

#2321

HARDCASTLE AND McCORMICK

"WHEN I LOOK BACK ON ALL THE THINGS"

by

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A STEPHEN J. CANNELL PRODUCTION

December 30, 1985 F.R.

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HARDCASTLE AND McCORMICK

"WHEN I LOOK BACK ON ALL THE THINGS"

CAST

MILTON C. HARDCASTLE
MARK McCORMICK

MELINDA MARSHALL
MS. WATSON
TED RUBIN
RICKY GENNARO
PAUL PERRY
RICHARD WALL
COP (WALL?)
MIKE
MAX
BLONDE

#2321

HARDCASTLE AND McCORMICK

"When I Look Back On All The Things"

SETS

INTERIOR

BOOKSTORE
GULL'S WAY
 /KITCHEN
 /LIVING ROOM
JAGUAR DEALERSHIP
 /MIKE'S CUBICLE
MISS WATSON'S OFFICE
RIVERVIEW LAND OFFICE
COYOTE
MELINDA'S APARTMENT
COURTROOM
 /CHAMBERS
TOW TRUCK
FEDERAL BUILDING
 /HOLDING ROOM
 /ANOTHER OFFICE
CAR

EXTERIOR

BOOKSTORE
GULL'S WAY
RTW OFFICE HEADQUARTERS
COYOTE
MELINDA'S HOUSE
STREET
GAS STATION
FEDERAL BUILDING

"When I Look Back On All The Things"ACT ONE

- 1 FADE IN: 1
to the opening strains of Mozart's "Ein Kleine Nacht Musik."
And we are tight on:
- 2 INSERT - BOOK 2
It's an oversized art book of Van Gogh's paintings as
a hand pulls it from the shelf where it resided with many
others.
- 3 INT. BOOKSTORE - DAY 3
as McCormick opens the book in front of his face. But
it's just a cover as he peeks over the top and around
the sides, at:
- 4 HIS POV - THROUGH BOOK RACKS 4
toward a rather incredible pair of female legs as they
move down another aisle.
- 5 McCORMICK 5
Van Gogh by his side, move down his aisle and makes a
turn into the adjacent aisle, pretending to browse while
throwing looks toward:
- 6 A BRUNETTE 6
And seeing the rest of her is no disappointment. This
lady is elegant. Long legs, long dark hair. She browses
the books herself, sensing something, then looking back
toward CAMERA and:
- 7 McCORMICK 7
Who gets caught looking, then quickly pulls a book from
the shelf.

8 BRUNETTE 8
looks away and back to her books.

9 McCORMICK 9
regards the book he pulled from the shelf. It's a sports book: "STRIKING OUT -- From The Majors to AAA." McCormick sets it down as:

10 BRUNETTE 10
moves down the aisle and turns the corner.

11 McCORMICK 11
follows at a hesitant pace.

12 HIS POV 12
as CAMERA turns the corner. The Brunette is right there facing him as she talks with a salesgirl.

13 McCORMICK 13
tries to look innocent as he passes. The Brunette loses contact with the salesgirl and watches him pass.

14 INSERT - CASH REGISTER 14
as the LED's indicate a sale and the drawer pops open.

15 NEW ANGLE 15
The brunette exchanges her money and the clerk bags the books. McCormick's in the B.G. watching. The brunette gets her books, throws him a look and leaves the store. McCormick, carrying lots of books now, hurries after her. Nearing the exit, he remembers that he's carrying all those books and drops them in a stack on the counter.

McCORMICK
Speed reading,
And he's out the door.

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3.

16 EXT. BOOKSTORE - TOWARD McCORMICK 16
as he comes out and stops.

17 HIS POV - LINCOLN TOWN CAR 17
as the Brunette slides in, revealing more leg, beside a distinguished looking gentleman. She gives McCormick a last look before rolling up the tinted window and pulling away.

18 McCORMICK 18
is left standing there for a beat, then finally breaks and turns toward the Coyote. As he takes his keys to unlock his car we hear a MOTOR and some OBNOXIOUS ROCK AND ROLL AM RADIO.

19 NEW ANGLE 19
A beat up Volkswagon has pulled up beside him. There's a hippie throwback BLONDE behind the wheel. She's young, unkempt, and uninteresting.

BLONDE
Hey hot car. Wanna trade?

McCormick looks at her.

McCORMICK
How old are you?

BLONDE
Old enough to drive and not old enough for you.

She drives away.

20 McCORMICK 20
just stands there. This isn't his day.

HARDCASTLE (V.O.)
What're you talking about McCormick?
What's a grown-up car?

Hardcastle, wearing sweats and sneakers, fires some baskets while McCormick stands by trying to have a serious conversation.

MCCORMICK

I don't know. Not something you have to climb through the roof to get into. Something mature. Something sophisticated. Something -- not red.

HARDCASTLE

(shooting)

Is this some kinda post adolescent mid-life crises you're going through?

MCCORMICK

Judge, I'm thirty two years old. I don't even have a job.

HARDCASTLE

I don't pay you?

MCCORMICK

You give me an allowance if I do my chores. I feel like John Boy.

HARDCASTLE

And you don't even get that stuff straight. You were supposed to pick some steaks up at the market.

MCCORMICK

Y'see that's what I'm talking about. I should have an office, a desk at least. A rolodex.

(as Hardcastle shoots)

I'm gonna be sixty years old driving a toy car with you screaming for me to take out the garbage.

HARDCASTLE

(voice raised)

I don't scream at you!

CONTINUED

21

CONTINUED:

21

Hardcastle walks over to him. He unzips his sweater, revealing an "I Surf Crime Waves T-Shirt."

HARDCASTLE

I kinda thought I'd be a role model to you.

McCormick looks at the man's clothes.

McCORMICK

I don't know Judge. I just think I'm gonna have to grow up some time.

HARDCASTLE

(punches arm)

C'mon you had a bad day. You wanna feel better, whatta you say we go a little one on one?

Hardcastle fires a basket from where he stands. He sinks it.

HARDCASTLE

Betcha a couple of burgers you'll never know what hit you.

McCormick, un-understood, moves morosely away. Hardcastle calls after him.

HARDCASTLE

Okay be like that. See what happens when you wanna play.

22

INT. GULL'S WAY - KITCHEN - DAY

22

CLOSE on SODA POP TAB as Hardcastle pops the top. ADJUST to include Hardcastle and McCormick.

HARDCASTLE

You try this stuff yet? Pinkies -- strawberry, grape and orange --
(re can)
Ten per cent natural fruit juice.

McCORMICK

What about martinis?

CONTINUED

HARDCASTLE

You've never had a martini
in your life.

MCCORMICK

Not yet, Judge. Not yet.
And that's what I'm talking
about. It's a man's drink.
Men drink martinis. They go
to the theater. They make
dinner reservations. They
wear aftershave and use cufflinks.
They drive real cars.

HARDCASTLE

(crosses to
cookies)

You wouldn't by any chance be
angling for a car loan?

MCCORMICK

Judge -- why not? I could trade
in the Coyote. That'd be enough
for a down payment.

HARDCASTLE

(eats from bag)

Yeah, and how're you gonna make
the monthlies?

MCCORMICK

I've got some money saved.

HARDCASTLE

How much?

MCCORMICK

(defensive; angry)

Why does everything boil down
to money with you?!

HARDCASTLE

I didn't make the rules, kid.
It's a man's world, you play
by man's rules.

(offers bag)

Wanna cookie?

McCormick moves away.

CONTINUED

MCCORMICK

So what you're telling me is you're not interested in my problem.

HARDCASTLE

I'm interested as long as you don't try to hit me up for a car loan.

MCCORMICK

Did I say anything about that? Did I come in here and say anything about a car loan? I mean all I did was try to express my feelings, tell you what was on my mind. That's all. One friend to another. And all you can do is worry about money.

Hardcastle moves to a chair.

HARDCASTLE

You're right. I'm sorry. Go ahead. Talk.

Hardcastle munches another cookie while McCormick realizes there's nothing left to say.

HARDCASTLE

Something you want me to do here?

MCCORMICK

Forget it, Judge. Forget I ever mentioned it.

(takes cookie)

We'll just hang around here, drinking Pinkies and eating cookies and every now and then we can go to your files and chase after some bad guys who'll try to kill us.

(sits)

I don't know what got into me. Why would I ever want to give this up?

CONTINUED

HARDCASTLE

Now yer cooking.

(rises)

Look, you better get to the market before it's too late and pick up those steaks or --

(re cookies)

this is gonna be dinner.

McCormick unheard, dissatisfied, moves to the door.

HARDCASTLE

And don't get sidetracked. Just go to the market, get the steaks and come right back.

McCormick turns.

MCCORMICK

(plaintively)

Why do you do that? Why do you talk to me like that?

I'm a grown man. I can manage to go to the market, buy food and get home, without getting into trouble.

He turns and exits. Hardcastle downs a cookie.

SMASH TO:

TIGHT ON MCCORMICK, behind the wheel as MIKE, the car salesman opens the door.

MIKE

She's quite stunning, isn't she?

MCCORMICK

Yes, she is. How much is she?

MIKE

When it comes down to it, Mark, you can't put a price on a machine like this.

CONTINUED

23

CONTINUED:

23

MCCORMICK

Why don't we try.

MIKE

Sixty-two five with the wood and leather -- obviously not everyone's cut out to appreciate the detail of this kind of work.

MCCORMICK

Wood and leather, Mike. I wouldn't think twice about it.

(exiting)

Look, I'm gonna take the weekend, think this thing over. I'll give you --

MIKE

Think it over? Mark -- maybe I misjudged you. Maybe this isn't even the kind of car we should be talking about for you. It just may be you're not ready for this kind of machine.

Play the moment off McCormick, then:

SMASH TO:

24

INT. MIKE'S CUBICLE

24

as McCormick sits opposite Mike across his desk while Mike enters some information into his computer terminal.

MIKE

I'll just run a preliminary check and you might just drive out of here today with a new car.

McCormick smiles weakly. He's in way over his head.

25

INSERT - COMPUTER

25

as Mike enters the information, hits a send button and waits.

CONTINUED

25

CONTINUED:

25

After a beat the computer scrolls out a list of information. FLASHING at the end of the list is LOAN DEFAULT \$18,263.31.

26

RESUME SCENE

26

McCormick can't see the screen, but he'd still love to get out of there.

McCORMICK

I've been thinking, Mike. Maybe I don't need the wood and leather. Why show off?

MIKE

Right now it doesn't look like you'll get out of here with the floormats. Your record shows a default of eighteen thousand dollars.

McCORMICK

What?!

MIKE

It's right here, Mark, in black and green.

McCORMICK

(rising)

Let me see that?

Before Mark can cross around, Mike punches a clear button and clears the screen.

MIKE

I'm sorry, that's confidential.

McCORMICK

Confidential? It's my credit.

MIKE

I don't make the rules, Mark.

McCORMICK

It's impossible. Maybe you made a mistake. I never had eighteen thousand dollars to default on.

CONTINUED

26

CONTINUED:

26

MIKE

I just know what I read.
If there's a problem, take
it up with RTW. You're
entitled to see your records.

McCormick rises.

McCORMICK

Well that's a break, isn't it?

McCormick rises and starts out.

McCORMICK

(stops; turns)

You just give a couple of days.
I'll clear this up. Just hang
onto that car. And I do want
the phone.

McCormick exits.

27

EXT. RTW OFFICE HEADQUARTERS - DAY

27

A sign in front establishes.

WOMAN'S VOICE (OVER)

You say you're acting as Mr.
McCormick's attorney?

28

INT. MISS WATSON'S OFFICE - DAY

28

Everything about this woman spells clerical. She
gives Hardcastle the once over. He doesn't dress
like a lawyer.

HARDCASTLE

That's right.

MISS WATSON

I've double checked the files and
they do confirm our original
position. Mr. McCormick is
indeed in default on that
eighteen thousand dollar loan.

CONTINUED

MCCORMICK

Well you're files are wrong.

MISS WATSON

I doubt that.

McCormick's ready to slug her.

MCCORMICK

Listen --

HARDCASTLE

(interrupting)

We have no argument with your files, Miss Watson. All we want to know is who holds the debt. We'll clear it up from our end.

Miss Watson jots down some information.

MISS WATSON

Under the circumstances that seems to be the only way.

(handing over paper)

We only record information --

(sharply toward McCormick)

We don't create it.

Hardcastle looks at the paper.

HARDCASTLE

Riverview Land Development.

as Hardcastle and McCormick come out toward the Coyote.

MCCORMICK

I'm telling you, Judge. I don't know anything about this.

HARDCASTLE

You don't.

CONTINUED

MCCORMICK

Who're you gonna believe, Judge.
A total stranger or a man who
buys steaks for you.

HARDCASTLE

C'mon McCormick -- I've seen
you when you get those pitches
in the mail. Get a toaster
just for visiting Happy Valley.
You've got a room full of plastic
luggage and cameras that don't work.

MCCORMICK.

That's from listening, Judge.
Just listening. I never bought
anything.

On that they get into the car.

It isn't much. Cheap wood panelling, some desks, files,
etc. Sales charts and a color map show some marked off
land in Louisiana. TED RUBIN, forty years old, sits
in one of the chairs reading a contract as RICKY
GENNARO paces.

RUBIN

(looking at
paper)

Mark McCormick, huh? He
bought six units?

GENNARO

I'm tellin' you, Ted, she
dropped the sale two hours
before the end of the contest.
I was four units ahead of her
until that McCormick deal
came along.

RUBIN

And she's got the car?

CONTINUED

30

CONTINUED:

30

GENNARO

Yeah, she's got the car. She won the contest.

RUBIN

Where is she now?

GENNARO

I don't know. That's why I called. I thought when this loan defaulted I could get the thing back from her -- I didn't think it was gonna be a problem. Then she didn't show up the other day. I haven't seen her since.

RUBIN

(rises)

Well there is a problem, Ricky but I'm not gonna worry about it yet. That's your department. And I hope it works out for you -- 'cause if I start worrying -- this isn't gonna be fun.

Play the moment, then:

31

EXT. COYOTE - DRIVE-BY - DAY

31

McCORMICK (V.O.)

You don't believe me, do you?

32

INT. COYOTE - MOVING - DAY

32

HARDCASTLE

That's got nothing to do with it. It's just that I know how these things go. First they sucker you in with the goodies, then the boozes starts pouring, the next thing you know some cute girl is selling you condominiums.

CONTINUED

32 CONTINUED:

32

MCCORMICK

You really think I'd fall for that?

HARDCASTLE

You mean the same guy who tried to buy a fifty thousand dollar car?

MCCORMICK

You're gonna feel really stupid when we get to this place and you find out that I didn't get suckered into anything.

Hold, then:

SMASH TO:

33 INT. RIVERVIEW OFFICE - DAY

33

TIGHT on MCCORMICK'S SIGNATURE at the bottom of a contract. ANGLE ADJUSTS to see Hardcastle and McCormick talking with PAUL PERRY.

MCCORMICK

Judge, I never saw this thing before. That's not even my writing.

PAUL

(all smiles)

I'll bet you're having second thoughts.

MCCORMICK

That'd be real tough pal, cause I never had first ones.

PAUL

Don't get defensive. Actually it's quite respectable. Most investors review their choices. In fact, most good investors --

MCCORMICK

You can cut it right now. I never did this and I already went for the wood and leather bit.

CONTINUED

HARDCASTLE

Look, Mr. Perry --

PAUL

Paul.

HARDCASTLE

Whatever, Paul -- McCormick says
he never signed for these units.

PAUL

(re sheet)

You are Mark McCormick 101
Pacific Coast Highway, Malibu
California?

MCCORMICK

That doesn't prove anything.

PAUL

Can I pour you two some coffee?

HARDCASTLE

Look, Paul -- you're gonna have
to come up with something a lot
stronger than a piece of paper
with a signature on it.

McCormick takes the contract and surveys it.

PAUL

It's called a contract.

HARDCASTLE

I know what it's called. But it's
a long way from being binding if --

MCCORMICK

(reading something)

Judge --

HARDCASTLE

Let me handle this. It's a long
way from being binding if the --

MCCORMICK

Judge, wait --

(comes over)

Look at the salesman's name.

CONTINUED

HARDCASTLE
Melinda Marshall.

PAUL
Terrific gal. Made our salesman
of the month last month.

McCORMICK
Melinda Marshall, Judge.

HARDCASTLE
I thought you said you didn't
know anybody here.

McCORMICK
Judge Melinda Marshall introduced
us to each other.

HARDCASTLE
What're you talking about, McCormick?

McCORMICK
I'm talking about court, Judge.
I'm talking about an innocent
kid and a hardbrained Judge who
sent him to prison for no reason.

HARDCASTLE
Melinda Marshall. Yeah. That's
right. You stole her car.

McCORMICK
It was my car! I just put it
in her name --

HARDCASTLE
Don't run it again, okay.
I know the story.

McCORMICK
Judge, this girl's a helium
balloon. If she's in this I'm
lucky I got off this easy.

PAUL
Have you two heard anything about
the new development we're setting
up in Fort Myers?

They both look at him, as we:

TIGHT ON MELINDA as she talks with someone. She backs away.

MELINDA

Okay, so I forged the guy's name on a piece of paper. I just wanted to win the contest.

ANGLE ADJUSTS to see Ricky Gennaro moving toward her. He grabs her wrist.

GENNARO

You gotta play by the rules, Melinda. We want the car back.

MELINDA

C'mon Ricky -- what's a car to those guys. You know how much I always wanted a car like that?

GENNARO

I know. But you gotta come by it honestly.

MELINDA

Oh yeah, sure. Y'mean rip off some more people who're too dumb to know they're being conned into buying some paper apartment. That's real honest, Ricky.

GENNARO

I didn't come to argue with you. I want the keys.

MELINDA

You're just doing this because you're gonna get the car if I don't.

GENNARO

You gonna get the keys?

Melinda resigns.

MELINDA

Yeah well at least I got to drive it for a week.

CONTINUED

34

CONTINUED:

34

She starts to move.

MELINDA

They're in the bedroom.

He starts to move with her. She puts a hand to his chest and stops him at the door.

MELINDA

No Ricky. You may be able to talk yourself into a lot of places. But this isn't one of them. Wait.

She moves into the bedroom as he moves back into the living room. There's a few beats then a car starts O.S. Ricky moves to the bedroom.

35

HIS POV - BEDROOM

35

and an open door.

36

RESUME SCENE

36

as Ricky runs through the open door.

37

EXT. MELINDA'S HOUSE

37

as Melinda, behind the wheel of a big, new Cadillac, burns out from in front of the house. Ricky's been had.

38

EXT. COYOTE - DRIVE-BY - DAY

38

39

INT. COYOTE - MOVING - DAY

39

McCORMICK

I'm telling you, Judge, eighteen thousand dollars is getting off easy. You don't know this girl.

HARDCASTLE

Yeah I do, I met her in court. She seemed like a pretty good kid.

CONTINUED

MCCORMICK

So did Damien.

(beat)

It's no different then when I
took my car back.

HARDCASTLE

Her car.

MCCORMICK

And I end up on Judge Hardcastle's
one way vacation to Vacaville
and Melinda gets the Porsche,
meets a dermatologist and moves
in with him in Bel-Air.

HARDCASTLE

Maybe she's smarter than you
are.

MCCORMICK

No Judge. Smart is not one of
Melinda's stellar traits. It's
luck. The girl's protected.
It's amazing. She drops a match,
sets the house on fire, marries
the fireman he dies and she gets
the house. Wait.

(beat)

What's the number?

HARDCASTLE

838 Perry Lane. Next block.
Hang a right.

Suddenly they're jolted by a head on collision.

The Coyote, with severe front end mangling, has been
run into by Melinda. Hardcastle and McCormick and
Melinda move from they're cars, examining damage.

MELINDA

Oh wow. Oh God. I'm sorry.
I really am --

She looks up at McCormick, then:

CONTINUED

40

CONTINUED:

40

MELINDA

Mark?

McCORMICK

I should've guessed. Hi Melinda.

MELINDA

God, Mark, how are you? You look great. Did you ever give me back my book on antique cars?

41

NEW ANGLE

41

Ricky Gennaro watches all this from a safe distance.

42

RESUME SCENE

42

McCORMICK

Melinda, you just ran into me. What're you talking about?

Melinda is pursuing Hardcastle.

MELINDA

Hey wait. I know you. You're that guy.

HARDCASTLE

Nice to see you again.

MELINDA

You are, aren't you? You're that guy. You're the Judge. Judge Hardcastle. Wow. It's amazing isn't it? I mean what are the chances that we'd all come from separate places and drive into each other. I can't believe it.

McCORMICK

No Melinda, we didn't come from separate places. The Judge and I came together and we were looking for you. And you ran into us.

CONTINUED

MELINDA

Oh, yeah, right. Wait. What were you two doing in the same car? Mark, you're not in trouble again?

MCCORMICK

No, I just carry a Judge with me nowadays, just in case.

(re car)

Is that yours?

She moves back to admire her Cadillac and survey the damage.

MELINDA

Yeah. Great, isn't it. I won it in a contest.

(rubs bumper)

I can't believe it. I mean look at your car. I didn't even get a scratch.

Off their reactions, we:

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

43 EXT. GULL'S WAY - DAY

43

Melinda's Cadillac is evident in the driveway, still looking pristine, as a tow truck hook lowers the badly banged-up Coyote to the ground.

McCORMICK (V.O.)

Why Melinda? Why did you
put my name on the contract?

44 REV. ANGLE

44

past the cars, looking out toward the gate. RACK FOCUS to see Ricky Gennaro, watching from his car. He holds a beat...

MELINDA (V.O.)

I think about you all the time,
Mark. All the great times we
had together. You're my
friend.

Ricky pulls away.

45 INT. GULL'S WAY - LIVING ROOM - DAY

45

McCormick paces, Melinda watches and Hardcastle's taking in the show.

McCORMICK

What're you talking about? I
haven't seen you in six years.

MELINDA

I'm sorry, Mark, I can't put
my feelings on a time clock.

McCORMICK

That's terrific. Where'd you
get that -- Popular Romance?
As I recall your feelings, the
last time I saw you you were
sending me to prison.

(toward HC)

With a little help from a friend.

CONTINUED

MELINDA

Oh come on, Mark, that was
six years ago.

McCormick's not getting anywhere.

MCCORMICK

You listening to this, Judge?
Are you hearing everything?
This is the witness that testified
against me. The is the source
of the hard evidence you used
against me.

HARDCASTLE

(moving on;
to Melinda)

You did all of this just to
win the car?

MELINDA

You ever see something and just
know you had to have it? I
mean every morning I'd come
into the office and there it
was -- right up on the bulletin
board -- just a picture. I was
so close.

MCCORMICK

So you figured, what the heck,
I need a car, I'll burn McCormick.
Worked before.

MELINDA

That's always going to be there,
isn't it? You're never going
to let that go.

MCCORMICK

I went to prison, Melinda... Jail,
the slammer -- I spent two years
with my back to the wall playing
hall tag with guys named Crusher.
You were in Bel Air.

MELINDA

Maybe, Mark, but you didn't know
Gaylen. You don't know what
dermatologists are like. It
was like a prison.

45 CONTINUED: 2

45

McCormick sits, exasperated.

HARDCASTLE

You know you're going to have to return the car.

MELINDA

Yeah, I know.

HARDCASTLE

Maybe next month'll work out for you. You said yourself you were only four units behind this month.

MELINDA

This was it. That's why this whole thing happened. Seaview's sold out.

(beat)

I'm sorry, Mark. Maybe I shouldn't have done it -- I just wanted that car so badly. All year long I've been telling myself I have to amount to something, get a good job, start living like an adult.

MCCORMICK

Let me tell you something -- if you don't straighten out your act a car isn't going to make the case for you.

HARDCASTLE

Unless it's got the wood and leather trim.

McCormick looks at Hardcastle. Point made.

HARDCASTLE

(rising)

First thing in the morning the car goes back.

(to Melinda)

You better call the office and let them know.

(to McCormick)

And you better call Howard about the Coyote. I've got work to do.

CONTINUED

45

CONTINUED: 3

45

Hardcastle exits the room.

46

INT. RIVERVIEW OFFICE - DAY

46

Ricky and Ted, back again.

RUBIN

101 PCH -- That's McCormick's address. You think they're working this together?

GENNARO

I don't think they're working anything, Ted. They don't know what they've got. The girl got juiced about a car with reading lights in the back. She made a run at it. Maybe she talked McCormick into going along with her. All we gotta do is get the car back.

RUBIN

No, you've gotta get it back.

(beat)

I'm closing up shop here, Ricky. I don't want a lot of loose ends hanging around.

GENNARO

The place's got an alarm on the gate. I've just got to line up a couple of people. I'll get the car.

RUBIN

(rising)

Like you did this afternoon?

GENNARO

I'll see you in the morning.

The two men take a beat, then Rubin moves from the room.

47 EXT. GULL'S WAY - ESTABLISHING - NIGHT 47
and the rolling SURF SOUNDS, maybe a GULL CRY.

48 EXT. GULL'S WAY - GROUNDS - NIGHT 48
McCormick and Melinda are sitting on the wall, looking toward the ocean.

MELINDA
You know, I meant what I said before. I really was thinking about you a lot.

There's a beat, he looks to her, then back out to sea.

MELINDA
Every now and then I used to open the sports section in the newspaper -- I thought maybe I would see your name. Y'know -- Mark McCormick wins Indy 500.

MCCORMICK
Yeah, I had a couple of dreams like that myself.

MELINDA
I used to imagine you in all these exotic places, driving race cars -- Paris, Rio --

MCCORMICK
Mostly Riverside.

MELINDA
I'll be honest with you, though -- I never would've guessed this -- I never would've guessed that you'd end up living with that Judge. I mean I remember some of the things you said about him. Actually, he even scared me a little.

MCCORMICK
Yeah, well -- I've softened him up a little. He's okay once you get to know him.

CONTINUED

There's a long beat.

MELINDA

Mark -- don't hate me.

MCCORMICK

I don't hate you, Melinda.

(looks away)

I kind of chalked you up as
a learning experience.

MELINDA

And you realize you made a
mistake.

MCCORMICK

You weren't a mistake. We
were young. It happens.

MELINDA

(up a notch)

I didn't mean me. I was talking
about what you did.

MCCORMICK

(defensive)

What do you mean. What'd I do?

MELINDA

You stole my car.

MCCORMICK

(angry)

Wait a second -- that was my car
and you know it!

MELINDA

It was your car and you gave
it to me.

MCCORMICK

No way -- C'mon Melinda -- you
know damn well I put the car
in your name because the
insurance was cheaper. You
know I didn't give you that
car.

49

INT. MELINDA'S OLD APARTMENT - DAY

49

TOWARD MELINDA. And for a moment, maybe we're jolted out of the previous scene. She looks a little younger and is dressed a little differently. She's in a sexy, tight sweater, wearing revealing slacks -- a race car driver's girlfriend. She's watching:

50

NEW ANGLE - McCORMICK

50

looking a little macho, like an Indy driver, is pacing in the room.

MELINDA

Will you stop pacing, you're making me nervous.

McCORMICK

(stops)

I'm sorry. I've got stuff on my mind.

He starts pacing again.

MELINDA

Why don't you talk to me about it.

He stops again.

McCORMICK

Okay -- it's about us, Melinda. Our relationship, our feelings, my car.

MELINDA

(likes it)

Oh, do I still make you nervous?

McCORMICK

I just don't know how to talk to you about some of these things.

MELINDA

How about just opening your mouth and moving your lips. Let's see what comes out.

CONTINUED

MCCORMICK

You know how I feel about you.

MELINDA

Of course I know how you feel.
I just don't think we should
rush anything.

MCCORMICK

We're talking about my feelings
Melinda. They don't run on a
time clock.

MELINDA

I'll remember that.

(beat)

You're very important to me, too.
There's nothing you can't say
to me.

McCormick sucks in his breath.

MCCORMICK

Allright -- I want to put the
car in your name.

MELINDA

What?

MCCORMICK

I want to put the car in your
name. Register the Porsche
to you.

MELINDA

You're serious, aren't you?

MCCORMICK

Of course, I'm serious.

(beat)

How long have we been together?

MELINDA

Just over three months.

CONTINUED

McCORMICK

And you have to ask whether I'm serious.

MELINDA

But your car -- it's so expensive.

McCORMICK

Are we a team or aren't we?

MELINDA

Of course we're a team. It's just that, that car's your whole life.

McCORMICK

I don't know how you can say that after 'a little over three months.'

(beat)

Anyway, I can hardly afford to keep it.

MELINDA

I guess that'd be one plus. With your driving record, we'd probably save five hundred dollars a year, just to put the insurance in my name.

McCORMICK

This isn't about money, Melinda. If you don't want to do this --

He leaves it hanging as we:

MELINDA

Are you telling me we didn't have that conversation?

McCORMICK

We had a conversation. Not that conversation. You turned it around a little.

CONTINUED

51 CONTINUED:

51

MELINDA

I was there.

McCORMICK

So was I.

52 INT. MELINDA'S OLD APARTMENT

52

with a shift in emphasis. It's a little younger, not quite as sophisticated. McCormick's pacing again, though he looks more like a young James Dean, denim jacket, T-shirt - old jeans. Melinda's wearing a sexy mini denim skirt and a car parts T-shirt.

MELINDA

(watching him
pace)

Mark, if it's something I said --

McCORMICK

I've got some things on my
mind.

MELINDA

You sure? You're not still
upset about last night.

He moves toward her.

McCORMICK

No, it's not that. I've just
been thinking a lot about my
life. Our relationship, my
feelings. I've gotta make a
decision about my car --

MELINDA

If you loved me, you'd talk
to me about these things.

McCORMICK

I am talking to you. I do love
you. Just don't push things,
okay?

MELINDA

Why do you keep saying that?

CONTINUED

McCORMICK

Give it time. How long have we been together?

MELINDA

Almost four months.

McCORMICK

And you keep asking me whether this is serious.

Melinda backs down. She's hurt, but she's hanging in.

MELINDA

I still wish you'd talk to me. Stop hiding things.

McCormick sucks in his breath.

McCORMICK

All right. I want to put the car in your name.

MELINDA

What?

McCORMICK

I want to register the car in your name. I'm in a jam.

MELINDA

Your car? Your Porsche? It's so expensive.

McCORMICK

Are we a team or aren't we?

MELINDA

You're up to something. Why do you want me to do that. That car's your whole life.

McCORMICK

How can you say that after all we've been through.

(beat)

I can't afford the car anymore.

CONTINUED

52 CONTINUED: 2

52

MELINDA

Maybe if you stopped driving like a maniac you wouldn't be spending twelve hundred dollars a year on insurance.

McCORMICK

That's right. That's right. And if the car was registered to you, I could hang onto it.

MELINDA

Is that what this is about? Money?

McCORMICK

It's not about money -- it's -- it's -- Okay, don't help me.

Hold then:

53 EXT. GULL'S WAY - NIGHT

53

MELINDA

Get off it Mark, that's not what happened.

McCORMICK

That's exactly what happened.

MELINDA

All I ever thought about the last few years were all the good things. I didn't twist everything around just so I could be right.

McCORMICK

Melinda, I don't ever remember when you didn't twist things around. I don't think this is a memory problem, I think you actually believe it.

MELINDA

That's right. Because that's what happened.

CONTINUOUS ACTION TO:

54 INT. GULL'S WAY - KITCHEN - DAY

54

Hardcastle's getting some more coffee and bringing it back to the table where most of breakfast has been consumed. Melinda and Mark haven't missed a beat and Hardcastle's had almost as much as he needs of this.

MCCORMICK

That's ridiculous! Why would I want you to have my car.

MELINDA

Because you wanted us to be "a team." That's what you said.

MCCORMICK

That's not what I said. What I --

HARDCASTLE

Do you two ever come up for air? I mean we've had this straight from the orange juice right through the eggs and into the coffee cake.

MCCORMICK

And of course we know who's side you're on.

HARDCASTLE

(rising)

Yep. Mine. You guys better call a time out here. We've got a car to return.

55 INSERT - WIRE CUTTERS

55

as they cut a wire on the gate lock. ALARMS.

56 EXT. GULL'S WAY

56

to see MAX having just cut the wires, respond to the ALARM. Gennaro exits the nearby car.

GENNARO

What's going on?

CONTINUED

56

CONTINUED:

56

MAX

The guy has a 'kill' wire.
I didn't see it.

GENNARO

Let's just get it.

They move into the car and they burn through the gates.

57

NEW ANGLE

57

as they approach the Cadillac and Max starts for it.
Hardcastle emerges with his gun.

HARDCASTLE

Hold it.

Max pulls a gun and fires. Hardcastle returns. Genarro comes out firing. The Cadillac and Coyote are between our opposing forces. McCormick comes to Hardcastle's side.

MCCORMICK

What the hell's going on?

HARDCASTLE

They heard we were having
breakfast I don't know! Get
my shotgun.

As the heavies fire and Hardcastle returns, we will
intercut:

58

COYOTE --

58

taking some major bullet holes to the body.

59

CADILLAC

59

as bullets "squib" off harmlessly in the dirt around the
sides and front of the car.

60 RESUME GUNFIGHT 60
as McCormick returns with the shotgun.

61 NEW ANGLE 61

GENNARO
(to Max)
Get back to the car.

Max moves as Gennaro blows some more bullets as cover.

62 COYOTE 62
takes some bad hits.

63 RESUME 63
as Hardcastle points the shotgun, Gennaro starts to make his move.

MCCORMICK
Judge, no! The car --- !

But Hardcastle fires and the front windshield blows out of the Coyote. Gennaro's car peels around and burns out of the driveway. McCormick moves toward his car with Hardcastle following.

MCCORMICK
Didn't you hear me.

Melinda moves out and tags up with them.

MELINDA
Boy those guys really want that car back.

64 NEW ANGLE 64
as they arrive at the unscathed Cadillac and the half blown away Coyote.

MELINDA
Your car looks pretty bad Mark.

CONTINUED

#2321

38.

64

CONTINUED:

64

McCormick just looks at her.

McCORMICK

At least I got the tires.

She goes to look at her car.

MELINDA

Hey! Guess what!

McCormick just shakes his head, and we:

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

65

EXT. GAS STATION - DAY

65

The Cadillac is up on the lift. Side panels are off the doors, tires are off and maybe a seat is being pulled out. There's a mechanic in the front seat. Melinda winces as the thing comes apart in front of her.

MELINDA

Be careful with that. That's leather.

(moves to
HC and Mc)

Do they really have to do this to my car?

HARDCASTLE

It's not your car.

McCORMICK

That's what I tried to tell her six years ago.

MELINDA

(throws Mc a look)

I told you they were pretty unhappy that I got the car.

HARDCASTLE

Four guys with guns is a little more than pretty unhappy.

The mechanic inside the car hands out the radio/tape player. Wires dangle from behind.

MELINDA

Be careful with that. It's got a Dolby in it.

(beat)

I hate this. I hate seeing all these wires and panels and knobs and handles. It's better not to know that stuff is there. It just looks good and it works.

CONTINUED

HARDCASTLE

Are you sure you told us everything about how you got this car?

MELINDA

No, I just told you about lying and committing forgery, Judge. But I decided to leave out all the bad stuff I did.

(beat)

There's nothing else I can tell you. I didn't think there was anything in it. When Ricky said he wanted the car back I thought it was because he was supposed to get it.

HARDCASTLE

Why don't you tell me something about this guy. Who is he?

MELINDA

Ricky? Mr. hot-shot-thinks-he's God's-gift-to-women-salesman-of-the month? He's a jerk.

MCCORMICK

What's his name?

MELINDA

Ricky Gennaro. He's from Bayonne, New Jersey. I love that name --

(enjoys it)

-- Bayonne.

HARDCASTLE

Ricky's the guy you work for?

A bolt falls, creating a metallic CLANK.

MELINDA

Judge, they're dropping my car all over the place.

CONTINUED

HARDCASTLE

Melinda -- is Ricky the guy you work for?

MELINDA

Give me a break, Judge. Ricky's small time. He's a hustler -- he's a salesman. I don't work for guys that use hairspray.

MCCORMICK

Who's your boss, Melinda?

MELINDA

A guy named Ted Rubin. But he doesn't hang around the office a lot. I think his job is to come in, freak everybody out about quotas and leave. It's good work if you can find it.

Another piece of car falls to the ground.

MELINDA

(snaps)

Hey, you break it, you bought it!

HARDCASTLE

Let's go back to the house.

MELINDA

I'm sorry, Judge. I didn't mean to yell.

MCCORMICK

What's going on?

HARDCASTLE

You know those Condos you didn't buy? It's a good thing -- I think you mighta ended up with a piece of rock and a swamp.

On their reaction:

CUT TO:

66

EXT. GULL'S WAY - ESTABLISHING - DAY

66

The Cadillac and banged up Coyote are out front.

HARDCASTLE (V.O.)

Yep. Ted Rubin.

67

INT. LIVING ROOM - DAY

67

as Hardcastle pulls a file from his cabinet and opens it.

HARDCASTLE

(thumbing)

Ted Rogers, Tom Ruskin, Tommy Roletti -- I've got three pages just on aliases.

(stops)

Here we go -- convicted 1968, land fraud and tax evasion. Served two and a half on four. Convicted again 1979 -- another land fraud and interstate transportation of stolen property.

MCCORMICK

How do you know it's the same guy?

HARDCASTLE

(reading)

Five foot eleven and half, brown on brown, light complexion, small identifying scar on his left forearm.

MELINDA

That's him. That's the guy.

MCCORMICK

Oh come on, Melinda. When did you see his left forearm?

MELINDA

It's not that, Mark -- it's the other stuff.

MCCORMICK

You're gonna nail a guy for being five foot eleven and having brown hair?

CONTINUED

MELINDA

I didn't make it up. Judge Hardcastle just described him.

McCORMICK

How can you remember that far back? When was the last time you saw him? Yesterday?

HARDCASTLE

If he's using the same M.O., one'll get you a hundred that the condos never get built and by the time anyone starts asking questions, Rubin'll be long gone.

MELINDA

(to McCormick)

What was that supposed to mean?

McCORMICK

No offense, Melinda -- but I've seen what happens when you testify against someone in court.

HARDCASTLE

I remember this case -- we couldn't bust him. No one could connect him with the money. There were no accounts. No cash.

MELINDA

You know I didn't want this to happen. I was just minding my own business when you guys ran into me and people started shooting at us. You don't have to talk to me like that.

McCORMICK

You listening to this Judge? If she's the main witness against Rubin, I'll tell you one thing -- the guy's got my vote.

Hardcastle finally connects with the conversation.

HARDCASTLE

What're you talking about?

CONTINUED

MCCORMICK

I'm talking about the all revered all honored judicial system you're always raving about. You take a perfectly innocent guy and put a fourteen alarm zeppelin like her up against him and the next thing you know the guy's in prison.

HARDCASTLE

Three pages of aliases aren't 'perfectly innocent.'

MCCORMICK

Yeah, well -- there's one bright spot in the whole thing. At least Rubin has a fair shot. You're retired.

HARDCASTLE

I get it. You're still beating the carpet about going to prison, aren't you?

MELINDA

Forget it, Judge. He'll never forgive either of us.

HARDCASTLE

I don't need your forgiveness, McCormick. I got your file in here too. You wanna look at it?

MCCORMICK

Where is it Judge? Under R for railroading?

HARDCASTLE

You got a fair trial!

MCCORMICK

By who's book, Judge? The Leningrad handbook on Law and Order?!

HARDCASTLE

The Constitution of the United States. You got a pretty short memory, y'know that?

CONTINUED

MELINDA

See and that's what he keeps
telling me.

McCORMICK

I hope this poor guy Rubin knows
what he's in for. Wonder woman
and the Caped Crusader back
together to nail another victim.

HARDCASTLE

If you were innocent, why
didn't you testify in your
own defense?

McCORMICK

You wouldn't let me.

HARDCASTLE

No. I wouldn't let you mouth off
to me in open court. I never
told you you couldn't take the
stand.

McCORMICK

Mouth off to you. I was just
trying to make a couple of
points. I was -- frustrated.

HARDCASTLE

Frustrated?

INT. COURTROOM - ON HARDCASTLE

imposing in his judicial robes, banging his gavel.

HARDCASTLE

Are you done, Mr. McCormick?

REV. ANGLE

We can see Melinda at one table with counsel and McCormick
at another with his counsel. McCormick looks like a slob.
Jeans, long hair, earring, etc.

CONTINUED

McCORMICK

Heavy Judge -- very heavy.
Yeah, I'm done. But maybe
we oughta break up this little
party until they finish polishing
your crown.

The Courtroom reacts as Hardcastle slams his gavel down
again.

HARDCASTLE

(to attorney)

Mr. Hasburgh -- you may want to
restrain your client and explain
that another outburst is gonna
cost him a citation for contempt
of court.

McCORMICK

(rising)

Well at least it'd be the first
honest thing that went down around
here. I do have contempt.

(re Melinda)

I have contempt for her. For
chrissake, she didn't even know
where the hood release was on
her car.

(re his lawyer)

And I have contempt for you guys.
Men in ties. You all look so
legitimate. Well I may not
dress like you, but I sure as
hell have a conscience. You
didn't even know what this case
was about until fifteen minutes
before the trial started. I'm
just another name on your list --
another two hundred bucks.

(re Hardcastle)

And last but not least. Let me
ask you, Judge is there anyone
on the planet who likes you?
You have any friends? Maybe
that's your problem -- you're
so intellectual so out there --
you can't relate to anyone anymore.
Maybe that's why you're so rotten
inside.

CONTINUED

McCormick finishes to dead silence. He looks around the courtroom and begins to shift uneasily.

McCORMICK

Yeah, well -- that's it.
I guess this is when I go
to jail.

HARDCASTLE

Court will take a thirty minute
recess.

(rising)

I want to see you in my chambers.

Everyone rises as Hardcastle exits.

as McCormick enters. Hardcastle's sitting in robes, on the edge of his desk, one hand on the other wrist, looking at his watch.

HARDCASTLE

What's your pulse?

McCORMICK

Look, why don't we just --

HARDCASTLE

What's your pulse?

(counts, then:)

Seventy-five. Twenty bucks
says you're breakin' ninety
right now.

McCORMICK

Is this some kind of game?

HARDCASTLE

A contest. Shows you who's made
of what.

McCORMICK

I don't play those kind of games.
Besides, I know what you're
made of.

CONTINUED

HARDCASTLE

You've had so much experience sizing people up.

McCORMICK

I've been out there scrapin' my life together long enough to know about people like you. Guys that drive Mercedes and hang out at all the right cocktail parties. Just remember while you're curled up with a latin textbook, I'm out there trying to make ends meet.

HARDCASTLE

The people, is that it?

McCORMICK

Look, why don't you just send me to jail and we can get this over with.

HARDCASTLE

That's coming. First you gotta deal with the contempt citation.

McCORMICK

How do I deal with that, Judge? I don't speak Latin, I watch John Wayne movies. It's too bad, too -- you might learn something from a guy like that.

HARDCASTLE

I don't like you, McCormick. I don't like your hair, I don't like your self assured little smirk and I don't like your attitude. But that's okay. I'm lucky. After today I never have to look at your face again. The prison guards can suffer with it.

McCORMICK

It'll beat dealing with a donkey like you.

CONTINUED

HARDCASTLE

(severe)

That's something you'll never
say to me again.

McCormick settles back, reprimanded but still holding
his cockiness.

HARDCASTLE

You're a punk! You've got no
respect for anything except whatever
feels good at the moment. And
you're obviously not old enough
to learn better.

MCCORMICK

Yeah, there it is! That's it.
That's what really bothers you,
isn't it? That's what really
presses your buttons. You're
scared to death by how young
I am. You're threatened by
youth. Well let me tell you
something -- maybe if you listened
a little more instead of lecturing --

HARDCASTLE

Maybe what? Maybe I'd learn
something?

(beat)

The day I learn something from
a punk like you will be the day
hell freezes over.

MCCORMICK

Well I'm going to jail, Judge,
so you won't need a sweater.

Hardcastle turns to take off his robe and hang it. He
is wearing his Hawaiian shirt, bermuda shorts and his
tennis sneakers. His gun and shoulder holster are
there.

HARDCASTLE

(hanging robe)

You're entitled by law to take
the stand in your own defense.
If you can't conduct yourself --

CONTINUED

Hardcastle turns back and is interrupted by McCormick's shock and amusement at his wardrobe.

HARDCASTLE

You got a problem?

MCCORMICK

You wife let you go out of the house dressed like that?

HARDCASTLE

If you can't conduct yourself in the courtroom, I'm gonna find you in contempt and you're not gonna get to testify.

MCCORMICK

Get off it, okay? You've already made your decision.

HARDCASTLE

Don't misjudge me.

MCCORMICK

(rises, paces)

You're the Judge. I don't jump to conclusions. Look you don't get me at all. How could you. You probably got all your servants to do everything for you. Mow the lawn, trim the hedges, fix the gutters. You don't know what it's like to be alone, trying to keep it together. That's why I put the car in her name. I couldn't afford to keep it any other way.

(beat)

That's the difference between us. You've got it. I've never even seen it.

Hardcastle sits.

HARDCASTLE

My wife's dead.

CONTINUED

McCormick takes a long beat.

McCORMICK

She probably just told you that.

HARDCASTLE

And there are no servants,
gardeners and handymen.

McCORMICK

That's 'cause the word's out
on you Judge. No one that
hasn't had a lobotomy would
work for you for less than
ten thousand a week.

Hardcastle closes on him.

HARDCASTLE

I've been on my own a lot longer
than you can even think about.

(backs off)

And this isn't getting us
anywhere. I just wanted to
straighten you out on the rules.
You watch your mouth or you
don't get on the stand.

He moves to his desk, back to McCormick.

McCORMICK

Maybe if you had a kid --

HARDCASTLE

(turns to him)

If I did -- I'da done everything
in my power to see he didn't
turn out like you. I woulda
taken him fishing, up to the
white water, I'da played some
one on one with him, brought him
up right -- given him a sense
of respect for other people.
He woulda come out everything
that you could never be.

(beat)

Get out of here.

There's a beat, then:

71

EXT. GULL'S WAY - NEAR POOL - DAY

71

Hardcastle's on the remote phone, files spread out in front of him. McCormick and Melinda are right there.

HARDCASTLE

We shoulda left things the way they were.

(into phone)

Frank Harper please.

MCCORMICK

The facts're still the same, Judge. I never took the stand.

HARDCASTLE

And you never --

The sound of a TRUCK MOTOR from O.S.

MCCORMICK

What the -- ?

McCormick breaks toward the front of the house with Melinda following.

HARDCASTLE

(into phone)

Yeah, Frank? I'll call you back.

He puts down the phone and moves.

72

EXT. GULL'S WAY - DRIVEWAY

72

as McCormick comes around just as the Cadillac, up on a tow hook, is pulled out of the driveway. McCormick dives into the Coyote.

MCCORMICK

C'mon Judge.

HARDCASTLE

You're gonna drive that thing?

MCCORMICK

They're getting away. Don't be such a donkey.

Hardcastle moves, McCormick guns the engine and they take off.

73 EXT. THE CHASE - DIRECTOR'S SEQUENCE - DAY 73

as the Coyote, sans windshield, chases the tow truck through the streets.

74 INT. TOW TRUCK 74

A man we haven't seen before, RICHARD WALL, moves the tow truck. HE picks up a radio mike.

RICHARD

One sixteen cobra -- this is Baker Charles eleven. I need assistance.

75 COYOTE 75

tries to keep up with the wind whipping our guys in the face.

HARDCASTLE

(shouts above the wind)

This isn't gonna work.

76 NEW ANGLE 76

Cop cars pull out, lights and sirens blaring, and join the chase.

McCORMICK

At least we've got the cops.

But the cops are trying to pull the Coyote over and let the tow truck go. McCormick keeps trying to wave them off and indicate the tow truck. Finally from a loudspeaker on the black and white.

COP (SPEAKER)

Pull over.

77 TIGHT ON McCORMICK 77

as he looks to the cop, pointing to the tow truck.

McCORMICK

Not us! Him! Over there.

CONTINUED

77 CONTINUED: 77

Hardcastle looks back through the windshield.

HARDCASTLE
McCormick!

78 NEW ANGLE 78

The tow truck has stopped and blocked the road. McCormick swerves to avoid it and goes right across a "ONE WAY, SEVERE TIRE DAMAGE" set of spikes.

79 LOW ANGLE 79

as all four tires of the Coyote get taken out and flattened.

80 THE SCENE 80

Cops arrive, tow truck stopped, Coyote disabled -- as the cops exit and cross to the Coyote, Richard Wall exits and moves to McCormick and flashes a badge.

WALL
Richard Wall, special agent
FBI.

MCCORMICK
You wouldn't wanna buy a car,
cheap?

On that, we:

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

81 EXT. FEDERAL BUILDING - ESTABLISHING - DAY 81

HARDCASTLE (V.O.)
Until you tell us what's
going on, we don't have
anything to say.

82 INT. FEDERAL HOLDING ROOM 82

Windowless -- just a table and some chairs. Hardcastle
and McCormick are with an agent.

MCCORMICK
You wanna know what the problem
is -- 'it's' name is, Melinda.
You got the wrong guys...guys.

The door opens and Richard Wall steps in.

WALL
Sorry, Judge. You two are
free to leave anytime you
want.

HARDCASTLE
Just like that?

MCCORMICK
Don't make waves.

HARDCASTLE
You got a why at the end of
all this, mister? Why you
busted us, why you're letting
us go.

WALL
Why we busted you is a long
story. Why we're letting you
go is because we've got a
character witness.

Play the moment, then:

SMASH TO:

INT. ANOTHER OFFICE - TIGHT ON MELINDA

MELINDA

Boy, it's lucky for you two
I found out where you were.

(beat)

Do you guys always get in so
much trouble?

ANGLE ADJUSTS to see Wall, Hardcastle and McCormick.

McCORMICK

I told you -- the girl oughta
come with a warning label.

WALL

We've been conducting a six
state investigation on this
real estate scam. The car was
our only lead.

MELINDA

Until they found me.

WALL

Miss Marshall's agreed to fly
to Miami and cooperate with
the District Attorney there.

McCORMICK

That's the first break we've had
all week.

MELINDA

You can really tell me that you
won't miss me?

McCORMICK

I can really tell you that.

HARDCASTLE

So that's it. We go home, you're
sorry, she goes to Florida and
that's it.

MELINDA

Except I told them you could
watch the car for me until
I get back.

CONTINUED

HARDCASTLE

Did you happen to tell them it
isn't your car?

MELINDA

Yes.

WALL

We might need the car for evidence,
but since it was in Miss Marshall's
possession, you're free to drive
it until we need it.

MELINDA

See Mark -- at least I still
trust you.

MCCORMICK

I'm safe, Melinda -- you don't
need to float an insurance
policy when I'm around.

HARDCASTLE

(to Wall)

You're sending her to Florida.
You think you could send him
to Juneau?

WALL

Once again, Judge -- sorry for
all the trouble we caused.

Hardcastle and McCormick rise.

HARDCASTLE

C'mon.

MELINDA

Call me sometime, Mark. Don't
wait six years next time.

McCormick looks at her then finally crosses to kiss her.

MCCORMICK

Don't take any wooden coconuts.

He takes a fond last look, then moves off with Hardcastle.

84

EXT. GULL'S WAY - DRIVEWAY - DAY

84

McCormick's under the Cadillac and once again it looks like the whole thing's being taken apart. He emerges, smeared up from under the thing. Hardcastle's standing there.

McCORMICK

Judge, we've already done this.

HARDCASTLE

Yeah and we didn't do it good enough. There's something in here.

McCORMICK

Where?

HARDCASTLE

You didn't buy that song and dance the Feds gave us. They wouldn't have gone for this car then just dropped it off in our laps without a question.

McCORMICK

Then maybe they found it and took it out already.

HARDCASTLE

Nope. They wouldn't be staking out the house if they already found it.

He looks out toward the gate. McCormick comes out beside him.

85

THEIR - POV

85

across yard to gates and across street. There's a hot dog truck across the way.

86

RESUME SCENE

86

McCORMICK

That's the FBI? In a hot-dog truck?

CONTINUED

HARDCASTLE

How long you been here? When did you ever see a hot dog truck parked across the highway? I'm telling you -- those guys're setting us up. They either wanna find out what we know or they're waiting for someone to make another move on the car.

MCCORMICK

Well we've done everything except taking off the roof and there's nothing that can fit in there.

Hardcastle and McCormick exchange a look.

INT. CAR - TIGHT ON EXACTO KNIFE

as it cuts the roof lining. Angle ADJUSTS as McCormick works at the thing.

MCCORMICK

There's no room in here unless they're moving pancakes --

He tears the lining away revealing an entire display of multi-colored postage stamps.

MCCORMICK

-- or stamps.

He pulls the thing out and he and Hardcastle look at them.

HARDCASTLE

This is how he's doing it.

MCCORMICK

You wanna catch me up?

HARDCASTLE

Rubin. This is how he moves his money. This is why they can't nail him with any cash. What he lacks in style he makes up for in technique.

CONTINUED

87

CONTINUED:

87

A car burns into the driveway and pulls up. Rubín, Gennaro and two thugs move out. Rubín has a gun pulled as does one of the thugs.

RUBIN

It took you a long time on this one, Hardcastle.

HARDCASTLE

Slow and steady wins the race.

RUBIN

I'll take the stamps. You can keep the car.

Hardcastle starts to offer the cardboard panel, then swats at Rubín's gun. Rubín backs, recovers and fires as Hardcastle and McCormick dive for cover. Rubín lets out a few more shots.

88

NEW ANGLE

88

The HOT DOG truck from across the way blows in through the gates, trapping the heavies between them and our guys. Rubín's men all draw guns and start to fire toward the heavies.

89

HARDCASTLE AND McCORMICK

89

having taken cover.

90

GUNFIGHT

90

as once again, bullets fall limply around the Cadillac. A SHOT - ONE SHOT - ricochets under the Coyote. We see no bullet hole, but we do see a wet stream begin from under the gas tank.

91

NEW ANGLE

91

Richard Wall calls from the Hot Dog Truck.

WALL

Put your guns down. FBI.

CONTINUED:

91

CONTINUED:

91

Rubin lets another round go toward Wall. Ricky throws his gun out.

GENNARO

I don't know about you, Ted.
I ain't working on commission
here.

Ricky starts out, hands up. The two thugs also throw their guns out, leaving Rubin to consider he's alone.

The FBI comes out from behind the truck, now a mess with mustard and ketchup, etc. Rubin, still with gun, starts to move out. He makes a move as if to drop the gun, then fires. One of the FBI men goes down.

92

McCORMICK

92

close enough to pick up a piece of fender, leaps from his cover and hits Rubin with the car part. Rubin goes down. As everyone converges, McCormick wields the fender part and looks at Hardcastle.

McCORMICK

The mark of excellence.

Wall nods to his men who round up the heavies as he talks with Hardcastle and McCormick.

HARDCASTLE

You set us up.

WALL

But we bailed you out.

HARDCASTLE

McCormick bailed us out.
You can have the car now.

WALL

The car's yours. We want
the stamps.

Hardcastle hands the stamps to Wall.

CONTINUED:

CONTINUED:

Wall hands the stamps to another agent and goes into his pocket for a cigarette. The three men start toward the house.

WALL

We handled this the best way we knew how, Judge.

McCORMICK

You wanna make it up to us, keep Melinda in Miami for at least a decade.

WALL

(lighting match)

At least we managed to keep either of you from getting hurt.

McCORMICK

Look on the bright side. It's the first thing that's happened that hasn't hurt my car.

They turn to go inside, Wall lights his smoke, tosses the cigarette. The cigarette hits a puddle. It's gas. It flames, making a B-Line to the Coyote gas tank where it connects and: THE COYOTE GOES UP IN A BALL OF SMOKE AND FIRE.

FADE OUT

END OF ACT FOUR

#2321

TAG

TAG TO FOLLOW