

#2316

HARDCASTLE & McCORMICK

"BROTHER CAN YOU SPARE A CRIME"

by

Donald Ross

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HARDCASTLE AND McCORMICK

"BROTHER CAN YOU SPARE A CRIME"

CAST

MILTON C. HARDCASTLE  
MARK McCORMICK

GERALD HARDCASTLE  
MANNY HOWELL  
SHEILA MOONEY  
MOE  
MS. POWELL  
HORACE MUNSON  
LIONEL EAGLE  
TORIE VAN ZANDT  
CLANCY (TRACK CLERK)  
TRACK ANNOUNCER  
TAXI DRIVER  
COURT CLERK  
T.V. ANNOUNCER  
P.A. ANNOUNCER

\*

\*

#2316

HARDCASTLE AND McCORMICK

"BROTHER CAN YOU SPARE A CRIME"

SETS

INTERIOR

RACE TRACK /CASHIER'S WINDOW \*

GULL'S WAY /HARDCASTLE'S DEN  
/KITCHEN  
/FOYER  
/DINING ROOM  
/GUEST ROOM \*

MANNY HOWELL'S LIMO \*

PICKUP

COURTHOUSE /COURT ROOM  
/JUDGE'S CHAMBERS  
/CLERK'S OFFICE \*

HORACE MUNSON'S OFFICE \*

LIONEL EAGLE'S OFFICE

/CLOSET

EAGLE BROTHERS EMPORIUM (STORE)

EXTERIOR

RACE TRACK \*

GULL'S WAY

/DRIVEWAY

/POOL AREA

COURTHOUSE

HORACE MILLER'S OFFICE BUILDING

EAGLE BROTHERS EMPORIUM CORPORATE HEADQUARTERS

EAGLE BROTHERS EMPORIUM (STORE)

/PARKING LOT

HARDCASTLE AND McCORMICK

"BROTHER CAN YOU SPARE A CRIME"

ACT ONE

FADE IN:

1 STOCK FOOTAGE - RACE HORSES 1

Thundering down a track. Kicking up dirt in their wake. Heading for home. Around the turn. Into the stretch --

Note: These should be low angle shots, concentrating on the horses not the jockeys, from a track in a tropical climate.

TRACK ANNOUNCER (V.O.) \*

...Going for the lead along the rail it's Emma's Wish. Vague Lady is second. Then comes Ireland's Own with Longest Day fourth. Moving up along the outside is Cue Sheet...

2 STOCK FOOTAGE - ANOTHER ANGLE 2

as the thoroughbreds rocket toward the finish line. One of the horses -- STEAL IT ALL -- explodes out of the pack.

TRACK ANNOUNCER (V.O.) \*

Heading for home, it's Vague Lady and Longest Day. But here comes Cue Sheet.

(beat)

It's Vague Lady in front. Cue Sheet moving up along the outside. Vague Lady and Longest Day

(beat)

Cue Sheet taking the lead...It's Cue Sheet and Vague Lady.

(beat)

It's Cue Sheet by a length and a half. Cue Sheet wins the Florida Citrus Handicap.

HOLD a beat as Steal It All streaks under the wire, then:

CUT TO

3 OMITTED 3 \*

3A CLOSE ON - LOSING TICKETS 3A \*

as they're ripped up...tossed to the ground.

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2.

3B

WIDEN TO INCLUDE - INT. RACE TRACK - DAY

3B

The usual clutter of race track junkies move in and out of frame.

TRACK ANNOUNCER (V.O.)

\*

The results of the seventh race are official. The winner is Cue Sheet. Vague Lady is second. Longest Day is third.

CUT TO

4

CLOSE ON - WINNING TICKETS

4

as a hand slides twelve \$10 tickets on Steal It All across the counter of the cashier's window.

TRACK ANNOUNCER (V.O.)

\*

Cue Sheet pays \$19.20, \$10.20 and \$6.60 to win. Vague Lady pays \$6.40 and \$3.20 to place. And Longest Day pays \$6.80 to show...Post time in twelve minutes.

As the Track Announcer's Voice continues over frame, PULL BACK to reveal--

5

OMIT

5

5A

GERALD AND CLANCY

5A

Two race track junkies. GERALD, mid-fifties, is claiming his winnings. CLANCY is standing next to him, holding a Miami newspaper.

GERALD

One thousand, two hundred and fifty-two dollars...

5B

OMITTED

5B\*

6

ANGLE TO INCLUDE THE CASHIER/CLERK

6

as he finishes counting out the money and Gerald pockets it.

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2A.  
(X)

6

CONTINUED

6

CLANCY

First one you caught in weeks.

GERALD

Can you believe my luck? Maybe  
it's changing.

CLANCY

It's about time.

#5225

3.  
(X)

6

CONTINUED

6

GERALD

(to Clancy)

Yeah...Who do you have in the ninth?

Clancy glances down at a a racing form, then back to Gerald.

CLANCY

Candy Coco. Shipped her in from New York for the race. Finished in the money the last three races.

7.

OMITTED

7

7A

CLANCY'S POV - TWO GOONS ("MOE" AND "JACK")

7A

As Clancy looks up and sees them coming toward each other from opposite ends of the club house, looking like former NFL defensemen on a steady diet of steroids and raw meat. They're looking for someone. They meet. Shrug. Continue to scan the crowd. Then their eyes lock onto Gerald. They start to zero in.

CLANCY

Hey, Gerry, you're square with the bookie. You don't owe Manny Howell any money, right?

8

GERALD

8

He panics, swivels around and sees:

9

HIS POV - MOE AND JACK

9

at twelve o'clock and closing fast.

10

RESUME GERALD AND CLANCY

10

As Gerald peels off (two) hundred dollar bills from his winnings and hands them to Clancy.

GERALD

Get me two hundred on Candy Coco...  
On the nose...And hold it for me,  
willya...I just remembered an  
appointment.

CONTINUED

10

CONTINUED

10

Whereupon Gerald bolts. Moe and Jack follow. And as Clancy shakes his head and pockets Gerald's money...

11

A NEW ANGLE - GERALD

11

As he high-tails it through the crowd, toward the exit, Moe and Jack at his heels.

CUT TO

12

EXT. RACE TRACK - DAY

12\*

as Gerald races out a side entrance into the parking lot, serpentineing in between cars. Moe and Jack catch up. Grab Gerald by the arms.

GERALD

Look, if you guys need a ride home, all you gotta do is ask.

And they muscle Gerald toward a parked limo.

13

ANGLE - THE LIMOUSINE

13

as the passenger door is swung open and Moe and Jack throw Gerald into the back seat.

CUT TO

14

INT. LIMO - DAY

14

And Gerald sandwiched in between Jack and MANNY, a well-dressed bookmaker who keeps Miami orthopedic surgeons in business. Gerald smiles and:

GERALD

Hi, Manny...long time no see.

MANNY

You owe me a hundred grand, Gerry.

GERALD

I'm gonna pay you...I swear. And just to prove my good intentions...

CONTINUED



Gerald reaches into his pocket, pulls out his winnings and with a slight hesitation -- Gerald hates kissing money goodbye -- hands the wad to Manny.

GERALD

...A thousand dollars. Consider it a down payment.

And Manny takes the money and pockets it. And then: \*

MANNY

I consider it too little, too late.

And as Manny signals to Jack who cranks Gerald's arm up behind his back, clearly hurting Gerald.

GERALD

No...look, I know where I can get the money.

MANNY

C'mon, you got no money. No friends. Nobody cares.

GERALD

I've got an older brother in California that cares.

MANNY

What makes you think he's going to bail you out?

GERALD

He's done it before. Lots of times...And we're real close. ...Like Siamese twins.

A beat as Manny considers, then signals Jack who releases his grip on Gerald.

GERALD

Does this mean you'll give me a coupla weeks?

MANNY

Thirty six-hours...I get my money or your brother becomes an only child.

GERALD

(a look to Jack)

No problem.

Gerald starts to reach for the door to beat a fast exit. Jack blocks his way. Gerald turns back to Manny.

MANNY

One other thing, Gerry...in case I need to get in touch...what's your brother's name?

GERALD

Milton...Milton C. Hardcastle.

CUT TO

Hardcastle, a locomotive with a full head of steam, follows McCormick into the room.

HARDCASTLE

What'd Gerald say when he called from the airport?

MCCORMICK

He said he was going to get in a taxi and be right over...Judge, how come you never told me you had a brother?

HARDCASTLE

I never told you 'cause you never asked...Did he say how long he was plannin' on stayin'?

And as McCormick crosses over to the desk, sits down, shuffles through the rolodex in search of a telephone number.

MCCORMICK

No, he didn't mention it...And I did too ask...I remember because it was two years ago when we had that big storm and the power went out... Remember? And we sat around in the dark the rest of the night with a bottle of tequila talkin' about when we were kids...And I asked you whether there were any more like you at home...Any sisters or brothers...

\*

HARDCASTLE

I never thought of Gerald as a brother...more like a vagrant who was renting the room next to mine... Did Gerald say anything else?

\*  
\*  
\*  
\*

CONTINUED

MCCORMICK

No...Judge, how long has it been since you've seen him?

HARDCASTLE

About ten years.

And as McCormick finds the telephone number and starts to dial.

MCCORMICK

Ah...Here it is.

And as Hardcastle reacts.

HARDCASTLE

What are you doing?

MCCORMICK

I'm calling a ticket agency. You said you haven't seen your brother in ten years...You should take him to a Lakers game while he's in town...To the theatre...Do the kind of things brothers do together.

Hardcastle leans over and disconnects the phone. He plucks the receiver from McCormick's hands and hangs it up.

HARDCASTLE

This isn't Club Med, McCormick.

MCCORMICK

Judge, I may be an only child but I still know the importance of family...we're talkin' about your brother here.

HARDCASTLE

Did my brother say what he wants?

In the b.g., we HEAR the SOUND of a taxi pulling into the driveway. And as the Taxi HONKS--

MCCORMICK

(off HONKING)

I'm sure he just wants to see you... but, hey, why ask me...ask him.

And as McCormick looks out the window, we:

CUT TO

A taxi is parked in the driveway. McCormick looks on as Gerald wraps Hardcastle in a genuinely affectionate bear hug. Hardcastle doesn't respond except with a perfunctory pat on Gerald's back. A beat. Hardcastle breaks free.

HARDCASTLE

So, tell me....What brings you to California?

Gerald ignores the question, studies Hardcastle.

GERALD

You're lookin' great, Milt. \*

HARDCASTLE

Thanks. Feel great.  
(with difficulty;  
to Gerald)  
You look well: \*

GERALD

A few more grey hairs...put on  
a coupla pounds around the middle.  
(re: Gull's Way)  
Place hasn't changed.

HARDCASTLE

Out here on business?

Before Gerald can respond, McCormick makes his presence known. Perhaps he steps forward, clears his throat.

MCCORMICK

Judge...Aren't you going to introduce us?

HARDCASTLE

Oh, right. Right. Gerald, I'd like you to meet --

MCCORMICK

(overlapping; shaking hands)

Mark McCormick. Milt's community service project. We spoke on the phone.

CONTINUED

GERALD

It's a real pleasure to meet you.  
Aunt May and Aunt Zora talk about  
you all the time.

And the TAXI DRIVER steps up with Gerald's bag in hand,  
puts it down, then turns to Gerald.

TAXI DRIVER

That'll be forty-five dollars.

Gerald reaches into his pocket, hesitates, then to  
Hardcastle who isn't fooled for an instant --

GERALD

Milt, you think you can  
help me out....I don't have  
anything on me smaller than a  
hundred.

HARDCASTLE

(lying through his  
teeth)

No problem.

(to MC)

Why don't you take Gerald's bag into  
the house.

And as Hardcastle reaches into his pocket, pulls out a wad  
of cash, starts to peel off the bills to pay the driver,  
McCormick picks up Gerald's bag and leads Gerald into the  
house.

MCCORMICK

Sure...Right this way.

And as McCormick leads Gerald toward the house, Gerald  
stops, turns around and calls back to Hardcastle.

GERALD

Hey, Milt, I know how cheap  
you can be. Be sure and give the  
man a big tip.

And McCormick reacts, amused.

Gerald is surveying Hardcastle's domain. McCormick crosses over, hands him a glass of ice tea or lemonade.

McCORMICK

Here you go.

GERALD

Thanks...Milt's done really well for himself. Bet this place is worth what?...a half mil...mil?

McCORMICK

Who knows what anything's worth in today's market?

GERALD

Yeah, but don't let anybody fool you...real estate is still the best investment...I mean if Milt's paid off the mortgage after all these years...he's got no real expenses... just a lot of mad money to throw around.

McCORMICK

Well, you know how cheap Hardcastle can be...throwing money around's not his style.

GERALD

Wonder what's keepin' him?

And as McCormick looks around for Hardcastle...a trifle embarrassed...

McCORMICK

Maybe he couldn't find the cheese and crackers...why don't I see if I can give him a hand.

And as McCormick smiles and exits toward the house, we:

CUT TO

INT. KITCHEN - LATER

ON Hardcastle just standing there. Not doing anything. Deep in thought. McCormick enters, pausing in the doorway a beat to size up the situation.

MCCORMICK

Judge...What are you doing?

HARDCASTLE

(a beat)

What does it look like I'm doin'.  
I'm whippin' up some cheese and  
crackers for Gerald.

MCCORMICK'S POV

as he enters. The kitchen counters are neat as a pin. There's not a slice of cheese nor cracker in sight.

MCCORMICK

I can see that.

RESUME SCENE

Hardcastle goes over to the refrigerator. Gets out the cheese.

MCCORMICK

You want to tell me what's wrong?

HARDCASTLE

Nothin's wrong.

MCCORMICK

No, you've just been standing  
in the kitchen for the last ten  
minutes for the heck of it.

HARDCASTLE

It's my kitchen, I can do what I  
want to in it.

MCCORMICK

Well, if you stay in here too  
long, Gerald's gonna be gone.  
He's only in town for a coupla'  
days.

HARDCASTLE

He told you that?

CONTINUED

MCCORMICK

Yeah....Look, I don't get it. Your only brother comes for a visit. I'd think you'd be ten feet off the ground. Not playing hide-and-seek in the kitchen.

(beat; wistful)

I wish I had a brother.

HARDCASTLE

Consider yourself lucky.

MCCORMICK

Lucky? At least you had someone to play catch with.

HARDCASTLE

Gerald sold my mitt.

MCCORMICK

Look, You were kids. Kids do stupid things. Now, you're grown-ups. You don't have to play catch...Judge, all you have to do is go out there and be nice.

SMASH CUT TO

We PICK UP Hardcastle and Gerald in mid-argument.

HARDCASTLE

Just give it to me straight... Why are you here and how much is it gonna cost me?

GERALD

You never change, you know that. Since we were kids, you always thought everybody had an angle.

HARDCASTLE

Not everybody. But race track junkies who are always bettin' on horses with short noses...definitely.

GERALD

I've given up the ponies.

HARDCASTLE

Yeah...And the Dodgers have given up baseball.

CONTINUED



GERALD

Once...twice a week at the outside  
...I go to the track. But the  
thrill is gone. I'm seriously  
considering giving it up.

(off Hardcastle's  
skeptical look)

I mean it.

HARDCASTLE

You say a lot of things you  
don't mean.

And they stare at each other for a beat. We sense that Gerald  
knows exactly what Hardcastle is driving at.

GERALD

That was a long time ago...can't  
we just forget about it.

HARDCASTLE

Sure, why not? Why not forget  
about all the times you came to me  
and asked me for the dough to pay  
off your bookies. And why not  
forget about the one time...the  
one time...I asked you to do  
somethin' for me.

GERALD

I wanted to come to your law school  
graduation...I know how much it  
meant to you.

HARDCASTLE

Yeah...that's what you said on the  
phone...Gonna hop on the next plane.  
Only you never showed up...Do you  
know how it feels to be startin'  
a second career at forty-two...I  
was the oldest member of my  
graduating class. I needed a  
little support.

GERALD

You never needed anybody, Milt,  
especially me...I mean, look at  
what you've accomplished. My  
greatest accomplishment was in  
1975...I was the one-millionth  
paid patron at the track...I won a

(MORE)

CONTINUED

GERALD (Cont'd)

free toaster oven and a trip to Sea World. How do you think that makes me feel? I spent my whole life livin' in your shadow. Tryin' to measure up...

HARDCASTLE

Gerald--

And Gerald puts down his glass and turns to leave.

GERALD

This was a mistake. I'll get my bag. Get a room at a hotel.

HARDCASTLE

You're not goin' to any hotel... Look, we'll do somethin' special tonight, okay?...Maybe see a basketball game.

GERALD

We haven't been to a basketball game together since...since you played in the all-state finals. ...That was a hell of a game.

HARDCASTLE

Yeah...and you got so excited during my last set of free throws you fell out of the bleachers.

GERALD

Talk about one of life's embarrassing moments.

(beat)

I've had my share.

HARDCASTLE

(beat)

...Well, if you can behave yourself, tomorrow night I'm havin' this friend of mine, Sheila Mooney, over for dinner...Been tryin' to get a date with her for months.

CONTINUED

GERALD

Oh yeah?

HARDCASTLE

Yeah...And she's a judge. The presiding judge in the Van Zandt trial. Maybe you read about the trial.

GERLAD

Sure...that murder trial. That's big news down south...Y'know they're even takin' bets on whether or not she's guilty...Big money says she's gonna get off...

(excited)

You know, if I could get the inside scoop...maybe lay down a bet...

(a look from Hardcastle)

On second thought...I'm not really into betting for profit...I'm more of a sports fan.

HARDCASTLE

Yeah, well...it should be a real interestin' evening.

CONTINUED

And as Gerald looks at Hardcastle,

GERALD

Okay...Okay...You twisted my arm.

A moment as they exchange a look.

HARDCASTLE

Good.

(beat)

Listen, this is the last time I'm gonna bring it up...but if you're a little short...if you're in some kind of trouble...well, you know.

GERALD

Yeah, I know.

(beat)

But, I'm square...Honest.

HARDCASTLE

You swear it?

And they exchange a look. And then, with difficulty--not with the remembering of it, but the untruth of it--Gerald licks his thumb. Hardcastle licks his. And:

GERALD

(leftover from  
childhood)

Cross my heart, hope to die,  
solemn truth, never lie.

And as Gerald points his thumb at Hardcastle and they press their thumbs together like they did as kids, we:

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

24 EXT. GULL'S WAY - ESTABLISHING NIGHT - NIGHT 24

GERALD (V.O.)  
Must be tough job bein' the  
judge in that Van Zandt trial.

25 INT. DINING ROOM - NIGHT 25

It's after dinner. Hardcastle, McCormick, Gerald and the Superior Court Judge SHEILA MOONEY are seated around the table drinking coffee. Sheila's mid-forties, extremely attractive -- a Geraldine Ferraro type.

GERALD  
I was tellin' Milt the other day  
that I'd been followin' it in the  
Miami papers...ex-model kills rich  
fiance...pretty sensational stuff.

SHEILA  
Unfortunately, the stuff three-ring  
circuses are made of...The press  
has really jumped on this one.

GERALD  
And why not...it's like one of those  
murder mysteries...the police find  
Van Zandt standing over the body...  
holding the gun...only she denies  
that she shot her lover...But she's  
got no alibi...she was out driving  
that day...saw nobody...talked to  
nobody...And there was blood all  
over the room...

HARDCASTLE  
Can we talk about something else?

GERALD  
Sure...But y'know, if this trial  
was only a horse race...I would  
really have the inside track...I  
mean havin' the judge in the case  
to dinner...It's like talkin' to  
the jockey or the trainer right  
before post time...

CONTINUED

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19A.

25

CONTINUED

25

McCORMICK

The only difference is...jockeys  
and trainers can't talk about a  
race...judges can't talk about a  
trial...

(a look to Hardcastle)

(MORE)

CONTINUED

MCCORMICK (Cont'd)

The wrong information in the wrong hands and the whole judicial system is corrupted.

SHEILA

You're absolutely right, Mark... have you ever thought about going to law school?

MCCORMICK

I've entertained the thought ...now and again.

And in the b.g. the PHONE RINGS.

HARDCASTLE

Why don't you entertain the phone.

McCormick rises.

MCCORMICK

I'm going...I'm going.

And as McCormick heads into the kitchen.

GERALD

I know you can't talk about the trial, but I just love inside information...must be the gambler in me...I can't help myself... I have to ask...don't answer if you don't want to...does Van Zandt have the air-tight defense her lawyer's been tauting to the press?

HARDCASTLE

(to Sheila)

Excuse him...will ya.

GERALD

Sorry...I got carried away...

CONTINUED

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20A.  
(X)

CONTINUED - 3

SHEILA

(slightly hesitant)

Look...there's probably no harm in  
telling you...it'll be public  
information in the morning anyway.

(more conviction)

Van Zandt has no defense. I  
wouldn't be surprised if tomorrow  
morning she doesn't throw herself  
on the mercy of the court and  
plead guilty.

And as Gerald reacts.

HARDCASTLE

I knew it...I can smell an open  
and shut case a mile off.

GERALD

If it was only a horse race.

ANGLE - McCORMICK

as he re-enters from the kitchen, interrupting.

McCORMICK

Gerald...it's for you.

CONTINUED



26

CONTINUED

26

GERALD

For me?...Thanks...Wonder who'd  
be calling me here.

And as Gerald excuses himself and exits, we:

\*

27  
&  
28

OMITTED

27  
&  
28

CUT TO

28A

INT. LIMO - NIGHT

28A\*

Manny is in the backseat of a rented limosine. Talking  
on a mobile phone.

\*

MANNY

Gerry, when I didn't hear from you,  
I got worried.

CUT TO

29

INT. KITCHEN - INTERCUT MANNY AS NEEDED

29

as Gerald throws a look toward the door that leads to the  
dining room.

GERALD

Look, there's nothing to worry  
about.

MANNY

Nothin' except, your 36 hours  
are up and I still don't have  
my money.

GERALD

You'll have it just as soon as  
I can book a return flight...All  
the airlines have cut back on  
their direct flights. You know  
how it is.

MANNY

Sure I do. You should only  
know the trouble I had bookin'  
a flight for my vacation.

GERALD

You're takin' a vacation?

CONTINUED

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22.

29 CONTINUED 29

MANNY  
Yeah, the boys and me. And you'll  
never guess where we decided to go.

30 OMITTED 30

CUT TO

30A EXT. LIMOUSINE - NIGHT - STOCK 30A \*

cruising down Pacific Coast Highway.

MANNY (V.O.)  
Malibu, California.  
(beat)  
Meet me outside your brother's  
house in five minutes.

CUT TO

31 INT. KITCHEN - RESUME GERALD 31

GERALD  
But I can't just walk out in the  
middle of dinner -

Before Gerald finishes, we HEAR the telephone line  
disconnect...CLICK.

CUT TO

32 EXT. GULL'S WAY - NIGHT 32

as the front door CLICKS shut and Gerald makes his way down  
the driveway in the dark.

33 ANGLE - A GUN 33

as it's stuck into Gerald's lower back.

34 ANGLE - GERALD 34

as he turns slowly around to face Manny, Moe and Jack  
holding the gun.

GERALD  
Welcome to California... Don't  
you just love it here?

MANNY

What's not to love? You got the weather. The beaches. The broads. And I hear there's a lot less crime than in Miami. ...But that's about to change unless I get my money. Do you have my money, Gerry?

GERALD

We can work somethin' out.

Manny signals the "boys". Moe grabs Gerald as Jack aims the gun at his head.

GERALD

Wait.

MANNY

Wait for what? I can't sit around while you stick it to me. What'll people say? \*

Gerald's mind's on overload -- searching for a way out.

GERALD

Look, I got the exclusive inside track on this trial...straight from the judge's mouth...you can't buy information like this...the Van Zandt dame is guilty. \*

Manny laughs.

MANNY

You know for pure kicks, Gerry, you're in a class by yourself. \*

GERALD

Manny, trust me, there's a lot of money to be made on this trial. \*

MANNY

It takes money to make money ...and money's one thing you don't have. \*

CONTINUED

GERALD

Well, if you bet on the trial...  
and you won big...maybe we could  
call it a wash.

Gerald looks over at Jack and smiles. Manny considers.

MANNY

Y'know, Gerry, if I bet on this  
trial and you're wrong...you're  
a dead man.

GERALD

I'm a dead man now...what have I  
got to lose?

Manny extends his hand to Gerald and pulls him close.

MANNY

Well, if that's the way you want it  
...see you in court.

SMASH CUT TO

And we PICK UP a TV REPORTER perched on the steps of the building. Next to her, being interviewed is LIONEL EAGLE, younger brother of the deceased Harlan Eagle. And as the camera rolls tape...

TV REPORTER

Six months ago today, wealthy industrialist Harlan Eagle, the founder of Eagle Brothers Emporiums, was found murdered in his home. Accused of the crime...his fiance, cover-girl Torie Van Zandt. With me is Mr. Eagle's brother Lionel, now President and Chairman of the Board of Eagle Brothers Emporiums. Mr. Eagle, were you satisfied with the case put on by the prosecution?

EAGLE

Yes, I was...District Attorney Wilson is an extremely capable prosecutor and I have every confidence that justice will be served in my brother's case.

And as Eagle continues up the steps.

TV REPORTER

...With the prosecution having rested, the big question remains... Does Torie Van Zandt have an alibi?...

And as TORIE VAN ZANDT heads up the courthouse steps flanked by her attorney, MISS POWELL...the TV REPORTER spots her and hurries over.

TV REPORTER

Here comes Ms. Van Zandt accompanied by her attorney...

And as she shoves the microphone at Van Zandt--

TV REPORTER

Miss Van Zandt...are you feeling confident about the trial?...What kind of defense do you intend to offer today?...

And as Powell runs interference and steers Van Zandt toward the entrance.

CONTINUED

POWELL

My client intends to save all her comments for court...Thank you.

T.V. REPORTER

It's another "no comment" from Ms. Van Zandt's attorney...Channel 10 will keep you informed of developments in the trial throughout the day.

CUT TO

as Torie and Powell enter and take their seats along with the other lawyers, spectators, witnesses and court personnel who thunder into their seats. We PICK UP Hardcastle, McCormick and Gerald in one of the rows behind the defense table.

a dumpy little schlep of a man. Sitting in a raincoat. Hunched over in the last row. A poor man's Columbo.

HARDCASTLE

You know, if you wanted to see the sights, there's Disneyland, Grauman's Chinese Theatre, Rodeo Drive...

GERALD

I wanted to see this trial.

McCORMICK

You gotta admit, Judge...There's nothing that compares to seeing the judicial system in action... especially when I'm not in it.

HARDCASTLE

Keep it up, McCormick...it can be arranged.

And as Hardcastle silences McCormick with a look--

as Manny and the "boys" enter. They glimpse Gerald who turns around, sees them. And as they take their seats on

CONTINUED

#2316

25B  
(X)

38

CONTINUED

38

the opposite side of the aisle:

BAILIFF

The Superior Court for the County  
of Los Angeles, State of California  
is now in session. The Honorable  
Sheila Mooney presiding.

CUT TO

38

CONTINUED

38

SHEILA

Is the defense ready to proceed?

39

ANGLE - POWELL

39

She's seated at the defense table. Mid-forties. As she rises.

POWELL

Yes, we are your honor. The defense would like to call Horace Miller to the stand.

Everybody in the courtroom buzzes as Miller makes his way down the aisle toward the witness stand.

40

ANGLE - DISTRICT ATTORNEY WILSON

40

Confused. Consulting with his ASSISTANTS.

41

ANGLE - HARDCASTLE, McCORMICK AND GERALD

41

as Miller takes the stand and the bailiff swears him in. This will play in the B.G. In the F.G., McCormick leans over to Hardcastle.

BAILIFF

Do you swear to tell the whole truth and nothing but the truth?

MILLER

I do.

BAILIFF

Be seated.

McCORMICK

What's going on?

HARDCASTLE

From the look on the district attorney's face...I'd say we have ourselves a surprise witness.

GERALD

A surprise witness? Is that legal?

HARDCASTLE

No rule against it in a criminal case...this may be worth the price of admission.

CONTINUED



41

CONTINUED

41

A shadow of concern flashes over Gerald's face. He looks over at Manny. Powell approaches the witness stand. \*

Note: the scene should be played with emphasis on the reactions of Gerald and Manny.

POWELL

Please state your full name and occupation for the record.

MUNSON

My name is Horace Munson.  
I'm a private detective.

POWELL

Mr. Munson, do you recognize the woman sitting at that table?  
(points to Torie)  
The defendant...Torie Van Zandt.

42

MUNSON'S POV - VAN ZANDT

42

a picture of poise.

43

RESUME MUNSON

43

MUNSON

Yes.

POWELL

Do you know Miss Van Zandt?

MUNSON

Yes. I mean we've never met.  
But I know her.

POWELL

And how do you know her?

MUNSON

I was hired by her fiance, Mr. Harlan Eagle...to follow her.  
...Last summer. For approximately six weeks. From June 5 to July 17.

As everyone in the courtroom starts to buzz again.

POWELL

Did Mr. Eagle tell you why he wanted her followed?

CONTINUED

MUNSON

Yes, he thought she was seeing another man.

And again everybody in the courtroom stirs, whispers.

POWELL

On July 17, the day of Mr. Harlan's murder, did you follow Miss Van Zandt?

MUNSON

Yes I did.

Gerald reacts as Munson reaches into his pocket and pulls out a journal.

MUNSON

I'd like to refer to my journal, if that's alright?

MUNSON looks over at Sheila as Powell steps forward.

POWELL

Your honor, I move that Mr. Munson be permitted the use of his journal to refresh his recollection and that thereafter, the journal be admitted into evidence as Defense Exhibit A.

SHEILA

So moved. Proceed Mr. Munson.

consulting his journal.

MUNSON

Ms. Van Zandt left her apartment by car at 11 a.m. I then followed her to a small desert town about thirty-five miles south-east of Palm Springs...Coachella.

More reactions from the courtroom.

POWELL

And at approximately what time did you arrive in Coachella?

MUNSON

1:15 p.m.

POWELL

And then what happened?

MUNSON

Nothing...Miss Van Zandt just sat in her car...I have some photographs I took of her sitting there...if you want to see them.

Munson hands the photographs to Powell.

POWELL

Your honor, I would like to introduce these as Defense Exhibit B.

shot with telephoto lens. We see Van Zandt reading a newspaper, looking at her watch, etc.

As the Bailiff picks up the photographs, logs them in, hands them to Sheila.

POWELL

Mr. Munson, how long did Miss Van Zandt remain in Coachcella?

MUNSON

Until approximately 5:15 p.m.

POWELL

And what happened next?

MUNSON

Miss Van Zandt drove back to Los Angeles...I followed her...She went directly to Harlan Eagle's house.

POWELL

And what time did she arrive at the house?

MUNSON

Approximately 7:30 p.m...The next thing I knew there were cops all over the place.

Everybody in the courtroom reacts. Sheila pounds her gavel.

\*

#2316

29A.  
(X)

46

CONTINUED

46

The buzz dies down to a low roar. Gerald looks over at Manny who smiles back at him.

POWELL

Your honor...The prosecution has conclusively established the time of death at between 5 and 6 p.m. ...since Miss Van Zandt did not arrive back in L.A. until 7:30 p.m. ...I hereby move the court for a dismissal of all charges against my client.

And as the courtroom reacts,

SHEILA

Order...order in the court!

Members of the media race out the doors, and with reaction shots all around, we:

CUT TO

INT. GUEST ROOM - LATER

There's an open suitcase on the bed. Gerald is on the phone.

GERALD

That's right. One-way to Mexico City.

(listens)

Not until tomorrow morning, huh?

(listens)

What about Acapulco?...Eight-thirty. Perfect...Hardcastle...Gerald.

And as he hangs up the phone, we:

CUT TO

INT. GULL'S WAY - DEN

OPEN on Hardcastle and McCormick watching the news on TV.

TV REPORTER

...and repeating our top story of the day...Torie Van Zandt has walked away from the murder trial of businessman Harlan Eagle a free woman...after hearing testimony from a surprise witness who had been out of the country until yesterday and unaware of the trial... the court dismissed all charges against the defendant...in other local news...an early morning fire at a local meat-packing plant sent several workers to nearby hospitals suffering from smoke inhalation. One fireman was slightly injured -- when a portion of the roof collapsed...

\*

And as Hardcastle switches off the TV...and we see that he's holding a photo album.

HARDCASTLE

Somethin' smells fishy...This case's been all over the papers... How come Munson didn't read about it...

\*

CONTINUED

#2316

30A.

(X)

47

CONTINUED

47

McCORMICK

You heard what they just said...He  
was out of the country...

HARDCASTLE

They got newspapers out of the  
country...I don't buy it. I still  
say she's guilty.

CONTINUED

McCORMICK

Well, I guess it's lucky for her  
you weren't sitting on the bench...  
I wish I could've been as lucky...

And as Hardcastle throws McCormick a look and McCormick notes  
the photo album--

McCORMICK

What have you got there?

HARDCASTLE

Oh, this...just an old photo album  
I found up in the attic...Thought  
Gerald'd get a kick out of it.

McCORMICK

Let me see.

McCormick makes a move for the album. Hardcastle swings it  
out of reach.

HARDCASTLE

Keep your mitts off it, McCormick.  
I want to wait for Gerald...You  
oughta see the one of us lying on  
a bare skin rug.

McCORMICK

Sounds pornographic to me, Judge.  
(off Hardcastle's  
look)

Speaking of Gerald...He's been  
acting really strange since court  
today...you didn't say anything to  
upset him, did you?

HARDCASTLE

No, I didn't...Now, I'm doing my  
best here to follow your advice.

McCORMICK

My advice?

HARDCASTLE

You know, all that stuff about  
family bein' important...and  
bein' nice.

CONTINUED

#2316

32, 33, 34, & 35.  
(X)

47

CONTINUED

47

McCORMICK

Anytime you got a problem, I got  
advice.

HARDCASTLE

Listen, wiseguy, you only told me  
what I already knew...Now, just do  
me a favor, willya? Go get Gerald.

McCORMICK

(re: album)

Then do I get to see you naked?  
(off Hardcastle's  
look)

Okay...I'm on my way.

And as McCormick exits, we:

CUT TO

48  
thru  
50

OMIT

48  
thru  
50



#2316

36.  
(X)

51

INT. FOYER - DAY

51

as Gerald creeps down the stairs with his suitcase. He tiptoes across the floor to the door, has his hand on the knob...as we...

51A

ANGLE - McCORMICK

51A

as he enters from the den.

McCORMICK

You're not leaving?

GERALD

I had a sudden change in plans.  
My plane leaves at eight-thirty.

And as McCormick crosses over to Gerald, takes the bag out of his hand and sets it down--

McCORMICK

Look, Hardcastle's really trying.  
You gotta see that. You can't run out on him...not now.

GERALD

I don't have a choice.

McCORMICK

(biting)

You always have a choice.

51B

ANGLE - HARDCASTLE

51B

as he enters from the den.

HARDCASTLE

What's goin' on?  
(as he sees the  
suitcase)  
What's with the suitcase...goin'  
somewhere?

GERALD

Look, I'm sorry to run out on you like this, kiddo...but, it's like I was tellin' Mark...I had a sudden change in plans...business...you know how it is...

CONTINUED

#2316

36A.  
(X)

51B

CONTINUED

51B

HARDCASTLE

Yeah, I know how it is...I thought you changed...I thought we were startin' to have somethin' here... Well, I was wrong.

GERALD

Maybe you and Mark can visit me in Miami.

HARDCASTLE

Forget it, Gerald...you had your chance...and you blew it.

GERALD

Milt...

And Gerald's about to say something. Then,

GERALD

I'm gonna miss my plane...I'll be in touch...

Hardcastle watches as Gerald picks up his suitcase, opens the door and...

52

ANGLE - A FIST

52

shoots into frame and punches Gerald in the gut. And as Gerald doubles over, dropping his suitcase, he's dragged forcibly out of the door. Hardcastle and McCormick give chase.

CUT TO

53  
thru  
56

OMIT

53  
thru  
56

56A EXT. GULL'S WAY - DAY

56A

as Moe drags Gerald down the walkway. He throws him down on the ground in front of Manny.

MANNY

Some inside dope you gave me,  
Gerry.

And as Manny kicks Gerald once in the ribs --

\*

56B ANGLE - HARDCASTLE AND McCORMICK

56B

as they race up about to tackle Manny and Jack--

56C ANGLE - JACK

56C

as he levels a gun at them.

56D A NEW ANGLE

56D

HARDCASTLE

What the hell's goin' on here?

MANNY

You must be Gerry's brother...  
the Judge...I can see the family  
resemblance.

HARDCASTLE

(to Gerald)

You know these gorillas?

GERALD

We're acquainted.

MANNY

Acquainted to the tune of two  
hundred grand...You cost me a  
bundle, Gerry...Now I want my  
money...Twenty-four hours...or  
you're a dead man.

Whereupon Manny signals Moe and Jack. They get in the car and tear off. And as Hardcastle looks down at Gerald:

CONTINUED

#2316

38.

56D

CONTINUED

56D

GERALD

I can explain.

HARDCASTLE

For your sake it better be  
good.

\*

And off Gerald's look, we:

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

57 INT. HARDCASTLE'S DEN - LATER 57

Gerald is on the carpet. \*

HARDCASTLE

You had a hundred thousand dollars ridin' on the Van Zandt trial?

GERALD

It seemed like such a good bet at the time...considering the alternative.

HARDCASTLE

The alternative? The alternative was not to lose a hundred thousand dollars to a goon like Manny Howell in the first place. \*

GERALD

What can I tell you. I couldn't catch a winner. Hit a streak of bad luck. \*

HARDCASTLE

A streak? Try a career!

GERALD

Now don't blow a gasket...Don't endanger your health on my account.

HARDCASTLE

There's nothing wrong with my health. You're the one that's gonna need a doctor when I get through with you!

Hardcastle dives at Gerald, grabs him by the neck, starts shaking him. McCormick intervenes, tugging at Hardcastle.

MCCORMICK

Judge! Judge! Remember... he's your brother!

HARDCASTLE

Not for long, McCormick! Not for long!

CONTINUED

CONTINUED

And as McCormick succeeds in restraining Hardcastle, Hardcastle pulls away, slumps down on the far side of the sofa. He averts his gaze from Gerald who straightens his clothing.

GERALD

(to MC)

He'll be fine now. Just like  
when we were kids. Just needed  
to blow off steam.

McCORMICK

Sure.

A long silence as McCormick alternates looks between Hardcastle and Gerald. McCormick makes a decision and starts for the door.

McCORMICK

I should leave.

HARDCASTLE

No.

GERALD

Yes.

And as McCormick reacts.

HARDCASTLE

Don't listen to him.

GERALD

Don't listen to him.

Hardcastle fixes McCormick with a look.

McCORMICK

Judge, look, I really think you  
and Gerald need some time alone.

And as Hardcastle shoots McCormick another look, McCormick exits. Another long silence between Hardcastle and Gerald. And then:

GERALD

(to HC)

You know what your problem is? \*

HARDCASTLE

I'm looking at it.

GERALD

You have standards...standards  
that nobody except you can  
possibly live up to.

CONTINUED

HARDCASTLE

McCormick can cut it...You never tried.

GERALD

Tried? I spent my whole life tryin'. Everyday I get up, I say to myself, Gerald, today is gonna be different. Today you stop bein' a loser...today you become someone Milt can be proud of...And you know what, every night I go to bed and I'm still a loser.

Gerald looks at Hardcastle, then starts for the door.

HARDCASTLE

Where do you think you're going?

GERALD

To the airport.

HARDCASTLE

Gonna turn tail and run like the other times.

GERALD

No...what I'm gonna do is hop a plane to Mexico. Manny and the boys'll follow me. And we'll be outta your hair for good.

CONTINUED

#2316

42.

57

CONTINUED - 3

57

HARDCASTLE

And just how long do you figure  
on runnin'?

GERALD

For as long as it takes.

58

ANGLE - McCORMICK

58

as he appears in the doorway. He watches as Hardcastle and  
Gerald exchange a look.

McCORMICK

I'll come back.

GERALD

No, I'd appreciate a ride to the  
airport.

\*

McCORMICK

You're not leaving?...Judge?

Hardcastle turns his back, doesn't answer. Gerald looks at  
him and then to McCormick.

CONTINUED



GERALD

I'll be down in a minute.

McCormick watches as Gerald exits, then looks over at Hardcastle.

as McCormick walks over to him.

MCCORMICK

That's it? You're not going to say anything? You're just gonna let Gerald waltz out of here?

HARDCASTLE

What do you want me to say, huh? Don't go. Sure I'll give you the two hundred grand for your bookie...and here's a little extra to take to the track....happy huntin'.

MCCORMICK

No...I mean I know you too well.. I know you'd never fork over the dough to pay off Gerald's bookie...but I thought...

HARDCASTLE

You thought what?

MCCORMICK

Well, I know the way that brain of yours operates. And I figured you'd figure that the best way to help Gerald out... and to serve justice...would be to prove Torie Van Zandt did it...that she's guilty.

HARDCASTLE

And even if I was thinkin' about doin' that...which I'm not...how am I gonna do it? You wanna tell me that?

MCCORMICK

Well...maybe you could start with that surprise witness. I mean I heard what you said about surprise witnesses

(MORE)

CONTINUED

MCCORMICK (CONT'D)

being legal and all, but, Judge...  
c'mon...an eleventh hour surprise  
witness in a murder trial? That's  
the kind of thing that usually sends  
bullets flyin' and us chasin' after  
bad guys.

HARDCASTLE

I've heard a lot of testimony in  
my day, McCormick, and that guy's  
testimony...it was strictly on  
the level.

MCCORMICK

No, you're right...maybe a little too  
convenient...but you're right.

HARDCASTLE

Look, the guy said he'd been out  
of the country for a coupla months...  
that's why he didn't hear about the  
trial.

MCCORMICK

I'm not arguin' with you, Judge.  
...Now we could go downtown and see  
Sheila, ask her few questions, but  
...it would be a waste of time....  
yours, mine and Gerald's.

as he appears in the doorway with his suitcase.

GERALD

(overlapping; to  
MC)

I'm ready whenever you are.

Gerald looks at Hardcastle. McCormick looks at Hardcastle.

MCCORMICK

Well, it looks like I'm ready,  
too...let's go.

McCormick starts for the door. Stops in front of Gerald.  
Takes the suitcase from him.

HARDCASTLE

Hold it. Nobody's going  
anywhere. At least not  
to the airport.

CONTINUED

GERALD

Look, I don't want your help.

HARDCASTLE

No, you look...You're my brother. You're in trouble. And I'm gonna help you whether you like it or not...Isn't that right, McCormick?

McCormick looks at Hardcastle, breaks out in a grin--

MCCORMICK

Now yer' cookin'.

CUT TO

The pickup is parked in front. OVER picture we HEAR:

SHEILA

Milt, the trial is over...I've dismissed all charges...now if you have some new evidence, I want to know about it...

CUT TO

We SEE Sheila seated behind her desk. Hardcastle, McCormick and Gerald.

HARDCASTLE

I didn't say I had new evidence... I don't know what I have except a couple of lingering questions...

SHEILA

What kind of questions.

HARDCASTLE

Look, all I'm askin' for is a look at the physical evidence... Munson's journal...There's no harm in that, right?

\*

And off Sheila's look, we:

CUT TO

63

CLOSE ON - MUNSON'S JOURNAL

63\*

as Hardcastle thumbs through it. We should note that it's all written in the same pen, same handwriting. WIDEN TO INCLUDE --

64

INT. JUDGE'S CHAMBERS - DAY

64\*

As Hardcastle and McCormick exchange a look.

HARDCASTLE

Every page is written in the same ink.

McCORMICK

Same ink, same pen, same slant to the letters. What are the odds of that happening over a six week period?

GERALD

Did someone mention odds?

HARDCASTLE

(a look to Gerald,  
then to Sheila)

Do you have an address on this Horace Munson?

Sheila holds out a slip of paper --

SHEILA

I already wrote it down for you.

Hardcastle reaches for the paper. Sheila pulls it away.

SHEILA

But first...what's your interest in this case?

HARDCASTLE

Personal.

McCORMICK

Passing.

GERALD

Justice.

Hardcastle, McCormick and Gerald exchange a look. Sheila shrugs, hands the paper to Hardcastle.

SHEILA

I should have known better than to ask.

(reading paper)

The Rowan Building.

CUT TO

#2316

47.  
(X)

65

EXT. MUNSON'S OFFICE - DAY

65

OPEN on a street sign that reads: Rowan Building.

MALE VOICE

We've been more than generous.

CUT TO

66

INT. MUNSON'S OFFICE - DAY

66

We SEE "Munson Detective Agency" etched on the door--in reverse through the glass. The office is vintage Same Spade. Hasn't been cleaned in as many years. At the far end of the office is a door leading to a smaller room and eventually the hallway. Among the clutter we PICK UP Munson. LIONEL EAGLE, younger brother of Harlan Eagle--the male voice--and Torie Van Zandt are also present though not revealed. What we do see are a pair of great gams.

MUNSON

I perjured myself for you.

MALE VOICE

You perjured yourself for \$50,000.

MUNSON

And I want another fifty to keep quiet.

The female's legs shift toward the male. A beat.

MALE VOICE

I'm sure we can work something out.

Off Munson's self-satisfied look, we:

CUT TO

67

EXT. MUNSON'S OFFICE - DAY

67

as the pickup pulls up in front. Hardcastle, McCormick and Gerald get out and move toward the building.

GERALD

Come to think of it, Milt, it's not like you're doing me a favor here... I mean, you still owe me for that time I wrote that history paper for you...on the Magna Carta.

HARDCASTLE

How long am I supposed to be grateful for a C+?

CONTINUED

#2316

48.

(X)

67

CONTINUED

67

They move to the entrance and enter the building.

CUT TO

67A

INT. MUNSON'S OFFICE - DAY

67A

OPEN on a hand as it pushes Munson's dead body into the closet and closes the door. And we:

CUT TO

67B

INT. OFFICE BUILDING CORRIDOR - DAY

67B

FOLLOW two pair of feet (a male and female's) out of Munson's office, down the hallway and into the elevator. As the door closes, Hardcastle, McCormick and Gerald step out of the other elevator and we follow them down the hallway toward Munson's office.

CUT TO

#2316

48A.  
(X)

68

INT. MUNSON'S OFFICE - DAY

68

OPEN on the cluttered desk. And as the CAMERA MOVES to the door, we HEAR several knocks...Then we HEAR the sounds of McCormick picking the lock.

GERALD (V.O.)

What about the time I took  
that blind-date off your hands?

HARDCASTLE (V.O.)

Miss Arkansas?

GERALD (V.O.)

Runner-up, Milt...Runner-up.

CONTINUED

#2316

49.

(X)

68

CONTINUED

68

And McCormick picks the lock, opens the door, steps through. Hardcastle and Gerald exchange a look and follow. \*

69

A NEW ANGLE

69

as McCORMICK reacts to the clutter. Looks at Hardcastle, who is moving to the closet.

McCORMICK

I bet this guy doesn't make his bed either...Where do we begin?

HARDCASTLE

Does it look to you like it matters?

Gerald moves to the bookcase.

GERALD

I'll start over here.

And as Hardcastle starts to open the closet door--

McCORMICK

I'll take the file cabinet.

And as McCormick moves over to the file cabinet...Hardcastle has his hand on the closet doorknob.

HARDCASTLE

The file cabinet? A guy who's office hasn't been cleaned since Eisenhower was President isn't likely to have up-to-date files, McCormick.

And as Hardcastle starts to turn the knob, McCormick opens the top drawer of the file cabinet.

McCORMICK

I know that...

(searching)

But everytime we search somebody's office, you go right to the least likely hiding place and find whatever it is we're looking for. \*

And as Hardcastle opens the door--



#2316

49A.

69

CONTINUED

69

GERALD

Hiding place? What's he supposed  
to have hidden?

Hardcastle turns around and looks at Gerald.

HARDCASTLE

I'll know it when we find it, just  
keep lookin'.

\*

\*

69A ANGLE - THE CLOSET

and Horace Munson's body, stuffed inside. Hardcastle's about \*  
to turn around and see it when--

69B RESUME SCENE

69B

as McCormick discovers a small book taped to the bottom of the  
file drawer.

McCORMICK  
I don't believe it...

And as McCormick removes the book.

HARDCASTLE  
What is it?

McCORMICK  
It looks like a diary.  
(leafs through it,  
off Hardcastle's interest)  
Hey, Torie Van Zandt's name's all  
over the place. With dates and  
everything.

Hardcastle crosses over and takes the journal from McCormick.

HARDCASTLE  
Looks a lot like the journal  
Munson used in court. \*

Gerald crosses over, takes the journal, leafs through it.

GERALD  
Only this one's written in all  
different color inks.

Hardcastle and McCormick exchange a look.

HARDCASTLE  
(an idea)  
Munson copied what he wanted the  
court to see into a new book. \*

McCORMICK  
Which would make this the unabridged  
version. \*

Gerald points his finger at a page.

GERALD

(re: page)

July 17....the day Eagle was murdered.

(reading)

I followed Torie out Interstate 85 to Palm Springs, then south-east about 35 miles to Coachella... She's been sitting here for almost an hour...Real boring...nothing to do, radio's busted...She always meets Eagle at home at 6:30...gonna leave...wait for her there.

MCCORMICK

Munson didn't stay in Coachella as long as he said.

\*

HARDCASTLE

What else does it say?

GERALD

(reading again)

Six o'clock...I'm parked outside Eagle's home...

(to HC and MC)

That's it...except for some numbers.

HARDCASTLE

Numbers?...Let me see that.

And as Hardcastle takes the journal and McCormick looks over his shoulder.

INSERT - JOURNAL

It reads: 6 - MCR1975 CA.

MCCORMICK (V.O.)

Six...Maybe the time of day.

SMASH CUT TO

CLOSE ON - A LICENSE PLATE

It reads: MCR1975. CAMERA PULLS BACK TO:

CONTINUED

#2316

52.  
(X)

71

CONTINUED

71

MCCORMICK  
MCR1975 CA...Seven digits...maybe  
a California license plate.

72

ANGLE - A JAGUAR

72

A very expensive, very new car. CAMERA TILTS UP to reveal  
that we are --

73

EXT. EAGLE BROTHERS EMPORIUMS' CORPORATE HEADQUARTERS - DAY 73

It's one of those typical twelve-story glass-and-steel  
structures that you see along the freeway in the  
Valley.

CUT TO

74

INT. LIONEL EAGLE'S OFFICE - DAY

74

OPEN on portrait of Harlan Eagle. Then WIDEN TO INCLUDE  
Lionel looking up at it...Torie Van Zandt at his side.

TORIE

Would you stop staring at that  
picture...you're making me crazy...  
I think you'd have had your fill  
of Harlan looking down at you  
while he was alive.

LIONEL

You're right...y'know...I was  
never good enough for him...  
never measured up...not smart  
enough to run the business...  
I hated him for that. I still  
hate him.

(a beat as he looks at  
the portrait again)  
Sometimes I swear he's still  
watching me...criticizing every  
move I make.

TORIE

Then why don't you get rid of it...

CONTINUED

LIONEL

I can't.

TORIE

He's out of the way now, you can do anything you want...starting with an early lunch.

LIONEL

You amaze me. We just killed a man...Doesn't that bother you?

TORIE

No.

LIONEL

2,000 Eagle Brothers Emporiums mean that much to you?

TORIE

Are you trying to tell me they don't mean that much to you?

LIONEL

Killing Harlan was not my idea... You're the one that didn't want to be saddled with an old man.

TORIE

Seems to me we put a gun to Harlan's head, not yours.

And as she runs her fingers through his hair.

TORIE

It's all over now...sit back and reap the rewards.

And as Torie leans over and kisses Lionel, we:

CUT TO

And we PICK UP Hardcastle as he hangs up the phone.

CONTINUED

#2316

54. & 55.

(X)

75

CONTINUED

75

HARDCASTLE

According to my friend at the DMV...the plate's registered to Lionel Eagle.

GERALD

Harlan's brother?

MCCORMICK

Now there's a guy with the perfect motive...

(a look to HC  
and Gerald)

Sibling rivalry.

HARDCASTLE

Cute, McCormick...Let's get out of here.

And as they start to exit, Gerald notes the open closet door and starts over to close it.

GERALD

Don't want Munson to know we've been here.

And as Gerald's about to shut the door...

76

OMITTED

76

77

GERALD'S POV - MUNSON

77

propped up in the corner of the closet.

78

RESUME - HARDCASTLE, MCCORMICK AND GERALD

78

as they react.

GERALD

On second thought, I don't think he cares.

And off their looks, we:

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

79

INT. LIONEL EAGLE'S OFFICE - DAY

79

OPEN on Lionel as he swivels around in his chair to face Hardcastle.

LIONEL

I didn't know Horace Munson had a partner. \*

HARDCASTLE

Isn't that just like Horace not to mention me...He told me all about you.

LIONEL

Must have been a short conversation.

HARDCASTLE

Nah, talked my ear off...Lionel was gonna put him on easy street...buy him that condo in the desert...figured he owed good ol' Lionel. \*

LIONEL

I have no idea what you're talking about...Mr. Milton.

HARDCASTLE

Well, let me put it to you in one simple sentence...I want the same deal you offered Horace.

And as Lionel gets up from his chair and starts to pace.

LIONEL

(a beat)

Assuming I did have a deal with Mr. Munson...what are you offering? \*

HARDCASTLE

My silence...I know what went down... You didn't know your brother hired Horace...when you went to his house to kill him, Horace was sittin' outside...he was gonna finger you, so you paid him off...Then, Horace got a little too greedy and...well, it doesn't take a degree to figure out the rest.

(beat)

Now I can go to the police or we can do business.

CONTINUED

#2316

57.

79

CONTINUED

79

We FOLLOW Lionel's eyes as he looks over at an adjoining office door. And we:

\*

CUT TO

80

OMIT

80

80A

INT. ADJOINING OFFICE - ON TORIE

80A

who is listening to the conversation.

LIONEL (V.O.)

\$50,000...I'll have it for you in a couple of days.

HARDCASTLE (V.O.)

You'll have it for me today.

LIONEL (V.O.)

Alright. Alright...My office... say in an hour.

HARDCASTLE (V.O.)

Let's say the Eagle Brothers' Emporium on Pico...the parking lot. Right before closing...Be there or I go to the cops.

\*

Torie waits a beat as Hardcastle exits, then opens the door.

81

LIONEL'S POV - TORIE

81

as she steps into the room.

TORIE

Mr. Milton doesn't know it...but he's a dead man.

And as they exchange looks, we:

CUT TO

82

EXT. EAGLE BROTHERS' CORPORATE HEADQUARTERS - DAY

82

The pickup is parked at the curb. Gerald is pacing in front of McCormick who is leaning against the front bumper of the truck.

CONTINUED



McCORMICK

Willya relax...Hardcastle knows what he's doing...the only way to nail Eagle is to make him think Munson had a partner.

In the background, out of McCormick and Gerald's view, Manny's limo pulls onto the street and parks.

GERALD

I know, but it should be me in there...I'm the one that got you and Milt into this mess.

McCORMICK

Look, the masked man always rides alone.

GERALD

(shrugs)

Been the same since we were kids. Milt was always soloin' it. Always the first out of the gate with both guns blazin'.

McCORMICK

Well, the trick is...never let him too far out of your sight. Let him think he's out there wingin' it, but be there just in case... that way, nobody gets hurt.

And Manny's limo screeches up in front of the truck. McCormick and Gerald react, swing around to see--

83

thru

85

OMIT

83

thr

85

86

THEIR POV - MANNY, MOE AND JACK

Moe and Jack jump out of the car, guns drawn.

86

CONTINUED

MCCORMICK

(re: Moe and Jack)

I may have spoken too soon.

And as McCormick and Gerald raise their hands, Manny exits the limo. \*

MANNY

I don't know what you and your brother are up to, Gerry, but whatever it is, I don't like it. \*

GERALD

Hey...Milt's just inside talkin' to his banker. \*

MANNY

This isn't a bank and I'm no fool...Take him.

Jack grabs Gerald, drags him toward the limo. McCormick reacts, punches Moe who decks him with another left hook. And as McCormick slumps to the curb. \*

as he comes out the entrance. Reacts.

HARDCASTLE

Hey! Let go of my brother! \*

And Gerald is pushed into the rear of the limo. Hardcastle races up. He looks down at McCormick who's still sits dazedly on the curb. \*

MANNY

I'm buyin' myself a little insurance. ...if you want to see your brother again, Judge, it's gonna cost you... two hundred grand.

HARDCASTLE

Okay...okay...whatever you say.

McCormick who's now struggling to his feet shoots Hardcastle a look.

MANNY

You make quick decisions...must've learned that on the bench...I'll be in touch.

CONTINUED

87

CONTINUED

87

HARDCASTLE

No...if you want your money  
...be at the Eagle Brothers  
Emporium on Pico...the parking  
lot...Nine o'clock tonight.

And as Manny gets into the limo.

MANNY

You better not mess with me,  
Hardcastle...or Gerry's old news.

And as the limo tears out of there, burning rubber.

88

ANGLE - GERALD

88

staring forlornly out the window at Hardcastle.

89

ANGLE - HARDCASTLE AND McCORMICK

89

As Hardcastle helps McCormick to his feet and McCormick  
leans against the truck, rubs his sore jaw.

HARDCASTLE

You okay?

McCORMICK

Yeah, I think so....I never knew  
what a responsibility having a  
brother was.

HARDCASTLE

Now you know...C'mon, we got  
a lot to do before tonight.

And we:

CUT TO

90

EXT. EAGLE BROTHERS EMPORIUM - PARKING LOT - NIGHT

90

It's almost closing time. Shoppers are heading for their  
cars. We see the Pickup parked in one of the rows,  
McCormick's in the front seat.

CONTINUED

#2316

60A.  
(X)

90

CONTINUED

90

N.D.COP (V.O.)

I don't know how I let you talk  
me into this, Milt...Lieutenant  
Harper's gonna have my hide--

And as the CAMERA PANS the lot, we see...

90A

ANGLE - N.D.SEDAN

90A

and an N.D. COP in the front seat. He's got a walkie-talkie  
in one hand. And on the seat next to him is a tape recorder.

HARDCASTLE (V.O.)

...recording Lionel Eagle's  
pay-off for evidence...arresting  
a Miami bookie and his muscle  
for kidnapping...you'll be a  
lieutenant in no time.

N.D.COP

You're gonna owe me, Milt.

90B

ANGLE - PICKUP - ON McCORMICK

90B

as he looks down at the receiver in the seat next to him.

McCORMICK

Try and collect...

#2316

61.

91

ANGLE - HARDCASTLE

91

leaning against a cement lamppost, an aisle up from the Pickup. It becomes clear to us that he's wired for sound as:

HARDCASTLE

Now you know what to do,  
McCormick?

92

INT. THE PICKUP - ON McCORMICK

92

as he looks down at the receiver again and shakes his head.

\*  
\*

McCORMICK

(to himself)

Yeah, I do what I always do.  
Protect your rear flank.

93

ANGLE - EAGLE'S CAR

93

as it pulls into the parking lot. Slows, then as Eagle spots Hardcastle, moves forward again and parks several aisles away from Hardcastle.

94

ANGLE - HARDCASTLE

94

as he spots Lionel.

HARDCASTLE

(to MC)

Eagle's here...Now keep a look  
out for the three stooges.

95

ANGLE - McCORMICK

95

As he nods.

McCORMICK

(to himself)

Try the four stooges.

McCormick scans the parking lot. No sight of Manny or Gerald. He watches as:

96

ANGLE - HARDCASTLE AND LIONEL

96

Lionel gets out of the car, walks over to the rear door, opens it, pulls out a briefcase. He then slams the door,

\*

CONTINUED

#2316

62.

(X)

- 96 CONTINUED 96
- turns around and looks at Hardcastle and nods. He starts across the parking area. Throws a glance at a second N.D. sedan. The driver throws the sedan in gear. And as Hardcastle also moves forward...
- 97 ANGLE - N.D. SEDAN 97
- as headlights suddenly cut across Hardcastle.
- 98 McCORMICK'S POV - TOWARD HEADLIGHTS 98
- as they head directly for Hardcastle. McCormick flings open the door to the pickup and:
- McCORMICK  
Judge! Look out!
- 99 ANGLE - HARDCASTLE 99
- as the car bears down on him. Blinded by the headlights, he dives out of its path just in time. We hear the SQUEAL of BRAKES. He ducks behind a second car. The car reverses, comes at him again, slamming into the other car. Lionel starts to run toward the store.
- 100 ANGLE - THE N.D. SEDAN 100
- as it burns rubber, tears out of the row, heads for an exit. In the b.g., we see Manny's limo pulls into the lot and parks near the entrance. Manny and Gerald get out as:
- 101 ANGLE - THE PICKUP 101
- McCormick throws it in gear, jams the truck forward...slams it right into the side of the sedan.
- 101A ANGLE N.D. COP 101A
- as he radios for backup.

CONTINUED

#2316

62A.  
(X)

101A

CONTINUED

101A

N.D. COP  
This is L-56...requesting  
immediate backup at Eagle Brothers  
Emporium on Pico...over...

102

ANGLE - McCORMICK

102

as he jumps out of the truck, runs toward the sedan. Harper follows.

103

ANGLE - N.D. SEDAN

103

as McCormick throws the door open and looks inside -- it's Torie Van Zandt! McCormick pulls her out of the car, hands her over to Harper, looks over and sees:

104

ANGLE - HARDCASTLE

104

running after Lionel. Lionel's almost into the store when he turns and fires several shots at Hardcastle. And as he disappears into the store:

#2316

63.

105 ANGLE - GERALD 105

as he reacts to the threat against his brother, elbows  
Manny in the gut and takes off after Hardcastle. Manny,  
Moe and Jack tear after him.

106 ANGLE - MCCORMICK 106

as he reacts and takes off after all of them. And we:

CUT TO

107 INT. EAGLE BROTHERS EMPORIUM - NIGHT 107

And as Hardcastle races in after Lionel.

P.A. ANNOUNCER

Attention shoppers. The store  
will be closing in 15 minutes.

108 ANGLE - LIONEL AND HARDCASTLE 108

As Lionel pushes his way through a line of shoppers, heads  
for the back of the store. Hardcastle's hot on his heels.  
Lionel ducks down an aisle. Hardcastle loses him for a moment.\*  
Lionel cuts back. Comes around behind Hardcastle. He's  
leveling his gun at Hardcastle as:

P.A. ANNOUNCER \*

Attention Eagle Brothers shoppers...  
green light special now in Aisle  
Number 6...Jet-and-Jog naugahide  
luggage...for your travels across  
the world or across the street...  
from \$39.95 to \$59.95...

SMASH CUT TO

109 ANGLE - GERALD 109

as he races down the aisle, spots Lionel, grabs a suitcase  
off the shelf and hurls it at Lionel. \*

110 ANGLE - HARDCASTLE 110

as Lionel's gun goes off, missing Hardcastle. Hardcastle  
looks over, sees Gerald, smiles. He's about to chase after  
Lionel when suddenly he and Gerald are tackled from behind  
by Moe and Jack. And as they stumble to the ground.

111 ANGLE - MCCORMICK 111

races down the aisle. He looks down at Hardcastle who's got  
Jack by the collar and is about to turn his attentions to Moe.

CONTINUED



#2316

64.  
(X)

111 CONTINUED

111

HARDCASTLE

I got this covered.  
(re: Lionel)  
Don't let Eagle get away.

McCormick sprints after Lionel.

P.A. ANNOUNCER

Green light special...green light  
special...regulation N.B.A. basketballs  
...one for \$15.00 ..two for \$29.95...

112 SERIES OF SHOTS - THE CHASE

112

as McCormick chases this guy down the aisles of the store.  
Lionel throwing basketballs, garbage cans, etc. in McCormick's  
path...McCormick, like Edwin Moses, hurtling over them,  
bearing down on him, leaping at him and finally bringing  
him down along with a rack of clothes.

P.A. ANNOUNCER

Attention ladies...Close-out  
special...slightly damaged and  
irregular dresses...aisle 19...

113 ANGLE - HARDCASTLE AND GERALD

113

as they out-maneuver Moe and Jack with several well-aimed  
punches. Manny heels around. Hardcastle picks up Jack's  
gun and levels it at Manny. Manny grinds to a halt as N.D. Cop  
sails in. Hardcastle turns to him.

HARDCASTLE

Cuff 'em.

And as N.D. Cop and one of the other uniformed cops lead  
Manny, Moe and Jack away:

114 ANGLE - MCCORMICK

114

And he carries Lionel over. We see Lionel's gun in his  
hand. The second cop steps up. McCormick hands him the  
gun.

MCCORMICK

He's all yours.

CONTINUED

#2316

65.

114

CONTINUED

114

The cop leads Lionel away, past Hardcastle and Gerald.  
A beat and then:

GERALD

Y'know what I still can't  
figure out?

HARDCASTLE

How you could be stupid enough  
to owe money to a guy like Manny  
Howell. \*

GERALD

No...how a guy could kill his  
own brother.

And off Hardcastle's murderous look, we:

FADE OUT

END OF ACT FOUR

#2316

66.  
(X)

TAG

FADE IN:

115 CLOSE ON - A RACING FORM 115  
as Hardcastle rips it out of McCormick's hands.

116 WIDEN TO INCLUDE - INT. HARDCASTLE'S DEN - NIGHT 116  
And McCormick seated on the sofa next to Gerald.

HARDCASTLE

(to Gerald)

I thought I made myself clear...  
No more daily doubles...No more  
pick-sixes...No more bettin'!...  
And that includes corruptin'  
McCormick.

And as Hardcastle and McCormick exchange a look.

GERALD

I made you a promise, Milt, and  
I'm gonna keep it...but just  
'cause I'm goin' cold turkey, I  
didn't see any harm in passin'  
down a few pearls of wisdom to  
Mark here.

In the b.g., a TAXI HONKS. Gerald jumps up.

GERALD

That's my cab.

MCCORMICK

I'd be happy to drive you to the  
airport.

GERALD

Thanks, but I hate goodbyes...you  
two have done enough for me already...  
been a great visit...had a lot of  
fun.

And then Gerald bear hugs McCormick.

GERALD

(to McCormick)

See if you can talk Milt into  
comin' to visit me in Florida.

CONTINUED

#2316

67 & 68.

(X)

116

CONTINUED

116

MCCORMICK

(a look to  
Hardcastle)

I'll see what I can do.

Gerald and Hardcastle look at each other for a beat. Gerald starts to shake hands with Hardcastle...then changes his mind... gives him a big bear-hug.

HARDCASTLE

(short, but with  
embarrassed emotion)

Good to see you, too, Gerald.

GERALD

So long, Milt, and...thanks again.

Hold a beat and then:

CUT TO

116A

EXT. GULL'S WAY - DAY

as Hardcastle and McCormick watch a taxi with Gerald in the back seat pull out of the driveway. Hardcastle turns to McCormick.

HARDCASTLE

Y'know, kiddo, I think this time  
Gerald's gonna turn his life around.

MCCORMICK

That's what Gerald bet you would  
say...I'm out twenty bucks.

And on their looks, we:

117  
thru  
119

OMIT

117  
thr  
119

FREEZE FRAME

THE END