

HARDCASTLE AND McCORMICK

"School For Scandal"

SETS

EXTERIOR

BEVERLY HILLS MANSION
 /GROUNDS
 /PATIO
 GULL'S WAY
 /ENTRANCE
 /POOL
 /GATE HOUSE
 CHASEN'S
 BEVERLY HILLS HOTEL
 /GARAGE
 /POOL
 CAR DEALERSHIP
 /SHOWROOM WINDOW
 COUNTRY CLUB
 ALL SAINTS CEMETERY
 GRIFFITH PARK
 /OBSERVATORY PARKING LOT
 BEACH
 /BEACHFRONT PARKING LOT
 VARIOUS CAR CHASES
 VARIOUS STREETS
 HIGHWAY
 FARNELL'S HOTEL

INTERORS

MANSION	CAR DEALERSHIP
/PARLOR	/SHOWROOM
/DINING ROOM	SEDAN
/VARIOUS ROOMS	FARNELL'S HOTEL SUITE
/STAIRWAY	SHOPPING MALL
/MASTER BEDROOM	RESTAURANT
PICKUP TRUCK	APARTMENT
COYOTE	/KITCHEN
GULL'S WAY	
/GATE HOUSE	
/HARDCASTLE'S STUDY	
HOTEL GARAGE	
HOUSE	
CORVETTE	
WAREHOUSE/SCHOOL	
ROMANTIC CLUB	
LIMO	

1.
(X)

#2114

HARDCASTLE AND McCORMICK

Rev. 12/14/83

"School For Scandal"

ACT ONE

FADE IN

1 OMITTED

1

1A EXT. STREET - NIGHT

1A

As the COYOTE drives down this plush residential street somewhere in the wealthy suburbs of Beverly Hills.

MCCORMICK'S VOICE (OVER)

Y'know, there's nothing I Like better than a little socializing with the street people. Yeah, flea markets, art festivals in the streets, whistlers and jugglers performing on the corners... I bet a lot of that goes on 'round here.

HARDCASTLE'S VOICE (OVER)

Just because these people have a little dough, doesn't mean they're not regular guys.

The Coyote pulls into a long winding driveway.

MCCORMICK'S VOICE (OVER)

Regular guys cut these people's lawns, Judge.

1B EXT. BEVERLY HILLS MANSION - NIGHT

1B

As the Coyote drives up the driveway and past about forty acres of front lawn. It parks and McCormick and Hardcastle get out as a valet drives the Coyote off and parks it behind a long line of expensive cars: limos, caddys, etc. McCormick turns toward the front lawn and takes it in.

MCCORMICK

Boy, would you look at that...
A par three front lawn.

HARDCASTLE

McCormick, this is a retirement party for a good friend of mine, so try to get through it with as much style as you can muster up, okay.

CONTINUED

1B

CONTINUED

1B

As they walk toward the front of the house: McCormick continues to take in the obvious wealth.

MCCORMICK

(wise)

They threw your retirement party at Benny's Bar and Grill, right, Judge?

HARDCASTLE

So I have a wide range of friends, millionaires, cops, judges...

MCCORMICK

Ex-cons.

As they walk in:

2

INT. THE MANSION - PARLOR

2

A WAITER passes a tray of hors d'oeuvres among the two dozen or so formally dressed GUESTS in the cavernous room. The CAMERA finds Hardcastle and McCormick, who look rather uncomfortable in their tuxedos. McCormick looks around.

MCCORMICK

Cozy.

HARDCASTLE

(Reacts, then)

Hello, Councilman!

A MAN passes and gives a slight GRUNT in response.

MCCORMICK

Friendly guy.

HARDCASTLE

He's probably gonna be Mayor some day. He doesn't have to be friendly.

MCCORMICK

Make a heck of a mayor.

HARDCASTLE

This was a mistake. I knew it. You're gonna embarrass me me, aren't yah?

CONTINUED

2 CONTINUED

2

MCCORMICK
Okay, twenty-five bucks says you
make a donkey out of yourself
before I do.

The waiter arrives with the tray and McCormick pauses over
the huge selection as if contemplating a chess move.

HARDCASTLE
Just take one, McCormick. You
don't have to handle 'em all.
Fifty and you're on.

MCCORMICK
(to the waiter)
Do you have any more of the little
round ones with the cheezy stuff
inside? The meat balls taste
like wood.

HARDCASTLE
McCormick!

Mark shoots him a mischievious grin.

MCCORMICK
Had ya going, didn't I?

3 EXT. MANSION GROUNDS - CONTINUOUS

3

A darkly clothes MAN moves silently along a fence at the
side of the house. He's partically concealed by huge ferns
as he carefully passes a window (with the party inside).
Two more FIGURES quickly follow him.

4 INT. MANSION DINING ROOM - RESUME

4

As the guests enter for dinner. The table setting is
perfection, like something out of Architectural Digest.

CONTINUED

4

CONTINUED

4

McCormick and Hardcastle stand off to one side of the table. Hardcastle looks a little ill at ease. McCormick is not riding him here: warm.

MCCORMICK

Hey, Judge, c'mon. What's eating you? I was just kidding around.

HARDCASTLE

I'm just trying to get used to the idea that Judge Richards is retiring.

MCCORMICK

Oh, I thought your cummerbound was too tight.

(off Hardcastle's look)

Joke, y'know, ha, ha, ...

HARDCASTLE

Around the courthouse we all used to call Judge Richards "junior".

MCCORMICK

Well, look at it this way, you're at an age when you can call everybody junior.

Hardcastle shoots McCormick a hard but almost hurt look.

MCCORMICK

Okay, okay, that was the last one. I promise. Really... I just get nervous when I'm out of my element. Makes me regress.

HARDCASTLE

Me too.

They sit. They settle into their seats and McCormick is unnerved by what he sees...

5

HIS POV - PIG'S FACE

5.

complete with an apple in its mouth - seeming to stare at him.

6 BACK TO SCENE 6

Hardcastle notices Mark's reaction and loves it.

HARDCASTLE

There's plenty to go around,
relax.

7 EXT. MANSION PATIO - FRENCH DOORS - CONTINUOUS 7

The shadowy figure uses a small screwdriver to pick the lock, and the three intruders enter the house.

8 INT. THE MANSION - VARIOUS ROOMS - CONTINUOUS 8

The men know exactly where they're going - as they move from the den down a hallway. Pausing at the base of a massive stairway, like commandos, they listen to the dinner party in progress. (We see them more clearly now...late twenties and clean-cut). They scurry upstairs.

DINING ROOM - RESUME

Hardcastle and McCormick sit out of place at this long table and McCormick picks up the fingerbowl.

HARDCASTLE

(whispers)

I think that's a finger bowl, kid.
Don't drink out of it.

MCCORMICK

(sniffs bowl)

Judge, this happens to be very
expensive table wine.

McCormick sips it and grimaces: taking out the lemon.

HARDCASTLE

Fingerbowl?

MCCORMICK

(nods)

Yup.

(exchange looks)

All right, so I made one little
fox pass.

HARDCASTLE

Faux pas.

MCCORMICK

I knew that.

McCormick picks up a small wierdly shaped utensil.

MCCORMICK

What's this?

HARDCASTLE

A fork.

MCCORMICK

Sure.

HARDCASTLE

It's a fork, McCormick, for
cracked fish. I use'm all
the time.

CONTINUED

9

CONTINUED

9

And on that the UTENSIL is picked up by a waiter and he proceeds to make a fresh fruit shishkebab from a bowl of fresh fruit in the center of the table. Hardcastle and McCormick exchange looks.

HARDCASTLE

Fox pass?

McCORMICK

(nods)

Faux pas...

(smiles)

Looks like a tie so far, Judge.

10

THE MASTER BEDROOM SUITE - CONTINUOUS

10

One figure pulls handfulls of jewels from a safe, picks the best, and stuffs them in various zipper pockets of his ski jacket. Another rifles through drawers until he finds a wallet full of cash and credit cards. This is a very big score.

11

DINING ROOM - RESUME

11

McCormick is talking to a buxom WOMAN to his left, ignoring Hardcastle who subtly tries to reel him back in.

McCORMICK

To tell you the truth, the Indie is no big deal. I prefer Monte Carlo myself...

CONTINUED

11 CONTINUED

11

HARDCASTLE
McCormick...

But McCormick quickly dismisses him and continues...

MCCORMICK
In a minute, Judge.
(then)
It's like I said to Mario and AJ
the other day. Guys, I said,
this domestic circuit's getting
to be such a drag...

And he just keeps on rolling. Hardcastle gives up and
tunes into a nearby conversation.

WOMAN
What a shame about David
Mendenhall.

MAN
Yeah. I know. I played tennis
with him the day before it
happened.

WOMAN
Well, type A personalities like
that, they're high risk.

12 ANGLE ON HARDCASTLE

12

as he reacts to the news.

HARDCASTLE
Are you talking about Judge
Mendenhall?

MAN
Ticker went out.
(snaps)
Heart attack. Just like that.

Hardcastle is obviously stunned to hear this.

HARDCASTLE
He... died?

WOMAN
And he looked so healthy.

MAN
Ran ten miles every day, never ate
red meat, and he stopped drinking

12 CONTINUED 12

They walk off and Hardcastle unconsciously touches his own chest, devastated.

HARDCASTLE
Mendenhall was my age.

13 ANGLE ON THE HOST 13

holding a big piece of gooey dessert towards Milt.

HOST
How about seconds on the dessert,
Your Honor?

Hardcastle eyes the huge glob and sucks in his gut.

HARDCASTLE
Uh...no thanks, Congressman.

14 SECOND FLOOR - CONTINUOUS 14

The HOSTESS ascends the stairs as the burglars finish their crime and begin climbing out the window. She pauses to remove an earring outside her bedroom door and hears a NOISE...

15 DINING ROOM - RESUME 15

The after-dinner conversation, cigars and brandy are suddenly pierced by a loud SCREAM! Everyone rushes out to see.

16 THE HOSTESS 16

standing at the top of the stairs, extremely upset.

HOSTESS
We've been robbed!

And on that, every man wearing a tuxedo (including Hardcastle) instantly whips out a hand gun from under their tuxes. McCormick reacts:

McCORMICK
Guns? Your friends wear guns to a dinner party? I take back everything I said about people in tuxedos being boring.

Off Hardcastle's reaction,

CUT TO

17 EXT. GULL'S WAY - ESTABLISHING - DAY 17

McCORMICK (VO)
Now that's what I really call
disgusting...

18 INT. MILT'S STUDY 18

Where Hardcastle is huffing and puffing on an exercycle while
watching the tv news. McCormick looks like he just woke up.

McCORMICK
Coffee on? *

HARDCASTLE
You oughta watch that coffee,
McCormick. Caffeine, you know.

McCORMICK
What are you talking about? You
practically mainline the stuff.

HARDCASTLE
Not any more I don't.

McCORMICK
I haven't seen you on this bike
in weeks, Judge. This wouldn't
have anything to do with that old
judge goin' to the big bench in
the sky, would it? *

HARDCASTLE
He wasn't that old. And no it
doesn't.

McCORMICK
Sure. *

But Hardcastle isn't listening. There's something on tv...

HARDCASTLE
Turn that up.

19 FAVORING THE SCREEN 19

where a news story is beginning, featuring a shot of the mansion
from last night's party. The reporter is glib.

REPORTER
LA's mysterious cat burglar struck
again, and with a sense of humor
apparently! Because last night
more than a dozen key crime fighters
battled a thief in Beverly Hills

19

CONTINUED

19

REPORTER (cont'd)
while the thief who has plagued
the city's finest neighborhoods
for weeks now...was helping him-
self to a half million dollars
in cash and jewelry. But, leaving
behind a priceless Monet.

20

ON THE SCREEN

20

we see Hardcastle avoiding the camera with a hand over
his face.

REPORTER
Somehow, two police captains, four
judges and a district attorney
failed to see anything. Law and
order Judge Milton C. Hardcastle
was also among the guests, but
he declined comment.

21

BACK TO SCENE

21

Hardcastle angrily shuts off the TV. McCormick chuckles.

HARDCASTLE
The lights were in my eyes!

MCCORMICK
Right.

HARDCASTLE
Well, in a way I'm kinda glad
things happened last night the
way they did. 'Cause they got
me thinking. I was up half the
night before it hit me.

MCCORMICK
Before what hit you?

HARDCASTLE
Who's behind all of these
burglaries. Come on, let's go.

MCCORMICK
Where?

CONTINUED

21

CONTINUED

21

HARDCASTLE

Back to the scene of the crime,
kiddo. Just like in the movies.

Hardcastle hands McCormick a file.

HARDCASTLE

Read this along the way,
we'll take the pickup.

MCCORMICK

(Re: exercise bike)
You could ride me over on the
handle bars.

Hardcastle shoots him a look and they exit.

22

INT. THE PICKUP - DRIVING - DAY - SCENE CONTINUES

22

Hardcastle is driving and shoves a file across the seat
to Mark.

CONTINUED

MCCORMICK

(reads file)

How can you be so sure that the guy behind this is Arthur Farnell...? From what I read about the guy, he's retired... He's writing books, Hollywood's even making a movie about his life. The statue of limitations is up on every crime he's done. Farnell's a free man.

HARDCASTLE

I didn't say I was sure. I said I had a hunch. Ya see, kiddo, the way this is suppose to work is, first you get an idea, then a hunch. then look for clues, then, motive, p.c. and opportunity.

MCCORMICK

Half the hoods in town fall into that group, Hardcastle.

HARDCASTLE

Maybe, but that deal last night had Farnell's name all over it. You could say he left his signature.

(Beat)

Whenever Farnell pulled a job, he always left the most valuable piece. He's pretty brilliant.

MCCORMICK

Brilliant?

HARDCASTLE

Look, McCormick. The most valuable piece of any job is the most traceable. The Hope Diamond, the Mona Lisa. But Farnell would always leave it behind and just fill his pockets with the stuff in the second drawer. He still made out all right, and never had to fence a one of a kind piece that the cops could jam him up on.

MCCORMICK

(thinks)

That is pretty smart. No wonder he's a legend.

HARDCASTLE

My guess is he's still a felon and I want to nail him and make it stick.

MCCORMICK

You want to nail everybody and make it stick.

22 CONTINUED - 2

22

Hardcastle stops abruptly when a light turns red, and a handful of newspaper clippings fall out of the file.

HARDCASTLE
Now look at the mess you made.

MCCORMICK
What is this, some kind of
scrapbook?

Hardcastle takes the folder away from him and starts stuffing the clippings back.

HARDCASTLE
Maybe I'm sentimental.

CUT TO

23 INT. BEVERLY HILLS MANSION - STAIRWAY - DAY

23

The place looks even bigger than it did at night. Hardcastle and McCormick head upstairs - past POLICE searching everywhere for clues.

CONTINUED

MCCORMICK

It's a long shot, Judge.
First you miraculously tie these robberies in your head to a famous jewel thief. Never mind what the file says...

*

HARDCASTLE

Don't tell me about the file. I wrote the file.

MCCORMICK

Then how do you explain this? Farnell got so successful by bein' selective about his scores. You've got him making a house call every day. It doesn't fit.

HARDCASTLE

I know that. That's why we're here.

They ENTER the bedroom suite.

MCCORMICK

The man's a master thief. What do you think you're gonna find, his business card?

Hardcastle pauses at a dresser where some jewelry is sitting out. He smiles.

HARDCASTLE

Notice all the jewelry that wasn't stolen?

MCCORMICK

It's junk, right?

Milt calls out to a POLICEMAN across the room.

HARDCASTLE

Okay to touch?

The cop nods and resumes his investigation. Milt lowers his voice.

HARDCASTLE

These are star rubies and sapphires, McCormick. Junk?

*

24

CONTINUED

24

He hands McCormick a brooch.

HARDCASTLE

But that's not the point. Any half way decent second story man would'a left this stuff behind. But not that...
(nods to a picture)

24A

ANGLE - PRICELESS MONET

24A

Hangs on the wall across the room.

24B

RESUME - SCENE

24B

Hardcastle and McCormick walk to the painting.

HARDCASTLE

This is a Monet, kid. Probably would go for about a million on the black market. But a guy like Farnell wouldn't touch it. You lift a piece like this and every cop and detective in the world is on you. Farnell is too smart for that kind'a heat.

A MAN in a sport coat approaches. He is DETECTIVE HAMILTON.

HAMILTON

Judge...good to see you.

HARDCASTLE

How's the world treating you, Jeff?

HAMILTON

You don't want to know. But it looks like retirement's agreeing with you. Put on a couple pounds, haven't you?

McCormick practically chokes on this. Hardcastle grinds his teeth.

HARDCASTLE

Baggie pants. This's Mark McCormick. He works for me. Detective Hamilton.

CONTINUED

24B CONTINUED

24B

MCCORMICK

I'm training him for the Senior Olympics.

They continue through the house. Hardcastle ignores Mark.

HARDCASTLE

I appreciate you lettin' me in to look around.

HAMILTON

Don't make me sound generous. I'm hoping you'll remember something from last night to help me out.

HARDCASTLE

As a matter of fact I do have a coupla ideas cookin' here. I'd like to be posted on whatever comes up.

HAMILTON

If you can bail me out on this one, I'll call you personally.

They shake hands and Hardcastle leads McCormick out.

CONTINUED

HARDCASTLE

Thanks, Jeff.

(under his breath)

...training for the Senior Olympics!

CUT TO:

25 EXT. GULL'S WAY - THE POOL - TRACKING SHOT

25

It's a frustrating argument between Mark and Hardcastle. That is, frustrating for Mark. The Judge is swimming laps while McCormick keeps pace on the deck trying to communicate. He's carrying a stack of the newspaper clippings.

McCORMICK

I don't know why I have to read all these articles about Farnell. What are ya gonna do, give me a test?

But Hardcastle doesn't answer. He just keeps swimming.

McCORMICK (cont'd)

Come on, Hardcase. If you think I'm gonna waste a half day on this stuff you're crazy. Sorry, we already know you're crazy.
(then,)

Do you have to keep doing that?

Hardcastle reaches the end of the pool and turns, pausing just long enough to respond.

HARDCASTLE

Good cardio-vascular workout. *

And he's off again! McCormick can't believe it. He keeps up.

McCORMICK

Y'know I'm doing all the work while you goof off! *

I mean, what happens if it turns out you're wrong...God forbid it should ever happen...and Arthur Farnell isn't ripping off all those mansions? Then what? I've become a world authority on the guy by reading every word ever written on him...for nothing.

Finally, Hardcastle stops and gets out. He wears those real corny nose plugs. *

CONTINUED

HARDCASTLE

I already know everything in those clippings, McCormick. And your job is to know what I know, if that's genetically possible... which I doubt. And as for my "goofing off"...I'm thinking.

MCCORMICK

Of course! How stupid of me. Thinking. And it looked so much like swimming.

On that we can hear a police SCANNER BUZZ. It sits on a table near the pool and Hardcastle and McCormick walk over to it.

POLICE SCANNER

We have a 211 in progress at 2534 Silver Creek Drive. All cars all channels respond.

HARDCASTLE

That could be him, kid. Silver Creek is a real high dollar address. Let's go.

MCCORMICK

I'm not going anywhere with you until you take off your nose plugs.

Hardcastle snaps them off and we:

McCormick's revving the engine as Hardcastle climbs in.

HARDCASTLE

This time just make sure you don't...

He's cut off by McCormick SQUEALING out, burning a trail of rubber.

HARDCASTLE

....leave rubber in the driveway.

CUT TO

27 EXT. COYOTE - VARIOUS ANGLES - DAY 27

As Hardcastle and McCormick race through the streets of an affluent neighborhood. They approach one estate where an ALARM is RINGING and slow down. Suddenly....

28 ANGLE OF MANSION GATE 28

just as a SEDAN ROARS into the street and nearly fishtails into them before taking off.

MCCORMICK
Was that Farnell?

HARDCASTLE
Who cares. Let's get 'em!

McCormick peels out in pursuit.

CUT TO

29 EXT. CAR CHASE - VARIOUS ANGLES - DAY 29

The sedan leads them on a wild one, through the winding streets of this Bel Air type area. We stay with it as long as can be sustained before the sedan loses it on a sharp curve and becomes airborne...crash-landing in somebody's front yard fountain.

30 ANGLE ON THE COYOTE 30

Skidding to a stop as Hardcastle and McCormick run over to pull the stunned couple (an attractive well-dressed, preppy young man and woman) from their car.

END ACT ONE

ACT TWO

FADE IN:

31

OMITTED

31

31A

EXT. STREET - DAY

31A

The police units arrive and the officers slap on the cuffs. Hamilton and a UNIFORM stay with Hardcastle.

HAMILTON

Nice work, Judge!

HARDCASTLE

(wiping his brow)

Just keepin' the old chops up, Jeff. My guess on this's these two are part of something bigger goin' on here. Gimme a call if they tell you anything, will ya?

HAMILTON

You can count on it.

He turns to leave and the uniform cop pauses.

UNIFORM

Excuse me, Your Honor. But are you feeling okay?

CONTINUED

HARDCASTLE

Never...better. Why?

UNIFORM

You look a little peaked. It's probably nothing.

He leaves and Hardcastle reacts with hurt. He moves to the Coyote side mirror and studies his reflection.

McCORMICK

Hey, Judge. Who ever heard of bad guys who look like models in designer sportwear?

HARDCASTLE

Arthur Farnell, that's who.
(he reaches for his pulse)
Wanna go for twenty?

McCORMICK

I don't think so.

HARDCASTLE

Come on, what are you afraid of?
I've got fifteen...twenty five years on you! Thirty bucks.

McCORMICK

You're on.
(as they count their pulses)
Ninety.

HARDCASTLE

(crushed)
Ninety eight.

Mark laughs and grabs the money. Hardcastle walks away.

McCORMICK

Hey, Judge, relax. You've got 25 years on me.

Off McCormick's amused reaction,

CUT TO:

Hardcastle's on the phone while McCormick sits across the room attacking a massive triple-decker sandwich. The Judge looks on with a mixture of envy and disgust - as he picks at his tiny, wilted salad.

HARDCASTLE

Right...uh huh...great. Thanks.

(hanging up)

Hamilton says the kids were pretty cooperative. He found out they just graduated from some sorta crime school operating in the area.

MCCORMICK

Crime school? That's a joke, right?

HARDCASTLE

The LAPD does not joke.

MCCORMICK

C'mon, a school for criminals?
What's their mascot, the "Jail bird"?

He laughs at his own joke and takes another big bite out of the sandwich. Hardcastle isn't smiling.

HARDCASTLE

Do you have any idea how much cholesterol is getting into your system right now?

Mark smiles with packed cheeks and shrugs. Milt turns to his notes.

HARDCASTLE

(beat)

And try not to drop crumbs on the carpeting, okay?

MCCORMICK

(his mouth is full)

Your ants have a cholesterol problem?

HARDCASTLE

You're not gonna take any of this seriously, are you?

MCCORMICK

How can I take it seriously? You got Farnell being the Dean of a Crime School. What do these kids major in, Larceny 101? A tri-semester pass fail course in slipping locks and by passing alarms? C'mon, it is a little wild, Judge.

HARDCASTLE

You can do your wise guy song and dance all you want, McCormick.

(serious)

But, I'm gonna get this guy. With or without your help. You want to walk out the door, go ahead... But if you stay, get on my team or shut up.

McCormick reacts to this.

McCORMICK

Okay, fine. So now why don't you tell me what's really goin' on here? What's the deal with you and Farnell?

Hardcastle thinks about it, then decides to tell him.

HARDCASTLE

All right. Twenty years ago when I got the robe my first big case was Authur Farnell. He was about your age then, and they busted him for several burglaries in one of the nice hotels. Well, into my court walks the nicest kid in the world. Not like the other toad stools we had. This one was intelligent and sincere...and he had what I thought was the potential to straighten out...

(BEAT)

To make a long story short, I let his appearance sway me and I went for the defense sob story. It was the first and last time as a judge I was ever lenient.

McCORMICK

You? Lenient?

HARDCASTLE

I gave him three to five when it should've been fifteen to twenty. He walked outta jail in six months and went on to hundreds of crimes all over the world...because of me.

McCORMICK

(off the clippings)

So, every time you saw a story about

(MORE)

McCORMICK (CONT'D)

one of his scores you put it in
the file?

HARDCASTLE

For twenty years. And him teaching
these kids his techniques...that's
a nightmare!

McCORMICK

But how are we gonna get next to
a guy like him? He runs with a
pretty flashy crowd.

HARDCASTLE

I've been workin' on that. And
I think what we gotta do is buy
a new box of crayons and send
you back to school.

CUT TO

Mark is heavily laden with packages and garment bags, and he's
really exasperated with Hardcastle -- who carries nothing and
comes on like a coach at half time.

McCORMICK

This's a lot more than a box of crayons!

HARDCASTLE

I told ya, Farnell only works with
the best talent. In your case we
have our work cut out for us.

McCORMICK

Hey, don't take this wrong. But
have you looked in a mirror lately?
And you're telling me how to dress?

HARDCASTLE

When you become a judge then you can
give the orders. Where'd you to to college?

McCORMICK

I never went to college.

HARDCASTLE

I mean, where are you gonna tell
(MORE)

CONTINUED

HARDCASTLE (CONT'D)

Farnell Mark Benchley, that's your alias, went to college?

MCCORMICK

Yale. Judge, I hate this...

HARDCASTLE

And where's that?

MCCORMICK

New Haven, Connecticut. Forget it. He's never gonna buy this. I'm not a Mark Benchley type.

HARDCASTLE

Sure you are. What are you afraid of? You've done all this before. What are the school colors?

MCCORMICK

Hardcastle, I'm telling you. You don't fool a guy like him. I don't look anything like an Ivy Leaguer!

Hardcastle stops walking and faces him.

HARDCASTLE

That's silly. Now take me. I went to a good college, right? And then I went to a good law school, didn't I? Do I look like an Ivy Leaguer?

MCCORMICK

Not even a little leaguer, Judge.

Hardcastle resumes walking, ignoring the insult.

HARDCASTLE

Come on. We gotta get you hooked up with Farnell.

DISSOLVE TO

The usual routine of tourists, paparazzi, and parking valets.

MCCORMICK (V.O.)

"Hollywood is buzzing about the exciting new movie production of the daring adventures of

(MORE)

CONTINUED

#2114

20A.
(X)

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34 CONTINUED

34

McCORMICK (V.O.) (CONT'D)
the infamous, glamorous Arthur
Farnell!"

35 INT. THE PICKUP - CONTINUOUS

35

Hardcastle and McCormick are parked just up the street and
Mark is reading from a newspaper. Milt grimaces. (NOTE: Mark's
wearing a sport coat and tie).

CONTINUED

McCORMICK (continuing)
 "A star-studded gala evening honoring
 the former jewel thief is being
 held tonight at Chasen's world
 famous restaurant."

HARDCASTLE
 Former jewel thief?! Gimme that.
 Can you believe it? How can they
 romanticize a creep like this?
 (then,)
 Oh, no...

Something on the adjacent page has captured his attention.

McCORMICK
 What is it?

HARDCASTLE
 Look at this poor guy...only forty-
 five. Heart attack. And here's
 another one...terrible. Just fifty-
 six...gee...

36 MARK'S P.O.V. - CHASEN'S 36

As some expensive cars roll up.

37 BACK IN THE TRUCK 37

McCormick starts to climb out. Hardcastle stays put.

McCORMICK
 Well as much as I'd love to
 share the obituaries with you,
 judge, it's time to go to work.

HARDCASTLE
 Now remember everything I told
 you.

McCORMICK
 Awe...come on, Hardcase.

HARDCASTLE
 Trust me! I know about this guy.
 You go in that restaurant, you
 smile, you impress him a little
 bit...

McCORMICK
 Well I know about him, too. And
 I'm telling you ya gotta get his
attention. Your way I'm just another
 movie star groupie.

37

CONTINUED

37

HARDCASTLE

Look, everybody likes to be flattered. Ask for his autograph.

McCormick just looks at him. That's the dumbest idea yet.

McCORMICK

What? From Artie to Mark with love? *

HARDCASTLE

Just do it my way without complaining this once. Okay?

McCORMICK

(not meaning it)

Would I let you down, Judge?

38

EXT. CHASEN'S - A MERCEDES - NIGHT

38

It stops at the curb. McCormick (now wearing a red parking valet jacket) opens the passenger door and two fabulour legs emerge. They're connected to a rather fabulous young WOMAN.

McCORMICK

Good evening!

She acdcepts his hand and smiles a smile that could cause a reactor meltdown. Then her companion appears at her side. It's ARTHUR FARNELL: forty-five, tall, handsome, the very vision of elegance and charm. Flashbulbs pop ("Look this way, Mister Farnell!" etc.) as Mark hands him a ticket.

McCORMICK

Your claim check, sir.

39

INSERT - THE CLAIM CHECK

39

"If you want to see your car alive again, call me. 555-3581."

40

ANOTHER ANGLE - THE MERCEDES

40

As McCormick peels out! Farnell runs into the street, but stops. The car is gone..and he's been had!

FARNELL

I don't believe this!

41

INSIDE THE TRUCK - ON HARDCASTLE

41

staring in disbelief at the scene. He's no happier than Farnell.

HARDCASTLE

I don't believe this...

*
*

42 OMITTED

42

42A INT. GULL'S WAY - DAY

42A

Hardcastle lies flat on his back struggling through the exercises being demonstrated on a tv aerobics program. The young GIRL with the incredible body on the tube is a sexy/spacey caricature.

GIRL ON TV

AllllllRightieeee...now let's roll that pelvis up, up, up! And tuck that tummy...tighter...tighter...

(Hardcastle gasps)

And now let's squeeeeee those buns!

(he's going to die)

Don't forget to breathe...five...

six...seven...eight. Isn't this

fun?

(it isn't)

And again. One, two, three...(etc)

43 ANGLE ON THE DOOR

43

as McCormick enters, Hardcastle quickly bolts up and flicks off the set. Mark looks at him questioningly. Embarrassed, Milt fumbles.

HARDCASTLE

Isn't a darn thing on t.v.

Turns off the t.v.

McCORMICK.

Hey, Judge, you don't have to explain yourself to me. Maybe you can even introduce me to Jane Fonda.

HARDCASTLE

You're in enough trouble with me, kiddo. So, you better turn down the volume.

McCORMICK

You're still mad about last night.

HARDCASTLE

You bet I am. You stole Farnell's

(MORE)

CONTINUED

HARDCASTLE (CONT'D)

car. All I asked you to do was get his autograph and sell him with all that charm you keep bragging about.

MCCORMICK

He was all out of eight by ten glossies and I didn't have a pen. Anyway, I didn't steal the car. No police report was filed. No witnesses.

HARDCASTLE

I was a witness.

MCCORMICK

It's a moot point, Judge. You'd prejudice the jury and would never get past my attorney.

(smiles)

It'll work, Judge.

HARDCASTLE

Not in a million years. Farnell will never call you.

MCCORMICK

Guys like Farnell don't call. They contact.

HARDCASTLE

You better slow down, kiddo. Farnell's a smart guy. Probably the smartest you ever met, next to me. If you get too cocky you're gonna slip up somewhere and he'll see through "Mark Benchley" like a pane of clean glass.

McCormick hesitates. There's something he hasn't told him.

MCCORMICK

Yeah. Well you've gotta real good point there, Judge. And because he's so sharp I decided to make a small change in my cover story. Just to keep from making any mistakes.

HARDCASTLE

Change? What change?

CONTINUED

43

CONTINUED - 2

43

MCCORMICK

Mark Benchley isn't in graduate school at Yale. He's an ex-con. A guy I knew inside.

*

HARDCASTLE

What?! McCormick haven't you been payin' attention? Arthur Farnell doesn't work with ex-cons! The man's got class!

MCCORMICK

You said the guy's a slug. Besides, being an ex-con is what I know best.

*

Hardcastle can't believe he's hearing any of this. He tries a new tack.

HARDCASTLE

Listen to me, Mark. I know you're a little nervous about goin' up against a legend like Farnell. But I'm telling you, he'll buy the college story we worked out.

*

MCCORMICK

I ain't selling that story... over and out.

*

Hardcastle knows he's been beat.

*

HARDCASTLE

Well, it probably won't matter, Farnell's never gonna call you anyway.

*

The phone RINGS and McCormick smiles.

CUT TO

44

EXT. BEVERLY HILLS HOTEL - POOL - DAY

44

McCormick appears at the entrance and takes a look around. It's a toss-up whether these people come here to sun or to show off their jewelry.

CONTINUED

44 CONTINUED

44

FARNELL (VO)

Well if it isn't our ambitious parking valet.

45 NEW ANGLE - FARNELL

45

sitting in a quiet corner with TRISH (the woman from Chasen's). He looks tanned and fit, while she's simply sensational in her bikini. McCormick extends his hand and turns on the humble charm.

MCCORMICK

Mark Benchley, Mister Farnell. It's such a privilege to meet you.

He smiles at Trish, too, who returns it.

TRISH

Hello again.

FARNELL

That was a very stupid thing you did last night, Benchley. I have every intention of calling the police.

MCCORMICK

I was kind of hoping for the honor among thieves I always heard about, sir.

Farnell reacts incredulously.

FARNELL

Then you hoped wrong. For one thing, I haven't been in the business for over fifteen years.

MCCORMICK

I'm sorry, but it was the only way I could think of to ever meet you. I've been a big fan for a long time.

FARNELL

Couldn't you have just asked for an autograph?

Mark stops at the remark, then laughs - really heaping it on.

MCCORMICK

That's what's great about you!
You always keep your sense of
humor...even in your scores. My
favorite time was when you hit the
French Consul's house in Palm
Springs? Eight hundred thousand
dollars...whew! I know they never
said it in the papers and I don't
know how you did it...but I always
figured you were responsible for
the power failure that night. Am
I right? A whole city blacked out
while you bust the Consul's safe!

Mark seems ready to burst with admiration.

FARNELL

You seem to know a lot about me.

MCCORMICK

I'm going to be honest with you,
Mister Farnell. I've done some
time. And you're a legend to
all the guys inside. When I was
counting days in prison I promised
myself that I was going to be like
you when I got out.

I mean, you wear thousand dollar
suits, you have manicured nails,
and you keep good company...

He glances at Trish on that one. She nods in appreciation.

FARNELL

Is there a point to all of this,
Benchley?

MCCORMICK

Your scores are beautiful, sir.
Because you know how to do things
right. I want to learn how.

FARNELL

I'm flattered, but I told you
before...those days are all behind
me now. Like Ali, I hung up the gloves.

CONTINUED

MCCORMICK

Mister Farnell, when a master painter or sculptor retires he'll often teaches what he knows to a talented young student. I'm betting that a real artist never gives it all up. I could learn from you how to make it in crime.

There's a long silence as Farnell considers the proposition. Then he lets out a big laugh.

FARNELL

I'll say this for you, Benchley. You are one brazen young man. But you also have imagination, and I like that.

MCCORMICK

Sir, coming from you that means so much to me.

FARNELL

(extends his hand)
Call me Arthur.

CUT TO

46
thru
51

OMITTED

46
thr
51

52

INT. HOTEL GARAGE - THE MERCEDES - DAY

52

Trish (now wearing clothes) is tying a blindfold on McCormick.

MCCORMICK

I think this is the most unusual
first date I've ever had, Trish.

TRISH

No fair peeking.

She smiles and adjusts the cloth. He touches her hand.

MCCORMICK

I'll just rely on my sense of
touch from now on. Can you tell
me anything about where we're
going?

TRISH

To a place where you can learn.
You made quite impression on
Arthur, Mark. You're very lucky.

MCCORMICK

Then we're all even. Because
you made quite an impression on me.

The line is so direct that it makes her laugh. He knows
he made a point.

CUT TO

53 EXT. THE GARAGE - DAY 53
 The Mercedes pulls onto the street and Hardcastle starts his engine and follows.

DISSOLVE TO

54 INT. A HOUSE - VERY TIGHT ON A WALL SAFE 54
 A young WOMAN quickly flips through a pile of documents, taking some and discarding others. SHOT WIDENS to REVEAL two MEN going through dresser drawers. One of them looks at a large painting and lifts it off the wall.

55 ANOTHER ANGLE - THE SCENE 55
 REVEALS we're watching STUDENTS practice burglary on a movie-like SET of a house (which stands in the middle of a WAREHOUSE).

56 ON MCCORMICK AND TRISH 56
 who look on from a row of two dozen other STUDENTS.

57 BACK ON THE SET 57
 The teacher, Arthur Farnell, steps in and clicks a stop watch.

FARNELL
 Stop, stop, stop! What do you people think you're waiting for? In a real burglary, the police would have the house completely surrounded by now! I've told you over and over again that in a typical daytime job, you have just ten minutes!

The students obviously feel bad about blowing it. McCormick leans over to Trish and asides.

MCCORMICK
 This place's fantastic, Trish. I never knew a school like this existed! Do you have a date for the prom yet?

She smiles and gives him a good natured jab in the ribs.

CONTINUED

FARNELL

Rita, it took you entirely too much time to go through that safe. You'll have to work on your speed if you want to be a professional.

(then to a guy)

And Roger. Why did you take that painting?

ROGER

It looked pretty valuable to me, Mister Farnell.

MCCORMICK

(asides to Trish)

Who's he kidding? This guy needs a coupla years in art school.

They both chuckle at the joke. Farnell eyes them.

FARNELL

I don't care if it's an original Remington! At this school we teach you to take only the most valuable items that you can carry in your pockets. What are the neighbors going to think when you walk out the door with a painting under your arm?

The class members exchange various (ad lib) reactions.

FARNELL

The whole idea behind successful burglary is blending into the neighborhood. Don't look suspicious and people won't give you a second glance. That's why we spare no expense to dress the part.

MCCORMICK

(another aside)

I sure hope he got a good deal on that toupee.

Trish laughs louder now. And Mark is enjoying his little flirtations a lot. Farnell glares at him, but continues.

FARNELL

And Michael. You dropped this...

He holds up a cigarette lighter for all to see.

FARNELL

This is your ticket to prison mister. Remember, people. Clear your pockets of everything that can make a noise, or that you might drop...like this...that can be traced and place you at the scene of the crime.

McCormick turns to whisper to Trish again, but this time Farnell is standing over him.

FARNELL

Mister Benchley. Do you have something to share with the rest of us?

Mark smiles innocently, like a school boy caught passing notes.

McCORMICK

Not really. Well, now that you mention it...I did have one thought. If you dropped that lighter and it had somebody else's prints on it, then it could lead the cops in the wrong direction, which would give you more time to get away. Right?
(off Farnell's skowl)

It's just a thought...

FARNELL

I wonder if you are as good with your hands as you are with your mouth, Mister Benchley.

Mark winks at Trish and smiles.

McCORMICK

I don't get many complaints.

A couple of students laugh and Mark enjoys it. Farnell doesn't.

FARNELL

Perhaps you would like to demonstrate for us your brilliant technique? Why don't you begin on that Corvette?

ANGLE ON A CORVETTE

a shiney new one, sitting just across the warehouse floor. The students approach. Farnell is smug.

McCORMICK

You want me to steal this?

FARNELL,

If you can. Naturally, it's wired to prevent theft. Take all the time you need.

McCormick grins at Trish confidently and casually ambles around the car, casing it out. Taking a glance at the dash, he moves around to the hood and runs his hand under the edge... and smiles.

McCORMICK

Well what we have here is your basic nickel security system...

He picks up a special tool (from a table) and slides it down the window into the door, popping the lock. The WARNING ALARM starts to BEEP as he takes a nickel from his pocket and enters the car.

Working fast, Mark jams the nickel into the cigarette lighter. There's a puff of smoke and the alarm goes silent! Then he reaches under the dash and works the wiring. In a few seconds he hotwires the ignition and starts the engine with a resounding ROAR.

where the students applaud his feat. McCormick walks over and hands the window tool to a furious Farnell.

McCORMICK

You see, all you have to do with one of these alarms is short out the fuses and your problems are solved. Nice car. You might have the idle checked.

As the class gathers around to examine the car, Trish moves to his side. She's impressed as hell.

TRISH

Where did you learn that?

McCORMICK

I lose my car keys a lot, you know how it is.

She laughs.

who is not at all amused. He turns to an associate and hands him the window tool Mark used. The associate's name is Jackson.

61

CONTINUED

61

FARNELL

He's too good. Lift his prints and check him out, and put Trish on him.

*

CUT TO:

62

INT. THE APARTMENT - KITCHEN - NIGHT

62

McCormick is dressed up for an evening out as he cheerfully consumes a large ice cream sundae. Hardcastle watches from across the counter.

HARDCASTLE

What do you mean, you have a date?

MCCORMICK

It's not a date date. It's more like a...business meeting.

HARDCASTLE

If you're meeting her in a bar, it's a date.

*

MCCORMICK

I'm shocked, Judge. I'm still undercover, remember? And this woman is close to Arthur Farnell. How are we supposed to nail him if I don't do my job?

(then,)

Sure you don't want some?

He shoves the sundae at Milt, who reacts with disgust and shoves it back.

HARDCASTLE

Sugar and additives. You know, we're in the home stretch on this. All we gotta do is tag Farnell up with the robberies. He's an accessory to dozens of crimes.

*

MCCORMICK

Well Trish might have information that could help us do that. Believe me. My going out with her is strictly business.

I really have to be going now...

He starts to leave, but Hardcastle moves to block his way.

HARDCASTLE

Hold on to your pants a minute, kid...You're gonna wear a wire.

MCCORMICK

And have you listening in on my date all night? Oh, no... not a chance!

Hardcastle puts his arm around him in a fatherly fashion and guides him out the door.

HARDCASTLE

Oh, don't worry about a thing, Mark. It's just like you said. You know, "strictly business"?

McCormick seems rather depressed as they exit.

CUT TO:

INT. THE WAREHOUSE/SCHOOL - NIGHT

Jackson sits alone at a table under the work lights. Farnell enters the building and approaches.

FARNELL

What did you find out?

JACKSON

Bad news. Your boy Benchley's a fraud.

Farnell reacts. This is twice he's been had by McCormick.

FARNELL

Tell me about it.

JACKSON

His real name is Mark McCormick. He did time at San Quentin for auto theft.

FARNELL

Damn.

JACKSON

And there's more...

He hands over a sheet of paper. Farnell reads it.

FARNELL

He's living with Judge Hardcastle? Are you sure about this?

JACKSON

I checked with a friend at the parole board. They released McCormick in his custody.

FARNELL

That crazy old goat has been on me like a bad cough since my first job...

JACKSON

We could drop on Hardcastle and take him out.

FARNELL

Maybe, but first we have to tie up this McCormick, punk. Shut down the school and put a call into Trish at the restaurant. Tell her we're gonna fix up her date with a couple of animals.

(smiles)

She is dining at the Fargo West.

Jackson nods and:

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

64

INT. A ROMANTIC CLUB - NIGHT

64

McCormick sits at a table alone. It's candle lit and etc.
After a beat, Trish comes back from talking on the house phone.

McCORMICK

You get a lotta telephone calls.

TRISH

I'm a pretty girl.

McCORMICK

I've noticed.

TRISH

You were really wonderful with
that car in school today, Mark.

McCORMICK

Thanks. Actually, it's just
one of those things I'm wonderful
at. When I know you better I'll
tell you about the others.

She smiles at the line, seductively.

65

INT. THE PICKUP - CONTINUOUS

65

Hardcastle is parked outside, listening on headphones (and
tape recording the scene). He winces..

HARDCASTLE

(mimicking)

"It's just one of the things I'm
wonderful at." I shoulda brought
a shovel for this one...

BACK TO SCENE

Mark raises his wine glass in a toast.

MCCORMICK

So...here's to knowing each other better.

TRISH

And to good times ahead.

MCCORMICK

I like the way you say that.

They clink glasses and drink.

TRISH

From the things I heard Arthur say about you today, there really are some very good things ahead for you.

MCCORMICK

He was talking about me?

TRISH

"Raving" is more like it. He thinks you may be the man he's looking for to open a school in New York.

MCCORMICK

I thought Farnell was a little unhappy with me. I didn't make him look too great.

TRISH

(laughs)

He did say you came on a little strong. But he's also perceptive. Everyone in the class could see right away that you're a natural thief.

MCCORMICK

It's just one of the things I'm a natural at.

TRISH

You already used that line, Mark.

MCCORMICK

Did it work?

CONTINUED

66 CONTINUED

66

TRISH

Do you really have to ask?

She reaches across the table and touches his hand.

67 INT. THE PICKUP - CONTINUOUS

67

Hardcastle shakes his head in disbelief.

HARDCASTLE

I don't believe it! How does he get away with drive like that?

68 BACK TO SCENE

68

MCCORMICK

My apartment isn't far from here.

TRISH

Neither is mine.

*

As they rise and walk out, McCormick feels like a million bucks. They pass the bandstand and he subtly removes his microphone and drops it into the wailing sax.

MCCORMICK

See ya, Milty...

69 INT. THE PICKUP - CONTINUOUS

69

Hardcastle jumps as the sax BLASTS out his earphones!

CUT TO:

70 INT. A LIMO - DRIVING - NIGHT

70

McCormick sits in the back seat with Trish beside him, but he doesn't look too happy.

MCCORMICK

Somehow this isn't what I had in mind...

71 REVERSE ANGLE

71

finds Farnell in the jump seat facing them. He holds a gun.

*

FARNELL

I've taken a very special interest in you, Benchley.

*

MCCORMICK

I can see that.

*

(CONTINUED)

71 CONTINUED

71

FARNELL

And I want you to do me a
big favor.

MCCORMICK

What could a little guy like
me ever do for a guy who has
everything?

The limo stops across the street from a Wilshire Blvd. auto
showroom.

FARNELL

See for yourself.

72 MCCORMICK'S POV - THE SHOWROOM WINDOW

72

And the most elegant ROLLS ROYCE SILVER SPUR you ever saw.

MCCORMICK

Why is it I have the feeling
this is a big, big favor?

FARNELL

The dealer special-ordered that
car months ago and the customer
picks it up in the morning. We
want you to get it tonight.

MCCORMICK

Gee, I can't tonight...

Farnell turns the gun on Trish. She reacts with fear.

FARNELL

Either you get the Rolls for
me, or she dies. Just before
you do.

TRISH

Please...Mark. Do anything
he wants!

FARNELL

Well, Benchley? Let's see
your stuff.

CONTINUED

72 CONTINUED

72

McCORMICK

(with a sigh)

You sure know how to
put the ol' damper on a guy's
evening.

We HOLD on Mark for a moment, before we,

CUT TO

73 EXT. THE CAR DEALERSHIP - HEIST SEQUENCE - NIGHT

73

It's very late and traffice on the Boulevard is sparse. McCormick appears behind a chain-link fence (wearing dark clothing) and observes two SECURITY GUARDS eating at a desk in the SERVICE DEPARTMENT..

74 ANGLE ON A WALL

74

McCormick tosses a climbing hook over the top. He goes up and over with a shoulder bag.

75 ACROSS THE ROOFTOP

75

He inches quietly toward a skylight. Taking a small glass cutter from the bag, he makes a circle about three inches across. A suction cup lift the piece out easily. Then he inserts a toy periscope into the hole and takes a look.

76 HIS PERISCOPE POV - THE SHOWROOM

76

several beautiful cars stand peacefully.

Removing the periscope, he drops an umbrella into the hole and opens it upside down, beneath the skylight. As he removes sections of the glass, the open umbrella catches the fragments.

77 INT. THE SHOWROOM - CONTINUOUS

77

A rope drops through the open skylight and Mark descends. He has to swing to avoid several security light beams that criss-cross the room. Dropping to the floor he opens the alarm box and attaches a couple of alligator clamps to bypass the circuit. Then he turns the switch to "off".

78 REVERSE ANGLE - THE WINDOW AND BOULEVARD 78

McCormick glances up to see an elderly COUPLE strolling towards the showroom window! He looks around - no place to hide!

79 EXT. THE SHOWROOM WINDOW - CONTINUOUS 79

As the couple stops to admire the cars, McCormick stands still...like a mannequin repeating an "automatic" gesture to the cars.

OLD WOMAN
What will they think of next?

80 INT. SHOWROOM - RESUME 80

As the couple walks off, Mark moves to the door to check the guards. He takes a small gas can from the bag and pours it into the tank. Then he slides under the dash.

81 INT. THE DEALERSHIP - VARIOUS ANGLES 81

The garage door from the showroom opens slowly...and trips a hidden switch. A hidden camera (behind a clock face) begins to silently snap pictures. The guards think they've heard something and walk to the showroom door...

82 THE CAMERA'S P.O.V. - McCORMICK/FREEZE FRAMES 82

as he hotwires the Rolls and shifts into gear.

83 ANGLE ON THE ROLLS 83

as Mark drives through the doorway, nearly hitting the guards. One of them responds by jumping into his own car.

CUT TO:

84 EXT. CAR CHASE - NIGHT 84

The guard pursues McCormick in an old Pinto through the streets of Beverly Hills (for as long as can be sustained). But he's no match for Mark or the Rolls. Play action of chase, then: *

CUT TO:

85 EXT. COUNTRY CLUB - PUTTING GREEN - DAY 85

TERRENCE HARLOW, an aging and obese hood, is concentrating on lining up a putt. You know he's important by his calm and confident manner. Also by the ring of GOONS that cover him in all directions. An ALDE waits nervously nearby.

HARLOW

Talk to me, Frankie.

FRANKIE

His name is Mark McCormick, Mister Harlow. An ex-con from San Quentin. He got out last year.

HARLOW

A con? In for what?

FRANKIE

He stole a car, Mister Harlow.

The big man doesn't seem to react at all, as he gently takes his shot. He sinks it. Suddenly, he's livid.

HARLOW

He seems to have a real thing for cars, this McCormick!

(MORE)

85 CONTINUED

HARLOW (cont'd)

(of a photo)

Trouble is, this one has a present in the trunk...I've been bringing horse into this country in the trunks of fancy cars for years. And I'm not gonna let this McCormick punk blow my operation.

(looks at photo)

That him?

FRANKIE

Yes, sir.

86 INSERT - THE PHOTO

86

clearly showing McCormick at the wheel of the Rolls Royce in the showroom heist.

HARLOW

Ten months I am waiting for that shipment. And this...pig takes it from me the day before I pick it up!

(as he crumbles the photo)

You put the word out. Find this guy and kill him. And then I want my Rolls back without a scratch on it.

FRANKIE

Consider it done, Mister Harlow.

Frankie nods to one of the other thugs and they drive off in a golf cart. Harlow resumes his putting.

CUT TO

87 EXT. THE GUEST HOUSE - DAY

87

McCormick walks from the gatehouse and up to the main house. He pulls a note off the front door.

87A INSERT: NOTE

87A

It reads: WENT RUNNING ON THE BEACH

CONTINUED

#2114

43A.
(X)

Rev. 12/14/83

87A CONTINUED

87A

McCormick shakes his head.

MCCORMICK
(sotto voice)
And I thought we were on a
case here.

He walks off toward the Coyote and we:

CUT TO:

88 EXT. GULL'S WAY ENTRANCE - DAY 88 *

McCormick pulls out in the Coyote. Up the street a dark car waits.

89 INT. THE SEDAN 89

Frankie and the thug watch Mark drive off.

FRANKIE
That's McCormick. Go.

CUT TO:

90 EXT. CAR CHASE - VARIOUS ANGLES 90

McCormick is startled enough to find the car barrelling down on his rear. But when Frankie tries to run him off the road...that really ruins his morning. He steps on it and we follow them down to Pacific Coast Highway. Somewhere en route a POLICE CAR joins the chase with lights and siren.

91 EXT. THE BEACH - CONTINUOUS 91

Hardcastle is slowly chugging his way along the sand in his LAPD sweats. He hears the GUN SHOTS, POLICE SIREN, and SCREECHING TIRES just before the Coyote races past him with the others in hot pursuit.

92 A BEACHFRONT PARKING LOT 92

where McCormick skids into a sliding 180 and forces the hoods through a baracade...sending them flying onto the rocky surf below.

93 ANGLE ON HARDCASTLE 93

as he pulls them from the twisted car and turns one of their own guns on them.

HARDCASTLE

Well if it isn't Frankie G! Long time no see. I thought the Feds sent you back home.

94 ANOTHER ANGLE - McCORMICK 94

in handcuffs, approaching with the policemen.

COP #1

Judge Hardcastle, isn't it?

HARDCASTLE

'Morning, fellas.

COP #2

We appreciate your help. Are you all right, sir?

Hardcastle sucks it in.

HARDCASTLE

Of course I'm all right. I feel great! Why shouldn't I be all right?

COP #2

I didn't mean anything...

McCORMICK

Hey, Hardcastle. Remember me? You wanna tell the good officers that I wear the white hat?

HARDCASTLE

Oh, yeah. That desperado's not the one you boys want. But these two tomatoes, on the other hand, are gonna earn you both a merit badge.

FRANKIE

I want my lawyer. I got rights.

Milt grins and pats Frankie's head.

HARDCASTLE

Don't ya love it when they say that? *

(then)

I don't know his buddy, but you can be sure he's not listed in Who's Who. Just let me know when you want me downtown for my statement.

COP #1

Okay, gentlemen. Let's move it. *

They leave and McCormick practically explodes.

MCCORMICK

I don't believe you! You didn't even find out why they were tryin' to kill me!

HARDCASTLE

Why should I ask them something I already know?

He walks away - leaving McCormick standing there. He runs to catch up.

MCCORMICK

You do?

HARDCASTLE

While you were still getting your beauty sleep I did a little checkin' on the Rolls you pilfered. You might be interested to know it was not reported stolen. Wanna know why? *

MCCORMICK

Don't make me guess, Judge. I'm not real good at it after a couple of goons try to kill me. *

HARDCASTLE

That Rolls you ripped off last night belongs to the same guy

(MORE)

#2114

46A.
(X)

Rev. 12/14/83

94

CONTINUED - 2

94

HARDCASTLE (cont'd)
who owns those two meatballs who
tried to kill you. Name's Terrence
Harlow...and one'a the reasons I
think he's so mad at you, is 'cause
there's about five kilo's of pure
heroin in the trunk...lucky us.
You under-covered your way right
into the heart of a drug smuggler.

CONTINUED

The name sinks in. McCormick has a horrified reaction.

McCORMICK

Terrence Harlow...the mobster?

HARDCASTLE

Looks like you really stepped in it this time, kiddo.

McCORMICK

(the realization comes)

Farnell sent me after that car!
He set me up knowing Harlow'd come after me!

HARDCASTLE

Bingo.

He bounds up the embankment to the cars, again leaving McCormick behind and making him scramble to keep up.

HARDCASTLE

I told ya Farnell's a smart cookie, didn't I? This way he gets rid of you and never even works up a sweat.

McCORMICK

Terrific. So now what do we do?
I'm dead with Harlow...he's gonna have every gorilla in town after me. And I'm dead with Farnell.

HARDCASTLE

Yup. Should'a listened to me from the beginning, kid.

Off McCormick's disbelieving look,

CUT TO:

The Coyote streaks by.

HARDCASTLE'S VOICE (OVER)

Now, I followed you to that Crime School somewhere around here.

#2114

47A.
(X)

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94B INT. COYOTE - DAY

94B

McCormick drives. Hardcastle looks about.

HARDCASTLE

Maybe we can pick up something
to nail Farnell on. Y'know,
fingerprints, report cards. May-
be a progress report to your mommy
for being such a good student.

MCCORMICK

I feel bad enough, Judge.

HARDCASTLE

No you don't, kiddo.

95 OMITTED

95

96 INT. THE WAREHOUSE - DAY 96

The place is totally empty. No set, no students, no Jackson or Farnell. Nothing. Suddenly, the doors burst open and POLICE storm in from all sides.

97 ANGLE ON HARDCASTLE 97

looking very disappointed and embarrassed. He looks at McCormick and Detective Hamilton.

MCCORMICK

Are you sure this is the right warehouse?

CUT TO

98 INT. COYOTE - DRIVING - DAY 98

Hardcastle and McCormick are really pissed at each other.

MCCORMICK

Did you really think Arthur Farnell was just gonna be sittin' there waiting to get busted? No wonder he aced you out twenty years ago!

HARDCASTLE

At least I'm not the one who changed his cover story and got found out! Blowing a perfectly good project...

MCCORMICK

You're gettin' old, Hardcase. Let's face it, you're losing it. Sending me into the crime school was your idea in the first place and I told you then it was dumb! You just can't fool a guy like Farnell.

CONTINUED

HARDCASTLE

Especially when you're making a fool of yourself with his girlfriend. I've got it all on tape so don't even try denying it.

They glare at each other. A stand-off. The mood settles.

MCCORMICK

Okay. Truce?

HARDCASTLE

Yeah...

They both think about that for a moment.

MCCORMICK

At least we beat Farnell on one thing, Judge. His plan to have Harlow take me out fell apart.

Hardcastle brightens at the thought.

HARDCASTLE

That's right! McCormick, you're still a loose end!

MCCORMICK

Should I be happy about that?

HARDCASTLE

Harlow still wants you, right? But so does Farnell. Now we can get two cruds for the price of one!

MCCORMICK

What?

HARDCASTLE

When Farnell finds out the mob missed on their hit, he's gonna have to kill you himself. Isn't that great?

McCormick slumps behind the wheel.

MCCORMICK

Yeah. Swell.

#2114

51.
(X)

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98 CONTINUED - 2

98

HARDCASTLE

That means we're still in business,
kiddo. Give this thing a little
juice, will ya? I gotta an idea.

Mark eyes him warily and steps on it.

99 OMITTED

99

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

99A EXT. FARNELL'S HOTEL - DAY

99A

100 INT. FARNELL'S HOTEL SUITE - DAY

100

He's on the phone. INTERCUT: McCormick in his apartment with Hardcastle. Arthur is obviously surprised to hear from him - and motions for Jackson to pick up an extension.

FARNELL

Benchley. Where...have you been?
When we didn't hear from you
after the job...we were worried.

MCCORMICK

Sorry, Mister Farnell. I would
have called before but I ran
into some trouble with the Rolls.

FARNELL

I'm sorry you had problems. Is
everything all right now?

MCCORMICK

To be honest, I'll feel a whole lot
better once I turn this car
over to you.

FARNELL

The men you mentioned. Are
they still after you?

MCCORMICK

I'm afraid so.

FARNELL

Then we should be careful where
we meet. A place that's out
of the way and quiet...

(MORE)

CONTINUED

100 CONTINUED

100

FARNELL (cont'd)
Do you know the All Saints
Cemetery in Hollywood?

Mark repeats it so Hardcastle can get it all down.

MCCORMICK
All Saints Cemetery. I'll find
it. What time do you want me
there?

FARNELL
They close at six o'clock. Let's
make it five forty-five.

MCCORMICK
I'll be there. Five forty-five.

101 INT. MCCORMICK'S APARTMENT - CONTINUOUS

101

As he hangs up.

MCCORMICK
He must think I'm the biggest
jerk he ever met, to fall for that.

HARDCASTLE
That's why you're perfect for
this assignment. You lock the
part.

He pushes the phone at Mark with a smile.

HARDCASTLE (cont'd)
Just kidding. Now call Harlow.
Here's the number.

MCCORMICK
Are you absolutely sure about
this? I mean, Harlow's
not the kinda man to get on the
wrong side of.

HARDCASTLE
You're already on his wrong side.
Besides, Farnell just set up
the perfect trap...just get
Harlow to the cemetery using
the Rolls as bait.

MCCORMICK
You mean using me as bait. In
a cemetery, no less. What is
this...one-stop shopping for bad
guys? Get a car and clean my plugs
at the same time?

101

CONTINUED

101

HARDCASTLE

Call.

McCormick starts to dial...slowly. Suddenly he hangs up.

MCCORMICK

A guy like Harlow's never gonna go for this, Judge.

HARDCASTLE

Sure he is. Thugs like him might be rich and powerful killers, but they're just like everybody else when it comes to buying a new car. He orders custom paint, stereo, electric windows, heroine in the truck...and some kid steals it from him even before he gets to take it for a spin...What would you do?

MCCORMICK

Kill him with my bare hands?

Hardcastle pushes the phone back at him.

HARDCASTLE

See how smart you are? And just to make sure this works, you better insult him.

Mark freezes and hangs up again.

MCCORMICK

Insult a killer like Harlow?

HARDCASTLE

We gotta be sure to draw him out. Hoods aren't used to people insulting 'em.

MCCORMICK

No kidding.

Mark redials, hating it, mumbling.

MCCORMICK

Hi there! Mark McCormick calling for Mister Harlow.

102

INT. - RESTAURANT

102

INTERCUT: Terrible Terry Harlow being handed a phone in a restaurant, where he sits like the Goodyear Blimp behind a splendid feast. (The man likes to eat!).

HARLOW

You've got more nerve than brains, McCormick.

MCCORMICK

I'd say the same goes for those two bozos you sent after me today, don't you think?

Hardcastle jabs him in the arm to "prompt" him. Mark swallows.

MCCORMICK (cont'd)

I mean...only a real mcron would ever hire jerks like them.

Harlow reacts. His face tightens...

HARLOW

My dinner's gettin' cold.

MCCORMICK

(another Hardcastle jab)

Well...I've seen your picture in the paper, Harlow. And it doesn't look to me like you've missed too many meals.

The blood vessels in Harlow's face now start to appear. He slowly lifts a large carving knife and stabs a roast - and we get the point.

HARLOW

You're a dead man, McCormick.

MCCORMICK

Save it, meathead! I called to talk business. I wanna deal.

MCCORMICK

The way I see it, I have this car you want. Right? You give me money and you get it back. See?

HARLOW

I already bought the Rolls once.

(CONTINUED)

102

CONTINUED

102

McCORMICK

Just think of that as your down payment. Now, I'm not a greedy guy. All I want is a little cash and your word that I stay healthy. Then I'm outta your hair for good.

HARLOW

Gimme numbers.

McCORMICK

Twenty grand for the car and fifty for the scag.

HARLOW

That's a lotta money.

McCORMICK

It's a lotta dope. But then, Terry, I guess you already know that. Hey, c'mon, I can put you behind the wheel of that Rolls tonight.

(beat)

I'll be at the All Saints Cemetery at five forty-five.

103

ANGLE ON HARLOW

103

hanging up and turning to a thug.

HARLOW

Take some boys over to All Saints Cemetery, have a look around, and dig a hole. I wanna plant this guy.

The thug nods and EXITS, while Harlow resumes eating. And from the look in his ominous bloated eyes, we know that McCormick's in real trouble.

CUT TO

#2114

56.
(X)

Rev. 12/14/83

104

OMITTED

104

105

EXT. ALL SAINT'S CEMETERY - ESTABLISHING - DUSK

105

The place is old and somewhat neglected. And it certainly is quiet. Spooky, even. Just the place for a murder.

MCCORMICK (V.O.)

Ya wanna know something, Judge?
Cemeteries give me the creeps...

106 ANGLE ON McCORMICK

106

standing alone (apparently) beside the Rolls at an intersection of cemetery roads deep within the large property. A Santa Ana gust kicks up the leaves and the trees rustle around him. It would get to anybody's nerves.

McCORMICK (continuing)

...all these faded old tombstones, with inscriptions you can't even read anymore...I sure hope they have a cure for death by the time I'm your age.

HARDCASTLE (os)

McCormick...

McCORMICK

On the other hand, if you have a heart attack here they don't have to carry you very far.

*

107 CLOSE ON HARDCASTLE

107

sticking his head out of a large shrub he's hiding in.

HARDCASTLE

It wasn't my first choice either, ya know. Just keep your eyes open and let me know if you see anything.

*

He ducks back out of sight. Another gust blows and somewhere a crow caws...

McCORMICK

If I see the Headless Horseman ride through here I'm goin' home.

*

HARDCASTLE (os)

McCormick...!

McCORMICK

Okay, okay.

(then)

Here we go, Judge. Somebody's coming...

108 HIS P.O.V. - A CAR

108

enters the cemetery and makes its way past the hundred of old headstones.

McCORMICK (os)

I think it's Farnell.

108

CONTINUED

108

The car stops fifty yards away. Farnell and Trish approach, while Jackson stays back.

*

McCORMICK (cont'd)

It's him. He brought Jackson and Trish. They stopped and he's walking over with her.

*

HARDCASTLE (os)

What about Jackson?

*

McCORMICK

Back at the car.

HARDCASTLE (os)

They're being careful. That's good.

*

McCORMICK

I like it. Just make sure the cops get here on time, okay?

109

ANOTHER ANGLE - A LIMO

109

enters another cemetery entrance and pauses cautiously.

110

INT. THE LIMO - FAVORING THEIR VIEW

110

Harlow leans forward to the two thugs in the front seat.

HARLOW

What do you make of it, Sheldon?

SHELDON

Too many people, Mister Harlow. It could be trouble.

HARLOW

Let's wait here.

111

BACK TO SCENE

111

Farnell and Trish arrive at the Rolls.

McCORMICK

Hello Arthur. Trish...I didn't think I'd see you with him again.

FARNELL

McCormick.

Mark acts surprised.

McCORMICK

You know my name?

111 CONTINUED

111

FARNELL

Unfortunately for you, yes.

(he pulls a gun)

We know too much about each other
Mark. Get in. You drive.

As Mark obeys, he looks at Trish.

McCORMICK

I guess I had you figured all wrong.

She answers and we can see that this is not a hardened criminal,
but a woman who has chosen the side of her lover.

TRISH

I guess you did.

112 INSIDE THE LIMO - FAVORING THEIR VIEW

112

They can see Mark being put in the car at gunpoint.

HARLOW

I don't care what's goin' down,
I want this punk. Let's move.

113 ANGLE ON THE ROLLS

113

as it starts up the road, only to be cut off by the limo.
The two thugs get out with their guns drawn.

SHELDON

Everybody out!

(as they emerge)

All clear, Mister Harlow.

114 CLOSE ON HARLOW

114

getting out of the limo, a cocky look of victory written
on his face. He's going to get his car after all!

115 ON HARDCASTLE

115

still inside the shrub. He talks in a handset.

HARDCASTLE

It's lookin' real interesting,
Jeff. We've got all the players.
Stand by...

116 ON JACKSON

116

still at the car (fifty yards away). He moves to get away
upon seeing the situation at the Rolls, but a GROUNDKEEPER
sneaks up behind him and puts a gun to his back.

(CONTINUED)

116 #2114
CONTINUED

60.

116

GROUNDSKEEPER

(softly)

Police. Stay right where you are.

He does what he's told.

117 BACK TO SCENE

117

McCormick smiles nervously at both Harlow and Farnell (and wishing the police would get here!).

MCCORMICK

Well isn't this the way it always happens? You advertise a car and get two takers. Have you been introduced? Terrence Harlow meet Arthur Farnell. I stole your car for him.

The men react to hearing each other's name.

HARLOW

Farnell?. You did this to me?

FARNELL

Harlow. No, I didn't. Let me explain...

HARLOW

How did a man like you ever get mixed up with a punk like this?

FARNELL

I'm not. It's not like that. McCormick crossed me on a deal and I was taking him off to a quiet accident...

HARLOW

In my Rolls Royce.

FARNELL

I didn't know it was yours. You know my reputation. I'd never take someone's car...

HARLOW

It took more brains than this kid's got to rip off the dealership. It took somebody to plan it real careful. Somebody like you.

FARNELL

No, listen...

Harlow turns to Sheldon.

(CONTINUED)

#2114
117 CONTINUED 61. 117

HARLOW
Kill 'em.

TRISH
Arthur, no!

FARNELL
Wait a minute! This's a mistake!

Sheldon shoves them forward and waves into the distance.

118 ANGLE ON A GRAVESITE 118
where a small group of MOURNERS turn to REVEAL guns of their own. One of them removes a floral arrangement to REVEAL an open grave.

119 BACK ON McCORMICK 119
turning to Farnell in a scolding fashion.

McCORMICK
I told you we shoulda gone with a domestic car!

120 CLOSE ON HARDCASTLE 120
cocking his shotgun while talking into the handset.

HARDCASTLE
Okay, Jeff. Bring on the dancing girls.

121 QUICK CUTS - THE POLICE 121
bursting through the entrances to the cemetery, with full lights and sirens. The hoods instantly realize they've been had and scatter. Some of them shoot, others flee.

122 ANGLE ON HARLOW 122
as he jumps into the limo and drives off quickly.

123 HIS P.O.V. - HARDCASTLE 123
who steps out of the bushes and lets the speeding limo have it - blowing out one of the tires. Harlow loses control and crashes into a tree.

124 ANGLE ON SHELDON 124
running to Harlow's aid, but finding Hardcastle's barrels staring at him.

HARDCASTLE
Hold it! This is one time you don't want to act as dumb as you look.

125 ON McCORMICK 125
 jumping the other thug and getting into a real knock-down,
 drag-out fight with him.

126 ANOTHER ANGLE - THE ROLLS 126
 as Farnell and Trish use the moment to slip inside and speed
 off.

127 VARIOUS 127
 Detective Hamilton and the other cops quickly round up the
 hoods. As McCormick shoves his thug over to where Hardcastle
 is guarding Harlow and Sheldon, he smiles at them.

McCORMICK
 You guys stay in touch now,
 okay?

HARDCASTLE
 (of the Rolls)
 Let's go, McCormick, he's
 getting away!

They jump into the Coyote and burn rubber.

CUT TO:

128 EXT. CAR CHASE - VARIOUS ANGLES - DUSK 128

129 THE ROLLS 129
 approaches a police car blocking the cemetery exit. It looks
 like a high speed collision for sure, but at the last moment
 he veers the right and blasts through some thick shrubs that
 frame the cemetery entrance.

130 THE COYOTE 130
 isn't far behind and makes the same maneuver.

131 VARIOUS CUTS 131
 follow the action as long as it holds. They haul-ass through
 the streets of downtown Hollywood with several close calls.
 At one point some pedestrians step in the way of the Rolls,
 forcing Farnell over the curb and through a long sidewalk
 magazine stand...sending people and magazines flying everywhere!

At another point, McCormick fishtails through an intersection,
 crashing through a DWP "Men At Work" area above a sewer...
 narrowly missing a startled worker!

- 132 GRIFFITH PARK SEQUENCE 132
 would take the chase through the tunnel and around the hairpin curves, ending in the observatory parking lot...
- 133 CLOSE ON FARNELL 133
 losing control of the Rolls in a skid and careening toward a sheer drop. Trish screams as he fights in vain to stop the vehicle.
- 134 ANGLE ON A CLIFF 134
 as the Rolls comes to a halt at the very edge of the cliff, just inches away from certain death.
- 135 THE COYOTE 135
 pulls to a stop, and Hardcastle and McCormick rush to the Rolls to help them out. Farnell is slightly dazed. Trish is absolutely hysterical. (Note: The "Hollywood" sign is prominent in the background.)
- DISSOLVE TO:
- 136 EXT. OBSERVATORY PARKING LOT - LATER 136
 Several police cars are there to take Farnell and Trish away. Hardcastle smiles as they put the cuffs on Arthur.
- HARDCASTLE
 Well, well, well Arthur. Look at how this turned out!
- FARNELL
 You still have to convict me, Hardcastle.
- HARDCASTLE
 Oh, with the help of your pretty ladyfriend and McCormick's testimony, I don't think we'll have any trouble. Co-conspirator on a few of those burglaries and attempted murder ought to sound good in court.
 (off Farnell's look)
 I'll be sure the movie people get the new ending for the "Arthur Farnell Story" too. Don't you worry.
- 137 ANGLE ON McCORMICK 137
 He studies Trish for a moment and she can't even look him in the eye. He almost speaks, but then decides there's nothing to say. As he turns away, Farnell is looking at him.

(CONTINUED)

FARNELL

You're wasting a real gift on him, McCormick. You could have been a great thief. Like me.

MCCORMICK

Thanks, Mister Farnell. But I was kinda looking for something with a little more job security.

FARNELL

You have the makings, believe me.

Hardcastle steps into the conversation, still gloating.

HARDCASTLE

The problem is, Arthur, that Mark here's got one flaw that sets him apart from someone like you.

FARNELL

Such as?

MCCORMICK

Yeah...what flaw?

Milt smiles and whispers to Arthur so Mark can't hear.

HARDCASTLE

The kid's got integrity.

Farnell smiles and shakes his head. The police car pulls away. Hardcastle walks back to the Coyote, leaving Mark.

MCCORMICK

What'd you tell him?

(no response)

Come on, Judge. What flaw?

Hardcastle smiles but still doesn't answer. Mark is furious.

MCCORMICK (cont'd)

You said somethin' rotten about me, right?

(God, Hardcastle loves this!)

I really hate it when you do things like this!

Off Hardcastle's grin, we,

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

138 EXT. GULL'S WAY - POOLSIDE - DAY

138

Hardcastle and McCormick are sitting in the sun, reading their respective newspapers - Milt has the TIMES while Mark reads the ENQUIRER.

McCORMICK

Hey, Judge, listen to this.
There's a guy in Chicago who's
a hundred fifteen years old.
He smokes two packs a day and
drinks whenever he feels like
it...

Hardcastle glances over his paper, skeptical.

McCORMICK (cont'd)

(reads)

"I never worried about getting
old and never let anything get
in the way of having a good time,
he says."

Hardcastle GRUNTS and flips open his paper to the obits.

HARDCASTLE

Well here's a guy who played pro
football and didn't have an ounce
of fat on him. Bought the farm
at fifty! Just proves you never
can be too careful...

McCormick is on to the game and finds a topper.

McCORMICK

"Hundred and three and I never
was sick a day in my life, says
New York Derelict." See, Judge?
If ya just relax and enjoy life,
this health stuff takes care of
itself.

But Hardcastle's there with the rebound, undaunted.

HARDCASTLE

"Diet book author dies at fifty-
two. Unknown causes." I hate the
sound of that..."unknown causes".

McCORMICK

Judge, ya gotta lighten up a
little. Listen to this one.
This lady is ninety-eight and
eats pork three times a day.
Says it keeps her going!

(CONTINUED)

138 CONTINUED

138

Even Hardcastle has to stop at that one.

HARDCASTLE

Lemme see that...

McCormick howls with laughter. The Judge stews.

HARDCASTLE

Not funny.

MCCORMICK

Okay, so I made that one up.
Come on, Hardcase...where's
that old fire? How about some
one-on-one?

He starts to dribble the basketball, as if to taunt him.
But Hardcastle returns to his paper.

HARDCASTLE

I told you before. I sprained
my ankle.

MCCORMICK

You did not. You're afraid
you're gonna have a heart attack
or somethin', right?

HARDCASTLE

Wrong. Besides, I could beat
you with a sprained ankle and
a heart attack.

McCormick grins...he's got him.

MCCORMICK

Prove it. Old man.

Hardcastle can't stand it. He slams his paper down and
leaps to his feet.

HARDCASTLE

Gimme that ball, hot shot.

McCormick fires it at him and they both laugh. They're
going to love fighting this one out! FREEZE FRAME.

FADE OUT.

THE END