

#2315

ND 11/9/85
CN

HARDCASTLE AND MCCORMICK

"Do Not Go Gentle Into That Good Night"

by

Patrick Hasburgh

A STEPHEN J. CANNELL PRODUCTION

September 16, 1985 F.R.
September 20, 1985 F.R.
September 23, 1985 F.R.
September 24, 1985 F.R.

#2315

HARDCASTLE AND McCORMICK

Rev. 9/24/85

"Do Not Go Gentle Into That Good Night"

CAST

MILTON C. HARDCASTLE
MARK McCORMICK

DR. CHARLES FRIEDMAN
NEWSMAN
NED PHILLIPS
BARRY JACKSON
FRANKLIN
BARTCLIFF
FRANK HARPER
HENDERSON
SENATOR HOGARTH DELAPLANT
MEL
LAWRENCE FEDDERS
BANK EMPLOYEE
COP

#2315

HARDCASTLE AND McCORMICK

"Do Not Go Gentle Into That Good Night"

SETS

EXT.

GULLS WAY
/BEACH BELOW CLIFFS
/DRIVEWAY - FRONT LAWN
HOSPITAL
ALBIONS RESTAURANT
CALIFORNIA SOUTH COAST
OCEAN - OCEAN SEQUENCE
OCEAN HIGHWAY
YACHT DEALERSHIP
VARIOUS MARINAS & HARBORS
NEWPORT PIER
A PIER
/HOT DOG STAND
/BOAT RENTAL
BIG YACHT ("The Fury")
/MAIN DECK
POLICE STATION
BANK BUILDING
/NEWPORT BRANCH
JET SKI CHASE

INT.

GULLS WAY
/HARDCASTLE'S DEN
/DINING ROOM
HOSPITAL
/HARDCASTLE'S ROOM
DR. FRIEDMAN'S OFFICE
ALBIONS RESTAURANT
YACHT DEALERSHIP
COYOTE
HARDCASTLE'S PICKUP TRUCK
FRANK HARPER'S OFFICE
BANK
ARMY SURPLUS QUONSET HUT
BAIT SHOP

#2315

HARDCASTLE AND McCORMICK

"Do Not Go Gentle Into That Good Night"

ACT ONE

FADE IN

1

EXT. GULLS WAY - DAY

1

It is a magnificent morning on the south coast as a low sun streams light across the land. Hardcastle and McCormick are walking toward the pickup truck and Hardcastle carries a small, brown paper bag.

McCORMICK

Are you sure you don't want me to come with you?

HARDCASTLE

This isn't my first physical, McCormick. I can handle it.

McCORMICK

Hey, I was just trying to be nice. I mean, who likes hospitals.

HARDCASTLE

People who like to be sick like hospitals. Me? I don't like being sick so I'll be home right after they take the tests. Just routine.

McCORMICK

(Re: paper bag)

You got your specimen?

HARDCASTLE

(sarcastic)

No... This is orange juice.

McCORMICK

Is there a way these doctors could test for terminal irascibility?

There is a beat as Hardcastle climbs into his pickup.

HARDCASTLE

Look, you just worry about doing what you're supposed to do around here, like putting peat moss in the flower beds and let me worry about my tests.

CONTINUED

1

CONTINUED

1

McCormick tries to understand Hardcastle's mood.

MCCORMICK

Look, Judge, c'mon. Don't be so nervous.

HARDCASTLE

I'm not nervous. It's just a routine physical exam. I have one every year. No big deal.

MCCORMICK

Did you have one last year?

Hardcastle doesn't respond.

MCCORMICK

The year before? Five years ago? Maybe more like ten?

HARDCASTLE

Get off my case, McCormick.

Hardcastle drives off and McCormick watches him wheel out of the driveway.

MCCORMICK

(calls out)

If you're good the nurse'll give you a sucker!

And we:

CUT TO

2

EXT. A HOSPITAL - DAY

2

A tall white building with two large wings and maybe ten floors... The home of Kildare and Casey.

CUT TO

3

SERIES OF SHOTS - TITLE SEQUENCE

3

Music UNDER and IN:

4

CLOSE ON - HARDCASTLE

4

Now dressed in a hospital gown and relentlessly pumping up the endless roll of a treadmill as a NURSE monitors his heart rate.

CONTINUED

4 CONTINUED

4

*Maladies, melodies
Allergies to dust and grain
Maladies, remedies
Still these allergies remain*

5 ANGLE - HARDCASTLE

5

getting his blood pressure taken from one NURSE as ANOTHER checks his reflexes with a small hammer.

*My hand can't touch a guitar string
My fingers just burn and ache
My head intercedes with my bodily needs
and my body won't give it a break*

6 NEW ANGLE - HARDCASTLE

6

just as he is being wheeled into one of those full body scanning tubes...a tight, copper tunnel.

*My heart can't take a disaster
My heart can't take a disgrace
But my heart is allergic to the
woman I love
And it's changing the shape of
my face*

7 ANOTHER ANGLE - HARDCASTLE

7

as a DOCTOR draws a panel of blood tests from Hardcastle's arm, filling up about ten test tubes.

*I go to a famous physician
I sleep in the local hotel
But from what I can see
of the people like me
We get better but we never
get well*

And we:

CUT TO

8 EXT. GULLS WAY - NIGHT

8

A single light is on in the den and we can hear a telephone ringing.

#2315

4.

9

INT. HARDCASTLE'S DEN - NIGHT

9

Just as McCormick enters the room and answers the telephone.

McCORMICK
(into telephone)
Hello?
(Beat)
Hey, Judge. Where are you,
it's like ten o'clock?

10

INTERCUT - HARDCASTLE AND McCORMICK AS NECESSARY

10

In a hospital room. On the bed next to Hardcastle we can see an old guy, maybe groaning a little and making Hardcastle slightly edgy.

HARDCASTLE
I'm still here, kiddo. In the
hospital.

McCORMICK
You're okay, right? Everything
came out okay.

HARDCASTLE
Oh, yeah, sure, fine. They just
wanna run another test or two
and the doc wants to talk to me
in the morning.

McCORMICK
(concerned)
About what?

HARDCASTLE
Ah, y'know, tell me to lay off -
red meat and pork fat. That
kind'a stuff... I'm fine...
See you in the morning.

Hardcastle hangs up and we play his look as he glances over at the old man in the next bed.

11

RESUME - McCORMICK

11

as he hangs up, maybe a little worried and upset. Then:

DISSOLVE TO

12 EXT. THE HOSPITAL - EARLY MORNING 12

Another sunny morning and it's business as usual in the medical world.

CUT TO

13 INT. DOCTOR'S OFFICE - DAY 13

Hardcastle is thumbing through a magazine, not reading a word and glancing up at a clock on the wall, then checking his own watch and glancing back down at the magazine, etc. Then, after a beat, DR. CHARLES FRIEDMAN enters: a gentle man of maybe sixty with a warm smile and kind eyes. Clearly, Friedman has a bedside manner second to maybe only Mother Theresa. He smiles... Hardcastle smiles back.

DR. FRIEDMAN

(nods)

Milt...

HARDCASTLE

(nods)

Charley...

DR. FRIEDMAN

Milt...

HARDCASTLE

Charley...

We can see right off that Dr. Friedman is trying to be gentle and it's making Hardcastle a little up-tight.

DR. FRIEDMAN

How long, have you and I, known each other, Milt?

Hardcastle tries to respond, but:

DR. FRIEDMAN

How long, have we been friends, Milt?

Again, Hardcastle tries to answer:

DR. FRIEDMAN

Milt, how long, have you been my patient?

Hardcastle chuckles nervously.

CONTINUED

HARDCASTLE

I'm tryin' to answer that one, Charley. Let me, huh?

(smiles)

Twenty years, somethin' like that?

Friedman smiles.

DR. FRIEDMAN

Twenty-nine years, Milt. Heck, you were almost thirty-five at the time. On your way to become, well, probably one'a the best judges to ever sit on a bench.

(kind)

A long time...

Hardcastle is starting to sense that maybe something is up.

DR. FRIEDMAN

You remember when we went to that ball game? Drank too much beer and I got into a fight with that kid trying to catch a foul ball?

(smiles)

Boy, that was some good time, huh?

HARDCASTLE

Yeah, well it was, but what's the--

DR. FRIEDMAN

I've always admired the way you've lived your life, Milt. The moment was what was important to you...

HARDCASTLE

(quietly)

"Was"?

Friedman nods.

DR. FRIEDMAN

Almost sixty-five years of eating up life in big spoonfuls. You can be proud of that.

Hardcastle shifts in his seat.

13

CONTINUED - 2

13

HARDCASTLE

Look, ah, Charley, this is starting to sound an awful lot like one'a those doctors office jokes with the good news and the bad news... Which part are you trying to tell me?

DR. FRIEDMAN

(serious)

I'm not gonna beat around the bush, Milt...

HARDCASTLE

(a little sarcastic)

Well, that's good news.

DR. FRIEDMAN

Your test results came back.

Hardcastle tries to laugh.

HARDCASTLE

I only got twenty four hours to live and the bad news is you should'a told me yesterday, right?

Friedman doesn't even crack a smile.

DR. FRIEDMAN

Maybe six months, Milt. On the outside...

(Beat)

I'm sorry.

And off Hardcastle's look, we:

CUT TO

14

EXT. A BEACH - DAY

14

the one right below the cliffs of Gulls Way as huge waves crash onto the shore, scattering seagulls and swirling up a gorgeous, foamy carpet.

15

ANGLE - HARDCASTLE

15

as he stands and watches the surf, filling an ornate, hand-carved pipe with a thumbful of imported tobacco. He lights up and looks out over the Pacific and McCormick walks up in the b.g.

CONTINUED

15

CONTINUED

15

McCORMICK
(calling out)
Hey, Hardcastle?!

Hardcastle turns and smiles as McCormick catches up to him.

McCORMICK
When did you get back?

HARDCASTLE
(smiles)
Just did...

McCORMICK
Well?

HARDCASTLE
Well, what?

McCORMICK
How are you? I mean, you spent
two days in the hospital.

HARDCASTLE
Oh, that, hah. Charley said
I'm as fit as a man half my age.
Which means you better watch out,
huh?

Hardcastle does a quick shadow box with McCormick and laughs
off one of McCormick's jabs.

McCORMICK
That's good news...I think.
(Re: pipe)
What's with the pipe?

HARDCASTLE
This? Hell, used to smoke one'a
these all the time. Gave it up
when I read something about lip
cancer, but, hell a man's got to
live, right? Love that aroma,
huh?

He blows some smoke at McCormick and McCormick coughs.

McCORMICK
What are you burning in there,
a pair'a socks?

CONTINUED

15

CONTINUED - 2

15

HARDCASTLE
If it bothers you I'll put
it out.

McCormick studies Hardcastle for a beat.

MCCORMICK
Are you sure you're okay?

Hardcastle takes a deep breath and embraces the coastline
with an expansive gesture.

HARDCASTLE
Never felt better in my life,
kiddo. Never...

He picks up a flat stone.

HARDCASTLE
(Re: stone)
Y'know, if you wanna get these
to really skip across the water,
you gotta get a round one that's
flat on the backside, like this
here.

Hardcastle tosses it and it skips about twenty times before
disappearing into the surf.

HARDCASTLE
Att'a boy...

He picks up another stone and hands it to McCormick.

HARDCASTLE
Give it a try... See if you can
beat a man twice your age.

McCormick takes the stone: a wise smile.

MCCORMICK
For how much?

HARDCASTLE
(a gentle smile)
Just for the feeling you get when
you see it skip across the water,
kiddo.

McCormick tosses his stone and it skips maybe one time be-
fore submerging.

CONTINUED

15

CONTINUED - 3

15

HARDCASTLE

Woops, ah, go ahead, I'll give you a second chance.

McCORMICK

You're gonna give me a second chance. Why? Ah, 'cause we're not playing for anything, that's why.

McCormick tosses another stone and this one skips.

HARDCASTLE

(Re: stone)

See, you'll get the hang of it. Nice toss.

And Hardcastle walks off, leaving McCormick standing on the beach... His look is quizzical, if not confused. Play this, then:

CUT TO

16

CLOSE ON - A FLOWER

16

a single red rose in a delicate, glass vase.

17

WIDEN ANGLE TO INCLUDE - HARDCASTLE

17

as he sits at the dining room table and takes in the flower with a philosophical look of wonder. A beat, then McCormick enters from the kitchen with a couple of plates of food. He sets them down on the table and takes a seat. In the b.g. a television broadcasts the news.

HARDCASTLE

Why, thank you, Mark.

McCORMICK

Ah, look, I know you hate cornbeef and red cabbage, but it was the only thing we had in the fridge.

HARDCASTLE

Cornbeef and cabbage is perfect.

McCormick reacts puzzled as Hardcastle turns his gaze back to the flower.

CONTINUED

17

CONTINUED

17

McCORMICK

Are you sure you're all right?

Hardcastle responds without ever looking away from the flower.

HARDCASTLE

Perfect...

(Re: flower)

Y'know, I've been looking at this flower for about a half an hour, and for the first time I'm starting to realize that it's an incredible thing of beauty.

McCORMICK

Have you realized it's plastic, Judge?

McCormick takes the flower out of the vase and whacks it on the table...a wise smile.

McCORMICK

An indestructable thing of beauty, I might add.

McCormick replaces the flower as Hardcastle smiles.

HARDCASTLE

Well, it looked real. There's some value in that.

There is a beat.

McCORMICK

Okay, okay, I know what's going on here. You're mad at me for not putting the peat moss in the flower beds so you're torturin' me with kindness. Tryin' to drive me nuts, right? That's it isn't it?

Something has caught Hardcastle's eye on the television set and he just smiles at McCormick as he turns it up.

18

NEW ANGLE - FAVOR TELEVISION SET

18

as a NEWSMAN reads the six o'clock report.

CONTINUED

18 CONTINUED

18

NEWSMAN

...and six year old Tommy Walters will have to forego the skin graft operation doctors had planned for burns young Walters received six weeks ago. Without medical insurance to cover the fifty thousand dollar treatment, the boy's parents say that their son will have to learn to live with his disfigurement.

And on that, Hardcastle stands up and disappears into the den. McCormick just watches him go, then:

CUT TO

19 INT. DEN - NIGHT

19

Hardcastle is on the telephone.

HARDCASTLE

Yeah, I just saw it on your news; Channel Six, yeah. Anyway, I'd like to donate the money for that young Tommy fella's operation... No, I don't want them to know. I want it to be anonymous.

20 ANGLE - McCORMICK

20

The door to the den has been cracked open and we can see McCormick listening...at once both touched and amazed. Play this, then:

CUT TO

21 EXT. HOSPITAL - DAY

21

We can see the Coyote parked out in front.

DR. FRIEDMAN (V.O.)

What can I do for you Mister McCormick?

22 INT. DOCTOR FRIEDMAN'S OFFICE - DAY

22

McCormick is there with Dr. Friedman, shuffling a little awkwardly.

CONTINUED

McCORMICK

It's about Milt Hardcastle.

We can see Friedman react, just slightly.

DR. FRIEDMAN

I though I recognized the name.
Milt told me about you.

McCormick nods.

McCORMICK

Yeah, he's my best friend. And,
ah, well, I'm really worried
about him...

*

DR. FRIEDMAN

Oh...?

*

McCORMICK

I think he's cracking up.

*

DR. FRIEDMAN

Why do you think that?

McCORMICK

Well, I mean, like he's being
nice.

DR. FRIEDMAN

He is nice.

McCORMICK

Not like this, I mean, nice.
He's like staring at flowers and
skippin' stones in the ocean,
n', ah, is he havin' a nervous
breakdown? Maybe I've been
giving him too much static, I
can be pretty wise --

DR FRIEDMAN

Milt is not having a nervous
breakdown...

McCORMICK

Then what's wrong with him?

DR. FRIEDMAN

I can't tell you that. I'm sorry.

McCORMICK

Is it serious?

Still, Friedman doesn't answer.

CONTINUED

22 CONTINUED - 2

22

McCORMICK

Look, Doc, you gotta tell me.
Hardcastle's from the old school.
Y'know, "never show weakness",
"loose lips sink ships", he'll
take something like this with
him to his grave.

And right away we can see that McCormick regrets what he
just said: reacting to Friedman's somber look:

McCORMICK

Oh, my God, no... Is he?

DR. FRIEDMAN

I'm sorry, you'll have to ask
him yourself.

McCORMICK

But--

DR. FRIEDMAN

Please...

And off McCormick's look:

CUT TO

23 EXT. GULL'S WAY - DAY

23

And as the Coyote wheels up the driveway we can see a con-
struction crew, with tractors, cement mixers and wheelbarrels
scurrying about the front lawn. McCormick parks and takes
this all in just as a MAN by the name of NED PHILLIPS, in a
sportcoat and tie, moves to him with an outstretched hand.

PHILLIPS

Hi, Ned Phillips from The
Mobil-Phone Co. You must be
Mark McCormick...This your car? *

Phillips moves to the Coyote and opens a cardboard box:
taking out a car phone.

PHILLIPS

Got my field installer on the way
over here to hook this unit up...
FX 5000. Good choice. *

McCORMICK

A what?

CONTINUED

PHILLIPS

Car phone. You won't believe the range on this baby and the quality is just like the one on your kitchen wall. It might be a little expensive, but you get what you pay for, right?

McCormick shoots a look to the construction crew and then back to the car phone in Phillip's hand.

MCCORMICK

Don't put that in, take it back.

PHILLIPS

Can't, Judge Hardcastle bought three'a these units and we gave him a price... Heck'a a birthday present, huh?

MCCORMICK

It's nobody's birthday.

and McCormick walks off toward the house.

CUT TO

Hardcastle is fiddling with the hook-up of an elaborate stereo system and next to it we can see a Sony Profeel Monitor. There is a beat, and then McCormick enters.

MCCORMICK

Judge...?

Hardcastle turns.

HARDCASTLE

Hey, kiddo. How are you?

McCormick looks at the stereo and the Sony Monitor and then motions out to the front yard.

MCCORMICK

What's goin' on?

HARDCASTLE

Oh, you mean, out there? Tennis court, kiddo. Always wanted one'a those, and I figured you might wanna learn the game.

CONTINUED

MCCORMICK

And the car phone?

HARDCASTLE

Yeah, aren't those somethin'?
Sounds as good as the one hangin'
in the kitchen.

(Re: stereo)

Y'know, I don't know much about
these, but the guy down at the
stereo shop said it was "awesome".
It's got sonic holography, a hot
slew rate and somethin' he called
digital command presence...
You're gonna love it.

McCormick just stares at Hardcastle for a warm beat. Then,
he moves to the Sony monitor.

MCCORMICK

Judge, these monitors go for
about three grand, don't they?

HARDCASTLE

Yeah, but wait'll you see the
reception.

There is a beat.

MCCORMICK

What's goin' on?

HARDCASTLE

I told you, tennis court, couple
of toys, nothin'.

MCCORMICK

I just talked with Doctor
Friedman.

And this stops Hardcastle cold. There is a long beat.

HARDCASTLE

And what did he say?

MCCORMICK

He didn't say anything, Judge...
He told me to ask you.

(Beat)

What's wrong?

CONTINUED

Hardcastle tries to smile and takes a breath that comes out more like a sigh.

HARDCASTLE
(softly)
They're putting my bicycle away
for the winter...

MCCORMICK
What?

Hardcastle looks at McCormick for a long beat, and then flips down the cover of the stereo's turntable.

HARDCASTLE
I'm dying, kiddo...

MCCORMICK
Oh, my God...

HARDCASTLE
Afraid so, Mark. Got something
wrong with the blood. It's got
a real long name but it spells
out to the same thing.

MCCORMICK
Judge, no.

Hardcastle nods.

MCCORMICK
When...?

HARDCASTLE
Maybe six months, they're not sure.

McCormick moves to Hardcastle and puts his arms around him.

MCCORMICK
Oh, God, Judge... No.

Play the moment, then:

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

25 EXT. ALBIONS RESTAURANT - NIGHT 25

The quiet elegance of this French eatery is apparent at first glance as a well dressed valet opens the door of a stretch Limo.

CUT TO

26 INT. ALBIONS - NIGHT 26

Hardcastle and McCormick are sitting in a quiet booth in a far corner of the restaurant and we can see a WAITER standing a polite guard just out of listening range.

HARDCASTLE

This is very nice of you, Mark.
Thank you.

McCormick nods, hardly eating as he watches Hardcastle devour a duck salad.

McCORMICK

Yeah, well, I really wanted to take you to your favorite place, Judge. But--

HARDCASTLE

Ah, c'mon, we go to Barney's Beanery all the time... I wanted to try this place.

McCORMICK

But you hate this kind'a fancy French food... You think it's pretentious.

HARDCASTLE

Ah, yeah, well maybe. But, this is probably the best darn hot roast duck salad with l'orange sauce I've ever had.

McCORMICK

It's probably the only hot roast duck salad you've ever had. C'mon, let's go grab a steak and catch the ball game. Do something you really like.

CONTINUED

HARDCASTLE

I'm really liking this, kiddo.

There is a beat.

MCCORMICK

Judge, I'm sorry, but, well,
Ah... I mean, I'm coming
apart at the seams here.
Like there's a hole inside of
me or something. And, well,
you're the one, who's well...

HARDCASTLE

Dying... You can say it. That
won't make it happen sooner if
you do.

MCCORMICK

How can you keep it together?
I'd be, I don't know, gettin'
drunk or something.

HARDCASTLE

No you wouldn't, you got harder
stuff inside you than that.

(he eats)

Great duck...

(Beat)

Look, kiddo. It's like runnin'
one'a those marathons, y'know?
As soon as you see the finish
line you can run a little better.

(Beat)

And, if I'm about to go to the
big who-hah, the great Perhaps,
maybe I better start tryin' to
buy myself a seat on the Ark.

MCCORMICK

You're never gonna have to buy
your way into anywhere.

HARDCASTLE

Well, maybe. But, being a little
nicer ain't gonna hurt. And
y'know somethin'? It's easier
now that I know there's gonna
be a period on the end of my
sentence.

CONTINUED

McCORMICK

(a Beat)

Y'know, what you did for that kid with the burns was great.

HARDCASTLE

Well, thanks, but I probably did it more for me than him. But, I guess it's okay to be selfish if someone else comes out ahead, right?

McCormick nods and Hardcastle lights his pipe.

HARDCASTLE

Which, I guess, brings me to this... Y'know, kiddo. I guess every guy wants to leave some kind'a legacy. I guess I thought I was leaving one until my son died... Now, most of it's in T Bills and trust accounts... I gotta a lotta dough, 'bout a million'n a half. And, considering my experiment with you is gonna be cut a little short, I want you to have it.

McCORMICK

Judge, no...

HARDCASTLE

Ah, c'mon, now that you're squared away, you'll know just how to handle it. Money's like an anchor, kiddo. It can pull you to the bottom, or hold your boat in place. It just depends on where you drop it... I think you'll know where.

McCORMICK

No.

HARDCASTLE

It's my gift to you, kid. You gotta take it.

And on that, McCormick slams his fist on the table: angry.

McCORMICK

No!

CONTINUED

Hardcastle reacts.

MCCORMICK

Y'know, I've been listening to this for the last couple'a days. Watching you play Santa Claus and laying out this philosophical "Life is beautiful" crud. Life stinks when you're dying Judge. And, I'd like to know just where the hell you get off on giving up on it! Hardcastle doesn't go out with a smile on his face, he goes out kicking and clawing for one more breath... You wanna give me a gift? Well, I wanna give you one... I wanna give you the gift of fury...

(Beat)

You're gonna learn to eat life again, Judge... And if you've only got six months left in you, we'll stuff sixty years of the best life anyone's ever lived into it...

There is a beat.

HARDCASTLE

Or what?

MCCORMICK

Or we say goodbye tonight... I can do a lotta things, Judge, but I can't watch you die without a fight.

Hardcastle settles for a beat, thinking. Then:

HARDCASTLE

(quietly)

Do not go gentle into that good night...

There is a beat.

MCCORMICK

...but rage, rage, against the dying light.

CONTINUED

#2315

21A.
(X)

Rev. 9/20/85

26

CONTINUED - 4

26

Hardcastle looks up to McCormick: surprised that he knows the rest of Dylan Thomas' famous quote.

MCCORMICK

I've learned more from you than
just how to trim the hedges,
Judge.

Hardcastle is touched and he tries to smile, then:

HARDCASTLE

I'm scared, kiddo.

MCCORMICK

That's okay, Judge. You're
supposed to be...

26 CONTINUED - 5 26

*

And off Hardcastle's look, we:

DISSOLVE TO

27 EXT. THE SOUTHCOAST OF CALIFORNIA - DAY 27

and the waves are alive with white caps and surfers.

28 ANGLE - THE NEWPORT PIER 28

the home of maybe a thousand spectacular yachts; twin masted schooners and gigantic cabin cruisers are boyed everywhere. As always, this place is awesome when one contemplates the dollars that are floating here: clearly the home of the well heeled... The good life.

29 ANGLE - A SAIL BOAT 29

or maybe more like a ship as CAMERA pans down the eighty feet of this sailing vessel: hardwood and brass, white-paint and rigging. At the stern, we can see a MAN painting a name on this boat. It reads:

THE FURY

and we:

CUT TO

30 EXT. YACHT DEALERSHIP - DAY 30

This is right out at the end of the pier and Hardcastle's pickup truck is parked next to it.

31 INT. YACHT DEALERSHIP - DAY 31

Hardcastle and McCormick are sitting at a desk with another MAN. His name is BARRY JACKSON, he sells boats for a living and by the taste and cut of his wardrobe, we can guess that he sells them quite well. Jackson is busily filling out a bunch of paperwork.

CONTINUED

JACKSON

And here I thought I knew most of the serious boaters in this area, Mister Hardcastle.

HARDCASTLE

Yeah, well, L.A.'s a big town.

JACKSON

It's funny how things work out, huh?

HARDCASTLE

Yeah, I guess it is.

JACKSON

I mean, that boat only came up for sale yesterday, and if I didn't bump into you guys on the pier, well...? Have you done much sailing?

HARDCASTLE

Yeah, kinda, I used to sail a lot before my wife died. She was into all that ricotta stuff.

MCCORMICK

That's regatta, Judge. Ricotta is what you put on pizza.

JACKSON

Oh, so you're the sailor here, huh?

MCCORMICK

Well, let's just say I can keep my head above water.

HARDCASTLE

First Mate... You got the draught from the bank, everything clear?

JACKSON

Paid in full... You got a great deal, Mister Hardcastle. That boat should last a lifetime, and it has a six-months warranty, unless, of course, you'd like to purchase an extension.

#2315

23A.
(X)

Rev. 9/20/85

31

CONTINUED - 2

31

HARDCASTLE

No... Six months'll be plenty.

Hardcastle and McCormick share a slight smile.

JACKSON

Okay, then... You want me to
call in the insurance binder?

HARDCASTLE

I don't have much use for
insurance, Barry... You got
her fitted out, right? Food,
supplies, water... All that?

31 CONTINUED - 2

31

JACKSON

She's ready to make way. What are you gonna do, run her up to Santa Barbara for the weekend, give her a shake down sail?

MCCORMICK

Nah, we're gonna run a triangle off the islands.

JACKSON

Channel Islands? That's a great sail, hang out in Catalina and then cut back to San Diego.

MCCORMICK

The Tahitian Islands.

HARDCASTLE

Yeah, always wanted to see Bora Bora, then we'll jump over to New Zealand and talk to those folks down under. Then, probably see if we can get a good price for her and hitch-hike back through the Far East... Ever been to Bangkok, Barry?

JACKSON

Ah, no...

HARDCASTLE

Me either...

*

And on that:

CUT TO

32 EXT. THE HARBOR - DAY 32

as the FURY makes its way out to sea:

MUSIC UNDER AND IN:

*We come on the sloop John B
my grandfather and me
Around Nassau town we did roam
Drinking all night
Got into a fight
Well I feel so broke up
I wanna go home*

DISSOLVE TO

33 SERIES OF SHOTS - THE FURY - OCEAN SEQUENCE - DAY 33

and McCormick cranks up the MAIN SAIL and Hardcastle steers his ship out to sea...his face filled with the gleam of life.

*Well hoist up the John B sails
See how the main sail sets
Call for the captain ashore
Let me go home
I wanna go home
Well I feel so broke up
I wanna go home*

DISSOLVE TO

34 ANOTHER ANGLE - THE FURY 34

as the BOOM comes AROUND and almost knocks McCormick overboard. Hardcastle pulls him back on deck and spins his wheel into the wind... Glorious.

*The first mate he got drunk
Broke into the captain's trunk
The constable had to come and take him away
Water and stone
Why don't you leave me alone
Well I feel so broke up
I wanna go home*

DISSOLVE TO

35 VARIOUS ANGLES - THE FURY 35

under full sail now and slicing across the sea...

CONTINUED

35

CONTINUED

35

*Well hoist up the John B sails
See how the main sail sets
Call for the captain ashore
Let me go
I wanna go home
Let me go home
This is the worst ship I've ever been on*

CUT TO

35A

INT. YACHT DEALERSHIP - DAY

35A

Barry Jackson is on the telephone, his tie is off, shirt collar open and he smokes a cigarette.

JACKSON

Yeah, they just sailed out of here this morning... No, man. They're bozos, and if we do this right, no one will even know that the boat's been out of dry dock.

(Beat)

Look, just do it, and give me enough time to cash the check before these jerks find their way back to Long Beach.

He hangs up and we:

CUT TO

36

EXT. OCEAN - THE FURY - MAIN DECK - DAY

36

Hardcastle is still holding the wheel and gazing at a compass and then back to a sea chart that McCormick holds... They are clearly many miles from shore now: both stripped to the waist and soaking up the sun... Play the beauty.

McCORMICK

Y'know, Judge. You're better at this than I thought.

HARDCASTLE

Well, maybe...

(Re: chart)

Tahiti's about eighteen days that way; west, south-west. That's if we get a break with the horse latitudes.

CONTINUED

MCCORMICK

The what?

HARDCASTLE

Horse latitudes... A place in the ocean where the wind doesn't blow for sometimes months at a time... The sailors had to throw the horses overboard to make their boats lighter...

MCCORMICK

Oh...

HARDCASTLE

'cause when the boat was lighter it was easier to row. But, hey, we have enough food for almost a month, anyway... Of course, then there's always the doldrums to worry about.

CONTINUED

McCormick shoots Hardcastle a look.

HARDCASTLE

Yeah, it can get real nasty when you get near the equator... That's why they call'em the doldrums.

(laughs)

But, then again, there's no sense in worrying about the doldrums until you get past the Tua Motu Reefs.

(smiles)

Sounds exciting, doesn't it.

MCCORMICK

(flat)

Sounds like a blast.

Hardcastle nods to the sea chart McCormick holds.

HARDCASTLE

See if they got that hurricane corridor marked off... We should be there in about six days and I wanted to be sure we got her battened down.

MCCORMICK

(flatter)

A hurricane corridór.

HARDCASTLE

Yeah, ugly stuff, kiddo. Waves thirty feet high with hundred'n fifty mile winds.

(laughs)

Nasty.

MCCORMICK

Judge, I thought this was supposed to be fun?

HARDCASTLE

You're not having fun?

(Beat)

Hey, you were the one who wanted to teach me how to eat life again.

MCCORMICK

Yeah, but I don't want to die doing it.

CONTINUED

36 CONTINUED - 3

36*

There is a beat as these two guys exchange looks.

HARDCASTLE

Yeah, you're right. I guess I forgot I'm the only guy on this boat with a death sentence hanging over my head.

MCCORMICK

I didn't mean it that way, Judge. I'm sorry.

HARDCASTLE

Hey, don't be sorry, kiddo.

Hardcastle spins the wheel of his ship.

HARDCASTLE

I never felt more alive in my life.

MCCORMICK

Horse latitudes, huh?

HARDCASTLE

Relax... Me dying probably used up most'a our bad luck.

And as the Fury streaks across the Pacific under full sail, we:

CUT TO

37 CLOSE ON - A RADAR SCREEN

37

as the sweep hand circles and we see a BLIP on the screen.

38 PULL BACK TO INCLUDE - SCENE

38

and two GUYS who look like refugees from a Volley Ball tournament are huddled over the radar screen inside what appears to be an Army surplus Quonset hut. They are named FRANKLIN and BARTCLIFF, one blond, one balding and both tanned and well built.

BARTCLIFF

(Re: radar screen)

That's got to be her...Maybe, what? Sixteen miles off the west side of the channel? Doing about eight knots.

*

CONTINUED

38

CONTINUED

38

Bartcliff zeros in on the radar screen and adjusts the scan line...

BARTCLIFF

Barry said she was a sail boat and I'm not gettin' an engine echo off'a the sonar... Yeah, it's her. Got to be.

FRANKLIN

(a deadly grin)

How do you wanna do these guys?

BARTCLIFF

Let's just not chip the paint, ace. I wanna get this boat back to the harbor before the sheets are dry.

(Beat)

If nobody knows she's gone, we walk away from this with a lotta cash... Let's do it clean.

And as Franklin flips off the radar screen, we:

CUT TO

39

CLOSE ON - A SPEEDBOAT

39

One of those ocean racers as it roars out of a small harbor on an island off the coast of California.

CUT TO

40

EXT. OCEAN - THE FURY - DUSK

40

McCormick and Hardcastle are sitting on deck and Hardcastle holds the wheel: serene, smoking his pipe.

HARDCASTLE

Boy, this is it, isn't it?

MCCORMICK

Yeah...

(Beat)

You okay?

Hardcastle nods

CONTINUED

#2315

29A.
(X)

Rev. 9/20/85

40

CONTINUED

40

HARDCASTLE

As long as I can keep from
counting the days, yeah.

(Beat)

Y'know, my dad always used to
say that God'll never throw
you something you can't hit.

(smiles)

(MORE)

CONTINUED

HARDCASTLE (cont'd)
But, I guess you could say that
He's really got His slider
working, huh?

MCCORMICK
Foul'em off if you have to,
Judge. But keep swingin'...
Who knows, maybe you'll get a
base on balls.

Hardcastle nods and yawns.

HARDCASTLE
Maybe... Well, I'm gonna turn
in... Beat.

McCormick yawns.

MCCORMICK
Yeah... Me, too.

Hardcastle shoots McCormick a look.

HARDCASTLE
You, "too"? Who's gonna steer
the boat?

MCCORMICK
Judge, I mean, you paid almost
a million dollars for this thing.
It's got an auto-pilot, right?

HARDCASTLE
No... What it got is two crew
members who rotate four hour
shifts...

MCCORMICK
You are feeling a little better,
aren't you?

HARDCASTLE
Just give me a holler at twenty-
two hundred hours.

McCormick watches Hardcastle go below and off his look, we:

DISSOLVE TO

41 EXT. OCEAN - SERIES OF SHOTS - DAY 41
The Fury underway with full sail.

42 ANGLE - HARDCASTLE 42
at the wheel of his ship. Play this for a beat and then in the b.g. we can see the SPEEDBOAT approaching. Hardcastle regards it with a wave and the speedboat circles in.

43 CLOSER ANGLE - SPEEDBOAT 43
and we can see Bartcliff at the wheel. Next to him is Franklin.

BARTCLIFF
Looks like we got lucky here.
(Re: The Fury)
That's gotta be it... And
we'll have her back home in
no time.

44 RESUME - THE FURY 44
as McCormick comes above and looks at the speedboat that continues to circle maybe forty yards off the bow.

MCCORMICK
Where'd he come from?

HARDCASTLE
(shrugs)
There's a bunch'a small islands
off the coast out here, kiddo.

Hardcastle picks up a bullhorn

HARDCASTLE
Let's invite'em to lunch, huh?

MCCORMICK
You think it might be a good
idea to find out who they are
first, Judge?

HARDCASTLE
Look, kiddo. There's kind'a an
unwritten law of the sea, y'know,
where sailors break bread and
share... Didn't you ever read the
Ancient Mariner.

*

CONTINUED

44 CONTINUED

McCORMICK

I read Mutiny On The Bounty...

HARDCASTLE

Don't start getting paranoid on me yet, kiddo. We've only been at sea two days. Go get us some beers.

Hardcastle clicks on the bullhorn.

HARDCASTLE

(over bullhorn)

Hey, ship ahoy...

McCormick raises his eyebrows as he goes below.

HARDCASTLE

(over bullhorn)

You guys wanna come on board for a beer and a sandwich?

And the speedboat starts to motor up towards the Fury.

45 NEW ANGLE - THE FURY

The speedboat is alongside now and Hardcastle pulls it in close with a nylon line. Bartcliff is still at the wheel and Franklin pulls on the line.

HARDCASTLE

Where are you guys out of? Pretty small boat to be this far out to sea, isn't it?

(calls out)

McCormick, grab a couple of cold ones for our guests here!

And on that Franklin jumps aboard, brandishing an automatic weapon. He points it dead center at Hardcastle.

FRANKLIN

You ain't gonna have time for a beer, pops.

And as Hardcastle stares at the automatic, McCormick comes from below holding a couple of beers in his hands. There is a beat as he regards the weapon. Then:

CONTINUED

#2315

33.

45

CONTINUED

45

McCORMICK
Hey Judge, which one of these
guys is the Ancient Mariner?

And off Hardcastle's look

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

46 EXT. OCEAN - DAY

46

47 NEW ANGLE - THE FURY

47

and Hardcastle and McCormick are alongside in a rubber dingy as Bartcliff is tying up a tow line that connects the Fury to the speedboat. Bartcliff stands on deck and holds a rifle.

McCORMICK

Don't do this, please. You don't understand.

FRANKLIN

It gets risky out here on the high seas, sailor. You ought'a know that.

McCORMICK

C'mon, listen to me, this isn't just a boat, it's, ah, special. It means something to us...

(Re: Hardcastle)

to him, mostly.

FRANKLIN

Is this where you start to cry?

And on that McCormick leaps to Franklin and catches a rifle butt right in the gut. He goes down and piles back into the dingy. *

HARDCASTLE

C'mon, kiddo. Cool out.

Bartcliff pushes the dingy off and it floats away.

McCORMICK

We can't let them take your boat, Judge.

HARDCASTLE

But, they're taking it...

McCORMICK

You guys are scum!

CONTINUED

47

CONTINUED

47

HARDCASTLE

Relax...

The dingy drifts off and Hardcastle settles into a seat.

HARDCASTLE

How're your ribs? *

The speedboat starts to tow the Fury off and McCormick just watches it.

McCORMICK

That boat was all you had left,
Judge.

HARDCASTLE

No... We got our lives left.
And if I have to live my last
six months without'a boat,

(shrugs)

okay... But, thanks for goin'
to bat for me anyway.

(looks up)

He's got a heck of a slider though,
doesn't He?

McCORMICK

That boat meant a lot to us,
Judge. It was gonna make these
next few months feel like a
lifetime.

HARDCASTLE

Well, the first couple'a days
were a gas...

Hardcastle hands McCormick a paddle.

HARDCASTLE

I think home's about a day and a
half that way.

And as McCormick looks off at the Fury, we:

48

CLOSE ON - THE FURY

48

as it is towed off toward the horizon and:

DISSOLVE TO

49

EXT. GULLS WAY - DAY

49

Hardcastle's pickup truck is parked out in front and we can still see evidence of the construction going on on the front lawn... But, there isn't a worker in sight.

CUT TO

50

INT. HARDCASTLE'S DEN - DAY

50

There is a beat and then the door opens. Hardcastle and McCormick enter, both sunburned and tired. McCormick collapses in a chair and Hardcastle smiles.

HARDCASTLE

That was one hell of an adventure, wasn't it, kiddo?

McCORMICK

Oh, yeah... You spend a million bucks on a boat that gets high-jacked two days out to sea, we row sixty-three hours straight back to port, I got a sunburn that won't quit and...you call that an adventure.

Hardcastle looks out the window and lights his pipe.

HARDCASTLE

I wonder why those guys aren't workin' on the tennis court?

McCORMICK

Because, that's what they learn in Contractor's school. Y'know, come in and work real hard for the first day, and then come back for an hour every morning, kick some dirt and tell you they'll be back right after they check on another job. Then they disappear. It'll go on like that for weeks.

HARDCASTLE

You gotta stop being so critical, Mark. Life's always got a turn or two in it, that's what makes it fun.

CONTINUED

MCCORMICK

Judge, being set adrift in the Pacific Ocean is not fun.

HARDCASTLE

It was just a boat, Mark.

MCCORMICK

And we had big plans for that boat, Judge. I can't believe you're just gonna let it drop.

HARDCASTLE

I didn't just let it "drop". I filled out a report with Frank Harper downtown, he's gonna forward it to the Coast Guard and they'll keep an eye out for her.

MCCORMICK

That's lettin' it drop, Judge. If this happened last week, you'd be chasing these guys down with a baseball bat... Those creeps stole your boat.

HARDCASTLE

Last week I wouldn't habe bought the darn boat...and don't call'em "creeps", Mark. What they've done is between them and their conscience... And I'm not gonna waste whatever time I have left trying to put two misguided young men behind bars... No, I'm gonna spend it on myself.

(looks out window)

Gees, I wish they'd get that court built.

McCormick just shakes his head and moves to the telephone message machine.

MCCORMICK

You got some message on here, Judge. Probably from the contractor, "my dog ate my hammer and the cement mixer got sick."

CONTINUED

50

CONTINUED - 2

50

HARDCASTLE
"Judge not," Mark.

McCormick shakes his head and flicks on the machine and we hear a female voice.

ANSWER MACHINE
FEMALE VOICE (OVER)
This is Nurse Peterson from
Doctor Friedman's office. Will
Milton Hardcastle please call
the doctor immediately? It is
very important.

And on that, Hardcastle and McCormick exchange looks.

MCCORMICK
(Re: message - serious)
What do you think that's about?

Hardcastle shrugs and pulls his pipe out of his pocket.

HARDCASTLE
(somber)
I don't know, kiddo. Maybe
Charley was wrong, maybe I
have even less time left than
I thought.

And off his look:

CUT TO

51

CLOSE ON - DOCTOR FRIEDMAN

51

sitting at his office desk across from Hardcastle.

DR. FRIEDMAN
Milt, I was wrong.

52

ANGLES - HARDCASTLE AND FRIEDMAN AS NECESSARY

52

as Hardcastle shifts nervously in his seat and takes his pipe out of his mouth.

HARDCASTLE
I was afraid of that.

CONTINUED

DR. FRIEDMAN

(smiles)

Those blood tests we got back from the lab weren't yours. There was a mess-up... You're not gonna die...

HARDCASTLE

What?

DR. FRIEDMAN

There's nothing wrong with your blood, and from the results of your tests, you got at least another fifty years left in you... I'm sorry about what I put you through, but, you're gonna live, Milt.

Hardcastle is stunned and he places his pipe gently on Friedman's desk.

DR. FRIEDMAN

Milt, do you hear me? You're in perfect health.

There is another beat as Hardcastle takes this all in, then:

HARDCASTLE

(softly)

My boat...

DR. FRIEDMAN

What?

HARDCASTLE

My boat!!!

Hardcastle gets up to exit.

HARDCASTLE

Thanks, but I gotta get out of here, those guys could be half way to South America by now!

DR. FRIEDMAN

Who...?

Hardcastle heads for the door and we can see that Friedman is confused and he reaches for Hardcastle's pipe.

CONTINUED

52

CONTINUED - 2

52

HARDCASTLE
I'll tell you later.

DR. FRIEDMAN
Milt, you left your pipe.

HARDCASTLE
(harsh)
What are you trying to do? Gimme
lip cancer?

And he's out the door, once again growling like a bear.

CUT TO

53

EXT. HOSPITAL - DAY

53

McCormick is waiting patiently for Hardcastle, leaning up against the Coyote with a look of concern on his face. Then Hardcastle comes barreling out of the front door: almost running over an ORDERLY.

HARDCASTLE
(to Orderly)
Hey, you wanna watch where you're
walking here?

And as Hardcastle jogs up to the Coyote:

HARDCASTLE
Get in the car, kiddo.

McCormick is a little confused.

MCCORMICK
Judge, how did it go? What
happened?

Hardcastle piles into the Coyote.

HARDCASTLE
Just get into the car, McCormick.

McCormick climbs into the Coyote and starts it up.

CUT TO

54

INT. COYOTE - DAY

54

Hardcastle is steaming and McCormick is even more confused.

CONTINUED

McCORMICK
What did Doctor Friedman say?

HARDCASTLE
What did he say? I'll tell you what he said. He said I'm gonna live for another fifty years, he said that the lab screwed up and sent me the wrong tests, that's what he said.

McCORMICK
Judge, that's great!

McCormick reaches for Hardcastle and slaps him on the shoulder.

HARDCASTLE
Now, don't start slobbering all over me just 'cause some yo-yo messed up on some lab tests...

McCORMICK
You're gonna live... Thank God.

HARDCASTLE
Yeah, 'cept there's a couple of creeps sailing around on a million dollars worth'a my boat.

McCORMICK
"Creeps?" What happened to misguided young men?

HARDCASTLE
Just get this thing in gear and get over to Harper at headquarters!

McCORMICK
Relax, Judge. We can call him on the car phone.

McCormick reaches for his car phone and Hardcastle takes the receiver out of his hand and hangs it up: rubbing off a smudge.

HARDCASTLE
Not the car phone, McCormick! I'm gonna return that and I don't want your fingerprints all over it... Drive over to Harper's, you still remember how to drive, don't you?

54

CONTINUED - 2

54

McCormick smiles back at Hardcastle.

McCORMICK
Welcome back, Judge.

HARDCASTLE
Now yer' cookin'.

And we:

CUT TO

55

EXT. POLICE STATION - DAY

55

The Coyote is parked out in front next to about a half a dozen squad cars.

HARPER (V.O.)
I had them chart out the entire channel island chain on a land scan, that we're gonna computerize.

CUT TO

56

INT. FRANK HARPER'S OFFICE - DAY

56

Harper is behind his desk with a pointer and refers to a large coastal map on the back wall. Hardcastle paces and McCormick sits in a chair.

HARPER
And I'm having those photographs you gave me of your boat blown up... Figure, I'll circulate a couple'a hundred copies up and down the coast and in Mexico. Whenever I have a police helicopter on relief I'll put her on extra duty and do a couple'a thousand miles of low flying for a visual make. Plus, the Coast Guard is doing what they can with their coastal fleet. Those guys will be updated with any new information we can come up with here. The F.B.I.'s been notified, too. I'm cross referencing their files to see if we can come up with an interstate connection. We could be dealing with a hot yacht ring here, but you never know.

CONTINUED

There is a beat and Hardcastle looks at Harper.

HARDCASTLE

Okay, and...?

HARPER

And what, Milt?

HARDCASTLE

The rest of it... C'mon.

HARPER

That is the rest of it, Milt.
That's what we're doing.

HARDCASTLE

That's it?

HARPER

That's it...

HARDCASTLE

You're kidding. I mean, don't
you think you should put some
more men on this?

HARPER

(to McCormick)

What's with this guy?

(back to Hardcastle)

Yesterday you came in here and
I had to just about pull the
report outta you with a pair
of pliers. You were saying stuff
like "oh, thos boys weren't too
bad and they'll probably turn
themselves in in a day or two.
Just joy riding, probably", and
now you want me to mount the
Normandy invasion.

HARDCASTLE

That's 'cause yesterday I wasn't
gonna lose a million dollars.

HARPER

C'mon, Milt. It's a hassle but
your insurance company is gonna
be the big loser here. You're
just gonna lose the deductible.

CONTINUED

MCCORMICK

Except that Hardcastle doesn't have any deductible. Matter'a fact, he didn't even have the boat insured... That old, "live for the moment, Hardcastle", huh, Judge?

HARPER

You're kidding, no insurance?

HARDCASTLE

(ignores Harper,
to McCormick)

Don't give me any of that lip, McCormick. I can't help it if I thought I was gonna be dead in a couple'a months...

HARPER

You guys wanna tell me what you're talking about?

MCCORMICK

Ah, it's nothing, Frank. Just the quality of life when you've got a lunch date with the Big Man upstairs. Relax, Judge, Gabriel probably doesn't have his horn insured either...

HARPER

Someone was gonna die? Who?

HARDCASTLE

No one is gonna die, Frank, I'm as fit as a man half my age.

MCCORMICK

Yeah, you should see this guy skip rocks. Awesome.

HARDCASTLE

(to Harper)

All right, I got to get into this... What can I do?

HARPER

Well, some legwork might help. You wanna walk the marinas up and down the coast you might spot something, but that's a lotta work. It's up to you...

CONTINUED

Hardcastle moves to the coastal map.

HARDCASTLE

(Re: coastal map)

Okay, I guess if I have to do this myself, I have to do it myself. McCormick, what we'll do is walk our way down from Santa Barbara to San Diego, cut through Redondo and Venice, then back through Marina Del Ray and over to Newport...

MCCORMICK

Walk...?

HARDCASTLE

Unless you have a better idea, yeah... Walk.

MCCORMICK

(shrugs)

It's your boat, Captain.

And off McCormick's look, we:

CUT TO

SERIES OF SHOTS - VARIOUS MARINAS AND HARBORS - DAY

as Hardcastle and McCormick trudge up and down the piers, searching for the Fury... Gorgeous women, yachts, etc. Surfers and volleyball, roller skating wack-o's and all the whistlers and jugglers of the Strand are on display.

MUSIC UNDER AND IN

*I see women at the car wash
Women at the mall
Little bitty women
And women that are tall
I wanna find my subject
And find it by myself
Never gonna settle for anybody else
I'm a man with a mission*

ANGLE - MCCORMICK

as he stops to talk to some lovely young thing in a string bikini, but Hardcastle yanks him away by his arm...

59 ANGLE - HARDCASTLE 59

standing on the end of a pier and scanning the horizon with a pair of binoculars. After a beat, McCormick comes and takes over on the binoculars, Hardcastle shoots him a suspicious glance and:

60 McCORMICK'S POV - BINOCULAR MATT 60

And we can see he ain't watching the boats...maybe a bevy of beautiful ladies playing volleyball.

61 RESUME - SCENE 61

as Hardcastle yanks back the binoculars and:

62 MONTAGE CONTINUES 62

Hardcastle and McCormick on yet another pier, walking up and down the planks, searching out the Fury. Then:

MUSIC UNDER AND OUT

and:

63 EXT. HOT DOG STAND - DAY 63

This is one of those Hot-Dog-On-A-Stick places and we can see McCormick collapsed on a bench, exhausted. In the b.g. Hardcastle is returning with lunch... This place is somewhere near the beach by a pier.

McCORMICK

(Re: scenery)

Boy, isn't this just beautiful
out here?

Hardcastle hands McCormick a hot dog and grunts.

HARDCASTLE

Ya'seen one beach, you've seen'em
all... Here, try one'a these
they're great.

McCORMICK

(Re: hot dog)

Duck salads are great, Judge.
This is a hot dog.

CONTINUED

63

CONTINUED

63

HARDCASTLE

Duck salads are pretentious.
Now, keep your eyes wide for
my boat while you're eating.

McCORMICK

C'mon, Judge... In the last two
days we've been over every inch
of this coast.

HARDCASTLE

Life's a beach...

McCORMICK

(sotto)

And then you die...

McCormick chops on his dog and:

CUT TO

64

ANGLE - THE FURY

64

as it motors into the harbor with its sails down and we can
see that there's an elegant cocktail party going on on board
the top deck. Maybe twenty people in hot beach wear.

65

RESUME - HARDCASTLE

65

as Hardcastle sees the Fury and bolts to his feet, running
down the pier.

HARDCASTLE

There she is! That's my boat!

McCormick follows him and as they get to the end of the pier:
we can see the Fury pulling into a slip.

HARDCASTLE

Call Frank Harper at headquarters,
kiddo. I'll keep an eye on her.

McCORMICK

Don't do anything stupid, Judge.

HARDCASTLE

Let me worry about stupid McCormick.
You just call the cops.

And as McCormick jogs off toward a public phone, we:

CUT TO

66

ANGLE - THE FURY

66

The cocktail party is still in full swing and after a beat Hardcastle explodes aboard with his gun drawn... Everybody is shocked.

HARDCASTLE

Freeze!

And on that a young distinguished looking gentleman with preppy hair, a blue blazer and white pants comes from below. He holds a martini and his name is HENDERSON

HENDERSON

Who are you...and what the hell is going on here?

HARDCASTLE

Grand theft yacht, pal. Which means you guys might all be accessories, so let's just wait 'til the cops arrive.

And on that:

CUT TO

67

EXT. PIER - DAY

67

as two squad cars arrive with their lights flashing and Frank Harper jumps out with a couple of cops and McCormick points down the pier and leads them off.

68

RESUME - THE FURY

68

Hardcastle is still holding everyone at bay with his revolver.

HENDERSON

That's preposterous.

HARDCASTLE

The only thing preposterous about it, is that I paid about a million in cash for this boat six days ago and then someone ripped it off.

HENDERSON

I don't know who you are, but this yacht was purchased brand new four years ago and six days ago it was in dry-dock getting the keel balanced.

CONTINUED

68

CONTINUED

68

HARDCASTLE

Yeah, sure... Tell that to Barry Jackson, that's the yacht dealer I got her from. He knows most of the serious boat people around here.

HENDERSON

Who is Barry Jackson?

HARDCASTLE

The question is, who are you?

And on that:

69

ANGLE TO INCLUDE - FRANK HARPER

69

as he boards the Fury with McCormick and a couple of cops.

HARPER

I don't think you wanna know that, Milt.

HENDERSON

Well thank, God, Frank Harper. Would you get this lunatic off this boat? *

HARDCASTLE

It's my boat...
(to Harper)
Do you know this thief, Frank? *

HARPER

Afraid so, Milt... He's a Senatorial Aid. *

Hardcastle reacts, slowly lowering his gun.

HARDCASTLE

Senatorial Aid? *

HARPER

Yup...and from the big one in D.C. ... My wife and I were on this boat for the inaugural Ball.

HARDCASTLE

C'mon, Frank, if a Senator owns my boat, then I'm the Duke of Earl. *

HARPER

A Senator owns this boat, Milt.
My wife even got sea sick on it
and I had to take her home.
Guy's name is Delaplant.

HENDERSON

Senator Hogarth Delaplant.

HARDCASTLE

Hoagy Delaplant? C'mon, must be
a different boat, this one's
maaa---

And on that SENATOR HOGARTH DELAPLANT comes up from below.

DELAPLANT

Would someone please tell me
what's going on up here?

And Hardcastle reacts to the Senator.

HARDCASTLE

Ah, Hoagy... ah, heh, heh, I--

DELAPLANT

(to Henderson)

Do I know this man?

HARDCASTLE

Well, ah, not really, Mister, ah,
Delaplant, but--

HENDERSON

Senator Delaplant...

HARDCASTLE

Ah, yeah, senator... But, I voted
for you... Say, nice boat here...
got one just like it...and that
incentive you pushed through the
Senate, nice piece'a legislature...
Run for President, will you? Huh,
so, ah...

and Harper takes Hardcastle's arm, escorting him off the boat.

CONTINUED

#2315

50A.
(X)

Rev. 9/24/85

69

CONTINUED - 2

69

HARPER
C'mon Milt, let's get off the
Senator's boat...

And we:

FADE OUT

END OF ACT FOUR

ACT FOUR

FADE IN

70 EXT. OCEAN HIGHWAY - DAY 70

Hardcastle's pickup truck streaks past the coastal cliffs.

CUT TO

71 INT. PICKUP TRUCK - DAY 71

Hardcastle is silently clutching the steering wheel as McCormick continually shoots him a glance. Then, after a beat:

McCORMICK

Well, I gotta tell you, Judge.
Bargin' your way onto a Senator's
yacht is a diplomatic move. *

HARDCASTLE

It was supposed to be my "yacht",
McCormick. I happened to pay
almost a million dollars for it.
You were there, you saw it, I
mean, whatta'ya want me to do?

McCORMICK

Cool out for starters.

(Beat)

I thought when you found out you
were dying you learned a couple
of things. All that "period on
the end of your sentence" stuff.

HARDCASTLE

What I learned was that when
you're not dying you wanna get
your stuff back... It makes
living with guys like you
tolerable.

McCORMICK

Well, you're lucky Senator
Delaplant's not gonna press
charges. *

HARDCASTLE

You kiddin'? The guy's a politician,
kiddo. Once he heard I voted for him
I had it made. *

There is a beat.

CONTINUED

71

CONTINUED

71

HARDCASTLE

Lock, there's still one guy we can chase down to find out what's going on with this thing.

McCORMICK

And who's that, the Speaker of the House, maybe the President? Lord knows you've got the political connections now.

And off Hardcastle's look, we:

CUT TO

72

CLOSE ON - A MAN

72

And this guy is an old seafarer type, silver hair, flannel shirt and a fishing hat. His name is MEL.

MEL

Barry Jackson?

73

WIDEN ANGLE TO INCLUDE - EXT. YACHT DEALERSHIP - DAY

73

except that it isn't a yacht dealership anymore... It's a bait shop and all the trappings of Jackson's plush office are gone. Hardcastle and McCormick look around: chagrined.

HARDCASTLE

Yeah, Barry Jackson. Good looking guy about forty? Wears real nice clothes. Sells yachts?

MEL

I don't know who you're talking about...and nobody sells anything out of here but live bait and trouble hooks.

(Beat)

I hope you didn't buy a boat from this guy.

McCORMICK

Nah, he didn't buy one, no way.

(Beat)

He leased one for two days at a half a million per.

CONTINUED

HARDCASTLE

You're getting a real kick outta this, aren't you?

MCCORMICK

What I'm getting a kick outta is poking a hole in another cliché.

HARDCASTLE

And what cliché is that?

MCCORMICK

That death can change a guy. Losing money, maybe. But death, nah...

Hardcastle turns back to Mel.

HARDCASTLE

Look, Pal. Last Wednesday I was in here and I bought a yacht. But it was a fancy office then, you wanna maybe explain that?

MEL

I don't know from Wednesday, I'm only open weekends. The bottom's kind'a dropped out of the minnow market.

McCormick chuckles and as Hardcastle shoots him a look, we:

CUT TO

This is Hardcastle's personal Banker (i.e. "Faster Heart") and he is, like always, dressed in an uptight blue suit and sitting at his desk as though it were a throne. Fedders is on the telephone.

FEDDERS

Yes, I know that, Mr. Hardcastle. And, that's why as your banker, it was my duty to make you aware of the technicalities of a cash exchange of that magnitude. One would have hoped that you had been prudent enough to first lease a boat that expensive... Your late wife would have--

75

INTERCUT - HARDCASTLE AND FEDDERS AS NECESSARY

75

on his car telephone in the pickup truck. Next to him is McCormick.

HARDCASTLE

Look Larry, don't give me the rub down on how I should'a spent my money. I spent it, okay? And what I wanna do now is stop payment on the certified check you guys drew off'a my account.

FEDDERS

Mister Hardcastle, we certify checks for that very reason... So one cannot stop payment. It's one of the devices that insures consistant bank transaction in large purchases areas, such as home and--

HARDCASTLE

Would you forget that! I'm talking about a con man here that ripped me off for a million dollars!

FEDDERS

Well, that is between you and the police. All I can tell you is that the monies are in escro for transfer at our Newport Branch this afternoon. You might wanna call our district--

and on that, Hardcastle hangs up and hits the gas. McCormick regards the car telephone.

MCCORMICK

Better wipe your fingerprints off that, Judge, or they won't let you return it.

Hardcastle shoots McCormick a look and:

HARDCASTLE

Just get Frank Harper on the phone...

and we:

CUT TO

76

EXT. A BANK - DAY

76

This is the Newport Branch of Hardcastle's bank and we can see his pickup truck parked in the shadows across the street. Maybe we can see a squad car or two.

CUT TO

77

INT. HARDCASTLE'S PICKUP TRUCK - DAY

77

Hardcastle and McCormick are sitting silently and maybe McCormick is eating out of a bag of chips. He checks his watch and it should be clear that they have been waiting there for some time. Then, McCormick turns on the radio, and immediately Hardcastle turns it off.

McCORMICK

What, we can't listen and watch at the same time, contrary to basic stake-out procedure A dash Seven?

HARDCASTLE

Sssshhhhh...

And:

CUT TO

78

ANGLE - A GREEN SEDAN

78

as it pulls into a parking space in front of the bank. Behind the wheel we can see Bartcliff and next to him is Barry Jackson. Franklin sits in the rear. There is a beat, then Jackson gets out and walks toward the bank's front door.

79

RESUME - HARDCASTLE AND McCORMICK - INT. PICKUP TRUCK

79

Hardcastle watches Jackson enter the bank.

HARDCASTLE

Okay... You keep an eye on those two creeps in the sedan.

and Hardcastle exits his pickup truck and moves towards the bank.

CUT TO

80

INT. BANK - DAY

80

as Jackson enters and moves up to a bank employee who sits at a desk near the door.

JACKSON

Barry Jackson. I have an appointment with a Mister Thomas Phillips.

The employee checks a note pad, and:

BANK EMPLOYEE

Yes.

(smiles)

Straight back, last desk on your right.

Jackson moves toward the rear of the bank just as we see Hardcastle enter the bank and move toward one of those check writing stands, watching Jackson.

81

CLOSER ANGLE - JACKSON

81

as he approaches the desk of Thomas Phillips...except as Phillips turns around in his chair we see that it is Frank Harper. He smiles and gets up, extending his hand.

HARPER

Mister Jackson, this is a pleasure.

They both sit.

JACKSON

No problem with transferring the funds to my account in Acapulco?

HARPER

No problems. And, if you'll just sign this...

Harper reaches to pull a pen out from under his sports coat, but he comes out with a snub nose revolver.

HARPER

You're under arrest.

and on that, Jackson smacks Harper with a desk lamp and hauls ass out the door. Harper grabs a police walkie-talkie, and:

CONTINUED

81

CONTINUED

81

HARPER

He's out the door, move in!

And Jackson and Hardcastle slam into each other and scuffle for a beat as Jackson fights for the door.

82

EXT. BANK - DAY

82

as Jackson blows out and into a crowd of about six cops standing with their guns drawn.

COP

Freeze!

83

ANGLE - THE GREEN SEDAN

83

as Bartcliff hits the gas and squeals out of his parking spot and bashes right into Hardcastle's pickup truck. Franklin jumps out of the passenger side and into the arms of about four cops... But, Bartcliff turns and fires, making a run for it with McCormick now right on his heels.

84

EXT. PIER - BOAT RENTAL - DAY

84

As Bartcliff runs down the pier and McCormick gains ground. Bartcliff turns and fires and as McCormick rolls for cover, Bartcliff runs to a JET SKI and fires it up, hauling ass down the channell. McCormick jumps on another jet ski and roars after him.

85

EXT. JET SKI CHASE - SERIES OF SHOTS

85

And we play all the action here as McCormick chases this guy down in the jet ski, and we can see a couple of cop cars following the chase on the road that runs along the channel. Then, after an outrageous chase, McCormick takes Bartcliff from a diving leap off of his jet ski and they both run aground just as the cops squeal up... Hardcastle gets out of one of the squad cars and helps McCormick to his feet as two cops take Bartcliff away.

HARDCASTLE

Nice work, kiddo.

CONTINUED

#2315

58.

85

CONTINUED

85

MCCORMICK

Next time? Forget the boat.
Just put me in your will.

And off their look, we:

FADE OUT

END OF ACT FOUR

TAG

FADE IN

86

EXT. THE BEACH - DUSK

86

McCormick stands alone, watching the surf roll in and skipping flat stones out across the water. Play this for a beat. Then, in the b.g. we can see Hardcastle moving toward him... McCormick skips a stone and they both watch it splash into the surf.

McCORMICK

Y'know, you're right about this, Judge.

McCormick bends over and picks up a stone.

McCORMICK

(Re: stone)

The round ones that are flat on the back side are the kind that really skip.

He side-arms the stone and it does.

McCORMICK

I think I'm getting the hang of it.

HARDCASTLE

Say, that's great. But, why don't you see if you can get the hang of putting down some peat moss in the flower beds.

McCormick shakes his head.

McCORMICK

Y'know Judge, after all we've been through, doesn't putting peat moss in the flower beds seem a little unimportant when it comes to the whole realm of life?

HARDCASTLE

No...and seeing as how this is my realm, you do what I say or I raise your room and board.

CONTINUED

MCCORMICK

Su much for buying yourself a seat on the Ark, huh?

HARDCASTLE

Look kiddo, I said all that stuff in a state of shock. But, now that I'm not about to punch out the final time card, I can see things as they really are...

(Beat)

Which means, I hope you've put that new TV and the stereo back into their boxes 'cause I'm taking 'em back tomorrow morning right after I tell that guy to forget about finishing the tennis court.

Hardcastle starts to walk off...and for a beat McCormick watches him, then:

MCCORMICK

Y'know something, Judge? I'm real glad you're not dying, but I think I liked you a whole lot better when you were.

And on that McCormick smiles as he skips a stone out to sea. Hardcastle turns and watches him. Then he bends down and picks up a stone.

HARDCASTLE

(warm)

Not like that, kiddo. You got to side-arm it so it lands flat on the water.

He tosses his stone and it skips about a dozen times. They exchange looks and Hardcastle smiles.

HARDCASTLE

(to himself)

Yup, I'm still cookin'.

And we:

FREEZE FRAME

THE END