

#2209

HARDCASTLE AND McCORMICK

"YOU WOULD CRY, TOO, IF IT HAPPENED TO YOU"

by

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#2209

HARDCASTLE AND McCORMICK

"YOU WOULD CRY, TOO, IF IT HAPPENED TO YOU"

CAST

MILTON C. HARDCASTLE
MARK McCORMICK

MICKEY NOONAN
EDDIE DYSON
MRS. BARRINGER
SID BECKER
JERRY DICK
KIMMY
MALCOLM
EV
BOO
NED
LORRI
JACK FISH
CABBIE
ROSIE
LOU MANDUKE
SANDY JOSEPHSON

VALLEY GUY
BUM
BAD GUY
NEIL
COP

#2209

HARDCASTLE AND McCORMICK

" YOU WOULD CRY, TOO, IF IT HAPPENED TO YOU "

SETS

EXTERIORS

GULL'S WAY
 /DRIVEWAY
 /POOL
HALL OF RECORDS
AIRPORT TERMINAL
COYOTE
PCH(near Gull's Way)
VALLEY APARTMENT BUILDING
POOL HALL/BAR
SUBURBAN STREET
WAREHOUSE
BLUE RIBBON TRUCKING CORP.
 /YARD
CALIFORNIA BANK
A HOUSE
VARIOUS CAR CHASES

STREET/SHOESHINE STAND

INTERIORS

GULL'S WAY
 /BEDROOM
 /DEN
 /KITCHEN
 /FOYER
 /BASEMENT
MICKEY NOONAN'S APARTMENT
GATE HOUSE
PHONEBOOTH
COYOTE
WAREHOUSE
MICKEYS CAR
MOVING COMPANY OFFICE
HOUSE
CALIFORNIA BANK
 /CORRIDOR
 /OPERATIONS
 /COMPUTER ROOM

#2209

HARDCASTLE AND McCORMICK

"You Would Cry, Too, If It Happened To You"

ACT ONE

FADE IN:

1 CLOSE - COMPUTER SCREEN 1

as it types out, HARDCASTLE, MILTON C. A NEW ANGLE reveals that we are:

2 INT. COMPUTER ROOM - NIGHT 2

where JACK FISH sits at the computer terminal, running a computer search. He talks with another man, LOU MANDUKE.

LOU

Give me a break, Jack.
How long you been trying
to get at this guy?

JACK

Not long enough.
(operates machine)
I didn't have the hardware.
(reads)
The guy had two speeding
tickets in '48. Probably
doing a hefty forty in a
twenty zone.

LOU

This thing gives you traffic
tickets?

JACK

Traffic tickets, credit read --
you name it. If Hardcastle's name
is in a computer, I can get it.

Jack runs through a couple of "pages" of information.
He doesn't look thrilled.

LOU

Anything?

CONTINUED

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2.

2 CONTINUED

2

JACK

Nothing. He seems to be the only guy who took the boy scout pledge seriously.

(still 'paging)

Garbage.

3 ANGLE - COMPUTER SCREEN

3

as a couple of "records" flip by. Finally it comes to rest on an airline schedule.

4 RESUME SCENE

4

Jack stops and sits back.

LOU

What?

JACK

It looks like Milton C's taking a little trip to Hawaii.

LOU

What do you got?

JACK

Airline reservation. Tomorrow four p.m. He's gonna be gone for four days.

LOU

What the hell you gonna do in four days?

JACK

(turns in his chair)

I'm gonna put him outta business... shut him down.

On that moment:

HARDCASTLE (V.O.)

McCormick -- what happened to my Hawaiian shirt?

5 INT. HARDCASTLE'S BEDROOM - DAY

5

A couple of suitcases are standing around. One is open on the bed as Hardcastle stands by the closet, a blue Hawaiian shirt in his hand, decorated with flora and fauna. McCormick's nearby, watching.

MCCORMICK

It's in your hand.

HARDCASTLE

No, not this Hawaiian shirt. This has trees on it. I want the parrots.

MCCORMICK

Maybe they flew on ahead.

A HORN HONKS, O.S.

6 EXT. GULL'S WAY - DAY

6

There's a taxi in the driveway. It HONKS again.

7 INT. BEDROOM

7

Hardcastle's feeling the time crunch.

HARDCASTLE

That was my lucky shirt. Where'm I gonna find another one?

MCCORMICK

Judge -- you're going to Hawaii. There's a good chance you'll find a place that sells shirts with parrots on them.

HONK. McCormick grabs the shirt from Hardcastle and stuffs it into the suitcase. He snaps the case closed.

MCCORMICK

You're gonna miss your plane.

McCormick exits.

8

EXT. GULL'S WAY - DAY

8

as McCormick crosses out of the house toward the cab.
The CABBIE exits to help with the luggage.

CABBIE

This guy's got a four o'clock
flight?

(on MC's nod)

I got a top speed of fifty.

McCORMICK

He'll be right with you.

HARDCASTLE (O.S.)

McCormick!

McCormick reacts and moves back into the house.

9

INT. HARDCASTLE'S DEN - DAY

9

as McCormick enters. Hardcastle's sitting at the desk,
scribbling some notes.

McCORMICK

You're gonna end up walking
to Maui.

(as he approaches)

Then again -- you could
probably manage that.

HARDCASTLE

(doesn't look up)

I'm leaving you the number
for the cops and the fire
department. Dr. Grant's
number's in the book.

HONK.

HARDCASTLE

I gave my number to Irv and
Renee Gottlieb so if anything
comes up --

McCormick pulls the paper from below Hardcastle's
pen.

(CONTINUED)

MCCORMICK

C'mon Judge, give me a little credit, okay? I'm a big boy. I tie my own shoes and I make my own bed.

Hardcastle rises, gathering things.

MCCORMICK

The house isn't gonna burn down and there's no reason for burglars to hit -- I'll put word out on the streets that the Parrot shirt's already missing.

McCormick leads, holding at the door, waiting. Hardcastle finally comes to the door, hesitates, looks back into the room.

HARDCASTLE

I love this house, McCormick.

McCormick shakes his head, moves out. Hardcastle takes a last look, turns and follows.

TRACK with them as they move toward the cab.

HARDCASTLE

And don't forget to water the plants.

MCCORMICK

(resigned)
Got it.

HARDCASTLE

And don't play your music around 'em, they hate that stuff.

MCCORMICK

Right.

(CONTINUED)

HARDCASTLE

The gardener'll be here on Friday and don't leave the garbage pails out front all week-end.

MCCORMICK

Wouldn't dream of it.

As they get to the cab.

HARDCASTLE

And don't forget to lock my files. I don't want you skulkin' around in 'em while I'm gone.

MCCORMICK

Jeez, my first thought.

HARDCASTLE

Did I forget anything?

MCCORMICK

You're a heck of a traveller Milt.

HARDCASTLE

It's a retired Judge's convention. They coulda had it at the Sheraton down the block.

McCormick's physically blocking him, trying to force him into the cab.

MCCORMICK

Judge -- it'll be great. Your old buddies -- sunshine, bad jokes, squirting gavels. Just relax. The house'll be fine. I'll brush my teeth every morning and I'll sing to the ficus.

Hardcastle takes a long, last, lingering look, gets into the cab and closes the door. He rolls down the window.

(CONTINUED)

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6A.

10

CONTINUED: 2

10

HARDCASTLE

McCormick?

(long beat as

MC anticipates)

Don't do anything stupid.

Play the moment as the cab pulls out, then:

SMASH TO:

- 11 EXT. GULL'S WAY - ESTABLISHING - NIGHT 11
It's still and peaceful; only the crickets chirping. Suddenly we hear the BLASTING SOUND of ROCK AND ROLL from a radio speaker.
- 12 INT. GULL'S WAY - KITCHEN - NIGHT 12
McCormick's bopping to the music, coming from a table radio. He's making himself a killer sandwich, and the kitchen shows it. It's a mess. He's in heaven. He lifts the sandwich, weighs it, considers, then satisfied, carries it out of the room.
- 13 INT. HARDCASTLE'S DEN - NIGHT 13
as McCormick enters with the sandwich. He crosses to the television and switches on MTV. Though we don't have to show the video -- we do hear the MUSIC.
- 14 NEW ANGLE 14
Sandwich in hand, McCormick "explores" the den as if it's the first time he ever checked the place out. He crosses to the bookcase and pulls out a couple of books, looking at the titles. After wearing that out, he moves to Hardcastle's desk.
- 15 ANGLE AT DESK 15
McCormick plops in the chair, swinging on the swivel. Aimlessly, curiously (but without malice) he slides open the drawer.
- 16 INSERT - DRAWER 16
It's "daddy's drawer", full of intriguing but pointless little knick-knacks.
- 17 RESUME MCCORMICK 17
as he takes a little key chain out of the drawer.

CONTINUED

17

CONTINUED:

17

It's got a little egg timer on the end. McCormick twists the dial, listens to the tick and then the buzzer. He puts it back.

Next, he pulls out a mini electric razor. He turns it on, almost surprised by the buzz. He takes a few passes on his face then moves on to the next item.

Opening another drawer, he comes across a magazine. If we see the cover, the thing's called: "LAW REVIEW." McCormick opens it up and his eyes widen. A centerfold drops out (though we don't shoot his POV).

McCORMICK

Talk about briefs.

After a beat of admiration, McCormick puts the thing back. Then he finds Hardcastle's gavel in the drawer. He puts it on the desk. He slips Hardcastle's Yankee cap onto his head. Then he does his best Hardcastle impersonation.

McCORMICK

(striking gavel)

Fifty years.

(gavels)

You heard me -- take him away.

(as if responding)

Oh yeah?

(gavels)

Sixty years. Next case.

He tilts back in the chair, delighted with himself.

McCORMICK

(still impersonating)

McCormick -- trim the hedges!

And turn off that music!

(sits forward)

And make sure you lock the files!

McCormick remembers, sits up and hurries out of the room.

18

INT. BASEMENT - NIGHT

18

as McCormick dashes toward the six drawer, oak, filing cabinet and hits the lock. The PHONE RINGS. He moves off.

19

INT. DEN - NIGHT

19

as McCormick comes in to answer the RINGING PHONE. He turns down the TV MUSIC and answers, sitting back in Hardcastle's chair.

MCCORMICK

Hello.

INTERCUT:

20

INT. MICKEY NOONAN'S APARTMENT - NIGHT

20

MICKEY NOONAN is on the telephone. Sitting nearby is EDDIE DYSON. They're both about McCormick's age, but don't have as much going for them. "Big Time" for these guys would be working at Ralph's.

MICKEY

Skid, Mickey.

MCCORMICK

Hey Mickey, what's going on?

MICKEY

Whatever goes on? Workin' at the gas station, reporting to my parole officer once a week, and strikin' out with girls. Great life, huh?

MCCORMICK

Beats being back in prison.

MICKEY

You should talk. You're not exactly suffering up there.

MCCORMICK

It's not what you think. The pool's been under eighty five all month.

MICKEY

Look -- me and Eddie thought about gettin' a couple of the guys together for a little poker. You game?

(CONTINUED)

20 CONTINUED:

20

MCCORMICK
Great -- when?

MICKEY
Friday night.

MCCORMICK
I'll be there.

MICKEY
That's the trouble, Skid --
we need a place.

21 ON MCCORMICK

21

And a long hesitation.

MCCORMICK
And that's all it's gonna
be? Just you and Eddie
and a couple a guys?
(beat)
Okay -- see you Friday.

Play the moment, then:

SMASH TO:

22 EXT. GULL'S WAY - NIGHT

22

and on the CUT, LOUD, BLARING ROCK and ROLL. We HEAR
MOTORCYCLE ENGINES APPROACHING as a bike gang rolls up
in front of the house. The place is insane, crowded
with vans cars, anything that has wheels.

23 INT. GULL'S WAY

23

It's a modern day Sodom inside, packed to the walls
with boys and girls of various persuasions. Many
of the girls are slinky, showing enough breast and
leg to let us know that they may be interested
in a little business. The bikers enter -- one of
them dumping what's left of his half-pint into the
ficus. Amidst all this chaos is:

MCCORMICK

Freaked out, straining to see through the crowd.

MCCORMICK

(to anyone)

Where's Mickey! I wanna find
him before his funeral.

No one's responding. A gorgeous, squeaky cutie, wearing
Hardcastle's baseball cap and a t-shirt (clearly purloined)
reading: "LADY JUSTICE IS A TOUGH, OLD BROAD",
oozes up to McCormick. Her name is KIMMY.

KIMMY

(a little glazed)

God -- isn't this the neatest
party?

McCormick looks at the growing ash on her cigarette
and gets a cup under it, just in time to catch the
falling ash.

MCCORMICK

What're you doing with that
shirt on?

She twirls, showing it (and other things) off.

KIMMY

I found it upstairs? What'd
you think it means?

MCCORMICK

About two to five, no parole.
(beat)
You've gotta take that off.

She throws her arms around him and presses up
against him.

KIMMY

I just love party animals.

NEW ANGLE

a punked out, new-waver, MALCOLM, comes into the
Den, a few wine bottles hanging from his hands.

(CONTINUED)

25 CONTINUED:

25

MALCOLM

Catch this -- dude's got
a wine cellar.

(re label)

Fifty six, right? Just
before they invented music.

26 McCORMICK

26

Still wrapped in Kimmy, sees the guy with the wine and
tries to free himself.

McCORMICK

(to Kimmy)

Excuse me.

(to Malcolm;

shouting)

Hey!

KIMMY

Don't you want me to take
the shirt off?

McCORMICK

Yes! And put something on
and go home.

She's hurt. She pouts.

McCORMICK

Look -- you seen Eddie or
Mickey around?

KIMMY

Who?

McCORMICK

Mickey. The low-life who
got me into this.

KIMMY

Gee, I don't know anybody,
here. I just delivered
some pizzas.

There's a SPLASH, O.S. McCormick reacts and moves out.

27

EXT. BY POOL - NIGHT

27

Anything that floats is in the pool, and some things that don't. Sandwiches, beer cans, cups. One of Hardcastle's diplomas. One of the bikers, BOO, is down to his boxer shorts, still wearing chains. He's on the diving board. One of his buddies, EV, calls to him.

EV

Hey Boo. I don't think you
wanna do that.

Boo takes a swig from a wine bottle.

BOO

It's cool. I got my
water safety badge.

Boo jumps in, the weight of his chains bringing him solidly to the bottom.

28

McCORMICK

28

watches in horror.

29

POOL

29

is quiet, then the chains come flying out, followed by Boo, breaking the surface.

BOO

Heavy.

McCORMICK

(fishing out
diploma)

What're you people throwing
in the pool?

EV

We didn't throw 'im, man.
He jumped.

McCORMICK

No. All this other stuff --
what is it?

(CONTINUED)

29 CONTINUED:

29

Boo, near the edge of the pool, now, examines a soggy slice of pizza.

BOO

Looks like pepperoni, .
sausage --
(taking something
off his shoulder)
-- and anchovy.

30 INT. HARDCASTLE'S DEN

30

CLOSE as the gavel comes down on a walnut, splitting it. PULL BACK to see McCormick talking with NED, the gardener, dressed in his overalls that read: NED'S LAWNS AND GARDENS. McCormick grabs the gavel.

McCORMICK

Ned -- what're you doing here?

NED

I was tryin' to pull up some ivy, the Judge got growin' by the house -- one of the girls asked me to stay.

(beat)

What the heck, huh?

McCORMICK

Look -- I'm tryin' to find one of my ex-friends. Short guy, lotta grease on his hair.

NED

Got me, Mark. You check the judge's bedroom?

McCormick reacts, hands the gavel back and takes off.

31 INT. BEDROOM - TOWARD DOOR

31

as McCormick flies in and freezes.

32

REV. ANGLE TOWARD BED

32

A man is in the bed, snuggling with Kimmy.

McCormick

No!

Kimmy and the guy sit up. She gathers the sheet to her chin and smiles.

KIMMY

Oh hi. I took the shirt off.

McCormick goes around toward the man and yanks him from the bed.

McCormick

Are you crazy?!

Kimmy, alerted, slides out of bed, grabbing a robe. McCormick starts to re-make the bed, ranting.

McCormick

You know who sleeps in this bed? A judge! A magistrate. An officer of the court.

(working)

The only thing that's been in this bed is "Wigmore on Evidence" and the judge. This is insane. It's -- it's illegal.

He turns. They're not even in the room anymore. A TROMBONE HONKS a SLIDE, O.S.

33

INT. DEN

33

The melee continues as someone fiddles with Hardcastle's trombone. McCormick comes in and takes the thing from the guy.

MCCORMICK

Didn't you people have mothers?!

He looks around the room, finally beaten, then moves toward the front door.

34

EXT. GULL'S WAY - NIGHT

34

as McCormick comes out for some air and some quiet. The silence is broken as a Porsche Carrera snorts into the crowded driveway. Two VALLEY GUY(s) get out of the car and head to the house. McCormick blocks them.

McCORMICK

Sorry guys, y'heard wrong.
Party's over.

VALLEY GUY

You putting us on, or what?

McCORMICK

No, I'm telling you. Get
back in your toy and go home.

VALLEY GUY

C'mon, give us a break.
There's like nothing
happening in Van Nuys.

McCORMICK

What difference does it
make?

And with resignation, McCormick crosses to the gatehouse as the Valley guys move into the house.

35

INT. GATEHOUSE - NIGHT

35

It's as if the party never infected this spot. The only indications are Mickey, Eddie, and two other guys, quietly playing poker and drinking beer.

36

NEW ANGLE

36

McCormick comes through the door.

McCORMICK

What the hell is going on here?

He advances on them.

MICKEY

What's the matter with you
Skid? So a few more people
came by.

(CONTINUED)

McCormick dumps over the poker table. The other guys scatter to their feet. McCormick grabs Mickey by the collar.

MCCORMICK

A few more people! I've got the decline of Western Civilization out there -- but that's cool, huh? Just a few of the guys!

He backs Mickey into the wall.

MICKEY

I can see you're a little upset about this, Skid.

MCCORMICK

Let me see if I can make contact with your brain. This isn't my house. A judge lives here. Y'know -- Judge? Sets precedents, sends people to prison. He's going to be home the day after tomorrow.

(beat)

This getting in?

(beat)

Good. If this place isn't put together before he gets here -- they're not gonna have enough paper to write the warrants for all the violations going on.

EDDIE

Lighten up, Skid. They're just havin' a good time.

MCCORMICK

(turns on him)

There're laws about having that kind of good time.

MICKEY

(shaking free)

What are you -- the poster child for rehabilitation? You've been away too long, buddy.

36

CONTINUED: 2

36

McCormick grabs Mickey's arm.

MCCORMICK

You got it backwards, Mickey.
I haven't "been away" for a
long time. And that's the
way I wanna keep it.

The PHONE RINGS. McCormick, still pissed, answers.

MCCORMICK

What is it?!

INTERCUT:

37

INT. SOMEWHERE - N.D. PHONEBOOTH

37

Hardcastle's on the line.

HARDCASTLE

Four days without me and you're
already cranky.

MCCORMICK

Judge!
(gathering composure)
How are you? How's Maui?

HARDCASTLE

Full of cute drinks in pine-
apples with paper umbrellas.

(beat)

I hated it. I'm back.

MCCORMICK

What?!

HARDCASTLE

Back, y'know. Home. Here.
I got bored.

(silence from MC)

I gotta wait for my bags,
why don't you come pick
me up.

Long silence.

(CONTINUED)

38

CONTINUED:

38

HARDCASTLE
McCormick?

MCCORMICK
I'm here, Judge.

HARDCASTLE
Good. Come get me. I'm
looking forward to stretching
out in my own bed. No drunken
ex-Judges, no moot court jokes --
just peace and quiet.

39

MCCORMICK

39

as it dawns fully.

MCCORMICK
(condemned)
I'm on my way.

He hangs up slowly as we:

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

40 EXT. GULL'S WAY - NEAR POOL - NIGHT 40

McCormick's squaring off with Mickey.

MCCORMICK

You've got two hours. That's
it. Two hours. You're gonna
get this place back together
and you're gonna get all
these people out of here.

Ev, the biker, walks by.

EV

(raised fist)
Hot party, man.

McCormick takes Mickey by the arm and leads him toward
the house.

MICKEY

This Hardcastle guy sounds
like a blast, Skid. Whatsa
matter -- doesn't he like
parties?

They move through into the den.

41 INT. DEN - NIGHT 41

as they enter. The place is as before. Articles of
clothing hang from some of Hardcastle's diplomas.
His Yankee hat is upside down, holding some potato
chips. McCormick notices it and empties the chips
onto the desk.

MCCORMICK

He doesn't like parties.
He doesn't like onion dip
in his hair and he's not
too crazy about ex-cons
throwing parties at his
house.

CONTINUED

42 CONTINUED

42

Kimmy, the pizza girl, adorned in yet another T-shirt with a Hardcastlian slogan on it, struts by.

KIMMY

This is so fun.

She walks by as Mickey and McCormick move through.

MCCORMICK

I'm tellin' you Mickey, if
Hardcastle comes back to
this, D-Block's gonna look
like the Miami Hilton.

NED, the gardner walks by, his arm linked with a
sexy girl. He flashes a smile.

MCCORMICK

Get these people out of here.

They move through the front door.

43 EXT. GULL'S WAY - DRIVEWAY - NIGHT

43

as they come out. The place is still jammed. MUSIC
comes from one of the vans.

MCCORMICK

(facing Mickey)

I'm going to the airport.
I'll try to take the scenic
route coming back. When I
get here -- I want this place
cleaned out.

MICKEY

Whatever you say, Skid.
But I think you're getting
pretty unstrung. It's really
not that outrageous.

We hear a CHOPPER approaching. It roars overhead and
a searchlight scans the driveway, finally stopping
on McCormick and Mickey.

CONTINUED

44 ANGLE - CHOPPER 44
As it hovers.

CHOPPER P.A. (SPEAKER)
Hey! You the guys having the party?

45 McCORMICK AND MICKEY 45
McCormick pulls Mickey out of the spotlight's glare. He brings him nose to nose.

MCCORMICK
As if your life depended on it.

They stare off, holding the beat, as we:

CUT TO:

46 EXT. AIRPORT TERMINAL - NIGHT 46
TOWARD HARDCASTLE, as he stands, a suitcase in each hand, scanning for his ride.

MCCORMICK (O.S.)
Hardcastle.

47 NEW ANGLE 47
as Hardcastle spots McCormick and the two cross to meet. McCormick takes one of the bags.

MCCORMICK
You look great Judge -- nice tan.

HARDCASTLE
It rained for four days.

They move toward the Coyote to load up.

HARDCASTLE
What took you? I've been sittin' in the bar listenin' to some guy tellin' me about his family reunion in Deluth.

(CONTINUED)

47

CONTINUED:

47

McCORMICK

I hit a lot of traffic.

They move to enter car.

HARDCASTLE

At eleven o'clock at night?

McCORMICK

Things have been kinda strange
ever since the Olympics.

They get into the car and pull away.

48

INT. COYOTE - MOVING - NIGHT

48

McCormick, tense, is doing his best.

McCORMICK

So -- how was your trip?

HARDCASTLE

Well, I was looking forward
to getting back and seeing
you. Does that fill in the
blanks?

McCORMICK

I thought you were gonna see
your old buddies. That shoulda
been fun.

HARDCASTLE

Reunions're a strange thing,
kiddo. They make people wanna
reminisce.

(beat)

Nostalgia can get pretty ulgy.

McCORMICK

Sounds great.

HARDCASTLE

You ever tasted Poi?

(shakes off memory)

I just wanna get back home,
break open a beer, put my
feet up and watch TV.

49 McCORMICK'S POV - THRU WINDSHIELD - FREEWAY INTERSECTION 49
 He sees a road junction and takes the off ramp.

50 EXT. ON COYOTE 50
 as it heads down the off-ramp.

51 INT. COYOTE 51
 Hardcastle reacts.

HARDCASTLE
What're you doing?

McCORMICK
The freeway's a mess. This'll
be faster.

HARDCASTLE
(settling back)
It was like Chinese Water
Torture. Five days of Aloha
Music. Y'know what that's
like? I almost wished I
was listenin' to the noise
from your place.
(beat)
You got my Pete Fountain
tape in the car?

McCORMICK
Check the glove compartment.

Hardcastle flips the thing down. He reaches in and
pulls out a scanty bikini top. McCormick reacts
silently.

HARDCASTLE
Missed me a lot, didn't you
kid?

McCORMICK
It's not what you think.

(CONTINUED)

51

CONTINUED:

51

Hardcastle holds up a restraining hand.

HARDCASTLE

Don't even try.

(beat)

As long as the house is still standing, I'm counting my blessings.

Hardcastle slides a tape into the tape deck. Pete Fountain playing "Stranger on the Shore." He settles back.

52

EXT. PCH - NEAR GULL'S WAY - NIGHT

52

as the Coyote takes the turn toward home.

53

NEW ANGLE

53

as the car goes under the Gull's Way sign.

54

INT. COYOTE - MOVING - NIGHT

54

McCormick's tense, anticipating, as they pull up the driveway.

55

POV - THRU WINDSHIELD

55

as Gull's way looms up. The driveway's clear of cars. The house is lit, pretty and quiet. It's a sweet, domestic, picture of home sweet home.

56

EXT. GULL'S WAY

56

as the Coyote stops and the two men exit. Hardcastle stretches and looks at the house.

HARDCASTLE

The place looks great. I half expected to see tread marks on the door.

McCormick, still tense, grabs the bags and they will move toward the house, during:

(CONTINUED)

56 CONTINUED

56

McCORMICK

It was only four days, Judge.
What could happen? I've just
been listening to some music,
straightening up a little.

They get to the door.

HARDCASTLE

Good. I'm lookin' forward to
familiar surroundings.

McCormick puts the key in the door, inhales, then
opens it. They enter.

57 INT. FOYER/DEN - NIGHT

57

as the two men enter, they stop dead in their tracks.
McCormick, shocked, lets the suitcase fall to the floor.

58 REV ANGLE - INTO HOUSE

58

The ENTIRE ROOM has been STRIPPED, EMPTY. There's not
a book, an artifact, a picture, a rug. Nada. Nothing.
Hardcastle looks slowly to McCormick. Play the beat,
then:

CUT TO

59 INT. BEDROOM - NIGHT

59

Stark, barren -- Siberia in Santa Monica. PULL BACK
to see Hardcastle in the doorway with McCormick behind
him.

McCORMICK

You're probably wondering what
happened.

Hardcastle just looks at him. Then something occurs
to the Judge.

CONTINUED

59 CONTINUED: 59

HARDCASTLE
My files!

He rushes out past McCormick.

60 INT. BASEMENT 60

as they come down and turn on the lights. The basement is empty. Where the file cabinet once stood -- air. McCormick sinks back against the wall. Hold, then:

CUT TO:

61 INSERT - HARDCASTLE'S FILE 61

already open, as a hand comes in and removes a file.

62 INT. A WAREHOUSE - DAY 62

Hardcastle's possessions are there. In fact, his den is virtually re-created. Eddie and Mickey peruse the file.

EDDIE

There must be what? A couple a hundred of these things.

MICKEY

Not bad, huh? Twenty thou for a bunch of papers.

EDDIE

What's he gonna do with 'em?

MICKEY

What do I know? I just wanna collect my share and get back to Jersey.

EDDIE

I feel pretty bad about Skid, though. He's gonna be pretty angry.

(CONTINUED)

62

CONTINUED:

62

MICKEY

Whattaya talkin' about? Skid's still wearin' our colors. He's okay. You think he gives a hoot over some old Judge's files?

Play the moment, then:

SMASH TO:

63

EXT. MICKEY'S APARTMENT - DAY

63

as Hardcastle and McCormick stand at the door.

MCCORMICK

(big, pained and giving a hoot)

Judge, I'm sorry. I'm so sorry. I really am sorry.

He knocks.

MCCORMICK

Look, Mickey'll straighten this out. He knew most of the people who showed up.

Knocks again. Hardcastle's impatient. McCormick's growing anxious.

NEIL (O.S.)

You guys lookin' for Mickey?

64

NEW ANGLE

64

To include NEIL, the apartment manager.

MCCORMICK

Yeah -- you know where he is?

NEIL

Moved. Owes me two months rent.

Hardcastle looks at McCormick, then we:

CUT TO:

McCORMICK

You name it. What do you want? I'll work free for the next ten years -- on the house. Do the hedges, repaint, straighten up --

HARDCASTLE

There's nothing to straighten up.

McCORMICK

Okay, I'll re-do the floors.
(on HC's silence)
C'mon Judge -- let's have it out. Whatta you want? You wanna sue me? Electrocute me? Whatever makes you happy. I can't make it not happen, okay?

(beat)

Didn't you ever make a mistake?

HARDCASTLE

You mean, besides leaving you alone for a coupla days?

McCormick punches the wheel.

HARDCASTLE

You're ticked off, aren't ya? You were supposed to take care of the house. The way you see it, you made a mistake, you let a coupla gabrones slip one past you. Now it's done you learned your lesson, no big deal. Well it is a big deal, cause I ended up payin' for your education.

Play the moment, then:

as the Coyote pulls up and stops. Hardcastle and McCormick exit and cross.

(CONTINUED)

66 CONTINUED:

66

HARDCASTLE
You're just lucky I carry
a back-up. Rosie's got
duplicate files on everything.

67 INT. ROSIE'S OFFICE - DAY

67

The usual confusion. She's at her computer terminal,
swung in her chair toward Hardcastle, talking INTO CAMERA.

ROSIE
Duplicates? You've got to
be kidding, Milton. With
this computer, I'm lucky
I can get a city councilman's
phone number.

HARDCASTLE
I know you had duplicates of
my files, Rosie.

ROSIE
Had, Milton. Past tense.
You know the subway we've
been waiting ten years for?
I lost it.
(beat)
Two hundred and eighteen miles
of underground track --
(snaps fingers)
-- Fortunately, no one's
caught on yet.

HARDCASTLE
Maybe if you looked through
the instruction manual.

ROSIE
Sorry, Milton -- I didn't
think you'd need them.
You had the originals --
So I just sort of --

Hardcastle snaps his fingers. Rosie looks guilty.

68 ANGLE

68

McCormick starts to slowly move out the door.

69 HARDCASTLE AND ROSIE

69

HARDCASTLE
Thanks anyway, Rosie.

He turns toward McCormick and notices he's missing.

HARDCASTLE
McCormick!

70 EXT. HALL OF RECORDS - DAY

70

as Hardcastle and McCormick move toward the car.

MCCORMICK
Judge, look -- I'm on top
of this situation -- We
just gotta tag up with
Mickey and we'll get your
stuff back.

As they approach their car, a truck bearing the legend,
"ANTONY'S PIZZERIA -- ALWAYS HOT," pulls up.

HARDCASTLE
And how're you gonna find
Mickey? You gonna talk to
everyone who showed up at
your bash?

MCCORMICK
It wasn't a bash. A couple
of people came by.

Kimmy exits the truck, carrying a pizza and wearing
one of Hardcastle's T-shirts: "JUDGES KEEP IT UNDER
ROBES." She notices McCormick.

KIMMY
Yoo-hoo. Hi there.
(re shirt)
Remember me? I found another
shirt.

HARDCASTLE
Hey --

He looks to McCormick who's already moving into position
behind the driver's wheel. Hardcastle watches Kimmy
sashay away, then he gets into the car.

71 INT. COYOTE

71

HARDCASTLE
Couple of people, huh?
And y'hadda eat, right?

McCormick guns the engine and pulls away.

72 EXT. WAREHOUSE - DAY

72

CLOSE, as the hydraulic lift on the back of a truck raises Hardcastle's filing cabinet to the truck bed. A PULL BACK reveals Mickey and Eddie watching the truck load up. The skin on the truck reads: "BLUE RIBBON MOVING CO."

73 NEW ANGLE

73

The driver hands Mickey an envelope, then crosses to finish loading. Mickey tears at the thing as Eddie watches him pull out a stack of bills.

EDDIE
Twenty gees, Mick. Goes
a long way in Teaneck,
New Jersey.

MICKEY
And that's just what he
paid us for swiping the
files. The furniture's
our deal. Oughta bring
a few more bucks.

The truck starts up.

EDDIE
Someone paid a lot of
money for a lot of paper.

MICKEY
What do you care? Maybe
they think it's worth it.

The truck pulls out. We FOLLOW, coming to HOLD on a car, parked down the block and across the street.

74

INT. CAR - DAY

74

Jack Fish is at the wheel, watching as the truck pulls away. Lou's beside him, watching Eddie and Mickey.

LOU

Look at those clowns.
You coulda bought 'em
for a hundred bucks and
an ice cream cone.

JACK

It doesn't matter. I got
the files. And that means
I got Hardcastle.

LOU

You think he really gives
a damn?

JACK

His whole life's in those
files, buddy. And a lot of
names of a lot of people
who would like to get Hardcastle
off their backs.

Jack guns the engine.

75

NEW ANGLE

75

Mickey and Eddie bring some furniture out of the warehouse
and set it down up front.

76

INT. CAR

76

LOU

It looks like they ripped
off half his house when
they grabbed his files.

JACK

It doesn't matter. Maybe
they're gonna open an
antique store.

He starts to pull away, as we:

SMASH TO:

77 CLOSE - NEWSPAPER CLASSIFIEDS 77

as a black pen circles the bold print -- "ANTIQUES -- REAL CHEAP." It goes on, in smaller print to list things.

78 NEW ANGLE - INT. HARDCASTLE'S DEN - DAY 78

Hardcastle sits on a lawn chair by a folding card table. He's reading.

HARDCASTLE

Large office desk -- guaranteed antique, marred and stained -- two hundred dollars. Antique legal diplomas --

McCormick perks up and crosses to read over his shoulder.

MCCORMICK

Wing chairs, leather ottoman, color television -- all antique and priceless.

Hardcastle looks up at him.

HARDCASTLE

That desk's worth over five thousand dollars.

MCCORMICK

You're sure this is your stuff?

HARDCASTLE

Antique legal diplomas?

McCormick considers, nods, then:

CUT TO:

79 EXT. WAREHOUSE - DAY 79

A handpainted sign reads: AUTHENTIC CHEAP ANTIQUES. Many of Hardcastle's things are on display in front of the place. Some people drift around, examining items.

80 NEW ANGLE 80

The Coyote pulls up in front of the warehouse.

81

NEW ANGLE

81

Mickey is with Eddie, managing the sale when they see Hardcastle and McCormick start toward them.

EDDIE

Mickey -- I think we've got trouble.

Mickey starts toward his car with Eddie close behind. McCormick notices.

McCORMICK

Hey Mickey!

Mickey breaks into a run, jumping into his car and burning out. Hardcastle and McCormick start back to the Coyote and tear off after them.

82

THE CHASE - DIRECTOR'S SEQUENCE

82

Playing the action for what it's worth as the two cars burn through the local streets. Let's have lots of near misses, both pedestrian and vehicular as Mickey tries to outdistance the Coyote.

The two cars slam through the streets toward a drawbridge. The bridge's gates are just starting up, lights and KLAXON sounding. McCormick's neck and neck with Mickey now trying to get him to slow down. As they race up the inclined roadway, McCormick looks, and makes a last minute jump. The Coyote flies over the open bridge as Mickey's car hesitates in mid-air before falling into the water.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

83

EXT. WAREHOUSE - DAY

83

The Coyote's parked out front.

MCCORMICK (V.O.)

You set me up, Mickey.

84

INT. WAREHOUSE - DAY

84

McCormick's got Mickey by the shirt collar, pressed up against an armoire. Mickey and Eddie are still "wet" from the chase.

MICKEY

Hey, c'mon, Skid. Lighten up. Twenty grand's a lot of money.

MCCORMICK

(slams him)

There isn't gonna be enough money to buy you out of this one.

HARDCASTLE

Put him down, McCormick, you're getting water stains on the dresser.

McCormick lets him go.

MICKEY

(straightens shirt)

Besides, who knew you were gonna give a damn about some old Judge's furniture.

Hardcastle closes in.

HARDCASTLE

What'd you do with the files?

EDDIE

Aren't we entitled to a lawyer or something?

(CONTINUED)

CONTINUED:

Hardcastle moves in on Eddie.

HARDCASTLE

Let's get something straight.
I'm not the cops. I'm just
some 'old Judge' who's gettin'
a little tired of listenin' to
you two tapdance. So until
the cops get here -- what
you're entitled to -- is to
maybe not get your legs broken.
(backs off)
Where're the files?

EDDIE

(convinced)

We told you -- we don't have
'em anymore.

HARDCASTLE

Just the number of this trucking
place?

MICKEY

We never met the guy. The
truck came yesterday and
picked 'em up. The driver
paid me. It was all very
professional.

(beat; re McCormick)

We didn't know someone was
gonna tell on us.

A SIREN APPROACHES, O.S. They react.

CUT TO:

EXT. WAREHOUSE - DAY

As cuffs are slapped on Mickey and Eddie. They're loaded
into the black and white. Hardcastle talks to the COP.

HARDCASTLE

Tell Mike we'll be down in
a couple of hours to make
a statement.

(CONTINUED)

CONTINUED:

COP

Will do.

He gets in the car and rolls down the window.

COP

You McCormick?

McCormick turns, what now?

McCORMICK

Yeah.

COP

Great party.

As Hardcastle and McCormick react, the cop pulls away. Hardcastle looks at his things.

McCORMICK

(leans on desk)

Things're starting to look up, don't you think?

HARDCASTLE

All except the files.

Hardcastle will examine and inspect some of the furniture during:

McCORMICK

Judge -- I don't want to offend you or anything, and I know how important those files are to you -- but twenty thousand dollars. It's a little hard to believe.

HARDCASTLE

There's important stuff in there.

McCORMICK

Watergate was important. Stealth missile plans, maybe. But c'mon judge, six drawers of files?

(CONTINUED)

CONTINUED: 2

Hardcastle turns to face him.

HARDCASTLE

What do you think we've been doing here, McCormick? I've got the names of half the garbage in L.A. in those files. Most of 'em got off because their names were spelled wrong on the warrants -- someone forgot to read the card to 'em.

MCCORMICK

You let 'em off.

HARDCASTLE

That's right. That's how it works. You go by the rules. But these guys don't. And now that I'm not on the bench -- the rules're a little different. It's a chance to get these guys and do it right. What do you think it'd be worth for any one of them to put me out of commission?

McCormick takes the beat.

MCCORMICK

Point made. Where do we go from here?

SMASH TO:

INT. GULL'S WAY - DAY

Hardcastle sits in his "almost-put-together" den. He's on the phone.

HARDCASTLE

I'm trying to get a warrant. Well where is Judge Waddington? In a what? A tanning salon? When do you expect him? Thanks.

McCormick comes struggling in, carrying a wingchair.

(CONTINUED)

MCCORMICK

You wanna give me a hand with this?

HARDCASTLE

It got outta here without my help -- it can come back the same way.

McCormick deposits the chair and collapses in it.

MCCORMICK

Judge, I appreciate you're trying to do this nice and legal, but by the time you turn the wheels of justice, you're gonna wind up with a flat tire.

HARDCASTLE

I'm glad you're gettin' a kick out of this.

MCCORMICK

What I'm getting is a bad back.

(beat)

Look -- the odds are whoever took those files is in them.

HARDCASTLE

No?

MCCORMICK

So whoever took them only bought 'em to get rid of them. The more time you waste trying to get into that moving company by-the-book, the more time whoever it is, is gonna have to bury your files. And if they bury your files, you're gonna dig a hole for me I'll never get out of.

HARDCASTLE

It's good to see you thinking logically.

McCormick gives up and moves to the hall where the color tv stands.

(CONTINUED)

86

CONTINUED: 2

86

McCORMICK

You gonna help me with the television?

HARDCASTLE

Sure. The little button on the right makes it go on and off.

Hardcastle grabs a jacket.

HARDCASTLE

I'm going down to the courthouse and see if I can dig up a pale Judge. Try not to do any entertaining while I'm gone.

Hardcastle exits. McCormick plays the beat, then:

CUT TO:

87

EXT. BLUE RIBBON MOVERS - NIGHT

87

CLOSE on barking snarling dobermans. ADJUST TO INCLUDE McCormick, dressed in his blacks, carrying a small pouch. (NOTE: THERE SHOULD be some indication, sign, etc. to match the skin on the truck, indicating BLUE RIBBON.)

88

NEW ANGLE

88

as McCormick removes some chopped meat from his pouch. He tosses a couple of "burger grenades" into the dogs. They chase after it as he scales the fence.

89

NEW ANGLE

89

as McCormick plops down the other side of the fence. But the dogs, voracious, have scarfed down the meat. McCormick's gotta hurl more meat at them, just to make it in through the door.

90

VARIOUS

90

as McCormick moves into the trucking firm, pops some locks and makes his way toward the main office.

- 91 INT. OFFICE - NIGHT 91
as McCormick goes into the files and rummages until he finds what he's looking for.
- 92 NEW ANGLE 92
as McCormick quietly starts out, the way he came in. He approaches the door that leads outside. We can hear the DOGS BARKING. McCormick reaches into his knapsack and feels around. Problem. He pulls out what amounts to one last burger. Here's hoping. He opens the door and chucks the thing out.
- 93 EXT. YARD 93
Both dogs take after the burger. McCormick dives toward the fence. But one dog beats the other to the burger. The left out dog, turns on McCormick.
McCORMICK
Didn't you guys learn to share.
And now both dogs are after him as he moves toward the fence.
- 94 EXT. GULL'S WAY - NIGHT 94
Hardcastle's pick-up arrives. He exits and crosses.
HARDCASTLE (V.O.)
I got it, McCormick.
- 95 INT. HARDCASTLE'S DEN - NIGHT 95
as Hardcastle enters, warrant in hand.
HARDCASTLE
I got the warrant.
He stops in his tracks.
- 96 NEW ANGLE 96
McCormick's applying some anesthetic to his scratches.

(CONTINUED)

HARDCASTLE

What the hell happened to you?

MCCORMICK

You know the stuff about
'biting the hand that feeds
you?' Forget it.

Hardcastle crosses to him.

HARDCASTLE

It took me half the night,
but I finally tracked down
Judge Miller.

(waves warrant)

Tomorrow morning we go in.

McCormick takes a file and hands it to him.

MCCORMICK

I saved you the trouble.

HARDCASTLE

Did you break into that place?

MCCORMICK

That was the easy part. Getting
out was a little tricky.

HARDCASTLE

(slams down file)

McCormick --

MCCORMICK

(rises)

Judge -- please, save the
speech. In the last three days
I've been taken advantage of,
humiliated, guilt-ridden, back-
broken, and dined on -- I know
I shoulda waited til you got the
warrant -- but I knew that'd just
give whoever had the files more
time to get away with them. And
between you and me -- I'm gettin'
a little worn out.

(hands file over)

But you're right. I'm wrong.
I'll never do it again. Read
the file.

#2209

44.

96

CONTINUED 2

96

McCormick sinks to the seat as Hardcastle scans the file.

HARDCASTLE

This is where they delivered
my files?

MCCORMICK

Maybe they're earning interest.

Play the moment, then:

CUT TO

97

EXT. CALIFORNIA BANK - DAY

97

It's the downtown headquarters; a large, impressive
skyscraper.

HARDCASTLE (V.O.)

No, I don't want to open
an account. I'm looking
for something that was
delivered here.

98

INT. BANK - DAY

98

Hardcastle and McCormick sit opposite a bank person,
LORRI. She's got the sample check book open.

LORRI

You haven't even looked
at our selection.
(indicating)
We have some really nice
checks.

HARDCASTLE

Is there someone else we can
talk to?

LORRI

The wildlife series is
really popular.
(flips page)
Or the California Coastline.
If you like sunsets, these're
great.

CONTINUED

#2209

45.

98

CONTINUED

98

Hardcastle reaches over and closes the book, startling Lorri.

HARDCASTLE

I don't like sunsets, and
I'm not real big on eagles.
I'm trying to get some
information on my files.

LORRI

Your files? I'm sorry.
I can't help you with
your files, I'm new accounts.
You're going to have to speak
to Mrs. Barringer...

Exasperated, our two play the beat, then:

99

MRS. BARRINGER

99

Her face, filling FRAME. She's about fifty-five, blue
haired, pearled string securing her glasses -- you
know the type.

MRS. BARRINGER

Lorri tells me you don't want
to open a checking account here.
Is there some kind of problem?

100

NEW ANGLE

100

The beat goes on.

MCCORMICK

He's not big on wildlife.
We were kind of hoping for
a law and order series.

Hardcastle shoots him a look.

HARDCASTLE

Mrs. Barringer, my name's
Milton Hardcastle. I'm a
retired Judge. Someone had
my files shipped to your bank.

CONTINUED

#2209

46.

100 CONTINUED

100

MRS. BARRINGER
We don't ship bank files,
Judge Hardcastle, we transfer
them by computer.

HARDCASTLE
(losing it)
No. Not my banking files --
my personal legal files.

MRS. BARRINGER
That makes no sense at all.
Why would someone send your
legal files to a bank?

That's it.

HARDCASTLE
(to McCormick)
You think there's anyone
around here who knows what's
going on?

Hold, then:

CUT TO

101 INT. BANK CORRIDOR - DAY

101

CLOSE on JERRY DICK, the bank custodian. He's a
pleasant, ruddy, balding man. He wears his janitorial
blues or greens.

JERRY
Yeah, I remember that.
Came in yesterday. It was
your basic six drawer.
Oak, right?

102 NEW ANGLE

102

Relief from Hardcastle and McCormick.

HARDCASTLE
That's great. What'd you
do with it?

CONTINUED

#2209

47.

102 CONTINUED

102

JERRY
It was flagged for operations.

HARDCASTLE
Operations. Where are they?

Play the moment, then:

SMASH TO

103 INT. OPERATIONS - DAY

103

It's a large computer room, HUMMING and BUZZING as the trio enters.

104 CLOSE - SANDY JOSEPHSON

104

Clean-cut, three-piece suit, horn rimmed glasses.

SANDY
Hi. Sandy Josephson.
Operations. How can I
help you?

105 NEW ANGLE - INT. OPERATIONS

105

A large computer room. In fact, it's the computer room we saw in the opening teaser. Sandy's vigorously pumping Hardcastle's hand.

HARDCASTLE
(re shake)
You could let me go.

Sandy looks down and stops.

HARDCASTLE
Jerry said he delivered an
oak filing cabinet here.

SANDY
(indicates)
That one?

CONTINUED

#2209

48.

105 CONTINUED

105

Hardcastle crosses over as Sandy and McCormick follow.

SANDY
Couldn't figure out what
it was doing here. Musta
come in overnight.

Hardcastle's ecstatic, yanking open a drawer.

106 INSERT - DRAWER

106

Empty, zilch.

107 RESUME HARDCASTLE

107

as he throws open all the drawers. All of them are
empty.

HARDCASTLE
There's nothing in here,
McCormick. They stripped
'em.

108 NEW ANGLE - MCCORMICK

108

Stands by a large shredding machine. Hardcastle's
file folders stand stacked on top of the thing.
McCormick reaches into the large receiving bin and
holds up a handful of spaghetti.

MCCORMICK
You might say that, Judge.

Play the moment, then:

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

109

EXT. POOLHALL/BAR - DAY

109

Not the best section of town. Hardcastle and McCormick exit. A few bums line the doorways, drinking lunch.

HARDCASTLE

How much longer are we gonna do this?

MCCORMICK

You wanna find the guy who ripped you off, right? I'm just trying to use some of my contacts.

HARDCASTLE

Yeah, well so far I've bought six beers and a shot of bourbon and all I got for it is a few bad jokes and some stories about the good old days.

MCCORMICK

The street's like that, Judge. Have a little patience.

As they move toward the Coyote, a BUM approaches McCormick. Before he can ask, McCormick raises his hands.

MCCORMICK

Sorry, no change.

BUM

(eyeing him)

Hey, weren't you the guy gave the party the other night?

McCormick digs into his pocket, slips the guy a buck and they get into the Coyote.

110

INT. COYOTE - MOVING - DAY

110

HARDCASTLE

Make a right up here.

(CONTINUED)

110

CONTINUED:

110

McCORMICK

You're not gonna listen to me, are you?

HARDCASTLE

Nope.

McCORMICK

Judge, what do you know about the grapevine? You weren't inside.

HARDCASTLE

It takes one to know one, is that it?

McCORMICK

Something like that? You think these people are gonna open up to an ex-Judge.

HARDCASTLE

Pull over here. And just wait.

111

EXT. STREET - NEAR SHOESHINE STAND - DAY

111

as the Coyote pulls over and Hardcastle exits. Hardcastle crosses to the shoeshine boy. He hands the guy a twenty.

HARDCASTLE

Tell Sid I wanna talk to him.

He crosses back into the Coyote and they drive off.

112

EXT. GULL'S WAY - ESTABLISHING - NIGHT

112

McCORMICK (V.O.)

The shoeshine boy. C'mon Judge, you gotta be kidding.

113

INT. GULL'S WAY - NIGHT

113

McCORMICK

You been watching too many old movies. Sid?

(CONTINUED)

113

CONTINUED:

113

HARDCASTLE

Don't you have your own room?

MCCORMICK

Okay, peace. I'm just tryin' to help you get to the bottom of this. Judge, I don't usually pull rank on you -- but this is my specialty we're talkin' about. There's no way this is gonna work.

The DOORBELL RINGS. McCormick and Hardcastle play the beat.

HARDCASTLE

You wanna get that?

McCormick crosses to the door.

114

ANGLE NEAR DOOR

114

as McCormick opens it, revealing SID BECKER, a slightly tattered bum.

SID

Judge in?

McCormick holds there.

MCCORMICK

Can I tell him who wants to see him?

SID

Why? You the new help here? Tell him his old law professor's in town for a reunion.

HARDCASTLE (O.S.)

Come on in, Sid.

Sid and McCormick play the beat.

(CONTINUED)

114

CONTINUED:

114

SID

(passing)

Perhaps you could find an amusing little French Red while Milton and I discuss procedure.

Sid moves into the den with McCormick following.

115

INT. DEN

115

as Sid comes in.

HARDCASTLE

How are you, Sid?

SID

Not great. Had to sell my week-end place in Palm Springs.

McCormick snorts a laugh. Sid turns.

SID

You still here? Why don't you go to the kitchen and press a duck or something. The Judge and I have to talk.

HARDCASTLE

It's okay, Sid. What gives?

SID

Your files go on sale tomorrow.

MCCORMICK

What files? They're gone.

SID

May I?

McCormick sits back, convinced this is a dead end.

SID

Fifteen gees, buys you your file. Gets Hardcastle off your back once and for all and makes somebody very rich.

(CONTINUED)

#2209

53.

115

CONTINUED:

115

HARDCASTLE
Any idea who?

SID
Nope. Just the address.

He fishes through his pockets and comes up with some paper and hands it to Hardcastle.

SID
Tomorrow, ten a.m. Empty house on Redmond Street.

Hardcastle reaches into his drawer and counts out some cash. He hands it to Sid.

HARDCASTLE
If this turns belly-up ---

SID
You'll have a lot of credit. It's good stuff, Milt.
(to McCormick)
You can see me out now.

McCormick just stares at him.

SID
That's okay, I know the way.

He moves out of the room, leaving Hardcastle and McCormick playing the moment.

CUT TO:

116

EXT. COYOTE - DRIVE-BY - DAY

116

McCORMICK (V.O.)
I don't even know why we're doing this.

117

INT. COYOTE - MOVING - DAY

117

McCORMICK
The files were shredded. There's nothing to sell.

(CONTINUED)

118

CONTINUED:

118

HARDCASTLE

We're doing it because my
sources are reliable.

(beat; indicates)

It's over there.

119

EXT. SUBURBAN HOUSE - DAY

119

A FOR SALE sign hangs in front of the house. A few cars
line the street. The Coyote pulls up and the two men
exit and cross.

McCORMICK

Did he really have a house
in Palm Springs?

They get to the door and enter.

120

INT. HOUSE - DAY

120

It's empty, except for a folding card table set up
in the front. People are lining up, paying money, etc.
Taking in the cash are Jack and Lou. Jack looks up
to:

121

HIS POV - HARDCASTLE

121

and McCormick.

122

RESUME JACK

122

as everyone in the room turns to see what he sees,
They let out one word in chorus: "HARDCASTLE." Fish
dumps the table, grabs the cash and he and Lou make
for the back exit.

HARDCASTLE

Fish.

He and McCormick take chase, the crowd making it
difficult for Hardcastle and McCormick to get
through.

123 EXT. HOUSE - DAY 123
as Fish rounds from the back and jumps into his car.
Lou's with him. Hardcastle and McCormick are a few
seconds behind, jumping into the Coyote.

124 THE CHASE - DIRECTOR'S SEQUENCE 124
As Fish tries to outgain the Coyote.

LOU
What're you doing?

JACK
We gotta get to the computer.
Hardcastle doesn't find
what he's looking for,
he's got nothing on us.
I'm gonna erase the file.

The cars continue to tear up the road.

125 INT. COYOTE 125

MCCORMICK
You wanna fill me in?

HARDCASTLE
Guy's name is Jack Fish.
I sent him up for embezzlement
about twelve years ago.
Computer stuff. I heard
he went legit.

MCCORMICK
Got a job at a bank?

HARDCASTLE
Don't lose him.

The chase continues as the two cars begin picking
up black and whites who follow behind. Fish takes
a corner. McCormick follows, but as he does, he's
cut off and shut down by a couple of police cars.

126 NEW ANGLE 126
A cop exits and crosses to McCormick's window.

(CONTINUED)

#2209

56.

127

CONTINUED:

127

MCCORMICK

I know how this is gonna
sound -- but we really have
to get to the bank.

Play the moment, then:

CUT TO:

128

EXT. BANK

128

as Fish burns up to the curb.

129

INT. CAR

129

FISH

Get rid of the car. I'll
dump the files and catch
up to you.

Lou slides over and Fish jumps out.

130

NEW ANGLE

130

As Fish heads into the bank and Lou peels out.

- 131 INT. CORRIDOR 131
as Fish hurries down into the computer room.
- 132 COMPUTER ROOM 132
as Fish enters and goes to his terminal. Using a key,
he unlocks a disc file and pulls out a disc.
- 133 INSET - DISC 133
It's labelled: HARDCASTLE'S FILES.
- 134 RESUME SCENE 134
As Fish enters the disc and starts punching keys.
He enters: RECALL ALL FILES. The computer responds:
PLEASE WAIT -- LOADING
- 135 EXT. STREETS 135
As a black and white with Hardcastle and McCormick
in the back screams, lights and sirens, through the
streets.
- 136 INT. COMPUTER ROOM 136
as Fish waits. The computer responds -- FILES LOADED --
ENTER COMMAND. Fish enters: CODE TO DELETE AND ERASE.
Computer responds:LOADING DELETE CODE.
- 137 EXT. BANK 137
as the black and white screams to a halt and Hardcastle
and McCormick blow into the bank.

137 CLOSE ON COMPUTER SCREEN 137
as it reads: READY -- ENTER DELETE

138 ANGLE - FISH 138
as his finger moves toward the keyboard.

139 INSERT - KEYBOARD 139
as his finger moves toward the DELETE BUTTON.

140 NEW ANGLE 140
Hardcastle and McCormick blow into the room.

HARDCASTLE
Don't do it, Jack.

Fish looks up, finger poised.

FISH
Stay where you are, Judge.

It's a standoff.

FISH
This is all you got left.
This stuff's very sophisticated.
One push and it's all gone.
No record. No files. No
nothing.

HARDCASTLE
What do you want?

FISH
Room to move. Back off and
give me time to get out
of here.

Hardcastle makes his move.

FISH
Sorry.

His finger hits the button.

#2209

59.

141	COMPUTER SCREEN	141
	as it goes BLANK.	
142	HARDCASTLE	142
	reacts.	
143	NEW ANGLE	143
	McCormick comes up behind the terminal, dangling the AC cord and plug in his hand.	

McCORMICK
Nothing's that sophisticated.

Play reactions and:

FADE OUT

END OF ACT FOUR

TAG

FADE IN:

144 EXT. GULL'S WAY - ESTABLISHING - DAY 144

McCORMICK (V.O.)
It's so neat and simple this
way.

145 INT. DEN - DAY 145

We HEAR a CLICKING in the b.g., as McCormick holds
a five inch floppy disc in his hand.

HARDCASTLE
Sorry. I like your basic
six drawer oak. It's something
I can get my hands on.

Hardcastle crosses to a small computer set-up. It's
CLICKING and printing stacks of paper, some of which
have already been stacked in file folders.

McCORMICK
This is gonna take hours to
re-file.

HARDCASTLE
You got something better to
do?

McCORMICK
(stacking and tearing)
One of these days you're gonna
have to catch up with the times.
You can't spend your whole
life hiding from progress.

HARDCASTLE
Watch me.
(beat)
I'm gonna check out the
ballgame.

McCORMICK
Right Dodgers/Astros. What
time's it start?

(CONTINUED)

#2209

61.

145

CONTINUED:

145

Hardcastle starts out.

HARDCASTLE

I'll keep you posted.

Hardcastle leaves the room. McCormick eyes the computer, checks to see that Hardcastle's gone, then sits at the keyboard.

146

NEW ANGLE

146

McCormick enters: RECALL FILE, McCORMICK, MARK. The computer hesitates then prints out a file headed by McCormick's name. McCormick looks over his shoulder again, then back to the machine. He enters: PREPARE TO DELETE FILE. The machine responds: PRESS DELETE. McCormick starts toward the button, when:

HARDCASTLE (O.S.)

Hi.

147

INCLUDE HARDCASTLE

147

standing in the door with a file.

HARDCASTLE

Don't even think about it.

(re file)

I ran it this morning.

McCormick's caught as Hardcastle smiles, and we:

FREEZE

THE END