

2323

HARDCASTLE AND McCORMICK

"ROUND UP THE OLD GANG"

by

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A STEPHEN J. CANNELL PRODUCTION

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#2323

Rev. 1/23/86

HARDCASTLE & McCORMICK

"ROUND UP THE OLD GANG"

CAST

MILTON C. HARDCASTLE
MARK McCORMICK

FRANK HARPER

TEDDY HENDRIX

JENSEN

FARRELL

DEDE

MISS WILLIS

FRAN HENDRIX

ROY BARLOW

JERRY

CHARLIE

SECURITY GUARD

SECRETARY

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PRODUCTION PLEASE NOTE: Frank Barlow is now ROY BARLOW

HARDCASTLE AND McCORMICK

"ROUND UP THE OLD GANG"

ACT ONE

FADE IN

1
thru
18

OMITTED

1
thru
18

18A

EXT. GULLS WAY - DAY

18A

To establish. Over this we hear:

McCORMICK'S VOICE

It's only a summons, Judge --
a little piece of paper with your
name on it.

18B

INT. STORAGE SHED - DAY - ON HARDCASTLE

18B

Staring at a summons he holds in his hand.

HARDCASTLE

What it is, is a five hundred
dollar fine, McCormick.

McCORMICK

Well, what did you expect, that
fire marshall to hand you an
invitation to the Fireman's Ball
when he came here?

(gestures)

Look at this place.

18C

ANGLE - STORAGE SHED

18C

shelves crammed with cartons overflowing with files and
papers, stacks of books and law journals, half-empty paint
cans, old furniture, an assortment of other junk and bric-
a-brac etc.

18D

ON McCORMICK

18D

McCORMICK

It looks like the headquarters of
junk collectors anonymous.

HARDCASTLE

It's not junk -- it's memorabilia.
There's a difference y'know.

McCORMICK

Judge, memorabilia is old
pictures of John Wayne and Hoot
Gibson lying on the mantle. The
only place most of this stuff
should be lying is inside of a
landfill.

(sudden thought)

I got a great idea. Since we
gotta clean this place out anyway,
why don't we hold a garage sale?

(off Hardcastle's
look)

Sell a few things, meet some
people -- make some money.

And off McCormick's look we...

CUT TO

18E

CLOSE ON - CARTON

18E

as it's lifted off a shelf. We WIDEN to reveal McCormick
perched on a stepladder as he hands the carton to Hardcastle
who puts it down on a table covered with a bunch of other
cartons. As McCormick climbs off the ladder, Hardcastle
starts rummaging through the box.

HARDCASTLE

What's this?

McCORMICK

(taking it from
him)

That is a steering wheel from a
'57 Chevy Belair.

McCormick lovingly touches the wheel as it brings back
memories.

McCORMICK

I used to call her Mabel. Green
and white two door coupe. I put
(MORE)

CONTINUED

#2323

3,4,5,6,7
(X)

Rev. 1/23/86

18E

CONTINUED

18E

McCORMICK (cont'd)
in a 357 engine with dual overhead
cams -- four on the floor with
overdrive. You shoulda seen the
way she took the turns. She was
really something.

CONTINUED

18E CONTINUED

* 18E

HARDCASTLE

Well, it looks like Mabel didn't make it to the finish line. Maybe we'll get lucky and get a dollar for it.

*

MCCORMICK

A dollar? Judge, this thing is practically priceless. How many steering wheels like this you think are out there?

HARDCASTLE

In this garage, one too many.

McCormick rummages around in another carton and pulls out a Trans Am driving suit, his name over the pocket. He holds it up against him. Hardcastle shoots him a look.

*

HARDCASTLE

Make a nice pair'a overalls for painting the drain gutters.

MCCORMICK

(putting away suit)

Judge, we are not selling this. The subject is not open for discussion or debate and besides, at least it's flameproof unlike some of the junk around here.

19 ANGLE - MCCORMICK

19

as he rummages around in one of the cartons and pulls out a stained, misshapen old duck hunting hat. He holds it gingerly.

MCCORMICK

Don't tell me. It's alive.

*

Hardcastle walks over and grabs it from him. He looks at it and smiles.

HARDCASTLE

My old duck hunting hat. I been looking for this thing for years. Judge Hollister gave me that let's see...

(thinks)

It musta been around Christmas '62.

CONTINUED

19 CONTINUED

19

MCCORMICK

Tell you what -- if someone wants to give us fifty cents to let their dog chew on it, sell it.

HARDCASTLE

You don't sell memories, kiddo. This hat means a lot to me.

MCCORMICK

No offense, Judge, but I wouldn't use that thing as a rag to clean my car.

HARDCASTLE

You wouldn't, huh? Well, we're not selling it.

He stuffs the hat in his jacket pocket and starts sorting through another carton, pulling out a creased graduation cap, an old battered gavel, a yellowing report. He puts them down on the table. McCormick picks up the report.

MCCORMICK

I don't believe this. An old term paper of yours from 1953?
(reads)
'Torts and Liens?'

He smiles at Hardcastle.

MCCORMICK

Sounds like a bad comedy team.

Hardcastle yanks the term paper out of McCormick's hand.

HARDCASTLE

Just get the rest of those cartons down, okay?

*

20 PANNING UP

20

to reveal McCormick on the stepladder as he pulls a carton used to mail something away from the wall on the shelf and opens it. He pulls away the wrapping material and takes out a trophy pedestal with a hightop sneaker attached to it.

*

21 ON MCCORMICK

21

as he carries the pedestal with the sneaker on it over to Hardcastle, busy rummaging through a carton.

CONTINUED

21 CONTINUED

21

MCCORMICK

Wait a minute, Judge. I didn't know you took a size thirteen.

HARDCASTLE

(pulling stuff out of the carton)

I don't.

MCCORMICK

Then what's this?

Hardcastle glances at the pedestal McCormick's holding. He gets up and goes over to him.

MCCORMICK

I found it in one'a the cartons over there.

Hardcastle takes the trophy and looks at it.

HARDCASTLE

(fondly)

They gave me this after the big game.

(off McCormick's look)

In college. They gave each one'a us on the basketball team one of these things the year we made a run at the league championship.

Hardcastle looks at the inscription on the pedestal. He pats his pockets for a handkerchief, realizes he doesn't have one. He hesitates then pulls the hunting cap out of his pocket and uses it to wipe at the tarnish over the inscription.

HARDCASTLE

(reading)

'To a great year of basketball and a great player -- Teddy Hendrix.'

CONTINUED

21 CONTINUED (2)

21

MCCORMICK

Teddy Hendrix?

Hardcastle looks at him then at the trophy.

HARDCASTLE

They musta sent me back Teddy's trophy by mistake. You see a coupla years after we graduated, the school wanted to display these trophies in a new wing they were building. After they took down the display, someone musta stuck the wrong mailing label on this.

(shakes head)

I don't believe this. All these years and I been holding someone elses trophy.

MCCORMICK

(impressed)

You played ball with Teddy Hendrix, the old basketball pro?

HARDCASTLE

Yeah, we were roommates.

And off Hardcastle's look we...

CUT TO

22 INT. GULLS WAY - KITCHEN - NIGHT - ON MCCORMICK

22

Sitting at the table reading the inscription on the trophy. Hardcastle walks over carrying a pot of coffee and sits down. He fills their cups.

MCCORMICK

When was the last time you saw Teddy?

HARDCASTLE

(stirring coffee)

Must be what?...Twenty-five, thirty years ago. Nancy and I used to catch him play when his team came to town. After he retired from the pros, I heard he moved out here but somehow we lost in touch.

(MORE)

CONTINUED

HARDCASTLE (Cont'd)

(shrugs)

Too bad. Teddy and I shared some good times together.

MCCORMICK

I wish I coulda seen the two of you play, Judge. That musta been something to remember.

HARDCASTLE

Yeah, you could say that. I had some fair moves but Teddy, he was magic. He could cut through the top'a the key and get off a soft fifteen foot jumper that was a thing of beauty. You shoulda seen it. It never even touched the rim. He really was something.

MCCORMICK

I once saw a clip of him playing on an old sports show. I know what you mean -- he really was something.

Hardcastle is lost in his memories, remembering another time -- a magic time. He looks at McCormick.

HARDCASTLE

McCormick, what we experienced in the last two minutes of overtime in that championship game we lost -- that was a moment we'll never forget for the rest of our lives -- ever.

MCCORMICK

Didn't I see him on some TV commercial recently?

HARDCASTLE

Yeah. He does those commercials for that sports magazine.

Hardcastle pushes back his chair and stands. He picks up the trophy.

HARDCASTLE

You know what I'm gonna do? I'm gonna go see Teddy and say hello. Give him back his trophy and catch up on old times. You're gonna like him, McCormick.

(MORE)

CONTINUED

22 CONTINUED - 2

22

HARDCASTLE (cont'd)

The guy has a smile for everyone.

And off Hardcastle's look we...

SMASH CUT TO

23 INT. HENDRIX'S OFFICE - NIGHT - ON TEDDY HENDRIX

23

A big, atheletic-looking man in his sixties looking anything but happy as he sits on the edge of his desk confronting two hardcases, JENSEN and FARRELL. (Production note: There should be framed photos of Hendrix playing basketball on the walls.)

HENDRIX

You tell Barlow I'm not doing this commercial or any other commercials for him. I've had it up to here with his operation. I'm through and I'm getting out. He has trouble with that I'll go to the D.A. if I have to. You tell him that.

JENSEN

Yeah, I'll give him the message but I hope you understand a lotta people depend on Mr. Barlow for their paycheck, pal. He goes away, I probably go away. --

(motions to Farrell)

Farrell here goes away and I think like you oughta consider the fact we're not gonna let that happen.

HENDRIX

Is that a threat? You're threatening me?

JENSEN

Let's just say it's a reminder that you're in this with us. Something happens, we all go down. I'd remember that if I were you.

23A

ANGLE - DOOR

23A

to the office as it opens and a pair of uniformed building security guards walk in.

SECURITY GUARD
You called for us, Mr. Hendrix?

Hendrix looks at the security guards then looks at Jensen and Farrell.

HENDRIX
Yeah. These two gentlemen were just leaving. You wanna escort them to the elevator.

JENSEN
You have a nice day, Mr. Hendrix.

He and Farrell walk out followed by the two security guards and as we HOLD on Hendrix's look, we...

CUT TO

24
thru
26

OMITTED

24
thru
26

27 EXT. STREET - DAY

27

As Hardcastle's four-wheeler does a runby.

28 INT. FOUR-WHEELER - DAY - ON HARDCASTLE

28

Driving, McCormick riding shotgun, holding the trophy.

HARDCASTLE

Teddy's expecting us. He's gonna really thank me, McCormick, when I give this back to him. They guy's gonna probably get teary-eyed on me.

(re: trophy)

Do you realize what this thing is? This is an heirloom. This is somethin' you pass down from generation to generation.

MCCORMICK

Judge, it's just a sneaker. Let's not get carried away. I mean it's not like it's a most valuable player award.

HARDCASTLE

What it is, is a piece'a history.

MCCORMICK

I know that. Why don't we bronze your gavel and put it on display?
(MORE)

CONTINUED

28 CONTINUED

28

MCCORMICK (cont'd)
I can see it now. 'Hardcase
Hardcastle's symbol of law and
order. The gavel that won
the west.'

HARDCASTLE
Are you through?

MCCORMICK
Judge, I just can't believe the
two of you haven't seen each
other in all this time. I
mean you were only best friends,
roommates in college, you played
on the same basketball team --

HARDCASTLE
You left out I was best man at
his wedding.

MCCORMICK
You were best man at his wedding.

HARDCASTLE
What can I say, kiddo? I guess
people get caught up in their
lives -- careers, family.
Sometimes relationships kinda
get put on hold.
(beat)
But that doesn't mean you stop
thinking about each other, you
know.

McCormick looks at Hardcastle.

MCCORMICK
(softly)
I know.

CONTINUED

There's a beat of silence as they think about what friendship means.

HARDCASTLE

It's funny. I was a couple years older than Teddy but I always kinda looked up to him. He was one of those special people you run into once in a while that seems to have it all. Great guy, terrific athlete, married the nicest girl you'd wanna meet -- hero to millions.

MCCORMICK

Do I denote a hint of jealousy?

HARDCASTLE

Yeah, a little maybe. But you know what I liked most about the guy, McCormick? He never made you feel like you weren't his equal. He was that kinda guy.

McCormick looks at the trophy he's holding.

MCCORMICK

He really must be something. I bet he can't wait to see you.

And off his look we...

SMASH CUT TO

29

EXT. OFFICE BUILDING - DAY - STOCK

29

To establish. As the CAMERA pushes in on a suite of windows we hear:

SECRETARY'S VOICE

I'm sorry Judge Hardcastle, Mr.
Hendrix left a few minutes ago.

30

INT. OUTER OFFICE - DAY - ON MISS WILLIS

30

Teddy's secretary, a pleasant-looking woman in her thirties. A full-sized cardboard cutout of Teddy Hendrix stands on display near her desk. She looks at Hardcastle and McCormick.

MISS WILLIS

You might still catch him in
the garage if you hurry. Level
A.

HARDCASTLE

Right. Thanks.

He and McCormick hurry out of the office and we...

CUT TO

31 OMITTED 31

31A INT. ELEVATOR - ON HARDCASTLE AND McCORMICK 31A
standing there. McCormick looks at Hardcastle.

McCORMICK
I hate to say it, Judge, but if
I knew my best friend from college
who I haven't seen in like thirty
years was coming over, I wouldn't
just suddenly run out and leave
my secretary to greet him.

CUT TO

31B INT. UNDERGROUND GARAGE - DAY - ON HENDRIX 31B
as he unlocks the door of his car to get in.

31C ANGLE - JENSEN AND FARRELL 31C
as they move in on Hendrix. Jensen closes Hendrix's car door
and smiles at him.

JENSEN
Going somewhere, Mr. Hendrix?

31D ANGLE - ELEVATOR DOORS 31D
as they open and Hardcastle and McCormick step out. We can
see a sign on the wall near them that reads, LEVEL A. They
spot Jensen and Farrell hustling Hendrix over to their car
and starting to shove him inside.

HARDCASTLE
(calling out)
Hey!

31E ANGLE - HARDCASTLE AND McCORMICK 31E
as they run over to the car. Jensen and Farrell shove Hendrix
in the car and turn to face Hardcastle and McCormick.

HARDCASTLE
You wanna tell me what's goin' on
here?

Hardcastle gets his answer as Jensen throws a punch. Jensen
tries to get in the car. Hardcastle pulls him out as McCormick
and Farrell go at it.

31F ANGLE - HENDRIX 31F

as he opens the door on the far side of the car and jumps out. He runs over to a nearby exit door and disappears from view.

31G ON HARDCASTLE AND McCORMICK 31G

mixing it up with Jensen and Farrell. McCormick takes a hard shot and goes down. Farrell jumps behind the wheel as Hardcastle forgets about Jensen and hurries over to McCormick to see if he's all right.

31H ANGLE - JENSEN 31H

jumping in the car and Farrell slamming down on the gas and burning rubber as he tears away.

31J ON HARDCASTLE 31J

as he helps McCormick to his feet. They watch the car disappear from view. There's no way they're gonna catch them.

MCCORMICK

(rubbing jaw)

That guy punches like a drill press.

(looks around)

Where's Teddy?

HARDCASTLE

He ran outta here while we were being introduced to his two friends. C'mon, let's find a phone. I wanna run their plate number.

And as they move off, we...

CUT TO

31K EXT. POLICE STATION - DAY - STOCK 31K

to establish. OVER we HEAR:

HARPER'S VOICE

It's coming through now, Milt.

31L INT. HARPER'S OFFICE - DAY - ON UNIFORMED OFFICER 31L
as he hands Harper a slip of paper.

HARPER
(on phone; re: paper)
The car is registered to The
Sports Connection Magazine.

31M INTERCUT - INT. PHONE BOOTH - ON HARDCASTLE 31M
on the other end of the line. McCormick stands outside the
booth.

HARDCASTLE
(surprised)
That's the magazine Teddy works
for.

HARPER
You want me to send a coupl'a
uniforms down to their offices
and see if they can find these
guys?

HARDCASTLE
No. I'm more interested in find-
ing Hendrix. Look, we're only
a few minutes from Teddy's house.
I wanna hit that first, see if
Teddy's there.

HARPER
Okay. Let me know if you need
anything.

Harper hangs up. Hardcastle steps out of the booth and
we...

CUT TO

32 EXT. STREET - DAY - ON FOUR-WHEELER 32
as it drives down a well-to-do residential street lined with
half million houses on half acre plots.

33 ANGLE - FOUR-WHEELER

33

as it turns into a driveway and parks. Hardcastle and McCormick get out and walk over to the front door and ring the doorbell.

*

34 ANGLE - DOOR

34

As it's opened by a very attractive middle-aged woman, FRAN HENDRIX, still maintaining the peaches and cream looks of a girl that must have been raised in the country.

*

FRAN

Yes? Can I help you gentlemen?

Hardcastle can't take his eyes off her. McCormick catches the look not sure what to make of it.

HARDCASTLE

Fran?

The woman looks at Hardcastle. There's something about him that tugs at her memory. It clicks into place.

FRAN

I don't believe it. No it can't be...Milt Hardcastle?

*

HARDCASTLE

It's been a long time.

*

She throws her arms around Hardcastle and they hold each other.

CONTINUED

CONTINUED

FRAN

Too long.

She takes a step back and smiles at him.

FRAN

Look at you. Oh, a little broader maybe -- some more character in the face but still that same smile that can melt any girl's heart.

They look at each other for a long beat then Hardcastle motions to McCormick.

HARDCASTLE

Mark McCormick, he's a friend'a mine. Fran Hendrix.

Fran and McCormick shake hands.

McCORMICK

Hi.

Hardcastle looks at Fran.

HARDCASTLE

Look, I hate to say this but I'm real worried about Teddy. I think he might be in some kinda trouble.

FRAN

(reacts)

Trouble? I don't understand.

HARDCASTLE

I was over at his office to deliver this old basketball trophy I found in my garage and we saw two guys pushing him in a car.

Fran holds the door open.

FRAN

Why don't you come in?

INT. LIVING ROOM - DAY

Hardcastle and McCormick sit across from Fran.

CONTINUED

35

CONTINUED

35

HARDCASTLE

I had a friend'a mine run the plate number of the car through the police computer. He found out it was registered to a magazine Teddy does all that promotion for.

FRAN

I don't really know. I mean, he's been trying to get out of his contract with them. I'm worried about him and he's been drinking...

(a beat)

But I know all those people down there and I can't for the life of me believe any of them would hurt him.

McCORMICK

Well, they sure were pushing him in the back of a car and he didn't look like he wanted to go.

FRAN

(to both of them)

I'll be real honest with you. Teddy's supposed to be doing these series of commercials and he hasn't been showing up. They have a hundred thousand dollars worth of crew sitting out on location and Teddy's sitting in some bar.

CONTINUED

35

CONTINUED - 2

35

HARDCASTLE

Well, I suppose that Teddy might've started pushin' them around before we got there.

FRAN

It's just that Teddy hasn't been himself lately, Milt.

(trying to explain)

You have to understand -- he's been an active, vital man all his life. Always kept himself busy and in shape -- even when he retired from basketball. Some men hit a wall at forty, not Teddy. Age never mattered to him. But now --

(beat)

You know he'll be sixty-five in a couple of days.

HARDCASTLE

Are you tellin' me he's havin' some kinda mid-life crisis?

Fran twists the napkin she's holding. She looks at Hardcastle.

FRAN

I think it's just that he's finally aware of his own mortality. He's talking about everthing and moving to a small ranch somewhere. The children are grown. Maybe it's not such a bad idea.

Just then the phone RINGS and Fran gets up and answers it.

FRAN

Hello.

35A

INTERCUT - CLOSE ON - HENDRIX

35A

on the phone.

CONTINUED

35A

CONTINUED

35A

HENDRIX

Fran, it's me.

FRAN

What happened? I heard some men tried to force you in a car. Was it about the commercial?

HENDRIX

Yeah, but I'm taking care of it. How'd you find out? Is there someone there?

FRAN

Milt Hardcastle. He saw what happened.

HENDRIX

(relaxes)

Good ole Milt. Put him on.

35B

ANGLE - FRAN

35B

as she holds out the phone to Hardcastle.

FRAN

He wants to talk to you.

Hardcastle gets up and takes the reciever.

HARDCASTLE

Teddy.

HENDRIX

Milt, you ole sonofagun. Hey, I'm sorry I hadda run out on you back there. Look, I been trying to get outta my contract and these guys want me to do some new promos and I don't wanna do them anymore because I think the magazine is doing stories that I can't get behind any longer. Y'know, taking a lotta cheap shots at the athletes. I'm tired of being a salesman for those guys.

CONTINUED

35B

CONTINUED

35B

HARDCASTLE

Well, I gotta tell you, it looked a little rough.

HENDRIX

Nothing I couldn't handle. Sorry you got involved. Believe me it looked worse than it was.

HARDCASTLE

You know I was thinking. I mean I haven't seen you in so long.

HENDRIX

Well, Milt, you know how it is. Everyone's busy --

HARDCASTLE

Look, what if I get the old team together? Round up the ole gang for kind of a reunion.

HENDRIX

I don't know, Milt.

HARDCASTLE

C'mon, it'll be great seeing the ole faces. Hearing the old stories again.

HENDRIX

Okay, you got it. Count me in.

HARDCASTLE

Great. I'll start makin' the calls now.

Hardcastle hangs up and we...

CUT TO

35C

INT. FOUR-WHEELER

35C

As Hardcastle and McCormick get in.

MCCORMICK

A reunion of the old basketball team?

(MORE)

CONTINUED

35C CONTINUED

35C

McCORMICK (cont'd)
(gingerly touches
jaw)
I almost got a broken jaw and
you're getting together with a
buncha old jocks.

Hardcastle throws the four-wheeler in gear.

HARDCASTLE
It was the only thing I could
think of that would get Teddy to
come over. I gotta find out
what's going on with this guy.
All he was doin' was spinnin' me
a story back there on the phone.

And off Hardcastle's look we...

CUT TO

35D EXT. STREET - DAY - ON HENDRIX

To reveal him sitting in his car, his hand on the receiver
of his car phone parked across from his house as he watches
Hardcastle drive away.

CUT TO

36&37 OMITTED

36

38 INT. HOUSE - DAY - ON TEDDY HENDRIX

Walking in looking disheveled -- tie hanging loose, suit
jacket wrinkled etc. Fran hurries over to him.

FRAN
Thank God you're all right. I
didn't know what to think.
Where'd you go?

HENDRIX
I'm okay. I just hadda get away
for a while, that's all.

39

INT. HALLWAY - ON HENDRIX

39

As he opens a closet and reaching inside, pulls out a towel stuffed in the corner of a shelf. He unwraps the towel to reveal a revolver lying there. He cracks open the barrel and as we see it's loaded Fran stares at him.

FRAN

What are you doing?

HENDRIX

(closing barrel)

Taking out a little insurance.

And off his look we...

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

40 EXT. OFFICE BUILDING - DAY - STOCK 4
to re-establish.

41 INT. OUTER OFFICE - DAY - ON HENDRIX 4
as he walks in, carrying a briefcase.

HENDRIX

I'll be leaving early today.

He walks past Miss Willis at her desk and goes into his office.

42 INT. HENDRIX'S OFFICE - DAY - ON HENDRIX
He walks in and sees Jensen standing there.

43 ANGLE - CHAIR

as it swivels around to REVEAL FRANK BARLOW sitting behind Hendrix's desk. Barlow, a big, rugged-looking guy around the same age as Hendrix, obviously keeps himself in shape. He shoots Hendrix a barracuda's smile

BARLOW

How y'doin', Teddy...hittin' any from outside the ring?

Hendrix looks at him for a beat.

HENDRIX

Who let you into my office?

BARLOW

I'm hearin' some real unbelievable stuff from Farrell an' Jensen. They're tellin' me my old partner is lookin' to blow me in downtown...so, naturally, I let myself in, chickie, 'cause I'm not a man lookin' to do twenty years in a federal lockup.

CONTINUED

HENDRIX

Get outta here. It's over.

BARLOW

It's not the TV commercials,
Teddy. You wanna sluff that,
it's okay.

HENDRIX

It's all of it. It's ropin'
20-year-old kids...gettin' them
crooked...it's the whole, lousy
mess. I spent twenty years
kicking dirt on the only thing
that was worth a damn in my life.

Barlow gets to his feet and moves to Hendrix, looks him in
the eye.

BARLOW

Listen up on this, Ted, 'cause
I'm sayin' it once. There is no
way this goes to the D.A. 'cause
you're going to have a permanent
and fatal accident between here
and the Federal building.

HENDRIX

Take your best shot, Frank, 'cause
when I make up my mind, I never
change it.

BARLOW

Go tell it to the angels.

He nods to Farrell and Jensen who go for their guns, but
Hendrix has his out and cocked and in Barlow's chest.

HENDRIX

You go tell it to the angels,
Frank.

There is a beat as the two men stand nose-to-nose.

BARLOW

I'm a terrific judge of character.
How could I have missed this
stubborn streak, Teddy? I mean,

(MORE)

CONTINUED

BARLOW (cont'd)

Mr. Lemon Jello pulling guns...
threatening people...

(a beat)

I didn't know you had it in you.

He turns and walks away from Hendrix who holds the gun on him. Barlow looks out the window.

BARLOW

Naw...it's a good bluff, but I
don't think so. You've got a
big choice now, Ted. You can
trigger me off and take your
chances with my friends, here.
Or you can fold and promise to
be a good boy.

On that Hendrix FIRES the gun and shatters the window out of which Barlow is looking. Barlow spins around and Hendrix shoots the inkwell on the desk which splatters ink all over Barlow. Then, he aims the gun right between Barlow's eyes.

HENDRIX

The next one goes right through
the bridge a'your nose.

BARLOW

(to Jensen)

Let 'im go.

JENSEN

He's bluffin'.

BARLOW

Let him go!

Hendrix moves to the door. He turns and looks at Barlow who is about to piss in his pants.

HENDRIX

I don't care what happens to me
any more, Frank, so you can bet
I sure don't care what happens to
you.

And he ducks out of his office.

45

ON BARLOW

45

wiping the ink off his face.

BARLOW

Okay, don't stand there lookin'
at me. What was I supposed t'do?
I think the guy would a'done it.
He slipped a cog.

There is a beat, Jensen and Farrell look away from Barlow.

BARLOW

You guys're gonna take him out,
but it can't be an obvious deal.
It's gotta look like an accident
or a mugging. He's got too high
a profile...the cops've gotta
swallow it. I'm not talkin'
about some dumb hit-an'-run. Okay?

JENSEN

Okay, Frank we'll work something
out.

BARLOW

Before he pukes on all of us.

JENSEN

Maybe you can get your insurance
lady to slow him down.

BARLOW

I'll try, now get outta here and
do it.

On that, we:

CUT TO

46

EXT. GULLS WAY - NIGHT

46

to establish.

47

INT. GULLS WAY - NIGHT

47

A buffet has been set up and maybe a bartender works a
portable bar off in the corner. The room is full of
Hardcastle's old teammates and their wives as they talk
and mingle.

ANGLE - HARDCASTLE

surrounded by two or three of his old teammates and McCormick as they relive old memories.

HARDCASTLE

You remember the time we were playin' Whitman-U? The big gorilla that played center for 'em...what was his name?

JERRY, a stocky guy with glasses laughs as he remembers.

JERRY

Crazy Lenny Bowser.

HARDCASTLE

That's the guy. We're down by one point and there's only four seconds left on the clock. I pass off to Teddy and he goes barreling in towards the basket for a lay-up...and he hits the pole and knocks himself out.

JERRY

And the place goes wild. They're hanging by the rafters.

Tears are running down Charlie's face as he tries to hold in his laughter. He motions to Hardcastle.

CHARLIE

And poor Stumpy here has to help Teddy off the court. Give him oxygen.

ANGLE - McCORMICK

He shoots Hardcastle a smile.

McCORMICK

'Stumpy?'

CHARLIE

Like in tree stump.

JERRY

Big, hard and stuck in the ground. Stumpy here would set a pick and guys would bounce off him like they ran into six feet of solid oak!

CONTINUED

HARDCASTLE

Would you quit with this 'Stumpy' stuff? It's embarrassin'.

MC CORMICK

Oh, I don't know. You ask me, I think it's kinda cute.

Hardcastle shoots him a look.

CHARLIE

And talk about elbows. You shoulda seen the elbows this guy would throw.

MC CORMICK

I have.

HARDCASTLE

I never threw any elbows...none that were intentional anyway.

JERRY

(laughs)

At least not when he thought the referee was lookin'.

Charlie punches Hardcastle good-naturedly.

CHARLIE

(to McCormick)

Don't you just love this guy? Yeah, those were the glory days.

JERRY

The best.

Hardcastle glances at his watch.

HARDCASTLE

I wonder what's keepin' Teddy? He shoulda been here by now. Maybe I shoulda gone over and picked him up.

CHARLIE

Maybe he got lost. Me? I followed the garage sale signs here.

49

CONTINUED - 2

He drapes an arm around Hardcastle's shoulder.

CHARLIE

What's the matter, Milt? You tryin' t'sell the kitchen dishes?

HARDCASTLE

No, I'm not tryin' t'sell the kitchen dishes. I just wanna get rid of a lotta junk.

MC CORMICK

What the judge means is that with all the fires around here, he thought it would be a good idea t'clean up the place.

(smiles at
Hardcastle)

After all, no one can accuse Milton C. Hardcastle of never getting rid of anything.

CHARLIE

(to Hardcastle)

I got it! Why don't you call it a 'fire sale!'

This really cracks him up.

HARDCASTLE

(to McCormick)

Why don't you take ol' Charlie here an' get him a sandwich, McCormick. We wouldn't want that mouth t'go 'way hungry. I'm gonna call Teddy...see what's holdin' him up.

Hardcastle walks away. Charlie looks at McCormick fight his laughter.

CHARLIE

The guy just cracks me up. Always did.

50

ANGLE - HARDCASTLE

as he makes his way over to a phone, nodding and smili

CONTINUED

50

CONTINUED

50

He picks up the receiver and punches in a number from a slip of paper he's holding. We can hear the phone RINGING on the other end. No one answers. Just then, there's the SOUND of a car HORN honking as a car pulls up outside. Hardcastle puts down the receiver.

51

EXT. GULLS WAY - NIGHT - ON MERCEDES

51

as it pulls up and cuts its lights. Hendrix gets out.

CUT TO

52

EXT. MAIN GATES - NIGHT - ON N.D. SEDAN

52

It pulls to a stop off the shoulder of the road and we see Jensen sitting behind the wheel, Farrell beside him.

53

INT. N.D. SEDAN - NIGHT

53

Jensen nods toward the mailbox.

JENSEN
(to Farrell)
Take a look.

Farrell moves to the mailbox and takes out an envelope, moves back to the car and hands it to Jensen.

JENSEN
(reading)
Milton C. Hardcastle.
(contemplates it
for a beat)

That's who that guy was in the parking lot. I thought he looked familiar. It's that dirt bag judge that used t'sit on the Superior Court 'bout five years back.

FARRELL
Great. Whatta we do now? Teddy's probably in there givin' us all up.

JENSEN
We're not gonna climb over the fence an' blast this guy in Hardcastle's back yard...

CONTINUED

FARRELL

Yeah, but...

JENSEN

Yeah, but nothin'! Just shut up, okay? The important thing is he doesn't make it to the D.A.'s office. We'll just be real careful when we do it, so it looks right.

Farrell looks uneasy.

JENSEN

If you're gonna sit there an' sweat, why don't ya just walk home?

FARRELL

Forget it, I'm in. I just wish I knew what was going on.

There is a beat and we:

CUT TO

as he opens the door to Hendrix who is standing there, drunk, trying to hold himself together. He smiles at Hardcastle.

HENDRIX

Milt, you ol' sonofagun. What's it been?...thirty, forty years? Look at you. How y'doin, guy?

He walks in and Hardcastle closes the door.

HENDRIX

If you're wonderin' where Fran is, we had a fight. She doesn't approve of my drinking, but I bet she told you that.

Hardcastle looks at his old friend. He holds his hand out, trying to make the best of a bad situation. They shake hands.

HARDCASTLE

It's good t'see you again, Teddy. Look, why don't you sit down and we'll...

CONTINUED

55

CONTINUED

55

Hendrix turns away as he spots his old teammates and their wives, he starts toward them.

HENDRIX

My God, Charlie, is that you?

He looks at Jerry.

HENDRIX

(pointing)

I know...don't tell me...It's
...it's Jerry, right?

JERRY

(forcing a smile)

Right.

Hendrix pats Jerry's stomach.

HENDRIX

You gained a little weight,
fella, but then...

(laughs)

...who hasn't?

He takes a step forward and stumbles. Hardcastle grabs him by the arm, holding him up.

HARDCASTLE

(to the rest of
them)

I'm gonna take him in the den and see if I can pour some coffee in him. I think there's enough wine and food. If anyone needs anything, just ask McCormick here.

He leads Hendrix away.

CUT TO

56

INT. DEN - NIGHT - ON HENDRIX

56

as he finishes up a cup of black coffee. Hardcastle goes to refill his cup. Hendrix looks a mess. He shakes his head.

HENDRIX

I drink any more of that stuff,
I'm gonna explode.

CONTINUED

Hardcastle puts down the coffee and leans against his desk.

HARDCASTLE
What's going on, Teddy?

HENDRIX
Nothing. Whatta you want from me, Milt?

HARDCASTLE
Those guys who were pushing you around don't look t'me like ad execs. I ran that plate on the car...they work for a guy named Barlow. I'm runnin' him.

There is a beat, Hendrix lets his head drop.

HARDCASTLE
He's more than just a sports publisher, isn't he?

Hendrix looks at Milt.

HENDRIX
I can handle this, Milt, okay?

HARDCASTLE
I'm not so sure, Teddy. You wanna tell me why a guy who's taken good care of himself all his life suddenly turns into a lush?

HENDRIX
Maybe when I look in the mirror in the morning, I don't like what I see.

(a beat)
Y'know why I came here tonight?

HARDCASTLE
To see the team?

HENDRIX
I came here to confess. And to see if I have the guts t'do what I should do, or am I gonna wrap it up and fold like I always have.
(a beat)

HENDRIX (cont'd)

I came here 'cause I had t'see all you guys. I hadda see how you were doing, 'cause I cheated you. I cheated each of you, but I cheated myself the most.

HARDCASTLE

You never cheated us, Teddy.

HENDRIX

You dumb piece a'lumber...ol' Stumpy...you wouldn't see a bad apple if it hit ya.

HARDCASTLE

I'm not trackin'. What're you talkin' about?

HENDRIX

I threw that State Championship, dummy. Don't y'get it? I didn't have an off night, I had a pay day. I made ten thousand dollars so a bunch'a bookies could beat the point spread.

There is a beat as he looks at Hardcastle who is having a hard time believing it.

HARDCASTLE

Come on. No...no...you're kiddin' me...

HENDRIX

You think I'm kiddin', Milt? Look in my eyes.

There is a beat.

HARDCASTLE

But...we were on scholarship. Why? We had enough to live on.

HENDRIX

Fran was pregnant, I needed money. Some guys somehow heard about it. He introduced me to a highroller who was betting a bundle on the game -- on the other team to win. I was paid t'see that they did.

(MORE)

HENDRIX (cont'd)

(beat)

I guess I'm shattering a lotta images you had of me, huh?

HARDCASTLE

Okay, one mistake when you're a young man...

HENDRIX

No, it was the beginning of a lotta mistakes, Milt, but you don't wanna get into that. I just had to tell ya...square things. It's all gonna come out tomorrow. I had to tell you myself first.

He touches his forehead, grimacing in pain.

HENDRIX

My head feels like they're using it for the game ball. Maybe I better go home.

HARDCASTLE

You're not driving. You're gonna stay here with Mark, in the gate house. We'll talk about this in the morning.

Hendrix looks at Milt for a beat.

HENDRIX

You're okay, Miltie.

HARDCASTLE

Yeah, sure.

HENDRIX

No, really. You're a rock. Need a friend, call Hardcastle. Need a solid thinker, call Hardcastle. What a rock. You should'a been a coach, not a judge.

HARDCASTLE

They kinda overlap sometimes.

DISSOLVE TO

57 EXT. GULLS WAY - MORNING 57
establishing.

57A INT. GATE HOUSE - ON MC CORMICK 57A
asleep in bed. He rolls over and looks at the bed next to him. He sees an envelope on the bed addressed to "Stumpy." He rolls out of bed, grabs his pants, jumps around as he gets into them, grabs the note and exits the SHOT.

57B EXT. GULLS WAY - DAY 57B
McCormick runs toward the pool.
MC CORMICK
(calling)
Hey Judge...Judge...

57C EXT. POOLSIDE 57C
Hardcastle is having a cup of coffee while reading the paper. He looks up as McCormick approaches.
HARDCASTLE
Where's Teddy? He up yet?
MC CORMICK
I'm afraid Teddy has gone over the wall.
He hands Hardcastle the envelope. He opens it.
HARDCASTLE
(reading)
Dear Milt. Thanks for listening but this one has to be on me. It's a lot dirtier than you know. I gotta do my own rebounds or I'm not worth anything. Ted.
Hardcastle looks at McCormick.
HARDCASTLE
I told ya t'keep an eye on him.

CONTINUED

57C

CONTINUED

57C

McCORMICK

What am I? Mary Poppins? I'm supposed t'keep your old basketball buddy tucked in? He climbed out a window, Judge. I was asleep.

HARDCASTLE

I got a feeling this is gonna end badly.

He gets up and passes out of FRAME.

HARDCASTLE'S VOICE

Well, come on.

McCormick exits and we:

CUT TO

57D

EXT. STREET - HENDRIX CAR RUNBY - DAY

57D

He is driving toward the inner city. The neighborhood is getting grafitti-ridden. As the car passes, we HOLD and find Farrell and Jensen following about a block behind.

57E

INT. JENSEN'S CAR - DAY

57E

Farrell is driving.

JENSEN

What's he doing? What's he going to the ghetto for?

FARRELL

Basketball.

JENSEN

Huh?

FARRELL

'Member Frank told us he coaches some kids down here at the Youth Center on 86yh Street?

JENSEN

Okay, that's good. That's gonna be perfect. Paddy guys shouldn't oughta hang out in ghetto neighborhoods. They can eat it down here. Know what I mean?

Off his look, we:

END OF ACT TWO

FADE OUT

ACT THREE

58
thru
65

OMITTED

58
thru
65

66

EXT. GULLS WAY - DAY - HARDCASTLE AND MC CORMICK

66

They run into the garage. Hardcastle grabs the phone and flicks open a pocket phone book.

HARDCASTLE
Get the truck out.

MC CORMICK
Yes, my liege.

Hardcastle dials the phone.

66A

INTERCUT: HENDRIX'S OFFICE - HENDRIX'S SECRETARY - DAY

66A

HARDCASTLE
This is Judge Milton Hardcastle.
Lemme talk to Teddy.

SECRETARY
He's not here.

HARDCASTLE
Where is he?

SECRETARY
What's going on? The window in
his office is shot out...there's
ink all over the place...

HARDCASTLE
Listen...he's in a lot of trouble.
I think maybe a lot more than he
can handle. Read his calendar
to me...

She hesitates for a beat.

HARDCASTLE
You want me to scramble some
black an' whites an' you can read
it to them?!

CONTINUED

66A CONTINUED

66A

SECRETARY

All he's got is basketball practice at the Youth Center in Watts. Then this afternoon he's got a meeting at the City Hall.

HARDCASTLE

Thanks.

He hangs up and looks at McCormick

MC CORMICK

Well?

HARDCASTLE

Somebody shot out the window in his office and the dumb bunny is off to the ghetto to play basketball.

MC CORMICK

That's our Teddy.

HARDCASTLE

I'll drive.

MC CORMICK

You drive like an old lady with catarracts. I'll do it. Just get in.

Hardcastle jumps into the passenger seat and McCormick screeches out.

66B EXT. INNER CITY BASKETBALL COURT - DAY

66B

Hendrix is working with a bunch of kids.

HENDRIX

Set the pick. Set the pick. Okay, move around him, Lavel. No-no-no, you're coming up and pivoting off the wrong foot.

He takes the ball out of bounds.

HENDRIX

Last shot. Skins have the ball... Let's go. Lotsa hustle.

CONTINUED

66B CONTINUED

66B

He fires it to a player and they work it in. Play the moment and:

CUT TO

66C JENSEN AND FARRELL

66C

They are near Hendrix's car. Farrell is wearing a watch cap and he's holding a knife.

FARRELL

Put your car over there, I'll stick him and you pick me up in the alley. Keep a look out.

Jenson nods, moves to his car and pulls it into an alley.

66D ANOTHER ANGLE - HENDRIX

66D

He shoots the ball, waves goodbye to the kids who ad-lib "See ya next week," etc, and he moves to his car.

66E ANGLE - HARDCASTLE'S CAR - THROUGH THE FENCE - DAY

66E

It rounds the corner and heads for the parking lot.

66F ANGLE - TEDDY

66F

as he moves to his car and Farrell moves out of the shadows.

66G INT. TRUCK - DAY

66G

Hardcastle sees it starting to go down.

HARDCASTLE

Over there! Black guy with the knife!

McCormick spins the wheel, crashing through the fence and into the parking lot.

66H HENDRIX

66H

spins around just in time to fend off the knife.

67 OMITTED

67

67A

ANGLE - HARDCASTLE'S TRUCK

67A

Hardcastle is out of the truck and dives over the hood of the car. Farrell slashes with the knife and cuts Hardcastle on the forearm, turns and runs toward Jensen's car. Jensen powers out of the alley, Farrell jumps in and they make a corner, leaving Hardcastle, Hendrix and McCormick standing there.

HENDRIX

You've gotta get a mask and a cape, Milt.

Milt looks at his arm.

HENDRIX

He got you...

HARDCASTLE

Damn it, Teddy, what the hell is goin' on? Those're the same two guys from before. It's gambling isn't it? You're still in it, aren't you?

A beat.

HENDRIX

(nods)

I've been roping kids, college players for 'em, so they could get those kids to shave points just like I did.

HARDCASTLE

Your secretary told me you have an appointment with the D.A.

HENDRIX

I'm turning 'em all in.

HARDCASTLE

So you come here to shoot a few baskets.

TEDDY

Stupid, huh? Well, maybe...but ...it was the only thing I've been doing these last few years that seemed like it made a difference...

(a beat)

These kids...they...

CONTINUED

67A CONTINUED

67A

MCCORMICK

They're making up for the ones you weced...the kids you lured into point shaving...

HENDRIX

Maybe. I don't know. I just had to come...

MCCORMICK

We gotta stay with him, Judge, 'til he gets to the D.A.

HARDCASTLE

Yeah, you're right...and then maybe I'll swing by the P.D. and get them started writing up arrest warrants on these three animals.

There is a beat.

HENDRIX

You're really a helluva friend, Milt.

HARDCASTLE

Naw...what I am is a helluva forward with a great jump shot.

Off his smile, we:

CUT TO

68
thru
85

OMITTED

68
thru
85

86

INT. FRANK HARPER'S OFFICE - DAY - ON HARPER

sitting behind his desk, eating a sandwich. He holds half the sandwich out to Hardcastle.

HARPER

Want a half a 'sandwich? BLT.

HARDCASTLE

If I wanted a lesson on how to cook bacon, I'd watch Julia Childs.

HARPER

(picking up pencil)

Your deep check on Frank Barlow came in about an hour ago.

CONTINUED

HARDCASTLE

Bookmaking?

HARPER

Right. Thing is it's way back there. He took a couple'a indictments in Jersey. His uncle was Fast Track Harry Baker. These guys have more names than a Turkish princess. Frank Barlow used t'be Baker, Bates, Brinkman...seems t'like the letter B.

HARDCASTLE

That's so he won't have t'change his monograms.

HARPER

No kiddin'?

HARDCASTLE

Look, we left him at the D.A.'s office. He's got an appointment in two hours. There's a guy named Farrell, used t'play guard in college. We broke up an attempted murder...guy named Jensen was the backup. They both work for Barlow at the magazine, and they're all involved in fixing games.

HARPER

I'm gonna need more than your word, Milt.

McCORMICK

You've got McCormick's.

HARPER

(disappointed)

Right. Right. Well, that helps I guess. Where the hell is he?

HARDCASTLE

I left him over at the D.A.'s just t'make sure Teddy doesn't go out the window again.

The phone RINGS and Harper picks it up.

CONTINUED

#2323

49.

86

CONTINUED - 2

86

HARPER

Yeah.

(a beat)

Okay.

He hands the phone to Hardcastle.

HARPER

For you.

HARDCASTLE

(into phone)

Hello.

87

thru

93

OMITTED

87

thru

93

94

INTERCUT: INT. HENDRIX'S HOUSE - DAY - ON FRAN

94

clutching the phone.

FRAN

Milt, it's Fran. I was going through Teddy's files and I found something I think you should see.

HARDCASTLE

Where are you?

FRAN

I'm at home, but I'm scared, Milt. It's much worse than I thought.

HARDCASTLE

I know what he's involved with...

FRAN

He lied to you, Milt. It's not gambling or fixing games. You've got to come, but don't bring the police...at least not yet. Please hurry.

HARDCASTLE

Okay. I'm on my way.

He hangs up.

CONTINUED

94 CONTINUED

94

HARDCASTLE
(to Harper)
That was Fran. She found some-
thing in Teddy's files. She's
pretty upset. I'm gonna go check
it out. Get those warrents started.

HARPER
Call me if waht she says changes
anything.

CUT TO

95 INT. HENDRIX'S HOUSE - DAY - FRAN 95
hurries to answer the KNOCK on the door.

FRAN
Who is it?

HARDCASTLE
Me, Milt.

Fran unlocks the door and pulls it open. Hardcastle walks
in and she closes the door behind him.

HARDCASTLE
You okay?

96 ANGLE - FRAN 96
as she turns away from the door holding a small automatic
pointed at Hardcastle.

FRAN
I'm sorry you ever found that
sneaker, Milt.

97 ANGLE - JENSEN AND FARRELL 97
They step into the hall. Hardcastle starts to turn to look
at them when Jensen clips him behind the ear with the butt
of his pistol.

98 HARDCASTLE 98
sprawling unconscious on the floor and we:

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

99 EXT. OIL FIELD - DAY - ON N.D. CAR 99

As it pulls around the road leading into the empty field.
In the b.g. we can see several little league fields.

100 ANGLE - BARLOW 100

standing there watching the car approach. It pulls to a
stop in front of him and Fran gets out. Jensen and Farrell
grab a hold of Hardcastle, still somewhat dazed, and pull
him out of the backseat.

101 ANGLE - FRAN 101

as she goes over to Barlow and they kiss.

BARLOW
Any trouble?

FRAN
None.

She turns around and smiles at Hardcastle as Jensen holds
a gun on him.

FRAN
Shocked, Milt?

HARDCASTLE
Why, Fran? You wanna tell me why?

FRAN
Why am I here with Frank? Why
am I part of all this? I don't
think you can ever understand
how Frank and I feel about each
other, Milt.

HARDCASTLE
And all these years you been
involved with Barlow.

FRAN
I've always been attracted to
strength. Frank's kinda strength.

CONTINUED

101

CONTINUED

101

HARDCASTLE

Why'd you marry Teddy then?

FRAN

He was exciting, Milt. A big celebrity in college -- an important pro career ahead of him. It looked like I caught the pot at the end of the rainbow. The only trouble was, I got bored of hearing about basketball twenty-four hours a day. Things turned around when I met Frank here.

Frank puts his arm around Fran's waist.

BARLOW

And she became my pipeline in Teddy. Convincing him to keep working for me on the magazine. Without Fran here, I mighta lost Teddy years ago.

Fran smiles at Hardcastle.

FRAN

And of course being married to Teddy never kept Frank and I apart.

HARDCASTLE

You still got Teddy and McCormick to worry about.

BARLOW

I think we can take care of that, Hardcastle.

(to Jensen)

Watch him. Teddy I can handle. It's you and your pal McCormick I'm worried about. Nothing personal, but the two of you are going to disappear down an empty oil well.

102

ANGLE - BARLOW

102

as he walks over to the car and opens the door. He gets in and reaches for the car phone.

103 INT. CAR - DAY - ON BARLOW 103

As he punches in a number.

BARLOW
(on phone)
Let me have District Attorney
Hillman's office, please.

104 INT. HILLMAN'S OUTER OFFICE - DAY - ON HENDRIX AND McCORMICK 104

as they're about to walk into the D.A.'s office. The
phone on the secretary's desk BUZZES and she picks it up.

SECRETARY
District Attorney Hillman's office.

She holds the phone out to Hendrix.

SECRETARY
It's for you, Mr. Hendrix.

Hendrix takes the phone.

HENDRIX
Yeah?

105 INTERCUT - INT. CAR - ON BARLOW 105

BARLOW
It's Barlow. Shut your mouth
and just listen. I'm at a deserted
oil field out past Fairfax near
the airport. I have Hardcastle
and your wife. Unless you wanna
read about them in tomorrow's
obituary column, you and McCormick
better get down here.

HENDRIX
And I'm supposed to take your word
for that?

Barlow holds the phone receiver out of the car and hands it
to Fran.

FRAN
(sounding
frightened)
Teddy, it's Fran. They have Milt
and me and they're going to kill us
unless you...

CONTINUED

105

CONTINUED

105

Barlow takes the receiver.

BARLOW

You got an hour. And Teddy --
if I see anyone that even looks
like a cop coming here, bring
some body bags.

He hangs up.

105A

ANGLE - HENDRIX

105A

as he puts the receiver down.

HENDRIX

(to secretary)

Tell Mr. Hillman something
came up and I had a leave.

He walks out of the office.

105B

INT. CORRIDOR - ON McCORMICK

105B

As he walks over to Hendrix waiting by the elevator.

McCORMICK

What do you mean something came up?
Who was that on the phone?

Hendrix looks at him.

HENDRIX

That was Barlow. He has Fran
and Hardcastle. He wants us to
meet him in an hour. You don't
know Barlow. We even think
about calling the police he'll
kill them.

McCORMICK

I think I know where we can get
some help.

HENDRIX

Who?

And off his look we...

107 INT. STATION WAGON - DAY - ON CHARLIE AND JERRY 107

Sitting there both wearing baseball caps and maybe satin little league jackets. -- Charlie behind the wheel, Jerry riding shotgun, holding a road map.

CHARLIE

I hope you know what you're doing.
This could get kinda hairy.

108 ANGLE - McCORMICK AND HENDRIX 108

lying in back of the station wagon hidden from view behind some cartons and clothes.

McCORMICK

We'll find out in a few minutes.

109 ANGLE - JERRY 109

as he shakes his head.

JERRY

I can see the headline now --
'Retured Stockbroker Shot in
Shootout.' And underneath --
'Wife Refuses to Visit Him in
Hospital Claiming He's Crazy.'
(over shoulder)

Didn't anyone ever tell Hardcastle
he's retired? A man his age
should be sitting by the pool
taking in the sun not chasing bad
guys.

McCORMICK

You tell him that.

HENDRIX

Can you see the field?

110 ANGLE - CHARLIE 110

as he glances out the window.

CHARLIE

Yeah, I think it's coming up.

And off his look we...

CUT TO

- 111 EXT. OIL FIELD - DAY - ON JENSEN 111
As he lowers a pair of binoculars and looks at Barlow.
- JENSEN
It's just a coupla old guys from
out of state. Look like tourists.
- 112 ANGLE - STATION WAGON - DAY 112
with a roof rack full of luggage and out-of-state license
plates as it pulls into the amphitheater and stops by
Barlow and the others.
- BARLOW
(to Jensen)
Get rid of them.
- 113 ANGLE - JERRY 113
as he rolls down the window and holds out the road map he's
holding.
- JERRY
We're looking for the little league
game that's supposed to be played
here. The Blackhawks versus the
Chargers.
- Jensen walks over as Jerry points to a spot on the map.
- JERRY
They said it was somewhere around
here.
- As Jensen leans down to look at the map, Jerry flings the
door open hitting Jensen with it. Jensen staggers back as
Jerry and Charlie barrel out of the wagon and grab him.
- 114 ANGLE - McCORMICK AND HENDRIX 114
as they jump out of the back of the wagon.
- 115 ANGLE - BARLOW AND FARRELL 115
as they react. Their hands dive for their guns.

- 116 ON HARDCASTLE 116
as he throws an elbow catching Farrell in the side and sending him staggering back. McCormick barrels into frame and tackles Farrell and the two of them go rolling on the ground.
- 116A ANGLE - BARLOW 116A
as he takes a wild SHOT at Hardcastle and Hendrix then turns and runs for his car.
- 117 OMITTED 117
- 117A ANGLE - HARDCASTLE AND HENDRIX 117A
as they run after him. Barlow reaches his car and turns around, bringing his gun up to blow Hardcastle away.
- HENDRIX
Milt, look out!
- He shoves Hardcastle out of the way and takes Barlow's bullet in the arm.
- 117B ANGLE - BARLOW 117B
as he turns to get in the car. Hardcastle runs over and pulls him out. He ducks a punch and takes Barlow out with a hard right cross. The guy sinks to the ground holding onto the car door for support. Hendrix, holding his arm, walks over and looks at Barlow then Hardcastle.
- HARDCASTLE
Thanks. You didn't have to do that.
- HENDRIX
Maybe I did. I have to start making up for a lot, Milt.
- He uses his good hand to pull Barlow to his feet.
- 118 OMITTED 118

119 ANGLE - CHARLIE AND JERRY 119
as they get the better of Jensen and Charlie yanks the guy's
arm up behind his back. He pushes Jensen over to where
McCormick and Farrell are.

120 OMITTED 120

120A ANGLE - FRAN 120A
as she steps up to Hardcastle.

FRAN

I can make it up to you, Milt.
It doesn't have to end this way.

HARDCASTLE

You shoulda thought of that, Fran,
a long time ago.

He takes her by the arm and off his look we...

FADE OUT

END OF ACT FOUR

TAG

FADE IN

121 EXT. GULLS WAY - DAY 121

To re-establish.

122 INT. HARDCASTLE'S DEN - DAY - ON HENDRIX 122

As he looks at Hardcastle.

HENDRIX

The shock hasn't worn off but I think I've convinced myself life goes on..

(bitter laugh)

If there is such a thing. Milt, how can you live with someone most of your life and learn you're still living with a stranger?

HARDCASTLE

I don't have the answer. In any relationship all we have to go on are our feelings. Love, hate -- everything else in between. For thirty some odd years you loved Fran. You tried to be a good husband. That counts for something. That's what's worth remembering.

HENDRIX

Do you think she'll go to prison?

HARDCASTLE

It's up to a jury.

(off Hendrix's
look)

I'd say it looks that way.

Hendrix takes a breath and controls himself.

HENDRIX

I'll be seeing Felson in the D.A.'s office this afternoon to make a statement.

HARDCASTLE

He's a good man.

CONTINUED

122 CONTINUED

122

Hendrix glances at his watch and stands up.

HENDRIX

Well, I guess I better be going.

123 EXT. MAIN HOUSE - DAY - ON HARDCASTLE AND HENDRIX

123

As they exit and walk over to Hendrix's car. The two men shake hands.

HENDRIX

Thanks for everything, Milt.
You've been a friend.

HARDCASTLE

We'll get through this together.

Hendrix nods then gets in his car. Hardcastle watches him pull away and we...

CUT TO

124 EXT. GARAGE - DAY - ON McCORMICK

124

standing behind a couple of tables displaying an assortment of smaller items. A half dozen or so people browse and examine the stuff up for sale.

McCORMICK

Just make me an offer on anything.
Everything is open to...
(smiles)
...negotiation.

A woman hands McCormick a dollar for an old poker chip holder missing about half the chips.

McCORMICK

Thank you.

He snaps the bill and drops it in a metal box. He spots a guy looking at a small desk lamp.

McCORMICK

Isn't she a beauty? Tell you what. I'll even throw in the bulb and -- an extension cord. How's that?

124A ANGLE - HARDCASTLE

124A

as he walks over to McCormick busy wrapping the lamp in some newspaper. He hands it to the guy and gets paid. He drops the money in the box. McCormick can see Hendrix driving away.

MCCORMICK

Must be real tough on Teddy now.
I hopes he knows we're here if
he needs us.

HARDCASTLE

He knows.

Hardcastle glances around at the proceedings.

HARDCASTLE

How's the sale going?

MCCORMICK

Judge, I'm a natural at this.

A woman hands him a quarter for an ashtray.

MCCORMICK

(smiles)

Thank you and you have a nice
day now.

(to Hardcastle)

You know I should be charging
you a ten percent commission the
way I'm moving all this junk.

HARDCASTLE

You're right.

A heavy-set woman in a flowered caftan, DEDE, walks over to them.

DEDE

(pointing)

How much you want for that broken
chaise lounge?

Hardcastle and McCormick turn around and look at the chaise lounge then turn back to Dede.

CONTINUED

MCCORMICK/HARDCASTLE
Five dollars./ Sixty dollars.

MCCORMICK
(sotto voce)
Judge, c'mon, you can buy a new
one for that.
(to Dede)
He likes to make his little jokes.

HARDCASTLE
You want the thing it's gonna cost
you sixty dollars.

DEDE
Tell you what. You keep it.

She walks away. McCormick stares at Hardcastle.

HARDCASTLE
Well, it looks like you sold
almost everythin'. How much
did we make?

McCormick smiles and opens the cash box and pulls out a
slip of paper.

MCCORMICK
I keep a running total.
(reads off amount)
Four hundred and thirty-four
dollars and sixteen cents. Not
bad, huh?

HARDCASTLE
Pretty good.

MCCORMICK
And ten percent of that is forty-
three dollars and forty-two cents
rounding it off to the nearest
whole number. Not a fortune but
I'll take it.

Hardcastle shoots him a smile.

HARDCASTLE
Forty-three dollars and forty-two
cents, huh? Well, you see the
(MORE)

CONTINUED

124A CONTINUED

124A

HARDCASTLE (cont'd)
problem is if you're gonna share
in the credits, you gotta share
in the debits, right? So since
the summons O'Hara gave me was
for five hundred dollars, ten
percent of that comes to fifty
dollars.

MCCORMICK
And fifty minus forty-three-
forty-two leaves...

HARDCASTLE
Six dollars and fifty-eight cents.
You can write me a check, kiddo.

Picking up the cash box, Hardcastle walks off whistling a
tune and as we HOLD on McCormick's look we...

FREEZE FRAME

THE END