

#2318

Rev. 10/29/85

HARDCASTLE AND McCORMICK

"IF YOU COULD SEE WHAT I SEE"

CAST

JUDGE MILTON C. HARDCASTLE  
MARK McCORMICK

LT. FRANK HARPER

MILLIE DENTON  
WENDELL PRICE  
LONI SUMMERS  
DEX FALCON  
MINISTER  
WAITER

#2318

HARDCASTLE AND McCORMICK

"IF YOU COULD SEE WHAT I SEE"

SETS

EXT.

HILLY, WOODED AREA  
ROAD  
RAVINE  
CEMETARY  
MILLIE DENTON'S HOUSE  
    /FRONT DOOR  
GULL'S WAY  
    /THE GATEHOUSE  
    /POOL AREA  
LARRY PRICE'S HOUSE  
    /GROUNDS  
    /POOL HOUSE  
    /DRIVEWAY

INT.

MILLIE DENTON'S HOUSE  
    /FRONT DOOR  
    /LIVING ROOM  
GULL'S WAY  
    /KITCHEN  
    /HARDCASTLE'S DEN  
    /HALLWAY OUTSIDE DEN  
    /DINING ROOM  
    /FRONT DOOR  
    /MAID'S ROOM (MILLIE'S BEDROOM)  
GATEHOUSE  
    /MARK'S BEDROOM  
    /LIVING ROOM  
PICK-UP  
HARPER'S OFFICE  
    /HALLWAY OUTSIDE OFFICE  
BEVERLY HILLS BAR  
BEVERLY HILLS OFFICE BUILDING  
    /CORRIDOR  
    /CLARKSON'S LAW OFFICE  
LARRY PRICE'S HOUSE  
    /LIVING ROOM  
    /STUDY  
    /STAIRCASE  
    /POOL HOUSE

HARDCASTLE & McCORMICK

"IF YOU COULD SEE WHAT I SEE"

ACT ONE

FADE IN:

(Note: This opening series of shots should be conceived visually and aurally so as to suggest a premonition - a psychic vision of impending doom. The images should remain incongruous and in random sequence as we catch only glimpses of objects, settings, persons. These same shots will be repeated throughout the story).

1 OMITTED 1

2 CLOSE ON - A DINNER PLATE 2

Just washed, the kind you can see your reflection in. It tumbles over and over again, in mid-air. Falls to the floor. Shatters into a million tiny pieces.

3 OMITTED 3

4 CLOSE ON - A WINE FLUTE 4

There's a strawberry at the bottom. It tips over on a tray, the strawberry rolls out toward CAMERA in slow motion. \*

5 CLOSE ON - A STRING OF ITALIAN LIGHTS 5

Swaying in the breeze. Shimmering against the backdrop of night.

6 CLOSE ON - A LIGHT BULB 6

SOUND of a GUNSHOT. The bulb shatters.

7 CLOSE ON - McCORMICK 7

Looking like a resident of Dante's inferno as steam rises from an unseen hot tub and wafts up past his face.

7A

CLOSE ON - AN AQUARIUM

7A\*

Exotic fishes gliding around a tank. A dead fish floats on the surface.

8

CLOSE ON - A GUN

as it's thrust into McCormick's gut. He reacts as one round is fired point blank into him.

9 EXT. A HILLY, WOODED AREA 9

In the background, we can see a distinctive boulder as a body (McCormick's) is tossed down a ravine.

10 EXT. CEMETERY - DAY 10

TIGHT ON a figure (Hardcastle) grieving over a coffin. Whereupon, off the SOUND of a newspaper CLUNKING against a door --

CUT TO

11 INT. DENTON HOUSE - MILLIE DENTON 11

pulled mercifully back from her visions to the present by the noise. She's the widow of an inmate McCormick knew in prison, a Kim Stanley/Shelley Winters type. Late fifties. A recluse. Tortured by her psychic abilities.

The house is modest, middle-class, but strangely dark. The shades are down, the curtains drawn. Millie looks over at the front door and --

12 ANGLE - A CAT 12

Springs into frame, startling both Millie and us. She picks it up, then stroking it crosses over to the front door. Unlocks it, opening it a crack -- just enough to slide the newspaper in.

13 ANGLE - MILLIE 13

A world-weary shrug. She closes the door. Steps back into the living room with the newspaper.

14 OMIT 14

CUT TO

15 INT. GULL'S WAY - KITCHEN - DAY 15

TIGHT on an open newspaper on the table (the same edition as in the previous scene). The headline reads:

DIVORCE ATTORNEY SLAIN

CONTINUED

CONTINUED

ANGLE ADJUSTS to include Hardcastle standing over the counter. As he skims the article, he picks up an empty pitcher of orange juice -- he doesn't realize it's empty -- pours the contents into a glass. A few drops trickle out. Hardcastle looks up. Shakes his head. Crosses over to the fridge. Opens the door. Rifles around for more orange juice. Nada.

HARDCASTLE

McCormick.

Hardcastle continues to rifle around in the fridge, then:

ANGLE - McCORMICK

as he shoulders his way in, looking like a haggard homemaker. He has a silver tea pot in one hand and a cloth in the other.

McCORMICK

What now?

HARDCASTLE

We're out of orange juice.

McCORMICK

I know. I put it on the grocery list.

HARDCASTLE

What good's it gonna do me sittin' on some list? It should be sittin' in the refrigerator next to the milk which we're also out of.

McCORMICK

You know, Judge, contrary to popular belief, breakfast is not the most important meal.

HARDCASTLE

It's my most important meal.

McCORMICK

We got plenty of baloney. You could have lunch.

HARDCASTLE

I made the mistake of givin' you too much rein and what happens? Your work starts slippin'.

CONTINUED

McCORMICK

My work's the same as it's always been.

HARDCASTLE

Substandard.

McCORMICK

Got up on the wrong side of the bed, hunh?

HARDCASTLE

I got up to this.

Hardcastle crosses back to the counter, brandishes the newspaper. McCormick moves over, sets down the teapot, takes the newspaper.

McCORMICK

(reading)

Beverly Hills divorce attorney slain...

(looks up)

Hey, don't I know this guy? Charlie Clarkson. Wasn't he the guy that sat in for Judge Merritt at your last poker game?

HARDCASTLE

Yep. Took twenty bucks off me, too.

McCORMICK

Right. And after he left, your poker buddies called him old fish face. Said he had the personality of an amoeba.

HARDCASTLE

Ah, those guys, what do they know. Charlie was loaded with personality. They don't make 'em like Charlie anymore.

CONTINUED

McCORMICK

(a look; back to paper)

It says he and his secretary were  
gunned down in an apparent robbery  
attempt late last night.

HARDCASTLE

Nothin' burns me more than people  
tryin' to get somethin' for nothin'.

McCormick's heard this before. Rolls his eyes.

McCORMICK

Are we still talking about Charlie  
Clarkson? Or are we about to go  
into round six of the battle of the  
raise?

HARDCASTLE

I don't owe you any raise. We're  
out of groceries, there's dirty  
laundry piled up the kazoo, the  
house hasn't been vacuumed in a  
week --

McCORMICK

(overlapping)

Do you have any idea how tired I  
am of having dishpan hands? And  
if I'm not doing the dishes, I'm  
polishing the silverware, cleaning  
the garage, washing your dirty  
socks.

HARDCASTLE

That's just too bad, McCormick,  
'cause your're stuck doin' it.

McCORMICK

That's where you're wrong, Judge.  
Because I'm going to do something  
about it. I'm going to hire a  
maid.

McCormick exits and we:

CUT TO



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6.

17

INT. GATEHOUSE - DAY

17

TIGHT ON reams of papers. McCormick flips through them in search of a phone number.

HARDCASTLE (V.O.)

I'm telling you right now.

I'm not paying for any maid.

ANGLE ADJUSTS to include Hardcastle looking on as McCormick continues his search.

MCCORMICK

Fine. I'll pay for the maid.

HARDCASTLE

With what? Monopoly money?

MCCORMICK

No, with my salary...Here it is.

18

INSERT - THE PAPER

18

as McCormick locates it. There's a name and telephone number written on it:

MILLIE DENTON, 555-2424

19

BACK TO SCENE

19

As McCormick, telephone number in hand, crosses over to the phone. Hardcastle follows.

HARDCASTLE

Do you have any idea how much it costs these days to hire a maid? Plus room. And board.

MCCORMICK

I figured it all out, last month, when the washing machine overflowed and flooded the laundry room and I had to cancel my date with Doreen ...I can pay a maid half my salary and still come out ahead.

HARDCASTLE

We're not hiring a maid. And that's final.

CONTINUED

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7.

19

CONTINUED

19

McCORMICK

Sorry, Judge, but you can't tell  
me what to do with my money.

As McCormick picks up the phone and dials, we:

CUT TO

20

INT. DENTON HOUSE - DAY

20

Millie's bending over the sofa, vacuuming it with one of those funny looking nozzle attachments. She straightens up. The camera closes resolutely in on her eyes, her inner visions drifting inexorably away from the present to the irrepressible recurring vision of --

21

A MONTAGE OF SHOTS

21

Comprising a series of rapid-fire quick, subjective visual flashes of the images we saw in the opening sequence. Then, dissolving back to --

22

ANGLE - MILLIE

22

as she snaps back. Switches off the vacuum. Looks over at the telephone.

23

INSERT - THE TELEPHONE

23

Half a beat. It RINGS.

24

RESUME MILLIE

24

as she sets down the vacuum. Crosses over to the phone. Picks up the receiver. Hesitates. Then:

MILLIE

Hello.

25

INTERCUT - McCORMICK

25

With Hardcastle looking on.

McCORMICK

Hello. I'd like to speak to  
Millie Denton, please.

MILLIE

Speaking.

CONTINUED

CONTINUED

MCCORMICK

Hi. I don't know if you remember me, but my name's Mark McCormick. I was a friend of your husband's. ...We were cellmates for a coupla' months back in '81.

MILLIE

Mark McCormick. Yes. I remember you.

MCCORMICK

(apologetically)

I know I should have called sooner. I was sorry to hear about Buddy.

MILLIE

Thank you.

MCCORMICK

(exchanges a look with HC)

Look, Millie, I heard from some of the guys that you might be looking for work.

(Millie doesn't respond)

You're a housekeeper, right?

MILLIE

Yes. Yes, I am.

MCCORMICK

Great. Well, I'm looking to hire a housekeeper...The pay's not much.

MILLIE

Money's never been that important to me.

CUT TO

INT. GATEHOUSE

As McCormick covers the mouthpiece with his hand. Leans over to Hardcastle.

MCCORMICK

Money's not important to her.

CONTINUED

26

CONTINUED

26

HARDCASTLE  
She sounds terrific.

They exchange a look.

MCCORMICK  
(into phone)  
Why don't you come for an interview.  
Say tomorrow, around eleven...You  
can meet my employer, Judge Milton  
C. Hardcastle.

CUT TO

27

INT. DENTON HOUSE

27

CLOSE ON Millie as she hangs up the phone, under --

MILLIE  
Fine. I'll see you and Judge  
Hardcastle tomorrow.

28

ANGLE - HARDCASTLE (MILLIE'S VISION)

28

The same image we saw in the opening sequence -- Hardcastle  
grieving over a coffin.

SMASH CUT TO

29

EXT. CEMETERY - DAY

29

ON Hardcastle standing over the coffin of Charlie Clarkson.  
ANGLE ADJUSTS to include the other mourners -- there's not a  
man or woman among them that actually liked Clarkson --  
FRANK HARPER next to Hardcastle; several attorneys, some  
dressed in three-piece suits, the ambulance chasers in  
polyester and plaid; and WENDELL PRICE, a big-gun Beverly  
Hills divorce attorney. Underneath the expensive Italian  
threads lurks a real slime bag.

30

INTERCUT - A MINISTER

30

in mid-eulogy.

MINISTER  
All of us who knew Charlie will  
agree - he wasn't a witty man. He  
never sent out a Christmas card.  
He didn't even like animals.

CONTINUED

31

INTERCUT - HARDCASTLE AND THE OTHER MOURNERS

31

Hardcastle frowns as the other mourners react to the truth of the Minister's words. \*

MINISTER

But, he remained throughout his life a dedicated member of the California Bar. And for that, we will remember him...May he rest in peace. \*

CUT TO

32

EXT. CEMETERY - LATER

32

as Hardcastle, Harper and Price move toward their cars. As much as Hardcastle may have liked Charlie Clarkson, he despises Price. \*

PRICE

What's it been, Milt? Six years?

HARDCASTLE

Seven and a half.

PRICE

(to Harper)

Last time I had a case in front of this guy he was sitting in for Judge Willoughby. Kessler vs. D'Amato.

Hardcastle reacts -- the case still leaves a bitter aftertaste.

HARPER

I remember that case. It was all over the papers. A young drifter sued the heiress to a frozen food fortune for palimony.

HARDCASTLE

Yeah, and when he lost the case, he tried to strangle the money out of her. He's serving twenty-five in the state pen. \*

PRICE

I'm not responsible for my clients' actions, Milt. What attorney is?

(to Harper)

He's not going to introduce us...  
Wendell Price. \*

CONTINUED

32

CONTINUED

32

HARPER

Frank Harper.

(they shake hands)

Price. I caught you on that morning show. Divorce attorney to the stars.

PRICE

Represent more Academy Award winners than any attorney in the biz.

Hardcastle frowns. Price checks his watch.

PRICE

Gotta run. I'm meeting the "Jester Johns" at my club. Hottest punk rock group on the charts. Handling the divorces for the entire group. Except the drummer. He's not the marrying kind.

Hardcastle manages to pump up a shallow grin.

33

ANGLE - A LIMO

33

as it pulls up in front of Price. He gets in.

PRICE

Ciao.

34

ANGLE - HARDCASTLE AND HARPER

34

as they watch the limo pull away.

HARPER

The guy's a real celebrity.

HARDCASTLE

The guy's a sleaze bag. Uses every dirty trick in the book to win his cases.

HARPER

Okay, so you don't like the guy. Nobody liked Charlie Clarkson and look at the turnout at his funeral.

CONTINUED

HARDCASTLE

Charlie was a little rough around the edges, but he was a good man. I liked him.

HARPER

That makes you a minority of one, Milt.

HARDCASTLE

You didn't know him like I did. I owed Charlie. I didn't know you two were close.

HARPER

We weren't. I'm here on official police business.

HARDCASTLE

You know somethin' that wasn't in the papers?

HARPER

Clarkson and his secretary didn't die in a robbery attempt. But somebody sure went to a lot of trouble to make it look that way.

Hardcastle arrives at the Pick-up truck.

HARDCASTLE

I got a personal interest in this case, Frank. Call me if you come up with anything. Okay?

TIME CUT TO

HARDCASTLE'S POV - THE HALLWAY OUTSIDE DEN

as McCormick ENTERS FRAME -- furiously vacuuming with one hand, dusting with the other. Making quite a racket.

INT. HARDCASTLE'S DEN - HARDCASTLE

Seated at his desk. Trying to carry on a phone conversation.

HARDCASTLE

(into phone)

What...I can't hear you...

(to McCormick)

McCormick, turn that thing off.

CONTINUED

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13.

36

CONTINUED

36

The CLATTER continues uninterrupted in the b.g.

HARDCASTLE

(into phone)

Listen, Frank, I gotta go. Give us about an hour.

Hardcastle hangs up in disgust. At the same instant, McCormick switches off the vacuum.

37

ANGLE - McCORMICK

37

as he enters the den, dusting everything in sight. Slowly, he makes his way toward Hardcastle.

HARDCASTLE

What're you doing?

McCORMICK

I'm straightening up. The maid's going to be here any minute. I want the place to look good.

HARDCASTLE

You've been out in the sun too long.

McCORMICK

Judge, do you know how difficult it is to find good help these days? Domestic's are very selective.

Hardcastle fixes McCormick with a look. The DOORBELL RINGS.

McCORMICK

She's here.

McCormick shoves the dust cloth into one of the desk drawers. He looks over at Hardcastle. Shakes his head. Then adjusts Hardcastle's sweat shirt -- the way you would straighten another man's tie.

McCORMICK

You could have dressed up a little. I want to make a good impression.

CUT TO



38

INT. THE FRONT DOOR - DAY

38

As McCormick swings the door open TO REVEAL Millie standing in the doorway.

McCORMICK

Hi...

39

MILLIE'S POV

39

McCormick broadly smiling, putting on his best face.

McCORMICK

You must be Millie Denton.

40

McCORMICK'S POV

40

Millie, as her eyes space out.

41

A SERIES OF SHOTS (MILLIE'S VISION)

41

The same images we saw earlier -- McCormick's face partially concealed by rising steam; a gun; a dinner plate; Hardcastle standing over a coffin; an aquarium, etc.

McCORMICK (V.O.)

Mrs. Denton...

DISSOLVE TO

42

INT. HARDCASTLE'S DEN - LATER

42

McCormick is sitting on the sofa next to Millie. Hardcastle looks on.

MILLIE

I'm sorry. It's just you remind me so much of my son.

HARDCASTLE

(to McCormick)

I told Frank we'd meet him at his office in an hour. He has some new information on the Clarkson case.

MILLIE

I hope I didn't keep you waiting too long. I had to take the bus.

CONTINUED

MCCORMICK

The bus? You could have called me. I could've picked you up.

MILLIE

I remember Buddy saying you had a good heart. That you weren't like the other cons. He always said you didn't belong inside.

Millie harpoons Hardcastle with a look. Hardcastle shifts uncomfortably.

HARDCASTLE

(to McCormick)

We're gonna be late.

MCCORMICK

Go ahead without me, Judge. Millie and I have business here.

McCormick grins affectionately at Millie.

MILLIE

If you have another appointment, Mark, I can come back another time.

MCCORMICK

Why don't I give you a tour of the place.

HARDCASTLE

While you're at it, why don't you see if you can find my keys.

CONTINUED

42

CONTINUED - 2

42

McCORMICK

(rising)

You lost them again? We may have to attach a little elastic band to your sleeve, just like we do for your mittens.

Hardcastle grimaces.

43

ANGLE - MILLIE

43

She stares off into space, then slides down to the opposite end of the sofa. The Hardcastle-McCormick exchange continues in the b.g.

McCORMICK

Did you look in the kitchen above the refrigerator?

HARDCASTLE

Yes.

McCORMICK

Behind the table in the hall?

HARDCASTLE

I already looked there.

Millie reaches her hand in between the cushion and the frame and retrieves Hardcastle's keys.

MILLIE

Are these the keys you were looking for?

44

ANGLE - HARDCASTLE AND McCORMICK

44

as Millie hands the keys to Hardcastle.

HARDCASTLE

Yeah, thanks. Where'd you find 'em.

MILLIE

In the sofa.

(off their looks;  
covering)

That's the first place I always check. Everybody's always losing their keys in the sofa.

McCormick flashes a big smile at Hardcastle.

CONTINUED

44

CONTINUED

44

McCORMICK  
 See, Judge, Millie's organizing  
 us already.  
 (to Millie)  
 You're hired.

And off McCormick's grin.

CUT TO:

45

OMITTED

\*45

45A

EXT. POLICE STATION - DAY

\*45A

as Hardcastle and McCormick get out of the Coyote and head for the entrance.

McCORMICK  
 I hire a maid. I should be  
 a man of leisure. No. You  
 drag me down to the police  
 station.

HARDCASTLE  
 Now that you're a man of leisure,  
 you got more time to work on  
 this case.

McCORMICK  
 I got my own work, Judge. I  
 gotta work on my tan. My tennis  
 game. Eat freshly baked cookies  
 in the kitchen with Millie.

HARDCASTLE  
 When we get back home what you're  
 gonna work on is gettin' references  
 for Millie Denton.

McCORMICK  
 She looks like everybody's mother.  
 Isn't that reference enough?

And as Hardcastle and McCormick enter the building --

\*

46

ANGLE - THE OFFICE DOOR

46

as Harper throws it open. LONI SUMMERS, starlet, steps out. She doesn't look like anybody's mother or daughter. She's big, blond and beautiful like Angelyne.

CONTINUED

46

CONTINUED

46

HARPER

Thank you, Miss Summers. I  
know where to reach you  
if I have any more questions.

Loni smiles at Harper. She steps out into the hall,  
pausing to make meaningful eye contact with Hardcastle and  
McCormick. And as she sashays down the hall --

47

ANGLE - HARDCASTLE AND MCCORMICK

47

studying her every vavavavoom.

MCCORMICK

Wasn't that -

HARPER

Loni Summers. The actress. She's  
got that billboard up on Sunset.

MCCORMICK

Yeah. That big billboard with  
that small bikini.

HARDCASTLE

Glue your eyes back in, McCormick.

Hardcastle sneaks another look at Loni, then half-drags  
McCormick into the office.

48

INT. HARPER'S OFFICE

48

as Hardcastle and McCormick enter.

HARPER

It's like I started to tell you  
on the phone, Milt. Clarkson was  
representing Miss Summers' in her  
divorce.

MCCORMICK

Her husband must be a fruitcake.

CONTINUED

HARPER

Her husband is Dex Falcon, the movie star.

HARDCASTLE

The guy's been married and divorced more times than you've been to traffic court, McCormick.

Harper moves behind his desk. Hardcastle and McCormick follow.

HARPER

Clarkson called her the night he died. Told her he had information that would win her case and destroy her husband. Said he'd meet her at his office the next morning and explain everything.

HARDCASTLE

You gonna get a warrant and search Clarkson's office?

HARPER

You know I can't do that, Milt. I don't have any hard facts.

Harper and McCormick watch as Hardcastle stalks off to a far corner of the office.

HARPER

I don't get it. Why are you so hot under the collar about this Clarkson murder? Nobody liked him.

HARDCASTLE

Since when is that a reason not to look for his killer?

HARPER

I'm lookin', I'm lookin'.

HARDCASTLE

Not hard enough.

48

CONTINUED - 2

48

HARPER

Milt, what is it with you and Charlie Clarkson?

HARDCASTLE

I was his friend.

McCORMICK

You're also the president and only member of his fan club. What gives?

HARDCASTLE

Clarkson did me a good turn once, Okay.

McCORMICK

C'mon, Judge. There's gotta be more.

HARDCASTLE

Back when I was a cop -- Mrs. Hardcastle and I were having problems. I was a rookie. Workin' the night shift. Double duty every fourth night. Got so I couldn't get the cases to stop turnin' over in my head. Day and night that's all I ever thought about.

49

INTERCUT - McCORMICK AND HARPER

49

as they react to his confessional.

HARDCASTLE

It got so bad, she went to see a lawyer about maybe gettin' a divorce.

McCORMICK

Charlie Clarkson.

HARDCASTLE

Yeah. He talked her out of it. Told her to go home and work things out...We had one hell of a good marriage after that. Thanks to Charlie.

McCormick regards Hardcastle with affection -- the kind of look that tells us he thought he knew all there was to know about the man, but he was wrong.

CONTINUED

49

CONTINUED

49

HARPER

Look, Milt. I'd like to help you. But the Clarkson case is low priority with the department. I can't waltz in and open up the guy's files. My hands are tied.

HARDCASTLE

Mine aren't.

\*

SMASH CUT TO

50

INT. BEVERLY HILLS OFFICE BUILDING - CORRIDOR - DAY

50

As Hardcastle and McCormick head down the hall. Wearing suits, carrying briefcases.

MCCORMICK

I can't believe you're really going to do this.

HARDCASTLE

I practiced law once before. I can do it again.

MCCORMICK

Yeah, but divorce law. Judge, you got a reputation to protect.

\*

51

INT. CLARKSON'S OFFICE - DAY

51

as Hardcastle and McCormick push in through the doors and enter the reception area.

52

MCCORMICK'S POV

52

A bevy of gorgeous, soon-to-be available Beverly Hills matrons, actresses, starlets. And the most prominent feature, a fish tank. Lots of fishes are swimming around and a dead fish floats on the surface.

\*

53

OMIT

53\*



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54

INT. GULLS' WAY - KITCHEN

54

ON MILLIE as she drops a spoon into the sink. As she's  
about to pick it up, she spaces out.

\*  
\*

DISSOLVE TO:

55

A SERIES OF SHOTS

55

We see the familiar images begin to repeat...the plate,  
the glass, the gun, the coffin...the dead fish. And we:

\*  
\*  
\*

FADE OUT

END OF ACT ONE

ACT TWO

56

FADE IN:

56

INT. HARDCASTLE'S DINING ROOM - NIGHT

Dinner is just over and Millie is clearing the table.

HARDCASTLE

Dinner was great, Millie. Just like Mrs. Hardcastle used to make.

MILLIE

Oh, good. I was a little nervous. It's been a while since I cooked for anybody but myself.

McCORMICK

Then cooking must be like riding a bike. I haven't eaten this well since... I've never eaten this well.

MILLIE

I hope you saved room for dessert.

HARDCASTLE

You know what my favorite dessert is?

McCORMICK

Tuttie Fruitie ice cream with marshmallow sauce.

Hardcastle shoots McCormick a look.

MILLIE

Pecan pie. With a scoop of vanilla ice cream.

Hardcastle regards Millie, nonplussed.

HARDCASTLE

McCormick told you.

McCORMICK

No, I didn't.

CONTINUED

MILLIE

(covering)

It was a lucky guess.

Millie starts for the kitchen.

MILLIE

Two pieces of pecan pie coming up.

HARDCASTLE

I think I'll have mine in the den.

McCORMICK

Pecan pie a la John Wayne.

(to Millie)

I'll help you with the dishes.

McCormick gets up, starts to clear off the table. And we:

CUT TO

Millie is washing. McCormick is drying.

McCORMICK

I guess the last couple of years  
have been pretty rough on you.  
Losing Buddy. Your son.

MILLIE

I managed...The worst part is the  
loneliness. Not having anyone to  
talk to. To do things for.Millie reaches over, brushes back one of the curls in McCormick's  
hair.

MILLIE

I don't have to tell you. You know  
what it's like to be alone.

McCORMICK

Well, I got Hardcase.

MILLIE

Why do your feelings for Judge  
Hardcastle embarrass you, Mark?

McCORMICK

They don't. I just don't talk  
about them.

(MORE)

CONTINUED

MCCORMICK (Cont'd)

(a look at Millie)

I can't believe it, you're here a week and I'm telling you things I never tell anybody.

MILLIE

(a long look)

I'm comfortable with you, too, Mark.

(a long beat)

If I tell you something, you won't sit in judgement, will you?

McCormick grins, continues to dry the dishes.

MCCORMICK

I don't do that.

MILLIE

Your life is in danger. Judge Hardcastle doesn't know it, but he's putting your life in danger.

MCCORMICK

(laughs)

He knows it all right. Since I hooked up with Hardcastle, I've been shot at. Run over. Thrown off a train.

MILLIE

I'm serious Mark. I see a gun.

MCCORMICK

What do you mean you see a gun?

MILLIE

When I was a little girl, something happened. I was in the playground. I was on the jungle gym with my best friend, Marianne. I got this picture... I didn't know what to call it then... I saw Marianne fall off. She was crying...I told her to get down, that something bad was going to happen. She laughed at me. All the kids laughed at me. Then she fell. She broke her back. After that nobody would play with me or be my friend. Because I was different.

(beat)

I've lived most of my life alone.

(MORE)

CONTINUED

57

CONTINUED - 2

57

MILLIE (Cont'd)

Shut off from people. Behind closed doors. And I want it that way because it hurts too much when I get too close. When I see things.

MCCORMICK

Are you saying you're some kind of psychic?

MILLIE

I'm saying I have pictures. I'm saying they come true.

McCormick shifts uncomfortably. Looks down at the dishes he's dried.

MCCORMICK

(re: dinner plates)

I think I'll put these away.

McCormick picks up one of the plates. He loses his grip and --

58

CLOSE ON - THE PLATE

58

as it slips out of his hand. Tumbles over and over again in mid-air. (Perhaps we see the actual plate, then the plate in Millie's vision in rapid-fire dissolves.) The plate crashes to the floor...shatters into a million tiny pieces.

59

A NEW ANGLE

59

as Millie stares down at the plate. A cloud washes over her face. McCormick regards her, bends down to clean up the mess, under --

MCCORMICK

It's okay. It's just a plate.

(off her look)

Isn't it?

CUT TO

60

OMIT

60

60A

EXT. GULL'S WAY - DAY

60A

as Hardcastle and McCormick walk across the driveway to the Coyote.

CONTINUED

60A

CONTINUED

60A

McCORMICK

I'm tellin' you, Judge. She said she has visions.

HARDCASTLE

Don't tell me you believe all that psychic mumbojumbo.

McCORMICK

She found your keys in the sofa.

HARDCASTLE

She said that's the first place she always looks.

McCORMICK

What about the pecan pie?

HARDCASTLE

Lucky guess.

McCORMICK

I don't know. I'm always reading about these psychics that predicted Nixon would resign, Farrah and Ryan would wed, the Yankees wouldn't make it to the world series.

HARDCASTLE

That's because you're always readin' those scandal sheets in the check-out line at the supermarket. If you read the Times or the Journal you'd avoid all that baloney.

McCORMICK

Yeah, but I'd miss out on all the show biz gossip.

CUT TO

61

INT. CLARKSON'S LAW OFFICE - DAY

61

Hardcastle and McCormick are seated around the office. Loni, tackily draped in a silk ensemble and the usual kilo of jewelry is in mid-conversation.

LONI

I was on my way to a party at the beach when Charlie called. At Warren's. For Liza.

CONTINUED

HARDCASTLE

Do you remember what time it was?

LONI

I remember I was rushing because the cleaners had spotted my chiffon jogging suit, so I had to wear leather.

MCCORMICK

(lustfully)

Leather?

HARDCASTLE

And that's when you got the call from Charlie.

LONI

At 6:52.

(off their looks)

I have this bad habit of always being late. So last year Dex bought me a digital watch. So when I have someplace to go, I keep checking my watch to speed myself up.

MCCORMICK

Sounds like a good system to me.

HARDCASTLE

(a look to MC)

What did Charlie say when he called?

LONI

He said he had turned up a diamond mine...no, gold, a gold mine. That I was going to walk away from the divorce a rich woman.

(tone changes; becomes  
hard and calculating)

He said together we were going to destroy Dex.

HARDCASTLE

Did he tell you why?

LONI

He just said the number I had given him panned out.

MCCORMICK

What number?

CONTINUED

61

CONTINUED - 2

61

LONI

The number I found on Dex's nightstand.

\*

HARDCASTLE

A phone number?

LONI

No.

McCORMICK

An address?

LONI

No. There were a lot of numbers.  
Like on a charge account.

\*

McCORMICK

(deducing)

Or a bank account?

\*

LONI

Maybe.

HARDCASTLE

Did Charlie ever say anything  
about Dex's financial situation?

LONI

Charlie said Dex didn't have as much  
money as he should. But I explained  
it to him.

\*

HARDCASTLE

Why don't you explain it to me.

LONI

See, Dex never has any money  
because he's always buying  
expensive gifts for his friends.  
Like cars. Or...

\*

Loni holds out her arm and flashes a chunky diamond  
bracelet.

LONI

...like this bracelet he gave me  
yesterday.

62

INSERT - THE BRACELET

62

As ostentatious and tasteless as they make them.

CONTINUED



(X)

62

CONTINUED

62

LONI

Real diamonds. I had it appraised.

63

RESUME HARDCASTLE AND McCORMICK

63

as they exchange a look.

HARDCASTLE

Why would Dex give you a diamond bracelet when he's divorcing you?

LONI

Oh, didn't I mention it? He's not divorcing me. The bracelet is a getting back together present.

Off their reaction, we:

CUT TO

64

INT. BEVERLY HILLS BAR - DAY

64

Trendy, airy in-spot for the in-crowd. We PICK UP DEX FALCON, sun-tanned, nose-bobbed, teeth capped, sitting at a corner table. He's in a heated discussion with his attorney, Wendell Price.

DEX

One more night with that broad and I'm gonna go crazy.

PRICE

It's only temporary. Until we get Milt Hardcastle off our back.

DEX

You're my lawyer. There's gotta be some other way. Some way I can go ahead with the divorce.

PRICE

Look, Hardcastle's taken over Clarkson's practice. He's representing Loni. If you go ahead with the divorce, he could find out about the Cayman account.

CONTINUED

64

CONTINUED

64

DEX

And I'm out ten million bucks.

PRICE

Thirty-five percent of that is mine.  
And I'm not about to risk losing it  
because you got tired of some blond  
bimbo.

DEX

The whole marriage to Loni was a  
mistake.

PRICE

That's what you said about your  
last five wives.

DEX

Maybe I'm not the marrying kind.

Price fixes Dex with a look.

PRICE

The problem is you are the marrying  
kind.

65

ANGLE - HARDCASTLE AND McCORMICK

65

as they enter the bar. Look around.

HARDCASTLE

His office said he'd be here.

McCORMICK

You're fishin', Judge.

66

HARDCASTLE'S POV

66

as he spots Price and Dex in the corner.

HARDCASTLE

Just follow my lead.

CUT TO

#2318

32.  
(X)

Rev. 10/29/85

67	OMIT	67
68	OMIT	68
69	INT. BEVERLY HILLS BAR	69

Hardcastle and McCormick are seated at the table with Price and Dex.

HARDCASTLE

(to Dex)

I hear congratulations are in order.

DEX

You heard about the award nomination. I'm running against some pretty stiff competition...Redford, Newman, Stallone.

McCORMICK

(overlapping)

I think the Judge was referring to you getting back together with Loni.

DEX

Oh that.

(a look to Price)

Yes, I'm very excited Loni and I were able to patch things up.

HARDCASTLE

Spur of the moment wasn't it?

PRICE

You know how love is, Milt. The more spontaneous you make it, the more they love it.

McCORMICK

The bracelet was a nice touch.

CONTINUED

HARDCASTLE

Loni says you're always buyin' expensive gifts for people.

DEX

My mother always told me, when the going gets tough, the tough go shopping.

HARDCASTLE

(a stab in the dark)

Charlie Clarkson didn't see it that way. Thought you might be funneling cash into foreign bank accounts. To avoid community property.

PRICE

Milt, you know how it is. You get to be a big star like Dex, those rumors always fly... My client has paid through the nose for all his divorces. Believe me, I know.

HARDCASTLE

Yeah, I bet you do. I bet you know a whole lot more than you're saying.

PRICE

Look, there's not going to be any divorce. Why can't we all be friends?

(off HC and MC's look)

I'm having a party tomorrow night. To celebrate the reconciliation. I know Loni'd like you and Mark to be there.

Hardcastle and McCormick start to get up.

CONTINUED

69

CONTINUED - 2

69

HARDCASTLE

We'll let you know.

Hardcastle moves off. McCormick smiles faintly at Price and Dex. Starts to follow as a Waitress carrying a tray brushes past. McCormick collides with her.

70

ANGLE - A WINE FLUTE

70

Perched on a tray. The strawberry floating at the bottom. The flute tips over just like in Millie's vision. The strawberry rolls out and we:

CUT TO

71

INT. HARDCASTLE'S DEN - NIGHT

71

McCormick is watching tv. Hardcastle is cleaning his gun. Millie appears in the doorway holding a sweater. She hands it to McCormick.

MILLIE

I brought you a sweater. It's getting cold.

McCormick shoots a look at Hardcastle.

McCORMICK

Thanks, Millie.

MILLIE

If there's nothing else, I think I'll turn in.

HARDCASTLE

Ah, Millie, did I mention -

MILLIE

(overlapping)

The pool man was going on vacation. I took care of it this morning. He's sending his brother-in-law to take care of things while he's away.

McCORMICK

(piqued)

How did you know the Judge was going to say that?

CONTINUED

71 CONTINUED

71

MILLIE

He mentioned it to me this morning.

\*

MCCORMICK

(relieved)

Oh.

HARDCASTLE

(rising)

If you two will excuse me, I'm going to bed.

\*

Hardcastle hands the gun to McCormick --

HARDCASTLE

Here...Now that we have a maid, you clean the gun.

\*

As Hardcastle moves to the door, passes by Millie and exits:

HARDCASTLE

Goodnight.

MILLIE

Goodnight, Judge.

CONTINUED

71

CONTINUED - 2

71

McCormick fixes Millie with a look, afraid that if he lingers too long the subject will turn back to Millie's visions. He grabs the cleaning utensils and the gun. Gets up. Moves toward the door.

MILLIE:

(ominous)

Mark --

McCormick leans over, kisses her on the cheek.

MCCORMICK

Goodnight Millie.

Millie grabs him, hugs him tight to her bosom. A beat. She releases him.

72

MILLIE'S POV - THE GUN

72

in McCormick's hand. McCormick notes her gaze.

MCCORMICK

Is something wrong?

MILLIE

(hesitating)

No. Goodnight, Mark.

CUT TO

73

INT. MAID'S ROOM (MILLIE'S BEDROOM) - NIGHT

73

She's sitting at the window. Staring out into space. As the CAMERA closes in on the windowpane:

DISSOLVE TO

74

A SERIES OF SHOTS (MILLIE'S VISION)

74

The same images as before. We end on the GUNSHOT and the light bulb shattering.

CUT TO

75

EXT. THE GATEHOUSE - NIGHT

75

From a distance, we look up into McCormick's bedroom window. A GUNSHOT rings out. The bedroom goes black. And we:

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

76

EXT. THE GATEHOUSE - THE NEXT MORNING

76

establish.

HARDCASTLE (V.O.)

You oughta be more careful. You  
could've gotten hurt.

77

INT. McCORMICK'S BEDROOM

77

TIGHT ON a bullet hole in one of the walls. ANGLE ADJUSTS  
to include McCormick repairing the damage with painter's putty  
and a spatula. Hardcastle looks on.

McCORMICK

I'm gonna get hurt if I keep workin'  
on this case.

HARDCASTLE

I told you last night and I'll tell  
you again...Just because you got  
careless with a gun and shot out a  
light, doesn't mean your life's in  
danger.

McCORMICK

You weren't there, Judge. You didn't  
see the way Millie looked at the  
gun. She knew what was going to  
happen...before it happened.

HARDCASTLE

Nobody knows what's gonna happen.  
Nobody can predict the future. It's  
called free will.

78

HARDCASTLE AND McCORMICK - MOVING

78

McCormick smoothes out the last of the putty and starts away  
down the stairs. Hardcastle follows.

McCORMICK

Then I'm exercising my free will.  
I'm off the case.

CONTINUED



78

CONTINUED

78

HARDCASTLE

You don't have any free will when it comes to my cases. You do what I tell you to do.

79

INT. LIVING ROOM

79

as McCormick and Hardcastle exit the stairs.

MCCORMICK

You know, I must be psychic. I knew you were going to say that.

\*  
\*

HARDCASTLE

Look, we got a pretty good idea what this Dex Falcon is up to. Now the sooner we get some hard evidence, the sooner this case is going to be over.

80  
thru  
90

OMIT

80  
thru  
90

90A

INT. KITCHEN - DAY

90A

as McCormick hangs up the phone. Smiles self-satisfied. And exits.

90B

INT. HARDCASTLE'S DEN - DAY

90B

as Hardcastle hangs up the phone. Smiles self-satisfied. Moves toward the door as McCormick enters. Zinging information in a game of one-upmanship --

MCCORMICK

Falcon has an account in Grand Cayman.

HARDCASTLE

10 million bucks.

MCCORMICK

Bet you don't know who made all the deposits.

HARDCASTLE

Larry Price.

(beat)

I think we're gonna RSVP to a party.

90C

EXT. GULL'S WAY - NIGHT

90C

to establish.

HARDCASTLE (V.O.)

Willya' get dressed? I don't want  
to be late to this shindig.

91

INT. HARDCASTLE'S DEN - NIGHT

91

TIGHT ON McCormick sitting in a chair. He's bare chested,  
wearing only the bottom half of a suit.

ANGLE ADJUSTS to include Hardcastle also in a suit, behind  
the desk.

McCORMICK

I'm waiting for Millie. She's  
ironing my shirt.

92

ANGLE - MILLIE

92

as she appears in the doorway holding McCormick's pleated  
dress shirt. Her eyes fixate on a glass award on Hardcastle's  
desk.

93

OMIT

93

93A

INSERT - THE AWARD

93A

The Judge of the Year Award from the District Court, 1975.  
It occupies a corner of the desk.

94

BACK TO SCENE

94

as McCormick gets up and walks toward Millie --

McCORMICK

Great. My shirt.

CONTINUED

94

CONTINUED

94

Millie crosses over to Hardcastle -- still fixating on the award.

MILLIE

(re: award; to HC)

You shouldn't keep that on the corner of your desk.

HARDCASTLE

That "Judge of the Year" award has been on my desk, in that spot, since 1975 when it was presented to me by the District Court. And that's where it's gonna stay.

MCCORMICK

(walking over)

I don't know, Judge. If Millie says to move it, I'd move it.

Hardcastle and McCormick exchange a look. Millie looks at McCormick, starts to hand him the shirt, her eyes space out, she drops her hand.

95

SERIES OF SHOTS (MILLIE'S VISION)

95

We are inside Millie's mind. We see in quick, subjective visual flashes, the now familiar images: the plate, the steam rising, the gun, the coffin.

96

ANGLE - MILLIE

96

trying to focus. Handing McCormick the shirt. He eyes her strangely.

MILLIE

Please don't go to the party.

MCCORMICK

I promise the Judge'll bring me home before curfew.

MILLIE

I see a string of lights. Steam  
rising from the ground. Two men.  
And a gun. And...I see your death.

McCormick looks from Millie, to Hardcastle and back again.

HARDCASTLE

The only thing the kid's gonna  
die from is the cold if he  
doesn't finish getting dressed.

MILLIE

Do you want to lose another  
son?

HARDCASTLE

(reacts irritated)

Millie, even if you can see  
things, and I don't believe you  
can, you can't change the future.  
But it's up to McCormick.

(to McCormick)

Look, Harper's seein' a friendly  
Judge about a warrant to search  
Price's office. You can come  
with me and help me search  
Price's house or you can stay  
home. The choice is yours.

Millie turns to McCormick.

CONTINUED

96 CONTINUED

96

MILLIE  
(to MC)  
Please stay home.

\*

MCCORMICK  
I can't. The Judge is counting  
on me.

MILLIE  
There's nothing I can do if  
you won't listen to me.

\*

Millie starts to leave. She pauses in front of Mark.  
Looks at him as if for the last time. Tears streak her  
face. McCormick starts to wipe them away, but she abruptly  
exits. And we:

CUT TO

97 OMIT

97

98 INT. MILLIE'S ROOM - NIGHT

98

There's a cat box on the floor, an open suitcase on the bed.  
PAN WITH Millie as she crosses to the dresser, grabs an arm-  
load of clothes and dumps them helter-skelter into the suitcase.  
As she closes the suitcase, we:

\*

CUT TO:

99

INT./ EXT. PRICE'S HOUSE - NIGHT

99

As the front door to the palatial mansion flies opens hitting us flush with a sudden adrenaline rush of an A-list party in full swing. Several mil worth of Italian marble, sculptures, impressionist art. And, on the sofas, by the bars a chattering, clinking sea of too hip, too perfect beautiful people.

100

INT. LIVING ROOM

100

Champagne in hand, Hardcastle and McCormick are standing near a staircase -- the focal point to the room. McCormick's attention is keyed on the bevy of scantilly-attired demi-mondes that populate the room.

HARDCASTLE

You look upstairs. I'll take care of the rooms down here.

\*

101

ANGLE - McCORMICK

101

A look to Hardcastle, then he catches a passing WAITER. Sets his glass down on the waiter's tray.

McCORMICK

I always work the fun parties.

\*

\*

HARDCASTLE

Just do it.

McCormick moves nonchalantly up the stairs.

102

ANGLE - HARDCASTLE

102

He watches McCormick for a beat. Then starts across the room. Sees Price. Heels around. Moves off in the opposite direction.

103

OMITTED

\*103

103A

A NEW ANGLE

\* 103A

as Price walks over to a MAN AT PARTY ("DICK"). Loni who is looking around for Dex overhears:

PRICE

Dick, have you seen Dex?

CONTINUED

#2318

48A.  
(X)

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103A CONTINUED

103A

DICK

I think he's in the study.

Loni discreetly follows Price across the room to the shuttered study door. And, as he opens the door and starts through --

104 ANGLE -- LONI

104

who pulls up. Peers through the door into --

105 INT. STUDY

105

Dex is locked in a steamy embrace with a REDHEAD.  
Price enters.

PRICE  
(to Redhead)  
Will you excuse us.

The Redhead shrugs, gathers up her scarf which is strewn  
over a chair and exits. Dex blows her a kiss.

106 ANGLE - LONI

106

who's seen all she needs to see through the shutters and  
moves off in a huff.

107 INT. STUDY

107

as Price closes the door for privacy.

PRICE  
I just got a call. Hardcastle has  
his friend Harper working on a search  
warrant.

DEX  
My God, they're on to us.

PRICE  
There's no need to panic.  
Everything they've got so  
far is circumstantial...unless  
they find the files. \*

DEX  
I don't want to go to jail.  
Do you know what would happen  
to me in there? \*

PRICE  
Nobody's going to jail. All we  
have to do is get rid of Hardcastle  
and his sidekick before they do  
any real damage. \*

Price moves over to the desk, opens a drawer, retrieves a  
gun, checks to make sure it's loaded, under --

CONTINUED



#2318

49A.

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107

CONTINUED

107

DEX

When we killed Clarkson and his secretary you said there'd be no more trouble. All I wanted to do was put a little money aside for my retirement.

\*

PRICE

Unless you're planning on an early retirement, meet me in the pool house in ten minutes.

\*

CUT TO:

#2318

50.

108 INT. STAIRCASE

108

as McCormick comes down the steps. It's clear he's come up empty-handed. He looks around for Hardcastle. A WAITER approaches.

WAITER

Mr. McCormick?

McCORMICK

Yes.

WAITER

I have a message for you. From Judge Hardcastle. He wants you to meet him in the pool house.

CUT TO

109 EXT. GROUNDS

109

TRACK with McCormick as he cuts a path around the lighted swimming pool. Passes under a string of swaying Italian lights.

110 CLOSE ON - A STRING OF ITALIAN LIGHTS

110

as seen in Millie's vision -- shining brightly against the dark sky.

111 ANGLE - McCORMICK

111

as he continues on. He stops beside the outdoor jacuzzi to get his bearings. The steam drifts up past his face.

112 CLOSE ON - McCORMICK

112

as seen in Millie's vision -- a resident of Dante's inferno. Steam rising, wafting past his face.

113 ANGLE - McCORMICK

113

as he spots the pool house. Starts over.

CUT TO

#2318

51.

114

INT. PRICE'S HOUSE - HARDCASTLE

114

in the crowd. Looking for McCormick. The same Waiter as before approaches.

WAITER

Judge Hardcastle?

HARDCASTLE

Yes.

WAITER

I have a message for you. From a young gentleman with curly brown hair. He asked that you meet him in the pool house.

CUT TO

115

INT. MILLIE'S HOUSE - NIGHT

115

It's dark. She enters. She's immediately struck by another of her visions.

116

A SERIES OF SHOTS (MILLIE'S VISION)

116

in rapid-fire succession. One image almost indistinguishable from the next.

CUT TO

117

INT. POOL HOUSE - NIGHT

117

Also dark. McCormick enters.

MCCORMICK

Judge. Judge, are you in here?

McCormick takes a few steps forward and walks right into a pointed pistol.

CUT TO

117A

INT. PRICE'S HOUSE - NIGHT

117A

as Hardcastle heads toward the patio doors. Loni corrals him.

LONI

We have to talk.

HARDCASTLE

Call me at the office in the morning.

CONTINUED

117A CONTINUED

117A

LONI

I saw Dex with another woman.

HARDCASTLE

Ten minutes. I'll be back. \*

LONI

(petulant)

I don't want to be married to  
that two-timing weasle for another  
ten minutes. I want a  
divorce, now! \*

As Loni thwarts Hardcastle's movement, we:

CUT TO

118 OMIT

118

119 INT. POOL HOUSE - NIGHT

119

Flanked by Dex, Price trains a gun on McCormick.

MCCORMICK

Hardcastle called it. You  
guys killed Clarkson and his  
secretary.

DEX

Shut up.  
(to Price)  
Where's Hardcastle?

McCormick looks over at the door, then back at the gun.

PRICE

He'll be here. And then we're  
all going to take a ride.

120 CLOSE ON - A GUN (MILLIE'S VISION)

120

As this image intrudes on the previous scene, pulsing out  
at the screen. A gun is thrust into McCormick's belly.  
Bullets discharge. McCormick goes down in a heap.

- 121
ANGLE - McCORMICK
121
- in the pool house. His decision made. He lunges at Price. Wrestles for the gun.
- 122
CLOSE ON - A GUN (MILLIE'S VISION)
122
- A subjective visual flash of the gun as seen by Millie.
- 123
ANGLE - McCORMICK
123
- as Price's gun is thrust into his gut.
- 124
ANGLE - MILLIE
124
- In the darkness. Rocking back and forth in a chair.
- 125
ANGLE - McCORMICK
125
- as the gun goes off.
- 126
ANGLE - MILLIE
126
- as she doubles over in pain.
- 127
ANGLE - McCORMICK
127
- as he slumps to the ground.
- 128
ANGLE - MILLIE
128
- Weeping. Holding her stomach. Rocking frantically back and forth in the chair.

PRICE (V.O.)  
I didn't want to kill him here.

DEX (V.O.)  
What about Hardcastle?

PRICE (V.O.)  
I'll take the body out to  
Kelly's Curve and worry about  
Hardcastle later.

\*  
\*  
\*

#2318

54.

129

ANGLE - McCORMICK

129

On the ground. Bleeding. Lifeless. And we:

FADE OUT

END OF ACT THREE

ACT FOUR

130 FADE IN: 130

EXT. POOL HOUSE - NIGHT

establish. The SOUND of PARTY CHATTER in the b.g.  
SPLASHING in the pool.

131 INT. POOL HOUSE - NIGHT 131

Hardcastle is alone. Starts to leave. Glances down at the  
floor and --

132 HIS POV 132

a small pool of blood. He bends down to get a closer look.

133 CLOSE ON - HARDCASTLE 133

as he reaches a horrible conclusion.

CUT TO

134 EXT. HILLY, WOODED AREA - NIGHT 134

Desolate. A dark and winding road. A Bentley navigates  
the curves. Slows. Pulls off onto a narrow graveled  
shoulder.

135 OMITTED 135

135A EXT. ROADSIDE 135A\*

The Bentley drives up. Price gets out, goes around, opens  
the trunk. Drags McCormick's lifeless body to the edge of  
the shoulder. Throws McCormick down the ravine.

CUT TO

136 INT. PRICE'S LIVING ROOM - NIGHT 136

As Hardcastle steams in and makes a bee-line for Dex who  
is standing with a group of admirers.

136A

NEW ANGLE

136A

as Hardcastle decks Dex with a punch. Dex goes down, his nose bloodied. His hands shielding his face from further attack --

DEX

My face...don't hurt my face!

Hardcastle picks Dex up by the collar, throws him against the wall.

HARDCASTLE

What have you done to McCormick?

Whereupon a hand suddenly REACHES INTO FRAME and --

HARPER

Milt!!

-- grabbing Hardcastle by the shoulders. Harper, flanked by several COPS drag Hardcastle bodily away. \*

137

A NEW ANGLE

137

as Hardcastle throws off Harper's grip. Takes several deep breaths, trying to regain some control.

138

OMIT

138

138A

ANGLE - WAITER

138A

on a nearby telephone extension. In mid-conversation.

WAITER

(regards Dex)

Mr. Falcon can't come to the phone right now...I think you'd better get over here. The police are all over the place. There's some sort of big problem.

138B

INT. TELEPHONE BOOTH - NIGHT

138B

Price is on the phone.

PRICE

I'm on my way.

CONTINUED



138B

CONTINUED

138B

From the expression on Price's face as he hangs up the receiver, we sense that home is the last place he intends to go.

139

INT. POOL HOUSE - HARDCASTLE - NIGHT

139

Tense. Chomping at the bit. Harper, acutely aware of Hardcastle's inner feelings as he takes inventory of the "crime" scene. Finally, to a POLICEMAN standing near the door.

\*

CONTINUED

139 CONTINUED

139

HARPER

Along with the A.P.B. on Price,  
I want you to put one out on Mark  
McCormick.

The policeman nods and exits. Harper moves over to  
Hardcastle.

HARPER

You were right. We found  
copies of Clarkson's files  
in Price's office.

Hardcastle starts to exit. Harper blocks his path.

HARPER

Where to you think you're going?

HARDCASTLE

I'm goin' to ask Falcon a few  
more questions.

HARPER

Look, I know how you feel,  
but an assault and  
battery rap isn't gonna do  
anybody any good.

HARDCASTLE

Outta my way -

HARPER

(blocking)

We don't know the blood is  
McCormick's. All we know is  
Price and Falcon probably shot Clarkson.

HARDCASTLE

They probably shot McCormick, too.

HARPER

Don't go jumpin' to any conclusions.  
Go home. For all we know, Mark'll  
show up there. If I hear anything,  
I'll call you.

Off Hardcastle's look of resignation, we:

CUT TO

140

EXT. RAVINE - NIGHT

140

McCormick's body lies buried beneath the brush. After a beat that seems like a good two hours, we CLOSE ON McCormick's hand. His fingers move ever so slightly, and we:

CUT TO:

141

INT. GATEHOUSE - NIGHT

141

The light comes on. Hardcastle enters. Frantically looks around.

HARDCASTLE

McCormick...?

142  
thru  
144

OMITTED

142  
thru  
144

144A

INT. ENTRY WAY AND HARDCASTLE'S DEN - NIGHT

144A

as Hardcastle comes in to the entryway.

HARDCASTLE

McCormick.

No response. He moves into the den, crosses over to his desk. Reaches for the telephone and --

145

OMIT

145

145A

CLOSE ON - THE AWARD (SLOW MOTION)

145A

as Hardcastle knocks against it, sends it flying, crashing to the floor.

146

CLOSE ON - HARDCASTLE

146

as he reacts, recalling Millie's words --

\*

MILLIE (V.O.)

You shouldn't keep that on the corner of your desk.

No sooner has this filtered his subconscious than he's out the door --

#2318

58A.

147 INT. MAID'S ROOM (MILLIE'S BEDROOM) - NIGHT

147

Hardcastle enters through the open door. A beat as he looks around, then crosses over to the dresser, rummages through the drawers -- empty.

CUT TO

- 148 INT. MILLIE'S HOUSE - MILLIE- NIGHT 148  
still intermittently rocking in her chair -- the cat  
snuggling in her lap. Utterly drained. Emptied of  
tears. In mourning.
- 149 ANGLE - THE DOORWAY 149  
SOUNDS of Hardcastle pounding on the front door.  
HARDCASTLE (V.O.)  
Millie. Millie, it's Milt  
Hardcastle.
- 150 ANGLE - MILLIE 150  
as the cat bounds out of her lap, races over to the door.  
Starts scratching the frame. Millie just keeps rocking. \*
- 151 EXT. MILLIE'S HOUSE - NIGHT 151  
as Hardcastle goes around to a side window.
- 151A HIS POV - THROUGH WINDOW 151A  
Millie rocking in her chair.
- 151B REVERSE ANGLE 151B  
Hardcastle knocks on the window.  
HARDCASTLE  
Millie, open the door. I  
gotta talk to you.  
Hardcastle stands there a moment. Then, moves back around to:
- 151C EXT. MILLIE'S HOUSE - FRONT DOOR 151C  
In utter frustration, Hardcastle wrestles with the doorknob.
- 152 INSERT - THE DOORKNOB 152  
as it turns in Hardcastle's hand.

#2318

59A.  
(X)

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153

A NEW ANGLE

153

as Hardcastle pushes through into --

154

INT. MILLIE'S HOUSE

154

He stands there a moment staring at Millie. Then, crosses over to her, rests his hand on her shoulder.

HARDCASTLE  
Have you heard from McCormick?

CONTINUED

154

CONTINUED

154

Millie continues to stare into space --

MILLIE

Mark's dead.

HARDCASTLE

(losing it)

He's not dead. He's missing. Do you know where he is?

MILLIE

He wouldn't listen to me. You wouldn't listen. Now he's dead.

Hardcastle grabs hold of Millie's rocker, spins it around. Eyeball-to-eyeball with her.

HARDCASTLE

The kid's in trouble. I gotta help him. Help me help him, Millie.

MILLIE

He's beyond help.

HARDCASTLE

McCormick's all I've got. I need your help. Please, I'm begging you.

Millie looks up at Hardcastle. A beat. She nods. Gets up. And as they start for the door --

HARDCASTLE

Thank you.

MILLIE

Don't thank me yet. I think we're too late.

155

EXT. HILLY, WOODED AREA - EARLY MORNING

155

Hardcastle's Pick-up navigates the road past --

156

INSERT - A ROAD SIGN

156

It reads:

KELLY'S CURVE ½ MILE

CONTINUED

#2318

60A.  
(X)

Rev. 10/29/85

157

INT. THE PICK UP - EARLY MORNING

157

Hardcastle at the wheel. Millie riding shotgun. They've been driving around all night. Both show signs of mental and physical fatigue.

CONTINUED



157

CONTINUED

157

MILLIE

I've seen this road. And the sign.

HARDCASTLE

Did you see anything else?

MILLIE

I told you. There's no more pictures. Nothing is coming now. I can't help you.

Hardcastle grips the steering wheel in utter frustration. A tear rolls down his cheek.

MILLIE

(noting the tear)

Maybe it would help if you gave me something that belonged to Mark. A sweater. A hat. Anything.

A beat as Hardcastle considers. Then, leans over. CLICKS open the glove compartment and extracts one of McCormick's tapes.

HARDCASTLE

(reading label)

Tears for Fears.

(handing it to Millie)

It's his favorite.

Millie runs her hands over the tape. Squeezes her eyes shut.

158

A SERIES OF SHOTS

158

Quick rapid-fire flashes of McCormick lying in the ravine -- his life slowly slipping away. The gravelled overlook; the road; a huge boulder; the Bentley coming out of an access road, hurtling toward CAMERA.

159

RESUME HARDCASTLE AND MILLIE

159

MILLIE

I see a boulder...A big boulder...  
On the side of the road...  
An open area...next to it...  
(looks to Hardcastle)  
We're getting close. I can feel it.

CONTINUED

- 160 EXT. PICK-UP - MORNING 160  
as it hurtles down the deserted stretch of road. Up ahead,  
we see --
- 161 THEIR POV - THE TREE 161  
barely visible against the early morning sky. \*
- 162 INT. PICK-UP 162  
Millie turns to Hardcastle.
- MILLIE  
That's it. That's the boulder. \*
- As Hardcastle starts to slow down --
- 163 EXT. BENTLEY 163  
as it explodes out of an access road and rockets toward the  
Pick-up.
- 164 EXT. THE ROAD (DIRECTOR'S SEQUENCE) 164  
as the Pick-up accelerates. The Bentley gaining ground.  
The two cars hurtle precariously close to the edge as they take  
the turns at full throttle. The Bentley pulls alongside  
the Pick-up. Hardcastle guns the engine, cranks the wheel  
to avoid a broadsiding Bentley. The Bentley maneuvers,  
surges ahead, again veers toward the Pick-up as police cars  
approach from the opposite direction. They screech to a  
sudden stop forming an impenetrable phalanx. The Bentley  
and the Pick-up swerve to a screaming stop.
- 164A ANGLE - HARPER AND THE COPS 164A  
as they jump out, guns drawn.
- 164B ANGLE - PRICE 164B  
trapped in the Bentley. Surrounded.
- 164C HIS POV - DEX 164C  
in the back seat of Harper's car. Their eyes meet. Dex  
immediately looks away.

164D

ANGLE - HARDCASTLE

164D

out of the Pick-up. He looks over at Harper.

HARPER

Falcon sang like a bird. We got  
all we need.

As the cops escort Price past Hardcastle into a waiting black-  
and-white --

HARPER

I can handle things here. Go on.  
Look for McCormick. \*

165

EXT. THE PICK-UP

165

as Hardcastle gets back in. Turns the Pick-up around.  
Heads back down the road.

166

EXT. THE GRAVELLED SHOULDER

166

as the Pick-up pulls off and Hardcastle cuts the engine.  
They get out.

167

EXT. THE RAVINE

167

as Hardcastle and Millie move toward the edge.

CONTINUED

167

CONTINUED

167

MILLIE

(excited)

He's here.

\*

Hardcastle looks over at Millie, then starts down the ravine.

168

ANGLE - HARDCASTLE

168

as he moves down through the overgrown brush. He slides to a halt, breathing hard. McCormick speaks - little more than a MOAN. Hardcastle follows the sound to its source and --

\*

169

POV - McCORMICK

169

A crumpled heap.

170

A NEW ANGLE

170

as Hardcastle races down to McCormick, kneels beside him. McCormick looks up at him, manages a weary shrug --

McCORMICK

What took you so long?

And, as Hardcastle cradles McCormick in his arms, we:

FADE OUT

END OF ACT FOUR

#2318

64.

THE TAG

FADE IN:

171 OMITTED

171

172 EXT. GULL'S WAY - POOL AREA - DAY

172

OPEN on a plate of oatmeal-raisin crumbs -- one cookie left. Hardcastle and McCormick's hands ENTER FRAME, grabbing for the cookie. PULL BACK as McCormick lightly slaps the back of Hardcastle's hand, takes the last cookie. PULL BACK FURTHER to Millie, plate in hand, hovering over the still bandaged but well-on-the-road-to-recovery McCormick. McCormick looks up at Hardcastle feigning a weakened condition, munching on the cookie.

MCCORMICK

Is it time for my nap yet?

HARDCASTLE

It's time for my nap. 'Cause being a nursemaid to you is a 24 hour job.

MILLIE

Mark's been through a lot.

MCCORMICK

A lot of pain.

Hardcastle smiles at Millie. Leans over and whispers into McCormick's ear --

HARDCASTLE

You don't know what pain is yet.

MILLIE

I don't think a little attention will spoil him.

HARDCASTLE

(to Millie)

Don't worry, Millie. Once you're gone, I'm gonna give him lots of attention.

CONTINUED

172 CONTINUED

172

MCCORMICK

Gone? Where's she going?

HARDCASTLE

Didn't I tell you. You must have been in an oatmeal-raisin delirium at the time. Millie's going to live with her sister in San Antonio.

MILLIE

I'm leaving tomorrow.

McCormick looks at Hardcastle, then Millie.

MCCORMICK

Don't go. Don't leave me.

(re: HC)

You don't know what he'll do.

He's vicious.

Hardcastle is smiling.

HARDCASTLE

It's the pain. His mind's going.

MILLIE

I know you two enjoy kidding around, but you should have seen the Judge when you were in surgery.

HARDCASTLE

Millie, are there any more cookies in the kitchen?

MILLIE

(overlapping)

Worse than an expectant father.

MCCORMICK

Really?

HARDCASTLE

Not really. Just protectin' my investment.

MILLIE

He sat with you all night. Never closed his eyes. Wouldn't leave your side until the doctor told him you were going to make it.

CONTINUED

#2318

66.  
(X)

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172 CONTINUED - 2

172

HARDCASTLE

There wasn't much on television  
anyway.

McCORMICK

I'm deeply moved.

Millie looks at Hardcastle, then leans over and whispers to  
McCormick. Hardcastle strains to hear.

HARDCASTLE

What? What'd she say?

McCormick looks up at Hardcastle.

McCORMICK

Read my mind.

And off their looks, we FREEZE FRAME.

173  
thru  
174

OMIT

173  
thru  
174

FADE OUT

THE END