

#2218

HARDCASTLE AND McCORMICK

"HARDCASTLE, HARDCASTLE, HARDCASTLE AND McCORMICK"

by

Lawrence Hertzog

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HARDCASTLE AND McCORMICK.

"Hardcastle, Hardcastle, Hardcastle And McCormick"

CAST

MILTON C. HARDCASTLE
MARK McCORMICK

MAY HARDCASTLE
ZORA HARDCASTLE
BOB SATIN
RAY GARRAMONE
GILES
ANNE
WAITRESS
SKYCAP
ANNOUNCER (OVER)
CLERK
COP

#2218

"Hardcastle, Hardcastle, Hardcastle And McCormick"

SETS

EXTERIORS

LA FREEWAY'S (AERIAL)
1955 DeSOTO
AIRPORT TERMINAL
GULL'S WAY
 /DRIVEWAY
 /REAR GROUNDS
DEPT. OF MOTOR VEHICLES
RYAN'S HOME
 /DRIVEWAY
 /FRONT DOOR
 /REAR GROUNDS
 /POOL

FREEWAY
SUPERMARKET PARKING LOT
MYSTERY MURDER PUBLISHING (VICTORIAN STYLE)
 /WALKWAY

INTERIORS

1955 DeSOTO
AIRPORT TERMINAL
 /RESTAURANT
PARKING STRUCTURE
GULL'S WAY
 /DEN
 /KITCHEN
DMV OFFICE
RYANS HOME
 /LIVING ROOM
 /KITCHEN
 /STUDY
 /FRENCH DOORS
POLICE STATION
MYSTERY MURDER PRESS
N.D. APARTMENT

#2218

HARDCASTLE AND McCORMICK

"Hardcastle, Hardcastle, Hardcastle and McCormick"

ACT ONE

FADE IN:

1 EXT. L.A. FREEWAYS - VARIOUS AERIAL - DAY (STOCK) 1

We will run CREDITS OVER this SERIES OF DISSOVLES, as we look down upon the twisted fascination of Southern California concrete and cloverleafs.

HARDCASTLE (V.O.)

The plane leaves at ten, McCormick.
We're gonna be late.

DISSOLVE TO:

2 EXT. 1955 DeSOTO - TRAVELLING - DAY 2

as we TRACK with it.

McCORMICK (V.O.)

Give me a break, Judge.
This thing's got a cruise-o-
matic transimission, okay,
and it cruises at around 42.

(beat)

Where'd you rent this?

3 INT. DeSOTO - MOVING - DAY 3

McCormick's behind the wheel with Hardcastle by his side. In the back seat are two darling women. They are Hardcastle's aunts, MAY and ZORA HARDCASTLE.

ZORA

The price was reasonable
and it's a very sensible
car. Norbert always said,
'Drive a DeSoto and you'll
drive a car.' I never
understood what he meant
but he knew a lot about
cars.

(CONTINUED)

3

CONTINUED:

3

MAY

And Mark drives so nicely,
doesn't he.

MCCORMICK

Thank you.

MAY

And I'm usually very nervous
in the car. *

ZORA

What do you mean you're nervous
in the car? You don't like
the way I drive?

May leans over and whispers something in Zora's ear.
Hardcastle reacts. He's had a month of this.

HARDCASTLE

(sotto voce)

They've been doing this all month. *

The whisper completed:

ZORA

May's right. Most boys Mark's
age are reckless and inconsiderate.
You turn your back for a moment
and they're up to who-knows-what.
It's nice to see that there's
still a place in this world
for decency and good driving
habits.

HARDCASTLE

All I said was, 'we're gonna
miss the plane.' How did
we get into this?

MAY

Oh stop being so sensitive,
Milton. We're only trying to
help.

HARDCASTLE

I know you are, Aunt May, and
I'm only trying to make sure
you don't miss your flight.

(CONTINUED)

3 CONTINUED: 2

3

ZORA

We know that, dear, but you'll catch more bees with honey than you will with vinegar. Mark needs to be encouraged.

MAY

We don't want to see him end up back in the big house.

McCormick chuckles.

HARDCASTLE

Just drive.

MCCORMICK

Now, now, Judge -- honey.

*

Hardcastle sits back, teeth clenched.

4 EXT. AIRPORT TERMINAL - DAY

4

A SKYCAP is stacking the luggage from the trunk as our group gathers the last of their things from inside the car.

HARDCASTLE

We'll return the car after you take off.

(to McCormick)

Why don't you check the luggage. We'll meet you in the coffee shop.

As the Skycap rights his handtruck, a book falls from a carry-all that's sitting on the stack of suitcases.

5 INSERT - BOOK

5

It's a pulp mystery paperback: "HATCHET -- A RAYMOND PORTER MYSTERY." The author credited is ELVIS MUSGRAVE.

6

RESUME SCENE

6

as the Skycap goes to pick up the book. May moves toward him.

MAY

Oh there it is. I was looking all over for that. I wanted to read it on the plane.

He hands it to her.

SKYCAP

Great book. I just finished it.

ZORA

We think it's one of his better efforts.

SKYCAP

Absolutely. You get to the part where they find the delivery man in five different rooms?

Hardcastle's getting edgy.

MAY

Zora read it already. She won't tell me a thing. I think it's the dwarf from the car lot.

HARDCASTLE

(moving in)

Well we wouldn't wanna ruin the ending and --

(checks watch)

-- your plane does leave in half an hour, so do you think we could speed up this operation?

McCormick moves off with the skycap. May pockets her book.

ZORA

We're going, Milton. Try and calm down.

He smiles, but it's killing him. His aunts move off in front of him.

7

INT. AIRPORT RESTAURANT - DAY

7

as Hardcastle sees his aunts into a booth.

HARDCASTLE

Okay -- why don't you two order a cup of tea or something and I'll go check on your tickets.

ZORA

What's making you so nervous? If I didn't know better I'd think you were anxious to get rid of your favorite aunts.

MAY

We've only been here for a month.

HARDCASTLE

And I loved every minute of it. It's just that I don't want you to miss your plane.

MAY

Don't be silly, Milton --
(re airport)
-- Look at all these planes.

HARDCASTLE

I'm gonna check on the tickets.

He leaves.

ZORA

Even as a child he was very tense.

May pulls out her book as the WAITRESS comes up.

WAITRESS

Can I get you something?

ZORA

Rye, straight up -- ginger back.

MAY

(glued to book)

Two.

(CONTINUED)

7

CONTINUED:

7

The waitress leaves. Zora fishes into her bag and pulls out her own book. This one reads: "BLUDGEON -- A RAYMOND PORTER MYSTERY." As the two women read, CAMERA ARCS AROUND to the adjacent booth.

Two men are in the booth. BOB SATIN is in his mid forties. He's got a veneer of sophistication but you wouldn't have to dig deeply to crack it. The other, RAY GARRAMONE would be hard pressed to spell sophistication. Garramone's just signing some papers. He finishes and hands them to Satin who folds them into his attache case.

SATIN

Okay -- I've got your contracts.
That's my end of the deal.

GARRAMONE

When will you start?

SATIN

As soon as you've taken care
of your end.

GARRAMONE

That's why I'm here. You get
me a car? *

SATIN *

I did you one better. I got his
car. It's familiar. It belongs
in the neighborhood. You shouldn't
attract any attention.

GARRAMONE *

(sarcastic)

Thank you.

8

MAY AND ZORA

8

are still reading, but the words from behind are
filtering through.

SATIN (O.S.)

No one's going to notice
anything. His wife's away
for the next two days so
you'll be all alone up there.

(CONTINUED)

8 CONTINUED:

8

May nudges Zora.

ZORA
Don't do that.

May puts a "shhhshing" finger to her lips and then bends her ear in a "listen" gesture.

GARRAMONE (O.S.)
You switch his pills?

Zora reacts now.

9 GARRAMONE AND SATIN

9

SATIN
Two weeks ago. They'll pass if he doesn't look too close. How long does it take for those drugs to clear out of his system?

GARRAMONE
Probably not more than a couple of days. But it's good to have the edge.

*

Garramone finishes his drink.

GARRAMONE
All right, take me to the car. I'll get back to you when it's done.

The two men move from the booth.

10 MAY AND ZORA

10

MAY
Did that sound to you like it sounded to me?

ZORA
Come on.

They move out of their booth and follow.

11 INT. PARKING STRUCTURE 11

as Satin and Garramone approach a Mercedes 500SEL.
Satin hands over the keys.

GARRAMONE *

I'll call you when it's
done.

SATIN *

You know where to reach me.

Without warning a flashbulb lights up the garage.
The two men look to:

12 MAY AND ZORA 12

Zora's leaning up against an exotic sports car (a
Ferrari?) while May points her instamatic.

MAY

No, no, no -- you're much
too far.

(waves hand)

Move in -- you've got to
stand closer.

13 POV THRU INSTAMATIC VIEWFINDER 13

as ANGLE ADJUSTS to photograph Satin and Garramone.

14 NEW ANGLE 14

as May snaps another picture.

MAY *

Aunt Margaret's going to
be so excited. She's never
seen a real Los Angeles car.

15 GARRAMONE AND SATIN 15

as Garramone unlocks the door and gets into the car.

(CONTINUED)

15

CONTINUED:

15

GARRAMONE

I'll be in touch.

He starts to pull out of the building as Satin heads toward the terminal. May and Zora continue the pretense.

ZORA

(changing
angle)

Make sure you get one for
Sam and Harriet.

They turn and watch:

16

POV - MERCEDES

16

as it moves away. We can read the license plate: ACM 231.

17

RESUME SCENE

17

as May snaps another picture. Satin's cleared out of the way as the two women come together.

ZORA

Did you get the license
plates?

MAY

ACM 2-3-1.

Play the moment, then:

CUT TO:

18

INT. TERMINAL - DAY

18

TIGHT ON HARDCASTLE. He can't believe what he's hearing.

HARDCASTLE

What do you mean you're not
going home?

ANGLE ADJUSTS to include McCormick, Zora and May.

(CONTINUED)

ZORA

If you'd stop shouting for a minute and listen, you'd understand what we mean.

HARDCASTLE

(shouting)

I'm not --

(catching it)

-- shouting.

MAY

Milton has such a temper.

ZORA

Did he ever tell you about the paper boy who kept throwing the papers into puddles?

HARDCASTLE

Aunt Zora --

MCCORMICK

You never told me about the paper boy, Judge.

ANNOUNCE (OVER)

Last call for Western Airways flight 5, nonstop to Little Rock.

Hardcastle shifts.

ZORA

Milton -- I'm trying to tell you. Your Aunt May and I just overheard two men planning a murder.

MAY

Yes -- and I took their pictures. Isn't that good?

HARDCASTLE

It's wonderful. And you can get on your plane and when you get home you can drop the pictures at the Sav-Mart. When they're ready, send them to me -- I'll contact the police.

(CONTINUED)

MAY

I'm surprised at you, Milton.
A man's life is at stake and
you know very well the Sav-Mart
takes five days to get your
pictures back.

HARDCASTLE

(choosing words,
speaks precisely)

Aunt Zora, Aunt May -- we're not
going to start again with the
investigating and poking around
are we? We talked about that last
week. Now be sensible -- your plane's
about to leave. Don't you think it would
be a good idea if you were on it?

May whispers in Zora's ear. Hardcastle's cringing.

HARDCASTLE

Stop that!

May stops and looks frightened.

HARDCASTLE

Why do you do that? Just
talk to me like a person.

ZORA

May and I both think we should
stay until you've looked into
this. After all, you're an expert
at this kind of thing.

HARDCASTLE

Absolutely not. Forget it.
I'm not looking into anything
and you two are getting on
the plane.

Play their reactions, then:

SMASH TO:

as the DeSoto snorts and gurgles into the driveway.
As our group exits:

(CONTINUED)

19

CONTINUED:

19

ZORA (V.O.)

I realize you're upset about this, Milton, but gritting your teeth and holding it in is only going to give you high blood pressure.

20

INT. GULL'S WAY - DEN - DAY

20

as May pours some tea for the group.

ZORA

(as if continuing)

-- And that's the last thing he said. 'I'll talk to you when it's done.' 'When it's done' Milton. You know what that means.

Hardcastle's had it. He shakes his head.

MCCORMICK

Aunt Zora -- in that whole conversation -- did anyone mention the word murder -- or kill -- or push him around -- something?

ZORA

Well, no, but --

MAY

You develop an ear for this sort of thing, Mark.

(to Hardcastle)

This is right up your alley Milton. You know all about these things. I wish you would stop pouting and participate.

HARDCASTLE

Oh, am I part of this conversation?

ZORA

Don't be childish dear.

(CONTINUED)

HARDCASTLE

I'll tell you what I think. Since the two of you got here, you've uncovered about a dozen suspicious schemes -- all of which turned out to be nothing. Two days ago you locked a perfectly innocent man in the tool shed because you were convinced he was kidnapping the neighborhood dogs.

MAY

We saw him put them into his truck.

HARDCASTLE

He works for the animal shelter! That's his job!

(beat)

And the coupon recycling scheme you thought was going on at the supermarket. They're never gonna let me cash another check there.

ZORA

Milton -- if we're to save a man's life, we're going to have to leave the past behind and get to work on this license plate.

HARDCASTLE

No one's listening to me.

He moves off to the window.

MAY

You're behaving just as you did when Zora brought that angel food cake to your birthday.

ZORA

(to McCormick)

He wanted chocolate. Stayed in his room for a week.

(CONTINUED)

MCCORMICK

Look, Judge, why don't you just make a call and run the plates. We'll find out what's going on, clear the air and May and Zora can go home with a clear conscience.

HARDCASTLE

(turning back)

No. You two want to stay in California, you're welcome. You're my aunts and I love you. Your room's still made up. But I'm not getting involved in this -- and don't try your sweet talking --
(re McCormick)
-- 'cause he's not gonna help you either.

The group exchanges looks and we:

SMASH TO

20A EXT. DEPARTMENT OF MOTOR VEHICLES - DAY

20

May and Zora wait by the pick-up as McCormick comes out with a piece of paper in his hands.

MCCORMICK

Got it. 1052 South Benedict.

They move toward the pick-up.

MAY

Isn't he clever?

ZORA

I never doubted it.

MAY

I don't understand, Mark. With those big blue eyes and that curly hair, you must have to fight them off.

CONTINUED

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14A.
(X)

Rev. 12/4/84

20A CONTINUED

20

McCormick's flattered in an "aw shucks" kind of way.

McCORMICK

Well -- I guess. But I
think your nephew has less
exciting things planned.

He helps them into the truck.

ZORA

You shouldn't let him scare
you. He's really an old softie.

She enters truck.

MAY

He always liked it when
I tickled the back of his
neck. Made him gentle as
a lamb.

McCORMICK

(closing the door)
I'll remember that.

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15,16 & 17.
(X)

Rev. 12/4/84

21
thru
26

OMITTED

21
thru
26

27

EXT. BEVERLY HILLS HOME - DAY

27

as Hardcastle's pick-up, carrying our trio, pulls
up and stops. The Mercedes is in the driveway.

28

CLOSER - TRUCK

28

MCCORMICK

This is it. 1052 S. Benedict.

MAY

Yes. Zora, look, that's the car.

CONTINUED

28 CONTINUED:

ZORA
It's awfully big.

MAY
It's just like the big mansion in "Garrotte." You remember? That was the one where they used the trash compactor.

McCormick and the aunts exit the car.

29 ANGLE - NEAR FRONT DOOR

as McCormick, heading the group, knocks. The door swings open, ominously. They wait a beat for a response, then McCormick leans in.

MCCORMICK
Hello.

There's a beat then May pushes through into the house.

MAY
I hope we're not too late.

MCCORMICK
You know this is breaking and entering. It's against the law.

ZORA
Nothing's broken -- it's just entering. Milton'll find a loophole.

She moves in.

MCCORMICK
They forced me, Judge, honest. I didn't have a choice.

He moves in after them.

30 INT. LIVING ROOM - DAY

The place is still and quiet. Zora stops in the middle of the room as McCormick comes to her.

(CONTINUED)

30

CONTINUED:

30

ZORA
You hear that?

McCormick settles and listens.

MCCORMICK
I don't hear anything. I
think we should go.

*

ZORA
Oh come on, It's just getting
good.

*

MAY (O.S.)
Zora -- Mark.

Mark and Zora react and cross out of the room, to:

31

INT. KITCHEN - DAY

31

May is standing in the kitchen by the trash compactor
as Zora and Mark enter. May takes the handle of the
compactor.

MAY
You ready?

Zora and Mark move closer. May covers her eyes, Zora
averts hers. McCormick just shakes his head. May yanks.

32

INSERT - COMPACTOR

32

Full of compacted garbage.

33

RESUME SCENE

33

as May peeks.

ZORA
Is he -- ?

MAY
(peering)
It's hard to say. It looks
mostly like old cheese and
crackers.

(CONTINUED)

33 CONTINUED:

33

MCCORMICK

Okay -- you happy? He's not in the compactor, he's not even home. In fact there's nothing weird going on except the three of us staring at a stranger's garbage. Can we go now?

ZORA

It's a big house, Mark. We have to look for clues.

They trod off leaving McCormick.

34 INT. STUDY - DAY

34

as the two women look for clues. It's clearly a writer's lair. Zora examines a manuscript by the typewriter while May scans the bookcases.

ZORA

May -- you know who's house this is? *

MAY

No, but he's very tidy.

ZORA

Thom Ryan, the mystery writer.

May, interested, moves to Zora.

MAY

The "Lew Winston" Mysteries? "Kill Me With Your Eyes"?

ZORA

Yes. This must be his new book.

MAY

What's it about?

As they start to tear into it --

35 UNKNOWN POV - HANDHELD

35

as someone watches the trio from behind a door.

MCCORMICK

Ladies.

(as they look)

We were looking for a body.
There is no body.

*

36 RESUME SCENE

36

MCCORMICK

We didn't come here for a
sneak preview of the man's
next novel.

ZORA

But it's Lew Winston Mark.
In the last book --

MCCORMICK

No murder, no reason to stay.

*

Zora puts the thing down.

ZORA

Mark's right.

(crosses to
him)

You know, my neighbor Addie
has a beautiful daughter.
She was Miss Arkansas last
year. You'd be perfect
together.

MCCORMICK

I think we should go.

37 POV

37

ZORA

After we check the yard.

They move toward some french doors, leading outside.
CAMERA (SUBJECT) MOVES OUT INTO THE HOUSE.

38 EXT. HOUSE - REAR GROUNDS - DAY 38

as the trio comes out.

MAY

Milton's going to be sorry
he wasn't here when he finds out
who's house we broke into. *

McCORMICK

Yeah -- he's gonna be real
broken up.

ZORA

(pointing)

May! Look!

39 POV - THE POOL 39

and a body floating face down.

40 RESUME SCENE 40

MAY

We were right.

McCORMICK

(in shock)

You were right.

A CAR SCREECHES O.S. McCormick reacts.

McCORMICK

Call the police.

ZORA

Where are you going?

McCORMICK

Someone's getting away.

41 EXT. FRONT OF HOUSE 41

as the Mercedes burns down the driveway. McCormick comes
around to the front, followed by the aunts.

(CONTINUED)

41 CONTINUED:

41

ZORA
We're coming with you.

McCormick takes off toward the pick-up.

42 ANGLE PICK-UP

42

as McCormick swings the passenger door open. May and Zora are huffing and puffing a few yards back.

MCCORMICK
We've gotta hurry.

MAY
Milton's going to be so pleased. We were right.

McCormick crosses around and gets behind the wheel.

ZORA
Don't worry about us.
Go for it.

And he does.

43 THE CHASE - DIRECTOR'S SEQUENCE

43

as McCormick in the pick-up, tries to catch the Mercedes. It's an all out tireburner which we will play for all it's worth. The Mercedes maneuvers a crowded street as the pick up bears down. McCormick tries to overtake it, but another car comes head on. McCormick swerves, hits the curb, ramps over a parked car and the pick up hits, right side up, but battered.

44 INT. PICK-UP

44

May has her hands over her eyes.

MAY
Did we catch him?

MCCORMICK
I don't think so.

FADE OUT

END OF ACT ONE

ACT TWO

45

FADE IN:

45

EXT. BEVERLY HILLS HOME - DAY

CLOSE ON HARDCASTLE'S PICK-UP, hoisted, nose-up, on the back of a tow truck. ANGLE ADJUSTS as the battered truck moves out of FRAME. In the B.G., we can see the police and the coroner's men as they move the body into a wagon. Zora and May are talking with a uniformed cop. Hardcastle, with murder in his eyes, crosses to McCormick.

McCORMICK

Think about it, Judge -- do you realize we could have been killed?

(it's not working)

I mean, we really got off lucky if you think about it. We're all in one piece, no bruises -- and all it amounts to is a couple hundred bucks deductible on your insurance.

HARDCASTLE

You're feeling lucky, huh?

McCORMICK

Well come on, Judge -- if you stop for a second you'll realize you're looking at this the wrong way. I mean, May and Zora were right about this thing.

HARDCASTLE

I see what you mean -- What you're telling me is I oughta be happy that you didn't listen to me -- that you went off tramping into other people's business -- That if you had listened to me I woulda ended up looking like a donkey.

^ (CONTINUED)

MCCORMICK

(not sure if
HC means it)

Maybe. At least it doesn't
look like you had information
about a murder and just sat
around doing nothing.

HARDCASTLE

I got ya. So having the
truck smashed up and the fact
that they'll raise my insurance,
not to mention the deductible --
that's all a small price to pay
for making me look good.

MCCORMICK

Do you really believe this or am
I just waiting for you to
punch my lights out?

Hardcastle starts to let it out, reaching toward McCormick's
collar.

HARDCASTLE

Let me tell you something,
McCormick --

May and Zora move to them.

ZORA

Stop that Milton.

Hardcastle has to shovel the anger back inside.

ZORA

If you're going to be angry,
you should be angry at us.
Mark was enly being helpful.

McCormick's saved by the belle.

MAY

Besides, we were right about
the murder. You should be
grateful.

(CONTINUED)

45 CONTINUED: 2

45

MCCORMICK

I think he already knows that
speech.

GILES (O.S.)

Milt ---

46 INCLUDE GILES

46

standing at the front door, calling Hardcastle.

GILES

You got a minute?

HARDCASTLE

(to McCormick)

Try not be so helpful.

He moves off.

ZORA

Oh don't pay any attention
when he gets like that.

MCCORMICK

Easy for you to say. Are
you planning on staying
forever to protect me?

McCormick knows what's down the line. He looks over
to the house and contemplates.

47 INT. HOUSE

47

We can see the detectives going over the place, mostly
through the french doors, but some activity's in the
house. Hardcastle's with Giles.

GILES

You mean to tell me you had
information about this
and you didn't do anything?

(CONTINUED)

HARDCASTLE

It's a long story, Bill.

GILES

It must be a real long one. Hardcase Hardcastle sitting on that kind of information.

HARDCASTLE

Who sat on it?! We did what we had to. McCormick ran the plates and we got to the house. We just showed up a little late.

GILES

We.

HARDCASTLE

Whatever. What'd you get?

GILES

Not much to hang a murder on. Coroner makes it a heart attack.

He produces a bottle of pills.

GILES

This is his prescription -- Digitalis. Probably tried one lap too many.

HARDCASTLE

Bill -- you heard May and Zora -- they overheard those guys in the airport.

GILES

And I know them and you know them. That's why you didn't follow up on this. It's a dead lead. The guy had a heart attack.

*

(CONTINUED)

47 CONTINUED: 2

47

HARDCASTLE

You think it's a
coincidence.

*

GILES

At the moment it's a
heart attack -- and
I gotta let that stick and
wait for the official report.

*

HARDCASTLE

Yeah, I know -- Thanks,
Bill.

Hardcastle starts out.

GILES

I tell you something --
(as HC turns)
-- If this was a murder --
whoever did it was awfully
good.

Hardcastle considers, then leaves. We:

CUT TO:

48 EXT. PHONEBOOTH - DAY

48

ON GARRAMONE.

GARRAMONE

Look -- I'm sorry it went
down like it did. It got
a little sloppy.

INTERCUT:

49 INT. A LIVING ROOM - DAY

49

Satin is on the phone. Beside him is an attractive
Blonde woman in her late thirties. Her name is
ANNE.

(CONTINUED)

SATIN

You're the professional.
What happened?

GARRAMONE

It went without a hitch until
the end. Some people walked
right in on me. Tried to
be heroes.

SATIN

They tag up with you?

GARRAMONE

No, we're okay -- but I had
to leave in his car. I
dumped it a coupla miles
away.

SATIN

All right. I can work that
out. Get it back to his house.
(takes paper and pen)
Where is it?

GARRAMONE

It's in the supermarket parking
lot at Wilshire and Bundy.

SATIN

I'll take care of it.

GARRAMONE

Don't let it sit too long.
It's the only thing left
hanging.

Satin hangs up. Anne curls up to him and rubs his
shoulder.

ANNE

Is everything going to be
okay?

(CONTINUED)

49

CONTINUED: 2

49

SATIN

Just a little unexpected
trouble.

(takes her
hand)

But everything went fine.

ANNE

It sounded like he was upset.

SATIN

It's his business.
Something happens out of
sequence, he's worried that
the whole thing's coming apart.

They exchange an affectionate look and we:

CUT TO:

50

CLOSE ON COLOR PHOTOGRAPHS

50

of Garramone and Satin in the garage, as a hand flips
through them. They're a bit out of focus and some have
the heads chopped off, but there are one or two clear
ones.

MAY (V.O.)

You see, Milton -- there's
the proof, we didn't make
this up.

51

EXT. GULL'S WAY - REAR GROUNDS - DAY

51

Hardcastle, Hardcastle, Hardcastle and McCormick.

HARDCASTLE

Aunt May, there's nothing here.
It's just some pictures of
two men.

MAY

(reaching over)
This is a very good picture.

(CONTINUED)

HARDCASTLE

Of what? Two men in a garage.

MCCORMICK

Aunt May -- it is a terrific picture. It's nice and clear.

MAY

And I didn't chop off their heads.

MCCORMICK

Yes -- but it doesn't prove anything. These could be any perfectly harmless men getting into their car.

MAY

But they're not. They're killers.

She's not making it easy.

ZORA

Milton C. Hardcastle. Who do you think you're talking to? I'm not a stranger. I've changed your diapers.

HARDCASTLE

(sotto voce)

Not now, please.

ZORA

When was the last time you took 'no' for an answer? Is that what you do when the police tell you it's an open and shut case?

MCCORMICK

She's got a point Judge. And someone did run from the "scene of a heart attack."

HARDCASTLE

Are you helping again?

(CONTINUED)

51 CONTINUED

2

51

ZORA

I know who you are. You don't give up. You don't just shrug your shoulders and walk away.

HARDCASTLE

Okay -- but this is --

MAY

(to McCormick)

One Christmas, Mark, we told Milton there weren't going to be any presents. He almost tore the house apart trying to find them.

McCORMICK

That sounds like the Milton Hardcastle I've come to know and admire.

HARDCASTLE

(to McCormick)

Don't get carried away. I was hoping for a bicycle. I ended up with a sweater.

MAY

It was getting cold, dear. You needed a sweater.

HARDCASTLE

I wanted a bicycle.

ZORA

None-the-less you know as well as we do that this isn't a coincidence. We heard these men talk about a murder.

HARDCASTLE

All right. I'll run these pictures

*

MAY

It's good they had that special two prints for the price of one.

*

HARDCASTLE

Maybe the cops can come up with something other than that. All we know about this guy is that he was a mystery writer.

*

(CONTINUED)

#2218

33.
(X)

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51 CONTINUED - 3

51

ZORA

We know he's married. We heard one man tell the other that the wife was going to be out of town.

HARDCASTLE

That's not much.

McCORMICK

If he's a writer then he's got a publisher. His publisher oughta know something.

ZORA

That's wonderful, Mark. Very good.

MAY

Isn't that good, Milton? Don't you like Mark's idea?

McCORMICK

I'll bet that was the first thing you were gonna say -- Right, Judge?

52 EXT. VICTORIAN STYLE HOUSE - DAY

52

The place is "old English - Tudor." A sign out front reads: MYSTERY MURDER PUBLISHING. The DeSoto pulls up to the place and stops.

#2218

34.

53

CLOSER - DeSOTO

as Hardcastle turns to his aunts.

HARDCASTLE

It's probably a better idea
if you two waited for us.

May opens the door.

MAY

Give me a break, Milton --
This one's ours.

She starts out and Hardcastle throws McCormick a look.
Probably because he doesn't know who else to throw
a look to at this point.

MCCORMICK

They're your aunts. I
got here by adoption.

With a shrug, Hardcastle and McCormick exit the car.

54

EXT. WALKWAY - DAY

as the quartet starts toward the door.

HARDCASTLE

Let me do the talking, okay?

ZORA

We always do, dear.

HARDCASTLE

I don't want to start firing
too many questions at these
people.

MAY

Who plays good cop?

HARDCASTLE

We don't do that. This is
just for questions -- we
need information. The man's
a source, he's not a suspect.

CONTINUED

#2218

35.

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54

CONTINUED

54

They get to the door and Hardcastle opens it.

55

INT. MYSTERY PRESS - DAY

55

as they enter the lovely, quaint offices. A man, his back to us, is at the filing cabinet.

HARDCASTLE

Excuse me?

The man turns. It's Bob Satin.

SATIN

Sure. Something I can help you with.

Play reactions, and:

*

FADE OUT

END OF ACT TWO

ACT THREE

56 FADE IN:

EXT. MURDER PRESS - DAY

MAY (V.O.)

Don't try to wriggle out of
this, Mr. Satin -- we have
pictures.

57 INT. MURDER PRESS - DAY

A little later than when we left. Hardcastle's trying
to control things but he's losing.

SATIN

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

HARDCASTLE

Please, Aunt May --

MAY

Well we heard them, Milton --
with our own ears. Switching
pills, no one home -- he'll
be all alone.

HARDCASTLE

(to Satin)

I'm really sorry about this.

MCCORMICK

Mr. Satin --

(offers photos)

Zora and May were in the airport
coffee shop when they heard you
talking to this man. They
think you were plotting to
murder Thom Ryan.

Satin studies the pictures then starts to laugh.

ZORA

(to May)

They do that when they're
cornered.

(CONTINUED)

HARDCASTLE

Will you two please --

SATIN

No, no -- Judge, you're Aunts
may have overheard me planning
a murder.

They all look to him.

MAY

Call the police, Milton.

Hardcastle waits for Satin to drop the other shoe.

SATIN

(sits)

I'm afraid the only thing
they'll be able to arrest
me for is bad plotting.

(re photos)

The man in these pictures
is Richard Lowenburg. Richard's
a writer -- or a ghost writer
to be more accurate.

He lifts a large manuscript from his desk.

SATIN

(reads)

"Murder is a Four Letter Word."

(beat)

So was my reaction to the first
draft. I called Richard in to
help me fix it. I've already
got fifteen grand sunk into
this. We were, literally,
plotting a murder. The one
in this book doesn't work at
all. We were trying to figure
out how the killer could commit
the crime and get away scott
free.

Hardcastle looks to his aunts. They look embarrassed.

(CONTINUED)

57 CONTINUED: 2

57

SATIN

If I'm guilty of anything, it's
advancing this author fifteen
thousand dollars.

There's a long beat.

ZORA

(mostly to
Hardcastle)

Well you can see it was a
perfectly logical mistake.

Play the beat all around for reactions, and:

CUT TO:

58 INT. DeSOTO - TRAVELLING - DAY

58

May and Zora are contrite and quiet in the backseat.
Hardcastle drives.

McCORMICK

I don't believe him.

HARDCASTLE

You wanna sit in the back?

McCORMICK

Judge -- no matter how you
look at it, May and Zora
overheard these guys doing
something. We run the plates,
show up at the house and
Ryan's dead. Someone blows outta
there leaving half their tires behind.
Now what's that? *

HARDCASTLE

Heart attack. It's a coincidence.

McCORMICK

C'mon. What about the pills? The
two guys are talking about pills
and Ryan took digitalis for his heart.

HARDCASTLE

Everyone takes pills, McCormick.
In the last two weeks I've gone
through a couple a bottles of
aspirin.

(CONTINUED)

58

CONTINUED:

58

MCCORMICK

You're upset about this,
aren't you?

HARDCASTLE

Upset? I'm havin' a great time.
I lose my truck. I get to
drive this terrific DeSoto --
the police don't take me
seriously and we barge into
this guy's office and start
pointing fingers. I'm havin'
the time of my life here.

MCCORMICK

(after a beat)

I could scratch the back of
your neck.

Hardcastle throws him a look.

59

EXT. ON DeSOTO

59

as it makes a turn.

60

INT. DeSOTO

60

MCCORMICK

What're you doing?
(indicates)
Home's that way.

HARDCASTLE

And the police station's this
way.

MCCORMICK

Why're we going to the police
station?

HARDCASTLE

'Cause that guy was lying to
us.

61

EXT FREEWAY - EZ ON EZ OFF GAS STATION - DAY

61

As the car WHIZ by on the Freeway we can see two cars getting gassed and checked. The drivers, Satin and Garramone are off to one side.

SATIN

What the hell's with you?
You're supposed to be the expert here...you wrote the book remember?

GARRAMONE

Is this a lecture or do you wanna tie up this deal?

SATIN

You got it, Ray, it's a deal. I publish your book, you make the hit. You did a hell of a job.

GARRAMONE

What do they got?

SATIN

Pictures. That good enough for you. Real clear, color pictures.

There's a beat. Satin takes a paper from his pocket.

SATIN

I got their names.

GARRAMONE

(taking it)

You get the car outta that parking lot?

SATIN

Not yet.

GARRAMONE

Well get it. I don't want it sitting there. It'll put a real dent in the heart attack theory.

SATIN

I know what I'm supposed to do. I didn't screw this up. You want a dent...you better take care of these people.

Play the tension, then:

(X)

62 EXT. GULL'S WAY - ESTABLISHING - DAY 62

ZORA (V.O.)

What's taking Milton so long?

63 INT. KITCHEN - DAY 63

Zora and May are aproned and in the process of major baking. Tins and flour, etc. are spread across the counter. (A center island would be terrific to shoot across.) McCormick's with them.

McCORMICK

You've never read a coroner's report. You spend half your time looking up words in a medical dictionary. He'll be out soon.

(dips finger
in bowl)

Not bad.

MAY

It needs more vanilla.

ZORA

You always think it needs more vanilla. It gets so you can hardly taste anything else!

MAY

At least I know how many eggs to use. My cakes don't end up tasting like omlettes.

McCORMICK

Hey -- try and relax here. Let's just wait to see what he finds.

ZORA

Sorry, Mark -- this is what we do when we're on edge. We bake.

CONTINUED

#2218

42.
(X)

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63

CONTINUED

63

MAY

It's good therapy. You
and Milton oughta try it.

MCCORMICK

If we were to start cooking
everytime the Judge was
a little tense, we'd be able
to open a twenty four hour
donut stand.

Zora looks sadly at the cake.

ZORA

Only three eggs -- I wouldn't
want Ella Thompson to find
out about this. I've tasted
her angel food cake. It was
marvelous.

MAY

It was a mix.

ZORA

No.

MAY

I saw the box.

As Zora considers, Hardcastle comes into the room
carrying the file.

HARDCASTLE

Got it.

CONTINUED

HARDCASTLE

This is the best news I've had all week.

MCCORMICK

Well brace yourself, Judge. They're making angel food cake.

ZORA

What did you find, Milton?

HARDCASTLE

Nothing.

Looks all around.

MAY

(nervous; to Zora)

We could always make a pie.

HARDCASTLE

No, no -- I mean -- nothing. There were no drugs of any kind in Ryan's system.

ZORA

No arsenic? Strychnine? Nothing?

MAY

I wish I knew why this was good news. We're out of eggs.

MCCORMICK

I'm with you Judge. They didn't poison him, they didn't give him anything.

MAY

(to Zora)

Are we missing something?

MCCORMICK

There were no drugs in his system. He was taking digitalis. But they didn't find any -- did they?

(CONTINUED)

HARDCASTLE

You get to cut the cake.

It's coming to Zora and May.

ZORA

That's what they switched.
They didn't give him poison
they gave him pills that
didn't do anything?

MAY

Sugar pills!

HARDCASTLE

Or something --

MAY

(brightening)

I promise, Milton, as soon
as we get some eggs I'll
make you a devil's food
cake.

MCCORMICK

You call the police?

HARDCASTLE

I left a message for Bill.
I wanna go back to the
house and check something
out.

ZORA

Well if you think we're waiting
here --

HARDCASTLE

Like you said -- it's your case.
Get your coats.

The two women buzz out in a flurry.

As Hardcastle knocks. No answer. He looks at McCormick.

(CONTINUED)

#2218

-45-

64 CONTINUED:

64

MCCORMICK
I've been through this already.

HARDCASTLE
We're probably better off.
I wanna check the pool.

They leave frame.

65 EXT. BY POOL - DAY

65

as the quartet moves to the pool. Hardcastle starts taking in the crime scene. May and Zora figure they should poke around too. McCormick watches.

ZORA
(finally)
What are we looking for?

MAY
You remember in "Ice Pick."
The killer dropped a
matchbook with the name
of his hotel on it.

ZORA
But we know who the killer
is.

MAY
Then what are we looking
for?

Hardcastle hits a switch. An electric pool cover rolls out across the top of the swimming pool.

66 ANGLE - POOL COVER

66

to see it ride along the top of the pool. There's water puddles in it. Hardcastle stops and reverses it.

67 NEW ANGLE

67

MCCORMICK
Something?

(CONTINUED)

67

CONTINUED:

67

HARDCASTLE

Maybe.

WOMAN'S VOICE (O.S.)

What are you doing here?

They all turn to see:

68

NEW ANGLE - ANNE

68

The blonde we saw earlier, with Satin. She's standing in the French doors.

HARDCASTLE

I'm Judge Hardcastle -- these are my -- associates. We -- we were friends of Thom Ryan's. And I might ask you the same question. What are you doing here?

ANNE

I live here. I'm Thom's wife.

Play the moment, then:

CUT TO:

69

INT. POLICE STATION - DAY

69

Giles is on the pace. He's surrounded by our guys, Zora and May.

GILES

Okay Milt, maybe it is starting to smell...But it's still a theory.

ZORA

An excellent theory if that makes any difference.

HARDCASTLE

Look Bill, you've had time to go-over the coroner's report. That should mean something. Someone slipped that guy a placebo or there would've been digitalis in his system. At least check the pills.

CONTINUED

GILES

We did. They were legit.

MAY

(uncontrolled)

They switched them back!

MCCORMICK

Either way, Bill. If they were placebos, someone switched them. If they're real, you should have found digitalis in his system. Right?

GILES

(needs help)

Milt, come on?

HARDCASTLE

It's a good question, Bill.

GILES

(sits)

I know it is.

(beat)

All right. Get me up to speed on the pool cover thing.

HARDCASTLE

I asked Mrs. Ryan why the pool cover was off. She told me they never used it. Said it was a dirt collector.

GILES

Yeah?

MCCORMICK

Bill -- the cover had water in it. It rained the morning we found Ryan's body.

GILES

So I guess somebody closed it.

ZORA

Probably with Mr. Ryan in the water.

GILES

It's real thin, Milt.

HARDCASTLE

No, it's good, Bill. Get Ryan off his medication, he goes for his morning swim -- someone closes the pool cover on him and bango -- coronary.

Giles leans back to think it over.

MAY

Milton figured this out all by himself. We're very proud of him.

Hardcastle makes a "give me a break" gesture to Aunt May.

GILES

(sits forward)

If I had one other piece, Milt. Just one. Who -- Why? What's the motive?

Let that hang a beat, then:

CUT TO:

CLOSE on Satin as he embraces and kisses Anne Ryan.

SATIN

I told you -- I love you.

ANNE

(pulling away)

It wasn't supposed to turn out like this, Bob. It was supposed to be Thom. Just Thom. Now he's going after four other people?!

(CONTINUED)

70

CONTINUED:

70

SATIN

Look -- it's going to work out. But those people have pictures. They can put me right in the middle of this thing.

ANNE

And after he kills them?

(beat)

He's cornered. He's nervous. How do you know he's not going to move on us?

SATIN

We're not his problem.

*

ANNE

I hope he knows that.

SATIN

Get your coat. We've got to pick up Thom's car.

She takes a beat, then crosses.

71

EXT. DRIVEWAY - NIGHT

71

as the headlights of Anne's car go on, the motor starts and the car backs out.

72

ACROSS STREET - DeSOTO

72

Our group is staked out.

McCOPMICK

There's your motive, Judge.
Publish or perish.

#2218

50.

73 THEIR POV 73

as the car leaves the Ryan house.

74 RESUME DeSOTO 74

ZORA

Hurry. They're getting away.

After a beat, McCormick pulls out.

75 EXT. SUPERMARKET PARKING LOT - NIGHT 75

as Anne's car pulls up to the abandoned Mercedes and stops.

76 NEW ANGLE 76

to see the DeSoto pull into the lot and park a safe distance away.

77 ANNE'S CAR 77

as Satin starts out.

ANNE

When will I see you?

SATIN

I'll get rid of the car and I'll call you.

He exits.

78 INT. DeSOTO 78

as they watch.

MAY

What's supposed to happen?

HARDCASTLE

I'm not sure. But we've pressed enough buttons. Someone's gotta panic and do something.

CONTINUED

#2218

51.

79 NEW ANGLE

79

Satin enters the Mercedes and turns the key.
The entire car goes up in an explosive fireball.

80 DeSOTO

80

for reactions, and:

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

81 EXT. RYAN HOUSE - NIGHT 81

Two black and whites and the DeSoto are parked out front.

ANNE (V.O.)
Thom found out about my
"relationship" with Bob.

82 INT. RYAN LIVING ROOM - NIGHT 82

Giles, Anne, our guys and the aunts.

ANNE
He was going to pull all
his publishing and take
it to another house.

GILES
So Satin came up with the
idea of hiring a professional.

ANNE
The idea walked into his office.
The man he hired had written
a book. He was a professional
killer. Bob agreed to publish
the book --
(drifts off)
-- in exchange.

HARDCASTLE
You keep saying 'the man he
hired.' You don't know his
name?

ANNE
No. Bob kept all of that
to himself. He figured the
less I knew the better.
(beat)
Look -- whoever he is,
he killed Bob and
he knows the four of you are
involved. He may know I'm
involved. *

(CONTINUED)

GILES

She's right. If this guy's getting winky I wouldn't wanna be the cause of his problems.

HARDCASTLE

I don't know where we can go, Bill. She doesn't know anything -- and we've got a jumpy trigger with our names in his notebook. Did anything come back on those pictures?

GILES

Nothing local. I sent'em out to state and federal. You know how swift they are.

(Beat)

Let me get her down to the station. You guys oughta go home. I'll start running whatever we've got and hope we come up with something.

Giles turns back to Anne.

GILES

You're gonna have to come with us.

Anne rises and a uniformed cop cuffs her. She looks frightened.

ANNE

It wasn't supposed to turn out this way.

They watch as she's led from the room.

GILES

I'll get a couple of my guys to your place. If I were you, I'd lock the doors and play a real long game of Scrabble.

HARDCASTLE

Thanks Bill.

Giles moves out.

A cop car and two uniformed COP(s) are visible.

(CONTINUED)

83

CONTINUED:

83

HARDCASTLE (V.O.)

You guys have to cut this out. I'm gonna gain a hundred pounds.

84

INT. KITCHEN - DAY

84

Everyone. Hardcastle and McCormick sit at the table with a pile of fresh baked cookies and an almost empty pitcher of milk. From the look of things, May and Zora are in a baking frenzy.

MAY

It's soothing.

Zora starts to undo her apron and cross to Hardcastle.

ZORA

Milton's right. We're not going to bake our way out of this. We have to do something.

HARDCASTLE

I didn't say that. We are doing something while staying out of the line of fire.

ZORA

That's hiding, Milton. And I know you too well to know that you're not a hider.

May moves around to join them.

MAY

Do you remember Milton's seventh birthday party --

HARDCASTLE

(rises)

Please -- Aunt May -- I know you love to reminisce but I'm a grown man.

McCormick rises with the pitcher.

McCORMICK

You want some more milk for your cookies, Judge.

(CONTINUED)

CONTINUED:

McCormick crosses to the fridge.

ZORA

Then why are you just
sitting here.

Hardcastle doesn't want to answer. May leans into
whisper to Zora.

HARDCASTLE

May!

May pulls back.

MAY

It's because of us, isn't
it? It's because you're
afraid we'll get hurt.
You're just chomping at
the bit to get out of here
and do something but you're
sitting around eating cookies
because you're worrying about
us.

HARDCASTLE

(avoiding it)

I thought you were making
another batch of these.

ZORA

Milton. The police are right
here. They can look out for
us. If you two have something
you can do -- do it. We'll
be fine.

MCCORMICK

They're right Judge -- I've
been thinking about it.

HARDCASTLE

Well don't think about it.

MAY

(cautioning)

Milton --

(CONTINUED)

84

CONTINUED - 2

84

*

*

MCCORMICK
 They're right, Judge. We're
 not doing anything here but
 heading for a major sugar
 depression.

Hardcastle takes the beat, thinks it over.

HARDCASTLE
 Look -- you two promise me
 you won't get into any
 trouble.

May and Zora exchange a look.

ZORA
 Milton -- you have my word --
 nothing bad will happen
 to us.

Hardcastle's not sure what that means, as we:

85

EXT. GULL'S WAY - DAY

85

as Hardcastle and McCormick get into the Coyote. The
cops are there with Zora and May.

HARDCASTLE
 (to cops)
 Watch these two,

COP
 That's what we're here
 for Judge.

McCormick guns the engine.

(CONTINUED)

85

CONTINUED:

85

MAY

Good luck.

The Coyote pulls out. There's a beat. May and Zora exchange a look. The con begins.

ZORA

(smiles)

You boys must be very hungry
and we just made a whole
batch of cookies.

The cops look at each other.

COP

Sounds good to me.

They turn and move to the house, and as they disappear:

MAY

You two are such handsome
boys, don't you think, Zora?
If the girls in Clarence
could get a look at you two --

and they're into the house, and we are:

85A EXT. COYOTE - DRIVE-by - DAY

85A

MCCORMICK (V.O.)

You really trust them not
to get into trouble?

85B INT. COYOTE - MOVING - DAY

85B

HARDCASTLE

No, I don't trust them. But
if we stayed there, they
would've baked us into the
ground. They cook when they're
nervous.

CONTINUED

85B CONTINUED

85

McCORMICK
They filled me in.

HARDCASTLE
Besides, the cops're there
and we weren't doing any good
just sitting around. Whoever
this guy is -- he wants to
get that manuscript as much
as we do. The cops'll run
I.D.'s and the guy'll get
clear. It's our best shot.

85C EXT. MYSTERY PRESS - DAY

85

as the Coyote pulls up to a stop and Hardcastle and
McCormick exit and cross to the door. It's open.
They exchange a look and push the door open, looking
inside.

85D INT. MYSTERY PRESS - DAY

85

The place has been torn apart. Hardcastle and McCormick
are in doorway.

McCORMICK
Good idea. A little after
it's time -- but close.

85E POV - THRU RIFLE SCOPE - HARDCASTLE AND McCORMICK

85

shot from above, from a rooftop as the shooter sites
them, stepping back to the front step.

85F HARDCASTLE AND McCORMICK

85

McCORMICK
We could rummage through that
stuff. We might find something.

HARDCASTLE
Forget it. If he's been here,
he got what he came for.

#2218

59.
(X)

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85G ANGLE ON GARRAMONE ON ROOF 85G

as he sites and fires.

85H NEW ANGLE 85H

as Hardcastle and McCormick scramble for cover. Garramone tries taking more shots at them. A couple of cars, moving down the road, skid off on the curbs.. Maybe one flips.

HARDCASTLE

You got any flares in the car?

MCCORMICK

In the back.

HARDCASTLE

Look, I'm gonna move out -- try to get the street closed off. You think you can get around the back of that building?

MCCORMICK

I'm not gonna ask to trade.

They take a beat, then move out. Gunfire flashes as Hardcastle moves to the Coyote, which tkaes some bullets, and McCormick moves across the street.

85J HARDCASTLE 85J

as he stays low, getting some flares and trying to block traffic. We can HEAR POLICE SIRENS.

85K MCCORMICK 85K

as he makes his way behind the buildings and up the side ladder of one, toward the roof.

CONTINUED

85L EXT. ROOFTOP

85L

as Garramone, still intent on Hardcastle fires down. Without warning, McCormick moves up across the roof, hoping Garramone won't turn. McCormick gets closer, Garramone stops firing. He turns at the last minute but McCormick's on him. They fight.

The fight's a heavy hitter, close to the edge of the roof. At one point, Garramone gets McCormick down and takes off on foot. They proceed to:

85M CHASE

85M

across the rooftops, as:

85N STREET

85N

police start to arrive below. The cop car arrives depositing the aunts. They cross to Milton.

HARDCASTLE

I thought you two were going to stay put.

ZORA

I said we wouldn't get hurt. Are you all right?

HARDCASTLE

Yeah.

MAY

(looking up)
I'll bet that's the man we've been looking for.

On Hardcastle's look, we:

85O RESUME CHASE

85O

as McCormick gains on Garramone. Garramone comes close to a big gap. He hesitates, turns, then tries to jump. He doesn't make it. There's a major stunt fall, as he soars groundward. Hold a beat, then:

CUT TO

85P CLOSE ON BODY

85P

as it's put into Coroner's wagon. PULL BACK to see Hardcastle and McCormick watching. Cops, etc. are all around. May and Zora are talking with a uniform, who's taking notes. McCormick's snickering.

HARDCASTLE

What're you laughing at?

McCORMICK

You. Admit it. If it wasn't for your aunts -- we woulda bought it. They had this thing wired from the beginning.

Hardcastle starts toward him. McCormick's backing away.

HARDCASTLE

Let me tell you something, McCormick. You think you've been pretty lucky with those two around -- You think just because you've charmed them they're gonna bail you out of all the jams you got into. Well they're not gonna be here forever.

He starts to reach toward McCormick

ZORA (O.S.)

We did it!

85Q INCLUDE AUNTS

85Q

as they come over.

MAY

Milton, is something wrong?
You're not angry at Mark?

HARDCASTLE

Look --

CONTINUED

#2218

62.
(X)

Rev12/4/84

85Q CONTINUED

85Q

ZORA

Of course he's not. If
it wouldn't have been for
Mark we would have listened
to him and never cracked
this thing. There's no
reason to be angry at Mark --
is there?

McCormick forces a smile and makes nice, as we:

86
thru
97
OMITTED

86
thru
97

FADE OUT

END OF ACT FOUR

TAG

FADE IN:

98 EXT. GULL'S WAY - DAY 98

A taxi HONKS in the driveway.

99 INT. HARDCASTLE'S DEN - DAY 99

The suitcases are packed, the aunts are dressed for a trip and there's a flurry of last minute activity.

HARDCASTLE

Now you make sure you have a ride when you get to Little Rock.

ZORA

Milton -- stop fussing. Aunt Ada's going to pick us up.

HARDCASTLE

You sure you got everything?

MAY

You've already checked sixteen times.

(reaches into bag)

My book! I left it upstairs.

HORN HONK.

HARDCASTLE

I'll get it.

He exits.

ZORA

Such a stir.

MCCORMICK

He's a little upset to see you go.

(CONTINUED)

CONTINUED:

ZORA

I still say we could have driven ourselves to the airport and returned the car.

McCORMICK

I think the cab's better. We'll drop the car tomorrow.

HORN HONK. The aunts start toward the door. McCormick follows. May kisses him, then Zora.

MAY

You're a dear. If you're ever in Clarence --

McCORMICK

I know -- big blue eyes, blonde hair, Miss Universe.

Hardcastle rushes back with a mystery.

HARDCASTLE

Got it.

He gathers the bags with McCormick and they exit to:

EXT. GULL'S WAY

as they hand the bags to the driver who loads them during:

ZORA

(kisses Milt)

Thank you so much. You're still my favorite.

HARDCASTLE

I love you too.

(kisses May)

I'll miss you.

MAY

Come out and see us on Christmas.

(CONTINUED)

100

CONTINUED:

100

He helps them into the cab as the driver gets behind the wheel. Everyone waves goodbyes as they pull out.

101

INT. TAXI - MOVING - DAY

101

MAY

Do you think he'll really come for Christmas?

ZORA

I hope not. I love Milton, but visits with him are always so hectic.

102

NEW ANGLE

102

as the cab disappears. Hardcastle watches. McCormick starts slinking back toward the house. The cab gone, Hardcastle realizes he's free and smiles.

HARDCASTLE

(lightly)

McCormick?

He turns to see McCormick disappearing behind the door.

HARDCASTLE

I'm coming.

He smiles and we:

FREEZE

THE END