCHER

(chewing his wad)

Thought you'd wanna know about a coupla' fellas who just came pokin' around.

MALE VOICE

Did you get their names?

FLETCHER

One of 'em was that judge runnin' for mayor, Milton C. Hardcastle.

78

ANGLE ON THE CHAIR

78

as it swings around slowly to reveal Jack Mann.

MANN

Hardcastle was up there? Are you sure?

FLETCHER

Seen enough of him on T.V. It was him alright. Wanted to know if the property was for sale.

MANN

Okay. Sit tight and I'll get back to you.

CONTINUED

78

CONTINUED

78

As Mann hangs up the phone and gazes out the window that overlooks Los Angeles, CAMERA PANS to the nearby wall and the official seal of the Parks Commission. We HOLD on it a beat, then:

DISSOLVE TO

79

EXT. PINWOOD PARK - NIGHT

79

We SEE the Pickup parked on the side of the road, in the shadows.

80

INT. PICKUP - ON HARDCASTLE AND McCORMICK

80

watching the park. There's a light on in the cabin. Hardcastle is looking at the map. McCormick looks at his watch.

McCORMICK

Judge, will you stop looking at that map and listen to me? We're not going to accomplish anything by just sitting here. Nothing is going to happen. It's after midnight.

HARDCASTLE

If you'd been a cop, McCormick, you'd know how these stakeout details work. Now we're gonna sit here and wait.

McCORMICK

For what?

HARDCASTLE

For whatever made those tire tracks we saw on the road. Some heavy equipment has been through here.

McCORMICK

And you expect it to come through here again tonight. C'mon, Judge, this isn't some T.V. detective show. Hardcastle and McCormick don't just park themselves in the shadows and wait for the bad guys to drop in, on cue.

CONTINUED

#2310

36A.  
(X)

Rev. 12/11/85

80

CONTINUED

80

Just then, we HEAR the SOUND of HORN.

81  
thru  
82

OMIT

81  
thru  
82

82A

HARDCASTLE AND McCORMICK'S POV

82A

A pair of headlights pierces the late evening mist as a diesel tanker makes its way down the road. It rolls past the pickup. Stops outside the gate.

McCORMICK (V.O.)

I don't believe it.

83 ANGLE - FLETCHER 83

as he walks over to the gate, unlocks it. Swings it open.

84 ANGLE - HARDCASTLE AND McCORMICK 84

They duck around the far side of the diesel truck. The driver throws his rig in gear. Pulls through the gate: Hardcastle and McCormick running alongside it into the compound. They angle off into the darkness as Fletcher swings the gate closed behind the truck.

85 OMIT 85

85A A NEW ANGLE 85A

Hardcastle and McCormick look out from behind some trees as Fletcher walks over to the cab and starts talking to the driver.

85B ANGLE - THE GERMAN SHEPHERD 85B

The dog BARKS, strains at its leash, looks off in the direction of Hardcastle and McCormick.

86 ANGLE - FLETCHER 86

as he regards the growling, straining shepherd.

FLETCHER

What'sa matter, boy? You smell something?

(to driver)

Start dumping your load. I'm gonna see what's spookin' him.

Fletcher lets the shepherd pull him off toward the trees. The driver starts up his rig, continues down the dirt road.

87 ANGLE - HARDCASTLE AND McCORMICK 87

as they make their way through the trees in pursuit of the truck. They duck behind some rocks as the truck pulls up to a pond and the driver cuts the engine. McCormick sniffs at the air. Then sniffs again.

McCORMICK

What stinks?

CONTINUED



87

CONTINUED

87

HARDCASTLE

Smells like some kind of chemical.  
Toxic waste. It's comin' from that pond.

88

ANGLE - THE DIESEL TRUCK

88

The driver exits the cab. Unloads a corrugated tube off the side. Connects it into the truck's underbelly. Carries the open end over to the pond, lays it in the water. He returns to the truck, dons an oxygen mak, activates the pump. Liquid starts coursing through the tube. The pond water bubbles.

89

HARDCASTLE AND McCORMICK

89

as they turn away from the fetid stench. McCormick stifles a gag.

McCORMICK

That's awful.

HARDCASTLE

Let's get outta here.

They start away from the pond. McCormick reacts as he spots the dog pulling Fletcher towards them.

McCORMICK

(re: Fletcher and  
dog)

Judge.

HARDCASTLE

We'll have to make a run for it.

Whereupon Hardcastle and McCormick sprint off in the direction of the fence.

90

ANGLE - FLETCHER

90

as he spots Hardcastle and McCormick serpentineing around the trees. He unleashes the shepherd.

FLETCHER

Go get 'em boy!

91

ON FLETCHER

91

as he calls out to the driver.

CONTINUED

- 91 CONTINUED 91  
FLETCHER  
We got company. Get that load  
dumped and get outta here!
- 92 ON HARDCASTLE AND McCORMICK 92  
high-tailing it toward the fence. The dog is in hot pursuit.
- 93 ANGLE - THE FENCE 93  
as Hardcastle and McCormick arrive at the fence. McCormick  
pulls his jacket off, tosses it over the barbed wire. They  
start to climb over. Suddenly the dog is there. On its  
hindquarters. Snapping at them. Growling.
- 94 ANGLE - HARDCASTLE AND McCORMICK 94  
as they make it to the other side of the fence. They race  
over to the pickup and jump in. Hardcastle throws it in  
gear, floors the gas. The pickup accelerates down the road.
- 95 ANGLE - FLETCHER 95  
as he swings the front gate open, FIRES several rounds at the  
departing pickup.
- 96 INSERT - TAILGATE OF THE PICKUP 96  
peppered with shotgun pellets.
- 97 ON PICKUP TRUCK 97  
as it tears off into the darkness.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN .

98 EXT. POLICE STATION - DAY 98

to establish. Over this we hear:

HARDCASTLE'S VOICE

They're dumping toxic chemicals  
up there! It smells like a platoon  
of soldiers crawled up there and  
died!

99 INT. POLICE STATION - DAY - ON LIEUTENANT LOU DONOVAN 99

A tough, no nonsense cop. He has a hip thrown over his  
desk as he looks at Hardcastle and McCormick.

99A INT. DONOVAN'S OFFICE 99A

Hardcastle and McCormick stand impatiently in front of  
the desk.

DONOVAN

Gimme some proof. A lotta things  
smell bad.

HARDCASTLE

Yeah, like the fact that Herb  
Austin found out about that  
place and got himself blown to  
pieces...pretty effective way to  
kill a parks bill.

DONOVAN

Milt, I'm not saying I don't  
believe you.

(picks up report)

But I have a statement here from  
Birdy Fletcher.

HARDCASTLE

Who?

DONOVAN

The caretaker up there. The guy  
(MORE)

CONTINUED

99A

CONTINUED

99A

DONOVAN (cont'd)  
you talked to. Now according to his version of the story he caught some guys dumping stuff in the pond and tried chasing them off. Description fits you two to a "t".

MCCORMICK  
You know better than that, Lou.

DONOVAN  
He's a citizen, too. It's his word against yours.

HARDCASTLE  
Bring him in. Let's talk to him.

Donovan goes around his desk and sits down.

DONOVAN  
Can't. He's in the hospital. Somebody worked him over. Claims it was you and McCormick. 'Course he's not pressing charges.

MCCORMICK  
(sarcastic)  
I wonder why.

DONOVAN  
(confidentially)  
I'd like to help you out, but somebody's clamping a lid on this one. Everytime I turn a knob another door slams in my face. All I get is there's an official line. You know as well as I do that means leave it alone.

HARDCASTLE  
Where'd they take Fletcher?

DONOVAN  
(grinning)  
Milt, you're a candidate for political office.  
(MORE)

CONTINUED

99A

CONTINUED - 2

99A

DONOVAN (cont'd)

I can't give you information on a pending investigation, information you could use against your opponents. Politics is dirty, man.

MCCORMICK

I'm not running for anything. Tell me.

Donovan smiles and walks them to the door.

DONOVAN

Nice try, McCormick.

100

ANGLE - DONOVAN

100

as he stops by the door and looks at Hardcastle.

DONOVAN

By the way, Milt, I like that average Joe stuff. Who came up with it? Your campaign manager?

HARDCASTLE

Stick to keeping the sleaze off the streets, huh? Let me handle running for office...

He and McCormick start out the door. Donovan hesitates then calls to Hardcastle.

DONOVAN

Aw, hell, Milt...

He pulls out a small notepad and scribbles something down. He hands the slip of paper to Hardcastle.

DONOVAN

Little campaign donation...

Hardcastle looks at the slip of paper.

101

INSERT - PAPER

101

with the notation: St. Gildar's Hospital  
Room 302

SMASH CUT TO

102

CLOSE ON - ROOM NUMBER

102

room 302. As it's pushed open.

103

INT. HOSPITAL ROOM - DAY - ON HARDCASTLE AND MCCORMICK

\*103

As they walk in. A bruised Birdy is packing up his belongings, ready to leave the hospital. He reacts at the sight of Hardcastle and McCormick.

CONTINUED

103

CONTINUED

103

HARDCASTLE

'Remember us, Birdy? We partied last night.

Fletcher makes a grab for the nurse's call button, but McCormick moves it out of reach. Hardcastle sits down on the edge of the bed and shoots Fletcher a look.

HARDCASTLE

I want to know who's signing your checks.

FLETCHER

You can't come in here and threaten me! I'll call the cops!

104

ANGLE - McCORMICK

104

as he notices a small pile of mail lying on the night stand. He slips it under his jacket as Fletcher's attention is on Hardcastle.

105

ON HARDCASTLE

105

who shoots Fletcher a hard look.

HARDCASTLE

(re: flowers)

I hope they're paying you more than fifteen bucks worth of flowers, Birdy, because you're facing an accessory to murder charge. And that's for starters.

FLETCHER

I don't know anything about a murder! Now get out of here! Leave me alone!

HARDCASTLE

It's coming apart, Birdy. If you change your mind and want to do yourself a little good...make things easier...call me.

Hardcastle stands. He follows McCormick out of the room.

106

INT. HALLWAY OF HOSPITAL - ELEVATOR

106

as Hardcastle and McCormick wait for it. McCormick pulls out the packet of mail he lifted from Fletcher.

HARDCASTLE

What's that?

McCORMICK

(smiles)

Birdy's mail. Followed me home.  
Can I keep it?

Hardcastle gives McCormick a look as McCormick slips through the packet.

McCORMICK

Flyers...insurance statements...  
guess what?

(smiles)

A phone bill. 'Course, mayoral  
candidates can't go poking into  
other people's phone bills...

McCormick opens the envelope and looks at a computer print-out of the numbers Fletcher called. Hardcastle stares at McCormick. There's a beat, then he grabs the bill out of McCormick's hand.

HARDCASTLE

(looking at bill)

Gimme that! I wanna run these  
numbers.

The elevator door opens and Hardcastle and McCormick step inside as we...

CUT TO

107

EXT. TV STUDIO - DAY - STOCK

107

108

INT. TV STUDIO - DAY - ON DUTTON AND SYKES

108

Nervously pacing back and forth in the corridor.

SYKES

I can't take much more of this.  
The Gilmore-Mann-Hardcastle debate  
is going to look naked without  
Hardcastle!



109

ANGLE - HARDCASTLE AND McCORMICK

109

as they walk in. Sykes and Dutton jump on them like buzzards on carrion.

SYKES

I must've made a hundred and fifty phone calls. Where have you been?

DUTTON

Less than an hour. We have less than an hour! You have to dress, you have to be briefed...I want a hairdresser to take a look at you...

HARDCASTLE

Where's Mann?

SYKES

He's in his dressing room... dressing...Strangely enough some people get here on time. Why?

Hardcastle and McCormick push past them and take off down the hall as we...

CUT TO

110

INT. DRESSING ROOM - ON JACK MANN

110

Looking every inch the perfect, well-tailored candidate. He confers with an aide as he fascinates himself with his own image in the mirror.

111

ANGLE - DOOR

111

as it's shoved open and Hardcastle and McCormick barge in. Mann looks up in surprise at seeing Hardcastle there.

MANN

Milt!

HARDCASTLE

I know why you had Herb Austin killed.

Mann's face falls as he looks at his aide.

CONTINUED

MANN

What?

Mann pretends to be very surprised and taken aback. He puts a puzzled smile on his face.

MANN

(to aide)

Glen, would you excuse us for a moment?

The aide looks at Hardcastle and McCormick and nods to Mann, walking out, closing the door.

MANN

Did you just accuse me of murder in front of a witness?

HARDCASTLE

It must've blown your plans through the roof when Herb picked Pinewood as a site for a city park. He find out you were being paid to allow toxic waste dumping up there? Is that why you did it?

MANN

I never expected smear tactics, not from Milton C. Hardcastle. I guess I was wrong.

McCORMICK

You wanna tell us why Birdy Fletcher called you on your private number the day we went up to see him?

MANN

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

HARDCASTLE

The phone company has a record of the call.

MANN

The man works for me. He's an employee of the Parks Commission. That must be it. I really don't remember.

CONTINUED

111

CONTINUED - 2

111

HARDCASTLE

You paid off Fletcher to keep his mouth shut and used your office to keep the toxic dumping investigation at a respectable minimum. I'm willing to bet you also put the hit on Herb Austin.

MANN

All you've got is a bunch of ridiculous, groundless accusations.

HARDCASTLE

Why don't we let the people decide that. I figured I'd go public with my ridiculous, groundless accusations on TV today...during the debate.

MANN

You're insane, Hardcastle. You do that and I'll sue you until your pockets turn inside out!... I don't have to listen to any more of this!

He storms out of the room.

CUT TO

112

CLOSE ON - JACK MANN

112

Looking scared.

MANN

We're losing control. He's threatening to air this at the debate! Once the public hears a thing like that, they start to believe it! The stink starts to stick to your clothes!

We WIDEN to reveal we're in...

113

INT. BOARDROOM - DAY - ON NORCROSS

113

as he leans back in his chair and looks at Mann.

CONTINUED

113

CONTINUED

113

NORCROSS

Milt Hardcastle and Herb Austin  
are cut from the same mold...It's  
time we tied up all our loose ends.

On his look we...

FADE OUT

END OF ACT THREE

(X)

ACT FOUR

FADE IN

114 EXT. TV STOCK - DAY - STOCK 114

To re-establish.

115 INT. DRESSING ROOM - ON HARDCASTLE 115

standing in front of a mirror wearing a slightly wrinkled suit that has obviously been worn many times, trying to tie his tie. McCormick is watching him. McCormick is restless and impatient.

McCORMICK

Judge, what're you doing? The guy ran out on you and you're playing with your tie? What about Mann?

HARDCASTLE

He ran like a rabbit, just like he was supposed to.

McCORMICK

You want to explain that?

HARDCASTLE

You've seen Mann. The only thing he's got goin' for him as a candidate is a smile like a showroom of new refrigerators... You don't think he's smart enough to run this operation. He's a front, McCormick. I'm reeling for the big fish.

McCORMICK

Then how come we're sitting in a T.V. station when we should be out fishing?

HARDCASTLE

We baited the line. Mann's all stoked up. He'll get to the big guys. And they'll get to us.

Hardcastle looks at the clock on the wall. Back to McCormick.

HARDCASTLE

They'll make their move before five.

CONTINUED

115

CONTINUED

115

Hardcastle impatiently yanks at his tie, unable to get his knot right. He turns away from the mirror. McCormick goes to him..

McCORMICK

Let me do it.

(knotting the tie)

Willya do me a favor, Judge?

HARDCASTLE

What?

McCORMICK

Anybody delivers a package to you, you give it a dip in the sink before you open it, okay?

McCormick finishes the tie. Hardcastle.

HARDCASTLE

I'll keep that in mind...How do I look?

McCormick looks the Judge over and suppresses a slightly malicious smile.

McCORMICK

Like a man of the people...

Hardcastle grins, obviously satisfied with this answer.

116

ANGLE - DOOR

116

as it opens and Sykes and Dutton hurl themselves inside, busy, concentrated and very like gnats around a face. Sykes enters talking.

SYKES

Almost time, Judge!

Dutton looks at Hardcastle's suit. His face falls.

DUTTON

It's all wrong. The tie's going to make a glare, the suit is crinkled, it's old, out of fashion...I wish you'd trust me...I do know a little about politics, you know.

HARDCASTLE

I know you're just trying to do your job, but I want you to think about something...If I lose this

(MORE)

CONTINUED

HARDCASTLE (Cont'd)  
election on the strength of a  
tie, maybe there's something  
wrong...Just a thought.

Sykes and Dutton look as though they think this is a  
very bizarre idea, indeed, as the PHONE RINGS. Sykes  
answers it.

SYKES

Sykes...

He holds the receiver out to Hardcastle.

SYKES

It's for you...let's not spend  
a whole lotta time on this, okay?

Hardcastle takes the receiver. Sykes keeps hanging over  
him, talking.

SYKES

We go in twenty minutes...

Hardcastle looks irritated, trying to hear.

SYKES

We could use this time to  
rehearse --

Hardcastle finally turns away, holding an ear and straining  
into the receiver. Sykes takes the hint, shrugs as if to  
say, "the man is hopeless" and goes to the other side  
of the room, shaking his head at McCormick and Dutton and  
looking at his watch.

HARDCASTLE

Okay...I'm here...

on the other end of the line.

FLETCHER

It's Fletcher. I want to make  
a deal. I'll give you all the  
names, but you got to take care  
of me.

HARDCASTLE

(winking at McCormick)  
Had a sudden change of heart?

dic

117

CONTINUED

117

FLETCHER

More like a sudden case of the jitters. I'm scared...Come on, Hardcastle. I have what you need and I want to live.

We WIDEN to reveal we're...

118

INT. CABIN - DAY - ON KEMP

118

watching Fletcher talk on the phone.

HARDCASTLE

Look, I'm not promising anything. You give me what you have. I'll do my best for you. That's the deal. I'm at the studio. Come down now.

FLETCHER

Oh, yeah, sure. Just what I want. A lot of witnesses when I roll over. You come to the cabin, or the deal's off.

HARDCASTLE

(pausing for a moment)  
I'll be there.

FLETCHER

And come alone.

Fletcher hangs up. He looks at Kemp, who nods.



119 RESUME - INT. DRESSING ROOM

119

Hardcastle hangs up and looks at McCormick.

HARDCASTLE

Fletcher wants me up at the cabin...alone.

MCCORMICK

And you're going? Without any back-up or anything? You're just going? There's going to be somebody up there, Judge, waiting to fill your crinkled suit with bullet holes!

Dutton and Sykes look at each other, suddenly becoming very nervous.

DUTTON

What're we talking about here?

HARDCASTLE

Murder...

(to McCormick)

Maybe he's really scared.  
Maybe he's on the level.

SYKES

About what? Will somebody please tell me what the hell's going on?

Hardcastle and McCormick ignore him.

MCCORMICK

I'm not letting you go up there by yourself! Forget it!

DUTTON

Go? Go where? You can't go anywhere! You're on in fifteen minutes!

As Hardcastle, followed by McCormick starts for the door.

DUTTON

You can't do this to me!

SYKES

This is worse than the sewer worker who ran for the school board...

(MORE)

CONTINUED

SYKES (Cont'd)

Remember that? I see careers  
collapsing here...

HARDCASTLE

(to McCormick)

He said alone...that doesn't mean  
I want you to stand around and  
get bored.

And as Hardcastle pulls McCormick out the door, we:

120 EXT. ROAD - DAY - ON PICKUP 120  
a runby.

121 INT. PICKUP - DAY - ON HARDCASTLE 121  
Driving. Underneath him, on the floorboard, his back  
against the door, is McCormick.

MCCORMICK  
Judge, did you ever notice that  
whenever you get into something...  
say, running for Mayor, I get stuck  
in some very weird back seat?

HARDCASTLE  
You're not in the backseat. You're  
in the floorboard...Life's  
improving.

He pulls out his .45 and hands it to McCormick.

HARDCASTLE  
Take this. You might need it.

Off McCormick's turned off look we...

CUT TO:

122 EXT. PINWOOD GATE - DAY 122  
As Kemp watches Fletcher swing the gate open and a dark  
Mercedes drives through. Fletcher walks over to the car  
and leans on the door.

123 ANGLE - DRIVER'S WINDOW 123  
as it electronically slides down and we see J.J. Norcross  
sitting there.

FLETCHER  
Hardcastle's on his way. Alone.

Norcross smiles at Fletcher.

NORCROSS  
Thank you, Fletcher...  
(to Kemp)  
Pay the man.

Kemp takes out his gun and aims it at Fletcher, who  
realizes what's going on and tries pathetically to limp  
away.

124 ANGLE - KEMP 124

He aims and FIRES.

125 ON FLETCHER 125

as he goes sprawling and lies motionless, his cane under him.

126 ON NORCROSS 126

as he gets out of the car.

NORCROSS

Park the car out of sight  
and get rid of the body.

He walks into the cabin.

127 BINOCULAR MATTE 127

As it HOLDS on Hardcastles's pick-up truck heading up the road. The binoculars scan a 180, but see nothing. They track back to the pickup and HOLD on Hardcastle, alone behind the wheel.

128 INT. CABIN - DAY - ON NORCROSS 128

As he lowers the binoculars. Kemp stands behind him.

NORCROSS

I wish he'd done us both a favor  
and concentrated on the campaign.

129 ANGLE - PICKUP 129

as it takes a turn in the road leading up to Pinewood. McCormick jumps out of the passenger door and disappears into the brush. He does a roll out of the moving truck. He lands, rolls onto his feet and keeps going.

130 EXT. GATE - DAY - ON PICKUP TRUCK 130

as it pulls through the open gate and stops. Hardcastle steps out. He looks around, sizing things up. Perhaps stalling a little to give McCormick time to double around.

HARDCASTLE

Fletcher? You here? Fletcher?

Hardcastle walks over to the cabin and turns the doorknob. The door swings open. Hardcastle walks inside.

131 INT. CABIN - DAY - ON NORCROSS 131

as he watches Hardcastle step through the door. Kemp stands just to the right of Norcross, his gun out.

NORCROSS

Close the door, Milt.

Hardcastle looks at Norcross, closes the door behind him and smiles.

HARDCASTLE

I figured it had to be somebody pretty important...I just didn't know how important.

NORCROSS

(shrugs)

We all make mistakes.

CUT TO

132 EXT. PINWOOD PARK - DAY - ON MCCORMICK 132

as he runs out of the trees and starts climbing a section of fence.

133 ANGLE - MCCORMICK 133

as he jumps off the fence and makes his way toward the cabin.

134 INT. CABIN - DAY 134

Hardcastle looks at Norcross.

CONTINUED

## HARDCASTLE

You really sugared my coffee, didn't you, J.J.? 'Course, I drank it. You appealed to my honor, vanity, the whole ball of wax...I wasn't even supposed to win, was I?

## NORCROSS

Hardly. The polls had Gilmore a shoe-in for another term. I wanted Mann.

CONTINUED

HARDCASTLE

So you used me to split the vote and force a run-off.

NORCROSS

It might've given Mann the push he needed. He was useful to me as PARKS COMMISSIONER. He'd be valuable to me as Mayor.

HARDCASTLE

And it just happened to be useful to kill Herb Austin, too.

NORCROSS

Look at it from my point of view. Norcross Industries was losing money. We have a very nasty by-product. We needed a dumping off spot and we found it. Herb Austin was going to ruin it for us.

He nods and Kemp grabs Hardcastle and shoves him toward the door.

CUT TO

EXT. CABIN - DAY - ON McCORMICK

as he makes his way through the brush. Up ahead, he can see the cabin.

INT. CABIN - DAY

HARDCASTLE

And now you're going to kill me, too, huh?

NORCROSS

No, you're just going to have a traffic accident.

Kemp opens the door and shoves Hardcastle out.

- 137 EXT. CABIN - DAY 137  
as Hardcastle is shoved out, a gun in his back. Kemp and Norcross follow him out.
- 138 ANGLE - McCORMICK 138  
as he draws down on Kemp and Norcross.  
McCORMICK  
Hold it right there.
- 139 ON KEMP 139  
As he bring up his gun, using Hardcastle as a shield. Hardcastle throws an elbow back, catching Kemp in the stomach. He grabs hold of Kemp's wrist and knocks the gun out of it. The two of them trade punches.
- 140 ON NORCROSS  
as he ducks back inside the cabin.
- 141 INT. CABIN - DAY - ON NORCROSS 141  
as he pulls out s small automatic and uses the barrel to break a window. He FIRES at McCormick.
- 142 EXT. CABIN - DAY - ON McCORMICK 142  
as he ducks the fire and returns it with the .45. He sprints for the cabin as Hardcastle and Kemp slug it out in front. Hardcastle sends Kemp reeling.
- 142A ANGLE - NORCROSS 142A  
as he runs, firing, from the cabin and jumps into the caretaker's car. He revs it up before McCormick can duck around and get to him. He screams into gear and makes a fast rush toward McCormick.
- 142B ANGLE - ON McCORMICK 142B  
McCormick makes a dash, barely missing being killed by the car. He rolls on his back out of the way and fires straight into the windshield of the car.



#2310

56A.  
(X)

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142C

ANGLE - ON NORCROSS

142C

as he ducks down, avoiding the bullet and the flying glass. He loses control of the car, screaming.

142D ANGLE - FLETCHER'S CAR

142D

As it careens out of control and into a tree. The car is totalled. Norcross gets out, starts to make a run, gives it up.

142E RESUME YARD

142E

Hardcastle and McCormick round up Kemp and Norcross, who move together at the prompting of Hardcastle, who has Kemp's gun. Hardcastle and McCormick put Kemp and Norcross into the pick-up and stand looking at each other. McCormick laughs as Hardcastle stands, his suit filthy, his hair standing on end, his face dirty, red and sweaty.

McCORMICK

I think you're taking this people's candidate thing a little too far.

HARDCASTLE

Get in the truck, McCormick.

Off McCormick's laugh, as we...

143 OMIT  
thru  
145143  
thru  
145

FADE OUT

END OF ACT FOUR

FADE IN:

146

INT. HARDCASTLE'S CAMPAIGN HEADQUARTERS - DAY

146

As Hardcastle, McCormick, Sykes, Dutton and assorted supporters and campaign workers stand listening to an election return update on a large speaker hanging off a wall.

## ANNOUNCER'S VOICE

Reporting in from the Fifth and Seventh precincts with twenty percent of the vote totaled, we have Mayor Gilmore ahead with thirty-eight percent of the vote to Judge Hardcastle's twenty-two percent...It appears that Jack Mann, the former Parks Commissioner, currently under indictment with businessman Jason Norcross for the murder of Councilman Herb Austin, has forfeited most of his votes to incumbent Mayor Gilmore...

## HARDCASTLE

(re: Dutton)

Let's get another channel.

Sykes nods to a campaign worker, who hurries away. A beat later we hear:

## ANNOUNCER #2'S VOICE

With thirty-one percent of the vote in, KQLR projects incumbent Mayor Gilmore the winner for another term by a two-to-one majority.

## McCORMICK

You gave it a helluva shot, Judge.

Hardcastle looks at him.

## HARDCASTLE

What're you talking about? They still have another sixty-nine percent of the vote to count! It's not over till the last vote's counted. Remember that picture of Harry Truman holding that newspaper that said, "DEWEY WINS"?

147

ANGLE - DUTTON

147

as he hurries over holding a sheet of paper.

DUTTON

(to Hardcastle)

Gilmore's killing us on the westside.  
Channel Six just projected him the  
winner by twenty percentage points.

Sykes looks at Hardcastle.

SYKES

Well you ran a good race, Judge.  
I still think we could've won if  
you'd let us tell the public you  
were the one who busted Mann and  
Norcross. Too bad.

(to Dutton)

You have the Judge's concession  
speech?

Dutton pulls out a typewritten sheet of paper.

DUTTON

I have your speech right here,  
Judge. I'll arrange for a press  
conference at City Hall.

He holds out the speech to Hardcastle. Hardcastle looks at  
them, then at McCormick, who nods. He again stares at the  
speech and, after a beat, reluctantly reaches out and takes it.

CUT TO:

148

INT. CITY HALL - DAY - ON HARDCASTLE

148

In front of a bank of microphones. McCormick stands off to  
the side as Hardcastle takes out Dutton's concession speech  
and spreads it out on the lecturn. He clears his throat and  
looks at the throng of reporters.

HARDCASTLE

Well, you all know why I'm here.  
(starts reading speech)

It's been a long and hard-fought  
campaign. The voters of this city...

Hardcastle crumples up the speech and looks at the reporters.

CONTINUED

## HARDCASTLE

Seein' as how I'm no politician  
and I'll probably never run for  
anything again as long as I live,  
I guess I can say whatever I  
want to.

Hardcastle stops and collects his thoughts for a beat.

## HARDCASTLE

First, I want to say that I was  
licked fair and square. Mayor  
Gilmore is a good man and I think  
he'll keep on doing a good job for  
us...Good luck to him.

There's APPLAUSE. Hardcastle waits until it dies down, then  
presses on.

## HARDCASTLE

Maybe it's because I'm old fashioned...  
hell, I'm supposed to be...I'm old...  
But I think it's a pretty great thing  
when a man gets to stand here like  
this, in front of people, and tell  
them what he thinks. And what I  
think is I got into this race for  
some pretty good reasons.

(beat)

I honestly believed and I still do  
that one man can make a difference.  
That a man can speak out on the  
issues and be proud of his opinions  
no matter how unpopular they may be.  
That a man can give his word and  
stand by it. That if we enjoy all  
the benefits of this great democracy  
of ours, it's our responsibility to  
give a little back. To do our small  
part. Now I didn't win the election,  
but I hope I made a difference. I  
hope, in my own way, I did my small  
part to serve democracy.

as he watches Hardcastle. He nods quickly as if to say,  
"That's my friend."

150

RESUME HARDCASTLE

150

HARDCASTLE

I guess that's all I have to say,  
except thanks to everybody who  
worked for me and voted for me and  
listened to me...so long.

Hardcastle stands down, goes through a long procession of  
reporters and puts his hand on McCormick's shoulder. McCormick  
looks at the Judge long and hard. There is pride written all  
over his face.

HARDCASTLE

Let's go home, kiddo.

McCormick puts his arm around the Judge's shoulder and they  
start off as we

FREEZE FRAME

151

OMIT

151

THE END